

MODERN BRITISH ART  
EVENING SALE  
1 MARCH 2021

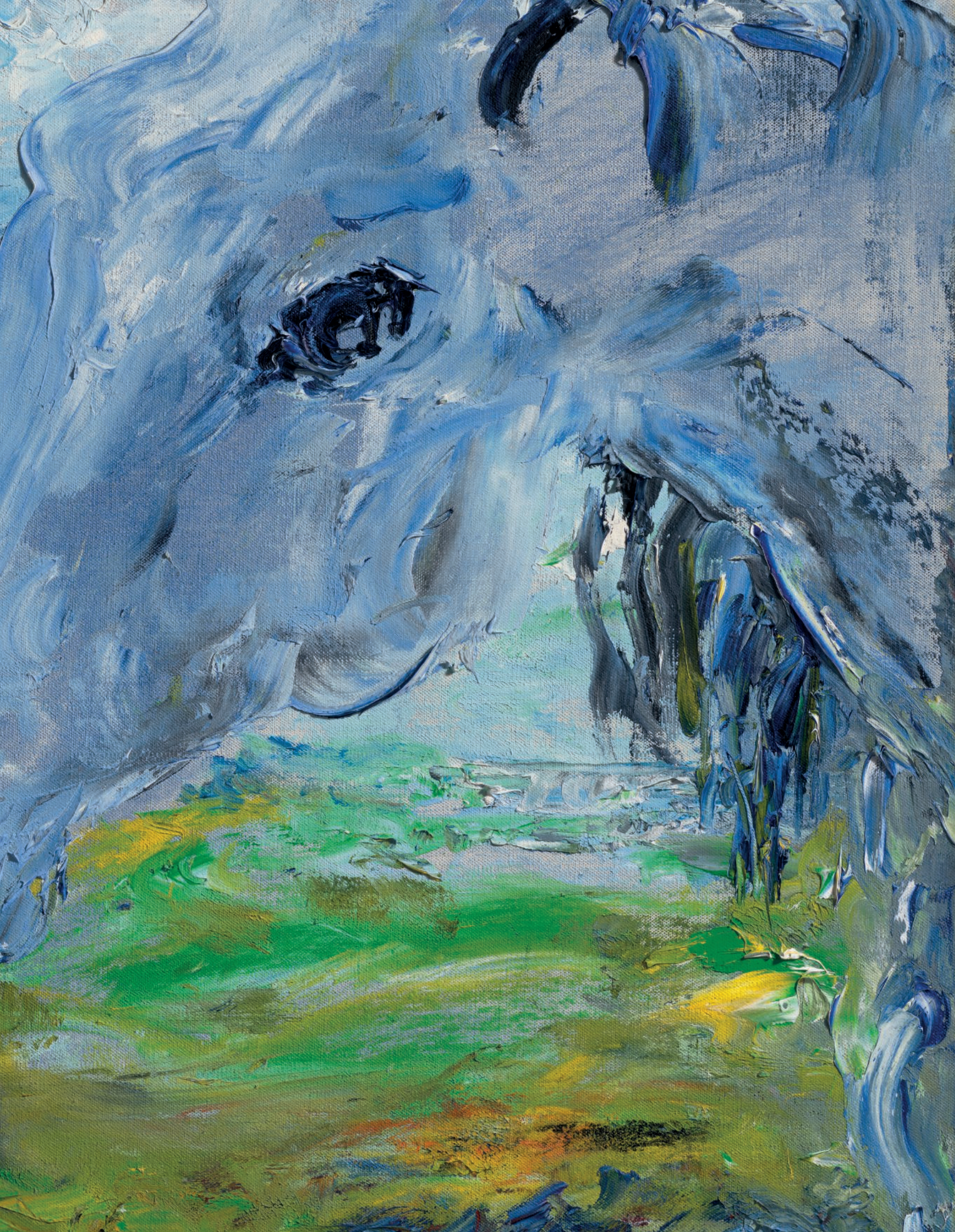


CHRISTIE'S

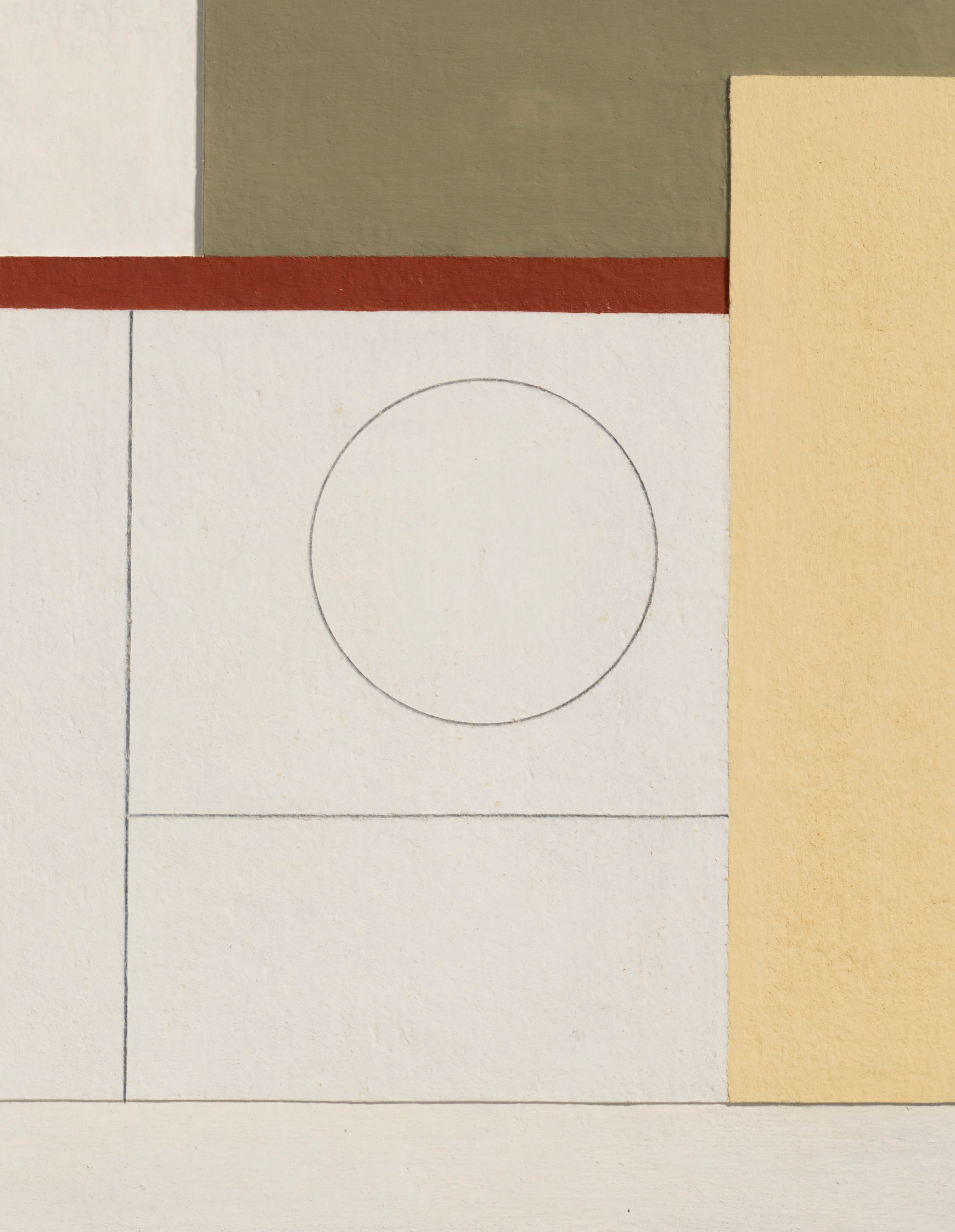






























# MODERN BRITISH ART

## Evening Sale

1 MARCH 2021

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### INSIDE FRONT COVER:

Lot 22 (detail)

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Lot 16 (detail)

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Lot 15 (detail)

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Lot 5 (detail)

### PAGE 6:

Lot 27

### PAGE 8:

Lot 31

### PAGE 192:

Lot 19

### INSIDE BACK COVER:

Lot 18

### BACK COVER:

Lot 9

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# MODERN BRITISH ART

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With thanks to Billy Jobling, Henry Primmer-Pyke and Rebecca Anthony for their assistance in researching and preparing notes for the catalogue and Isla McIntyre for her assistance in clearing copyright.

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PROPERTY FROM THE ESTATE OF KEITH CRITCHLOW

λ<sub>1</sub>

LEON KOSSOFF (1926-2019)

*Head of Frank Auerbach*

oil on board  
7½ x 6 in. (19 x 15.3 cm.)  
Painted in 1956.

£100,000-150,000  
US\$140,000-200,000  
€120,000-170,000

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**PROVENANCE:**

Acquired directly from the artist by Keith Critchlow in the 1960s.

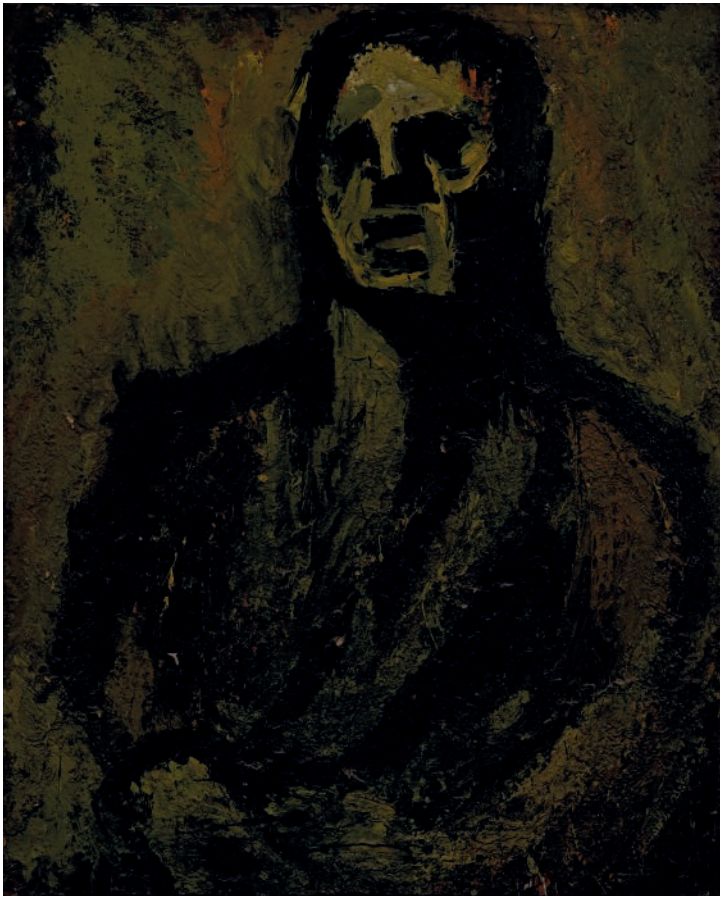
**EXHIBITED:**

London, Beaux Arts Gallery, *Leon Kossoff*, February - March 1957, no. 20.









Leon Kossoff, *Portrait of Frank Auerbach*, 1953. Private collection.  
 Photo: Todd-White Art Photography © Park Art Foundation. Artwork: © Leon Kossoff Estate.



Leon Kossoff, *Head of Frank Auerbach*, 1953. Private collection.  
 Photo: Prudence Cuming Associates © Park Art Foundation. Artwork: © Leon Kossoff Estate.

*'We were like two mountain  
 climbers roped together'*

– Frank Auerbach



Frank Auerbach, *Head of Leon Kossoff*, 1956. Private collection.  
 Artwork: © Frank Auerbach, Courtesy Marlborough Fine Art, London.

One of only three recorded portraits that Leon Kossoff painted of his close friend and fellow artist, *Head of Frank Auerbach* is an intimate testament to one of the twentieth century's most important artistic relationships. Auerbach's physiognomy emerges from the dark, richly impastoed background, like a figure stepping out of the shadows. His profile, delineated by swathes of earthy tones, is punctuated by hints of silvery white as the light catches the bridge of his nose, forehead and cheekbone. The figure's head fills the picture plane, his eyes downcast as if caught in contemplation. Among the first decisive expressions of Kossoff's artistic language, *Head of Frank Auerbach* personifies a new, instinctive mode of representation that sought to reveal what David Bomberg described as 'the spirit in the mass' (D. Bomberg, quoted in P. Moorhouse, exhibition catalogue, *Leon Kossoff*, London, Tate, 1996, p. 12). This powerful, jewel-like portrait is rendered on a wonderfully intimate scale. By contrast, Kossoff's two other portraits of Auerbach: *Portrait of Frank Auerbach*, 1953 (private collection) and *Head of Frank Auerbach*, 1953 (private collection), are both considerably larger and were completed three years earlier. Cementing their importance within his oeuvre, all three were exhibited at Kossoff's first one-man show, held at Helen Lessore's Beaux Arts Gallery in London, in February 1957.



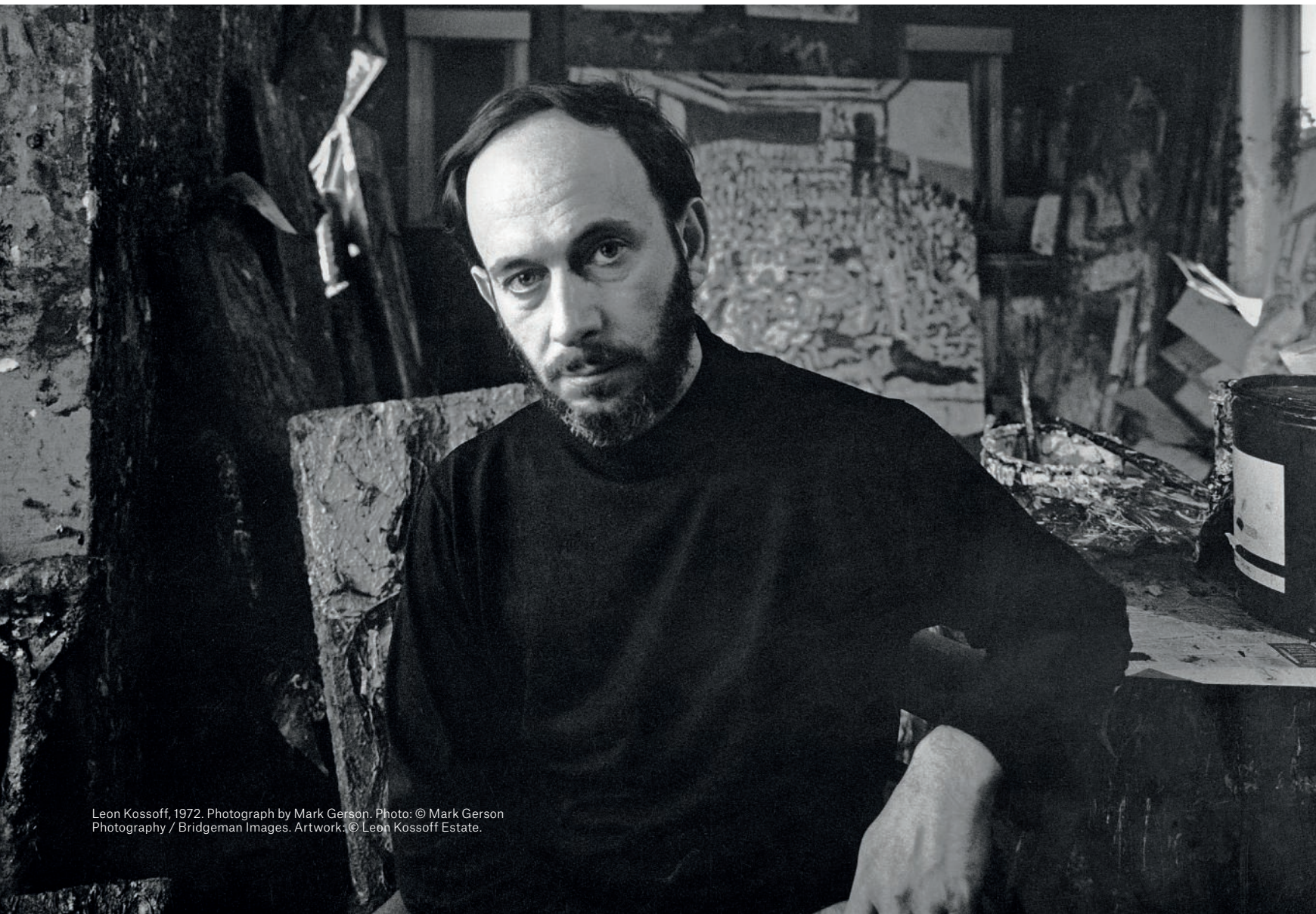
Kossoff and Auerbach met in 1948 while studying at St Martin's School of Art in London, quickly forming a close and collaborative relationship. Disenchanted by the constraints imposed by St Martin's academic approach, Auerbach recalls, 'I think Leon and I were perhaps a bit rougher and more rebellious than the other students. We wanted something a little less urbane, a little less tea-time, a little less limited. And not so linear and illustrative' (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London, 1990, p. 29). Attending David Bomberg's evening classes at Borough Polytechnic from 1948-1954, they found what they were looking for. Bomberg encouraged them to pursue a more immediate, instinctive and instantaneous approach to painting. He instilled in Kossoff a conviction in his own ability, 'Coming to Bomberg's classes, was like coming home ... What David did for me, which was more important than any technique he could have taught me, was he made me feel I could do it' (L. Kossoff, quoted in P. Moorhouse, *op. cit.*, p. 12).

Kossoff and Auerbach formed a close bond, continuously working together, either roaming the streets of war-torn London in search of new subjects, or spending long and intense periods of time drawing and painting in each other's studios. 'I would sit for an hour and Leon would paint me, and then Leon would sit for an hour and I would paint him, and so we went on all day, turn and turn about. I've forgotten how long the process took and I've forgotten also how many days a week we did it, it may have been two days a week. It may have taken about two years for Leon to finish two paintings of me ... and for me to finish two paintings of Leon' (F. Auerbach, quoted

in C. Lampert, *Frank Auerbach: Speaking and Painting*, London, 2015, p. 63). From this seminal period of artistic development, there are only eight recorded portraits in oil by Auerbach of Kossoff and only three by Kossoff of Auerbach. The symbiotic nature of their working relationship at this time led Auerbach to state, 'We were like two mountain climbers roped together' (F. Auerbach, quoted in C. Lampert, *ibid.*, p. 62). With its dense topography of viscerally applied pigment, *Head of Frank Auerbach* immortalises the inception of a relationship that would transform the development of figurative painting in the twentieth century.

Keith Critchlow met Kossoff and Auerbach when they studied together at St Martin's and the Royal College of Art in the 1950s, and the three remained life-long friends. It was Critchlow who also encouraged Frank Bowling to take up painting, after meeting him on national service in the RAF and inviting him to live with his family. Critchlow was a talented artist in his own right but chose to pursue a career in academia, becoming a professor of art and architecture, a highly respected author and an expert in sacred geometry. Critchlow acquired *Head of Frank Auerbach* directly from Kossoff and treasured the painting throughout his life. This is the first time an image of the painting has been reproduced and the first time it will have been exhibited since helping to launch Kossoff's career in 1957.

This work will be included in the forthcoming publication of the catalogue raisonné of the oil paintings of Leon Kossoff, edited by Andrea Rose and due to be published by Modern Art Press in 2021.



Leon Kossoff, 1972. Photograph by Mark Gerson. Photo: © Mark Gerson Photography / Bridgeman Images. Artwork: © Leon Kossoff Estate.



PROPERTY FROM THE JEREMY LANCASTER COLLECTION

λ<sub>2</sub>

HOWARD HODGKIN (1932-2017)

*Guest*

signed 'Howard Hodgkin' (on the reverse)

oil on wood

22¾ x 29 in. (57.7 x 73.6 cm.)

Painted in 1972.

£150,000-250,000

US\$210,000-340,000

€170,000-280,000

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**PROVENANCE:**

with Arthur Tooth & Sons, London.

with Kornblee Gallery, New York.

Anonymous sale; Sotheby's, London, 30 June 1988, lot 642, where purchased by Jeremy Lancaster.

**EXHIBITED:**

New York, Kornblee Gallery, *Howard Hodgkin*, February - March 1973.

Oxford, Arts Council of Great Britain, Museum of Modern Art, *Howard Hodgkin: Forty Five Paintings 1949-1975*, March - April 1976, no. 37; this exhibition travelled to London, Serpentine Gallery, May 1976; Leigh, Turnpike Gallery, June 1976; Newcastle upon Tyne, Laing Art Gallery, July - August 1976; Aberdeen, Art Gallery, August - September 1976; and Sheffield, Graves Art Gallery, September - October 1976.

London, Waddington Galleries, *Twentieth Century Works*, April - May 1989, no. 44.

Birmingham, Museum and Art Gallery, on long term loan.

Cambridge, The Fitzwilliam Museum, on long term loan.

**LITERATURE:**

Exhibition catalogue, *Howard Hodgkin: Forty Five Paintings 1949-1975*, Oxford, Arts Council of Great Britain, Museum of Modern Art, 1976, p. 59, no. 37, illustrated.

Exhibition catalogue, *Twentieth Century Works*, London, Waddington Galleries, 1989, p. 93, no. 44, illustrated.

M. Price, *Howard Hodgkin: The Complete Paintings*, London, 2006, p. 109, no. 102, illustrated.









René Magritte, *The Human Condition*, 1933. National Gallery of Art, Washington D.C.  
 Artwork: © René Magritte, DACS 2021. Photo: © Bridgeman Images.



Patrick Caulfield, *Interior with Fondue Pan*, 1971. Private collection.  
 Artwork: © The Estate of Patrick Caulfield. All rights reserved, DACS 2021.

*'I am a representational painter, but not a painter of appearances.  
 I paint representational pictures of emotional states'*

– Howard Hodgkin

A vision in bold, graphic colour, *Guest* is a vibrant evocation of memory and place by Howard Hodgkin. It has been held in the Jeremy Lancaster Collection for more than three decades, during which time it was on long-term loan to the Fitzwilliam Museum, Cambridge, and the Birmingham City Museum and Art Gallery. Prior to that, it was included in the travelling 1976 Arts Council exhibition *Howard Hodgkin: Forty Five Paintings 1949-1975*. Born in Solihull in 1936, Jeremy Lancaster had a close attachment to the West Midlands: he also lent works to Birmingham's Ikon Gallery and the Barber Institute of Fine Arts, where he served as a trustee. Alongside his trade as an industrialist, Lancaster developed a keen eye as a collector. The works of Hodgkin, whose joyous colours and deep feeling sound a keynote for the collection at large, were at the heart of Lancaster's lifelong intellectual and emotional engagement with twentieth-century British art.

Standing among the more figurative works that characterise Hodgkin's late-sixties and early-seventies period, *Guest* has an almost Pop-art clarity. At its centre sit swelling, anthropomorphic shapes in peach and lime green, embraced by a crisp blue. This atrium is surrounded by an architectural cornice of deep burgundy paint. Quarter-circles of off-white and green scallop its upper corners, as if mimicking the soft lighting in a domestic room. Outside this zone, the painted wooden frame – part of the work,

as is typical of Hodgkin's practice – flanks the room with bright blotches of orange on green, and a strip of dark blue which forms a ceiling. It creates the perspectival sense that we are looking into an actual space, as well as a psychological interior framed by the act of remembering. 'The more evanescent the emotion I want to convey,' Hodgkin once said, 'the thicker the panel, the heavier the framing, the more elaborate the border, so that this delicate thing will remain protected and intact' (H. Hodgkin, quoted in P. Kinmonth, 'Howard Hodgkin', *Vogue*, June 1984).

Hodgkin distilled memories of places, people and moments into his own abstracted language of colour and form. His later works would venture still further from figurative territory, but share in the present work's conception of emotionally-charged rooms and objects, as well as its electric use of colour. *Guest* – its title underscoring the sense that we are invited visitors to a private space – is at once vivid and enigmatic. Its framing creates a metaphysical sense of image within image, like Magritte's surrealist masterpiece *The Human Condition*, 1933 (National Gallery of Art, Washington D.C.). While Hodgkin always forged a singular path, the painting's sinuous linear shapes seem to recall the British Pop work of his close friend Patrick Caulfield: it has a distinct touch of sixties chic, in tune with the intense, poetic attention Caulfield paid to contemporary furnishings.







SOLD BY ORDER OF THE TRUSTEES OF VISCOUNT MONTGOMERY'S WILL TRUST

λ<sub>3</sub>

SIR WINSTON CHURCHILL, O.M., R.A. (1874-1965)

*Scene at Marrakech*

signed with initials 'W.S.C.' (lower left)

oil on canvas

23¾ x 36¾ in. (60.3 x 92.4 cm.)

Painted *circa* 1935.

£300,000-500,000

US\$410,000-680,000

€340,000-560,000

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**PROVENANCE:**

A gift from the artist to Field Marshal Viscount Montgomery of Alamein, in the late 1940s-early 1950s, and by descent.

**LITERATURE:**

D. Coombs, *Churchill: His Paintings*, London, 1967, p. 160, pl. 213.

D. Coombs and M. Churchill, *Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, pp. 171, 252, no. C 213, fig. 339.









Field Marshall Viscount Montgomery and Sir Winston Churchill at the Alamein Reunion, 20th October 1950. Photo: © Bridgeman Images.

*'Indomitable in retreat, invincible in advance; insufferable in victory'*

– Winston Churchill on Field Marshall Viscount Montgomery

Coming to the market for the very first time, from the descendants of Field Marshall Viscount Montgomery, one of the most important British military figures of the Second World War, *Scene at Marrakech* is a vibrant example of the celebrated North African scenes that Sir Winston Churchill so loved to paint. Here, Churchill has captured the chromatic intensity of the evening sun, using confident brushwork to render the contrast between the cool blues of the meandering river, the sun scorched ochres of the landscape, and the luscious emerald greens of the mirage-like vegetation that borders the vista. Of all the places around the world that Churchill captured on canvas, Marrakech was his favourite, and this work was painted on his first visit there – the excitement of discovery clearly evident.

Famed for his self-confidence and decisiveness, which was sometimes perceived as arrogance, Montgomery's leadership was renowned, and his reputation can be attributed to landmark victories throughout the Second World War, such as commanding the Allied Forces on D-Day and throughout the Battle of Normandy. Montgomery was an obvious choice for Churchill to appoint as leader of the then wavering 8th Army in North Africa in 1942, a testament to the trust the Prime Minister placed in his officer. A particular focus for Churchill at the time, success in the North Africa campaign was essential to winning the war. Against all odds, Montgomery rallied the Allied Forces and led his troops to victory, the first major land victory for the Allies. To celebrate this victory and mark this key turning point in the war, Churchill ordered the bells of Westminster Abbey to be rung, the first time they had been heard since the start of the war as they were reserved to signal an invasion. From this point forward, Monty's career went from strength to strength, and the partnership and lifelong friendship

between himself and Churchill was cemented. Monty went on to play instrumental roles in the closing stages of the war in Europe, personally accepting the surrender of the German Forces on Lüneburg Heath on 4th May 1945.

It was perhaps the Field Marshall's triumphs in the desert at the battle of El Alamein, Egypt, that prompted Churchill to gift this particular canvas to him, a reflection of the importance that North Africa held for the pair. Churchill was not fond of parting with his pictures until after the war, when he started to gift his works to close friends and family as symbols of appreciation or friendship. It was Monty's uncompromising and self-confident character that meant that the two did not see eye to eye at first, and they were rumoured to have fallen out soon before the D-Day landings in 1944. The Prime Minister decided to have it out with Monty in person, and a visit to the 21st Army Group Headquarters followed shortly thereafter. The Field Marshall's defiant response to Churchill's challenge ultimately earned him a mutual respect that ensued for the remainder of their friendship. Monty later became a close friend of not only Sir Winston, but the whole Churchill family. A frequent visitor to Chartwell until Churchill's passing in 1965, Monty was much liked by Churchill's wife, Clementine, who never hesitated to rebuke him when he made some typically difficult remark, which he always took well as he admired her greatly.

Despite the rich political history that the two shared together, it is poignant that the present work is devoid of any political or wartime connotations. Rather, the painting is symbolic of the partnership which, had it not existed, could have led to a dramatically different outcome of the war.







PROPERTY FROM A PRIVATE LONDON COLLECTION

λ<sub>4</sub>

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

*Coalminers*

signed and dated 'Moore/42.' (lower left)  
pencil, wax crayon, coloured crayon, watercolour and ink on paper  
12<sup>7</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>8</sub> in. (30.8 x 56.2 cm.)  
Executed in 1942.

£200,000-300,000

US\$280,000-410,000

€230,000-340,000

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**PROVENANCE:**

Hertfordshire County Council, County Art Collection.  
Their sale; Christie's, London, 4 June 2004, lot 89, where purchased  
by the present owner.

**EXHIBITED:**

Antwerp, Museum van Hedendaagse Kunst Antwerpen, *Henry  
Moore Sculpturen/ Tekeningen*, May - August 1999, no. 72.

**LITERATURE:**

A. Garrould (ed.), *Henry Moore: Complete Drawings 1940-49, Vol. 3*,  
Much Hadham, 2001, pp. 140-141, no. 42.96, HMF 1996a, illustrated.  
Exhibition catalogue, *Blitz and Blockade: Henry Moore at the  
Hermitage*, St Petersburg, The State Hermitage Museum, 2011, p. 24,  
fig. 20.









'Coal is Power' poster, early 1940s, London. Museum of New Zealand Te Papa Tongarewa, Wellington. Photo: © Gift of Mr. C. H. Andrews, 1967 / Bridgeman Images.

Moore's *Coalminers* of 1942, dates from a seminal period during which the artist turned to drawing, creating works, including the *Shelter Drawings*, that are considered to be some of the most radical, technically innovative and emotive works of his career. At this point during the Second World War, coalmining was a central focus to the war effort, with 'Britain's Underground Army' serving as an important part of wartime Britain. It was under the recommendation of Sir Kenneth Clark, founder of the War Artists Advisory Committee, that Moore ventured down the Wheldale Colliery, Yorkshire, to record the war effort - the very mine where his father had worked. In the present work we are confronted with two miners, emerging from the darkness, crawling through the thick black void on their hands and feet. Capturing the piles of coal and low tunnel, the sheet is patinated with marks that cover every inch of the composition, creating a severe sense of claustrophobia. With form carved out of the darkness in an almost baroque-esque employment of chiaroscuro, *Coalminers* is reminiscent of Georges Seurat's monochromatic drawings in the 1880s, of which Moore owned three. This portrayal of the male subject at work is rare in Moore's artistic output, with the main focus of his previous work being that of the female figure, mostly at rest.

Descending down the mines as Orpheus descended to the underworld, Moore recalled, 'crawling on sore hands and knees and reaching the actual coal-face was the biggest experience ... if one were to describe what Hell might be like, this would do. A dense darkness you could touch, the black whirring din of the coal-cutting

machine, throwing into the air black dust so thick that the light beams from the miners' lamps could only shine into it a few inches - the impression of numberless short pit-props placed only a foot or two apart, to support above them a mile's weight of rock and earth ceiling - all this in the stifling heat. I have never had a tougher day in my life of physical effort and exertion' (H. Moore, quoted in A.G. Wilkinson, *The Drawings of Henry Moore*, London, 1984, pp. 312-313.)

Moore's coalminer drawings had a deeply personal resonance for the artist. Moore had served in the trenches in the First World War, and was keenly aware that he could be called up for the Second World War. He wrote to Arthur Sale at the time, 'I'm a couple of months over the present military age limit. But if the war goes on for long, the limit won't stay at 41, I'm sure. Having been in the trenches in the last war, not for anywhere near as long as you were, but long enough not to want it twice in one lifetime - I hope it won't come to that' (H. Moore quoted in a letter to A. Sale, 8 October 1939). Regarded in this context, the coalminer drawings could perhaps be seen to reflect some of Moore's own memories of life in the trenches.

A subtle underpinning of his most renowned subject, the bond between parent and child, it is perhaps the coalmining drawings at Wheldale Colliery that forced the artist to confront his own paternal bond, by witnessing first hand, almost precisely, the severe conditions under which his father used to work.

