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1744

MODERN & POST-WAR
BRITISH ART

EVENING & DAY SALES
LONDON | 18 & 19 JUNE 2019



FRONT COVER
LOT 24 (DETAIL)
BACK COVER
LOT 22 (DETAIL)
THIS PAGE
LOT 16 (DETAIL)





MODERN & POST-WAR BRITISH ART

**EVENING AUCTION
18 JUNE AT 5.30PM**

**DAY AUCTION
19 JUNE AT 10AM**

**AUCTION IN LONDON
SALE L19140**

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The Late Pat and Penny Allen
The Late Richard Allen
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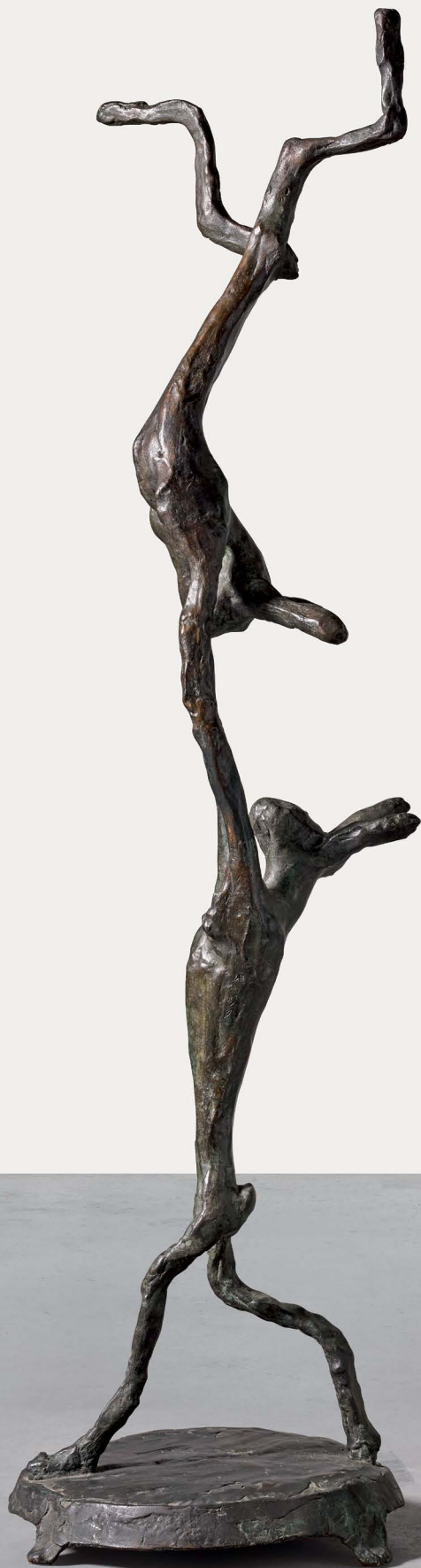
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Contents

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

MODERN & POST-WAR BRITISH ART

8
EVENING AUCTION: LOTS 1-29

80
DAY AUCTION: LOTS 101-211

187
ABSENTEE BID FORM

189
BUYING AT AUCTION

190
EXPLANATION OF SYMBOLS
VAT INFORMATION FOR BUYERS

192
CONDITIONS OF BUSINESS FOR BUYERS

194
ADDITIONAL TERMS & CONDITIONS
FOR ONLINE BIDDING

194
WAREHOUSE, STORAGE, COLLECTION INFORMATION

194
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES
GLOSSARY OF TERMS

197
INTERNATIONAL DEPARTMENTS

198
INDEX
SOTHEBY'S EUROPE

PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

Lots 1-5, 101-110

Sotheby's is delighted to be offering important works from the late Pat and Penny Allen's renowned collection of Modern British and European paintings, works on paper and sculptures. Many of these works have not appeared on the market since they were acquired more than thirty years ago.



Pat and Penny Allen, circa 1980, photograph by Peter Heath

Penny Allen's interest in art was nurtured by her mother Lettice Colman (*née* Adeane), a collector in her own right who, helped by Penny, established The Norfolk Contemporary Art Society in Norwich, and who gave Penny the Keith Vaughan oil, *Landscape in Missouri*, painted in 1959 (Lot 104). Penny started collecting when she was eighteen years old, and she acquired *The School Playground* in 1945, an oil by L.S. Lowry, which she bought for only £40.

Penny studied Technical Drawing at Norwich Art School in 1944, Fine Arts at Camberwell School of Art graduating in 1949, and Theatre Design at The Central School of Art in 1951. She then worked in the theatre on set design for Glyndebourne Opera's property department and from 1953-57 she worked at Sadlers Wells, at High Wycombe Rep, and with Laurence Irving for the John Clements Company Saville Theatre in London.

During her time at Central, Penny became friends with, amongst others, Henry Moore, and during the sixties, she continued to strike up friendships with other artists who she later went on to collect. Her first exhibition in 1958 at the Galerie de Seine in Paris was shared with Prunella Clough, Ben Nicholson, John Piper and Keith Vaughan - all contemporaries of hers. Penny was instrumental in creating The Friends of the Tate with her uncle Sir Robert Adeane and she became Chairman when Sir Norman Reid was Director of the Tate Gallery (whose paintings Penny also collected).

In 1958, she married an Australian Richard Patrick Allen - known to all as Pat. To the surprise of his family who had him marked down to join the Allen family law firm, he had come to London to work as an airline pilot for BOAC, having completed a Bachelor of Arts degree at The University of Sydney. Pat was awarded an MVO when he flew The Queen to Mexico and the Bahamas in 1975.

While Penny's principal area of collecting continued to be Modern British art, in between his busy life as one of the first ever Concorde pilots, Pat concentrated on buying work by artists who are now considered to be some of the most important Australian artists of the second half of the twentieth century; Brett Whiteley, John Olsen, Fred Williams, Ian Fairweather and Roy de Maistre. John Olsen came to live in the flat beneath Pat and Penny's house in Kensington, and they also became firm friends with Roy De Maistre as well as Brett and Wendy Whiteley.

Penny continued to paint under the name of Penny Colman, deriving inspiration from the landscapes around her home in Suffolk and Southern Spain which she visited frequently. In the early 90s, inspired by Mary Martin, Penny took up making modern jewellery in perspex. She met the British painter and sculptor Maggi Hambling, CBE, at Morley College and they became great friends, holding painting weekends together at Pat and

Penny's house on the River Orwell in Suffolk. Maggi affectionately referred to Penny as 'The Brig' and this is inscribed on the back of Maggi's painting, *Wave* (to be offered in Sotheby's Made in Britain Sale, September 2019). In the introduction to Penny's last exhibition in London Maggi wrote; 'Her rhythm and fluency with paint, oil or watercolour, catch the speed of changing light, the Suffolk harvest or the barren land of Southern Spain. She seizes the essence of her landscape.'

Surrounded by the works of art they loved so much, Pat and Penny held charity concerts in their London home; in particular with Penny's cousin Humphrey Lyttleton and his band, and with Nigel Kennedy. The family now hope that others will be able to enjoy the collection as much as they have done.

Belinda Allen, daughter of Pat and Penny Allen, April 2019



Penny as Chairman of *Friends of the Tate* with Sir Norman and Lady Reid

PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

1

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

JOHN CRAXTON, R.A.

1922-2009

Greek Farm

signed, dated *June - July* - 46. and inscribed
Greek Landscape, The Farm on the reverse
oil on canvas
49 by 60.5cm.; 19¼ by 23¾in.

PROVENANCE

Gerald Aylmer Esq, Oxford
Roland, Browse & Delbanco, London
Acquired by the late owners by the 1970s

EXHIBITED

Athens, British Council, 2nd - 18th December
1946 (details untraced);
London, The St George's Gallery, May 1947
(details untraced);
London, The London Gallery, *Recent Paintings
and Drawings by John Craxton and Lucian Freud*,
28th October - 29th November 1947, cat. no.15;
Brussels, Palais des Beaux Arts, *Peinture
Contemporaine Grande-Bretagne*, October -
November 1948, cat. no.6, illustrated (where
lent by Gerald Aylmer, Esq);
London, Browse & Darby, *A Critic's Choice
Selected by Andrew Lambirth - Part I (1900-
1950)*, 19th October - 11th November 2011.

LITERATURE

Penguin New Writing, December 1947, illustrated.

We are grateful to Ian Collins and Richard
Riley for their kind assistance with the
cataloguing of the present work.

⊕ £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-197,000



John Craxton was an artist who sought
adventure, romance and a life filled with
vitality, convivial fun, and enriched by
creative output. It was in Greece that he
discovered a landscape, culture and rich
history that fulfilled these requirements
and he was, from the moment he arrived,
enthralled by the Arcadian landscapes,
finding his home on the Aegean shore, off
and on, for more than 60 years.

When Craxton left a war-ravaged Britain
for Greece in the spring of 1946, what he
found was in many ways a shocking idyll,
an environment filled with blazing light and
colour, peopled by vibrant personalities
and imbued with a rich mythology. He had
left behind an island where olive oil was to
be found in chemists for the purpose of
unblocking ears and he arrived to a set of
islands: 'where lemons grow and oranges melt
in the mouth and goats snatch the last fig
leaves off small trees the corn is yellow and
russles (*sic*) and the sea is harplike (*sic*) on
volcanic shores saw the marx brothers in an
open air cinema and the walls were made of
honeysuckle.' (John Craxton, postcard to E.Q.
Nicholson, 1948, reproduced in Ian Collins,
'Charmed Life in Greece', *John Craxton in
Greece*, exh. cat., Osborne Samuel, London,
2018, p.5). This divine environment had a
profound impact on Craxton's work, with
the life, colour, people and spirit of Greece,
permeating his compositions.

Greek Farm was painted between June - July
of 1946, only a few weeks after Craxton's
initial arrival in Greece, and just before his
good friend Lucian Freud joined him in Poros,
where they sketched and painted together
for the next six months in preparation for an
exhibition to be held at The London Gallery in
the Autumn. The painting depicts a shepherd
in a contrapposto pose, with a lamb slung over

his shoulders, an image which immediately
calls to mind classical sculptures of *Kriophoros*
or the *Good Shepherd*. His form rises above
the viewer, perspective conveyed entirely by
size, with no regard to gentle variations of
tone, instilling the figure with a monumentality
and mythical timelessness. Craxton had
been fascinated by shepherds, fisherman,
and sailors from early in his career, but his
arrival in Greece meant he could now look
to his immediate surroundings for source
material. He immersed himself in the local
culture of the tavernas and seaside harbours,
learning a colourful language imbued with local
colloquialisms, and surrounded by dynamic
characters who came to inhabit his canvases.

The landscape on which the shepherd stands
is craggy yet vital, a gnarled tree springing
from the rich volcanic soil, a rebellious,
wilful goat determinedly reaching for its last
available leaves. The landscape pulses with
life, an element reiterated by the slashes
and dots of bright red and blue, which have
a Miróesque quality to them. Craxton was an
admirer of Miró, as well as Picasso, having
seen examples of both artists' work at the
1937 Paris Exposition Internationale. The
picture plane, which breaks into facets of
colour, also suggests an earlier influence. As
Craxton wrote: 'the impact of some of the
masterpieces of Byzantine art, especially
in mosaic, which I first saw in 1946-7, had
a strong effect on me and this has been
persistent.' (John Craxton quoted in *John
Craxton*, exh. cat., Whitechapel Art Gallery,
1967, p.10). The richly coloured faceted paint
surface, the choice of subject matter, and the
idyllic setting, certainly owe much to the art
and architecture encountered by Craxton for
the first time in Greece, and *Greek Farm* is
one of the finest works to emerge from this
seminal period in Craxton's development.

John Craxton, photographed by Felix H. Man, 1940s
(National Portrait Gallery, London), © Felix H. Man Estate



PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

2

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

EDWARD BURRA

1905-1976

Flamenco Band

pencil, ink, watercolour, gouache and wash
on paper laid down on board
56.5 by 77cm.; 22¼ by 30¼in.
Executed circa 1930.

PROVENANCE

Alex. Reid & Lefevre Ltd, London, where
acquired by a Private Collection, U.K., July 1961
The Mayor Gallery Ltd, London, where acquired
by the late owners, 20th February 1968

EXHIBITED

London, Whitford and Hughes, *The Surrealist
Spirit in Britain*, May 1988, cat. no.13 (as
Flamenco Orchestra);
London, Crane Kalman Gallery Ltd, *Edward
Burra*, 10th April - 10th May 2008;
London, Browse & Darby, *A Critic's Choice
Selected by Andrew Lambirth – Part I (1900-
1950)*, 19th October - 11th November 2011.

± £ 200,000-300,000

€ 232,000-348,000 US\$ 262,000-393,000

From an early age Edward Burra had been fascinated by foreign travel, and throughout his life he visited as far afield as America and Mexico. But it was the Mediterranean cultures that were to provide the greatest draw for the artist, most notably his love affair with France and Spain. Having first visited Josephine Baker's Paris at the age of 20 in 1925, Burra had dreamt of the South of France and on receiving proceeds from his first major sale (for three paintings sold to Hugh Baker) at the age of 22, Burra immediately declared '...I think of going to Toulon Nice Valencure Cassis Cannes and Marseilles [sic]...' (Edward Burra, quoted in Jane Stevenson, *Edward Burra: Twentieth Century Eye*, Jonathan Cape, London, 2007, p.197). His desire was fulfilled in September 1927 when he first travelled to the South of France with his great friend Billy Chappell. He wrote with characteristic flair to Barbara Ker-Seymer from Cassis 'our hotel is a dream of delight... everyone walks about with drawing books and canvasses the canvasses look a bit futurist you know you cant tell its the old manse at twilight or death at the festival... We are going to Marseilles on B's birthday you know us men ...

the guide books says [it] is a veritable ghettos of houses of ilfame my dear I stares into every window hoping for a thrill...' (Edward Burra, letter to Barbara Ker-Seymer, 24th September 1927, quoted in William Chappell (ed.), *Well dearie! The Letters of Edward Burra*, Gordon Fraser, London, 1985, pp.36-7).

Lured into the intoxicating world of bars, theatres, musical halls and cafe cabarets, Burra's experience in Paris and amongst the eclectic crowds in the South of France had a fundamental impact on the direction of his art in the late 1920s and early '30s. He spent hours sitting in the street-side cafes and bars soaking up the atmosphere and observing the acute idiosyncrasies of the passing crowds. Dated to around this time, the present work was painted at the height of his interest in the heady French bohemian underworld and clearly displays his fascination with all things theatrical, drawing on the dancers he would have encountered in the theatre halls in Paris, and his great imagination. Closely relating to similar works such as *Flamenco Dancer* (1931-2, Private Collection), the dancing figure also provides the genesis for his depiction of female heroines such as *Mae West* (1934-5, Private Collection) seen in later works.

Although it was not until 1933 that Burra finally visited Spain - with his close friend Conrad Aiken, Aiken's wife Clarissa, and the young writer Malcolm Lowry - here he captures the Spanish flair with great gusto and theatricality, whilst showcasing the artist's unrivalled understanding of the medium of watercolour. An exhilarating combination of actual and imagined realities, *Flamenco Band* fuses together the kitsch glamour embodied by the flamboyantly polka-dotted diamanté dress of the female dancer, with the everyday grittiness of the insalubrious guitarists seated behind.



Edward Burra and Clover Pritchard looking out of the window of Barbara Ker-Seymer's Flat,
4 Church Street, May 1935. Photograph by Barbara Ker-Seymer.



PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

3

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

BARRY FLANAGAN, R.A.

1941-2009

Acrobats

signed with monogram, numbered *no 3* and
dated *81*

bronze

height (including Artist's integral base):
149cm.: 58¾in.

Conceived in 1981 and cast by 1982, the present
work is number 3 from the edition of 3 plus 3
Artist's casts.

PROVENANCE

Waddington Galleries Ltd, London, where
acquired by the late owners, 1982

EXHIBITED

London, Waddington Galleries, *Barry
Flanagan: Sculptures in Bronze 1980-1981*,
December 1981, un-numbered exhibition,
illustrated p.28 (another cast);
Tokyo, Tokyo Metropolitan Art Museum,
British Council, *Aspects of British Art
Today*, February - April 1982, cat. no.75,
illustrated p.111 (another cast), with tour to
Tochigi Prefectural Museum of Fine Arts,
Utsunomiya; National Museum of Art,
Osaka; Fukuoka Art Museum, Fukuoka; and
Hokkaido Museum of Modern Art, Sapporo;
Berlin, Martin-Gropius-Bau, *Zeitgeist:
Internationale Kunst*, October - December 1982,
cat. no.79, illustrated p.115 (another cast);
Venice, British Council, British Pavilion,
*XXXX Venice Biennale, Barry Flanagan:
Stone and Bronze Sculptures*, June -
September 1982, cat. no.24 (this cast), with
tour to Museum Haus Esters, Krefeld; and
Whitechapel Art Gallery, London;
Paris, British Council, Centre Georges
Pompidou, *Barry Flanagan Sculptures*,
March - May 1983, un-numbered exhibition,
illustrated, p.64 (another cast);
Stockholm, Moderna Museet, *Dialog*,
September - October 1985, un-numbered
exhibition, illustrated p.67 (another cast);
London, Waddington Custot Galleries, *Two
Pataphysicians: Flanagan - Miró*, October -
November 2014, cat. no.15, illustrated p.47
(another cast).

⊕ W £ 150,000-250,000

€ 174,000-290,000 US\$ 197,000-328,000

Barry Flanagan was born in North Wales in
1941, and began his art studies at Birmingham
College of Art and Crafts (1957-58) before
continuing to St Martin's School of Art, first
as a student (1964-66) and then as a teacher
(1967-71). Whilst at St Martin's, he attended
Antony Caro's famed sculpture classes,
alongside Bruce McLean and Gilbert & George.
Two of Caro's most celebrated students, Philip
King and John Latham, were also his tutors
and he designed the invitations for Latham's
notorious *Still and Chew* performance piece
in August 1966. During the 1960s and 1970s
Flanagan counted amongst his friends and
collaborators a number of the most *avant-
garde* international artists of his day, including
Sol LeWitt, Carl Andre, Joseph Kosuth, Eva
Hesse, Walter De Maria and Richard Long to
name but a few, artists practising across
sculpture, land art, conceptual art, *arte
povera* and performance art: Flanagan was
the only British artist to be included in the
seminal exhibition encompassing these new
art forms, *Live in Your Head: When Attitudes
Become Form (Works - Concepts - Processes
- Situations - Information)* at the Kunsthalle
Bern and the ICA.

Flanagan cast his first hare in 1979 and
exhibited a leaping hare at *Documenta 7*
in Kassel in 1982, introducing the animal
to a global audience. The hare is indelibly
associated with Flanagan's career. *The*

Leaping Hare, the 1972 book by George
Edward Evans and David Thomson, was of
fundamental importance to Flanagan's
adoption of the creature. An anthropological
study of the hare, the book weaves together
legends, mythologies, and superstitions
from across the world, and gamekeepers
and poachers' anecdotes. Flanagan has
said of the hare, 'I find that the hare is a
rich and expressive form that can carry the
conventions of the cartoon and the attributes
of the human into the animal world. So I use
the hare as a vehicle to entertain. I abstract
from the human figure, choosing the hare
to behave as a human occasionally' (Barry
Flanagan, quoted in Enrique Juncosa, *Barry
Flanagan Sculpture 1965-2005*, exh. cat., Irish
Museum of Modern Art, Dublin, 2006, p.65).

Flanagan's *Acrobats* of 1981 particularly
summons the hare as mischievous and
playful, the anthropomorphic realisation of
the human capacity for lightheartedness
and frivolity. In their elaborate balancing
act, the hares are poised in space, perfectly
positioned in a fleeting pose captured
permanently in bronze. Ten years previously,
Flanagan had collaborated with the dance
group *Strider* in London to choreograph two
dance pieces, and movement, balance and
dance or dance elements are ever present in
his hares. Through those hares that delight in
the joy of living, leaping and dancing, Flanagan
harnesses the humour present in much of
the work by his contemporaries in the '60s
and '70s, including Bruce McLean, Gilbert
& George and Richard Long, presented in
bronze. Mel Gooding has seen in the playful
hare, the personification of '*homo ludens*,
emblems of creativity and of mischievous
disregard...for regulated order. (In this sense
they are self-portraits, and very like, in fact.)'
(Mel Gooding, 'First Catch Your Hare: An
Essay in Four Unequal Parts and a Coda,
with a Salutation' in *Barry Flanagan Sculpture
1965-2005*, op. cit., p.179). Anarchic,
subversive, shape-shifting, transgressive and
yet delightful and jubilant, the acrobatic hare
does indeed seem remarkably familiar to
Flanagan himself.

The present cast was included in
Flanagan's 1982 Venice Biennale exhibition
representing Britain.



Barry Flanagan, 1983. Photograph by Jorge Lewinski.
© The Lewinski Archive at Chatsworth / Bridgeman
Images



PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

4

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

ADRIAN HEATH

1920-1992

Painting - Blue with Red

signed; also signed with initials, dated '57
and inscribed on the reverse
oil on canvas
60 by 40cm.; 23½ by 15¾in.

PROVENANCE

The Estate of the Artist
Jonathan Clark & Co., London, where
acquired by the late owners, 2005

EXHIBITED

London, Jonathan Clark & Co., *Adrian Heath
1920-1992, 1950's Paintings from the Artist's
Estate*, 2005, cat. no.26, illustrated.

⊕ £ 30,000-50,000
€ 34,800-58,000 US\$ 39,300-65,500

Adrian Heath's *Painting - Blue with Red* was one of Pat and Penny Allen's later acquisitions, bought without hesitation at the 2005 exhibition of works from the artist's estate held at Jonathan Clark & Co. in London. Given their interest in the British Constructivist movement of the 1950s and '60s, especially the work of Kenneth and Mary Martin and Victor Pasmore, one imagines this was a painting they felt they had missed at the time and were more than happy to make amends. The gregarious Heath would have certainly been someone they had known, as he – like them – was a fixture in the London art world, an inspirational teacher and educationalist and (importantly) a convener of public support for contemporary British art at a time when the commercial side was still struggling to catch up after the War.

Heath was an influential figure in the Constructive art movement – as both a maker of some of its most significant early objects but also as the organiser, in his own studio, of ground-breaking early exhibitions at the start of the 1950s. He was also a painter with a close eye on the European scene and was unique amongst his contemporaries (and arguably amongst most British collectors) in owning works by Nicolas de Staël and Serge Poliakoff. It was the surfaces of de Staël's

works – with their thick paint, applied in broken impasto with a knife – that were to influence a change in direction for Heath in the mid-1950s, as the refinement of his early geometric work gives way to a more physical form of painting, as can be clearly seen here in *Painting - Blue with Red*.

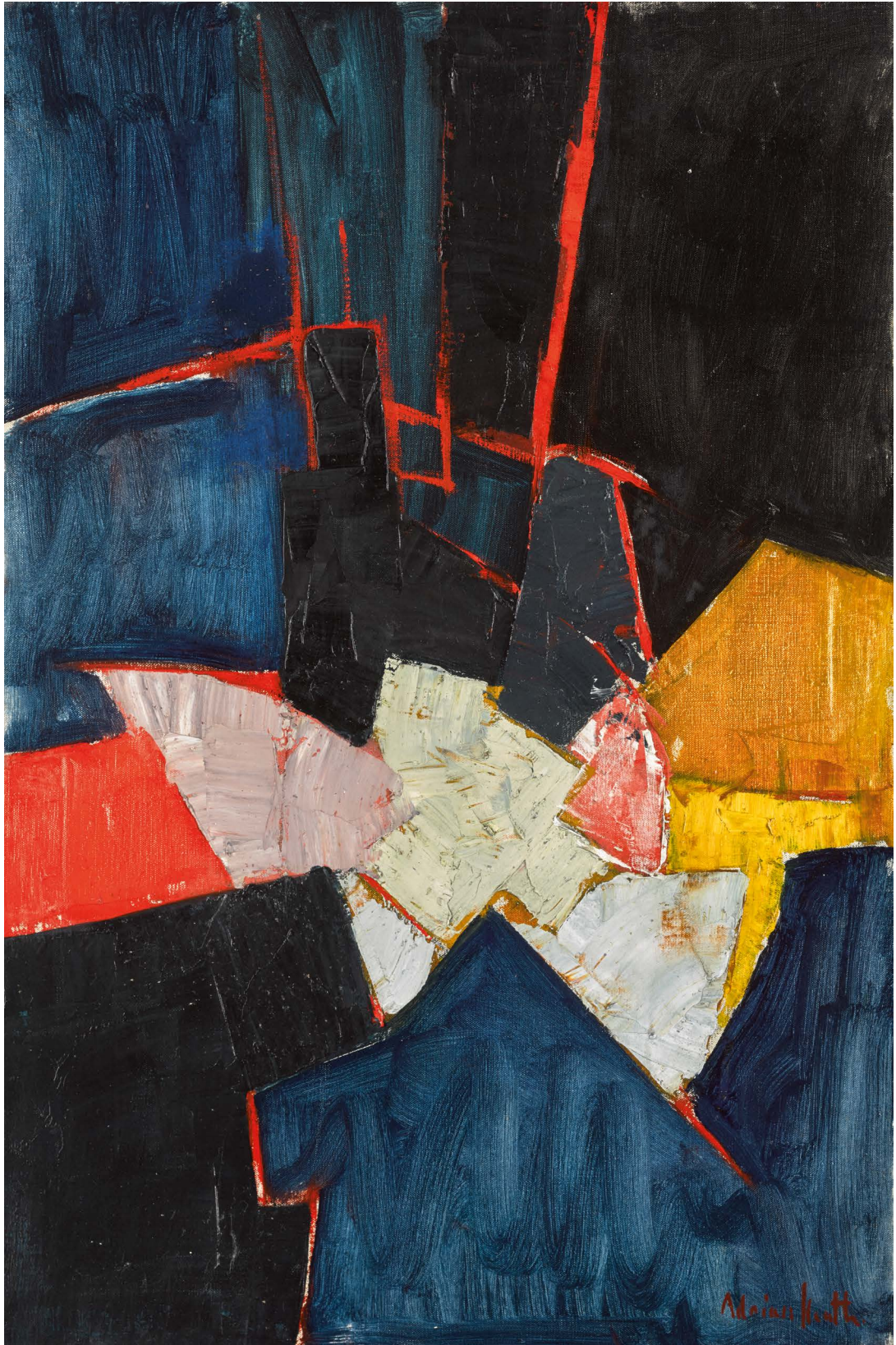
There are three distinct but interwoven elements to the work: the first are the loosely-geometric shapes that span the centre of the canvas, all different but which in combination give a sense of a single form rotating and transforming whilst it does so. This horizontal movement is then given counter-balance by the angular black forms that have a subtle vertical thrust and which anchor the composition in the top right and bottom left corners. This is Heath at his best, cleverly combining a sense of stasis and movement, creating opposing forces described by essentially the same forms, all through placement and colour. Uniquely for a Constructive artist, much of Heath's painting (and he was a primarily a painter) was worked out by eye, as the work was in progress – rather than using formulas and patterns to give structure.

The third element he introduces is the way the picture plane seems to open up to reveal a layer beneath. This is most clearly expressed in the jagged red lines, that appear as fissures in the surface, revealing a magma layer beneath – but the contrast between the heat of this red and the cool of the blue and black then brings the nature of the red, orange and yellow shapes into question too: are they above or beneath? And so, by implication, do the white and soft pink shapes sit in-between? Suddenly this seemingly flat arrangement of shapes and heavy, physical paint on a canvas pulls our senses into three-dimensions. Heath further enhances this effect in a painterly way, through thinning the areas of blue and brushing it on lightly, creating an ethereal space, full of air, which again appears to sit on a different plane to the areas of impasto applied with a palette knife.

Painting - Blue with Red, then, is exactly the sort of work one might wait 50 years to acquire – a painting with an immediate sensual quality that over time reveals itself to be full of subtle nuances.



Adrian Heath outside his studio, Charlotte Street, London, 1961, photographer unknown, courtesy of The Estate of the Artist



PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

5

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

MARY MARTIN

1907-1969

Rhythm

signed and dated '65. on the reverse
Formica, wood, painted wood and stainless
steel
71 by 71cm.; 28 by 28in.
Executed 1964-5.

PROVENANCE

Acquired by the late owners by the 1980s

EXHIBITED

London, Tate, *British Sculpture in the 60s*,
February - April 1965 (probably);
Northampton, Northampton Museum
and Art Gallery, *Women in the Arts*, 1965
(probably, details untraced).

We are grateful to Dr Susan Tebbby and the
Estate of Mary Martin for their kind assistance
with the cataloguing of the present work.

⊕ £ 40,000-60,000
€ 46,300-69,500 US\$ 52,500-79,000

Mary Martin did not make her first abstract work until 1950 but from that date onwards, the sole focus of her work was constructed abstract reliefs, culminating in her most significant commission, *Wall Construction for University of Stirling*, installed in November 1969, shortly after her premature death. Along with her husband Kenneth Martin, Victor Pasmore and Anthony Hill amongst others, Mary Martin was at the vanguard of the British Constructivist movement. In 1956 Mary and Kenneth collaborated with John Weeks to construct the ninth 'environment' for the seminal Whitechapel Art Gallery exhibition, *This is Tomorrow*, with architectonic white relief panels surrounding a mobile by Kenneth. Though often seen in opposition to the Independent Group, which included Richard Hamilton and Eduardo Paolozzi, it is more, perhaps, a case of intersecting interests explored through differing means. Issues of science and nature, the social role of the artist or the artist shaped by society, mass-production and the copy, the machine and the man-made are all at the heart of Martin's constructivism. Whilst Hamilton and Paolozzi might have employed copious detritus in their art, Martin's has a simplicity that belies the formal and social complexity in her work: 'The end is always to achieve simplicity but the means and processes are often complex because one is not repeating a performance of something which has gone before. Each work is a fresh exploration...but sometimes it is something that has waited to be expressed for a long time.' (Mary Martin, *The End is Always to Achieve Simplicity*, 1957, unpublished and dated manuscript, quoted in *Mary Martin*,

exh. cat., Tate, London, 3rd October – 25th November 1984, p.28). Martin aimed not to reproduce nature but to replicate the systems of nature, using logic, mathematics, geometry and proportion, informed by intuition, and employing industrial 'non-art' material but working by hand and largely unassisted.

The present work, *Rhythm*, created in 1964-65, signifies an important phase in Martin's constructed reliefs. With these 'Rhythm' works, a cube sliced diagonally became the unit of choice, with the 'sliced' underside mirrored and the half cubes then arranged in a sequence that allowed both repetition and variation, a 'rhythm' of form. In these works, what Martin terms the 'tilt' was of fundamental importance in introducing shadow and colour: 'The vitality of the tilt had some connection with the ability to move and change on the part of an element which was virtually uncommitted. A new and fifth element had come into play; namely the shadow. What interested me here was not so much the shape of the cast shadow, which is obvious, but the colour varying with the angle of the tilt so that shadow and substance played with each other' (Mary Martin, 'Character of the Oblique', 1969, published in *The Structurist*, quoted in *op. cit.*, p.28). Whilst later variants, such as *Compound Rhythms with Blue*, 1966, Arts Council Collection, include touches of colour, *Rhythm* is pure white, wood and mirror. This restraint imbues the work with a certain purity but also emphasises the centrality of the environment and the playfulness of the work's relation to its surroundings. The mirrors reflect both the work and the environment, introducing layers of light and colour, and re-presenting the surroundings and even the viewer within the work itself. Profoundly interested in the relationship between art and architecture and the recipient of numerous commissions by architects, Martin sought to bring her work into the real world and the introduction of mirrors enabled such an integration. This ludic interaction of light and colour further established the primacy of movement: 'The expressive content has been concerned with movement and change, being geometrically and mathematically based...With a maximum of movement of elements within the work, actual movement has seemed unnecessary and stillness essential.' (Mary Martin, 'Reflections', 1967, quoted in *op. cit.*, p.33). Due to time-consuming commissions, her intensive methods and early death, Martin's body of work is small: *Rhythm* is one of very few reliefs of such scale and quality in private collections, and ranks amongst the best of British Constructivism, sophisticated in simplicity and playful in ever-changing light, shadow and colour.



Mary Martin, 1960, working on the maquettes for the six S.S. Oriana reliefs *Tidal Movements*. Photograph by John Maltby. Courtesy of the Mary Martin Estate.



RICHARD LIN

1933-2011

The Autumn 1970

signed, titled, dated 1971 and inscribed on the canvas overlap
oil on canvas
64 by 64cm.; 25 by 25in.

PROVENANCE

Acquired directly from the Artist by the present owner in 1971

⊕ £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-197,000

Richard Lin, an artist who was born and raised in Taiwan but who worked and was educated in Europe, produced canvases that set the Eastern aesthetic theory of his birth-place in dialogue with contemporary European and American abstract movements of the time. He harnesses within his compositions this unique combination of East and West, ancient and modern. Through such cross-cultural works, he has produced deeply contemplative paintings, which have won critical acclaim from the international art world.

Born in Taichung, Taiwan, and brought up to be the heir to Wufeng Lin's fortune - one of the most influential families in the country, Lin was sent to the UK to be educated and to the disbelief of his family, he renounced his inheritance to become an artist. Having studied architecture at Regent St Polytechnic by day and painting by night, once he graduated in 1958 he turned to painting full-time. The quality of his work was noticed by the Gimpel Fils

gallery who began to represent him the same year and the ICA gave him a solo exhibition. Soon this recognition was international: he received an award at the 'Chinese Modern Sculpture Exhibition' organised by Taipei Fine Arts Museum and, in 1964, he was invited to participate in *Documenta 3* in Kassel, Germany, becoming the first Chinese artist to take part in the prestigious exhibition. In 1967 Lin was chosen to participate in the Carnegie International in Pittsburgh, and along with Francis Bacon was awarded the William Frew Memorial Purchase Award.

The Autumn 1970 was painted in 1971, in the backdrop of this success, when Lin was living in Wales having resigned as a lecturer to focus on his work and living a detached and self-sufficient life in the style of a Taoist recluse.

Lin's precision in executing his work allows him to express spatial effects that exemplify the spirit of Eastern philosophy in which form and emptiness each generate the other, like yin and yang. These Taoist concepts inform his works but from a Western art historical perspective. In 1970, at a solo exhibition in Belgium, Lin confirmed his paintings were deeply rooted in Eastern culture and particularly the ancient tradition of calligraphy in which he had been trained as a child.

This early immersion in Eastern culture laid the foundation for Lin's abstraction yet an architectural awareness, from his training, pervades his work. *The Autumn 1970* on first glance is seemingly flat and uniform in colour - almost entirely composed of white pigments, yet if you look closer, you will see that Lin has subtly created a canvas with delicate shifts in colour, multiple dimensions and tactile spaces. This is achieved through very subtle raised stripes of relief composed of pigment layers of varying thicknesses. Each stripe of white

would be painted painstakingly by Lin many times, waiting for each layer to dry before the next was applied. The result is a composition of geometric restraint, in which the spatial layering is not just a cleverly constructed illusion, but physically felt, and as such Lin reminds us of the objective existence of the canvas.

Colour also plays an important role in conveying depth in his work. In the present painting, the only other colour than white, are two thin lines of yellow and red (evoking the changing colour of leaves in autumn) carefully positioned to balance the composition and add an extra layer of pictorial space. This splash of colour stands out against the blocks of white, each delicately painted with a different brightness and purity of tone and each of which gradually recedes into the background. For Lin, white was more than just a colour: as the artist himself explained: 'White is the most mundane of colors, and the greatest of all colors; it is the most colorless and the most colorful; it is the most noble color and the most common color; it is the most tranquil color, and the saddest color too ... white in and of itself is many colors; it can be thicker, thinner, heavier, lighter, transparent, semi-transparent ...which means that with white and white, you can construct many strange and wonderful relationships of shapes and shapes, or spaces and spaces.'

The Autumn 1970 exemplifies Lin's manipulation of the colour white, here he highlights colour by eliminating it and simplifies and restrains his composition to create complexities in light, depth, movement. As Joan Miró is reported as saying: 'in the world of white, no one can exceed you' on a visit to Lin in his UK studio in 1970.



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PROPERTY FROM A PRIVATE SWISS COLLECTION

JOE TILSON, R.A.

b.1928

Page 9 - Black Dwarf

signed, signed with stencil, titled, dated 1969. and inscribed on the backboard oil and silkscreen print on fabric and stained wooden construction
187 by 125.5cm.; 73½ by 49½in.

PROVENANCE

The Artist
Waddington Galleries, London, where acquired by the present owner in 2006

EXHIBITED

London, Marlborough New London Gallery, *Joe Tilson: Pages*, March - April 1970, cat. no.9;
Montreal, The Montreal Museum of Fine Arts, *Pop Art*, 23rd October 1992 - 24th January 1993, cat. no.188, illustrated;
London, Peter Gwyther Gallery, *Joe Tilson: 'Pop' Paintings and Prints*, 11th November - 24th December 1999, illustrated;
London, Royal Academy of Arts, *Tilson: Pop to Present*, 14th March - 12th April 2002, cat. no.17, illustrated;
London, Waddington Galleries, *Joe Tilson, Works from 1961 to 1970*, 2006, cat. no.8, illustrated;
London, Tate Modern, *The World Goes Pop*, 17th September 2015 - 24th January 2016, cat. no.157, illustrated p.241.

LITERATURE

Arturo Carlo Quintavalle, 'Tilson', *Pre-Art*, Milan, 1977, p.206.

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

± W ⊕ £ 40,000-60,000
€ 46,300-69,500 US\$ 52,500-79,000

Language and communication have always been at the forefront of Joe Tilson's art. From works created in the 1950s, when fresh out of the Royal College, through to those created in the past twelve months, even now, in his 90s, the artist continues to push boundaries and explore new visual possibilities. Born in 1928 Tilson worked as a carpenter and joiner before going to art school. To many he is an artist best known for his association with British Pop Art of the 1960s – and whilst he was a key figure in these golden years, including exhibiting at the 1964 Venice Biennale – his work has always remained separate from contemporaries such as David Hockney and Peter Blake. Through his paintings, he pushed past Pop to engage with mass and popular culture in an intellectual way that few of his contemporaries did, resulting in the most original of artworks.

Through his own visual vocabulary Tilson explores ideas of materials and cultures, both contemporary and ancient. This visual exploration evolved into a series of works of the late 1960s known as the *Pages*. In the late 1960s Tilson, together with his wife Jos, became increasingly involved in the cooperative anti-authoritarian movement. In a decade of great social, cultural, political and sexual shift, there emerged a new counterculture, with anti-establishment underground publications such as

Muhammad Speaks, *IT* (International Times) and *Black Dwarf* (from which the present work takes its title). With a palette and format that immediately evokes newsprint, Tilson challenged the manipulation of the media, and the, what was then, only means of news dissemination through the broadsheet newspapers. In these works he referenced counter-culture icons such as Che Guevara and Martin Luther King, and drew on the poetry of James Joyce, Ezra Pound and, as seen in the present work, Robert Duncan, one of the 'New American Poets'. It became, as Michael Compton writes, 'an art of affirmation' (Michael Compton and Marco Livingstone, *Tilson*, L'Agrifoglio Editions, Milan, 1993, p.10).

The very medium of the *Pages* series challenged modern mass production, with wooden construction elements (drawn from his years as a carpenter and joiner) and screen-printed canvas, stitched and stuffed by his wife Jos. As with all of Tilson's art – and indeed the work of all great artists – we are not presented with straightforward questions or answers. Instead we are encouraged to challenge the accepted and to look for meanings, however well hidden, in order to make sense of the work around us. It is these challenges that make the present work as relevant now as it was upon its creation half a century ago.

'His series, *Pages*, 1969-70, sets humanity against hardware; the matt, fleshy medium of soft, stuffed, stitched canvas replaces the vacuum-formed plastic of previous series.'

(Michael Compton and Marco Livingstone, *Tilson*, L'Agrifoglio Editions, Milan, 1993, p.9.)

A black and white portrait of a woman with dark hair, wearing a patterned dress, looking slightly to the right. The image is framed by a dark border.

THE IMAGES OF ORPHEUS AND NARCISSUS

Two attempts to draft a theoretical construct of culture beyond the hegemonic principle is in a strict sense "unreasonable." Reason is the rationality of the aesthetic principle. Even at the beginning of Western civilisation, long before the principle was institutionalised, reason was defined as an instrument of constraint, of rational suppression; the domain of the senses, sensuousness, was considered as eternally hostile and detrimental to reason.¹ The categories in which philosophy has comprehended the human existence have retained the connection between reason and repression, shattering belonging to the world of the senses. The aesthetic impulse has the connotation of being antagonistic to reason—something that has to be subjugated, controlled. Every day language has preserved this evaluation: the world which is not subject to sphere culture is "unreasonable," "irrational," "obscure." From Plato to the "Schönd und Schmutz" laws of the

[illegible]

posed, rather than in terms of an individual and cultural maturity. We shall now try to identify some of these symbols.



SIR EDUARDO PAOLOZZI, R.A.

1924-2005

The Twin Towers of the Sfinx-State II

aluminium

height: 171.5cm.; 67½in.

Executed in 1962, the present work is unique.

PROVENANCE

Private Collection, UK, from whom acquired by the present owner in 2007

EXHIBITED

São Paulo, British Council, *VII Bienal de São Paulo, Great Britain: Davie, Paolozzi, Vaughan*, 1963, cat. no.12;
London, Hanover Gallery, *Paolozzi*, July 1968, illustrated p.8;
Berlin, Nationalgalerie, *Eduardo Paolozzi*, 5th February - 6th April 1975, cat. no.32, illustrated p.33;
London, Frieze Art Fair, *Gavin Brown Enterprises*, 16th - 19th October 2008;
London, Christie's, *When Britain Went Pop, British Pop Art the Early Years*, 9th October - 23rd November 2013, illustrated p.140.

