MODERN BRITISH ART
EVENING SALE
17 JUNE 2019

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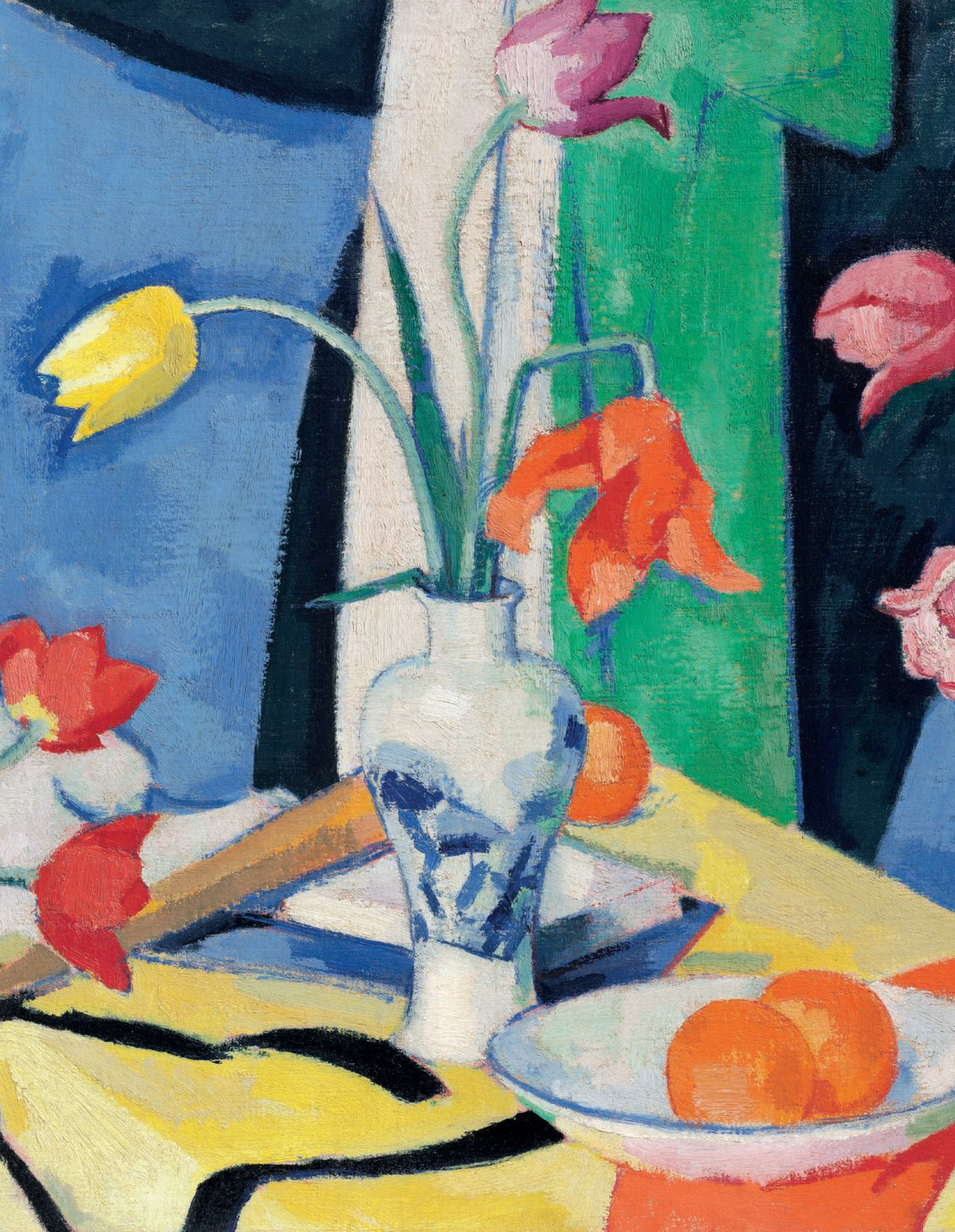

MODERN BRITISH ART EVENING SALE

MONDAY 17 JUNE 2019

AUCTION
Monday 17 June 2019
at 7.00 pm

8 King Street, St. James's
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The Late Dowager Countess of Harewood

Formerly in the collection of Major Ion Harrison

Drue Heinz

The Late Lady Patricia Lousada

Gloria Luria

Formerly in the collection of Willy Peploe

The Late Gerard Shiel

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Thursday	13 June	10.00 am - 7.00 pm
Friday	14 June	9.00 am - 4.30 pm
Saturday	15 June	12.00 pm - 5.00 pm
Sunday	16 June	12.00 pm - 5.00 pm
Monday	17 June	9.00 am - 4.00 pm

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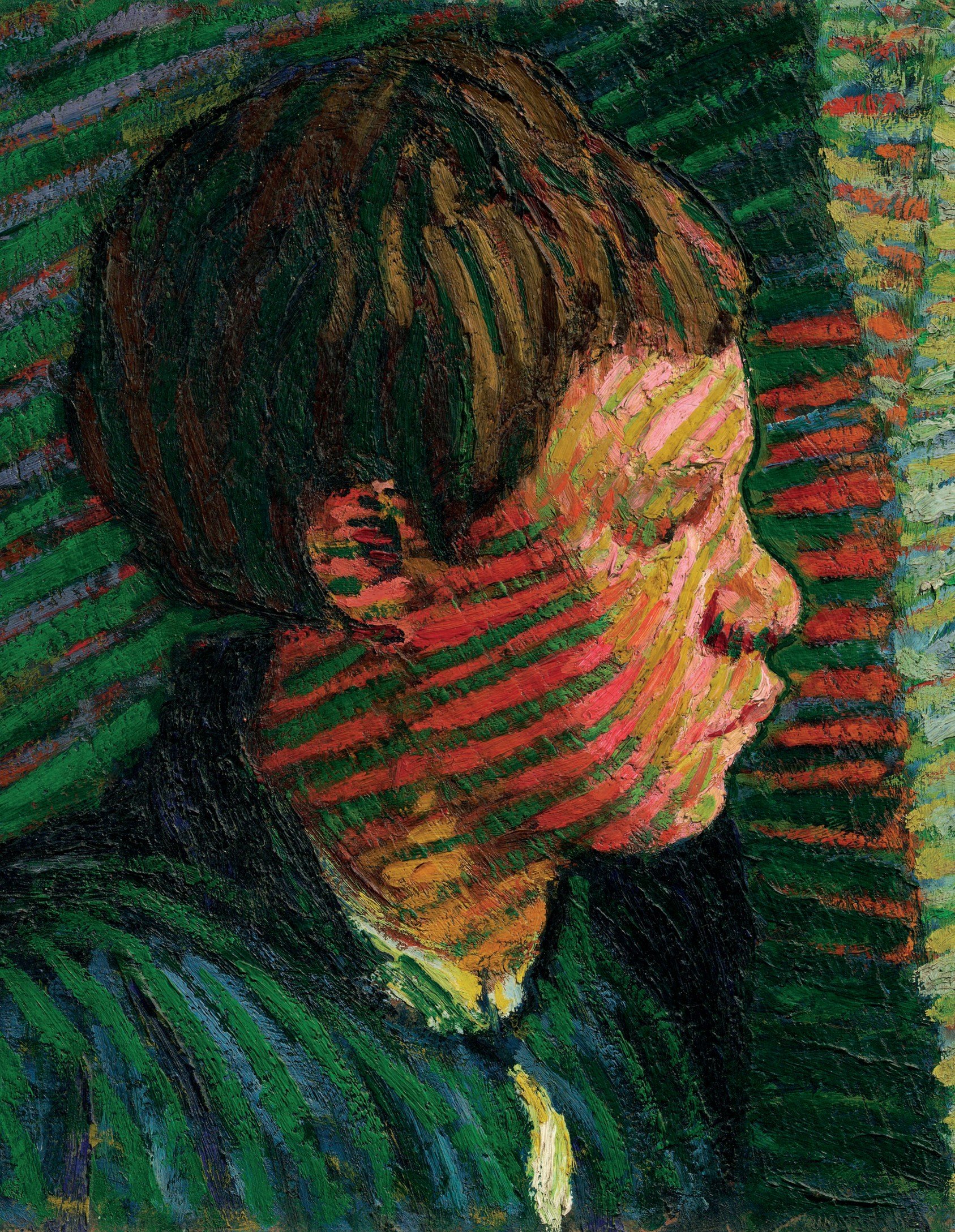

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20/05/19

THE PROPERTY OF THE LATE DOWAGER COUNTESS OF HAREWOOD,
SOLD BY ORDER OF THE EXECUTORS

λ1

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

Goal

signed 'William/Roberts.' (lower right),
attached to the frame)
oil on canvas
48 x 60 in. (152.4 x 122 cm.)
Painted *circa* 1968.

£300,000-500,000
US$390,000-640,000
€350,000-570,000

PROVENANCE:
Purchased from the 1968 exhibition by George Lascelles, 7th Earl of Harewood, and by descent.

EXHIBITED:
London, Royal Academy, 1968, no. 416.
Newcastle-Upon-Tyne, University of Newcastle, Hatton Gallery, *William Roberts (1895-1980)*, March - May 2004, no. 63: this exhibition travelled to Sheffield, Graves Art Gallery, June - September 2004.
Chichester, Pallant House Gallery, *William Roberts: England at Play*, January - March 2007, exhibition not numbered.

LITERATURE:
W. Roberts (intro.), *Paintings and Drawings by William Roberts R.A.*, London, 1976, pl. 17.
A. Heard, exhibition catalogue, *William Roberts (1895-1980)*, Newcastle, University of Newcastle, Hatton Gallery, 2004, pp. 112, 146, no. 63, illustrated.
Pallant House Gallery Magazine, No. 10, Chichester, January - March 2007, p. 7 and illustrated on the front cover.

William Roberts, *The Common Market*, 1963. Harris Museum and Art Gallery, Preston.

Painted in 1967 *Goal* is a joyous celebration of people at play. Football supporters, photographers and players are all captured in this whimsical recording of everyday folk enjoying a game of football in the park. Roberts was not concerned with the intricacies and rules of the sport but rather the enjoyment and comradery that it engendered. The four supporters on the far touchline are not mere passersby, casually watching, but actively applauding; their football rattles, held aloft, waving in rapturous celebration. Likewise, the three photographers strive to capture the crucial moment as the ball crosses the line, sweetly struck by the left boot of the yellow and pink team's striker. Roberts captures all this with an exaggerated perspective and foreshortening that adds a drama and intensity to the joyous celebrations reminiscent of some frenzied cultish celebration.

As an artist, William Roberts was one of the most astute observers of everyday life in Post-War Britain. He would religiously explore the streets around his home at 14 St Marks Crescent watching people at work and play; at the market, on the bus, relaxing in a café, or lounging in the park. These observations formed part of his strict routine. 'An Early breakfast – coffee, strained only – was followed by an exploratory walk, usually over Primrose Hill or Regent's Park, but sometimes further afield. A simple lunch prepared by Sarah, proceeded by work in the studio until dead on six when, if Sarah had entertained guests to tea downstairs, they would be unceremoniously shoo-ed out before the artist descended to relax and take supper' (A. Williams, *William Roberts, An English Cubist*, Aldershot, 2004, p. 113). Indeed the playwright, Alan Bennett recalls that Roberts 'was often to be seen in Camden Town in the seventies. An apple-cheeked man, he looked like a small rotund farmer but wasn't at all amiable and if one got in his way on the pavement he would unleash a torrent of abuse' (A. Bennett, *William Roberts: England at Play*, Pallant House Gallery Magazine, January - March 2007, p. 16).

As these anecdotes illustrate, Roberts was a reclusive figure with a rigid daily structure and no time for frivolous pleasantries. This meant that he remained in some part a spectator, separated from the world he recorded; experiencing it through his painting rather than at first hand. Indeed, he declared that 'If you paint a cruise, that's good enough; you'll have no desire to go on a cruise' (A. Heard*, William Roberts*, Newcastle-upon-Tyne, 2004, p. 115).

The euphoria that swept the nation during the football World Cup in 1966 would have intrigued Roberts as he explored the North London streets and parks near his home. Although he was not interested in the sport itself, the effect that it had on the everyday man in the street could not escape him. Legends were created as the nation celebrated, however, Roberts has not chosen to record Geoff Hurst, Gordon Banks or Jack Charlton, but rather a game played in his local park. He is not concerned with the correct number of players on the pitch or the offside rule, but rather the pervasive joy that the act of playing and supporting generates. Like many paintings that he created in the 1950s and 60s, he references a social or historic event, however, this is not recorded with objective representation, but rather through the subjective effects or reactions of the communities around him. Like a pebble dropped in a pool, he does not record the pebble dropping, but rather the ripples that follow. In *Goal,* Roberts has created a microcosm of euphoria that reflects the nations delight following the World Cup final at Wembley in 1966, and stretching beyond to the present day.

"They think it's all over ..... It is now !"

– K. Wolstenholme

England's Martin Peters (No 16), throws his arms in the air after scoring England's second goal in the World Cup Final against West Germany at Wembley Stadium, London. Teammate Roger Hunt (No 21) runs up to congratulate him. In the goal is German goalkeeper Hans Tilkowski, in the centre is German full-back Karl-Heinz Schnellinger, June 30 1966.

THE PROPERTY OF A GENTLEMAN

λ2

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

Rocking Chair No. 4: Miniature

bronze with a dark brown patina
5⅞ in. (14.9 cm.) high
Conceived in 1950 and cast in an edition of 9, plus 1 artist's cast.

£200,000-300,000
US$260,000-390,000
€230,000-340,000

PROVENANCE:
Acquired by Heinz Kroch by *circa* 1980,
and by descent to the present owner.

EXHIBITED:
London, Osborne Samuel, *Henry Moore*,
May - June 2015, exhibition not numbered,
another cast exhibited.

LITERATURE:
I. Jianou, *Henry Moore*, Paris, 1968, no. 261.
D. Mitchinson (ed.), *Henry Moore with comments by the artist*, London, 1981, p. 105, no. 200, another cast illustrated.
W. S. Lieberman, *Henry Moore, 60 Years of His Art*, New York & London, 1983, pp. 80, 123, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1949-54, Vol. 2*, London, 1986, n.p., no. 277, pl. 17, another cast illustrated.
J. Hedgecoe, *Henry Moore*: *A Monumental Vision*, Cologne, 2005, pp. 212-213, no. 263, another cast illustrated.
Exhibition catalogue, *Henry Moore*, London, Osborne Samuel, 2015, pp. 62-63, exhibition not numbered, another cast illustrated.

"The rocking chair sculptures were done for my daughter Mary," Moore explained, "as toys which actually rock."

– H. Moore

Moore's rocking chairs uniquely combine the intimate depiction of the mother and child, with his mastery of form. 'These were done to amuse my daughter when she was a child', he commented in conversation with Wolfgang Fischer in 1971. 'To have made them even half-life size – that is, three feet high – would have been wrong. They would have lost their toy-like quality' (H. Moore, quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversation*s, Berkeley, 2002, p. 210). These sculptures are Moore's only kinetic works – it is virtually impossible not to want to handle and rock them. 'I discovered while doing them', Moore recalled, 'that the speed of the rocking chair depended on the curvature of the base and the disposition of the weights and balances of the sculpture, so each of them rocks at a different speed' (H. Moore, quoted in J. Hedgecoe and H. Moore, *op. cit*., p. 178).

Mary was born in 1946, the year after Moore completed the small terracotta family groups. Henry and Irina Moore had been married for sixteen years when she arrived; the sculptor was forty-seven, his wife was thirty-nine, and her previous pregnancies had resulted in miscarriages. Mary remained their only child. 'She was in every sense a precious baby', Roger Berthoud has written. 'Henry was from the first an active and doting father, and played a full part in helping to look after his beloved daughter' (R. Berthoud, *The Life of Henry Moore*, New York, 1987, p. 197). Mary was four when Moore created the *Rocking Chairs* for her, older than the child in the sculptures – Moore was happily reminiscing about his little girl when she was learning to walk.

The first three *Rocking Chairs* are each about 12 inches high, this the fourth, subtitled *Miniature* (based on *No. 3*), is just under half the size of the others. This format is certainly the most appealing of the group, from both emotional and formal points-of-view. Here the joyousness of the pair is apparent in the flailing excited legs of the infant and the open-mouthed profile of the mother. In comparison to works such as the iconic *Reclining Figure Festival*, where the figure appears to cry to the sky with distress, in a similar fashion to the mother and child depicted in Picasso's *Guernica*, the open mouth format in *Rocking Chair No. 4: Miniature* is laughing and jubilant.

Grohmann reiterated: '[*The Rocking Chairs*] are enchanting impromptus, the offspring of a lighter muse. One is inclined to suppose that family life underwent a happy release of tension through his young daughter Mary, forgetting that at the same period the frightful 'Helmet' series came into being ... As with Mozart, tragedy is next door to comedy ... jubilation is all the more genuine when behind it stands the totality of life with all its unresolved conflicts' (W. Grohmann, *The Art of Henry Moore*, London, 1960, pp. 142-143).

Henry Moore with five-year-old Mary.

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

■ λ*3

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

Running Man (Front Runner)

signed and numbered 'Frink 2/4' (on the base)
bronze with a green and dark brown patina
77 in. (195.6 cm.) high
Conceived and cast in 1986.

£400,000-600,000
US$520,000-770,000
€460,000-680,000

PROVENANCE:
Private collection, USA.
Anonymous sale; Christie's, London, 26 March 1993, lot 145, as 'Front Runner', where purchased by the present owner.

EXHIBITED:
Staffordshire, University of Keele, *Elisabeth Frink: Sculpture and Drawings*, June - July 1988, exhibition not numbered, another cast exhibited, as 'Front Runner'.
Washington, D.C., National Museum of Women in the Arts, *Elisabeth Frink: Sculpture and Drawings 1950-1990*, 1990, exhibition not numbered, another cast exhibited, as 'Front Runner'.

LITERATURE:
B. Robertson, *Elisabeth Frink: Sculpture and Drawings, Staffordshire*, University of Keele, 1988, n.p., exhibition not numbered, another cast illustrated, as 'Front Runner'.
Exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-1990*, Washington, D.C., National Museum of Women in the Arts, 1990, p. 50, exhibition not numbered, another cast illustrated, as 'Front Runner'.
E. Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings*, London, 1994, pp. 13, 184, another cast illustrated, as 'Running Man'.
A. Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, London, 2013, pp. 170-171, no. FCR348, another cast illustrated.

One of the most recognisable and powerful motifs in her career, the male figure demonstrates Elisabeth Frink's preoccupation with exploring complexities of the human condition. Where principally male artists were depicting women as muses or nurturing mother figures, Frink set herself apart from her contemporaries, her focus on the male going against the emerging abstract expressionist trajectory of 20th Century artwork. Influenced by childhood experiences of war and her empathetic views on amnesty, Frink viewed the image of man as a sensual vessel, fascinated with capturing both the tranquility and volatile state of humans, together with the culpability of mans' actions on one another and nature.

Auguste Rodin, *Figure de l'homme qui marche, moyen modèle*, conceived in 1899-1900 and cast in October 1962. Private collection.

Portrayal of these traits of humankind became a driving force for Frink, striving to capture this feeling of a man over its anatomical accuracy or beauty. This theme continued throughout her *oeuvre* and was key to establishing her unique style and her place as one of the most influential Modern British sculptors. As she developed her widely celebrated male busts into imposing full length nudes of anonymous men captured in various states: standing, sitting, falling and riding horses, the running man series, which began in the mid-1970s became a particularly dominant theme. The present work is a late example of this, with evident influence from Alberto Giacometti and Germaine Richier's existentialist approach to figurative sculpture.

A solitary figure, *Running Man (Front Runner)* is dynamically frozen mid-stride, advancing towards an unknown destination. Conceived in 1986, the same year as Frink's *Riace Warrior* sculptures, the figure captures both the strength and brutality of man with a similar warrior-like athleticism. The act of running, however, returns to and exposes Frink's ideas of vulnerability, leaving the viewer questioning if the figure is running towards or fleeing from something. The exposed flesh and textured surface implies a certain contained energy and fragility inherent to human nature.

Constructing her figures in Plaster of Paris, Frink could work quickly to capture a fleeting moment in time, adding layers of mixed, gritty plaster and then re-working the material with axes, chisels and sandpaper. As such, the surfaces appear more fluid, enhancing the dynamism with their irregular shapes and shadows reacting and shifting dramatically in different lights. Annette Ratuszniak highlights this vivacity in Frink's sculptures, noting that this three-dimensionality not only compels one to view her sculptures in their entirety, but also offers a physical perception of these figures truly 'being' in a space.

The present work resonates closely with Auguste Rodin's celebrated bronze *L'homme qui marche, circa* 1890s. An early stimulus on her practice, Frink was drawn to Rodin's modern aptitude to capture the autonomous body in motion. Despite appearing firmly grounded with both feet, the strong twisting torso balanced atop wide set legs appears to push forwards and transfer the robust physique forwards into space. With this, Rodin illustrates how the traditional representation of the body appears secondary to the latent energy within the human figure. He states, 'It is not my walking man itself that interests me, rather the thought of how far he has come and how far he has yet to cover. This art, through suggestion, purposely extends beyond the figure sculptured' (A. Rodin, quoted in C. Winner (ed.), *Elisabeth Frink: Humans and Other Animals,* Norwich, 2018, pp. 41-42).

Earlier depictions of falling or wounded male figures were strongly influenced by Frink's experiences growing up during the Second World War. Surrounded by brave military soldiers such as her much-admired father, as well as witnessing frequent plane crashes and air raids, this body of work associated her with sculptors Henry Moore, Lynn Chadwick, and Reg Butler alongside the *Geometry of Fear* group. A somewhat romanticised view of men at war contrasts with these artists who personally witnessed the horrors of the front-line, and Frink's self-proclaimed optimistic approach to life consequently led her figures to be reimagined with a sense of hope. Much like Frink's *In Memoriam* head series, *Running Man (Front Runner)* is imbued with stoicism, his upright stance is confident, his wide eyes contemplative and he is free from any suffering he may have once endured.

Running Man (Front Runner) was commissioned by W.H. Smith for the company's headquarters in Swindon, Wiltshire.

'My sculptures of the male figure are both man and mankind. In these two categories are all the sources of all my ideas for the human figure … I like to watch a man walking and swimming and running and being … I can sense in a man's body a combination of strength and vulnerability – not as weakness but as the capacity to survive through stoicism or passive resistance, or to suffer or feel.'

– E. Frink

Elisabeth Frink at work on Running Man, 1979. Photographer unknown.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ4

JOHN CRAXTON, R.A. (1922-2009)

Boy on a Wall

signed '-Craxton-' (lower left)
tempera on board
48 x 22¼ in. (122 x 56.5 cm.)
Painted in 1959-66.

£70,000-100,000
US$90,000-130,000
€81,000-110,000

PROVENANCE:
Purchased by the family of Mrs Alfred Rubens at the 1966 exhibition.
Her estate sale; Sotheby's, London, 3 December 1998, lot 69, where purchased by the present owners.

EXHIBITED:
London, Leicester Galleries, *John Craxton*, May - June 1966, no. 23.
London, Whitechapel Art Gallery, *John Craxton Paintings and Drawings 1941-1966*, January - February 1967, no. 80.

LITERATURE:
Exhibition catalogue, *John Craxton*, London, Leicester Galleries, 1966, n.p., no. 23, illustrated.
Exhibition catalogue, *John Craxton Paintings and Drawings 1941-1966*, London, Whitechapel Art Gallery, 1967, p. 16, no. 80, illustrated.
I. Collins, *John Craxton*, Farnham, 2011, p. 120, pl. 148.


Craxton

In 1958, a dozen years after the discovery of Greece that would fix his life and art forever, John Craxton contributed two Winter and Summer panorama designs to a competition for murals at London's Morley College.

They included observed figures and vignettes which had obsessed him since his arrival on the island of Poros, where he had ventured on the recommendation of his writer friend Patrick Leigh Fermor: girl with scarf; child carried on shoulders; child with cat; taverna musician, dancer and diners; goats; harvesters; sleeping sailor; bathers on beach; boy on wall. The last of these portraits may well have been modelled by a conscript to the naval training college close to the house where the artist lodged.

All of the incidents and individuals had been combined in a couple of artworks intended as a formal farewell to the Saronic Gulf island, as the widely-travelled artist had decided to work and settle elsewhere in Greece. First he was bound for Hydra, and finally for Crete.

He was narrowly beaten in the Morley contest – and the maquette panels were subsequently acquired by Nuffield College, Oxford. John Craxton, a natural painter of frescoes, would never create a mural – though he did go on to produce a magnificent tapestry with multiple Aegean motifs in the 1970s for the University of Stirling.

But he continued working through the featured themes in that pair of panoramas. *Boy on a Wall* had first appeared in drawings from the mid-1950s and recurred, when partnered with the girl with scarf, for a large panel Craxton painted for a bathroom wall in the family house in Hampstead, where he retained a studio for the rest of his life.

The well-considered portrait offered here demonstrates the painter's mature technique of linear colour, soon after he had moved from oils to his own version of tempera. By this point he has blended a semi-Cubist style with a highly personal response to Byzantine art, and particularly to mosaics, within the fractured planes of his picture surface. Technically, he tended to re-invent his approach with every picture – and often changed course once a work was underway.

To the left of this *Boy on a Wall* there is a hint of a rocky ravine – a favourite Craxton subject - and to the right the sparkle of Mediterranean sunlight on rippling seawater has been conveyed in broken or continuous lines, divided into parallel blocks. The latter effect, first conveyed in paint and silver paper in the Craxton design for the 1951 Frederick Ashton ballet *Daphnis and Chloe*, would further evolve in the great Hydra island panoramas the artist began in 1959.

In art, and in life, here was a man who disliked finishing anything. He inhabited various building sites very happily for many decades.

When this fine work was shown in the retrospective exhibition *John Craxton: Paintings and Drawings 1941-1966*, held at the Whitechapel Gallery in London from January 1967, it appeared in the catalogue with the tell-tale dates 1959-66. It was one of several long-nurtured works to reveal the defining art of the deadline.

We are very grateful to Ian Collins for preparing this catalogue entry.

John Craxton painting on the balcony of the ancestral mansion of painter Niko Ghika on Hydra, 1960. Photograph by Wolfgang Suschitzky.

THE PROPERTY OF A GENTLEMAN

λ5

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

Reclining Figure

bronze with a brown patina
8¼ in. (21 cm.) long, excluding wooden base
Conceived in 1938 and cast in an edition of 7, plus 1 artist's cast.

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

PROVENANCE:
with Leicester Galleries, London.
with Thomas Gibson Fine Art, London.
I.A. and Cecile Mann Victor, 1976.
Private collection, London, by whom acquired in November 2000.

EXHIBITED:
New York, Buchholz Gallery, Curt Valentin, *Henry Moore*, March 1951, no. 10, another cast exhibited.
Florence, Forte Belvedere, *Henry Moore*, May - September 1972, no. 35, another cast exhibited, as 'Maquette for Reclining Figure'.
Ohio, Columbus, Columbus Museum of Art, *Henry Moore: The Reclining Figure*, October - December 1984, no. 10, another cast exhibited: this exhibition travelled to Austin, University of Texas at Austin, Archer M. Huntington Art Gallery, January - February 1985; Salt Lake City, Utah Museum of Art, March - May 1985; Portland, Portland Art Museum, June - July 1985; San Francisco, San Francisco Museum of Modern Art, August - October 1985.
London, Marlborough Fine Art, *A Tribute to Henry Moore 1898-1986*, May - June 1987, no. 23, another cast exhibited.
London, Royal Academy, *Henry Moore*, September - December 1988, no. 35, another cast exhibited, as 'Maquette for Reclining Figure'.
Coventry, Coventry Mead Gallery, University of Warwick Arts Centre, *Henry Moore: Sketch Models and Working Models*, May - June 1990, no. 3, another cast exhibited: this exhibition travelled to Huddersfield, Huddersfield Art Gallery, June - August 1990; Wrexham, Wrexham Library Arts Centre, August - October 1990; Bristol, City Museum & Art Gallery, October - November 1990; Eastbourne, Towner Art Gallery, December 1990 - January 1991; Exeter, Exeter Royal Albert Memorial Museum, January - March 1991; and Stirling, Stirling Smith Art Gallery, March - April 1991.

LITERATURE:
Exhibition catalogue, *Henry Moore*, New York, Buchholz Gallery, Curt Valentin, 1951, p. 6, no. 10, another cast illustrated.
D. Sylvester (ed.), *Henry Moore, Complete Sculpture, Sculpture 1921-48, Vol. I*, London, 1957, p. 11, no. 185.
W. Grohmann, *The Art of Henry Moore*, London, 1960, no. 25, another cast illustrated.
I. Jianou, *Henry Moore*, Paris, 1968, no. 172.
Exhibition catalogue, *Henry Moore*, Florence, Forte Belvedere, 1972, n.p., no. 35, another cast illustrated, as 'Maquette for Reclining Figure'.
Exhibition catalogue, *Henry Moore: The Reclining Figure*, Ohio, Columbus, Columbus Museum of Art, 1984, p. 37, no. 10, another cast illustrated.
Exhibition catalogue, *A Tribute to Henry Moore 1898-1986*, London, Marlborough Fine Art, 1987, pp. 15, 46, no. 23, another cast illustrated.
Exhibition catalogue, *Henry Moore*, London, Royal Academy, 1988, p. 10, no. 35, another cast illustrated, as 'Maquette for Reclining Figure'.
Exhibition catalogue, *Henry Moore: Sketch Models and Working Models*, London, South Bank Centre, 1990, n.p., no. 3, fig. 3, another cast illustrated.

Henry Moore, *Reclining Figure*, 1939. Detroit Institute of Arts, USA.

Conceived in 1938, before the outbreak of the Second World War, *Reclining Figure* offers a prime example of a pervasive and iconic motif that resonates throughout Henry Moore's extensive artistic *oeuvre*. Initially inspired by visits to the British Museum, France and Italy, Moore's representations of the reclining human form afforded him the means of limitless experimentation. In particular, his exposure to and admiration of Mesoamerican sculpture at the Louvre museum ignited a career-long obsession that embraced an essential and abstracted articulation of the reclining female body. The present work was created as a maquette for one of Moore's largest Elmwood sculptures that now resides in the collection of the Detroit Institute of Arts. *Reclining Figure* exemplifies Moore's unique ability to reinvent a universal image through the subversion of conventional modes of form and representation.

For Henry Moore, the 1930s presented a time of increased personal and creative freedom. Moore and his wife had acquired a cottage in Kent in 1934. He now had access to an expansive outdoor space in which to work and the financial flexibility to experiment with new materials, such as bronze. It was during this period that Moore began to depart from the more block-like rigidity of earlier sculptures, introducing globular shapes and fluid meandering lines to his reclining forms. Moore also became increasingly more concerned that his sculptures were understood and appreciated *in the round* – from multiple perspectives. In *Reclining Figure*, the bronze is perforated by a series of holes that demonstrate an intentional interplay between the work and its environment. Consequently, the eye is not only drawn to look around the sculpture, but through it as well. Moore insisted 'Complete three dimensional form – form in the round – is form in space, the far side of a form should be known when seeing the front of it, its volume should be comprehended, which is the space that the form displaces in the air' (H. Moore, 'Some Notes of Space and Form in Sculpture', 1970, in *Henry Moore: Sculptural Process and Public Identity*).

The large Elmwood *Reclining Figure* was supposedly proposed by Russian born architect, Berthold Lubetkin, after seeing the present maquette and intended for display in the alcove of a London penthouse. Although Moore did not accept the commission, the idea that the sculpture was once proposed for an interior setting could account for the maquette's exceptional freedom of form. In the present work, Moore integrates certain features of the natural world into an indoor site by opening up the reclining human figure, creating an intimacy and a fluidity that circumvent the closed off nature of an interior location. The use of flowing contours and undulating lines is reminiscent of rolling hills and valleys. Each hole plays a crucial role in the sculpture's total composition, not only by offsetting the impermeability of the bronze material, but by capturing pieces of the surrounding space and incorporating them into the work. Moore outlined 'The liking for holes came about from wanting to make space and three-dimensional form. For me the hole is not just a round hole. It is the penetration through from the front of the block to the back. This was for me a revelation, a great mental effort' (H. Moore, quoted in D. Mitchinson (ed.), *Henry Moore Sculpture with comments by the artist*, London, 1981, p. 65). The use of holes in present work evokes Moore's unparalleled capacity to break down the boundaries between a sculpture and its setting. The multiple openings within *Reclining Figure* create endless possibilities for viewpoints and vistas and, in turn, conceive infinite ways to view the work.

'From the very beginning the reclining figure has been my main theme. The first one I made was around 1924, and probably more than half of my sculptures since then have been reclining figures.'

– H. Moore

PROPERTY FROM THE COLLECTION OF **GLORIA LURIA**

Gloria Luria at the PAMM luncheon in her honour in February 2019 with her daughter Nancy Luria Cohen and son Peter Luria.

Gloria Luria is a pioneer in the visual arts. Starting in 1966 when she opened the Gloria Luria Gallery in Miami and for three decades thereafter, Gloria was the leading advocate of contemporary art in South Florida. She was first listed in "Who's Who in American Art" 1973.

Born in 1925 and raised in New York City, Gloria Luria graduated from Skidmore College in 1947 as a Fine Arts major. She continued post-graduate work at Brooklyn's prestigious Pratt Institute and studied at the Art Students League of New York. She began her career as an interior designer on New York City's fashionable 57th Street.

Gloria married Leonard Luria in 1949. In 1960, the family, which now included three children, moved to Miami. Gloria brought her love for contemporary art with her to South Florida and this passion inspired her to open the first Gloria Luria Gallery in Miami in 1966. Gloria's inaugural exhibition included paintings from her own collection. She introduced works by celebrated artists George Segal, Pat Steir, David Hockney, Andy Warhol, Robert Rauschenberg, James Rosenquist and Larry Rivers to Miami's fledgling art scene.

In addition to the above-named artists, Gloria represented some of the most important names in the art world; artists such as Helen Frankenthaler, Frank Stella, Joan Mitchell, Arakawa, Tom Wesselmann, Christo, Karel Appel, Sol Lewitt, Ray Parker, Claes Oldenburg, Willem de Kooning and Barry Flanagan were among her "stable" of artists.

Gloria Luria was a founding member and president of the Art Dealers Association of South Florida in the 70's. Gloria was instrumental in first bringing "Art Miami" to the Miami Beach Convention Center, which in turn paved the way for Art Basel.

Miami Today (July 1983) published a profile of Gloria in which the front page headline declared her "First to bring blue-chip artists to Miami." A work from her collection, by artist Pat Steir, was selected by the Whitney Museum for inclusion in its 1983 Biennial Show.

As a contemporary art enthusiast and collector for over 50 years, Gloria Luria has made it a priority to share her passion for art by donating numerous pieces to museums in both South Florida and New York including the Perez Art Museum Miami (PAMM) and the New York Metropolitan Museum of Art where Gloria is a "Fellow for Life."

Over her lifetime, Gloria and her late husband, Leonard, supported not just the visual arts, but the performing arts, as well. Her list of recipients includes Tanglewood and the Boston Symphony Orchestra, Jacob's Pillow, Barrington Stage, the Adrienne Arsht Center for the Performing Arts and the New World Symphony.

Gloria and Leonard's home was featured in the May 1984 edition of Architectural Digest. The article, entitled "Orchestrating for Fine Art," celebrates both her home and art collection. Of the house, Gloria said, "I love...watching the light change and play across the rooms. The ceilings soar dramatically, and mentally I soar with them. Best of all, the paintings let me dream."

To express the community's gratitude for enriching Greater Miami's cultural status through superlative art by Order of Proclamation, Metropolitan Dade County Mayor Steven P. Clark named February 7, 1986 "Gloria Luria Day." As recent as February 2019, Gloria was honored by the Perez Art Museum Miami (PAMM) for being a "bold trailblazer who exhibited women artists long before it was in vogue."

At 93 years of age, Gloria's passion for and involvement in the art scene continues to this day.