Opposite: Henry Moore sketching a coalminer 1400 feet below the ground in Wheldale Colliery, Yorkshire, January 1942. Photograph by R. Saidman. The Henry Moore Foundation Archive. Photo: Reproduced by permission of The Henry Moore Foundation.







PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ5

DAVID BOMBERG (1890-1957)

*Cathedral Group, Cuenca*

signed and dated 'Bomberg 34' (lower right)

oil on canvas

21¼ x 25 in. (54 x 63.5 cm.)

Painted in 1934.

£400,000-600,000

US\$550,000-820,000

€450,000-670,000

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**PROVENANCE:**

Private collection, 1951.

Their sale; Sotheby's, London, 8 November 1989, lot 93.

with Fischer Fine Art, London.

with Bernard Jacobson Gallery, London, where purchased by the present owner in 1997.

**EXHIBITED:**

San Francisco, Modernism Gallery, *David Bomberg: Important Paintings and Drawings, 1912-1935*, June - August 1990.

London, Bernard Jacobson Gallery, *David Bomberg: Modern British Masters Volume II*, November 1990, no. 10.

**LITERATURE:**

Exhibition catalogue, *David Bomberg: Modern British Masters Volume II*, London, Bernard Jacobson Gallery, 1990, n.p., no. 10, illustrated.









Hoz del Huecar, Old town, Cuenca, Spain. Photo: © myLoupe / contributor.

Of all the places visited by Bomberg during his turbulent life, Spain quickly became the country he adored. After discovering it in 1929, when his work grew more free and eloquent while he explored Toledo, Bomberg could not wait to return. So in 1934 he set off for Spain again, and this time discovered Cuenca. Enthralled by its dizzying location perched on a high rock ridge, Bomberg eagerly painted a series of expressive canvases there. Rivers flowed on either side of the ridge, adding to the sense of primordial energy which he aimed at conveying through his impulsive brushmarks. A remote and ancient town, Cuenca drove Bomberg to define the fundamental dynamism of its relationship with the natural world. He and his future wife Lilian lived in a dilapidated house overlooking the Jucar Valley, and the finest paintings executed at Cuenca capture its astonishing sense of drama.

In the present work, the cathedral proudly occupies a lofty position. Set against a sweeping sky vigorously summarised by Bomberg's confident strokes, this prominent religious edifice towers above its neighbours. They all testify to the fact that Cuenca has occupied its historic site for hundreds of years, and Bomberg's mark-making emphasises the very close relationship which these buildings have with each other. He conveys his urgent feeling that they depend on their neighbours' structural strength.

Although this painting gains a great deal of conviction from his insistence on prolonged gazing at the chosen subject, he has no desire to become mired in an excessive amount of detail. On the contrary: Bomberg deftly summarises the architecture of Cuenca, and makes his brushwork give the buildings an arresting vibrancy.

Some of the roofs almost seem to be floating on the walls below them, and their sensuous colours transmit the combination of heat and light which excited him so much in Spain.

Bomberg's emotional intensity had become even more pronounced when Lilian, after suffering what she described as 'severe morning sickness', discovered that she was pregnant. He had never experienced a baby's advent, and the prospect of paternity in his mid-forties filled him with a mixture of trepidation and wonder. He had very little money, and Lilian even kept chickens at the top of their house in Cuenca. So Bomberg must have wondered about his ability to support a child as comfortably as he wished. At the same time, though, his imaginative boldness was quickened by the thought of a baby's arrival, and both these emotional extremes can be found in *Cathedral Group, Cuenca*.

The heartening mood conveyed throughout the celebratory upper half of this painting is countered, in the other half, by an equally forceful sense of vulnerability. For Bomberg reveals that this town stretches out to the very edge of the ridge, and he makes sure that our eyes are confronted by the full, plunging reality of the emptiness below. His brushmarks become even more impulsive here, handled with an expressive freedom bordering on the abstract. And the sense of danger is arrestingly explored, thereby making us all the more aware of the defiant strength embodied in the buildings so bravely erected on top of these mighty Spanish rocks.

We are very grateful to Richard Cork for preparing this catalogue entry.







PROPERTY FROM THE COLLECTION OF THE LATE STEPHEN SPENDER

λ6

MICHAEL ANDREWS (1928-1995)

*A Garden Party*

oil on canvas  
30 x 25 in. (76 x 63.5 cm.)  
Painted in 1957.

£80,000-120,000  
US\$110,000-160,000  
€91,000-140,000

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**PROVENANCE:**

Acquired directly from the artist by Stephen Spender, and by descent.

**EXHIBITED:**

London, Arts Council of Great Britain, Hayward Gallery, *Michael Andrews*, October 1980 - January 1981, no. 32, as 'The Shrubbery': this exhibition travelled to Edinburgh, Fruitmarket Gallery, January - February 1981; and Manchester, Whitworth Art Gallery, March - April 1981.

London, Gagosian, *Michael Andrews: Earth Air Water*, January - March 2017, no. 2.

**LITERATURE:**

R. Calvocoressi, exhibition catalogue, *Michael Andrews: Earth Air Water*, London, Gagosian, 2017, pp. 33, 153, no. 2, illustrated.





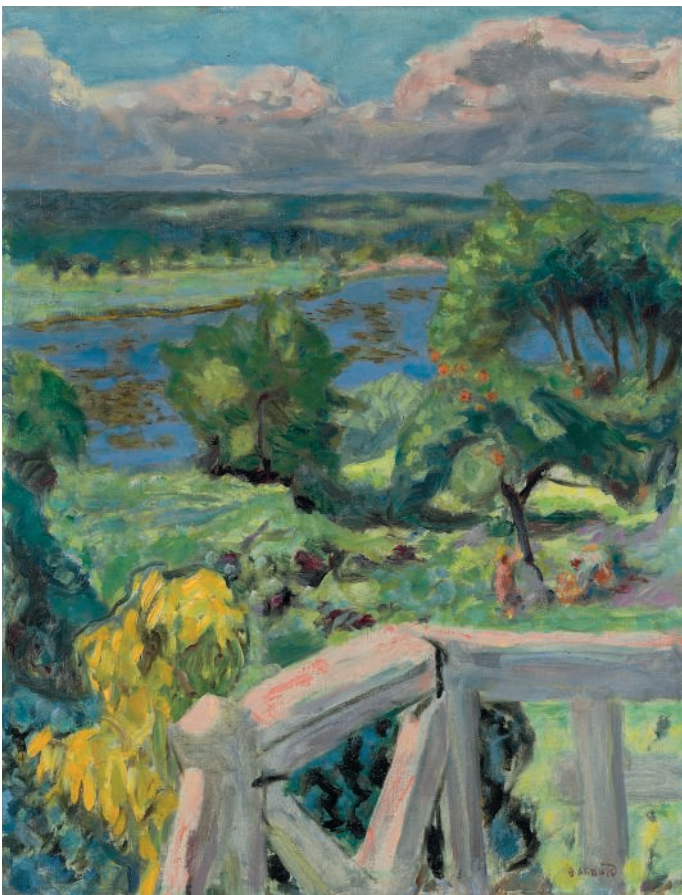




Michael Andrews, *Four People Sunbathing*, 1955.  
 Artwork: © The Estate of Michael Andrews.  
 Photo: Arts Council Collection, Southbank Centre, London.

*'Vermeer used to be cited as a painter who left a great impression in spite of his small output. Each of his pictures contains so much information, both sensory and aesthetic, that one Vermeer equals a roomful of work even by – say – Rubens or by Monet. Michael Andrews seems to me to be a painter of this rare sort. Each work of his is a separate invention; the transformation of complex subjects so poetic, the formal allusions so subtle and varied'*

– Frank Auerbach

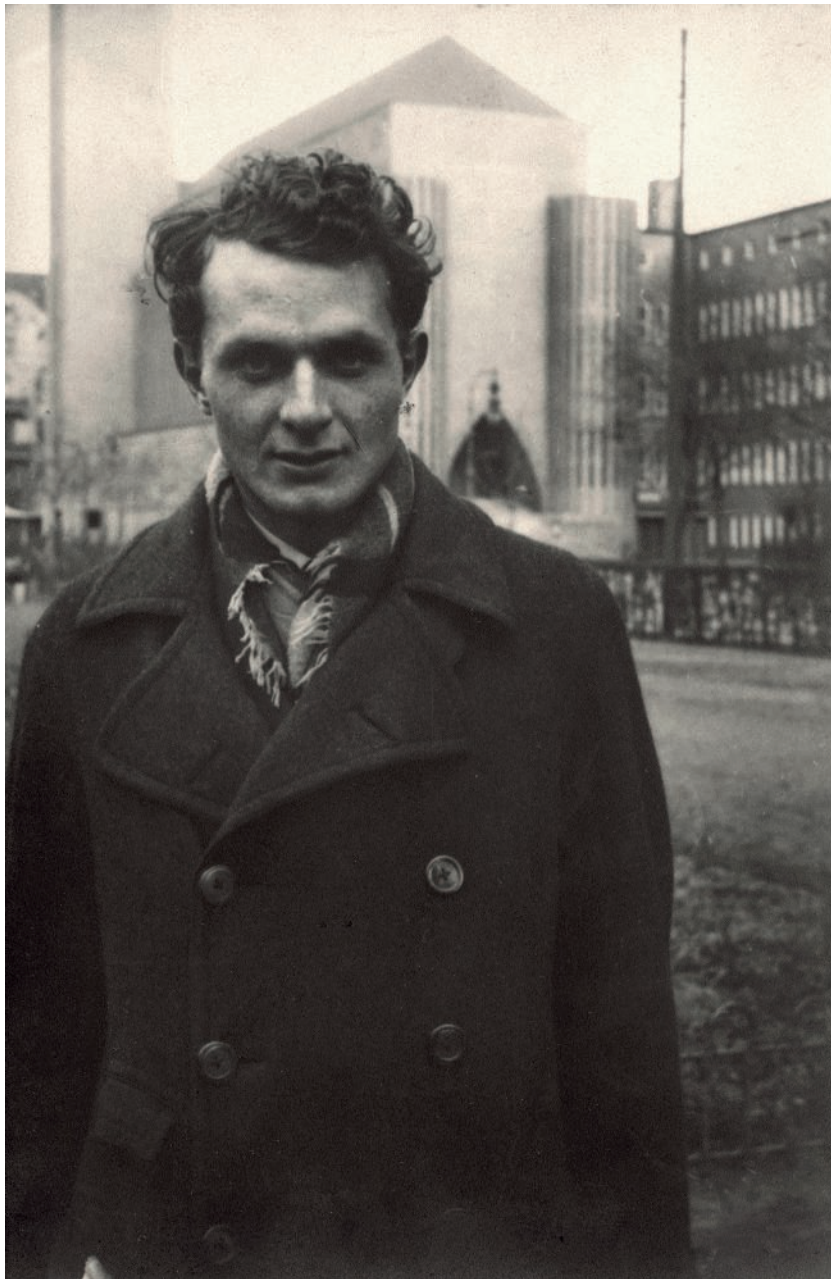


Pierre Bonnard, *Coup de soleil (La terrasse de 'Ma roulotte' à Vernonnet)*, 1916.  
 Private collection.

Acquired directly from the artist by Stephen Spender, *A Garden Party* is a highly evocative painting from a key transitional period within Michael Andrews' career. It is no surprise that one of the leading novelists and poets of the twentieth century would be seduced by such a captivating manifestation of pastoral England. Spender had a keen eye for art, amassing a collection that included works by Lucian Freud, Frank Auerbach, Francis Bacon, David Hockney, Pablo Picasso and Henry Moore. Befriending many of the artists he collected, Spender is depicted several times by Freud – to whom he loaned the front room of a flat to use as a studio during the war – and is also one of the few people to have sat for Moore. A firm believer that art and literature could transcend political and ideological divides, he co-founded *Horizon* magazine with Cyril Connolly and Peter Watson in 1939 and *Encounter* magazine with Irving Kristol in 1953.

*A Garden Party* possesses the gestation of key themes that would preoccupy Michael Andrews throughout his career – namely an observational interest in people and place. Set against a luscious green background, the richly textured composition can be divided into three parts. To the left, mapped out by brown soil, is the abundant vegetation of a shrubbery from which a bright blue summerhouse emerges. The lower half of the composition is occupied by four figures that give the painting its title. In the upper right quadrant, there appears to be another figure on their own, in a secluded part of the garden. David Sylvester acknowledges the influence of Pierre Bonnard on Andrews' work of this time, both in terms of palette and design: 'a certain compression of space ... not so deep as hitherto; planes are up tilted, the distant distances shortened' (D. Sylvester, quoted in exhibition catalogue, *Michael Andrews Earth Air Water*, London, Gagosian, p. 31).





Stephen Spender in Berlin, 1934. Photograph by Humphrey Spender.  
Photo: © Bridgeman Images. © Humphrey Spender, National Portrait Gallery, London.

Viewed from an untypically high perspective, as if in a hot air balloon passing over the garden, we are observing the party rather than invited to it. It's fascinating to see Andrews utilising a vantage point which would become such a distinctive feature of his work during the 1970s. The setting is based on the garden of his family home in Park Lane, Norwich, which he used as the fictional backdrop for several paintings in the mid to late 1950s, that combined images of friends relaxing in London with elements of porches and gardens observed in Norfolk. The distinctive blue summerhouse can be found in other paintings of this period such as *Four People Sunbathing*, 1955 (Arts Council) and *Tea in the Garden*, 1956 (private collection). Andrews found parties an indispensable source of imagery, where he could observe unguarded social interactions. Commenting in an interview in 1990, he explained that his 'earliest paintings would have been to do with myself at the Slade and my family and then discovering a larger life ... in London ... a constant fascination with behaviour ... on a larger stage' (M. Andrews, quoted in *ibid.*, p. 31).

Andrews' work is characterised by a quiet intensity that requires concentration and consideration to unravel its intricacies. He was part of the famed School of London, a distinguished group that included Bacon, Freud, Kossoff and Auerbach. They sought to introduce a subjective approach to realism which provided a counterpoint to the prevailing American gestural abstraction. Andrews' paintings of the British countryside are part of a noble tradition of landscape painting that has dominated the medium for centuries. Belying the apparently tranquil and beguiling simplicity of his landscapes, his interests were deeply rooted in the existential and the philosophical. Renowned for his fastidiously slow working methods and consequentially extremely limited output, each Andrews painting is a rare jewel that makes its own unique statement. As Lawrence Gowing comments, 'They are a kind of picture that no one else paints - highly specific, thoroughly observed images, which are nevertheless ultimately symbolic, and on that level indispensable to a meaning that is increasingly personal and enigmatic' (L. Gowing, exhibition catalogue, *Michael Andrews*, London, Hayward Gallery, 1980, p. 11).



PROPERTY FROM THE KATHRYN AND ANTHONY DEERING COLLECTION

λ\*7

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

*Maquette II Jubilee III*

signed, numbered and stamped with foundry mark 'CHADWICK C18 9/9' (on the female figure's cloak), signed, numbered and stamped with foundry mark again 'CHADWICK C18 9/9' (on the male figure's cloak)

bronze with a dark brown patina

20 in. (50.8 cm.) high

Conceived in 1984 and cast in 1989 by Burleighfield Foundry, High Wycombe.

£100,000-150,000

US\$140,000-210,000

€120,000-170,000

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**PROVENANCE:**

The artist, until 1992.

with Osborne Samuel, London, where purchased by the present owner on 18 October 2004.

**EXHIBITED:**

London, Marlborough Fine Art, *Lynn Chadwick*, October - December 1984, another cast exhibited.

New York, Marlborough Gallery, *Chadwick: Recent Sculpture*, December 1985 - January 1986, no. 20, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Lynn Chadwick*, London, Marlborough Fine Art, 1984, another cast illustrated.

Exhibition catalogue, *Chadwick: Recent Sculpture*, New York, Marlborough Gallery, 1985, pp. 4, 24, no. 20, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 353, no. C18, another cast illustrated.









Umberto Boccioni, *Forme uniche della continuità nello spazio*, conceived in 1913 and cast in 1972. Private collection.

Conceived in 1984, *Maquette II Jubilee III* is a highly dynamic and striking work, produced during one of Chadwick's most seminal periods. The Jubilee sculptures are among Chadwick's most celebrated and desirable works, with the large-scale *Jubilee* sculptures holding the top two highest prices for the artist at auction. Michael Bird explains the history behind these iconic works, which take their title from 'the 25th anniversary of Queen Elizabeth II's accession in 1952 but also acknowledges the work's stagey, ceremonial nature: a man and female figure, striding side by side' (M. Bird, *Lynn Chadwick*, Farnham, 2014, p. 150).

From the 1950s Chadwick began to work with coupled figures, a subject that would continue to preoccupy him throughout his career. Chadwick bestowed his figures with a distinct abstract idiom and a unique striking visual code, adopting the triangle and square head as a shorthand device for the symbolisation of the male and female. This identification of gender, is furthered in the treatment of his forms – the woman is more lightly built, her shoulders sloping at a gentler angle and her body appearing softer and rounder than that of her male partner. He, in turn, occupies a weightier stance, his mass and angularity more forcefully expressed, while the addition of a deep fissure to his body, which runs the length of his torso, reveals a sharper sense of form.

Chadwick explained: 'At first I gave the rectangular heads to both genders. Then I thought, that's not quite fair – I ought to give the female one a different head. I made the female head a pyramid so that the tip of the pyramid was just slightly higher than the male one, but the mass of the female one was slightly lower than the head of the male, so as to balance it not only from the point of view of gender but from the point of view of masses' (L. Chadwick, quoted in E. Lucie-Smith, *Chadwick*, Stroud, 1997, p. 98).

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

During the 1970s Chadwick introduced garments to his works, adorning his figures with billowing cloaks and wing-like vestments, as seen in *Maquette II Jubilee III*. One can see this as a nod to the marble sculptures of ancient Greece, which commonly used the wet-drapery effect to delineate the female form, however, Chadwick gives life and autonomy to his flowing capes that form new abstracted shapes. This inclusion of robes not only further defined the distinction between male and female, here with the vestiges of a dress in the female figure and the allusion of a shirt in her male counterpart, but also incorporated an innate sense of movement and dynamism in his work.

This idea of motion can be seen to dramatic effect in the present work: the figures are propelled forward, their robes billow out behind them, as if caught in an invisible wind, thus setting his figures in a tangible space and fleeting moment in time. Chadwick relished in the manipulation of forms and line that these cloaks afforded him. The wonderful angular shapes of the robes in the present work are reminiscent of the rhetoric of the Italian Futurists and Umberto Boccioni's *Unique Forms of Continuity of Space* (1913), which famously explores the portrayal of movement through space.

Edward Lucie-Smith states, 'The restless stirring of their vast cloaks enables them to make their own weather – where they are it is always windy, however still the weather. One notices how Chadwick's characteristically crisp, sharp outlines seem to cut into the surrounding atmosphere. Far from mimicking nature, and, so to speak, becoming part of it, as some of Henry Moore's large sculptures seem to do when placed outdoors, Chadwick's work sets itself almost aggressively in opposition to its surroundings' (E. Lucie-Smith, *op.cit.*, pp. 111-112). While Chadwick stated, 'Later I made this flowing coat evolve into ripples and later into a blown effect ... like academic gowns blowing out behind'. Chadwick explained the effect of this stating that it gave him the opportunity to 'get curves into my work ... I made the outline of the cloak into a curved or multi-carved surface, or line rather, and joined them up so that I got interior volumes, sort of hollows which had a shaped outline' (L. Chadwick, quoted in *op.cit.*, p. 150).

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



*'In 1976 he evolves striding figures clad in cloaks which, as the idea takes hold of his imagination, become ever more voluminous and billow out in the wind behind them ... Chadwick has delighted in contrasting the extravagant curves of the drapery with the gaunt angularity of the bodies they help to define'*

- Dennis Farr





PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ8

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

*Street Scene*

signed and dated 'LS LOWRY 1957' (lower right)

oil on canvas-board

10 x 14 in. (25.4 x 35.6 cm.)

Painted in 1957.

£300,000-500,000

US\$410,000-680,000

€340,000-560,000

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**PROVENANCE:**

A gift from the artist to Alice Winifred Pamela Jones (née Thompson), circa 1959-61, and by descent to the previous owner.

Their sale; Christie's, London, 10 July 2013, lot 16, where purchased by the present owner.

**EXHIBITED:**

Salford, The Lowry, *Lowry's People*, April - September 2000, exhibition not numbered, incorrectly dated '1937'.

**LITERATURE:**

*Manchester Evening News*, 26 March 1999.

*The Mirror*, 29 March 1999.

T.G. Rosenthal, *L.S. Lowry: The Art and the Artist*, Norwich, 2010, p. 81, incorrectly dated '1937', illustrated.









Camille Pissarro, *La Place du Théâtre Français*, 1898. Los Angeles County Museum of Art.

By the 1950s, the urban landscape that Lowry knew so well and had painted and drawn so regularly was changing. The regeneration of the poorer areas of the city to make way for improved living conditions for its inhabitants resulted in many of Lowry's favourite buildings and views being destroyed.

For inspiration, Lowry turned to the sketches of the street scenes that he had made throughout his long career as a rent-collector, and a series of composite landscapes were created throughout the 1950s and 1960s. These are non-specific scenes without features that would immediately identify specific parts of the city but which are filled with familiar motifs that the artist revisited many times. Hoardings, traffic and other paraphernalia of a busy street are notable in their absence, whilst figures in the foreground often dominate the compositions. The present work perfectly demonstrates how Lowry masterfully balances all of these compositional elements.

Looming on the horizon of the present work is the familiar Acme spinning mill, which frequents many of Lowry's best industrial paintings. The topography of the street is made up of composite terraces, churches and factory chimneys. The end of row house, with its steep staircase, dominates the cross-roads in a subtly powerful manner. To its left, the road descends into the distance towards the two immensely tall factory chimneys. To the right the road climbs upwards to pass the church with its spire clock tower. We are loosely in the setting of St Michael and All Angels,

Angel Meadow. Lowry was fascinated by the road which led up to the church, and he depicted it many times and in many guises. Although the background changes, the broken structure and the curved pavement dividing the road in two, does not. What inspired Lowry was only the basic structure of the site; around this, using the images taken from his iconography, he created his own vision. Here the road's horseshoe bend plays an integral part in uniting and balancing both the picture's composition and its central themes. The viewer's eye is drawn to follow the curvature of the road to either side of the canvas: up to the church, and down to the factory, with the end of row house in the middle. It is as if we are following Lowry's figures as they make their routine journeys between work, worship and home. Be it for pure compositional purpose, or a wider comment on the relative importance of these three societal pillars, Lowry makes each building as tall as the other. The house, however, with its terracotta façade, commands the focal point of the composition.

Lowry deliberately restricted his palette, but wrought wonders from it. Here the warm terracotta of the central house is underscored by the white of the sky and streets, framed by the mustard and black buildings on either side and punctuated by the strong colours of the figures' clothing. There is some brown here and there, but it is from these strong colours that Lowry concocts a powerful composition, typically full of visual incident. Figures dawdle and stare, a pram approaches, but all is held in balance by the strong architectural emphasis of the setting.







PROPERTY FROM THE JOLIE FAMILY COLLECTION

λ9

SIR WINSTON CHURCHILL, O.M., R.A. (1874-1965)

*Tower of the Koutoubia Mosque*

signed with initials 'W.S.C.' (lower right)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

Painted in January 1943.

£1,500,000-2,500,000

US\$2,100,000-3,400,000

€1,700,000-2,800,000

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**PROVENANCE:**

A gift from the artist to President Franklin D. Roosevelt in 1943, and by descent to his son Elliot Roosevelt.

Acquired from the above by George W. Woodward, Nebraska, in 1950.

Acquired from the above by Norman G. Hickman, New York, in 1964, and by descent.

with M.S. Rau Antiques, New Orleans, 2011.

Acquired by the present owner in 2011.

**EXHIBITED:**

New York, Daily News Building, 1965, catalogue not traced.

Missouri, Fulton, Churchill Memorial, Summer 1970, catalogue not traced.

London, M. Knoedler & Co., *Painting as a Pastime by Sir Winston Churchill*, May - June 1977, no. 40.

Washington, D.C., Smithsonian Institute, *Painting as a Pastime: The Paintings of Winston S. Churchill*, September - November 1983, exhibition not numbered.

Atlanta, Millenium Gate Museum, *The Art of Diplomacy: Winston Churchill and the Pursuit of Painting*, August 2014 - July 2015.

St. Louis, Washington University, Mildred Lane Kemper Art Museum, *The Paintings of Sir Winston Churchill*, November 2015 - February 2016.

**LITERATURE:**

W.S. Churchill, *The Second World War: The Hinge of Fate, Vol. IV*, London, 1951, pp. 622-623.

D. Coombs, *Churchill: His Paintings*, London, 1967, pp. 63, 223, pl. 381.

Exhibition catalogue, *Sir Winston Churchill: Exhibition of Paintings*, London, Wylma Wayne Fine Art, 1982, p. 15.

E. Sandys, exhibition catalogue, *Painting as a Pastime: The Paintings of Winston S. Churchill*, Washington, D.C., Smithsonian Institute, 1983, n.p., exhibiton not numbered, illustrated.

M. Soames, *Winston Churchill: His Life as a Painter*, London, 1990, pp. 8, 133, no. 51, illustrated, as 'A View of Marrakech, with the Tower of the Katoubia Mosque, January 1943'.

*Finest Hour: The Journal of Winston Churchill*, no. 148, Autumn 2010, pp. 34-35, illustrated.

D. Coombs and M. Churchill, *Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, pp. 185, 254, no. C 381, fig. 376.

D. Cannadine, *Churchill: Artist as Statesman*, London, 2018, fig. 25.





W.S.C.



*'You cannot come all this way to North Africa without seeing Marrakech ... I must be with you when you see the sun set on the Atlas Mountains'*

– Sir Winston Churchill



Sir Winston Churchill, with President Franklin D. Roosevelt in Marrakech, 24 January 1943, following the Casablanca Conference. Photographer unknown. Photo: © Granger / Bridgeman Images.









Sir John Lavery, *The Market Place, Tétouan*, 1907. Private collection. © Christie's Images.

*Tower of the Koutoubia Mosque* is commonly regarded as the most important painting by Sir Winston Churchill, with its story interwoven into the history of the twentieth century.

Churchill began painting in 1915, aged 40, at a well-documented low point in his career. His enthusiasm for his "paint box" was sustained throughout his life. He stopped painting only once when he was forced to harness all of his energies on the office of wartime Prime Minister. Yet, even in the midst of fighting against Nazi tyranny, he managed to devote a few hours to paint a single canvas, the present work, *Tower of the Koutoubia Mosque*. The painting captures one of his favourite views, a vista across the city of Marrakech as it rises towards the high peaks of the Atlas Mountains.

Churchill began travelling to Marrakech during the late 1930s, following a winter stay in 1935-36. Thereafter he wrote, 'Morocco was to me a revelation'. He seemed captivated by Marrakech in particular, writing, 'Here in these spacious palm groves rising from the desert the traveller can be sure of perennial sunshine ... and can contemplate with ceaseless satisfaction the stately and snow-clad panorama of the Atlas Mountains. The sun is brilliant and warm but not scorching; the air crisp, bracing but without being chilly; the days bright, the nights cool and fresh'. He continued to paint in North Africa, particularly in Marrakech, whenever circumstances allowed. As David Coombs has stated, 'These Moroccan pictures are a reminder of his friendship with the painter Sir John Lavery, who had a house in Tangier'. In his essay *Painting as a Pastime*, Churchill acknowledges the influence of Henri Matisse, who was also charmed by the luminous North African light and who completed a number of important works during his time in Morocco.

It was during a crucial moment of the war in Europe that Churchill took time out after a vital summit. After the Anglo-American Casablanca Conference in January of 1943, Churchill persuaded the American President, Franklin D. Roosevelt, to join him on a visit to one of his most favourite places. The conference had lasted 10 days and, as the President prepared to leave, Churchill insisted, 'You cannot come all this way to North Africa without seeing Marrakech ... I must be with you when you see the sun set on the Atlas Mountains'.

It took five hours to drive the 150 miles to Marrakech. After their arrival Churchill and Roosevelt looked out from the top of the tower

in the place where they stayed, the Villa Taylor, on the outskirts of the old city walls. One can only imagine what the two discussed as they surveyed the scene. Churchill's doctor, Lord Moran, who joined them, recorded in his diary, 'We stood gazing at the purple hills, where the light was changing every minute'. Once Roosevelt had departed, Churchill stayed a further day to spend some time 'painting from the tower the only painting I attempted during the War'. The canvas is painted from where both men had stood and viewed the scene the previous evening.

The painting is a panorama over Marrakech incorporating its most famous landmarks, the tower of the Koutoubia Mosque set against the rising peaks of the snow-capped Atlas Mountains in the far distance. The figures in the foreground animate the scene, as well as lend a sense of scale. The view is bathed in golden light falling on the ochre-coloured buildings. The city is suffused with pink and purple shadows tracking across the façade of the walls and rooftops, which recede into the greenery of palms directing the viewer's gaze upwards to the stately mountains beyond. The impressionistic brushwork was rapid and broken into separate dabs in order to render the fleeting daylight. The purple peaks are dusted with snow, contrasted against the receding blues of the sky. The painting adopts a palette of sandy pinks, azure greens and hazy blues.

Churchill considered the paintings produced in Marrakech 'a cut above anything I have ever done so far'. In light of their shared experience, Churchill gifted the painting to the US President 'as a memento of this short interlude in the crash of war'.

We are very grateful to Barry Phipps, Art Historian, Churchill College, University of Cambridge, for preparing this catalogue entry.

Norman G. Hickman, was a movie producer, author, financier and avid art collector. He served as an associate producer of the Churchill themed film *The Finest Hours*, in 1964, the same year he acquired *Tower of the Koutoubia Mosque*, from the Nebraska collector George W. Woodward. He was well decorated for his service during the Second World War, as commander of a PT boat in the Mediterranean, and was awarded the Distinguished Service Cross by Great Britain and the Bronze Star by the United States.







## PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY



Mireille and James Lévy photographed at a social event. Courtesy of the consignor. Photographer unknown.

The Collection of Mireille and James Lévy is a celebration of graceful and poetic forms. The Lévy's refined their preference and palate for art through a combination of extensive travels, exposure to art and architecture and distinguished instinct drawn from their Egyptian roots.

Like many successful collections, the paintings and sculptures acquired by Mireille and James Lévy defy strict categorisation. Connoisseurs in the true sense of the word, the couple sought out objects with which they formed a very personal connection, displaying them with finesse and pride in their exquisite homes in Lausanne, Manhattan and Longboat Key. Undeterred by academic classifications, their premise was of "collecting pioneers of style and time. It goes without saying that we must find the works aesthetically pleasing," the couple told *Architectural Digest* in March 1987, "but what most interests us is that these artists are witnesses to their time."

The juxtaposition between the formal and expressive, and between colour and form, is what breathes life into the Lévy's collection. Their art collection spans the work of many of the twentieth century's best-known artists, from the Dada inspired forms of Jean (Hans) Arp to the Modernist renderings of the human body by Barbara Hepworth and Henry Moore. While much of the collection consists of three-dimensional works, the Lévy's embraced all forms of artistic expression, from the fluid two-dimensional forms of the Colour Field painters. *Centrifugal*, a classic Burst painting by Adolph Gottlieb, sits alongside *Number 20*, Morris Louis's towering painting of colorful striations, with both works speaking to the formal investigations into the fundamental nature of painting that engaged many artists during the period.

Over three decades during the 1960s, '70s, and '80s, Warhol became the 'Chronicler-in-Chief' of the American

cultural zeitgeist, taking inspiration from the everyday and turned it into high art. The couple embraced the major Pop Art artists such as Andy Warhol and Tom Wesselmann, who had abandoned the prevailing forms of abstraction to develop a groundbreaking form of figurative painting. Warhol's disco-hued portraits of Marilyn Monroe are particularly fine examples of his unique blend of cultural high-living. In addition to the Pop hedonism of Warhol and Tom Wesselmann, the collection contains several notable examples of the more conceptual concerns that were occupying many artists of the period.

