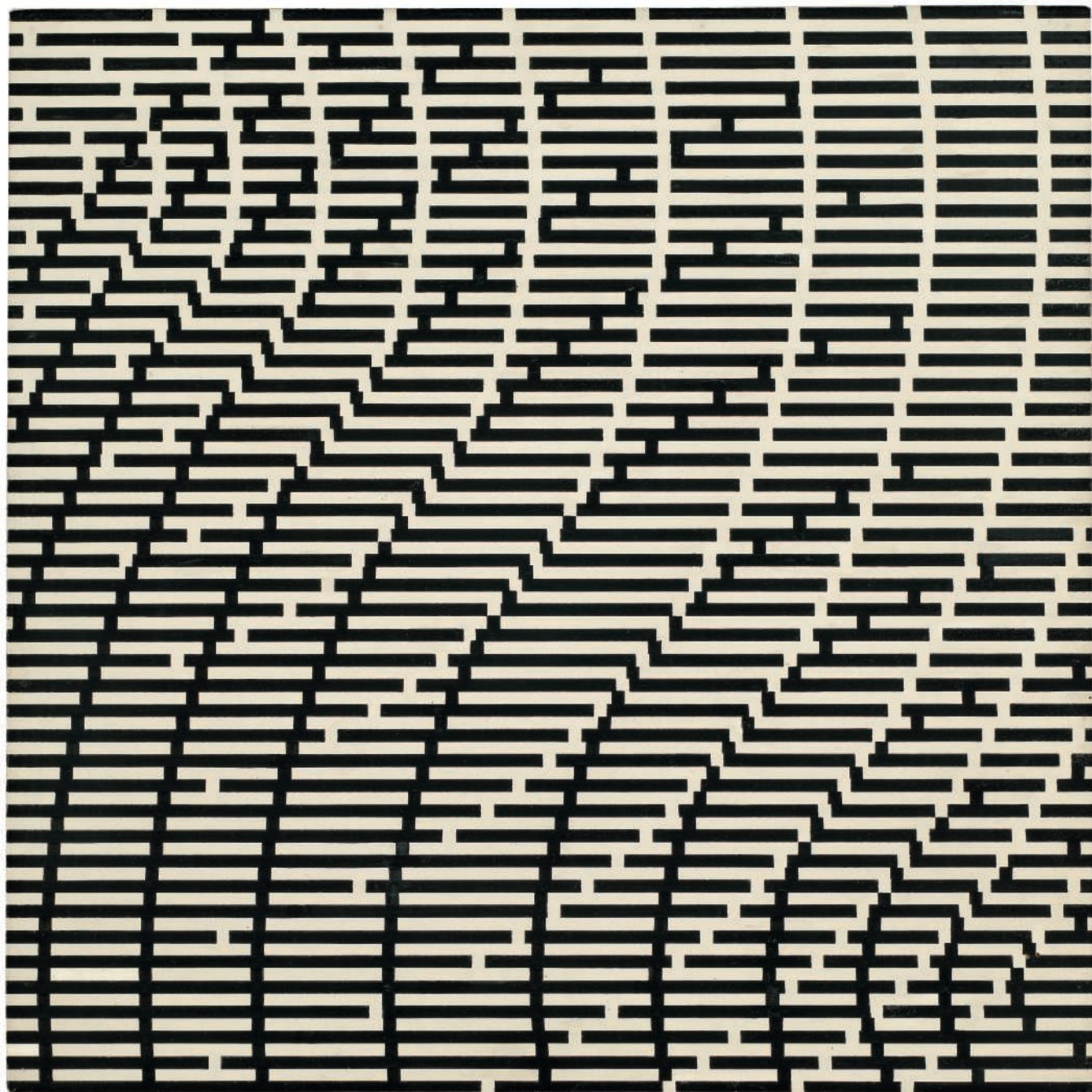


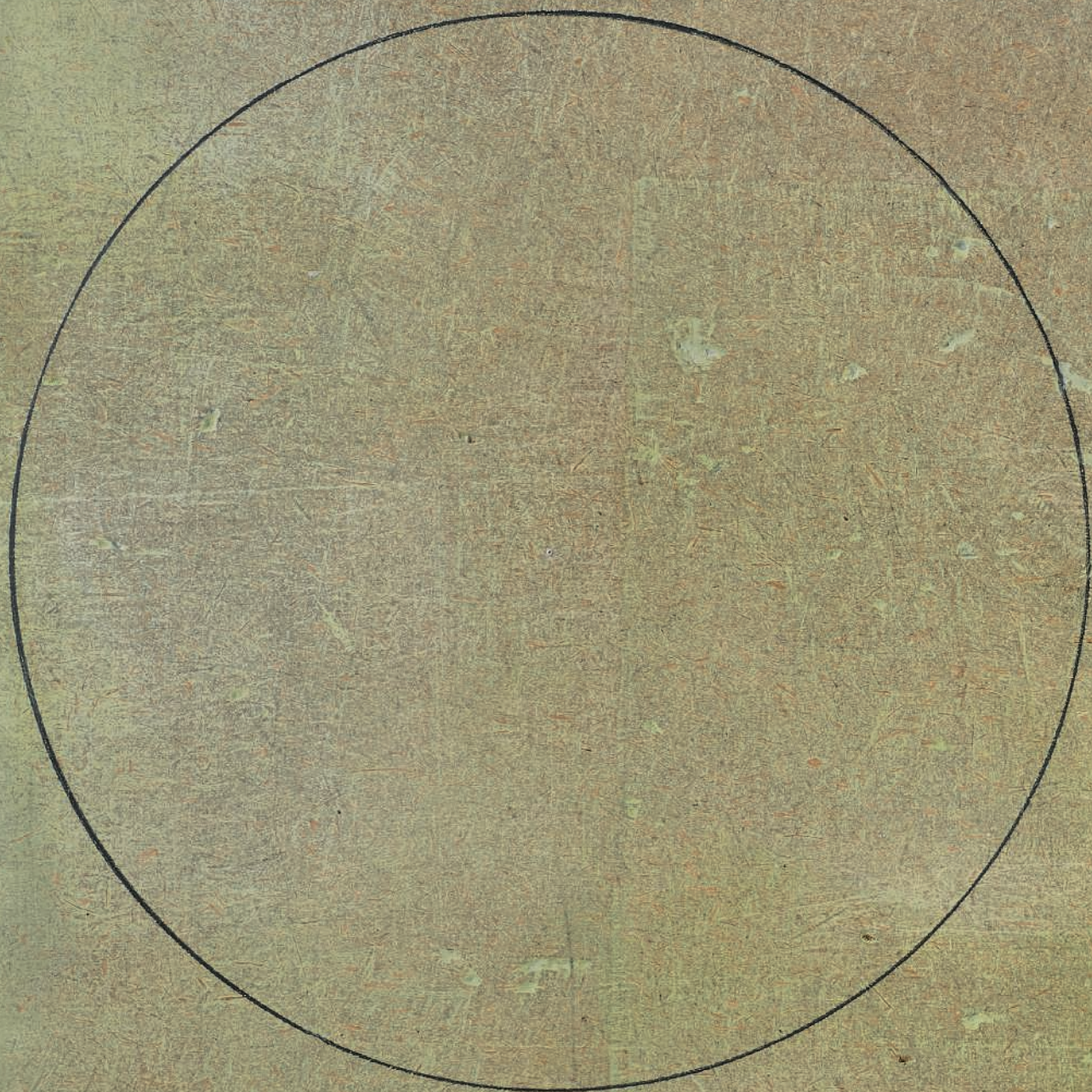
# MODERN BRITISH ART DAY SALE

LONDON 22 JANUARY 2020



CHRISTIE'S





























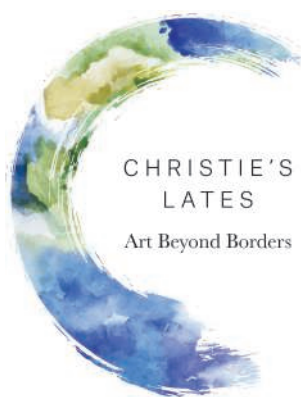


# MODERN BRITISH ART Day Sale

WEDNESDAY 22 JANUARY 2020

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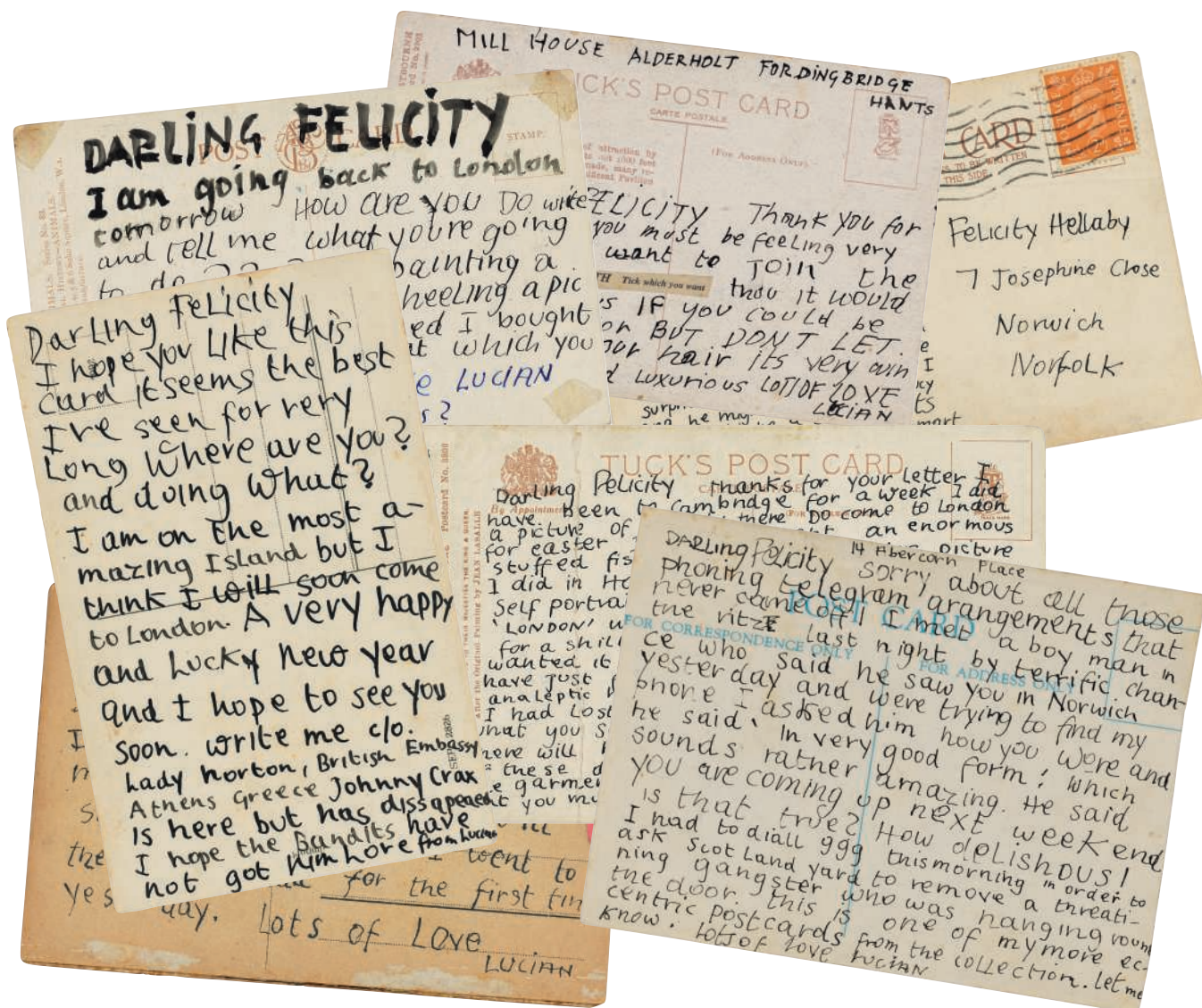
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## POSTCARDS WRITTEN BY LUCIAN FREUD TO FELICITY HELLABY

The following fourteen postcards written from Freud to his first girlfriend, Felicity Hellaby in the early 1940s offer a captivating insight into Freud's early work and life in his early twenties. Addressed to his 'Darling Felicity' and some with charming pen and ink doodles by the artist, Freud regales humorous anecdotes from his travels to Greece with fellow artist John Craxton, and run ins with gangsters, and trips to the Ritz. However, this intensely personal correspondence also provides a fascinating and significant insight into the artist's dedication towards his practice early on in his career. The postcards are peppered with various references to paintings he is currently working on: Freud tells of an early 'very large self-portrait'; a 'cactus picture', a painting of quinces and a drawing of a shark.

Felicity Hellaby met Freud at the East Anglian School of Painting and Drawing. Following a fire at the school, it relocated to a new premises at Benton End, in Suffolk in 1940. Felicity and Freud would paint and draw one another, indeed, Felicity was the subject of one of Freud's first full-scale portraits *Girl on the Quay*, 1941, sold in these Rooms, 8 February 2006, lot 37. This private correspondence has remained in Felicity's family's possession for over seventy years and until the publication of William Feaver's biography in 2019, have never before been published.





# POSTCARDS WRITTEN BY LUCIAN FREUD TO FELICITY HELLABY

*'[Lucian was] very, very funny, incredibly charming, and there was something about him that made me think, even then, that he was going to do extraordinary things.'*

– Felicity Hellaby



λ101

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

*Cache of seven postcards written to Felicity Hellaby, two with hand-drawn illustrations*

each postcard signed

ink on postcards, in seven parts

5½ x 4¼ in. (13 x 10.5 cm.) and smaller

Written circa 1941-43.

Together with an invitation to the 1944 exhibition of Freud's Paintings and Drawings at Lefevre Gallery, London.

(8)

£4,000-6,000

US\$5,300-7,900

€4,700-7,100

**PROVENANCE:**

Felicity Hellaby, and by descent to the present owners.



λ102

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

*Cache of seven postcards written to Felicity Hellaby, one with hand-drawn illustrations*

each postcard signed

ink and collage on postcards, in seven parts

6 x 4¼ in. (15.3 x 10.5 cm.) and smaller

Written circa 1941-43.

Together with a printed bookplate for David Emery Gasgoyne (1944).

(8)

£4,000-6,000

US\$5,400-8,000

€4,900-7,200

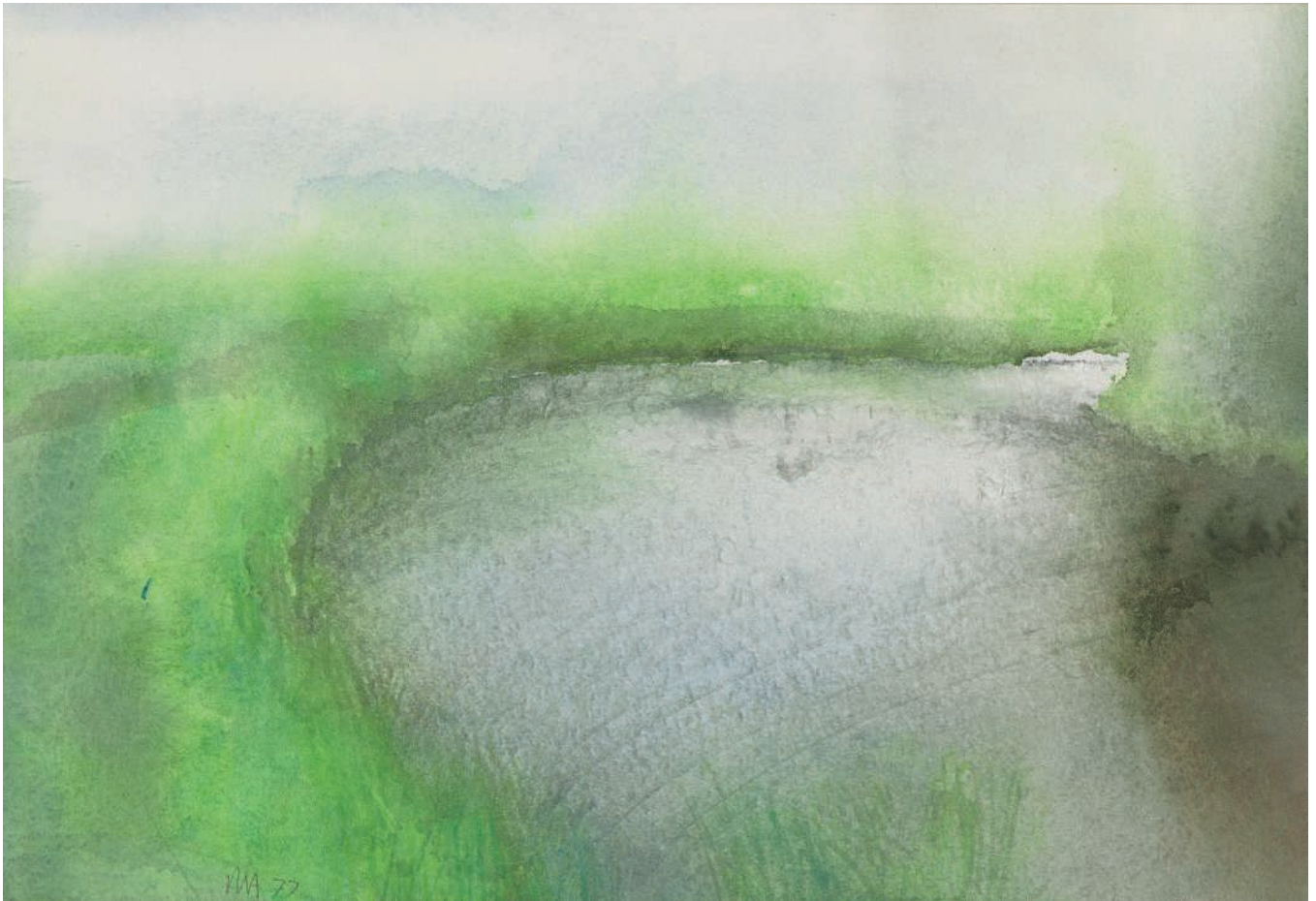
**PROVENANCE:**

Felicity Hellaby, and by descent to the present owners.

**LITERATURE:**

W. Feaver, *The Lives of Lucian Freud: Youth*, London, 2019, p. 273.





λ103

**MICHAEL ANDREWS (1928-1995)**

*Early Summer: The River Waveney, a Bend*

signed with initials and dated 'MA 77' (lower left)

watercolour on paper

8% x 12% in. (22 x 32.2 cm.)

Executed in 1977.

£20,000-30,000

US\$27,000-40,000

€25,000-36,000

**PROVENANCE:**

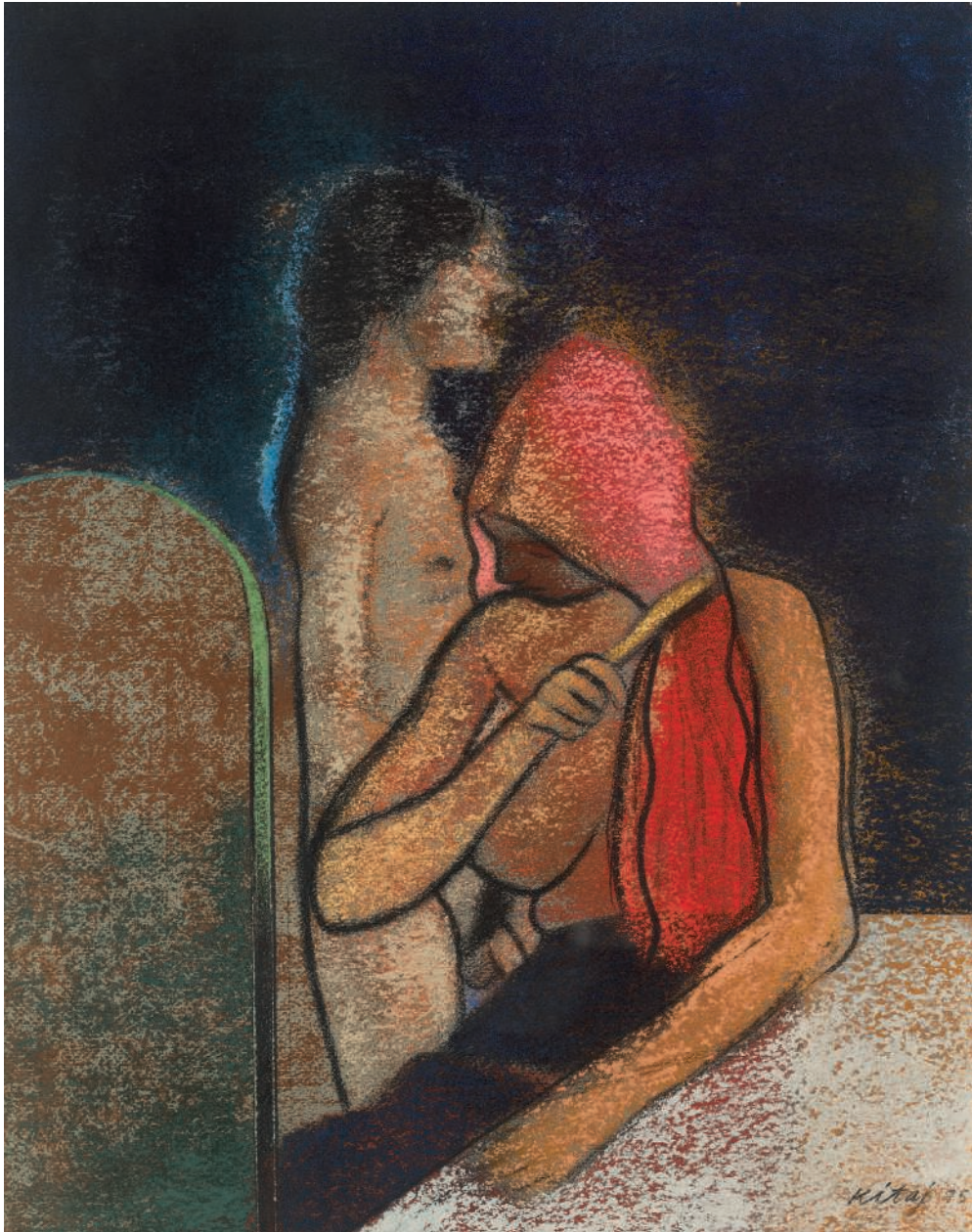
Purchased by the present owner at the 1978 exhibition.

**EXHIBITED:**

London, Anthony d'Offay, *Michael Andrews: Paintings 1977-78*, May - June 1978, catalogue not traced.

London, Arts Council of Great Britain, Hayward Gallery, *Michael Andrews*, October 1980 - January 1981, no. 115A: this exhibition also travelled to Edinburgh, Fruitmarket Gallery, January - February 1981; and Manchester, Whitworth Art Gallery, March - April 1981.





**104**

**R.B. KITAJ, R.A. (1932-2007)**

*Tonight the Ballet*

signed and dated 'Kitaj 75' (lower right)  
pastel on grey paper  
19¼ x 15½ in. (49 x 38.5 cm.)  
Executed in 1975.

£30,000-50,000

US\$41,000-67,000  
€37,000-60,000

**PROVENANCE:**

with Ivor Braka, London.  
with Robert Sandelson, London, where purchased by Jeremy Lancaster in  
October 2005.

**EXHIBITED:**

London, Marlborough Fine Art, *R.B. Kitaj Pictures*, April - June 1977, no. 35; this  
exhibition travelled to Zurich, Marlborough Galerie, June - July.

**LITERATURE:**

Exhibition catalogue, *R.B. Kitaj Pictures*, London, Marlborough Fine Art, 1977,  
n.p., no. 35, illustrated.

J. Rios, *Kitaj Pictures and Conversations*, London, 1994, p. 143, illustrated.

M. Livingstone, *A Secret Life: The Art of R.B. Kitaj*, London, 2010, p. 268, no.  
189.



λ105

**LEON KOSSOFF (1926-2019)**

*Dalston Junction*

signed and inscribed 'FOR BRIGID & FRANK / WITH LOVE FROM / Leon' (on the reverse)

gouache and pastel on paper

22¾ x 33¾ in. (60.5 x 84.5 cm.)

Executed *circa* 1974.

£60,000-80,000

US\$80,000-110,000

€72,000-95,000

**PROVENANCE:**

A gift from the artist to Frank Auerbach and Brigid Campbell, *circa* 1974.

This evocative and richly worked urban landscape epitomises Kossoff's fascination and preoccupation with his beloved city of London. Born in East London, where his father, a Ukrainian Jewish immigrant, had a bakery, Kossoff returned to London after being evacuated to King's Lynn during the Second World War, to study at St Martin's School of Art and subsequently at the Royal College of Art. On his return, inspired by the teachings of David Bomberg during a series of evening classes, he immersed himself in the gritty reality of London's fractured landscape.

Along with his friend and fellow student Frank Auerbach, Kossoff scoured the city's streets for suitable subjects, seeking to reveal what Bomberg described as 'the spirit in the mass' (D. Bomberg, quoted in R. Hughes, *Leon Kossoff*, London, 1995, p. 12). Championing physical intuition over studied precision, Kossoff captured the living essence of his London haunts: Mornington Crescent, Christ Church Spitalfields, the disused railway lands behind King's Cross, St Paul's, Kilburn, Willesden and his beloved Dalston Junction. For over six decades, Kossoff rigorously chronicled many of the physical and social changes which took place across the city, capturing street scenes, markets and stations, rendering his landscapes with highly expressive thickly layered impasto, and his drawings with rapid, heavily worked surfaces.

Frequently returning to the same subjects through the changing seasons, the artist would obsessively revisit his pictures, excavating and rebuilding them like archaeological fragments. For Kossoff, drawing was essential, an obsessional and indispensable aspect of his practice. He always begins his paintings, whether landscapes or portraits, with an exploration of the subject through drawing from life, which for him is the only method of truly conveying what he sees, feels and perceives. He explains, 'The subject, person or landscape, reverberate, in my head unleashing a compelling need to destroy and restate. Drawing is a springing to life in the presence of the friend in the studio or in the sunlit summer streets of London from this excavated state and painting is a deepening of this process until, moved by unpremeditated visual excitement, the painting, like a flame, flares up in spite of oneself, and, when the sparks begin to fly, you let it be' (L. Kossoff, 1986, quoted in exhibition catalogue, *Leon Kossoff*, London, Anthony d'Offay Gallery, 1988, n.p.). With its visceral, painterly charge, *Dalston Junction* is a powerful illustration of this statement.

A gift from the artist to his friend, Frank Auerbach, and Auerbach's then girlfriend, the present work has remained in the same collection since it was executed.







λ106

**FRANK AUERBACH (B. 1931)**

*Primrose Hill*

oil on board  
7½ x 8 in. (18.1 x 20.3 cm.)  
Painted in 1959.

£60,000-80,000

US\$80,000-110,000  
€72,000-95,000

**PROVENANCE:**

Acquired directly from the artist by Joe Tilson, and by descent.

**LITERATURE:**

W. Feather, *Frank Auerbach*, New York, 2009, p. 245, no. 73, illustrated.

*‘This part of London is my world. I’ve been wandering around  
these streets for so long that I have become attached to them,  
and as fond of them as people are of their pets.’*

– Frank Auerbach

Previously owned by Joe Tilson, *Primrose Hill*, 1959, is one of only three recorded small scale paintings of his beloved Primrose Hill, that Auerbach painted at this time. One of the other two was owned by R.B. Kitaj and sold in these Rooms (The Collection of R.B. Kitaj, Christie’s, London, 7 February 2008, lot 357). Since becoming an art student in London, Auerbach chose to focus his landscape painting on a few select locations near his studio in Mornington Crescent, repeatedly depicting his surroundings in Camden Town and Primrose Hill.

*Primrose Hill* provides a strange tension as a subject: it is a rural space within the metropolis, a pool of Arcadia within the grime and bustle of the city. Painted in muted, earthy tones, as was typical of his early practice, Auerbach delineates the distinctive landmark on the right of the composition with typically confident sweeps of his palette knife and brush. A thick dense fog descends, fusing with the rich ochre of the ground coming up to meet it, the two becoming entwined. Auerbach’s love of landscape is a love of London, a love of the familiar, condensed onto canvas. ‘I feel London is this raw thing ... This extraordinary, marvellously unpainted city where whenever somebody tries to get something going they stop halfway through, and next to it something incongruous occurs ... this higgledy-piggledy mess of a city’ (F. Auerbach, quoted in *Art and Artists*, June 1986, p. 27).