LITERATURE

Diane Kirkpatrick, *Eduardo Paolozzi*, New York Graphic Society, Connecticut, 1969, pp.58-9, illustrated pl.40;
Uwe M. Schneede, *Paolozzi*, Harry N. Abrams, New York, 1970, pp.14, 16, illustrated pl.40;
Eduardo Paolozzi, Sculpture, Drawings, Graphics 1949-1968, exh. cat., British Council, 1982, cat. no.32 (a large scale photograph of *The Twin Towers of the Sfinx-State II* was included in this touring exhibition);
Winifried Konnertz, *Eduardo Paolozzi*, DuMont Buchverlag, Cologne, 1984, pp.123, 126, 128, illustrated pl.250.

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

Dr Judith Collins is 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 Dr Judith Collins, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com.

W ₤ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-92,000

More so than any other British artist of the Post-War period, Eduardo Paolozzi continued to explore and develop his highly unique visual language throughout the course of his career. He pushed boundaries in both subject and material and took advantage of the tremendous technological advancements made in industry in Britain and the continent during the 1960s. As an artist well known for his association with *The Geometry of Fear* group, his bronzes of the 1950s, often cast via the lost-wax process, had much in-line with the work of many of his contemporaries – artists such as Lynn Chadwick, Reg Butler and Kenneth Armitage – and the great Alberto Giacometti, whose studio a young Paolozzi had visited when he was in Paris in the 1940s. Yet by the 1960s there was a radical departure in Paolozzi's sculptural working method with the introduction of new and exciting materials such as polished aluminium and stainless and chrome-plated steel. In a culture where, by the 1960s, the traditional social divides were fast disappearing, Paolozzi blurred the lines between that of 'artist' and 'engineer' with the physical construction of these new pieces, working with Len Smith at Jubby Engineering Works, as the artist later recalled:

'For the last three years, I have been going to an Engineers in Ipswich, Suffolk to have my sculptures made – the event takes place entirely in the welding bay – there the welders and I work together – cutting, sawing, tacking sections together, filing and finally welding the finished work.' (Eduardo Paolozzi, quoted in Jon Wood, 'The Silver Sixties, Paolozzi's Sculpture Abroad', in *Eduardo Paolozzi*, exh. cat., Whitechapel Gallery, London, 2017, p.153.)

The sculptures that Paolozzi produced – often, as seen in the present work, on an impressive and imposing scale – whilst incorporating aspects of the newly emerging British Pop culture, remained rooted in his early interest in Classicism for their subject matter (as can be seen in the titles of many of the works of this period).

As with the work of his close contemporary William Turnbull, who, like Paolozzi, made a radical departure from his traditional materials during the 1960s, the works have, until recently, been somewhat overlooked by historians who struggled to place them within the broader context of British Post-War sculpture. But, at the time, they were met with great enthusiasm both in Britain and abroad, with the present work included in the São Paulo Biennale in 1963, and the 'first version' of the present work (cast in bronze) housed in the collection of the Whitworth Art Gallery, Manchester. Understanding and acknowledgement has shifted, with major shows discussing and incorporating these impressive monuments to '60s Pop at London's Whitechapel Gallery in 2017, and currently at the Scottish National Gallery of Modern Art, where Paolozzi's work is displayed alongside that of American Pop artist Andy Warhol. *The Twin Tower of the Sfinx-State II* showcases Paolozzi's sheer brilliance in creating sculptural form, and his ingenious experimental drive in approaching new materials and techniques with a great gusto and originality. As such, the work stands as an homage to ingenuity of the most original of British sculptors of the Post-War period.



Eduardo Paolozzi in his studio, 1963.
Photograph by Jorge Lewinski.
© The Lewinski Archive at
Chatsworth/ Bridgeman Images



PETER PHILLIPS

b.1939

The Random Illusion No. 6

signed and dated 1969 on the reverse; also signed, dated 1969 and inscribed on the stretcher bar
oil, acrylic and tempera on shaped canvases
227 by 400cm.; 89½ by 157½in.

PROVENANCE

Galleria Maria Laura Drudi Gambillo, Rome
Galerie Bischofberger, Zurich, by 1977
Galerie Neuendorf, Hamburg, by 1982
Offer Waterman, London, where acquired by the present owner

EXHIBITED

Milan, Galleria Milano, *Peter Phillips*, January 1970, cat. no.5, p.505;
Munster, Westfälischer Kunstverein, *Peter Phillips*, 4th November - 10th December 1972, cat. no.43, illustrated;
Liverpool, Walker Art Gallery, *Peter Phillips, RetroVISION, Paintings 1960-1982*, 26th June - 1st August 1982, cat. no.15, illustrated p.33, with tour to Museum of Modern Art, Oxford; Laing Art Gallery, Newcastle-upon-Tyne; Fruit Market Gallery, Edinburgh; Southampton Art Gallery, Southampton; and Barbican Art Gallery, London;
London, Royal Academy of Arts, *Pop Art*, 13th September - 15th December 1991, cat. no.180, illustrated pl.158, with tour to Museum Ludwig, Cologne; and Centre de Arte Reina Sofia, Madrid; Bilbao, Museo de Bellas Artes de Bilbao, *British Pop*, 17th October 2005 - 12th February 2006, cat. no.86, illustrated;
Wolverhampton, Wolverhampton Art Gallery, *Supermarket Pop: Art and Consumerism*, 2013 (details untraced).

LITERATURE

Enrico Crispolti, *Peter Phillips: Works 1960-74*, Idea, Milan, 1977, cat. no.58, illustrated p.58.

W ₤ 80,000-120,000

€ 93,000-139,000 US\$ 105,000-158,000

Peter Phillips's artistic training began at the age of 13, at Moseley Road Secondary School of Art in Birmingham. As a technical college the skills he began to develop were centred on applied and technical arts such as decorating, silversmithing and technical draughtsmanship, all of which left a profound mark on him. The precision and invention that these skills required remained with the artist throughout his career, and are notably apparent in the present work. Critically, however, there was no formal art history as part of this course, freeing him from the study of the lofty ideals of traditional academic art and the restrictions imposed through the reproduction of existing masterpieces. The students were allowed to take pleasure in the physicality of their subject and the process. Moreover, this goes a long way to explain the development of his style and visual language. The uncompromisingly direct and technically accomplished manner in which he produces work owes much to the rigours of mechanical study.

Reproducing technical imagery also has very direct crossover into Phillips's depictions of automobiles and engines, with the present work being a marvellous example. Although the imagery also has obvious associations with the Pop movement in general, Phillips expresses a more individual predilection for mechanical objects. As a machine functions as a result of the successful interrelation of its constituent parts, Phillips is keen to express the interchangeability of objects in general, and the perfect uniformity of mass production, from pistons to lipstick. The visual material that he draws from and recreates is that of mass production, from magazines, decals, scientific drawings and pin ups. This body of literature was valuable and immediate for the artist as the works were already

everywhere but from a practical point of view, as they were already two dimensional their translation to the canvas was made all the more straightforward. These visual sources would of course be absolutely familiar to any viewers which therefore makes the imagery direct, but Phillips reflects on the ubiquity of it all. The structure of the compositions as a whole, however, is more than just a comment on materialism, and the juxtaposition of images and geometry itself becomes the vehicle through which the emotion is imparted. With bright colours and bold and brash imagery the force of his argument comes from the immediacy of the painting.

Although Phillips's style is viscerally direct, he is at pains to stress that he is not forcing the viewer in to a particular reading of any subject: 'A person who looks at a painting should be able to create himself, he has the freedom to interpret. This is why a painting for me must be complicated, with a lot of different references, handlings of paint, points of view and illusionistic changes. You can read it in a million ways.' (Peter Phillips, quoted in Marco Livingstone, 'Peter Phillips', in *retroVISION, Peter Phillips, Paintings 1960-1982*, exh. cat., Walker Art Gallery, Liverpool, 1982, p.10). The visual language that Phillips employs is therefore required to be easy to digest but open to interpretation. The *Random Illusion* series, of which this work forms a part, is a perfect example of this practice. The paintings reproduce the same categories of imagery in a similar format, closely investigating what the symbolism could possibly mean and how the same iconography can be mixed up and reimagined within varying contexts to utterly different effects, as Phillips himself said: 'There is no such thing as nonsense' (*op. cit.*, p.11).



Peter Phillips in his London studio on Holland Road.
Courtesy of the Artist.



PROPERTY FROM THE FRANK COHEN
COLLECTION

REG BUTLER

1913-1981

Manipulator

stamped with Artist's stamp, dated 56 and numbered C6 on the underside of the foot shell bronze on a concrete base height (including base): 176cm.; 69¼in. Conceived in 1954, the present work was cast in 1956 and is from the edition of 6.

PROVENANCE

Walter Bareiss Family
Their sale, Sotheby's London, 11th December 2006, lot 109, where acquired by Connaught Brown, London
Acquired from the above by the present owner, 31st January 2011

EXHIBITED

New York, Curt Valentin Gallery, *Reg Butler*, January - February 1955, cat. no.42 (another cast);
London, Institute of Contemporary Arts, *The Gregory Fellowship Exhibition*, 14th August - 20th September 1958, cat. no.2 (plaster version);
Pittsburgh, Carnegie Institute, Museum of Art, *The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, 27th October 1961 - 7th January 1962, cat. no.464 (another cast);
Louisville, Kentucky, J.B. Speed Art Museum, *Reg Butler: A Retrospective Exhibition*, 22nd October - 1st December 1963, cat. no.56 (another cast);
Buffalo, Albright-Knox Art Gallery, *Contemporary British Painting and Sculpture*, October - November 1964, cat. no.10, illustrated (another cast);
London, Tate, *Reg Butler*, 16th November 1983 - 15th January 1984, cat. no.51 (another cast);
Derbyshire, Chatsworth House, *Frank & Cherryl Cohen at Chatsworth*, 19th March 2012 - 10th June 2012, cat. no.16, illustrated (this cast);
Nottingham, Djanogly Art Gallery, University of Nottingham, *In The Shadow of War*, 29th November 2014 - 15th February 2015 (this cast).

LITERATURE

Margaret Garlake, *New Art New World: British Art in Postwar Society*, Yale University Press, New Haven and London, 1998, p.198;
Margaret Garlake, *Reg Butler*, Henry Moore Foundation in association with Lund Humphries, Much Hadham and Aldershot, 2006, cat. no.149, illustrated p.47 (another cast).

In 1953 Reg Butler was propelled to international fame as the winner of the ICA's competition for an artwork to commemorate the Unknown Political Prisoner. Whilst his participation alongside the so-called 'Geometry of Fear' group at the Venice Biennale in the previous year, with Kenneth Armitage, Eduardo Paolozzi, Bernard Meadows, William Turnbull, Lynn Chadwick, Robert Adams and Geoffrey Clarke, had identified Butler as a member of an exciting young group of engaged and challenging sculptors, this success was a defining moment of individual recognition, triumphing over long established artists. More than the exposure, however, the project itself, and what Butler was grappling with theoretically, aesthetically and practically, influenced all his contemporary work, including the *Manipulator* (1954). With the maquette for *Unknown Political Prisoner*, Butler sought to examine the dichotomies and dualities of man and machine, the organic and inorganic, the hybrid and the human, sex and the sexless, inflicting and receiving pain, the totality of the whole and the fetish of the part, and, in terms of material, welded iron and cast bronze. The same year that he created *Manipulator*, Butler returned to the Venice Biennale with his prize-winning maquette.

Manipulator is a rare male figure in Butler's oeuvre but must be seen in dialogue with his female counterparts that largely dominate. A lone man, he is raised up, balanced on a grid of poles, and holds in his hands another grid-like construction of interlocking bars, a machine with no identifiable purpose. The upper body is draped in cloth that wrinkles and gathers around the torso, just like, as Margaret Garlake suggests, one of Henry Moore's draped figures. Essentially an untrained artist, though an accomplished architect, Butler was Moore's studio assistant after World War II. The head of the *Manipulator* is upturned – a motif seen in the *Unknown Political Prisoner*. As the figure is life-size, the head turned skyward is mysterious, almost totally beyond the sight of the viewer. The viewer cannot but speculate on what caused the figure to throw his head back, impeaching or imploring upon the sky, and, in speculating, think that perhaps

only immense despair could be the source. Unlike with the *Unknown Political Prisoner*, the *Manipulator* does not seem controlled by the framework of bars, rods and poles but instead seems to control the machinery. Who is being manipulated? Or is performing the manipulation? The man is not physically strained or stressed, he is not deformed or malformed but rather, in body at least, neutral and passive. Garlake has argued, however, that the distinct lack of sexuality of the *Manipulator* suggests a certain unease with the male, perhaps '[embodying] the failure of creativity or the artist's potent fear of that failure' (Margaret Garlake, *Reg Butler*, Henry Moore Foundation in association with Lund Humphries, Much Hadham and Aldershot, 2006, p.46). Butler himself wrote of the *Manipulator's* intentions as opposed to his innate nature, a contradiction that seems insurmountable: '[his] divine discontent, his desire to create an orderly or coherent pattern where none exists...attempt to reorganise certain aspects of his environment. In contrast you have the contented animal who seeks little if anything beyond food, rest, and from time to time, sex.' (Reg Butler, quoted *ibid*).

The *Manipulator* can be seen as the failure of a man but this period in Butler's work encompasses a wider questioning, a probing of the failure of mankind. As Herbert Read so famously recorded, the 'Geometry of Fear' sculptors presented the psychological angst in of the post-war years in physical form. The horrors of World War II were trailed by the horrors of imminent nuclear armageddon of the human race at its own hands. In the upturned head of the *Manipulator*, in his cry of despair, in his impotence and in his machine that might inflict pain on himself or another, we see the embodiment of a profound sense of futility. A masterwork of the aftermath of WWII, *Manipulator* ranks amongst Butler's most profoundly searching and haunting sculptural statements.

Other casts of the *Manipulator* are held by the Detroit Institute of Arts, Detroit; Albright-Knox Art Gallery, Buffalo, N.Y.; Charles Clifton Fund; and Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.

W ⊕ £ 120,000-180,000
€ 139,000-209,000 US\$ 158,000-236,000



PROPERTY OF A GENTLEMAN

FRANK AUERBACH

b.1931

Head of JYM III

oil on canvas

41 by 51cm.; 16¼ by 20in.

Executed in 1982.

PROVENANCE

Waddington Galleries, London, where acquired by the previous owner in 1983
 Their sale, Sotheby's London, 21st March 1996, lot 72

Waddington Galleries, London, where acquired by the present owner, circa 1996

EXHIBITED

London, Marlborough Fine Art, *Frank Auerbach, Recent Work*, January - February 1983, cat. no.17, illustrated p.11.

LITERATURE

William Feaver, *Frank Auerbach*, Rizzoli International Publications, New York, 2009, cat. no.470, illustrated p.291.

⊕ £ 200,000-300,000

€ 232,000-348,000 US\$ 262,000-393,000

Looking at the living and breathing, bustling landscapes of Camden or Mornington Crescent, it is clear that the restlessness of Auerbach's desire to truly know his subject matter urges him onwards, constantly chipping away at the subject until he is able to reach its core. Further to the cityscapes of North London, one theme above almost all has been revisited, re-examined, torn apart and put back together by Auerbach; depictions of his long-serving friend and model Juliet Yardley Mills (JYM). An artist herself, she first posed for him in 1956 when she was a professional model at Sidcup College of Art, and continued to do so until her final appearance in *Head of JYM III* (1997, Private Collection) at the age of eighty. The two formed a close attachment throughout their forty year working relationship, as JYM later described after her retirement from sitting: 'We had a wonderful relationship because I thought the world of him and he was very fond of me. There was no sort of romance but we were very close. Real friends. Sundays now I'm always miserable' (JYM, quoted in Catherine Lampert, 'Auerbach and His Sitters,' *Frank Auerbach: Paintings and Drawings 1954-2001*, exh. cat., London, Royal Academy of Arts, 2001, pp.26-7). Despite their closeness the task of sitting for Auerbach was no easy feat. JYM arrived every Wednesday and Sunday having taken two buses from her home in southeast London and would sustain awkward poses for four hours or more.

The sincerity of their relationship and the depth of Auerbach's knowledge of his subject matter is given life through his explosive, luxurious handling of paint, and the deep, direct frontal positioning of the sitter. The immediacy and gripping psychological vigour of the present work demonstrates Auerbach's

connection to the sitter. The calm, structured brushstrokes of the background contrast sharply with the exuberance and dynamism of those constituting the figure. Deep, molten layers of paint lie upon each other as the Artist approaches the essence of what he sees before him. The volume of paint almost sculpturally gives her presence, as shadows and features run across the canvas. Under the tutelage of David Bomberg during evening classes at the Borough Polytechnic, Auerbach was encouraged to pursue an organic, spontaneous approach to capturing form, what Bomberg termed the 'spirit in the mass' and Auerbach remembers that 'he had this sort of idiom that allowed one to go for the essence at the very beginning to adumbrate a figure in ten minutes and then to re-do it and then to find different terms in which to re-state it until one got something...' (Frank Auerbach, interview with John Tusa, BBC Radio 3, 7th October 2001). Quite clearly the impact of these classes has permeated Auerbach's output for the many decades since, visibly in the current work.

Presently, the richly layered paint mirrors the depth and stratification of Auerbach's acute powers of scrutiny, and reveals his passionate relationship with paint and the sitter; building up the surface of the composition, scraping it away only to build it up again, always striving to capture the presence of the person, the very essence of the being seated before him, '...the paint became thicker and thicker, and I didn't notice it...the surface of the painting was eloquent, but it wasn't eloquent for its own sake... It wasn't intentional at all. But on the other hand I was quite prepared to let anything happen because I wanted to make something new' (Frank Auerbach, quoted in William Feaver, *Frank Auerbach*, Rizzoli, New York, 2009, p.231).

'There's no substitute for likeness. If something looks like a "portrait" it doesn't look like a person. When the forms evoked by the marks seem coherent and alive and surprising, and when there are no dead areas, I think the painting might be finished.'

(Frank Auerbach in, William Feaver, *Frank Auerbach*, Rizzoli International Publications, Inc., New York, 2009, p.22)



PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

EUAN UGLOW

1932-2000

Beautiful Girl Lying Down

oil on canvas
61 by 93.5cm.; 24 by 37in.
Executed in 1958-59.

PROVENANCE

Sir Ninian Buchan Archibald John Buchan-
Hepburn Bt., East Lothian, 1974
Browse & Darby, London
Mrs Cherry Paulette Brown
Sale, Christie's South Kensington,
2nd December 1993, lot 90
Browse & Darby, London, where acquired by
a Private Collection, U.S.A., in 1994

EXHIBITED

London, Beaux Art Gallery, *Paintings and
Drawings*, 1961, cat. no.5;
London, Whitechapel Art Gallery, Arts
Council of Great Britain, *Euan Uglow*, 18th
April - 19th May 1974, cat. no.15;
Kendal, Abbot Hall Art Gallery, *Euan Uglow,
Controlled Passion: Fifty Years of Painting*,
7th July - 11th October 2003, cat. no.5;
London, Browse & Darby, *Euan Uglow:
Drawings and Paintings*, 2009, cat. no.49.

LITERATURE

Paul Overy, 'Euan Uglow's Frontal Approach',
The Times, 30th April 1974;
Colin Gleadell, 'A Year of Modern British,
Part 1', *Art Monthly*, Vol.173, February 1994;
*Euan Uglow, A Selection of 111 Paintings and
Two Drawings Reproduced in Colour*, Browse
& Darby, London, 1998, illustrated;
Catherine Lampert, *Euan Uglow, The Complete
Paintings*, Yale University Press, New Haven,
2007, cat. no.101, illustrated p.39.

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

± ⊕ £ 300,000-500,000
€ 348,000-580,000 US\$ 393,000-655,000

'I don't see how anyone can be over-perfectionist.
If you've got an idea, you've got to get it down.
Sometimes you think you've got it there, but if
you're not careful you go too far and straight to
paint another picture. Stopping has nothing to do
with putting highlights in or gloss of hair. In most
of the pictures it seems to have been the case
that they had to go through a revolution before
getting there.'

(Euan Uglow, quoted in Andrew Lambirth, 'Euan Uglow,' *Artists and Illustrators*,
July 1989, reprinted in Lampert, *ibid*, p.i)





Euan Uglow, *Nude* (1962-1963, Tate, London, Presented by the Trustees of the Chantry Bequest 1964) © The Estate of Euan Uglow / Bridgeman Images; Photography: © Tate, London 2019

Sensuous, visually compelling, and underlined by a rigorous sense of order and visual analysis, *Beautiful Girl Lying Down* (1958-9) is one of Uglow's most accomplished female nudes, a subject that gripped the artist throughout his distinguished career. Part of a generation of painters who countered the prevailing drift and resisted the pull of abstraction, Uglow turned his attention to still life, landscape and, perhaps most significantly, depictions of the nude form in order to push the boundaries and definitions of figurative painting through his own disciplined aesthetic.

Uglow's insistent scrutinising and observing of the human body in order to capture it in painted form resulted in a series of monumental nudes, which are simultaneously austere and urgent. They are vigorous examinations of anatomy, flesh, movement, geometry, form and the dynamic between painter and model and the present work is one of the earliest examples painted by Uglow to synthesise these principal concerns that would preoccupy him throughout his career.

Uglow studied first at Camberwell School of Art from 1947 until 1950 and then moved to the Slade in 1951, where he was taught by William Coldstream, Claude Rogers, Victor Pasmore and Sam Carter alongside fellow students Craigie Aitchison and Michael Andrews. During his period of study in the 1950s Uglow was able to meet, and engage in discourse with, some of the most stimulating artists working in the post-war period, both in Britain and abroad. These included Alberto and Diego Giacometti, and in London, Lucian Freud, Francis Bacon, Frank Auerbach, and Leon Kossoff, with whom he would develop a close friendship. Uglow was a part of this group of artists who were looking to the portrayal of the human figure as a means of creative expression, as a suitable subject for the uncertainty and unease of the post-war period. While each developed radically divergent styles in their approach to the figure, they were all extremely concerned with the process of looking, there was a penetrating analysis with which they approached the subject. As Uglow recalled:

'Nobody has ever looked at you as intensively as I have.' (Euan Uglow, unpublished interview, 1989, reprinted in Richard Kendall, 'Uglow at Work: the Formative Years', in Catherine Lampert, *Euan Uglow, The Complete Paintings*, Yale University Press, New Haven, 2007, p.ix). What separated Uglow from his contemporaries was his meticulous method, which resulted in paintings that have a subtle clarity and beautiful austerity, and which contrast so forcefully with, for example, Kossoff and Auerbach's thickly and vigorously applied layers of impasto.

It was at the Slade that Uglow first began to develop his technique. At the time 'measuring was going around', as Uglow said of the 'straight painting' technique adopted by Claude Rogers and many of the students (Euan Uglow, quoted in Martin Golding, 'Euan Uglow's Nudes', *Euan Uglow*, exh. cat., Whitechapel Gallery, London, 1989, p.11). This process involved holding out one's paint brush at arm's length to check and record coordinates, positioning, and perspective – anything the eye observed was measured and marked on the canvas. This series of dots and dashes which delineated and plotted the form, broke the concept of the body down into an arrangement of individual volumes, which were distinguished by lines and area of shade. These annotations peppering the composition are, as Uglow explained, 'to do with what happened today, yesterday and the month before... a chart or diary of what happened...' (Euan Uglow, quoted in 'Snatches of Conversation', *op.cit.*, p.59).

Beautiful Girl Lying Down was the first major nude Uglow completed following his time at the Slade. Uglow recalled that he painted the present work while he 'was a conscientious objector and the girl used to pose every weekend for me.' (Euan Uglow, 21st May 2000, quoted in Catherine Lampert, *Euan Uglow*, *op. cit.*, p.38.) The sitter for the present painting is the artist Natalie (Tilly) Dower, who was Uglow's girlfriend at the time and Catherine Lampert has noted that Uglow purposefully positioned her in a way which would not expose too much of her body to the viewer's harsh gaze. In terms of Uglow's process, the present work differs from his later monumental nudes, in that it was painted from someone he cared deeply about. It became much more common practice later in his career to utilise professional models. The rendering is particularly compassionate and tender, as she reclines in an uncluttered anonymous



Euan Uglow, 1987. Photograph by Jorge Lewinski © The Lewinski Archive at Chatsworth / Bridgeman Images.

space which sets up the strict geometry of the composition, on a blanket painted in Giottoesque blue. This blue was inspired by Giotto's frescoes at the Arena Chapel in Padua, and the colour came to be so often associated with Uglow's work.

Following on from the completion of *Beautiful Girl Lying Down*, Uglow began to formalise his intensive working process in order to facilitate his vision. He rigorously controlled the painting environment, ensuring that he and the model were always positioned in the same spot with marks and annotations, with consistent lighting and props, and sought to minimise any extraneous factors - even reportedly complaining to models about the effects of sunbathing on the changes to skin tone. His models would typically sit for a period of three hours or more, and the process of completing a painting could go on for a series of months or even years.

This intensive and lengthy process required a great commitment from both the artist and the model, which was often difficult or impossible to sustain, with models in some cases simply disappearing, and having to be quickly replaced with another of a similar body type. Uglow joked that for one picture the model started when she had a boyfriend, she then married and by the time the work was completed she was divorced.

Uglow captured over these repeated sessions something which was transient and changing, tiny permutations which recorded the ageing and fragility of the body and its natural decay, as well as the fallacy of permanence that the final painted image represented. He commented on the sense of urgency with which he documented what he observed: 'I think it's very important that people draw from models because there's an emergency. My Silk Cut packet can be there until next year,

whereas a model can get run over when she goes and has her coffee. So there's always that emergency, and one's always interested in other people. Of course it is relevant today - drawing is the most immediate way of making your intentions manifest. You wouldn't think that when I spend six months on a drawing, but it is.' (Euan Uglow, interviewed by Andrew Lambirth, *Euan Uglow: Paintings and Drawings from the Estate*, Marlborough Fine Art (London) Ltd, London, 2007, unpaginated).

Rigorously analysed and deliberately corporeal, *Beautiful Girl Lying Down* is an early example of Uglow's interest in controlled inspections of the body, it integrates the main interests which would consume his later works, but she is nonetheless seen at a remove. She is strange and unknowable, 'a thing apart,' and yet a vision magnetic and unforgettable. (Martin Golding, 'Euan Uglow's Nudes', *Euan Uglow*, Whitechapel Art Gallery, *op.cit.*, p.9).

PROPERTY OF A GENTLEMAN

LEON KOSSOFF

b.1926

Young Man Seated

charcoal on paper
142 by 75cm.; 56 by 29½in.
Executed in 1961.

PROVENANCE

Beaux Arts Gallery, London
Theo Waddington Fine Art Ltd, London
(as *John Lessore*), where acquired by the
present owner, circa 1997-98

EXHIBITED

London, Beaux Arts Gallery, *Leon Kossoff*,
October - November 1961.

Andrea Rose is preparing the forthcoming
catalogue raisonné of the Artist's oil
paintings which will be published by Modern
Art Press in 2020.

± £ 60,000-80,000
€ 69,500-93,000 US\$ 79,000-105,000



Leon Kossoff, 1971, Photograph by Jorge Lewinski.
© The Lewinski Archive at Chatsworth / Bridgeman Images

Leon Kossoff was born in 1926 in London to a Russian-Jewish immigrant family, the only member of the 'School of London' painters with whom he came to be associated – Frank Auerbach, Lucian Freud, Francis Bacon, R.B. Kitaj, Michael Andrews – to be actually born in London. Kossoff studied first at the Royal College of Art and then St Martin's College of Art but his most important training was evening classes under the tutelage of David Bomberg and alongside Frank Auerbach at the Borough Polytechnic. 'What David did for me,' Kossoff later recalled, 'which was more important than any technique he could have taught me, was he made me feel I could do it. I came to him with no belief in myself whatsoever and he treated my work with respect.' (Leon Kossoff quoted in Paul Moorhouse, *Leon Kossoff*, Tate Gallery Publishing, London, 1996, p.12). Throughout his career, three subjects have dominated Kossoff's output: scenes of London, nudes and portraits, primarily of a familiar and select group of models known to him. Though the materiality of paint itself has such presence in his paintings, drawings are of absolute centrality to his practice, similar to the work of both Bomberg and Auerbach, undertaken every day either out in the city, in front of Old Master paintings, or in the studio with sitters, as with the present work, *Young Man Seated*, of John Lessore. Primarily using charcoal and coloured chalks, Kossoff's draughtsmanship is impassioned and intense, even frenetic, as if attempting to capture every fleeting detail. Such scrutiny serves to develop and refine subjects: drawings and paintings are the product of extensive enquiry and exertion.

John Lessore has been a model for Kossoff since the late 1950s, a frequent subject in

Kossoff's paintings and drawings. A painter himself, John Lessore descends from a distinguished family lineage of artists and patrons, the nephew of Walter Sickert (Kossoff's first studio had once been Sickert's) and the son of Helen Lessore, doyenne of the Beaux Arts Gallery, indelibly associated with championing young British artists including the 'School of London' painters. Though Kossoff has drawn and painted Lessore innumerable times, each sitting is approached anew and afresh, with an openness to the varied emotions, atmosphere and conditions of each encounter in the studio between artist and model.

This particular iteration from 1961 was one of just three large drawings made ahead of the painting, *Man in a Wheelchair*, of the same year, in the collection of the Tate. Similar in composition to the Tate painting, though a mirror-reflection, the present work is a full-length charcoal depiction of John, very near life-size, its scale rendering it instantly impressive and immediate. In this study, Kossoff perfectly balances light and shadow: the black of the charcoal feels all the more intense for the judicious areas of unmarked paper. Whilst Lessore's legs jut forward prominently, his face emerges slowly from the charcoal, supported by slightly hunched shoulders with his hands held in his lap. Pensive, subdued with head slightly bowed, perhaps this portrait of Lessore captures the pressures on the artist's model, the long hours, the introspection and the enforced intimacy and proximity between artist and sitter. It is a profound and humane portrait, arresting in its specificity of a particular moment and simultaneously with the capacity to elicit a universal resonance.





14

ALISON WATT

b.1965

Madame Rivière - Fragment V

one signed and inscribed on the stretcher bar; the other titled on the stretcher bar
oil and pencil on canvas
(2)

each: 152.5 by 183cm.; 60¼ by 72in.

Executed in 1997.

PROVENANCE

Acquired directly from the Artist by the present owner

EXHIBITED

Edinburgh, The Fruitmarket Gallery, *Alison Watt, Fold, New Paintings 1996-7*, 4th October - 15th November 1997, cat. nos.17 and 18, illustrated pp.50-1.

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

⊕ W £ 60,000-80,000
€ 69,500-93,000 US\$ 79,000-105,000

Madame Rivière - Fragment V is part of a series of diptychs Alison Watt painted between 1996-7 that draw on the society portraits and erotic nudes of Jean-Auguste-Dominique Ingres. Ingres' work, and in particular his depiction of opulent fabrics, has long been a source of inspiration for Watt, who recalled being particularly struck by his *Madame Moitessier* (1856) on a visit to the National Gallery, London, as a child. The portrait, dazzlingly adorned in sumptuous garb, continued to captivate her and this documented fascination was a factor in her being invited to become the National Gallery Associate Artist in 2006. As she recalled: 'Whenever I look at *Madame Moitessier* I find myself being drawn away from her face, which is looking at me. My eye always drops to the



fabric of the dress and I find myself becoming lost in that area of the painting. The longer you look at it, the stranger it becomes because your eye begins to play tricks on you. The fabric moves in and out of focus, certain areas loom forward, others recede...' (Alison Watt, quoted in *Alison Watt: Phantom*, The National Gallery Company, London, 2008, p.13).

In the present work, Watt reimagines Ingres' *Portrait of Marie-Françoise Rivière* of 1805 (Louvre), adopting the sensuous pose which emphasises the figure's feminine curves, while eliminating extraneous detail, cropping in severely on the form which is now nude. Watt's exclusion of the head of the figure, and the extrication of the sumptuous textile to its own canvas, turns the work from a

portrait to a study of flesh and materials, and draws a purposeful metaphor between cloth and skin. The fabric itself is magnified, becoming a series of curves and folds, which echo the wrinkles and creases of the body. The colour palette across the diptych is unified and subdued, with the chalky, pinks and tans relating the flesh and fabric, the blue of the figure's veins echoing the tone of the central folds. Watt's ability to draw out the sensuousness of the materials has become a defining feature of her *oeuvre*. As she stated in 2004: 'I came to realise that the paintings of fabric were more sensual than the paintings of the body.' (Alison Watt, quoted in *Alison Watt*, exh. cat., Ingleby Gallery, Edinburgh, 2004, unpaginated).

Included in her seminal exhibition at The Fruitmarket Gallery, Edinburgh, in 1997, the present work is crucial in demonstrating the interplay between figuration and abstraction, which plays a pivotal roll in so many of Watt's most accomplished paintings. The highly figurative nude references her earlier more representational style, such as her seminal portrait of *Queen Elizabeth, the Queen Mother* (1989), whilst the abstracted counters of the softly folding fabrics are prophetic of her more recent work, including her 2000 exhibition *Shift* at the Scottish Gallery of Modern Art, which featured twelve large-scale paintings, taking materials as their sole subject matter.

EUAN UGLOW

1932-2000

Nude with White Towel

signed and inscribed on a label on the reverse of the frame
oil on canvas
103 by 93cm.; 40½ by 36½in.
Executed in 1963-4.

PROVENANCE

The Artist
Mrs S. Wilson-Young, 1990
Browse & Darby, London, where acquired by the present owner, circa 1997

EXHIBITED

London, Camden Arts Centre, *From Life: English Art and the Model Today*, 5th - 28th January 1968, cat. no.35;
Liverpool, Walker Art Gallery, *Body & Soul, Peter Moores Liverpool Project 3*, 23rd October 1975 - 4th January 1976, cat. no.9 (as *Girl with White Cloth*);
London, Theo Waddington, *Helen Lessore: Artist and Art Dealer*, 16th November - 20th December 1994, cat. no.62;
London, Browse & Darby, *Euan Uglow*, 30th April - 31st May 1997 (ex. cat).

LITERATURE

Julie Seddon Jones, 'A Visit to the Artist's Studio', *Themes and Development in the Work of Euan Uglow*, unpublished MA thesis, University of Sussex, 1985;
Catherine Lampert, *Euan Uglow, The Complete Paintings*, Yale University Press, New Haven and London, 2007, cat. no.213, p.92, illustrated.

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

± £ 120,000-180,000

€ 139,000-209,000 US\$ 158,000-236,000

With carefully structured figures, composed within a framework of reference points, the appearance of Uglow's works is that they are exact representations. As such, it would be easy to infer that his paintings are a forensic study into the physiognomy and character of his sitters. However, in his own words: 'I'm painting an idea not an ideal. Basically I'm trying to paint a structured painting full of controlled, and therefore potent, emotion. I won't let chance be there unless it's challenged.' (Euan Uglow, quoted in 'Snatches of Conversation' with Andrew Lambirth, *Euan Uglow*, exh. cat., Whitechapel Art Gallery, London, 1989, p.59). His remarkable diligence and focus are not, therefore, an examination of an individual but a type. Without being cold, they are undoubtedly calculated and enable the work to become fully detached from the sitter's feminine and personal identity and become a study of the human form. The female nude is a visual theme that has invariably been returned to for its titillating connotations, however, Uglow has developed his manner of presentation to a level beyond petty voyeurism, achieved directly through the precision and dispassion of the sitter.

The influence of Italian Renaissance painting on Uglow's work is well documented and immediately obvious in the present work. Drawing quite directly from luminaries such as Masaccio and Piero della Francesca the almost architectural organisation of space and the solidity imbues the figures with grandeur and gravitas. He was utterly guided by the careful geometric systems and their balanced compositions, implementing these processes. In 1953 Uglow won a Prix de Rome travel scholarship, which enabled him to visit Italy, and to study the Renaissance masters

that so inspired him. 'Precedents for portraits abounded in his beloved Quattrocento Italy, where needle-sharp focus and austere design characterised the likenesses of mighty rulers and individuals whose identities have been lost. Among them are Piero della Francesca's iconic profiles of Federigo da Montefeltro and his wife...in which uncanny stillness is suggestive of timeless, and exceptional detail from foreground to distance speaks of sustained attention to the visible world.' (Richard Kendall, 'Uglow at Work: The Formative Years', in Catherine Lampert, *Euan Uglow, The Complete Paintings*, Yale University Press, New Haven and London, 2007, p.xxvi)

Most immediately, the present work is unusual within Uglow's *oeuvre* as the sitter is not face-on to the viewer. The slouched back is accentuated, a feature which seems to be out of step with the solidity and comportment of many of Uglow's other figures, such as *Miss Venne*, 1967 (Private Collection). This in some ways provides a gentler interaction between viewer and sitter, suffusing the work with a more contemplative, spiritual quality. By breaking the direct interaction between sitter and viewer, the viewer is permitted to approach with less immediacy, and the work encourages a more measured communication with the figure. Furthermore, the rich flesh tones, and mandarin and powdered grey walls working together to enhance this mood, applied with a cultured lightness of touch. In many ways, the lack of rigid symmetry in this work also makes the composition much more human, and less an investigation into the 'type', which Uglow most frequently negotiates.

'I am not a still life painter. I am not a portrait painter. I am not a painter of nudes.
I am just a painter.'

(Euan Uglow, quoted in Richard Kendall, 'Euan Uglow: Still Life Paintings', *Euan Uglow: Ideas 1951-1991*, exh. cat., Browse & Darby, London, unpaginated.)



PROPERTY FROM THE NEIL & GINA SMITH
COLLECTION

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

1887-1976

A Cricket Match

signed and dated 1938

oil on canvas

46 by 61cm.; 18 by 24in.

PROVENANCE

Alex. Reid & Lefevre, London, where acquired

by Dr. A. C. Spence, 6th March 1939

Private Collection, Newcastle and thence by

descent to the previous owner

Their sale, Sotheby's London, 19th June 1996,

lot 48, where acquired by the present owner

EXHIBITED

London, Alex. Reid & Lefevre, *Paintings of the*

Midlands by L.S. Lowry, February 1939, cat. no.5.

£ 800,000-1,200,000

€ 930,000-1,390,000

US\$ 1,050,000-1,580,000

'Once you have seen how Lowry saw us, you cannot ever see or be in a football crowd, nor watch kids playing, workers leaving the factory, queuing, or stopping to chat or hear the fairground barker, without saying, "Lowry! It's Just Like a Lowry painting!" Going about our business or pleasure we are all subjects of his vision'

Sir Ian McKellen, 'My lifelong passion for L. S. Lowry', *The Telegraph*, 21st April 2011





Fig. 1. L. S. Lowry, *The Mill, Lunchtime: A Cricket Match*, pencil on paper, circa 1940, MCC Collection, image courtesy of the Lowry Estate

When *A Cricket Match* last appeared at auction in June 1996, it sold for a then world record price for a painting by Lowry, prompting a plethora of cricket-inspired puns from the newspapers, both national and local to the artist's home town of Manchester: 'Lowry scores a record price', 'Cricket oil hits artist's price for six', 'Painting a big hit' etc.

What the newspapers were not to know was that this painting of the most British of games would spend the next twenty years in a private collection in America. In the meantime, Lowry's auction record has been set and reset many times, most spectacularly just 3 years later when Lowry's great football picture, *Going to the Match*, sold for £1.9m in 1999. *A Cricket Match* returns to the open market, then, to find it much changed. And the world is much changed too, although what is fascinating is that the game of cricket – despite the invention of American-influenced 'sports entertainment' formats such as T20 or the Indian Premier League and a general level of 'razzmatazz' unimaginable in Lowry's day – in some ways is moving back towards the grass-roots Lowry is painting. Due to the global popularity of the IPL, the star players of today are just as likely – if not more so – to have honed their skills on the *maidans* of Mumbai or Lahore or the parks of Kingston or Bridgetown, as they are on the green and pleasant fields of England.

A key contention of the 2013 Lowry retrospective at Tate was that the industrial world of factories and smoking chimneys, of workers living tough lives in tough conditions

that is Lowry's true subject, may no longer exist in Britain (and was fast-disappearing during the artist's own formative years), but that doesn't mean such scenes have vanished from the world entirely. Cities that are today the 'workshops of the world', as Manchester was once known, have much the same look and the effect on the people who work in them is much the same, albeit that the chemical waste does not flow across waste-ground and into the River Irwell, but into the Mithi.

Cricket is a surprisingly rare subject in Lowry's art, especially given the presence of a major international cricket ground, Old Trafford, just down the road from Lowry's beloved Salford. In the 1930s and 40s, matches at Old Trafford would have drawn the kind of crowds that one would have imagined would appeal to Lowry: after all, his interest in sporting occasions is always less for the game itself and more for the spectacle, whether in professional form, as with *Going to the Match*, set at Bolton's Burnden Park, or the various scenes he painted of amateur football games taking place on Saturday afternoons between the factories. Lowry painted a formal cricket picture only once – a tough as nails Lancashire League game in full swing on an urban pitch – but there are a few examples of him depicting pick-up games of cricket taking place on the streets and on waste-ground, such as the match featured in a beautifully executed drawing recently acquired by the M.C.C. (fig. 1), in which arguments and fights seem to be breaking out on all sides, a game that could not be further removed from those

played on the hallowed pavilions of Lord's.

The game we see underway in *A Cricket Match* is another step further still from the 'home of cricket', although – pertinently, when we think about Lowry's relevance in today's world – it is not far at all from the *maidans* of the Indian Sub-Continent. Set in Broughton, a suburb of Salford, this is a waste-ground in every sense of the word, the slightly hilly aspect of the surroundings almost certainly having nothing to do with nature and all to do with these houses being built on mounds of coal slag. The match itself is framed by the large dilapidated tenement building behind (leaving one to wonder if Lowry is making a visual parallel with the grand brick pavilion at Old Trafford). This building, with its broken and boarded up windows, almost ghostly in the palest pink is one of the sadder buildings in Lowry's *oeuvre*, its presence exquisitely haunting (although intriguingly, someone has a fire going at the end that is meant to be boarded up).