Masterpieces of their collection will be offered in auctions across a number of international sale sites this year, from Paris, New York and London, where a number of strong 20th Century sculptures by key Modern British artists, lead our Modern British Day Sale, on the 2 March.

While building their remarkable collection, the couple also had a desire to share their love of art with a wider audience. They donated works from their art collection both to major international museum collections and lesser known European institutions; from The Metropolitan Museum of Art in New York, to the Musée cantonal des Beaux-Arts, Lausanne, the Lévy's generosity was transformational to these institutions' collections. Now, their largesse continues, as the proceeds from the sale of these works will continue their legacy of extraordinary philanthropy. Many institutions in the United States, Switzerland and Israel, including hospitals, medical research centers, museums and resettlement agencies for Jewish refugees have received donations during the Lévy's lifetime, and will continue to do so now, through the Foundation Mireille and James Lévy, the primary beneficiary of their joint estate.



MIREILLE AND JAMES LÉVY:  
A PASSION FOR MODERN BRITISH SCULPTURE

Of Egyptian-Jewish heritage, living between Switzerland and the USA and with James overseeing a worldwide network of brokerages, Mireille and James Lévy were citizens of the world whose taste in art reflected their cosmopolitan lifestyle. Most well-known in collecting fields for their donations of Dubuffet works to the Musée cantonal des Beaux-Arts in Lausanne, and of American artworks to The Metropolitan Museum of Art in New York, they were also enthusiastic collectors of 20th Century British sculpture. A number of these works will be offered in the present sale and in the Modern British Art Day sale on 2 March.

In an April 1993 feature in the French contemporary art magazine *L'Œil*, James explained the principles guiding the couple's collecting: works must celebrate pioneers and leaders in their field; they must reflect important moments in the history of art leading up to the present day; and they must provoke an emotional response. The present selection perfectly illustrates this philosophy. For example, *Maquette for King and Queen* and *Small Maquette No. 2 for Reclining Figure* relate to Moore's most iconic monumental sculptures and represent him at the height of his creative powers. They date to 1950-1952, the epoch of the Festival of Britain and a milestone moment in the history of modern British art. Hepworth's works *Square Forms (Two Sequences)* and *Three Round Forms* exemplify the advanced abstraction of the artist's mature practice. The former work was one of the first sculptures acquired by the Lévy's and was purchased in 1973, two years before Hepworth's death. Meanwhile, Flanagan's *Les Deux* was acquired by Mireille and James in 1998, the same year of its execution. Featuring the artist's signature leaping hares, a more quintessential example of Flanagan's post-1980 work could hardly be found.

Befitting the couple's long years of marriage and philanthropic efforts, there is a humane, warm quality apparent in many of the sculptures from the Lévy's collection. Works such as Moore's tender *Family Group* or Flanagan's joyful *Les Deux* seem to delight in love and togetherness. Generally modest in scale, these are tactile, highly liveable objects perfectly suited to the couple's relatively small apartments in both Manhattan and Lausanne. In fact, the Manhattan apartment was built around the collection, with architect Michael de Santis working from photographs and dimensions of artworks to design and fulfil the space. Mireille and James' creation of homes based fundamentally around their art collection amply illustrates the couple's emotional connection to the works, their enjoyment of them, and their respect for them as ground-breaking cultural artefacts.





PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

λ\*10

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

*Small Maquette No. 2 for Reclining Figure*

signed and numbered 'Moore 5/9' (on the side of the base)  
bronze with a dark brown patina  
9¼ in. (23.5 cm.) long  
Conceived in 1950 and cast in 1965.

£200,000-300,000

US\$280,000-410,000

€230,000-340,000

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**PROVENANCE:**

Private collection, UK.  
with Waddington Galleries, London, 1973.  
with Bernard Jacobson Gallery, London, where purchased by the  
present owners in May 1989.

**EXHIBITED:**

London, Marlborough Fine Art, *Henry Moore*, July - August 1965,  
no. 3, another cast exhibited.  
Chicago, The University of Chicago, *Chicago's Homage to Henry  
Moore: An Exhibition of Sculpture and Drawings by Henry Moore*,  
December 1967, no. 108, another cast exhibited.  
London, Waddington Galleries, *Sculpture*, July - August 1973.  
Paris, Orangerie des Tuileries, *Henry Moore: Sculptures et Dessins*,  
May - August 1977, no. 59, another cast exhibited.  
Coventry, Mead Gallery, *Henry Moore, Sketch-Models and Working-  
Models*, May - June 1990, no. 12, another cast exhibited: this  
exhibition travelled to Huddersfield, Art Gallery, June - August 1990;  
Wrexham, Library Arts Centre, August - October 1990; Bristol,  
Museum and Art Gallery, October - November 1990; Eastbourne,  
Towner Art Gallery, December 1990 - January 1991; Exeter, Royal  
Albert Memorial Museum, January - March 1991; and Stirling, Smith  
Art Gallery, March - April 1991.  
Perry Green, Henry Moore Foundation, *Henry Moore: War and Utility*,  
April 2001 - September 2002, another cast exhibited.  
Perry Green, Henry Moore Foundation, *Henry Moore Textiles*, April  
- October 2008, another cast exhibited: this exhibition travelled to  
Edinburgh, Dovecot Tapestry Studios, November 2008 - January  
2009; and Chichester, Pallant House Gallery, November 2009 -  
February 2010.

**LITERATURE:**

I. Jianou, *Henry Moore*, Paris, 1968, p. 76, no. 277.  
Exhibition catalogue, *Henry Moore*, London, Waddington Galleries,  
1973, another cast illustrated.  
Exhibition catalogue, *Henry Moore: Sculptures et Dessins*, Paris,  
Orangerie des Tuileries, 1977, p. 166, no. 59, another cast illustrated.  
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1949-54, Vol. 2*,  
London, 1986, pp. 32-33, no. 292b, another cast illustrated.  
D. Sylvester (intro.), exhibition catalogue, *Henry Moore, Sketch-  
Models and Working-Models*, Coventry, Mead Gallery, 1990, n.p.,  
no. 12, fig. 1, another cast illustrated.







*Small Maquette No. 2 for Reclining Figure* is one of just two maquettes that Moore conceived in preparation for his most celebrated masterpiece: *Reclining Figure: Festival*, 1951 (a cast of which sold in these Rooms, 30 June 2016, lot 8, for a world record price of £24,722,500). Commissioned by the Arts Council in 1949, Moore was invited to create a sculpture for the upcoming Festival of Britain to be held in 1951, a momentous event to celebrate the post-war resurgence of Britain's technological and cultural prowess. Indeed, as a focal point on the newly-built South Bank in London, the monumental sculpture symbolised for many visitors the resilience and inventiveness of the British people in the wake of the Second World War. It was the very embodiment of the occasion for which it was made: one of the finest and most ambitious of all the artist's great series of reclining figures – a work that marks a moment of triumph and culmination in Moore's practice as well as a new beginning.

Moore deemed *Reclining Figure: Festival* to be one of the most significant sculptures he had ever created. As he explained, this figure represented a watershed moment, being 'perhaps my first sculpture where the space and the form are completely dependent on and inseparable from each other. I had reached the stage where I wanted my sculpture to be truly three-dimensional. In my earliest use of holes in sculpture, the holes were features in themselves. Now the space and form are so naturally fused they are one' (H. Moore, quoted in J. Hedgecoe, *Henry Spencer Moore*, New York, 1968, p. 188). This unprecedented unity between solid and void meant that the empty spaces flowing through the sculpture now assumed as much importance as the solid form itself.

The present maquette is key to this period of Moore's practice. In order to generate the greater fusion of form and space that he sought, Moore employed a working method that was to shape his whole approach to sculpture thereafter. Whilst Moore used sketches to generate the initial idea for *Reclining Figure: Festival*, the maquette served as the basis for an intermediate "working model" size from which the larger sculpture evolved. This became his *modus operandi* and from the mid-1950s onwards, when Moore was striving for an ever-greater three-dimensionality, maquettes largely replaced his use of drawings in the initial conception of the work.

It was this new heightened concern with three-dimensionality and the fusion of space and form which separated the final version of *Small Maquette No. 2, Reclining Figure* from Moore's earlier recumbent figures. Commentators, both at the time it was first exhibited and today, have interpreted *Reclining Figure: Festival* in different ways. For some, its haunting skeletal form embodies a sense of anxiety, created as it was, in the wake of the war. For others though, it is a celebration of humanity's survival, the sculpture's form and distinguished lines denoting strength. These various interpretations are themselves reflective of Moore's later comment that 'sculpture should always at first sight have some obscurities, and further meanings. People should want to go on looking and thinking; it should never tell all about itself immediately ... In my sculpture explanations often come afterwards' (H. Moore, quoted in A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1964-1973, Vol. 4*, London, 1977, p. 17).





*'Now that I work with a maquette, I can turn it over, hold it, look at it from underneath, from above, and the smaller it is in a way the more do you do this turning ... I think now that in working with maquettes, my sculpture is more truly dimensional'*

– Henry Moore





PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

λ\*11

DAME BARBARA HEPWORTH (1903-1975)

*Three Round Forms*

slate, on a black painted wooden base, unique

14¼ in. (36.2 cm.) wide

Carved in 1971.

This work is recorded as BH 527.

£200,000-300,000

US\$280,000-410,000

€230,000-340,000

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**PROVENANCE:**

Acquired directly from the artist by the previous owner.

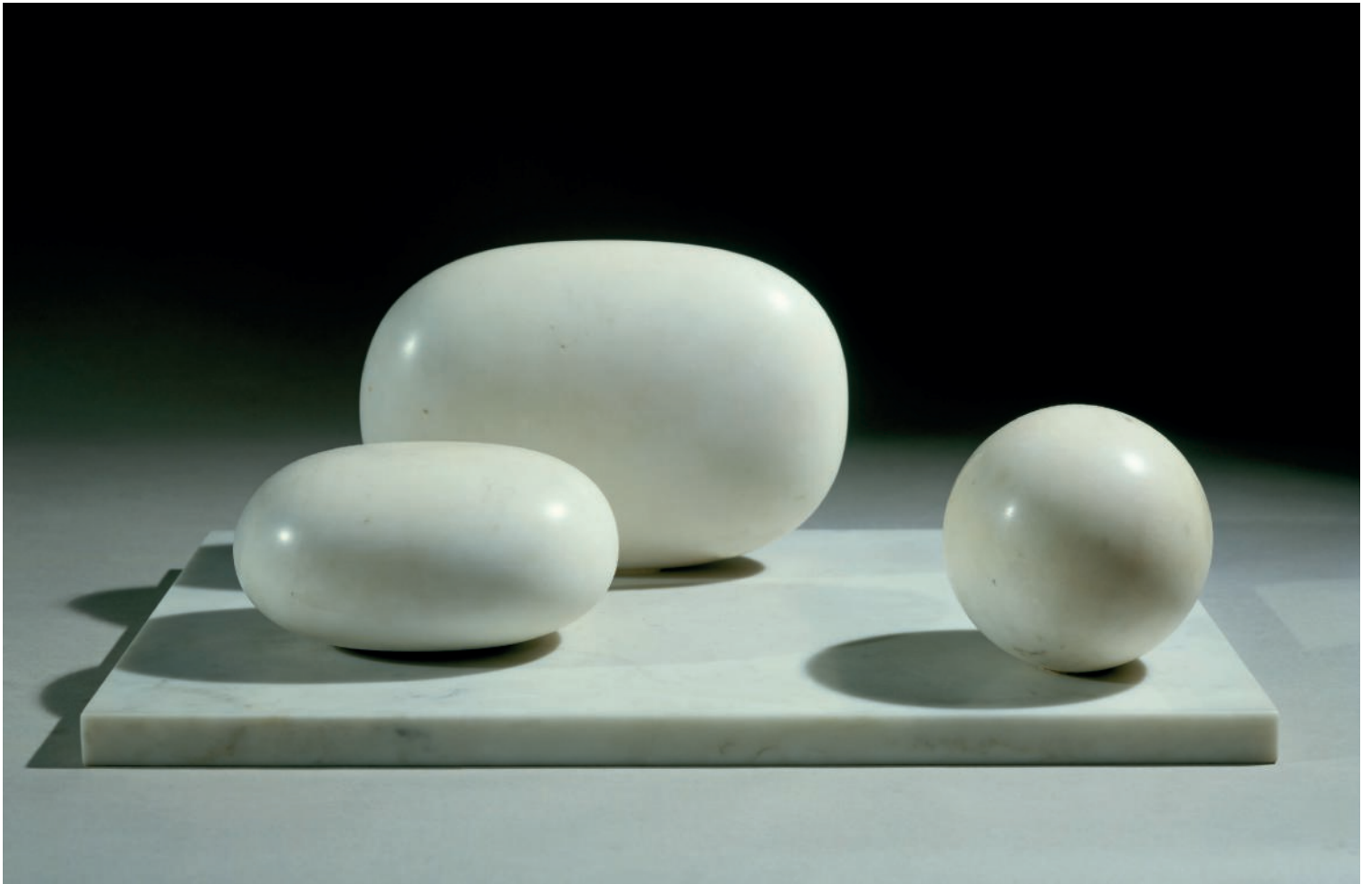
Their sale; Sotheby's, London, 30 November 1988, lot 244.

Acquired by the present owners on 6 April 1989.









Barbara Hepworth, *Three Forms*, 1935. Tate, St Ives. Artwork: © Bowness. Photo: © Tate.

Endowed with a purity of form and a sense of physical intimacy, *Three Round Forms* embodies Hepworth's mature approach to form and material. Three carefully arranged elliptical forms stand with intricate tension, personifying the artist's preoccupation with exploring relationships that arise when multiple forms are juxtaposed. Although each austere form seemingly mirrors the other and evokes a sense of unity, they are each unique, both in shape and positioning. The forms reward close observation, revealing their complexity, singularity and tactility.

Hepworth's late work marked a return to the purity of abstraction that the artist championed in her early career. In the mid-1930s, Hampstead became the centre for the abstract avant-garde movement, and Hepworth, alongside key figures of the cultural scene such as Naum Gabo, Piet Mondrian, Herbert Read and her then husband Ben Nicholson, established her life and practice there. It was at this time that Hepworth first explored the motif of three forms, soon after the birth of her triplets Rachel, Sarah and Simon. This exploration can be seen in seminal works of the period, such as *Three Forms*, 1935 (Tate). Hepworth returned to this motif with renewed attention from the mid-1960s, referencing familial relationships in other contemporary works, such as *Child with Mother*, 1972 (BH 544). In these works, universal, timeless themes such as human relationships and the natural landscape are unified into organic forms through a language of advanced abstraction. It is perhaps Hepworth's ability to convey such timeless subjects using artistic innovations that contributed to her success as an artist.

Her handling of spatial relationships between forms, which are exemplified in the present work, enhance this effect. Connected by a unity in material and technique, these shapes constitute a cohesive and meaningful whole, each shape being in conversation with another. For Hepworth, the pairing of forms in this manner represented 'the tender relationship of one living thing beside another' (B. Hepworth, quoted in exhibition catalogue, *Barbara Hepworth Retrospective, 1927-54*, London, Whitechapel Art Gallery, 1954, p. 10). As such, these abstract forms become imbued with a life of their own, subtly exploring the themes of absence and presence.





The Nicholson triplets, Simon, Rachel and Sarah, 1937. Photograph by Hans Erni. Photo: Hans Erni, courtesy of Bowness.

Works such as *Three Round Forms* also echo the form and surface of organic objects such as pebbles found on the beach, recalling the landscape of Cornwall, Hepworth's home from 1939. The forms' smooth surfaces are the culmination of Hepworth's efforts to attain a surface finish that appeared to be 'eroded by sea and rain or polished by the wind' (B. Hepworth, quoted in S. Bradwell, 'Barbara Hepworth,' *Arts Review*, 27 May 1975, p. 308).

The present work is also a meditation on material and colour. Its connection with Cornwall is deepened by the artist's deliberate use of the characteristically dark local slate mined from the famous Delabole quarry in north Cornwall, where slate has been used as a building material for over six centuries. St Ives architect Henry Gilbert became Hepworth's contact for obtaining local slate for her, notably at Delabole. 'Heart slate' from beds deep in the quarry was most suitable for carving. As she told Alan Bowness, 'I found out that if they quarried very deeply in the slate quarry here at Delabole they could get a reasonable thickness for me, and a very fine quality - much finer than the top layers which are used industrially. So, every time they come across what they consider a sculptor's piece, they telephone me. The slates from these deep beds are very beautiful' (B. Hepworth, quoted in A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 8). Hepworth engaged directly with the material through direct carving: witnessing the material transforming, uncovering its natural striations and variances, and being guided by the material as it was worked. Slate prompted further explorations into direct carving, and reciprocally the method ignited her fervent love for the material.

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



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

λ\*12

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

*Maquette for King and Queen*

bronze with a light brown patina

10<sup>5</sup>/<sub>8</sub> in. (27 cm.) high

Conceived and cast in 1952 in an edition of 10, plus an artist's cast.

£750,000-1,000,000

US\$1,100,000-1,400,000

€850,000-1,100,000

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**PROVENANCE:**

with Grob Gallery, London.

with The Pace Gallery, New York, where purchased by the present owners on 13 April 1994.

**EXHIBITED:**

Plymouth, City Art Gallery, *Henry Moore: Sculpture and Drawings*, June - July 1966, no. 14, as 'King and Queen'.

Paris, Orangerie des Tuileries, *Henry Moore: Sculptures et Dessins*, May - August 1977, no. 71, another cast exhibited.

Tokyo, Sezon Museum of Art, *Henry Moore: Intime*, September - November 1992, no. Fa-31, another cast exhibited: this exhibition travelled to Kitakyushu, Municipal Museum of Art, November 1992 - January 1993; Hiroshima, City Museum of Contemporary Art, April - May 1993; and Oita, The Prefectural Museum of Art, June - August 1993.

New York, The Pace Gallery, *Sculptor's Maquettes*, January - February 1994, no. 2.

Connecticut, Yale Center for British Art, *Henry Moore and the Heroic: A Centenary Tribute*, January - March 1999, no. 9, another cast exhibited.

**LITERATURE:**

*Ambassador Magazine*, 'Henry Moore', London, 1953, another cast illustrated.

I. Jianou, *Henry Moore*, Paris, 1968, p. 78, no. 319.

J. Hedgecoe and H. Moore, *Henry Spencer Moore*, New York, 1968, pp. 216, 443, another cast illustrated.

Exhibition catalogue, *Henry Moore: Sculptures et Dessins*, Paris, Orangerie des Tuileries, 1977, p. 168, no. 71, another cast illustrated.

W.S. Lieberman, *The Nelson A. Rockefeller Collection: Masterpieces of Modern Art*, New York, 1981, p. 144, another cast illustrated.

W. Rubin (ed.), exhibition catalogue, *Primitivism in Twentieth Century Art: Affinity of the Tribal and Modern, Vol. II*, New York, 1984, p. 594, another cast illustrated.

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1949-54, Vol. 2*, London, 1986, pp. 48-49, no. 348, pl. 123, another cast illustrated.

J. Hedgecoe (ed.), *Henry Moore: My Ideas, Inspiration and Life as an Artist*, London, 1986, p. 156.

R. Berthoud, *The Life of Henry Moore*, New York, 1987, pp. 148, 239. Exhibition catalogue, *Henry Moore: Intime*, Tokyo, Sezon Museum of Art, 1992, pp. 96, 180, no. Fa-31, another cast illustrated.

P. McCaughey, exhibition catalogue, *Henry Moore and the Heroic: A Centenary Tribute*, Connecticut, Yale Center for British Art, 1999, n.p., no. 9, another cast illustrated.

A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Berkley, 2002, p. 281.

J. Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, p. 216, no. 321, another cast illustrated.









Henry Moore, *King and Queen*, 1952-53, Glenkiln Sculpture Park, Dumfries. Photo: Errol Jackson, courtesy of The Henry Moore Foundation. Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2021 / [www.henry-moore.org](http://www.henry-moore.org)

Henry Moore's *King and Queen* works are regarded among his most popular and recognised sculptures. *Maquette for King and Queen*, was conceived in 1952, and cast in an edition of 10. The *King and Queen* works are the only sculptures depicting a single pair of adult figures in Moore's output. The final monumental version, cast the following year, measures nearly 65 inches (164 cm.) high. Originally made for the Middelheim Museum, Antwerp in 1953, other casts of *King and Queen* are in the collection of the Tate, London; the MOA Museum of Art, Atami, Japan; formerly on display in the Glenkiln Sculpture Park, Dumfries; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Norton Simon Museum, Pasadena; and the Henry Moore Foundation, Perry Green.

Roger Berthoud, Moore's biographer, notes that *King and Queen* has become, 'the most famous of all Moore's bronzes and the anthology piece which big collectors and museums ardently seek' (R. Berthoud, *The Life of Henry Moore*, London, 1987, p. 239). He adds that several critics, including Alan Bowness and David Sylvester, preferred *Maquette for King and Queen* to the large-scale sculpture.

*Maquette for King and Queen*, as its title denotes, presents the hieratic figures of the two rulers next to each other. There has been much debate as to the inspiration behind Moore's *King and Queen*

works. Moore claimed that the *King and Queen* bore no connection to present-day Kings and Queens, but many critics question this, finding it hard to believe that Moore was not influenced by the 'patriotic fervour stimulated by the Coronation and what was often called the beginning of a New Elizabethan Age' (J. Read, 'King and Queen, 1952-53', in D. Mitchinson, *Celebrating Moore*, London, 2006, p. 238). With the death of King George VI in 1952 and the coronation of Queen Elizabeth II in 1953, Alice Correia argues that, 'It seems an unlikely coincidence that the only identified couple in Moore's output – a King and Queen – should have been made in the same year that Great Britain and the Commonwealth welcomed a new monarch'.

Moore, however, explained that he was influenced by more domestic events, recalling that, 'whilst manipulating a piece of wax, it began to look like a horned, Pan-like, bearded head. Then it grew a crown and I recognised immediately as the head of a king. I continued and gave it a body ... Then I added a second figure to it and it became a 'King and Queen.' I realise now that it was because I was reading stories to Mary, my six-year-old daughter, every night, and most of them were about kings and queens and princesses' (H. Moore, quoted in A. Wilkinson (ed.), *Henry Moore Writings and Conversations*, Berkeley, 2002, p. 281).





In *Maquette for King and Queen*, Moore's figures are imbued with an ancient, and an otherworldly majesty, which appears to be a more primitive and timeless notion of kingship, rather than a modern conception of royalty. This is felt in the formal references to the royal groups from ancient dynastic Egypt or to archaic Greek sculpture, however, no allusions to any specific myth or historical figures were intended.

Moore cited one source for his *King and Queen* works as an ancient Egyptian limestone sculpture in the British Museum, of a husband and wife seated next to one another, their figures enveloped in robes with their feet planted firmly on the ground. He recalled, 'I was reminded of an Egyptian sculpture in the British Museum that I had seen many times of an official and his wife. But somehow the sculptor had raised them above this status and had given them greater dignity and self-assurance, almost a nobility or purpose to make them appear above normal life. I've tried to inject some of this feeling into my sculpture' (J. Hedgecoe, *Henry Moore*, London, 1986, p. 156). So significant was the British Museum as an inspiration for his work that he dedicated a book to the subject in 1981, in which he wrote about this particular sculpture: 'This has always been a great favourite of mine. For me these two people are terribly real and I feel the difference between male and female. The sculptor had done it in

an obvious way by making the man slightly bigger than the woman, but it works, and this influenced me when I came to make my bronze *King and Queen*. It is such a pity the hands are damaged for, after the face, I think the hands are the most expressive part of the body. But even damaged the arms have a superb sense of repose and serenity which is so characteristic of Egyptian sculpture. Notice too that there are no marks of aging on the faces. The pair are represented at an ideal age, one of full growth but before disillusionment has set in' (H. Moore, *Henry Moore at the British Museum*, London, 1981, p. 38).

These qualities of humanity and timelessness, which he found in the Egyptian sculptures at the British Museum, can be seen in *Maquette for King and Queen*. Here, like in many of Moore's finest works, the artist has tapped into universal archetypes that know neither time nor place, but whose presence constitutes an essential component in the drama of the human psyche. Will Grohmann explains that Moore's conception of his subject was the, 'combination of nature, man and animal, of the totality of the world, sculpturally speaking of the unity of natural and supernatural, objective and abstract. Thus there is a synthesis here too, synthesis in the combination of the archaic with the contemporary, the unconscious with the spiritual' (W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 148).





Henry Moore with the ancient Egyptian sculpture of a husband and wife in the British Museum, 1980-81. Photo: David Finn, Henry Moore Foundation Archive.

In the present work the artist oscillates between naturalism and surrealism. His figures' hands and feet are naturalistically sculpted, whereas the heads of his couple are decidedly oneiric in quality. Moore explained: 'Perhaps the 'clue' to the group is the King's Head, which is a combination of a crown, beard and face symbolising a mixture of primitive kingship and a kind of animal, Pan-like quality. The King is more relaxed and assured in pose than the Queen, who is more upright and consciously queenly. When I came to do the hands and feet of the figures they gave me a chance to express my ideas further by making them more realistic – to bring out the contrast between human grace and the concept of power in primitive kingship' (H. Moore, quoted in D. Mitchinson (ed.), *Henry Moore Sculpture with Comments by the Artist*, London, 1981, p. 123).

Moore envisioned his *King and Queen* as being connected to the beneficent communal ideal that informs his earlier *Family Group* sculptures. They appear wise, charitable and magnanimous. John Read comments that the figures in *King and Queen*, 'have an air of authority, but their grouping side by side emphasises their domesticity. The realistic modelling of their hands and feet illustrate their humanity. This royal family serves as a multiple of parenthood and of the hieratic aspect of a couple who are also the symbolic parents of a nation, at one and the same time, stern, protective and remote' (J. Read, *Portrait of an Artist: Henry Moore*, London, 1979, p. 110).

In *Maquette for King and Queen*, the elegance of the figures is accentuated by the innovative framing device. Its geometric form contrasts with the naturalistic, organic forms of the figures, adding an intriguing dynamism to the composition and also to the relationship between the couple. It serves to define their relationship to the space within it, whilst also elevating their modest bench to that delineating a throne. The frame appears to evoke the tradition of painting, perhaps even of royal portraiture, yet Moore has used it in order to emphasise the extent to which, in terms of both form and of subject matter, he has broken free of those limitations. In the final monumental version, cast the following year, Moore omitted this frame, probably because it did not suit the monumental scale of the full-sized figures and projected insufficient visual impact in the outdoor environment for which he intended the sculpture. Moore explained: 'In life size they didn't need the reference to an upright and a horizontal, as the pose of each figure became obvious' (H. Moore, quoted in J. Hedgecoe, *op. cit.*, p. 216).

The *King and Queen* series has been widely acknowledged as one of Moore's finest works. Will Grohmann praised *King and Queen*, 'as a highwater mark in Moore's creative work, a monument – for that is what it is – timeless and without specific purpose. It quickly won public recognition and higher esteem than the more naturalistic Madonnas at Northampton and for St Peter's Church in Claydon' (W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 148).







PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

■λ\*13

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

*Les Deux*

signed with monogram, numbered and stamped with foundry mark '7/8' (at the base)

bronze with a black patina

67¾ in. (172 cm.) high, including base

Conceived in 1997 and cast in an edition of 8, plus 3 artist's casts.

Cast by Dublin Art Foundry, Dublin in 1998.

£250,000-350,000

US\$350,000-480,000

€290,000-400,000

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**PROVENANCE:**

with Waddington Galleries, London, where purchased by the present owners in June 1998.

**EXHIBITED:**

Chicago, Richard Gray Gallery, *Barry Flanagan - Sculpture*, April - May 1998, exhibition not numbered, another cast exhibited.

Salzburg, Galerie Thaddaeus Ropac, *Barry Flanagan: New Sculpture*, May - July 1998, another cast exhibited.

Denbigh, Denbigh Library Art Gallery, *Steve rake 1944-2008: A Tribute*, November 2008 - January 2009, another cast exhibited.

London, Waddington Galleries, *Barry Flanagan: Works 1966-2008*, March - April 2010, no. 26, another cast exhibited.

**LITERATURE:**

S. Anderson, exhibition catalogue, *Barry Flanagan - Sculpture*, Chicago, Richard Gray Gallery, 1998, p. 6, exhibition not numbered, pl. 2, another cast illustrated.

Exhibition catalogue, *Barry Flanagan*, London, Waddington Galleries, 1998, p. 31, another cast illustrated.

C. Preston (ed.), *Barry Flanagan*, London, 2017, p. 284, pl. 108, another cast illustrated.

J. Melvin, exhibition catalogue, *The Hare is Metaphor*, New York, Paul Kasmin Gallery, 2018, p. 106, another cast.









*'The great bronze hares which Barry Flanagan has been producing since the 1980s are one of the most personal and recognisable artistic endeavours of the second half of this century. Spectacular in size, biting ironical and bold, as well as terribly individualistic, they are totally unlike what we normally see in museums and galleries around the world'*

– Enrique Juncosa

*Les Deux*, 1997, is one of Barry Flanagan's most striking hare sculptures, which typified his figurative work from 1979 onwards. Regarded as Flanagan's most recognisable motif, the hare has become synonymous with his artistic practice, as with the reclining figure for Henry Moore or the attenuated man for Alberto Giacometti. Inspired by his memory of a hare that he recalled bounding majestically across the Sussex Downs in 1979, Flanagan began to look to a more figurative aesthetic, which moved away from his conceptual works of the 1960s. Leaving behind his more unconventional materials, such as sand and rope, Flanagan began to work in bronze, delineating a series of animal sculptures in this material, such as horses, elephants, dogs and most importantly the hare, which he first introduced into his *oeuvre* with *Leaping Hare*, 1979.

Flanagan was fascinated by the rich mythology of the hare. In 1979 he discovered the book *The Leaping Hare* by George Ewart Evans and David Thompson, which explored the mythological attributes of the hare throughout history, listing the transcultural and historically symbolic implications of the animal. It told of the hare's connotations to fertility, liberty, cleverness, deceit and triumph, recording that in Egyptian mythology the hieroglyph 'Wn', represented by a hare on top of a single blue-green ripple, meant to 'exist', while in Chinese tradition the Moon Hare holds a pestle and mortar, in which it mixes an elixir of immortality. The role of 'The Hare as Trickster', the title of one of Ewart's chapters, found particular resonance with the artist who delighted in the mercurial and mischievous attributes of the hare, the qualities of which are represented in *Les Deux*.

One of the most celebrated qualities of Flanagan's hare sculptures is their wonderful ability to imbue a sense of wit, humour and playfulness, with the artist often manipulating their anthropomorphic characters into sporting roles as they wrestle, box or dance. Here Flanagan has cast them in the character of two acrobats, with one hare acrobatically balanced on top of the other – the top assuming the position of the famed Nijinski hare, while the lower hare stands precariously on top of a barrel-shaped base. Modelling his hares into lean, sinuous forms, Flanagan



succeeds in creating an innate dynamism, which flows through the present work. This sense of movement is highlighted by the hares' outstretched legs, which convey a sense of freedom and vitality, as well as a sense of daring. Paul Levy comments, 'nothing is more free, vital, spontaneous and alive – from Aesop's hare outrun by the tortoise to Bugs Bunny – than a capering hare. In France and most of central Europe, it is the hare that lays eggs at Easter and so promises renewal. In fact, Flanagan's hares do not carry much of this historic symbolic freight; they simply frolic freely and expressively. They don't symbolise life, they live it' (P. Levy, quoted in exhibition catalogue, *Barry Flanagan: Linear Sculptures in Bronze and Stone Carvings*, London, Waddington Galleries, 2004, n.p.).

In the present work, Flanagan places his two hares in the role of acrobats or tumblers, their expressions and characteristics relating more to human form than that of the animal. Flanagan explained, '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 surrogate or as a vehicle to entertain in a way. The abstract realm that sculpture somehow demands is a very awkward way to work, so I abstract myself from the human figure, choosing the hare to behave as a human occasionally' (B. Flanagan, quoted in E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan: Sculptures 1965-2005*, Dublin, Museum of Art and City Gallery, The Hugh Lane, 2006, p. 65). By choosing his hare to behave as a 'human', Flanagan transcends the constraints of academicism, freeing his work from immediate sentiment or sexuality, allowing his hares to become both a personification of, and a symbol for, humanity. Tim Hilton explains, 'The hare is used to make a connection between the particular and the numinous. It can be thought of as personal, or a person: or as a symbol for a person; or a symbol for some universal principle' (T. Hilton, 'Less a slave of other people's thinking...', in exhibition catalogue, *Barry Flanagan Sculpture*, London, British Council, Whitechapel Art Gallery, 1983, p. 14).