λ107

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

*3 Man Up*

signed, inscribed and dated 'P Blake/"3 MAN UP"/1961' (on the underside)

oil on wood, and metal, plastic and wood  
assemblage, unique

10⅞ in. (27.7 cm.) high

Constructed in 1961.

£15,000-25,000

US\$21,000-34,000

€18,000-30,000

**PROVENANCE:**

Acquired directly from the artist by Joe Tilson, and  
by descent.

**EXHIBITED:**

London, Tate Gallery, *Peter Blake*, February -  
March 1983, no. 131.

**LITERATURE:**

Exhibition catalogue, *Peter Blake*, London, Tate  
Gallery, 1983, pp. 108-109, no. 131, illustrated.







λ108

**DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)**

*Gregory*

signed with initials 'D.H.' (lower right)

ink on paper

9<sup>7</sup>/<sub>8</sub> x 8<sup>3</sup>/<sub>4</sub> in. (25.1 x 22.3 cm.)

Executed in 1975.

£25,000-35,000

US\$34,000-46,000

€30,000-42,000

**PROVENANCE:**

with Knoedler Gallery, London, where purchased by the present owner's mother, and by descent.

This exquisite drawing is of Gregory Evans, Hockney's assistant and companion for most of the 1970s. They met in 1974, when Gregory was in his early 20s, through the art dealer Nick Wilder. Gregory became one of Hockney's greatest sources of inspiration and sat for him many times. In an interview with *The Guardian* in May 2015, Hockney was asked who was the love of his life. He replied, 'Maybe Gregory'. They remain close friends to this day.



λ109

**LEON KOSSOFF (1926-2019)**

*Small Head of Chaim*

oil on board  
12¼ x 10¼ in. (32.4 x 27.4 cm.)  
Painted in 1989.

£70,000-100,000

US\$94,000-130,000  
€85,000-120,000

**PROVENANCE:**

A gift from the artist to the present owner's parents, and by descent.

'In contrast to the congested energy of the early portraits, these images possess a startling clarity, especially the paintings of Chaim. After his father's death, Kossoff began drawing his brother in 1983. Unusually, he found a rapid, almost immediate, sympathy with the subject. The resulting figure studies are among his most successful, combining an honest warmth of feeling with excitement in the act of creation' (P. Moorhouse, exhibition catalogue, *Leon Kossoff*, London, Tate Gallery, 1996, p. 33).

Rendered in Kossoff's signature densely layered impasto, the present painting is a warm and affectionate portrayal of Chaim, the artist's brother. Painted in 1989, *Small Head of Chaim* is a highly intimate and majestic portrait: Chaim appears luminous and endearing, at once dignified and modest with the slight turn of the figure's cheek. The materiality of the paint comes alive in this portrait, its physicality and weightiness draping over the board, concealing the entire surface. Kossoff's brush-strokes and dripping paint further emphasise the flatness of the picture plane and his medium, recall his quick, gestural drawing technique.

Kossoff was acutely aware of the importance of his sitters, commenting: 'The fabric of my work through the last forty years has been dependent on those people who have so patiently sat for me, each one uniquely transforming my space by their presence' (L. Kossoff quoted in *op. cit.*, p. 36). In *Small Head of Chaim*, the spirit of the sitter emanates from the picture plane, culled from the artist's direct involvement and dialogue with his brother, and experienced through his masterful painterly technique.

This work will be included in the forthcoming publication of the catalogue raisonné of the oil paintings of Leon Kossoff, edited by Andrea Rose and due to be published by Modern Art Press in 2020.







# FRANK BOWLING: TWO REMARKABLE EARLY PAINTINGS

BY MEL GOODING

Frank Bowling achieved early fame (or notoriety) with paintings he made as a student at the Royal College of Art. He first attracted critical notice for works he had exhibited at the 1961 Young Contemporaries at the RBA Galleries, a show that also included works by RCA contemporaries David Hockney, Allen Jones, R.B. Kitaj, Peter Phillips and Derek Boshier. This was a defining moment in the emergence of British Pop, but Bowling, ever the individualist, was quite out of step with Pop Art's playful figuration and its ubiquitous references to popular commercial culture.

Where most of his fellow artists in the show confronted contemporary reality in a spirit of celebration and with an insouciant ironic wit, Bowling drew upon direct personal and autobiographical experience to register the sorrow and pity he felt at the human misery of poverty and beggary, and the impact on the flesh of public or private violent events. This was a world of imaginative experience, and of real happenings, that was, in most cases, beyond that of the student painters at the RCA: 'What was feeding my creative energy and what I was making pictures about was *life* ... What I painted was human concern ... From Rembrandt through Goya I got an insight into how to paint suffering and I took it from there. Things like beggars, women giving birth, etc.' Bowling goes on to acknowledge Francis Bacon as 'the real life example ... He was the one who was doing all that'.

Without question, Bacon (whose first Tate retrospective took place in 1962, and with whom Bowling had been closely acquainted during the late 1950s) provided both a compelling formal and a thematic model for the younger artist. Bacon was at this time undoubtedly a potent presence in British art, but one that had little impact on the art of Bowling's young contemporaries: his expressionistic theatricality was too extreme, too agonised, too manneristic; it lacked contemporary reference; it lacked cool. For Bowling it was, on the contrary, a liberating example, a figurative art that had shaken off Picasso-like devices for a painterly (not linear and draughtsman-like) distortion of its own, and which confronted the reality of existential pain.

But there were crucial differences that indicated that Bowling was already very much his own man. Stylistically his work was more realist, more documentary: his people and settings are in no way symbolic or exemplary, they seem to exist in a fateful space like our own; an obscure space lit by a single bulb or street lamp. Where Bacon's heightened colour-spaces are essentially abstract and decorative, Bowling's palette was consistently low key and tonal, browns, oranges, yellows and dark reds, the colours of a dark actuality. Bacon's linear spatial devices are purely invented and diagrammatic, means to fix an operatic space, whereas what is happening in Bowling's paintings is happening in a sombre reality, a tenebrous, ill-lit space, a kind of space we know and recognise. It is a space where things are frequently hard to make out: we merely catch a glimpse of the dreadful, fraught and painful event. Sometimes, as in the strange bird-like emanation above the head of the 'hanging man', we are presented with no more than a dark, painterly intimation of destiny.

The space is frequently established in Bowling's early paintings by the motif of an open window letting on, so to speak, to the scene of the action. It has a function quite different to that of Bacon's geometric or formalistic settings, being essentially pictorial, and tending to emphasise

the voyeuristic or occasional aspect of the presentation, or the sense of a glimpse, an incomplete, or accidental, sighting of its subject. Of *Hanging Man*, 1961 Bowling recalls the titular subject as that of a leprous beggar, his limbs disfigured, perhaps blind (his eyes are empty, his stick is white), standing in expectation of alms, on the veranda of his mother's shop (Bowling's Variety Store) in New Amsterdam. The title, in spite of the inscription on the canvas reverse, appears to be a misnomer, unless 'hanging' is a term for 'hanging on', or 'hanging about'. Another possibility is that the beggar is a pitiable puppet of the monstrous fate signified by the inchoate monster that hovers above him, and from which a controlling strap appears to descend. It is an impassioned image of great poignancy.

*Fishperson*, 1962-63, has Bowling experimenting in another way entirely. Here the central chimeric figure, head of fish, arms as fins, human body, is pictured in a landscape setting – out of its element – displaced and discombobulated. Fish-eyed and sharp-toothed, it is an alarming image. The old-masterly palette and painterly impasto is absent, instead we have a freely brushed brightly chromatic setting for the poor monster's wanderings, an almost perfunctory *sign* for a landscape, with insouciant runs and drips, the sky a thin wash of grey-blue. It is, of course, a picture of a state of mind, a quickly vital symbolic representation of confusion and artistic uncertainty.

*Fishperson* was painted at a time of extraordinarily energetic creativity and discovery, Bowling's final year at the College, and within months of his first professional exhibition at the Grabowski Gallery, where his work – that of a student with barely four years of painting experience – would be highly praised by critics as distinguished (and different) as David Sylvester, Andrew Forge and Norbert Lynton. It was the latter who described Bowling as 'an expressionist of striking power and individuality [who] draws his material from immediate experience, and endows that material with a passionate vividness that makes self-identification unavoidable.' Yes! And surely this picture of an oddly poignant fish out of water, a momentarily lost angel-monster, is nothing, but a self-portrait?

λ110

**FRANK BOWLING, R.A. (B. 1934)**

*Hanging Man*

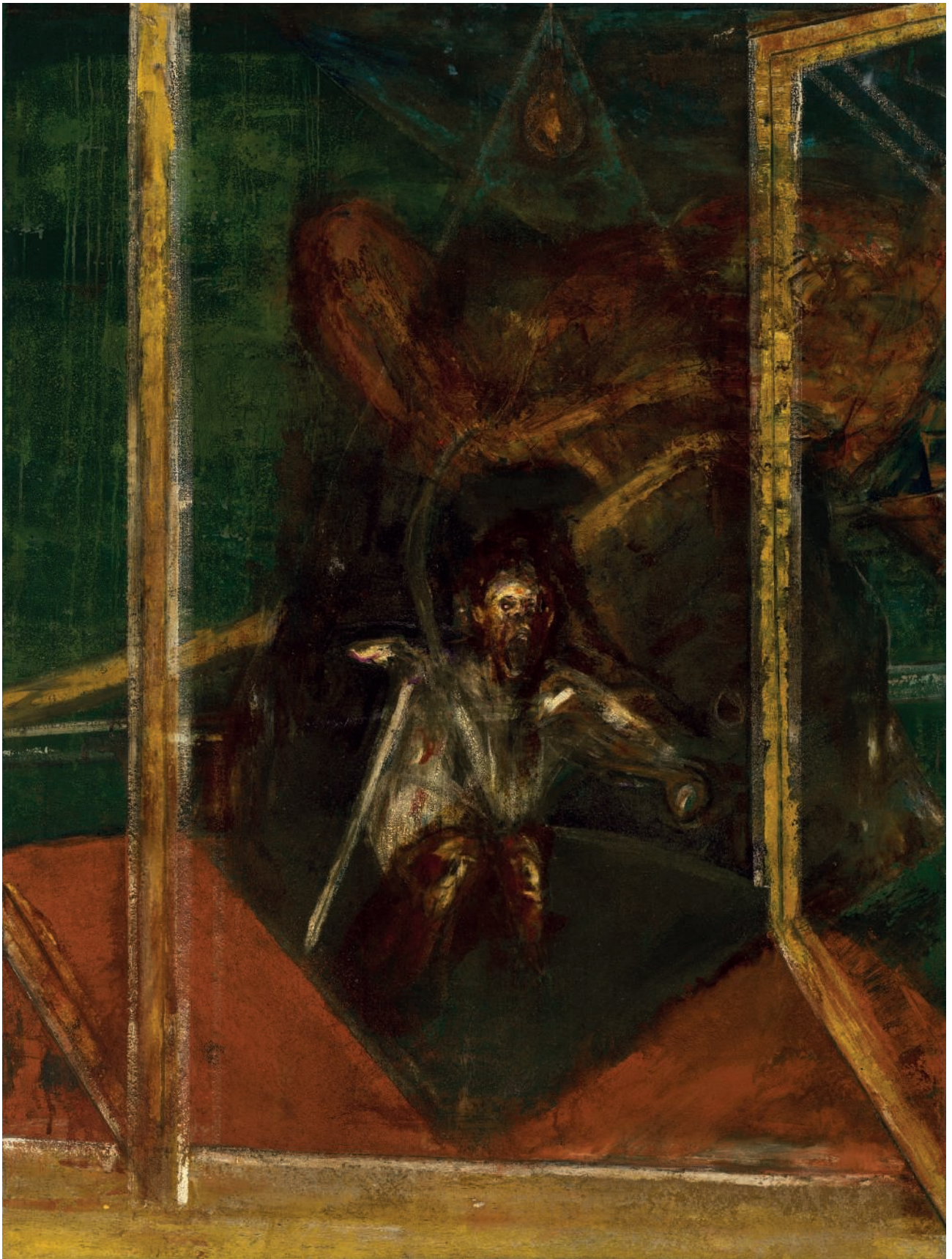
signed, titled and dated "Hanging Man/Frank Bowling/61" (on the reverse)  
oil, sand and wax on canvas  
48 x 36 in. (122 x 91.4 cm.)  
Painted in 1961.

£60,000-80,000

US\$81,000-110,000  
€73,000-96,000

**PROVENANCE:**

Purchased by the present owner in the 1990s.





λ111

**FRANK BOWLING, R.A. (B. 1934)**

*Fishperson*

signed and dated 'Frank Bowling/1962/3' (on the reverse)

oil on canvas

36 x 24 in. (91.4 x 61 cm.)

Painted in 1962-63.

£25,000-35,000

US\$34,000-47,000

€31,000-42,000

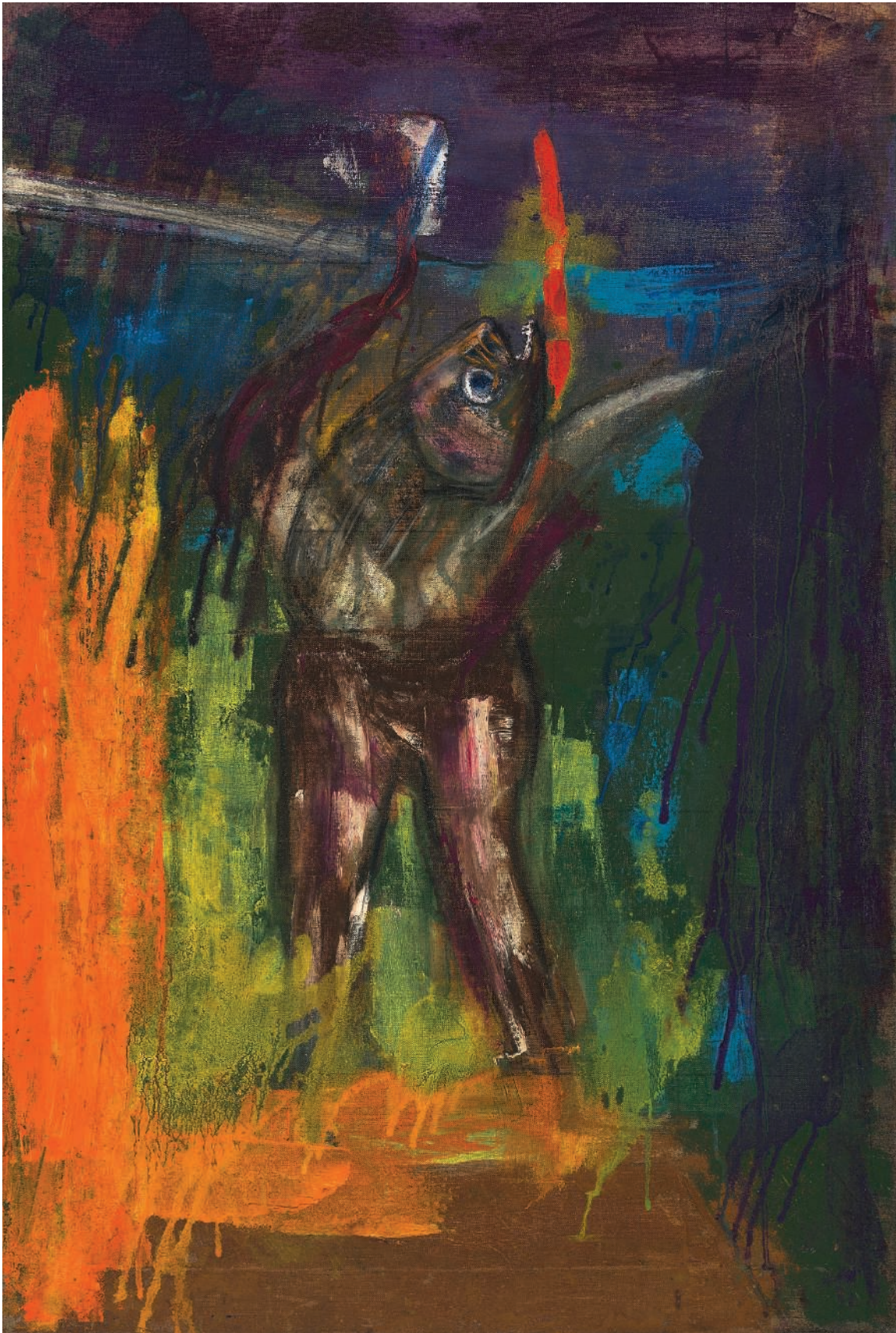
**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 17 March 1994, lot 171, where purchased by the present owner.

The Frank Bowling Family are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to The Frank Bowling Family, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.

*'Surely this picture of an oddly poignant fish out of water, a momentarily lost angel-monster, is nothing, but a self-portrait?'*

– Mel Gooding







λ112

**WINSTON BRANCH (B. 1947)**

*April Morning*

signed 'WINSTON BRANCH' (lower left), signed again 'WINSTON BRANCH' (on the canvas overlap)

acrylic on canvas

71¼ x 23¾ in. (181 x 60 cm.)

Painted in the early 1980s.

£5,000-8,000

US\$6,700-11,000

€6,100-9,600

**PROVENANCE:**

Anonymous sale; Rosebery's, London, 14 May 2016, lot 442, where purchased by the present owner.

*'Branch uses paint like a symbol, a purely aesthetic language, an illustration of spirit.'*

– Carlos Díaz Sosa

Winston Branch was Born in St Lucia and moved to England when he was 15. His immense talent as an artist was recognised at an early age and he accepted into the Slade School of Art. After graduating he was awarded the prestigious *British Prix de Rome*, which enabled him to travel and study in Rome for a year. Branch's abstract paintings are noted for their mesmerising and highly emotive surfaces, conjured from the interplay of bright colours that form an entangled web of rich pigment. Branch's paintings feature in the collections of many important institutions including The Arts Council of Great Britain, The Brooklyn Museum, Victoria and Albert Museum, The John Simon Guggenheim Memorial Foundation and Tate Modern.

We are very grateful to the artist for his assistance in cataloguing this work.

λ113

**SIR EDUARDO PAOLOZZI, R.A. (1924-2005)**

*Torso (Figure)*

bronze, unique

14½ in. (37 cm.) high

Conceived and cast in 1956.

£30,000-50,000

US\$41,000-67,000

€37,000-60,000

**PROVENANCE:**

Geert van der Ween, Toronto.

Private collection, Canada, and by descent to the previous owner.

Their sale; Sotheby's, London, 18 November 2015, lot 180, where purchased by the present owner.

**EXHIBITED:**

London, Hanover Gallery, *Contemporary Sculpture*, July - September 1956, no. 53.







■λ114

**JOE TILSON, R.A. (B. 1928)**

*Giant Steps*

signed and dated 'Joe Tilson/1960' (on the reverse)

oil and sand on canvas

86½ x 106¼ in. (220 x 270 cm.)

£10,000-15,000

US\$14,000-20,000

€13,000-18,000

**PROVENANCE:**

P.E. Stemann.

with New London Gallery, London.

Anonymous sale; Christie's, South Kensington, 1 March 2001, lot 246, where purchased by the present owner.

**LITERATURE:**

A.C. Quintavalle, *Tilson*, Milan, 1977, p. 200.



■ 115

**RICHARD SMITH (1931-2016)**

*Place I*

oil on canvas  
84 x 48 in. (213 x 122 cm.)  
Painted in 1960.

£40,000-60,000

US\$54,000-80,000  
€49,000-72,000

**PROVENANCE:**

Acquired directly from the artist by E.J. Power, and by descent.

**EXHIBITED:**

London, Whitechapel Gallery, *Richard Smith: Paintings 1958-1966*, May 1966, no. 5.

**LITERATURE:**

Exhibition catalogue, *Richard Smith: Paintings 1958-1966*, London, Whitechapel Gallery, 1966, n.p., no. 5, illustrated.



λ116

**ANTONY DONALDSON (B.1939)**

*Jim Clark*

signed 'Antony Donaldson' (lower centre), signed again, inscribed and dated 'ANTONY DONALDSON/JIM CLARK 1962' (on the backboard)

pencil, crayon and acrylic on paper

8¾ x 8 in. (22.3 x 20.3 cm.)

Executed in 1962.

£15,000-25,000

US\$20,000-33,000

€18,000-30,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in the 1960s.

We are very grateful to the artist for his assistance in cataloguing this work.

*'I remember having a car and taking our two very small sons into the country to Brands Hatch to see the car races. It was something magical. At this time cars were painted in their national colours. English Green, French Blue, German Silver, Belgium Yellow and Italian Red and the countryside became filled with arrows of colour. Jim Clark was really the best. He could get into any race car, Saloon, Sports Racing, Formula Junior, Formula One and just win. This work on paper is of him in a Lotus 25 and is a study for 'Medal for Jim Clark', 1963 (Leicestershire County Council, UK).'*

– Antony Donaldson



Antony Donaldson, *Medal for Jim Clark*, 1963. Leicestershire County Council Arts Collection, Leicester. Artwork: © Antony Donaldson.



Andy Warhol



# PROPERTY FROM THE JEREMY LANCASTER COLLECTION

λ117

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

*Picnic Set*

signed and dated 'Patrick Caulfield 77' (lower right), inscribed 'Picnic Set' (lower left)

acrylic and collage on paper

34¼ x 34¼ in. (87 x 87 cm.)

Executed in 1977.

£60,000-80,000

US\$80,000-110,000

€72,000-95,000

**PROVENANCE:**

Purchased by Jeremy Lancaster at the 1980 exhibition.

**EXHIBITED:**

London, Waddington Galleries, *Groups III*, February - March 1980, exhibition not numbered.

**LITERATURE:**

Exhibition catalogue, *Groups III*, London, Waddington Galleries, 1980, n.p., illustrated.

*Artscribe*, No. 24, August 1980, p. 17, illustrated.

*'I find that in treating different things in different ways, they become a point of focus. It's the idea that one doesn't encompass everything, and that your eye can look around and see things. I'm not sure whether it's your eye or whether it's that your memory remembers things in different ways. There seems no reason to treat everything evenly. It's more like a collaged memory of things. Some of the things are in sharp focus, and others, if you like, symbolise the object.'*

– Patrick Caulfield







λ118

**LEON KOSSOFF (1926-2019)**

*King's Cross*

with inscription 'Kings Cross Dec 99 Kossoff' (along the lower edge)

charcoal on paper

16½ x 23 in. (41.9 x 58.4 cm.)

Executed in December 1999.

£6,000-8,000

US\$8,100-11,000

€7,300-9,600

**PROVENANCE:**

A gift from the artist to the previous owner.

Their sale; Christie's, London, 6 April 2006, lot 311.

with Simon Hilton, Cambridge, where purchased by the present owner in January 2007.

λ119

**DAVID HOCKNEY, R.A. (B. 1937)**

*Celia, Hollywood, May 1984*

signed with initials, inscribed and dated 'Celia Hollywood/DH. May 1984.'

(lower right)

ink on paper

30 x 22½ in. (76.2 x 57.2 cm.)

Executed in 1984.

£50,000-80,000

US\$67,000-110,000

€60,000-95,000

**PROVENANCE:**

with André Emmerich Gallery, New York, where acquired by Andy Williams.

His sale; Christie's, New York, 17 July 2013, lot 19.

with Galerie Lelong, Paris, where acquired by the present owner.

**EXHIBITED:**

New York, André Emmerich Gallery, *David Hockney: New Work*, October - November 1984, exhibition not numbered.

**LITERATURE:**

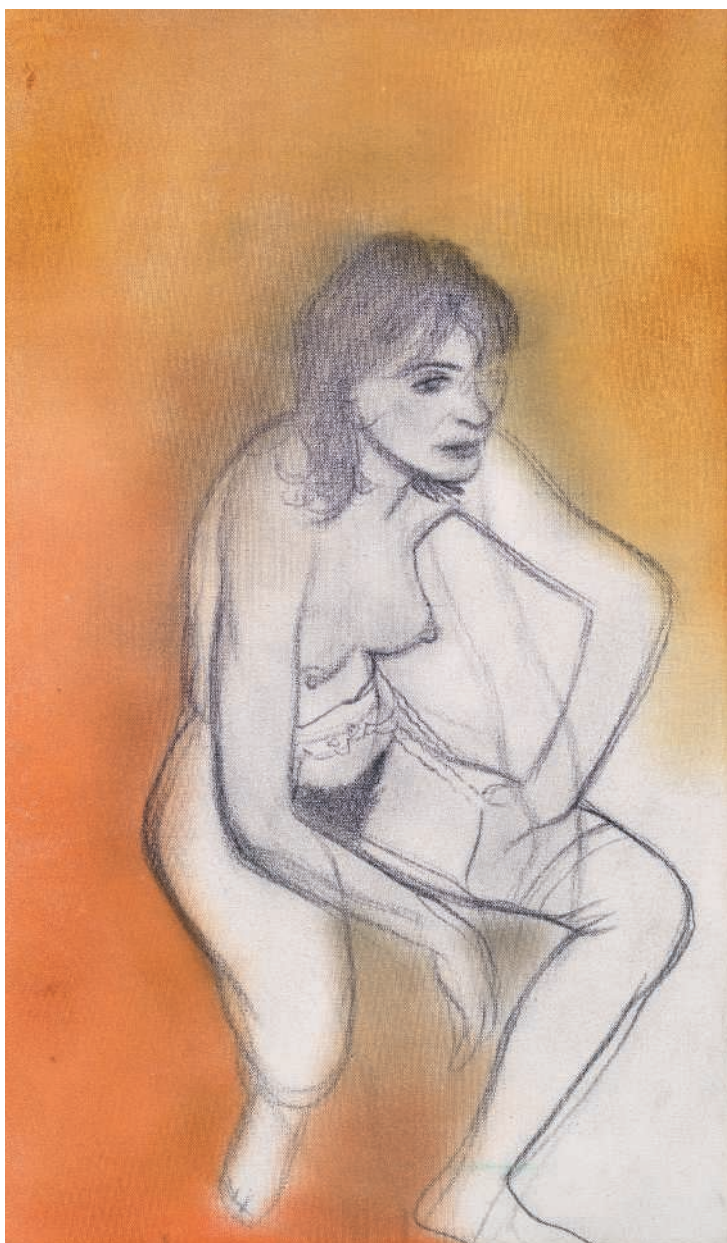
Exhibition catalogue, *David Hockney: New Work*, New York, André Emmerich Gallery, 1984, n.p., exhibition not numbered, illustrated.

*David Hockney: A Chronology*, Köln, 2016, p. 342, illustrated.



Colin Hollywood  
67+ May 1989





PROPERTY OF A GENTLEMAN

**120**

**R.B. KITAJ, R.A. (1932-2007)**

*Linda*

oil and charcoal on canvas stretched over board

24 x 14 in. (61 x 35.7 cm.)

Painted in 1975.

£40,000-60,000

US\$54,000-80,000

€48,000-72,000

**PROVENANCE:**

with Marlborough Fine Art, London, where purchased by Paige Powell.

Her sale; Sotheby's, London, 27 June 2013, lot 207, where purchased by the present owner.



■ 121

**MAGGI HAMBLING (B. 1945)**

*The Mirror Bar*

signed and dated 'HAMBLING/79-80' (on the reverse)

oil on canvas

86 x 56 in. (218.5 x 142 cm.)

Painted in 1979-80.

£15,000-25,000

US\$21,000-34,000

€18,000-30,000

**PROVENANCE:**

with Odette Gilbert Gallery, London, 1989.

Anonymous sale; Christie's, London, 26 March 1993, lot 76.

Wilfred Cass, from whom purchased by the present owner in December 2003.

**EXHIBITED:**

London, Royal Academy, 1980, no. 1035.

**LITERATURE:**

A. Lambirth (intro.), *Maggi Hambling: The Works*, London, 2006, p. 65, illustrated.



λ\*122

**WILLIAM TURNBULL (1922-2012)**

*Metamorphic Venus 3*

signed with monogram, numbered and dated '2/6/82' (at the base)  
bronze with a green patina, on a York stone base  
25 in. (63.5 cm.) high, excluding York stone base  
Conceived in 1982 and cast in an edition of 6 plus an artist's cast.