To the left a group of men smoke and pass the time over a wall, oblivious to the match going on behind them. They are the only adults in the painting, unemployed and with nowhere to go, the narrow confines of their prospects echoed in the dead tree artfully placed immediately above them and also in the broken fence posts below, which take on a strange, almost anthropomorphic quality, as they lean in and jostle against each other like drunks – echoing similar forms in his other early masterpiece, *The Lake*, a fugue for Victorian Manchester (fig. 2).



L.S. Lowry sketches in a local street. Photograph by Derek Bayes, © Camera Press



Fig. 2. L. S. Lowry, *The Lake*, 1937
© The Lowry Collection, Salford

In *A Cricket Match*, Lowry gives children the centre stage. They are dotted throughout the painting, but most noticeably in a diagonal line across the middle, as the players are joined by a small crowd of spectators, behind a low, broken wall of their own. To the right and left in the middle distance, prams are left at the edges of sight of those told to watch them, as various games capture the babysitters' attention. Children are an essential narrative element in Lowry's work, a constant motif throughout his career. As yet unburdened by work, they provide the counterpoint to the life of their parents, a life of rent books and payments on tick, everyday small humiliations and graver worries. Children are the joy that for the adults has become elusive or fleeting. Yet Lowry was also very aware that this time of freedom was all too brief, before the children head to the factories and mills as apprentices, as movingly portrayed in Walter Greenwood's classic 30s novel *Love on the Dole* - an essential 'reader' for unlocking Lowry's world. As such, children lend a heart-breaking poignancy to his art, none more so than here, as they play-out their parents' lives of work, listless unemployment, the care of children, and the all-too-brief moments of fun and games. But for now, at least, as the bowler sends down the ball and the children behind the wall strain for a better view, all of this is close, but still far away.

A Cricket Match is a wonderful example of Lowry at his very best, in what is arguably his best decade as an artist, the 1930s, where he fully establishes the rules and parameters of his unique vision. It seems at first-glance to be a simple 'slice of life' and yet the painting is constructed very carefully, in both the way the narrative unfolds and also in how it releases its emotion. As ever, Lowry restricts his palette to a range of colours so narrow that Mondrian would no doubt approve: the dominant white; outlines in black; a dirty green and sooty blue to pin the work to the ground and to give it its sombre *timbre*. It is this blue-green that also frames the picture, drawing our eye into it, across the dirty standing water and snaggletooth fence posts in the foreground and through to the ramshackle sheds in the middle ground. To this Lowry adds a few dots of red, in a scarf or a hat: another favourite trick to draw the eye in a zig zag through the composition, to ensure the viewer looks everywhere and experiences it as a whole.

It is in the 1930s that Lowry's masterful use of white really comes to the fore. It has both a painterly function – allowing him to give a clarity to his figures and buildings, which in turn enhances their phenomenological solidity – as well as an emotive quality, as it brings a hard, brittle coldness to his work,

whatever the season, that in the viewer's mind translates into an understanding of the hardship of the world he is painting. It has a conceptual aspect, too, as it is the white that makes this Lowry's world, something that has its root in a hard reality but also seems to exist in of itself.

In common with all of Lowry's finest works, *A Cricket Match* holds an exquisite balance between being a view of somewhere in particular, a patch of scrubland in Manchester, and being a symbolic landscape, that stands as both metonym and metaphor for the urban industrial experience. It is this balance, this thread throughout Lowry's career, that was the central idea behind Tate's 2013 retrospective, in which the curators T. J. Clark and Anne M. Wagner argued for Lowry to be seen as one of the great 'Painters of Modern Life' alongside the likes of Manet and Caillebotte. The city that Lowry was painting in the 1930s might well have been disappearing, but today megacities around the world are springing up at the same rapid speed as Victorian Manchester once did. And if these cities are in the Indian sub-continent, somewhere amongst the building sites and the factories, there is every chance that there will be children with a fruit crate for a wicket and a shaped piece of wood for a bat, having a cricket match.



LAURENCE STEPHEN LOWRY, R.A.

1887-1976

Figures Beside a Harbour

signed and dated 1961
pencil and pen and ink on paper
25 by 36cm.; 10 by 14in.

PROVENANCE

The Gadsby Gallery, Leicester, where acquired
by the family of the previous owner in 1973
Their sale, Bonhams London, 18th March 2009,
lot 5, where acquired by the present owner

⊕ £ 50,000-70,000
€ 58,000-81,500 US\$ 65,500-92,000

By the 1960s Lowry was already an artist of great acclaim, with his work sought out by prominent public and private collectors across the country. Famed for his factory scenes, with smoking chimneys, tall, looming buildings and waves of crowds pouring in and out of work, he had, since the 1930s, also explored through his paintings and drawings his fascination with the sea. The coast – as well as land-locked lakes – had proved a rich source of inspiration for the artist from his early years, and would continue to do so for much of his later life. From holidays as a child, visiting the seaside town of Lytham St Annes with his mother, he had been drawn to depicting the water and the relative challenges that this task posed, together with the often-great compositional benefits. Whilst one can trace a clear distinction between his 'seaside scenes' of children and holidaymakers on yellow sands, and the eerily empty, almost abstracted seascapes, perhaps his most interesting depictions of the sea arrive when they are matched with architectural landscapes, as seen in *Figures Beside a Harbour*. The work, which displays Lowry's great skill and understanding as a draughtsman, most probably depicts a small-scale seaside town, owing to the size and number of the buildings, and their relative low-rise scale. The scene is abuzz with activity. In the harbour sits a larger vessel – possibly a barge or fishing boat, and two

smaller dinghies or row boats, one of which is being inspected by a group of figures on the shore. On the far left we see the bow of another boat, moored in the harbour.

During his life Lowry travelled the length of Britain and took particular interest in the coastal towns and cities, and their often-transient inhabitants. He is known to have depicted many of these in his paintings and drawings – including cities such as Glasgow, Liverpool, Southampton and Sunderland – but also smaller towns such as Rhyl in North Wales and Maryport in Cumbria. These locations allowed Lowry to marry together his 'industrial' scenes with his love of capturing water, and the movement of the waves. In *Figures Beside a Harbour*, executed in 1961, there is a Sunday-sort-of-feeling with the rhythm of the movement across the composition. It is not hurried or rushed, and instead exudes a sense of peaceful calm, reflected by the low, flat ripples of the water. As with all great drawings by the artist, the scene is rich with dramatic narrative in the small cameos of crowds appearing across the composition. Couples are embracing, families walking their dogs and children larking about on the sands. Whilst a single smoking chimney is visible on the far right, here Lowry presents us with a more relaxed, rural setting – one that the artist clearly took great pleasure in capturing on the page.

'The sea, well I like the sea for its own sake. I'm very fond of the sea ... oh yes. I'm very fond of the sea...'

(L.S. Lowry, quoted in T.G. Rosenthal, *L.S. Lowry, The Art and the Artist*, Unicorn Press, Norwich, 2010, p.207.)



SIR WINSTON CHURCHILL, HON. R.A.

1874-1965

After Daubigny

signed with initials and inscribed
oil on canvas
51 by 76cm.; 20 by 30in.
Executed circa 1915.

PROVENANCE

Gifted by the Artist to the Earl of Birkenhead
and thence by descent to the present owner

EXHIBITED

St Helier, Jersey, Broad Street Art Gallery,
*Exhibition in Aid of Mrs Roosevelt's King
George V Fund*, cat. no.24 (details untraced);
London, Sotheby's, *Painting as a Pastime*,
Winston Churchill – His Life as a Painter, 5th -
17th January 1998, cat. no.164, p.135.

LITERATURE

The Connoisseur, August 1953, illustrated
(details untraced);
David Coombs, *Churchill, His Paintings*,
Hamish Hamilton, London, 1967, cat. no.164,
illustrated p.142;
David Coombs and Minnie Churchill, *Sir
Winston Churchill, His Life and his Paintings*,
Ware House Publishing, Lyme Regis, 2011,
cat. no.C164, illustrated p.94.

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

⊕ £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-197,000

Winston Churchill first took up a brush in 1915, while he and his family were enjoying a much needed retreat from London in the Surrey countryside. It was the summer after the so-called Dardanelles disaster, and Churchill was in the midst of a deep depression, feeling that at the age of 40 his political career was all but over. It was during this visit that he noticed his sister-in-law Gwendoline painting the gardens in watercolour and she encouraged him to take up a brush. While Churchill did not take to the watercolour medium, he was intrigued by the process and oils and brushes were immediately dispatched for. The serendipitous arrival of Hazel Lavery, the wife of the painter John Lavery and an artist herself, encouraged Churchill in his endeavours and he embarked upon what would become a lifelong passion.

Churchill quickly became devoted to his new pastime, taking his paints and brushes with him on holiday, to visits with friends and setting up in his garden at home whenever there was a spare moment. For Churchill, painting required a set of precise yet intuitive skills that exercised a totally different part of his mind from that used for the cut and thrust of national politics. It was the challenge and difficulty of capturing satisfactorily the scene before him that proved such a tonic to his mind.

From the outset Churchill sought to learn as much as possible about painting technique to improve his burgeoning skills. He benefitted from knowing some of the greatest artists of the day, including, as mentioned previously, the great portraitist Sir John Lavery, but also Walter Richard Sickert and William Nicholson, who bestowed upon Churchill a great deal of wisdom and advice. Churchill also sought to study from those artists he admired, travelling to Paris with the artist Charles Montag to see the French Impressionists, and also copying the works of the great masters in order to apply their techniques. He would borrow paintings from friends such as Sir Philip Sassoon for such purposes and *After Daubigny* is a copy of a landscape entitled *The Ferry* by the French artist Charles- Francois Daubigny, which was owned by the Duke of Marlborough, Churchill's cousin. The present work was painted in 1915 and is a rare early example of Churchill's burgeoning passion for painting. He was clearly drawn to *The Ferry*, perhaps fascinated by Daubigny's depiction of the water, the effect of light on water being a feature of so many of Churchill's best paintings in the years to come, and he painted two further versions of the composition in same year.



Sir Winston Churchill painting at Lympne.
Reproduced with permission of Curtis Brown Group Ltd., London, on behalf
of the Broadwater Collection. Original held at the Churchill Archives Centre,
Churchill College, Cambridge.

'I hope this is modest enough: because there is no subject on which I feel more humble or yet at the same time more natural. I do not presume to explain how to paint, but only how to get enjoyment. Do not turn the superior eye of critical passivity upon these efforts. Buy a paint-box and have a try. If you need something to occupy your leisure, to divert your mind from your daily round, to illuminate your holidays, do not be too ready to believe that you cannot find what you want here.'

(Sir Winston Churchill, Hon. R.A., *Painting as a Pastime*, *The Strand Magazine*, 1921/2, © Churchill Heritage Ltd)



WALTER RICHARD SICKERT, A.R.A.

1860-1942

Santa Maria Formosa

signed
oil on canvas
48 by 56cm.; 19 by 22in.
Executed circa 1900-1.

PROVENANCE

André Gide, by 1903
Leicester Galleries, London, 1952
R. Hart
Harold Esselmont, Aberdeen
Thos. Agnew & Sons, London, 1968
Mrs Busi
Agnew's, London, 1991
Private Collection
Agnew's, London, 1998
Offer Waterman, London, 2006, where
acquired by the present owner

EXHIBITED

Paris, Galerie Durand-Ruel, *Société Nouvelles des Peintres et Sculpteurs*, February 1903, cat. no.135 (lent by André Gide);
Paris, Bernheim, *Exposition Sickert*, 10th - 19th January 1907, cat. no.9 (possibly);
Paris, Galerie Cardo, *Walter R. Sickert*, 15th November - 6th December 1930, cat. no.58 (lent by André Gide);
London, Thomas Agnew & Sons, *Sickert. Centenary Loan Exhibition of 111 Pictures from Private Collections*, 14th March - 14th April 1960, cat. no.22 (lent by Harold Esselmont);
London, Arthur Tooth & Sons, *British Painting 1900-1950*, November 1967, cat. no.19;
Folkestone, Folkestone Arts Centre, *Sickert. Paintings/ Drawings/ Etchings from Public & Private Collections*, 4th - 26th March 1972, cat. no.76, (lent by Mrs Busi).

LITERATURE

Lillian Browse, *Sickert*, Rupert Hart-Davis, London, 1960, p.69;
Wendy Baron, *Sickert*, Phaidon, London, 1973, cat. no.131, illustrated fig.91;
Wendy Baron and Richard Shone, *Sickert Paintings*, Yale University Press, New Haven and London, 1992, p.120, illustrated fig.102;
Wendy Baron, *Sickert Paintings and Drawings*, Yale University Press, New Haven and London, 2006, cat. no.161, illustrated p.262.

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

£ 80,000-120,000

€ 93,000-139,000 US\$ 105,000-158,000

Sickert is most often identified with London, whether it be his music-hall paintings of the 1880s or his Camden Town interiors of the early 1900s, but for almost a decade from 1895 to 1904, Venice was the city which was to form the dominant theme in his painting. It was here that Sickert, through his continued experimentation into innovative modes of expression, came to be known as one of the most important British artists at the turn of the century.

Sickert would have first come across Venice as a studio assistant to Whistler when he helped him with his series of Venetian etchings. Unlike Whistler who had concentrated on narrow walkways and backwaters, in his early visits to the city, Sickert's focus was on the impressive architecture of Venice's grand buildings particularly centered around St Mark's Square which he found 'engrossing' (Sickert in a letter to Wilson Steer, 1895), as well as the Rialto and Santa Maria della Salute, at the opening of the Grand Canal. The exceptionally impressive architecture coupled with the distinctive effect of the soft, Italian light across the rippling waterways had long provided artists with source material and this was no different for Sickert. In 1896 he took a studio at 940 Calle dei Frati, and following the breakdown of his marriage, he threw himself into his

work, fascinated by the juxtaposition of the grandiose facades with the quiet, calm warren of passages and waterways that lay behind, which particularly appealed to his eye for the shabby ordinariness of the everyday life.

The present work depicts the Santa Maria Formosa, which is located in the heart of Venice, just behind the Basilica of St Mark's, and was built in 1492 on the site of a former church that dated to the 7th century. Sickert emphasises the bold, ornate architecture, choosing a low vantage point, which highlights its monumentality. Typical of many of Sickert's Venetian landscapes, the building is shown off centre, cropping in on the top of the basilica and the right-hand side of the structure. He focuses particularly on the dramatic effects of light, with the shadow of the building drawing a diagonal across the square.

Sickert's Venetian landscapes were amongst his most sought-after works in the early part of the 20th Century, and were especially popular with his French audience, sold through dealers Bernheim Jeune in Paris. Of the 96 works included in his June 1904 showing at the gallery, 32 were Venetian subjects, with a buying public no doubt drawn to the fresh, Impressionistic handling of the paint of the waterways. The present work was exhibited firstly at Durand-Ruel, Paris in 1903, and possibly at Bernheim Jeune in 1907.

'Venice – "The loveliest City in the World"'

(Walter Richard Sickert, A.R.A., 'The New Life of Whistler', *Fortnightly Review*, December 1908)



PROPERTY FROM A DISTINGUISHED GERMAN
COLLECTION

HENRY MOORE

1898-1986

Maquette for Reclining Figure: Hand

signed and numbered 3/9

bronze

length (including integral bronze base):
19cm.; 7½in.

Conceived in 1976 and cast by 1977, the present work is number 3 from the edition of 9 plus 1 Artist's cast.

PROVENANCE

Fischer Fine Art, London, where acquired by the present owners, 29th June 1977

LITERATURE

William S. Lieberman, *Henry Moore: 60 Years of His Art*, Thames & Hudson, London & New York, 1983, illustrated p.125 (another cast); Alan Bowness (ed.), *Henry Moore. Complete Sculpture 1974-1980, Vol. 5*, Lund Humphries, London, 1983, cat. no.707 (another cast); John Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*, Collins & Brown, London, 1998, cat. no.604, illustrated p.238 (another cast).

⊕ £ 80,000-120,000

€ 93,000-139,000 US\$ 105,000-158,000

Moore's reclining figures are among his most celebrated and sophisticated works. His first investigations of the form began in the 1920s and were repeatedly examined and reworked until the end of his life. The present work dates from the height of his career, when he had mastered the most technically complex expressions of this theme. Moore himself described the progression of his sculpture; 'becoming less representational, less outwardly a visual copy, and so what some people would call more abstract; but only because in this way I can present the human psychological context of my work with the greatest clearness and intensity' (Henry Moore, quoted in F. S. Wight (ed.), *Henry Moore: The Reclining Figure*, exh. cat., The Columbus Museum, Columbus, 1984, p.131).

Although one the most internationally significant Modernists, Moore's work never lost its focus on the human form. He once stated that: 'the human figure is the basis of all my sculpture, and that for me means the female nude. From the very beginning the reclining figure has been my main theme. The first one I made was around 1924, and probably more than half of my sculptures since have been reclining figures' (Henry Moore, quoted in John Hedgecoe, *Henry Moore*, Simon and Schuster, New York, 1968, p.151). He described the three basic poses of the human figure: standing, sitting and lying down. That in the vast majority of his works the female figure is either seated or reclining is a preference that initially stemmed from

the sculptor's desire to work in stone, for the practical concern that a standing figure in carved stone is structurally weak at the ankles, 'but with either a seated or reclining figure one doesn't have this worry,' Moore explained. 'And between them are enough variations to occupy any sculptor for a lifetime.' He noted, moreover, that 'of the three poses the reclining figure gives the most freedom, compositionally and spatially. The seated figure has to have something to sit on. You can't free it from its pedestal. A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for an eternity. Also, it has repose' (David Mitchinson, (ed.), *Henry Moore Sculpture, with Comments by the Artist*, MacMillan, London, 1981, p.86).

The female nude is a well established theme within Western art history, and Moore's decision to focus on it is not challenging in itself. The tone, however, with which he investigates and celebrates the topic is at odds with much of the genre. This does not stem from any prudishness, but for the reason that more than any other great male artist of the 20th century, Moore was sympathetic to the complex and multi-dimensional lives of women, he 'honors and never humiliates his feminine subjects. They are sensual but not flagrantly or even coyly erotic' (Albert Elsen, *Modern European Sculpture 1918-1945*, Braziller in association with Albright-Knox Art Gallery, New York, 1979, p.50). He was especially respectful of their all-important role in human society as the bearers of miraculous life-giving powers. 'These reclining women are not the reclining women of a Maillol or a Matisse,' Will Grohmann has written, 'they are women in repose but also something more profound... woman as the concept of fruitfulness, the Mother Earth. Moore, who once pointed to the maternal element in the "Reclining Figures," may well see in them an element of eternity, the "Great Female," who is both birth-giving nature and the wellspring of the unconscious... To Henry Moore, the "Reclining Figures" are no mere external objects, he identifies himself with them, as well as the earth and the whole realm of motherhood' (Will Grohman, *The Art of Henry Moore*, Thames and Hudson, London, 1960, p.43).



Henry Moore making a plaster figure based on a sketch, 1947.

Photographer Felix H. Man.

Reproduced by permission of The Henry Moore Foundation



GRAHAM SUTHERLAND

1903-1980

Trees on a River Bank

signed

oil on canvas

95.5 by 110.5cm.; 37½ by 43½in.

Executed in 1971.

PROVENANCE

Giorgio Soavi, Milan, and thence by descent to the previous owner

Their sale, Sotheby's London, 13th

November 2012, lot 29, where acquired by the present owner

EXHIBITED

Milan, Galleria Bergamini, *Sutherland: Sketchbook*, October - November 1974, cat. no.9, illustrated;

London, Tate, *Graham Sutherland*, 1st April - 30th September 1975, cat. no.207, illustrated (lent by the previous owner).

LITERATURE

Francesco Arcangeli, *Graham Sutherland*, Fratelli Fabbri Editori, Milan, 1973, illustrated pl.165;

Roberto Sanesi, *Graham Sutherland*, Centro D'Arte, Zarathustra, 1979, p.134, illustrated pl.93;

John Hayes, *The Art of Graham Sutherland*, Phaidon Press Limited, Oxford, 1980, cat. no.135, illustrated p.160.

⊕ £ 120,000-180,000

€ 139,000-209,000 US\$ 158,000-236,000

In 1967 Sutherland returned to Pembrokeshire for the filming of a documentary about his work by the Italian director Pier Paolo Ruggerini, *Lo specchio e il miraggio*. It was the first time in over twenty years that he had found himself in the landscape that had inspired his early career. His re-engagement with South West Wales was immediate and powerful. The following year he made the first of many return visits and the work of the last decade of his life was almost entirely dominated by Welsh landscapes focusing on the enduring themes of his *oeuvre*: the twisted organic forms which had first intrigued him in the 1930s, but now seen with fresh eyes with over twenty years of experience behind him. Painted at a point when Sutherland had established an international reputation, having exhibited at the Festival of Britain (1951), Venice Biennale (1952) and Tate, London (1953), *Trees on a River Bank* demonstrates the mastery of Sutherland's mature style.

This work evocatively portrays the strange organic forms Sutherland observed in nature as he strolled along the riverbank. The canvas was most likely painted in France following sketches made during the previous summer on the banks of the estuary of the Eastern Cleddau river in Picton Park, Pembrokeshire. Sutherland painted a series of works based on this estuary at this time including *Form over River*, 1971-2 (Tate, London). *Trees on a River Bank* appears to combine elements from two different areas on the estuary: the

left curvilinear tree form (also seen in *Form over River*) is by the shore at Picton whereas the central tree form is from the private beach at Benton Castle more than three miles down river. Sutherland's work of this time concentrates on the lower parts of the trees, their trunks and roots. Here, the twisted and intertwined shapes exposed by the river's erosion of their soil, form a complex web of space across the painting, bringing the density and depth of the woodland right to us. Sutherland wrote: 'the trees are eroded by the tide and wind and they are small oaks, really; I suppose you would call them dwarf oaks. They have the most extraordinarily beautiful, varied and rich shapes which detach them from their proper connotation as trees. One does not think of them so much as trees, more as figures; they have the same urgency that certain movements of figures can have in action' (Graham Sutherland, *The Listener*, XCVIII, 1997, p.231, quoted in Ronald Alley, *Graham Sutherland*, Tate Gallery Publications, London, 1982, p.157). Unlike the early oils, which were often densely worked, in *Trees on a River Bank*, Sutherland applies the paint thinly allowing the colours to bounce back off the white of the primed canvas and imbuing the whole with a glowing and poetic light. This new approach to colour is often seen as the result of the increasing amount of time Sutherland spent in the South of France from 1947, eventually buying a house in Menton, near Nice, in 1955.

'I wish I could give you some idea of the exultant strangeness of this place ... The whole setting is one of exuberance - of darkness and light - of decay and life. Rarely have I been so conscious of the contrasting of these elements in so small a compass...'

(Graham Sutherland on Pembrokeshire, *Horizon*, April 1942, pp.225-35).



HENRY MOORE

1898-1986

Shelter Drawing: Seated Mother and Child

signed

pencil, wax crayon, coloured crayon, watercolour, pastel, gouache, and pen and ink on paper

sheet: 36 by 28cm.; 14¼ by 11in.;

image: 27.5 by 21.5cm.; 11 by 8½in.

Executed circa 1941.

PROVENANCE

Private Collection, U.K., from the 1950s, and thence by descent to the previous owner
Their sale, Bonhams London, 16th November 2011, lot 32, where acquired by the present owner

EXHIBITED

Barcelona, Fundacio "la Caixa", *Henry Moore*, 18th July - 15th October 2006, un-numbered exhibition;
London, Tate Britain, *Henry Moore*, 24th February - 8th August 2010, cat. no.103, illustrated p.171, with tour to The Art Gallery of Ontario, Toronto; and Leeds Art Gallery, Leeds.

Recorded in the Henry Moore Foundation archives as HMF 1861a.

⊕ £ 600,000-800,000

€ 695,000-930,000 US\$ 790,000-1,050,000

'When we got to Belsize Park we weren't allowed out of the station for an hour because of the bombing. I spent the time looking at the rows of people sleeping on the platforms. I had never seen so many reclining figures, and even the train tunnels seemed to be like the holes in my sculpture. Amid the grim tension, I noticed groups of strangers formed together into intimate groups and children asleep within feet of the passing trains.'

(Henry Moore, quoted in Roger Berthoud, *The Life of Henry Moore*, Giles de la Mare Publishers, London, 2003, p.191).





Henry Moore, *Pink and Green Sleepers*, 1941. Collection Tate, London.
Presented by the War Artists Advisory Committee 1946; Photo: © Tate, London 2019

A true masterpiece of British art, executed by one of the greatest artists of the past century, Henry Moore's *Shelter Drawing: Seated Mother and Child* captures the artist working at his very best. No stranger to conflict, having served in the First World War, Moore approached the events of 1939 with a stark realism of the threats posed to everyday life. He wrote to his close friend Kenneth Clark in 1939: 'I hate intensely all that Fascism and Nazism stands for, & if it should win it might be the end in Europe of all the paint, sculpture, music, architecture, literature we believe in' (Henry Moore, quoted in Julia Andrews, *London's War, The Shelter Drawings of Henry Moore*, Lund Humphries, Aldershot, 2002, p.18).

Having left London, like many, at the start of the conflict, Moore moved back to the capital in the summer of 1940, seeing it as a safer location than Kent, which was considered by many as the most likely location for a Nazi invasion on land. In London he took up in the abandoned studio of his friend Ben Nicholson at 7 Mall Studios in Hampstead. Nicholson, who had once been at the heart of the Herbert Read's 'nest of gentle artists' that congregated around Hampstead, had left London with his wife Barbara Hepworth for the remote safety of St Ives. In his Hampstead studio Moore continued to work, and with restrictions to large-scale sculptural materials brought about by the war, sought refuge in working on paper and small-scale maquettes.

As the war progressed Londoners came under increasing threat from the Nazi air raids, which decimated parts of the city (as well as other cities and towns up and down the country). The Blitz saw swathes of London plunged into darkness. And whilst some made use of the self-constructed Morrison Shelter to protect them from falling debris, many took to the city's underground stations for safety and refuge. Deep underground these stations became makeshift sleeping quarters during the Blitz, including Moore's nearest underground station at Belsize Park – one of the city's deepest stations. It was here that Moore encountered the shelters for the first time, quite by chance, on 7th September 1940 when returning home from the centre of town with his wife Irene. He later recalled:

'When we got to Belsize Park we weren't allowed out of the station for an hour because of the bombing. I spent the time looking at the rows of people sleeping on the platforms. I had never seen so many reclining figures, and even the train tunnels seemed to be like the holes in my sculpture. Amid the grim tension, I noticed groups of strangers formed together into intimate groups and children asleep within feet of the passing trains.' (Henry Moore, quoted in Roger Berthoud, *The Life of Henry Moore*, Giles de la Mare Publishers, London, 2003, p.191).

When in 1941 the War Artist's Advisory Committee – chaired by Kenneth Clark – approached Moore, the artist chose to depict scenes of civil defence in the form of these

shelters, capturing the resilience that was such a vital part in the British War Effort. Moore was granted a permit, giving him free rein of the shelters and the permissions to move unhindered about the city. This was captured on film by documentary director Jill Craigie in *Out of Chaos* (a film that included other official War Artists Stanley Spencer, Leonard Rosoman and Evelyn Dunbar, released in 1944), with stills taken at the time by photographer Lee Miller.

Even after being forced to leave the capital due to bomb damage of his Hampstead studio, Moore continued to visit the capital from his new home at Perry Green in Hertfordshire, observing and recording these scenes of a united and defiant home front.

Shelter Drawing: Seated Mother and Child is amongst the most tender and worked drawings Moore created during the war, chosen for inclusion in the recent major 2010 London retrospective. Whilst it is a scene of Londoners sheltering from the air raid, at the centre of the composition, and really the heart of the work, we see the mother and child – one of the artist's most significant motifs. The work displays the hope and humanity that drove the defiant home front. In this drawing we see everything that Moore believed stood at risk of being lost in his earlier letter to Clark. Here is a message of defiance – of the strength and power of humanity – and ultimately of hope. A work that today, seventy years after its inception, is every bit as vital and relevant as it was to society in 1941.



Henry Moore taken during the filming of 'Out of Chaos', Holborn Underground, London, England 1943 by Lee Miller. (Detail)
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HENRY MOORE

1898-1986

Small Maquette No 1 for Reclining Figure

signed and numbered 5/9
bronze

length (including integral bronze base):
24cm.; 9½in.

Conceived in 1950, the present work is number 5 from the edition of 9 plus 1 Artist's cast.

PROVENANCE

Marlborough Fine Art, London
Wolfgang Fischer, London
Sale, Sotheby's London, 25th June 1996, lot 193
Waddington Galleries, London
Jeffrey Loria, New York
Galerie Pascal Lansberg, Paris
Private Collection, Switzerland, from whom
acquired by the present owner

EXHIBITED

London, Marlborough Fine Art, *Henry Moore*,
1966, cat. no.6 (another cast).

LITERATURE

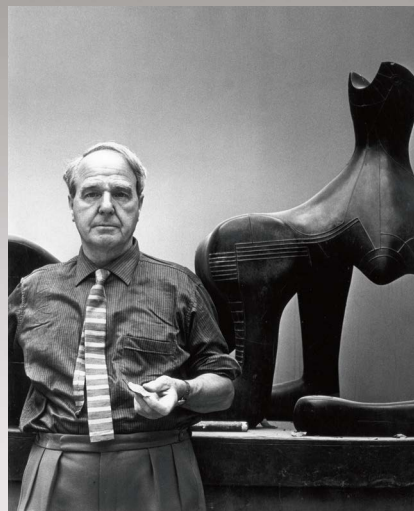
Herbert Read, *Henry Moore Sculpture and Drawings*, London, 1965, vol. II, cat. no.292a, p.xxiv, illustrated (another cast);
John Hedgecoe, *Henry Moore*, Simon and Schuster, New York, 1968, p.150, illustrated pls.1, 2 (another cast);
Ionel Jianou, *Henry Moore*, Paris, 1968, cat. no.276, p.76;
Robert Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, Harry N. Abrams, New York, 1970, cat. no.418, illustrated, unpaginated (another cast);
Alan Bowness (ed.), *Henry Moore Complete Sculpture, 1949-1954, Vol. 2*, Lund Humphries, London, 1986, cat. no.292a, illustrated p.33 (another cast).

£ 250,000-350,000

€ 290,000-406,000 US\$ 328,000-459,000

In 1949, Henry Moore was commissioned by the Arts Council of Great Britain to produce a sculpture for the Festival of Britain. Marking the centenary of the 1851 Great Exhibition, the Festival was designed to rally the spirits of an economically and spiritually devastated post-war Britain. Moore produced one of his most famed works, *Reclining Figure: Festival* for the event held on London's South Bank and the present work, *Small Maquette No. 1 for Reclining Figure* was crafted during the process of reaching the final form for the monumental sculpture. *Reclining Figure: Festival* speaks to common humanity, a profound symbol of resilience and an enduring testament to survival and human strength. On its unveiling, critic Eric Newton described it as 'the lithest and supplest of all his creations...Waves of movement run up the legs, rising like the swell of the sea, swinging round from front to back (if a design so completely grasped from every point of view can be said to possess a front and a back) ...' (Eric Newton, 'What Do the Public Think? Henry Moore's New Work at the Festival', *Art Fortnightly*, 11th May 1951, Henry Moore Foundation Archive).

The six-month process of producing *Reclining Figure: Festival* was the subject of a BBC documentary made by John Read, charting the development from initial drawings to its



Henry Moore with *Reclining Figure: Festival 1951* (LH 293), by Horst Tappe © The Estate of Horst Tappe / Bridgeman Images. Reproduced by permission of The Henry Moore Foundation.

multi-part casting at the Gaskin foundry. Though Moore's critical fame was in the ascendancy after representing Britain at the 1948 Venice Biennale, the film brought his work to a wider public audience. The present work is the first of the two maquettes, and this cast is very close to the finished sculpture. The linear pattern was developed in tandem with the form from the outset by Moore pressing string into the plaster. In the bronze of the maquette, the end result is an extraordinary and beautiful texture to the surface, leading our eye down and around the sinuous curves of the figure.

The reclining figure and the mother and child motif were the two fundamental obsessions of Moore's career. At the heart of the preoccupation with the reclining figure is the relationship between human and landscape, between presence and absence, between the solid and the surround. In *Small Maquette No. 1 for Reclining Figure*, the figure is no longer pierced by a hole that introduces space into the previously impenetrable solid sculpture but instead space – and, by extension, the environment – partners the bronze. In 1954, Moore wrote, 'If space is a willed, a wished-for element in the sculpture, then some distortion of the form – to ally itself to the space – is necessary...Recently, I have attempted to make the forms and the spaces (not holes) inseparable, neither being more important than the other. In the last bronze, *Reclining Figure*, I think I have in some measure succeeded in this aim.' (Henry Moore quoted in Felix Man, *Eight European Artists*, London, 1954, unpaginated). Placed outside the Pavilion of the Festival dedicated to the 'Land of Britain' (or 'Country'), the female figure became a shorthand for fecundity, a personification of the physical and psychical nurturing properties of the landscape. The culmination of this variant of the reclining figure motif, before Moore progressed to more classical interpretations, *Small Maquette No. 1 for Reclining Figure* is a marker of one of the most significant public sculptures of the post-war period, in Britain and internationally. The perfect fusion of Neo-Romanticism and Surrealism, of individual apprehension and collective hope, the work represents a seminal moment in the career of Britain's greatest 20th century artist.



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

BEN NICHOLSON

1894-1982

Still Life (Speckled) March 18 - 49

signed twice, titled, dated *March 18 - 49* twice and inscribed on the Artist's backboard
oil and pencil on board on the Artist's painted backboard, in the Artist's painted wooden frame
framed: 43 by 44cm.; 17 by 17¼in.

PROVENANCE

Leicester Galleries, London
George Henry, December 1963
D. Warren, Massachusetts
Bernard Jacobson Gallery, London
Jacobson Howard Gallery, New York, Summer 2005
Crane Kalman Gallery, London, where acquired by the present owner

EXHIBITED

London, Lefevre Gallery, *Recent Painting 1949-50* by Ben Nicholson, October 1950, cat. no.11;
Providence, Museum of Modern Art, Rhode Island School of Design, *1900 to Now: Modern Art from Rhode Island Collections*, 22nd January - 1st May 1988, un-numbered exhibition;
New York, Jacobson Howard, *Summer Exhibition*, 2005 (details untraced).

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

Dr Lee Beard is 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 Dr Lee Beard, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com.

⊕ £ 400,000-600,000

€ 463,000-695,000 US\$ 525,000-790,000

In 1932 Ben Nicholson moved into Barbara Hepworth's studio in Hampstead, the beginning of a fruitful personal and artistic collaboration and a partnership that changed the course of the *avant-garde* in Britain. Together they travelled to Europe and forged lasting relationships with European Modernists, who became collaborators and friends, including Mondrian, Gabo, Hélion, Miró, Calder, Moholy-Nagy and Braque. Throughout the 1930s, they were founding members of pioneering *avant-garde* groups at home – Unit One, the Seven and Five Society – and abroad – Circle, Abstraction-Création. Barbara Hepworth's absolute commitment to direct carving stimulated Nicholson to embark upon his first carved and painted reliefs in 1933, and the white reliefs he subsequently produced propelled him to international stardom.

Just before war broke out across Europe in 1939, Nicholson, Hepworth and their three triplets left London and the imminent threat of bombing for the relative safety of Carbis Bay, Cornwall, just a mile from St Ives. Brought to this particular area by the generosity of critic Adrian Stokes and his first wife artist Margaret Mellis, who hosted the family before they found their own home, for Nicholson it was something of a homecoming. Together with his first wife Winifred Nicholson and friend Christopher Wood, Ben Nicholson had travelled to St Ives, discovering self-taught artist Alfred Wallis in 1928, a meeting that invigorated Nicholson, foregrounding the childlike, the naïve and the direct within his work.

The return to St Ives, rather than causing a sense of isolation for Nicholson, now removed from the buzz of the metropolis, instead precipitated a broadening of his art, a dissolving of strictures and a renewed sense of openness: 'Though he still chose to see himself as the leading painter in the Constructive movement, the early 1940s saw Ben Nicholson turning away from his concentration on geometrical forms and abstraction to a broader range of production including representational painting. What touched him most deeply, on return to the St Ives area and seeing it again and again, was the light, more Mediterranean than English and all the more joyous for being less reliable than in Italy.' (Norbert Lynton, *Ben Nicholson*, Phaidon Press Ltd, London, 1993, p.177). The return to representation included one particular motif, previously seen in Winifred Nicholson's painting in the 1920s, that of the still life in front of the landscape. Closely associated with this period of Nicholson's output, the jugs, vases, mugs and glass vessels in the open window before the Cornish seascape became something of a bridging device, a path that led from abstraction back to the pure still life.

The genre of still-life was at the heart of Ben Nicholson's practice, from his earliest work in the 1920s through to 1949 when he created *Still Life (Speckled) March 18-49* and beyond in the 1950s and 1960s. His father, the acclaimed painter Sir William Nicholson, was famously a master of the genre and Ben credited his father for the early interest: 'of course I owe a lot to my father – especially





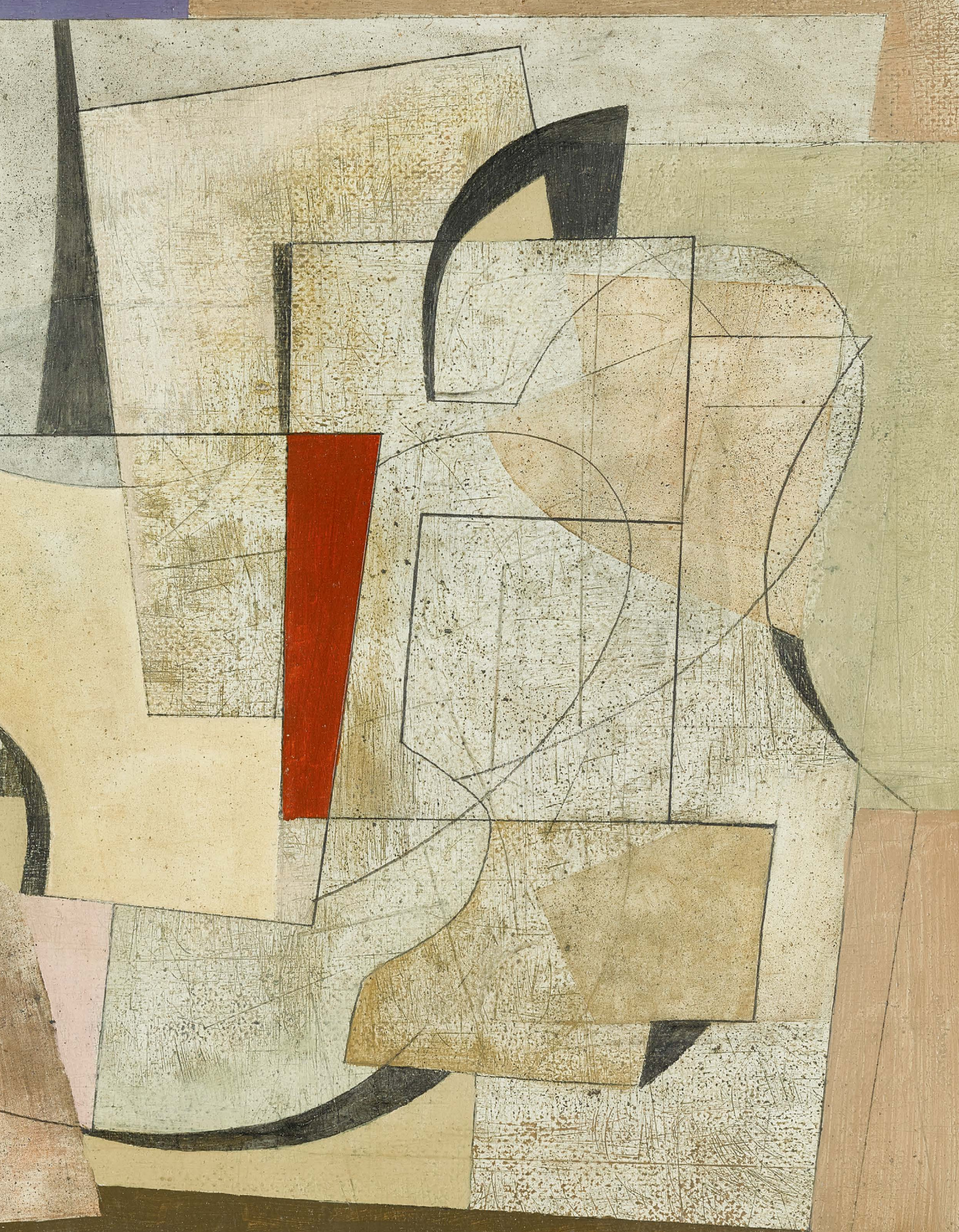
Photograph of Ben Nicholson working on a still life (1929-1935). Front of photograph 1936; Photographer Unknown; Purchased by the Tate Archive from Ben Nicholson's executors in 1987; Photography: © Tate, London 2019

to his poetic idea and to his still life theme. That didn't come from Cubism...but from my father' (Ben Nicholson, quoted in *The Sunday Times*, 28th April 1963). Despite the generous attribution of his success to his father, Nicholson's exposure to Cubism in Paris in the 1920s and the 1930s, and his friendship with George Braque played a significant role in his continual return to the genre. The interlocking shapes and planes, the balance between line and sections of colour in *Still Life (Speckled) March 18-49* clearly allude to Cubist influences and more specifically to Picasso and Braque's Synthetic Cubism that they developed together in the first decade of the 20th century.