PROPERTY FROM THE COLLECTION OF GLORIA LURIA

■ λ*6

BARRY FLANAGAN, R.A. (1941-2009)

The Bowler

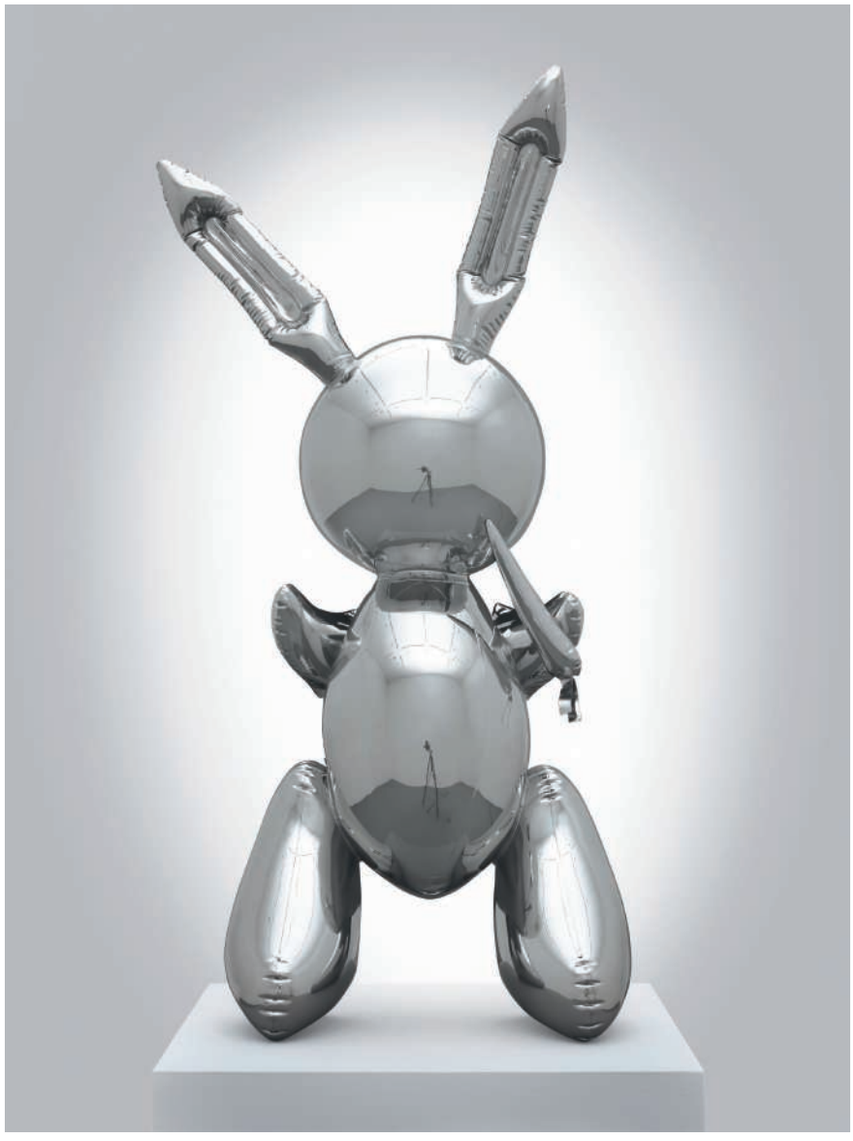
stamped with monogram, numbered and stamped with foundry mark 'fo/AA/LONDON/8/8' (on the base)
bronze with a black patina
119½ in. (303.8 cm.) high
Conceived in 1990 in an edition of 8, plus 3 artist's casts.
Cast in 1992 by A & A Sculpture Casting Foundry, London.

£600,000-800,000
US$770,000-1,000,000
€690,000-910,000

PROVENANCE:
The artist.
with Waddington Galleries, London, where purchased by the present owner on 17 January 1993.

EXHIBITED:
London, Waddington Galleries, *British Art from 1930*, February - March 1991, no. 7, another cast exhibited.
Tokyo, Fuji Television Gallery, *Barry Flanagan*, October - December 1991, another cast exhibited, catalogue not traced.
Milton Keynes, Central Milton Keynes Shopping Centre, *A Carnival of Animals - An Exhibition of Contemporary Sculpture*, May - July 1992, another cast exhibited, , catalogue not traced.
Strasbourg, Le Parc de Pourtales, Le Centre Européen d'Actions, *Artistiques Contemporaines*, June 1992, another cast exhibited, , catalogue not traced.
Wakefield, Yorkshire Sculpture Park, *The Names of the Hare: Large bronzes by Barry Flanagan: 1983-1990*, June - August 1992, another cast exhibited, catalogue not traced.
New York, Pace Gallery, *Barry Flanagan Recent Sculpture*, April - June 1994, exhibition not numbered, another cast exhibited.
London, Waddington Galleries, *Barry Flanagan*, October - November 1994, no. 2, another cast exhibited.
Dublin, Royal Hibernian Academy, Gallagher Gallery, *Barry Flanagan*, February - March 1995, no. 2, another cast exhibited.
Osaka, National Museum of Art, *Kansai Collections*, April - July 2013, another cast exhibited, catalogue not traced.

LITERATURE:
Exhibition catalogue, *British Art from 1930*, London, Waddington Galleries, 1991, p. 18-19, 63, no. 7, another cast illustrated.
C. Renfrew and S. Nakazawa, exhibition catalogue, *Barry Flanagan*, Tokyo, Fuji Television Gallery, 1991.
Exhibition catalogue, Le Parc de Pourtales, Le Centre Européen D'Actions, *Artistiques Cotemporaines*, Strasbourg, Le Parc de Pourtales, Le Centre Européen D'Actions, 1993. pp. 24, 26, another cast illustrated.
'Provocative Sculpture', *Today in English*, February 1994.
J. Bumpers and J. Thompson, exhibition catalogue, *Barry Flanagan Recent Sculpture*, New York, Pace Gallery, 1994, pp. 12-13, exhibition not numbered, another cast illustrated.
E. Juncosa, exhibition catalogue, *Barry Flanagan*, London, Waddington Galleries, 1994, pp. 12-13, 57, no. 2, another cast illustrated.
E. Juncosa, exhibition catalogue, *Barry Flanagan*, Dublin, Royal Hibernian Academy, Gallagher Gallery, 1995, pp. 12-13, 57, no. 2, another cast illustrated.
Exhibition catalogue, *Kansai Collections*, Osaka, National Museum of Art, 2013.
C. Preston (ed.), *Barry Flanagan*, London, Waddington Custot, 2017, p. 283, pl. 71, another cast illustrated.
J. Melvin, exhibition catalogue, *Barry Flanagan: The Hare is Metaphor*, New York, Paul Kasmin Gallery, 2018, catalogue not traced.



Jeff Koons, *Rabbit,* 1986.

In 1979, Barry Flanagan's sculptural investigations took a different direction, turning away from the 'soft-forms' of the 1960s and 1970s towards bronze casting and modelling. Flanagan employed the seemingly conventional material at a time when the medium was as unexpected as his use of sand, ropes and building materials had been in previous decades. Most importantly, the transition to bronze denoted Flanagan's inextricable bond to the subject of the hare, as exemplified in *The Bowler,* conceived in 1990. As a member of the Royal Zoological Society, Flanagan certainly featured other animals in his *oeuvre*, but the hare remains his most constant motif with which he is now invariably associated. In a typed telegram format, Flanagan chose to elucidate his reasons for choosing the animal as his muse, detailing the seminal moment in which he witnessed a hare dashing across the Sussex Downs:

'It was a bright icy day, mid morning, with a covering of snow still on the downs. The road, following the flat and straight part at the base of the dome of the down so there was a moat like gully in which this hare ran. Not at any particular speed nor with any intent did it seemingly accompany us. I observed it for sometime and remarked. Then we saw two walkers and their dog descending the gentle bulge. We thought it so funny they were oblivious of the hare, since they might have wanted to catch it I suppose. Some time later I remember Sue and I travelling from Paddington to Chepstow with Emlyn and drawing it on the back of an envelope. We would talk a lot he being a strong liberal' (B. Flanagan, 'Why the Hare?' in C. Preston (ed.), *Barry Flanagan*, London, Waddington Galleries, 2017, p. 18).

Growing up as a young boy in Wales, Flanagan had heard anecdotes of hares from hunters and poachers that outlined the animal's unparalleled physicality and courage. Flanagan heard how the hare was the only animal that would run towards fire and leap over it to escape instead of fleeing. He often compared himself to the hare, stating that he only ever ran directly into problems instead of away from them. Upon his discovery of the work *The Leaping Hare* by George Ewart Evans and David Thompson, he realised that these anecdotes he had once absorbed as a boy rang true. The book solidified Flanagan's engagement with the hare's rich and diverse mythological significance. The hare appears repeatedly in the myths and legends of many societies, carrying considerable cross-cultural importance. Flanagan was also inspired by other artists like Joan Miró, who was equally enthused by the sight of a hare darting across a field on a summer's evening. Miró translated this experience into his surreal piece *Landscape (the Hare)* in 1927. Similarly, Flanagan's hares are multifaceted; they are simultaneously pensive, mystical

Michael Holding bowling for West Indies during the 3rd Test match between Australia and West Indies at Adelaide, Australia, 27th January 1980.
Photograph by Patrick Eagar.

and energetic, communicating a myriad of animated attributes that Flanagan believed the human form was inadequate to express. Thompson insists 'It 'The "Hares" spelt the beginning of a completely new phase in the artist's work, one that continues to the present. Since 1980 Flanagan has been committed to representational work, but all the while testing its limits and his own capacity to re-invent figurative tropes and traditional rhetorical forms' (J. Thompson, 'Barry Flanagan: Artisan of Unreason', in exhibition catalogue, *Barry Flanagan*, Madrid, Fundación "la Caixa", 1993).

The Bowler, conceived in 1990 when Flanagan had been creating his hares for just over a decade, emphasises the artist's fascination with the hare's dynamic physicality. Flanagan learned of the hare's mythological associations with fecundity and rejuvenation; the hare is often depicted as the primordial beginning of the Easter festival. Flanagan explored this sense of liveliness and vigour in earlier works, such as *Boxing Hare on Anvil* (1989) and *The Drummer* (1989-1990), which privilege motion despite their bronze sculptural forms. In the present work, the hare is captured by the sculptor at the pivotal moment; the animal's lithe arms are wound up, prepared to bowl the vital shot, its leg is raised and all set to leap forward. Movement and energy are integral to the work - the hare is poised and ready for action. Flanagan himself was very physically active; he was an excellent dancer and a keen sportsman. In *The Bowler*, Flanagan establishes the hare's anthropomorphic potential, substituting what could have been a self-portrait for the image of a hare that takes on human characteristics. Flanagan was also an avid fan of cricket, a sport that appears elsewhere in his *oeuvre*, for example in *The Cricketer*, conceived in 1989. Flanagan did not only study the game for its strategies, but also for the athletic movements of its most celebrated players such as Courtney Walsh and Michael Holding. In the present work, the hare appropriates these players' signature bowling techniques in a humorous homage to the sport. Flanagan often used his hares in this way, as vehicles to transmit his sense of humour and connect with his audience through references to popular culture. Works like *The Bowler* have come to epitomise Flanagan's unique wit and playfulness, whilst demonstrating the dynamic potential of the bronze material. Flanagan's hare sculptures have been universally loved and appreciated since their debut, as they imbue the world of contemporary sculpture with an exuberant force of energy.

We are very grateful to the Barry Flanagan estate for their assistance in preparing this catalogue entry.

THE COLLECTION OF **DRUE HEINZ**

The fine art collection of Drue Heinz is a striking reflection of her keen observation and innate "eye." Much of the collection was formed after her marriage to H.J. (Jack) Heinz II in 1953.

Drue Heinz became a great advocate for good literature and writers and, with her husband, a patron of arts institutions in the United States and Great Britain. She assumed the role of a thoughtful supporter and Board member at a number of prestigious art museums: the Carnegie Museum of Art in Pittsburgh, the Royal Academy of Arts in London and The Metropolitan Museum of Art in New York.

The Heinz family were in the food products business since the late 19th Century. Drue was on the road with Jack for important corporate events as they opened new plants, or brought the company products to a new market. Through their travels they developed a social circle that included many other sophisticated friends such as Gianni and Mariella Agnelli, Andy Warhol, Aristotle Onassis, Aga Khan, Malcolm Forbes, Norman Mailer, Harold Pinter, Antonia Fraser, Tom and Sheila Wolfe. Along the way, they also acquired works of art that appealed to them.

Mrs. Heinz's literary support was distinctive in the projects she chose and the personal attention she paid to each. In carving out her own philanthropic niche, she exhibited her intellectual prowess, wit and enthusiasm.

In the United States and in Great Britain, Mrs. Heinz fostered significant literary and social networks. She was a founding member of Oxford University's Rothermere American Institute and the Drue Heinz Chair in American Literature within the English Faculty is viewed as one of Oxford's more prestigious positions. She was very interested in forging alliances between Great Britain, her country of birth, and the United States, her adopted country. In recognition of her cultural and philanthropic achievements, she was named an honorary Dame Commander of the Most Excellent Order of the British Empire and an Honorary Fellow of the Royal Society of Literature.

The vital importance of fine art, architecture and design in the public sphere was also of interest to her. She funded the Heinz Architectural Center at the Carnegie Institute in memory of her husband, and similarly funded the Heinz Galleries at The Metropolitan Museum of Art in New York to memorialize Jack. Drawings and Prints featured in her gifts to endow an eponymous Curatorship at The Metropolitan Museum of Art and in the underwriting of the Drue Heinz Study Center at the Cooper-Hewitt National Design Center. The Drue Heinz Curator and Book Conservator at the Morgan Library and Museum and her support for The London Library were other links in the chain of strengthening institutions that were critically important to writers and artists.

The fine arts collection gave her great enjoyment through many years. If she was not quite ready when first-time guests arrived at home, she would instruct her staff to "show them the pictures, and I will be down." Some important works have been donated to museums and the proceeds of this sale will support her beloved Hawthornden Literary Retreat and other charitable projects. From these and other benefactions one takes away the overall impression of an energetic collaborator who took a personal interest in projects that she felt were important to nourishing the human spirit.

Mrs. Drue Heinz. Photo by H. J. Heinz II, Courtesy of the Heinz Family.

THE COLLECTION OF DRUE HEINZ

λ*7

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

1929 (Guy Fawkes)

signed, inscribed and indistinctly dated 'GUY FAWKES/Ben Nicholson/1929' (on the canvas overlap)
pencil and oil on canvas
16¼ x 20 in. (41.2 x 50.8 cm.)
Painted in 1929.

£300,000-500,000
US$390,000-650,000
€350,000-570,000

PROVENANCE:
Anonymous sale; Sotheby's London, 16 July 1960, lot 182, as 'Guy Fawkes, a still life of fireworks on a table top', where purchased by the present owner.

EXHIBITED:
possibly, London, New Burlington Galleries, *The Young Painters Society: 7 + 5 Section*, March - April 1930, no. 77 or 78, as 'Fireworks'.


JACK IN
CHIN
6d
THUN
4d

Christopher Wood, A Cornish Window, 1928. Private collection.

Painted in 1929, Ben Nicholson's *1929 (Guy Fawkes)* represents a pivotal movement in his *oeuvre*, and the burgeoning development of a modernist aesthetic. Having spent the previous decade moving away from his father's legacy, Nicholson now sought to establish himself as a pioneering member of the British Modernist movement, challenging the established ideas of quality and finish, and focusing instead on the interplay and experimentation of surface, pictorial space and form.

Although he strove for the pursuit of a more simplified and pared back modern aesthetic, which could speak of the sensibilities of the day, Nicholson never turned his back on the figurative completely. One of his most effective tools and beloved of themes was the still life: a reference point from which he was to produce some of his most boldly innovative paintings. Amongst the still lifes of the late 1920s are a handful of firework paintings, created between 1929-32, that highlight his sense of experimentation and playfulness, of which *1929 (Guy Fawkes)* is one of the finest examples.

At the time that *1929 (Guy Fawkes)* was painted, Nicholson was particularly close to Christopher Wood. Wood was a guest at Bankshead, Ben and Winifred's home in Cumberland in March 1928. Later that summer, the trio spent two and half months together in Cornwall and developed an intimate friendship that fostered an intense period of creativity for them all, with one often influencing the other. Indeed, Nicholson said that: 'The subject of "fireworks" came first to Kit Wood' (B. Nicholson, quoted in exhibition catalogue, *Ben Nicholson*, London, Tate Gallery, 1969, p. 19). Winifred later recalled to Frosca Munster that, 'Ben and Kit had made friends with a friendship and fellowship in their work which brought the very best of them to flowering point – it was great fun to see – the zest and vitality of life in it meant everything to us all' (W. Nicholson, letter to F. Munster, *circa* 1930, quoted in R. Ingleby, *Christopher Wood*, London, 1995, p. 184).

This period of creativity was enhanced by their encounter with the fisherman-painter, Alfred Wallis in St Ives during the summer of 1928. Wallis had retired from deep-sea fishing, aged seventy, and after the death of his wife had turned to painting to keep himself occupied. His naïve and child-like vision of fishing boats and landscapes on scraps of irregular, old bits of paper and cardboard, which were nailed onto his walls, appealed to Nicholson and his modernist sensibilities, captivated by their raw immediacy and instinctive nature. Charles Harrison saw that Wallis's work was a positive influence on Nicholson stating: '... The influence of Wallis upon Nicholson, when it came, was to add sophistication and abstractness to his work rather than any superficial naivety' (C. Harrison, exhibition catalogue, *Ben Nicholson*, London, Tate Gallery, 1969, p. 15). Jeremy Lewison described that Nicholson, 'valued Wallis's use of irregular pieces of cardboard on which to paint and the interrelationship he achieved between ground, texture and colour. Nicholson perceived in Wallis's work a sense of the painting as an object and enjoyed the stress he placed naturally and possibly unknowingly on materials' (J. Lewison, *Ben Nicholson*, Oxford, 1991, p. 11).

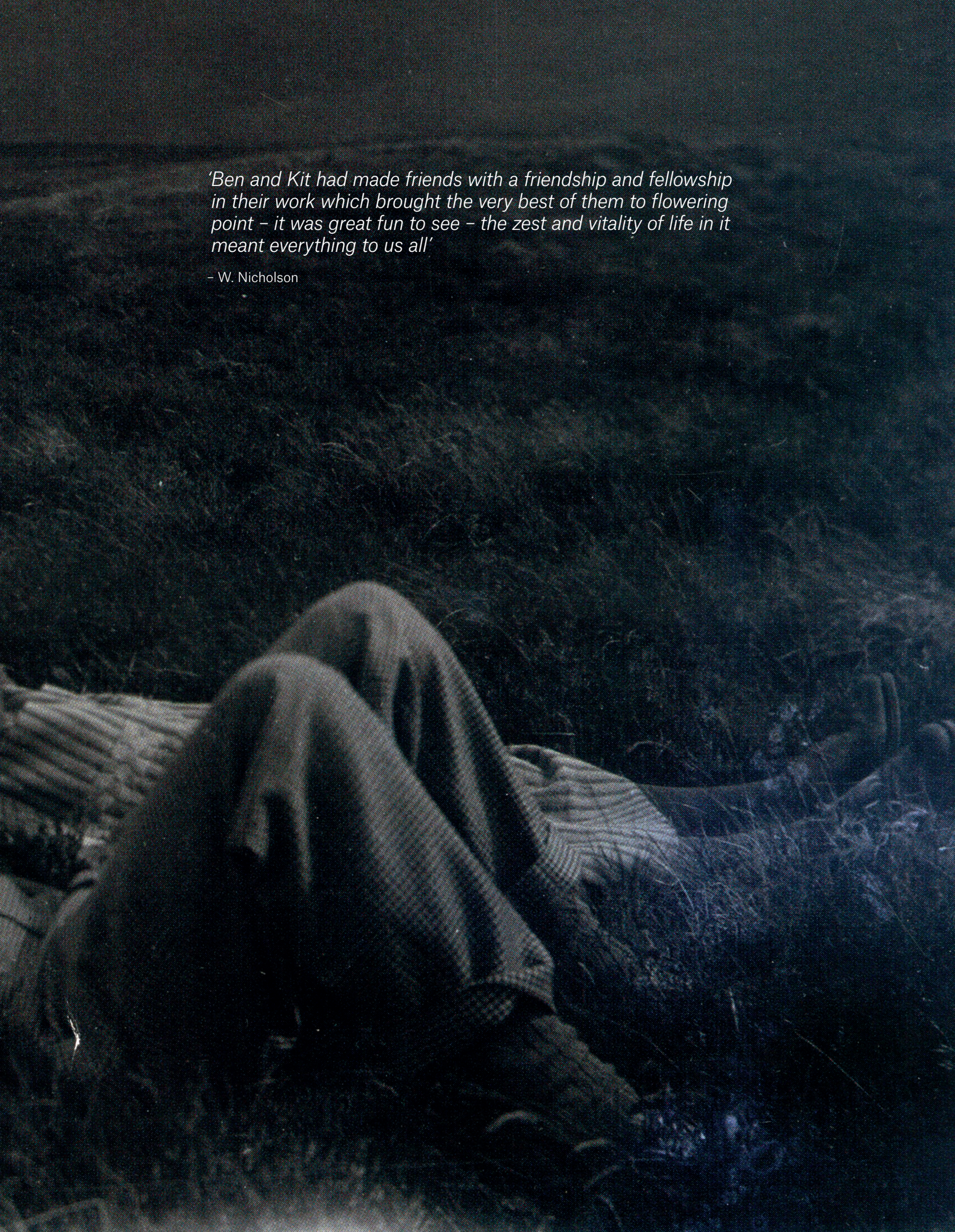
This increased interest in the surface and the materiality of things, inspired by Wallis, is evident in *1929 (Guy Fawkes)*. Here Nicholson deploys a series of loose and broad brushstrokes to create patches of saturated colour, which are both descriptive of objects but are also themselves the subject. His scumbled use of tone, in particular the earthy colours of the background, which paired with the vibrant unnatural tones of the fireworks, interlaid with pencil, only emphasises the materiality further. Nicholson also plays with the pictorial space, almost eliminating perspective completely to further emphasise the two-dimensionality of the work. The idea of stressing the materiality of the paint surface would be taken further in the white reliefs of the early 1930s.

Works from this period, such as *1929 (Guy Fawkes)*, are often linked to that of the Cubists, in particular Picasso and Braque, with whom Nicholson became good friends. Nicholson was well versed in the modernist movements from the Continent, as he travelled extensively with Winifred through Paris and Northern Europe in the 1920s. These frequent trips, along with Wood's even closer links, aided by his time spent in Paris in the early 1920s, where he met Picasso, Cocteau and the Parisian crowd centered around Diaghilev's *Ballet Russes*, exposed Nicholson to a freer and more modern approach to art than Britain had yet experienced. This influence can be seen in Nicholson's work, perhaps most evidently in his focus on the theme of table-top still life, a flattened perspective and the inclusion of type-face, which he utilised to dramatic effect in the present work. Lewison, however, marks some clear differences, which stood Nicholson apart from the Cubist artists. He explains: 'The overlapping objects found in Nicholson's work of the late twenties together with the flattened perspective are characteristic of Braque but, whereas Braque was interested in the plasticity and merging of objects, Nicholson emphasised their flatness, independence and individuality ... While accepting the changes in the perception of the object which Cubism introduced, Nicholson was less interested in Cubist structure ... he isolates the objects and whereas in a Cubist composition each object would be seen from different angles, here each object is viewed from a single angle, although not consistently the same one' (J. Lewison, *Ben Nicholson*, Oxford, 1991, p. 12).

Lewison concludes, 'The twenties were a decade of artistic variety and experiment for Nicholson in which he continued to educate himself by appropriating and assimilating the styles of other artists, using them, however, in a manner which was ultimately characteristic of no one but himself. His paintings in this decade show evidence of a mastery of line, quick and incisive wit, an ability to paint in close tones rather than high-pitched colour and, above all, an enjoyment of materials' (J. Lewison, *Ben Nicholson*, Oxford, 1991, p. 12).


JACK IN
CHIN
6d
THUM
4d

Ben and Winifred Nicholson, Westmorland, early 1920s.



'Ben and Kit had made friends with a friendship and fellowship in their work which brought the very best of them to flowering point – it was great fun to see – the zest and vitality of life in it meant everything to us all'

– W. Nicholson

PROPERTY FROM THE ESTATE OF A DISTINGUISHED SWISS COLLECTOR

■ λ*8

DAME BARBARA HEPWORTH (1903-1975)

The Family of Man (Figure 8, The Bride)

signed and numbered 'Barbara Hepworth 3/4' (on the bottom right of the lower section) and stamped with foundry mark 'Morris/Singer/FOUNDERS/LONDON' (on the bottom left of the lower section)
bronze with a dark brown and green patina and polished bronze
97 in. (246.4 cm.) high, including bronze base
Conceived in 1970 and cast in an edition of 4, with 2 further full sets cast.
This work is recorded as BH 513h.

£2,000,000-3,000,000
US$2,600,000-3,800,000
€2,300,000-3,400,000

PROVENANCE:
with Marlborough Galerie, Zürich, where purchased by the present owner in 1972.

EXHIBITED:
New York, Gimpel Gallery, *Barbara Hepworth*, March - April 1971, no. 26, another cast exhibited.
Austin, University of Texas Art Museum, Archer M. Huntington Gallery, *Barbara Hepworth*, September 1971, no. 14, another cast exhibited.
London, Marlborough Fine Art, *Barbara Hepworth: The Family of Man - Nine Bronzes and Recent Carvings*, April - May 1972, no. 8, another cast exhibited.
Toronto, Marlborough Godard, *Barbara Hepworth: Carvings and Bronzes*, May 1973, no. 6, another cast exhibited.
New York, Marlborough Gallery, *Twentieth Century Monumental Sculpture*, October - November 1974, no. 6, another cast exhibited.
Zurich, Marlborough Galerie, *Barbara Hepworth*, August - October 1975, no. 14, another cast exhibited.
Edinburgh, Edinburgh International Festival, Royal Botanic Garden, *Barbara Hepworth Late Works*, August - September 1976, no. 11H, another cast exhibited.
West Bretton, Arts Council of Great Britain, Yorkshire Sculpture Park, *Barbara Hepworth*, July - October 1980, no. 26h, another cast exhibited.
Mountainville, New York State, Storm King Art Center, *Barbara Hepworth*, June - October 1982, exhibition not numbered, another cast exhibited.

LITERATURE:
Exhibition catalogue, *Barbara Hepworth: The Family of Man - Nine Bronzes and Recent Carvings*, London, Marlborough Fine Art, 1972, pp. 16-17, 32-33, 64, no. 8, another cast illustrated.
A. Matheson, 'Controversy of her sculpture doesn't worry Barbara Hepworth', *The Australian Women's Weekly*, 16 May 1973, p. 8, another cast illustrated.
C. Nemser, *Art Talk: Conversations with 12 Women Artists*, New York, 1975, pp. 20, 23, 32-33, group illustrated.
D. Hall (intro.), exhibition catalogue, *Barbara Hepworth, Late Works*, Edinburgh, Edinburgh International Festival, Royal Botanic Garden, 1976, pp. 9, 20, 24, no. 11H, another cast illustrated and group illustrated.
Exhibition catalogue*, Barbara Hepworth*, West Bretton, Yorkshire Sculpture Park, 1980, pp. 2, 13, 30-31, no. 26h, another cast illustrated and group illustrated as a frontispiece.
B. Hepworth, *A Pictorial Autobiography*, London, 1985, p. 131, no. 349, group illustrated.
A.M. Hammacher, *Barbara Hepworth*, London, 1987, pp. 198-199, 203, fig. 178, group illustrated.
M. Tooby, *Tate Gallery St Ives: Barbara Hepworth Museum and Sculpture Garden: An Illustrated Companion*, London, 1993, p. 13, plaster illustrated.
P. Curtis and A.G. Wilkinson, exhibition catalogue, *Barbara Hepworth, A Retrospective*, Liverpool, Tate Gallery, 1994, p. 115, group illustrated.
A.G. Wilkinson, *Barbara Hepworth Sculptures from the Estate*, New York, Wildenstein, 1996, pp. 7, 30-31, 99, group referenced.
P. Curtis, *Barbara Hepworth, St Ives Artists*, London, 1998, pp. 70, 74-75, figs. 62, 66, group illustrated and plaster illustrated.
M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Collection and the Barbara Hepworth Museum St Ives*, London, 1999, pp. 14, 127, 144, 246, 266, 269, 273, group referenced.
M. Phillips and C. Stephens, *Barbara Hepworth Sculpture Garden*, London, 2002, p. 8, plaster referenced.
E. Cooper, 'Barbara Hepworth (1903-1975): the sculptor's close links to the crafts', *Crafts*, September - October 2003, p. 29, no. 184, plaster illustrated.
S. Bowness (ed.), *Barbara Hepworth, The Plasters, The Gift to Wakefield*, Farnham, 2011, pp. 43-45, 63, pls. 32-34, plaster illustrated.
S. Bowness (ed.), *Barbara Hepworth, Writings and Conversations*, London, 2015, pp. 226, 243, 246, 248-250, 257, 264, 283, 287, 294, group referenced.
S. Bowness, *Barbara Hepworth: The Sculptor in the Studio*, London, 2017, pp. 66, 70, 109, 118, 143, figs. 68-70, 122, plaster and group illustrated.
Exhibition catalogue, *Barbara Hepworth: Formed From Nature,* London, Frieze Masters, Simon Dickinson, 2018, p. 10, fig. 5, plaster illustrated.
A. Hickey (intro.), exhibition catalogue, *Barbara Hepworth: A Matter of Form*, New York, Pace Gallery, 2018, pp. 8-9, 12, 14-15, fig. 4, group illustrated.

The Family of Man (Figure 8, The Bride) belongs to the series of sculptures that constitutes a major, and – as fate would tragically have it – a valedictory achievement, during the final decade of Hepworth's life and career: the group of nine large figures that comprise *The Family of Man*, 1970. Together with the series *Conversation with Magic Stones*, 1973, these works 'heightened the rhythm of her work in the seven years before her death', as A.M. Hammacher observed (A.M. Hammacher, *Barbara Hepworth*, London, 1987, p. 203).

Many works among Hepworth's multiple-piece sculptures comprise several related upright forms that share a common base, and suggest groupings of Stone Age megaliths, which the sculptor has metaphorically transformed into the presence of figural entities in a landscape. *The Bride* represents a further and culminatory development of this idea. Hepworth created *The Family of Man* as entirely separate, free-standing figures that interact side-by-side as an outdoor ensemble. Each work is impressive in its own right, an effect that stems from Hepworth's decision to suggest the complexity of the human spirit, figure, and generational progression by vertically stacking component elements, employing two pieces in *Youth* and *Young Girl*, three in *The Bride* and *Parent II,* and four in *The Bridegroom*, *Ultimate Form*, *Parent I*, *Ancestor I* and *Ancestor II*.

The upright modular format Hepworth employed in the *Family* sculptures enriches the character of each figure, inviting the viewer to ponder the variety of these cubical and rounded shapes as a means toward an understanding of the metaphorical relationships between one sculpture and the next, and within the group as a whole. 'The combined titles suggest the seven ages,' Alan G. Wilkinson has observed, 'which perhaps represent the sculptor's own contribution to the cycle of life' (A.G. Wilkinson, quoted in exhibition catalogue, *Barbara Hepworth: Sculptures from the Estate*, New York, Wildenstein, 1996, p. 21). Hepworth may have taken some inspiration from the famous MoMA exhibition of photographs which Edward Steichen assembled in 1955 and toured internationally; but more significantly, as Chris Stephens noted, 'she extrapolated from the observation of phenomenological behaviour an archetypal symbol of human society' (C. Stephens, quoted in 'The Quality of Human Relationships' in exhibition catalogue, *Barbara Hepworth Centenary, St Ives*, Tate St Ives, 2003, p. 36). The three tallest and most formally complex figures are those which represent the alpha and omega of *The Family of Man: the two Ancestors* and *Ultimate Form*.

After marrying the painter Ben Nicholson, Hepworth moved to St Ives in August 1939, shortly before the outbreak of the Second World War. 'It was during this time that I gradually discovered the remarkable pagan landscape which lies between St Ives, Penzance and Land's End,' she later wrote, 'a landscape which still has a very deep effect on me, developing all my ideas about the relationship of the human figure in landscape – sculpture in landscape and the essential quality of light in relation to sculpture … I was the figure in the landscape and every sculpture contained to a greater or lesser degree the ever-changing forms and contours embodying my own response to a given position in that landscape … There is no landscape without the human figure: it is impossible for me to contemplate pre-history in the abstract' (B. Hepworth, quoted in *Barbara Hepworth: Carvings and Drawings*, London, 1952, n.p.).

It was following her move to Cornwall that Hepworth first encountered the roughly hewn and eroded neolithic (late Stone Age) monuments, known as menhirs, to which elements in her work of the 1930s already seemed to refer. 'But at that time I'd never heard of Cornwall, and knew nothing about dolmens and cromlechs and the like,' she explained to Alan Bowness in 1970. 'All it did coming here was to ratify my ideas that when you make a sculpture you're making an image, a fetish, something which alters human behaviour or movement … Any stone standing in the hills is a figure, but you have to go further than that … To resolve the image so that it has something affirmative to say is to my mind the only point. That has always been my creed. I like to dream of things rising from the ground – it would be marvellous to walk in the woods and suddenly come across such things' (B. Hepworth, quoted in A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth, 1960–69*, London, 1971, p. 13).

The two plaster prototypes for The Bride from *The Family of Man, Trewyn Studio carving yard*, 1970.
Photograph by Norman Stocker.

Dame Barbara Hepworth, *Family of Man (Nine Figures on a Hill)*, 1970, Yorkshire Sculpture Park. Photograph by Jerry Hardman-Jones.

The fundamental constituent in Hepworth's *oeuvre* is the 'single form', often titled as such – solitary works of emphatic verticality that evoke the grandeur and power of the standing human figure, which she also combined to create groups of two or more related elements. Hepworth had avowedly dedicated the first two decades of her career to the principle of 'direct carving', working only in stone and wood; she was equally committed to 'truth in materials', the concept that the work should reflect the sculptor's direct response to the inherent qualities of the chosen material. Her emphasis on the 'single form' was the natural outgrowth of her efforts with these ends in mind.

Following the successful example of her good friend Henry Moore, during the late 1950s Hepworth began to make works cast in bronze. She quickly discovered that the versatility and strength of this medium would considerably broaden the possibilities in the range of her sculptural motifs and, indeed, enable her to considerably enlarge the scale of her work. *The Bride* is a good case in point; Hepworth, nearing seventy, would have found the manual effort required to carve in stone such a large work prohibitively taxing. Working first in plaster, and then casting in bronze enabled her to realise this idea in the fullest, most effective way.

The use of bronze also served the purpose of facilitating the dispersal of Hepworth's work on the international market, in numbered editions, and helped her to attract and fulfil important commissions for monumental sculptures to be sited and viewed in outdoor public spaces, for which wood and polished stone would have proved difficult to maintain and conserve. Commenting on her recent production in 1962, the sculptor stated: 'Certain forms, I find, re-occur during one's lifetime and I have found some considerable pleasure in reinterpreting forms originally carved, and which in bronze, by greater attenuation, can give a new aspect to certain themes' (B. Hepworth, quoted in exhibition catalogue, *Barbara Hepworth*, Valencià, Institut Valencià d'Art Modern, 2004, p. 137). The art historian and critic Herbert Read at first cautiously received the news that Hepworth had begun working in bronze, but subsequently remarked, 'I have now come to realise that what I previously discerned as the artist's fundamental purpose, 'to infuse the formal perfection of geometry with the vital grace of nature' is as fully realised in bronze as in carved wood or stone' (H. Read, quoted in *ibid.*, p. 67).

During the 1960s Hepworth increasingly merged the organically derived and primitivistic configuration of her earlier carved sculpture with more geometric, architecturally conceived forms, as an evolutionary process in her themes, and in part an acknowledgement of the architectural spaces in which they might be situated and viewed. The grand precedent for these efforts is the monumental ensemble of works that Brancusi created for Târgu Jui in his native Romania, during 1935-38, including *The Endless Column*, to celebrate fallen heroes of the First World War. As was Brancusi's practice, Hepworth executed for each of her sculptures a base or pedestal uniquely appropriate to its subject.

The use of the hole is an essential, indeed a trademark device in Hepworth's sculpture. She carved her first work with this feature in 1931 (*Pierced Form*, alabaster; Lund Humphries, no. 17, subsequently destroyed), and continued to make use of this idea throughout her career. The uppermost section of *The Bride* displays a pierced element visible on all three sides, as if facing Janus-like to both past and future.

Other casts of *The Bride* are in the collection of the David and Alfred Smart Museum of Art, Chicago; and the Art Institute of Chicago, gifted by Max Weinberg in 1980. Complete groups of *The Family of Man* are at Yorkshire Sculpture Park (on loan from the Hepworth Estate) and The Donald M. Kendall Sculpture Garden at PepsiCo, Purchase, New York.

The present work is conceived in 1970 and cast in an edition of 4, with 2 further full sets cast: one (group 2/2) on display at the Kendall Sculpture Garden, Purchase, NY and the other (group 1/2) with the artist's estate, on loan to the Yorkshire Sculpture Park.

We are very 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.

Barbara Hepworth in the carving yard with new blocks of marble and *Two Spheres in Orbit*, April 1973. Photograph by Cornel Lucas.