£60,000-80,000

US\$80,000-110,000

€72,000-95,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by the present owner.

**EXHIBITED:**

London, Waddington Galleries, *William Turnbull: Horses - Development of a Theme, Other Sculptures and Paintings*, June - July 2001, no. 13, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *William Turnbull: Horses - Development of a Theme, Other Sculptures and Paintings*, London, Waddington Galleries, 2001, pp. 28-29, no. 13, another cast illustrated.  
A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 158, no. 211, another cast illustrated.

*'I have always been interested in the idea of metamorphosis ...  
Ambiguity can give the image a wide frame of reference, which  
creates cross-reference between something that looks like an  
object and looks like an image. For me in making sculpture  
there is always that tension.'*

– William Turnbull







λ123

**TONY BEVAN, R.A. (B. 1951)**

*Headache*

signed, inscribed and dated 'Headache/1980/Tony Bevan' (on the reverse)

enamel on triwall, laid on cardboard

20 x 29 in. (57.5 x 76 cm.)

Executed in 1980.

£4,000-6,000

US\$5,400-8,000

€4,800-7,200

**PROVENANCE:**

with Lewis Johnstone Gallery, London, where purchased by Jeremy Lancaster in October 1984.

**EXHIBITED:**

London, Institute of Contemporary Arts, *Tony Bevan: Paintings 1980-1987*, November 1987 - February 1988, no. 6; this exhibition travelled to Derry, Orchard Gallery, March - April 1988; Cambridge, Kettle's Yard, May - June 1988; and Bradford, Cartwright Hall, July - August 1988.

**LITERATURE:**

J. Fisher, *Art Monthly*, October 1982, pp. 12-13.

S. Kent, *Artscribe*, No. 48, September - October 1984, p. 40.

Exhibition catalogue, *Tony Bevan: Paintings 1980-1987*, London, Institute of Contemporary Arts, 1987, n.p., no. 6, illustrated.

*The Guardian*, 'Method Acting', 18 November 1988, pp. 1, 25, illustrated.



λ124

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

*Study*

acrylic on canvas  
30 x 24 in. (76.2 x 61 cm.)  
Painted in 1992.

£40,000-60,000

US\$53,000-79,000  
€48,000-71,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by Jeremy Lancaster in September 1992.

**EXHIBITED:**

London, Serpentine Gallery, *Patrick Caulfield Paintings 1963-1992*, November 1992 - January 1993, exhibition not numbered.  
London, British Council, Hayward Gallery, *Patrick Caulfield*, February - April 1999, no. 47: this exhibition travelled to Luxembourg, Musée National d'Histoire et d'Art, April - June 1999; Lisbon, Centro de Arte Moderna José de Azeredo Perdigão, July - September 1999; and New Haven, Yale Centre for British Art, October 1999 - January 2000.

**LITERATURE:**

Exhibition catalogue, *Patrick Caulfield Paintings 1963-1992*, London, Serpentine Gallery, 1992, p. 80, illustrated.  
Exhibition catalogue, *Patrick Caulfield*, London, Hayward Gallery, 1999, n.p., no. 47, illustrated.  
M. Livingstone, *Patrick Caulfield Paintings*, Aldershot, 2005, p. 161, illustrated.





■λ125

**ANTONY DONALDSON (B.1939)**

*Lucille*

acrylic lacquer on fibreglass panel  
48 x 48 in. (122 x 122 cm.)  
Painted in 1973.

£8,000-12,000

US\$11,000-16,000  
€9,500-14,000

**PROVENANCE:**

with Galerie du Luxembourg, Paris, where purchased by the present owner.

We are very grateful to the artist for his assistance in cataloguing this work.

■λ126

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

*Dancing Figures*

metal and enamel screen mural, in 23 parts  
73½ x 56¼ in. (187 x 143 cm.)  
Conceived in 2001, this work is unique.

£20,000-30,000

US\$27,000-40,000  
€24,000-36,000

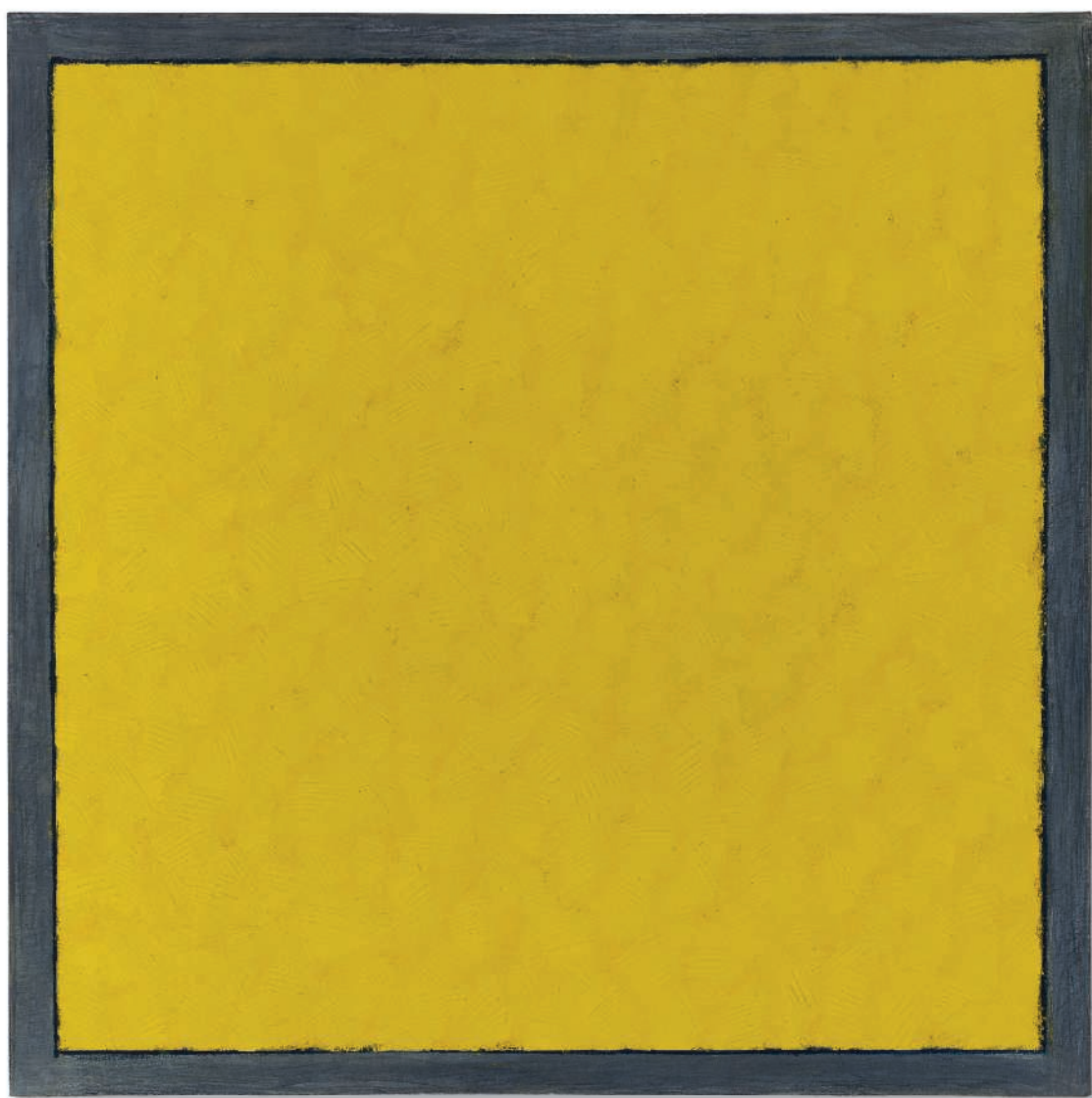
**PROVENANCE:**

Commissioned by the present owner in 2001.

We are very grateful to the artist for his assistance in cataloguing this work.







λ127

**ALAN GREEN (1932-2003)**

*Framed Yellow*

signed, inscribed and dated 'ALAN GREEN 85/FRAMED YELLOW'

(on the reverse)

oil on canvas

47¼ x 47¼ in. (120 x 120 cm.)

Painted in 1985.

£3,000-5,000

US\$4,100-6,700

€3,600-6,000

**PROVENANCE:**

Purchased by Jeremy Lancaster at the 1985 exhibition.

**EXHIBITED:**

Bristol, Arnolfini, *Who's Afraid of Red, Yellow and Blue*, August - October 1985, catalogue not traced.



λ128

**KEITH COVENTRY (B. 1958)**

*Nice - Vue de l'Escalier le Sage*

signed, inscribed and dated 'K Coventry 2005 "NICE"' (on the stretcher)

oil on canvas

49½ x 61¼ in. (125.3 x 155.7 cm.)

Painted in 2005.

£15,000-25,000

US\$20,000-33,000

€18,000-30,000

**PROVENANCE:**

with Haunch of Venison, London.

Chelsea and Westminster Health Charity.

Their sale; Christie's, London, 26 June 2013, lot 356, where purchased by the present owner.



λ129

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

*Standing Figure*

bronze with a green and grey patina

32 in. (81.3 cm.) high

Conceived in 1954 and cast in an edition of 6.

£60,000-80,000

US\$81,000-110,000

€72,000-96,000

**PROVENANCE:**

with Connaught Brown, London, where purchased by the present owner in 1993.

**EXHIBITED:**

New York, Bertha Schaefer Gallery, catalogue not traced, another cast exhibited.

**LITERATURE:**

T. Woolcombe (ed.), *Kenneth Armitage: Life and Work*, London, 1997, p. 143, no. KA50.

J. Scott, *The Sculpture of Kenneth Armitage*, London, 2016, p. 103, no. 50, another cast illustrated.

*‘Sculpture should express a liking for ordinary unheroic people who are not idealised in any way. People are funny; their bodies and actions having teasing and tantalising forms ... obstinate lovable lumps of flesh continually falling short of their aspirations. In this attitude of life I express something beyond my own nature, something more general about the human predicament. I don’t seek an idealised form of perfection or what is sometimes called grace. Grace makes an object remote and unattainable.’*

– Kenneth Armitage





■ 130

**BERNARD MEADOWS (1915-2005)**

*Large Seated Armed Figure*

bronze with a black patina

29½ in. (75 cm.) high

Conceived in 1963.

£25,000-35,000

US\$34,000-47,000

€31,000-42,000



**PROVENANCE:**

Wilfred Cass, from whom purchased by the present owner in 1989.

**EXHIBITED:**

Venice, British Pavilion, 'Roger Hilton, Gwyther Irwin, Joe Tilson, Bernard Meadows', *Biennale XXXII*, 1964, exhibition not numbered, another cast exhibited, as 'Seated Figure (Opus 75)'.

**LITERATURE:**

Exhibition catalogue, 'Roger Hilton, Gwyther Irwin, Joe Tilson, Bernard Meadows', *Biennale XXXII*, Venice, British Pavilion, 1964, n.p., another cast illustrated, as 'Seated Figure (Opus 75)'.

A. Bowness, *Bernard Meadows: Sculpture and Drawings*, Much Hadham, 1995, pp. 71, 142, no. BM95, pl. 52, plaster version illustrated.



λ131

**SIR TERRY FROST, R.A. (1915-2003)**

*Lemon Yellow: May - July 1959*

signed, inscribed and dated 'Lemon Yellow/May July 59/Terry Frost' (on the reverse)

oil on canvas

60 x 40 in. (152.4 x 101.6 cm.)

Painted in 1959.

£50,000-80,000

US\$66,000-100,000

€60,000-94,000

**PROVENANCE:**

with Gillian Jason Gallery, London.

Anonymous sale; Christie's, London, 6 March 1998, lot 25, where purchased by the present owner.

**EXHIBITED:**

New York, Bertha Schafer Gallery, *Terry Frost*, October - November 1960, no. 7.





λ132

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

*Seated Girl*

signed 'W.SCOTT' (lower left)

charcoal on paper

24 x 19 in. (61 x 48.2 cm.)

Executed *circa* 1953-54.

This work is recorded in the William Scott Archive as no. 1834.

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

**PROVENANCE:**

Purchased by the present owner at the 2010 exhibition.

**EXHIBITED:**

New York, McCaffrey Fine Art, *William Scott*, February - April 2010, no. 7.  
St Ives, Tate, *William Scott Centenary Exhibition 2013*, January - May 2013,  
exhibition not numbered: this exhibition travelled to Wakefield, The Hepworth  
Wakefield, May - September 2013; and Belfast, Ulster Museum, October 2013  
- February 2014.

**LITERATURE:**

N. Lynton, *William Scott*, London, 2004, p. 387, no. 255, illustrated.  
D. Anfam, exhibition catalogue, *William Scott*, New York, McCaffrey Fine Art,  
2010, n.p., no. 7, illustrated.  
Exhibition catalogue, *William Scott Centenary Exhibition 2013*, St Ives, Tate,  
2013, pp. 100, 110, exhibition not numbered, illustrated.

## PROPERTY FORMERLY IN THE COLLECTION OF SIR RONALD GRIERSON

Sir Ronald Hugh Grierson (1921-2014) was a German-born British businessman, government advisor, and British Army officer. In 1939 he went up to Balliol College, Oxford, although this was short-lived, due to the outbreak of the Second World War. After serving with the Black Watch, he became attached to the Special Air Service, where he trained as a parachutist, seeing action in North Africa, Italy, France, the Low Countries, Germany and Norway. He was mentioned in dispatches and briefly captured in 1945: he was subsequently promoted to the rank of lieutenant-

colonel in the SAS. Post-war, in business, he was Managing Director of the investment bank S.G. Warburg from 1948 to 1985, and Vice-Chairman of General Electric Company (GEC) from 1968 to 1996. He was a member of the Arts Council and a trustee of the Royal Academy and the Phillips Collection in Washington D.C. He promoted initiatives for international dialogue, including the European Studies Foundation at Oxford University. He was knighted in 1990.



**133**

**ALFRED WALLIS (1855-1942)**

*Sailing Ship Aeroplane and Airship*

signed 'A WALLIS' (upper left)

pencil and oil on board

6½ x 14¼ in. (16.5 x 36.2 cm.), shaped

£15,000-25,000

US\$20,000-33,000

€18,000-30,000

**PROVENANCE:**

with Crane Kalman Gallery, London, as 'Green Two-Master', where purchased by Sir Ronald Grierson in November 1966, and by descent.

**LITERATURE:**

E. Mullins, *Alfred Wallis Cornish Primitive Painter*, London, 1967, pp. 9, 68, pl. 36.

R. Jones, *Alfred Wallis Artist and Mariner*, Tiverton, 2001, p. 107, illustrated.

R. Jones, *Alfred Wallis Artist and Mariner*, London, 2018, p. 173, illustrated.



# PROPERTY FORMERLY IN THE COLLECTION OF SIR RONALD GRIERSON

λ134

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

*People in the Wind (small version)*

bronze with a dark green and brown patina

11½ in. (28.2 cm.) high

Conceived in 1950 and cast in an edition of 5.

£40,000-60,000

US\$54,000-80,000

€49,000-72,000

**PROVENANCE:**

Sir Ronald Grierson, and by descent.

**EXHIBITED:**

London, Gimpel Fils, *Kenneth Armitage*, December 1952, no. 41, another cast exhibited.

Zurich, British Council, Kunstgewerbemuseum, *Formschaffen in England*, June - August 1953, another cast exhibited, catalogue not traced.

**LITERATURE:**

T. Woolcombe (ed.), *Kenneth Armitage: Life and Work*, London, 1997, p. 143, no. KA10.

J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016, p. 92, no. 8, another cast illustrated.

*'The elongated and slightly divergent necks derived from the plants which grew at my studio door and which I watched and drew because of their structural buoyancy ... The subject of the people struggling against the wind came from seeing, from the window in my London flat, a mother and her two children struggling against a strong wind. If you look at a crowd you do not count the arms and legs, you just see the odd arm swinging and the odd leg moving.'*

– Kenneth Armitage





PROPERTY FORMERLY IN  
THE COLLECTION OF SIR RONALD GRIERSON (1921-2014)

λ135

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

*Boar*

signed and numbered 'Frink/4/7' (on the base)

bronze with a brown patina

8 in. (20.3 cm.) long

Conceived in 1968.

£25,000-35,000

US\$34,000-47,000

€31,000-42,000

**PROVENANCE:**

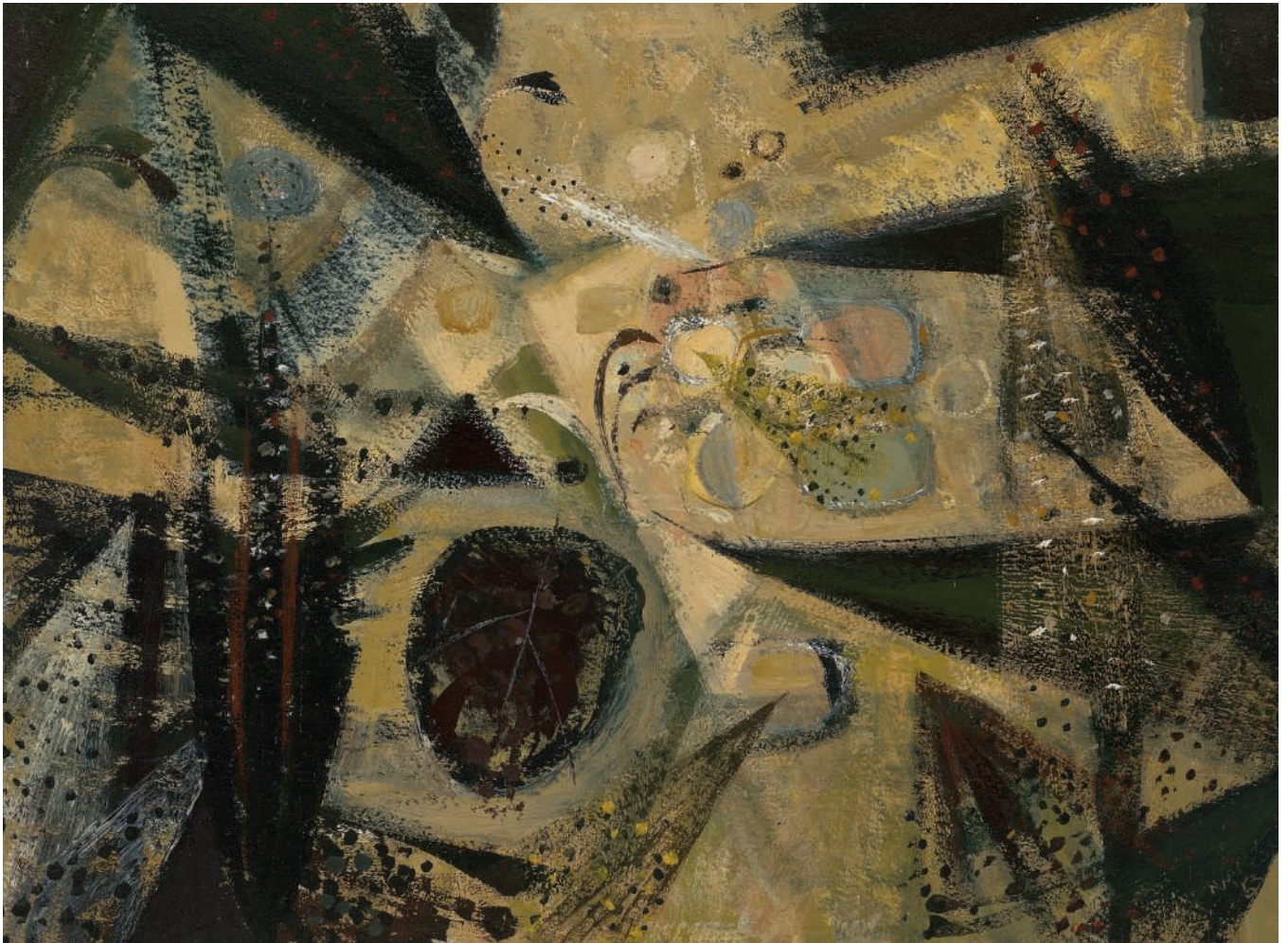
Sir Ronald Grierson, and by descent.

**LITERATURE:**

B. Robertson (intro.), *Elisabeth Frink Sculpture Catalogue Raisonné*, Salisbury, 1984, pp. 172-173, no. 173, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture, 1947-93*, London, 2012, p. 112-113, no. FCR198, another cast illustrated.





λ136

**ALAN REYNOLDS (1926-2014)**

*Riverbed Polyphony, Autumn 1953*

signed and dated 'Reynolds/53' (lower right)

oil on board

17¼ x 23¾ in. (43.8 x 60 cm.)

Painted in 1953.

£15,000-25,000

US\$21,000-34,000

€19,000-30,000

**PROVENANCE:**

with Redfern Gallery, London, where purchased by the present owners' father on 5 June 1954, and by descent.



## λ137

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

#### *Maquette V Two Winged Figures*

each signed with initial, numbered and dated 'C 73 672S 4/8' (on each figure's cloak)

bronze with a black and polished patina

19 in. (48.3 cm.) high

Conceived in 1973 and cast in the late 1970s.

£60,000-80,000

US\$81,000-110,000

€73,000-96,000

#### PROVENANCE:

A gift from the artist to the present owner in the 1980s.

#### EXHIBITED:

London, Marlborough Fine Art, *Chadwick: Recent Sculpture*, June 1974, no. 38, another cast exhibited.

#### LITERATURE:

Exhibition catalogue, *Chadwick: Recent Sculpture*, London, Marlborough Fine Art, 1974, p. 39, no. 38, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 302, no. 672S, another cast illustrated.

*'At first I gave the rectangular heads to both genders. Then I thought, that's not quite fair – I ought to give the female one a different head. I made the female head a pyramid so that the tip of the pyramid was just slightly higher than the male one, but the mass of the female one was slightly lower than the head of the male, so as to balance it not only from the point of view of gender but from the point of view of masses.'*

– Lynn Chadwick

This balance of mass was fundamental to Chadwick. Indeed, within his works there lies a series of balancing idioms, with the artist playing with the parameters of mass and space; angular and organic forms; and the naturalistic and abstract. Chadwick explained the importance of such practice, 'In the mobiles you have the arm, and you balance two things on it like scales – you have a weight at one end and an object at the other end. If you have a heavy weight close to the fulcrum then you can have a light thing at the other end. So you can [similarly] balance the visual weight of two objects. And so it was interesting to balance male with female. To me, I was balancing them, I suppose, psychologically, or whatever it was' (L. Chadwick, quoted in E. Lucie-Smith, *Chadwick*, Stroud, 1997, p. 98).

We are very grateful to Sarah Marchant for her assistance in preparing this catalogue entry.





## 138

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

#### *Church at Cassis*

signed 'S J Peploe' (lower left)

oil on canvas

20 x 24 in. (50.9 x 61 cm.)

Painted *circa* 1924.

£80,000-120,000

US\$110,000-160,000

€97,000-140,000

#### PROVENANCE:

with Aitken Dott and Son, Edinburgh, where purchased by the present owner's grandmother.

#### EXHIBITED:

New York, C.W. Kraushaar Art Galleries, *Exhibition of Paintings by S.J. Peploe*, January - February 1928, no. 31.

#### LITERATURE:

Exhibition catalogue, *Exhibition of Paintings by S.J. Peploe*, New York, C.W. Kraushaar Art Galleries, 1928, no. 31, illustrated on the cover.

A testament to Peploe's mastery of form and colour, *Church at Cassis* is a striking composition that captures the Church of St. Michel emerging from the surrounding village and landscape in the heat of the mid-morning sun. Painted *en plein air*, geometric, salmon pink roofs punctuate an idyllic scene inundated with foliage rendered with bold brushstrokes of blue and green. Peploe was inspired by the French avant-garde, the legacy of which is apparent in the present work. The formal composition, which seamlessly unites geometry and nature, is evocative of Cézanne, whose work he became familiar with during a stay in Paris in 1911-12. Fauvism, in particular the work of Matisse, was another source of inspiration for Peploe; however, the experimental, Expressionistic colours of his earlier work has matured into a more naturalistic but nonetheless vibrant palette in *Church at Cassis*.

Peploe visited Cassis for the first time in the summer of 1913 with his wife, Margaret, and son, Willy, following an invitation from J.D. Fergusson and Anne Estelle Rice. Although he had visited France before in 1904, also with J.D. Fergusson, Peploe was enraptured by the effects of the Mediterranean light in Cassis, which he had never encountered before in his native Scotland or travels in Northern Europe. He subsequently returned in 1924 with fellow Scottish Colourist, Francis Cadell, which is when *Church at Cassis* was painted. It was exhibited four years later as the leading work in Peploe's maiden solo exhibition in the United States at the C.W. Kraushaar Art Galleries, New York, where it adorned the cover of the exhibition catalogue. Further trips to Cassis were made in 1928 and 1930 in which he continued to produce individual depictions of Cassis by incorporating the technical qualities of the Post-Impressionists with his Scottish heritage.





THE PROPERTY OF AN EAST COAST COLLECTOR

λ\*139

**JOHN DUNCAN FERGUSSON (1874-1961)**

*Villa Gotte Plage*

signed, inscribed and dated 'J.D. FERGUSSON/JUAN. 1923.' (on the reverse)

oil on canvas

21 x 17 in. (53.3 x 43.2 cm.)

Painted in 1923.

£60,000-80,000

US\$81,000-110,000

€72,000-96,000

**PROVENANCE:**

with Fine Art Society, London, 1973.

**EXHIBITED:**

New York, Whitney Studio, 1926, no. 14, catalogue not traced.

London, Fine Art Society, *J.D. Fergusson 1874-1961*, September - October 1974, no. 72: this exhibition travelled to Glasgow, Kelvingrove Art Gallery and Museum, October - November 1974; and Edinburgh, Fine Art Society, November 1974.

*Villa Gotte Plage* is the pictorial incarnation of the Provençal ideal, brought to life in a scene of vibrant green undergrowth and sun-bleached pastel tones. The loose brushstrokes add a sense of immediacy and vibrancy to the vegetation in the foreground, before opening onto the figures rendered in soft fleshy tones, evoking the heat of a balmy afternoon on the South coast of France. The composition is reminiscent of Cézanne in its recognition of geometry in nature, but realised in John Duncan Fergusson's unique manner.

Fergusson first explored the French Riviera with S.J. Peploe in Cassis following the demolition of his Paris studio in 1913, before settling in a small villa at Cap d'Antibes. Like the *Fauves*, he was excited by the intense clarity of light and reflected 'the place has given me quite a new start, a different feeling altogether about painting, or rather it has given me what I've been trying to make out of nothing - the colour, the shapes, everything I was developing by sheer sweat and labour is here' (K. Simister, *Living Paint, J. D. Fergusson 1874-1961*, Edinburgh, 2001, p. 56).

During the war years Fergusson left for London, but he returned to the French Riviera in 1921. During that winter, his friend George Davison purchased and renovated a derelict château at Cap d'Antibes on his recommendation. In 1923 Margaret Morris, a dancer and Fergusson's partner, held the first of many summer schools in the grounds of the château. Fergusson taught painting, design and sculpture at the school, and it was during this inaugural summer that Fergusson completed the present work.







λ140

**JACK BUTLER YEATS, R.H.A. (1871-1957)**

*The Little Merchant*

signed 'JACK B YEATS' (lower right), inscribed 'THE LITTLE MERCHANT' (on the reverse)

oil on panel

9 x 14 in. (22.8 x 35.6 cm.)

Painted in 1925.

£40,000-60,000

US\$54,000-80,000

€48,000-72,000

**PROVENANCE:**

Acquired directly from the artist by John J. Horgan, Cork, in 1941, and by descent.  
with Pym's Gallery, London, where purchased by Jimmy Benson on 30 September 1987.

**EXHIBITED:**

Dublin, Engineer's Hall, *Paintings*, October 1925, no. 3, catalogue not traced.  
London, Arthur Tooth & Sons, *Paintings of Irish Life by Jack B. Yeats*, 1926, no. 21.