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





PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

λ\*14

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

*Family Group*

bronze with a light brown patina

5⅞ in. (15 cm.) high

Conceived in terracotta in 1944 and cast in bronze in 1956 in an edition of 9.

£250,000-350,000

US\$350,000-480,000

€290,000-390,000

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**PROVENANCE:**

Milton Sperling, Beverly Hills.

with Marlborough Gallery, London, where purchased by the previous owners in 1972.

Their sale; Christie's, New York, 1 May 1996, lot 235, where purchased by the present owners.

**EXHIBITED:**

London, Lefevre Gallery, *Small Bronzes and Drawings by Henry Moore*, November - December 1972, no. 10, another cast exhibited.

New York, The Metropolitan Museum of Art, *Henry Moore: 60 Years of His Art*, May - September 1983, exhibition not numbered, another cast exhibited.

Mountainville, Storm King Art Center, *20th Century Sculpture: Selections from The Metropolitan Museum of Art*, May - October 1984, exhibition not numbered, another cast exhibited.

**LITERATURE:**

I. Jianou, *Henry Moore*, Paris, 1968, p. 73, no. 221.

Exhibition catalogue, *Small Bronzes and Drawings by Henry Moore*, London, Lefevre Gallery, 1972, pp. 26-27, no. 10, another cast illustrated.

D. Mitchinson (ed.), *Henry Moore Sculpture*, London, 1981, pp. 94, 310, no. 170, another cast illustrated.

D. Sylvester (ed.), *Henry Moore, Complete Sculpture: 1921-48, Vol. 1*, London, 1988, pp. 14, 147, no. 233, another cast illustrated.

J. Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, p. 210, no. 236, another cast illustrated.









Henry Moore working on a sketch in the garden of his home, 1949. Photo: ©Popperfoto/Getty Images. Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2021 / www.henry-moore.org

Henry Moore's artistic interest in the theme of the family originated from a pre-Second World War commission by Henry Morris. As head of the village college school programme, Morris had wanted a public sculpture which explored the relationship between learning and family. Though this early commission was not pursued, due to financial backing issues, Moore's curiosity in the subject matter had been fuelled. The sculptor amassed numerous sketchbooks with composition ideas, an important component of his artistic process at the time. It was not until 1949, fifteen years after Moore began the process, that he installed a new commission of *Family Group*, his first large scale bronze, at Barclay School, Stevenage. Whilst exploring composition, Moore worked from his sketches to create maquettes, originally made in terracotta, which he then produced in bronze.

The present work was one of these pieces, conceived in terracotta in 1944 and cast in bronze in 1956, as part of an edition of nine. The four-figure composition is used, which Moore favoured over his three figure forms. The stylisation of his figures and the proportioning of the small head and large torso is reminiscent of the sculptures he saw in the British Museum, such as those from Ancient Mesopotamia. Indeed, Moore was particularly interested in sculpture from the Sumerian period, which can be seen in his essay, 'Mesopotamian Art', in *Listener*, 5 June 1935, where he writes, 'The sculpture of most early periods, even when carved from a block and not from a slab, is not fully realised form, it is relief carving on the surface of the block; but these Sumerian figures have full three-dimensional existence.' In contrast, the mother and child theme and the interlocking of Moore's figures is undeniably reminiscent of Italian Renaissance sculptures, reflecting Moore's own travels in 1924

to Northern Italy, where he studied the work of Michelangelo and Giovanni Pisano. The amalgamation of these styles and the inclusion of a father and son within the composition, indicates a duality, a sense of looking to the past for inspiration but reimagined for the modern era.

Moore's persistence in pursuing the family composition alludes to his strong personal affiliation and understanding of the theme. As the seventh of eight children, the community structure of the family was integral to the sculptor's upbringing. Perhaps this can be seen in the intertwining of all the figures in the present work, showing the strong links that underpin family. The forms of the adults and children are carefully balanced so as to create an equality between all of the figures; the children appear as dominant to the composition as the adults, with the young boy even standing on his father's lap governing the viewer's attention, despite his smaller size. This is reflected in Moore's *Family Group* sketchbook, where he writes, 'both for grown-ups and child and anyhow in time the children will grow up'. By 1946, Moore was also expanding his own family unit; his daughter, Mary, was born. Named after his mother, who had died two years previously, the use of the same name is another indication of the importance that Moore placed on genealogy.

The family theme is particularly pertinent given the backdrop of the end of the War, with families being reunited or rebuilt and social policies revived. Moore's depiction of wholesome family values suggests that peace and solace can be found through the family unit. The social commentary of the time particularly resonates with our society today.





Women with prams and a young child by Henry Moore's *Harlow Family Group* 1954-55 outside St. Mary-at-Latton church, Harlow.  
Photo: Courtesy of the Henry Moore Foundation © John Hedgecoe / Topfoto. Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2021 / [www.henry-moore.org](http://www.henry-moore.org)



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

■λ\*15

DAME BARBARA HEPWORTH (1903-1975)

*Square Forms (Two Sequences)*

signed, numbered and dated 'Barbara Hepworth 1966 5/7' (on the top of the base), stamped with foundry mark (on the edge of the base)

bronze with a green and brown patina

52¾ in. (134 cm.) high, excluding black stone base

Conceived in 1963-64 and cast in 1966 by Morris Singer Foundry, London.

This work is recorded as BH 331.

£300,000-500,000

US\$410,000-680,000

€340,000-560,000

**PROVENANCE:**

with Marlborough Fine Art, London, where purchased by the present owners in January 1973.

**EXHIBITED:**

London, Gimpel Fils, *Barbara Hepworth: Sculpture and Drawings*, June 1964, no. 28, another cast exhibited.

London, Gimpel Fils, *Barbara Hepworth*, May - June 1966, no. 2, another cast exhibited.

Arnhem, Sonsbeek Pavillion, *5e Internationale beeldtentoonstelling Sonsbeek '66*, May - September 1966, no. 99, another cast exhibited.

Bradford, City Art Gallery, *Spring Exhibition*, March - May 1967, no. 190, another cast exhibited.

London, Tate Gallery, *Barbara Hepworth: Retrospective 1927-67*, April - May 1968, no. 131.

London, Syon Park, *Open Air Exhibition*, May - September 1968, exhibition not numbered, another cast exhibited.

St Ives, Borough Council, *Bernard Leach, Barbara Hepworth and Ben Nicholson: Commemorative Compendium on the Conferring of the Honorary Freedom of the Borough*, September - October 1968, exhibition not numbered, another cast exhibited.

Penwith, Penwith Society of Arts, *Spring Exhibition*, February - May 1969, no. 2, another cast exhibited.

Bath, Bath Festival, *St Ives Group Exhibition*, June 1969, no. 1, another cast exhibited.

Uttoxeter, Arts Council of Great Britain, Abbotsholme, *Barbara Hepworth: Sculpture and Lithographs*, January - February 1970,

no. 12, another cast exhibited: this exhibition travelled to Oxford, Ashmolean Museum, February - March 1970; Nottingham, Castle Museum, March - April 1970; Ilkley, Manor House Museum and Art Gallery, April - May 1970; Edinburgh, Scottish National Gallery of Modern Art, May 1970; Coventry, Belgrade Theatre, June 1970; Shrewsbury, Art Gallery, July 1970; Letchworth, Museum and Art Gallery, August 1970; Kettering, Art Gallery, August - September 1970; Cardiff, National Museum of Wales, September - October 1970; Cambridge, Ede Gallery, October - November 1970; Eastbourne, Towner Art Gallery, November - December 1970; and Southampton, Art Gallery, December 1970 - January 1971.

London, Marlborough Fine Art, *Barbara Hepworth: Recent Work, Sculpture, Paintings, Prints*, February - March 1970, no. 3.

Japan, Hakone Open-Air Museum, *Barbara Hepworth Exhibition*, June - September 1970, no. 14, another cast exhibited.

New York, Marlborough Gallery, *Barbara Hepworth: carvings and bronzes*, May - June 1979, no. 23, another cast exhibited.

West Bretton, Yorkshire Sculpture Park, *Barbara Hepworth*, July - October 1980, no. 8, another cast exhibited.

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

**LITERATURE:**

W. Forma, *5 British Sculptors (Work and Talk)*, New York, 1964, pp. 11, 14, 19, working model illustrated.

Exhibition catalogue, *Barbara Hepworth: Sculpture and Lithographs*, Uttoxeter, Arts Council of Great Britain, Abbotsholme, 1970, n.p., no. 12, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth: Recent Work, Sculpture, Paintings, Prints*, London, Marlborough Fine Art, 1970, pp. 7, 13, no. 3, illustrated.

Exhibition catalogue, *Barbara Hepworth Exhibition*, Japan, Hakone Open-Air Museum, 1970, pp. 74, 109, no. 14, another cast illustrated.

A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 35, no. 331, pl. 64, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth: carvings and bronzes*, New York, Marlborough Gallery, 1979, p. 28, no. 23, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, West Bretton, Yorkshire Sculpture Park, 1980, p. 13, no. 8, another cast illustrated.

B. Hepworth, *A Pictorial Autobiography*, London, 1985, p. 119, another cast illustrated.

P. Curtis and A.G. Wilkinson, exhibition catalogue, *Barbara Hepworth: A Retrospective*, Liverpool, Tate Gallery, 1994, p. 134, another cast illustrated.

A.G. Wilkinson, exhibition catalogue, *Barbara Hepworth: Sculptures from the Estate*, New York, Wildenstein, 1996, pp. 44-45, 108, exhibition not numbered, another cast illustrated.

S. Bowness (ed.), *Barbara Hepworth The Plasters: The Gift to Wakefield*, Farnham, 2011, p. 39, prototype illustrated.









Barbara Hepworth at work in her studio, St Ives, 1964.  
Photo: © Paul Schutzer / Contributor. Artwork: © Bowness.



Having dedicated much of her early career to direct carving in stone and wood, Hepworth turned to bronze in 1956. She discovered that the versatility and strength of this medium considerably broadened both the range and scale of her work. It simply would not have been possible to create the stacked vertical elements in *Square Forms (Two Sequences)* in either carved wood or carved stone, with each square set at a slight angle from its neighbour on the vertical plane, giving movement as each sequence rises. The present sculpture demonstrates Hepworth's masterful ability to achieve equilibrium between the demands of this new material and its expressive possibilities. Commenting in 'Artist's notes on technique' (1962) in M. Shepherd, *Barbara Hepworth*, London 1963, the artist stated, 'My ideas from the beginning are conceived for a particular material, either wood, stone, marble or bronze and the intense pleasure, to me, is in relating oneself to the 'life' in the particular material. I have used bronze and other metals only in the last seven or eight years, and when working with bronze I build an armature and work direct in plaster of Paris which I prefer to clay, as it is possible to cut it and get a surface nearer to my personal sense of form. Certain forms, I find, re-occur during one's lifetime and I have found some considerable pleasure in reinterpreting forms originally carved, and which in bronze, by greater attenuation, can give a new aspect to certain themes' (S. Bowness (ed.), *Barbara Hepworth Writings and Conversations*, London, 2015, p. 162). Hepworth's friend, the art critic Herbert Read, initially sceptical of Hepworth's use of this new material, remarked, 'I have now come to realise that what I previously discerned as the artist's fundamental purpose, 'to infuse the formal perfection of geometry with the vital grace of nature' is as fully realised in bronze as in carved wood or stone' (H. Read, quoted in exhibition catalogue, *Barbara Hepworth*, Valencia, IVAM, 2004, p. 67).

Although cast in 1966, the present sculpture was first conceived in 1963, whilst Hepworth was working on her largest and most significant public commission, the monumental *Single Form*, 1961-64, destined to be unveiled outside the United Nations Secretariat, New York on 11 June 1964. The sculptor made all of her bronzes by constructing an aluminium mesh armature and covering it in plaster with a spatula, but whereas the sculptor carved out the surface of *Single Form* using axes and other tools, she constructed the present sculpture out of eight individual square units and left the smears of plaster largely unaltered. Her evident exploration of surface within this open and linear composition underscores her preference for natural light. The rugged topography of the squares, which includes a recessed half sphere, catches the movement of the sun; the changing light and shadow lend vitality to the forms through the interplay of void and volume. In an unpublished typescript from circa 1959 on her working practice, the artist comments, '... in the latest bronzes I am aiming at getting, not only the qualities of molten metal and the poignancy of fire but also a tactile expression by contrast of part-carved and part-plastic technique in the plaster' (B. Hepworth, quoted in S. Bowness (ed.), *Barbara Hepworth Writings and Conversations*, London, 2015, p. 130).

The majority of Hepworth's surviving plaster prototypes form part of the gift to The Hepworth Wakefield by the Hepworth Estate. The plaster prototype for *Square Forms (Two Sequences)* survives and can be seen in the greenhouse, *in situ* at The Barbara Hepworth Museum, St Ives alongside the plaster prototypes for *Sea Form (Porthmeor)* and *The Bride from The Family of Man* (see S. Bowness (ed.), *Barbara Hepworth The Plasters The Gift to Wakefield*, Farnham, 2011, p. 63). Sophie Bowness comments, 'Alan Bowness's original idea was that these prototypes would be rotated with others then stored at the Palais de Danse [in St Ives], although in practice, this did not take place and they were given to the Hepworth Wakefield in 2011' (S. Bowness, *Barbara Hepworth The Sculptor in the Studio*, London, 2017, pp. 118, 120).

The geometric structure of the present work, which is a marked departure from Hepworth's customary organic curves, recalls Constantin Brancusi's stacked primitive forms in his totemic wooden



Constantin Brancusi, *Endless Column* in Targu Jiu, Gorj County, in the Oltenia region of Romania. Artwork: © Succession Brancusi - All rights reserved. ADAGP, Paris and DACS, London 2021. Photo: © Marius Smadu / Alamy Stock Photo.

pedestals and works such as *Endless Column*, 1938 (Târgu Jiu, Romania). Like Brancusi, Hepworth also created bronze versions of her carved sculptures: however, the two sequences of rising twisting squares may also reference the double-helix molecular model of DNA, in which two chains of polynucleotides coil around the same axis. Indeed, James Watson, Francis Crick, and Maurice Wilkins jointly received the Nobel Prize for discovering the double helix in 1962, just before Hepworth began work on *Square Forms*. Nature's diversity was an inexhaustible source of inspiration for the sculptor, as she noted: 'In the contemplation of nature we are perpetually renewed, our sense of mystery and our imagination is kept alive ... it gives us the power to project into a plastic medium some universal or abstract vision of beauty' (B. Hepworth, quoted in exhibition catalogue, *Barbara Hepworth*, Valencia, IVAM, 2004, p. 131). Writing in March 1970, Edwin Mullins observed that for Hepworth, 'the maximum richness might be obtained by the greatest simplicity of means. This faith in the eloquence of the bare statement is a quality she had shared with the two artists who in their own achievements have been closest of all to her: the Romanian sculptor Constantin Brancusi, and her second husband, the painter Ben Nicholson. The best of both of them is in the blood-stream of her art' (E. Mullins, exhibition catalogue, *Barbara Hepworth*, Plymouth, City Art Gallery, 1970, n.p.).

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



PROPERTY FROM THE DESCENDANTS OF NELLY VAN DOESBURG

λ16

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

*1939 (composition)*

signed and dated 'Ben Nicholson 1939' (on the reverse), signed again and inscribed 'NICHOLSON 7 MALL STUDIOS PARKHILL RD LONDON NW3' (on the reverse of the artist's frame)  
oil and pencil on board, relief, in the artist's frame  
14¼ x 13⅞ in. (36.2 x 34.7 cm.)  
Painted in 1939.

£250,000-350,000

US\$350,000-480,000

€290,000-390,000

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**PROVENANCE:**

Nelly van Doesburg, Meudon, *circa* 1939, and by descent.

**EXHIBITED:**

Possibly, London, Guggenheim Jeune Gallery, *Abstract and Concrete Art*, May 1939, no. 14, as 'Relief, 1939'.









Theo van Doesburg, *Composite*, 1924. Private collection.  
Photo: © Christie's Images / Bridgeman Images.

Never before exhibited nor seen in public since the year of its execution, 1939 (*composition*) is a rare relief by Ben Nicholson, which has remained in the collection of Nelly van Doesburg, and subsequently her family, since it was created. This relief is one of a radical series of works begun in 1933, which placed the artist at the forefront of the international avant-garde. Here, a number of rectangular planes interlock and coalesce to create this almost-exactly square composition, the circle acting as the centre of this refined work. Like The Museum of Modern Art's large relief of the same year, in the present work, Nicholson has added three hues – deep vermillion, olive green and Naples yellow – which further the subtle sense of movement that pervades this relief, as if the variously carved, painted or penciled facets are receding and advancing in front of the viewer's eyes.

Nelly van Doesburg was a patron of modern art, collecting, exhibiting and promoting the work both of her husband, Theo van Doesburg, as well as abstract art as a whole. Born in 1899 in The Hague, Nelly van Moorsel had trained as a pianist when, in 1920, she met van Doesburg. The founder of the periodical *De Stijl*, van Doesburg was also the leader of this radical artistic group, which included Piet Mondrian, Georges Vantongerloo, and J.J.P. Oud, among others. The couple quickly became leading figures of the interwar avant-garde; they performed together on multiple occasions, Nelly playing the piano, and Theo lecturing on *De Stijl*, and she also played an active role in a number of Dada performances, becoming known as the 'indispensable Dadaist musical instrument of Europe' (D. Wintgens, *Peggy Guggenheim and Nelly van Doesburg, Advocates of De Stijl*, Rotterdam, 2017, p. 40).

In the mid-20s, the van Doesburgs moved to Paris, and were married in 1928. Throughout this time, Nelly supported her husband's artistic mission, as well as championing the work of artists including Hannah Höch and Kurt Schwitters. She was the epitome of the 'new woman': sporting a short *garçonne* hair style that was in vogue at the time, and living a life free from the traditional social conventions of the past. As well as painting a number of her own works under the pseudonym Cupera, in the late 1920s, she began organising exhibitions of abstract art. The fact that she knew many of the artists personally – Mondrian, Pablo Picasso, Gino Severini, Fernand Léger, and others – meant that she had direct access to these pioneering figures and their work.

These halcyon days of shared artistic endeavour and discovery were cut short when Theo van Doesburg tragically died in 1931. While this deeply affected Nelly, her loss only served to further galvanise her desire to expound the art and theories of her beloved husband. She organised a number of exhibitions, and sought to ensure that her husband's work was included in leading museums and institutions, particularly those in America. The propagation of *De Stijl* became her life's work and it was this quest that would take her across Europe and beyond.

Nelly was aware of Nicholson and his work throughout the mid-1930s. Indeed, an entry on Nicholson appears in one of Nelly's notebooks from around 1935 (N. van Doesburg, *Notebook, circa 1935*, The Hague, RKD, Archive of Theo and Nelly van Doesburg, inv. no. 1491). In 1938, Nelly was asked by Willem Sandberg, the director of the Stedelijk Museum, Amsterdam, to co-curate an exhibition *Abstracte Kunst*, which was held in April of this year. Already renowned as an expert on abstract art, and deeply aware of the range and breadth of artists working in this idiom across Europe, Nelly included the



Nelly van Doesburg and Peggy Guggenheim in Palazzo Venier del Leoni, Venice, 1960s.  
Photographer unknown.





Ben Nicholson, 1939 (*painted relief*), The Museum of Modern Art, New York. Artwork: © Angela Verren Taunt. All rights reserved, DACS 2021. Photo: © The Museum of Modern Art, New York/Scala, Florence.

work of Hans Arp, Wassily Kandinsky, and Piet Mondrian, among others, in this landmark show, as well as some of the leading British pioneers of this form of art: Barbara Hepworth, Marlow Moss, and Ben Nicholson.

At around the same time in London, Peggy Guggenheim, the famed heiress and art collector, opened her new gallery, Guggenheim Jeune, on Cork Street. Her second show was a Kandinsky retrospective, the first of its kind to be held in London. Nelly soon heard about this new gallery and arranged to travel to London in the spring of 1938. By this time, London had become one of the leading artistic hubs of Europe, a centre for abstract, modernist ideals in Europe. Together with Nicholson and Hepworth, who lived and worked at Mall Studios in Hampstead, Naum Gabo, László Moholy-Nagy, Walter Gropius, and Herbert Read, were all living and working in the city, as well as Mondrian who moved from Paris in September 1938.

It was likely during this trip that Nelly and Peggy Guggenheim met, marking the beginning of a lifelong friendship and a fruitful working relationship. Guggenheim would later recall: 'Nellie [sic] was my newest friend ... she had walked into my gallery and given me a long lecture on who her husband had been and who she was. I was not in the least impressed and thought she was funny. I allowed her little by little to force her way into my life ... Her passion for abstract art was fanatical, which was why she had come to me' (P. Guggenheim, quoted in D. Wintgens, *Peggy Guggenheim and Nelly van Doesburg, Advocates of De Stijl*, Rotterdam, 2017, p. 31).

Nelly quickly realised the influence of Guggenheim. With her inheritance, she wanted to amass one of the leading collections of modern art, and Nelly was the perfect person to advise her, leading

her away from the predominantly surrealist work she had collected up to this point, towards the abstract work of her husband and others. By the end of 1939, Nelly had sold Peggy five works from her own collection, including van Doesburg, Giacomo Balla, and El Lissitzky (*ibid.*, p. 51).

In May 1939, as the outbreak of war became ever more likely, Guggenheim Jeune held one of its final and most important exhibitions: *Abstract and Concrete Art*. The show consisted of forty-three works by artists from across Europe: Kandinsky, Gabo, Mondrian, Arp, Alexander Calder, Hepworth, and, thanks perhaps to Nelly, van Doesburg. Indeed, the influence of De Stijl was not solely felt by the inclusion of van Doesburg's work, but also in the design of the catalogue. Printed in an issue of the *London Bulletin*, the catalogue included the strap line: 'Paris, Bruxelles, Amsterdam, New York', a playful reference to the list of cities that used to feature on covers of *De Stijl* (M. White, 'Circulars and Squares: Abstraction and Internationalism Between the Wars', in exhibition catalogue, *Modern Art and St Ives: international exchanges, 1915-65*, St Ives, Tate, 2014, p. 41).

Two works by Ben Nicholson were also included in this show. From the catalogue, which was printed in an issue of the *London Bulletin*, these works are listed as *Relief, 1939* and *Painting, 1938*. It is possible that the present *1939 (composition)* was indeed the work included in this show, and therefore perhaps it was at this point that Nelly acquired the present work.

We are very grateful to Rachel Smith and Lee Beard for their assistance in preparing this catalogue entry.



PROPERTY FROM THE DESCENDANTS OF MR. S.S. BOND

λ<sub>17</sub>

SIR WINSTON CHURCHILL, O.M., R.A. (1874-1965)

*St Paul's Churchyard*

signed with initials 'WSC' (lower left)

oil on canvas

18<sup>7</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>8</sub> in. (48 x 28.3 cm.)

Painted in 1927.

£200,000-300,000

US\$280,000-410,000

€230,000-340,000

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**PROVENANCE:**

Donated by the artist to Queen Mary for her charity auction held at Balmoral Castle in aid of Crathie Parish Hall Fund and local charities, 10 September 1927, where purchased by the present owner's father.

**LITERATURE:**

D. Coombs and M. Churchill, *Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, pp. 239, 256, no. C 512, fig. 508.

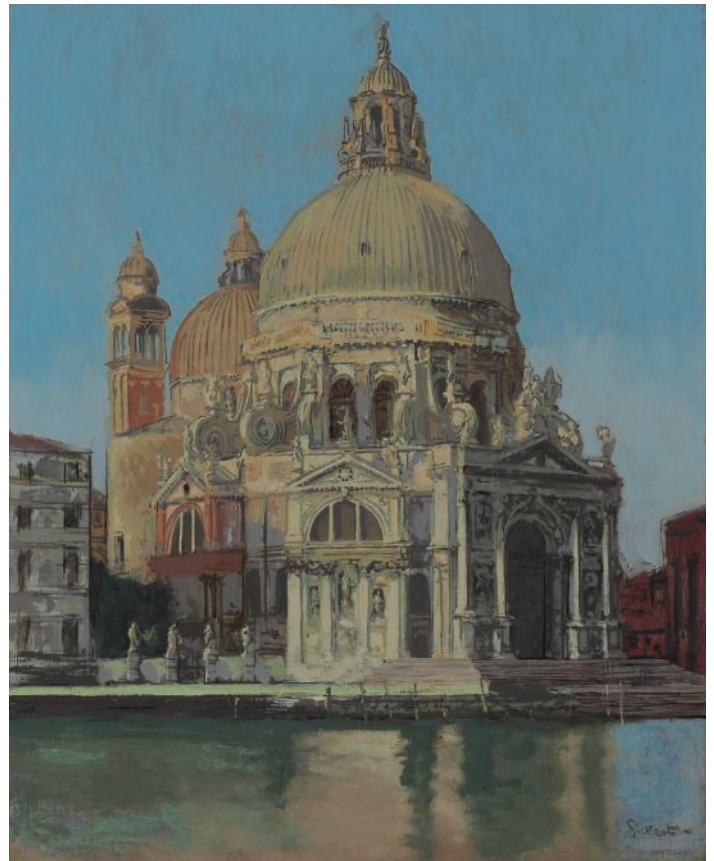








Queen Mary presenting the present work to Mr. S. Bond. Photographer unknown.  
 Artwork: Reproduced courtesy of Churchill Heritage © Churchill Heritage Ltd.



Walter Richard Sickert, *Santa Maria della Salute*, circa 1901. Private collection.

London subjects by Churchill are very rare, it is believed that he painted only two other London subjects. St Paul's Cathedral is one of the most iconic images of London and Britain, and the fact that Churchill chose this subject over all others in London is testament to the importance of the building to both him and the country. It is prescient that he should have chosen such a subject to paint, when its significance 15 years later became so important that during the Blitz Churchill insisted 'St Paul's must be saved at all costs'. Indeed the Cathedral was to have further significance for Churchill when, following his death, on 30 January 1965, he was given a State Funeral in St Paul's Cathedral – a significant honour normally only reserved for the monarch, which had to be approved by both Queen Elizabeth II and Parliament.

Painted circa 1927, *St Paul's Churchyard* depicts the memorial of St Peter's Cross in St Paul's Churchyard, which was destroyed by the Roundheads in 1643, during the First English Civil War. The spot was marked by a monument erected between 1908 and 1910, consisting of a Doric column of Portland stone designed by Sir Reginald Blomfield, with a statue of St Paul by Sir Bertram Mackennal. Churchill painted an informal scene with a group of women and children walking towards the exit of the churchyard on a sunny and hazy day. The weather allowing him to create strong contrasts in the painting, and use shadow, foliage and the entrance gates to frame the painting and draw the viewer's eye into the composition. The style of painting owes much to the influence of Walter Sickert, who met and befriended Churchill, through his wife Clementine, in 1927. He taught Churchill about painting, including the use of photographs as aids towards painting and grids to transfer proportions accurately onto a canvas. He additionally showed Churchill how to prepare canvases using an under-painting of several layers called *camaieu*, usually of two colours. These influences are clear in *St Paul's Churchyard*.

In 1927 Churchill was invited to spend time at Balmoral with King George V and Queen Mary, and it was whilst there that he painted *St Paul's Churchyard*, working from a photograph, and using the techniques taught to him by Sickert. The painting was donated by Churchill, at the King's request, to Queen Mary's charity auction held at Balmoral Castle in aid of Crathie Parish Hall Fund and local charities, on 10 September 1927. *St Paul's Churchyard* was auctioned for 115 guineas to Mr. S. Bond, and was then handed to Mr. Bond by Queen Mary. It has remained in the family ever since. This is the first time the painting has been seen in public since it was purchased.

An article in the press at the time on the charity auction, which is attached to the reverse of the painting reads: 'Sir Frederick Ponsonby auctioned a painting by Mr. Winston Churchill, Chancellor of the Exchequer who had been Minister in attendance at Balmoral Castle for several days. The painting depicted the Cross in front of St Paul's Churchyard with the Cathedral in the background. Sir Frederick Ponsonby called attention to the fact that the picture was unique in respect that it was the only one that had been done by a Chancellor of the Exchequer at the request of a Sovereign and he suggested, amid laughter, that the idea might be carried further by his Majesty inviting leading members of the Royal Academy to paint paintings to be sold on behalf of the national Exchequer. Bidding for Mr. Churchill's painting started at £10, and after keen competition it was sold for 115 guineas to Mr. S. Bond, a Sheffield steel magnate who has a house at Brackley, Ballater, and is a shooting tenant this season of Mr. ...Forest.'







THE PROPERTY OF CHARLES DELEIVINGNE

18

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

*The Viscountess Castlerosse, Palm Springs*

signed 'J. Lavery' (lower left)

oil on canvas

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

Painted in 1938.

£400,000-600,000

US\$550,000-820,000

€450,000-670,000

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**PROVENANCE:**

The artist, and by descent to his granddaughter, Lady Ann Sempill.

Her sale; Christie's, London, 13 May 1966, lot 77, as 'Portrait of Lady Castlerosse, seated on a springboard at Palm Springs'.

Anonymous sale; Sotheby's, London, 22 May 1997, lot 264, as 'Lady Castlerosse on a diving board', where purchased by the present owner.

**EXHIBITED:**

London, Royal Academy, 1938, no. 238, as 'The Viscountess Castlerosse'.

**LITERATURE:**

'Lady Castlerosse sits to Sir John Lavery ...' *The Tatler*, 9 March 1938, p. 44.

'Foreign Travel Department', *The Bystander*, 9 March 1938, p. 369.

'Air from Hollywood', *Nottingham Journal*, 29 March 1938, p. 1.

'In Social Circles', *Belfast Newsletter*, 2 April 1938, p. 5.

'Academy Has Exhausted its Sensations', *Dundee Courier*, 30 April 1938, p. 5.

*The Royal Academy Illustrated*, London, 1938, p. 58, no. 238, as 'The Viscountess Castlerosse', illustrated.

'Our London Letter', *Irish Independent*, 30 April 1938, p. 10.

'Painting at 82', *Daily Herald*, 30 April 1938, p. 6.

'What Every Woman Wants To Know', *The Sketch*, 4 May 1938, p. 224.

'Formal and Informal Portraits at the RA', *The Sketch*, 4 May 1938, p. 231, illustrated.

'28 Leading Painters Represented', *Yorkshire Post*, 12 May 1938, p. 5.

L. Mosley, *Castlerosse*, London, 1956, p. 160.

K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010, p. 205.









Viscountess Castlerosse outside the Palazzo Venier dei Leoni, Venice, which she owned prior to Peggy Guggenheim



Sir John Lavery at his easel in Palm Springs, painting Viscountess Castlerosse, who is seated on a diving board, 1938. Photo: © Illustrated London News Ltd/Mary Evans.

In 1936 Lavery received an invitation to visit an old friend who was ailing, the painter, Gordon Coutts (McConkey 2010, pp. 198-200). Coutts had constructed 'Dar Maroc', a Moroccan-style villa at Palm Springs in memory of the happier times when he and Lavery had met in Tangier. For the elderly London-based artist the idea of a winter escape with the added attraction of visiting Hollywood, was greatly appealing. The film studios, as he quickly discovered, were no place for a painter and his best works were produced at the house in Palm Springs.

Two years later, he learned that Coutts's dying wish had been that his wife, Gertrude, an opera singer, should invite the painter to return for a longer stay, and with memories of good hospitality and the possibility of Californian sitters, Lavery, with his granddaughter, Ann Forbes-Sempill, and secretary, Katharine Fitzgerald, set forth once more (McConkey 2010, pp. 202-205). This second trip, however, began in disaster. After the first week, Lavery's hostess was killed in a car-crash returning from a restaurant. Ann, Katharine and he escaped unscathed, and since others were arriving shortly and portrait sessions were arranged with Lady Castlerosse for the coming weeks, all were encouraged to remain at Dar Maroc. It was at this point, by the pool, in warm winter sunlight, that the present canvas was painted.