PROPERTY FORMERLY IN THE COLLECTION OF WILLY PEPLOE

9

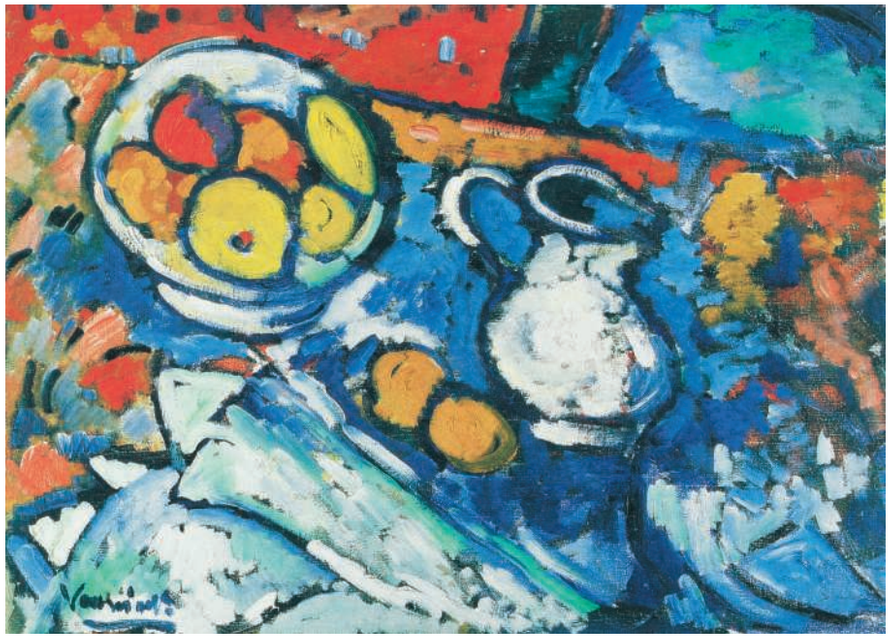
SAMUEL JOHN PEPLOE, R.S.A. (1871-1935)

Still Life with Tulips

signed 'Peploe' (lower right), with inscription '13 India St Edinburgh/April 1944/
This picture belongs to/my son Will/Margaret Peploe'
(on a label attached to the backboard)
oil on canvas
22 x 20 in. (55.9 x 50.9 cm.)
Painted *circa* 1919.

£300,000-500,000
US$390,000-640,000
€350,000-570,000

PROVENANCE:
with Aitken Dott & Sons, Edinburgh.
The artist, and by descent.



Maurice de Vlaminck, *Still life,* 1905. Fridart Foundation.

Still life with Tulips is testament to Samuel John Peploe's almost compulsive preoccupation with the floral still life. Through these works, we see his investigation into compositional design and innovative use of colour. Although they often share the same subjects, Peploe's still lifes are, on closer inspection, each the unique result of meticulous compositional consideration. The repetitive rendering of the flower motif has established a series of paintings that have allowed the artist to move closer to what is, for Peploe, the perfect still life.

The present lot is painted on the cusp of a pivotal moment in the progression of what became Peploe's identifying painting style. In France during the early 1900s, Peploe had been exposed to the French avant-garde movements and was immersed in a world of vibrant colours used liberally by the decorative methods of artists such as Henri Matisse. Financial pressures may have encouraged him to move back to Scotland, but he brought with him the pioneering modernism of colour theory and the considered, even mathematical, compositional structures that he had absorbed in France. Hindered from serving in the forces in the First World War by ill-health, Peploe's artistic advancement was similarly impeded by the art market's stagnation during the war years. Consequently, opportunities to exhibit were scarce. 'The war years had been a time of preparation, intensive study, and concentration on the problems of colour, form, and lighting. He was like a coiled spring awaiting merely the opportunity to expand' (S. Curtiser, *Peploe,* Edinburgh, 1947, p. 51). As the close of the war became palpable, so did the manifestation of Peploe's creativity. By 1918, he had assumed the prestigious role as an associate for the Royal Scottish Academy and, atypical to his Scottish contemporaries, began to be able to use his art as a means of income.

He took inspiration from his time in France when bringing a vivid colour palette into his pictorial compositions. Peploe's prowess as a painter of still lifes was perfected by a return to the floral motif, which almost became an obsession. Daily, Peploe left his home to select arrangements from the local florist, or to pick freshly cut flowers from the surrounding Scottish scenery. In parallel with the seasons, his still lifes of this period are pervaded with the mathematically composed yet vivid portrayal of tulips, roses and even vegetables. Peploe sought not only to capture the ephemerality of life but to refine his technique and explore the formal concerns of painting. He became preoccupied by their 'subtle nuance of colour and the delicacy of the form'. Through flowers and the colourful drapery around them, he manufactured a micro-environment that harnessed the chromatic intensity of his time in France as a relief from the greyness of Edinburgh.

'Flowers, how wonderful they are: I have a bunch of tulips, so gay, of so many colours: orange, pink, different pinks, a strange one – pure brick red – which is my favorite' (S.J. Peploe letter to F. Drummond, 31 January 1933, in G. Peploe, *S.J. Peploe,* Edinburgh, 2000, p. 60).

The present lot, however, is far from simply an impulsive expression of the visual stimulus he saw before him. Visible blue marks to the upper segment of the work elucidate Peploe's carefully pre-meditated approach to compositional construction. In essence, Peploe has created a pictorial design that is imbued with an equally contrived use of colour. The canvas is masterfully divided into segments that communicate with each other through a balanced colour patterning. The large mass of the yellow of the tablecloth that dominates the scene is balanced by the repetition of the same colour in the tulips to the upper left and right of the composition. The subtle manipulation of the sense of perspective is made evident through the relationship between the props. The red cloth sets the bowl at an angle that, on closer inspection, does not lie in complete tandem with that of the table. In a similar vein, the angles of the corner of the table forces the viewer's gaze towards the Chinese vase, the off-centre focal point of the composition, and leads the eye up the canvas and into the tulips that balance and stabilise the arrangement of objects.

Major Ion Harrison was the greatest supporter and collector of the Scottish Colourists, and expressed great admiration for Peploe's still lifes of the 1920s. He recalled, 'Mr Peploe had an exhibition of mostly flower pictures, mostly, as far as I can remember, of tulips – red, yellow and white – painted against blue backgrounds with different coloured draperies. 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. The formal ways in which the tulips were painted, and their brilliant colour against equally strong draperies, was at that time beyond my comprehension. A tulip picture of this phase of Peploe's work is one of his pictures which I now cherish most highly' (Major Ion Harrison, quoted in, T. Honeyman, *Three Scottish Colourists,* London, 1950, p. 119).

THE PROPERTY OF A GENTLEMAN

λ10

JOHN DUNCAN FERGUSSON (1874-1961)

Dinard, the Islands

signed and dated 'J.D FERGUSSON./1930.' (on the reverse), signed again and inscribed 'DINARD THE ISLANDS/J.D. FERGUSSON' (on the artist's label attached to the stretcher)
oil on canvas
21 x 25½ in. (53.3 x 64.8 cm.)
Painted in 1930.

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

PROVENANCE:
Margaret Morris, the artist's wife.
with Alex Reid & Lefevre Gallery, London.
Mrs A. Hunter, Glasgow.
with Portland Gallery, London.
with Paisnel Gallery, London, where purchased by the present owner in 2000.

EXHIBITED:
Glasgow, Annan Gallery, *John Duncan Fergusson: Paintings 1898-1957*, May - June 1957, no. 6.
New York, The Artis Group, *Modern Scottish & English Paintings 1885-1955*, April 1989, no. 23, as 'The Islands of Dinard'.
New York, Beadlestone Gallery, *The Scottish Colourists*, October 1998, exhibition not numbered.

LITERATURE:
E. Mundy and C. Philo, exhibition catalogue, *Modern Scottish & English Paintings 1885-1955*, New York, The Artis Group, 1989, pp. 46-47, no. 23, illustrated, as 'The Islands of Dinard'.
Exhibition catalogue, *The Scottish Colourists*, New York, Beadlestone Gallery, 1998, pp. 28-29, exhibition not numbered, illustrated.

Margaret Morris dancers dancing barefoot beneath the trees, June 1928. Photographer unknown.

J.D. Fergusson was one of the most versatile and experimental of the celebrated group of Scottish Colourist artists. In 1920, he and his partner Margaret Morris went to Dinard, a beautiful fortified town in Brittany which had become a popular holiday destination for the wealthy at the end of the 19th Century. This Normandy coastal haunt soon became a favourite for Fergusson and Morris, and during the following years they regularly returned there. Morris, who was a well-known dancer, held an annual summer school at Dinard, as well as in the Côte d'Azur, teaching her innovative form of dance; meanwhile, Fergusson produced some of his most exquisite works here, painting the picturesque landscape around him, and Margaret's exotic dancers.

Dinard, the Islands, 1930, has many elements which subtly come together to form an outstanding visual feast. Fergusson considered light as the basis of any painting and he took seriously the challenge of rendering it in his paintings. In the introduction to the catalogue of his 1905 solo exhibition in London, Fergusson, inspired by the influence of the Impressionists and Post-Impressionist artists, stated that he was 'trying for truth, for reality; through light'. He continued, 'That to the realist in painting, light is the mystery; for form and colour which are the painter's only means of representing life, exist only on account of light'. The features of the mild coastal climate, with its clear and crisp light, are perfectly captured by the artist's striking palette of cool tones, cleverly pairing sky blues, pale mauves, fresh yellows and whites with more saturated greens and burnt sienna hues to create a serene yet animated scene.

Moving away from his more overtly Impressionist inspired early landscapes, Fergusson now explored a bolder, new style where line and form played a more dominant role alongside colour. Stylistically, the present work is closer to Fergusson's work of the 1920s, when his style had become more sophisticated and his paintings reflected the serenity and quiet confidence of the mature master. He approached the new outdoors scenes, as seen here, by using a precision of pattern and design, focusing on geometric values and strong spatial divisions. Although his carefully constructed composition and energetically applied paint (using repetitive, small and vibrant brushstrokes to build complex fields of colour) have obvious hints of Van Gogh's or Cézanne's style, the hand of Fergusson remains pure and authentic. In *Dinard, the Islands,* the geometric lines and curves of the architectural constructions, the boat and the sea, contrast with the broken lines of the softly painted clouds and the semi abstract trees. Furthermore, these trees, with their sinuous shapes, remarkably suggest a frieze of dancers in the foreground.

The present work is an ode to colour, vitality and serenity. It is an outstanding example of Fergusson's mature style and among the finest and most elegant landscapes he produced throughout his career. Fergusson's masterful combination of the latest artistic techniques emanating from France at the time with his Scottish heritage, resulted in a bold and exciting modernism, hitherto unseen in Britain.

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

■ λ*11

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

Working Model for Oval with Points

signed and numbered 'Moore 8/12' (on the edge of the base)
bronze with a brown patina
45½ in. (115.5 cm.) high, including bronze base
Conceived *circa* 1968-69, and cast in an edition of 12.

£700,000-1,000,000
US$900,000-1,300,000
€800,000-1,100,000

PROVENANCE:
with James Kirkman, London, where purchased by the present owner in 1985.

EXHIBITED:
Lisbon, British Council, Fundação Calouste Gulbenkian, *Henry Moore*, September - November 1981, no. 110, another cast exhibited.
London, Royal Academy, *Henry Moore*, September - December 1988, no. 186, another cast exhibited.
Tokyo, Sezon Museum of Art, *Henry Moore Intime*, September - November 1992, no. 2, another cast exhibited: this exhibition travelled to Kitakyushu, Kitakyushu Municipal Museum of Art, November 1992 - January 1993; Hiroshima, Hiroshima City Museum of Contemporary Art, April - May 1993; and Oita, The Oita Prefectural Museum of Art, June - August 1993.
Moscow, Kremlin Museums, *Henry Moore and the Classic Canon of Modern Sculpture*, February - May 2012, no. 44, another cast exhibited.

LITERATURE:
R. Melville, *Henry Moore Sculpture and Drawings 1921-1969*, London, 1970, n.p., pl. 741, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1964-73, Vol. 4*, London, 1977, p. 54, no. 595, pls. 116-117, another cast illustrated.
Exhibition catalogue, *Henry Moore*, Lisbon, British Council, Fundação Calouste Gulbenkian, 1981, p. XL, no. 110, another cast illustrated.
A.G. Wilkinson, exhibition catalogue, *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto*, Toronto, Art Gallery of Ontario, 1987, pp. 232-233, no. 182, plaster version illustrated.
S. Compton, exhibition catalogue, *Henry Moore*, London, Royal Academy, 1988, pp. 115, 264, no. 186, another cast illustrated.
Exhibition catalogue, *Henry Moore Intime*, Tokyo, Sezon Museum of Art, 1992, pp. 103, 191, no. 2, another cast illustrated.
Exhibition catalogue, *Henry Moore and the Classic Canon of Modern Sculpture*, Moscow, Kremlin Museums, 2012, pp. 172-173, no. 44, another cast illustrated.

Anonymous, School of Fontainebleau, *Gabrielle d'Estrées et une de ses soeurs, circa* 1594. Musée du Louvre, Paris.

'Eventually, I found that form and space are one and the same thing. You can't understand space without understanding form.'

– H. Moore

Henry Moore, *Three Points*, 1939-1940. Tate, London.

Cast in smooth, reflective, polished bronze, completely devoid of surface tooling or texture, *Working Model for Oval with Points* has an almost fluid quality to its sinuous curves, as if it may dissolve and morph into another shape at any moment. At its centre, two points stretch towards one another across an expertly calculated void, stopping just short of actually touching, leaving the space between filled by an almost palpable charge of electricity. It appears to have been this energy, this atmosphere of suspense as we anticipate the meeting of the two points, that Moore aimed to capture in this work, as he searched for novel ways in which to expand his sculptural vision. The artist was at the height of his international fame during this period, having experienced an incredible surge in public commissions following the end of the Second World War. The scale and breadth of these projects, their disparate locations and architectural surroundings, challenged the artist to push the boundaries of his artistic vision and become increasingly inventive in his approach to form. As a result, Moore's work from the 1960s is typically marked by boldly dynamic volumes and shapes, intriguing visual dialogues and a daring play of mass and void, characteristics embodied by *Working Model for Oval with Points*.

Moore first explored the motif of two points almost touching in a sketch from 1938, which was followed by a series of drawings in which he developed and expanded on the idea, proposing a myriad of subtle variations of mass and spacing as he sought to reach the perfect form. In *Studies for Sculpture: Pointed Forms,* now held at the Albertina Museum in Vienna, the artist ruminated on the various possible iterations of the concept, alternately elongating and

Henry Moore, *Studies for Sculpture: Pointed Forms*, 1940.
Albertina Museum, Vienna.

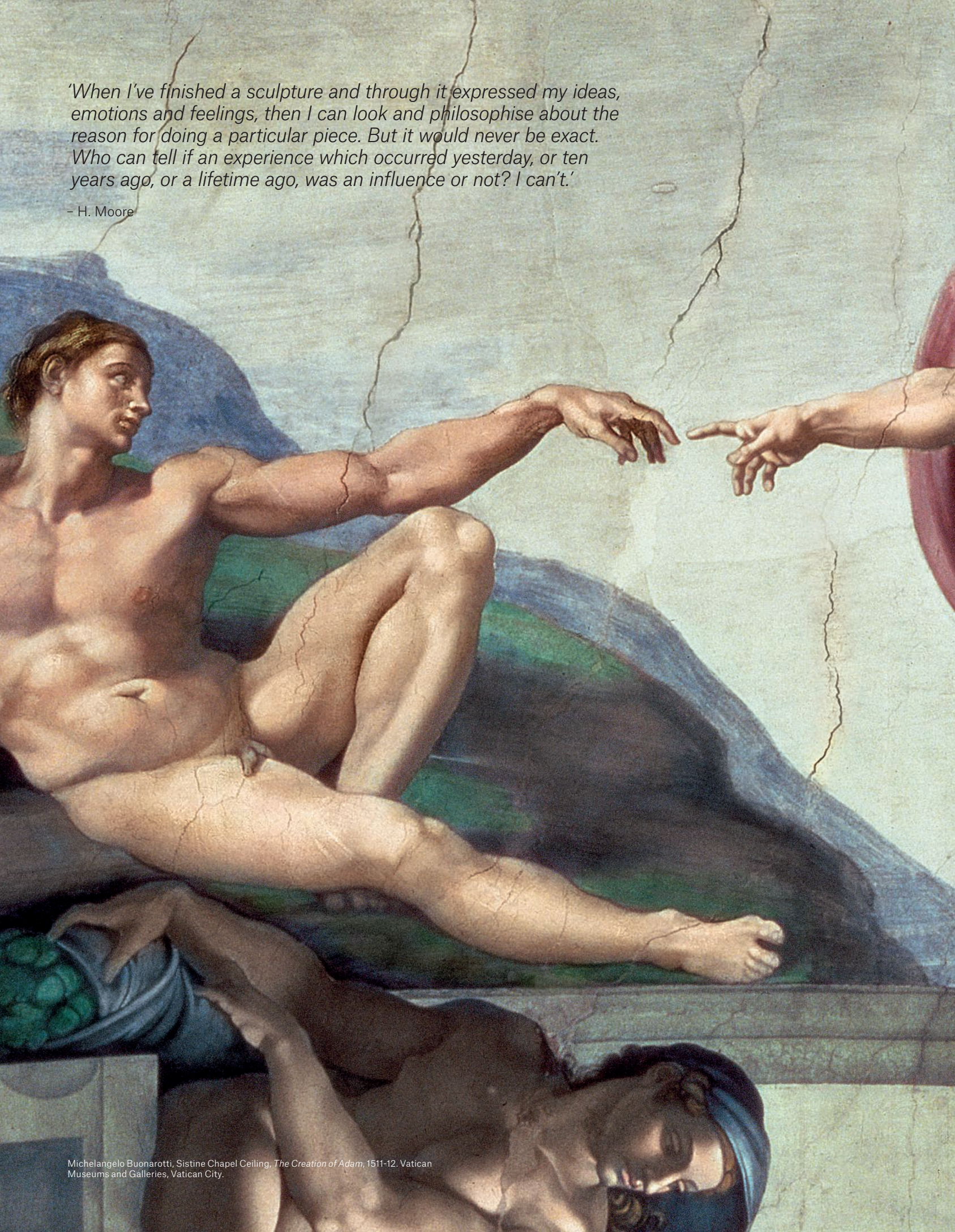
shortening the sharp points, playing with the balance of weight in the sculpture, and manipulating the width of the internal void to increase the dynamic tension between the pointed elements. While some of these sketches would lead almost immediately to the realisation of the enigmatic sculpture *Three Points* (1939-40), it was not until almost three decades later that many of the ideas proposed in the drawings reached full fruition. Indeed, in the bottom right corner of the sheet a form very similar to that explored in *Working Model for Oval with Points* appears on its side, a hollowed out oval with two spurs stretching towards one another across the empty space, though the distribution of mass in the drawing is more asymmetrical than in the final sculpture.

Occupying the position between sketch maquette and fully realised sculpture, working models, like the present sculpture, acted as an intermediate step in Moore's creative process, allowing the artist to refine an idea and assess the suitability of a proposed material, before it was realised at full scale. Speaking in 1978, Moore detailed this process, explaining: 'Sometimes I make ten or twenty maquettes for every one that I use in a large scale – the others may get rejected. If a maquette keeps its interest enough for me to want to realise it in a full-size final work, then I might make a working model in an intermediate size, in which changes will be made before going to the real, full-sized sculpture. Changes get made at all these stages' (H. Moore, quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations,* Aldershot, 2002, p. 217). These models allowed Moore greater freedom to experiment with his subjects, granting him the opportunity to become increasingly inventive with his approach to their sculptural forms. In *Working Model for Oval with Points,* this process allowed the artist to revisit a theme he had not explored for almost three decades, refining its volumes and the relationships between different elements before committing to a large-scale finished sculpture.

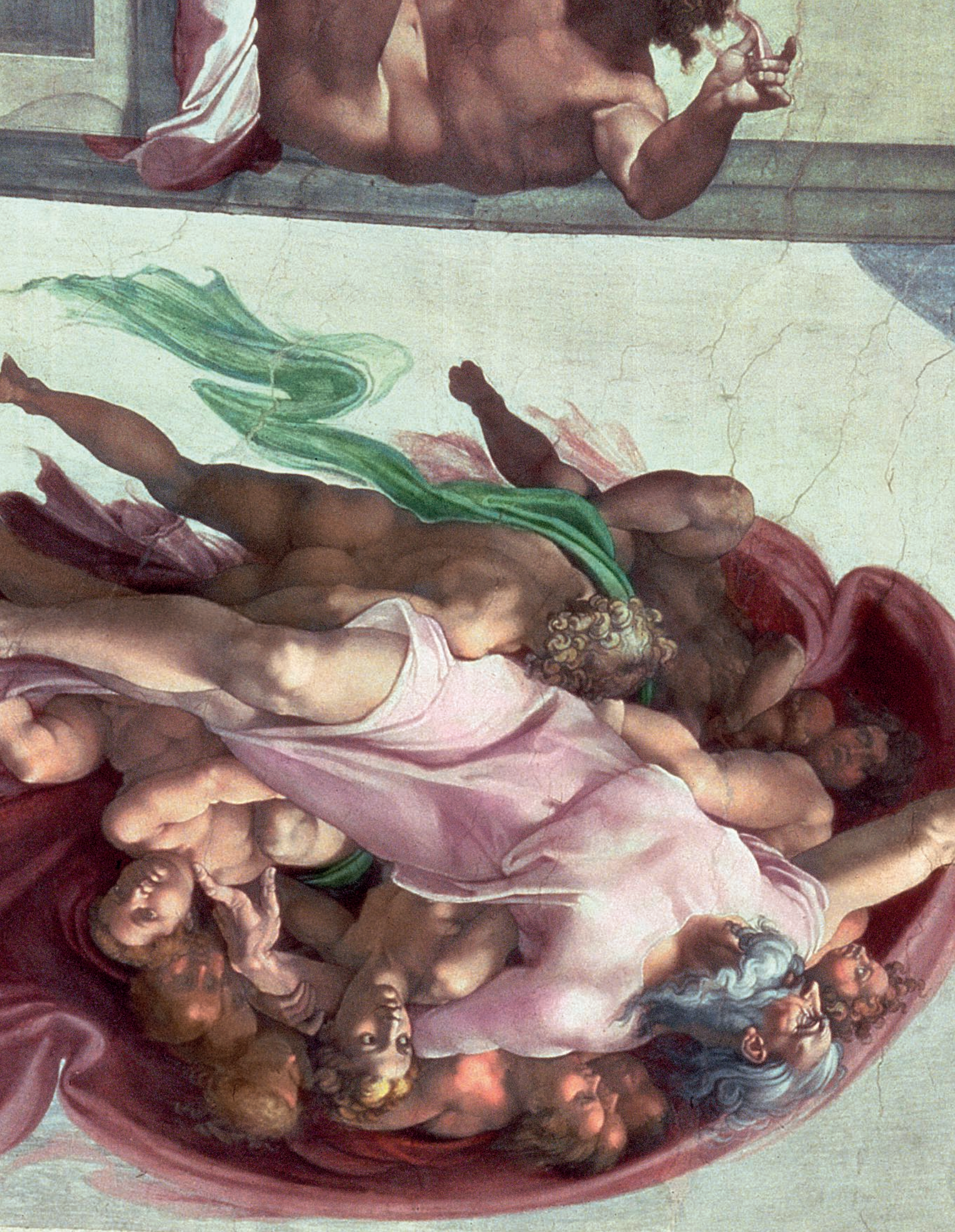
While a variety of sources have been suggested as the inspiration for Moore's artistic obsession with such pointed forms, from the structure of a spark plug to details from Picasso's *Guernica,* Surrealist art to the carvings from New Guinea, the artist himself linked the motif back to two sixteenth-century artworks – the enigmatic painting *Gabrielle d'Estrées et une de ses soeurs,* by an anonymous member of the Fontainebleau School, and Michelangelo Bunarotti's *The Creation of Adam,* in the frescoed ceiling of the Sistine Chapel. It is perhaps the latter, with its carefully calculated distance between the protagonists' outstretched fingers, and its dramatic sense of anticipation in the moment before Adam is touched with life, that holds such affinities to *Working Model for Oval with Points.* Moore spoke openly of his admiration for Michelangelo's work, stating in 1964 that even in his youth 'I still knew that as an individual he was an absolute superman. Even before I became a student I'd taken a peculiar obsessive interest in him' (H. Moore, quoted in D. Sylvester, "The Michelangelo Vision," Sunday Times Magazine, 16 February 1964, in *ibid,* p. 157). Capturing the same sense of electric tension between two elements as they reach out towards one another, *Working Model for Oval with Points* pays homage to Michelangelo whilst simultaneously proposing an entirely novel treatment of the internal space of the sculpture, integrating the empty void into the composition itself.

'When I've finished a sculpture and through it expressed my ideas, emotions and feelings, then I can look and philosophise about the reason for doing a particular piece. But it would never be exact. Who can tell if an experience which occurred yesterday, or ten years ago, or a lifetime ago, was an influence or not? I can't.'

– H. Moore



Michelangelo Buonarotti, Sistine Chapel Ceiling, *The Creation of Adam*, 1511-12. Vatican Museums and Galleries, Vatican City.



THE PROPERTY OF A LADY

λ12

DAME BARBARA HEPWORTH (1903-1975)

Torso

signed and dated '1927 BARBARA HEPWORTH' (at the base on the lower right side), signed again with initials 'BH' (at the base on the lower left side)
Irish fossil marble, unique
14½ in. (36.8 cm.) high.
Carved in 1927.
This work is recorded as BH 8.

£250,000-350,000
US$320,000-450,000
€290,000-400,000

PROVENANCE:
George Montagu, 9th Earl of Sandwich.
Amiya, Countess of Sandwich.
Her sale; Christie's London, 13 November 1964, lot 148, as 'Female Torso', where purchased by S. & R. Rosenberg on behalf of a private collector, by whom given to the present owner.

EXHIBITED:
London, Beaux Arts Gallery, *Exhibition of Sculpture, Engravings and Drawings by Barbara Hepworth, William Morgan, John Skeaping,* June 1928, no. 11, as 'Female Torso'.
Glasgow, Alex Reid & Lefevre, *Exhibition of Sculpture, Drawings and Drypoints by John Skeaping and Barbara Hepworth and Engravings and Drawings by William E.C. Morgan*, September 1928, no. 40, as 'Female Torso'.
Leeds, Temple Newsam, *Exhibition of Paintings, Sculpture and Drawings by Paul Nash and Barbara Hepworth*, April - June 1943, no. 73, incorrectly dated as '1929'.
Wakefield, Wakefield City Art Gallery, *Exhibition of Sculpture and Drawings by Barbara Hepworth,* February - March 1944, no. 2, incorrectly dated as '1929': this exhibition travelled to Halifax, Bankfield Museum, March - April 1944.
Venice, *25th Biennale: Exhibition of works by John Constable, Matthew Smith, Barbara Hepworth,* June - October 1950, no. 63, as 'Female Torso' and dated '1927-28'.
London, Whitechapel Gallery, *Barbara Hepworth: A Retrospective Exhibition of Carvings and Drawings from 1927 to 1954*, April - June 1954, no. 3.
London, Tate Gallery, *Barbara Hepworth,* April - May 1968, no. 2.

LITERATURE:
W. Gibson (intro.), *Barbara Hepworth: Sculptress,* London, 1946, pp. 5, 63, pl. 5, incorrectly dated as '1929'.
D. Lewis, 'The Sculptures of Barbara Hepworth', *Eidos: A Journal of Painting, Sculpture and Design*, no. II, September 1950, pp. 25-26, pl. 2, as 'Female Torso' and dated '1927-28'.
H. Read, *Barbara Hepworth: Carvings and Drawings,* London, 1952, n.p., pls. 3a-3b.
J.P. Hodin, *Barbara Hepworth,* London, 1961, p. 161, no. 8, illustrated.
M. Shepherd, *Barbara Hepworth*, London, 1963, p. 32.
J.P. Hodin, 'Barbara Hepworth and the Mediterranean Spirit', *Marmo: Rivista internazionale d'arte e architettura*, December 1964, p. 60, illustrated.
A.M. Hammacher, *Barbara Hepworth,* London, 1968, pp. 31, 208, pl. 16.
M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, London, 1999, p. 255.
S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations*, London, 2015, p. 153.

This small sculpture by Barbara Hepworth, although dating from early in her career, already articulates the central theme of her life as an artist. Made shortly after she returned to London from her scholarship in Rome, where she had honed her skill as a carver of marble, this sculpture is at once a language of duality – the beauty and the temporality of our human life, and its relation to the eternal rhythms of nature, stone, and seasons.

Herself a young mother, the human figure in this sculpture is a female nude – young and possibly fertile. But the sculpture is also rock. Barbara was the daughter of a land surveyor in the dales of Yorkshire. She learned from childhood the language of human frailty and temporality, in relation to the structure of the land and the repetitive rhythms of its seasons. In the final years of her own life she loved to say "I am the landscape." By this she meant, not just the land, but the land's oneness with the wind and the sun and the ocean and the stars – and her own oneness as a sculptor with these timeless rhythms.

Irish fossil marble was a material she always liked. Over the years she used it several times. The two large sculptures, *Contrapuntal Forms*, male and female, each ten feet high, carved for the Festival of Britain in 1950, are of similar stone. Minutely embedded in it are silt and marine life compacted over untold millennia of time. And as I look at this small sculpture of Barbara's, and as I see the human figure emerging from the stone, I am reminded of standing at the door of Brancusi's studio in the Impasse Ronsin in Paris a few months before his death. He pointed to some blocks of marble lying in the grass and he said, "inside those stones are sculptures waiting to be born." Barbara loved that story when I told her.

David Lewis

We are very grateful to David Lewis for preparing this catalogue entry. David Lewis was assistant to Hepworth, friend of Lanyon and husband of Barns-Graham.

We are very 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.

Barbara Hepworth's Studio, The Mall, *circa* 1931. Photograph by Paul Laib.

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

■ λ13

BARRY FLANAGAN, R.A. (1941-2009)

Hare on Pyramid

signed with monogram, numbered and stamped with foundry mark 'fo A/C/3/3/7/-08/ AB/LONDON' (on the side of the base)
bronze with a black patina
75 in. (190.5 cm.) high
Conceived in 1988 in an edition of 7, plus 3 artist's casts.
Cast in 2008 by AB Fine Art Foundry, London.

£400,000-600,000
US$520,000-770,000
€460,000-680,000

PROVENANCE:
with Waddington Galleries, London, where purchased by the present owner on 29 October 2009.

EXHIBITED:
London, Waddington Galleries, *Twentieth Century Works*, April - May 1989, another cast exhibited, ex-catalogue.
London, Waddington Galleries, *Barry Flanagan*, May - June 1990, no. 11, another cast exhibited.
New York, Pace Gallery, *Barry Flanagan*, September - October 1990, no. 1, another cast exhibited.
Paris, Galerie Durand-Dessert, *Barry Flanagan*, 1992, another cast exhibited, catalogue not traced.
London, Waddington Galleries, *Works on Paper and Sculpture*, September - October 1993, another cast exhibited, ex-catalogue.
Dublin, Royal Hibernian Academy, *Barry Flanagan*, February - March 1995, another cast exhibited, catalogue not traced.
London, Waddington Galleries, *Barry Flanagan*, September - October 1998, another cast exhibited, ex-catalogue.

LITERATURE:
Exhibition catalogue, *Barry Flanagan*, London, Waddington Galleries, 1990, pp. 24-25, 39, no. 11, another cast illustrated.
Exhibition catalogue, *Barry Flanagan*, New York, Pace Gallery, 1990, n.p., no. 1, another cast illustrated.
E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan Sculpture: 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, p. 101, another cast illustrated.
C. Preston (ed.), *Barry Flanagan*, London, Waddington Galleries, 2017, p. 282, pl. 59, another cast illustrated.
J. Melvin, exhibition catalogue, *The Hare is Metaphor*, New York, Paul Kasmin Gallery, 2018, another cast exhibited.

Egyptian tomb wall painting depicting a wild hare from Thebes, Luxor, *circa* 11th Century BC.

'The man the hare has met
will never be the better of it
except he lay down on the land
what he carries in his hand
be it staff or be it bow –
and bless him with his elbow
and come out with this litany
with devotion and sincerity
to speak the praises of the hare.
Then the man will better fare.'

(*The Names of the Hare,* Translation from the Middle English by Seamus Heaney, illustrated by Barry Flanagan).

Barry Flanagan's *Hare on Pyramid* remains an iconic work of the 1980s, a decade that perhaps presents the most productive period of the artist's uniquely eclectic career. 1979 marked Flanagan's departure from his post-minimalist works of the 1960s and his return to the process of bronze casting with a focus on a more figurative aesthetic. Flanagan produced numerous animal sculptures in bronze, featuring elephants, dogs and horses, but, inspired by a vivid memory of the animal leaping through the Sussex Downs, the hare emerged as his most enduring subject. Flanagan first introduced the hare to his work in 1979 with *Leaping Hare*, before exhibiting the theme at the Waddington Galleries in 1981 and including a number of the bronze hares when representing Britain in the 1982 Venice Biennale. As instantly recognisable as Henry Moore's reclining women or Giacometti's attenuated men, the image of the hare has become Flanagan's most essential *leitmotif*.

Hare on Pyramid, conceived in 1988, when Flanagan had already established an esteemed sculptural career, exemplifies his most significant artistic obsession. The animal's lengthy outstretched limbs offer an exceptional sense of drama and movement that contests the inflexibility of the bronze material. The hare, arrested mid-leap by the sculptor, seems almost to burst out of its metal casting with a surge of dynamic energy. In fact, Flanagan used his

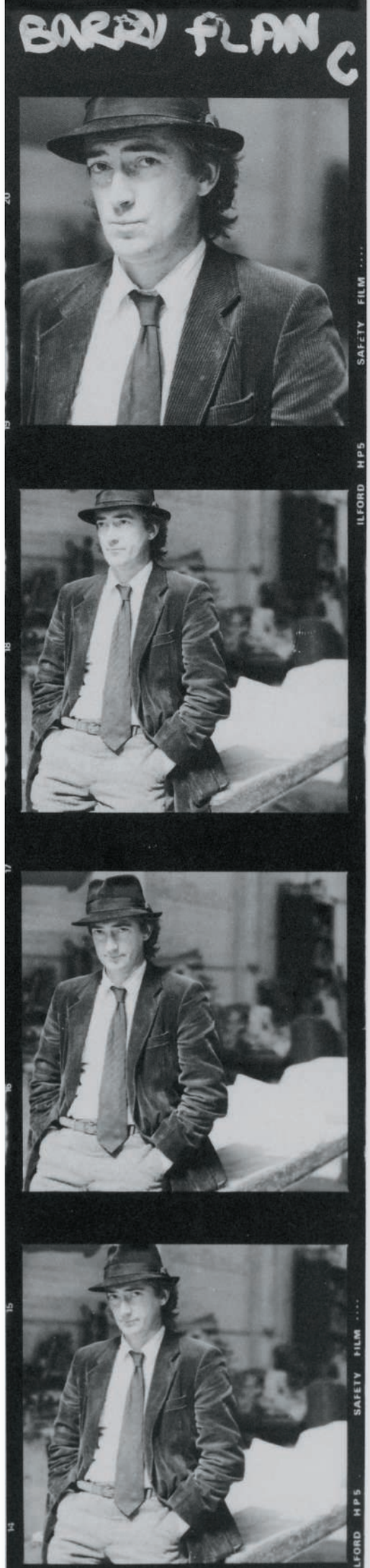
'This little beast, fast and fleeting, active in the spring, standing upright only for a second or two, can carry many of Flanagan's purposes. It is the consummation of the vein of humour in his art. But it also has serious artistic purposes as a vehicle for formal variations. I think we would be wrong not to recognise that there are numerous forms and attitudes taken by the hare that repeat a kind of classic modern figure sculpture.'

– T. Hilton

daughter, Samantha, as a model for the poses of his hare sculptures, which could account for their unmistakeable vibrancy and lifelike presence. The artist was not only fascinated by the fluidity and physicality of the hare's anatomy, but also by its numerous historical and mythological connotations. Flanagan came upon the book *The Leaping Hare* by George Ewart Evans and David Thompson, a work which outlines the various transcultural symbolic interpretations of the hare. In Chinese mythology, the hare was the sole companion of the moon goddess, mixing her elixir of mortality in its pestle and mortar. The circular and crescent moon shapes on either side of the present work's pyramid base are perhaps a nod to the ancient Chinese tale of the lunar hare. For the Egyptians, the hare was the hieroglyphic symbol for existence itself and, of course, the animal is known as the tortoise's cunning opponent in Aesop's universally celebrated fable. As a result, Flanagan's *Hare on Pyramid* invites viewers into a world of myths, parables and legends that perhaps provides a moment of respite from the rigidity of reality.