Birmingham, Ruskin Gallery, *Paintings of Ireland*, May – June 1927, no. 19.  
Dublin, National College of Art, *National Loan Exhibition*, June – July 1945, no. 51, catalogue not traced.

London, Pym's Gallery, 1987, no. 46, catalogue not traced.

**LITERATURE:**

H. Pyle, *A Catalogue Raisonné of the Oil Paintings*, vol. III, London, 1992, p. 124, no. 292, illustrated.





141

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

*Barnet Fair*

signed 'Sickert.' (lower left)  
oil on canvas  
27 x 28 in. (68.5 x 71.1 cm.)  
Painted in 1928-30.

£40,000-60,000

US\$54,000-80,000  
€49,000-72,000

**PROVENANCE:**

Major T. Bouch.  
Anonymous sale; Christie's, London, 24 April 1964, lot 117, as 'The Last of Barnet Fair', where purchased by Piccadilly Gallery, London.  
with Ian MacNicol, Glasgow.  
Anonymous sale; Sotheby's, London, 14 November 1979, lot 57.  
with Belgrave Gallery, London.  
with Frost & Reed, London, 1981, where purchased by the present owner.

**EXHIBITED:**

London, da Vinci Gallery, *Paintings and Drawings by Sickert*, May - June 1947, no. 22, catalogue not traced.  
London, Arts Council of Great Britain, Hayward Gallery, *Late Sickert: Paintings 1927 to 1942*, November 1981 - January 1982, no. 104: this exhibition travelled to Norwich, Sainsbury Centre for the Visual Arts, March - April 1982; and Wolverhampton, City Art Gallery, April - May 1982.  
Douglas, Manx Museum, *Secret Treasures: Modern British & Irish Art on the Isle of Man*, October - November 2015, exhibition not numbered.

**LITERATURE:**

W. Baron and R. Shone, *Sickert Paintings*, London, 1992, p. 304, no. 209.  
W. Baron, *Sickert Paintings and Drawings*, London, 2006, p. 470, no. 537, illustrated.  
Exhibition catalogue, *Secret Treasures: Modern British & Irish Art on the Isle of Man*, Douglas, Manx Museum, 2015, pp. 18-19, exhibition not numbered, illustrated.

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



λ\*142

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

*Maquette for Draped Reclining Woman*

bronze with a brown patina

8 in. (20.3 cm.) long

Conceived in 1956 and cast between 1956 and 1959 in an edition of 9, plus an artist's cast.

£80,000-120,000

US\$110,000-160,000

€96,000-140,000

**PROVENANCE:**

Purchased by the present owner's mother in the 1960s, and by descent.

**EXHIBITED:**

Los Angeles, County Museum of Art, *Henry Moore in Southern California*, October - November 1973, no. 39, another cast exhibited.

Santa Barbara, University of California Art Galleries, *Sculpture of the 50s*, January - February 1976, another cast exhibited, catalogue not traced.

London, Waddington Galleries, *Sculpture*, April - May 1992, no. 26, another cast exhibited.

London, Waddington Galleries, *Henry Moore*, June - July 1992, no. 24, another cast exhibited.

**LITERATURE:**

I. Jianou, *Henry Moore*, Paris, 1968, p. 81, no. 400.

A. Bowness (ed.), *Henry Moore, Sculpture and Drawings 1955-64, vol. 3*, London, 1986, p. 34, no. 429, another cast illustrated.

Exhibition catalogue, *Sculpture*, London, Waddington Galleries, 1992, n.p., no. 26, another cast illustrated.

Exhibition catalogue, *Henry Moore*, London, Waddington Galleries, 1992, n.p., no. 24, another cast illustrated.

J. Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*, London, 1998, pp. 222-223, no. 392, another cast illustrated.

The present bronze is a *Maquette for Draped Reclining Woman* (1957-58) a monumental sculpture which Henry Moore conceived at the height of his career. It is one of Moore's most exceptional studies of the female form and an important development in his exploration of the sculptural effects of drapery on the figure.

Moore's preference for the recumbent human form was founded on the belief that he could express the particular qualities specific to a certain mood or atmosphere in a way that was denied in other poses. It was also the position that allowed him the most freedom compositionally and spatially, offering him enough variation to last him a lifetime.

Drawing on his observation of carved Greek drapery and what he had learnt from his study of figures in the underground, Moore has used the effects of creased cloth to its full effect in this sculpture. 'Drapery', Moore explained, 'played a very important part in the shelter drawings I made in 1940 and

1941 and what I began to learn then about its function as form gave me the intention, sometime or other, to use drapery in sculpture in a more realistic way than I had ever tried to use it in my carved sculpture. And my first visit to Greece in 1951 perhaps helped to strengthen this intention... Drapery can emphasise the tension in a figure, for where the form pushes outwards, such as on the shoulders, the thighs, the breasts, etc., it can be pulled tight across the form (almost like a bandage), and by contrast with the crumpled slackness of the drapery which lies between the salient points, the pressure from inside is intensified. Drapery can also, by its direction over the form, make more obvious the section, that is, show shape. It need not be just a decorative addition, but can serve to stress the sculptural idea of the figure. Also in my mind was to connect the contrast of the size of the folds, here small, fine and delicate, in other places big and heavy, with the form of mountains, which are the crinkled skin of the earth. Although static, this figure is not meant to be in slack repose, but, as it were, alerted' (H. Moore quoted in, J. Russell, *Henry Moore*, London, 1968, p. 132).







λ\*143

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

*Eleven Ideas for Sculpture*

inscribed twice 'sculptural object./sculptural object.' (upper centre), inscribed again 'three draped figures' (lower left)

pencil, ink, watercolour, and crayon on paper

9 7/8 x 16 1/2 in. (25.1 x 41.9 cm.)

Executed in 1940.

£15,000-25,000

US\$20,000-33,000

€18,000-30,000

**PROVENANCE:**

with Roland, Browse & Delbanco, London, 1954.

Conrad Abrahams, London.

Mrs C. Abrahams-Curiel, London.

Purchased by the present owner's mother circa 1970, and by descent.

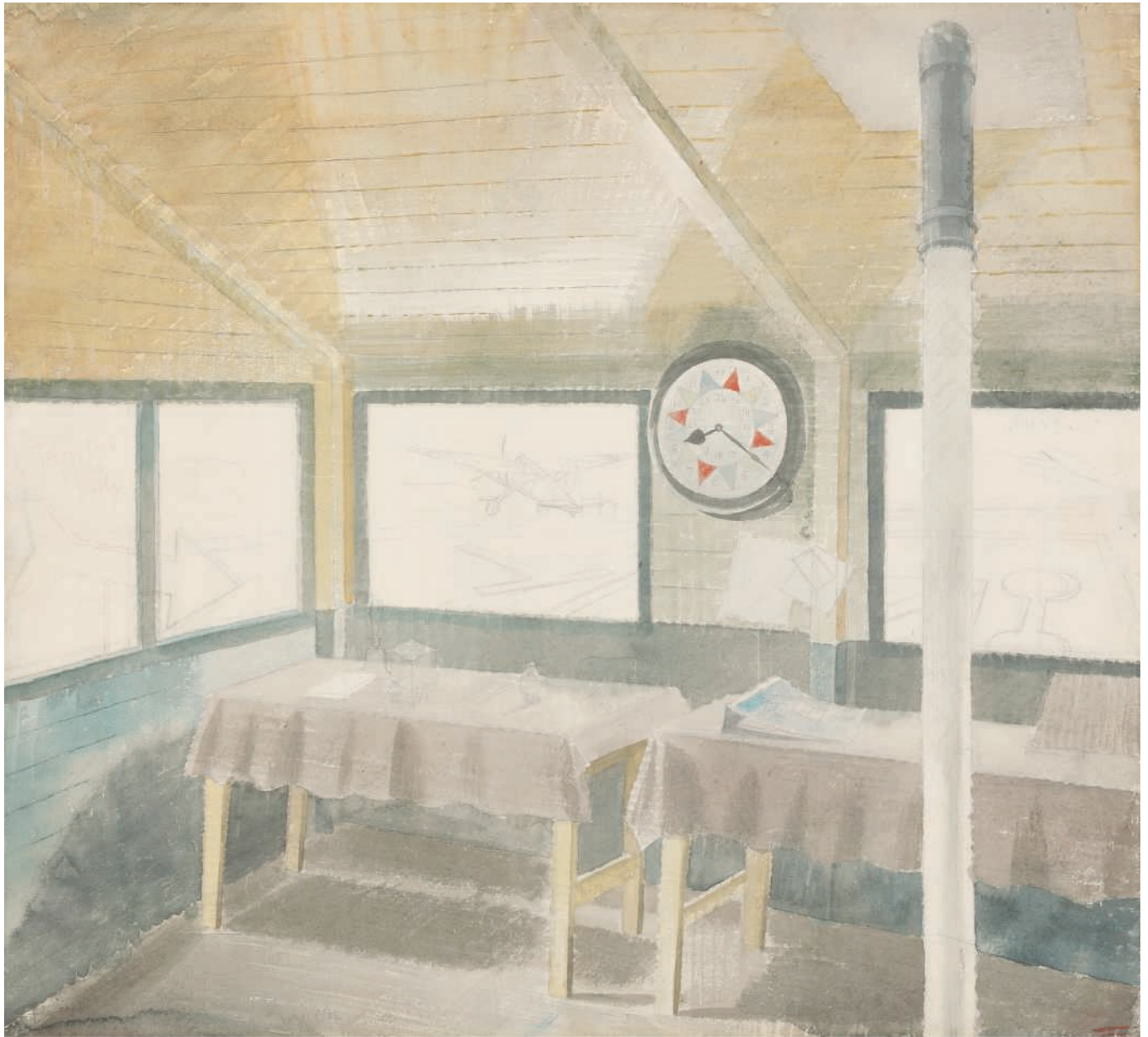
**EXHIBITED:**

London, Arts Council of Great Britain, *Henry Moore*, no. 195, catalogue not traced.

**LITERATURE:**

D. Sylvester (ed.), *Henry Moore: Sculpture and Drawings 1921-1948*, vol. 1, London, 1957, p. 218, illustrated, as 'Drawing'.

A. Garrold (ed.), *Henry Moore: Complete Drawings 1930-39*, vol. 2, London, 1998, pp. 242-243, no. AG39-40.52, illustrated.



**144**

**ERIC RAVILIOUS (1903-1942)**

*The Operations Room*

pencil and watercolour on paper

19¾ x 22 in. (50.2 x 55.9 cm.)

Executed in 1942.

£30,000-50,000

US\$41,000-67,000

€36,000-60,000

**PROVENANCE:**

with Fine Art Society, London, where purchased by the present owner in 1993.

We are very grateful to James Russell for his assistance in preparing this catalogue entry.





THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ145

**JOHN PIPER, C.H. (1903-1992)**

*The Catacombs, Rome*

ink, watercolour, gouache and coloured crayon on marbled paper  
14 $\frac{7}{8}$  x 22 $\frac{1}{4}$  in. (37.8 x 56.5 cm.)

Executed in 1958-59.

£7,000-10,000

US\$9,400-13,000

€8,400-12,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 June 2008, lot 124, where purchased by the present owner.

**EXHIBITED:**

Durham, Grey College, *John Piper: A Retrospective*, April 1999, no. 22.  
London, Agnew's, *John Piper in the 1960s & 70s*, November - December 2007, no. 11.

**LITERATURE:**

Exhibition catalogue, *John Piper: A Retrospective*, Durham, Grey College, 1999, p. 11, no. 22, illustrated.  
Exhibition catalogue, *John Piper in the 1960s & 70s*, London, Agnew's, 2007, pp. 4, 9, no. 11, illustrated.

At the end of the 1950s Piper was commissioned to produce ten keynote designs which would feature in Bertrand Russell's richly illustrated volume, *The Wisdom of the West* (London, MacDonald, 1959), and the current work may well have been produced as part of that series (perhaps to illustrate *Early Christianity*, for which an alternative work was used) but not chosen for the final publication. The work is therefore likely to date from 1958-59. The Arthur Jeffress Gallery, London, showed a series of paintings and watercolours of Rome by John Piper from 1-25 May 1962. These were based on sketches which Piper had made on a special visit to the city a few months beforehand. But the differences in style and colouring and the medium used (including marbled paper) in the making of the present lot appear to confirm that it originated some years before Piper's early 1960s Rome project.

We are very grateful to Rev. Dr Stephen Laird FSA for preparing this catalogue entry.





**\*146**

**FRANCES HODGKINS (1869-1947)**

*Christmas Tree*

signed 'Frances Hodgkins' (lower centre)

oil on canvas

50 x 40 in. (127 x 101.6 cm.)

Painted in the early 1940s.

£30,000-50,000

US\$41,000-67,000

€36,000-60,000

**PROVENANCE:**

Acquired directly from the artist by Dr Leonard D. Hamilton in July 1945.

**EXHIBITED:**

Dunedin, Arts Council of New Zealand, Public Art Gallery, *Frances Hodgkins 1869-1947*, April - May 1969, no. 100: this exhibition travelled to Christchurch, Robert McDougall Art Gallery, June 1969; Wellington, National Art Gallery, July 1969; Auckland, City Art Gallery, August 1969; Melbourne, National Gallery of Victoria, October 1969; and London, Commonwealth Institute Gallery, February 1970.

**LITERATURE:**

Exhibition catalogue, *Frances Hodgkins 1869-1947*, Dunedin, Arts Council of New Zealand, Public Art Gallery, n.p. no. 100, illustrated.

This painting was a conspicuous feature of the artist's studio during the war years. Dr Hamilton and his wife bought it in July 1945 after meeting Frances Hodgkins at Corfe Castle and being invited to her studio.



λ147

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

*Horse in the Rain II*

signed, numbered and stamped with foundry mark 'Frink/1/8 B' (on the underside)

bronze with a dark brown patina

13 in. (33 cm.) long

Conceived in 1977.

£50,000-80,000

US\$68,000-110,000

€60,000-96,000

**PROVENANCE:**

Purchased by the previous owner *circa* 1985.

Their sale; Christie's, London, 27 May 2010, lot 70, where purchased by the present owner's father, and by descent.

**EXHIBITED:**

London, Royal Academy, *Elisabeth Frink: Sculpture and Drawings 1952-1984*, February - March 1985, no. 71, another cast exhibited.

**LITERATURE:**

B. Robertson, *Elisabeth Frink Sculpture*, Salisbury, 1984, pp. 186-187, no. 234, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture*, Farnham, 2013, p. 135, no. FCR264, another cast illustrated.





λ148

**IVON HITCHENS (1893-1979)**

*Monument in a Forest*

signed and dated 'Hitchens 73' (lower left), signed again, inscribed and dated again "'Monument in a forest'/1973/by Ivon Hitchens/Greenleaves. Petworth Sussex' (on the artist's label attached to the stretcher)

oil on canvas

18½ x 56½ in. (47 x 143.5 cm.)

Painted in 1973.

£60,000-80,000

US\$81,000-110,000

€72,000-96,000

**PROVENANCE:**

with Jonathan Clark Fine Art, where purchased by the present owner.

**EXHIBITED:**

London, Jonathan Clark Fine Art, *Ivon Hitchens 'Under the Greenwood'*, May 2016, no. 25.

**LITERATURE:**

Exhibition catalogue, *Ivon Hitchens 'Under the Greenwood'*, Jonathan Clark Fine Art, London, 2016, no. 25, illustrated.



■λ149

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

*Undulating Form*

signed and dated 'Sutherland. 1973' (lower right), inscribed and dated again 'UNDULATING FORM 1973' (on the canvas overlap), inscribed again and dated again 'UNDULATING FORM 1973' (on the stretcher)

oil on canvas

70 x 67¼ in. (177.8 x 172.1 cm.)

Painted in 1973.

£60,000-80,000

US\$81,000-110,000

€73,000-96,000

**PROVENANCE:**

with Galleria Ruggerini & Zonca, Milan, 1994, where acquired by the present owner's father, and by descent.

**EXHIBITED:**

Milan, Galleria Bergamini, *Graham Sutherland, Opere recenti*, May - June 1973, no. 3.

London, Tate Gallery, *Graham Sutherland*, May - July 1982, no. 216: this exhibition travelled to Darmstadt, Mathildenhöhe, August - September 1982, no. 272.

Locarno, Pinacoteca Comunale Casa Rusca, *Sutherland*, April - May 1988, no. 77.

**LITERATURE:**

F. Arcangeli, *Graham Sutherland*, Milan, 1973, p. 40, no. 220, illustrated.

Exhibition catalogue, *Graham Sutherland, Opere recenti*, Milan, Galleria Bergamini, 1973, no. 3, illustrated.

R. Sanesi, *Graham Sutherland*, Milan, 1979, p. 143, no. 103, illustrated.

J. Hayes, *Graham Sutherland*, Oxford, 1980, p. 167, no. 145, illustrated.

J. Andrews (ed.), *Graham Sutherland Correspondences*, Parma, 1982, p. 226, no. 113, illustrated.

R. Alley, exhibition catalogue, *Graham Sutherland*, London, Tate Gallery, 1982, p. 161, no. 216, illustrated.

Exhibition catalogue, *Graham Sutherland*, Darmstadt, Mathildenhöhe, 1982, pp. 242-243, no. 272, illustrated.

Exhibition catalogue, *Sutherland*, Locarno, Pinacoteca Comunale Casa Rusca, 1988, pp. 90-91, 141, no. 77, illustrated.

M. Goldin, *Da Monet a Morandi, Paesaggi dello spirito*, Venice, 1997, p. 100, illustrated.

S. Roffi, *Sutherland, Il pittore che smascherò la natura*, Cinisello Balsamo, 2012, p. 144, illustrated.

*'Through nature Sutherland always envisages some aspect of man, just as in his images of man, and especially his portraits, it has parallels with natural growth and deformation, with nature's ruses and the ravaging effects of the struggle for survival that Sutherland inevitably exposes.'*

– Douglas Cooper





THE PROPERTY OF A EUROPEAN COLLECTOR

■λ150

**FREDERICK EDWARD MCWILLIAM, R.A. (1909-1992)**

*Roman Matron*

signed with initials 'McW' (on the drapery behind the leg)  
elmwood, unique  
39½ in. (100.3 cm.) high, excluding base  
Carved in 1948.

£50,000-80,000

US\$66,000-100,000

€59,000-94,000

**PROVENANCE:**

with Whitford and Hughes, London.  
Purchased by the present owner at the 1994 exhibition.

**EXHIBITED:**

London, Hanover Gallery, *F.E. McWilliam: Recent Sculpture*, October - November 1949, no. 9, as 'Reclining Woman'.  
Bournemouth, Russell-Cotes Gallery, *Contemporary Sculpture*, 1952, catalogue not traced.  
London, Tate Gallery, *F.E. McWilliam: Sculpture 1932-1989*, May - July 1989, no. 32.  
London, Faggionato Fine Arts, *Surrealist Sculptures*, October - December 1994, exhibition not numbered.

**LITERATURE:**

*Sphere*, 5 November 1949, illustrated.  
*The Times*, 18 October 1949, illustrated.  
*Architect*, 21 October 1949.  
*Picture Post*, 29 October 1949.  
*Daily Telegraph*, 29 October 1949.  
*Illustrated London News*, 3 December 1949, illustrated.  
M. Gooding, exhibition catalogue, *F.E. McWilliam: Sculpture 1932-1989*, London, Tate Gallery, 1989, pp. 27, 49, no. 32, illustrated.  
Exhibition catalogue, *Surrealist Sculptures*, London, Faggionato Fine Arts, 1994, n.p., exhibition not numbered, illustrated.  
D. Ferran and V. Holman, *The Sculpture of F.E. McWilliam*, Farnham, 2012, p. 106, no. 58.







λ151

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

*Lunar Spectrum*

signed, inscribed, numbered and dated 'Lunar Spectrum/John Tunnard 43 D88' (on the reverse)

pencil, coloured pencil, ink, watercolour and gouache on paper  
12 x 17 in. (30.5 x 43.2 cm.)

Executed in 1943.

£10,000-15,000

US\$14,000-20,000  
€13,000-18,000

**PROVENANCE:**

with Leger Galleries, London, April 1943.

Anonymous sale; Sotheby's, New York, 15 February 2007, lot 127, where purchased by the present owner.

**LITERATURE:**

A. Peat and B.A. Whitton, *John Tunnard. His Life and Work*, Aldershot, 1997, p. 163, no. 315.



λ152

**TRISTRAM HILLIER, R.A. (1905-1983)**

*Portuguese Trawlers*

signed and dated 'Hillier '66' (lower right) and inscribed and dated again 'PORTUGUESE TRAWLERS 1966' (on the stretcher)  
tempera on canvas  
24 x 32 in. (61 x 81.3 cm.)

£15,000-25,000

US\$21,000-34,000  
€18,000-30,000

**EXHIBITED:**

London, Arthur Tooth & Sons, *Tristram Hillier*, March - April 1968, no. 9.  
Bradford, Art Galleries and Museums, Cartright Hall, *Tristram Hillier R.A. 1905-1983: A Timeless Journey*, June - July 1983, no. 68: this exhibition travelled to London, Royal Academy, August - September 1983; Kingston-upon-Hull, Ferens Art Gallery, September - October 1983; and Preston, Harris Museum and Art Gallery, November - December 1983.

**LITERATURE:**

Exhibition catalogue, *Tristram Hillier*, London, Arthur Tooth & Sons, 1968, n.p., no. 9, illustrated on the cover.  
Exhibition catalogue, *Tristram Hillier R.A. 1905-1983: A Timeless Journey*, Bradford, Art Galleries and Museums, Cartwright Hall, 1983, pp. 41, 50, no. 68, illustrated.



# PROPERTY FROM THE JEREMY LANCASTER COLLECTION

λ153

**EDWARD WADSWORTH, A.R.A. (1889-1949)**

*Les Plats du Jour*

signed and dated 'WADSWORTH 1938' (lower left)

tempera on gesso and canvas prepared panel

20 7/8 x 15 in. (53 x 38 cm.)

Painted *circa* February 1938.

£60,000-80,000

US\$81,000-110,000

€72,000-96,000

**PROVENANCE:**

with City Art Gallery, Wakefield.

Anonymous sale, Bonhams, London, 3 December 2002, lot 71.

with Rowley Gallery, London.

with Osborne Samuel, London, where purchased by Jeremy Lancaster in 2007.

**EXHIBITED:**

London, Arthur Tooth & Sons, *An Exhibition of Tempera Paintings by Edward Wadsworth*, April - May 1938, no. 14.

London, Rowley Gallery, no. 33, catalogue not traced.

**LITERATURE:**

B. Wadsworth, *Edward Wadsworth: A Painter's Life*, Salisbury, 1989, no. W/A 197.

J. Black, *Edward Wadsworth, Form, Feeling and Calculation, The Complete Paintings and Drawings*, London, 2005, p. 196, no. 366, illustrated.

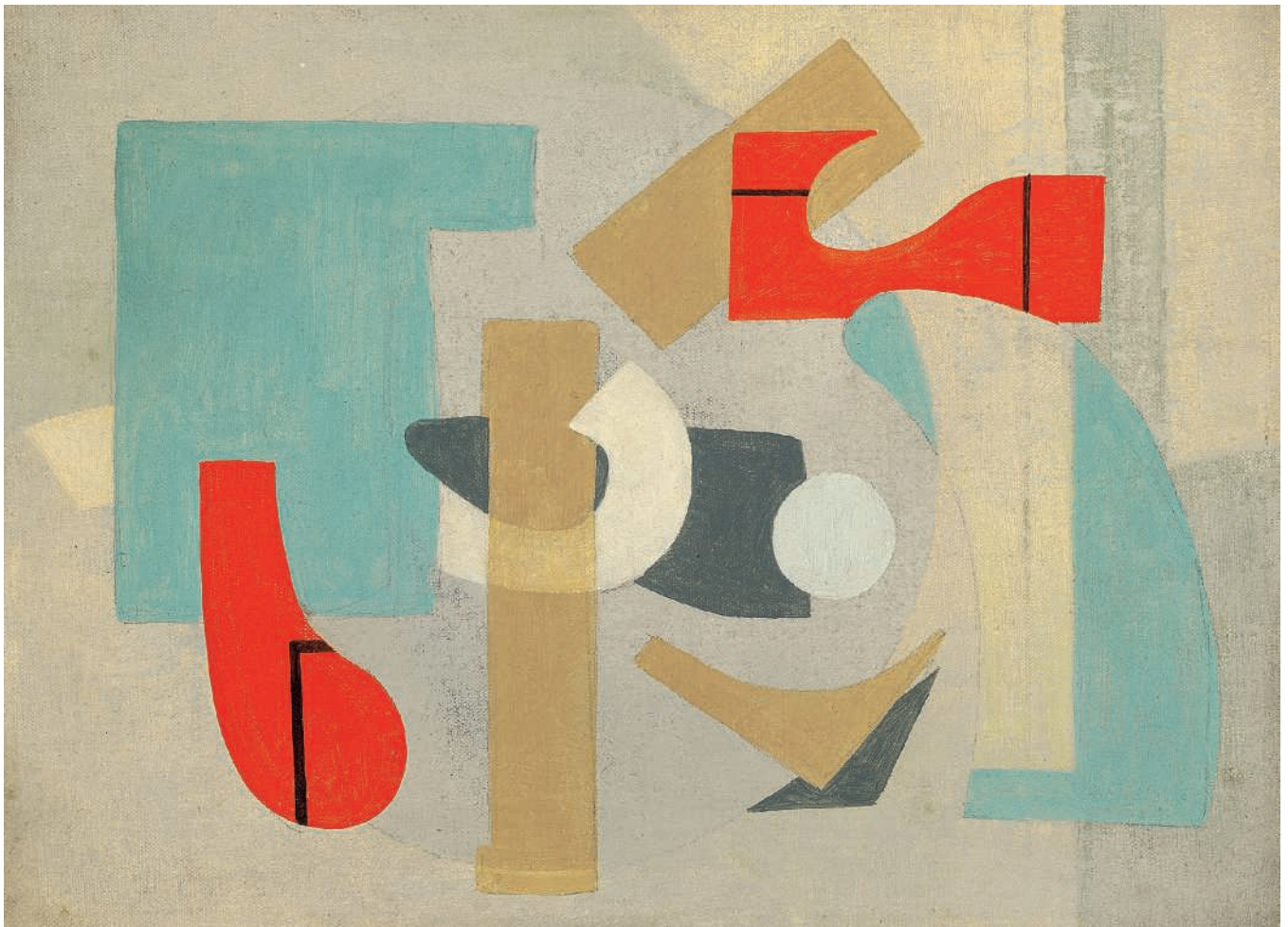
The sea was a point of consistency in Wadsworth's *oeuvre*, with marine objects becoming important motifs throughout his career. This interest began in 1918, when he worked on 'dazzle-camouflage' for ships in Bristol and Liverpool, later manifesting itself in his art in the 1920s when he began working on a series of tempera harbour scenes and still-life paintings, and in 1936 Wadsworth was commissioned to paint two works for the first and cabin class Smoke Rooms for the new liner, *Queen Mary*.

In the 1930s, Wadsworth painted a series of still-lives taking real life nautical instruments and marine subjects and combining them in unexpected ways to create unusual compositionally configured works. Wadsworth had a collection of maritime equipment and other ephemera, which he would arrange in his studio to paint from, later inserting imaginary seascapes into the backgrounds, as seen in the present work.

*Les Plats du Jour* and other works of this period in particular show Wadsworth's knowledge and enthusiasm for European art trends, most notably Surrealism. He had close associations with Pierre Roy, Jean Metzinger and in particular Giorgio de Chirico, whom he greatly admired, and corresponded with in 1928 on the subject of tempera painting. He would also no doubt have seen his one-man exhibition in October - November 1928 at Arthur Tooth & Sons, who by this time was representing Wadsworth. Like his Surrealist compatriots, Wadsworth laid particular emphasis on the isolation and aggrandisement of the object, paying great attention to the contrasting relative weights, textures and forms of his motifs. He also enjoyed playing with perspective and the sense of spatial distance, often depicting still-life objects at close range granting them with a Surrealist quality, making them seem larger than they really are.