Back in 2010, following Mosley's account (Mosley, 1956, p. 107) and erroneous contemporary press cuttings, the present writer located the work in Florida (McConkey, 2010, p. 205). Information which came to light subsequently through Pamela Korst, Gertrude's granddaughter, and other sources, now enables this to be corrected.

Lavery had of course, already painted Doris Castlerosse's portrait in 1933 when her marriage to Valentine Browne, Viscount Castlerosse, was already under strain. Having visited the Kenmare estate in 1913 to portray Lady Dorothy, the viscount's sister, the Laverys were already well-known to the Castlerosse family. It is certainly the case that following their marriage in 1928, the two couples met socially (Mosley, 1956, p. 99). During a sitting however, Doris is

reported to have asked the painter, 'If I were divorced, it would not make any difference, would it, Sir John?' Lavery's diplomatic reply is unrecorded, but his wife, Hazel, was known to admire Doris's ability to survive 'rebuffs and unpopularity' – the 'same qualities as Ramsay MacDonald' (George Malcolm Thomson, *Lord Castlerosse, His Life and Times*, 1973, Weidenfeld and Nicolson, pp. 110-111). A columnist of the period provided a vivid pen-portrait of Lady Castlerosse in the following terms:

'She is well turned-out with no exaggeration. She has no habits. She does not pick the varnish off her fingernails. She does not twist her ring around her finger. She does not smoke cigarettes. She does not drink champagne. She does not disdain bad language. She makes full use of the common idiom in her speech' (Mosley, 1956, p. 108; quoting from *The Daily Express*, 12 July 1932).

Born Doris Delevingne (1900-1942), daughter of a French lace and silk importer, Lady Castlerosse rose to fame in the twenties when sharing a flat with the actress, Gertrude Lawrence. She was regarded as a 'gold-digger' even though her husband, a failed banker, turned gossip columnist for the *Sunday Express*, had little money. At the time of her first sittings to Lavery she was having an affair with Randolph Churchill. Reports of a dalliance with his father, Winston, are complemented by his two portraits of Doris (David Coombs and Minnie S Churchill, *Sir Winston Churchill, His Life and His Paintings*, 2011, Ware House Publishing, cat. nos C152 & C158). In Hollywood in 1938, around the time she was sitting to Lavery on this second occasion, she was attending premieres and social events with Mr and Mrs Fred Astaire, Moira Shearer and Darryl Zanuck. Meeting the eighty-two-year-old painter in January 1938, at Palm Springs was likely, nevertheless, to have been a moment of calm in an otherwise full Hollywood diary.

Sittings in which the 'model's dais ... was the spring-board', were conducted by the pool at the Moroccan-style villa. Lavery composed the picture from two sketches using his portable easel.



This was his normal method. One of these indicates the figure and setting, while the second contains more detail, including the legs of an offstage observer. This smaller version, (probably *Second Sketch for 'Lady Castlerosse'*, 1938, private collection), appears to have been included in a display at Wimborne House later that year (both studies are listed in the Probate List of Contents of 5 Cromwell Place, February 1941).

Close observation of the present Academy version, however, reveals that while these were useful preparations, the large canvas was also worked on the spot and details altered as it progressed. Contemporary photographs, reproduced in *The Tatler* and *The Bystander*, reminded social commentators in Britain and Ireland of Doris's reputation and generated publicity for the painting, then approaching completion. Some recalled that Valentine had filed for divorce in December and the case was finally heard in June 1938 while Lavery's picture was on display in the Academy.

Other commentators noted that the present canvas had been used as a makeshift bed when Ann and Katharine drove it all the way from Palm Springs to New York for onward transfer by ship to London. Early spring 1938 was marked by severe weather and widespread flooding in California, and when the two young women set off in a shooting-brake only to discover that a bridge was down and roads impassable, they were obliged to sleep in the car, on top of the canvas (reported in the press, this story was confirmed by Lady Sempill in conversation with the author in the late 1980s). When revealed to the public, Lavery's model, 'pretty and very young-looking', her legendary legs dangling over the pool, was almost carefree. Although she wears white court shoes in the photographs as *The Sketch* noted, the artist 'has not forgotten to record the gay-lacquered toe-nails of Lady Castlerosse in his bathing portrait of her' ('What Every Woman Wants To Know', *The Sketch*, 4 May 1938, p. 224). And as a master stroke, the artist includes the legs

of the unseen, unidentified companion on the left of the canvas. A contemporary photograph which has recently come to light, indicates that these also belong to Castlerosse, snapped wearing a hairnet, shorts and plimssoles, during a break between the sittings (alternative theories, one advanced by Katharine FitzGerald, suggesting that the unseen observer was 'a film director', or another, that the legs belong to Doris's brother, can be discounted).

Beside her, the present canvas is in progress and we can see that the ornate white garden chair, originally in the background, has been removed and adroitly placed under the figure reading, in place of the ugly wooden lounge. Lavery was clearly aware of the universal admiration for the famous Castlerosse limbs and secretly pays his own tribute, by painting them not once, but twice.

And of course, he had painted swimming pools before, in Florida and on the Riviera. The setting fascinated him. Art lovers today regard David Hockney as the 'owner' of Californian pool imagery. It may come as a surprise to some to discover that an aged Irish painter shared his enthusiasm and acted as its precedent.

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

Viscountess Castlerosse was the owner of the infamous Palazzo Venier dei Leoni, which after her death was sold by the DeLevingne family to Peggy Guggenheim, and is now the Guggenheim Museum, Venice.

For more information on Viscountess Castlerosse's colourful life please refer to Judith Mackrell, *The Unfinished Palazzo: Life, Love and Art in Venice*, Thames & Hudson, 2017.



Lady Castlerosse, between sittings at Palm Springs, photograph. Private collection.



THE PROPERTY OF A GENTLEMAN

19

SIR WILLIAM NICHOLSON (1872-1949)

*Still life: Pink Lustre Mug and Fan*

oil on canvas-board  
13¼ x 10⅞ in. (33.7 x 27.6 cm.)  
Painted in 1909.

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

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**PROVENANCE:**

Acquired directly from the artist by A. Arnold Hannay, and by descent.

Anonymous sale; Sotheby's, London, 25 July 1934, lot 62, as 'Still-life: A Mug etc.'

with T.W. Spurr, Bradford, where purchased in the mid-1930s, and by descent.

**LITERATURE:**

P. Reed, *William Nicholson: Catalogue Raisonné of the Oil Paintings*, London, 2011, p. 164, no. 170, illustrated.









Diego Velázquez, *Kitchen Scene with Christ in the House of Martha and Mary*, circa 1618. The National Gallery, London. Photo: © Bridgeman Images.

Painted in 1909, *Still life: Pink Lustre Mug and Fan* demonstrates the extraordinary qualities of Sir William Nicholson's still life paintings from the period before the First World War. The composition is elegant and minimalist, assembled by just two objects: a pink Staffordshire lustre mug from the 1820s, and a black and white fan whose pink ribbon curls around the mug. They are set against a shadowy backdrop, adding drama and atmosphere to this seemingly simple still life. At first, the composition appears to be spontaneous and informal, but on closer examination it becomes apparent how controlled it is, resulting in a balanced and harmonious interplay of objects and light.

This painting anticipates Nicholson's seminal still life of 1911, *The Lustre Bowl with Green Peas*, now in the collection of the Scottish National Gallery of Modern Art, Edinburgh. Similarly to the composition of *Still life: Pink Lustre Mug and Fan*, Nicholson positions the still life objects – the glimmering lustre bowl and the pile of delicate peas – at a diagonal across from each other, lit by a subtle



Sir William Nicholson, *The Lustre Bowl with Green Peas*, 1911. Scottish National Gallery of Modern Art, Edinburgh.

light source which highlights the objects and sets them in shadow against the dark background.

Nicholson's use of the lustre mug here enables him to display his considerable technical abilities in depicting the reflective nature of its material. He captures the mug's gleaming surface deftly and confidently, his fluid impasto pigments emphasising its rich polished material. He positions the still life objects upon a highly reflective table top, reinforcing the mug's lustrous texture. In contrast, the fabrics of the fan and ribbon are soft and delicate, yet the objects also relate to one another, the pink of the ribbon echoed by the pink of the mug.

There are interesting juxtapositions in Nicholson's choice and treatment of the still life objects in *Still life: Pink Lustre Mug and Fan*. In part the painting is indebted to the traditions and memories of the past: the Staffordshire mug, dating to the 1820s, commemorates Queen Caroline, wife of George IV; and the detail and precision of Nicholson's technique acknowledges the legacy of the 17th Century Dutch painters, as well as the important influence that Velázquez had upon his style. Yet Nicholson's depiction of the chip in the mug's rim demonstrates his commitment to realism, and the minimalist backdrop and composition are 'a rejection of specificity and an advance towards abstraction' (P. Reed, *William Nicholson: Catalogue Raisonné of the Oil Paintings*, London, 2011, p. 164). While being firmly embedded within the tradition of still life painting, this picture also demonstrates Nicholson's unique approach to the genre, which hints at a minimalist approach that will be adopted by the subsequent generation of modernist painters – expressly Nicholson's son, Ben.

*Still life: Pink Lustre Mug and Fan* is presented in its original gilt-gesso, ripple-moulded Chenil frame; a rare survival for works of this period by William Nicholson. Charles Chenil & Co. Ltd had opened in Chelsea in 1906 and was run by Jack Knewstubb, brother-in-law to two of Nicholson's contemporaries, William Rothenstein and William Orpen: the business was run as an art gallery and dealership and as a frame maker and colourman supplying the needs of artists of the day. Patricia Reed records, 'The painting has a handsome contemporary frame bearing the label Chas. Chenil & Co. Ltd' (P. Reed, *op. cit.*, p. 164).

We are very grateful to Patricia Reed for her assistance in preparing this catalogue entry.







THE PROPERTY OF A GENTLEMAN

λ20

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

*Street Scene*

signed and dated 'L S LOWRY 1960' (lower centre)

oil on board

12<sup>5</sup>/<sub>8</sub> x 8 in. (32.1 x 20.3 cm.)

Painted in 1960.

£150,000-250,000

US\$210,000-340,000

€170,000-280,000

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**PROVENANCE:**

with Lefevre Gallery, London.

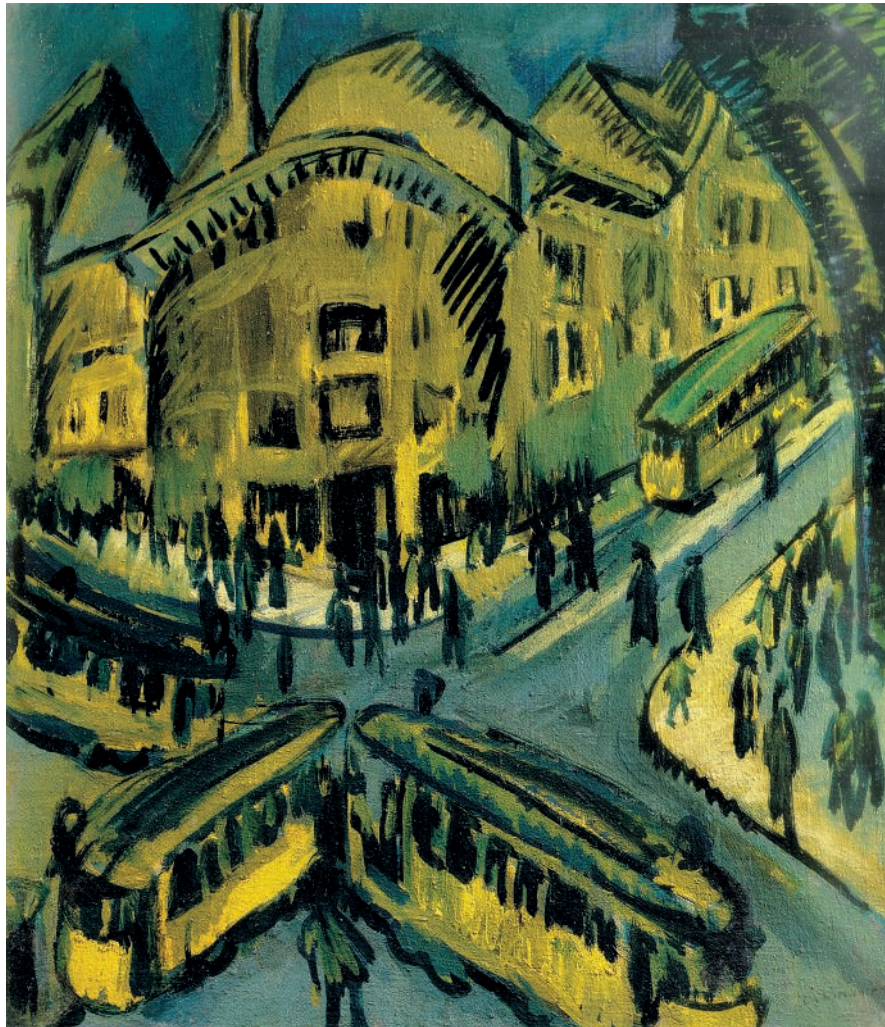
Private collection.

Purchased from the above by the present owner in 1996.









Ernst Ludwig Kirchner, *Nollendorfplatz*, 1912. Stiftung Stadtmuseum Berlin.

This scene evokes an atmosphere of ambiguity and loneliness amidst a bustling urban landscape. A central group of four figures is flanked by the dark walls of an alley. In the wider space, suggestions of the city beyond dissolve into the heavy ground of flake white saturating the scene. The dominance of white negative space blends foreground and background, while restless figures appear to float in this dreamlike non-space.

Lowry stated in 1943 that 'if I was asked my chief recreation, I ought to say walking about the streets of any poor quarter of any place I happen to be in' (L.S. Lowry, quoted in M. Leber and J. Sandling, *L.S. Lowry*, Oxford, 1987, p. 17). This pastime was abetted by his 40 year career as a rent collector for the Pall Mall Property Company, but the vast visual library accrued from four decades of walking the streets of Manchester and Salford was also central to his artistic practice. He drew on it to create true-to-life street scenes in identifiable locations, as well as composite landscapes distilling the essence of the industrial city. The present work leans towards the composite approach, but the recollection is indistinct and the details obscured. The blurring of the background in a volumetric haze of flake white gives the barest hint of civic architecture while also reflecting Lowry's preoccupation with the smoggy industrial environment beyond. This theme is further implied by the smokestacks rising above the roofline to the left of the composition.

*Street Scene's* other-worldly quality is heightened by the figures' positioning and interaction within the space. Lowry's scenes often teem with life, centred around a defined event or moment. Furthermore, whether streaming out of factory gates or attending a football match, the action of Lowry's figures is normally 'framed,

confined, dictated by the built environment' (T.J. Clark and A.M. Wagner, exhibition catalogue, *Lowry and the Painting of Modern Life*, London, Tate, 2013, p. 69). *Street Scene*, then, is a departure; its figures and the context in which they are placed are harder to interpret. They almost seem consciously stripped of much of this life, appearing more as lost souls than singular personalities. The central group of figures has a distinct tension: a male figure looms over his female companion; the other two stand with backs turned, gazing beyond the picture plane at something invisible to us. Smaller walking figures seem to be rushing to leave, as if the image's centre of gravity lies outside the frame. The use of perspective compounds this sense of alienation and disorientation. Lowry generally favoured an elevated angle for his compositions, but the treatment here is more complex; the buildings and central figures appear to have been painted at eye level, but the truncated figures in the foreground are seen from above. The scene's perspectival distortions, uncanny figures and unsettling, detached atmosphere strongly recall Ernst Ludwig Kirchner's paintings of a febrile, pre First World War era Berlin, including *Nollendorfplatz*, 1912 and the later *Straßenszenen*.

Later in his career Lowry appeared to tire of painting industrial scenes, once joking that 'the blighters keep asking for more' (L.S. Lowry, quoted in M. Leber and J. Sandling, *op. cit.*, p. 36). He eventually, in the early 1960s, turned to painting small groups of odd figures against plain white backgrounds, as well as empty seascapes executed while visiting the Sunderland coast. Painted in 1960, *Street Scene's* atmosphere of solitude, the increased emphasis on white negative space and the enigmatic treatment of its figures foreshadow these fundamental changes to Lowry's practice in the last years of his life.







THE PROPERTY OF A GENTLEMAN

λ21

IVON HITCHENS (1893-1979)

*John by Jordan*

oil on canvas  
16 x 29¼ in. (40.6 x 74.3 cm.)  
Painted *circa* 1942.

£100,000-150,000

US\$140,000-210,000

€120,000-170,000

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**PROVENANCE:**

The artist's estate.  
with Jonathan Clark Fine Art, London, where purchased by the  
present owner in 2004.









Ivon Hitchens, *Orange Boy, John by Jordan No. 3*, 1942. Private collection. Artwork: © The Estate of Ivon Hitchens. All rights reserved, DACS 2021.

In 1939, while staying on a farm near Lavington Common, below the South Downs not far from Petworth in Sussex, Ivon and Molly Hitchens bought six acres of local woodland. They had already purchased a gypsy caravan for £20, and the woodland was the perfect place to keep it. Birch, larch and thickets of rhododendron were cleared and an open habitable patch emerged. Plans for a brick-built studio were drawn up and set in motion. The following year, 1940, the family moved out of London after Hitchens' Hampstead studio sustained bomb damage. The caravan on Lavington Common was to be their new home as they went back to nature with a vengeance, living without running water or electricity, in the soft light of paraffin lamps.

The move to Sussex liberated Hitchens, and he was filled with new energy and inventiveness. Undoubtedly this was due as much to daily contact with nature as to relief at being away from the bombing. His work changed, engaging more directly with his rural surroundings and becoming more fluid and yet paradoxically more structured, the space in his paintings now reflecting what he saw around him in the woods, the subject literally on his doorstep. He also enjoyed drawing and painting figures in this landscape, and who better to model for him than his wife and son?

'John' was Hitchens' young son, born in London in 1940 before the move, and 'Jordan' was the pet name for the tin bath in which the family washed. This was kept beneath the caravan. Although the title *John by Jordan* has a biblical ring to it, and even a slanting echo of J.B. Priestley's 1939 play *Johnson Over Jordan* (the humour backed up by the slang meaning of jordan – a chamber-pot), the subject of mother and child is an eternal and essential one, common to all cultures. Hitchens managed to capture something of the newly-discovered rural peace and a sort of Golden Age primal innocence in his depictions of wife and son in a sunlit forest glade. This was before any more permanent dwelling was built on the site, and the family really did live like gypsies in a green and scarlet caravan.

This painting is a wonderful statement of affirmation, of life renewed and celebrated in the safety of woodland Sussex. Its positive mood stands in supreme contrast to the prevailing anxiety and restrictions

of wartime London, and the bright bold colour and generous brushstrokes loaded with paint are full of vigour. This is an unusually complete image in the loosely-related series known as 'John by Jordan', some of which are decidedly sketchy and unfinished. It is also a particularly fine example of Hitchens' new style.

The scene depicted is not exactly the Garden of Eden, however, for a few modern appurtenances have crept into it. For instance, Molly Hitchens is seated in a striped deckchair (a pictorially useful source of colour and pattern), and there is a tall wooden stool to the left of the composition, on which a green jug of flowers is perched, containing what looks like the brilliant red-orange of poppies. There are various other suggested items: mats or a blanket, towels, standing flower pots, even perhaps a wheelbarrow, all arranged in a concentric pattern around the deep golden silhouette of the baby boy, a lively and vital figure which quite properly dominates the image. He has something of the assurance and energy of a dancing cherub, a *putto* from a Renaissance allegory. (Hitchens, for all his Modernism, was much drawn to Italian Quattrocento painting.)

The colour scheme employs a range of yellows, deep red, a lucent green, set off with white, various blues, pink and lilac. This lively palette replaced the typical sage green, grey and beige brown of the 1930s, and conveys a new feeling of joy. There are suggestions of Matisse and Bonnard in the crowded but carefully orchestrated composition of colour patch and vivid gesture, though the pictorial action is concentrated and compressed very effectively within a shallow space, in this case without evoking the dark surrounding woodland that appears in others of the *John by Jordan* series. Richly but tightly constructed with lyrical precision, this painting illustrates Hitchens' belief that 'All the while there should be a dialogue between artist and canvas, so that the picture grows from both ends, like stalactite and stalagmite.' Hitchens' formal engagement with colour and shape has rarely been so intimately achieved.

We are very grateful to Andrew Lambirth for preparing this catalogue entry. Andrew Lambirth's latest book is *The Art of Richard Eurich*. He is currently curating *Celebrating Michael Ayrton: A Centenary Exhibition* at The Lightbox, Woking, May - August 2021.







THE PROPERTY OF A GENTLEMAN

λ22

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

*Until We Meet Again*

signed 'JACK B./YEATS' (lower left), inscribed three times 'UNTIL WE MEET AGAIN'  
(on the inside of the stretcher and on the canvas overlap)

oil on canvas

18 x 24 in. (44.5 x 59.5 cm.)

Painted in 1949.

£500,000-800,000

US\$690,000-1,100,000

€570,000-900,000

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**PROVENANCE:**

Purchased by Mrs Oliver Chesterton, London, in 1950.

Private collection, UK.

Purchased from the above by the present owner in 2013.

**LITERATURE:**

H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings, Vol II*,  
London, 1992, p. 903, no. 999, illustrated.









Jack Butler Yeats, *My Beautiful, My Beautiful*, 1953. Private collection.  
Artwork: © Estate of Anne Yeats. All rights reserved, DACS 2021.

*'Swear by those horsemen, by those women,  
Complexion and form prove superhuman,  
That pale, long visaged compan  
Completeness of their passions won;  
Now they ride the wintry dawn  
Where Ben Bulben sets the scene'*

– Extract from *Under Ben Bulben*, W. B. Yeats



Jack Butler Yeats, *Youth*, 1946. Private collection.  
Artwork: © Estate of Anne Yeats. All rights reserved, DACS. Photo: © Christie's Images / Bridgeman Images.





Jack Butler Yeats. Photographer unknown. Photo: © Hulton Archive / Stringer.





Oskar Kokoschka, *Dolomite Landscape with the Cima Tre Coci*, 1913. The Leopold Collection, Vienna.  
 Artwork: © Oskar Kokoschka, DACS 2021. Photo: © ak-images / Erich Lessing.

*'The true artist has painted the picture because he wishes to hold again for his own pleasure – and for always – a moment, and because he is impelled ... by his human affection to pass on the moment to his fellows, and to those that come after him'*

– Jack B. Yeats

Painted in 1949, *When We Meet Again*, personifies Jack Butler Yeats' wonderfully expressionistic style of the late 1940s when he created some of his most sought after paintings. Characterised by dynamic brushstrokes and thick impasto, Yeats's treatment of the medium can readily be compared to the paintings of his European Expressionist contemporaries, most notably the work of his good friend, Oskar Kokoschka. With background, horse, and human merging and dissolving into one another, *Until We Meet Again* takes on an almost visionary or dream-like quality. It has been suggested that the wealth of emotion in the gestures and expressions within this picture are representative of the reflections on mortality of an ageing artist, affected by the death of his wife, Cottie, who died in 1947, and the death of his brother and sister in 1948 and 1949 respectively, as well as by the war which had ended only a few years earlier. The title of this painting, *Until We Meet Again*, may be a further indication of this.

*Until We Meet Again* depicts a quiet moment of intimacy between the male figure and his equine companion. The artist has chosen to focus in on the subject matter and thus incorporate the viewer closely into the pictorial space. This proximity not only grants an added sense of tenderness but lends a more abstract quality to the painting. Yeats crops his composition so that it focuses exclusively upon the head and shoulders of the man – who is partially turned away from the viewer – and the horse's head, as they face one another. Behind the figure is a loosely depicted landscape, with suggestions of the sea in the middle distance. Compositionally, this painting can be likened to an earlier picture executed by Yeats in 1936, titled *The Eye of Affection* (private collection; see H. Pyle, no. 475), in which only part of the head of the horse is depicted, as seen here, and it may well have been a source of inspiration to the artist.

The enigmatic relationship between horse and human, as depicted in this work, was a theme which continually fascinated Yeats throughout his career as an artist. Reared in the Irish countryside, he credited his love for animals, especially the horse, to his rural upbringing in Sligo. Comparable works of this period, such as *Come*, 1948 (sold in these Rooms, 9 March 1990, lot 261); *Youth*, 1946 (private collection); *Age*, 1943 (private collection); and *The View*, 1949 (private collection), likewise show Yeats's interest in, and exploration of, this subject matter. But possibly the work that can be emotionally most closely associated with *Until We Meet Again* is *My Beautiful, My Beautiful*, 1953 (private collection), which uses the same close framing of the horse and its owner, set eye to eye, to convey with great pathos and sensitivity the heightened emotion of the moment.

*Until We Meet Again* can be seen as a metaphor of the deep spiritual kinship that exists between horse and man, at the meeting point of land and ocean, looking past the material realm of the everyday to a world beyond where they can be reunited. Hilary Pyle comments: 'As he grew older, Yeats' landscapes became progressively more visionary, so that earth, water, air and light seemed all to reach some metaphysical plane where the physical world is allied with the heavenly. The landscapes are still recognisably Irish in their colouring, and in their changeable weather ... But emotionally Yeats seemed to gather up the countryside which he had studied in detail as a young man, and transform through a personal ecstasy this land he loved so deeply' (H. Pyle, *Yeats, Portrait of an Artistic Family*, London, 1997, p. 260).







THE PROPERTY OF A GENTLEMAN

23

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

*Fruit and Roses on a Table Top*

signed 'Peploe' (lower left)  
oil on canvas  
20 $\frac{1}{8}$  x 20 $\frac{1}{4}$  in. (51 x 51.4 cm.)  
Painted *circa* 1912.

£300,000-500,000  
US\$420,000-690,000  
€340,000-570,000

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**PROVENANCE:**

Gordon Small.  
His sale; Phillips, Edinburgh, 4 December 1998, lot 109.  
with Richard Green Gallery, London, where purchased by the present  
owner, *circa* 1998.

**EXHIBITED:**

Edinburgh, Scottish National Gallery of Modern Art, *S.J. Peploe - A  
Commemorative Exhibition*, June - September 1985, no. 59, as 'Roses'.





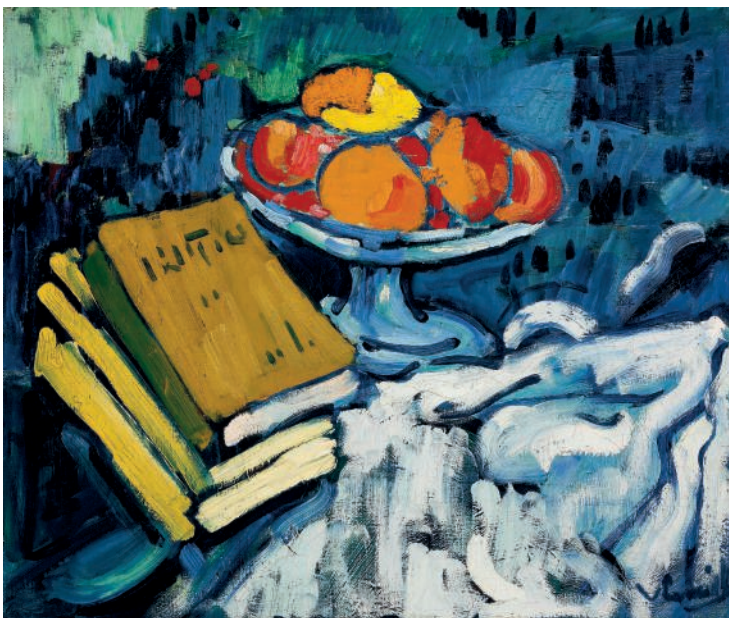




Vincent van Gogh, *Flowering almond branch in a glass with a book*, 1888. Private collection. Photo: © Christie's Images / Bridgeman Images.

*Fruit and Roses on a Table Top* sings with the energy of a talented artist undergoing a radical transformation of style and forging a new creative path. Unlike the more muted still life paintings of the preceding decade, Peploe deploys a vibrant palette with controlled energy: curved forms and contours are described with dark, angular outlines; strong directional strokes leave visible raised areas at their edges, and tones change in discrete steps rather than blending smoothly. The more open brushwork of the roses and their looser arrangement instils the work with a sense of life, breaking up the geometric layout of vases which anchors the composition. The colours and forms appear to vibrate in a moiré-like pattern, an effect which is particularly pronounced in the white background and blue tablecloth, which appear far from flat.

For Peploe, June 1912 marked the end of a two-year period spent living in Paris, and the return to Edinburgh, where he set up a new studio at 34 Queen Street. His time in the French capital was revelatory; in a letter to his wife dated April 1911, Peploe wrote that 'Paris has changed my brain and made me more definite' (S.J. Peploe, quoted in G. Peploe, *S.J. Peploe, 1871-1835*, Edinburgh, 2000, p. 39). Paris certainly changed Peploe's art, allowing him to keep his finger on the pulse of avant-garde painting in the capital. He became a member of the progressive Salon d'Automne and his practice began to display the influence of van Gogh's restless directional brushwork, as well as the striking combinations of intense colour favoured by Fauvist artists such as Henri Matisse, André Derain and Maurice de Vlaminck. The present work clearly displays these influences, although the palette is more Northern in feel and perhaps does not reach Fauvist levels of intensity; Peploe took care to maximise light in his Queen Street studio, but white washed walls and colourful furnishings could not turn Edinburgh into the South of France. With its oriental ceramics and bold outlines, the work also has a distinct feeling of *Japonisme*, recalling the *ukiyo-e* prints which so captivated van Gogh as well as Whistler, who was an important point of reference for fellow Scottish artists including the Glasgow Boys.



Maurice de Vlaminck, *Nature morte aux livres et au compotier*, 1906. Private collection. Artwork: © Maurice de Vlaminck, DACS 2021.

The stylistic change of the early 1910s was not well-received by Peploe's previous representatives at the Scottish Gallery, which had had considerable success with the artist's early shows but declined to exhibit his new work. Peploe appears to have been undeterred, and did not give in to pressure to return to the old style. In fact his painting was to evolve further as he began to explore Cézanne-esque compositions focused on the geometrical 'underlying structure' of the world from around 1918 onwards, when his reputation and commercial success began to grow. Throughout these numerous stylistic evolutions and innovations, what remained constant was Peploe's devotion to still life painting and the pursuit of perfection within the genre. In 1929, 17 years after the painting of this work, Peploe still felt that he was only scratching the surface of the genre, writing 'there is so much in mere objects, flowers, leaves, jugs, what not – colours forms, relation – I can never see the mystery coming to an end' (S.J. Peploe, quoted in S. Cursiter, *Peploe: An Intimate Memoir of the Artist and his Work*, Edinburgh, 1947, p. 73).







THE PROPERTY OF A GENTLEMAN

λ24

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

*1945 (St Ives)*

signed, inscribed and dated 'St Ives/Ben Nicholson/1945', signed again and inscribed again 'Nicholson/3 Mall Studios/Parkhill Rd/London NW3' (on the reverse)  
oil, pencil and gouache on board  
9 x 15½ in. (22.9 x 39.4 cm.)  
Painted in 1945.

£120,000-180,000

US\$170,000-250,000

€140,000-200,000

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**PROVENANCE:**

with Lefevre Gallery, London.

Private collection, London.