The exquisite *Still Life (Speckled) March 18-49* signalled the start of a group of still lifes from the late 1940s through to the mid-1950s of majestic and monumental still life works, occasioned by a new studio, which allowed for larger works, and the foundation of the Penwith Society of Arts in Cornwall in February 1949 by Nicholson, Hepworth,

John Wells, Peter Lanyon, Bernard Leach and Guido Morris, later joined by Bryan Wynter and David Leach, with Herbert Read as President. *Still Life (Speckled) March 18-49* just pre-dates the new studio: the ambition and magnificence is all the more intense for the concentrated scale. In the present work we look down upon a table-top still life: the *mise-en-scène* entirely fills the board, a composition dense in complex formal arrangement and colour relations. Just the year before the present work, Nicholson explained the intra-relationships in his painting: 'The kind of painting which I find exciting is not necessarily representational or non-representational, but it is both musical and architectural, where the architectural construction is used to express a "musical" relationship between form, tone and colour...' (Ben Nicholson, 'Notes on "Abstract Art"', 1948, quoted in Peter Khoroché, *Ben Nicholson: Drawings and Painted Reliefs*, Lund Humphries, Aldershot and Burlington, 2002, p.90).

Unusually for Nicholson's still lifes of this period, *Still Life (Speckled) March 18-49* is on board, rather than canvas: Nicholson had an extraordinary ability to make the wooden support a leading protagonist in the work. Exploiting the texture of the grain in *Still Life (Speckled) March 18-49*, the very process of making is written into the final result: the wooden support is infinitely susceptible to being worked with incisions and thin layers of oil paint, added, scrubbed back and reintroduced to create subtle modulations of texture and colour. These areas of rubbed, textured board are held in counterpoint by areas of more solid colour, particularly the red to the left, the strip of purple at the top, green to the right and light yellow and deep red at centre. Curvilinear lines reverberate across the still life, enlivening the composition as they cut across form and colour. Nicholson dances between colour and texture, between representation and abstraction, weaving layers of variation upon one another, creating, in final form, a modernist still life masterpiece.



PROPERTY FROM THE COLLECTION OF THE LATE
RICHARD ALLEN

DAME BARBARA HEPWORTH

1903-1975

Four-Square (Four Circles)

signed and dated 1966., numbered 6/7 and stamped with *Morris Singer* foundry mark bronze

height: 60cm.; 23³/₄in.

Conceived in 1966 and cast by 1968, the present work is number 6 from the edition of 7 plus 0.

PROVENANCE

Gifted by the Artist to the York Minster Fund Sale Their sale, Sotheby's Castle Howard, Sale in Aid of the York Minster Fund, 6th April 1968, lot 23, where acquired by A. D. Ferguson Marjorie Parr

Acquired by the late owner by the mid-1980s

EXHIBITED

London, Gimpel Fils, *Contemporary Sculpture*, February - March 1967, cat. no.24 (another cast); Pittsburgh, Pittsburgh International, October 1967 - January 1968 (details untraced); London, Tate, *Barbara Hepworth*, 3rd April - 19th May 1968, cat. no.168 (another cast); London, Queen Elizabeth 2 with Cunard Marlborough London Gallery, *A Selection of 20th Century British Art*, May 1969, illustrated (another cast); New York, Gimpel Gallery, *Opening Exhibition*, March 1969, cat. no.14 (another cast); London, Marlborough Fine Art, *Barbara Hepworth Recent Work Sculpture, Paintings and Prints*, February - March 1970, cat. no.6, illustrated p.16 (another cast); Liverpool, Tate Liverpool, *Barbara Hepworth, A Retrospective*, 14th September - 4th December 1994, cat. no.74, with tour to Yale Center for British Art, New Haven; and Art Gallery of Ontario, Toronto (another cast); New York, Pace, *Barbara Hepworth, A Matter of Form*, 9th March - 21st April 2018, un-numbered exhibition, illustrated p.50 (another cast).

LITERATURE

Alan Bowness (ed.), *The Sculpture of Barbara Hepworth 1960-69*, Lund Humphries, London, 1971, cat. no.428, illustrated p.43 (another cast).

We are grateful to Dr Sophie Bowness for the cataloguing apparatus of the present work, which will feature in her forthcoming revised catalogue raisonné of the Artist's sculpture.

W ₤ 200,000-300,000

€ 232,000-348,000 US\$ 262,000-393,000

By the 1960s Barbara Hepworth was at the height of her career. Recognised globally as one of Britain's greatest living sculptors, she had achieved numerous high-profile public commissions, exhibitions and represented Britain twice at the Venice and São Paulo biennales, winning the Grand Prix at the latter in 1959. As she later recalled: 'we may have lived in Lands End but we were in close contact with the whole world' (Barbara Hepworth, quoted in *A Pictorial Autobiography*, Moonraker Press, Bradford-Upon-Avon, 1970, p.76). As recognition grew so too did her artistic ambition, pushing forward to create larger scale sculptures. In particular, Hepworth was keen to explore the ways through which viewers could interact physically with her work, writing: 'I wanted to involve people, make them reach to the surfaces and the size, finding out which spiral goes which way, realising the difference between the parts' (Barbara Hepworth, quoted in Alan Wilkinson, 'Cornwall and the Sculptures of Landscape: 1939-1975', in Penelope Curtis and Alan Wilkinson, *Barbara Hepworth: A Retrospective*, Tate Gallery Publications, London, 1994, p.108). From her adoption of bronze casting from the mid-1950s onwards, Hepworth pushed the boundaries further in scale and size, with an increasingly architectural approach becoming visible in these forms, as seen in the present work. Although Hepworth was keen in her lifetime to stress that she did not work from maquettes, the present sculpture *Four-Square (Four Circles)* is one of three smaller-scale works in bronze and slate relating to her monumental *Four-Square (Walk Through)*. This gigantic sculpture – cast in an edition of three and housed at the Barbara Hepworth Museum in St Ives, Churchill College, Cambridge and Norton Simon Museum,

Pasadena – allowed the viewer, as the title suggests, to physically explore her sculptural space like never before.

Four-Square (Four Circles) touches upon many of Hepworth's key fascinations, spanning back to the 1930s, most notably perhaps the piercing of the form, which plays a pivotal role for the present sculpture. As with so many of Hepworth's post-war sculptures the piercing serves to act as a window or vista, and in the present work allows for a clear line of sight through the piece. This makes the work appear light and balanced. In photographer Jorge Lewinski's iconic 1968 portrait of the artist, Hepworth is pictured through the hole of the larger version of the present work, her arm reaching though and physically interacting with the work in the manner she hoped her audience would. As Edward Mullins recalled in 1967, soon after the completion of *Four-Square (Walk Through)*: 'This piece emphasises her insistence that the whole body must be engaged in response to sculpture'. Mullins also recalls Hepworth herself saying: 'this engagement helps to orientate us – give us an image of security and a sense of architecture ... You can't look at sculpture if you don't move, experience it from all vantage-points, see how the light enters it and changes the emphasis' (Edwin Mullins, 'Scale and Monumentality: Notes and Conversations on the Recent Work of Barbara Hepworth', *Sculpture International*, No.4, 1967, p.20). *Four-Square (Four Circles)* must therefore be considered one of the artist's most accomplished and original works, showcasing her brilliant and unrivaled understanding of form, but also her desire to continue to explore new boundaries and possibilities as she was to do over the following decade and up until her death in 1975.



JOHN WELLS: PROPERTY FROM AN IMPORTANT LONDON COLLECTION

Lots 26, 153-157

26

PROPERTY FROM AN IMPORTANT LONDON COLLECTION

JOHN WELLS

1907-2000

Homage to Naum Gabo

signed, dated 1948 and inscribed on the reverse; also signed, dated 1948 and inscribed on the stretcher bar
oil on canvas
41 by 51cm.; 16 by 20in.

PROVENANCE

The Estate of the Artist
Jonathan Clark & Co., London, where acquired by the present owner, 23rd October 2003

EXHIBITED

St Ives, Penwith Society, *Summer 1973*, 1973, cat. no.64 (as *Painting*);
Plymouth, Plymouth City Art Gallery, *Mackenzie, Mitchell, Wells*, 1st February - 2nd March 1975, cat. no.44;
London, Wills Lane Gallery, *John Wells Commemorative Show*, 27th July 1987, cat. no.17;
St Ives, Tate, *John Wells: The Fragile Cell*, 2nd May - 1st November 1998, cat. no.25, illustrated p.42 (as *Collection of the Artist*);
London, Jonathan Clark & Co., *John Wells Reaching Beyond the World's Edge*, 15th October - 7th November 2003, cat. no.13, illustrated p.21.

⊕ £ 40,000-60,000
€ 46,300-69,500 US\$ 52,500-79,000



John Wells in Anchor Studio, Newlyn, circa 1947

John Wells was a key figure in St Ives in the post-war period, at a time when this small fishing village on the westernmost tip of the country was vying with London to be the true centre of the British *avant-garde*. It was Wells, along with his close friend Peter Lanyon, who founded the Crypt Group in 1946 specifically to create a space where a 'new generation' of artists could exhibit and exchange ideas. The Crypt Group is often seen as a challenge to the hegemony of Ben Nicholson (in particular) and Barbara Hepworth, over what 'St Ives Modernism' was and could be, although Wells himself remained profoundly influenced by this older generation, as can be seen clearly here in the title of this painting, which is without doubt one of his most important works and a centrepiece to his 1998 Tate retrospective. Indeed, Gabo, who had arrived in Carbis Bay, on the outskirts of St Ives, at Nicholson and Hepworth's invitation, was a key influence on Wells and Lanyon alike – both of whom made constructionist sculptures in parallel to painting in the late 1940s. It was Gabo's articulation of the space within objects – which he expressed through filaments of fishing wire strung in echelon between the elements of his translucent Perspex sculptures – that finds resonance in the work of Wells, who then begins to look out and beyond, to trace the surrounding space

and the movement in between objects. This is Wells's great innovation – to take Gabo's concept and to set it free of the studio or gallery, placing it in the world.

As the curator Matthew Rowe has written on *Homage to Naum Gabo*: 'This composition is one of Wells' most ambitious creations, combining a sense of lateral motion and recessionary depth for the fractured form that also alludes to the material quality of Perspex, with radiating lines inscribed into the surface. The use of the dense green as a textured background may refer back to Gabo's first paintings made in St Ives, which used similar tones, but it also helps place the object against an organic, natural environment, as if we are glimpsing some elemental force within the landscape' (Matthew Rowe, *John Wells – Reaching Beyond the World's Edge*, exh. cat., Jonathan Clark & Co., London, 15th October – 7th November 2003, note to cat. no.13). It is this abstract, geometric rendering of an 'elemental force' that makes Wells unique – a painterly equivalent of Hepworth's contemporaneous exploration in sculpture (Wells worked as Hepworth's assistant between 1950 and 1951). Whilst Lanyon takes to the skies in a glider to feel these forces, Wells keeps his feet on the ground and takes his measure from there – from the soaring flight of birds to the intimate spiral of a shell; the zig-zag lines of rigging of ships in harbour to the triangular flashes of colour of their sails fluttering in the breeze.

In the roughened surface of *Homage to Naum Gabo* one wonders if one can't see an evocation of a dark, leaden sea surrounded by a bay, a moon perhaps reflected in the water, an image that then shears open to reveal alternative spaces and perspectives, of sea and sky and coast on a much brighter day – with this rupture of time and space conducted by the line that swirls and darts through the composition like a gull riding a thermal. Yet any such reading is deliberately fleeting and allusive, as the work's obvious abstract quality pulls us back into the realm of art and the language of Modernism. It is this exquisite push and pull (conflict doesn't feel like the right word, as it is all so harmonious) between the abstract and the figurative, measure and poetry, that makes Wells's work so engaging and rightly evocative of the St Ives movement as a whole.



SIR TERRY FROST, R.A.

1915-2003

Red, Black and White

signed, titled and dated 57. on the reverse
oil on canvas
61 by 76cm.; 24 by 30in.

PROVENANCE

Acquired directly from the Artist in the late 1950s by the family of the previous owner. Their sale, Bonhams London, 2nd July 2008, lot 24, where acquired by the present owner

EXHIBITED

London, The Leicester Galleries, *Keith Vaughan Recent Paintings: Terry Frost New Paintings*, June 1958, cat. no.10.

⊕ £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-197,000

'During the winter in the North I was always elated, lifted out of myself, the air was keen, visibly sharper, there was a strange silence belonging only to white and snow. There was also an edge of impermanence...a forever of distance in white & when I eventually painted I think I intuitively tried to hold the black & white moment for me and I wedged it for keeps with Red' (Letter to Claude Rogers, 1965 quoted in Chris Stephens, *Terry Frost, St Ives Artists*, Tate Publishing, London, 2000, p.37).

In 1956, the year before *Red, Black and White* was painted, the first British exhibition of American Abstract Expressionism was shown at the Tate Gallery causing great excitement amongst Frost and his contemporaries. It was from this time that we witness a shift in Frost's work, exemplified through a series of paintings renowned for their red, black and white theme of which this work is a leading example. Whilst the Tate exhibition is often cited as being formative, perhaps Frost's most significant American influence was meeting Sam Francis in the same year on one of his many trips to Paris with Roger Hilton. Frost, like Hilton, though fascinated by the large expansive and gestural canvases coming from America, was well aware of his European roots, and he was also to meet Pierre Soulages in Paris in 1956. Both Europe and America were to be informative on his work - his application of pigment from this time was more expressive, not to mention the direct response to Sam Francis with the dribbling paint so expertly utilised in this work.

Frost's abstraction, however, was still very much his own: associated with St Ives but with a training from Camberwell and an enduring friendship with Victor Pasmore, he was exposed to the two major emerging strands of British Abstraction. Frost's work of this period showcases his unique ability to bring together these differing strands of thought on the development of abstraction in a manner that is quite unlike that of any of his contemporaries. As Patrick Heron enthused the same year the present work was painted: 'In Frost's new work an overtly geometric (and somehow symbolic) form lies involved in the downward-moving rain of pigment gestures...a broad compositional structural statement lying behind the beadcurtain of dribbles, that gives the picture that power and punch, that three-dimensional focus and concentration of space that no purely Tachist picture ever exhibits' (Patrick Heron, 'London', *Arts (New York)* vol.32, no.1, Oct, 1957, p.17).

A significant influence on Frost's work from the mid 1950s was his move to Yorkshire. By 1957, Frost was teaching at Leeds College of Art having lived in Leeds for two years as the first ever Gregory Fellow of Painting at the University. From his arrival, his work demonstrated an immediate and very different reaction to the broad expanse of the Yorkshire Dales, so different to the Cornish landscape that he is most associated with. The intricate interlocking forms of the St Ives paintings became much less central to the composition, and were replaced by a pronounced vertical emphasis. *Red, Black and White*, though not a physically large canvas, conveys the vastness of this northern landscape through the long black vertical lines which cross the work, interspersed with fine ochre and sky-blue strokes most likely derived from the patterns of stone walls running along hillside fields and the rays of sunlight as they coincide. These downward strokes are used in unison with the polygon (first seen in 1955, and which remains the central feature of this work). The predominantly white area inside the polygon is used to suggest a separate space beyond, while at the same time emphasising the flatness of the picture's surface with vertical lines running or dripping down. The contrast of the strong compositional structure with a freer, more animated application of paint is used by Frost with such originality to convey this intense response to the Yorkshire landscape. The clarity of vision and the vigour with which this work is executed are testament to Frost's skill and it is remarkable that this vibrant work feels just as fresh over sixty years since its creation.



Terry Frost in his studio, Leeds, 1956. Photograph by Roger Mayne. © Roger Mayne
Archive / Mary Evans Picture Library



PROPERTY FROM AN IMPORTANT INTERNATIONAL COLLECTION

PATRICK HERON

1920-1999

May : 1956

signed, titled, dated *May : 1956* and inscribed on the reverse
oil on board
121 by 182.5cm.; 47¾ by 72in.

PROVENANCE

The Estate of the Artist
Daniel Katz Ltd., London, where acquired by present owner

EXHIBITED

London, The Redfern Gallery, *Patrick Heron*, 6th - 30th June 1956 (as *Red, Black and White (Rock) : March - April 1956*); Wakefield, Wakefield City Art Gallery, *Vision and Reality*, 1956, cat. no.68 (as *Horizontal Painting, Reds and Blacks*).

The Estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron c/o Sotheby's Modern & Post-War British Art, Sotheby's, 34-35 New Bond Street, London, W1A 2AA or email modbrit@sothebys.com.

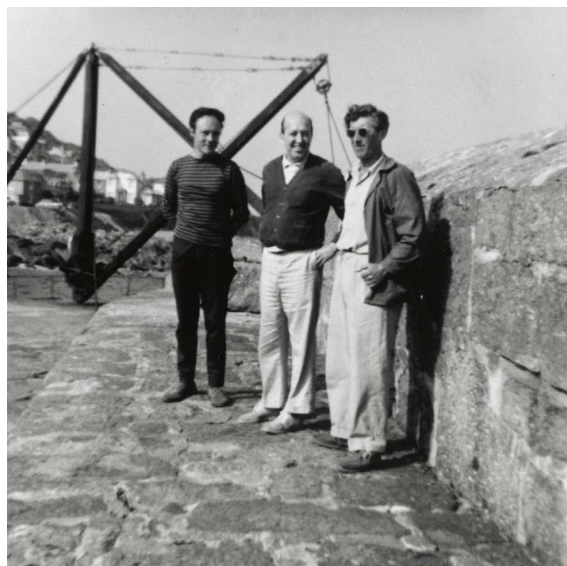
W ⊕ £ 400,000-600,000

€ 463,000-695,000 US\$ 525,000-790,000

1956 was a vitally important year for Patrick Heron. Although he had embarked upon his first forays into non-figurative work earlier in the 1950s, it was not until this year, when he made the series of works now known as the 'garden paintings', that he swung fully – decisively – to abstraction. As the art historian Peter Fuller has noted, it was at this point that Heron began to search 'for a more "gestural" way of painting. Under the influence of the American artist Sam Francis and the light of the Cornish landscape, Heron moved sharply away from explicit figuration towards abstract organisations of patches of colour across the whole canvas surface ... [works] marked by that restrained taste and developed "intelligence of feeling" which characterises all Heron's successful painting; their reference to the world of nature, beyond the canvas surface, appears self-evident. Though the colour may be based on memory, mood and reminiscences of flowers and light, rather than on the immediate perception of them, it is most decidedly not concocted "studio colour" of London (or Paris). It was obviously more than a coincidence that Heron's decisive break with figuration coincided with the leaving of the metropolis to live in Cornwall' (Peter Fuller in David Sylvester (ed.), *Patrick Heron*, exh. cat., London, Tate, 1998, p.155).

It was in 1956, too, that Heron moved with his family to Eagle's Nest, located high on the cliffs near Zennor, a mining village to the west of St Ives. Although a Yorkshireman by birth, Heron had spent many years as a child in Cornwall, after his father had moved his textile business to St Ives, and it was during this time that the wild landscape of West Penwith first caught his imagination, as it has so many others' before and since. As such, the move from London to Cornwall was in many ways a homecoming, but it also provided a vital new stimulus to his work and imbued it with a new focus and creativity. In the late 70s, Heron noted that although he hadn't painted a representational landscape since the move to Cornwall, he was sure that being positioned where he was: 'a third of a mile and over 600 feet above one of the world's most ferociously rocky coasts [...] I don't doubt for a moment that the enormously powerful rhythmic energies of the granite outcrops beneath my feet transmit certain rhythms straight up through the soles of my shoes every minute of the day.' (Patrick Heron, 'The Colour of Colour', E William Doty Lectures, College of Fine Arts, University of Texas at Austin, 1979, p.26.)

The years that followed the move to Eagle's Nest – 1956 to 1959 – signaled an incredible burst of creativity and experimentation, during which Heron established himself as



Patrick Heron, Clement Greenberg and John Wells at Mousehole, September 1959. Photography by Jenny Greenberg. Courtesy of the Estate of Patrick Heron





Patrick Heron, circa 1957-8, reproduced in Waddington Galleries, *Four Middle Generation Painters*, 1959. Photograph by Brian Seed. Courtesy of the Estate of Patrick Heron.

not only one of the most important abstract painters working in Britain but also a major voice in the European *avant-garde*, who through their work had issued a challenge to the dominance of the 'New York School'. This challenge had not gone unnoticed by some of the leading lights of American art, a number of whom, including Rothko and Pollock, were very aware of the powerful images being created in St Ives, in those years after the War when it was our equivalent to the testing-grounds the New York artists were creating in the Hamptons. *May : 1956* is loaded with powerful mark-making and eloquent brushwork, as good as anything being painted at the time in America. There is a flatness and factuality – a sense of physical presence – to the work that is reminiscent of Pollock. Yet Heron goes further, creating a greater sense of depth and layering through his use of colour – the very first inkling, perhaps, of this later exploration into 'space through colour'.

Further to being one of the leading British artists of the day, Heron was also one of its most revered critics. A fiercely intelligent man, his ability to understand painting from the perspective of an artist gave his opinions credibility amongst fellow artists and differentiated his writing from the layman's stance of the critic at large. In 1956 he attended and reviewed the seminal Tate exhibition, *Modern Art in the United States: A Selection from the Collections of the Museum of Modern Art, New York*, which included works by Pollock, de Kooning and Rothko amongst others. He wrote in his review of the exhibition for the journal *Arts*: 'My own feelings about these painters have shifted one way, then the other, since my first sight of them, as they hung in consort in the big Tate room, at the private view a month ago. I was instantly elated by the size, energy, originality, economy and inventive daring of many of the paintings. Their creative

emptiness represented a radical discovery, I felt as did their flatness, or rather their spatial shallowness. I was fascinated by their constant denial of illusionistic depth which goes against all my own instincts as a painter ... To me and those English painters with whom I associate, your new school comes as the most vigorous movement we have seen since the war. If we feel that far more is suggested than is achieved, that, in itself, is a remarkable achievement. We shall now watch New York as eagerly as Paris for new developments (not forgetting our own, let me add) - and may it come as a consolidation rather than a further exploration' (Patrick Heron, quoted in Mel Gooding (ed.), *Painter as Critic Patrick Heron: Selected Writings*, Tate Gallery Publishing, London, 1998, pp.102, 104). These works were rapidly digested and reconsidered by Heron, and the impact on his own art is quite apparent in the present painting. The schism in his manner can be put into context when viewed alongside works of a year or so earlier, such as *Green Table on Red Floor, 1954* (Aberdeen Art Gallery & Museums). Although his enthusiasm for colour persists in both, the disavowal of a conventional 'subject' denotes the present work as a critical element within his *oeuvre*, as one of his earliest, truly abstract paintings.

As abstraction came to rule his painting, Heron experimented more and more with the freedom of brushstrokes, making their interaction with the canvas the central narrative of his art. Every brush stroke therefore carries its own unique character and stands entirely in of itself. The progression from singular daubs of colour, through to the longer, more considered stripes that would define his work the following year is evident in *May : 1956*. Combining both staccato attacks (the traces of which are caught in drips) and longer, more considered brushstrokes, of white, red, black, orange and green, the present work is a wonderful example of the new direction his work was taking. Heron himself said that gradually the works were pushed to the ultimate conclusion, and the lines 'became longer and longer, until on one painting in early 1956 they became so long that the strokes touched top and bottom' (Martin Gayford, 'An Interview with Patrick Heron,' in David Sylvester, *Patrick Heron*, Tate Gallery Publishing, London, 1998, p.29).



PATRICK HERON

1920-1999

Orange, Yellow, Dull Green and White : August 1965

signed, titled, dated *August 1965* and inscribed on the reverse
oil on canvas
97 by 122cm.; 38 by 48in.

PROVENANCE

Gifted by the Artist to Janet and Peter Yapp
Acquired by the present owner in 2007

EXHIBITED

London, Waddington Galleries, *Patrick Heron: Recent Paintings*, May 1967, cat. no.83;
Edinburgh, The Richard Demarco Gallery, *Retrospective Exhibition of Paintings by Patrick Heron*, June - July 1967, cat. no.83, illustrated no.22;
Hamburg, Kunstverein, *Britische Kunste heute*, March - May 1968, cat. no.18, illustrated.

The Estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron c/o Sotheby's Modern & Post-War British Art, Sotheby's, 34-35 New Bond Street, London, W1A 2AA or email modbrit@sothebys.com.

⊕ £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-197,000

Like many of his paintings from this period, in the present work, Heron has turned his focus to loosely structured grids in which conforming shapes are set within the limits of the canvas. Heron upheld the belief that all sections of an artwork have equal significance to its compositional unity, even in his representational pieces where the negative space between figurative forms take on their own significance. The mid-1960s saw an entourage of dynamic canvases defined by brightly coloured forms, irregular divisions and incomplete shapes. Heron's production process was characterised by spontaneous sketches straight to the canvas, filled with distinct unmixed colours that were applied in one session to ensure that the colours remained uniform in their depth and intensity: 'Then I began to draw, and draw right up to the edges of the canvas...I drew it on with soft charcoal, and then rubbed it off, so if you got a pair of specs on you could probably see traces of a drawn line. Then I painted up right up to that line with big soft brushes'

(Patrick Heron, Martin Gayford, "'Looking is more interesting than doing anything else, ever": An Interview with Patrick Heron' in David Sylvester, *Patrick Heron*, Tate Gallery Publishing, London, 1998, p.39).

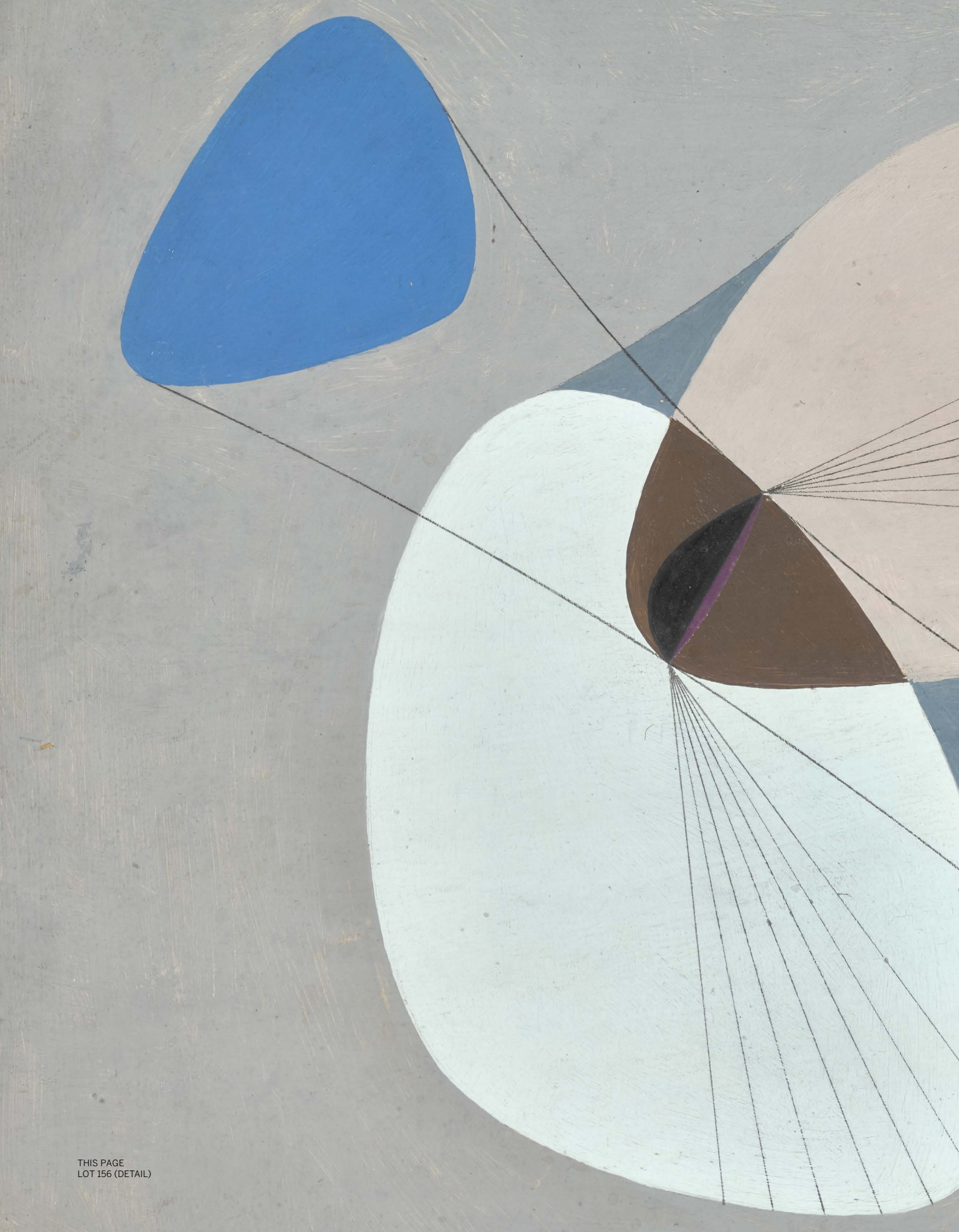
This teamed with the scale of these paintings, and thus the visual impact of the meeting points of these large areas of vivid colour, is a key element to their success. Heron's intention was that the viewer would be presented with pure colours in juxtaposition, the forms and their boundaries affecting the perceived spatial relationships.

As the artist observed himself, the conclusive brushstroke that would cover the last trace of the underlying canvas, marked the moment at which all the elements came together in a complimentary exchange of fluidity and vigour. When seen in a broader context of the painting from this period, the vivacity of Heron's art is immediately clear and still looks remarkable for a body of works that have spanned across four decades.

'It is in this interaction between differing colours that our full awareness of any of them lies. So the meeting lines between areas of colour are utterly crucial to our apprehension of the actual hue of those areas: the linear character of these frontiers cannot avoid changing our sensation of the colour in those areas...The line changes the colour of the colours on either side of it.'

(Patrick Heron, 'Colour in my painting: 1969', *Studio International*, December 1969 cited in Vivien Knight (ed.), *Patrick Heron*, John Taylor Book Ventures in association with Lund Humphries, London, 1988, p.34.)







DAY AUCTION

LONDON
WEDNESDAY
19 JUNE 2019
10 AM

LOTS 101-211

PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

LOTS 1-5, 101-110



101

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

JAMES TOWER

1919-1988

Tidemarks

signed, dated 85 and inscribed; also signed
and numbered on a label attached to the base
earthenware with a black and white tin glaze
height: 53.5cm.; 21in.

PROVENANCE

Gimpel Fils, London, where acquired by the
late owners, 13th January 1986

EXHIBITED

London, Gimpel Fils, *James Tower Ceramics*,
19th November 1985 - 11th January 1986,
un-numbered exhibition;
Bexhill on Sea, De La Warr Pavilion, *James
Tower, Shape and Surface*, 25th October - 29th
November 1998, un-numbered exhibition.

LITERATURE

Timothy Wilcox, *The Ceramic Art of James
Tower*, Lund Humphries, Farnham, 2012, cat.
no.184, illustrated pp.121, 165.

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

In September 2019, Victoria Art Gallery in
Bath will host a retrospective exhibition of
James Tower's work, including ceramics,
sculpture and works on paper.

⊕ £ 8,000-12,000
€ 9,300-13,900 US\$ 10,500-15,800

102

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

KENNETH MARTIN

1905-1984

Screw Mobile (Unlimited)

chromium plated construction

height: 64cm.; 25¼in.

Executed in 1969-70, the present work is part
of the edition of 100.

PROVENANCE

Acquired directly from the Artist by the late
owners in 1971

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

W ⊕ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,700



103



102

103

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

DAVID NASH

b.1945

Flaming Vessel

carved tan oak

height: 157cm.; 61¾in.

Carved in 1992, the present work is unique.

PROVENANCE

Annely Juda Fine Art, London, where
acquired by the late owners in 1996

EXHIBITED

London, Annely Juda Fine Art, *David Nash
Recent Sculpture*, 17th October - 21st
December 1996, illustrated.

W ⊕ £ 4,000-6,000

€ 4,650-7,000 US\$ 5,300-7,900

PROPERTY FROM THE COLLECTION
OF THE LATE PAT AND PENNY ALLEN



104

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

KEITH VAUGHAN

1912-1977

Landscape in Missouri

signed and dated 1959 on the reverse
oil on canvas
61 by 63.5cm.; 24 by 25in.

PROVENANCE

Freddy Mayor
Lettice Coleman, and thence by descent to
the late owners

EXHIBITED

London, Matthiesen Gallery, *Keith Vaughan:
Recent Paintings*, 1960, cat. no.39 (as
Missouri Landscape);
London, Whitechapel Gallery, *Keith Vaughan:
Retrospective*, March - April 1962, cat. no.233.

LITERATURE

Anthony Hepworth & Ian Massey, *Keith Vaughan,
The Mature Oils 1946-1977*, Sansom & Company
Ltd, Bristol, 2012, cat. no.AH304, p.117.

We are grateful to Gerard Hastings, whose
new book on Keith Vaughan's graphic art is
to be published later in the year by Pagham
Press in Association with the Keith Vaughan
Society, for his kind assistance with the
cataloguing of the present work, and for
compiling the catalogue essay.

See SOTHEBYS.COM

⊕ £ 30,000-50,000
€ 34,800-58,000 US\$ 39,300-65,500

105

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

GEORGE KENNETHSON

1910-1993

Wave

carved English alabaster

height: 40.5cm.; 16in.

The present work is a unique carving.

PROVENANCE

New Art Centre, Salisbury, where acquired
by the late owners, 19th April 1999

EXHIBITED

Salisbury, New Art Centre, *George Kennethson*,
Merlyn Evans, March 1999, cat. no.11.

⊕ £ 7,000-10,000

€ 8,200-11,600 US\$ 9,200-13,100



105



106

106

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

EMILY YOUNG

b.1951

Torso

carved onyx

height (not including base): 22cm.; 8¾in.

Carved circa 2000-1, the present work is unique.

PROVENANCE

Ingleby Gallery, Edinburgh, where acquired
by the late owners, 4th October 2001

⊕ £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600

PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN



107

107

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

GEOFFREY TIBBLE

1909-1952

Tea for Two

signed; also signed and dated '49 on the reverse
oil on canvas
61 by 51cm.; 24 by 20in.

PROVENANCE

The Estate of Captain Daniel de Pass, R.N.
His sale, Christie's London, 14th July 1967,
lot 154
Acquired by the late owners by the mid-1980s

⊕ £ 1,000-1,500
€ 1,200-1,750 US\$ 1,350-2,000

108

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

GEOFFREY TIBBLE

1909-1952

Three Women

signed
oil on canvas
76 by 63.5cm.; 30 by 25in.
Executed in 1946.

PROVENANCE

Sale, Christie's London, 4th November
1983, lot 150
Acquired by the late owners by the mid-1980s

EXHIBITED

London, Arthur Tooth & Sons, *Geoffrey Tibble*,
November - December 1946, cat. no.22.

⊕ £ 1,500-2,000
€ 1,750-2,350 US\$ 2,000-2,650



108

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

JOHN CRAXTON, R.A.

1922-2009

Rampant Goat in Thorn Tree

signed and dated 51
pen and ink and crayon on paper
45 by 35cm.; 17¾ by 13¾in.

PROVENANCE

Leicester Galleries, London, December 1951,
where acquired by Roger Senhouse
Redfern Gallery, London, where acquired by
the late owners, 4th June 1985

EXHIBITED

London, Leicester Galleries, *Exhibition of Works
by John Craxton*, December 1951, cat. no.1.

We are grateful to Ian Collins and Richard
Riley for their kind assistance with the
cataloguing of the present work.

⊕ £ 7,000-10,000
€ 8,200-11,600 US\$ 9,200-13,100



109



110

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

ROGER HILTON

1911-1975

Standing Nude

signed with initials and indistinctly dated 74
charcoal, gouache and oil on paper
49 by 36cm.; 19¼ by 14¼in.

PROVENANCE

Rex Irwin, Woollahra, where acquired by the
late owners, 25th February 1987

⊕ £ 5,000-7,000
€ 5,800-8,200 US\$ 6,600-9,200



111

PROPERTY OF A GENTLEMAN

GRAHAM SUTHERLAND

1903-1980

Road with Rocks

pencil, pen and ink and wash on paper
43.5 by 63cm.; 17 by 24¾in.
Executed in 1935.

PROVENANCE

Sir Kenneth Clark
Acquired by the present owner, circa 1993

EXHIBITED

London, National Gallery, *Exhibition of 20th Century British Paintings*, 1940, cat. no.338 (lent by Sir Kenneth Clark, as *Landscape*); Leeds, Temple Newsham, *Henry Moore, John Piper, Graham Sutherland*, 25th July - 28th September 1941, cat. no.139 (lent by Sir Kenneth Clark); Palm Beach, Florida, The Society of the Four Arts, 2nd - 24th February 1954 (details untraced); Cardiff, Arts Council of Great Britain Welsh Committee, *Graham Sutherland. Drawings of Wales*, 10th June - 15th June 1963, cat. no.34 (lent by Sir Kenneth Clark, dated 1941); London, The Arts Council of Great Britain, *Clark Loan Collection*, cat. no.42 (lent by Sir Kenneth Clark, as *The Winding Road*, details untraced);

London, British Institute of Adult Education, cat. no.65 (lent by Sir Kenneth Clark, dated 1941, details untraced); Houston, Museum of Fine Arts of Houston (details untraced); London, Tate, *Graham Sutherland*, 19th May - 4th July 1982, cat. no.34, illustrated p.69 (lent by Sir Kenneth Clark).

LITERATURE

Oliver Simon, 'New Draughtsmen' in *Signature*, November 1935, p.29; Edward Sackville-West, *Graham Sutherland*, Penguin Books, London, 1945, cat. no.4, illustrated p.20; Douglas Cooper, *The Work of Graham Sutherland*, Lund Humphries, London, 1961, cat. no.8b, p.69, illustrated p.92.

⊕ £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800



112

JOHN PIPER

1903-1992

Harbour Scene

signed
gouache, ink, pencil, collage and wash on paper
38 by 46cm.; 15 by 18in.
Executed *circa* 1932.

PROVENANCE

Acquired by the father of the present owner
in the 1960s
Private Collection

We are grateful to The Estate of John Piper and
Hugh Fowler-Wright for their kind assistance
with the cataloguing of the present work.

£ 25,000-35,000
€ 29,000-40,600 US\$ 32,800-45,900



113

HENRI GAUDIER-BRZESKA

1891-1915

Duck

bronze

width: 12cm.; 4¾in.

Conceived in 1914, with 14 bronzes cast for H.S. Ede by Fiorini from the green marble original between 1964-8, with 1 separate casting in lead on behalf of H.S. Ede.

PROVENANCE

H.S. Ede, by whom gifted to the family of the previous owners circa 1965

Their sale, Sotheby's London, 12th July 2013, lot 108, where acquired by the present owner

EXHIBITED

London, Arts Council of Great Britain, *Henri Gaudier-Brzeska, An Exhibition of Sculpture, Pastels and Drawings*, 1956, cat. no.25 (marble version);

Orléans, Musée des Beaux Arts d'Orléans, *Henri Gaudier-Brzeska*, March - April 1956, cat. no.5 (marble version);

London, Marlborough Fine Art, *Gaudier-Brzeska*, February 1965, cat. no.96 (another bronze cast);
Bielefeld, Bielefeld Kunsthalle, *Henri Gaudier-Brzeska 1891-1915*, 1969, cat. no.11 (another bronze cast);
London, Hayward Gallery, *Vorticism and Its Allies*, 27th March - 2nd June 1974, (marble version);
Cambridge, Kettle's Yard, *Henri Gaudier-Brzeska, Sculptor*, 15th October - 20th November 1983, cat. no.67, illustrated (marble version), with Arts Council tour to City of Bristol Museum and Art Gallery, Bristol; and York City Art Gallery, York;
Edinburgh, Mercury Gallery, *Gaudier-Brzeska Drawings and Sculpture*, 30th March - 28th April 1984, cat. no.9 (another bronze cast);
Orléans, Musée des Beaux-Arts, *Henri Gaudier-Brzeska*, June - September 1993, cat. no.37 (marble version);
Paris, Centre Pompidou, *Henri Gaudier-Brzeska dans les Collections du Centre Pompidou, Musée National d'Art Moderne*, 24th June - 14th September 2009, cat. no.54, illustrated (another bronze cast), with tour to Musée des Beaux Arts d'Orléans, Orléans.

LITERATURE

A.M. Hammacher, *Modern English Sculpture*, Thames & Hudson, London, 1967, p.54, illustrated (another bronze cast);

Richard Cork, *Vorticism and Abstract Art in the First Machine Age*, Volume II, Synthesis and Decline, London, 1976, pp.433-34, illustrated (marble version);

Roger Cole, *Burning to Speak, The Life and Art of Henri Gaudier-Brzeska*, Phaidon, Oxford, 1978, cat. no.55, p.108, illustrated (marble version);

Roger Cole, *Gaudier-Brzeska, Artists and Myth*, Sansom & Company, Bristol, 1995, illustrated pl.32 (another bronze cast);

Evelyn Silber, *Gaudier-Brzeska, Life and Art*, Thames and Hudson, London, 1996, cat. no.90, p.272, illustrated pl.132 (marble version).

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

Please see note at SOTHEBYS.COM

± £ 15,000-25,000

€ 17,400-29,000 US\$ 19,700-32,800



114

PROPERTY SOLD TO BENEFIT THE STOLL
FOUNDATION

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

1889-1946

Ramming Home a Heavy Shell

signed and dated 17.
pen and ink on card
24 by 29cm.; 9½ by 11½in.