λ154

**JOHN CECIL STEPHENSON (1889-1965)**

*Abstraction*

signed twice, inscribed and dated 'ABSTRACTION/CECIL STEPHENSON  
1933/CECIL STEPHENSON/6 MALL STUDIOS/NW3' (on the backboard)  
oil on canvas stretched over panel  
7 $\frac{7}{8}$  x 11 in. (20 x 28 cm.)  
Painted in 1933.

£15,000-25,000

US\$21,000-34,000  
€19,000-30,000

**PROVENANCE:**

The artist, and by descent.  
Their sale; Phillips, London, 17 July 2001, lot 79.  
Andrew McIntosh Patrick.  
Purchased by the present owner at the 2007 exhibition.

**EXHIBITED:**

London, Fine Art Society, *John Cecil Stephenson 1889-1965*, October -  
November 2007, ex cat.

**LITERATURE:**

S. Guthrie, *The Life and Art of John Cecil Stephenson*, Grange-over-Sands,  
1997, p. 133, no. 4, illustrated.



λ155

# **JOHN CECIL STEPHENSON (1889-1965)**

*Clarabella*

signed 'CECIL STEPHENSON' (on the reverse), signed again and inscribed 'CECIL STEPHENSON 6 MALL STUDIOS/HAMPSTEAD NW3' (on the stretcher)

tempera on canvas laid on board

32 x 24 in. (81.3 x 61 cm.)

Painted in 1950.

£20,000-30,000

US\$27,000-40,000

€25,000-36,000

## **PROVENANCE:**

The artist, and by descent.

Their sale; Phillips, London, 17 November 1998, lot 83.

Peter Nahum.

with Galeria Milano, Milan.

His sale; Christie's, London, 15 November 2006, lot 290.

Purchased by the present owner at the 2007 exhibition.

## **EXHIBITED:**

London, Fischer Fine Art, *Cecil Stephenson 1889-1965*, October - November 1976, no. 16, as 'Painting'.

London, Fine Art Society, *John Cecil Stephenson*, October - November 2007, no. 14.

## **LITERATURE:**

S. Guthrie, *The Life and Art of John Cecil Stephenson*, Grange-over-Sands, 1997, p. 106.

Exhibition catalogue, *John Cecil Stephenson*, London, Fine Art Society, 2007, n.p., no. 14, illustrated.



λ\*156

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

*Maquette for Reclining Figure: Prop*

signed and numbered 'Moore/7/9' (on the edge of the base)  
bronze with a green and brown patina  
11 in. (28 cm.) long, including bronze base  
Conceived in 1975.

£80,000-120,000

US\$110,000-160,000

€97,000-140,000

**PROVENANCE:**

Grace Hokin, Palm Beach, Florida.  
Sidney Kaplan, West Palm Beach, Florida.  
with Michelle Rosenfeld Gallery, New York.  
Private collection, Jupiter, Florida.

**LITERATURE:**

A. Bowness (ed.), *Henry Moore: Sculpture and Drawings 1974-80*, vol. 5,  
London, 1983, p. 25, no. 676, another cast illustrated.

*'I want to be quite free of having to find a 'reason' for doing the Reclining Figures, and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows [you] to try out all kinds of formal ideas... in my case the reclining figure provides chances of that sort. The subject matter is given. It's settled for you, and you know it and like it, so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new form-idea.'*

– Henry Moore

The reclining female figure was Henry Moore's most enduring subject. Moore explained that his abiding attachment to this motif stemmed from the unparalleled formal freedom it allowed him. By 1975, the year the present sculpture was conceived, Moore's supreme mastery of the figure in repose was such that, as he made clear, 'there's no need any longer to search for a personal style: I find work comes naturally' (H. Moore quoted in A. Bowness (ed.), *op. cit.*, London, 1983, p. 7). This fluency is patently evident in the rhythmic rise and fall of forms in *Working Model for Reclining Figure: Prop* which effortlessly combines the formal innovations explored by Moore over the course of his exceptionally productive career.

The present sculpture is the maquette from which Moore subsequently enlarged to a 'working model' size. A larger version based upon this model was conceived in 1982, a cast of which is in the collection of the Museo de Arte Contemporáneo, Caracas. The elongated female figure of the present sculpture, propped up on one elbow, her twisting powerful chest pushing outwards and her knees upwards, is compositionally related to two other important reclining figures Moore sculpted at this time - *Draped Reclining Figure* (see lot 142) and *Reclining Figure: Angles*. The particular pose evokes

that of the pre-Columbian Toltec-Mayan figure of Chacmool. This sculpture had made a great impression upon Moore when he saw it reproduced in a book and when he first encountered a plaster cast of the original stone carving in Paris at the Trocadéro in 1922. 'Its curious reclining posture attracted me,' Moore remarked of Chacmool, 'not lying on its side but on its back with its head twisted round' (H. Moore, quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 54).

The smooth hollow lower torso, characteristic of Moore's reclining figures, and sweeping curve of the figure's left arm creates a remarkable interplay of form and space. This interplay is further heightened by the strut or 'prop' supporting the raised arm, which divides the ovoid space between limb and torso into two discreet areas and which brings to mind Moore's more abstracted two-piece reclining sculptures. *Working Model for Reclining Figure: Prop* reconciles, to some extent, both Moore's naturalistic and more abstract approaches to figuration. Writing of Moore's post-1973 sculptures, Alan Bowness observed that 'the most obvious characteristic is a certain sense of consolidation - the drawing together of the threads of a long and various career' (A. Bowness, *op. cit.*, 1983, p. 7).





PROPERTY FROM  
THE COLLECTION OF MARY H.D. SWIFT

λ\*157

DAME BARBARA HEPWORTH (1903-1975)

*Venus (Figure II)*

signed and indistinctly dated 'B. HEPWORTH 25' (on the side of the base)

bronze with a dark brown patina, unique

20¾ in. (52.7 cm.) high, including the bronze base

Conceived in clay between 1922-23, and cast in bronze in 1925.

This work is recorded as ex cat F.

£30,000-50,000

US\$41,000-67,000

€36,000-60,000

**PROVENANCE:**

Acquired directly from the artist by Claude de Berry in 1925.

with Drian Galleries, London, where purchased by Mary and Carleton Swift in early 1962.

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





λ158

**CLAUDE FLIGHT (1881-1955)**

*Swimming: The Start of the Race*

signed 'CLAUDE FLIGHT' (lower left), inscribed 'SWIMMING/THE START OF THE RACE' (on the canvas overlap)

oil on canvas

18 x 23¾ in. (45.7 x 60.4 cm.)

£30,000-50,000

US\$41,000-67,000

€36,000-60,000

**PROVENANCE:**

with Michael Parkin Fine Art, London.

Anonymous sale; Christie's, London, 12 November 1987, lot 236.

with Trinity House Paintings, London, where purchased by the present owner in March 2018.

**EXHIBITED:**

London, New English Art Club, *Claude Flight*, 1929, catalogue not traced.

London, Redfern Gallery, *Claude Flight*, October 1931, no. 10.



λ159

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

*aug 58 (2 circles & green)*

signed, inscribed and dated 'Ben Nicholson/aug 58/(2 circles & green)' (on the reverse)

oil wash and pencil on carved board, relief, on the artist's prepared board

18½ x 24½ in. (47 x 61.6 cm.)

Painted in 1958.

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

**PROVENANCE:**

with Lorenzelli Arte, Milan.

Private collection, Milan, from whom purchased by the present owner *circa* 1990.

**EXHIBITED:**

Zurich, Galerie Charles Lienhard, *Ben Nicholson*, February 1959, no. 66.

Hanover, Kestner Gesellschaft, *Ben Nicholson*, February - April 1959, no. 75:

this exhibition travelled to Mannheim, Städtische Kunsthalle, April - May 1959;

Hamburg, Kunstverein, May - July 1959; and Essen, Museum Folkwang, July -

August 1959.

Milan, Galleria Lorenzelli, 1961, catalogue not traced.

Milan, Galleria Lorenzelli, *44 Protagonisti della Visualità Strutturata*, April - June

1964, catalogue not traced.

*'It is this harmony of the straight and curved lines uniting the different elements of which painting has consisted since its beginning – the plane, colour chiaroscuro, movement and rest, symbolic signs ... which is the essence of his artistic adventure'.*

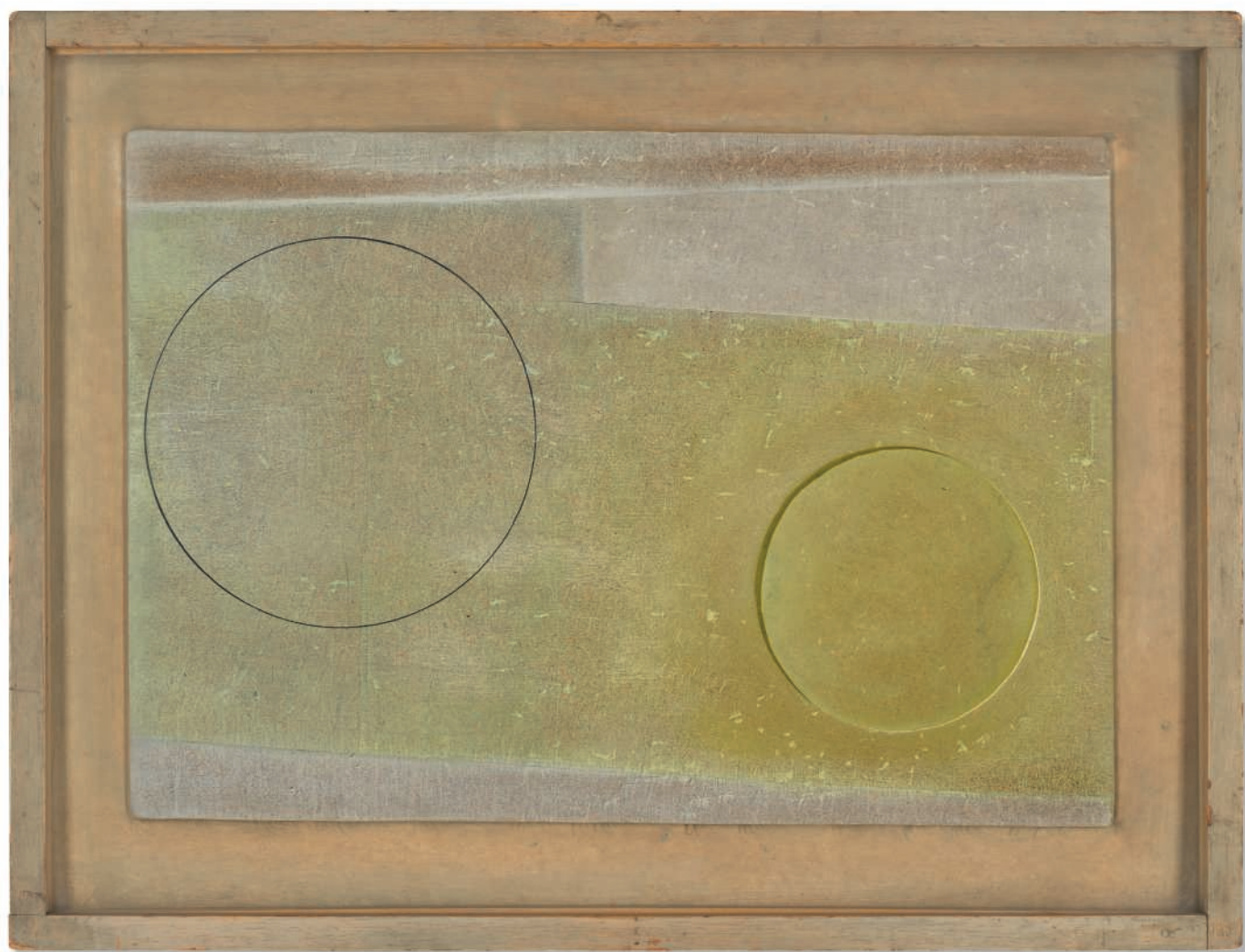
– Josef Hodin

*Aug 58 (2 circles & green)* synthesises Nicholson's ambitions with the relief medium in a tautly balanced composition imbued with subtle, earthy colours, restraint and delicacy. The relief is a condensed masterwork: each line, recession and projection is deployed with utmost precision, and the two circles are held in perfect counterbalance.

Following Nicholson's marriage to Felicitas Vogler in 1957, the couple moved to Brissago in Switzerland overlooking Lake Maggiore. The marriage and move provided Nicholson with a renewed sense of productivity and purpose, and specifically a return to the relief medium. Writing to critic Adrian Stokes in 1967, Nicholson described the process: 'The new material is a universal building material which comes from Sweden & Finland – it is *very hard* & unless reinforced is brittle. It is not pleasant to carve like wood bec. it's a "dead" material but one becomes so keen on one's idea that the

dead material quickly becomes alive ...' (B. Nicholson quoted in J. Lewison, exhibition catalogue, *Ben Nicholson*, London, Tate Gallery, 1993, p. 92). Nicholson often turned to the chisel and even razor blades to score the surface of the reliefs. After carving and texturing the hardboard, Nicholson laid thinned oil into its surface, rubbing in and scrapping back layers, and then reapplying until medium and support become one.

Nicholson called the later reliefs his 'primitive reliefs' – they spoke to the primeval, to landscapes that bore the traces of millennia of human existence. He wrote to his first wife, Winifred Nicholson, summarising the experience of flying home from the Venice *Biennale* in 1954: 'I thought the S of France & Italy looked wonderful from the air – I liked the worked, *scored* surface – centuries of time & man – just the quality I'd like to get into a ptg.' (Ben Nicholson quoted in J. Lewison, *op. cit.* p. 89).





PROPERTY FROM A PRIVATE COLLECTION

λ160

**DAME BARBARA HEPWORTH (1903-1975)**

*Torso III (Galatea)*

signed with initials, numbered and dated '5/7 BH/1958' (on the base),  
inscribed with foundry mark 'Susse Fondeur Paris' (on the side of the base)  
bronze with a green, brown and black patina  
23 in. (58.5 cm.) high, including bronze base  
Conceived in 1958.  
This work is recorded as BH 235.

£70,000-100,000

US\$94,000-130,000

€85,000-120,000

**PROVENANCE:**

with Gimpel Fils, London, where purchased by Waddington Galleries in 1962.  
Acquired from the above by Professor A. Cochrane.  
Anonymous sale; Christie's, London, 9 November 1990, lot 333.  
with New Art Centre, Salisbury, where purchased by the present owner in  
1995.

**EXHIBITED:**

London, Gimpel Fils, *Recent Works by Barbara Hepworth*, June 1958, no. 11,  
another cast exhibited.  
São Paulo, *V São Paulo Biennial, Barbara Hepworth Retrospective*, September  
1959, no. 18, another cast exhibited, catalogue not traced.  
London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture  
from 1952-1962*, May - June 1962, no. 33.  
London, Waddington Galleries, *Small Sculpture: Adams, Adam-Tessier, Dehner,  
Frink, Hepworth and McWilliam*, July 1962, no. 31, another cast exhibited.  
London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 88, another cast  
exhibited.

**LITERATURE:**

J.P. Hodin, *Barbara Hepworth*, London, 1961, p. 169, no. 235, another cast  
illustrated.  
B. Robertson (intro.), exhibition catalogue, *Barbara Hepworth: An Exhibition of  
Sculpture from 1952-1962*, London, Whitechapel Art Gallery, 1962, n.p., no. 33,  
another cast illustrated.  
Exhibition catalogue, *Barbara Hepworth*, London, Tate Gallery, 1968, p. 57, no.  
88, another cast.  
S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations*, London,  
2015, p. 159, another cast.

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

*'I think that the necessary equilibrium between the material I  
carve and the form I want to make will always dictate an abstract  
interpretation in my sculpture.'*

– Barbara Hepworth







λ\*161

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

*Figures in Settings*

signed and dated 'Moore/48:' (lower right), variously inscribed (along the upper edge)

pencil, ink, wax crayon, coloured crayon and watercolour on paper  
11¼ x 9½ in. (28.2 x 23.8 cm.)

Executed in 1948.

£30,000-50,000

US\$40,000-66,000

€36,000-59,000

**PROVENANCE:**

with Buchholz Gallery, Curt Valentin, New York.

with M. Knoedler & Co., New York.

Mr and Mrs Carl J. Rauh, Cincinnati, the present owner's grandparents, and by descent.

**EXHIBITED:**

Cincinnati, Cincinnati Art Museum, The Contemporary Arts Center, 1956, catalogue not traced.

**LITERATURE:**

A. Garrould, *Henry Moore, Complete Drawings: 1940-49, Vol. 3*, Much Hadham, 2001, pp. 270-271, no. AG. 47-49.56, HMF 2444, illustrated.

λ162

**JOSEPH CRIBB (1892-1967)**

*Pietà*

carved limestone relief with gold paint, unique  
20 in. (51 cm.) high  
Carved circa 1950.

£15,000-25,000

US\$21,000-34,000  
€18,000-30,000

**PROVENANCE:**

Kenneth Eager.  
with Gillian Jason Gallery, London, 2001.  
Purchased by the present owner at the 2012 exhibition.

**EXHIBITED:**

London, Gillian Jason Gallery, *The Lost Idyll: Sculpture and Carving by Members of the Guild of St. Joseph and St. Dominic at Ditchling, Sussex, 1913-1924*: Eric Gill, David Jones, Desmond Chute, Joseph Cribb, Philip Hagreen, George Maxwell, Hilary Pepler, Dunstan Pruden, September - October 1989, no. 18, as 'Deposition'.  
London, Fine Art Society, *Carving in Britain from 1910 to Now*, November 2012 - January 2013, no. 36.

**LITERATURE:**

Exhibition catalogue, *Carving in Britain from 1910 to Now*, London, Fine Art Society, 2012, p. 50, no. 36, illustrated.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*163**

**GLYN WARREN PHILPOT, R.A. (1884-1937)**

*Young Love in the Lap of his Mother*

oil on canvas

36 x 29½ in. (91.5 x 73.9 cm.)

Painted in 1934-37.

£50,000-80,000

US\$66,000-100,000

€59,000-94,000

**PROVENANCE:**

The artist, and by descent to Rosemary Smallet, London.

Anonymous sale; Sotheby's, London, 13 December 2007, lot 72, where purchased by the present owner.

**EXHIBITED:**

London, Art Exhibitions Bureau, *Glyn Philpot*, exhibition not traced.

London, Leighton House Museum, *Retrospective Exhibition: Drawings,*

*Paintings and Sculpture by Glyn Warren Philpot, R.A., 1884-1937*, February 1959, no. 53.

**LITERATURE:**

A. Sewter (intro.), *Glyn Philpot 1884-1937*, London, 1951, p. xi, pl. 99.

*'In my own case the change has been towards a simplification of technique, a sacrifice of expected qualities of surface in order to obtain more rapidity and flexibility of handling and a greater force of accent. With this has gone a simplification of form, dispensing with exactitudes of drawing to obtain greater emotional weight in line. Add to this a disregard for logical chiaroscuro, when this was found to hamper the sharper detachment of one plane from another, and this is all. All these are technical changes and all have been adopted instinctively in the search for new forms of beauty.'*

– Glyn Philpot

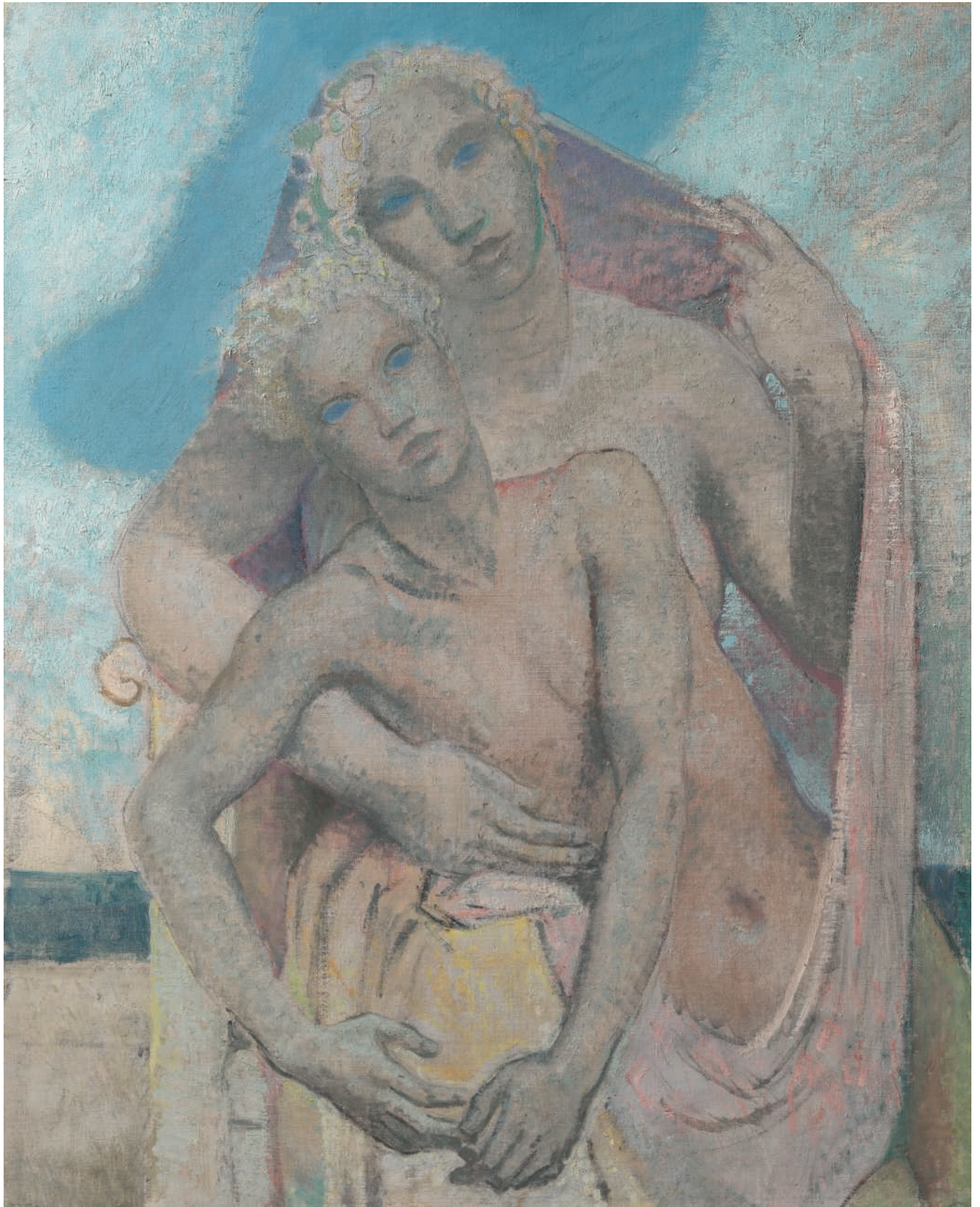
Glyn Philpot established a distinguished reputation as a painter of society portraits in the years before the outbreak of the First World War, and was rewarded with election as an A.R.A. in 1915 and R.A. in 1923 at notably young ages. He was never content to rest on his laurels, however, and the last years of his career in the 1930s saw him adopting a style heavily influenced by progressive Parisian painting which alienated much of his clientele.

While portraiture was his main source of income, Philpot always interspersed commissioned portraits with subject paintings ranging from genre and ballet subjects to the religious, mythological and mystical. The more eccentric of these often received mixed reviews and caused controversy at the Royal Academy when exhibited.

Painted in his last years of his life *Young Love in the Lap of his Mother* references Greek myth, a theme that Philpot revisited numerous times throughout his career. The title suggests it is a depiction of the God Eros, the daemon (personification) of love, and his mother Aphrodite. Philpot's more progressive style is evident in the bold lines, his loose brushwork and the elegant, almost mannerist, composition.

If not for the title, the present work could easily be understood as a Pietà, the depiction of the Virgin Mary supporting the body of the dead Christ. Philpot was deeply religious having converted to Catholicism shortly after he turned 21, in October 1905. His interest in religious themes was clearly heightened by his election in 1929 as President of the newly constituted Guild of Catholic Artists and Craftsmen, formed to celebrate the centenary of Catholic emancipation.

Similar to more traditional religious paintings, the composition of the present work draws the eye around the canvas as it follows the drapery and the sculptural limbs of the two figures. The carefully positioned hands of both mother and son hark back to Renaissance paintings and sculpture in their stance, yet the striking cobalt eyes and bold use of colour convey Philpot's innovated aesthetic.







164

**MARK GERTLER (1891-1939)**

*Still life with flowers and Benin Head*

signed and dated 'M. Gertler 35' (lower right)

oil on canvas

22¾ x 36 in. (57.8 x 91.5 cm.)

Painted in 1935.

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

**PROVENANCE:**

Purchased by the present owner's mother, and by descent.

We are very grateful to Sarah MacDougall for her assistance in preparing this catalogue entry. This work will be included in her forthcoming catalogue raisonné for the artist.



λ165

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

*Study for 'TV'*

indistinctly signed 'William Roberts' (lower left)  
pencil and watercolour on paper, lightly squared for transfer  
10 x 18 in. (25.4 x 45.7 cm.)  
Executed in 1960.

£15,000-25,000

US\$21,000-34,000  
€18,000-30,000

**PROVENANCE:**

Purchased by Mr and Mrs Jarosz at the 1971 exhibition, and by whom bequeathed to the present owner in 2019.

**EXHIBITED:**

London, Hamet Gallery, *William Roberts: A Retrospective Exhibition*, February - March 1971, no. 69.

The present work is a study for *TV*, 1960, which was purchased from the artist by the Art Gallery and Industrial Museum, Aberdeen.

We are very grateful to David Cleall and Bob Davenport for their assistance in preparing this catalogue entry.



λ166

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

*Gossips*

signed and dated 'William/Roberts/68.' (upper right)

oil on canvas

30 x 24 in. (70.2 x 61 cm.)

Painted in 1968.

£50,000-80,000

US\$68,000-110,000

€60,000-96,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 12 November 1982, lot 110, where purchased by the previous owner.

Anonymous sale; Christie's, London, 21 November 1995, lot 238, where purchased by the present owner.

**EXHIBITED:**

London, Royal Academy, 1969, no. 520, as 'Landladies'.

London, Michael Parkin Gallery, *Paintings and Drawings by William Roberts, R.A.*, November - December 1976, no. 19, as 'Landladies'.

**LITERATURE:**

W. Roberts, *Paintings and Drawings by William Roberts, R.A.*, London, 1976, n.p., pl. 19, as 'Street Gossips'.

Modern life in all its varying forms had inspired the London-born Roberts from the very beginning of his career. Following his return to London after serving in France in the First World War, Roberts increasingly turned to the streets of the city as his artistic stimulus, capturing and celebrating the everyday life of London's inhabitants. Bustling bus stops, crowded cafés, parks, boxing matches, street performers and a host of other settings and activities served as the subjects for the artist's multi-figural compositions as he depicted life in the capital with what has been described as an unflinching Hogarthian eye. For Roberts, this was the central aim of painting, as he stated later in his life: 'the artist who tells no more of his life and times, than a collection of abstract designs, might as well never have been born' (W. Roberts, quoted in A. Gibbon Williams, *William Roberts: An English Cubist*, Aldershot & Burlington, Vermont, 2004, p. 82).

In *Gossips*, Roberts demonstrates his ability to 'seize upon a familiar yet distinctly anti-picturesque form and transform it into a telling pictorial component' (A.G. Williams, *William Roberts: An English Cubist*, Aldershot, 2004, p. 130). The distinctive composition, drawing upon his Cubist aesthetic, imbues an otherwise mundane scene of street gossip with a seemingly ritualistic mystery; conversation is crystallised amidst a scene of sideward glances, intriguing poses and exotic clothing.

We are very grateful to David Cleall and Bob Davenport for their assistance in preparing this catalogue entry.





## PROPERTY FROM THE COLLECTION OF MARY CARSWELL



Mary Carswell visiting Elisabeth Frink at the Ken Cook Foundry in 1985. From left, Alex Csáky, Mary Carswell, Ann Christopher, Ken Cook and Elisabeth Frink. Image courtesy of Ann Christopher and Ken Cook. Photographer unknown.