Flanagan was acutely aware of the diverse iconological use of the hare, capitalising on the animal's image as a mercurial and mischievous figure. Consequently, the hare appears as the perfect metaphor for the artist's own elusive character and an emblematic herald that reflects Flanagan's desire to evade the categorisation of a specific artistic movement. Flanagan's continual use of the hare was considered an important resistance against strict avant-garde academicism and an over-intellectualised view of art from that period. *Hare on Pyramid* mirrors this sense of rebellion as the supple lines of the animal contrast effectively with the geometric pyramid base, which acts as a force of gravity, trying to draw the hare back to earth. The pyramid equally carries cross-cultural significance, constructed by ancient societies in Mesopotamia and Ancient Egypt – for thousands of years the largest structures on earth were pyramids. With the base, Flanagan also makes a more recent art historical reference to the 20th Century use of abstracted geometric shapes. However, Flanagan's hare triumphs over the pyramidal structure and its earthly implications, balancing elegantly atop it. *Hare on Pyramid* demonstrates why Flanagan was universally lauded by critics, fellow artists and his viewership. Enrique Juncosa insists 'Consequently there is nothing repetitive in the thoughtful use of a single theme. In short, we are observing the work of a truly creative man who possesses enormous, independent talent, which, naturally and with humility, seems to befuddle our brains and instantly carry us to some unknown area of our psyche' (E. Juncosa, *Barry Flanagan*, London, 1994, p. 8).

We are very grateful to the Barry Flanagan estate for their assistance in preparing this catalogue entry.



Barry Flanagan with Andy Elton at A&A Sculpture Casting, London, circa 1981.
Photographer unknown.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ14

EDWARD BURRA (1905-1976)

The Sphinx

stamped with signature 'E. J. Burra' (lower right)
pencil, watercolour and gouache on two sheets, joined
30 x 43 in. (76.2 x 109.2 cm.)
Executed *circa* 1945.

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

PROVENANCE:
Purchased at the 1970 exhibition
by Sir Frederick Gibberd, C.B.E., R.A.
with Lefevre Gallery London, where
purchased by the present owners
19 April 1999.

EXHIBITED:
London, Hamet Gallery, *Edward Burra*,
October 1970, no. 11.

Le Sphynx et les pyramides de Cheffren et Mycérinus, *circa* 1867 and 1899. Photograph by Maison Bonfils.

While it is undated, the most probable date for the unsettling *The Sphinx* is the mid-forties, when in the immediate aftermath of the Second World War, Burra was strongly drawn to painting ruins.

Exhibited at the Hamet Gallery in 1970, *The Sphinx* was first bought by Sir Frederick Gibberd, the principal architect of Harlow New Town. He collected British watercolours by living artists from 1935 until his death in 1984, at which point the bulk of his collection was donated to Harlow, where it is on permanent display in the Gibberd Gallery. He also acquired Burra's *Still Life with Fruit and Skull* and a rather de Chirico-esque painting from 1937, *Prisoner of Fate*.

Burra's paintings could be touched off by something he saw, a combination of colours that caught his attention, or quite often, by what he read. Because his health was so poor, his habit was to paint in the morning until he was tired, then retire to the sofa to write letters to his friends, and above all, to read, widely and eclectically. He notes many of his book purchases in his diary: his 1941 purchases include *The Origin of the Jesuits*, Wyndham Lewis's *The Vulgar Streak*, *Sodom by the Sea (a history of Coney Island*), and a good deal of poetry.

The Great Sphinx was in the news during the war, because it was protected from possible bomb damage by a rampart of sandbags which supported the head and transformed its appearance dramatically: this may have been reported in a newsreel or a magazine article. However, Burra's image is of the Sphinx without this protection; in fact, it looks as if his visual reference may have been a pre-1900 photograph of the monument when it was still up to its neck in sand: some early photos also show small human figures to illustrate scale, as Burra does in this painting. His Sphinx does not have the serene, eroded features of the original, but wears a curious, sneering smile, the lips pursed as if it is about to speak: Burra was perhaps thinking of the Greek legend of the Sphinx as a teller of riddles.

The scale of the green 'scarab', with its savagely toothed jaws, appears to be massive, if we are to take the two little robed figures in the foreground as a guide. Burra could easily have seen the monumental sculpture of the scarab-god Khepri in the British Museum, which is made of greenish diorite, a metre and a half in length. The mysterious mass on the left seems to be the remains of some other giant monumental sculpture so eroded that its forms can no longer be made out. As Shelley says in *Ozymandias*, a poem Burra will certainly have known:

'Round the decay

Of that colossal Wreck, boundless and bare

The lone and level sands stretch far away'.

The spiky scarab may be a personal symbol. Several of Burra's paintings include a small, poisonous creature; a scorpion in *The Ham* (1931), a beetle in *The Duennas* (1932). These may be a sort of self-portrait, since he thought of himself, particularly during the war years, as small, spiky, and above all, venomous; as he wrote to his friend Billy Chappell, at the beginning of the war, he had 'an enlarged SPLEEN spleen sweatheart bigger than ever these days and distilling venom' … 'I think such awful things I get in such paroxysms of impotent venom I feel it must poison the atmosphere' (W. Chappell, *Well Dearie, the Letters of Edward Burra*, London, 1985, p. 104). But in this picture, the insect god, like the Sphinx, is an obsolete monument to a forgotten culture, gradually vanishing beneath the sand: a strange but legible response to the exhaustion and disorientation of the immediate aftermath of the War.

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

Monumental diorite scarab beetle, probably representing Khepri.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ λ15

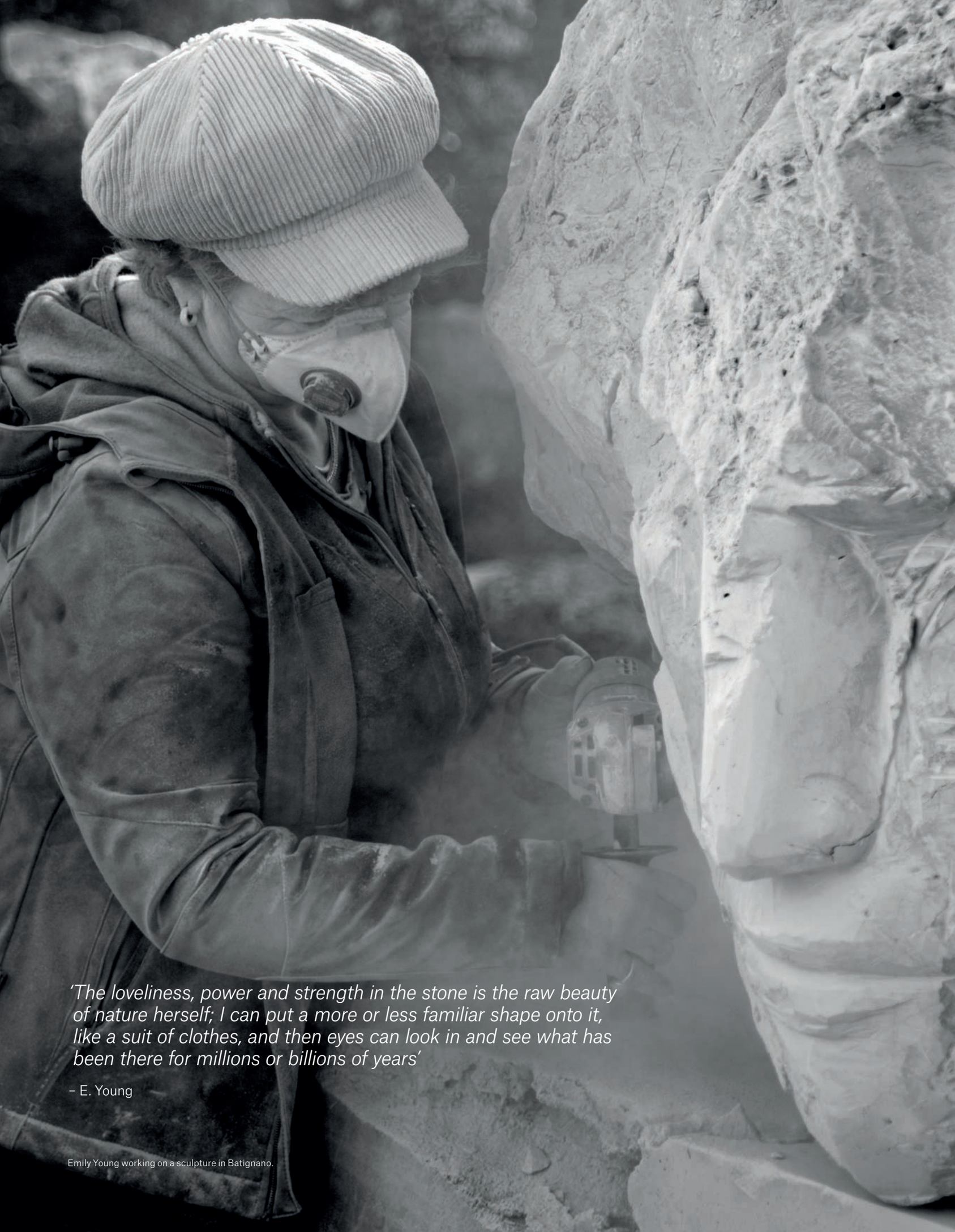
EMILY YOUNG (B. 1951)

Helios

Giallo di Siena marble
53 in. (134.5 cm.) wide
Carved in the late 1990s.

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

PROVENANCE:
with Fine Art Society, London, where
purchased by the present owner, *circa* 1999.



'The loveliness, power and strength in the stone is the raw beauty of nature herself; I can put a more or less familiar shape onto it, like a suit of clothes, and then eyes can look in and see what has been there for millions or billions of years'

– E. Young

Emily Young working on a sculpture in Batignano.

Emily Young's passion for sculpture was first sparked by a serendipitous encounter with a piece of discarded marble at her home, an offcut leftover from a kitchen countertop, and a stray set of masonry tools left behind by a friend. Intrigued by the creative potential of the material, she began to explore its profile with the forgotten tools, carving into its surface in search of an unknown form. Drawn to the painstaking precision and intense physicality demanded by the technique, Young found herself completely absorbed by this incredibly meditative process of creation. Though she had been working in painting and drawing for a number of years, this discovery of direct carving was a revelation, opening up her practice to a completely new area of expression.

At the heart of Young's practice lies a deep connection to the materials she uses, a devotion to the variety of natural textures, colours and patterns that she discovers within the stones as she works away at their surfaces. Her selection process is driven by instinct – some pieces are salvaged from the hills around her home in the Italian countryside, others discovered discarded at the back of a quarry, but each piece of rock and stone is chosen because the artist detects an intangible sense of potential in it. 'I'm a bit of a scavenger,' she explains, 'I like searching among old rocks and sometimes, somehow, to make a relationship with one' (E. Young, quoted in 'Conversations with Stone: Emily Young talks to Simon Martin, Artistic Director of Pallant House Gallery,' in *Emily Young: Call & Response, Venice,* London, 2015, p. 9). Though she now lives and works in a land renowned for the quality of its flawless white Carrara marble, Young instead finds herself drawn to intensely variegated stones, often preferring to visit defunct quarries where she can salvage discarded offcuts that others believe unsuitable. As a result, her sculptures appear in materials as diverse as alabaster, Irish marble, malachite, onyx and lapis lazuli, sourced from an extensive array of countries around the world.

Deftly attuned to the individual characteristics of each stone she works in, Young cuts directly into the material herself, without any preparatory studies or drawings. In this way, she believes she is communicating with the stone, feeling her way organically towards an image or a form as she peels away layer after layer of material, responding to its internal structure as it slowly reveals itself to her. Comparing this process to a conversation, the artist continuously adapts her carving to what she discovers as she works, altering the sculpture to accommodate hidden cavities or previously unseen streams of pigment that signal the chemical make-up of the stone and its journey through time. As she explains: 'The stone will have an effect on me, on how I work with it … It's not a question of me saying, "You will be what I want you to be", but rather, "What do you bring, stone, and what can I bring to that?" I want to make it beautiful…' (E. Young, quoted in *ibid,* pp. 12-13).

Fascinated by the heritage of these stones, their almost unfathomable age and the ancient processes that shaped and created them, Young often leaves whole sections of their surfaces unworked, restraining herself from altering the natural beauty she finds. Instead she relishes the individual quirks and features, sinuous ripples and pockets of colour that reveal themselves underneath her tools, each mark highlighting the millions of years and long forgotten geological events that have led them to reach their current configuration. In this way, she draws our attention to the evolution of the stone, each feature tracing the endless cycle of seismic events and atmospheric weathering that have shaped this specific piece of rock. Explaining this approach in her work, Young has said: 'There is a story told in every piece of stone that is more magnificent than any creation myth, so when I carve into the stone I'm imposing my own tiny moment on it, I put a little modern consciousness back into nature,' (E. Young, quoted in E. Tobin, 'Sculptor Emily Young's Tuscan Monastery,' https://www.housandgarden.co.uk/gallery/emily-young, accessed 20 July 2018, 10.12 am).

This acute awareness of the vast history that lies behind her materials has simultaneously caused the artist to consider the potential futures that lie ahead for her sculptures – just as these beautiful rocks and stones have survived millennia to reach her, so too may they live for several thousand more. As a result, Young strives for a timelessness in her choice of subject matter, seeking forms that appear to stand outside of any particular time or culture, so that if someone may encounter her work in two thousand, or even two million years' time, they would appreciate the image and still be able to enjoy a connection to it. In response to this search for the unknowable future, Young looks towards the monuments of the past for inspiration, to the sculptures of ancient Greece and Rome and the centuries-old representations of Buddha in South East Asia, in search of a universal language that can transcend the moment of an artwork's creation and speak to generations across time.

As a result, the forms that typically emerge from Young's explorations into these enigmatic rocks take inspiration from the human body. Serene faces dominate her *oeuvre*, their idealised features reduced to an almost androgynous simplicity. This, combined with their calm demeanour and captivating sense of stillness, imbues the figures with an otherworldly quality, as if they may represent some ancient hieratic being, worshipped for centuries but whose name is now lost to us. Others appear as elegantly curvaceous columns, their twisting, almost abstract forms echoing the taut lines of a female torso, while a select few look to the elemental forces of the natural world – the sun and the moon, for example – which frame our experience of life on earth. The result is a beautifully lyrical aesthetic, at once ancient and modern, reflective and forward-thinking, through which Young can explore the fundamental link between humanity, history and the earth, and all of the possible futures which lie ahead of us.

We are very grateful to Emily Young for her assistance in preparing this catalogue entry.

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

■ λ*16

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

Working Model for Standing Figure: Knife Edge

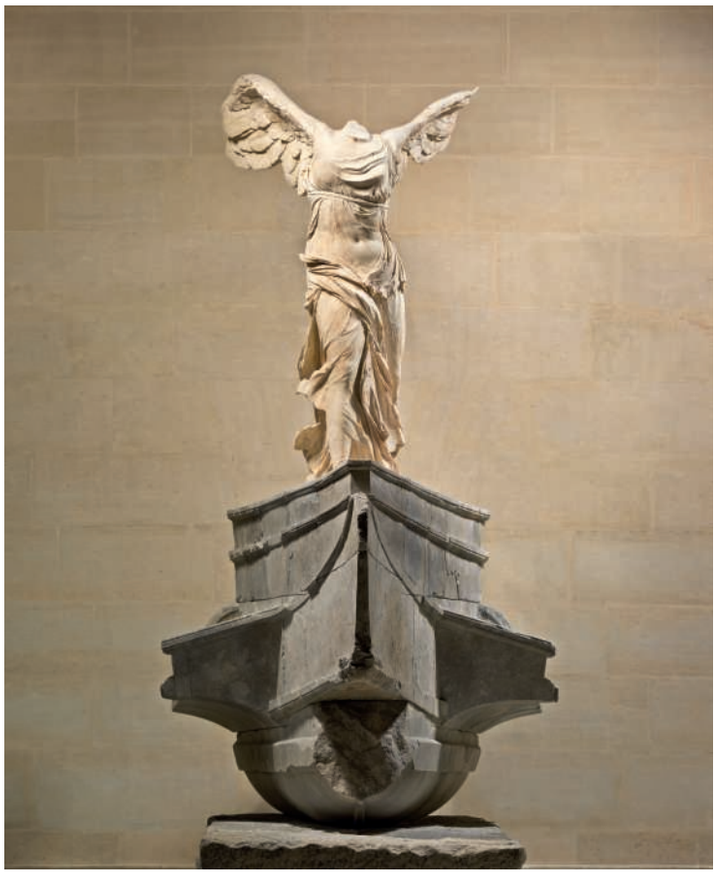
signed and numbered 'Henry Moore/7/7' (on the side)
bronze with a dark brown and green patina
67½ in. (171.5 cm.) high, including revolving bronze base; 83½ in. (210.8 cm.) high, including cylindrical bronze plinth
Conceived in 1961.

£1,000,000-1,500,000
US$1,300,000-1,900,000
€1,200,000-1,700,000

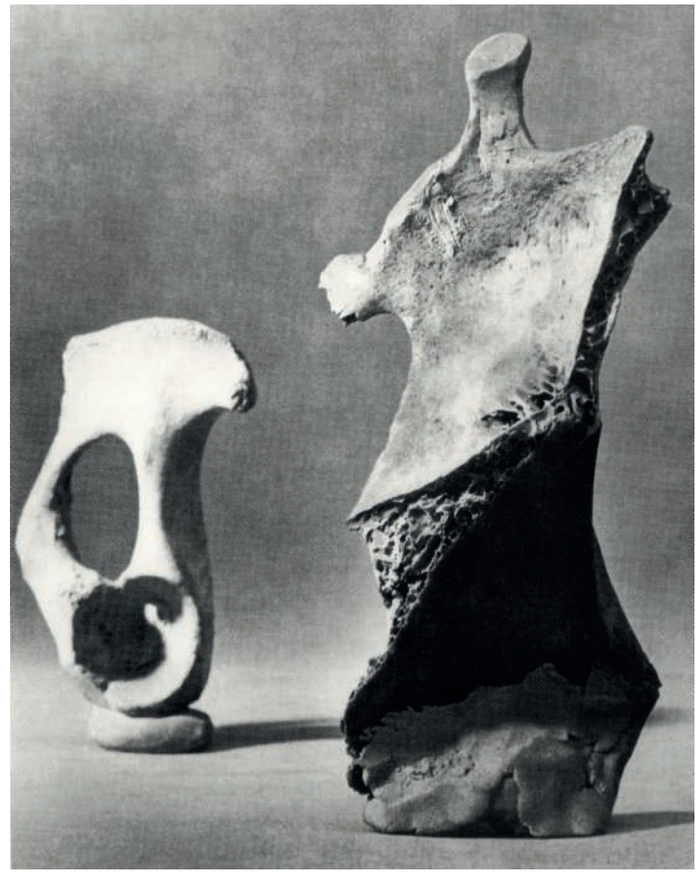
PROVENANCE:
Purchased directly from the artist by the present owner's grandfather, and bequeathed to the present owner in 2011.

EXHIBITED:
New York, M. Knoedler & Co, *Henry Moore*, March - April 1962, no. 59, another cast exhibited, as 'Bone Figure (Knife Edge)'.
La Jolla, Art Center in La Jolla, *Henry Moore*, August - September 1963, no. 31, another cast exhibited, as 'Bone Figure (Knife Edge)': this exhibition travelled to Santa Barbara, Museum of Art, September - October 1963; and Los Angeles, Municipal Art Galleries, Barnsdall Park, November - December 1963.
Florence, British Council, Forte di Belvedere, *Mostra di Henry Moore*, May - September 1972, no. 116, another cast exhibited.
New York, Metropolitan Museum of Art, *Henry Moore 60 Years of His Art*, May - September 1983, exhibition not numbered, another cast exhibited.
London, Royal Academy, *Henry Moore*, September - December 1988, no. 179, another cast exhibited.

LITERATURE:
J. Russell (intro.), *Henry Moore*, New York, M. Knoedler & Co, 1962, pp. 58-59, no. 59, another cast illustrated, as 'Bone Figure (Knife Edge)'.
Exhibition catalogue, *Henry Moore*, La Jolla, Art Center in La Jolla, 1963, n.p., no. 31, another cast illustrated, as 'Bone Figure (Knife Edge)'.
I. Jianou, *Henry Moore*, Paris, 1968, p. 85, no. 465.
Exhibition catalogue, *Mostra di Henry Moore*, Florence, British Council, Forte di Belvedere, 1972, pp. 9, 67, no. 116, another cast illustrated.
D. Mitchinson (ed.), *Henry Moore Sculpture with comments by the artist*, London, 1981, pp. 160-161, no. 342-6, another cast illustrated.
W. Lieberman (intro.), exhibition catalogue, *Henry Moore 60 Years of His Art*, New York, Metropolitan Museum of Art, 1983, p. 124, exhibition not numbered, another cast illustrated.
A.G. Wilkinson, *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto*, Toronto, 1987, p. 153.
S. Compton, *Henry Moore*, London, Royal Academy, 1988, pp. 109, 260-261, no. 179, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1955-64, Vol. 3*, London, 2005, n.p., no. 481, another cast illustrated.



Nike of Samothrace, 2nd century B.C. Musée du Louvre, Paris.



Henry Moore, *Maquette for Standing Figure:Knife Edge*, 1961 and *Clay & Plaster on Bone*, 1961.

Henry Moore's *Working Model for Standing Figure: Knife Edge* was conceived in 1961 from the inspiration that nature brought so often to him: a found object in the shape of a piece of bone dug from his garden. He created a maquette from this by adding a head and base formed out of plasticine to suggest a human torso. Moore created a second larger version the same year, and in 1976 he enlarged the work again. As Moore later explained: `There are many structural and sculptural principles to be learnt from bones, e.g. that in spite of their lightness they have great strength. Some bones, such as the breastbone of birds, have the lightweight fineness of a knife-edge. Finding such a bone led to my using this knife-edge thinness in 1961 in a sculpture *Seated Woman: Thin Neck*. In this figure the thin neck and head, by contrast with the width and bulk of the body, gives more monumentality to the work. Later in 1961 I used this knife-edge thinness throughout a whole figure ... *Standing Figure: Knife Edge* [the second version of the work]. In walking around this sculpture the width and flatness from the front gradually change through the three-quarter views into the thin sharp edges of the side views, and then back again to the width seen from the back. And the back half of the figure bends backwards, is angled towards the sky, opens itself to the light in a rising upward movement - and this may be why, at one time, I called it *Winged Victory*. In a sculptor's work all sorts of past experiences and influences are fused and used - and somewhere in this work there is a connection with the so-called *Victory of Samothrace* in the Louvre - and I would like to think that others see something Greek in this Standing Figure' (H. Moore, quoted in R. Melville, *Henry Moore Sculpture and Drawings 1921-69*, London, 1970, pp. 261-262).

Moore's exploration of an upright figure had begun over a decade earlier in 1947-48 with *Three Standing Figures*, carved in Darley Dale stone, now cited in Battersea Park, London. These are sentinels who scan the sky for the enemy danger, an attitude repeated in 1950 when *Standing Figure*, was commissioned to be positioned in Scotland across a lonely landscape over which the work kept watch for many decades. This was the last important work to be closely related in an earlier drawing from 1948, in which of the ten standing forms repeated across the page, one in the centre of the composition finds a representation in the finished monumental sculpture. These sentinel like forms continue through the early decade resulting in the *Upright Motives* series of 1955-56, which evoked for the sculptor `the aspect of a Crucifixion scene, as though framed against the sky above Golgotha' (*ibid.*, p. 212).

In *Standing Figure: Knife Edge*, a few years later, the watchfulness of the earlier upright figures has been replaced by an attitude of triumphal victory and a dramatic magnificence. The figure is an abbreviated human form with a representation of a head, a diagonal shaft which denotes the midriff and heavy drapery to the lower half to form a base. Its commanding height and the dancing movement that is conveyed by the twist of the form has resulted in one of Moore's most successful compositions of this period. An early collector wrote to Moore to describe his admiration of the work when she had been positioned on his grounds, 'She bursts upon the viewer as you drive in and drop down a small hill. She is revealed feet first coming up until she stands alone and magnificent against the evergreen tree background. She engenders [the feeling] of awe and wonder and excitement' (R. Berthoud, *The Life of Henry Moore*, London, 1987, p. 291).

Moore revisited this work in 1976 to create a third and larger version, *Large Standing Figure: Knife Edge* which stands at 3.6 metres, casts of which can be see in Norway, Henie Onstad Kunstsenter, Hovikodden; Japan, National Museum of Art, Osaka; and U.S.A., Little Rock, Askansas. The artist's cast of the second version, slightly smaller at 2.8 metres high, is displayed in the W.B. Yeats Memorial Garden at St Stephen's Green, Dublin, and other casts can be seen in U.S.A, One Maritime Plaza, San Francisco; and Germany, Botanischer Garten Grugapark, Essen.

Henry Moore in his open-air studio in the garden of his home in Much Hadham, Hertfordshire, England, 1966. Photograph by Daniel Frasnay.

'Sculpture has some disadvantages compared with painting, but it can have one great advantage over painting - that it can be looked at from all round; and if this attitude is used and fully exploited then it can give to sculpture a continual, changing, never-ending surprise and interest'

– H. Moore

Henry Moore, 1975. Photograph by Jorge Lewinski.

Paul Himmel, *Botticelli Girl*, Patricia McBride, 1954-5. Fire-Island, USA.

PROPERTY FROM THE ESTATE OF THE LATE

LADY PATRICIA LOUSADA

Sir Anthony Lousada (1907-1994) was a prominent figure in the art world during the post-war years of the 20th Century. As a partner at the legal firm, Stephenson Harwood between 1935-73, he came to represent the outstanding British artists of the day, including Barbara Hepworth; her partner, Ben Nicholson; John Piper, and John Hubbard. His numerous honorary appointments at The Royal College of Art (including Treasurer (1967-72) and Chairman (1972-79)); and at Tate, where he served on the Board of Trustees from 1952, eventually being appointed as Chairman of Trustees (1967-67) and remaining Chairman of the Friends until 1977, led to the recognition of his long service to the arts with a Knighthood in 1975.

As a boy, his father, Julian introduced him to the artists of the early 20th Century, which formed his own collection. Among them J.D. Fergusson, who painted Anthony's mother in 1915 in a portrait titled Complexity, while he was still a child. Fergusson's *Fruit in Bowl* was inherited by Sir Anthony and would have been acquired directly from the artist around the same time (see lot 29). A lifetime of collecting followed his early experience and like his father before him, he became close friends with many of the artists that he admired.

Sir Anthony's first wife was the renowned stage designer, Jocelyn Herbert whom he married in 1937 until her success led to their divorce two decades later. Soon afterwards in 1961, he met and married Patricia Capalbo (née McBride), an American ballerina.

Lady Lousada (1929-2019) had enjoyed a distinguished career in the ballet, helping to found the Ballet Society, later the New York City Ballet, and dancing in choreographer, George Balanchine's productions, including his collaboration with Igor Stravinsky, Orpheus and Apollo. As a young woman, her beauty was widely admired in Paul Himmel's iconic photograph of her as `Botticelli Girl', taken as she stepped out of the water after swimming at Fire Island, New York. This image was featured in Edward Steichen's *The Family of Man* exhibition of portraits at MoMA in 1955. She studied at the Cordon Bleu school in Paris, while modelling and taking up amateur photography before meeting Sir Anthony and moving to London with her two children from her previous marriage.

After their marriage, the Lousadas enjoyed a long and happy union until Sir Anthony's death in 1994. Their home on Chiswick Mall was a hub for the many friends and artists they loved to entertain, including close friends and neighbours, the painter couple, Mary Fedden and Julian Trevelyan. Patricia ran a dress agency from the basement in the early days, and began writing recipes which led to another career later in life when she was responsible for introducing American cuisine to London, and writing a number of popular cookery books, such as Pasta Italian Style (1991).

Barbara Hepworth's sculpture *Oval Form No. 3* (lot 19) was acquired direct from the artist by Sir Anthony. Family legend has it that Sir Anthony and Barbara had enjoyed a pleasant afternoon together in her studio in Cornwall, and she offered him one of her works as a gift. Sir Anthony, emboldened by the many drinks they had taken together, managed - very uncharacteristically - to pluck up the courage to decline the piece she offered and to ask for the present work, which he had admired from the outset. Hepworth happily obliged.

Sir Anthony Lousada opening the Dame Barbara Hepworth exhibition at Hakone Open-Air Museum, Japan in June 1970.

PROPERTY FROM THE ESTATE OF THE LATE LADY PATRICIA LOUSADA

λ17

DAME BARBARA HEPWORTH (1903-1975)

Oval Sculpture

polished bronze, on a wooden base
15¾ in. (40 cm.) wide
Conceived in 1943 and cast in 1959. This work is cast number 4, the artist's cast, from an edition of 4.
This work is recorded as BH 121 C.

£500,000-800,000
US$640,000-1,000,000
€580,000-910,000

PROVENANCE:
A gift from the artist to Sir Anthony Lousada, and by descent.

EXHIBITED:
London, Lefevre Gallery, *Barbara Hepworth: Sculpture and Drawings*, October 1946, no. 14, wood version (BH 121 A) exhibited.
New York, Galerie Chalette, *Hepworth*, October - November 1959, no. 5, another cast exhibited.
Toronto, Laing Galleries, *Sculpture: Ten Modern Masters - Kenneth Armitage, Reg Butler, André Derain, Sir Jacob Epstein, Emilio Greco, Barbara Hepworth, Giacomo Manzu, Marino Marini, Bernard Meadows, Henry Moore*, November 1959, no. 6, another cast exhibited.
London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture from 1952-1962,* May - June 1962, no. 6.
Toronto, Art Gallery of Toronto, *Exhibition of Work by Barbara Hepworth*, March 1964, no. 2, another cast exhibited.
Basel, Kunsthalle, *Barbara Hepworth*, September - October 1965, no. 3, another cast exhibited: this exhibition travelled to Karlsruhe, Badischer Kunstverein, February - March 1966; and Essen, Museum Folkwang, April - June 1966.
Turin, Galleria Civica d'Arte Moderna, *Barbara Hepworth,* October - November 1965, no. 4, another cast exhibited.
London, Tate Gallery, *Barbara Hepworth,* April - May 1968, no. 40, another cast exhibited.
Toronto, Art Gallery of Ontario, *A Tribute to Samuel J Zacks from the Sam & Ayala Zacks Collection*, May - June 1971, no. 83, another cast exhibited: this exhibition travelled to Ottawa, National Gallery of Canada, August 1971.
London, Whitechapel Art Gallery, *Painting, Sculpture and Drawing in Britain 1940-49*, November 1972, no. 154, another cast exhibited: this exhibition travelled to Southampton, City Art Gallery, December 1972 - January 1973; Carlisle, Public Library, Museum and Art Gallery, January - February 1973; Durham, D.L.I. Museum and Arts Centre, February - March 1973; Manchester, City Art Gallery, April 1973; Bradford, City Art Gallery, April - May 1973; and Aberdeen, Museum and Art Gallery, May - June 1973.
London, Gimpel Fils, *Barbara Hepworth: 50 Sculptures from 1903-1975*, October - November 1975, no. 7, another cast exhibited.
London, Gimpel Fils, *Barbara Hepworth*, October - November 1994, exhibition not numbered, another cast exhibited.
Liverpool, Tate Gallery, *Barbara Hepworth: A Retrospective,* September - December 1994, no. 32, plaster version (BH 121 B) exhibited: this exhibition travelled to New Haven, Yale Centre for British Art, February - April 1995; and Toronto, Art Gallery of Ontario, May - August 1995.
London, Tate Britain, *Barbara Hepworth: Sculpture for a Modern World,* June - October 2015, no. 88, wood version (BH 121 A) exhibited: this exhibition travelled to Otterlo, Kröller-Müller Museum, November 2015 - April 2016; and Rolandseck, Arp Museum, May - August 2016.
London, Gimpel Fils, *Modern British Sculpture*, October - November 2017, exhibition not numbered, another cast exhibited.

LITERATURE:
W. Gibson (intro.), *Barbara Hepworth: Sculptress,* London, 1946, pp. 62, 65, pl. 50, wood version (BH 121 A) illustrated on the dust jacket.
H. Read (intro.), *Barbara Hepworth: Carvings and Drawings,* London, 1952, no. 71a and b, wood version (BH 121 A) illustrated.
J.P. Hodin, *Barbara Hepworth,* London, 1961, p. 165, no. 121.3, wood version (BH 121 A) illustrated.
B. Hepworth, *A Pictorial Autobiography,* London, 1985, pp. 49, 99, pl. 277, wood version (BH 121 A) and another cast illustrated.
D. Thistlewood (ed.), *Barbara Hepworth Reconsidered*, Liverpool, 1996, p. 128, wood version (BH 121 A) referenced.
P. Curtis, *Barbara Hepworth,* London, 1998, pp. 7, 34-35, 56, no. 1, wood version (BH 121 A) and plaster version (BH 121 B) illustrated.
M. Gale & C. Stephens, *Barbara Hepworth: Works in the Tate Collection and the Barbara Hepworth Museum St Ives,* London, 2004, pp. 81, 84-88, 94, 106, 145, 232, 236, 249, no. 16a and b, wood version (BH 121 A) and plaster version (BH 121 B) illustrated.
S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations,* London, 2015, pp. 95, 209, 283, wood version (BH 121 A) illustrated and plaster version (BH 121 B) referenced.
P. Curtis and C. Stephens (eds.), exhibition catalogue, *Barbara Hepworth: Sculpture for a Modern World,* London, Tate Britain, 2015, p. 164, no. 88, wood version (BH 121 A) illustrated.
S. Bowness, *Barbara Hepworth: The Sculptor in the Studio,* London, 2017, p. 88, fig. 89, plaster version (BH 121 B) illustrated.

Barbara Hepworth, *Oval Sculpture (No. 2)*, 1943, cast 1958. Tate, London.

In the summer of 1942 Barbara Hepworth and her husband Ben Nicholson signed a seven year lease and moved into Chy-an-Kerris, a house in Carbis Bay, just along the coast from St Ives, where they had been living for the previous three years. Hepworth wrote of her delight, 'A new era seemed to begin for me when we moved into a larger house high on the cliff overlooking the grand sweep of the whole of St Ives Bay from the island to Godrevy lighthouse. There was a sudden release from what had seemed to be an almost unbearable diminution of space and now I had a studio workroom looking straight towards the horizon of the sea and enfolded (but with always the escape for the eye straight out to the Atlantic) by the arms of land to the left and right of me'. By 1943 she was carving again and she commented, 'It was during this time that I gradually discovered the remarkable pagan landscape which lies between St Ives, Penzance and Land's End; a landscape which still has a very deep effect on me, developing all my ideas about the relationship of the human figure in landscape – sculpture in landscape and the essential quality of light in relation to sculpture which induced a new way of piercing the forms to contain colour' (B. Hepworth, quoted in H. Read (intro.), *Barbara Hepworth: Carvings and Drawings*, London 1952, n.p.). Towards the end of her life in her *Pictorial Autobiography*, first published in 1970, the artist reflected, 'At Carbis Bay, during the mid-forties, I did some of my best work. I had only a limited space: a back yard, a room only eight feet high, and endless complaints about my hammering! The sound of a mallet or hammer is music to my ears, when either is used rhythmically, and I can tell by sound alone what is going on; but I could understand how exasperating this could be to neighbours and indeed to the family' (B. Hepworth, *A Pictorial Autobiography*, London, 1985, p. 49).

Oval Sculpture, carved originally in plane wood at Chy-an-Kerris in 1943, exemplifies the third shape which had had special significance for Hepworth. 'The forms that have had special significance for me since childhood have been the standing form (which is the translation of my feeling towards the human being standing in landscape); the two forms (which is the tender relationship of one living thing beside another); and the closed form, such as the oval, spherical or pierced form (sometime incorporating colours) which translates for me the association and meaning of gesture in landscape; in the repose of say a mother and child, or the feeling of the embrace of living things, either in nature or in the human spirit. In all these shapes the translation of what one feels about man and nature must be conveyed by the sculptor in terms of mass, inner tension and rhythm, scale in relation to our human size and the quality of surface which speaks through our hands and eyes' (B. Hepworth, *A Pictorial Autobiography*, London, 1985, p. 53). In spite of better working conditions, access to seasoned timber proved hard during the Second World War.

Matthew Gale and Chris Stephens explain, 'In September 1943 she asked [Ben] Nicholson, then in London, to call a timber merchant as she had 'a permit for English hardwood', but soon lamented: 'the outlook for my wood looks bad. I can get the wood but seasoned wood is extinct. Newly felled timber will split like hell.' [TGA 8717.1.1.277 & 288] (M. Gale and C. Stephens, *loc. cit.*). In October 1946, she discusses her work, 'The carving and piercing of such a form seems to open up an infinite variety of continuous curves in the third dimension, changing in accordance with the contours of the original ovoid and with the degree of penetration of the material' ('Approach to Sculpture', *Studio*, vol. 132, no. 643, October 1946, p. 98).