PROVENANCE

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

We are grateful to Dr. Jonathan Black and
Christopher Martin for their kind assistance
with the cataloguing of the present work.

Founded in the aftermath of the First World War, the Sir Oswald Stoll Foundation was established to support troops returning home from the front with physical and mental injury. Set up by theatre empresario and philanthropist Sir Oswald Stoll, who was at the forefront on the debate on how best to support wounded veterans, the charity provided housing in Fulham that remains used to this day. Alongside housing support, the charity continues to provide outreach services, 'drop-ins' and support in finding work for veterans after leaving the armed forces.

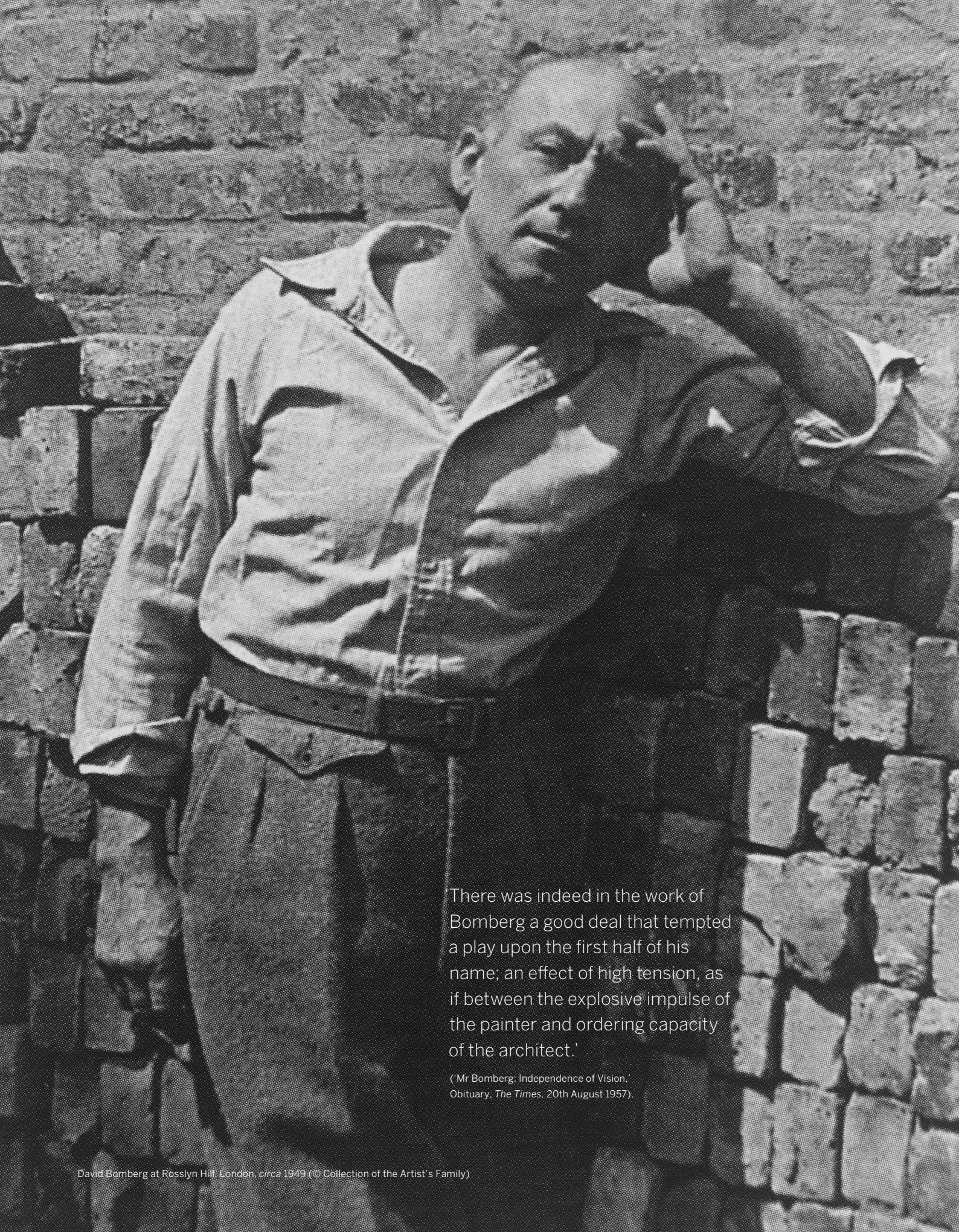
In 1917 Sir Oswald set about compiling 'an Album of original contributions received from the foremost Artistes, Painters, Musicians and Authors of the day', with the intention that the

book be reproduced in a limited edition of fifty copies, sold to benefit the charity. Stoll was met with a phenomenal response, including the present work, donated by Nevinson, who had served at the front as an ambulance driver. Sadly the project never came to fruition due to spiralling costs, and instead the album was kept, with the majority of works remaining bound within the album.

The remaining contributions to the album will be offered for sale as part of our 11th July sale of Victorian, Pre-Raphaelite & British Impressionist Art, with all proceeds going to support the continued work carried out by the charity.

£ 30,000-50,000

€ 34,800-58,000 US\$ 39,300-65,500



There was indeed in the work of Bomberg a good deal that tempted a play upon the first half of his name; an effect of high tension, as if between the explosive impulse of the painter and ordering capacity of the architect.'

('Mr Bomberg: Independence of Vision,'
Obituary, *The Times*, 20th August 1957).



115

DAVID BOMBERG

1890-1957

Moonlight - Beddgelert

signed and indistinctly dated 3-
oil on canvas

51 by 61cm.; 20 by 24in.

Executed in 1936.

PROVENANCE

Lilian Bomberg

Anita Walker

Bernard Jacobson Gallery, London

Austin Desmond Fine Art, London, where
acquired by the present owner, 1st
November 2004

EXHIBITED

London, Foyles Art Gallery, *David Bomberg, Horace
Brodzky & Marguerite Hammerschlag*, 1937;

London, The Arts Council, *David Bomberg
1890-1957: A Memorial Exhibition of Paintings
and Drawings*, May - June 1958, cat. no.33 (as

Beddgelert, North Wales, lent by Mrs Lilian
Bomberg), with tour to Newcastle; Swansea;
Middlesbrough; Kettering; and Bradford;

London, Marlborough Fine Art, *David
Bomberg 1890-1964*, 1964, cat. no.24;

London, Piano Nobile, *Bomberg/Marr: Spirits
in the Mass*, 17th November 2017 - 19th
January 2018, cat. no.6, illustrated p.23.

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

⊕ £ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-92,000



116

116

GRAHAM SUTHERLAND

1903-1980

Two Miners

signed, dated 1943 and numbered 46
watercolour, gouache, pen and ink, wax
resist and pencil on paper
20 by 15.5cm.; 8 by 6in.

PROVENANCE

Sale, Christie's South Kensington, 14th July 2011,
lot 43, where acquired by the present owner

⊕ £ 5,000-8,000

€ 5,800-9,300 US\$ 6,600-10,500

117

GRAHAM SUTHERLAND

1903-1980

Study for Origins of the Land

signed and dated 50; titled on the reverse
pencil, pen and ink, watercolour and gouache
on paper
21 by 16cm.; 8½ by 6¼in.

PROVENANCE

Galleria d'Arte Sant'Ambrogio, Milan
Galleria d'Arte Narciso, Turin
Collezione Vasari, Milan, where acquired by
the present owners, early 2000s

EXHIBITED

Turin, Galleria d'Arte Narciso, *Opere scelte di
Sutherland*, 16th February - 15th March 1978.

⊕ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,700



117



118

PROPERTY OF A GENTLEMAN

KEITH VAUGHAN

1912-1977

Fruit Pickers

signed and dated /1949
charcoal, crayon and gouache on paper laid
on card
67 by 99cm.; 26¼ by 39in.

PROVENANCE

Acquired by the present owner, circa 1995

⊕ £ 30,000-50,000
€ 34,800-58,000 US\$ 39,300-65,500

We are grateful to Gerard Hastings, whose new book on Keith Vaughan's graphic art is to be published later in the year by Pagham Press in Association with the Keith Vaughan Society, for his kind assistance with the cataloguing of the present work, and for compiling the catalogue essay.

Although this painting has the freshness of a sketch, Vaughan has signed it as a finished work. Much of the pictorial interest lies in being able to see the artist's working method. Each stage of the painting's progress is retained in the final image. For example, the arms of the figure at the right simultaneously reach up to pick fruit and, in another position, hold them in his hands. Similarly the tree at the left can be seen through the torso of the figure standing in front of it.

The subject of figures in an orchard picking fruit, or in a landscape reaching up to branches, occurs frequently in Vaughan's painting at this time, (see *Figures Climbing Trees*, 1946, *Figure Beneath a Tree Branch*, 1947, *Man Gathering Fruit*, 1948 and *Water Trees and Figures*, 1948). He worked on the land as a non-combatant for the duration of the war, Vaughan was interested in the themes of man linked to his environment, the changing seasons and farmers harvesting produce.

Having been cut off from artistic developments on the continent during the war, like all British painters Vaughan visited the Picasso/Matisse exhibition at the Victoria and Albert in 1945. We can see the effect Matisse's work had on him in the arching, curves and linear construction of the forms.

'I search for a new approach
to the balancing act between
the claims of abstract values
and natural perceptions'

(George Kennethson, 1986)



119

119

GEORGE KENNETHSON

1910-1993

Traveller

carved Clipsham stone

height: 61cm.; 24in.

The present work is a unique carving.

PROVENANCE

The Estate of the Artist

⊕ W £ 15,000-25,000

€ 17,400-29,000 US\$ 19,700-32,800



120

120

IVON HITCHENS

1893-1979

Autumn Trees and a Hill

signed; also signed, titled, dated 1964 and
inscribed on a label attached to the stretcher bar
oil on canvas

47.5 by 144cm.; 18¾ by 56¾in.

PROVENANCE

Waddington Galleries, London, where
acquired by the family of the present owner,
June 1969

⊕ £ 30,000-50,000

€ 34,800-58,000 US\$ 39,300-65,500



121

121

GRAHAM SUTHERLAND

1903-1980

Composition

signed with initials and dated 75
pencil, pen and ink, watercolour, wash and
gouache on paper
60 by 42.5cm.; 23½ by 16¾in.

PROVENANCE

Flavi Ormond Fine Arts Limited, London
Ruggerini & Ronca, Milan
Private Collection, Switzerland
Sale, Sotheby's London, 29th November
1989, lot 541
Crane Kalman Gallery, London (as *Fossil
with Rocks (Study)*), where acquired by the
present owner

LITERATURE

William Boyd, *Graham Sutherland, Modern
British Masters Series*, Vol. IX, Bernard
Jacobson Ltd., London, 1993, illustrated pl.34.

⊕ £ 5,000-8,000
€ 5,800-9,300 US\$ 6,600-10,500

122

GRAHAM SUTHERLAND

1903-1980

Thorn Cross

signed and dated 1954
pencil, ink, charcoal, gouache, watercolour
and wash on paper, laid on board
36.5 by 28cm.; 14½ by 11in.

PROVENANCE

Redfern Gallery, London, where acquired by
the family of the present owner, 29th
August 1960

⊕ £ 8,000-12,000
€ 9,300-13,900 US\$ 10,500-15,800



122



'It is not the subject that truly interests me, but the many possible ways, and finally the only possible way of expressing it. Setting up canvas and box in all weathers, I seek first to unravel the essential meaning of my subject, which is synonymous with its structure, and to understand my own psychological reactions to it. Next I must decide how best it can be rendered in paint, not by a literal copying of objects but by combinations and juxtapositions of lines, forms, planes, tones, colours etc., such as will have an aesthetic meaning when put on canvas'

(Ivon Hitchens, personal memorandum, circa 1954)

123

PROPERTY FROM A PRIVATE COLLECTION, U.S.A.

IVON HITCHENS

1893-1979

View to the South

signed; also signed, titled, dated 1971
and inscribed on a label attached to the
stretcher bar

oil on canvas

41 by 75cm.; 16 by 29½in.

PROVENANCE

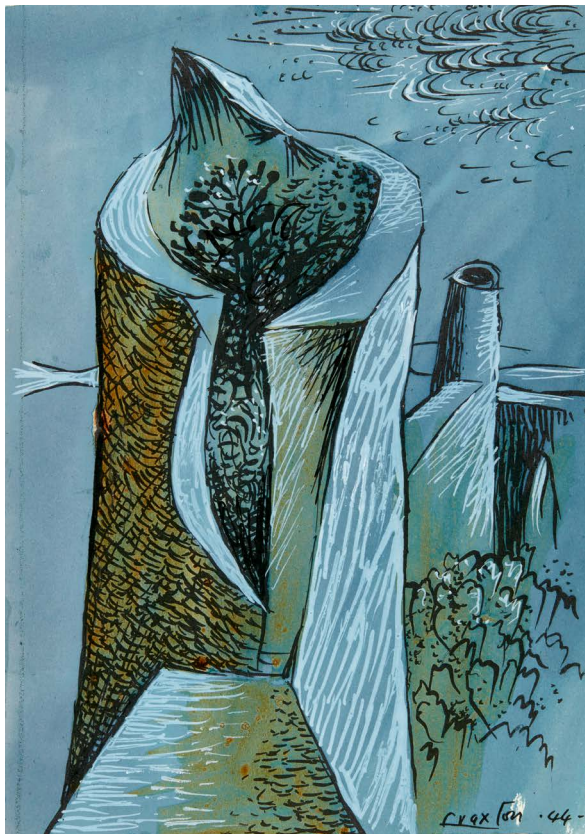
Waddington Galleries, London, where

acquired by a Private Collection

Acquired from the above by the present owner

£ 20,000-30,000

€ 23,200-34,800 US\$ 26,200-39,300



124

124

JOHN CRAXTON, R.A.

1922-2009

Tree Trunk and Ruin

signed and dated .44-
watercolour, ink and gouache on paper
21 by 14.5cm.; 8¼ by 5¾in.

PROVENANCE

The Artist, by whom gifted to Anne Weinholt,
and thence by descent to the present owner

We are grateful to Ian Collins and Richard
Riley for their kind assistance with the
cataloguing of the present work.

The present work is one of sixteen original
designs by Craxton used to illustrate *Visionary
Poems And Passages Or The Poet's Eye*, the
1944 anthology edited by Geoffrey Grigson.

± £ 12,000-18,000
€ 13,900-20,900 US\$ 15,800-23,600

125

GRAHAM SUTHERLAND

1903-1980

Study for Undulating Form

signed with initials and dated 72/73
pencil, pen and ink on paper
44 by 31cm.; 17¼ by 12¼in.

PROVENANCE

Sale, Christie's London, 10th November
1989, lot 348

Bernard Jacobson Gallery, London
Redfern Gallery, London, where acquired by
the present owner

± £ 8,000-12,000
€ 9,300-13,900 US\$ 10,500-15,800



125

PROPERTY FROM THE COLLECTION OF THE LATE
RICHARD ALLEN

MICHAEL AYRTON

1921-1975

Falcon Watcher

signed and numbered AC on the base
bronze

height (including Artist's bronze base):
216cm.; 85in.

Conceived in 1954, the present work is the
Artist's Cast from the edition of 3 and was cast
in 1972 by Meridian Bronze Co., London.

PROVENANCE

Sale, Christie's London, 14th November 1986,
lot 168, where acquired by the late owner

EXHIBITED

Bruton, Bruton Gallery, *Michael Ayrton*, 1981,
cat. no.33, illustrated (another cast).

LITERATURE

Peter Cannon-Brookes, *Michael Ayrton*,
Birmingham City Museums and Art Gallery,
Birmingham, 1978, cat. no.102, illustrated
p.59 (another cast).

W Ⓓ £ 30,000-50,000

€ 34,800-58,000 US\$ 39,300-65,500





127

SIR CEDRIC MORRIS

1889-1982

Clematis and Morning Glory

oil on canvas

71.5 by 51cm.; 28¼ by 20in.

PROVENANCE

Acquired directly from the Artist by the previous owner

Their sale, Christie's London, 19th June 1997, lot 189

Sale, Sotheby's London, 18th March 2008, lot 22, where acquired by the present owner

⊕ £ 15,000-25,000

€ 17,400-29,000 US\$ 19,700-32,800



128

WINIFRED NICHOLSON

1893-1981

Flowers in a Winter Landscape

oil on canvas

51 by 76cm.; 20 by 30in.

Executed in 1971.

PROVENANCE

Acquired directly from the Artist's Estate by a Private Collection, London
Sale, Sotheby's London, 22nd July 1987, lot 398
Crane Kalman Gallery, London
Mr and Mrs W. K. Gibson, December 1988
Sale, Tennants, 18th November 2011, lot 1016, where acquired by the present owner

EXHIBITED

London, Crane Kalman Gallery, *Modern British*, December 1988, un-numbered exhibition.

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

⊕ £ 40,000-60,000

€ 46,300-69,500 US\$ 52,500-79,000

Although Winifred Nicholson's paintings are primarily about colour she is also very much a painter of place. And while many of her best known and most loved pictures were painted on her various travels in the Hebrides, Greece or France, in many ways she was most at home in her native Cumberland, writing, "I have always lived in Cumberland – the call of the curlew is my call, the tremble of the harebell is my tremble in life, the blue mist of lonely fells is my mystery, and the silver gleam when the sun does come out is my pathway" (Winifred Nicholson, quoted in Andrew Nicholson (ed.), *Unknown Colour, Paintings, Letters Writings by Winifred Nicholson*, Faber and Faber, London, 1987, p.43).

Flowers in a Winter Landscape was painted at Winifred Nicholson's house in North East Cumbria overlooking Tindale and Cold Fell

at the end of the North Pennines. There is a work titled *February* also painted in 1971 (see Christopher Andreae, *Winifred Nicholson*, Lund Humphries, Aldershot, 2009, p.13), which bears a striking similarity to the present work. In a letter written that March Winifred described her state of mind at the time: "There is a shimmer of snow on Tindale and a scatter of snowdrops everywhere – white foggy mist has lifted but will come down soon. I love my loneliness up here on this hillside. ... All I need are the expression on the face of a crocus or on the face of the crescent moon waking me up looking in at my window – out of the mist and frost" (Winifred Nicholson in a letter to Ben Nicholson, March 1971, quoted in Jovan Nicholson, *Winifred Nicholson in Cumberland*, exh. cat., Abbot Hall Art Gallery, Kendal, 2016, p.75).



129

129

WALTER RICHARD SICKERT, A.R.A.

1860-1942

Study for Glencora (after John Gilbert)

oil on canvas

45.5 by 76.5cm.; 18 by 30in.

Executed in 1930-31.

PROVENANCE

Peter Langan, London

His sale, Christie's South Kensington, Peter Langan: A Life in Art, 18th December 2012, lot 62, where acquired by the present owners

EXHIBITED

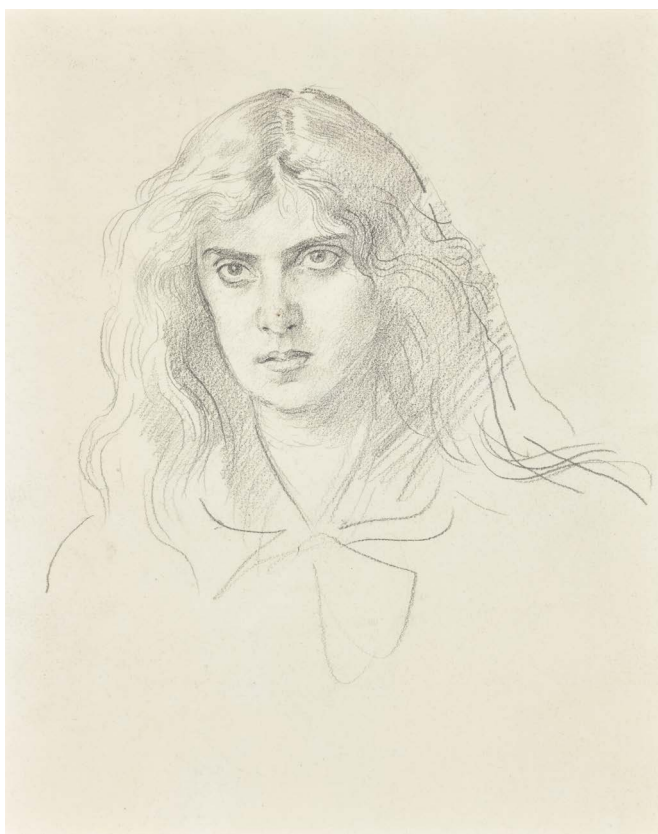
London, Leicester Galleries, *English Echoes, A Series of Paintings by Richard Sickert, A.R.A.*, May 1931, cat. no.17; London, Arts Council of Great Britain, Hayward Gallery, *Late Sickert*, November 1981 - January 1982, cat. no.66, with tour to Sainsbury Centre for Visual Arts, Norwich; and Wolverhampton Art Gallery, Wolverhampton.

LITERATURE

Wendy Baron, *Sickert Paintings and Drawings*, Yale University Press, New Haven and London, 2006, cat. no.611.1, p.506.

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

The present work, an 'Echo' after John Gilbert, refers to Lady Glencora, a character in Anthony Trollope's *Palliser* novels.



130

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,500-15,800

104

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



131

130

PROPERTY FROM AN IMPORTANT PRIVATE BRITISH COLLECTION

AUGUSTUS JOHN, R.A.

1878-1961

Female Head

pencil on paper
33 by 25.5cm.; 13 by 10in.

PROVENANCE

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

⊕ £ 4,000-6,000
€ 4,650-7,000 US\$ 5,300-7,900

131

PROPERTY FROM AN IMPORTANT PRIVATE BRITISH COLLECTION

PAUL NASH

1889-1946

The Garden

inscribed on the reverse
watercolour, pencil and gouache on paper
35.5 by 25.5cm.; 14 by 10in.
Executed in 1914-21.

PROVENANCE

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

EXHIBITED

London, Arts Council of Great Britain, 1954, (possibly);
Bradford, City of Bradford Corporation Gallery,
Cartwright Memorial Hall (possibly).

⊕ £ 12,000-18,000
€ 13,900-20,900 US\$ 15,800-23,600

'William Nicholson is too good an artist to search for the unobvious. He knows it is but fatuous to seek for those things outside the common ones of everyday life and find, in them only, worthy objects of his attention.'

(Albert Rutherston, *Contemporary British Artist: William Nicholson*, William Brendon & Sons Ltd, 1923, p.16.)





132

SIR WILLIAM NICHOLSON

1872-1949

Tenterden

signed with initial and dated 1908;
indistinctly inscribed on the reverse
oil on canvasboard
33 by 41cm.; 13 by 16in.

PROVENANCE

Acquired directly from the Artist before 1933
by Major Arthur Clive Nicholson (1878-1961),
and thence by descent to the previous owner
Their sale, Sotheby's London, 18th
November 2014, lot 126, where acquired by
the present owner

EXHIBITED

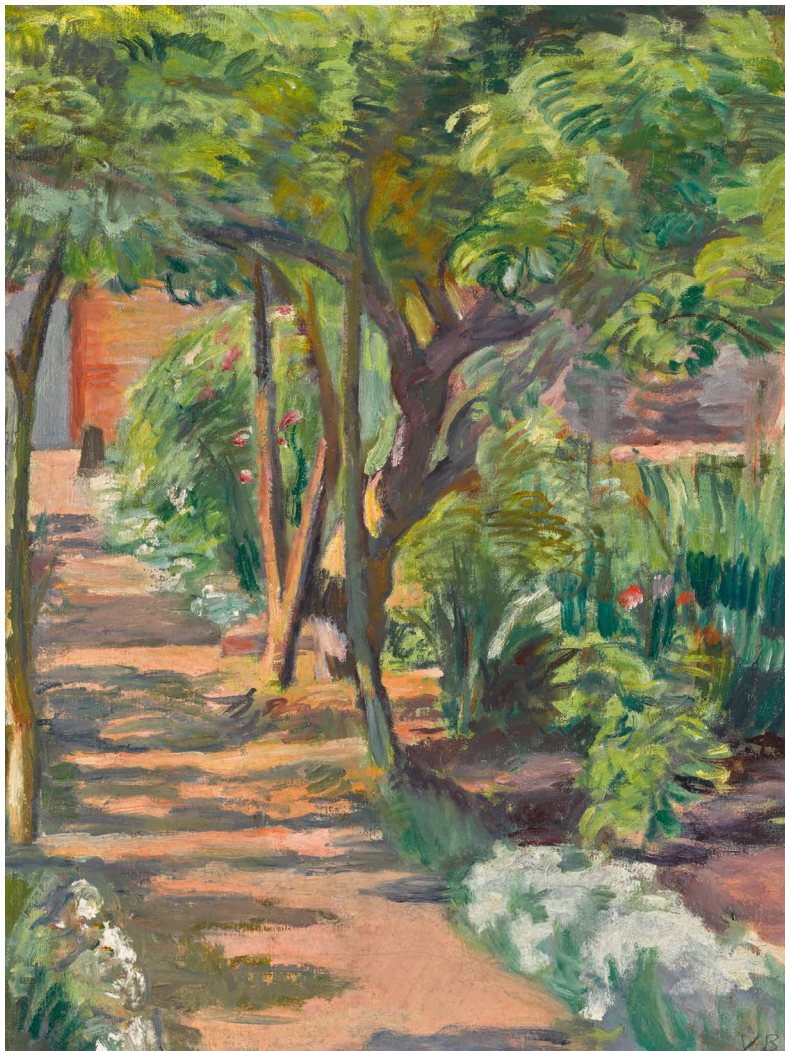
London, Chenil Gallery, *circa* 1908 (probably,
details untraced);
Nottingham, Museum and Art Gallery,
*Retrospective Exhibition of Paintings by
William Nicholson*, 11th March - 20th April
1933, cat. no.3.

LITERATURE

Lillian Browse, *William Nicholson*, Rupert
Hart-Davis, London, 1956, cat. no.52, p.44;
Patricia Reed, *William Nicholson, Catalogue
Raisonné of the Oil Paintings*, Modern
Art Press, London, 2011, cat. no.133,
illustrated p.139.

Tenterden captures a lovely summer scene
of William Nicholson's children on a family
outing playing by the river. The work was
painted whilst the Nicholsons were staying
with the Victorian actress Dame Ellen Terry
at Smallhythe in Kent. Nancy relaxes in a
canoe and Ben poses at the centre of the
composition, balancing an extremely long
fishing rod, while Tony sits with his back to us,
concentrating on fishing at the lower right of
the composition.

£ 50,000-70,000
€ 58,000-81,500 US\$ 65,500-92,000



133

133

VANESSA BELL

1879-1961

Late Afternoon, Charleston

signed with initials
oil on canvas
46 by 35.5cm.; 18 by 14in.
Executed *circa* 1933.

PROVENANCE

The Estate of the Artist
Anthony D'Offay Gallery, London, where
acquired by the father of the present owner
and thence by descent

EXHIBITED

New York, Davis & Long Company, *Vanessa Bell 1879 - 1961 A Retrospective Exhibition*,
18th April - 24th May 1980, cat. no.45.

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

⊕ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,700

134

DUNCAN GRANT

1885-1978

Borghese Gardens

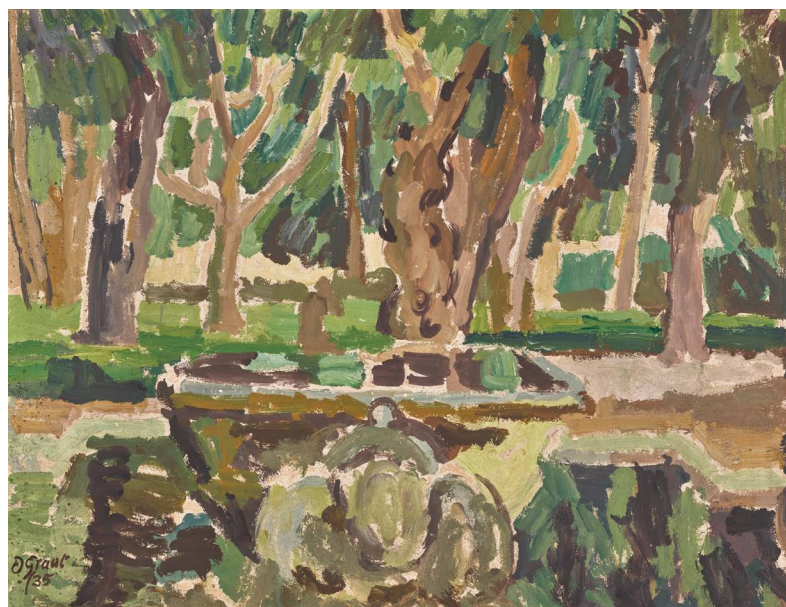
signed and dated /35; also signed with initials,
titled twice and inscribed on the reverse
oil on board
47 by 61cm.; 18½ by 24in.

PROVENANCE

Paul Roche, London
Private Collection, UK
Their sale, Sotheby's London, 20th
November 1974, lot 50, where acquired by
the present owner

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

⊕ £ 8,000-12,000
€ 9,300-13,900 US\$ 10,500-15,800



134



135

AUGUSTUS JOHN, R.A.

1878-1961

Dorelia in a Red Hat, in Front of a Prickly Pear

pencil and oil on canvas
33 by 24.5cm.; 13 by 9¾in.
Executed *circa* 1925.

PROVENANCE

Anderson Galleries, New York, 1928
Louise Crane
Her sale, Christie's London, 12th June 1998,
lot 204
Private Collection
Their sale, Christie's London, 4th June 2008,
lot 67, where acquired by the previous owner
Daniel Katz Ltd., London
Private Collection, UK, from whom acquired
by the present owner

⊕ £ 20,000-30,000
€ 23,200-34,800 US\$ 26,200-39,300



'My mood ... is over the people in all my scenes. I could not, I did not want to, paint them as they appear. The truth is that I was not painting them. I have been called a painter of the Manchester workpeople. But my figures are not exactly that. They are ghostly figures which tenant these courts and lane- ways which seems to me so beautiful, they are symbols of my mood, they are myself'

(L. S. Lowry, quoted in Edwin Mullins, 'My Lonely Life', *Sunday Telegraph*, 20th November 1966)

136

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

1887-1976

**Man Seated in the National
Gallery**

signed, titled and dated 1967
oil on board
22.5 by 15cm.; 9 by 5¾in.

PROVENANCE

Alex. Reid & Lefevre, Ltd., London
Sale, Sotheby's London, 18th May 1990, lot
272, where acquired by the previous owner
Acquired from the above by the current
owner in the early 1990s

⊕ £ 25,000-35,000
€ 29,000-40,600 US\$ 32,800-45,900



137

LAURENCE STEPHEN
LOWRY, R.A.

1887-1976

Children on the Beach

oil on panel
37 by 27.5cm.; 14½ by 10¾in.

PROVENANCE

Crane Kalman Gallery, London, where
acquired by Private Collection, July 1978
G. Fabian Esq, by 1986, from whom acquired
by the present owner, *circa* 1998-99

⊕ £ 80,000-120,000
€ 93,000-139,000 US\$ 105,000-158,000

PROPERTY FROM THE NEIL & GINA SMITH
COLLECTION

HELEN BRADLEY

1900-1970

We Are Bringing Home The Holly And The Ivy

signed; also signed, inscribed and dated 1974
on a label on the reverse
oil on canvasboard
41 by 51cm.; 16 by 20in.

PROVENANCE

Sale, Phillips London, 2nd November 1999,
lot 118, where acquired by the present owner

£ 25,000-35,000
€ 29,000-40,600 US\$ 32,800-45,900

Born in the village of Lees, Oldham at the turn of the twentieth-century, Helen Bradley did not begin painting until the age of sixty-five. She painted for her own pleasure and to show her grandchildren what life was like when she was a child. But her work was soon met with such great enthusiasm that within a decade she was hosting sold-out solo exhibitions in London and America. It is for her charm and apparent naivety that Bradley's work was so sought-after but looking closer one can appreciate the Artist's acute understanding and observation of Western and non-Western cultures and the impact that this was to have over her painting style.

Bradley was particularly influenced by Persian Miniatures – the likes of which she spent hours pouring over in the British Museum – and Dutch Old Masters. These narrative influences were to help Bradley in developing her own unique story-telling style, shown here as she recalls collecting holly and ivy with her mother at Christmas in 1906 at their favorite picnic spot beside Rostherne Mere lake in Cheshire. Christmas was clearly an important time of year for Bradley, becoming the subject matter for some of her most popular and beloved paintings. She recalled 'as the winter nights drew towards Christmas there was much sewing of patchwork quilts, and getting ready

for the Christmas Bazaar. Then came the School Treat, which George and I didn't really enjoy because Mr Thornley pretended to be Father Christmas, and in spite of his bristling side whiskers and beard whitened with flour, I felt afraid he would demand that I spelled "mouse" before he would give me an orange' (Helen Bradley, *And Miss Carter Wore Pink*, Book Club Associates, London, 1972, p.5.)

Bradley was also inspired by the work of fellow northern artist L.S. Lowry, whom she met in the 1960s, and there are striking parallels to be drawn between their work, as seen in in such great works as *A Cricket Match* (1939, lot 16). Both display a natural affinity for their subject matter, painting people and places that they knew well, and both captured with a great sense of nostalgia a world that by the 1960s and '70s was all but lost.

In 1971 Jonathan Cape published the first of four books '*And Miss Carter Wore Pink*' recounting scenes from Bradley's childhood. The book was met with immediate success, with translations soon appearing in French, German, Japanese and Dutch, with a further special edition produced for the U.S.A. Bradley was awarded an M.B.E. for her services to the arts, but died before she was due to receive it from Her Majesty The Queen.

*We are bringing home the Holly and the Ive [sic] to
decorate the Church and our homes for it will soon
be Christmas. Father said 'It is a beautiful day. Let us
gather the Ivy from the trees around Rostherne Mere
(our summer picnic place) so we saddled up 'Fanny' and
drove through the crisp December Day, but instead of
lingering and laying out our picnic tea, we cut our long
fronds of Ive [sic] and branches of Holly.*

*Mother said 'How quiet and peaceful it is, but we musn't
stay. The sun is going down' and the sky and the lake
turned to Glory and the year was Christmas 1906.*





139

139

CRAIGIE AITCHISON, R.A.

1926-2009

Landscape, Tulliallan

signed

oil on board

25.5 by 20cm.; 10 by 8in.

Executed circa 1960.

PROVENANCE

Gifted by the Artist to the family of the present owners and thence by descent

We are grateful to Cate Haste, author of *Craigie Aitchison A Life in Colour*, Lund Humphries, 2014, for her kind assistance with the cataloguing of the present work.

⊕ £ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500

140

PROPERTY FROM THE COLLECTION OF THE LATE
SIR PETER MOORES

JOHN PIPER

1903-1992

Puéchabon

signed

watercolour, ink and gouache on paper

58 by 76.5cm.; 23 by 30in.

Executed in 1959.

PROVENANCE

Leicester Galleries, London where acquired by John Moores, and thence by descent to the late owner

EXHIBITED

London, Leicester Galleries, *John Piper, New Paintings and Gouaches*, November 1959, cat. no.18, illustrated;
Manchester, Manchester City Art Gallery, *Exhibition of Works of Art from Private Collections in the North West and North Wales*, 21st September - 30th October 1960, cat. no.196 (lent by John Moores Esq).

We are grateful to The Estate of John Piper and Hugh Fowler-Wright for their kind assistance with the cataloguing of the present work.

⊕ £ 5,000-7,000

€ 5,800-8,200 US\$ 6,600-9,200



140

PROPERTY FROM THE COLLECTION OF THE LATE
RICHARD ALLEN

**DAME ELISABETH
FRINK, R.A.**

1930-1993

Rolling Horse

signed and numbered 8/9

bronze

length: 43cm.; 17in.

Conceived in 1985, the present work is number
8 from the edition of 9.

PROVENANCE

Acquired by the late owner in the late 1980s

We are very grateful to the Frink Estate for
their assistance in cataloguing the present
work, which will be included in the next edition
of the catalogue raisonné.

⊕ £ 40,000-60,000

€ 46,300-69,500 US\$ 52,500-79,000

'[The] horse sculptures are nothing to do with the horses you see here in England – the hunter, the show horse, the race horse. They're much more to do with the ancient spirit of the horse and with its evolution in relation to man...The fact that I was brought up with horses and taught to ride from an early age had no bearing on the horses I did in France. Those came because I discovered the Camargue... I used to go down to the Camargue and ride with the local cowboys'

(Elisabeth Frink, quoted in Edward Lucie-Smith and Elisabeth Frink, *Frink A Portrait*, Bloomsbury, London, 1994, p.50)



PROPERTY FROM THE COLLECTION OF DAVID IVE

LOTS 142-147



142

PROPERTY FROM THE COLLECTION OF DAVID IVE

ALAN REYNOLDS

1926-2014

Abstract: Green, Black and Grey

signed and dated 59; titled on the reverse
oil on board

52 by 63cm.; 20½ by 24¾in.

PROVENANCE

Redfern Gallery, London, where acquired by
Michael Howard, London

Thos. Agnew & Sons, London
Private Collection, U.K.

Their sale, Christie's London, 6th
November 1998, lot 131, where acquired by
the present owner

EXHIBITED

London, Redfern Gallery, *Alan Reynolds*,
6th - 30th September 1960, cat. no.7.

⊕ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,700



143

PROPERTY FROM THE COLLECTION OF DAVID IVE

ROGER HILTON

1911-1975

Penzance

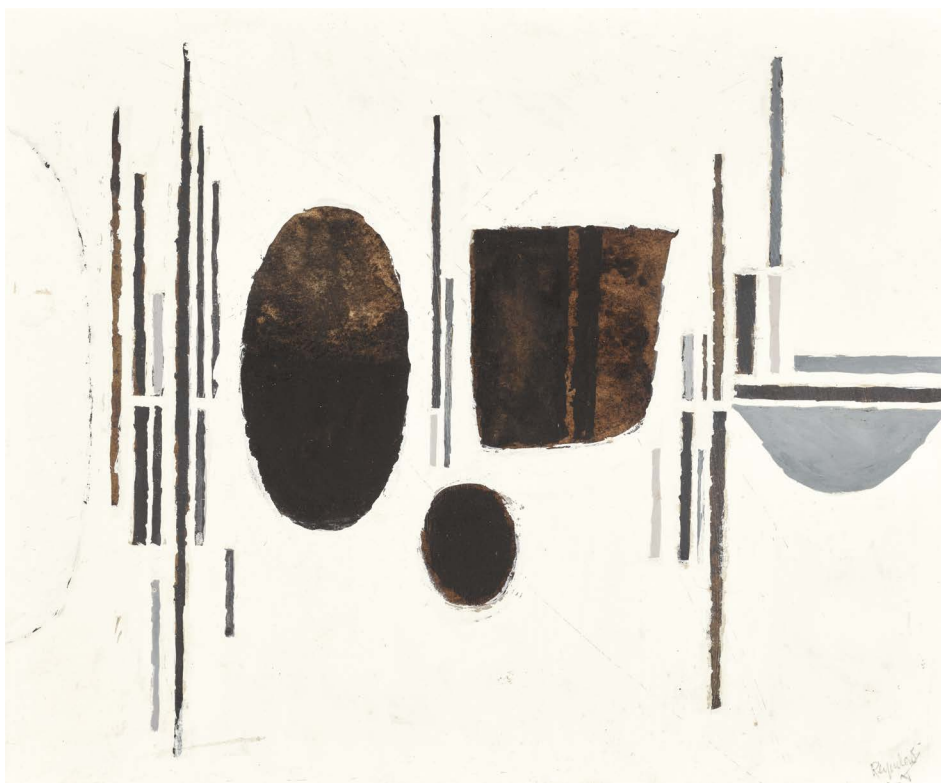
oil on board
17 by 27cm.; 6¾ by 10¾in.
Executed in 1966.

PROVENANCE

Waddington Galleries, London
Don J. Taub
Sale, Christie's London, 26th May 1995, lot
106, where acquired by the present owner

⊕ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,700

PROPERTY FROM THE COLLECTION OF DAVID IVE



144

144

PROPERTY FROM THE COLLECTION OF DAVID IVE

ALAN REYNOLDS

1926-2014

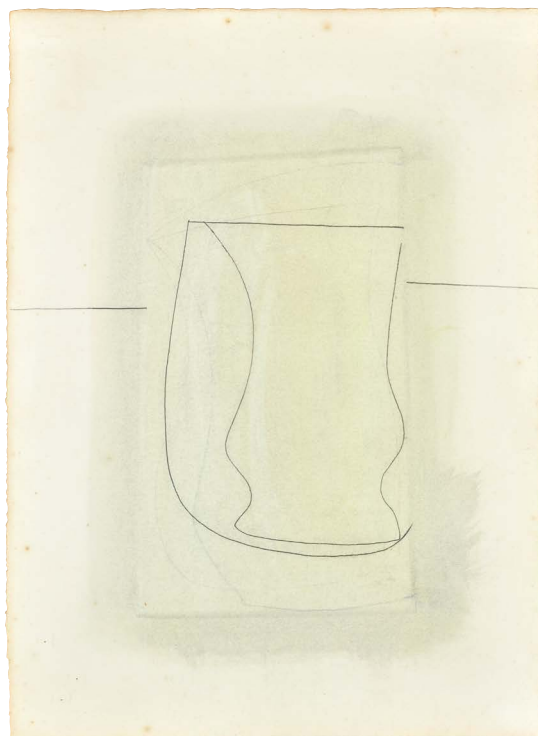
Abstract: White, Grey and Brown

signed
watercolour, ink and gouache on card
26 by 31cm.; 10¼ by 12¼in.