The following group of bronzes and works on paper by Dame Elisabeth Frink were collected by Frink's close friend and supporter, Mary Carswell (1933-2018). Based in New York with her husband Robert Carswell, Mary led a distinguished career in the non-profit sector in both the arts and social services. This included being president and founding board member of The New York Academy of Art in 1982, a devoted board member of the Clark Art Institute, and her role as Executive Director of The MacDowell Colony, a working retreat for artists.

Mary and Elisabeth Frink first met in 1983, as their mutual friend Ann Christopher explained, 'Lis and I were both members of the Royal Academy and in 1983 were the only two female sculptors!! Ken [Cook] and I were helping Lis install her 1983 exhibition at the Terry Dintenfass Gallery when a lady walked in - it was Mary with a photograph of a Frink horse, she asked him if this was the same artist - it was. Ken then introduced Mary to Lis. After their brief conversation Mary asked Ken which sculpture he thought was the best piece - he said Standing Horse (known by Lis and Ken as Ghost Horse). A few years later when Ken and I returned to New York we discovered Mary had bought the horse and it was that point on that we became close friends with Mary and Bob'.

Mary was one of Frink's most important patrons - largely buying directly from Frink - and the two corresponded across the Atlantic over a period of ten years as Mary's carefully curated collection of Frink's works grew.

λ\*167

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

#### *Study for Leonardo's Dog*

signed and numbered 'Frink 6/8' (on the underside)  
bronze with a dark brown patina  
9 in. (22.9 cm.) high  
Conceived and cast in 1991.

£50,000-80,000

US\$68,000-110,000  
€60,000-96,000

#### PROVENANCE:

Acquired directly from the artist by the present owner on 23 July 1991.

#### LITERATURE:

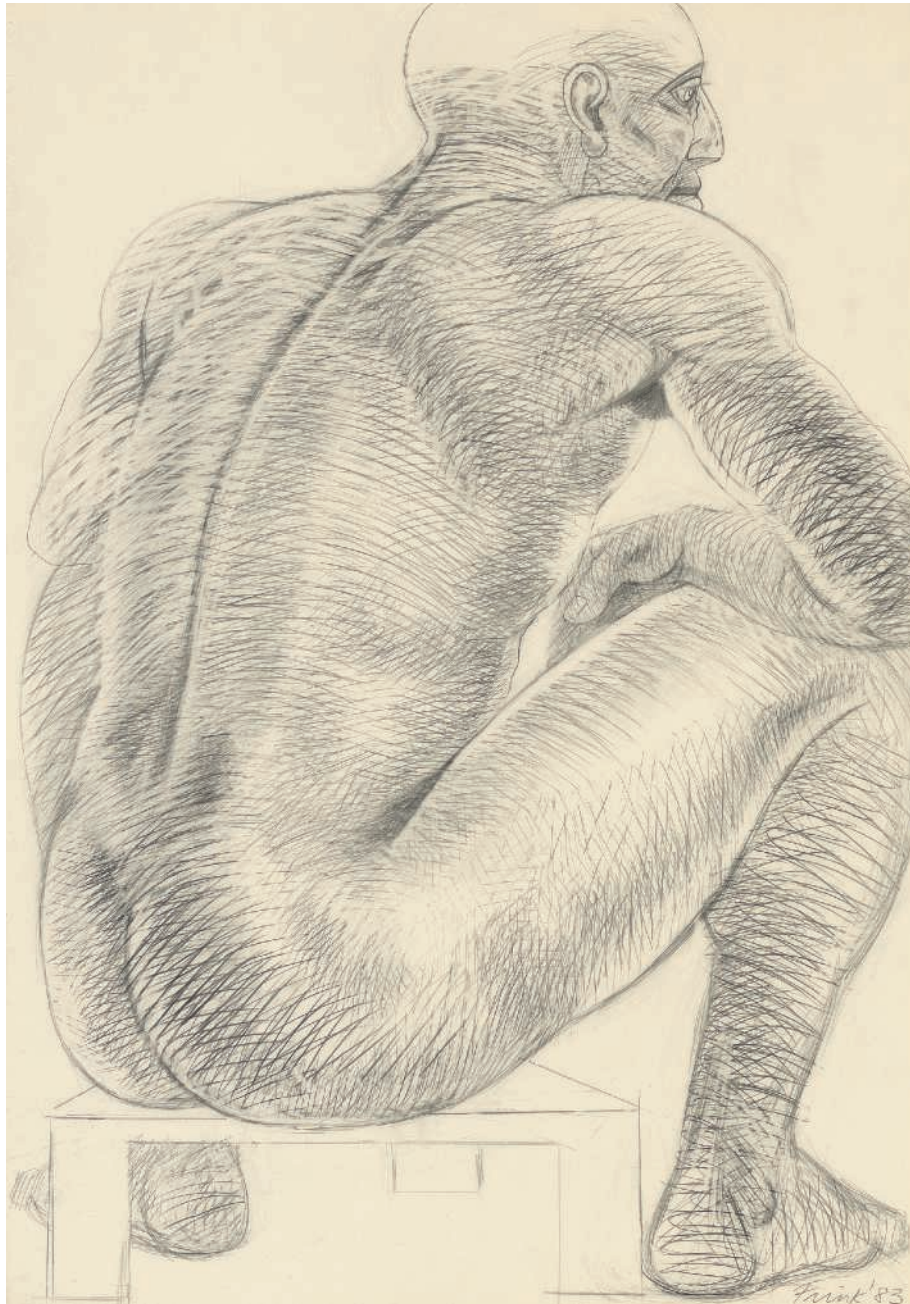
E. Lucie-Smith, *Elisabeth Frink: Sculpture Since 1984 and Drawings*, London, 1994, pp. 20, 191, no. SC60, another cast illustrated, as 'Maquette for Leonardo's Dog'.  
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 187, no. FCR392, another cast illustrated.

*'Leonardo's Dog, though apparently similar to her earlier dog sculptures, represents an interesting technical development. It is far more solid, more apparently weighty than any of its predecessors. In this sense it bears a strong resemblance to the great War Horse for Chatsworth, also a late work. From a stylistic point of view, it represents the final renunciation of the attenuated forms which had typified her early sculpture. The mood, too, is different. The seated dog waits calmly for whatever time will bring - the anxiety which fills some of the earlier sculpture is here entirely absent.'*

– Edward Lucie-Smith







**λ\*168**

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

*Seated Man*

signed and dated 'Frink '83' (lower right)

pencil on paper

39¼ x 27½ in. (99.6 x 69.9 cm.)

Executed in 1983.

£7,000-10,000

US\$9,400-13,000

€8,400-12,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

PROPERTY FROM THE COLLECTION OF  
**MARY CARSWELL**

λ\*169

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

*Rolling Horse*

signed and numbered 'Frink/5/9' (on the underside)

bronze with a dark brown patina

16½ in. (41.9 cm.) long

Conceived in 1985.

£40,000-60,000

US\$53,000-79,000

€48,000-71,000

**PROVENANCE:**

Acquired directly from the artist by the present owner on 6 July 1985.





PROPERTY FROM A PRIVATE SWISS COLLECTION

**\*170**

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

*La Scuola Grande di San Marco*

signed 'Sickert' (lower left)

oil on canvas

20 x 30 in. (50.9 x 76.2 cm.)

Painted *circa* 1895-96.

£60,000-80,000

US\$81,000-110,000

€73,000-96,000

**PROVENANCE:**

with The Savile Gallery, London.

with Lefevre Gallery, London.

Sir George Sutton, Bt.

Mrs William Miller, and by descent.

Their sale; Christie's, London, 4 November 1983, lot 38.

Purchased by the present owner in the 1980s.

**EXHIBITED:**

London, Dudley Gallery, *Modern Pictures Held by the New English Art Club*,

Spring 1896, no. 100, as 'Sirocco'.

Brighton, Royal Pavillion, *Sussex Festival Exhibition: Sickert*, June 1962, no. 54,

as 'Rio dei Mendicanti, Venice', catalogue not traced.

London, Fine Art Society, *Sickert*, May - June 1973, no. 26: this exhibition

travelled to Edinburgh, Fine Art Society, June 1973.

**LITERATURE:**

*The Daily Telegraph*, 4 April 1896.

W. Baron, *Sickert*, London, 1973, p. 313, no. 83, pl. 54.

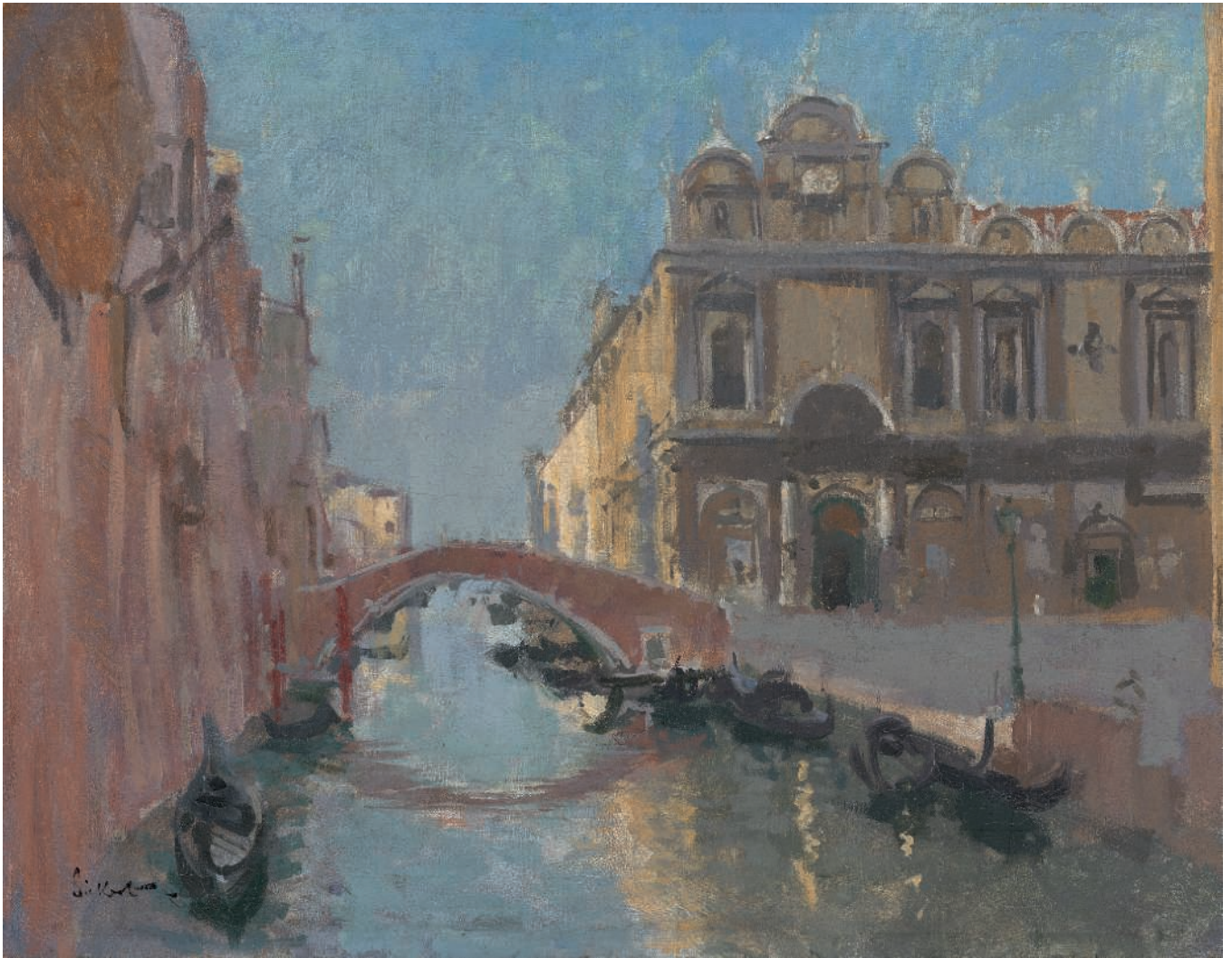
W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p. 219, illustrated.

Walter Sickert described Venice as 'the loveliest city in the world' (A. Greutzner Robins (ed.), *Walter Sickert: The Complete Writings on Art*, Oxford, 2000, p. 182). First visiting in 1894 with his wife Ellen, he made a succession of longer visits in subsequent years, staying for several months at a time. The present work was executed in the first of these sojourns in 1895-96, a stay characterised by a focus on well-known architectural sites of which the Scuola Grande di San Marco was one. Writing to his friend and fellow artist, Philip Wilson Steer, Sickert lists his favoured subjects, 'St. Mark's is engrossing and the Ducal Palace and two or three Renaissance gems, the Miracoli and S. Zaccharia and the Scuola di San Marco' (R. Upstone, exhibition catalogue, *Sickert in Venice*, London, Dulwich Picture Gallery, 2009, p. 72).

Sickert's practice was to investigate the potential of paint by repeating similar compositions and studies, inspired by viewing Monet's sequence of canvases exploring the effects of light upon Rouen Cathedral. Exemplifying his technical proficiency, feathery brushstrokes are combined with a more defined rendering of the architecture to achieve a strikingly evocative representation of the subject. One of several compositions of the Scuola Grande di San Marco, the present work is the most atmospheric in its representation of the Scuola, described by Wendy Baron as 'the only extant version to suit the title *Sirocco* (in its suggestion of an impending storm)' (W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p. 219).

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

**171 No Lot**







PROPERTY FROM A PRIVATE SWISS COLLECTION

**\*172**

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

*Reverie*

signed 'Sickert' (lower left)

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted circa 1915-16.

£40,000-60,000

US\$54,000-80,000

€49,000-72,000

**PROVENANCE:**

Lord Ivor Spencer-Churchill.

Lord Cottesloe.

The Cottesloe Trustees.

Their sale; Sotheby's, London, 19 May 1982, lot 83.

with Browse and Darby, London.

Purchased by the present owner in the 1980s.

**EXHIBITED:**

London, Eldar Gallery, *Walter Sickert*, January - February 1919, no. 19.

London, National Gallery, *Sickert*, August - December 1941, no. 56.

Leeds, Temple Newsam House, *The Life and Work of Walter Richard Sickert*, March - May 1942, no. 176.

London, Hampstead Artist's Council, Haverstock Hill Town Hall, *Camden Town Group*, May - June 1965, no. 67, catalogue not traced.

**LITERATURE:**

L. Browse, *Sickert*, London, 1960, pp. 34, 78, no. 72, illustrated.

W. Baron, *Sickert*, London, 1973, pp. 154, 369, no. 360.

W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p. 429, no. 451.

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



**173**

**MARK GERTLER (1891-1939)**

*Portrait of Jack, the artist's brother*

oil on board

14¾ x 9½ in. (37.5 x 24.5 cm.)

Painted circa 1909-10.

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

**PROVENANCE:**

The sitter, and by descent.

**LITERATURE:**

J. Woodeson, *Mark Gertler: Biography of a Painter 1891-1939*, London, 1972, p. 358.

We are very grateful to Sarah MacDougall for her assistance in preparing this catalogue entry. This work will be included in her forthcoming catalogue raisonné for the artist.



λ174

**DAVID BOMBERG (1890-1957)**

*The River Tajo, Toledo*

signed and dated 'Bomberg 29' (lower left), signed again, inscribed and dated again "'The River Tajo.'/David Bomberg. Toledo 1929.' (on the artist's label attached to the stretcher)

oil on canvas

20 x 16 in. (51 x 40.5 cm.)

Painted in 1929.

£50,000-80,000

US\$68,000-110,000

€60,000-96,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 November 1988, lot 99.

with Daniel Katz Gallery, London, where purchased by the present owner in June 2011.

**EXHIBITED:**

London, Bernard Jacobson Gallery, *Modern British Masters Volume II*, November 1990, no. 7.

**LITERATURE:**

R. Cork, *David Bomberg*, New Haven and London, 1987, p. 184, no. 237, illustrated.

Exhibition catalogue, *Modern British Masters Volume II*, London, Bernard Jacobson Gallery, 1990, n.p., no. 7, illustrated.

Bomberg left London for Spain in September 1929. Despite selling only seven paintings at his 1928 Leicester Galleries exhibition, *Paintings of Palestine and Petra*, his work was greatly admired by critics P.G. Konody and Frank Rutter. Konody described Bomberg as 'a matured artist, free from affectation and eccentricity, with a style of his own, in which the experience gained from his youthful experiments in Cubism is sensibly applied to the structural emphasis of representational work based on a close and penetrating observation of nature' ('Art and Artists', *The Observer*, 12 February 1928, in W. Lipke, *David Bomberg: A Critical Study of his Life and Work*, London, 1967, p. 65).

It was under these circumstances that Bomberg travelled to Toledo, the Spanish city that El Greco had famously painted. Bomberg told a friend many years later, 'I saw a bit of landscape in an El Greco and that persuaded me to visit Toledo' (R. Cork, *David Bomberg*, New Haven and London, 1987, p. 180). This visit was significant as it was the first of Bomberg's painting trips to Spain, a country which would shape and direct his work. He developed the

new 'style of his own' in Toledo, capturing the southern light's effects on the stunning architecture and surrounding hills. During this visit in the autumn of 1929, Bomberg broadened and developed his colour palette, picking out the details of the city using an array of russets, browns, ochres and blue-greens.

Also notable at this time was his heavy use of pigment. Richard Cork observes, 'He now wanted his art to bear the overt imprint of an intensely physical response. The succulent, heavily loaded marks pressed onto the foreground roofs are handled with a muscular directness which makes us acutely aware of the action of the artist's own hand, wrist and arm. As the pigment travels across the canvas, scoring a vehement diagonal here and asserting an equally strong vertical thrust there, the pattern of abrupt fragmentation becomes reminiscent of Bomberg's pre-war angularity. But the juicy impasto is far removed from the insistent flatness of the young Bomberg's pigment. Rather than pushing his art towards extreme simplification, he now attempted to grasp the full density and richness of the world he so greedily observed' (*ibid.*, p. 182).





THE PROPERTY OF A EUROPEAN COLLECTOR

λ175

**FREDERICK EDWARD MCWILLIAM, A.R.A. (1909-1992)**

*Axehead*

signed with initials 'McW.' (at the base)

cherry, unique

21 in. (53.4 cm.) high, excluding base

Carved in 1935.

£60,000-80,000

US\$79,000-100,000

€71,000-94,000

**PROVENANCE:**

with Waddington Galleries, London.

with Mayor Gallery, London, where purchased by the present owner.

**EXHIBITED:**

Colchester, Arts Council of Great Britain, The Minorities, *A Salute to British Surrealism 1930-1950*, April - May 1985, no. 39: this exhibition travelled to London, Blond Fine Art, May - June 1985; and Hull, Ferens Art Gallery, July - August 1985.

Suomi, Retretti Art Centre, *Surrealismi - Surrealism*, May - September 1987, catalogue not traced.

London, Tate Gallery, *F.E. McWilliam: Sculpture 1932-1989*, May - July 1989, no. 6.

Dublin, The Soloman Gallery, *F.E. McWilliam 1909-1992*, August 1995, exhibition not numbered.

**LITERATURE:**

M. Gooding, exhibition catalogue, *F.E. McWilliam: Sculpture 1932-1989*,

London, Tate Gallery, 1989, p. 36, no. 6, illustrated.

Exhibition catalogue, *F.E. McWilliam 1909-1992*, Dublin, The Soloman Gallery, 1995, n.p., exhibition not numbered, illustrated.

D. Ferran and V. Holman, *The Sculpture of F.E. McWilliam*, Farnham, 2012, p. 89, no. 18.

*'The pre-war carvings of McWilliam in stone and wood have as their inspiration images that spring from the subconscious ... The outer world has been sufficient for many artists for the supply of inspiration they needed, but the sculptor who relies on his sense of touch as well as his eyes has other more mysterious sources, a wide field of experience equally essential to him. The sense of touch can be a source of emotion independent of sight, but it can also be aroused by sight. We can feel rough or smooth surfaces at a distance without touching them and because of this the sculptor commands a mysterious power over our imagination. The sensory images he creates can in this way be rich and varied but they will be most potent when, in addition, they awaken associations with the imagination.'*

– Roland Penrose





PROPERTY FORMERLY IN  
THE COLLECTION OF ROBERT HARLING



λ176

**TRISTRAM HILLIER, R.A. (1905-1983)**

*Portuguese Trawlers*

signed and dated 'Hillier 72' (lower right)

tempera on canvas

24 x 32 in. (61 x 81.3 cm.)

£15,000-25,000

US\$20,000-33,000

€18,000-30,000

**EXHIBITED:**

probably London, Arthur Tooth & Sons, *Tristram Hillier*, June 1973, no. 20, as 'Portuguese Fishing Boats'.

Bradford, Art Galleries and Museums, Cartright Hall, *Tristram Hillier R.A. 1905-1983: A Timeless Journey*, June - July 1983, no. 69; this exhibition travelled to London, Royal Academy, August - September 1983; Kingston-upon-Hull, Ferens Art Gallery, September - October 1983; and Preston, Harris Museum and Art Gallery, November - December 1983.

λ177

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

*Watcher VII*

signed, numbered and stamped with the foundry mark  
'Chadwick 350 4/4 PE' (on the underside)  
bronze with a brown patina  
17½ in. (43.4 cm.) high  
Conceived in 1961 and cast posthumously.

£30,000-50,000

US\$40,000-66,000  
€36,000-59,000

**PROVENANCE:**

with Blain Southern, London, where purchased by the present owner.

**EXHIBITED:**

London, Marlborough Fine Art, *Lynn Chadwick*, November - December 1961, no. 21, another cast exhibited.  
London, Institute of Contemporary Arts, *Jane Drew (1911-1996): An Introduction*, February - March 2014, another cast exhibited, catalogue not traced.

**LITERATURE:**

Exhibition catalogue, *Lynn Chadwick*, London, Marlborough Fine Art, 1961, n.p., no. 21, another cast illustrated.  
D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 195, no. 350, another cast illustrated.

Another cast of this work is in the collection of The Philip & Muriel Berman Museum of Art, Ursinus College, Pennsylvania.

We are very grateful to Sarah Marchant for her assistance in preparing this catalogue entry.





PROPERTY FROM THE COLLECTION OF  
THE LATE LORD AND LADY JOHN CHOLMONDELEY



Lord and Lady Cholmondeley's living room, Hyde Park Gardens, London, designed by David Hicks and showing alternative views of lots 178, 179 and 182.  
Photograph by Barbara Donninelli.  
Artwork: © Günther Uecker, DACS 2020.

■ 178

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

8.5.68

signed and dated 'HOYLAND 8.5.68' (on the canvas overlap)

acrylic on cotton duck

84 x 36 in. (213.4 x 91.5 cm.)

Painted in 1968.

£50,000-80,000

US\$67,000-110,000

€60,000-95,000

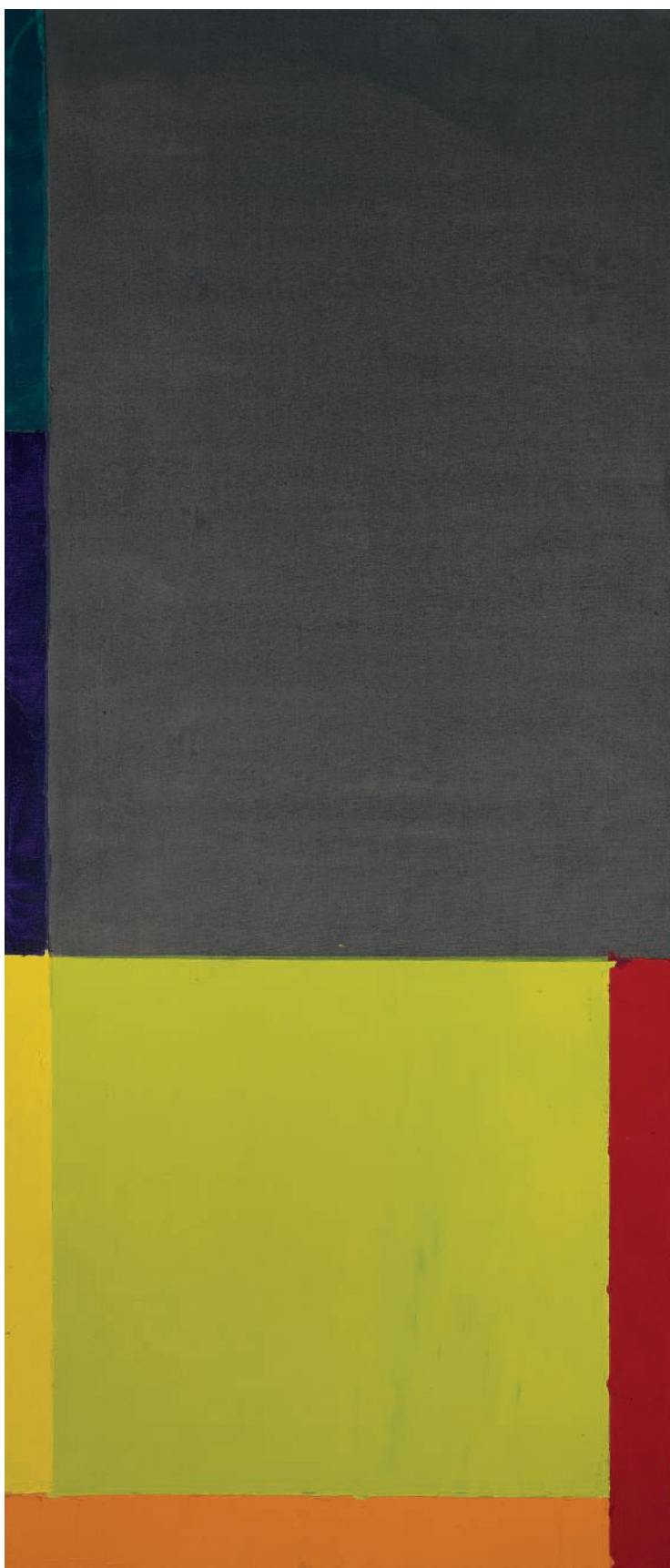
**PROVENANCE:**

with Waddington Galleries, London, where purchased by Lady Cholmondeley.

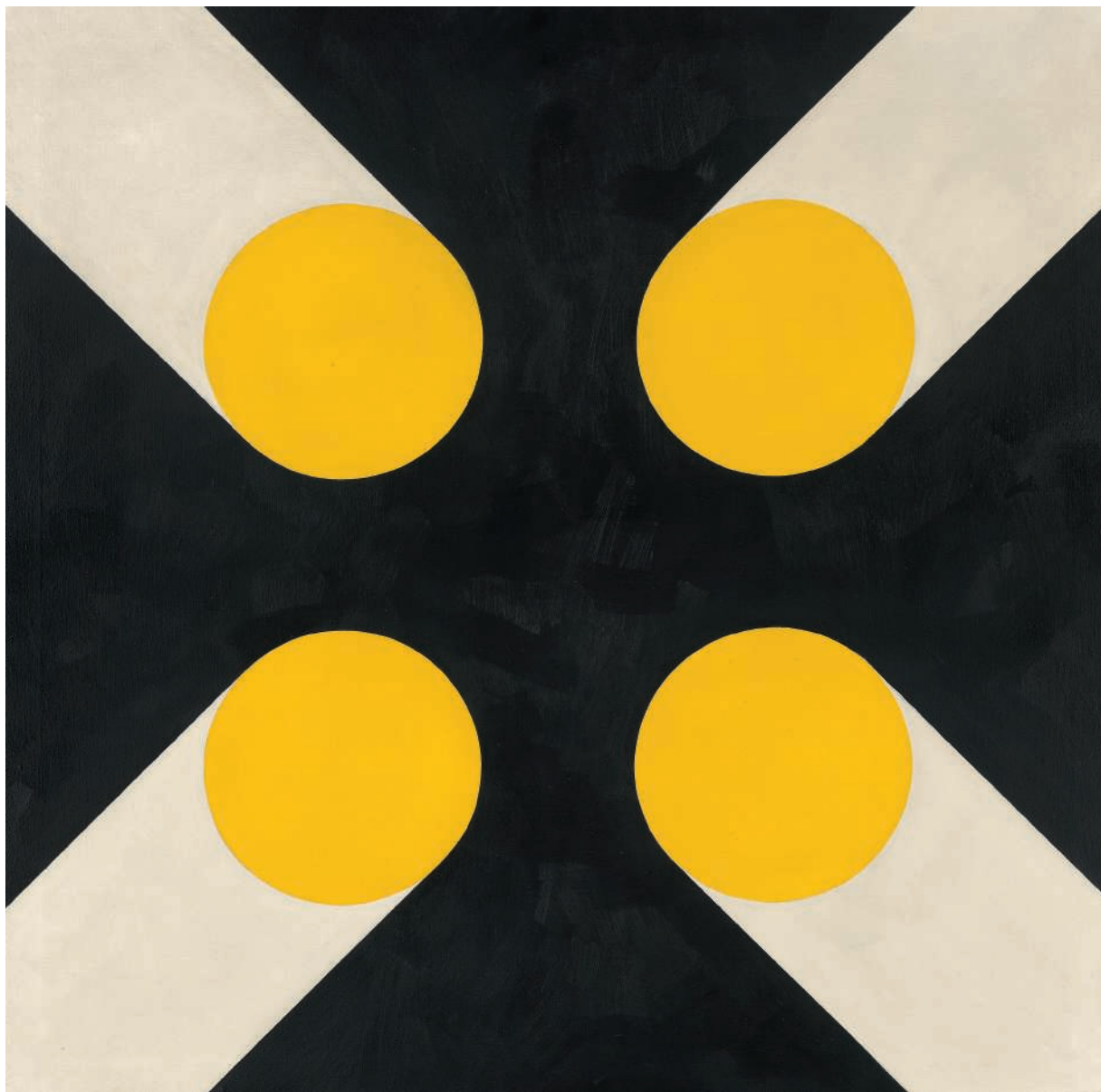
**LITERATURE:**

A. Hicks, 'Forever Hicks', *World of Interiors*, March 2003, p. 164, illustrated.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.