Matthew Gale and Chris Stephens discuss the genesis of *Oval Sculpture,* 'Following her first original bronzes two years previously, in 1958 Hepworth elected to make casts of selected earlier carvings as a means of increasing her output and, presumably, of further disseminating her work. She chose the first work to be cast – her 1943 *Oval Sculpture* [The Pier Arts Centre, Stromness] in plane wood with painted interior, which belonged to her friend Margaret Gardiner – because it had begun to split and she was anxious to preserve it. Brian Wall, an assistant of Hepworth's at that time, has recalled her borrowing the sculpture from Gardiner and bringing the renowned plaster caster 'Mac' - Mancici from the Mancini-Tozer foundry in Wimbledon, to St Ives for the purpose. Mancini, according to Wall, was horrified when he saw the complexity of the piece to be cast and insisted it would be too difficult. Nevertheless, he made a cast of it – along with a number of other carvings – in Hepworth's Trewyn Studio using a forty piece mould. Two casts [in plaster] were made: one belongs to the Tate Gallery and the other remains in the artist's estate and is on display in the Barbara Hepworth Museum, St Ives. A polished bronze version was cast in the following year at the Susse Frères foundry in Paris and issued in an edition of four as *Oval Sculpture* [the present lot] [...] In its employment of an archetypal organic form to express a natural, passive process of growth, *Oval Sculpture* may be seen to establish the tenor of Hepworth's work for the subsequent few years' (M. Gale and C. Stephens, *op. cit.*, pp. 84, 88).

In 1967 Hepworth reflected on the form and genesis of this form, 'This *Oval Sculpture*, which I carved in 1943, is, I think, one of my most religious sculptures and people may wonder why I feel this. It was made at a time of very deep despair and trouble when one of my children was gravely ill and I thought and thought what I could do which is helpful or useful and decided the only thing I could do would be to make as affirmative a sculpture as I could and as perfect as possible as a gift no matter what happened, but it did help me enormously because I realised that eventually I would find a way of speaking within these terms in my own work about my own particular feeling and religion. Artists are not gods – they are the servants of God (B. Hepworth, *Viewpoint*, BBC 1, 13 September 1967, quoted in *Radio Times*, London, 7 September 1967).

BH 121 C is the bronze version of BH 121 A, *Oval Sculpture*, 1943, carved in plane wood with concavities painted white; there is also a plaster version, BH 121 B, *Oval Sculpture* 1943, cast 1958, of which 2 casts are in the collection of the Tate and Estate. Cast 1 of the bronze edition is in the collection of the Art Gallery of Ontario, Toronto; on permanent loan to the Israel Museum, Jerusalem.

We are very 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 FROM A PRIVATE LONDON COLLECTION

λ18

DAVID BOMBERG (1890-1957)

The Pool of Hezekiah, Jerusalem

signed and dated 'Bomberg 24' (lower right)
oil on canvas
24¼ x 20 in. (61.5 x 50.8 cm.)
Painted in 1924.

£300,000-500,000
US$390,000-640,000
€350,000-570,000

PROVENANCE:
Arthur Crossland, Bradford, Yorkshire.
His sale; Christie's, London, 9 March 1956, lot 116, where purchased by the Piccadilly Gallery, London.
with Ivor Braka, London, where purchased by the present owner.


Bonilla 24

Photograph of the Pool of Hezekiah, Jerusalem, 1855-1857. Photograph by Mendel John Diness. The Israel Museum, Jersualem, Israel.

The rich visual stimulus acquired during Bomberg's time in Palestine in the 1920s paved the way for an immense change in his work. A focus on abstraction gave way to a more naturalistic approach that pervaded the imagery and artistic practice for the remaining thirty years of his life. *The Pool of Hezekiah, Jerusalem* sits in stark contrast with David Bomberg's pre First World War Vorticist abstracts. The energy and futuristic optimism of these early works was destroyed during the time he spent on the front line as a Royal Engineer. As a soldier, he was exposed to the traumas of war and, above all, to the devastating impact of machinery. It is, therefore, unsurprising that the attraction to the 'Steel City' that Bomberg felt during the pre-war industrial era, evident in his early works, had been superseded. Desperate to escape London, both financial and artistic change was a necessity.

With a thirst for new surroundings, Bomberg sought the advice of his friend and fellow artist, Muirhead Bone. Bone's role in encouraging and facilitating a move to the Middle East was pivotal in salvaging Bomberg from a period of dwindling artistic support. Bomberg found patronage in the newly formed Zionist organisation in Jerusalem, where he was employed as their official artist in Palestine. On Bomberg's arrival in Jerusalem with his wife in April 1923, the couple were met by Clifford Holliday, the Chief Architect and town planner, and were taken on a tour of the sites of the city. Bomberg recounts his first panoramic encounter with the city on an excursion to the top of the Jaffa Gate, the light's 'dazzling intensity was something quite unbelievable' (D. Bomberg, `Notes for a talk on Palestine', n.d.). The invigorating influence of the Middle East replaced his post-war torment with the positivity to paint his new environment.

Although Bomberg embarked on many panoramic views of the city and surrounding landscape, he would often crop these panoramas as seen in the present work. The composition of *The Pool of Hezekiah* allowed Bomberg to remain faithful to his subject whilst further exploiting the geometric relationships of the ancient structures. The scrutiny he showed towards his painting appealed greatly to his generous and encouraging patron, Sir Ronald Storrs, who frequently bought and admired Bomberg's work. The self-proclaimed first military governor of Jerusalem since Pontius Pilate was a supporter of Zionism and devoted much of his time to cultural matters including town planning and the Arts. Encouraged by his patronage, Bomberg 'began to view Jerusalem as a strangely pristine city, free not only from people but from any sign of the dirt, decay and architectural impurity which Storrs was trying so hard to combat' (R. Cork, *David Bomberg*, London, 1987). The support from Storrs both financial and emotional, was central to the artist's success in Palestine. *The Pool of Hezekiah* exemplifies Bomberg's desire to please his patron whilst continuing to develop the formal and abstracted elements that have come to define his work.

The stylistic shift of Bomberg's work, taking a more naturalistic approach, allowed him to express his creativity in new ways, freeing him up to take his work away from the studio and back into direct observation. The strong Middle-Eastern sun formed harsh and angular shapes that allowed Bomberg to translate his previous Futurist ideas towards a Cézannesque focus to the underlying compositional structure. The repetition of diagonal lines formed from the roofs and shadows of Jerusalem's urban landscape aids the viewer in navigating the complex pictorial surface. In the present lot, we see the masterful execution of this technique through the positioning of the large shadow on the opposite wall, which harmoniously communicates with the rooftops and shadows towards the upper portion of the canvas in an almost abstract formation. William Lipke explained, 'While many of his Palestine works could be labelled as topographical realism', this demonstrates that 'there are also many works which illustrate a richer, more plastic interpretation of his new and rather exotic surroundings' (W. Lipke, *David Bomberg,* London, 1967, p. 55).

In 1924, Bomberg and Alice had recently moved into new accommodation three storeys above the Banco di Roma in the Christian quarter of the city, a stone's throw away from the Pool of Hezekiah. It was from this new vantage point that Bomberg painted a number of canvases of both the Church of the Holy Sepulchre, as seen in works such as *Church of the Holy Sepulchre, Jerusalem* (sold in these Rooms, 25 November 2015, lot 9 for £1,224,900) and the view in the present lot. The historic pool is named after a passage in the bible when 'the acts of Hezekiah, and all his might, made a pool, and a conduit, and brought water into the city' (2 Kings 20). Previously a reservoir to the city's ancient water system, it once contained an estimated three million gallons of water and eventually dried up in 2010.

Photograph of Bomberg painting on the roof of the Banco di Roma, Jerusalem, 1925. Photographer unknown. Collection of the artist's family.

THE PROPERTY OF A LADY

λ19

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

The Red Bridge

signed and dated 'L.S. LOWRY. 1958' (lower left)
oil on canvas
16 x 20 in. (40.5 x 50.8 cm.)
Painted in 1958.

£450,000-650,000
US$580,000-830,000
€520,000-740,000

PROVENANCE:
Monty Bloom.
His sale; Christie's, London, 14 July 1967,
lot 195, where purchased by
Arthur Tooth & Sons, London.
Anonymous sale; Sotheby's, London,
13 November 1985, lot 145, where purchased
by the present owner.

Laurence Stephen Lowry, *The Canal Bridge*, 1949. Southampton City Art Gallery.

'The Industrial Landscapes are terrible, heartbreaking, beautiful; they speak to the reality of England in ways that no other English painting of the twentieth century comes close to; but they are – it is integral to their realism – essentially modest'

– T.J. Clark and A. Wagner

The Red Bridge is a quintessential example of L.S. Lowry's universally recognised industrial landscapes. Conceived in 1958, when the artist had already achieved critical and commercial success, the work was originally owned by Lowry's friend and notable patron, Monty Bloom. Bloom discovered Lowry's work by chance the year before, in 1957, when he turned on the television to watch the Nine O'Clock News. He caught the end of the preceding programme, which happened to be John Read's BBC film on Lowry. Bloom referred to the experience distinctly: 'It was so accidental. I got the last ten minutes of that film. For some reason or other, these were the first paintings that had ever moved me. I was born in an industrial area, which probably had something to do with it. I wanted one' (M. Bloom, quoted in, *The Life of L.S Lowry,* London, 1977, p. 103). By the mid-1960s, Bloom owned around 100 of Lowry's works, with 60 of them hanging on his walls. In *The Red Bridge*, we find all of Lowry's industrial iconography that Bloom found so compelling. Depicted from an elevated viewpoint, as is typical of Lowry's *oeuvre*, the church, the bridge, the mills and the chimneys punctuate the composition. The heightened perspective enables the viewer to make out the subtle suggestions of more people and buildings far in the distance, conjuring the notion of an endless industrial plain. This vantage point, that Lowry chose so frequently, is seemingly impossible. The artist is observing from somewhere that is ostensibly nowhere, adding to the panoramic boundlessness of the scene.

The red bridge itself is placed across the middle of the work, effectively bisecting it to create two works in one. Lowry revisited the subject of the bridge again in 1959, featuring a crowd gathering around what is most likely a travelling Punch and Judy show. In the present work, the figures in the lower half go about their daily lives, going to work, cycling, or walking their dogs. Their movement is framed by the bridge, the fence on the left, the pit heap on the right and the bottom edge of the painting, composing a work within a work. The activity in the foreground contrasts the relative stillness of the upper half of the work, which is characterised by monumental, almost palatial, mills and chimneys that puff out pale blue smoke against an eerie white sky. White was an extremely important colour for Lowry. He enjoyed the way the colour would recede or 'go down' over time, becoming darker and yellower to transform into the exact hue that he wished it to be. *The Red Bridge* evokes this striking use of white, which has indeed faded to vividly represent the hazy smog of an industrial world. Mervyn Levy insisted upon the meticulous thoughtfulness behind Lowry's pieces: 'And if we consider for a moment the question of Lowry's 'composition', I think we must see him at his greatest *as* an architect. His pictures have the strong, firm, securely interlocking qualities of architecture. Nothing is superfluous, everything has its place and its purpose in the scheme of the construction. Everything balances, though not in any dull, symmetrical sense. The whole edifice is firm, solid, like a well-constructed building' (M. Levy, *The Paintings of L.S. Lowry, Oils and Watercolours*, London, 1978, p. 25).

Like many of Lowry's paintings from the 1950s, *The Red Bridge* is what the artist himself would describe as a 'composite' landscape. It has been recognised that Lowry rarely painted specific places. Instead, he preferred to construct scenes from sketches in his notebooks or from his own recollections, creating what have become known as his *mindscapes* or *dreamscapes*. As Clark and Wagner point out 'each landscape is a patchwork construction – a set of motifs that are both distant and palpable, observed and invented, real and made up' (T.J. Clark and A. Wagner, *Lowry and the Painting of Modern Life,* London, 2013, p. 110). *The Red Bridge* appears as a diverse amalgam of various places visited or imagined by Lowry and a unique trace of the artist's memory that was so embedded in the Northern consciousness. This aspect of Lowry's artistic process became particularly pertinent after the Second World War. In the late 1940s and 1950s, England was still recovering from the devastating effects of the war and the subsequent damage to its industrial infrastructure. By the end of the 1950s, when *The Red Bridge* was conceived, the Northern landscapes that had become Lowry's artistic obsession were disappearing. However, Lowry had spent previous decades imprinting enough material into his imagination to regenerate these industrial vistas onto a canvas and, in turn, inscribe them onto our history. Works like *The Red Bridge* have come to epitomise an image of England's industrial legacy, making Lowry the key figure in transforming the North into a subject of artistic veneration.

'My ambition was to put the industrial scene on the map because nobody had done it, nobody had done it seriously'

– L.S. Lowry

Laurence Stephen Lowry, *circa* 1966. Photograph by Clive Arrowsmith.

THE PROPERTY OF A GENTLEMAN

λ*20

DAME BARBARA HEPWORTH
(1903-1975)

Upright Form (Gwithian)

white alabaster, unique
11¾ in. (29.8 cm.) high
Conceived in 1962.
This work is recorded as BH 324.

£600,000-800,000
US$770,000-1,000,000
€690,000-910,000

PROVENANCE:
with Galerie Chalette, New York, where purchased by Ned L. Pines in 1963. His Estate sale, Sotheby's, New York, 14 November 1990, lot 285, where purchased by the mother of the previous owner.

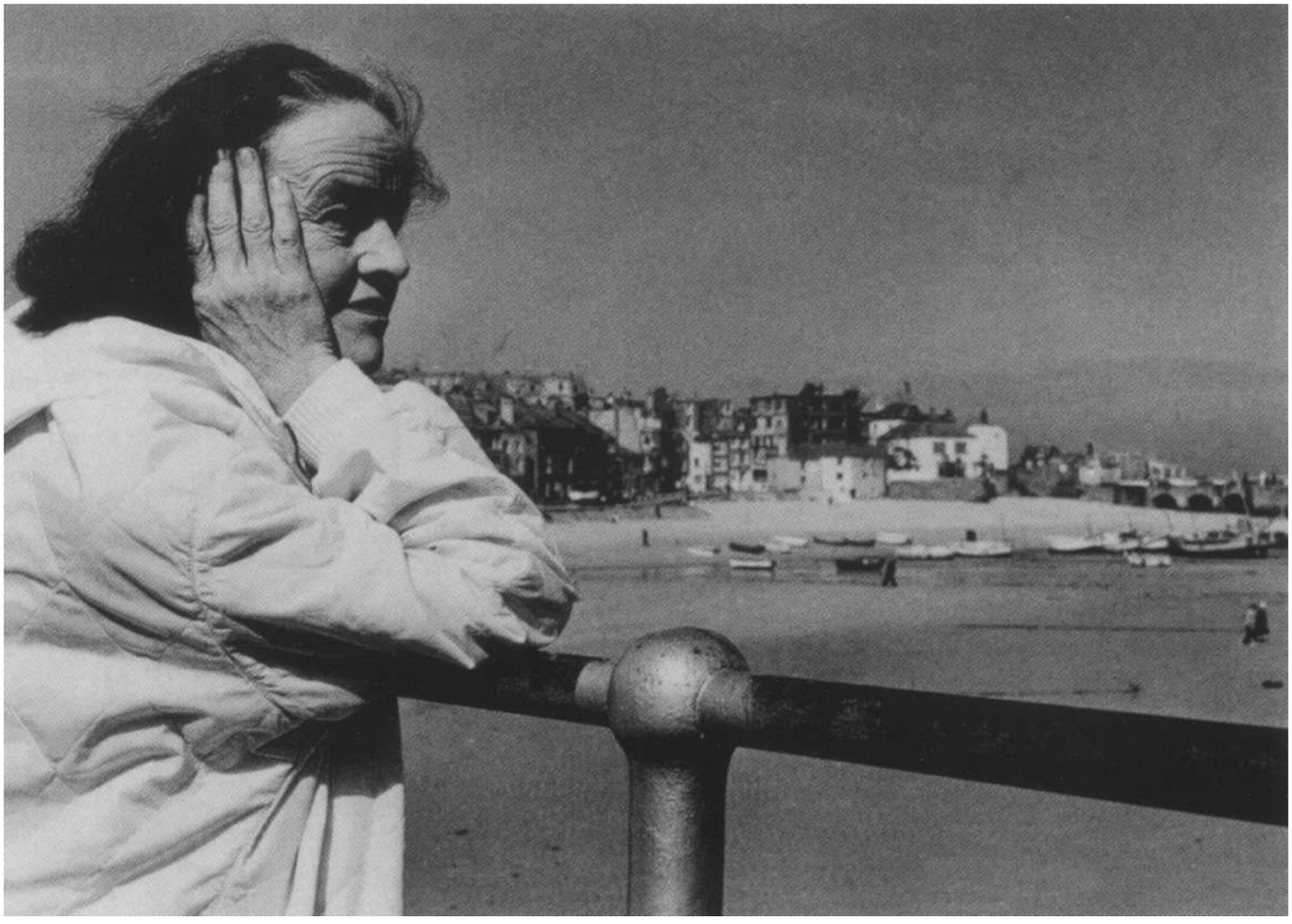
LITERATURE:
A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth, 1960-1969*, London, 1971, pp. 34-35, no. 324, illustrated.

Men-an-Toll, Cornwall.

Barbara Hepworth, *Pierced Form*, 1932. Destroyed in the war.

Carved in 1962, *Upright Form (Gwithian)*, is part of a series of small, intimate sculptures that Barbara Hepworth carved in the early 1960s. From the beginning of her career she had been attracted by the ever-changing appearance of alabaster; sometimes warm and translucent and at other times cold and opaque, this unique stone manifests itself in many guises under different atmospheric conditions. It was alabaster that she first experimented with when opening up the form by piercing the surface: 'In 1931, I began to experiment in a kind of organic abstraction, reducing the forms of the natural world to abstractions. Then, in 1934, I created my first entirely non-figurative works. But it was in 1931 that I began to burrow into the mass of sculpted form, to pierce it and make it hollow so as to let light and air into forms and figures' (B. Hepworth, in an interview with E. Roditi, *Dialogues on Art*, London, 1960).

The 1920s saw artists move away from the classical method of modelling their subjects in clay in order to cast in bronze. Young sculptors such as Henry Moore, John Skeaping and Barbara Hepworth explored the ancient discipline of directly carving the sculpture from the stone or wooden block. Inspired by the work of Amedeo Modigliani and Constantin Brancusi, they embraced the qualities of the material that they carved, synthesising the physical matter with the willful hand of the sculptor. In the early 1930s these very three dimensional concerns were combined with a cleaner,



Barbara Hepworth on the harbour, St. Ives, May 1964.

'Sculpture is a three-dimensional projection of primitive feeling: touch, texture, size and scale, hardness and warmth, evocation and compulsion to move, live and love,'

– B. Hepworth

purer Modernism. Born out of Cubism and of neo-plasticism, with a knowledge of artists such as Naum Gabo and Maholy-Nagy, Hepworth embraced this new language and artistic movements from Paris and the Continent.

The outbreak of Second World War in 1939 forced Hepworth and her husband, Ben Nicholson to leave London and relocate to St Ives in Cornwall. The wild and unspoilt landscape with its mysterious Stone Age monuments and the craggy coves with golden sands and powerful Atlantic squalls, moved Hepworth and inspired her to take these physical experiences of the Cornish landscape and express it within the framework of early 20th Century Modernism.

The title of the present work refers to the village of Gwithian which lies east across the bay from St Ives and is named after the patron Saint of good fortune on the sea. In *Upright Form (Gwithian)* Hepworth has created a beautifully tactile, timeless sculpture that simultaneously feels ancient in conception yet modern in appearance. It directly references her geographical surroundings yet symbolises something far more collective and international. From this small corner of England, Hepworth has created a sculpture of universal beauty that speaks as much about ancient Egypt, Italy or China as it does about England. Indeed, David Lewis, a studio assistant and lifelong friend of Hepworth, remembers that 'She sometimes spoke of herself as being landscape. She saw life as the seasons, as birth, motherhood, maturity and death; in her studio she listened to Bach; in the dales of Yorkshire and the moors and seascapes of the Penwith peninsula of Cornwall, she perceived the repetitive rhythms of nature and in winds, sea surges and the stars at night she saw rhythms of eternity'.

We are very 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 FROM AN IMPORTANT BRITISH COLLECTION

■ °◆λ21

WILLIAM TURNBULL (1922–2011)

Aphrodite

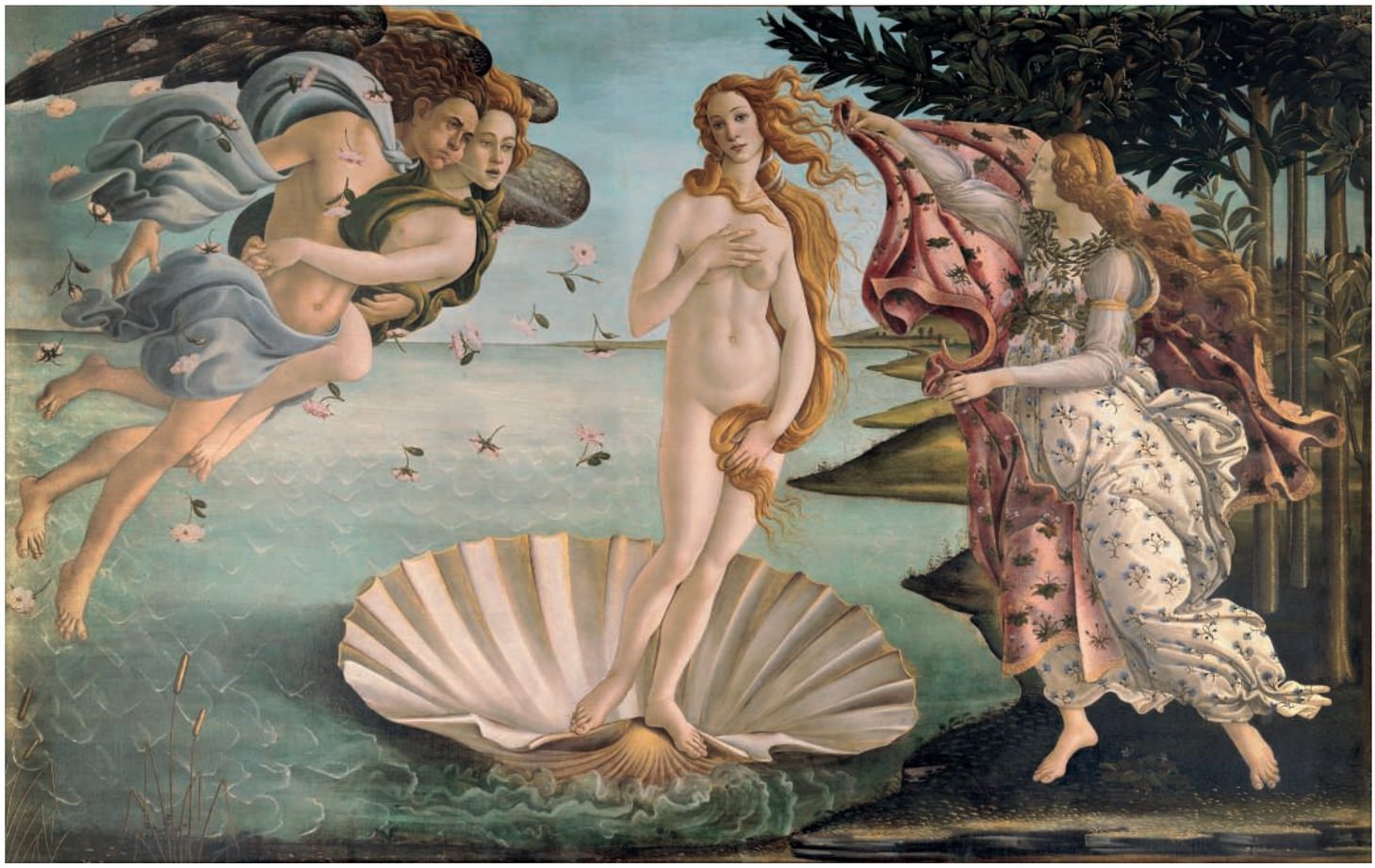
signed with monogram, numbered and dated '1/4 58' (on the base)
bronze with a green and brown patina
74 in. (188 cm.) high
Conceived in 1958.

£400,000-600,000
US$520,000-770,000
€460,000-680,000

PROVENANCE:
with Waddington Galleries, London, where purchased by the previous owner.
Their sale; Christie's, London, 17 November 2006, lot 172, where purchased by the present owner.

EXHIBITED:
New York, Marlborough-Gerson Gallery, *Turnbull*, 1963, no. 14, another cast exhibited.
London, Tate Gallery, *William Turnbull, Sculpture and Painting*, August - October 1973, no. 43, another cast exhibited.
London, Waddington Galleries, *William Turnbull: Sculptures 1946-62, 1985-87*, October - November 1987, no. 14, another cast exhibited.
Edinburgh, Scottish National Gallery of Modern Art, *Scottish Art since 1900*, June - September 1989, no. 338, another cast exhibited: this exhibition travelled to London, Barbican Art Gallery, February - April 1990.
Cambridge, Jesus College, *Sculpture in the Close: an exhibition of the works of William Turnbull,* June - July 1990, no. 8, another cast exhibited.
London, Barbican Art Gallery, *The Sixties Art Scene in London*, March - June 1993, exhibition not numbered, another cast exhibited.
London, Serpentine Gallery, *Bronze Idols and Untitled Paintings*, November 1995 - January 1996, exhibition not numbered, another cast exhibited.
Wolfsburg, Kunstmuseum, *Blast to Frieze: British Art in the 20th Century*, September 2002 - January 2003, exhibition not numbered, another cast exhibited: this exhibition travelled to Toulouse, Les Abattoirs, February - May 2003.
London, Waddington Galleries, *William Turnbull: Paintings 1959-1963; Bronze sculpture 1954-1958*, November - December 2004, no. 19, another cast exhibited.

LITERATURE:
T. Crosby (ed.), 'William Turnbull Painter Sculptor', *Uppercase 4*, London, not dated, not numbered, another cast illustrated, as 'Permutation sculpture'.
Exhibition catalogue, *Turnbull*, New York, Marlborough-Gerson Gallery, 1963, n.p. no. 14, another cast illustrated.
R. Morphet, exhibition catalogue, *William Turnbull, Sculpture and Painting*, London, Tate Gallery, 1973, pp. 41, 68, no. 43, another cast illustrated.
Exhibition catalogue, *William Turnbull: Sculptures 1946-62, 1985-87*, London, Waddington Galleries, 1987, p. 39, no. 14, another cast illustrated.
K. Hartley, exhibition catalogue, *Scottish Art since 1900*, Edinburgh, Scottish National Gallery of Modern Art, 1989, pp. 166-167, no. 338, another cast illustrated.
Exhibition catalogue, *Sculpture in the Close: an exhibition of the works of William Turnbull,* Cambridge, Jesus College, 1990, p. 11, no. 8, another cast illustrated.
D. Mellor, exhibition catalogue, *The Sixties Art Scene in London*, London, Barbican Art Gallery, 1993, p. 68, exhibition not numbered, another cast illustrated.
D. Sylvester and P. Elliot, *William Turnbull: Sculpture and Paintings*, published to accompany *Bronze Idols and Untitled Paintings*, London, Serpentine Gallery, 1995, exhibition not numbered, p. 35, pl. 19, another cast illustrated.
S. Bonn, *L'Art en Angleterre 1945-1955*, Paris, 1996, p. 102, another cast illustrated.
Exhibition catalogue, *William Turnbull: Sculpture and Paintings*, London, Waddington Galleries, 1998, p. 10, another cast illustrated.
Exhibition catalogue, *Blast to Frieze: British Art in the 20th Century*, Wolfsburg, Kunstmuseum, 2002, n.p., exhibition not numbered, pl. 122, another cast illustrated.
Exhibition catalogue, *William Turnbull: Paintings 1959-1963, Bronze sculpture 1954-1958*, London, Waddington Galleries, 2004, p. 17, no. 19, another cast illustrated.
A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, pp. 42, 107, no. 88, pl. 2, another cast illustrated.



Sandro Botticelli, *The Birth of Venus, circa* 1485. Galleria degli Uffizi, Florence.

Hera of Samos, Greece, first half of 6th century B.C.

Aphrodite exemplifies the fusion of archaism and contemporary abstraction that gives William Turnbull's work such a timeless and individual aesthetic. Conceived in 1958 when Turnbull had reached critical acclaim, the artist's previous preoccupation with sculpting the head gave way to a new body of work, consisting of upright totemic forms, often cast in bronze. These works were 'inspired by archeological and anthropological artifacts, pre-classical forms of art and religious statues. These primitive shapes held a sense of timelessness for Turnbull, rather than nostalgia' (A.A. Davidson, *The Sculpture of William Turnbull,* Aldershot, 2005, p. 28). The present lot takes inspiration from a variety of both historical and contemporary references. From the fluting the Ancient Greeks used on their columns, to treasures of the Louvre such as *Hera of Samos*, the artist's influences are uniquely eclectic. When interviewed, Turnbull revealed the more current source of inspiration for the balancing form: 'I remember seeing an image of somewhere in the West Indies where there was a man walking along the beach and he had this long thin coffin balancing on his head. This image, every time I see it, seems to act as a trigger: it excites me, I seem to respond to it' (W. Turnbull, quoted in exhibition catalogue, *William Turnbull Sculpture and Paintings,* London, Waddington Galleries, 1998, p. 9).

Aphrodite's striking composition represents Turnbull's fascination with the sublime. Unlike contemporary ideas of sculpture, where works slowly revealed themselves when viewed from different angles: 'Turnbull, like Giacometti, was more concerned with establishing an arresting, frontal image ... one which tends to dominate space and radiate out onto it' (P. Elliot, quoted in D. Sylvester and P. Elliot, *William Turnbull: Sculpture and Paintings*, published to accompany *Bronze Idols and Untitled Paintings*, London, Serpentine Gallery, 1995, p. 29). This concept is aligned with antecedent beliefs of the cultural and religious significance of the totem as a sacred object. The idea of removing the plinth and having the sculpture stand directly on the ground, further challenges classic ideas of sculpture, creating a more direct relationship between the work and the viewer.

William Turnbull in his studio. Photograph by Kim Lim.

Although his work is pervaded with imagery and influences from the past, the complex textured surface of *Aphrodite* demonstrates a very modern approach to sculpture. When considering the working process of the principal figures of modern painting, it is apparent that the application of paint to a canvas gave a more accessible scope for spontaneity than the measured and more deliberate art of sculpture. For Turnbull, the process of manipulating the surface of the wet plaster using corrugated cardboard, allowed him to approach sculpture in the same way, without an established plan but allowing things to happen freely. The element of chance introduced through this method resulted in unpredictable results when the work was cast. Turnbull explained, 'The surface comes out of the way you are working ... It's not something you add on at the end' (W. Turnbull, in conversation with C. Renfrew, exhibition catalogue, *William Turnbull: Sculpture and Paintings,* London, Waddington Galleries, 1998, p. 8). This concept followed Paul Klee's philosophy that art should allow the subconscious to submerge one's work facilitating a natural, non-formulaic process.

Turnbull stated, 'At that time the corrugation served two purposes. First, I was very aware of column lightness: the impression was quite different from as if it were just absolutely solid. The other was that by using bits of cardboard, bits of paper and bits of corrugation, I could stick it on the plaster and pull it away. This was a matter of trying to use, within a conceived structure, an accident happening, so that you had the choice to say: `Yes, I like it, leave it'. It bypassed the stage of just working out of knowledge or will - and instead you were not finding something, finding sculpture, rather than making it. It was all very much in the process' (W. Turnbull, quoted in exhibition catalogue, *William Turnbull: Sculpture and Paintings,* London, Waddington Galleries, 1998, p. 9).

The present work was last sold at Christie's, London, 17 November 2006, lot 172 when it achieved a world record auction price for the artist.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ22

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

Tarzan Meets the Jungle Goddess

oil on canvas
36 x 48 in. (91.4 x 122 cm.)
Painted *circa* 1970s-1994.

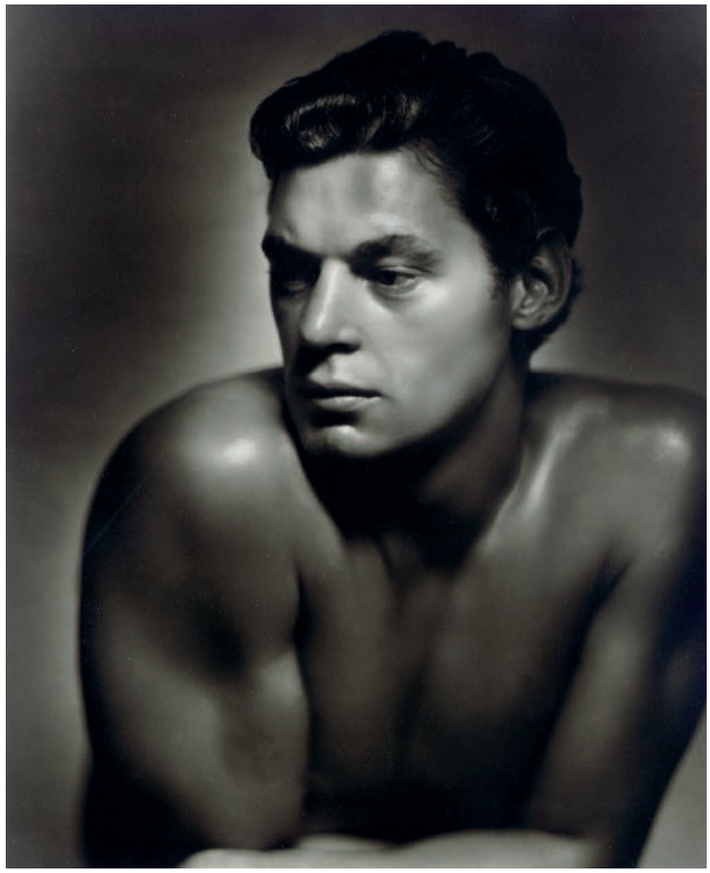
£200,000-300,000
US$260,000-380,000
€230,000-340,000

PROVENANCE:
with Waddington Galleries, London, where purchased by the present owners by 2000.

EXHIBITED:
Liverpool, Tate Gallery, *Peter Blake: A Retrospective*, June - September 2007, exhibition not numbered.

LITERATURE:
M. Livingstone, *Peter Blake: One Man Show*, Farnham, 2009, pp. 114-115, 233, pl. 112.

Peter Blake, *Tarzan and his Family at the Roxy Cinema, New York*, 1964-2002.
Private collection.



George Hurrell, *Portrait of Johnny Weissmuller* from *Portfolio I* and *Portfolio II*, 1979-1980.

Larger-than-life heroic figures from fiction, the comics and Hollywood cinema first fascinated Peter Blake as a young boy and adolescent in his native Kent, but continued to cast a spell on him well into his middle age and beyond. Tarzan, the manlier than manly caucasian raised as a wild child by apes in the African jungle and who served as the protagonist of a prolonged series of magazines and books by the American writer Edgar Rice Burroughs (1875-1950), first appeared in print in 1912, exactly twenty years before Blake's birth. It was through the feature films released from the 1930s onwards, which the artist initially saw as a child on his Saturday morning visits to the ABC Minors cinema club, that his image of this bare-chested, ultra-muscular Alpha male became fully formed in his imagination. Blake's earliest visit to Los Angeles in 1963 had brought him into proximity for the first time with the Hollywood dream factory that he had previously experienced only from the comfort of a cinema seat. Though movie stars such as Marilyn Monroe had already entranced him and entered into his art, there was perhaps now an intensified connection for him between the processes of film-making and the narrative dimension and memorable cast of characters of his paintings. Tarzan, at least as performed by famous actors, was now within his reach.

It was the most famous and successful incarnation of Tarzan, the Austro-Hungarian-born American athlete and actor Johnny Weissmuller (1904-1984), whose features commonly appear in the Tarzan portraits painted by Blake at regular intervals over many decades. The first six Tarzan films released by MGM between 1932 and 1941 were the main source of his material. This intermittent series includes several canvases of (for Blake) atypically large dimensions, starting with *Tarzan and his Family at the Roxy Cinema, New York* (begun in 1964 but not completed until 2002, with much reworking during his two-year tenure between 1994 and 1996) as Associate Artist at the National Gallery in London, and a comically chaotic assemblage of dolls and plastic trees and foliage, *Tarzan Box - 'Big Iron Bird She Come'* 1965, encased in a wooden box.

In these various paintings, executed with an obsessive attention to detail often over many years, the shy and decidedly reticent Blake appears to have identified with the grunting prototypical super-hero as an unlikely alter-ego. His Tarzan is habitually presented in a state of near nudity, so as to insist on his animal-like and primitive qualities, but in various guises that together form a cumulative, complex, multi-dimensional portrait of a fictional character made flesh. At the Roxy Cinema he is shown having a day out, going to the pictures as a family man, disporting himself in the stance of Michelangelo's David and clad only in a loincloth, accompanied by his bare-breasted partner, the child referred to simply as Boy and the almost human chimpanzee, Cheeta, who was their constant companion. In *Tarzan, Jane, Boy and Cheeta* 1966-75 they have moved indoors to a wood-panelled interior connoting Tarzan's reluctant return to conventional life in his native England; a portrait of Weissmuller presented as a family snapshot, copied probably from a promotional image rather than a film still, is one of several items propped prominently along a shelf that stretches across the entire width of the upper register of the canvas. In the most recent of these major paintings, *Marcel Duchamp's World Tour: The Tarzan Family* 1995-05, that same head of the apparently ageless Weissmuller reappears on a massively larger scale, again with his unconventional but loving nuclear family; on this occasion he is shown having an incongruous meeting with the world's first and foremost conceptual artist, the enigmatic Marcel Duchamp, as part of an imaginary world tour generously organised for him at Blake's behest.