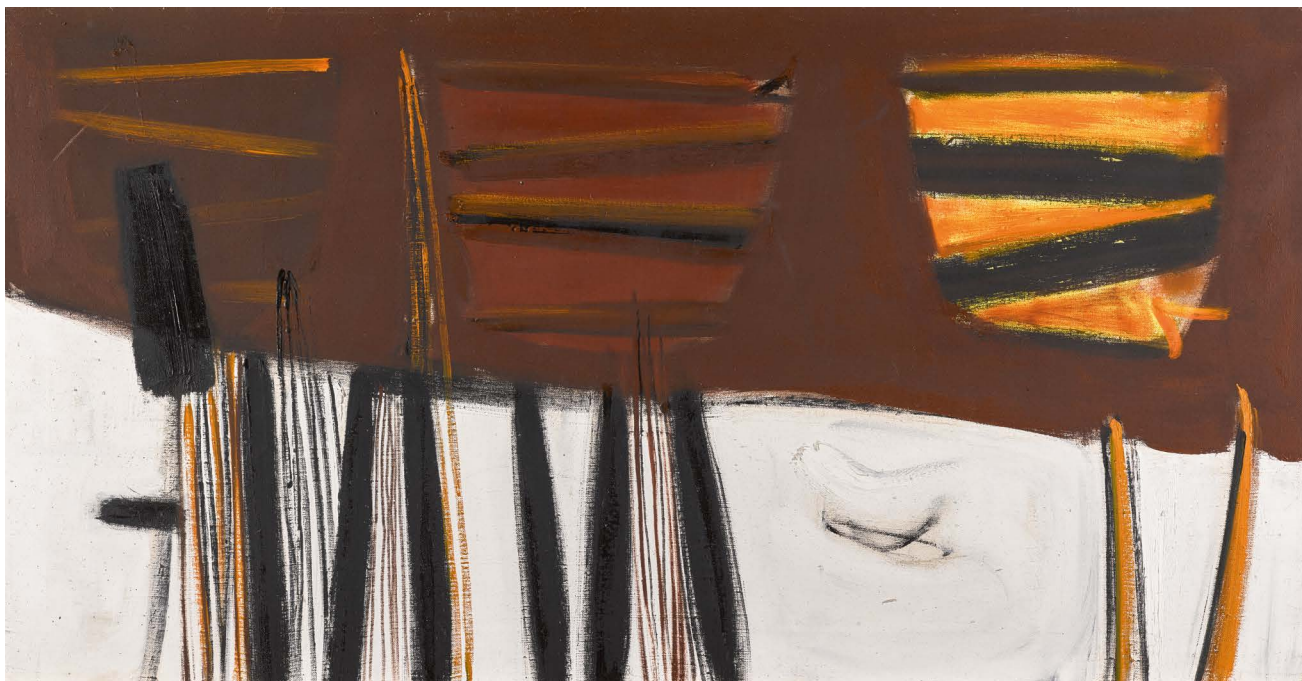
PROVENANCE

Redfern Gallery, London
Private Collection, England
Their sale, Christie's London, 6th November 1998,
lot 32, where acquired by the present owner

⊕ £ 3,000-5,000
€ 3,500-5,800 US\$ 3,950-6,600



145



146

145

PROPERTY FROM THE COLLECTION OF DAVID IVE

BEN NICHOLSON

1894-1982

Off Yellow

signed, titled, dated 68 and inscribed on the reverse
pencil and wash on paper on the Artist's prepared board
sheet: 37.5 by 27.5cm.; 14¾ by 11in.

PROVENANCE

Galerie Beyeler, Basel
Private Collection, London
Marlborough Fine Art Ltd., London
Their sale, Sotheby's London, The Tate Gallery
St Ives Charity Auction, 30th June 1993, lot 116, where acquired by the present owner

EXHIBITED

Basel, Galerie Beyeler, *Ben Nicholson*, April - June 1968, cat. no.71.

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

Dr Lee Beard is 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 Dr Lee Beard, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com

⊕ £ 8,000-12,000
€ 9,300-13,900 US\$ 10,500-15,800

146

PROPERTY FROM THE COLLECTION OF DAVID IVE

SIR TERRY FROST, R.A.

1915-2003

Brown + Orange

signed, titled and dated 60 on the reverse
oil on canvas
64 by 122cm.; 25¼ by 48in.

PROVENANCE

The Mayor Gallery, London
Waddington Galleries, London
Sale, Christie's London, 5th November 1999, lot 97
Wiseman Originals, London, where acquired by the present owner

EXHIBITED

London, The Mayor Gallery, *Terry Frost Paintings 1948 - 89*, 14th March - 19th April 1990, cat. no.25, illustrated p.49.

⊕ £ 25,000-35,000
€ 29,000-40,600 US\$ 32,800-45,900



'I am an abstract artist in the sense that I abstract. I cannot be called non-figurative while I am still interested in the modern magic of space, primitive sex forms, the sensual and erotic, disconcerting contours, the things of life.'

(William Scott, 'Artist's Statement', published in Lawrence Alloway (ed.), *Nine Abstract Artists: Their Work and Theory*, Alec Tiranti Ltd., London, 1954, p.37.)



147

PROPERTY FROM THE COLLECTION OF DAVID IVE

WILLIAM SCOTT, R.A.

1913-1989

Painting

signed
oil on canvas
86.5 by 112cm.; 34 by 44in.
Executed in 1960.

PROVENANCE

Hanover Gallery, London
Antiquariato G. Cesarano, Bergamo
Galleria Lorenzelli, Bergamo
Acquired by the present owner in 1995

EXHIBITED

Hannover, Kestner Gesellschaft, *William Scott*, 2nd June 1960 - 5th February 1961, cat. no.66 (as *Untitled*), with tour to Museum am Ostwall, Dortmund; and Stadtische Galerie, Munich; Bergamo, Galleria Lorenzelli, *W. Scott*, February 1978 (details untraced).

LITERATURE

John Russell, 'William Scott. Developments in Style III', in *London Magazine*, Vol. 1, no. 3, June 1961, unpaginated, illustrated; Norbert Lynton, *William Scott*, Thames & Hudson, London, 2004, cat. no.154, illustrated p.253;

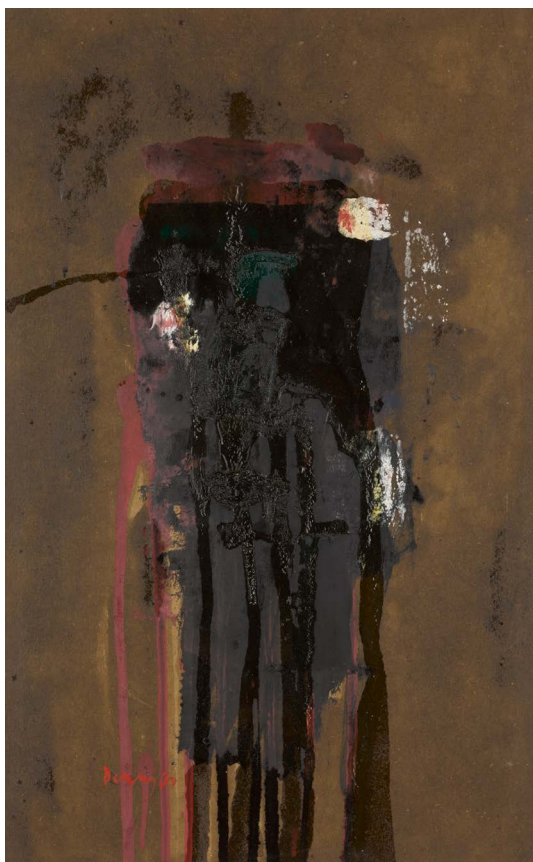
Sarah Whitfield (ed.), *William Scott, Catalogue Raisonné of Oil Paintings, Vol. 3, 1960-1968, Catalogue Numbers 428-656*, Thames & Hudson in association with the William Scott Foundation, London, 2013, cat. no.439, illustrated p.42.

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

⊕ £ 70,000-100,000
€ 81,500-116,000 US\$ 92,000-131,000



148



149

148

VERA SPENCER

b.1926

Abstract Collage

signed and dated 1958 via collaged cuttings
oil and collage on paper
38.5 by 53.5cm.; 15 by 21in.

PROVENANCE

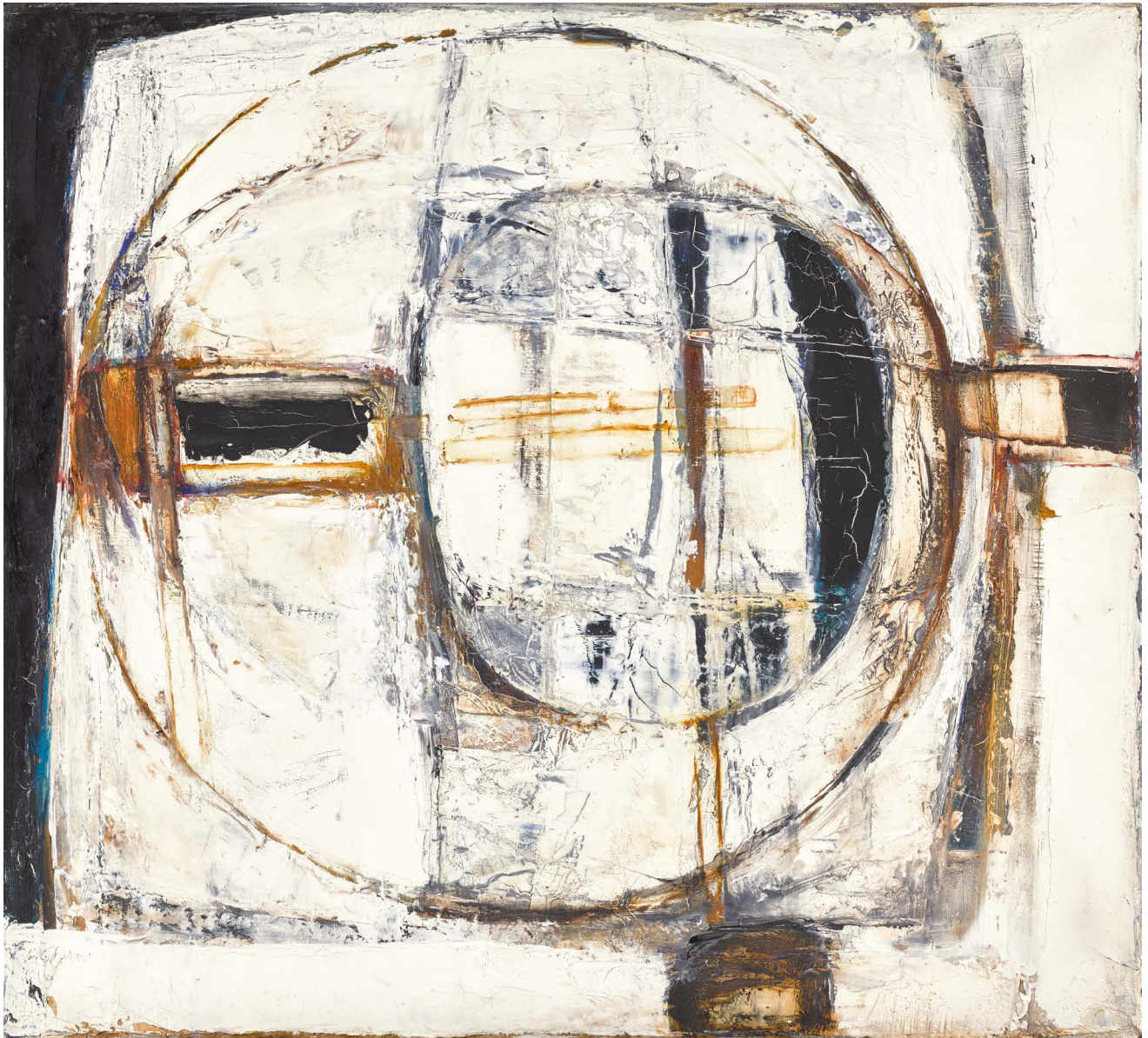
Paisnel Gallery, London, where acquired by
the present owner

EXHIBITED

London, Paisnel Gallery, *Vera Spencer:
Paintings & Collages, 1950s - 1960s*,
16th - 25th May 2007, cat. no.11.

⊕ £ 4,000-6,000

€ 4,650-7,000 US\$ 5,300-7,900



150

149

ROBYN DENNY

1930-2014

Head

signed and dated '57; also signed, titled, dated *June* '57 and inscribed on labels attached to the backboard
oil wash, gouache and ripolin on paper
54 by 33.5cm.; 21¼ by 13in.

PROVENANCE

Gimpel Fils, London
Private Collection, U.K., from whom acquired by the present owner, 2017

EXHIBITED

Hastings, Gallery St Michel, *Form and Colour*, March 1958 (details untraced);
London, Gimpel Fils, *Paintings by Robyn Denny*, April 1958 (possibly).

⊕ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,700

150

PAUL FEILER

1918-2013

Verticals on Oval

signed, titled, dated 1964 and inscribed on the reverse
oil on canvas
46.5 by 51.5cm.; 18¼ by 20¼in.

PROVENANCE

Acquired directly from the Artist by the family of the present owner in the mid-1960s and thence by descent

⊕ £ 25,000-35,000
€ 29,000-40,600 US\$ 32,800-45,900

123

HENRY MOORE

1898-1986

Stringed Object

polished bronze with stringed elements

length: 7cm.; 2¾in.

Conceived in 1938, the present work is from the edition of 9.

PROVENANCE

M. Knoedler & Co., Inc., New York, from whom acquired by Joseph H. Hirshhorn, New York, 1957, and thence by descent to the previous owner, 1966

Their sale, Christie's New York, 22nd September 2009, lot 96, where acquired by the present owner

LITERATURE

David Sylvester (ed.), *Henry Moore, Complete Sculpture 1921-48, Vol. I*, Lund Humphries, London, 1988, cat. no.187, p.14, illustrated (another cast).

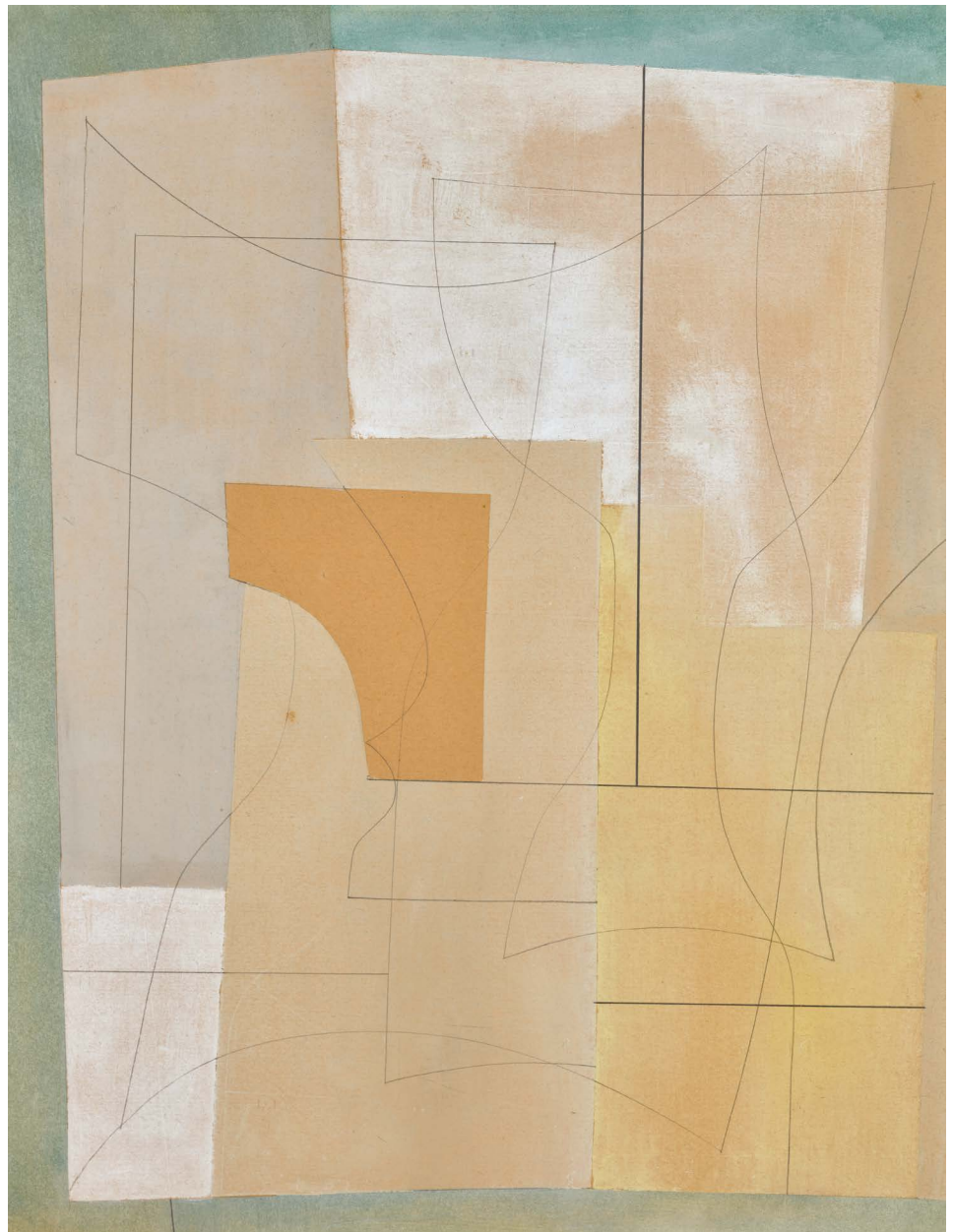
£ 30,000-50,000

€ 34,800-58,000 US\$ 39,300-65,500

'Undoubtedly the source of my stringed figures was the Science Museum ... I was fascinated by the mathematical models I saw there, which had been made to illustrate the difference of the form that is half-way between a square and a circle... It wasn't the scientific study of these models but the ability to look through the strings as with a bird cage and to see one form within another which excited me.'

(Henry Moore, quoted in John Hedgecoe (ed.), *Henry Moore*, London, 1968, p.105)





152

BEN NICHOLSON

1894-1982

1956 (cloverleaf)

signed, titled, dated 1956 and inscribed on the reverse

pencil, pen and ink, watercolour, gouache, wash and collaged paper on card
50 by 37.5cm.; 19¾ by 15in.

PROVENANCE

Gimpel Fils, London, where acquired by Ben F. Williams, July 1957, and thence by descent to the present owners


EXHIBITED

London, Gimpel Fils Gallery Ltd, *Recent Works by Ben Nicholson*, June 1957, cat. no.24; Raleigh, The North Carolina Museum of Art, *North Carolina Collects*, 10th - 29th October 1967; Raleigh, The North Carolina Museum of Art, *20th Century British Works on Paper*, 12th June - 13th September 1984.

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

Dr Lee Beard is 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 Dr Lee Beard, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com

£ 30,000-50,000
€ 34,800-58,000 US\$ 39,300-65,500

A black and white photograph of John Wells in his studio. He is shown from the chest up, leaning against a wooden frame. He is looking down and to the right, with a focused expression. His hands are resting on the wooden beams. The background is slightly out of focus, showing more of the studio environment.

JOHN WELLS: PROPERTY FROM AN IMPORTANT LONDON COLLECTION

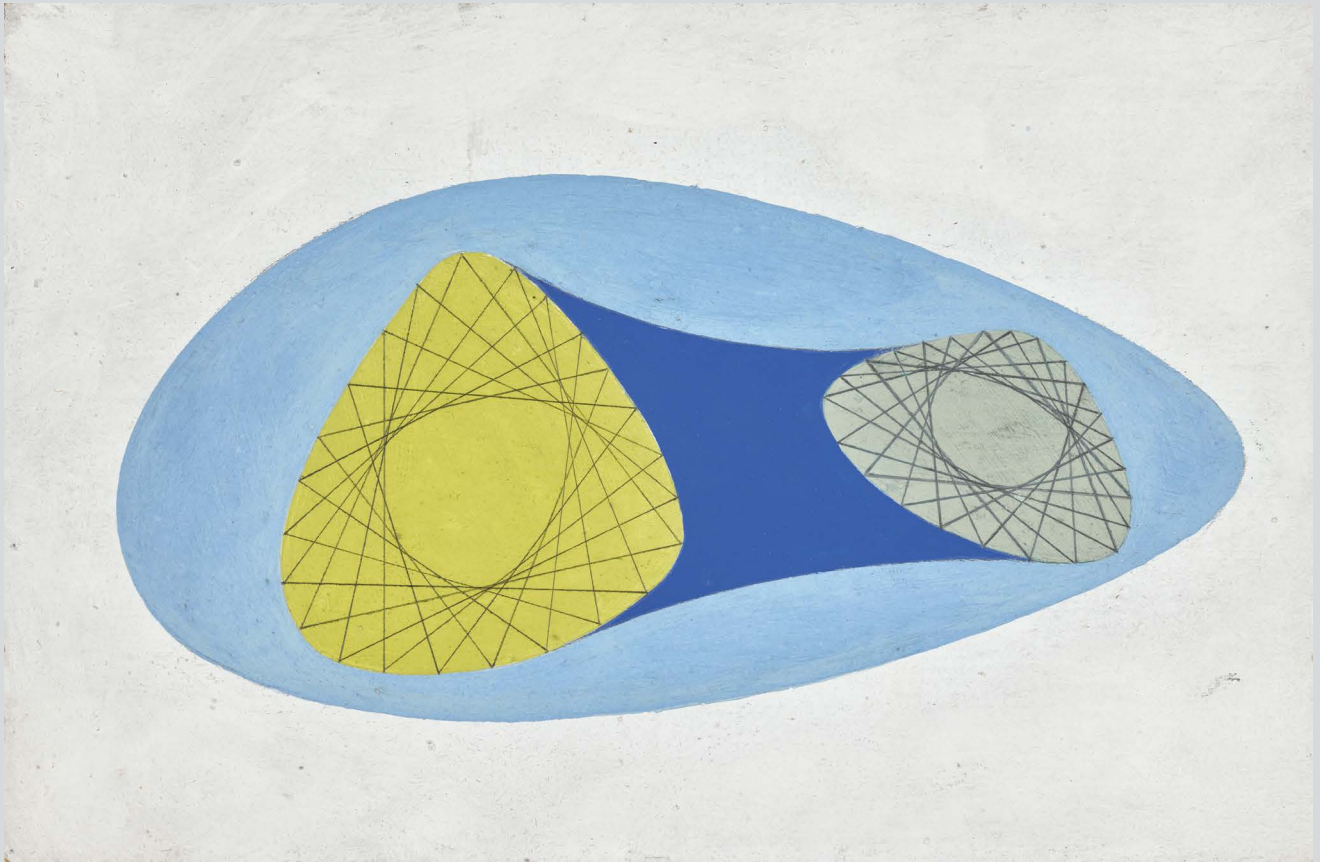
LOTS 26, 153-157

'Certainly the most important abstract painter of his generation in Britain today'

Patrick Heron, 1950

John Wells was a central figure in the group of young painters who came to define the 'St Ives School' of abstraction in the post-war era, alongside Patrick Heron, Peter Lanyon, Terry Frost, Paul Feiler, Bryan Wynter and Roger Hilton. His importance to this group (especially to Lanyon, with whom he founded the Crypt Group in 1946 as an outlet for this new direction) and his achievements as a painter, printmaker and constructionist have been somewhat overshadowed – partly due to his own natural diffidence when it came to promoting his work (a relatively unsuccessful show at Waddington Galleries in 1964 led to a self-imposed moratorium on exhibiting anywhere outside Cornwall); partly due to the subtle, undemonstrative beauty of his paintings, inspired by Paul Klee's maxim that anything worth saying could be said on a small-scale; and partly due to his writing, which so encapsulated the spirit of St Ives abstraction that it often appears more prominently in exhibitions than the Artist's own works.

This group of paintings by Wells – including lot 26 in the Evening Sale – have been carefully selected from what is without doubt the finest collection of his work in private hands. Wells is one of those artists who suffers from being too rarely seen on the open market and so to see a group such as this, of such quality, is truly exceptional. In these works we can see all of his influences, as well as his innovations. There is Klee, but also the constructivist teachings of Naum Gabo, whose wartime stay in Cornwall had enormous impact on Wells and Lanyon in particular. And then, of course, one sees the influence of the 'king and queen' of St Ives, Barbara Hepworth and Ben Nicholson – the interest in organic shapes and structures of the former, the precision and delight in line of the latter. Most important to Wells, though, is the influence of St Ives and West Penwith itself – the movement of wind and wave; the natural form of rock and shell; the intersecting lines and planes of rigging and sails; the curving, soaring flight of birds; and the texture and colour of this jagged promontory of land surrounded on three sides by a glittering sea.



153

PROPERTY FROM AN IMPORTANT LONDON
COLLECTION

JOHN WELLS

1907-2000

3 Ovals

signed, titled, dated 1944 and inscribed on
the backing board

oil and pencil on board, laid on the Artist's
backing board

Artist's backing board: 21.5 by 29.5cm.;
8½ by 11½in.; image: 15 by 23cm.; 6 by 9in.

PROVENANCE

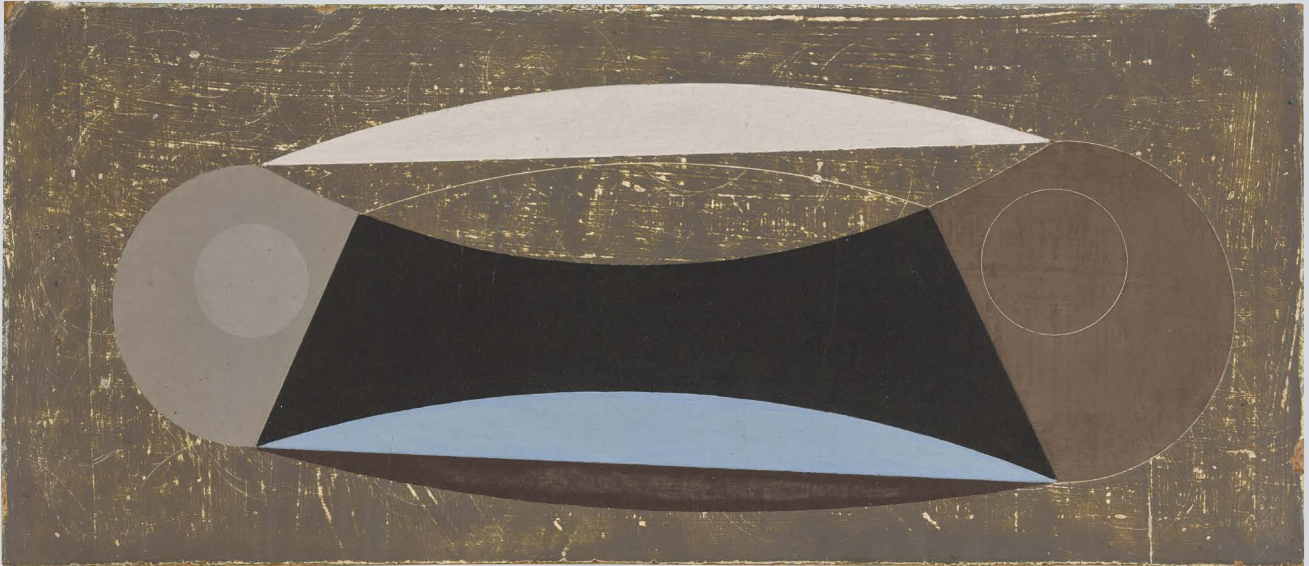
Private Collection, Cornwall
Jonathan Clark & Co., London, where
acquired by the present owner

EXHIBITED

London, Jonathan Clark & Co., *St. Ives and
British Modernism*, 14th October - 13th
November 1998, cat. no.18.

⊕ £ 20,000-30,000
€ 23,200-34,800 US\$ 26,200-39,300

JOHN WELLS: PROPERTY FROM AN IMPORTANT LONDON COLLECTION



154

PROPERTY FROM AN IMPORTANT LONDON COLLECTION

JOHN WELLS

1907-2000

Disc and Circle

signed, titled, dated 1945 and inscribed on the reverse

oil on board on the Artist's backing board

Artist's backing board: 23.5 by 45cm.;

9¾ by 17¾in.; image: 17.5 by 40cm.; 7 by 16in.

PROVENANCE

The Artist

Wills Lane Gallery, St Ives

Private Collection, from whom acquired by the present owner

EXHIBITED

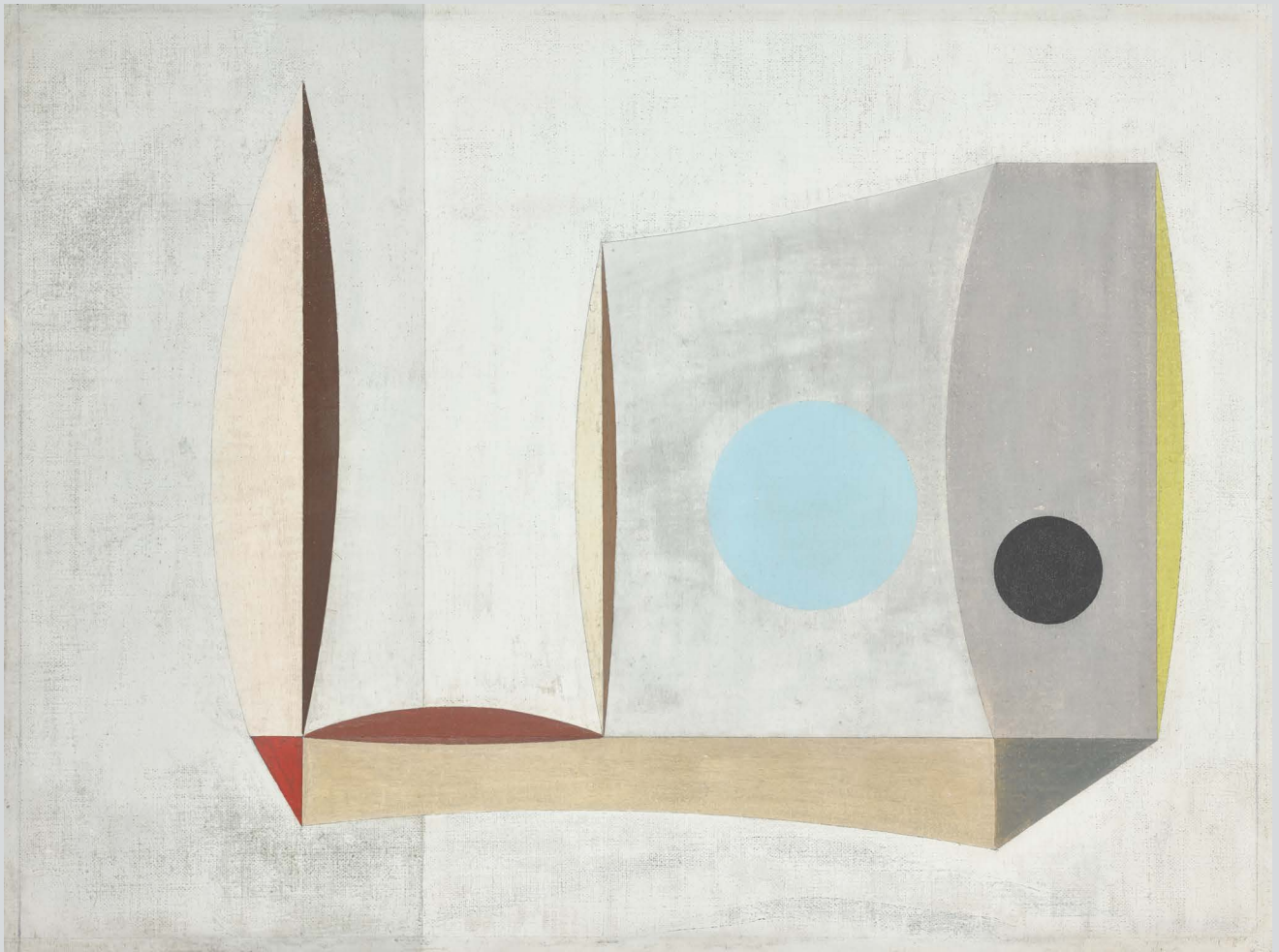
St Ives, Tate St Ives, *John Wells: The Fragile Cell*, 2nd May - 1st November 1998, cat. no.9, illustrated p.26 (lent by the Artist).

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,200-39,300

'So all around the moving air and the sea's blue light, with points of a diamond, and the gorse incandescent beyond dark trees – countless rocks ragged or round of every colour – birds resting or flying, and the sense of a multitude of creatures living out of their minute lives All of this is just part of one's life, and I want desperately to express it – not just what I see but what I feel about it and beyond it. If I paint what I see the result is deplorable. But how can one paint the warmth of the sun, the sound of the sea or the journey of a beetle across a rock or thoughts of one's whence and whither?'

(John Wells, in a letter to Sven Berlin, 1945)



155

PROPERTY FROM AN IMPORTANT LONDON
COLLECTION

JOHN WELLS

1907-2000

Blue and Black Circles

signed, titled and inscribed on the reverse
oil and pencil on canvasboard

30 by 40cm.; 11½ by 16in.

Executed *circa* 1945.

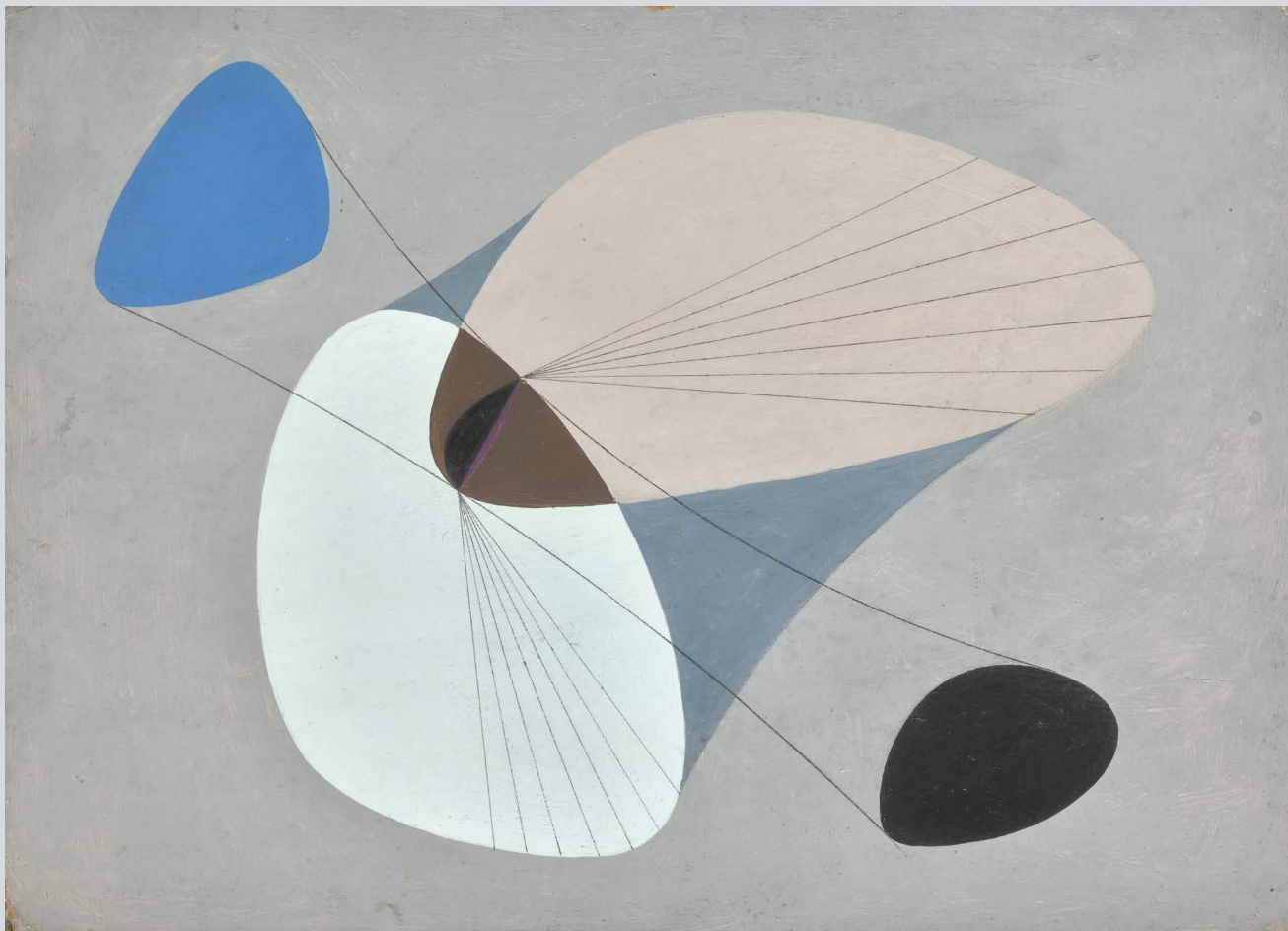
PROVENANCE

Sale, Bonhams London, 14th July 1983, lot 153
Private Collection, UK, from whom acquired
by the present owner

⊕ £ 30,000-50,000

€ 34,800-58,000 US\$ 39,300-65,500

JOHN WELLS: PROPERTY FROM AN IMPORTANT LONDON COLLECTION



156

PROPERTY FROM AN IMPORTANT LONDON
COLLECTION

JOHN WELLS

1907-2000

1945

signed, titled and inscribed on the reverse
oil and pencil on paper laid on board
26 by 36cm.; 10¹/₄ by 14¹/₄in.

PROVENANCE

Sale, Thomson Roddick Edinburgh, 15th
March 2003, lot 1179, where acquired by the
present owner

⊕ £ 30,000-50,000

€ 34,800-58,000 US\$ 39,300-65,500



157

PROPERTY FROM AN IMPORTANT LONDON
COLLECTION

JOHN WELLS

1907-2000

Painting

signed, titled, dated 1946. and inscribed
on the reverse; also signed and indistinctly
inscribed on the reverse of the frame
oil and pencil on board
20 by 25.5cm.; 8 by 10in.

PROVENANCE

Acquired directly from the Artist in the 1960s
by the previous owner's family and thence
by descent

Their sale, Bonhams London, 29th May 2013,
lot 49, where acquired by the present owner

⊕ £ 25,000-35,000

€ 29,000-40,600 US\$ 32,800-45,900

LUCIE RIE– PIONEER POTTER

‘Very few people in this country think of the making of pottery as an art’ – so wrote Bernard Leach in May 1940. Yet the pottery that Leach wrote of – with ‘its own language and inherent laws’ – had a presence within the broader British Arts scene since the beginning of the century through the likes of the Omega Workshops and the Seven & Five Society. Today ceramics are held in equal esteem to the mediums of painting and sculpture, and clay celebrated for its great breadth and versatility. Whilst no single potter alone can be credited with this great accomplishment, the work of Lucie Rie has done much to promote studio ceramics, presenting them to a truly global audience.

Born in Vienna in 1902 Rie grew up in an environment steeped in the style and elegance of Viennese Modernism, and enrolled at the Vienna Kunstgewerbeschule in 1922 where she learnt to throw. It was also whilst a student that she began to develop her in-depth scientific understanding and fascination with glazes – something which stayed with her throughout her life. Rie established a name for herself on the continent, winning prizes for her work at the International Exhibition in Paris in 1937 but following the Anschluss and the union of Austria with Nazi Germany she fled Vienna and, together with her husband, arrived in London. The Britain that Rie arrived into was a world away from Vienna, both socially

and in terms of the artistic environment and the ceramic scene. British studio pottery was dominated by the work and writings of Bernard Leach, who looked back to the historic craft tradition or further afield to the Japanese aesthetic. Rie grappled with this very alien approach, and despite her efforts, could not divorce herself from the European and Modernist ideals that she had learnt on the continent.

Following the war, in which she produced glass and ceramic buttons to make a living, Rie set up her own studio in Albion Mews, North London – an address which was to remain her home for the rest of her life. It was to Albion Mews that another European émigré Hans Coper headed when he arrived in London, soon becoming apprentice and studio assistant to Rie, and beginning what was to remain a lifelong friendship. Together they worked on stylish functional ceramics which were sold in leading department stores in London and New York.

Just as the broader art scene in London shifted in the early 1960s, so too did Rie’s work, with the introduction of new, thick, textured glazes and by the 1970s the introduction of pinks and blues which served to emphasise the elegance of her thrown forms. Rie experimented further with glazes, pushing the boundaries with her fantastically detailed and painterly design, many of which

have the same gestural expression of a painting by Pollock or de Kooning, and her bright and brilliant bowls topped with luscious wrinkled bronze rims. Unlike most other potters of the period Rie’s works were fired only once, and the glaze was applied by brush when the clay was still raw and unfired. Not only did this make economic sense with only a single firing, but resulted in surfaces, textures and colours that appear more vivid and alive.

During her lifetime Rie’s work was celebrated extensively, from the 1951 Festival of Britain Exhibition, through to major retrospectives in New York’s Metropolitan Museum of Art, London’s Victoria & Albert Museum and the Sainsbury Centre for the Visual Arts in Norwich. Rie was also met with great commercial success, including through the then leading Fischer Fine Art Gallery in London. And when in the late 1980s Anita Besson, who worked at the gallery left to set up on her own, Rie naturally followed. At her gallery Besson sought out the best of Rie’s work, with all three of the present examples being purchased through her in the 1990s.

Rie irrevocably changed the landscape of ceramics in Britain, and the works that she produced help to elevate the position of pottery to that of the fine arts, paving the way for later generations and leaving behind a rich and unrivalled ceramic legacy within the British art scene.



158

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

DAME LUCIE RIE

1902-1995

An Impressive Footed Bowl

impressed with Artist's seal
porcelain with a pink glaze, inlaid pink lines,
turquoise banding and a bronzed rim and
inner well
height: 11cm.; 4¼in.; diameter: 19.5cm.; 7¾in.
Executed in 1990.