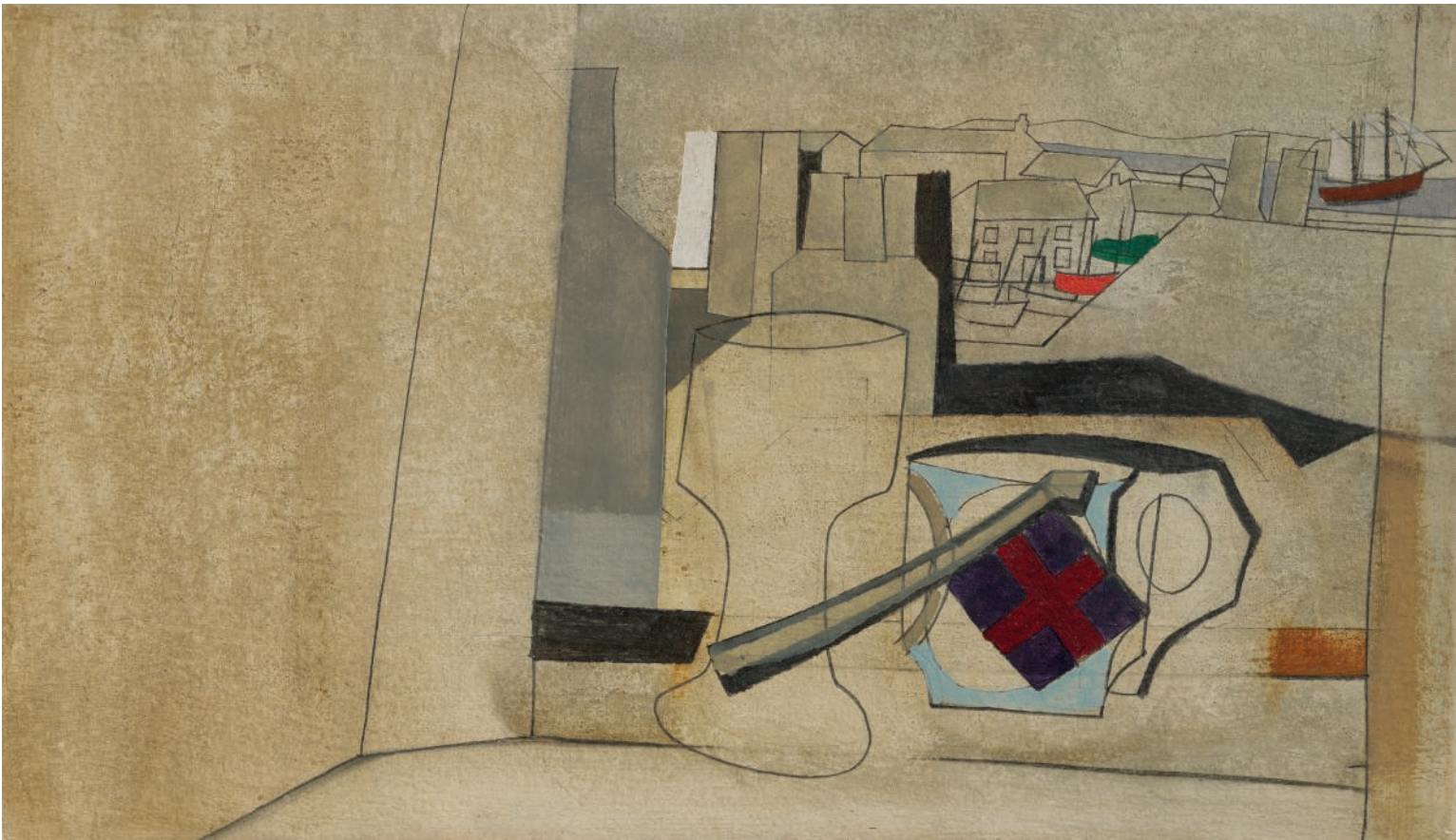
Private collection, Los Angeles.

with Jonathan Clark Fine Art, London, where purchased by the present owner in 2006.

**EXHIBITED:**

London, Lefevre Gallery, *Ben Nicholson: Paintings & Reliefs 1939-1945*, October 1945, no. 70, as 'St Ives, Cornwall'.









Ben Nicholson, 1943-45 (*St Ives, Cornwall*). Tate, St Ives. Artwork: © Angela Verren Taunt 2021. All rights reserved, DACS. Photo: © Tate

Framed by an alcove and window sill to the left, and the edge of a curtain to the right *1945 (St Ives)* shows a still life arrangement with bottle, goblet, mug and flag overlooking the chimneypots and houses of St Ives from Nicholson's house. Just beyond, the beached fishing boats in vivid red, with grass behind, whilst in the far distance a fishing schooner heads out to sea in full sail. The gesso-prepared board, has been scumbled and scraped back to create a surface not dissimilar to weathered stone, with a very subtle difference between the internal and external elements of the painting. Typical of his works on board from this period, he has then marked out the composition of his painting with heavily worked pencil, with touches of gouache and flat blocks of oil colour.

*1945 (St Ives)* is one of a series of paintings from the mid-1940s in which Nicholson combines still life with landscape themes, playing one kind of pictorial structure off against another. In this painting, he has chosen just those elements which define structure and evoke space, enough to capture the complexity of the still life in the foreground with the jumble of roofs, chimneys, houses and fishing boats beyond, without cluttering the surface of the painting. He has then introduced moments of colour to draw the eye to key points in the composition. This painting, precedes the later strictly linear drawings more commonly seen in the 1950s and beyond.

As John Russell explains: 'Around this time, Nicholson began to mix the genres: to combine, that is to say, landscape with still-life, and blend the two of them with the overlapping planes that survived from his first experience of synthetic cubism. He re-adjusted, also, the scale of these things: the tempo primo of the picture would be set by an enlarged playing-card, or an outsize version of one of his favourite jugs, or even by the disembodied handle of a jug. These are vestiges, again, of French painting: the open window theme, prime favourite of Matisse, was metamorphosed in terms of jug-scape, town-scape, and distant sea' (J. Russell, *Ben Nicholson, Drawings, Paintings and Reliefs, 1911-1968*, London, 1969, p. 31).

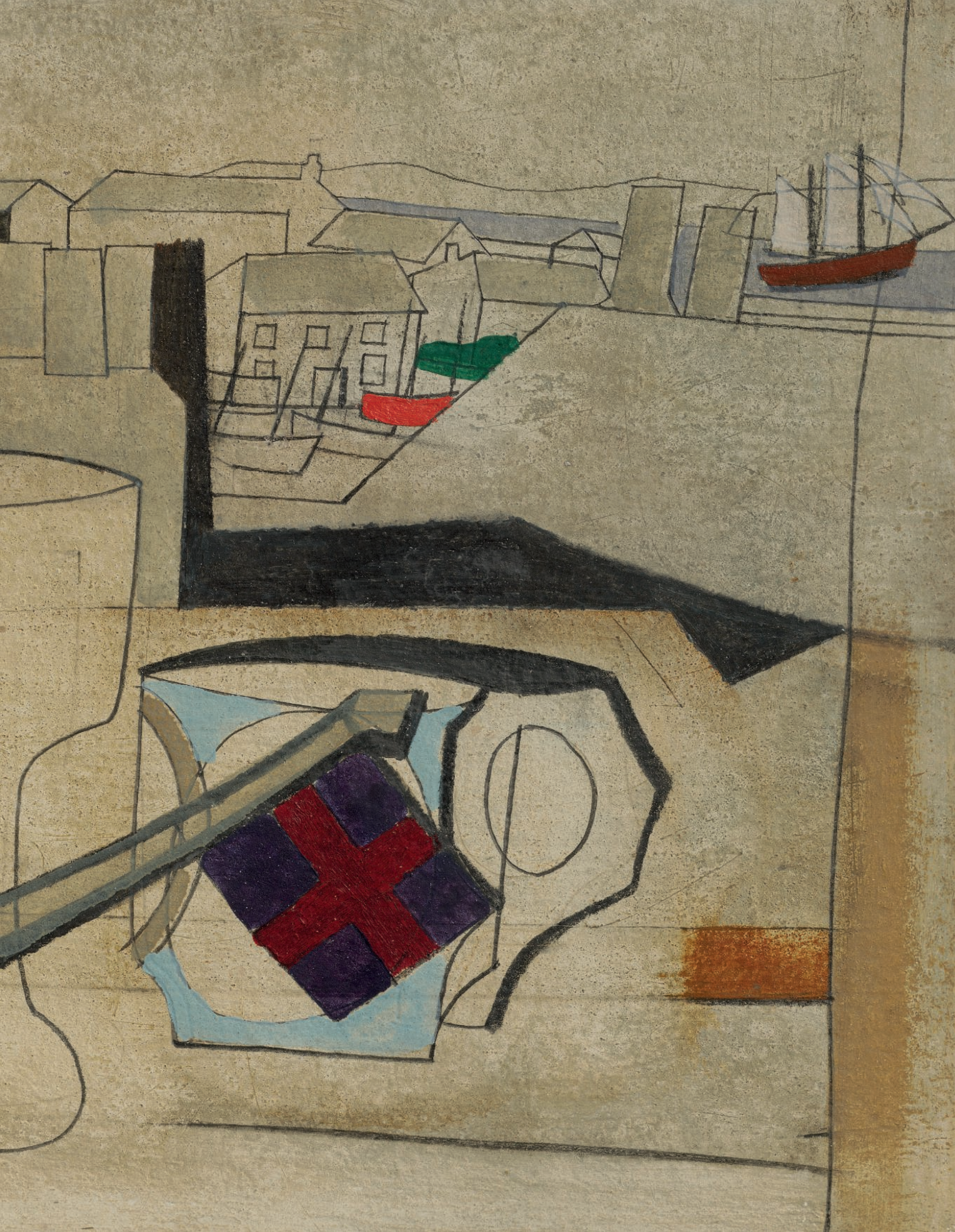
In 1939, at the outbreak of the war, Nicholson and Barbara Hepworth moved their children from their Hampstead home to Carbis Bay, just outside of St Ives. With the exception of Naum Gabo, their move to Cornwall had coincided with the departure to America of nearly all their fellow modernist European artists, with whom they had championed abstraction and constructivism. The inward looking nature of the population during this time saw a rise in the popularity of realism, led by the Neo-Romantics and the Euston Road School. It was a difficult time for Nicholson financially, with few buyers for abstract paintings, and so he was encouraged by his dealers to paint more figuratively, with the aim of selling his work. The wild emotive Cornish landscape, also helped and, like Hepworth, he fell under its spell, witnessing a return to a certain realism in his work, albeit displaying cubist influences, which carried through his work well into the 1950s.

*1945 (St Ives)* belongs to a small group of works in which Nicholson depicts a Union Jack (often only partially painted) nestled amidst his more familiar still life elements of cups and bowls. The flag's inclusion marks 8 May 1945, VE day, the official end date of the Second World War. Other examples include: *1945 (still life)* (Tate); *1945 (still life with 3 mugs)* (private collection); *Still life 1945* (sold Bonhams London, 15 June 2016, lot 48); and *1945 (still life with flag)* (Ashmolean Museum, Oxford).

Nicholson's inscription on the reverse of the present work – 3 Mall Studios, Parkhill Rd, London NW3 – pinpoints the address of his close friend, the writer Herbert Read. Interestingly, Nicholson and his wife, Barbara Hepworth, had lived a few doors away at 7 Mall Studios up until the outbreak of the war in 1939. It is possible to imagine that Read, a former neighbour, may have been the first owner of this jubilant painting that celebrates the conclusion of the war.

We are very grateful to Rachel Smith and Lee Beard for their assistance in preparing this catalogue entry.







THE PROPERTY OF A GENTLEMAN

25

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

*Tulips and a Coffee Pot*

signed 'Peploe' (lower left)  
oil on panel  
10¼ x 12 in. (26 x 30.5 cm.)  
Painted *circa* 1905.

£200,000-300,000

US\$280,000-410,000

€230,000-340,000

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**PROVENANCE:**

Gordon Small.

His sale; Phillips, Edinburgh, 4 December 1998, lot 155.

with Richard Green Gallery, London, where purchased by the present owner, *circa* 1998.









Edouard Manet, *Fruit on a Tablecloth*, 1864-65. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski.

This composition is replete with free and fluid brushwork, suggestive of afternoon light playing over a complex array of textures and surfaces. Soft foliage, ripe fruit, crumpled linen, highly polished silver and transparent glass are all handled with economical, painterly gestures. Strong colours and vivid white highlights draw the eye to the spray of tulips, fruit and coffee pot, helping them to sing with life amongst an otherwise restricted palette and silky blacks of the backdrop. A sense of tranquillity pervades the composition, suggestive of the homely disorder after the party has broken up.

1905 marks a creative milestone in Peploe's early career and his lifelong exploration of the possibilities of still life painting. The present work, along with similarly configured compositions such as *The Coffee Pot*, circa 1905, (which achieved a then record price for the artist when it was sold in these Rooms in 2011 for £937,250), are the culmination of a number of influences on Peploe's practice. The artist's horizons were broadened significantly by his studies in Paris from 1894, and his exposure to the work of Impressionists and Old Masters ranging from Edouard Manet to the Dutch Golden age painter Franz Hals. Reproductions of works by these artists hung in his studio and became an important point of reference for Peploe's own work. Equally formative were a series of painting trips to northern France made with Peploe's friend and fellow Scottish Colourist John Duncan Fergusson, where Peploe developed the speed, fluidity and ability to distil scenes to their essence required for painting *en plein air*.

The present work represents a synthesis of these influences. Peploe acknowledges Manet's fluid brushstrokes and restricted palette seen in works such as *Fruit on a Tablecloth*, 1864-65 (Musée d'Orsay, Paris), and Frans Hal's careful configuration of light and dark, handling of





Samuel John Peploe, *The Coffee Pot*, circa 1905. Private collection.

reflective surfaces, and the decadent after-dinner theme, and combines them with the rapid, painterly techniques acquired while painting French coastal scenes. Even protected from the elements in the studio Peploe painted quickly, with the artist's brother-in-law Frederick Porter noting that 'the whole canvas has to be finished in one painting session so as to preserve complete continuity' (F.P. Porter, 'The Art of S.J. Peploe', *New Alliance VI*, no. 6, 1945, p. 7). This would have been especially important given the fleeting lighting conditions captured in the present work. Peploe's other innovation is the heightened sense of narrative the artist brings to the highly academic discipline of still life painting. The off-axis positioning of the table deepens the perspective and brings the viewer into the scene, while the naturalistic treatment of a low late afternoon sun flooding the composition evokes a reflective, satisfied mood and suggests the continuation of life and activity beyond the carefully composed scene.

Peploe was fascinated by the intellectual possibilities of still life painting and was extremely fastidious in his approach. As Porter notes, layouts were meticulously planned to achieve the correct harmony between objects in space, and brushstrokes which did not meet Peploe's painterly ideal were immediately 'obliterated by the palette knife' (F.P. Porter, *ibid.*). The artist later turned from the fluid style of the early 1900s, as his work became increasingly vibrant and compositionally tighter, as he painted in Paris alongside his European contemporaries and a natural cross-pollination of ideas transpired. However, it is perhaps the sensual looseness of style underpinned by extreme attention to detail that distinguishes this work and explains why still lifes from this early phase remain highly sought-after.



PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

■λ\*26

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

*Two Reclining Figures*

signed, numbered and dated 'CHADWICK 72 642 1/4' (on the back of the male figure)

bronze with a dark grey patina

72 in. (182.9 cm.) long

Conceived and cast in 1972 by Meridian Foundry.

£400,000-600,000

US\$550,000-820,000

€450,000-670,000

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**PROVENANCE:**

with Harcourts Gallery, San Francisco, where purchased by the present owner in April 1995.

**EXHIBITED:**

London, Marlborough Fine Art, *Chadwick: Recent Sculpture*, January 1974, no. 16, another cast exhibited.

London, Tate Britain, *Lynn Chadwick*, September 2003 - March 2004, exhibition not numbered, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Chadwick: Recent Sculpture*, London, Marlborough Fine Art, 1974, pp. 6, 20, no. 16, another cast illustrated.

D. Farr, exhibition catalogue, *Lynn Chadwick*, London, Tate Britain, 2003, pp. 74-75, 124, exhibition not numbered, fig. 33, another cast illustrated.

M. Bird, *Lynn Chadwick*, Farnham, 2014, pp. 146-147, no. 6-17, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 290, no. 642, another cast illustrated.









Lynn Chadwick, 1960. Photograph by Sandra Lousada. Photo: © Sandra Lousada / Mary Evans Picture Library.

*Two Reclining Figures*, 1972, is one of Chadwick's most significant and monumental works of the period. The figures are impressive in scale, life size, measuring almost two metres in length. Cast in a small edition of four, the present work is number one from the edition.

*Two Reclining Figures* marks a transition in Chadwick's work, when the artist began to play increasingly with sitting and reclining forms, positioning his figures in poses of increased repose and relaxation. This change was due, in part, to Chadwick's desire to make his sculptures more human. He now began to interpret his work increasingly in terms of human relationship, as opposed to formal balance. Michael Bird comments, 'This piece was Chadwick's strongest statement yet of a progressive movement in his work from humanity (the human figure) towards relationship (human figures that appear to relate not only in a formal of physical sense but on an emotional plane too). The lineaments of tender proximity, untroubled in their fusion of erotic naturalism and schematised geometries, soften the tense symmetries of Chadwick's earlier idiom of confrontation and conjunction' (M. Bird, *Lynn Chadwick*, Farnham, 2014, p. 144).

The sense of intimacy and human connection is felt strongly in *Two Reclining Figures*, with his figures positioned lying beside one another, resting partly on their sides. The male lies behind the female figure, his right hip and thigh lifted toward her, creating a feeling of tenderness and protection towards his partner. Physically joined at the hip, the figures present a sense of togetherness and unity. This is felt not only physically but psychologically, through the tenderness of their relaxed pose. There is an increased naturalism in Chadwick's work of the 1970s, which can be seen in *Two Reclining Figures*, in the organic modelling of the female's torso and breasts. Dennis Farr reiterates, 'There too is a new tenderness in his work: in *Two Reclining Figures* a man and a woman loll contentedly side by side, as if sunbathing on the seashore or replete after a picnic on the grass. The woman's breasts are delicately modelled, the nipples naturalistically described. The male figure is clad and chunkily

modelled, his sharply angular shape contrasted with the softer contours of the woman' (D. Farr, exhibition catalogue, *op. cit.*, p. 77).

During this period, Chadwick's figures become increasingly about being, rather than doing. This transposition was reflected in how he referred to his new figures, calling them 'Presences' as opposed to 'Watchers'. Chadwick explained, 'I used to call them "Watchers", but no longer. Sometimes they are not watching anything. What they are doing is illustrating a relationship – a physical relationship – between people' (L. Chadwick, quoted in M. Bird, *op. cit.*, p. 147).

One of the most striking elements of Chadwick's sculpture is his ability to imbue a human quality in his work through the subtle nuances of stance and his careful calculation of line and form, which is evident in the present work. A sense of mass, order and design is inherent in all Chadwick's works, as is the balance between figuration and abstraction. Chadwick believed in the intuitive nature of artistic creation and strove to instil his forms with 'attitude' and the essence of humanity, rather than capture a naturalistic representation of the figure. He saw that the expression of this 'essence' was fundamental to the power and character of his work. Chadwick successfully created a unique and distinctive vernacular, which speaks of archetypal characters and timeless universal symbols, which can be seen to powerful effect in *Two Reclining Figures*.

By 1972 Chadwick had long gained international recognition and was widely regarded as one of the most significant sculptors of the 20th Century to emerge from Britain. In this year he held solo exhibitions in Milan, Geneva, Toronto, Montreal and Quebec. A year before *Two Reclining Figures* was conceived, Chadwick and his wife Eva, also established their own foundry at Lypiatt Park, Gloucestershire, which saw a period of increased financial security and creativity for the artist.

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







PROPERTY FROM THE ESTATE OF THE LATE CLODAGH WADDINGTON

λ27

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

*With Red Shoes*

acrylic on canvas  
72 x 55 in. (182.9 x 139.7 cm.)  
Painted in 2000.

£60,000-80,000

US\$82,000-110,000

€68,000-90,000

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**PROVENANCE:**

Acquired directly from the artist by Leslie Waddington as a gift for Clodagh Waddington in 2000.









Sir Peter Blake, *Leslie and Clodagh Waddington*, 1985-99. Collection of Leslie and Clodagh Waddington. Artwork: © Peter Blake, DACS 2021.

*'Leslie and Clodagh both came to the studio. Clodagh immediately said she loved this painting. The red shoes were definitely what seduced her'*

– Michael Craig-Martin

Painted on a flat background of vivid blue in Michael Craig-Martin's distinctive clean-cut graphic style, the seemingly incongruous objects presented in *With Red Shoes* playfully compete with one another for attention. At the nucleus of Craig-Martin's work is a desire to elevate the ordinary to the extraordinary, drawing the viewer's attention to everyday objects – in this case a pair of high heel shoes, a camera, a filing cabinet, an umbrella and a metronome. Describing how he selects his subject matter, Craig-Martin stated, 'I have always thought that access to everything important is right in front of your nose. We often look for the special in special objects or special events but actually, if we understood the quality of ordinary things, we are closer to the substance of life' (M. Craig-Martin, quoted in T. Adams, 'Michael Craig-Martin: 'I have always thought everything important is right in front of you', *The Guardian*, 26 April 2015).

A key figure in the first generation of British conceptual artists, Craig-Martin's move to painting in the 1990s, allowed him to explore spatial and pictorial relationships to create an intense optical effect. His precise juxtapositions of quotidian objects are carefully mapped out, as are their vibrant tonal shifts, to create an enigmatic *mise-en-scène*. When discussing *With Red Shoes*, Craig-Martin recalls, 'Some of my paintings, like this one involving multiple images, allow me to play with the genre of still life by using its formats while subverting its usual narrative 'observed' coherence. Each image here was drawn separately and each is in its own individual perspective. I assemble comparatively unrelated images to elicit

the widest possible range of association – women, shoes, weather, information storage, photos, music. I arranged them playing with scale and colour to create a visually coherent grouping where they imply an unexpected kind of sense. Although everything in the painting is individually familiar, this is not a record of a situation I or anyone has seen in the past – it only exists in the present moment through this painting' (M. Craig-Martin, private correspondence with Christie's, January 2021).

Clodagh was known for her dry humour, wit, sense of fashion and fun, and her passionate support for Chelsea Football Club. Above all she was Leslie's mainstay for the last thirty years of his life, whether it be through the boom years of the late 1980s, the more difficult years for the art market in the 1990s or the last few years as his health declined. Her strong views extended to her personal preferences in art and she particularly loved *With Red Shoes* retaining it even after she had latterly moved to a smaller home and was no longer able to hang it. A gift from Leslie to Clodagh, Craig-Martin recalls when he first showed the painting to them, 'Leslie and Clodagh both came to the studio. Clodagh immediately said she loved this painting. The red shoes were definitely what seduced her' (M. Craig-Martin, *ibid.*). Never exhibited or reproduced, this is the first time the public will have an opportunity to be captivated by this strikingly powerful painting.

We are very grateful to Michael Craig-Martin for his assistance in preparing this catalogue entry.







PROPERTY FROM THE COLLECTION OF THE LATE CLODAGH WADDINGTON

■λ28

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

*Gendrd I / Gendrd II*

each signed with monogram and stamped with foundry mark (at the base)

bronze with a black patina

(i) 66¾ in. (169.5 cm.) high; (ii) 68¼ in. (173.4 cm.) high

Conceived in 1994 and cast in an edition of 8, plus 3 artist's casts.

Cast by Pietrasanta Fine Arts, New York, circa 1995, this cast is number 4 of 8.

£300,000-500,000

US\$420,000-690,000

€340,000-570,000

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**PROVENANCE:**

A birthday present from Leslie Waddington to Clodagh Waddington on 24 June 2008.

**EXHIBITED:**

London, Waddington Galleries, *Barry Flanagan*, October - November 1994, no. 15, another cast exhibited: this exhibition travelled to Dublin, RHA Gallagher Gallery, February - March 1995.

Chicago, Richard Gray Gallery, *Barry Flanagan*, November 1994 - January 1995, exhibition not numbered, another cast exhibited.

Iowa, University of Iowa Museum of Art, *Barry Flanagan: Recent Sculpture*, June - July 1995, another cast exhibited.

Salzburg, Galerie Thaddaeus Ropac, *Barry Flanagan*, June - July 1995, another cast exhibited.

Paris, Galerie Durand-Dessert, *Barry Flanagan*, June - July 1996, another cast exhibited.

Milan, Galleria Karsten Greve, *Barry Flanagan: Scultura*, October - November 1996, exhibition not numbered.

Düsseldorf, Galerie Hans Mayer, *Barry Flanagan: Skulpturen*, July - October 1997, another cast exhibited.

Basel, Galerie von Bartha, *Barry Flanagan: Sculptures and Ceramics*, May - June 1998, another cast exhibited.

Brussels, Xavier Hufkens, *Barry Flanagan*, June - September 1999, another cast exhibited.

Recklinghausen, Kunstausstellung der Ruhrfestspiele, *Barry Flanagan: Plastik und Zeichnung*, May - July 2002, no. 12, another cast exhibited.

Nice, Musée d'Art Moderne et d'Art Contemporain, *Barry Flanagan: Sculpture et Dessin*, December 2002 - May 2003, no. 12, another cast exhibited.

New York, Paul Kasmin Gallery, *Barry Flanagan: Sculptures*, February - March 2004, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Barry Flanagan*, London, Waddington Galleries, 1994, pp. 36-37, no. 15, another cast illustrated.

C. Preston (ed.), *Barry Flanagan*, London, 2017, p. 283, no. 84, illustrated.









Barry Flanagan, *Gendrd I / Gendrd II*, 1994, in Leslie and Clodagh Waddington's garden, Cheyne Gardens, London.  
 Photo: Clare Preston © Waddington Custot. Artwork: © The Estate of Barry Flanagan/Bridgeman Art Library.

*Gendrd I / Gendrd II*, 1994, is one of Flanagan's most playful and endearing works. Here he whimsically depicts a pair of his iconic Nijinski hares prancing upon the heads of two stoic elephants, who patiently endure their mischievous escapades. Although designed as a pair, to face one another, they are not completely symmetrical and each animal has its own distinct character and identity. As always there is an element of the precarious in Flanagan's works, as seen here, with the Nijinski hares balancing daringly on one paw, while the elephants, large and solid in form, teeter perilously upon small bell-like bases, their feet threatening to slip off at any point. In *Gendrd I / Gendrd II* there is a playful collocation of weight and form, with the artist juxtaposing the agile and light hares with the weighty elephants underneath. This equilibrium is also felt in the movement of the present work, with the artist presenting his Nijinski hares mid-dance, whereas his elephants, with their front legs raised, look as if they will step forward at any point.

Conceived in 1994, *Gendrd I / Gendrd II* comes from a period of great productivity for the artist. Having represented Britain at the Venice Biennale in 1982, Flanagan was enjoying international acclaim with solo exhibitions throughout Europe, New York and Tokyo, as well as a major retrospective exhibition of his work at the Fundacion 'La Caixa' Madrid in 1993, which later toured to the Musée des Beaux-Arts, Nantes, in 1994.

In 1979, Flanagan's sculptures moved away from the conceptual 'soft-forms' of the 1960s and 1970s and took a different direction towards bronze casting and modelling. Flanagan now looked to more figurative themes, finding inspiration in the forms of animals, from elephants, horses, dogs and of course the hare, which remains his most constant and iconic motif. Growing up in the picturesque countryside of the Sussex Downs and a member of the Royal Zoological Society, Flanagan always felt an affinity with animals, which can be seen in the present work.

Although his figurative work can be seen to align itself with more academic sculptural traditions, his individual style of manipulating the surface was far from conformist. Opting for expression instead of representation, the rough texture of his forms, seen here most prominently in his Nijinski hares, reveals the artist's modelling

method, in which he built up slabs of clay to suggest form with minimal refinement. The outcome after casting is the luscious rippling effect of the uneven bronze surface, creating an illusion of the hare's perpetually morphing presence from shifting angles or changing illumination. Flanagan believed bronze was best suited to his vision, as the dark, undulating surfaces reflect what he referred to as the "bloom and drama" of his work; the linear predisposition of his lean and sinewy subjects providing a kinetic tension that animates his sculpture with exuberant vivacity. This is supported by Michael Compton who comments, 'Flanagan's hares are quite slim. They are made of thin rolls of clay like those of the coil pots, singly or in parallel, barely covering the armature. The figure is so slight that its pose and animated gestures have to be present in the armature ... Indeed these bronzes have all the speed and freedom of drawing as well as the curiosity and playfulness of the hare itself' (M. Compton, 'A Developing Practice', in exhibition catalogue, *Barry Flanagan Sculpture*, London, British Council, Whitechapel Art Gallery, 1983, p. 27).

Images of animals remained a constant source of artistic inspiration for Flanagan from 1979 onwards, until the very end of his celebrated career in 2009. He was not only fascinated by the mystery and rich symbolism that surrounded animals, in particular hares, but also by their anthropomorphic potential. In his notebook sketches, Flanagan experimented with the idea of transferring human qualities onto animals and he brought this idea to life with his striking bronze sculptures. His bronze animals, most commonly his hares, frequently engage in human activities: they dance, they use computers, they play sports and musical instruments, and here they play upon elephants. Barry Flanagan explained, 'The human figure is dominated by the head, and getting away from portraiture, indulging in figurative work – the horse, the hare, the elephant – are all one remove from the dominance of the portrait of the human figure. Of course, the "portrait" is really rather more abstract than the physical form can acquire. I avoid the issue of making a sculptural representation of the portrait' (B. Flanagan in an interview with A. Dannatt, *The Art Newspaper*, 1 March 2004).

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







PROPERTY FORMERLY IN THE COLLECTION OF PETER LANYON

λ29

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

*1943 (Towednack, Cornwall)*

signed, inscribed and dated 'Towednack, Cornwall/Ben Nicholson/1943/property of/Peter Lanyon'  
(on the backboard)

oil and pencil on board, with paper relief

10 x 13¾ in. (25.4 x 34.9 cm.)

Painted in 1943.

£100,000-150,000

US\$140,000-210,000

€120,000-170,000

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**PROVENANCE:**

Purchased directly from the artist by Peter Lanyon in 1944.

with Redfern Gallery, London, where purchased by Lady Norton in  
June 1954.

with Marlborough Fine Art, London.

with Waddington and Tooth Galleries, London.

with Waddington Galleries, London, where purchased by the present  
owner's father in December 1979.

**EXHIBITED:**

Swindon, no. 16, exhibition not traced, lent by Peter Lanyon.

London, Lefevre Gallery, *Ben Nicholson: Paintings & Reliefs 1939-  
1945*, October 1945, no. 26.

New York, British Council, English-Speaking Union of the United  
States, *British Art The Last Fifty Years 1900-1950*, January 1951,  
no. 21.

Berne, Kunsthalle, *Ben Nicholson*, May - July 1961, no. 43.