Peter Blake, *Marcel Duchamp's World Tour: The Tarzan Family,* 1995-2005.
Private collection.

Tarzan Meets the Jungle Goddess is one of the most personal, whimsical and fantasy-laden of all the Tarzan pictures. Conceived during Blake's 'Ruralist' period of the 1970s, when he and his first wife, Jann Haworth, and daughters Liberty and Daisy had decamped from London to the tranquility of the village of Wellow, Avon, south of Bath, in some ways it stands as a metaphor for his own escape from the demands of urban existence and the art world to the simpler pleasures of country life. The gentle and quintessential English landscape in which the Blakes made a new home for themselves was by no means the equivalent of what used to be called (in what we would now regard as a breathtakingly politically incorrect way) 'the dark continent', nor of the Tahitian paradise to which Gauguin had moved in the late 19th Century in search of a life stripped to its essence, close to nature. Given, however, the basic premise of the picture, with Tarzan in the role of paterfamilias, Jane as a vulnerably naked and whiter-than-white ghostly apparition flanked by a trio of equally naked Africans, and a leopard and her cub as the family pets, Blake could be allowed the fiction of his bucolic environment as an Edenic setting for an escape from the pressures of the city. The shifting identities of the characters – further complicated by Jane's resemblance to the Shakespearean heroines, Ophelia and Titania, imagined in paintings on which he likewise began work during his Ruralist period – introduces further layers of ambiguity into a painting whose frieze-like arrangement of deceptively direct and friendly personages presents us with a fantasised reinvention of ourselves from a prosaic reality to another dimension.

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

Peter Blake, *Ophelia*, 1977-2002. Private collection.

Peter Blake. Photograph by Jorge Lewinski.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ23

ALLEN JONES, R.A. (B. 1937)

Cockpit

oil on three canvases, joined
58 x 60 in. (147.3 x 152.4 cm.)
Painted in 1963.

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

PROVENANCE:
with Feigen Palmer Gallery, Los Angeles and Chicago.

EXHIBITED:
London, Royal Academy, *Allen Jones*, November 2013 - January 2015, no. 15.

LITERATURE:
A. Lambirth, *Allen Jones Works*, London, 2005, p. 47, fig. 39.
O. Letze, M. Livingstone and N. Rosenthal, *Allen Jones - Off the Wall*, Tübingen, 2012, p. 20, pl. 9.
Exhibition catalogue, *Allen Jones*, London, Royal Academy, 2013, p. 45, no. 15, illustrated.

Allen Jones, *Hermaphrodite*, 1963. National Museums Liverpool, Walker Art Gallery.

Marc Chagall, *Autour d'elle*, 1945. Centre Pompidou, Paris.

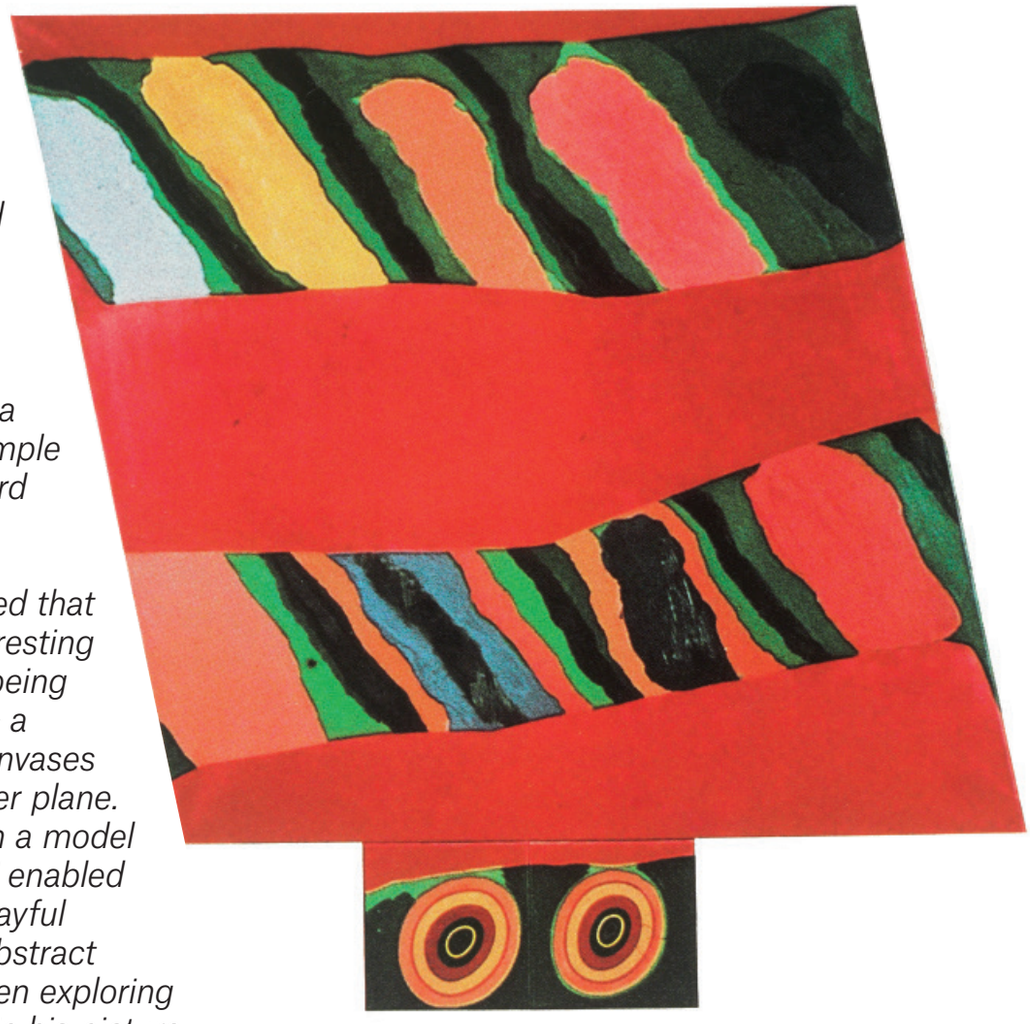
Allen Jones's first Pop paintings of the early 1960s, beginning with a key self-portrait of 1960, *The Artist Thinks* – a painting so important to him that he has kept it in his own collection to this day – all exude a sense of joy, rule-breaking and youthful self-discovery as much in their imagery as in their bold colour schemes, decorative appeal and playful formal devices. At this stage of his development, his identity as one of the first wave of British Pop artists was already secure in the attention he awarded to imagery from modern urban life, for example in his 1962 series of Bus paintings and in this and other paintings of airplanes. Those references to popular culture were very soon to harden into much more explicit forms of representation when he began to exploit imagery borrowed from fetishist and erotic magazine illustrations that he discovered during his sojourn in New York City in 1964-65. In the period immediately after his single year of study (1959-60) at the Royal College of Art in London, where he was part of a trailblazing group of young painters that included David Hockney, R. B. Kitaj, Peter Phillips and Derek Boshier, it was more a question of tone, of bravado, humour and a defiant freedom from constraints that perhaps owed something to his need to assert himself in the immediate aftermath of having been expelled from the College (for excessive independence) as an example to others.

Jones's frame of reference in the early 1960s was, in fact, primarily to modernist European painting. From Paul Klee and Wassily Kandinsky (whose pre-World War I Improvisations he particularly admired) he took certain elements of his formal language and an approach one could label pedagogical in its presentation of colour and form as signifiers capable of conveying content as robustly as the motifs they embodied. Teaching was integral to Jones's studio practice at that time: in 1960-61 he completed a teacher training course at Hornsey College of Art in London, and from 1961 to 1963 he taught lithography at Croydon College of Art, his experience there with colour lithography infiltrating his paintings. In *Cockpit* one senses these forces in the structure of the painting itself, with the two small rectangular canvases placed along the upper edge of the main canvas immediately identifying the protective housing of an airplane soaring skywards within a windy atmosphere boldly described in terms of a simplified jagged camouflage design in black and green.

The impact of Cubism, early abstraction and especially the Orphism of Robert Delaunay, one of his favourite artists at that time, can be sensed in the flattening of forms and in the eye-popping colour contrasts and clean edges that convey the dynamism of the subject matter. Such was Jones's hunger to take on board the lessons of the European art that inspired him, however, that he was able blithely to combine influences that others might well have regarded as art historically incompatible. His fascination with the representation of the propulsive movement of modern means of transport was a personal take on the tenets of Futurism, but filtered through the hard-edged American abstraction of Ellsworth Kelly, just beginning to be exhibited in London. To namecheck so many divergent movements and artists might suggest an opportunistic eclecticism, but nothing could be further from the truth: by taking from each only what suited his purposes, and subjecting these elements to the powerful influence

Polemical arguments of the time decreed that representational art compromised the objective fact of the canvas. The rectangle becoming a window that framed an illusionistic depth. The shaped canvas did away with this ambiguity giving the artist, paradoxically, more freedom to explore illusion. Whilst teaching a children's art class I drew the simple outline of a bus on the blackboard consisting of a large rectangle with two small shapes beneath representing the wheels. I realised that my drawing would make an interesting idea for a painting. The canvas being both an object and the subject – a bus. Turned upside down the canvases suggested the cockpit of a fighter plane. The camouflage idea came from a model Spitfire that I had as a child and enabled me at the same time to make playful reference to current American abstract painting. David Hockney had been exploring the shaped canvas for example in his picture Tea Painting in an Illusionistic Style, 1961.

– A. Jones



Allen Jones, *3rd Big Bus, Red*, 1962.
Birmingham City Art Gallery.

of his own sensibility (as manifested in his sense of colour, drawing and composition), Jones declared his command of his means with a confidence that was impressive for an artist just turned twenty-five. The figurative motifs that he favoured, and that were to direct him to becoming one of the rare Pop artists more closely identified with representations of the human figure than with the products of consumer culture, were discovered through a process of scribbling and doodling directly aligned with the Surrealist practice of automatic drawing as a means of releasing impulses from the subconscious.

More surprising still was Jones's love for the work of Marc Chagall, one of the century's great colourists but certainly not a fashionable choice for a young painter at a time when most of Jones's ambitious contemporaries were responding more to the work of American artists who were also on Jones's radar, including the Abstract Expressionists and the proto-Pop artists such as Jasper Johns, Robert Rauschenberg and Larry Rivers who asserted themselves immediately afterwards. Chagall's floating figures, chiming with Jones's fascination at that time with the writings of C. G. Jung and Friedrich Nietzsche, seemed to him to be useful allies in his thematic exploration of gender identity and of the creative act as a fusion of male and female principles. The couples painted by Chagall are ancestors to the fused male and female figures that are the protagonists of such paintings made in 1963 by Jones as *Hermaphrodite* and *Man Woman* (Tate), and they relate closely also to the sketchy figures that populate earlier paintings such as *The Battle of Hastings* 1961-62 (Tate) and some of the shaped Bus paintings he had made in 1962.

Just as Jones used the same conjunction of an octagonal canvas conjoined with a smaller rectangular canvas to describe a parachutist in *Wunderbare Landung* 1963 (Ferens Art Gallery, Hull Museums), but turned upside down to become a *Marriage Medal* (sold in these Rooms, 19 November 2018, lot 26), so he created *Cockpit* as an upended mirror image of the structure he had recently explored in Bus paintings such as *3rd Bus*: the small canvases that had previously served to identify the wheels of the bus are now transformed into the titular cockpit. The rather cartoonish, even childlike figures whose heads seem to be emerging out of the ether in defiance of gravity complete the narrative of an artist fully aware of the context from which he has emerged but gleefully proclaiming his ability to make up his own rules.

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

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

■ λ24

BARRY FLANAGAN, R.A. (1941-2009)

Large Troubador

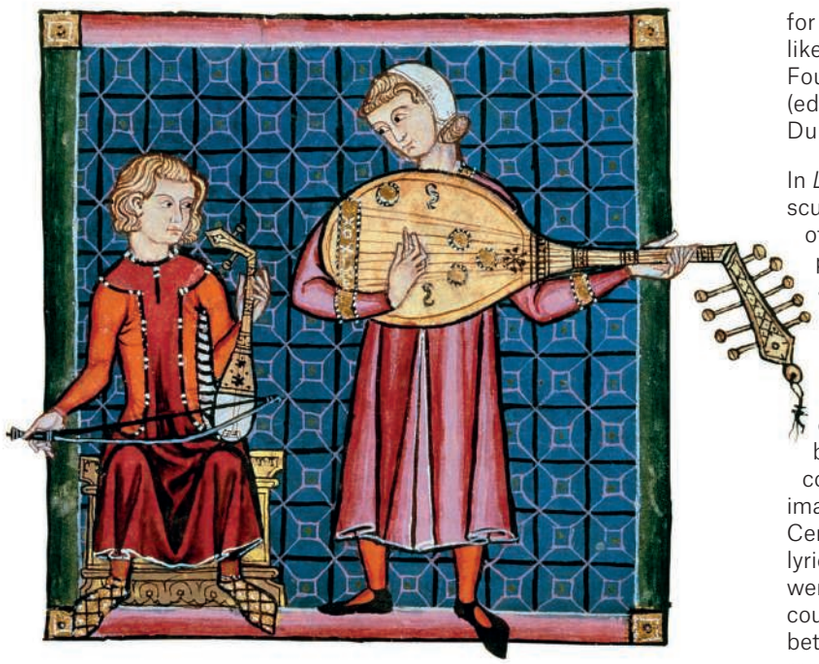
signed with monogram, numbered and stamped with
foundry mark 'fo 4/8/-07/AB LONDON' (on the top of the base)
bronze with a black patina
73 in. (185.4 cm.) high, including bronze base
Conceived in 2004 and cast in an edition of 8, plus 3 artist's casts.
Cast in 2008 by AB Fine Art Foundry, London.

£350,000-450,000
US$450,000-570,000
€400,000-510,000

PROVENANCE:
with Waddington Galleries, London, where purchased by the present owner on 29 October 2009.

EXHIBITED:
London, Waddington Galleries, *Paintings, Sculpture and Works on Paper*, 2004, no. 29, another cast exhibited.
Dublin, Irish Museum of Modern Art, *Barry Flanagan Sculpture: 1965-2005*, June - September 2006, exhibition not numbered, another cast exhibited.
New York, Paul Kasmin Gallery, *Barry Flanagan Sculpture*, February - March 2007, another cast exhibited, catalogue not traced.
London, Waddington Galleries, *Barry Flanagan: Sculptures 2001-2008*, April - May 2008, no. 7.
Chesterfield, Chatsworth House, Sotheby's, *Beyond Limits: Chatsworth House*, September - October 2012, exhibition not numbered, another cast exhibited.

LITERATURE:
Exhibition catalogue, *Paintings, Sculpture and Works on Paper*, London, Waddington Galleries, 2004, pp. 62-63, 108, no. 29, another cast illustrated.
E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan Sculpture: 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, p. 160, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Barry Flanagan: Sculptures 2001-2008*, London, Waddington Galleries, 2008, pp. 22, 69, no. 7, illustrated.
Exhibition catalogue, *Beyond Limits: Chatsworth House*, Chesterfield, Chatsworth House, Sotheby's, 2012, pp. 100-105, 113, exhibition not numbered, another cast illustrated.
J. Harvey, 'Sculpture exhibition will run and run', *Yorkshire Post*, 6 December 2012.
'Getting to the Point', *The Independent*, 6 September 2012.
'On point - The balletic bunny rabbit', *The Daily Telegraph*, 6 September 2012.
'Limitless', *The Morning Star*, 8 November 2012.
C. Preston (ed.), *Barry Flanagan*, London, Waddington Galleries, 2017, p. 285, pl. 137, another cast illustrated.



Two minstrels, illustration from the codex of the Cantigas de Santa Maria, circa 1280. Artist unknown.

The image of the hare remained a constant source of artistic inspiration for Barry Flanagan from 1979 onwards, until the very end of his celebrated career in 2009. He was not only fascinated by the mystery and rich symbolism that surrounded the animal, but also by its anthropomorphic potential. Flanagan began to use the hare as a surrogate for the human form in his work, making anthropomorphism a pervasive theme throughout his sculptural *oeuvre*. In his notebook sketches, Flanagan experimented with the idea of transferring human qualities onto animals and he brought this idea to life with his striking bronze sculptures. The bronze hares frequently engage in human activities: they dance, they use computers, they play sports and musical instruments as we can see in the present work. In *Large Troubador*, conceived in 2004 at the height of Flanagan's mature career, the viewer is confronted with the anthropomorphic magnetism of the hare. The present work demonstrates Flanagan's unique ability to play with his audience, presenting his hares as humans so that they will ultimately be understood as humans. The artist insisted 'The abstract realm that sculpture somehow demands is a very awkward way to work, so I abstract myself from the human figure, choosing the hare to behave as a human occasionally' (B. Flanagan, quoted in E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan: Sculptures 1965-2005*, Dublin, Museum of Art and City Gallery, 2006, p. 65).

In *Large Troubador,* the hare figure sits in a meditative pose, apparently lost in its thoughts. Behind the animal, a cello rests on the sculpture's circular base. The instrument appears elsewhere in Flanagan's work; in drawings and, notably, in his large ready-made sculpture, *Sixties Dish*, conceived in 1970 and now in the Tate collection. In the present work, the hare sits with its back to the instrument, holding the bow in hand, as if questioning its own ability as a musician. The pensive position can perhaps be understood as a nostalgic self-portrait; Flanagan himself studied the cello for a brief time at the Guildhall School of Music. Consequently, the sculpture becomes a comical and witty reference to Flanagan's disillusionment with his own musical prowess. As Mel Gooding points out 'Flanagan's hares are thus the image of *homo ludens,* emblems of creativity and of mischievous disregard for the exercise of ratiocinative thought and for regular order. (In this sense they are self-portraits, and very like, in fact)' (M. Gooding, 'First Catch Your Hare: An Essaying in Four unequal Parts and a Coda, with a Salutation', in E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan Sculpture: 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, p. 179).

In *Large Troubador*, Flanagan also references Auguste Rodin, the sculptural master whom he idolised. The hare's posture mirrors that of Rodin's universally recognised work, *The Thinker*. This specific pose appears repeatedly in Flanagan's *oeuvre* in sculptures such as *Thinker on a Rock* (1997) and *Large Thinker on a Computer* (2003). However, *Large Troubador* cannot be treated as a simple homage to Rodin; Flanagan manages to pay respect to one of his favourite artists without ever succumbing to the traditions of sculptural conventions. He maintains his trademark sense of humour, dodging the weight of Rodin's allegorical intentions, by transforming his thinkers into hares and placing them on computers or in small boats as we see in *Sculler* (1998). Here, the image of the Troubador becomes significant. Dating back to the 11th Century, troubadors were travelling composers and performers of lyric poetry. The words of their songs were integral to their music and were often satirical, commenting on the rigid status quo of medieval courtly life. In *Large Troubador*, Flanagan intentionally draws parallels between the troubador, the hare and himself as an artist and, as a result, he challenges the norms of sculptural practise.

We are very grateful to the Barry Flanagan estate for their assistance in preparing this catalogue entry.

Auguste Rodin, *Le Penseur, taille de la porte dit "moyen modèle"*, conceived in 1880 and cast in December 1924. Private collection.

PROPERTY FROM A PRIVATE SWISS COLLECTION

■ λ25

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

Two Piece Sculpture No. 7: Pipe

signed and numbered 'Moore 3/9' (on the side of the base)
polished bronze
37 in. (94 cm.) long, including bronze base
Conceived and cast in 1966.

£400,000-700,000
US$520,000-890,000
€460,000-800,000

PROVENANCE:
with Marlborough Fine Art, London, 1966.
with Gimpel Fils, London, where purchased by Mr and Mrs M.D. Lipsey, New York in January 1967.
Anonymous sale; Sotheby's, London, 2 November 2011, lot 50.
Anonymous sale; Christie's, New York, 1 May 2012, lot 32, where purchased by the present owner.

EXHIBITED:
Otterlo, Rijksmuseum Kröller-Müller, *Henry Moore*, May - June 1968, no. 118, another cast exhibited: this exhibition travelled to Düsseldorf, Kunsthalle Düsseldorf, July - September 1968; Rotterdam, Museum Boijmans van Beuningen, September - November 1968; and Baden-Baden, Kunsthalle Baden-Baden, November 1968 - January 1969.
London, Tate Gallery, *Henry Moore*, July - September 1968, no. 136, another cast exhibited.
New York, Knoedler & Company, *Henry Moore, Carvings, Bronzes*, April - May 1970, no. 25, another cast exhibited.
Paris, Musée Rodin, *Henry Moore*, 1971, no. 49, another cast exhibited.
Munich, Staatsgalerie Moderner Kunst, *Henry Moore 1961–1971*, October - November 1971, no. 25, another cast exhibited.
Florence, Forte di Belvedere, *Henry Moore*, May - September 1972, no. 141, another cast exhibited.
Zurich, Zurcher Forum, *The Work of the British Sculptor Henry Moore*, June - August 1976, no. 82, another cast exhibited.
Paris, Orangerie des Tuileries, *Henry Moore Sculptures et dessins*, May - August 1977, no. 108, another cast exhibited.
London, Tate Gallery, *The Henry Moore Gift*, June - August 1978, exhibition not numbered.
Madrid, British Council, Palacio de Velázquez, Palacio de Cristal del Parque del Retiro de Madrid, *Henry Moore: sculptures, drawings and graphics 1921-1981*, May - August 1981, no. 70, another cast exhibited.
Lisbon, Fundação Calouste Gulbenkian, *Henry Moore*, September - November 1981, lot 106, another cast exhibited.
Mexico City, Museo de Arte Moderno, *Henry Moore en México: Escultura, Dibujo, Grafica de 1921 a 1982*, November 1982 - January 1983, no. 45, another cast exhibited.
Caracas, Museum of Contemporary Art, *Henry Moore: Esculturas, Dibujos, Grabados – Obras de 1921 a 1982*, March 1983, no. 112.

LITERATURE:
J. Hedgecoe (ed.), *Henry Moore*, London, 1968, pp. 442, 504, another cast illustrated.
J. Russell, *Henry Moore*, London, 1968, p. 193, pl. 198, another cast illustrated.
I. Jianou, *Henry Moore*, Paris, 1968, no. 521, pl. 33, another cast illustrated.
Exhibition catalogue, *Henry Moore*, Otterlo, Rijksmuseum Kröller-Müller, 1968, n.p., no. 118, another cast illustrated.
D. Sylvester, exhibition catalogue, *Henry Moore*, London, Tate Gallery, 1968, pp. 38, 141, no. 136, pls. 29, 133, another cast illustrated.
R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970, p. 366, no. 700, another cast illustrated.
Exhibition catalogue, *Henry Moore, Carvings, Bronzes*, New York, Knoedler & Company, 1970, pp. 62-63, no. 25, another cast illustrated.
G.C. Argan, *Henry Moore*, New York, 1971, pl. 197, another cast illustrated.
Exhibition catalogue, *Henry Moore*, Florence, Forte di Belvedere, 1972, p. 208, no. 141, another cast illustrated.
H.J. Seldis, *Henry Moore in America*, New York, 1973, p. 239, another cast illustrated.
J. Russell, *Henry Moore*, London, 1973, pl. 126, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Sculpture and Drawings: 1964-73, Vol. 4*, London, 1977, p. 44, no. 543, pls. 38-39, another cast illustrated.
Exhibition catalogue, *Henry Moore Sculptures et dessins*, Paris, Orangerie des Tuleries, 1977, p. 178, no. 108, another cast illustrated.
Exhibition catalogue, *The Henry Moore Gift*, London, Tate Gallery, 1978, p. 58, exhibition not numbered, another cast illustrated.
The Tate Gallery 1978–80: Illustrated Catalogue of Acquisitions, London, 1981, pp. 139-140, another cast illustrated.
Exhibition catalogue, *Henry Moore: Sculptures, Drawings, Graphics 1921-1981*, Madrid, British Council, Palacio de Velázquez, Palacio de Cristal del Parque del Retiro de Madrid, 1981, pp. 189, 313, no. 70, pls. 407-408, another cast illustrated.
F. Russoli and D. Mitchinson, *Henry Moore, Sculpture*, London, 1981, p. 189, figs. 407-408, another cast illustrated.
Exhibition catalogue, *Henry Moore: Esculturas, Dibujos, Grabados – Obras de 1921 a 1982*, Caracas, Museum of Contemporary Art, 1983, p. 110, no. 112, another cast illustrated.

Pablo Picasso, *Figure*, 1931. Musée Picasso, Paris.

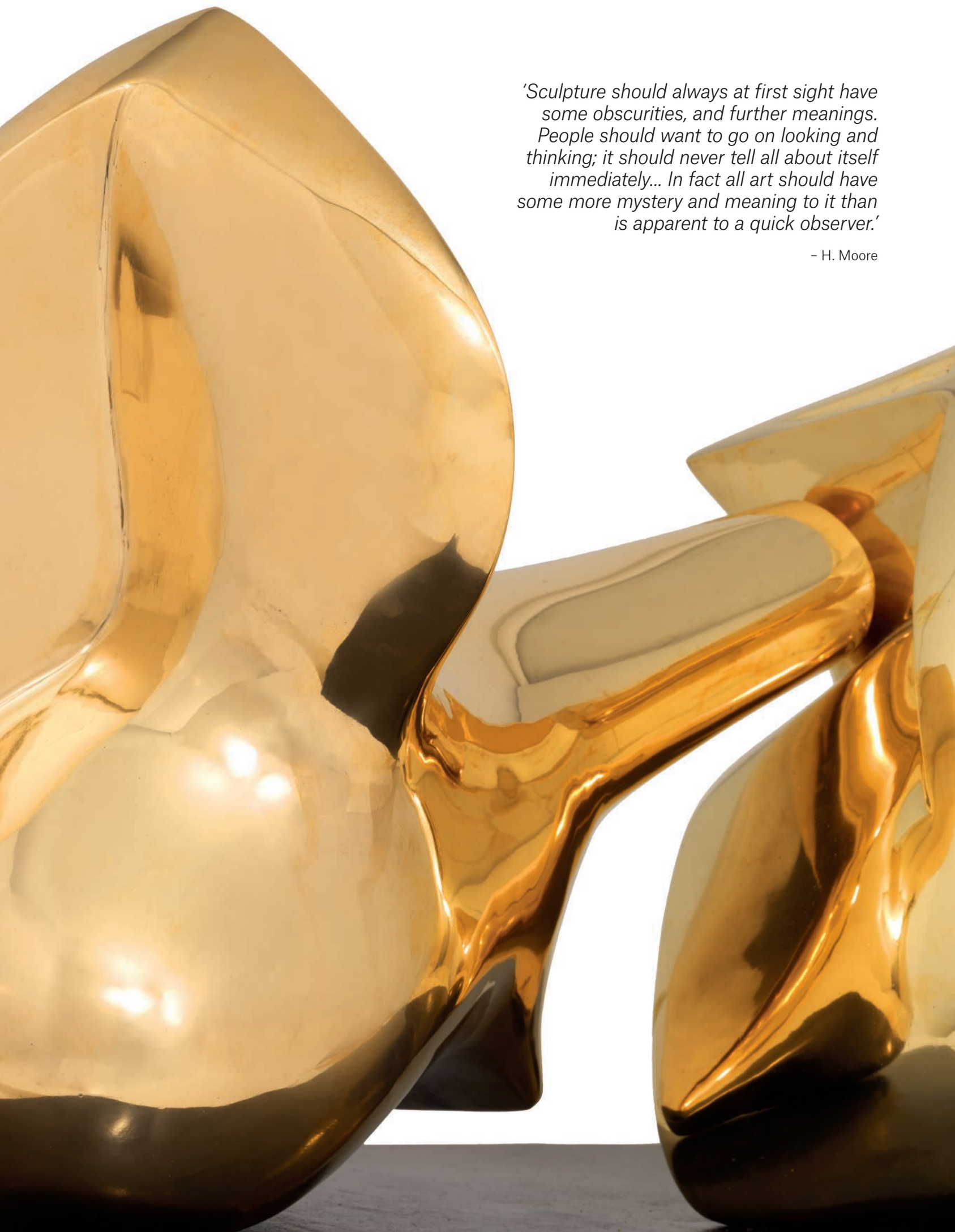
Conceived and cast in 1966, Henry Moore's *Two Piece Sculpture No. 7: Pipe* is the seventh work in the landmark series of *Two Piece* figures that the sculptor had begun in 1959. With this group of works, Moore took the radical step of dividing the form of the reclining figure into two separate parts. In so doing, he opened up the aesthetic potential of this motif, expanding the range of visual allusions that these forms engendered, as well as pioneering a new approach to modern sculpture by integrating empty space into the composition itself. While other works of this series retain their likeness to the reclining female figure or appear to evoke the rolling hills of a landscape, in the present work, Moore succeeded in going a step further by creating a work that is truly abstract in its appearance. The two pieces, both angular and organic and cast in smooth, reflective polished bronze, work in dialogue with one another, the protrusions and depressions creating fascinating dynamics of space, balance and volume between these forms. As Moore wrote of this work, 'I call this sculpture *Two-piece: Pipe*. It is an attempt to make a sculpture which is varied in all its views and forms. One piece is very different from the other, and by combining the two I obtain many permutations and combinations. By adding two pieces together the differences are not simply doubled. As in mathematics, they are geometrically multiplied, producing an infinite variety of viewpoints' (H. Moore, quoted in H. Moore & J. Hedgecoe, *Henry Moore*, New York, 1968, p. 501).

While the *Two Piece* series was initially born from the motif of the reclining figure, Moore's favourite and most perennial theme, the inspiration for works such as *Two Piece Sculpture No. 7: Pipe* also came from the collection of found objects, bones, stones and driftwood that Moore had amassed and kept in his studio. These pieces from the natural world, particularly bone fragments, allowed Moore to explore how forms interlock, connect and split. The present work, with its long protrusion, the 'pipe' of the title, that traverses the space between the two pieces to rest upon its partner form is reminiscent of an intersecting bone or a joint. While perhaps initially inspired by objects that Moore had found, the resultant work is not merely a replica of nature but is a composite of imagined forms. The smooth surfaces of the angular as well as organic, bulbous forms, some of which have been cut to create flat, severe edges encapsulate Moore's unique ability at balancing abstraction and figuration whilst simultaneously expanding the expressive potential of the human form.

Though the emphasis of *Two Piece Sculpture No. 7: Pipe* is directed less on the visual equivalences of the reclining figure, evidenced particularly by Moore's removal of this phrase from the title, it has been suggested that this work abounds with sexual connotations. As Alan Bowness writes, '*Two Piece Sculpture No. 7: Pipe* of 1966 is ... not a reclining figure at all. Here the penetration of one form into another seems to refer obliquely to the sexual relationship, and the pipe is an obviously phallic form' (A. Bowness (ed.), *Henry Moore, Sculpture and Drawings: 1964-73, Vol. 4*, London, 1977, p. 9). In addition, the rounded form of the other piece has been likened to a breast, with Alan Wilkinson describing, 'the projection in the form at the right suggests a nipple' (A.G. Wilkinson, *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto*, Toronto, 1987, p. 220). Indeed, Moore himself acknowledged this equivalence, 'The *Pipe* has all sorts of reminiscences of other things such as a breast at the right, and I know it is like a breast' (H. Moore, quoted in A. Elsen, 'The New Freedom of Henry Moore', *Art International*, Vol. 11, no. 7, September 1967, p. 43). As such, this work can be seen not as a single figure divided into two parts, but rather, a combination of distinct male and female entities. Within this context, *Two Piece Sculpture No. 7: Pipe* is an abstracted presentation of the male and female forms, reduced to their most elemental components.

It has been said that the Surrealists, particularly Giacometti, had an important impact on Moore's multipartite compositions. Steven A. Nash has written: 'The idea of spreading a sculptural composition across a flat base, so antithetical to the ancient tradition of the vertical statue, was very much in the air at the time. Moore would have seen examples in work by Arp, and certainly was aware of Giacometti's repeated and highly inventive use of the device' (S.A. Nash, exhibition catalogue, *Henry Moore, Sculpting the 20th Century*, Dallas, 2001, pp. 46-47). While the act of cutting the figure into section might initially appear as an act of surrealist violence, in contrast to the transgressive psycho-sexual attitudes that normally informed surrealist imagery, especially as seen in Giacometti's sculptures of this period, Moore's composite figures 'are serene, psychologically neutral studies in formal balance and rhythmic variation' (*ibid.*, p. 47).

The highly polished finish of the present work is particularly notable, calling to mind the sculptures of Constantin Brancusi whom Moore had admired for his ability to rid sculpture of all 'surface excrescences' (H. Moore, quoted in A. Wilkinson (ed.), *Henry Moore, Writings and Conversations,* Aldershot, 2002, p. 145). *Two Piece Sculpture No. 7: Pipe* was cast in bronze in a numbered edition of nine. Other bronze casts are in the collections of the Tate Gallery, London and The Whitworth Gallery at the University of Manchester. The original plaster from which the bronzes were cast is in the Henry Moore Sculpture Centre at the Art Gallery of Ontario, Toronto.



'Sculpture should always at first sight have some obscurities, and further meanings. People should want to go on looking and thinking; it should never tell all about itself immediately... In fact all art should have some more mystery and meaning to it than is apparent to a quick observer.'

– H. Moore

PROPERTY FROM THE COLLECTION OF THE LATE GERARD SHIEL

λ26

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

Lilac and Clematis at Englefield

oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted in 1955.

£500,000-800,000
US$640,000-1,000,000
€580,000-910,000

PROVENANCE:
Commissioned from the artist by Gerard Shiel, 1955, and by descent.

EXHIBITED:
Cookham, Church and Vicarage, *Stanley Spencer Exhibition*, May 1958, no. 19.
Worthing, Art Gallery, *Sir Stanley Spencer R.A.*, September - October 1961, no. 39.
Cookham, Stanley Spencer Gallery, *Winter Season 1972/73*, no. 2.
Cookham, Stanley Spencer Gallery and Odney Club, *The Gerard Shiel Collection of Stanley Spencer Paintings*, July 1975, no. 5.
Cookham, Stanley Spencer Gallery, *Summer 1979*, no. 26.
Warwickshire, Compton Verney, *Stanley Spencer and the English Garden*, June - October 2011, no. 20.
Cookham, Stanley Spencer Gallery, *Spencer's Earthly Paradise, Stanley Spencer Gallery 50th Anniversary Exhibition*, February 2012 - March 2013, no. 28.
Cookham, Stanley Spencer Gallery, *Stanley Spencer in Cookham*, November 2013 - March 2014, no. 8.
Cookham, Stanley Spencer Gallery, on long term loan, 1975-2014.

LITERATURE:
M. Collis, *Stanley Spencer A Biography*, London, 1962, p. 248.
K. Bell, *Stanley Spencer A Complete Catalogue of the Paintings*, London, 1992, p. 507, no. 412.
C. Leder, exhibition catalogue, *Spencer's Earthly Paradise, Stanley Spencer Gallery 50th Anniversary Exhibition*, Cookham, Stanley Spencer Gallery, 2012, p. 47, no. 28, illustrated.

Gerard and Madge Shiel photographed outside the front door of Englefield - *circa* 1960s

Painted in 1955, *Lilac and Clematis at Englefield* is a meticulously rendered landscape exemplifying Stanley Spencer's highly intimate painterly style. The present work depicts Englefield – the fine Georgian house in Spencer's beloved village of Cookham – belonging to the late Gerard Shiel, and is the fifth and final canvas Shiel commissioned from Spencer during the years 1948 to 1955. The impressive house enjoyed views looking down towards the village of Cookham, and a much-admired garden which Spencer celebrated in all its glory in these finely painted landscapes. The others were *Cookham from Englefield,* 1948; *Englefield Garden looking towards Hedsor,* 1950; *Englefield House, Cookham*, 1951; and *Wisteria at Englefield,* 1954 (sold in these Rooms 25 June 2015, lot 6).

In 1939, Gerard Shiel had taken up a lease on Englefield and settled there permanently after the war. After meeting Spencer, he became an enthusiastic collector and patron of his work. Shiel was also one of the founders of the Stanley Spencer Gallery, Cookham, which opened in 1962, and which was, at the time, the only British gallery dedicated to a single artist who lived and worked in the same place. Shiel died in 1975. Indeed, the present work depicts the Billiard Room at Englefield, which would become the exterior of the picture gallery.