PROVENANCE

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

EXHIBITED

London, Galerie Besson, *Lucie Rie*, June -
July 1990, un-numbered exhibition.

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,200-39,300



Lucie Rie in her studio.

© Yvonne Mayer/Crafts Study Centre, University for the Creative Arts



159

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

DAME LUCIE RIE

1902-1995

Footed Bowl

impressed with Artist's seal
porcelain with an all-over 'American' yellow glaze
height: 8cm.; 3¼in.; diameter: 18.5cm.; 7½in.
Executed *circa* 1970.

PROVENANCE

Galerie Besson, London, where acquired by
the family of the present owner in 1996

EXHIBITED

London, Galerie Besson, *Pictures & Pots*,
September - October 1996, un-numbered
exhibition.

⊕ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,700



160

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

DAME LUCIE RIE

1902-1995

Footed Bowl with Flaring Rim

impressed with Artist's seal
stoneware with an all-over matte white glaze
height: 8cm.; 3¼in.; diameter: 20cm.; 8in.
Executed *circa* 1970.

PROVENANCE

Private Collection, Vancouver
Galerie Besson, London, where acquired by the
family of the present owner, 8th April 1992

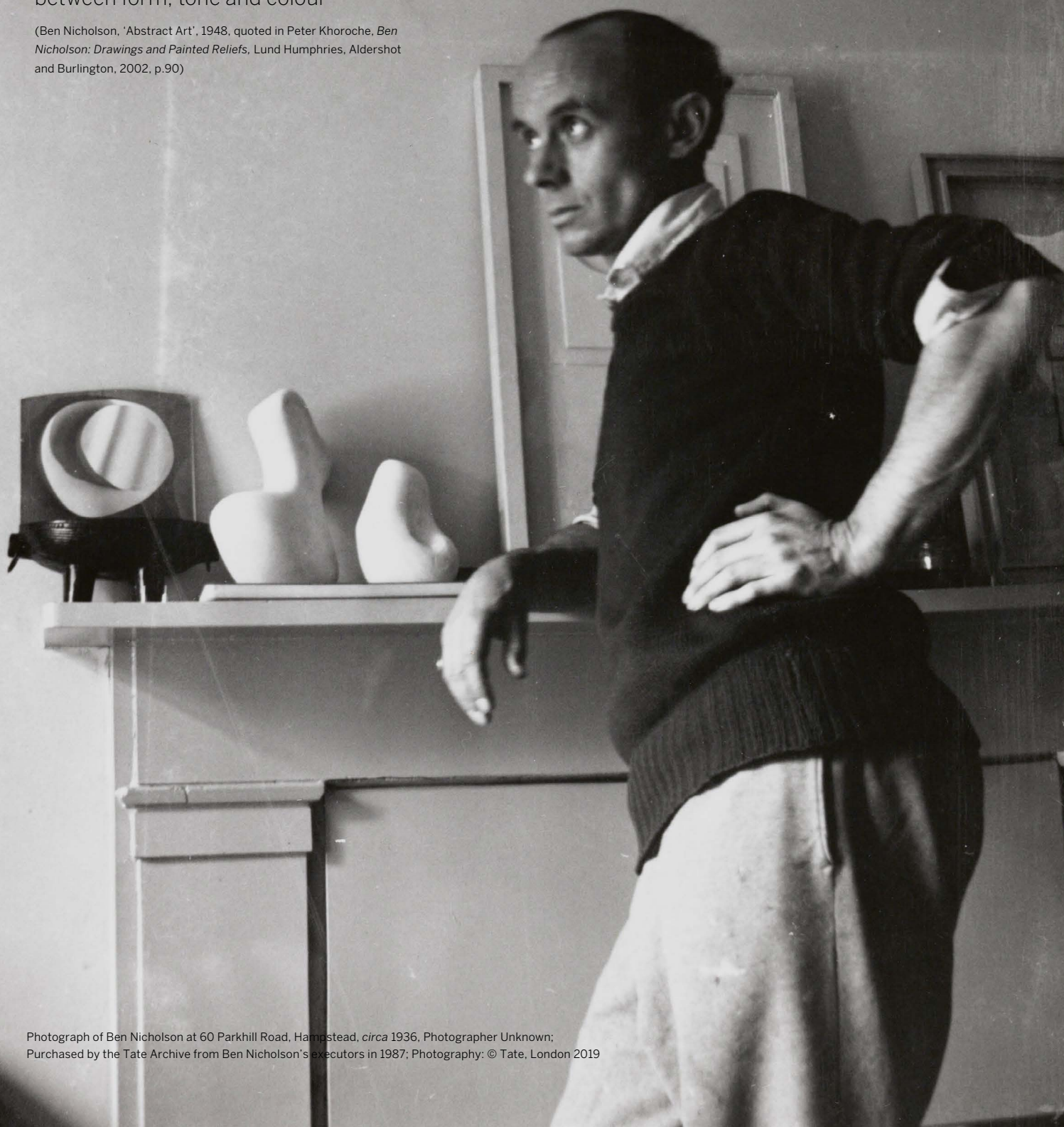
EXHIBITED

London, Galerie Besson, *Lucie Rie, Part II*,
March - May 1992, un-numbered exhibition.

⊕ £ 8,000-12,000
€ 9,300-13,900 US\$ 10,500-15,800

'The kind of painting which I find exciting is not necessarily representational or non-representational, but it is both musical and architectural, where the architectural construction is used to express a "musical" relationship between form, tone and colour'

(Ben Nicholson, 'Abstract Art', 1948, quoted in Peter Khoroché, *Ben Nicholson: Drawings and Painted Reliefs*, Lund Humphries, Aldershot and Burlington, 2002, p.90)



Photograph of Ben Nicholson at 60 Parkhill Road, Hampstead, circa 1936. Photographer Unknown; Purchased by the Tate Archive from Ben Nicholson's executors in 1987; Photography: © Tate, London 2019



161

BEN NICHOLSON

1894-1982

Dec. 59 (Sunion)

signed, titled, dated and inscribed on the reverse
oil on carved hardboard on the Artist's board
Artist's board: 64 by 53cm.; 25¼ by 20¾in.

PROVENANCE

Private Collection, Europe, and thence by
descent to the present owner

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

Dr Lee Beard is 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 Dr Lee Beard, c/o Sotheby's
Modern & Post-War British Art, London, W1A
2AA or email modbrit@sothebys.com

£ 100,000-150,000
€ 116,000-174,000 US\$ 131,000-197,000



162

WILLIAM SCOTT, R.A.

1913-1989

Berlin Blues

oil on canvas
51 by 51cm.; 20 by 20in.
Executed in 1965.

PROVENANCE

Hanover Gallery, London
Gimpel Fils, London
Sale, Sotheby's London, 16th March 1977, lot 161
Private Collection, U.K.
Their sale, Sotheby's London, 13th July
2007, lot 138
Richard Green Fine Paintings, London
Private Collection, Palm Beach, Florida, from
whom acquired by the present owner

EXHIBITED

London, Hanover Gallery, *William Scott
Recent Paintings*, 28th September - 22nd
October 1965, cat. no.26;
Zurich, Gimpel Hanover Galeire, *William Scott*,
25th March - 26th April 1966, cat. no.11;
Dublin, Dawson Gallery, *William Scott
Exhibition of Oil Paintings*, 19th January -
7th February 1967, cat. no.17;
London, Richard Green Fine Paintings, *British
Paintings 1940-1990*, 14th November - 31st
December 2007, cat. no.42, illustrated.

LITERATURE

Ronald Alley and T.P. Flanagan, *William Scott*,
exh. cat., Arts Council of Northern Ireland,
Belfast, 1986, p.22;
Sarah Whitfield (ed.), *William Scott,
Catalogue Raisonné of Oil Paintings, Vol. 3,
1960-1968, Catalogue Numbers 428-656*,
Thames & Hudson in association with the
William Scott Foundation, London, 2013, cat.
no.587, illustrated p.210.

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

⊕ £ 50,000-70,000
€ 58,000-81,500 US\$ 65,500-92,000

PROPERTY FROM THE COLLECTION OF THE LATE
CYRIL GERBER

HENRY MOORE

1898-1986

Standing Figure No. 4

bronze

height (excluding base): 25cm.; 10in.

Conceived in 1952, the present cast is from the
edition of 9.

PROVENANCE

Duncan Miller Fine Arts, London, where
acquired by Cyril Gerber, *circa* 2007

EXHIBITED

London, Whitechapel Art Gallery, *An
Exhibition of Sculpture from 1950-1960*,
November - December 1960, cat. no.11,
illustrated p.18 (another cast).

LITERATURE

Herbert Read, *Henry Moore, Sculpture and
Drawings 1949-1954*, Vol. 2, Percy Lund,
Humphries & Company Ltd., London, 1968,
cat. no.320;

Robert Melville, *Henry Moore Sculpture and
Drawings 1921-1969*, Thames and Hudson,
London, 1970, cat. no.439, illustrated p.204
(another cast);

Alan Bowness (ed.), *Henry Moore, Complete
Sculpture 1949-54*, Vol. 2, Lund Humphries,
London, 1986, cat. no.320, illustrated p.41
(another cast).

⊕ £ 40,000-60,000

€ 46,300-69,500 US\$ 52,500-79,000



LYNN CHADWICK, R.A.

1914-2003

Sitting Couple

signed and dated 1980; stamped with maker's mark *Hans Hansen, Denmark*, maker's monogram, numbered 7/24 and stamped 925S on the underside silver

height: 5cm.; 2in.

Conceived in 1980 and cast *circa* 1980 by Hans Hansen Silversmith, Denmark, the present work is number 7 from the edition of 24, of which later numbers were cast at a later date.

PROVENANCE

Reflex Gallery, Amsterdam, where acquired by the present owner, *circa* 1999

LITERATURE

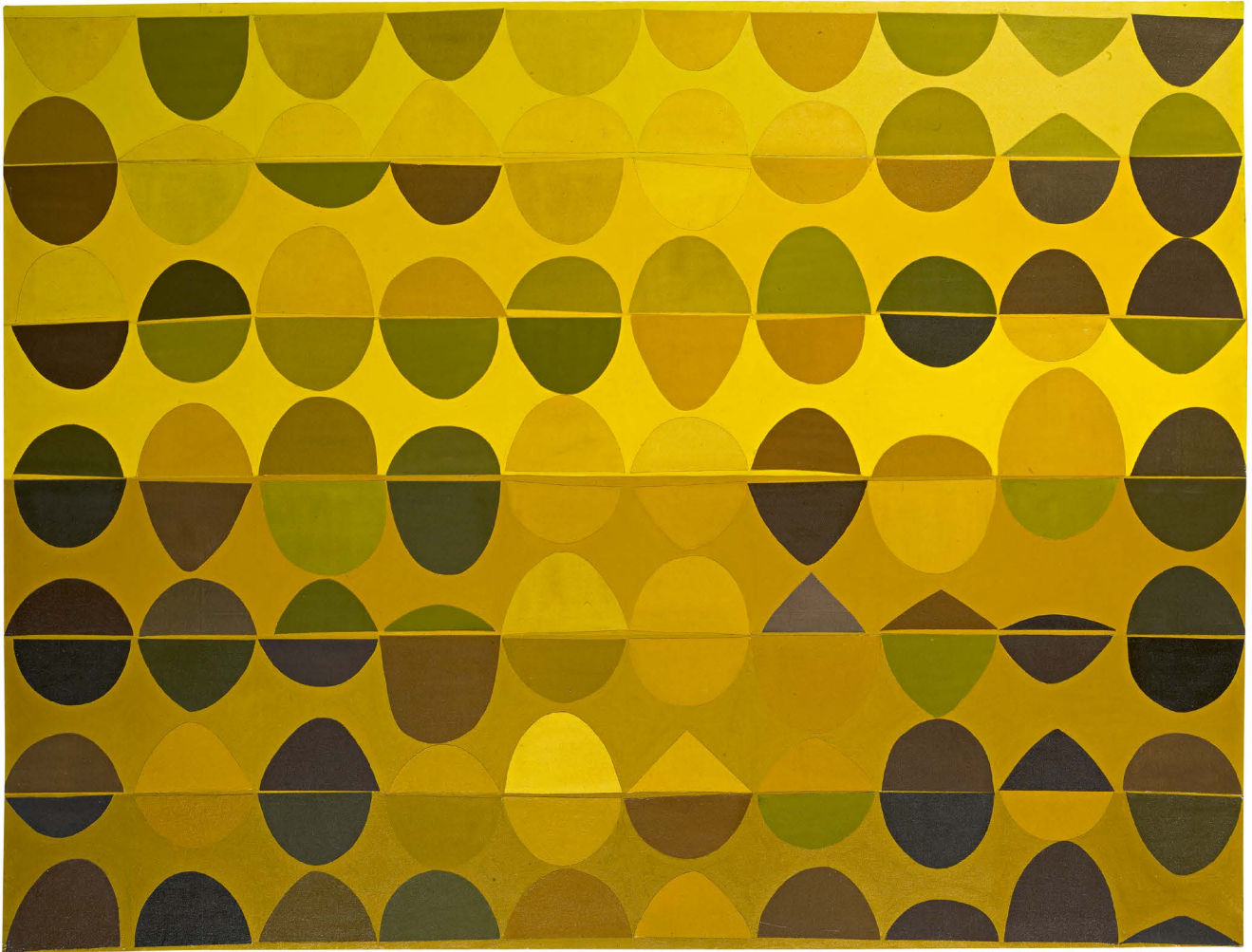
Dennis Farr and Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Lund Humphries, Farnham, 2014, cat. no.C150, illustrated p.424.

We are grateful to the Estate of Lynn Chadwick for their kind assistance with the cataloguing of the present work.

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,200-39,300





'Arrive at a colour - a colour so organised and controlled as to be able to envelop you if you are willing to generate the mind and spirit. We all feel various effects from coming up against nature or man-made objects but always there is some colour somewhere which tempts, titillates or repels us, or leads us in and on, to a form and content and perhaps to something unknown to us.'

(Terry Frost, notebooks late 1960s-70s, quoted in Lewis and Knowles, *ibid.*, p.179)

165

SIR TERRY FROST, R.A.

1915-2003

Through Yellow

signed, titled and dated 1975 on the reverse
oil and canvas collage on canvas
197 by 259cm.; 77¾ by 102in.

PROVENANCE

Acquired directly from the Artist by the present owner in 1992

LITERATURE

David Lewis and Elizabeth Knowles *et. al.*,
Terry Frost, Scolar Press, Aldershot, 1994,
illustrated p.22.

£ 30,000-50,000
€ 34,800-58,000 US\$ 39,300-65,500



166

PATRICK HERON

1920-1999

Yellows, Reds and Violet : December 1966

gouache on paper
57 by 78cm.; 22½ by 30¾in.

PROVENANCE

The Estate of the Artist
Waddington Galleries, London
Private Collection, Northern Ireland, from
whom acquired by the present owner, 2018

EXHIBITED

Oxford, Bear Lane Gallery, *Patrick Heron*, 4th
May - 1st June 1968, cat. no.6;
Paris, La Galerie le Balcon des Arts, *Terry
Frost et Patrick Heron*, June - August 1977.

The Estate of Patrick Heron is preparing the
forthcoming catalogue raisonné of the Artist's
work and would like to hear from owners of
any works by Patrick Heron, so that these can
be included in this comprehensive catalogue.
Please write to The Estate of Patrick Heron
c/o Sotheby's Modern & Post-War British Art,
Sotheby's 34-35 New Bond Street, London,
W1A 2AA or email modbrit@sothebys.com.

⊕ £ 20,000-30,000
€ 23,200-34,800 US\$ 26,200-39,300

ALAN DAVIE

1920-2014

Love Pot (No.1)

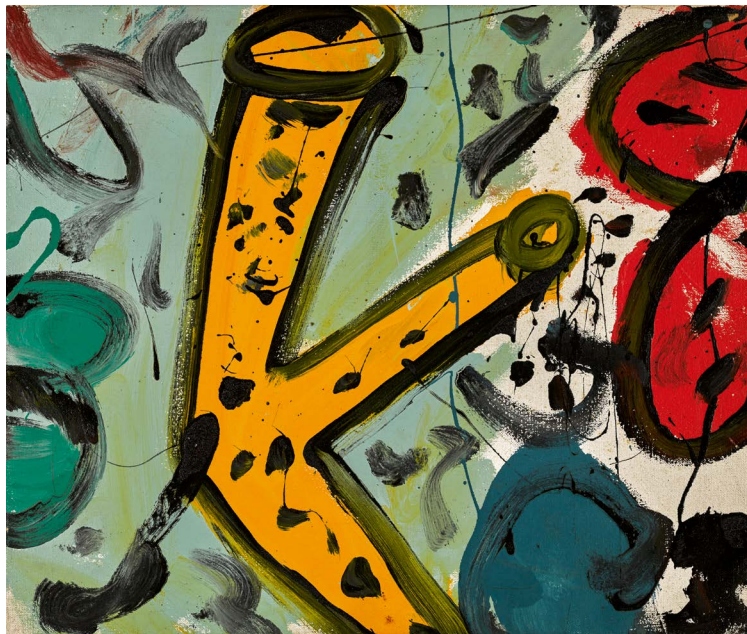
signed and dated 1960 on the reverse
 acrylic on canvas
 51 by 61cm.; 20 by 24in.

PROVENANCE

Galerie D'Eendt, Amsterdam
 Gimpel Fils, London
 Sale, Christie's London, 12th June 1987, lot 232
 Private Collection, London, 2016

⊕ £ 8,000-12,000

€ 9,300-13,900 US\$ 10,500-15,800



167



168

SIR TERRY FROST, R.A.

1915-2003

Black Olives in Sunlight

signed, titled and dated *Sept 87* on the
 reverse; also signed, titled and dated *Sept 87*
 on the stretcher bar
 acrylic and charcoal on canvas
 152.5 by 122cm.; 60 by 48in.

PROVENANCE

Acquired from Gillian Jason Gallery, London,
 March 1989

⊕ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,700

BERNARD COHEN

b.1933

Tabu

signed, titled, dated indistinctly *May 5-* and
inscribed on the reverse
oil on board
182 by 122cm.; 71¾ by 48in.
Executed *circa* 1958.

PROVENANCE

Acquired directly from the Artist by Barry
Daniels, *circa* 1958, and thence by descent to
the previous owner
Acquired by the present owner in 2018

⊕ £ 7,000-10,000
€ 8,200-11,600 US\$ 9,200-13,100



169

170

GEOFFREY CLARKE R.A.

1924-2014

Head

iron and wood
height (including base): 79cm.; 31in.
Executed in 1954, and returned to in 1988 by
the Artist, the present work is unique.

PROVENANCE

The Artist
Fine Art Society, London, where acquired by
the present owner, 1st June 2011

EXHIBITED

London, Fine Art Society, *Crosscurrents in
Modern British Art. Part I: Innovation: English
Modernism*, 22nd September - 7th October 2010.

LITERATURE

Judith Legrove, *Geoffrey Clarke Sculpture
Catalogue Raisonné*, The Geoffrey Clarke
Estate & Pangolin London in association with
Lund Humphries, London, 2017, cat. no.S88,
illustrated p.42.

We are grateful Dr Judith LeGrove for her
kind assistance with the cataloguing of the
present work.

† ⊕ W £ 4,000-6,000
€ 4,650-7,000 US\$ 5,300-7,900

170



171

PAUL FEILER

1918-2013

Circle, Supported

signed and dated 65; also signed, titled,
dated 1965 and inscribed on the reverse
oil on canvas
41 by 36cm.; 16 by 14in.

PROVENANCE

The Estate of the Artist
Redfern Gallery, London, where acquired by
the present owner, 2018

LITERATURE

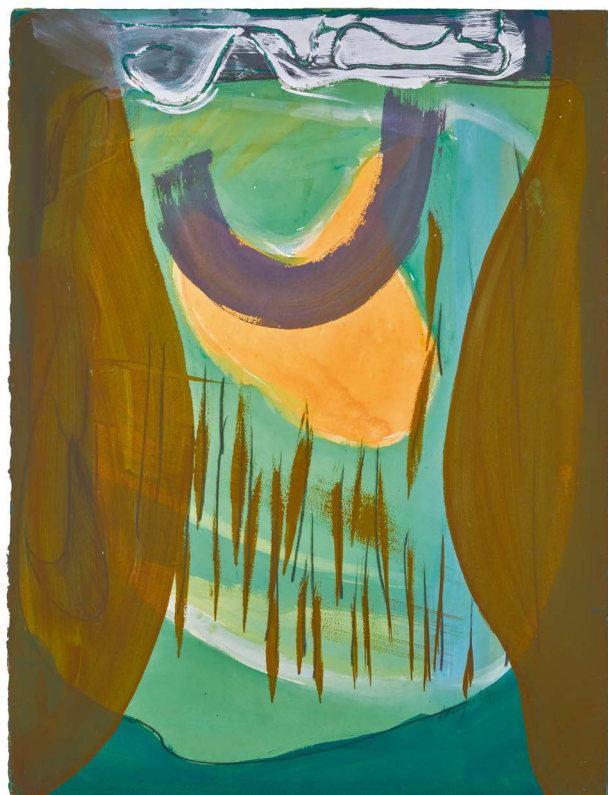
Sara Hughes and Susan Daniel-McElroy (eds),
*Paul Feiler: The Near and the Far, Paintings
1953-2004*, exh. cat., Tate St Ives, 14th May -
26th September 2005, illustrated p.16.

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,200-39,300



172



173

172

WILLIAM SCOTT, R.A.

1913-1989

Orange Arm

signed

gouache and oil on paper

28 by 38.5cm.; 11 by 15¼in.

Executed in 1959.

PROVENANCE

Martha Jackson Gallery, New York,
where acquired by Galerie Moos, Toronto,
4th November 1975

Bernard Jacobson Gallery, London
Sale, de Veres, Dublin, 25th November
2003, lot 194

Private Collection

EXHIBITED

Toronto, Gallery Moos, *4 Internationals:*
Appell, Scott, Hepworth, Tapies, 20th
February - 9th March 1960, cat. no.19.

The present work is registered with the
William Scott archive as cat. no.1136.

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

⊕ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,700

PETER LANYON

1918-1964

Cornfield

signed and dated 64; also signed, titled, dated *June 64* and inscribed on the reverse watercolour and gouache on paper 76 by 58cm.; 30 by 20in.

PROVENANCE

Gifted by the Artist to the present owner's family and thence by descent

EXHIBITED

London, Gimpel Fils, *Peter Lanyon 1918-1964: Gouaches and Drawings*, 11th June - 6th July 1968, cat. no.11;

Oxford, Bear Lane Gallery, *Peter Lanyon 1918-1964 Exhibition of Gouaches & Drawings*, 1939-64, 1st - 22nd November 1969, cat. no.27;

London, Basil Jacobs Fine Art Ltd., *Peter Lanyon Paintings, Drawings, Gouaches and Constructions*, 16th November - 11th December 1971, un-numbered exhibition.

The present work is recorded with Lanyon Family Archive Number 0219B.

This work was a firm family favourite and it hung in Sheila Lanyon's own sitting room in St Ives and later in her house in Newlyn.

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the present work.

⊕ £ 15,000-25,000

€ 17,400-29,000 US\$ 19,700-32,800

ROBERT ADAMS

1917-1984

Figure

carved walnut
height (not including base): 106cm.; 41¾in.
Carved in 1948, the present work is unique.

PROVENANCE

Keith Chapman Fine Art, London, where acquired by the present owner in 2009

EXHIBITED

London, Gimpel Fils, *Robert Adams*, April 1949, cat. no.8;

New York, *American Abstract Artists, (British Section), 15th Anniversary Invitation Exhibition*, March - April 1951 (as *Tall Form*):
Dublin, Victor Waddington Gallery, *Robert Adams*, 12th - 22nd May 1954, cat. no.8.

LITERATURE

Alastair Grieve, *The Sculpture of Robert Adams*, The Henry Moore Foundation in association with Lund Humphries, London, 1992, cat. no.67, illustrated p.154;
Alastair Grieve, *Constructed Art in England After the Second World War: A Neglected Avant-Garde*, Yale University Press, New Haven & London, 2005, cat. no.98, illustrated (as *Tall Figure*, 1948-9).

⊕ W £ 15,000-25,000

€ 17,400-29,000 US\$ 19,700-32,800



175

ROBERT ADAMS

1917-1984

Two Curves (Maquette)

bronzed steel

height: 53.5cm.; 21in.

Conceived and created in 1960, the present work is unique.

PROVENANCE

The Estate of the Artist

Gimpel Fils, London

Miller Collection, London, by 1992

Private Collection, U.K., where acquired by the present owner

EXHIBITED

London, Gimpel Fils, *Robert Adams*, September 1960, cat. no.33.

LITERATURE

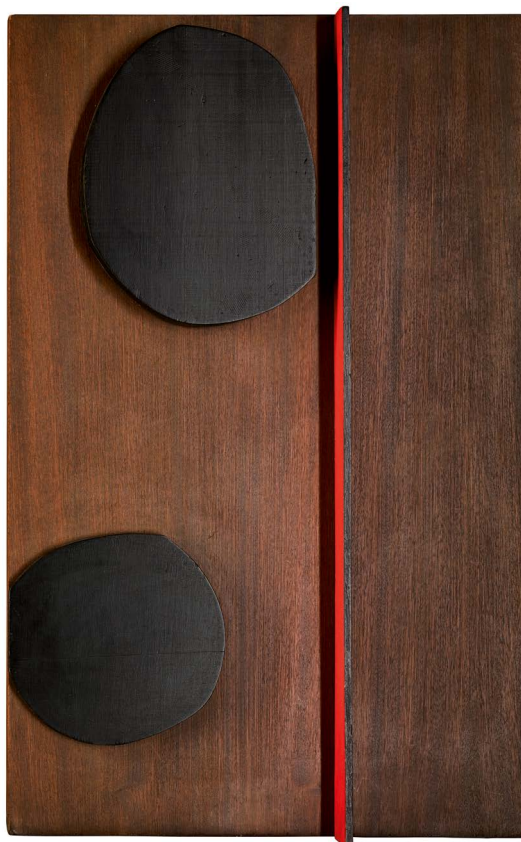
Alastair Grieve, *The Sculpture of Robert Adams*, The Henry Moore Foundation in association with Lund Humphries, London, 1992, cat. no.333, illustrated p.196.

⊕ £ 8,000-12,000

€ 9,300-13,900 US\$ 10,500-15,800



175



176

176

ROBERT ADAMS

1917-1984

Two Circular Forms

signed, titled and dated 1964 on the reverse
painted and stained wooden relief
construction

61 by 38cm.; 24 by 15in.

PROVENANCE

Gimpel Fils, London

Private Collection, U.K., from whom acquired by the present owner, 2018

LITERATURE

Alastair Grieve, *The Sculpture of Robert Adams*, The Henry Moore Foundation in association with Lund Humphries, London, 1992, cat. no.450, p.212.

⊕ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,700



177

**SIR EDOUARDO
PAOLOZZI, R.A.**

1924-2005

Man in a Green Sweater

signed, dated 1989, numbered 1/4 and
stamped with foundry stamp

bronze

height: 41cm.; 16¼in.

Conceived in 1985 and cast in 1989, the
present work is number 1 from the edition of 4.

PROVENANCE

Sale, Sotheby's London, 10th December 2008,
lot 107, where acquired by the present owner

EXHIBITED

Munich, European Patent Office, *Art in
Europe, Eduardo Paolozzi*, 15th May - 23rd
June 1996, un-numbered exhibition.

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

Dr Judith Collins is 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 Dr Judith Collins, c/o Sotheby's Modern &
Post-War British Art, London, W1A 2AA or email
modbrit@sothebys.com.

⊕ £ 15,000-25,000

€ 17,400-29,000 US\$ 19,700-32,800



178

178

PROPERTY FROM THE COLLECTION OF THE LATE
SIR PETER MOORES

BOYLE FAMILY

Exh. 1963-

Small Landslip Study (1)

signed, titled, dated 2001-02 and inscribed
on the reverse
mixed media, resin and fibreglass
76 by 66cm.; 30 by 26in.

⊕ £ 5,000-7,000
€ 5,800-8,200 US\$ 6,600-9,200

179

PROPERTY FROM THE COLLECTION OF THE LATE
SIR PETER MOORES

BOYLE FAMILY

Exh. 1963-

Small Landslip Study (2)

signed, titled and dated 2001-2 on the reverse
mixed media, resin and fibreglass
77.5 by 66cm.; 30½ by 26in.

£ 5,000-7,000
€ 5,800-8,200 US\$ 6,600-9,200



179



180

GEORGE FULLARD

1923-1973

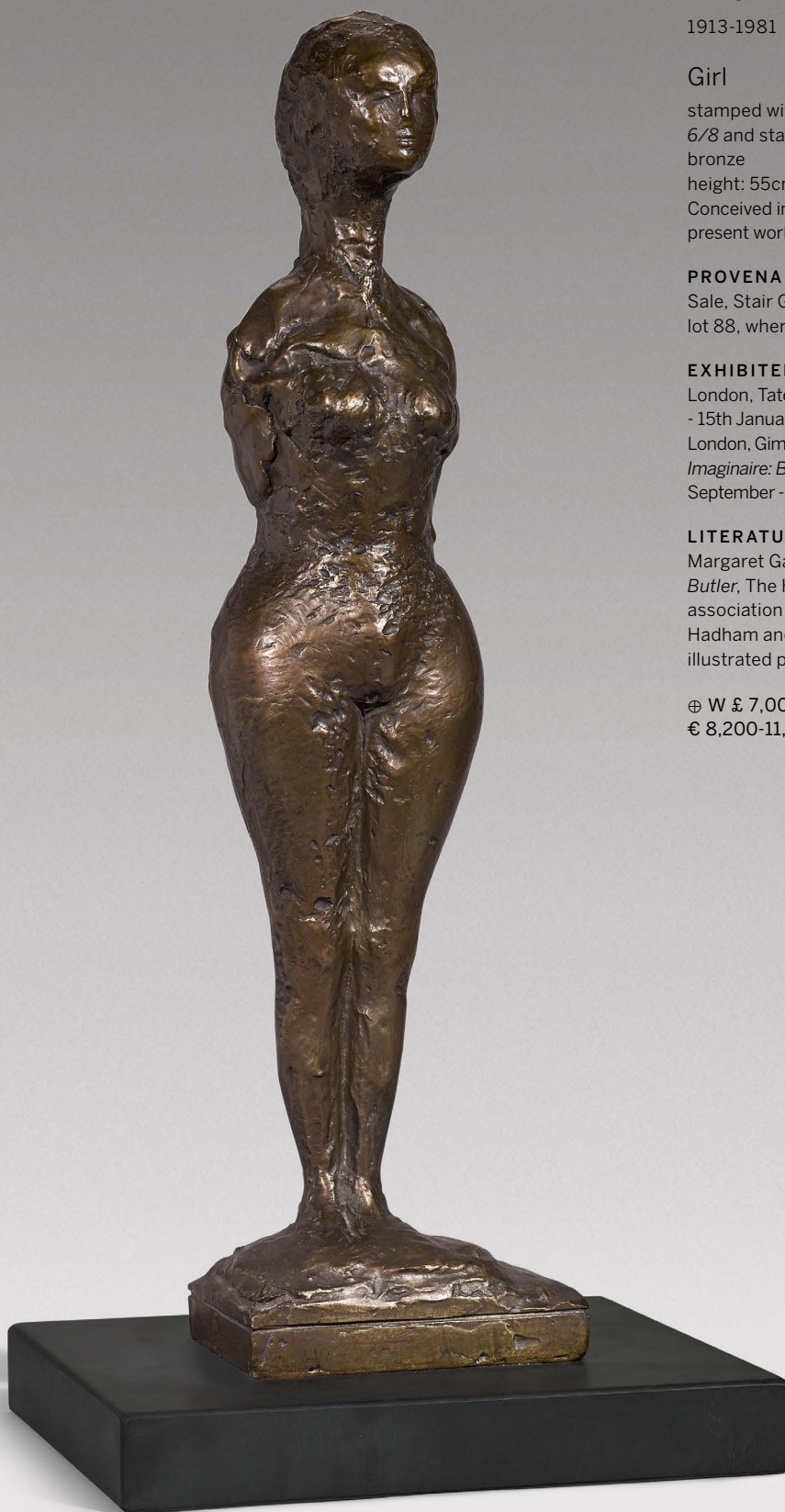
Location

numbered 2 on a metal tag attached to the base
painted wooden construction
height: 223.5cm.; 88in.
Executed in 1968.

PROVENANCE

The Estate of the Artist
New Art Centre, Salisbury, where acquired
by the present owner, 27th May 2016

⊕ W £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800



181

REG BUTLER

1913-1981

Girl

stamped with Artist's monogram, numbered 6/8 and stamped with foundry stamp
bronze

height: 55cm.; 21½in.

Conceived in 1965 and cast by Valsuani, the present work is number 6 from the edition of 8.

PROVENANCE

Sale, Stair Galleries Hudson, 2nd June 2018, lot 88, where acquired by the present owner

EXHIBITED

London, Tate, *Reg Butler*, 16th November 1983 - 15th January 1984, cat. no.65 (another cast);
London, Gimpel Fils, *Reg Butler Musée Imaginaire: Bronze Middle and Later Period*, 10th September - 11th October 1986, cat. no.33.

LITERATURE

Margaret Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Much Hadham and Aldershot, 2006, cat. no.238, illustrated p.165 (another cast).

⊕ W £ 7,000-10,000

€ 8,200-11,600 US\$ 9,200-13,100



182

LEON KOSSOFF

b.1926

Swimming Pool

signed
charcoal and oil on paper
35 by 49.5cm.; 13¾ by 20in.
Executed circa late 1960s/early 1970s.

PROVENANCE

Sale, Bonhams Knightsbridge, 16th March 2004,
lot 110, where acquired by the present owners

⊕ £ 30,000-50,000
€ 34,800-58,000 US\$ 39,300-65,500

'I went to the swimming pools and drew and painted those. It was all about space and movement and light and every time you look you see something different, you experience something different.'

(Leon Kossoff, quoted in 'London Landscape', *Financial Times*, 10th October 2014).



183

183

SEAN SCULLY

b.1945

2x3 Series (B)

signed, titled and dated 77

gouache on paper

image: 30 by 20cm.; 11¾ by 8in.;

sheet: 59 by 56cm.; 23¼ by 22in.

PROVENANCE

Acquired by the father of the present owner
in the 1970s and thence by descent

⊕ £ 4,000-6,000

€ 4,650-7,000 US\$ 5,300-7,900



184



185

184

LYNN CHADWICK, R.A.

1914-2003

Five Miniature Figures

each signed, dated 76, numbered 722 and 3/30 on the underside of separate brass bases bronze

(5)

height: 8.5cm.; 3¼in. (and smaller)

Conceived in 1976, the present 5 works are taken from the complete set of 20, and are from the edition of 30.

PROVENANCE

Fabian Carlsson and Anthony Richardt, London Private Collection, Sweden

Acquired from the above by the present owner

EXHIBITED

London, Gimpel Fils and Berkeley Square Gallery (simultaneously), March - May 1992 (details untraced).

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Lund Humphries, Farnham, 2013, cat. nos.710-729, illustrated p.318 (another cast).

We are grateful to the Estate of Lynn Chadwick for their kind assistance with the cataloguing of the present work.

⊕ £ 12,000-18,000

€ 13,900-20,900 US\$ 15,800-23,600

185

MICHAEL CRAIG-MARTIN, R.A.

b.1941

Untitled (Coat Hanger)

acrylic on canvas

25.5 by 41cm.; 10 by 16¼in.

Executed in 1997.

PROVENANCE

Waddington Galleries Ltd., London, where acquired by the present owner, 1992

‡ ⊕ £ 7,000-10,000

€ 8,200-11,600 US\$ 9,200-13,100



186

VICTOR PASMORE, R.A.

1908-1998

Black Image

signed with initials
oil and acrylic on board with relief
41 by 41cm.; 16 by 16in.
Executed in 1973.

PROVENANCE

Marlborough Fine Art, Rome
Private Collection, Milan, from whom
acquired by the present owner

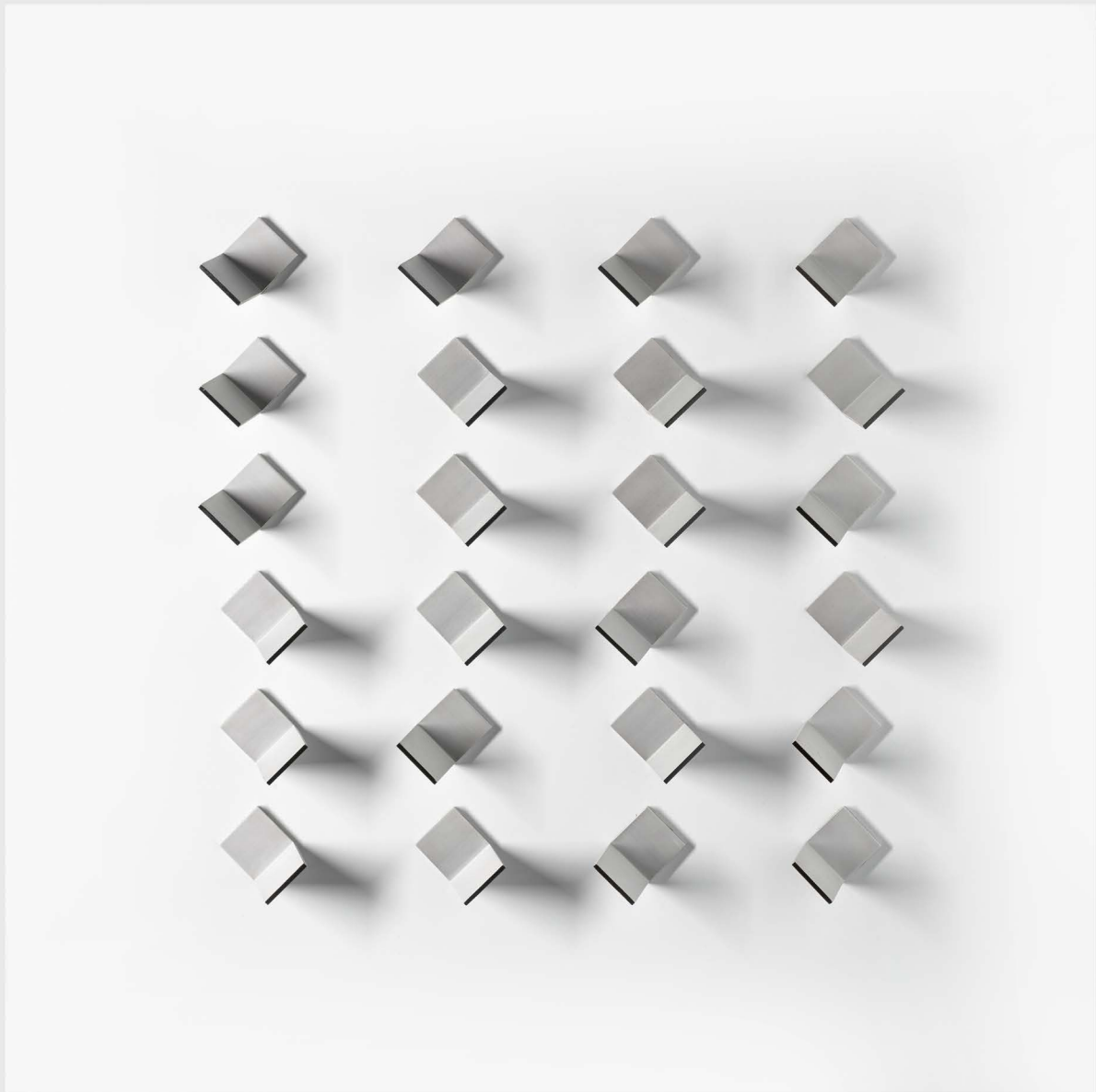
EXHIBITED

Rome, Marlborough Fine Art, *Victor Pasmore*, March 1974, cat. no.17 (as *Black Development In 1 Movement*).

LITERATURE

Alan Bowness and Luigi Lambertini, *Victor Pasmore, with a Catalogue Raisonné of the Paintings, Constructions and Graphics 1926 - 1979*, Thames and Hudson, London, 1980, cat. no.578, illustrated (where dated 1974).

⊕ £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800



187

ANTHONY HILL

b.1930

Relief Construction (Partition H2)

signed, signed with monogram, titled, dated 1969 and 69 and inscribed on the reverse aluminium construction on PVC board 100 by 100cm.; 39½ by 39½in.

PROVENANCE

Knoedler Gallery, New York, by 1983
Kasmin Limited, London
Sale, Sotheby's London, 2nd June 2004, lot 121, where acquired by a Private Collection
Acquired from the above by the present owner, 2017

EXHIBITED

London, Arts Council of Great Britain, *Anthony Hill*, 1983, cat. no.78, illustrated p.45.

⊕ £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800

**SIR EDUARDO PAOLOZZI,
R.A.**

1924-2005

Mr Cruikshank

stamped with signature and dated 1991; also signed, titled, dated 1993 and numbered 2/3 bronze

height: 34cm.; 13½in.

Conceived in 1991, the present work is number 2 from the edition of 3.

PROVENANCE

Gifted by the Artist to the present owner in the 1990s

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

Dr Judith Collins is 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 Dr Judith Collins, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com.