**LITERATURE:**

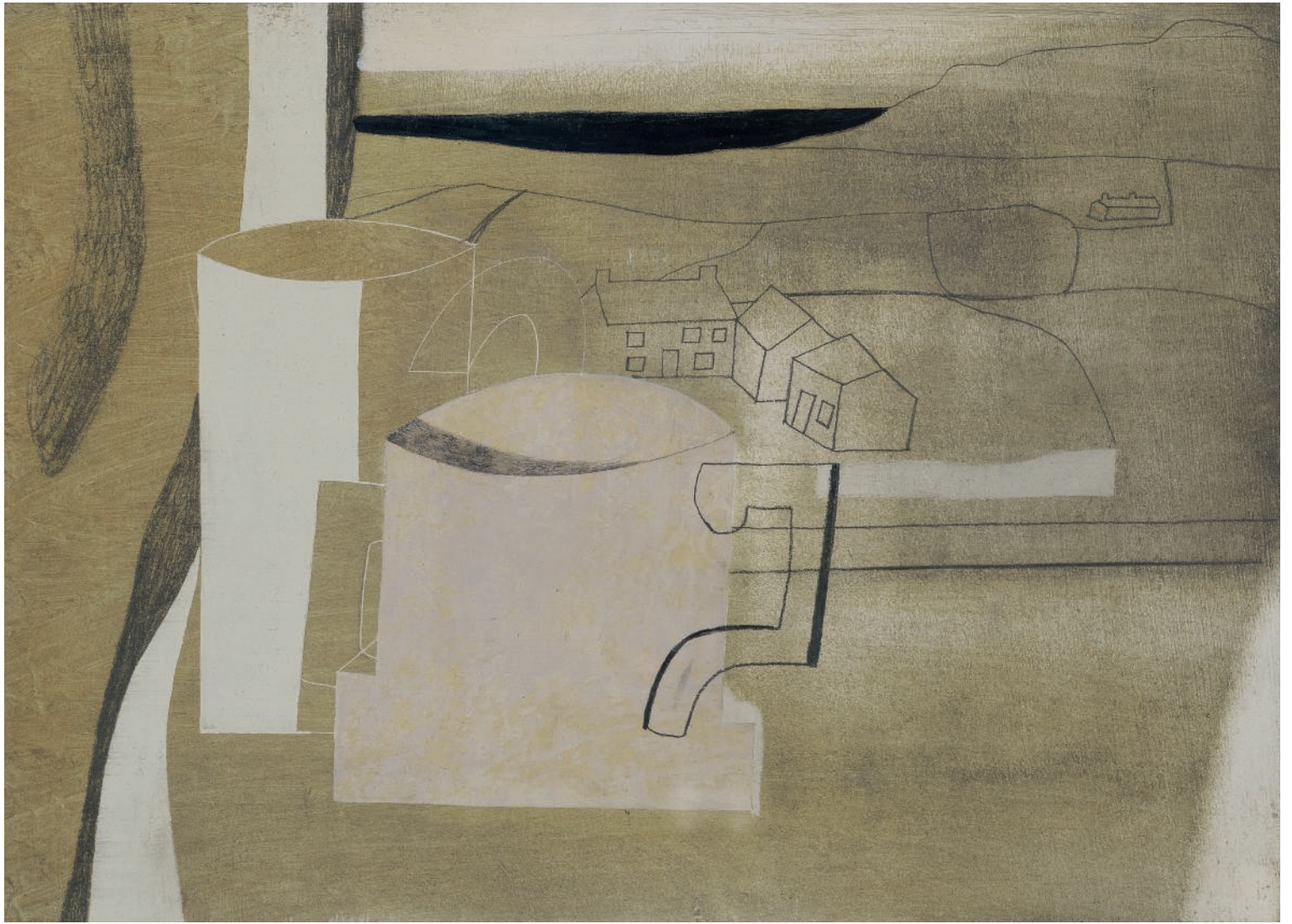
H. Read, *Ben Nicholson Paintings*, London, 1948, fig. 86.

N. Lynton, *Ben Nicholson*, London, 1993, p. 192, no. 176, illustrated.

C. Stephens, *Peter Lanyon: At the edge of landscape*, London, 2000,  
p. 19, fig. 5, listed as 'whereabouts unknown'.

T. Treves, *Peter Lanyon: Catalogue Raisonné of the Oil Paintings and  
Three-Dimensional Works*, London, 2018, p. 59, illustrated.









Peter Lanyon, *Portreath*, 1949. Private collection. Artwork: © Estate of Peter Lanyon. All Rights Reserved, DACS 2021.

The present composition, simply titled *1943 (Towednack, Cornwall)*, dates from a key period during the early 1940s when Nicholson was living in north Cornwall, just along the coast from St Ives: it is part of a distinct group of compositions showing the sweeping Penwith landscape, depicting farms inland from Carbis Bay and St Ives. The Nicholson family, having resided at a house called *Dunluce*, described by Nicholson as a 'wretched little villa' had moved to a larger house, *Chy-an-Kerris*, Carbis Bay, in August 1942. Here, at last, both Nicholson and his wife Barbara Hepworth could both have a studio. Peter Khoroché comments, 'Nicholson did not experience Cornwall only from his bedroom window. He liked nothing better than to escape for a day's sketching to Halsetown, Towednack, Trendrine or Zennor - names associated with so many of his works, whether drawings, paintings or reliefs, in the following years. At first his range of motifs was limited by wartime restrictions on access to the coastline and by how far he could go on a bicycle'. By 1948 he had a small car and three years later a 1929 MG Midget, which he hand-painted a pale dove grey (see P. Khoroché, *Ben Nicholson: drawings and painted reliefs*, Aldershot, 2002, pp. 51-52).

Towednack is a small village, easily accessible from where the Nicholsons lived, just two miles inland from St Ives. In the present work, the still life elements of cups and vessels of the foreground interact with the far-reaching landscape stretching away towards the distant sea on a high horizon. *1943 (Towednack, Cornwall)* personifies Nicholson's landscape compositions of this period, executed in a muted palette of clay-coloured thin oil washes in ochre and umber. Pencil shaded accents and line are used to indicate curtains and to reinforce the illusionistic depth of the foreground still life, allowing the viewer a hint of Nicholson's iconography of the carved-and-painted relief boards he had produced in the 1930s.

Jeremy Lewison comments, 'In order to earn a living he [Nicholson] returned to painting landscapes in naïve style which his gallery, Alex Reid and Lefevre, considered easier to sell. The return to landscape was generally to be observed in English painting during the war as Britain reverted to a period of isolation ... Paintings of this period were small and rehearse and develop the ideas which he had worked out ... paintings develop the theme of the still life set before a window which Nicholson, along with many other members of the *Seven and Five Society*, including Winifred Nicholson, had enjoyed during the late twenties ... In such compositions Nicholson was interested in being able to unite objects in the foreground with those in the background, allowing the eye to travel over large distances and periods of time at one glance ... The impact of the landscape on Nicholson's work was considerable. After his move to Cornwall [in 1939] he ceased to make white reliefs, which could be interpreted as an urban art, and reintroduced subdued colours as well as brighter tones which appear to be derived from his surroundings' (J. Lewison, *Ben Nicholson*, London, 1991, pp. 19-20). John Rothenstein writes about the landscape works that Nicholson painted in Cornwall at this time, 'Absolved from any sense of obligation to represent with any degree of exactitude, and with unrestricted scope for the exercise of his faculties as a designer of pure form [these landscapes] express a lyricism absent from landscapes he made in the late 1920s. Particularly happy, too, are the indications of landscape, sometimes very slight, that appear as backgrounds for still-lives ... such indications, moreover, evoke most convincingly the distinct atmosphere of Cornwall' (J. Rothenstein, *Modern English Painters, Vol. II*, London, 1984, p. 191). Patrick Heron took this point further and described these landscape paintings as



'excellent portraits: they evoke that very remarkable bit of country with uncanny accuracy' (P. Heron, quoted in J. Lewison, exhibition catalogue, *Ben Nicholson*, London, Tate Gallery, 1993, p. 85).

Nicholson himself wrote, "Realism" has been abandoned in the search for reality: the "principal objective" of abstract art is precisely this reality. Sir Herbert Read, in his 1947 publication, *A Coat of Many Colours*, expands on 'reality' in the artist's work, 'Ben Nicholson who, like all the great painters of the past, is something of a mystic, believes that there is a reality underlying appearances, and that it is his business, by giving material form to his intuition of it, to express the essential nature of this reality. He does not draw that intuition of reality out of a vacuum, but out of a mind attuned to the specific forms of nature – a mind which has stored within it a full awareness of the proportions and harmonies inherent in all natural phenomena, in the universe itself' (H. Read, quoted in J. Rothenstein, *ibid.*).

The present work may well have been seen by Herbert Read in late June 1943 when he and his wife Ludo visited the Nicholsons in Cornwall. Read went on to include the work in his important monograph on the artist (*loc. cit.*). Interestingly, the original owner of *1943 (Towednack, Cornwall)*, was the internationally-acclaimed artist, Peter Lanyon, one of the few Cornish-born painters of the St Ives group, born in St Ives in 1918 and who was 24 years younger than Nicholson. Lanyon was a pupil of Nicholson's for some months in the early 1940s, receiving 'a great stimulus' from him (see N.

Lynton, *Ben Nicholson*, London, 1993, p. 177). In 1944 he wrote to Nicholson asking to purchase one of his works: 'About the painting of yours. If you can pick me one like the Zennor about £30 I shall be v. much obliged. When and if I get a house of my own one day, it's not going to have Arnesby Browns and Talmages and things on its walls' (P. Lanyon in a letter to B. Nicholson, 1944, quoted in T. Treves, *Peter Lanyon: Catalogue Raisonné of the Oil Paintings and Three-Dimensional Works*, London, 2018, p. 59). Nicholson selected *1943 (Towednack, Cornwall)*. More recently, *1943 (Towednack, Cornwall)* has been listed as 'whereabouts unknown' (see C. Stephens, *loc. cit.*): it was last known to have been exhibited in 1961 and it was acquired privately by the present owner's father over forty years ago, so its appearance on the market today is something of a re-discovery.

Nicholson must have felt a deep connection with this Towednack location: similar vistas to the present work are found in later paintings such as *1946 (Towednack)*, sold Sotheby's, London, 28 June 1994, lot 43, £177,500; *June 11-49 (Cornish Landscape)*, sold Christie's, London, 6 June 2008, lot 66, £319,250 and *Jan 29-48 (Towednack)*, sold Bonhams London, 15 June 2016, lot 15, £374,500 which all show still life objects within a window aperture and where the division lines of the distant fields communicate with the foreground still life.

We are very grateful to Rachel Smith and Lee Beard for their assistance in preparing this catalogue entry.



Ben Nicholson holding his cat, Foxy, circa 1955, Tate Archive. Photograph by Charles Gimpel. Photo: © Tate. © Charles Gimpel Estate.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■λ30

WILLIAM TURNBULL (1922-2011)

*Leaf Venus 2*

signed with monogram, numbered, dated and stamped with foundry mark '86/4/4'  
(at the base)

bronze with a grey brown patina, on a York stone base

52 in. (132 cm.) high, including York stone base

Conceived in 1986 and cast by Morris Singer Foundry.

£150,000-250,000

US\$210,000-340,000

€170,000-280,000

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**PROVENANCE:**

with Ann Kendall Richards, New York, where purchased by the previous owner in November 1999.

Their sale; Christie's, London, 25 November 2015, lot 27, where purchased by the present owner.

**EXHIBITED:**

London, Waddington Galleries, *William Turnbull: Sculptures 1946-62, 1985-87*, October - November 1987, no. 20, another cast exhibited.

Berlin, Galerie Michael Haas, *William Turnbull Neue Skulpturen*, October - November 1992, no. 5, another cast exhibited.

London, Serpentine Gallery, *William Turnbull: Sculpture and Paintings*, November 1995 - January 1996, no. 45, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *William Turnbull: Sculptures 1946-62, 1985-87*, London, Waddington Galleries, 1987, p. 53, no. 20, another cast illustrated.

Exhibition catalogue, *William Turnbull Neue Skulpturen*, Berlin, Galerie Michael Haas, 1992, no. 5, another cast illustrated.

Exhibition catalogue, *William Turnbull: Sculpture and Paintings*, London, Serpentine Gallery, 1995, p. 65, pl. 45, another cast illustrated.

A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, pp. 51-52, 68, 168, no. 240, another cast illustrated.









*Anthropomorphic Dan Spoon, Ivory Coast. Private collection.*

Conceived in 1986, *Leaf Venus 2*, is a radiant example of Turnbull's new idol series. Arrestingly still and slender in profile, we are presented with a form that is simultaneously archaic, contemporary and organic. With its leaf-like silhouette, the sculpture has a powerful presence, radiating an almost sacred energy into the space within which it resides: frontally, it appears monumental and robust, and yet when seen from the side, its width is nothing more than a few inches. This formal paradox lies at the heart of this seminal series. The surface is adorned with intricate markings that are ambiguous yet concise, as if relics from an ancient and lost language, subtly hinting at simplified bodily features. Observed at the summit, the centre, the sides, and the bottom of the form, these incised lines are evocative of a nose, hair, breasts, hands and feet. Indeed, it is the synthesis between the human figure and other subjects that define the sculptures that make up this celebrated body of work.

*'I wonder whether these forms are not also an unconscious memory of the aircraft wings which he lived with for four years while a wartime pilot in the RAF. The plaques serenely carve their way through the air so that existence in space approaches a condition of pure movement or stance liberated from mass'*

- David Sylvester

In *Leaf Venus 2*, as the title and form suggest, we see a leaf morphing into an archaic idol, loosely based on human proportions. Although comparisons have been made between the shape of this work, and the wings of the planes Turnbull piloted in the Second World War, as well as his son's surfboards, the inspiration can be traced back to a visit he took to Singapore in 1962, the home country of his wife Kim Lim. Amanda Davidson explains that while on this trip, 'Turnbull became interested in the luxuriant plant life of the region. He produced studies in sketchbooks of natural forms, plants and leaves in watercolour or pencil. These images were first explored in a series of prints on the themes of leaves, and later, in sculptures, such as *Leaf Venus 2*' (A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 68). The study of leaves allowed Turnbull to explore a key element of his work, the idea of metamorphosis, and the tension between image and object. This relationship between flat images and three-dimensional forms is powerfully expressed in the present work.

As well as the forms of art that Turnbull studied at the British Museum in his early career, *Leaf Venus 2* and the related series have also been likened to a wide variety of influences, both ancient and contemporary, demonstrating that Turnbull's sources of inspiration are uniquely eclectic. Together with its reference to leaves, *Leaf Venus 2* demonstrates the significant influence that Turnbull found in archaic art forms such as the early marble figurines of circa 2800 BC from the Cyclades islands in the Aegean Sea. Although Turnbull has created a work on a much larger scale, the simplicity of image created by this ancient culture was of great inspiration to Turnbull and this particular body of work. Further references are made to art forms such as the ceremonial spoons and vessels from the Dan people of West Africa and their celebration of image making through the medium of sculpture, in particular the depiction of the fertile female form. This perhaps contributes to a dialogue between his own work and that of friend Alberto Giacometti (1901-1966), who he became close to during his time in Paris in the 1940s. Giacometti's *Spoon Woman*, 1926-27, is undoubtedly derived from the same source. Roger Bevan likened the pointed teardrop shape to a 'churinga', a totem used by indigenous tribes in Australia. Marked with complex codes and symbols, these sacred objects are used within celebrations to communicate and present the history of their community, as well as passing on mystical knowledge.









LESKOVKI 1912



## PROPERTY FROM THE ESTATES OF L.S. LOWRY AND THE LATE CAROL ANN LOWRY

We are delighted to be offering a selection of paintings and drawings from the Estate of L.S. Lowry and the Estate of Carol Ann Lowry, to whom he gifted and bequeathed the pictures. This is a unique opportunity for collectors to acquire works directly from the artist's ownership, which have been on long term loan to museums and galleries since the artist's death. This selection represents outstanding works from all periods of the artist's career, which encompass Lowry's favourite themes. Within this group are a number of exceptionally strong portraits, including the iconic *Ann in a Red Jumper* and the striking *Portrait of a Boy*. Works in the collection range from the early works of the 1920s to those which were executed during a period when he actively travelled around his favourite parts of the British Isles after his retirement from the Pall Mall Property Company in 1952. These locations, as well as the cast of northern characters, inspired and stimulated him to continue to paint and draw for the rest of his life. Some of these works have only been displayed to the public while being on loan to The Lowry, and we look forward to showing them to a wider audience.



Carol Lowry, L.S. Lowry and Micky Marshall (behind) on the steps of the Stone Gallery, Newcastle, 1968 Photo: courtesy of the Stone Gallery.



PROPERTY FROM THE ESTATES OF L.S. LOWRY AND THE LATE CAROL ANN LOWRY

λ<sub>31</sub>

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

*Ann in a Red Jumper*

oil on canvas laid on board  
14 x 10 in. (35.5 x 25.4 cm.)  
Painted *circa* 1957.

£150,000-250,000

US\$210,000-340,000

€170,000-280,000

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**PROVENANCE:**

A gift from L.S. Lowry to Carol Ann Lowry.

**EXHIBITED:**

London, Crane Kalman Gallery, *Heads*, April - June 2000.

Salford, The Lowry, on long term loan.









Alex Katz, *PAT #2*, 1979. Private collection. Artwork: © Alex Katz, DACS 2021.

Lowry's portraits hold an important place in the schema of Lowry's work and like his industrial landscapes which are typically composites, they borrow elements from both real and imagined people. Within his field of portraiture, there lie at the very heart of them, the images that Lowry created in both oil and pencil of his idealised sitter, Ann, as depicted in the present work. The present highly-chromatic work is one of the very best examples of Lowry's representation of Ann: it has been exhibited infrequently and has remained in the artist's estate until now, representing a unique opportunity for collectors.

At once familiar and distant; friendly and off-ish; confident yet shy; we see before us a perfectly oval face, ageless, set against the familiar all white background which provides not one clue of the context of her narrative, or indeed of her creation. She is alone, yet seems inquisitive and curious and whilst perhaps daring to glance at the viewer over her right shoulder, we are beholden to meet her gaze. For the man that created her, she may have been a sitter to be venerated. Discussing the gaze of the sitter of another oil of this period, *Portrait of a Young Man*, 1955, Michael Howard comments, 'Central to the image are the haunting eyes, a look that appears throughout Lowry's work. For the viewer, the effect can be disconcerting so piercingly does the [boy] stare out at the world from his anonymous space' (M. Howard, *Lowry: A Visionary Artist*, Salford, 2000, p. 164). Howard comments on the lack of context or clues for the viewer, 'no fixing mechanisms locate the figure[s] in a safe distant space of the picture; instead, the whiteness of the paper, canvas or board operates as a metaphor for the gap between us and the subject, and on occasion Lowry gives the effect of his figures lurching into *our* space' (M. Howard, *ibid.*, p. 174). We inevitably make assumptions on seeing this portrait and are caught by her over-sized eyes, penetrating gaze, carefully delineated eyebrows and impossibly long neck which add to the uncompromising and haunting candour of the work.

In Lowry's depictions of Ann, she always appears alone, as does the artist in his many self-portraits, staring out at the viewer. Recognisable from her dark eyes, white face and ruby-red lips, Ann is now understood to be a fantasy figure, a combination of the most important women in Lowry's life: variously his mother; his god-daughter, Ann Hilder; a childhood friend from holidays spent at Swinton Moss near Lytham St. Annes who had died in 1913; or, a fellow student from the Manchester Art College days, to whom he was attracted. Like Rossetti's sumptuous portraits, including those of Jane Morris as depicted in *Pandora*, which Lowry collected and hung in his home, Ann is a symbol of a perfect 'dream woman', unsullied by reality. Claire Stewart comments, 'Though anyone who knew Lowry had little reason to doubt that she was real, her existence has never been proved. Likely to have been an amalgam of people Lowry knew personally and public figures, he drew and painted her again and again. Ann's stylised features make her an abstract, ideal woman - Lowry's own response to the Rossetti *femme fatale*' (C. Stewart, exhibition catalogue, *Lowry & The Pre-Raphaelites*, Salford, The Lowry, 2018, p. 13).

Claire Stewart explains that Lowry grew up in a city with one of the greatest public collections of Pre-Raphaelite art in the country, 'The collections at Manchester were a constant pleasure but in 1911 Lowry had the chance to see a much greater variety of work. The 'Loan Exhibition of Works by Ford Maddox Brown and the Pre-Raphaelites' opened to the public that autumn. 320 works were listed in the catalogue, displayed across seven rooms'. [Lowry's own treasured copy of the exhibition catalogue survives in the artist's estate and informed his later collecting]. Stewart continues, 'It was Ford Maddox Brown and Dante Gabriel Rossetti that stood head and shoulders above the rest ... With Rossetti, he went one step further, describing him as "the only man whose work I have ever wanted to possess". As a young man, in conversation with his father, he recalled saying,



*'Though anyone who knew Lowry had little reason to doubt that she was real, her existence has never been proved. Likely to have been an amalgam of people Lowry knew personally and public figures, he drew and painted her again and again. Ann's stylised features make her an abstract, ideal woman – Lowry's own response to the Rossetti femme fatale'*

- Claire Stewart







L. S. Lowry, *Portrait of Ann*, 1957. Private collection, currently on loan to The Lowry, Salford. Artwork: © The Estate of L.S. Lowry. All Rights Reserved, DACS 2021.

"I wish you'd buy me a Rossetti painting". By the time Lowry finally did buy his first Rossetti drawing, he had nurtured a love of the artist's work for over forty years' (C. Stewart, *ibid.*, pp. 7-9). Christopher Newall comments, 'Both Lowry and Rossetti were fascinated by particular women with whom they were restricted from entering into a conventional loving relationship, by circumstances, and psychology, but who they possessed by making paintings and drawings of the greatest possible intensity' (C. Newall, *ibid.*, p. 19).

Michael Howard puts the allure of Rossetti's women for Lowry into context, 'Although he had been collecting Rossetti's work since the late 1940s, by the early 1960s, when he was better able to afford this, Lowry began to buy the late erotic paintings of his favourite Victorian artists, works that he had seen on so many museum walls and had carried in his head since at least the beginning of the century. Even his mysterious heads of the Thirties were not only a synthesis of various characters he had met, but were also the unacknowledged children of Dante Gabriel Rossetti ... His women, as Rossetti's frequently do, dominate an enclosed pictorial field, confronting the viewer with a direct frontal gaze that blocks any simple explanation of their thoughts or feelings. Their feelings reveal the odd shadowing around lips and chin that is particular to Rossetti. These late, sexually charged Pre-Raphaelite works were as dangerous and thrilling to Lowry as the act of drawing and painting his private erotic works, which exactly coincide with the beginning of his art collection. Their heavy, sensual, languorous features, the full lips, sharply delineated eyebrows, high forehead and staring eyes, as much as their pallour, symmetry, columnar necks and heavy hair, announce a pungent sensual attraction, not altogether wholesome, or at least so Lowry admitted. To Edwin Mullins he said, 'As for my Rossetti paintings all around this room: I have always been fascinated by certain types of women he painted. I'm a Victorian alright ....' Rossetti's women, he said, were 'like snakes'. And in the Tyne Tees television documentary of 1968 he declared them to be like 'ladies of the night'.

We can perhaps see, in the artist's fascination with Rossetti, an explanation for how he used his art throughout his life: to make the world safe, and to be master of its representation. To contemplate and later to buy Rossetti's work was exciting, like keeping a caged beast or dangerous reptiles. These are glacial, Medusa-like beauties, cool, distant and hierarchical. They are depicted locked in their own reveries, the better to allow the artist and the viewer to appreciate their beauty. Rossetti's sister, Christina, realised that her brother's poems and canvasses celebrated not the real women on whom they were based, but were in fact projections of the artist's own notions of womanhood: 'One face looks out from all his canvasses ... not as she is but as she fills his dreams' (M. Howard, *op. cit.*, pp. 183-184). In conclusion, Tom Rosenthal comments, 'As Lowry himself intuited, Rossetti's beauties were at least partially his sexual fantasies. So why should not Lowry have had the pleasure of a fantasy woman who meant so much to him and his art, who represented for him an unattainable but perfect reality' (T.G. Rosenthal, *op. cit.*, p. 274).

'These (pictures)', wrote David Bathurst in an article entitled 'Talking to Lowry', referring to Lowry's Rossettis, published in the *Christie's Review* for 1964-65, 'he collects with an insatiable zeal. Few things can drag Lowry away from the north of England but, as he says himself, "I'd be on the 11.58 tomorrow if you had another like the one I bought in April. I have nightmares sometimes that Christie's are going to hold an entire sale of Rossettis"'. At that date he owned twelve examples, and by the time he ceased collecting Pre-Raphaelite works around 1970, he owned seventeen works by Rossetti. Christie's sold Lowry's most important Rossetti, which he had acquired in 1964, as mentioned in the interview above, the prime version of *Proserpine*, on 27 November 1987, (lot 140) for £1,300,000, a figure which long remained a world record for a Victorian picture. Subsequently, Christie's have sold other key Pre-Raphaelite works for Lowry's estate, including *Pandora*, on 14 June 2000, (lot 14) for £2,643,750, which again set a new world record for the artist at the time.







PROPERTY FROM THE ESTATES OF L.S. LOWRY AND THE LATE CAROL ANN LOWRY

λ<sub>32</sub>

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

*Children Walking up Steps*

oil on board  
10 x 14 in. (25.4 x 35.6 cm.)  
Painted *circa* the 1960s.

£150,000-250,000  
US\$210,000-340,000  
€170,000-280,000

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**PROVENANCE:**

A gift from L.S. Lowry to Carol Ann Lowry.

**EXHIBITED:**

Salford, The Lowry, *Unseen Lowry*, June - September 2013.  
Nanjing, University of the Arts, *L.S. Lowry: Artist of the People*,  
November - December 2014, exhibition not numbered.  
Salford, The Lowry, on long term loan.

**LITERATURE:**

M. Howard, *Lowry: A Visionary Artist*, Salford, 2000, p. 49, as  
'Children on the steps', illustrated.  
T.G. Rosenthal, *L.S. Lowry: The Art and the Artist*, Norwich, 2010,  
p. 288, as 'Children on the steps', illustrated.  
Exhibition catalogue, *L.S. Lowry: Artist of the People*, Nanjing,  
University of the Arts, 2014, pp. 71-72, exhibition not numbered,  
illustrated.









Mass Observation. Photograph by Humphrey Spender. Photo: © Humphrey Spender.

*'I would stand for hours on one spot ... and scores of little kids who hadn't had a wash for weeks would come and stand round me.'*

- L.S. Lowry

In the years leading up to Lowry's retirement and through the 1950s, Lowry gained great commercial success with his industrial landscapes. There was enormous demand for these paintings, which was a great vindication for Lowry of the importance, integrity and beauty of the subject matter that he had painted for nearly forty years. As he reached the last few years of the 1950s, Lowry decided to change direction, having no more desire to paint such pictures. The landscape of Britain was in flux, and in a remark to Frank Mullineux, Lowry said, 'The strangest thing is that when the industrial scene passed out in reality, it passed out of my mind. I could not do it now, but I have no desire to do it now, and that would show'. The subject matter that had been a key part of his life, factories with belching chimneys, dingy streets of terraces, and dirty canals was fast disappearing, either destroyed in the Second World War, or cleared away in the frenzy of post-war development.

The figure studies that Lowry chose to paint, following the landscapes, were closely observed, and in the case of *Children Walking up Steps*, the importance of the figures is vital to the success of the painting. The industrial landscape although still clearly visible in the background, plays a far less prominent role, other than as a record of the changing world visible through the partially constructed

steps and what seems to be a black slag heap just featuring in the very foreground. Lowry has used the steps in this painting as a clever device to maximise the number of figures in the composition, filling not just the foreground, but the centre ground too, from left to right. This marks a radical change of direction from the traditional composition of his industrial landscapes, where the eye is drawn through the painting into the far distance.

There is a great energy in *Children Walking up Steps*, felt most keenly in the children marching up and down the steps, which extends beyond both pictorial planes, giving a sense of an unending rhythm of parading figures. There is a sense of humour and fun, particularly with the naughty children, hiding behind the wall, who smile and stare out at the view, inviting us into their games, and almost with a knowing wink let us into their secrets. The striking black and red steps, provide the painting with a strong compositional structure, unifying the separate layers of figures and the different planes of space. The scurrying children seem to look in all manner of directions, the ones staring directly out, some amusedly, seem to have had their attention caught by something out of sight – perhaps it is us, or perhaps it is the artist himself.







PROPERTY FROM THE ESTATES OF L.S. LOWRY AND THE LATE CAROL ANN LOWRY

λ33

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

*Head of a Boy*

signed and dated 'L S LOWRY 1962' (lower left)

oil on canvas

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

Painted in 1962.

£300,000-500,000

US\$420,000-690,000

€340,000-570,000

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**PROVENANCE:**

A gift from L.S. Lowry to Carol Ann Lowry.

**EXHIBITED:**

Salford, The Lowry, on long term loan.







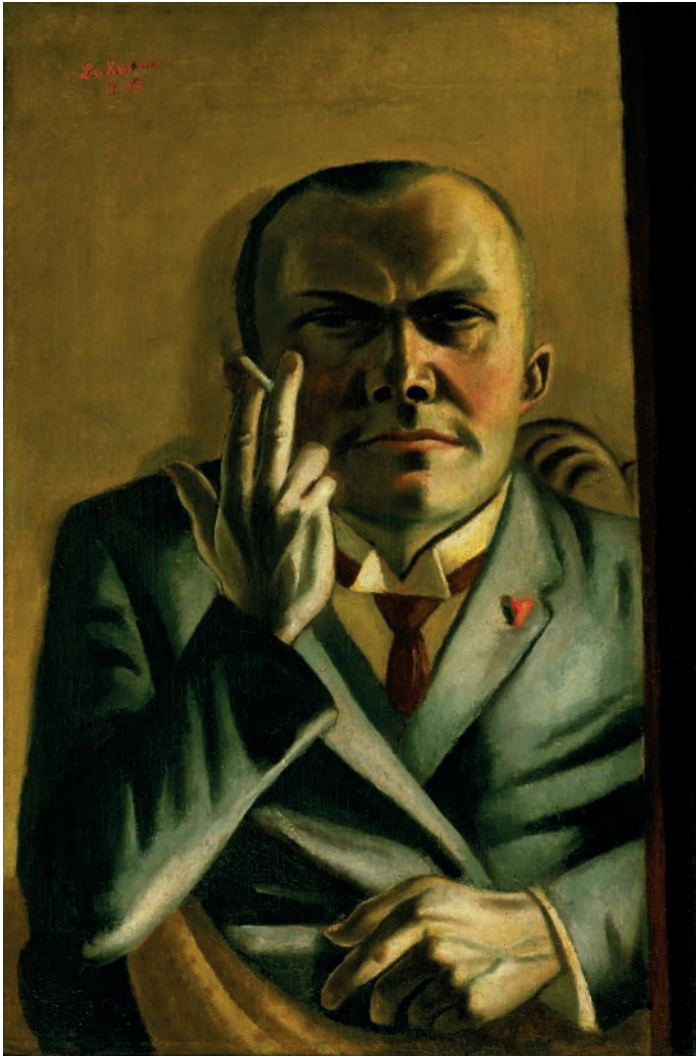


L. S. Lowry with the present work at his home, Mottram-in-Longdendale, circa 1966. Photograph by Clive Arrowsmith.  
Photo: Clive Arrowsmith (courtesy of clivearrowsmith.com) Artwork: © The Estate of L. S. Lowry. All Rights Reserved. DAC 2021

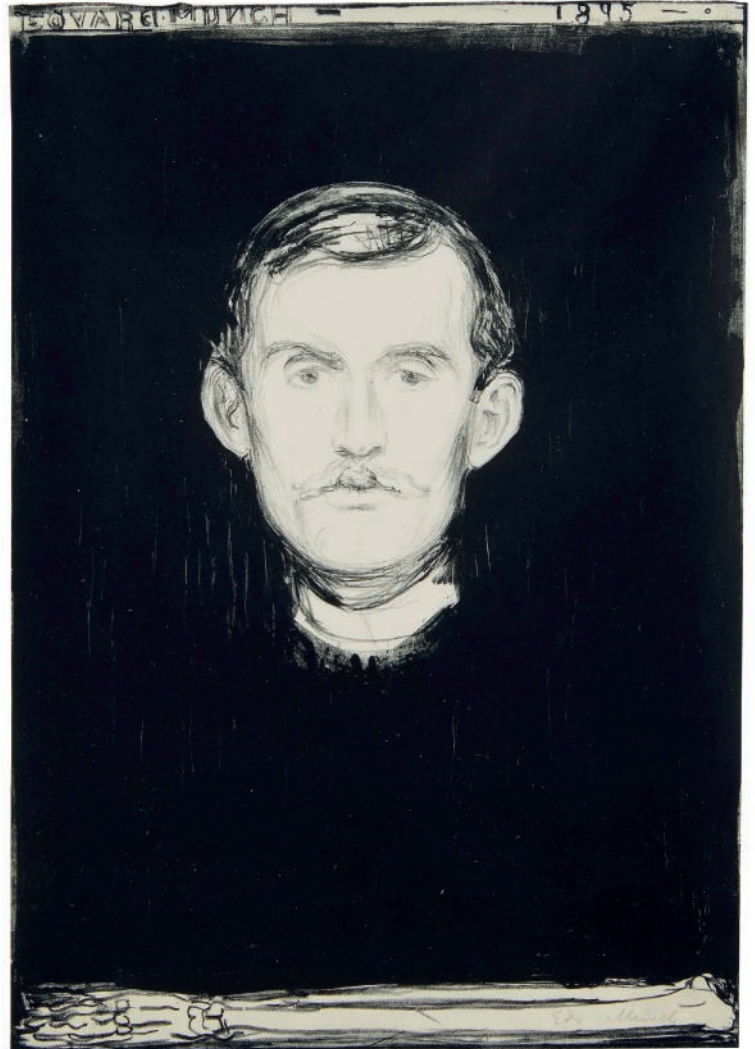








Max Beckmann, *Self Portrait on Yellow Ground with Cigarette*, circa 1923. Museum of Modern Art, New York. Photo: © Bridgeman Images.