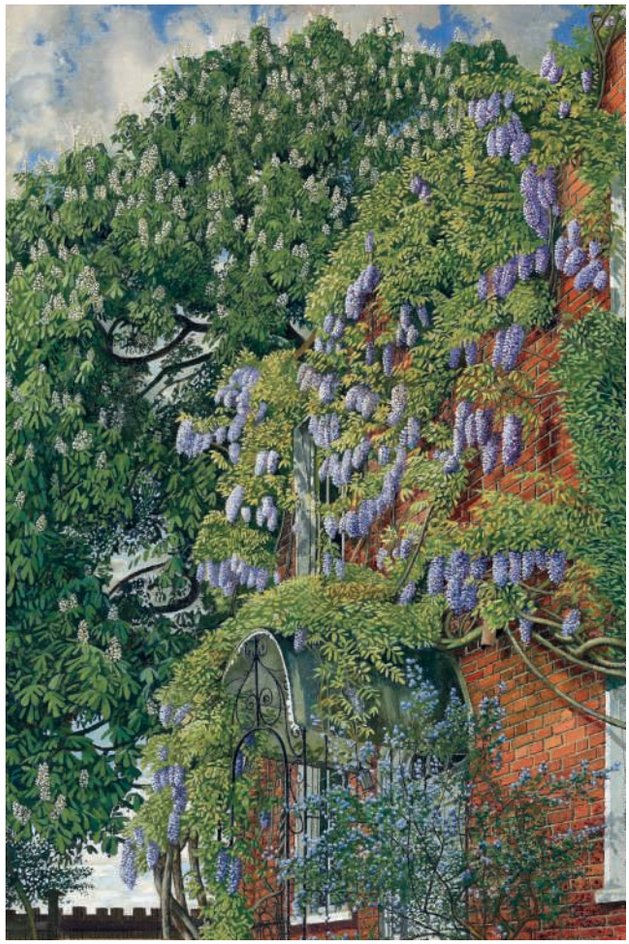
Throughout his career, Spencer's landscape and flower paintings were highly favoured and sought-after amongst his collectors. However, he frequently complained to his dealer, Dudley Tooth, that he found landscape work less satisfying than his imaginative, figurative work. During the 1930s, when Spencer was deep in debt, the pressure to produce the more popular landscapes increased and Tooth urged him to produce as many 'easy sellers' (landscapes) as possible to pay the bills. Spencer's reluctance to paint landscapes was in part due to the time it took him to paint his painstaking landscapes; preferring to paint garden subjects and landscape from life. This differed from his figurative works where he worked from drawings and, in the early years, also from small oil sketches. The time taken to paint a medium-sized landscape, usually four to six weeks, during which blossoms faded and the seasons changed, contrasted sharply with the roughly three to four days for a similar-sized figurative work produced in the studio.

It is clear, however, that Spencer often found pleasure in setting up his easel and addressing the subject before him, and no more so than in his beloved Cookham. From his very first paintings, Spencer had been acutely aware of the land and gardenscapes of Cookham. As a child, and later as a young adult, he had explored the village with its narrow lanes, high brick walls and dense hedges and trees, all of which excited in him a powerful sense of mystery and emotion. Many of these places became the settings for his early paintings.

In addition to providing inspiration for several fine landscapes, Cookham was also the setting for many of Spencer's most important figurative paintings. Indeed, after the completion of the Sandham Memorial paintings at Burghclere, Spencer deliberately set out to 'marry' his deep attachment to Cookham with his new, adult feelings on love in a series of narrative paintings intended for display in a special building to be called the Church House. While the building (which was never realised) was not meant to include pure landscapes, Spencer's intense feelings for the village and the surrounding countryside meant that he took great care in painting them.

After the war, Spencer's commissions were largely portraits: indeed, it was unusual for him to accept requests for specific landscape or garden subjects, preferring to choose his own subjects. He would often take advantage of the seasons, weather and visits to other parts of the British Isles and beyond. As he reported to Tooth, in 1940: 'At this time of year I usually concentrate on some aspect of landscape which includes flowers as the time of their duration is short' (Tate Gallery, Spencer/Tooth Correspondence). *Lilac and Clematis at Englefield* and the other canvases Spencer painted for Shiel clearly follow his opportunistic celebration of the seasons. To the right of the composition, Englefield's lilac tree is in full bloom – a flowering which lasts as little as a fortnight in May and June – whilst the delicate clematis scrambles and trails over the red brickwork. Indeed,

Lucian Freud, *Wasteground with Houses, Paddington*, 1970-72. Private collection.



Sir Stanley Spencer, *Wisteria at Englefield*, 1954. Private collection.

in Spencer's chronological list for 1955 he notes he was painting at Englefield in the afternoon of 5 June (see exhibition catalogue, *Summer 1979*, Cookham, Stanley Spencer Gallery, 1979, n.p.).

By the time Shiel commissioned Spencer, the artist was enjoying an improved financial situation, and his figurative paintings were receiving more attention. Furthermore, in 1950, Spencer was once again to become a member of the Royal Academy after a long gap following his acrimonious resignation in 1935, when two of his figurative paintings (*St Francis and the Birds* (Tate) and *The Dustman or the Lovers*) (Laing Art Gallery, Newcastle-upon-Tyne)) had been rejected by the summer exhibition hanging committee. Crucially, he now returned to live in Cookham, first for two years from 1942-44, and then permanently in 1945. No longer under so much pressure to produce landscapes quickly, Spencer was able to spend more time on work which interested him, including a number of exceptional landscapes and garden views, among which were the paintings, including *Lilac and Clematis at Englefield,* which he painted for the Shiels.

Spencer's return to Cookham, the source of all his early inspiration, led him to the realisation that, as he wrote in the publication *Sermons by Artists* (1954), 'quite suddenly I became aware that everything was full of special meaning and this made everything holy'. Clearly this refers to the village as landscape and makes clear that his landscape paintings were rarely just 'easy sellers'. This was not an entirely new revelation; he had felt this way about Cookham before the First World War. But the trauma of his war experiences had led to a dulling of his acute sense of Cookham as a place of bliss and intense feeling. After his return, his notion of Cookham as a 'Village in Heaven', as he had called it in a painting of that name in 1937 (Manchester City Art Gallery), had become at least partially restored.

As Lucian Freud would with his Paddington townscapes in 1970-72, Spencer presents an intimate and intensely personal portrait of the landscape of Englefield. Both artists lay bare the raw detail of their surroundings with a piercing incisiveness, approaching landscape painting with the same exacting and deeply personal vision as their portraits. Unlike Spencer's busy figure paintings, the Cookham landscapes are devoid of people and invite the viewer to concentrate on experiencing the pleasure of the place without distraction.

In *Lilac and Clematis at Englefield,* the viewer's gaze is led by the trailing clematis and the perfectly painted shrubs and vibrant greenery framing the composition. Nature and architecture are held in perfect tension, both afforded exceptionally detailed rendering. The sensuous purples and greens complement and contrast with the richness of the red brick façade of Englefield. As Steven Parissien notes, Spencer was fascinated by the properties and colours of Cookham's building materials – brick and terracotta ('Stanley Spencer's Architecture' in S. Parissien (ed.), *Stanley Spencer and the English Garden,* Compton Verney, 2011, p. 87). When Spencer came to paint *Lilac and Clematis at Englefield* and its companion pictures, he often chose to show the house overgrown with flowers and plants, so that the building almost disappears behind the exuberant growth of the bushes and the trees beyond. The painting shows Spencer's intense understanding of the relationships between the human and natural environment, with what Steven Parrisien calls 'a suggestion of higher significance' (*loc. cit.*).

We are very grateful to Professor Keith Bell for his assistance in preparing this catalogue entry.

Sir Stanley Spencer on the long path at Englefeld House, *circa* 1950.

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

■ λ*27

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

Working Model for Locking Piece

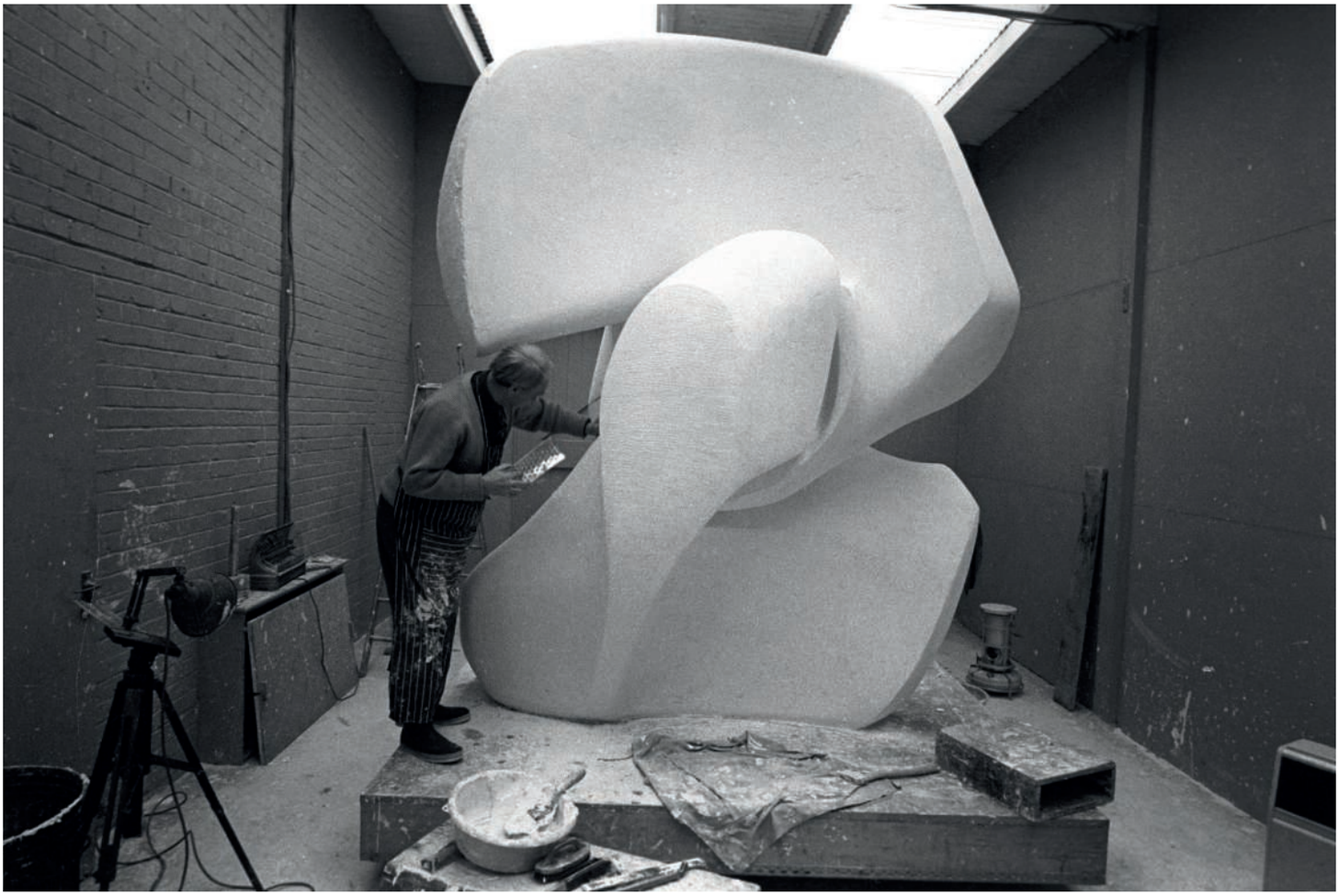
signed and numbered 'Moore 3/9' (on the edge of the base)
bronze with a green and brown patina
40 in. (103 cm.) high, including revolving bronze base
Conceived and cast in 1962, in an edition of 9, plus 1 artist's cast.

£600,000-800,000
US$770,000-1,000,000
€690,000-910,000

PROVENANCE:
Madame Pierre Schlumberger, by 1963.
Her sale; Christie's, London, 29 November 1993, lot 53, where purchased by the present owner.

EXHIBITED:
London, Marlborough Fine Art, *Henry Moore Recent Work*, July - August 1963, no. 15, as 'Locking Piece', another cast exhibited.
Plymouth, City Art Gallery, *Henry Moore Sculpture and Drawings*, June - July 1966 no. 42, as 'Sculpture Locking Piece', another cast exhibited.
London, Arts Council of Great Britain, Tate Gallery, *Henry Moore*, July - September 1968, no. 126, another cast exhibited.
York, University of York, Heslington Hall, *Henry Moore*, March 1969, no. 29, another cast exhibited.
Paris, Orangerie des Tuileries, *Henry Moore Sculptures et Dessins*, May - August 1977, no. 103, another cast exhibited.
Tokyo, Sezon Museum of Art, *Henry Moore Intime*, September - November 1992, no. 1, another cast exhibited: this exhibition travelled to Kitakyushu, Kitakyushu Municipal Museum of Art, November 1992 - January 1993; Hiroshima, Hiroshima City Museum of Contemporary Art, April - May 1993; and Oita, The Oita Prefectural Museum of Art, June - August 1993.
Wakefield, Yorkshire Sculpture Park, *Henry Moore: Back to a Land*, March - June 2015, exhibition not numbered, another cast exhibited.

LITERATURE:
Exhibition catalogue, *Henry Moore Recent Work*, London, Marlborough Fine Art, 1963, n.p., no. 15, as 'Locking Piece', another cast illustrated.
P. James, *Henry Moore on Sculpture*, London, 1966, pp. 10, 145, no. 48, another cast illustrated.
Exhibition catalogue, *Henry Moore Sculpture and Drawings*, Plymouth, City Art Gallery, 1966, n.p., no. 42, as 'Sculpture Locking Piece', another cast illustrated.
I. Jianou, *Henry Moore*, Paris, 1968, pp. 86, 122, no. 500, pl. 42, as 'Locking Piece', another cast illustrated.
D. Sylvester, exhibition catalogue, *Henry Moore*, London, Arts Council of Great Britain, Tate Gallery, 1968, pp. 123, 143, no. 126, another cast illustrated.
R. Melville, *Henry Moore Sculpture and Drawings 1921-1969*, London, 1970, p. 298, no. 676-678, another cast illustrated.
J. Russell, *Henry Moore*, London, 1973, pp. 231, 270, pl. 137, another cast illustrated.
D. Finn, *Sculpture and Environment*, London, 1977, pp. 144-147, 364-367, another cast illustrated.
Exhibition catalogue, *Henry Moore Sculptures et Dessins*, Paris, Orangerie des Tuileries, 1977, p. 177, no. 103, another cast illustrated.
G. Shakerley, *Henry Moore: Sculptures in Landscape*, London, 1978, p. 120, pl. 40, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture 1955-1964, Vol. 3*, London, 1986, p. 60, no. 514, pls. 160-163, another cast illustrated.
A.G. Wilkinson, *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto*, Toronto, 1987, pp. 206-207, no. 163, plaster version illustrated.
Exhibition catalogue, *Henry Moore Intime*, Tokyo, Sezon Museum of Art, 1992, pp. 102, 191, no. 1, another cast illustrated.
D. Ehrlich, *Henry Moore*, London, 1994, p. 75, another cast illustrated.
J. Hedgecoe, *A Monumental Vision, The Sculpture of Henry Moore*, New York, 1998, pp. 168-169, another cast illustrated.
Exhibition catalogue, *Henry Moore: Back to a Land*, Wakefield, Yorkshire Sculpture Park, 2015, p. 156, exhibition not numbered, another cast illustrated.



Henry Moore working on the large-scale plaster of *Locking Piece* in his studio, *circa* 1963.

Alexander Archipenko, *La Boxe*, 1914. Private collection.

Conceived in 1962, Henry Moore's *Working Model for Locking Piece* is a powerful example of the spatial and visual complexity the artist achieved in his sculptures during the mid-late period of his career. Consisting of two undulating rounded forms stacked one atop the other, and then twisted together to create an intricate, interlocking unit, the sculpture is filled with an inner tension that suggests not only the intense pressure and weight the forms exert upon one another, but also the possibility of movement that lies within the configuration, as if a single twist in the right direction may release them from one another. At once completely solid, and yet carrying the potential to be pulled apart, the sculpture explores a visual conundrum that had captivated Moore for years, and provoked memories of his youth. 'When I made it, I was reminded of puzzles I played with as a child in which there were pieces that fitted together but were more difficult to take apart,' Moore explained. 'To make two parts fit you had to put them together in a certain way and then turn them so they would lock' (H. Moore, quoted in A.G. Wilkinson (ed.), *Henry Moore: Writings and Conversations,* Aldershot, 2002, p. 291).

According to the artist, however, the concept for the *Locking Piece* sculptures was rooted in the natural quirks and intricate relationships of organic material he had discovered around his home in the Hertfordshire countryside. 'At one time I was playing with a couple of pebbles that I'd picked up, because behind my far field is a gravel pit and there are thousands of shapes and forms and one only has to go out there and I can find twenty new little ideas if I wish, immediately,' he explained, '... and somehow or other they got locked together and I couldn't get them undone and I wondered how they got into that position ...' (H. Moore, in conversation with Alan Wilkinson c. 1981,

quoted in *ibid.,* p. 291). This deceptively simple action sparked the artist's imagination, leading him to create a series of small maquettes as he searched for the best way to translate this motif into a large-scale sculpture, which in turn led to the present *Working Model* and the large-scale *Locking Piece* (1963-64).

In the years following the creation of these works, Moore also linked the sculpture to the interconnected profile of a series of small bone fragments he had discovered in his garden, their unusual forms and dense interlocking profile calling to mind the push and pull of joints as the body moves. Moore's studio was filled with vast arrays of such material, with rows of fossils and flint, fragments of driftwood and small animal bones filling the cabinets that lined the walls of his workspace. Each piece was kept by the artist as a result of the visual intrigue he detected in its form and his fascination with the ways in which the material had been moulded and shaped, either by the elements or evolution. This environment proved an integral space for Moore's creative musings, providing inspiration and unexpected encounters at every turn: 'I like the disarray, the muddle and the profusion of possible ideas in [the studio],' he once said. 'It means whenever I go there, within five minutes I can find something to do which may get me working in a way that I hadn't expected and cause something to happen that I hadn't foreseen' (H. Moore, quoted in *ibid.,* p. 63).

While perhaps initially inspired by objects that the artist had discovered in the natural world, the sculptures which resulted from Moore's explorations of the motif of interlocking forms were not direct translations of these organic fragments, but rather, highly abstracted studies on the interplay of volume and void. As the viewer moves around *Working Model for Locking Piece,* the character of the sculpture shifts and changes, as different segments embrace, brush and abut one another, and the carefully moulded spaces and gaps between each element alternately open and contract, depending on the angle from which they are considered. At points, the elements appear to merge together to form a tight unit, while in other positions the artist emphasises their independence from one another, posing them as two separate entities twisted into this formation by an unseen hand or force. Taking advantage of the innumerable visual possibilities of the composition, Moore creates a dynamic work of art that slowly reveals itself to the viewer through the act of movement.

In contrast to the large-scale casts of *Locking Piece,* the entire surface of the present *Working Model* is filled with coarse hatchings and tool marks, each line a trace of the artist's hand as it attacked the smooth finish of the plaster model with chisels, rasps, and planes. Working the plaster in this way before casting allowed Moore to indulge his passion for free carving in his bronze works, creating a richly textured surface in the finished work, while also illustrating the central role played by the artist in the direct physical shaping of the material. Striations of varying length and thickness dance and sweep across the sculpture, directing the eye across and around the different elements, inviting us to appreciate the concave curves, sharp edges, and overlapping panels of the finished form, while also subtly referencing the time-worn surfaces of the organic materials which had initially inspired the artist.

Of the ten recorded bronze casts of the present sculpture, five can be found in public institutions, including The Ulster Museum, Belfast; The Munson-Williams-Proctor Arts Institute, Museum of Art, New York; The Museum of Modern Art, Bucharest; The Donald M. Kendall Sculpture Gardens, Pepsico World Headquarters, Purchase, New York, and The Wilhelm Lehmbruck Museum, Duisburg. The plaster can be found at The Art Gallery of Ontario, Toronto.

*28

RODERIC O'CONOR (1860-1940)

Breton Boy in Profile

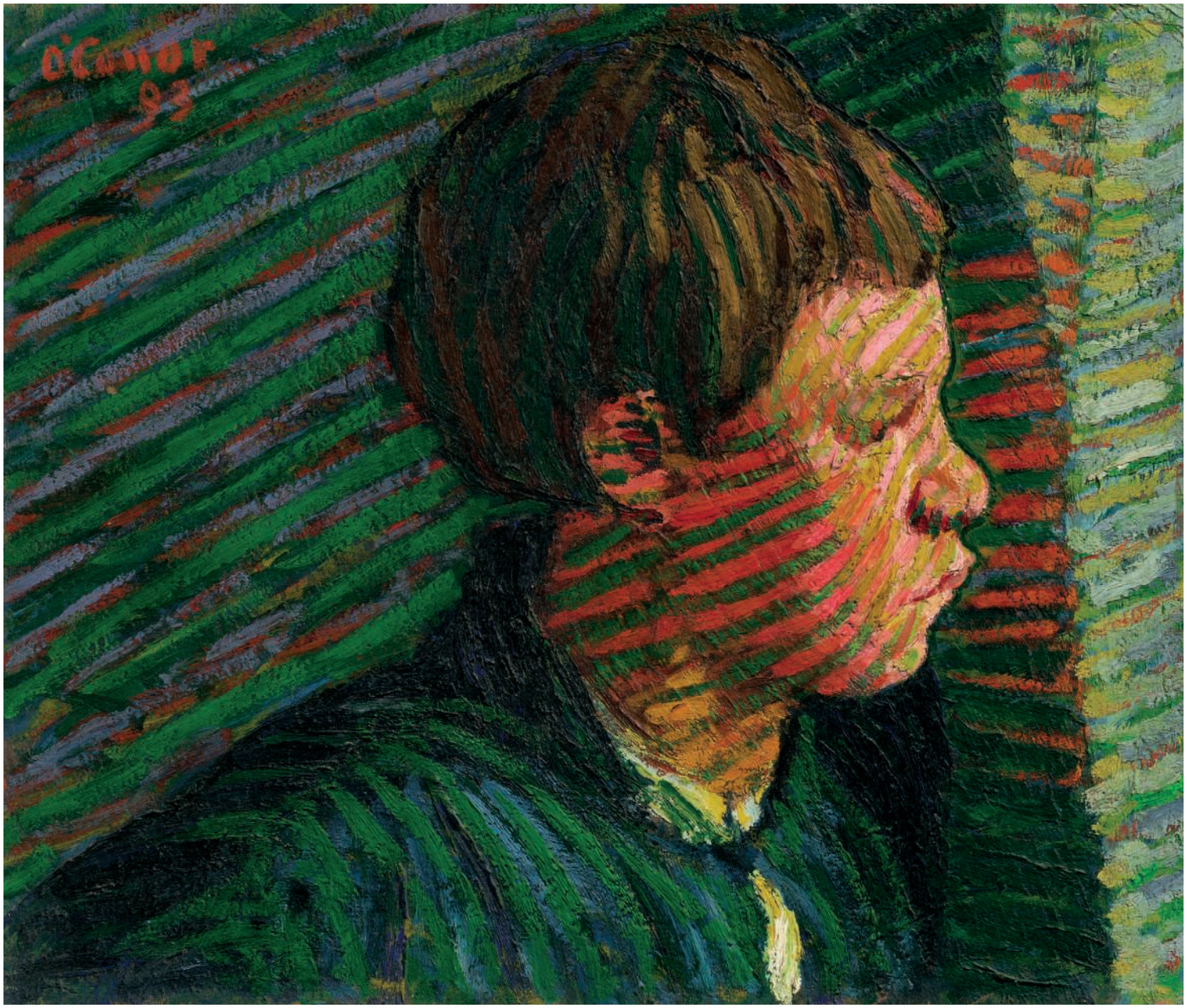
signed and dated 'O'Conor/93' (upper left)
oil on board laid on board
15 x 17½ in. (38.1 x 44.5 cm.)
Painted in 1893.

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

PROVENANCE:
Paris, Hôtel Drouot, Vente O'Conor,
7 February 1956.
with Roland, Browse & Delbanco, London,
where purchased by the present owner
in April 1957.

EXHIBITED:
London, Roland, Browse & Delbanco,
Roderic O'Conor paintings: collectors' drawings, 19th and 20th century,
March - April 1957, no. 17.

LITERATURE:
D. Sutton, 'Roderic O'Conor, little known member of the Pont-Aven circle', *Studio*, November 1960, p. 173.
J. Benington, 'From realism to expressionism: the early career of Roderic O'Conor', *Apollo*, April 1985, pp. 256-257, fig. 7.
J. Benington, 'Thoughts on the Roderic O'Conor exhibition', *Irish Arts Review*, Summer 1986, pp. 57, 59, illustrated.
J. Benington, *Roderic O' Conor, A Biography with a Catalogue of his Work*, Dublin, 1992, pp. 52, 193, no. 32, fig. 10.


O'Connor
93

Vincent Van Gogh, *La Berceuse: Madame Auguste Roulin*, 28 January 1889.
The Metropolitan Museum of Art, New York.

This striking painting of a Breton peasant boy by Roderic O'Conor was last seen in public in 1957. Its re-emergence 62 years later and its reproduction in colour for the very first time, allow its creator to be seen for the highly original and daring innovator he was. A work of 1893, *Breton Boy in Profile* demonstrates O'Conor's awareness of the most up-to-date currents in *fin-de-siècle* modernism.

O'Conor's first two years in Pont-Aven, 1891-93, saw him engage with local Breton subjects – the peasantry, the countryside and coast, regional household objects – whilst importing a pictorial style that reflected progressive work he had seen in Paris, instead of the Synthetist methods of his Pont-Aven colleagues. Determined to carve out his own artistic identity, he chose to graft the gestural brushwork and non-naturalistic colours he had discovered in Vincent Van Gogh's late paintings onto his own interpretations of rural life.

At this juncture in his life O'Conor had yet to meet and befriend Paul Gauguin, but his innate affinity for progressive trends in art had already led him to the door of Theo Van Gogh, Vincent's art dealing brother. The occasion was the memorial exhibition of Van Gogh's paintings that Theo staged in his Parisian apartment in September 1890. O'Conor was accompanied by his American friend, the painter Edward Brooks, and with privileged access to a dense hang that 'gave the impression of a series of rooms in a museum', it was reported the visitors found the pictures 'interesting, startling, and they rather fascinated us.' The experience in O'Conor's case proved to be career-defining. In April 1892 he followed up with a visit to the first ever Van Gogh exhibition staged in an art gallery, that of the dealer Le Barc de Boutteville. Here he encountered *La Berceuse*, the Dutch painter's portrait of Augustine Roulin (Museum of Fine Arts, Boston), in which the model's forehead and hair were painted with thick parallel brushstrokes of yellow, brown, pink and purple. The head and figure of this portrait were defined by a dark contour line, not unlike the border O'Conor added to the profile of his *Breton Boy* a year later.

These similarities aside, the rendering of the boy's head, shoulder and background are, if anything, more intense: O'Conor lays vivid complementary colours side by side and makes no attempt to soften their impact through blending. Stripes of pink and ochre run diagonally through the highlighted areas of the face, only to change angle and mutate into pink and green denoting the shaded parts of cheek and neck. The diagonal movement continues in the left background, where a pale blue is juxtaposed with two shades of green and some touches of red. The ordering of O'Conor's colours and brushstrokes, such that the network of lines follows the shifts of the various planes, lends the work a strongly moulded, almost sculpted appearance, completely avoiding any sentimentality.

Breton Boy in Profile and its related studies of male and female peasants may have arisen out of a spirit of friendly rivalry with Cuno Amiet (1868-1961). The two men spent the winter of 1892-93 in Pont-Aven, visiting each others' studios regularly and offering candid critiques of work in progress. Amiet was probably the first to introduce coloured 'stripes' into the face of one of his models, for in late June 1892 he painted *Breton woman* (Kunstmuseum Olten), in which streaks of blue, red, ochre and green denoted her head. Radical as this was, the close-toned colours retained an illusionistic bias, as if the artist intended them to mix optically like the dots of the Pointillists. O'Conor's striations, on the other hand, are more uncompromising, their boldness giving them the status of autonomous expressive gestures, whilst the concomitant simplification of forms challenges the conventions of portraiture: *Breton Boy in Profile* is not so much an individual as an archetype, a symbol of Breton youth.

A year later, back in his native Switzerland, Amiet painted *Beggar Boy with Bread* (Kunstmuseum Solothurn) showing a peasant lad in profile, facing right, his head and jacket traversed with stripes. When Amiet exhibited this work at Basel's Kunsthalle in 1894, his motivation was surely to seek recognition for the style he and O'Conor had pioneered two years earlier.

We are very grateful to Jonathan Benington for preparing this catalogue entry.

THE PROPERTY OF A PRIVATE FAMILY COLLECTION

λ29

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

Stringed Object

bronze with a brown patina with strings
2¾ in. (7 cm.) wide
Conceived in 1938 and cast in 1956 in an edition of 9, plus 1 artist's cast.

£80,000-120,000
US$110,000-150,000
€92,000-140,000

PROVENANCE:
Acquired directly from Henry Moore
by Sir Kenneth Clark, K.C.B.
with Fischer Fine Art, London.
Acquired by a Family Trust in 1989.
Their sale; Christie's, London, 30 April 1999, lot 145.
Acquired by the present owner in 2002.

EXHIBITED:
London, Fischer Fine Art, *Henry Moore*, November 1988 - January 1989, no. 2.
Moscow, Kremlin Museums, *Henry Moore and the Classic Canon of Modern Sculpture*, February - May 2012, no. 18, another cast exhibited.

LITERATURE:
D. Mitchinson (ed.), *Henry Moore Sculpture with comments by the artist*, London, 1981, p. 79, no. 133, another cast illustrated.
D. Sylvester (ed.), *Henry Moore, Complete Sculpture 1921-48, Vol. 1*, London, 1988, pp. 12, 14, no. 187, another cast illustrated.
Exhibition catalogue, *Henry Moore*, London, Fischer Fine Art, 1988, n.p., no. 2.
J. Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*, London, 1998, pp. 206-207, no. 194, another cast illustrated.
Exhibition catalogue, *Henry Moore and the Classic Canon of Modern Sculpture*, Moscow, Kremlin Museums, 2012, p. 146, no. 18, another cast illustrated,

Henry Moore's studio photographed for Tatler in 1960. Photograph by Sandra Lousada.

Moore first executed a sculpture incorporating string in 1937 and would continue to utilise the material in his sculptures for the next two years. While it has been suggested that the work of Naum Gabo, who had arrived in Hampstead in 1935, was a major influence on the artist at the time, Moore's statement to Hedgecoe leaves no doubt as to the impetus of his inspiration. He explained: 'I was fascinated by the mathematical models I saw there, which had been made to illustrate the difference of the form that is half-way between a square and a circle. One model had a square stone end with twenty holes along each side making eighty holes in all. Through these holes strings were threaded and led to a circle with the same number of holes at the other end. A plane interposed through the middle shows the form that is halfway between a square and a circle. One end could also be twisted to produce forms that would be terribly difficult to draw on a flat surface. It wasn't the scientific study of these models but the ability to look through the strings as with a bird cage and to see one form within another which excited me' (H. Moore, quoted in *ibid*.). It was these mathematical configurations that prompted the artist to experiment with how string can show lines in space, acting as a barrier, while nevertheless allowing the eye to see one form through another.

Conceived in 1938, *Stringed Object*, is one of Moore's earliest sculptures incorporating string. Its intimate scale is reminiscent of a smooth stone and other found objects or *objet trouvé* that Moore impulsively collected throughout his career. Such items lined the shelves and surfaces of his studio and were treated as works of art in their own right. Pieces of bone, flints and smooth stones provided inspiration for his own works throughout his lifetime. The contrast of the smooth polished finish and the darker interior add a certain tactility to the piece and its delicate natural form and surface, like Japanese netsuke, invite one to hold it and turn it in their palm.

This cast was acquired directly from Moore by Sir Kenneth Clark, the renowned art historian, museum director, and broadcaster. Moore and Clark were close friends and wrote frequently to each other throughout their lives. Clark was a keen patron and collector of Moore's works and introduced many other collectors to him.

Graham Sutherland, John Piper, Henry Moore and Kenneth Clark at Temple Newsam, Leeds in 1941.

'Undoubtedly the source of my stringed figures was the Science Museum. Whilst a student at the R.C.A. I became involved in machine art, which in those days had its place in modern art. Although I was interested in the work of Léger, and the Futurists, who exploited mechanical forms, I was never directly influenced by machinery as such. Its interest for me lies in its capacity for movement, which, after all, is its function.'

– H. Moore

'Whenever I write to you nowadays', Moore acknowledged in a letter in 1939, 'it seems to be to thank you for something you've done for me' (Letter to Sir Kenneth Clark, 26 March 1939, Tate Archive).

Clark is perhaps best remembered as the presenter of the iconic series *Civiliastion*, a thirteen-part television show on the history of Western art, architecture and philosophy since the Middle Ages. Although works by Moore and other Modern British artist made up a significant part of Clark's collection he rarely discussed them in the show. Nonetheless in the closing sequence of the final episode, Clark sits next to a Henry Moore bronze his hands caressing the curved form of the figure's head. It is easy to imagine *Stringed Object,* a tactile and cherished piece, sitting in pride of place on his desk and being regularly held and considered by Clark as he embarked on one of his many renowned discourses on the history of art.

Other casts from this edition are housed in the Peggy Guggenheim Foundation, Venice and The Henry Moore Foundation, Hertfordshire.

PROPERTY FROM THE ESTATE OF THE LATE LADY PATRICIA LOUSADA

λ30

JOHN DUNCAN FERGUSSON (1874-1961)

Fruit in Bowl

indistinctly signed and inscribed 'JD Fergusson/83 Rue Notre-Des Champs/Paris' (on the reverse)
oil on board
14 x 13 in. (35.5 x 33 cm.)
Painted *circa* 1912.

£70,000-100,000
US$90,000-130,000
€80,000-110,000

PROVENANCE:
Acquired from the artist by Julian Lousada, and by descent.

EXHIBITED:
Glasgow, Scottish Arts Council, Glasgow Art Gallery and Museum, *Colour, Rhythm & Dance: Paintings and Drawings by J.D. Fergusson and his circle in Paris*, September - October 1985, no. 90: this exhibition travelled to Dundee, Art Gallery and Museum, October - November 1985; Edinburgh, City of Edinburgh Art Centre, December 1985 - February 1986; Aberdeen, City Art Gallery, February - March 1986; and Avignon, Museum Calvet, July - August 1986.

LITERATURE:
Exhibition catalogue, *Colour, Rhythm & Dance: Paintings and Drawings by J.D. Fergusson and his circle in Paris*, Glasgow, Scottish Arts Council, Glasgow Art Gallery and Museum, 1985, p. 65, no. 90, illustrated.

John Duncan Fergusson, *Complexity: Mrs Julian Lousada*, 1915. Sold, Christie's, London, May 23 2012 (£157, 250.)

'France had become Fergusson's second, perhaps his true, home. He was attracted by its culture, its artists and the sheer openness of its thinking, its debating of new ideas.'

– E. Cumming

A cacophony of effervescent, rich saturated tones and energetic brushstrokes defines Fergusson's dynamic *Fruit in Bowl*. Painted *circa* 1912, while living in Paris, inscribed with his studio address '83 Rue Notre-Des-Champs Paris' on the reverse, the present work represents Fergusson's finest achievements in colour, light and form, which he developed during his formative years in the French Capital. He settled there in 1907, shortly after meeting fellow artist Anne Estelle Rice at Paris-Plage, and soon made it his home, immersing himself in the vibrant culture of the city, drawn to its progressive avant-garde and modernist way of life. Mixing with the creative *milieu* in Parisian cafés, he enjoyed the opportunity for unparalleled levels of creativity, exchange and debate amongst the writers, poets, dancers and artists he encountered.

Elizabeth Cumming explains, 'France had become Fergusson's second, perhaps his true, home. He was attracted by its culture, its artists and the sheer openness of its thinking, its debating of new ideas' (E. Cumming, 'La Vie de Bohème: Fergusson in France' in exhibition catalogue, *J.D. Fergusson*, Edinburgh, National Galleries of Scotland, 2013, p. 53). Fergusson excitedly wrote, 'Paris is simply a place of freedom. Geographically central, it has always been a centre of light, learning and research. It will be very difficult for anyone to show that it is not still the home of freedom for ideas; a place where people like to hear ideas presented and discussed; where an artist of any sort is just a human being like a doctor or a plumber; and not a freak or madman' (J.D. Fergusson, quoted in K. Simister, *Living Paint: J.D. Fergusson 1874-1961*, Edinburgh and London, 2001, p. 31).