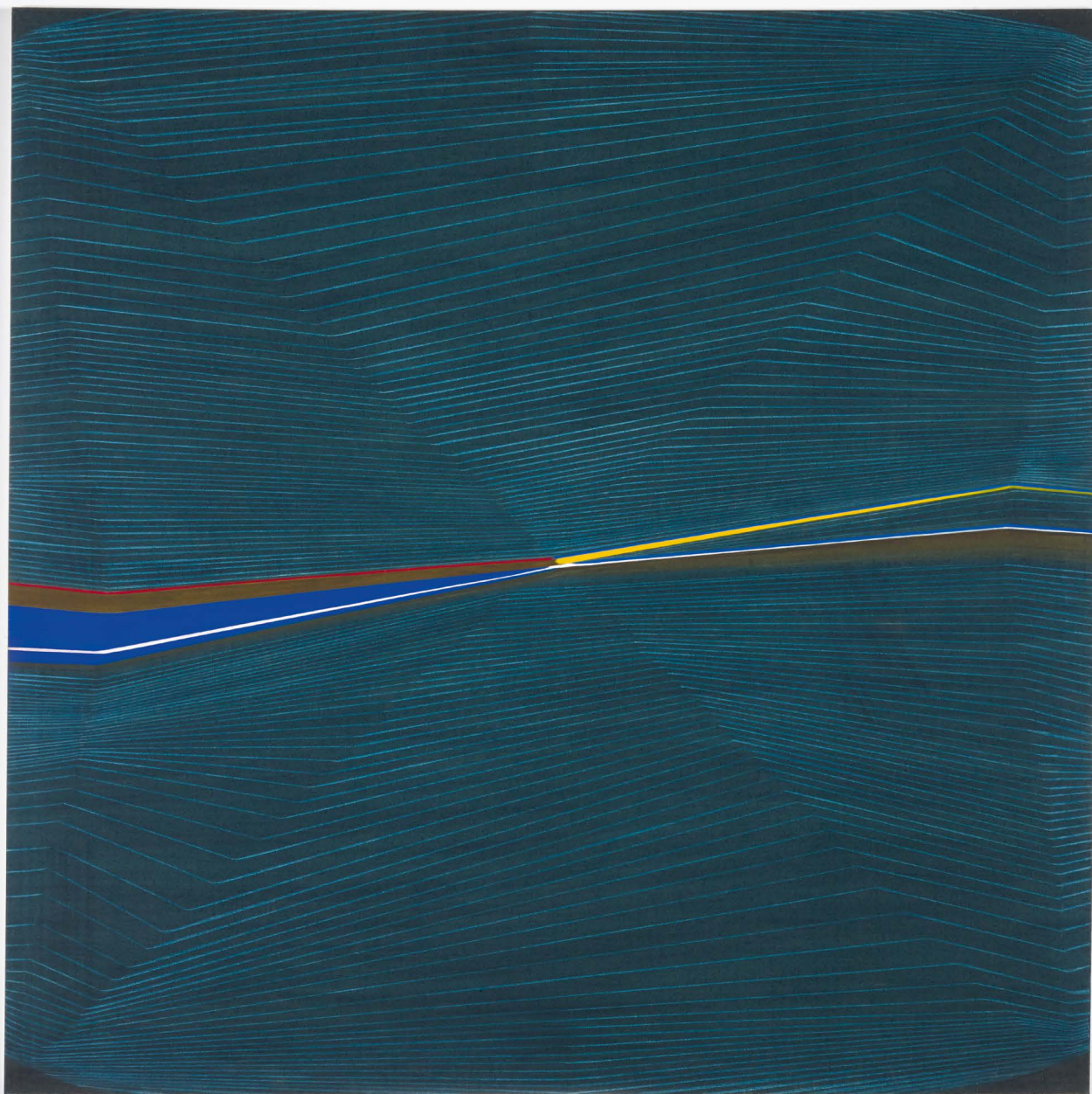
⊕ £ 15,000-25,000

€ 17,400-29,000 US\$ 19,700-32,800

'Our culture decides, quite arbitrarily, what is waste and rubbish, but I have an African or Indian approach to what I find. I like to make use of everything. I can't bear to throw things away - a nice wine bottle, a nice box. Sometimes I feel like a wizard in Toytown, transforming a bunch of carrots into pomegranates.'

(Eduardo Paolozzi, 1989, quoted in Christine de Luca, Carlo Pirozzi, *Paolozzi at Large in Edinburgh*, Luath Press Ltd., Edinburgh, 2018)





189

JOHN HOYLAND, R.A.

1934-2011

No.15 19.11.61

signed, titled, dated *19/11/61* and inscribed on a canvas offcut attached to the stretcher bar; also dated *19 NOV 61* on the canvas overlap oil on canvas
173 by 173cm.; 68 by 68in.

PROVENANCE

Marlborough New London Gallery, London, where acquired by Mark Glazebrook Waddington Galleries, London
Acquired by the present owner, *circa* 1980s

EXHIBITED

London, Marlborough New London Gallery, *Hoyland Plumb Stroud Turnbull*, 28th August - 15th September 1962, cat. no.4.

⊕ W £ 30,000-50,000
€ 34,800-58,000 US\$ 39,300-65,500

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com



190



191

190

JOHN PLUMB

1927-2008

Colour Steps No. 3

signed, titled, numbered and dated 1970 on
the canvas overlap
oil on canvas
74 by 161cm.; 29½ by 63½in.

PROVENANCE

Paisnel Gallery, London, where acquired by
the present owner

⊕ W £ 7,000-10,000

€ 8,200-11,600 US\$ 9,200-13,100

191

RICHARD SMITH

1931-2016

Green Disk

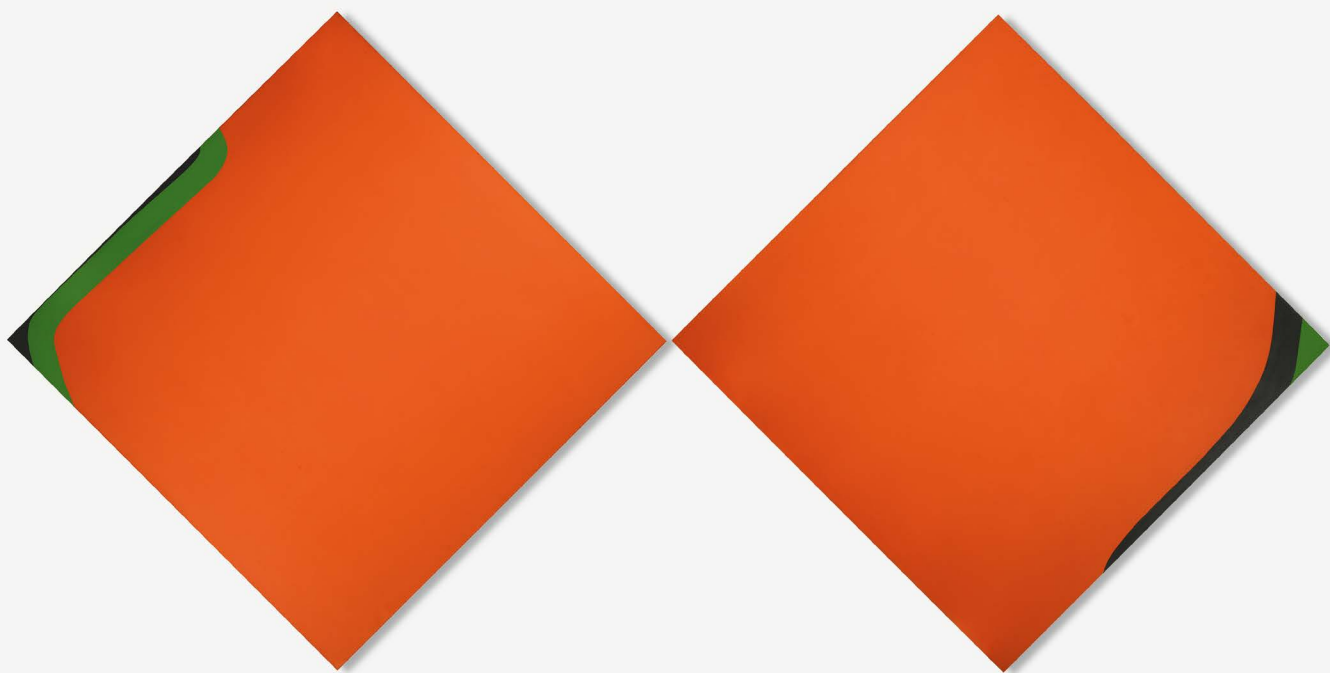
signed, titled and dated 76 on a label
attached to the reverse
oil and pencil on unstretched canvas with
aluminium and stringed elements
diameter: 151.5cm.; 59¾in.

PROVENANCE

The Artist
Studio la Città S.r.l., Verona

⊕ W £ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500



192

JOHN PLUMB

1927-2008

Orange x Orange

each signed, titled, dated 1967 and inscribed
on the reverse

acrylic on canvas

(2)

each: 214 by 216.5cm.; 84¼ by 85¼ in.

PROVENANCE

The Artist

Paisnel Gallery, London, where acquired by
the present owner

⊕ W £ 7,000-10,000

€ 8,200-11,600 US\$ 9,200-13,100

LYNN CHADWICK, R.A.

1914-2003

Pair of Sitting Figures VIII

stamped with the Artist's monogram,
signature, dated 75, numbered 695B and 3/8
bronze

height: 31cm.; 12in.

(2)

Conceived and cast in 1975, the present cast is
number 3 from the edition of 8.

PROVENANCE

Marlborough Fine Art, London, where acquired
by the present owner, 27th June 1977
Private Collection, Belgium

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn
Chadwick, Sculptor, With a Complete
Illustrated Catalogue 1947-2005*, Lund
Humphries, Farnham, 2014, cat. no.695B,
illustrated p.310 (another cast).

We are grateful to the Estate of Lynn
Chadwick for their kind assistance with the
cataloguing of the present work.

⊕ £ 40,000-60,000

€ 46,300-69,500 US\$ 52,500-79,000





194

SIR PETER BLAKE, R.A.

b.1932

Goldfish

signed and dated 1957; also signed, dated 1957 and inscribed on the reverse
oil on board
16.5 by 11.5cm.; 6½ by 4½in.

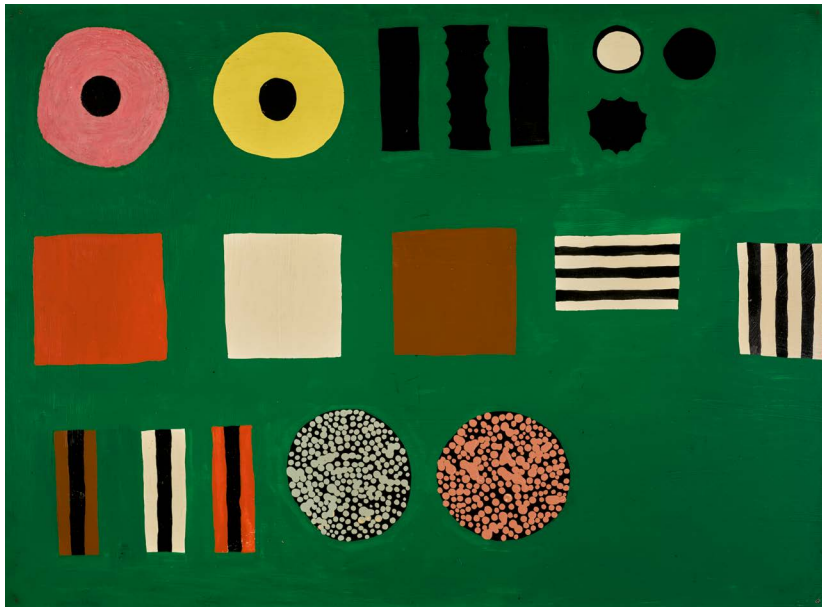
PROVENANCE

Waddington Galleries, London
Galerie Claude Bernard, where acquired by the present owner
Private Collection, Europe

EXHIBITED

London, Tate, *Peter Blake*, 9th February - 20th March 1983, cat. no.13, illustrated;
Hannover, Kestner Gesellschaft, *Peter Blake Retrospective*, 22nd April - 12th June 1983, cat. no.12.

⊕ £ 30,000-50,000
€ 34,800-58,000 US\$ 39,300-65,500



195

195

PATRICK HUGHES

b.1939

Allsorts

signed and inscribed on a label attached to the reverse

gloss paint on board

61 by 82.5cm.; 24 by 32½in.

Executed circa 1960.

PROVENANCE

Gifted by the Artist to the previous owner in the 1960s, and thence by descent

EXHIBITED

London, Portal Gallery, *Patrick Hughes*, 3rd - 29th July 1961, cat. no.7.

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

⊕ £ 8,000-12,000

€ 9,300-13,900 US\$ 10,500-15,800

196

JOE TILSON, R.A.

b.1928

Study for Artecasa

signed, titled, dated *August 1964*, and inscribed

collage, ink and pencil on paper in the Artist's frame

41.5 by 75cm.; 16¼ by 29½in.

PROVENANCE

Sale, Cambi Milan, 2nd May 2011, lot 86

Private Collection, Italy

Sale, Christie's London, 13th December 2012, lot 126, where acquired by the present owner

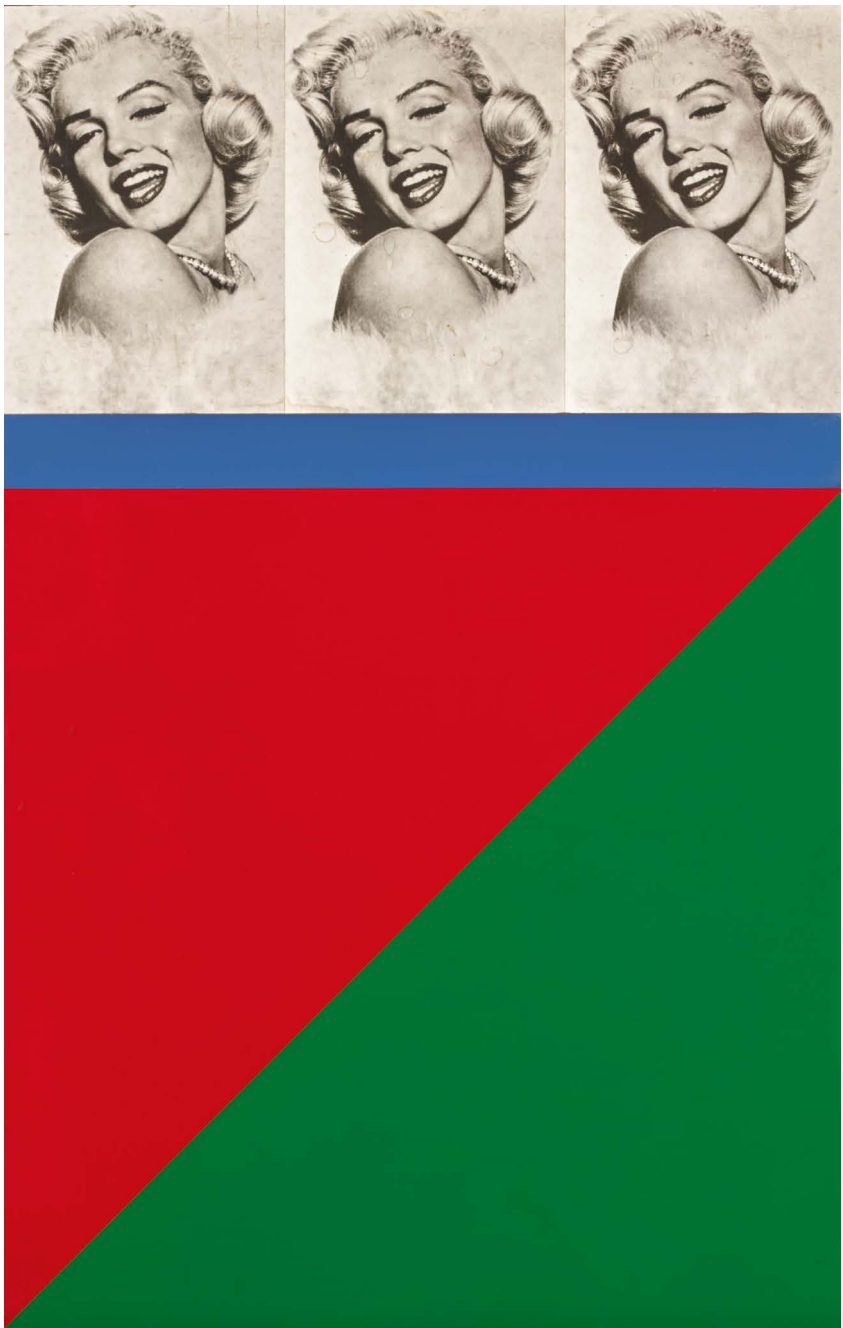
We are grateful to the Artist for his kind assistance with the cataloguing of the present work.

⊕ £ 5,000-7,000

€ 5,800-8,200 US\$ 6,600-9,200



196



197

SIR PETER BLAKE, R.A.

b.1932

M.M. Red & Green (Marilyn Monroe)

signed, titled and dated 1990 on the reverse
collage and enamel paint on board in the
Artist's frame
48 by 31cm.; 18¾ by 12in.

PROVENANCE

Waddington Galleries Ltd., London, September 1990
Private Collection
Their sale, Christie's South Kensington, 13th
October 2010, lot 2, where acquired by the
present owner

⊕ £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800



198





199

198

ANTONY DONALDSON

b.1939

For Rushes

signed on the right hand panel
oil, ink and pencil on paper laid down on
aluminium and perspex board
(2)

each: 150 by 64cm.; 59 by 25¼in.
Executed in 1964.

PROVENANCE

The Artist, from whom acquired by the
present owner, 2015

⊕ £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800

199

DAVID HOCKNEY, R.A.

b.1937

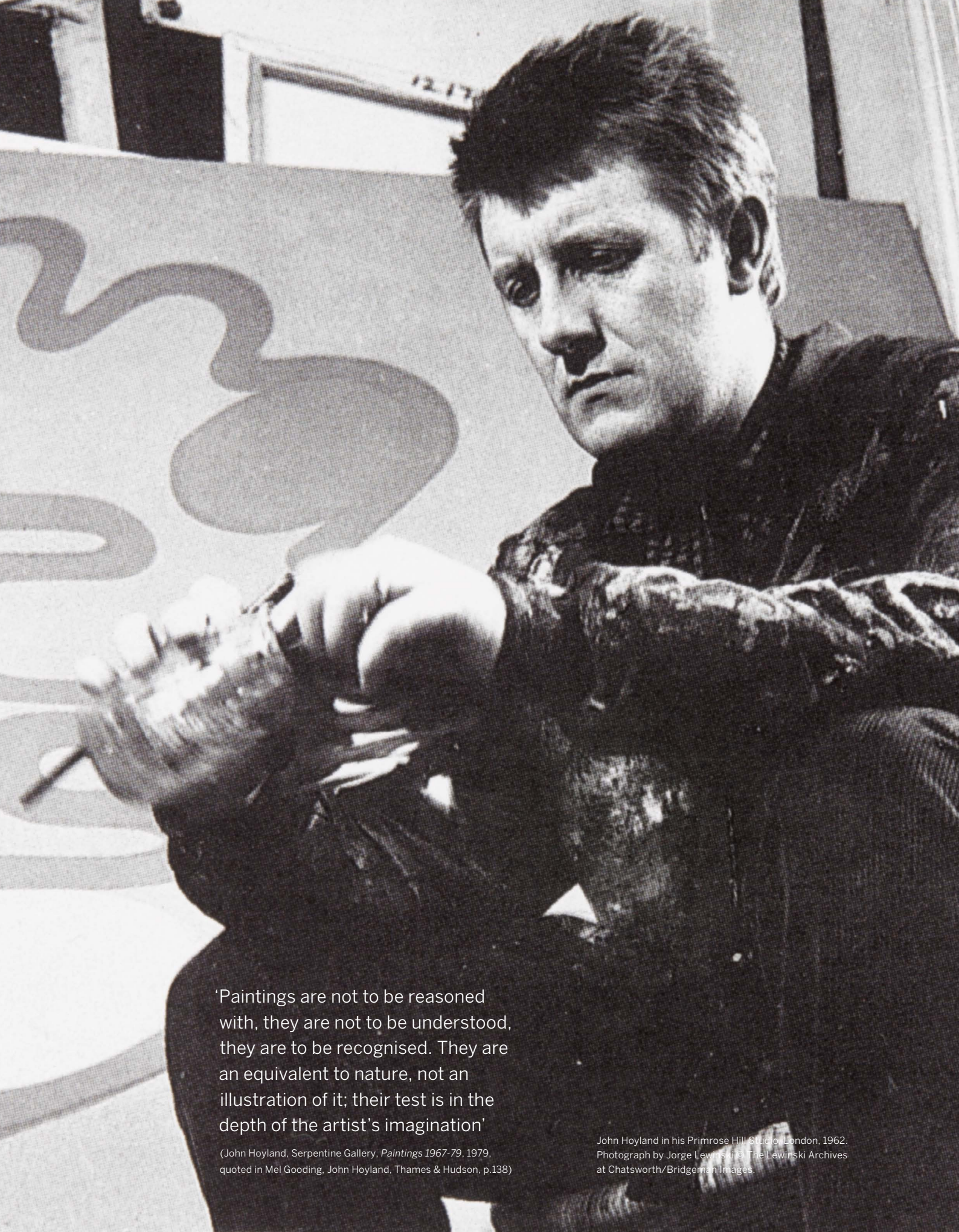
Ossie Clark Reading

signed with initials, titled and dated '68
pen and ink on paper
43 by 35.5cm.; 17 by 14in.

PROVENANCE

Rex Irwin Fine Art, Woollahra, where
acquired by the present owner in 1981

‡ ⊕ £ 25,000-35,000
€ 29,000-40,600 US\$ 32,800-45,900



'Paintings are not to be reasoned with, they are not to be understood, they are to be recognised. They are an equivalent to nature, not an illustration of it; their test is in the depth of the artist's imagination'

(John Hoyland, Serpentine Gallery, *Paintings 1967-79*, 1979, quoted in Mel Gooding, John Hoyland, Thames & Hudson, p.138)

John Hoyland in his Primrose Hill Studio, London, 1962. Photograph by Jorge Lewinski. © The Lewinski Archives at Chatsworth/Bridgeman Images.



200

JOHN HOYLAND, R.A.

1934-2011

9.1.74

signed twice, dated 9.1.74 and inscribed on the canvas overlap
acrylic on canvas
56 by 46cm.; 22 by 18in.

PROVENANCE

Gifted by the Artist to the present owner,
circa 1980

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com

⊕ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,700



201

JOHN HOYLAND, R.A.

1934-2011

New Born Sun (Rising)

signed, titled, dated 11.9.94 and inscribed on the reverse

acrylic on canvas
229 by 244cm.; 90 by 96in.

PROVENANCE

The Artist, from whom acquired by the present owner

EXHIBITED

London, Royal Academy of Arts, *Royal Academy of Arts Summer Exhibition 1995*.
The 227th, 4th June - 13th August 1995,
cat. no.691.

LITERATURE

Mel Gooding, *John Hoyland*, Thames & Hudson, London, 2006, p.165, illustrated.

⊕ W £ 18,000-25,000
€ 20,900-29,000 US\$ 23,600-32,800

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com



202

JOHN HOYLAND, R.A.

1934-2011

"Morning" (The Birth of Light)

signed, titled, dated 26.3.2003 and inscribed
on the reverse

acrylic on canvas

229 by 244cm.; 90 by 96in.

PROVENANCE

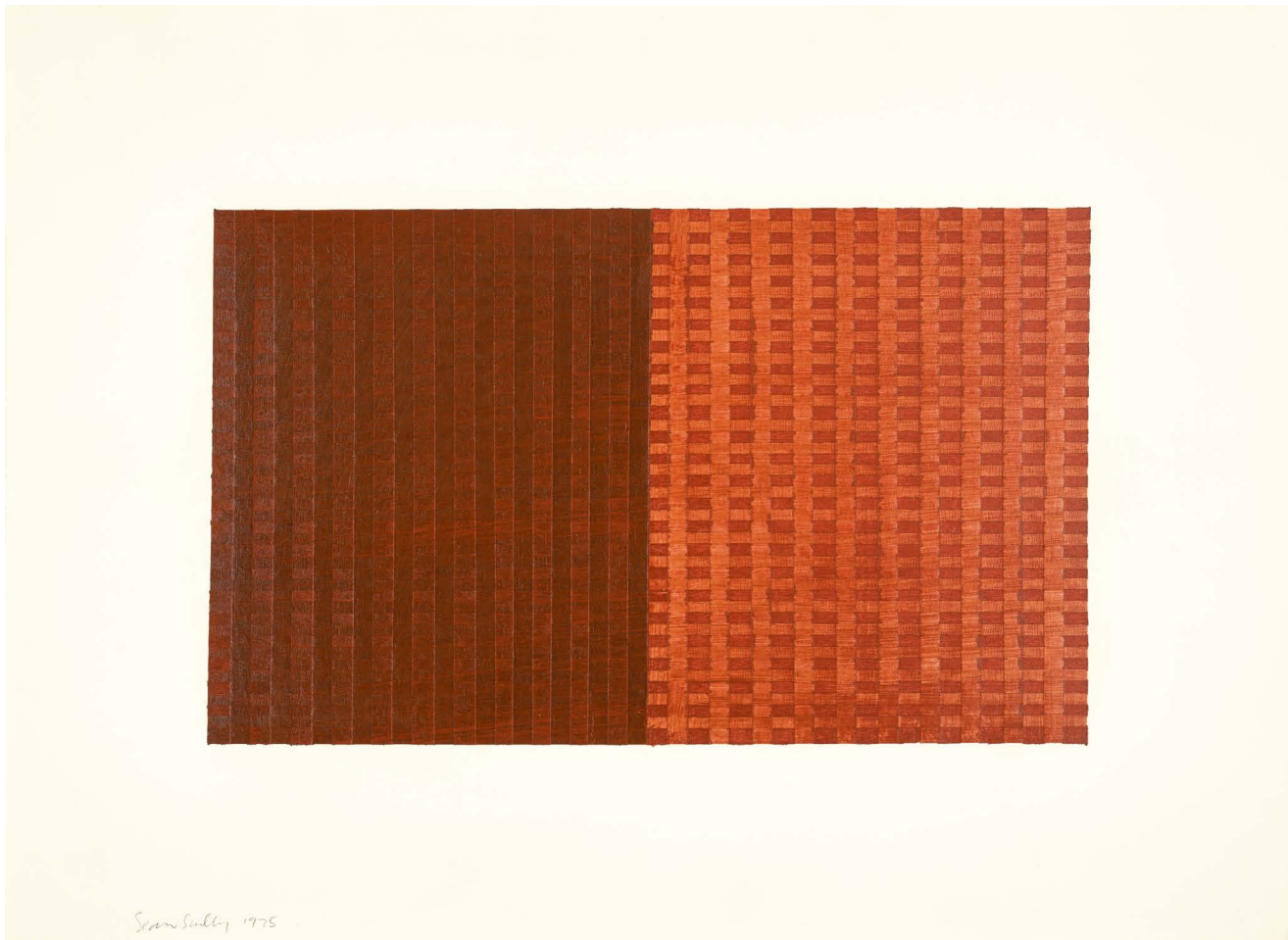
The Artist, from whom acquired by the
present owner

EXHIBITED

London, Royal Academy of Arts, *Royal
Academy of Arts Summer Exhibition 2003.
The 235th*, 2nd June - 10th August 2003,
cat. no.671, p.70 (as *Morning* 26.3.2003).

⊕ W £ 18,000-25,000

€ 20,900-29,000 US\$ 23,600-32,800



203

SEAN SCULLY

b.1945

Change #7

signed and dated 1975
acrylic and tape on paper
57.5 by 79cm.; 22½ by 31in.

PROVENANCE

Hazlitt Holland-Hibbert, London, where acquired
by the present owner, 24th October 2014

⊕ £ 20,000-30,000
€ 23,200-34,800 US\$ 26,200-39,300

EDMUND DE WAAL

b.1964

on the way home

7 thrown porcelain vessels in celadon glazes
with gilding contained in a lead-lined black
lacquer cabinet
23 by 38 by 18.5cm.; 9 by 15 by 7¼in.
Executed in 2012.
(8)

PROVENANCE

New Art Centre, Salisbury, where acquired
by the present owner, 2012

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

± £ 15,000-25,000

€ 17,400-29,000 US\$ 19,700-32,800





205

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

**CHRISTOPHER LE BRUN,
P.R.A.**

b.1951

Lift

dated 19.1.12; signed, titled, also dated
30.12.11 - 19.1.12 and inscribed on the reverse
oil on canvas
240.5 by 170cm.; 94¾ by 67in.

PROVENANCE

Acquired directly from the Artist by the
present owners

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

⊕ W £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800



206

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

**CHRISTOPHER LE BRUN,
P.R.A.**

b.1951

A Letter to Joshua

signed, titled, dated 25.2.11 - 2.12 and
variously inscribed on the reverse
oil on canvas
240.5 by 170cm.; 94¾ by 67in.

PROVENANCE

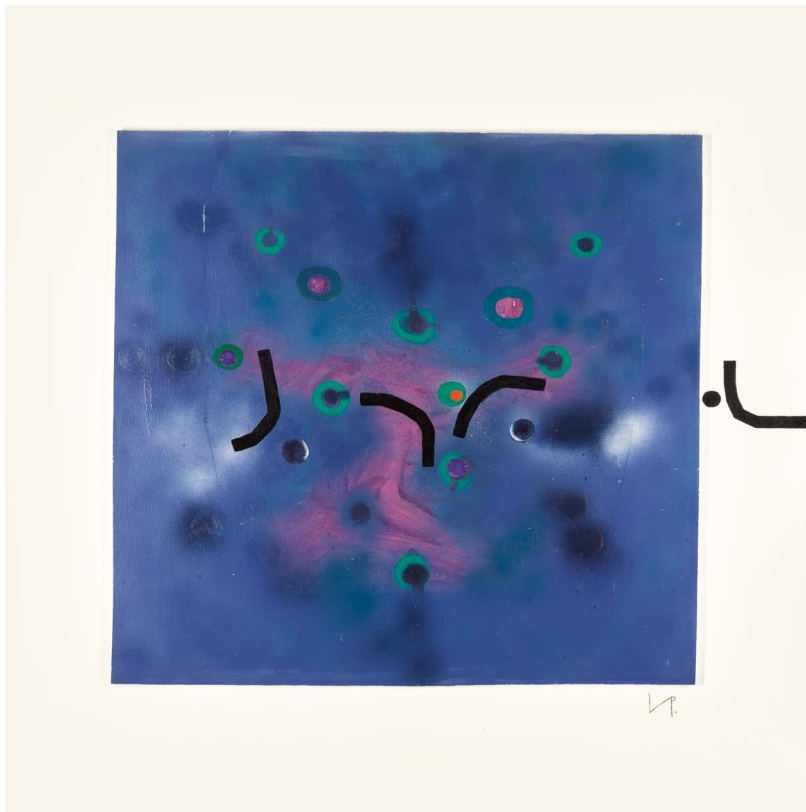
Acquired directly from the Artist by the
present owners

EXHIBITED

London, Royal Academy of Arts, *The 244th
Royal Academy of Arts Summer Exhibition*,
4th June - 12th August 2012, cat. no.1330.

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

⊕ W £ 18,000-25,000
€ 20,900-29,000 US\$ 23,600-32,800



207

207

VICTOR PASMORE, R.A.

1908-1998

The Milky Way or The Space Within: Blue Symphony

signed with monogram
gesso, oil on collaged paper, canvas and
board relief construction
overall: 122 by 121cm.; 48 by 47¾in.
Executed in 1981-1983.

PROVENANCE

Marlborough Galleries, London
Marlborough Galleries, New York
Sale, Sotheby's London, 5th December 2001,
lot 132, where acquired by the present owner

LITERATURE

Norbert Lynton, *Victor Pasmore, Paintings and Graphics*, 1980-92, Lund Humphries, London,
1992, cat. no.P16, p.132, illustrated pl.15.

⊕ £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800

208

HENRY MOORE

1898-1986

Butterfly Form

stamped with signature, maker's mark *Hans Hansen*, Denmark, maker's monogram,
numbered 4/7 and stamped 925S
silver
height: 5cm.; 2in.
Conceived in 1976, the present work is number
4 from the edition of 7, cast by Hans Hansen
in 1981.

PROVENANCE

Miles Cook, London
Sale, Sotheby's London, 23rd March 1994, lot
235, where acquired by the previous owner
Sale, Mallett Japan Tokyo, 22nd July 2011, lot
327, where acquired by the present owner

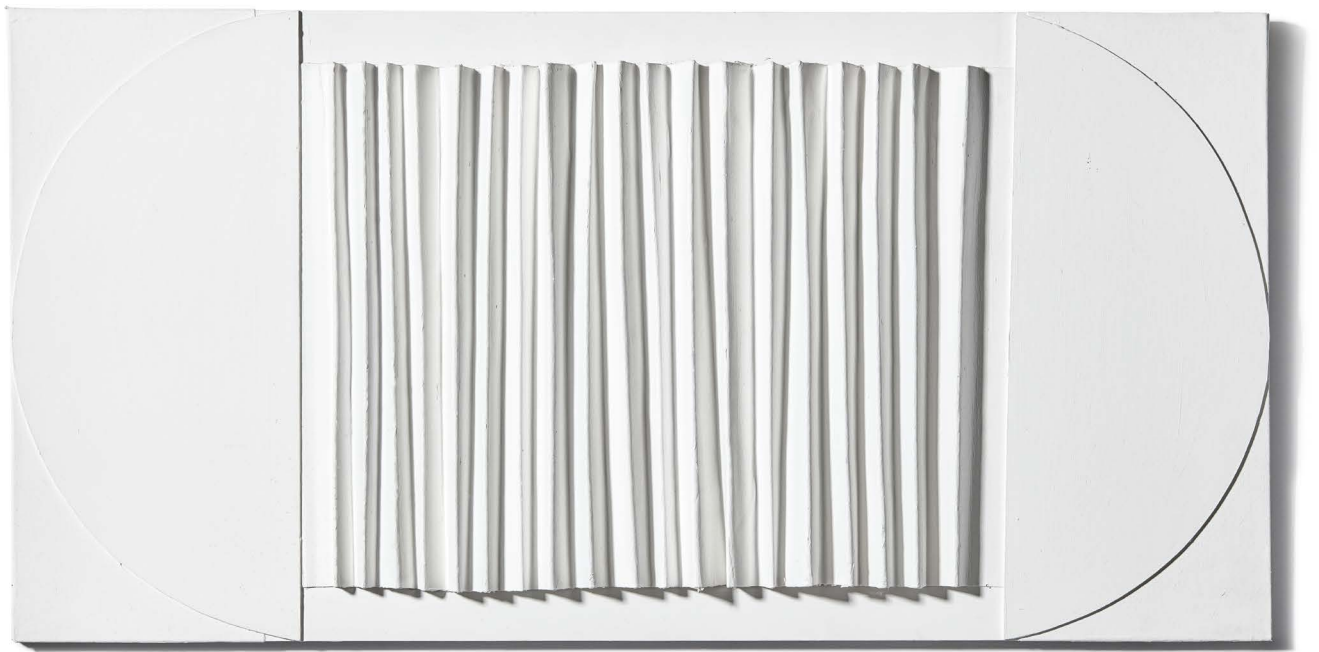
LITERATURE

Alan Bowness (ed.), *Henry Moore, Sculpture and Drawings, 1974-80*, Vol. 5, Lund
Humphries, London, 1983, cat. no.702,
illustrated (bronze cast).

‡ ⊕ £ 15,000-25,000
€ 17,400-29,000 US\$ 19,700-32,800



208



209

209

SIR TERRY FROST, R.A.

1915-2003

White Squeeze

signed, titled and dated 96 on the reverse
acrylic and collage on board
61 by 122cm.; 24 by 48in.

PROVENANCE

Acquired directly from the Artist by the
present owner, 1992

£ 12,000-18,000
€ 13,900-20,900 US\$ 15,800-23,600

210

PAUL MOUNT

1922-2009

Lands End

signed on the base
stainless steel on a slate base
height (including Artist's slate base):
54.5cm.; 21½in.
Conceived in 1996, the present work is unique.

PROVENANCE

Beaux Arts, London, where acquired by the
present owner, 19th February 2012

£ 8,000-12,000
€ 9,300-13,900 US\$ 10,500-15,800



210



211

GILLIAN AYRES, R.A.

1930-2018

Horns of Jericho

signed; also signed, titled and dated 2009 on the reverse

oil on canvas

198 by 274cm.; 78 by 108in.

PROVENANCE

Alan Cristea Gallery, London, where acquired by the present owner, 2010

EXHIBITED

London, Alan Cristea Gallery, *Gillian Ayres at 80: New Paintings and Works on Paper 2007 - 2010*, 3rd February - 13th March 2010, cat. no.7.

LITERATURE

Martin Gayford and David Cleaton-Roberts, *Gillian Ayres*, Art Books Publishing Ltd, London, 2017, illustrated pp.298-299.

⊕ W £ 18,000-25,000

€ 20,900-29,000 US\$ 23,600-32,800

END OF SALE

Sotheby's EST. 1744

GLENN BROWN
Declining Nude, 2006
Estimate £700,000–1,000,000*

Contemporary Art
Evening Auction
LONDON 26 JUNE

EXHIBITION FREE AND OPEN TO THE PUBLIC 21–26 JUNE

34–35 NEW BOND STREET, LONDON W1A 2AA

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



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RENÉ MAGRITTE

La magie noire, 1946

Estimate £2,500,000–3,500,000*

Impressionist
& Modern Art
Evening Sale

LONDON 19 JUNE

34–35 NEW BOND STREET, LONDON W1A 2AA

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FRANCIS NEWTON SOUZA
Untitled (Susanna and the Elders), 1958
Estimate £600,000–800,000*



Modern and Contemporary South Asian Art

AUCTION LONDON 10 JUNE

EXHIBITION FREE AND OPEN TO THE PUBLIC 7 – 10 JUNE

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Recollections of Places Past

PROPERTY FROM THE ESTATE OF SIR JOHN AND LADY SMITH



AUCTION LONDON 9 JULY

EXHIBITION FREE AND OPEN TO THE PUBLIC 5 – 8 JULY

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LAURENCE STEPHEN LOWRY, R.A.
David Lloyd-George's Birthplace, Manchester, 1958
Estimate £400,000–600,000*



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JOHN WILLIAM GODWARD, R.B.A.
Pyrallis
Estimate £100,000–150,000

Victorian, Pre-Raphaelite
& British Impressionist Art

AUCTION LONDON 11 JULY

34–35 NEW BOND STREET, LONDON W1A 2AA
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WILLIAM ROBERTS
The Swimming Lesson
Estimate £4,000– 6,000*

Made in Britain

AUCTION LONDON 10 SEPTEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 5 – 9 SEPTEMBER

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EST. 1744

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Absentee/Telephone Bidding Form

Sale Number L19140 | Sale Title MODERN & POST-WAR BRITISH ART | Sale Date 18 & 19 JUNE 2019

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN) _____

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
POSTAL CODE		COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: ☐ Email ☐ Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE	COUNTRY
-------------	---------

- ☐ I will collect in person ☐ I authorise you to release my purchased property to my agent/shipper (provide name)
☐ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. Sotheby's Group companies may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

☐ I do not wish to receive promotional communications from Sotheby's

SIGNATURE _____

PRINT NAME _____ DATE _____

Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

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

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or online.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases

will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
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Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below: -

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has

been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot

may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts

Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU

should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the

lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and

advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration

and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.3086

£1 = €1.1575

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not

responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_€ & \$US

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a

series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

1/03 NBS_GLOS_BRIT PICS



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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10 September 2019
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18 September 2019
London

**MODERN & POST-WAR
BRITISH ART**
19 & 20 November 2019
London

Index

- Adams, R. 174, 175, 176
Aitchison, C. 139
Auerbach, F. 11
Ayres, G. 211
Ayrton, M. 126
- Bell, V. 133
Blake, P. 194, 197
Bomberg, D. 115
Boyle Family 178, 179
Bradley, H. 138
Burra, E. 2
Butler, R. 10, 181
- Chadwick, L. 164, 184, 193
Churchill, W. 18
Clarke, G. 170
Cohen, B. 169
Craig-Martin, M. 185
Craxton, J. 1, 109, 124
- Davie, A. 167
Denny, R. 149
Donaldson, A. 198
- Feiler, P. 150, 171
Flanagan, B. 3
Frink, E. 141
Frost, T. 27, 146, 165, 168, 209
Fullard, G. 180
- Gaudier-Brzeska, H. 113
Grant, D. 134
- Heath, A. 4
Hepworth, B. 25
Heron, P. 28, 29, 166
Hill, A. 187
Hilton, R. 110, 143
Hitchens, I. 120, 123
Hockney, D. 199
Hoyland, J. 189, 200, 201, 202
Hughes, P. 195
- John, A. 130, 135
- Kennethson, G. 105, 119
Kossoff, L. 13, 182
- Lanyon, P. 173
Le Brun, C. 205, 206
Lin, R. 6
Lowry, L.S. 16, 17, 136, 137
- Martin, K. 102
Martin, M. 5
Moore, H. 20, 22, 23, 151, 163, 208
Morris, C. 127
Mount, P. 210
- Nash, D. 103
Nash, P. 131
Nevinson, C.R.W. 114
Nicholson, B. 24, 145, 152, 161
Nicholson, Winifred 128
Nicholson, William 132
- Paolozzi, E. 8, 177, 188
Pasmore, V. 186, 207
Phillips, P. 9
Piper, J. 112, 140
Plumb, J. 190, 192
- Reynolds, A. 142, 144
Rie, L. 158, 159, 160
- Scott, W. 147, 162, 172
Scully, S. 183, 203
Sickert, W.R. 19, 129
Smith, R. 191
Spencer, V. 148
Sutherland, G. 21, 111, 116, 117, 121, 122, 125
- Tibble, G. 107, 108
Tilson, J. 7, 196
Tower, J. 101
- Uglow, E. 12, 15
- Vaughan, K. 104, 118
- Watt, A. 14
Wells, J. 26, 153, 154, 155, 156, 157
- de Waal, E. 204

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