λ179

**JEREMY MOON (1934-1973)**

*Hawk*

signed with initials, inscribed and dated '5/62/-3/62/J.M./"Hawk"' (on the reverse)

oil on canvas

42 x 42 in. (106.7 x 106.7 cm.)

Painted in 1962.

£15,000-25,000

US\$20,000-33,000

€18,000-30,000

**PROVENANCE:**

Purchased by Lady Cholmondeley at the 1963 exhibition.

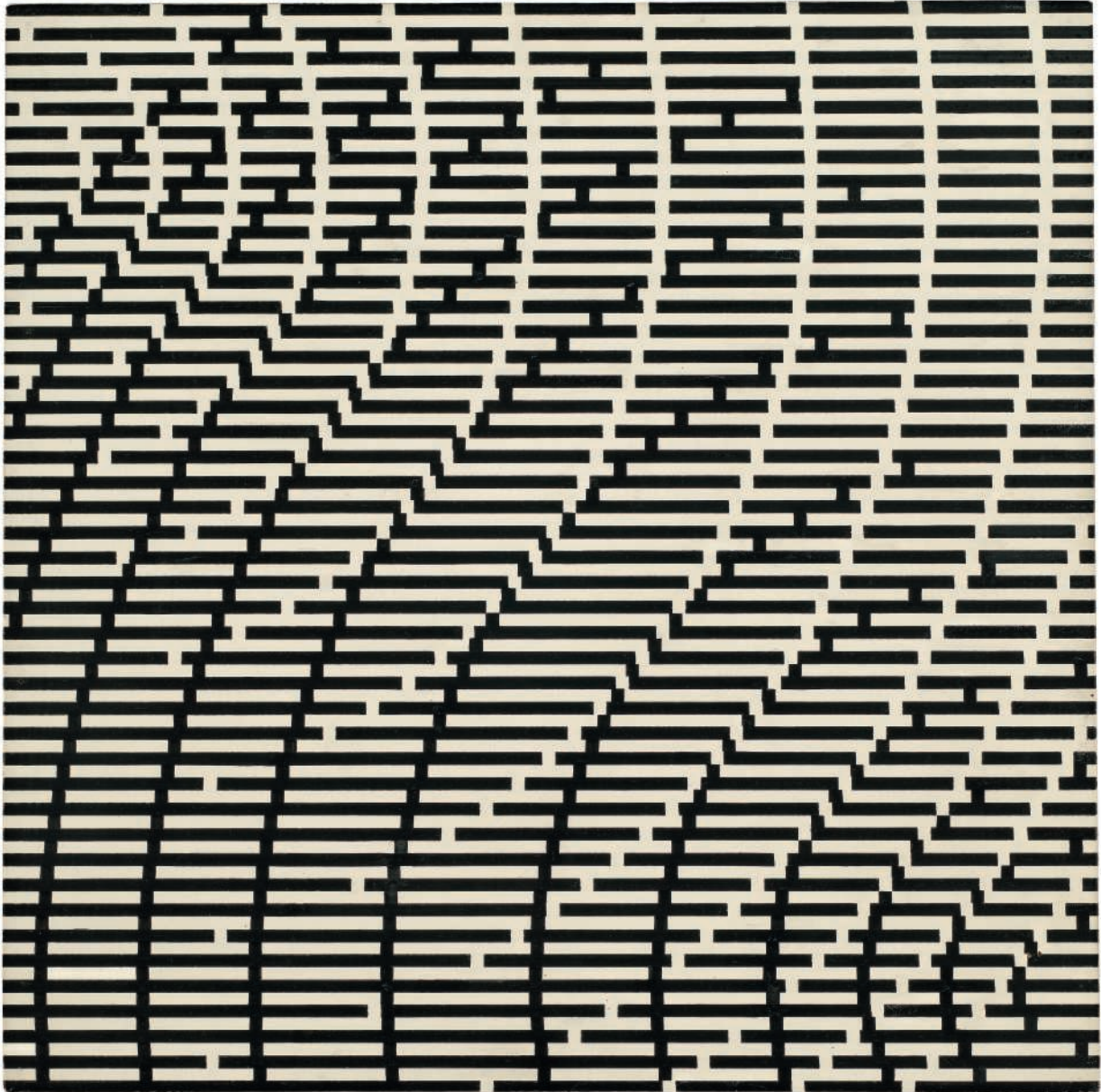
**EXHIBITED:**

London, Rowan Gallery, *Jeremy Moon: Paintings 61-63*, August - September 1963, no. 3.

London, Arts Council of Great Britain, Serpentine Gallery, *Jeremy Moon: Paintings and Drawings, 1962-1973*, April 1976, no. 1; this exhibition travelled to Manchester, City Art Gallery, May - June; and Cambridge, Kettle's Yard, June - July.

**LITERATURE:**

Exhibition catalogue, *Jeremy Moon: Paintings 61-63*, London, Rowan Gallery, 1963, n.p., no. 3, illustrated.



λ180

**PETER SEDGLEY (B. 1930)**

*Counterpoint*

acrylic on board  
20% x 20% in. (52.4 x 52.4 cm.)  
Painted in 1964.

£15,000-25,000

US\$20,000-33,000  
€18,000-30,000

**PROVENANCE:**

Purchased by Lady Cholmondeley at the 1965 exhibition.

**EXHIBITED:**

London, McRoberts & Tunnard Gallery, *Peter Sedgley*, March - April 1965, no. 12.

We are very grateful to the artist for his assistance in preparing this catalogue entry.



PROPERTY FROM THE COLLECTION OF  
**THE LATE LORD AND LADY JOHN CHOLMONDELEY**



λ181

**BRUCE TIPPETT (1933-2017)**

*Item 16, 1963*

signed, inscribed, and dated twice "Tippett ROMA 1963 "ITEM 16, 1963"" (on the canvas overlap), signed again, inscribed again and dated again "TIPPETT "ITEM 16, 1963"" (on the stretcher)

acrylic and wood on canvas  
68 x 33¾ in. (172.7 x 85.7 cm.)

Painted in 1963.

£2,000-3,000

US\$2,700-4,000  
€2,400-3,600

**PROVENANCE:**

with Kasmin, London, where purchased by Lady Cholmondeley on 28 December 1965.

PROPERTY FROM THE COLLECTION OF  
**THE LATE LORD AND LADY JOHN CHOLMONDELEY**

■ 182

**BRIAN WALL (B. 1931)**

*Three Oblongs*

painted steel, unique  
36½ in. (92.7 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

**PROVENANCE:**

Purchased by Lady Cholmondeley at the 1961 exhibition.

**EXHIBITED:**

London, Drian Galleries, *Brian Wall Sculpture*, September 1961, no. 5.  
Madrid, Gallery Ateneo, *Joven Escultura Inglesa*, March 1972, no. 18.

**LITERATURE:**

C. Stephens, *Brian Wall*, London, 2006, p. 52, illustrated.

We are very grateful to the artist for his assistance in preparing this catalogue entry.







**λ183**

**WILLIAM TURNBULL (1922-2012)**

*Untitled (Nude)*

signed and dated 'Turnbull 67' (lower right)

watercolour on paper

13¼ x 9½ in. (33.7 x 24.1 cm.)

Executed in 1967.

£1,500-2,500

US\$2,000-3,300

€1,800-3,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by Lady Cholmondeley.

λ\*184

**WILLIAM TURNBULL (1922-2011)**

*Head I*

stamped with monogram, numbered, dated and stamped with foundry mark  
'4/6 94' (at the base)

bronze with a dark brown patina, on a York stone base  
9¼ in. (23.5 cm.) high, not including York stone base

Conceived in 1994.

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

**EXHIBITED:**

London, Waddington Galleries, *William Turnbull: Sculptures and Paintings*,  
June - July 1998, no. 25, another cast exhibited.

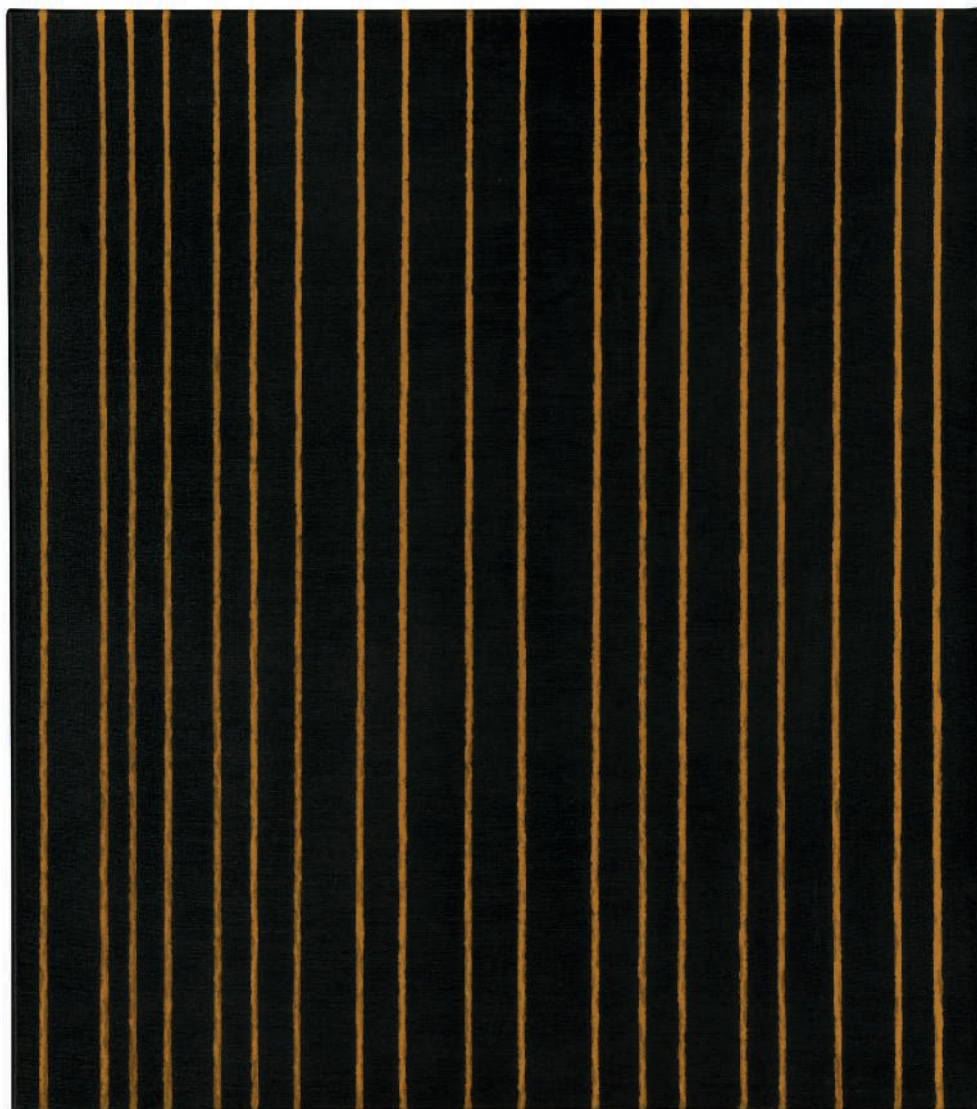
**LITERATURE:**

Exhibition catalogue, *William Turnbull: Sculptures and Paintings*, London,  
Waddington Galleries, 1998, p. 62, no. 25, another cast illustrated.

A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 188,  
no. 296, another cast illustrated.







λ185

**CALLUM INNES (B. 1962)**

*Repetition 15*

oil on canvas

33½ x 29½ in. (85 x 75 cm.)

Painted in 1992.

£12,000-18,000

US\$16,000-24,000

€15,000-21,000

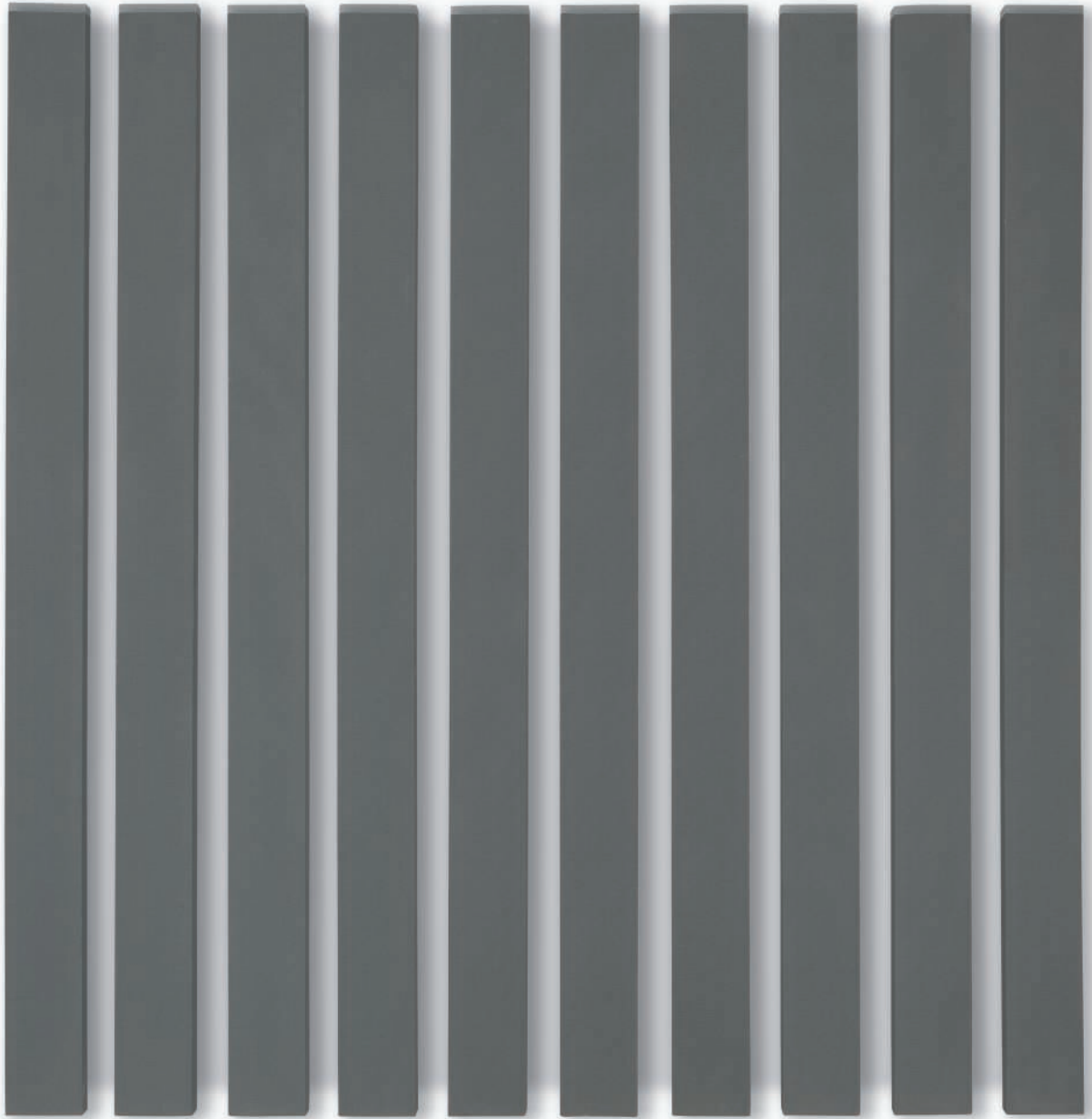
**PROVENANCE:**

with Frith Street Gallery, London, where purchased by Jeremy Lancaster in July 1993.

**LITERATURE:**

T. Hilton, *The Guardian*, 23 April 1994, p. 32.

C. Hullins, *The Independent on Sunday*, 16 May 1999, p. 3.



■ 186

**ALAN CHARLTON (B. 1948)**

*Ten Part Line Painting*

signed and dated 'A. CHARLTON 1984' (on the canvas overlap of the first element), signed again, dated again and numbered '1/10 / A CHARLTON/1984' (on the stretcher of the first element), each element consecutively numbered 2-10 (on the stretcher)  
acrylic on canvas, in ten parts  
each 51 $\frac{1}{8}$  x 3 $\frac{1}{2}$  in. (130.5 x 9 cm.), overall 51 $\frac{3}{8}$  x 51 $\frac{1}{2}$  in. (130.5 x 130.5 cm.)  
Painted in 1984.

£10,000-15,000

US\$14,000-20,000  
€12,000-18,000

**PROVENANCE:**

Purchased by Jeremy Lancaster at the 1990 exhibition.

**EXHIBITED:**

London, Victoria Miro Gallery, *Richard Tuttle and Alan Charlton*, May - June 1990, catalogue not traced.  
Schaffhausen, Hallen Für Neue Kunst, *Alan Charlton*, May - July 1991, no. 10.  
London, Institute of Contemporary Arts, *Alan Charlton*, September - October 1991, exhibition not numbered.

**LITERATURE:**

M. Archer, *Art Monthly*, March 1986, pp. 18-19.  
M. Archer, *Artscribe*, Summer 1988, p. 78.  
A. Wilson and A. Charlton, *Art Monthly*, September 1991, pp. 11-17.  
Exhibition catalogue, *Alan Charlton*, Schaffhausen, Hallen Für Neue Kunst, 1991, p. 35, no. 10, illustrated.  
Exhibition catalogue, *Alan Charlton*, London, Institute of Contemporary Arts, 1991, n.p., exhibition not numbered, illustrated.



THE PROPERTY OF A EUROPEAN COLLECTOR

λ187

**VICTOR PASMORE, C.H. (1908-1998)**

*Abstract in White, Black, Ochre and Vermillion*

painted wood relief construction

42 x 45 in. (106.7 x 114.3 cm.)

Constructed in 1958.

£50,000-80,000

US\$66,000-100,000

€59,000-94,000

**PROVENANCE:**

Fairlawn School, Honor Oak, London.

Their sale; Sotheby's, London, 21 June 1995, lot 141.

Purchased by the present owner at the 1998 exhibition.

**EXHIBITED:**

London, Jonathan Clark, *St Ives & British Modernism*, October - November

1998, no. 25.

**LITERATURE:**

A. Bowness and L. Lambertini, *Victor Pasmore: with a Catalogue Raisonné of the Paintings, Constructions and Graphics 1926-1979*, London, 1980, n.p., no. 211, illustrated.

Exhibition catalogue, *St Ives & British Modernism*, London, Jonathan Clark, 1998, n.p., no. 25, illustrated.

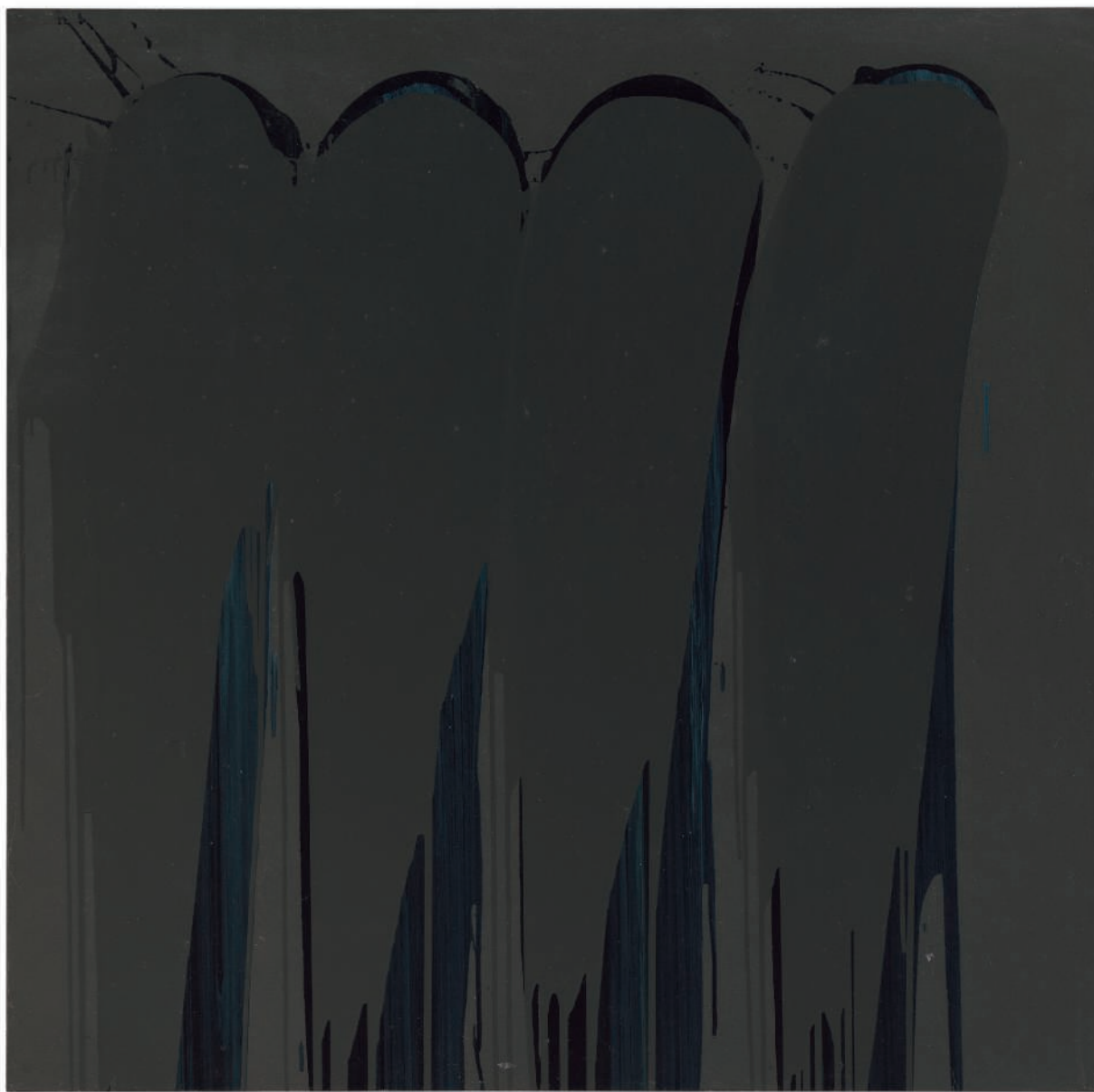
*'Because it functions freely and objectively in terms of its own palpable form, an abstract work ultimately demands, for its full realisation the whole gamut of physical dimension. Furthermore, in so far as the process of human perception operates as a three-dimensional experience, it will demand from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

– Victor Pasmore





PROPERTY FROM  
THE JEREMY LANCASTER COLLECTION



■λ188

IAN DAVENPORT (B. 1966)

*Untitled*

household paint on canvas  
48 x 48 in. (121.9 x 121.9 cm.)  
Painted in 1990.

£8,000-12,000

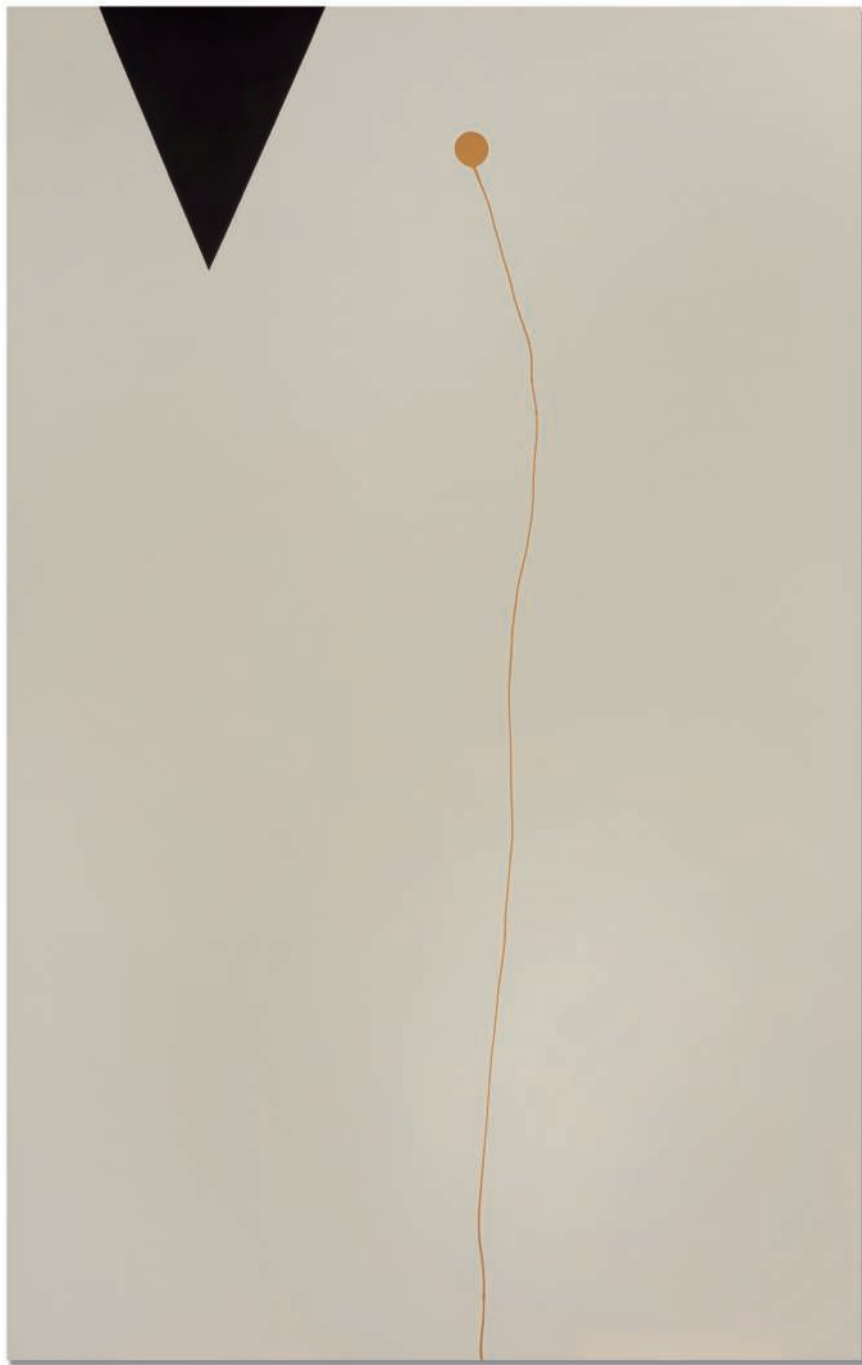
US\$11,000-16,000  
€9,500-14,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by Jeremy Lancaster in August 1990.