Fergusson immersed himself in the social and artistic life of the French Capital and came into contact with many of the great artists of the day, such as Auguste Chabaud, André Derain, Albert Marquet, Jean Metzinger and Pablo Picasso. The painters who had the greatest impact on him and his early artistic practice were Henri Matisse and the group of Fauve artists, whose work had caused a sensation when they first exhibited at the 1905 Salon d'Automne. Their dazzling and daring use of colour, their 'unrefined' painting style and their technique of flattening and outlining of forms, spoke to Fergusson's desire for freedom and autonomy in his work.

This influence can be seen in *Fruit in Bowl*, in his experimental and unnaturalistic use of colour, selecting a myriad of bright greens, pinks, blues and yellows to depict his fruit, which speak more of his interest in colour combinations rather than realistic rendering. It too can be seen in the heavy coloured outlines which encases the fruit, the white vase in which they sit, the flowers and the pink box to the right of the composition, a sensationalist object that appears in many of his works of the period, in which he used to keep his condoms. Kirsten Simister explains, 'Consistent of Fergusson's Fauvist style are his use of dark red and blue to outline his subject matter, the introduction of selected areas of bright colour, an emphasis on flat, strong pattern to enhance mood and an apparently casual placing of individual brushstrokes' (K. Simister, *Living Paint: J.D. Fergusson 1874-1961*, Edinburgh and London, 2001, p. 38). Although Simister states that Fergusson avoided the most extreme elements associated with the Fauvist style, in particular their tendency to apply pigment sparsely, and often leave areas of the primed canvas exposed, with the artist instead choosing a thicker and more fluid approach to painting, as seen here.

The vibrancy of tone is particularly key in *Fruit in Bowl*. The art critic Frank Rutter gives an interesting insight into Fergusson's working environment, which accounts for his brilliance of colour. He recalled, 'To keep his palette pure and bright he lived in a white studio, all white walls and white furniture. Here, as he explained, not only every note of colour in his sitter [or still life] had its full value, but he knew if his painting, when finished, looked clean and true against his own white walls, it would like right anywhere else' (F. Rutter, quoted in A. Strang, ''Trying for truth, for reality; through light': A Life of J.D. Fergusson' in exhibition catalogue, *J.D. Fergusson*, Edinburgh, National Galleries of Scotland, 2013, p. 17).

PROPERTY FORMERLY IN THE COLLECTION OF MAJOR ION HARRISON

31

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

Pewter Jug and Pears

signed 'Peploe' (lower right)
oil on canvas
16 x 18 in. (40.6 x 45.7 cm.)
Painted in 1926.
There is a seascape on the reverse by the same hand.

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

PROVENANCE:
Major Ion Harrison, and by descent.

EXHIBITED:
Glasgow, McLellan Galleries, *Memorial Exhibition of Paintings by S.J. Peploe,* February 1937, no. 76, as 'The Pewter Jug'.
London, Alex Reid & Lefevre Gallery, *Three Scottish painters: S.J. Peploe, Leslie Hunter, F.C.B. Cadell*, January 1939, no. 40, as 'The Pewter Jug'.
Glasgow, McLellan Galleries, The Thistle Foundation, *Pictures form a Private Collection*, March 1951, no. 23.
Edinburgh, Fine Art Society, *Three Scottish Colourists: Peploe/Cadell/Hunter*, February - March 1977, no. 25: this exhibition travelled to London, Fine Art Society, March - April 1977.
Edinburgh, Scottish National Museum of Modern Art, *S.J. Peploe, 1871-1935*, June - September 1985, no. 110.
Aberdeen, City Art Gallery and Museums, *The Colour of Light*, 1996, catalogue not traced.

LITERATURE:
G. Peploe, exhibition catalogue, *S.J. Peploe, 1871-1935*, Edinburgh, Scottish National Museum of Modern Art, 1985, p. 48, no. 110, illustrated.

Paul Cezanne, *Still Life with Pitcher and Fruit*, 1885-87. Private collection.

Pewter Jug and Pears showcases the considered approach to colour and composition that rendered Peploe's still life paintings of the mid 1920s as the most esteemed and sought after works of his *oeuvre*. His obsession with painting the perfect still life transformed the genre to a status that defined not only his own work, but the entirety of Scottish modernism. 'It was an unfashionable thing to do in the first half of the 20th Century, and would be an inconceivable way for a painter to forge a reputation today. But a few artists are so obsessively single-minded, and mine a narrow field with such virtuosity, subtlety and individuality, that conservatism becomes radicalism' (Exhibition review, *Financial Times*, 9 November 2012). In a letter dating from 1929, Peploe is quoted saying 'there is so much in mere objects, flowers, leaves, jugs, what not – colours, forms, relation – I can never see the mystery coming to an end' (S.J. Peploe, private correspondence, 1929).

The early Dutch masters saw the still life genre as a means to a greater naturalism, but Peploe saw it as a means to develop his full-bodied painting style, which, by the mid 1920s, was fully formed. The more fluid approach that Peploe exemplified in earlier works such as *The Coffee Pot*, c. 1905 (private collection; sold in these Rooms, 26 May 2011, lot 85), where a greater focus was on the tonal graduations of his subject, was replaced by a more mature, structured technique. Peploe's sophisticated colour practice allowed him to translate the form of the objects in front of him into a pattern of flattened picture planes, defined by a change in hue rather than relying mostly on tone. This is especially evident in the handling of the pears and the drapery in *Pewter Jug and Pears*. In turn, the work demonstrates the significant influence Peploe found in the work of French avant-garde artists, in particular, the work of Cézanne whose focus on an underlying structure was of great inspiration to Peploe.

Walter Sickert, who had been invited by Alexander Reid to write an introduction to the catalogue of the 1925 Scottish Colourists exhibition at the Leicester Galleries in London, had a high opinion of these new paintings. He commented, 'In his earlier work Mr Peploe had carried on a certain kind of delicious skill to a pitch of virtuosity that might have left to mere repetition, and his present orientation has certainly been a kind of rebirth. He has transferred his unit of attention from attenuated and exquisite gradations of tone to no less skillfully related colour. And by relating all his lines with frankness to 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. 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' (W.R. Sickert, quoted in exhibition catalogue, *Scottish Colourists*, London, Leicester Galleries, 1925).

The unfinished seascape on the verso of the canvas serves as a reminder of the connection Peploe found between his landscape painting and the still lifes he made in his Edinburgh studio. Between 1920 and 1934, Peploe visited the island of Iona, located on the western coast of Scotland, almost every year to join his fellow colourist F.C.B. Cadell. Peploe was applying the same analytical mind he took to still life painting, and started to treat his landscapes with the same systematical approach. Preferring to paint towards the north of Iona with views across the water towards Ben More, the countless renditions of this scene highlight Peploe's search for the perfect composition. The trips to Iona forced Peploe to reconsider the colour palette of his earlier works. A mature and complex understanding of colour theory is embodied in his more subtly toned later works and his still lifes, which contrasts with the higher pitched use of colour that he used to depict the greyness of Scotland. The absence of bold primary colours does not leave these paintings without flare, but the presence of subtle nuances of colour articulates a confidence for which the artist is justifiably renowned.

THE PROPERTY OF A GENTLEMAN

λ32

DAME BARBARA HEPWORTH (1903-1975)

Six Forms on a Circle

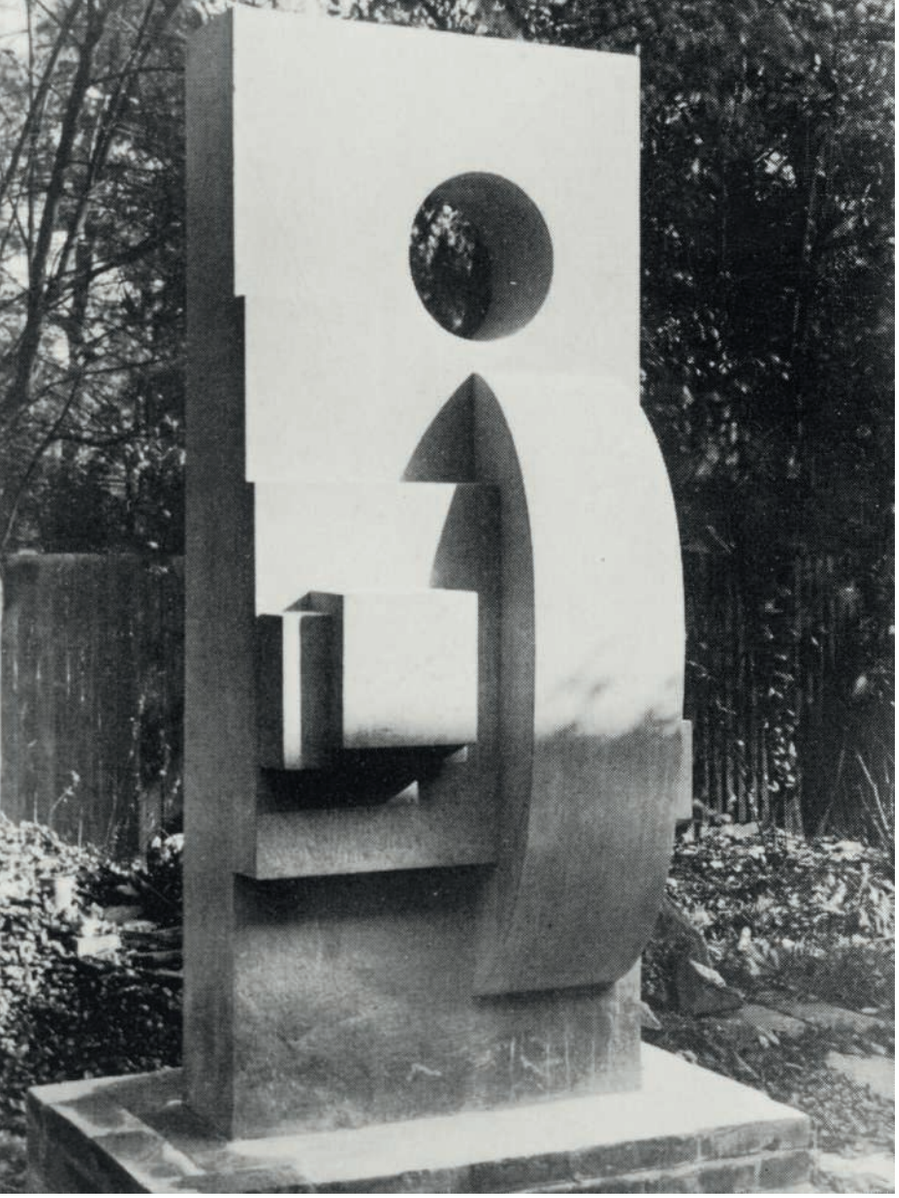
signed, numbered and dated 'Barbara Hepworth 1967 6/7' (on the top of the base), with foundry mark 'Morris/Singer/FOUNDERS/LONDON' (on the edge of the base)
polished bronze on a revolving bronze base
23¾ in. (60.4 cm.) wide, including revolving bronze base
Conceived in 1967 and cast in 1968 in an edition of 7, plus 1 artist's cast.
This work is recorded as BH 454.

£400,000-600,000
US$520,000-770,000
€460,000-680,000

PROVENANCE:
Hepworth estate.
with New Art Centre, Salisbury, where purchased by the present owner in 2003.

EXHIBITED:
London, Tate Gallery, *Barbara Hepworth,* April - May 1968, no. 183, another cast exhibited.
St Ives, Guildhall, Churchyard Library, *Bernard Leach, Barbara Hepworth: Conferment (Freedom of St Ives)*, September - October 1968, exhibition not numbered, another cast exhibited.
New York, Gimpel & Weitzenhoffer, *Barbara Hepworth*, April - May 1969, no. 5, another cast exhibited.
Bath, Festival Gallery, *St Ives Group: 2nd Exhibition: 1969 Bath Festival*, June 1969, no. 5, another cast exhibited.
London, Marlborough Fine Art, *Barbara Hepworth, Recent work: Sculpture, Paintings, Prints,* February - March 1970, no. 8.
Hakone, Hakone Open-Air Museum, *Barbara Hepworth Exhibition 1970*, June - September 1970, no. 25, another cast exhibited.
Austin, University of Texas Art Museum, Archer M. Huntingtin Gallery, *Barbara Hepworth*, September 1971, no. 1, another cast exhibited.
New York, Marlborough Fine Art, *Barbara Hepworth, carvings and bronzes,* May - June 1979, no. 28, another cast exhibited.
London, Waddington Galleries, *Group VI*, February 1983, no. 44, another cast exhibited.
London, Waddington Galleries, *Works on paper and sculpture,* September - October 1993, no. 11, another cast exhibited.
London, Crane Kalman Gallery, *Ben Nicholson (1894-1982) two wives: Winifred Nicholson (1893-1981)& Barbara Hepworth (1903-1975),* March - May 1996, no. 17, another cast exhibited.
Salisbury, New Art Centre, *Barbara Hepworth: Polished Bronzes*, December 2001 - February 2002, exhibition not numbered.
Wakefield, Wakefield Art Gallery, *Barbara Hepworth: Polished Bronzes*, May - June 2003, exhibition not numbered, another cast exhibited: this exhibition travelled to Gouda, Museum het Catharina Gasthuis, July - September 2003.
London, Osborne Samuel, *Aspects of Modern British Sculpture: The Post War Generation*, September - October 2017, exhibition not numbered, another cast exhibited.

LITERATURE:
Exhibition catalogue, *Barbara Hepworth, Recent work: Sculpture, Paintings, Prints,* London, Marlborough Fine Art, 1970, pp. 7, 18, no. 8, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth Exhibition*, Hakone, Hakone Open-Air Museum, 1970, pp. 32, 83, no. 25, another cast illustrated.
A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69,* London, 1971, p. 46, no. 454, pl. 174, another cast illustrated.
C. Nemser, *Art Talk: Conversations with 12 Women Artists*, New York, 1975, p. 26, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth, carvings and bronzes,* New York, Marlborough Fine Art, 1979, pp. 12, 62, no. 28, another cast exhibited.
Exhibition catalogue, *Group VI*, London, Waddington Galleries, February 1983, p. 29, no. 44, another cast illustrated.
Exhibition catalogue, *Works on paper and sculpture,* London, Waddington Galleries, 1993, pp. 25,103, no. 11, another cast illustrated.
Exhibition catalogue, *Ben Nicholson (1894-1982) and two wives: Winifred Nicholson (1893-1981) & Barbara Hepworth (1903-1975),* London, Crane Kalman Gallery, 1996, n.p., no. 17, another cast illustrated.
S. Bowness (ed.), *Barbara Hepworth The Plasters: The Gift to Wakefield*, Farnham, 2011, p. 61, pl. 55, another cast illustrated.
S. Bowness, *Barbara Hepworth: The Sculptor in the Studio*, London, 2017, p. 119, fig. 116, plaster cast illustrated.
Exhibition catalogue, *Barbara Hepworth: A Matter of Form,* New York, Pace Gallery, 2018, pp. 52-53, exhibition not numbered, another cast illustrated.



Barbara Hepworth, *Monumental stela*, 1936. Destroyed during the war.

'If we look back over the history of the arts, the late work is invariably more private, more centred on the artist's own obsessions, often reverting to much earlier moments of an artistic career or of a life.'

– H. Moore

One of the most widely known and influential British sculptors of the 20th Century, Barbara Hepworth's command of material and acute understanding of spatial complexity is exemplified in the present lot, *Six Forms on a Circle*. Conceived in the 1960s, at the peak of the artist's productivity, the work belongs to a series of abstract sculptures composed of pierced rectangular forms on a shared base.

Throughout her career, Hepworth's work was permeated with the influences of her early life. Meeting her future husband, painter Ben Nicholson, in 1931 was particularly impactful. Through a shared exploration of abstraction, voiced in the publication *Circle*, 1937, Hepworth developed her own unique visual language that saw her rise to critical acclaim during the 1930s. The success of such gained Hepworth recognition that took her to Paris and familiarised her with the famed artists of the European avant-garde, and, indeed, with champions of the neo-plastic movement, such as Piet Mondrian. Hepworth admired the purity of abstraction in Mondrian's work, and its impact manifested itself in the introduction of architectural and geometric forms into her *oeuvre*, evident in *Monumental Stela*, 1936. The sculpture was a forerunner in the pursuit of innovation that would take hold of the artist's work in the 1960s, and was perceived by Hepworth herself to have been a work indicative of what was a significant aesthetic and conceptual shift. During the 1960s, Hepworth recalls, 'I kept thinking about [*Monumental Stela*, 1936]. I don't often express preferences about my own work, but I must admit it's a particular favourite of mine, perhaps because of the earlier connection' (B. Hepworth, quoted in A. Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69,* London, 1971, p. 12).

The 1960s were the most prolific and arguably successful years of Hepworth's career, and witnessed a harnessing of her ambition. By now, Hepworth's skill-set was refined and the period was dominated by an outpouring of creativity and ideas. Though originally an artist who had achieved fame through a direct carving technique, Hepworth now adopted the medium of bronze. Notably, alongside an enquiry into this new medium, the 1960s also saw the materialisation of Hepworth's long-standing desire to create works on a monumental scale. Although Hepworth insisted that she never worked from maquettes, small-scale works often anticipated these immense sculptures. Moreover, when Hepworth was burdened with the constraints of her own health, she employed these smaller works as a method of expelling her creative ambition within her means. In the years of 1966-67, Hepworth was battling with cancer. 'If war is imminent, or you're very ill or something's threatening, you want to put something down for big work while you can. I was in an absolute fever of ideas, without much hope of fulfilment' (B. Hepworth, quoted in A. Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69,* London, 1971, p. 12). One of the main motivations for the large-scale works was to invite human interaction. Hepworth broke her femur whilst on a trip to the Scilly Isles in 1967, which was to limit her mobility for the remainder of her life. The present work is an example of a sculpture that, on a medium scale, incites the participation of the viewer by means of its revolving base, and exudes tactility with its jewel-like, polished surface.

Six Forms on a Circle exemplifies Hepworth's plastic exploration of how the language of advanced abstraction could portray complex themes of human relationships and nature. On first observation, the forms appear seemingly geometric and rectangular, yet, with a closer consideration, minor modifications call into question the simplicity of the forms. 'Despite the sculpture's geometric syntax, a sense of the natural and vital is preserved' through tapered shapes and an absence of exact right-angles (N. Rosenthal, *Hepworth*, London, 1987, p. 81). Some have compared works from the 1960s to ancient monolithic sites such as the Mên-an-Tol, located in Cornwall, where the artist resided for most of her life, with Alan Wilkinson claiming, 'Hepworth has created a twentieth century visual equivalent of the menhirs and stone circles from prehistoric times' (A.G. Wilkinson, *Barbara Hepworth*, London, 1994, p. 113).

We are very 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 FROM A PRIVATE NORTH AMERICAN COLLECTION

■ λ*33

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

In Memoriam I

signed and numbered 'Frink 4/6' (on the figure's left shoulder)
bronze with a dark brown patina
50½ in. (128.2 cm.) high
Conceived in 1981 and cast in an edition of 6, plus 1 artist's cast.

£200,000-300,000
US$260,000-380,000
€230,000-340,000

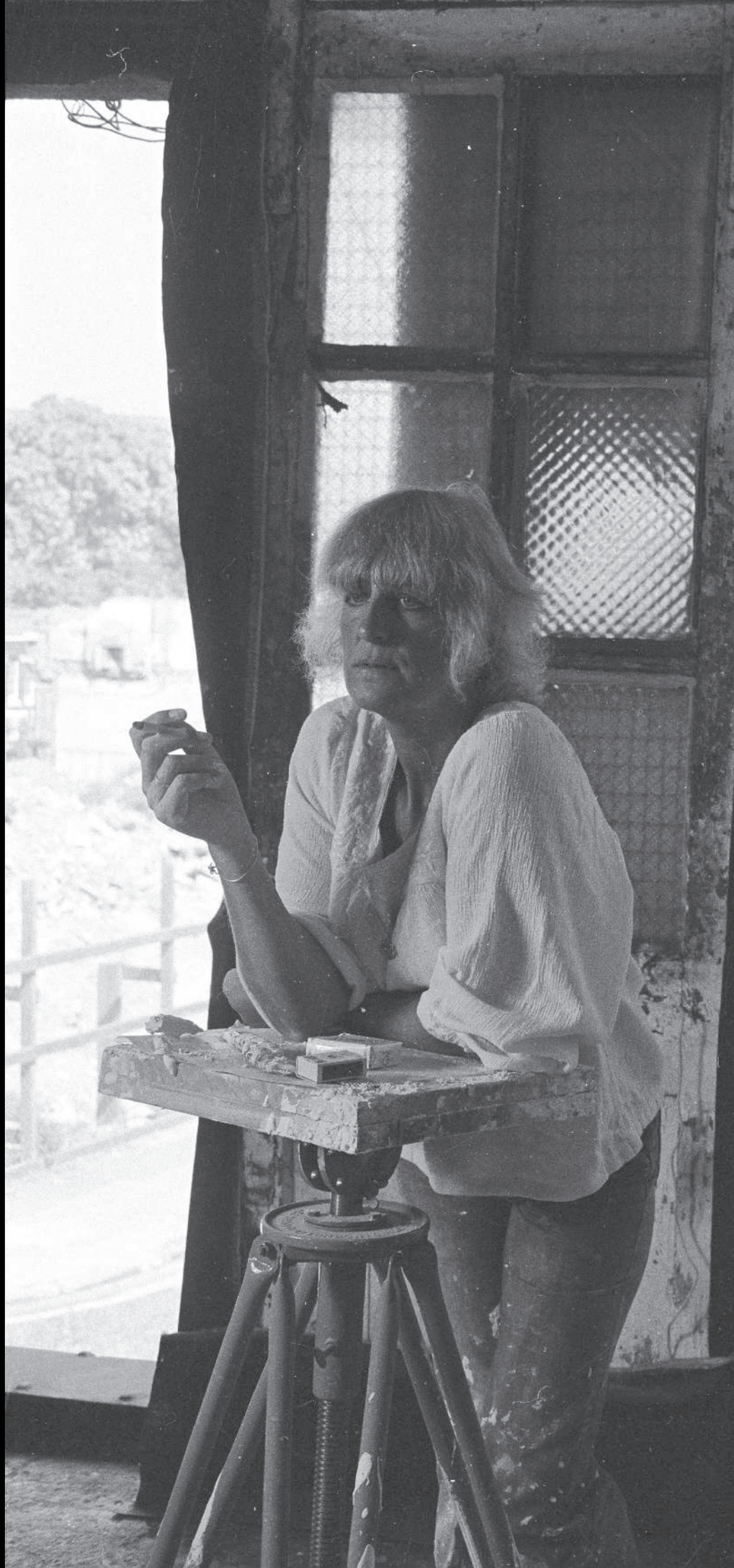
PROVENANCE:
Anonymous sale; Christie's, London, 14 November 1986, lot 219, where purchased by the present owner.

EXHIBITED:
London, Waddington Galleries, *Elisabeth Frink: Recent Sculpture, Works on Paper*, June 1981, exhibition not numbered, plaster cast exhibited.
Winchester, Great Courtyard, *Elisabeth Frink: Sculpture in Winchester*, July - September 1981, exhibition not numbered, another cast exhibited.
Montreal, Theo Waddington, *Elisabeth Frink: Recent Sculpture, Works on Paper*, 1981, another cast exhibited, catalogue not traced.
Wells, Cathedral Cloisters, *20th Century Sculpture: Wells 800: 1182-1982*, May - October 1982, exhibition not numbered, another cast exhibited.
Wakefield, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective*, July - November 1983, no. 20, another cast exhibited.
New York, Terry Dintenfass Gallery, *Elisabeth Frink: Sculpture*, July - November 1983, exhibition not numbered, another cast exhibited.
Salisbury, Cathedral and Close, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 55, another cast exhibited.
Norwich, Sainsbury Centre for Visual Arts, *Elisabeth Frink: Humans and Other Animals*, October 2018 - February 2019, exhibition not numbered, another cast exhibited.

LITERATURE:
M. Shepherd, 'Frink Piece', *The Sunday Telegraph*, 14 June 1981.
T. Mullaly, 'The Magnetism of Frink', *The Daily Telegraph*, 15 June 1981.
Exhibition catalogue, *Elisabeth Frink: Recent Sculpture, Works on Paper*, London, Waddington Galleries, 1981, exhibition not numbered, plaster cast illustrated.
S. Kent, exhibition catalogue, *Elisabeth Frink: Sculpture in Winchester*, Winchester, Great Courtyard, 1981, n.p., exhibition not numbered, another cast illustrated.
Exhibition catalogue, *20th Century Sculpture: Wells 800: 1182-1982*, Wells, Cathedral Cloisters, 1982, n.p., exhibition not numbered, another cast illustrated.
'20th Century Sculpture', *Arts Review*, vol. 34, nos. 17-18, 27 August 1982.
B. Robertson, exhibition catalogue, *Elisabeth Frink: Open Air Retrospective*, Wakefield, Yorkshire Sculpture Park, 1983, n.p., no. 20, another cast illustrated.
M. Brenson, 'Elisabeth Frink', *The New York Times*, 11 November 1983.
B. Robertson, *Elisabeth Frink Sculpture*, Salisbury, 1984, p. 195, no. 265, another cast illustrated.
W.J. Strachan, *Permanent Exhibition XXth Century Sculpture*, Winchester, Sutton Manor Arts Centre, 1984, pp. 78-79, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink Sculpture and Drawings 1950-1990*, Washington, D.C., The National Museum of Women in the Arts, 1990, n.p., another cast illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 150, no. FCR301, another cast illustrated.
C. Winner (ed.), *Elisabeth Frink: Humans and Other Animals*, Norwich, Sainsbury Centre for Visual Arts, 2018, pp. 136-137, exhibition not numbered, another cast illustrated.

The motif of the head was a crucial one throughout Frink's career, spanning from 1959 to the end of the 1980s. As the artist explains, '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 faces. It's not surprising that there are sculptures of massive heads going way back, or that lots of other artists beside myself have found the subject fascinating' (E. Frink, quoted in E. Lucie-Smith and E. Frink, *Frink a Portrait*, London, 1994, p. 125). From the semi-abstract heads of 1959, the *Dormant Head* and *Fish Head* of 1961, the *Soldier's Head* series of the mid-1960s and the *Tribute Heads* of 1975-76; these culminate in her last heads, the monumental *In Memoriam* heads of 1981-83. The *In Memoriam* heads are larger than life forms and each one emanates a sense of suffering and stoicism, persecuted men who have endured injustice and inhumanity. Whether the heads evoke Christian martyrs or political prisoners, their specific timeline is unimportant as the concept of suffering is universal and stretches over centuries of injustice.

Talking of the development in this motif, Frink explained, 'The group of heads that I started in 1975, a group of four heads with their eyes shut, are the *Tribute Heads* and refer to people who have died for their beliefs. In a sense these sculptures are a tribute to Amnesty International. The heads represent the inhumanity of man - they are the heads of victims. The more recent heads of 1981, which I call *In Memoriam* and which form a pair, have their eyes open but are still an extension of the same theme: people who have been tortured for their beliefs, whatever they are' (E. Frink, quoted in B. Robertson, exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-90*, Washington, DC, National Museum of Women in the Arts, 1990, p. 53, excerpts from an interview conducted in the summer of 1984). They are 'for those people who are living under repressive regimes, who are not allowed freedom of thought, who are being persecuted for their politics or religion, or being deprived of the dignity of daily living and working. The heads are compassionate yet defiant. I hope they represent suffering and survival. And finally the optimism to go through suffering to the other side' (E. Frink, quoted in S. Gardiner, *The Official Biography of Elisabeth Frink*, London, 1998, p. 205).



Elisabeth Frink in her studio with the *Tributes*, 1976.
Photographed by Jorge Lewinsky.

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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** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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, 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. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse**.

(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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the **"VAT refunds: what can I reclaim?"** section of **'VAT Symbols and Explanation'** for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty,** you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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.

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) You must collect purchased **lots** within thirty days from the auction **(but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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. 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 any **lot** you purchase.

(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: carpets, 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 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at **www.christies.com/about-us/contact/privacy**.

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

auctioneer: the individual **auctioneer** and/or Christie's.

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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: • If you register to bid with an address **within** the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		**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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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 price 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 *or* Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) *or* EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**

(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal,. **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.

¤

Bidding by interested parties.

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. 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.

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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

¤ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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.

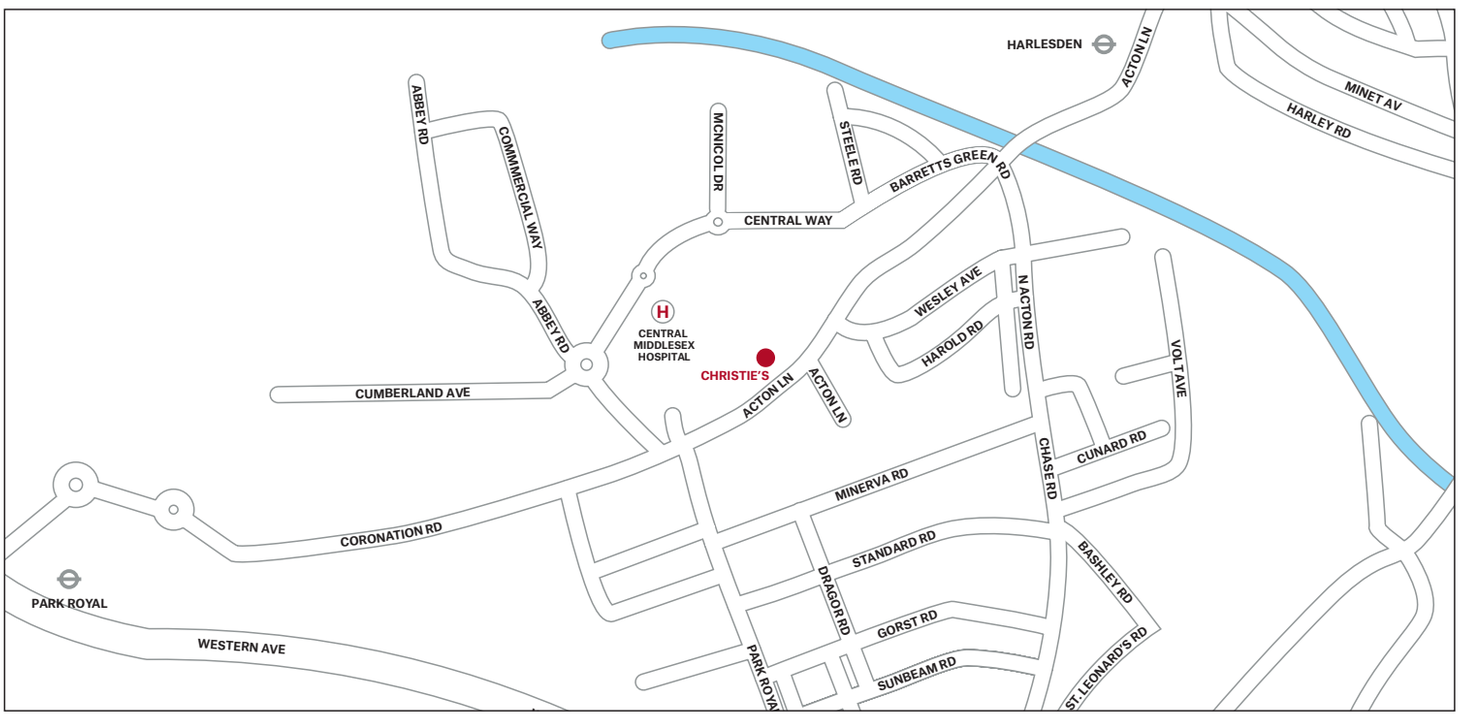
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

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



GERALD LAING (1936-2011)
Skydiver III
oil, cellulose paint and graphite on canvas
54 ⅛ x 66 ⅛ in. (137.5 x 167.9cm.)
Executed in 1964

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 25 June 2019

VIEWING
21-25 June 2019
8 King Street
London SW1Y 6QT

CONTACT

Katharine Arnold
karnold@christies.com
+44 (0)20 7389 2024

Cristian Albu
calbu@christies.com
+44 (0)20 7752 3006

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

Property from The Estate of Irving and Charlotte Rabb
HENRI LAURENS (1885-1954)
Homme à la pipe
signed with the initials 'H.L.' (on the neck)
stone
Height: 14 ½ in. (36.8 cm.)
Executed in 1919; this work is unique
£700,000 – 1,000,000

IMPRESSIONIST & MODERN ART EVENING SALE

London, 18 June 2019

VIEWING
14-18 June 2019
8 King Street
London SW1Y 6QT

CONTACT
Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)
The Bramham Moor Hounds at Weeton Whin
signed 'A.J. Munnings.' (lower right)
oil on canvas
41 ¾ x 57 in. (106.1 x 144.8 cm.)
£1,500,000-2,000,000

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART
London, 11 July 2019

VIEWING
6-10 July 2019
8 King Street
London SW1Y 6QT

CONTACT
Anna Venturini
aventurini@christies.com
+44 (0)20 7752 3204

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

WRITTEN BIDS FORM
CHRISTIE'S LONDON

MODERN BRITISH ART EVENING SALE

MONDAY 17 JUNE 2019 AT 7 PM

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

CODE NAME: CHARLIE
SALE NUMBER: 17189

(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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% 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

18/01/19

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

17189

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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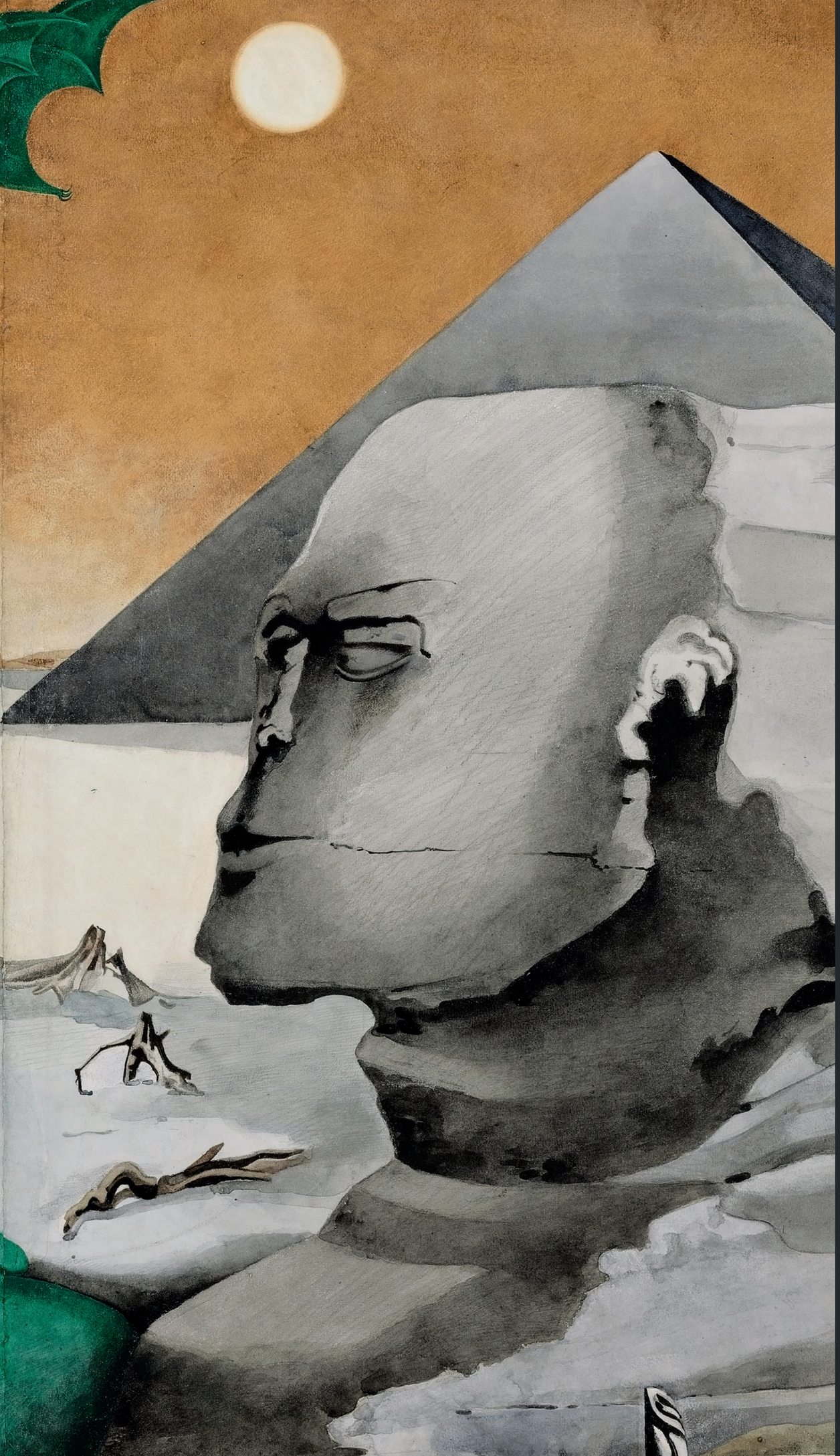
Photography: Steve Ward, Tony Fisher & Phill Brakefield

05/04/19



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