**LITERATURE:**

A. Graham-Dixon, *The Independent*, 9 October 1990, p. 15.  
*Artscribe*, January - February 1991, pp. 75-79.



■ 189

**GARY HUME, R.A. (B. 1962)**

*Spike*

signed, inscribed and dated 'SPIKE/06.' (on the reverse)

gloss paint on aluminium

100¾ x 63¾ in. (256 x 162 cm.)

Painted in 2006.

£15,000-20,000

US\$20,000-26,000

€18,000-24,000

**PROVENANCE:**

with White Cube, London.

Private collection, UK.

Private collection, London.

**EXHIBITED:**

Kiev, Pinchuk Art Centre, *Gary Hume: Beauty*, February - April 2012, catalogue not traced.





PROPERTY FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

■λ190

**BOYLE FAMILY**

*Russell Road, London Study*

mixed media, resin and fibreglass  
72 x 72 x 7¼ in. (182.9 x 182.9 x 18.4 cm.)

£20,000-30,000

US\$27,000-40,000  
€24,000-36,000

**PROVENANCE:**

with Galerie Paul Maenz, Cologne, where acquired by the previous owner in 1971, and by descent.

We are very grateful to Sebastian Boyle for his assistance in preparing this catalogue entry.



■ 191

**SIR MICHAEL CRAIG-MARTIN, R.A. (B. 1941)**

*Physics*

aluminium and painted steel, with artificial rock  
71½ in. (181.6 cm.) wide  
Conceived in 1987.

£15,000-25,000

US\$20,000-33,000  
€18,000-30,000

**PROVENANCE:**

Purchased by the present owner at the 1988 exhibition.

**EXHIBITED:**

London, Waddington Galleries, *Michael Craig-Martin*, March 1988, no. 11.  
Dublin, Irish Museum of Modern Art, *Michael Craig-Martin: Works 1964-2006*,  
October 2006 - January 2007, exhibition not numbered.

**LITERATURE:**

Exhibition catalogue, *Michael Craig-Martin*, London, Waddington Galleries,  
1988, p. 25, no. 11, illustrated.  
R. Cork, exhibition catalogue, *Michael Craig-Martin: Works 1964-2006*,  
Dublin, Irish Museum of Modern Art, 2006, p. 106, exhibition not numbered,  
illustrated.

■λ\*192

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

*Holland*

painted steel, unique  
46 x 43¾ x 24 in. (117 x 111.5 x 61 cm.)  
Conceived in 1985.

£50,000-80,000

US\$67,000-110,000

€60,000-95,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in the late-1980s.

**EXHIBITED:**

New York, André Emmerich Gallery, *Painted Sculpture 1983-1985*, March 1986, no. 5.  
Baltimore, Constantine Grimaldis Gallery, *Anthony Caro: Recent Sculptures*, May - June 1987, no. 2.  
Madrid, Galería Matta, *Anthony Caro*, September 2005, exhibition not numbered.

**LITERATURE:**

J.F. Cooper, 'Caro's Expressionist Sculpture Does More with More', *New York City Tribune*, 28 March 1986, p. 12.  
W. Saunders (intro.), exhibition catalogue, *Anthony Caro: Recent Sculptures*, 1987, pp. 3-4, no. 2, illustrated.  
J. Dorsey, 'Anthony Caro: A New Freedom for Sculpture', *Baltimore Sun*, 7 June 1987.  
D. Blume, *Anthony Caro, Catalogue Raisonné, vol. VI*, Köln, 1988, pp. 126-127, 170, no. 1795, illustrated.  
F. Calvo Seraller, exhibition catalogue, *Anthony Caro*, 2005, pp. 5-10, no. 16, illustrated.

We are very grateful to Barford Sculptures Ltd. for their assistance in preparing this catalogue entry. They are currently compiling an online catalogue raisonné of works by Anthony Caro, in which this work will be included.

*'I have been trying to eliminate references and make truly abstract sculpture, composing the parts of the pieces like notes in music. Just as a succession of these make up a melody or sonata, so I take anonymous units and try to make them cohere in an open way into a sculptural whole. Like music, I would like my sculpture to be the expression of feeling in terms of the material, and like music, I don't want the entirety of the experience to be given all at once.'*

– Anthony Caro







■λ193

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

*Ireland's Eye* 29.8.85

signed, inscribed and dated '29.8.85/IRELAND'S EYE/John Hoyland' (on the reverse)

acrylic on canvas

60 x 56 in. (152.4 x 142.2 cm.)

Painted in 1985.

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by Jeremy Lancaster in 1987.

**LITERATURE:**

W. Januszczak, *The Guardian*, 19 February 1987, p. 10.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.



λ194

**SIR TERRY FROST, R.A. (1915-2003)**

*Red and White Harbour*

signed 'Terry Frost' (lower right)

gouache on grey paper

10¼ x 12¾ in. (26 x 31.5 cm.)

Executed in 1952.

£6,000-8,000

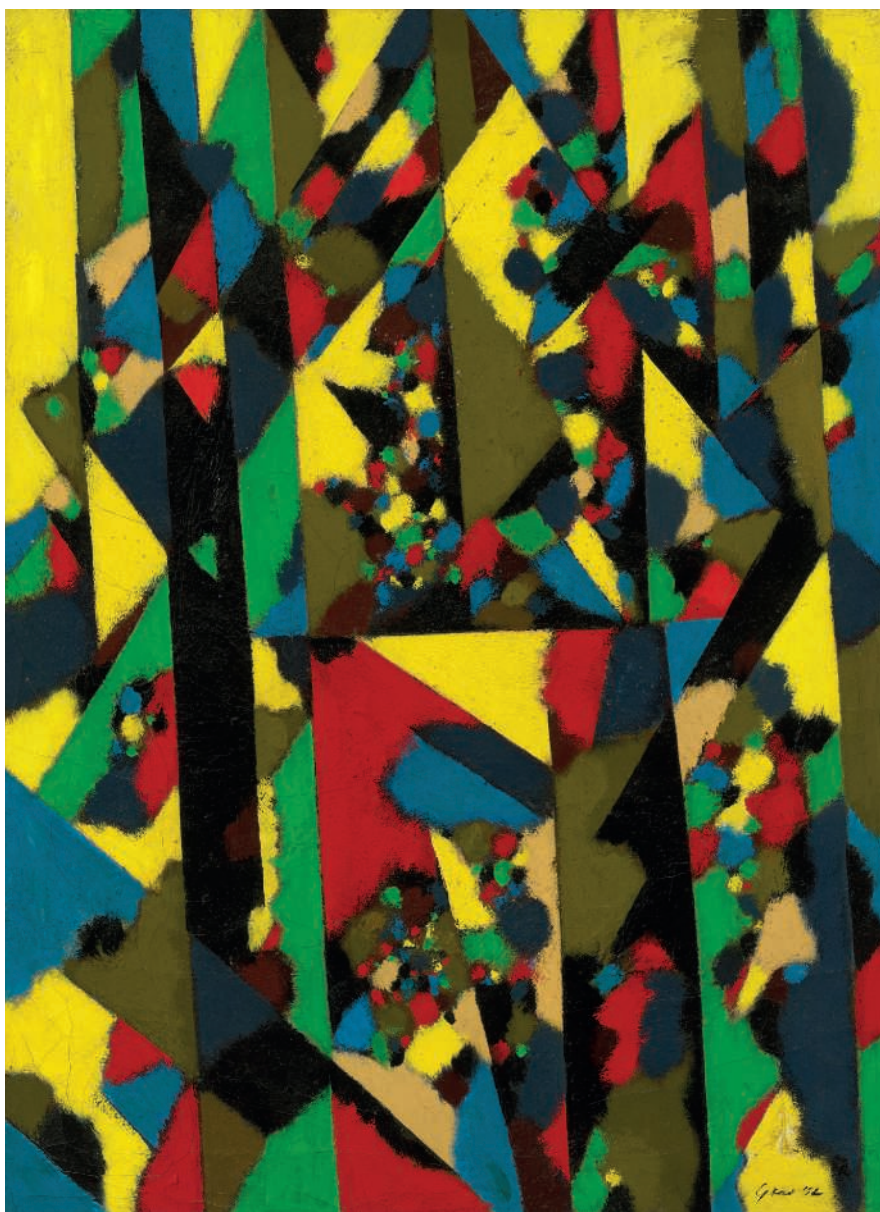
US\$8,000-11,000

€7,200-9,500

**PROVENANCE:**

with Redfern Gallery, London, where purchased by Jeremy Lancaster in November 1987.





λ195

**WILLIAM GEAR, R.A. (1915-1997)**

*Spring Frolic*

signed and dated 'Gear '52' (lower right), signed again, inscribed and dated again 'Gear. APRIL '52/'SPRING FROLIC'" (on the reverse)

oil on canvas

28 $\frac{7}{8}$  x 21 $\frac{3}{4}$  in. (72.7 x 54.2 cm.)

Painted in 1952.

£7,000-10,000

US\$9,300-13,000  
€8,400-12,000

**PROVENANCE:**

with Scholar Fine Art, London, where purchased by Jeremy Lancaster in 2002.

λ196

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

*Stainless Piece A-E*

stainless steel, unique  
19 in. (48.3 cm.) wide  
Conceived in 1978-79.

£15,000-25,000

US\$20,000-33,000

€18,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

D. Blume, *Anthony Caro: Catalogue Raisonné, vol. II, Table and Related Sculptures 1979-1980*, Köln, 1990, p. 144, no. 620, illustrated.

K. Wilkin, *Anthony Caro: Stainless Steel*, London, 2019, p. 90, illustrated.





λ197

**CRAIGIE AITCHISON, R.A. (1926-2009)**

*Candle, Montecastelli*

signed, inscribed and dated "'Candle"/Montecastelli/Craigie Aitchison/2000'  
(on the stretcher)

oil on canvas

9½ x 7⅞ in. (24.1 x 18 cm.)

Painted in 2000.

£12,000-18,000

US\$16,000-24,000

€15,000-21,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by Jeremy Lancaster in December 2000.

**EXHIBITED:**

New York, Galeria Ramos Barquet, in association with Timothy Taylor Galleries, London, and Waddington Galleries, London, *Craigie Aitchison*, April - May 2000, no. 28.

**LITERATURE:**

Exhibition catalogue, *Craigie Aitchison*, New York, Galeria Ramis Barquet, 2000, p. 25, no. 28, illustrated.



λ198

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

*Pilgrim on Anvil*

numbered and stamped with foundry mark '00/07/AA' (at the base of the anvil)

bronze with a green patina

30½ in. (77.5 cm.) high

Conceived in 1984.

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

**PROVENANCE:**

Acquired directly from the artist by the previous owner.

Their sale; Sotheby's, London, 15 July 2008, lot 215, where purchased by the present owner.

**EXHIBITED:**

London, Waddington Galleries, *Barry Flanagan*, May - June 1985, exhibition not numbered, another cast exhibited.

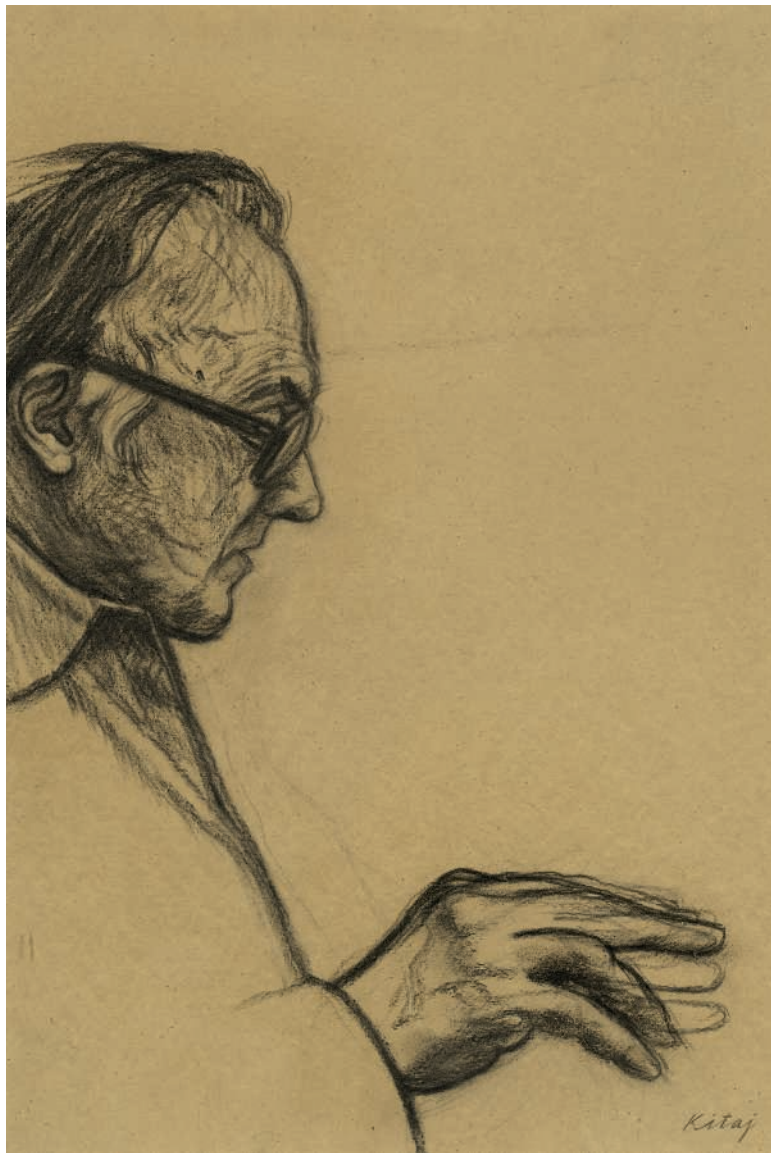
Dublin, Irish Museum of Modern Art and Dublin, City Gallery (simultaneous), *Barry Flanagan Sculpture 1965-2005*, June - September 2006, no. 89, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Barry Flanagan*, London, Waddington Galleries, 1985, n.p., exhibition not numbered, another cast illustrated.

Exhibition catalogue, *Barry Flanagan Sculpture 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, pp. 89, 227, no. 89, another cast illustrated.





199

**R.B. KITAJ, R.A. (1932-2007)**

*Robert Duncan in profile (with hands beating time)*

signed 'Kitaj' (lower right)  
charcoal on buff paper  
22½ x 15¼ in. (57.1 x 38.7 cm.)  
Executed in 1982.

£5,000-8,000

US\$6,600-10,000  
€5,900-9,400

**PROVENANCE:**

Purchased by Jeremy Lancaster at the 1984 exhibition.

**EXHIBITED:**

London, Marlborough Fine Art, *A Circle: Portraits and Self Portraits by Arikha, Auerbach, Kitaj, Freud*, April - May 1984, no. 14.

**LITERATURE:**

R. Hughes, *Time*, 1981.  
Exhibition catalogue, *A Circle: Portraits and Self Portraits by Arikha, Auerbach, Kitaj, Freud*, London, Marlborough Fine Art, 1984, n.p., no. 14, illustrated.  
M. Livingstone, *R.B. Kitaj*, London, 1985, p. 270, no. 323.  
J. Ríos, *Kitaj: Pictures and Conversations*, London, 1994, pp. 67-69.





λ200

**RICHARD EURICH, R.A. (1903-1992)**

*The Internees*

signed and dated 'R. Eurich.1943' (lower right)

oil on panel

9¾ x 11½ in. (24.7 x 28.9 cm.)

Painted in 1943.

£12,000-18,000

US\$16,000-24,000

€15,000-21,000

**PROVENANCE:**

Purchased by Mrs Philip Dunne at the 1943 exhibition.

with Redfern Gallery, London, July 1960.

Purchased by F. Kobler from the 1970 exhibition.

Anonymous sale; Phillips, London, 18 November 1988, lot 125.

Anonymous sale; Halls, Shrewsbury, 9 September 1994, lot 159.

with Peter Nahum, London.

with Clerkenwell Fine Art, London, where purchased by the previous owner in 2011.

Their sale; Sotheby's, London, 10 June 2014, lot 122, where purchased by the present owner.

**EXHIBITED:**

London, Redfern Gallery, *Richard Eurich, A.R.A.*, April - May 1943, no. 19.

London, Redfern Gallery, *Osbert Lancaster, Richard Eurich, A.R.A., Alan*

*Reynolds, Ethel Walker, D.B.E., A.R.A. Derwent Lees*, June 1952, no. 139.

London, Royal Academy, 1970, no. 228.

We are very grateful to Christine Clearkin and the estate of Richard Eurich for their assistance in preparing this catalogue entry.





■ 201

**STEPHEN MCKENNA (1939-2017)**

*The Acrobat*

signed with initials 'sMcK' (lower right) signed again and dated 'Stephen McKenna/1987' (on the reverse)

oil on canvas

72 x 48 in. (183 x 122 cm.)

Painted in 1987.

£5,000-7,000

US\$6,700-9,300

€6,000-8,300

**PROVENANCE:**

with Edward Toteah Gallery, London, where purchased by Jeremy Lancaster in June 1988.

**EXHIBITED:**

Edinburgh, Royal Scottish Academy, *Reason and Emotion in Contemporary Art*, December 1987 - February 1988, no. 27.

Oxford, Museum of Modern Art, *Stephen McKenna*, 1988, catalogue not traced.

**LITERATURE:**

*The Guardian*, 4 January 1988, n.p., illustrated.

*The Financial Times*, 14 January 1988.

Exhibition catalogue, *Reason and Emotion in Contemporary Art*, Edinburgh, Royal Scottish Academy, 1987, p. 115, no. 27, illustrated.



■ 202

**JOHN BRATBY, R.A. (1928-1992)**

*The Greenhouse*

signed 'BRAT' (upper right)

oil on board

79½ x 135 in. (202 x 343 cm.)

Painted in 1958.

£7,000-10,000

US\$9,300-13,000

€8,400-12,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 December 2001, lot 166.

**EXHIBITED:**

London, Beaux Art Gallery, *John Bratby*, February - March 1959, no. 1.

**LITERATURE:**

Exhibition catalogue, *John Bratby*, London, Beaux Arts, 1959, n.p., no. 1, illustrated.



# 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](http://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](http://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  $\lambda$  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 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 E2(h)(ii) 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
- (ii) 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](http://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](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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.

#### (d) 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**.

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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.

#### (f) Gold

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

#### (g) Jewellery over 50 years old

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

#### (h) 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 **V** 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](http://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.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.   |
| θ         | For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .   |
| ★         | These <b>lots</b> 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.   |
| Ω         | These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li> </ul> |
| ‡         | 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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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 | <b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> 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 | <b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.   |
|  | ★ and Ω         | <b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>ALL</b> 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 <b>buyer's premium</b> .  |
|  | † and α         | We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.  |
|  | ‡ (wine only)   | No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> 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 <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>  |
|  | ★ and Ω         | We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .  |

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 invoicing 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'.

◻

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.

#### ◻ **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 ◻ next to the **lot** number.

#### ◻◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party 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 ◻◆.

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

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:  
Tel: +44 (0)20 7426 3000  
Email: pcandauctionteam@momart.co.uk.

## PAYMENT OF ANY CHARGES DUE

**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

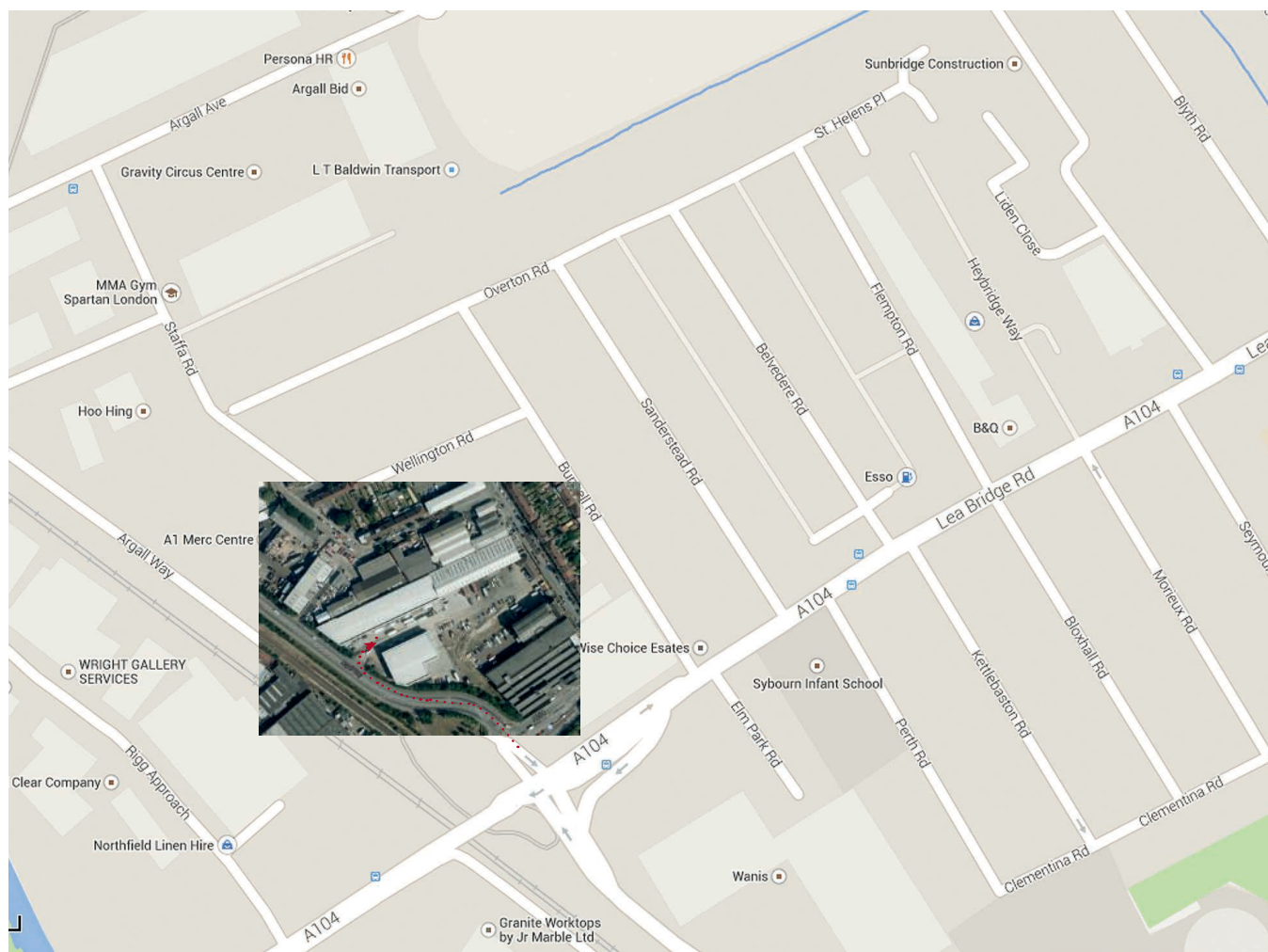
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# PRIVATE SALES

CHRISTIE'S



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**JACK BUTLER YEATS, R.H.A. (1871-1957)**

*California*

signed 'JACK B YEATS' (lower right), inscribed 'CALIFORNIA' (on the reverse)

oil on canvas

24 x 36 in. (61 x 91.5 cm.)

Painted in 1937.

**PRICE UPON REQUEST**



BRIDGET RILEY (B. 1931)  
*Three colours (Blue, Yellow and Turquoise) Precipitating Magenta*  
 gouache and graphite on paper  
 45½ x 33½in. (115.5 x 85.4cm.)  
 Executed in 1982

**POST-WAR & CONTEMPORARY ART  
 DAY AUCTION**

*London, 13 February 2020*

**VIEWING**

8-12 February 2020  
 8 King Street  
 London SW1Y 6QT

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 of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



ÉMILE-ANTOINE BOURDELLE (1861-1929)

*Héraklès archer, huitième étude dite "modèle intermédiaire définitif"*

signed and inscribed 'Emile-Antoine Bourdelle HÉRAKLÈS TUE LES OISEAUX DU STYNPHALE' (on the back); inscribed with the foundry mark 'ALEXIS RUDIER.FONDEUR.PARIS.' (on the left side of the base)

bronze with brown patina

24¼ x 23½ x 10½ in. (61.5 x 59.5 x 26.5 cm.)

Conceived in 1909; this bronze cast *circa* 1920 in an edition of eight plus two artist's proofs

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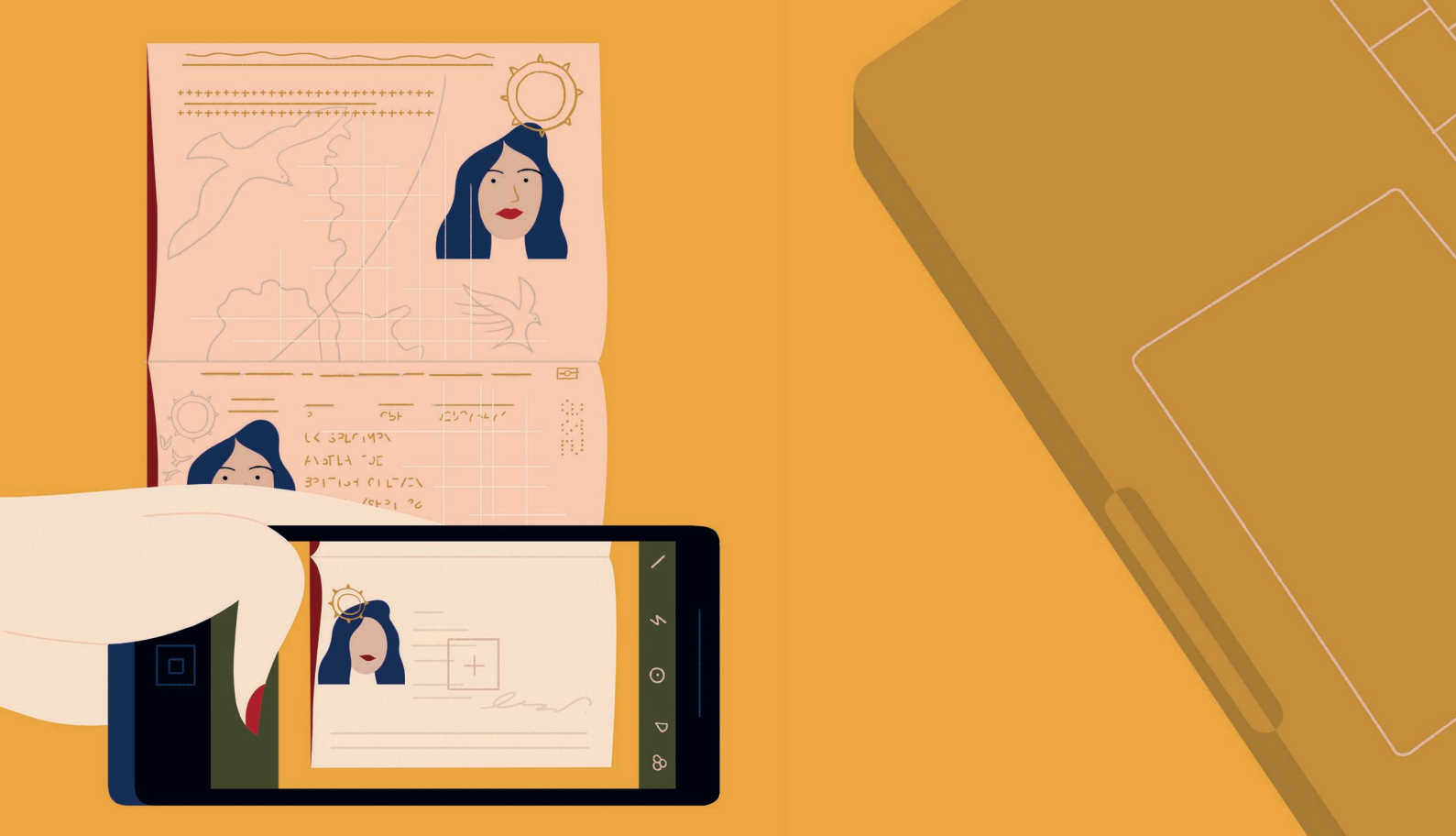
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## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

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