Edvard Munch, *Selbstporträt (Self-Portrait)*, 1895. Private collection.

Staring wide-eyed out of the canvas, *Head of a Boy*, 1962 marks a distinctive period in Lowry's work when he became consumed by painting desolate single figures. The solitary figures of the 1960s can be seen to follow on from the dark and melancholic portraits of the mid-1930s, which marked a period of great emotional turmoil for the artist. Shelley Rohde's describes, '... In those years ... came new savage pictures, born of the distress that was for seven years an inescapable feature of his daily life; paintings of gaunt men, with gaunt faces, their features stark and staring, infinitely disturbing in the anguish of their eyes' (S. Rohde, *L.S. Lowry A Biography*, Salford, 1999, p. 204).

*Head of a Boy*, shows a young man, set in a unknown bleak world, the enlivened dark blue expressionistic background reminiscent of artists such as Edvard Munch. Smartly dressed in a jacket and tie, he echoes Max Beckmann's, *Self Portrait on Yellow Ground with Cigarette*, circa 1923 (Museum of Modern Art, New York), but is far more haunting. Staring out at the viewer, there is an intensity in his face, highlighted by his stark white complexion, his striking features, that Lowry has delineated in dark black outlines, and the blood red of his lips and the inner of his eyes, which is off-set by the rich scumbled blue of the background. He can be seen as a quasi-self portrait of the artist, in gleams of his physical attributes, as well psychologically, the emotions of the artist, resonating in every mark of his brushstroke. There is a rawness to this work, which speaks of the emotional vulnerability of the artist. The energy in the painting, so powerful, it leaves the viewer stunned, yet unable to look away.

In February 1932, Lowry's father Robert Stephen McAll Lowry died suddenly of pneumonia, leaving behind his bed-bound 'invalid' wife

Elizabeth and his only son Laurence, who became his mother's sole carer and the unwilling proprietor of his father's extensive debts - which had been successfully hidden from the family for over a decade. Rohde's describes, 'The event [of his father's death], announced the next morning in the *Manchester Guardian*, was to change Lowry's life. His mother, now seventy-three, took to her bed and there she remained for the next seven and a half years totally dependent, physically and emotionally, upon her only son. The burden of her care was willingly undertaken and dutifully performed, but in the long years that followed it was to drive him to the brink of derangement' (S. Rohde, *ibid.*, p. 194). Given Lowry's full-time employment with the Pall Mall Property Company in Manchester, this left only night and the early hours of the morning for him to paint. Exhausted, isolated and grief-stricken, Lowry's work from this period is arguably the darkest in his *oeuvre* and yet also the most human. Lowry admitted, years later, to his friend and patron Monty Bloom, 'I think I reflected myself in those pictures. That was the most difficult period of my life. It was alright when he was alive, but after that it was very difficult because she was very exacting. I was tied to my mother. She was bedfast. In 1932 to 1939 I was just letting off steam' (L.S. Lowry, quoted in *ibid.*, p. 204).

In the early 1960s, Lowry began to move away from the industrial scenes, which had engrossed him the last few decades and turned once again to the figure paintings, which had preoccupied him in the 1930s. Immersing himself in painting single isolated figures, couples, or groups of five or six people at a time, depicting 'often tragic individuals having abandoned the industrial community that had created them' (S. Rohde, *ibid.*, p. 140). This sharp artistic diversion, was to prove a disappointment to his dealers and the public, who



after neglecting his 'mill scenes' for so long, now clamoured to get their hands on these sought-after paintings. This was revealed in the queues of revellers, who lined Bruton Street eagerly awaiting the private view of Lowry's 7th one-man-show at the Lefevre Gallery, London in 1961, and the number of requests thereafter. Lowry delightedly recalled, 'In London all they want now are pictures of little figures on them. Well there are no little figures on them so they'll have to do without. It's very sad. People write, you know and say "I'd like a mill scene" and I write back and say: "I can't do it, and it wouldn't be any good if I did"' (L.S. Lowry, quoted in T.G. Rosenthal, *L.S. Lowry: The Art and the Artist*, Norwich, 2010, p. 139). Lowry had never been a commercial painter, and was not driven by fame or money, only his mother's approval (which he never received) and what he in his heart desired to paint.

At the time these single figure paintings proved to be largely unpopular, with his macabre figures proving to be too challenging for some. Lowry, fiercely defended these works, stating: 'I think that this is my best period. I think I am saying more, going deeper into life than I did' (L.S. Lowry, quoted in M. Howard, *Lowry: A Visionary Artist*, Salford, 2000, p. 201). One person with whom they struck an accord was the Welsh businessman Monty Bloom, who he met at Andras Kalman's gallery in London. Bloom became an avid collector of these figure paintings (almost to obsession), a close friend and one of Lowry's most significant patrons. By the 1960s he had 60 Lowry's on his walls with 40 more in storage, and by the 1970s he owned the largest collection of Lowry's work in the country. Shelley Rohde's records a pivotal moment in their relationship, 'When they arrived at 'The Elms', Lowry ushered Bloom into the workroom and produced a large industrial ... Bloom liked it very much indeed; but as his gaze wandered round the room he saw a mass of separate paintings of single figures that he liked much more. He hardly knew how to tell the artist. "I like the mill scene" he began, "but I think I prefer those ..." "I prefer them myself" said Lowry' (S. Rohde, *op. cit.*, p. 370). Rosenthal describes that this marked a small victory for Lowry, with him finding someone at last to appreciate these works, which he himself so treasured (T.G. Rosenthal, *op. cit.*, p. 145).

In 1962 Frank Constantine, from the Graves Art Gallery in Sheffield, organised a retrospective exhibition of Lowry's work, of which 39 works of Bloom's were exhibited. These included some of the 'grotesques', and was the first time they were shown to the public. Maurice Collis described these works as, 'solitaires, unable to mix with their fellows and deeply affected by their isolation. They are projections of his moods, of ghosts of himself' (S. Rohde, *op. cit.*, p. 374). Lowry was immensely proud of the show and went a great number of times. The figure paintings, were amongst those works he cherished most dearly, he stated, 'I feel more strongly about these people than I ever did about the industrial scene' (L.S. Lowry, quoted in S. Rohde, *op. cit.*, p. 360). Michael Howard argues that these works perhaps have more resonance with audiences today than those of the time, he comments, 'These works are now being seen as some of the most potent of his creations, speaking to a present-day public with more authority and pathos than they did to earlier viewers, conditioned as they were by the image of Lowry as a simple intuitive painter of nostalgic aspects of the industrial world' (M. Howard, *op. cit.*, p. 199).





PROPERTY FROM THE ESTATES OF L.S. LOWRY AND THE LATE CAROL ANN LOWRY

λ<sub>34</sub>

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

*Man with Red Scarf*

signed and dated 'L S LOWRY 1963' (lower left)

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

Painted in 1963.

£150,000-250,000

US\$210,000-340,000

€170,000-280,000

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**PROVENANCE:**

A gift from L.S. Lowry to Carol Ann Lowry.

**EXHIBITED:**

Manchester, Manchester Art Gallery, on long term loan.





L.S. 1968



In the 1960s Lowry returned to the single isolated figure, with a renewed intensity, painting a myriad of haunting portraits, such as *Man with a Red Scarf*, 1963. Set against neutral, amorphous backgrounds, as seen here, his lonely figures stare out at the viewer, often wide-eyed and gaunt, their expressive characteristics reflective of their inner psychological turmoil and angst. Shelley Rohde describes, 'Now he had a new obsession: his single figures, his grotesques. The struggling, surging, misshapen homunculi who had lived for so long in the shadow of the mills emerged at last from their background to stand alone, as he stood alone. If he saw them as odd, it was because he felt himself to be odd; if he saw them as different, it was because he felt himself to be different; if he saw them as rejected, it was because despite all his current acclaim, he saw himself as rejected' (S. Rohde, *L.S. Lowry A Biography*, Salford, 1999, p. 360).

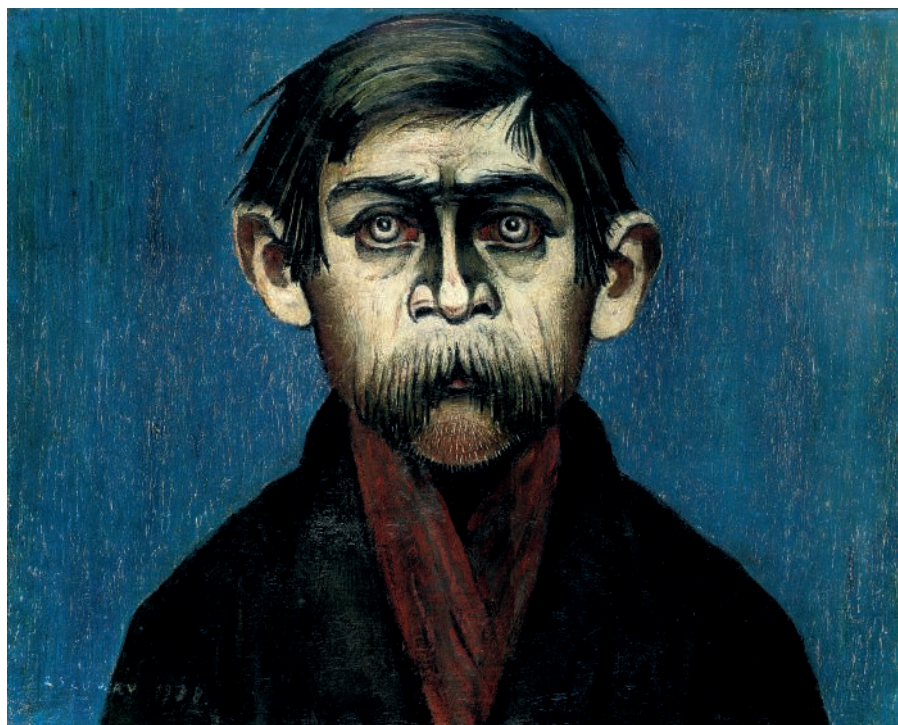
Parallels can be made with these portraits of the 1960s to those painted 30 years earlier, in the mid-1930s, when the first 'grotesque' portraits appeared. This period marked a stressful and turbulent point in the artist's life, following the death of his father in 1932, which left Lowry with the role of full-time carer for his bedbound mother and fiscally crushed by a sea of unpaid debts. Whilst also trying to juggle his full-time job at the Pall Mall Property Company in Manchester and carve out time to paint. Shelley Rohde explains the effect it had on Lowry: 'For the next seven years Lowry, indeed, did not dare to go far from his mother. He became yet more detached from the world around him, still further withdrawn, his life divided between his filial duties to the querulous old woman upstairs, the demands of his job and his need to paint' (S. Rohde, *op. cit.*, p. 194).

Although an immensely traumatic period for Lowry, this time spurned some of his most personal and most poignant works. With the artist channelling his anguish into a series of haunting portraits, which fall somewhere between self-portraits and what Lowry termed 'grotesques'. Two of the most striking paintings of the period were *Head of a Man*, 1938 and *Man with Red Eyes*, 1938, both of which bear a number of parallels to the present work, not only in the figure's attire of a red scarf and large dark coat, but also his hair, parted to the left, his gaunt face and his wide staring eyes, punctuated with blood red. Lowry spoke of the latter portrait and the emotional outlet these paintings provided: 'I was simply letting off steam. My mother was bedfast ... It started as a self-portrait. I thought, 'What's the use

of it? I don't want it and nobody else will'. I turned it into a grotesque head. I'm glad I did it. I like it better than a self-portrait. I seemed to want to make it as grotesque as possible. All the paintings of that period were done under stress and tension and they were all based on myself. In all those heads of the late thirties I was trying to make them as grim as possible. I reflected myself in those pictures' (L.S. Lowry, quoted in J. Sandling & M. Leber, *L.S. Lowry The Man and his Art*, Salford, 1992, p. 21).

Although only a few works are recognised, or recorded by Lowry as self-portraits, many of these paintings can be seen as a reflection of the artist himself. Either through the repetition of small physical characteristics, such as the fringe squared off on the left, as seen here, or through the emotional and psychological weight that Lowry instils within his work. Indeed the artist stated, 'I wanted to paint myself into what absorbed me' (L.S. Lowry, quoted in M. Howard, *Lowry A Visionary Artist*, Salford, 2000, p. 163). This practice is evident in works such as his painting of 1966, which depicts a lone obelisk surrounded by the sea, which he titled *Self-Portrait*.

These portraits also represent the every-day characters that Lowry passed on the streets in Salford; the elderly, the homeless, the disabled, the workers at the mills – drawn to those that were desolate and downcast. Lowry described: 'There's a grotesque streak in me and I can't help it. My characters? They are all people you might see in a park. They are real people, sad people; something's gone wrong in their lives. I'm attracted to sadness, and there are some very sad things you see'. He continued, 'There is something about these people that is remarkable, you know. They have a look in their eye. You wonder what they are really looking at. There is a mystery about them. I feel I am compelled to try and draw them' (L.S. Lowry, quoted in M. Leber & J. Sandling, *L.S. Lowry*, London, 2010, p. 81). Rohde comments that Lowry's affinity for those that were physically or psychologically damaged, can be seen as a reflection of his own emotional injury. She explains, 'His own fame he said came, 'too late'; the mother who's approval would have been his true satisfaction, had died. Such was the emotional injury that he sought to salve with painting. His morbid penchant for depicting cripples and freaks can be seen as addressing his own sense of leading a damaged life. The devastation and dysfunction he painted is the outer reflection of inner trauma' (S. Rohde's, quoted in M. James, 'Alone in the Crowd', in exhibition catalogue, *Lowry's People*, Salford, The Lowry, 2000, p. 23).



L. S. Lowry, *Head of a Man*, 1938. Private collection. Artwork: © Martin Bloom. All Rights Reserved, DACS 2021.







# MODERN BRITISH ART

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# Highlights from the **MODERN BRITISH ART** Day Sale

**2 MARCH 2021**

## **AUCTION**

2 March 2021  
at 2.00 pm

8 King Street, St. James's  
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Nick Orchard and Hugh Creasy

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λ

**DAVID JONES, C.H. (1895-1974)**

*Cath Gartref*

signed and dated 'David J/30' (lower right)  
pencil, watercolour and gouache on paper  
24½ x 19 in. (62.3 x 48.2 cm.)  
Executed in 1930.

£12,000-18,000  
US\$17,000-25,000  
€14,000-20,000

**PROVENANCE:**

Purchased by Miss Marion Louisa Graham in 1933, and by descent to the present owner.



λ

**IVON HITCHENS (1893-1979)**

*Cottage Interior, Evening*

signed 'Ivon Hitchens.' (lower left)  
oil on canvas  
20½ x 40¾ in. (52 x 103.5 cm.)  
Painted circa 1938.

£60,000-80,000  
US\$82,000-110,000  
€68,000-90,000

**PROVENANCE:**

The artist's estate.  
Purchased by the present owner at the 2016 Jonathan Clark Fine Art exhibition.







λ

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

*Binham Priory, Norfolk*

signed 'John Piper' (lower right)

oil on canvas

42 x 60 in. (106.7 x 152.4 cm.)

Painted in the early 1950s.

£80,000-120,000

US\$110,000-160,000

€90,000-130,000

**PROVENANCE:**

The collection of Dresdner Kleinwort, London.

Anonymous sale; Christie's, London, 17 November 2006, lot 71, where purchased by the present owner.



**CHRISTOPHER WOOD (1901-1930)**

*The Thames at Battersea*

signed and dated 'C.Wood/'25' (lower right)

oil on board

8 x 11 in. (20.3 x 27.9 cm.)

Painted in 1925.

£20,000-30,000

US\$28,000-41,000

€23,000-34,000

**PROVENANCE:**

Allan Walton.

Acquired by the present owner's family before 1938, and by descent.







PROPERTY FROM THE COLLECTION OF WALLACE CAMPBELL

λ\*

**JOHN MINTON (1917-1957)**

*Banana Plantation*

signed and dated 'John Minton 1951' (lower right), signed again, inscribed and dated again 'Banana Plantation/John Minton/Oil 1951' (on the artist's label attached to the reverse)

oil on canvas  
30 x 25 in. (76.2 x 63.5 cm.)  
Painted in 1951.

£50,000-80,000  
US\$69,000-110,000  
€57,000-90,000

**PROVENANCE:**

with Thos Agnew & Sons, London.  
Anonymous sale; Phillips, Ipswich, 12 November 1987, lot 163.



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

λ\*

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

*Mother and Child: Crossed Feet*

bronze with a dark brown patina, on a black painted wooden base  
8½ in. (21.6 cm.) high, excluding base  
Conceived in 1956 and cast in 1957, this is cast 4 of 9.

£100,000-150,000  
US\$140,000-210,000  
€120,000-170,000

**PROVENANCE:**

with André Emmerich Gallery, New York, where purchased by the previous owner in July 1957.  
Anonymous sale; Christie's, New York, 11 November 1992, lot 14, where purchased by the present owners.





λ

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

*Welsh Landscape with Roads*

signed with initials 'GS' (lower right)  
oil on canvas  
13 x 20 in. (33 x 50.8 cm.)  
Painted in 1936.

£50,000-80,000  
US\$69,000-110,000  
€57,000-90,000

**PROVENANCE:**  
Timothy Simon, London, by 1965, and by descent.  
Their sale; Sotheby's, London, 22 November 1995, lot 66, where purchased by the  
previous owner, and by descent.



λ\*

**VANESSA BELL (1879-1961)**

*Flowers in an Omega Vase*

signed 'V Bell' (upper right)  
oil on board laid on panel  
28¾ x 20¾ in. (73 x 51.7 cm.)  
Painted in 1913.

£25,000-35,000  
US\$35,000-48,000  
€29,000-40,000

**PROVENANCE:**  
with Anthony d'Offay, London.  
Purchased by the present owner at the 2006 Meredith Long & Company exhibition.







λ\*

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

*Black, White and Ochre Figure, August 1959*

signed, inscribed and dated 'Black White/+Ochre Figure/Aug 1959/Terry Frost' (on the reverse)

oil on canvas

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

Painted in 1959.

£30,000-40,000

US\$42,000-55,000

€34,000-45,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by Professor Manton.

Anonymous sale; Christie's, London, 26 October 1994, lot 161.

with Galerie Michael Haas, Berlin.

Private collection, Germany.



THE PROPERTY OF A GENTLEMAN

λ

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

*Painting (Tibetan) 1946*

signed, inscribed and dated 'painting (Tibetan) 1946/ Ben Nicholson' (on the reverse), inscribed again 'Chy an Kerris, Carbis Bay, Cornwall' (on the reverse)

oil and pencil on panel, mounted on the artist's prepared board

9½ x 8¾ in. (24.1 x 22.3 cm.)

Painted in 1946.

£100,000-150,000

US\$140,000-210,000

€120,000-170,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 28 November 1995, lot 294.

Purchased by the present owner at the 2006 Crane Kalman Gallery exhibition.





λ

**JOHN WELLS (1907-2000)**

*Painting 1947*

signed and dated 'John Wells/1947' (on the backboard),  
indistinctly signed again and inscribed 'John Wells/  
Anchor Studio/Trewarveneth Street/NEWLYN/  
CORNWALL' (on the backboard)  
oil and pencil on panel  
21½ x 7½ in. (54.6 x 18 cm.)  
Painted in 1947.

£20,000-30,000  
US\$28,000-41,000  
€23,000-34,000

**PROVENANCE:**

Henry Gilbert, St Ives.  
with Paisnel Gallery, London, where purchased by the  
present owner in May 2012.



λ

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

*Harbour*

signed, inscribed and dated 'November Abstract 51/  
Terry Frost' (on the stretcher)  
oil on canvas  
14 x 18 in. (35.5 x 45.7 cm.)  
Painted in 1951.

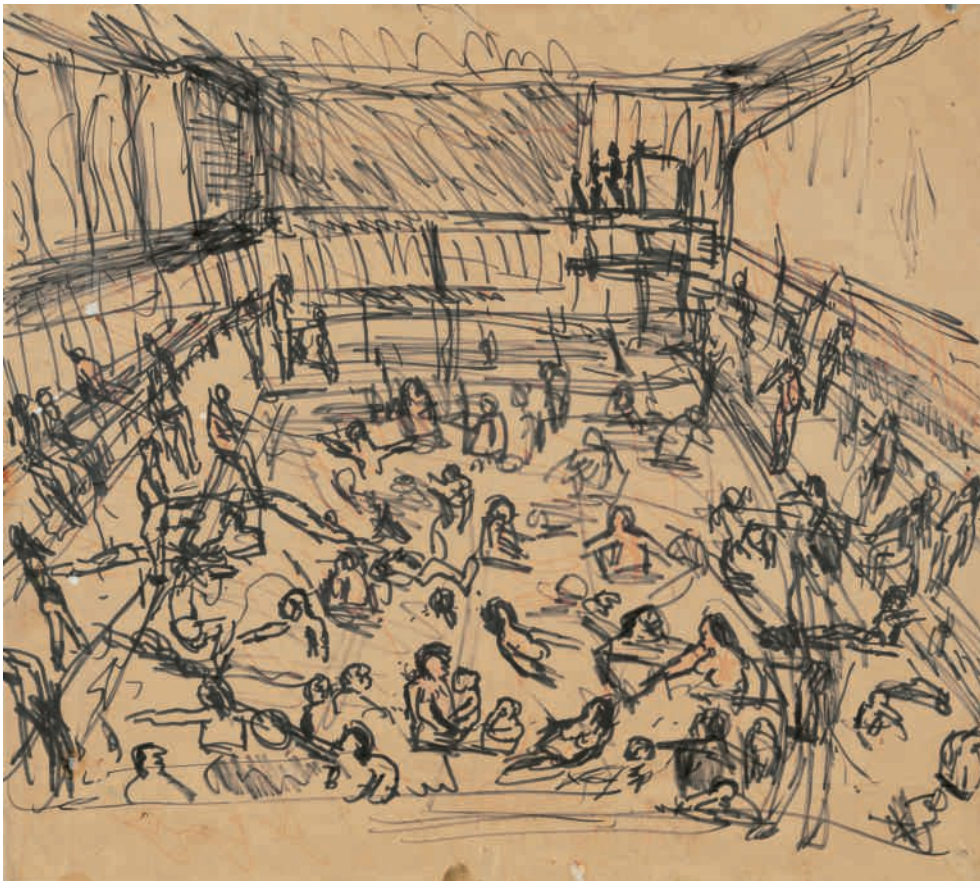
£20,000-30,000  
US\$28,000-41,000  
€23,000-34,000

**PROVENANCE:**

with Austin Desmond Fine Art, London, where  
purchased by the present owners in the 1980s.







PROPERTY FROM THE ESTATE OF KEITH CRITCHLOW

λ

**LEON KOSSOFF (1926-2019)**

*Children's Swimming Pool*

felt-tip pen on paper  
23¾ x 26 in. (59.4 x 66 cm.)  
Executed circa 1970-72.

£20,000-30,000  
US\$28,000-41,000  
€23,000-34,000

**PROVENANCE:**

Acquired directly from the artist by Keith Critchlow.



λ

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

*Annabel*

pencil, watercolour and gouache on paper  
13 x 9½ in. (33 x 24.1 cm.)  
Executed circa 1961.

£60,000-80,000  
US\$83,000-110,000  
€68,000-90,000

**PROVENANCE:**

with Marlborough Gallery, London.  
Lady Epstein.  
with Little Gallery, London.  
with James Kirkman, London, where purchased by the  
present owner on 26 June 1974.





PROPERTY FROM THE ESTATES OF L.S. LOWRY AND THE LATE CAROL ANN LOWRY

λ

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

*Man in a Trilby*

oil on canvas  
24 x 20 in. (61 x 51 cm.)  
Painted in 1960.

£150,000-250,000  
US\$210,000-340,000  
€170,000-280,000

**PROVENANCE:**

A gift from L.S. Lowry to Carol Ann Lowry.



PROPERTY FROM THE ESTATES OF L.S. LOWRY AND THE LATE CAROL ANN LOWRY

λ

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

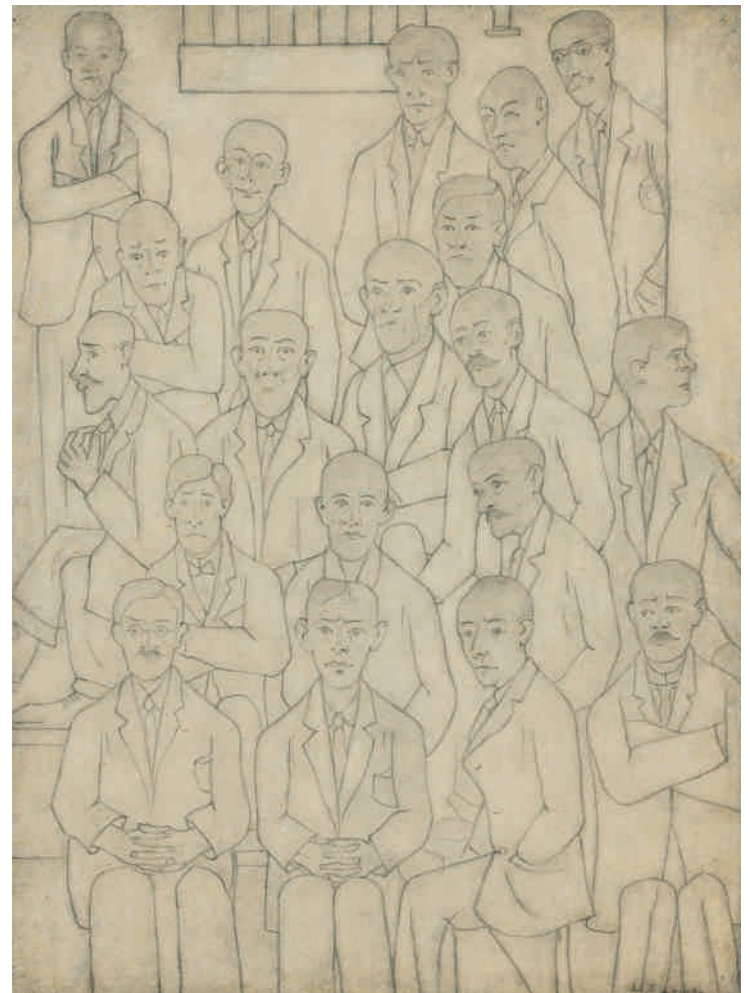
*Men at a meeting*

signed 'L.S. Lowry' (lower right), inscribed 'Men At a meeting' (on the reverse)  
pencil on paper  
14¼ x 10¼ in. (36.2 x 26 cm.)  
Executed in the 1920s.

£25,000-35,000  
US\$35,000-48,000  
€29,000-40,000

**PROVENANCE:**

A gift from L.S. Lowry to Carol Ann Lowry.







λ

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

*Outward Bound*

signed 'JACK B YEATS' (lower right)

oil on canvas

14 x 18 in. (35.5 x 45.5 cm.)

Painted in 1944.

£80,000-120,000

US\$110,000-160,000

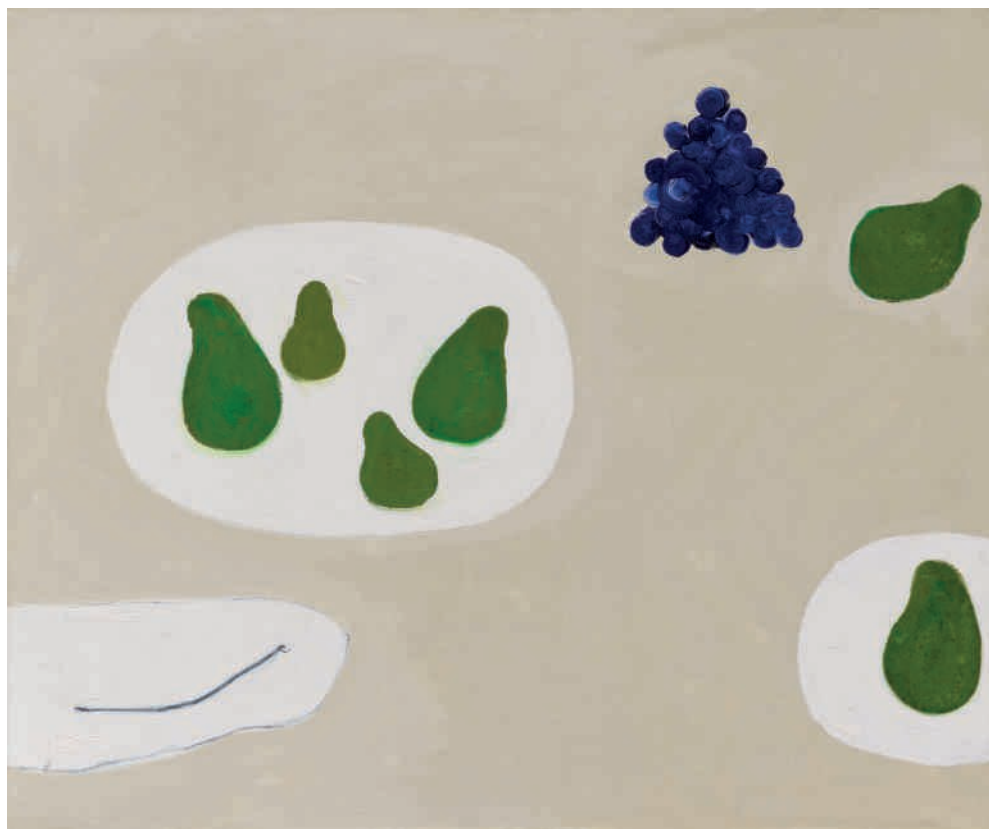
€90,000-130,000

**PROVENANCE:**

with Victor Waddington Galleries, Dublin, where purchased by Mrs Ernie O'Malley.

with Theo Waddington, London.

with Waddington Galleries, London, where purchased by the present owners' father in December 1995.



λ

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

*Six Pears and Grapes*

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

Painted in 1974.

£80,000-120,000

US\$110,000-160,000

€90,000-130,000

**PROVENANCE:**

Mary Scott.

with Bernard Jacobson Gallery, London, 1988.

Private collection, Switzerland, by 1991, from whom purchased by the present owner.





**HAROLD GILMAN (1876-1919)**

*Roses in a Blue Vase*

signed 'H. Gilman' (on the reverse)

oil on canvas

14½ x 12 in. (36 x 30.5 cm.)

Painted *circa* 1914-15.

£30,000-50,000

US\$41,000-68,000

€34,000-56,000

**PROVENANCE:**

with Leicester Galleries, London.

Wilfred Evill, by whom bequeathed to the previous owner.

Their sale; Phillips, London, 26 November 1996, lot 25, where purchased by the present owner.



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

λ\*

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

*Seated Woman with Crossed Feet*

signed and numbered 'Moore/3/6' (on the reverse of the bench)

bronze with a dark brown patina, on a black painted wooden base

9½ in. (24.1 cm.) wide, excluding base

Conceived in 1957 and cast in 1965.

£150,000-250,000

US\$210,000-340,000

€170,000-280,000

**PROVENANCE:**

with New Art Centre, London, where purchased by the present owners in May 1990.







PROPERTY FROM THE STRALEM COLLECTION

λ\*

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

*Standing Figure with Arms Sideways*

signed with initials 'KA' (on the base)

bronze with a black and dark green patina

16 in. (41.2 cm.) high

Conceived in 1956-57 and cast by Galizia Foundry, London.

£40,000-60,000

US\$55,000-82,000

€45,000-67,000



■λ

**IAN DAVENPORT (B. 1966)**

*Poured Lines: Dark Cobalt Study*

signed, inscribed and dated 'Poured Lines:/Dark Cobalt Study/I.Davenport/2007' (on the reverse)

acrylic paint on aluminium panel

70 $\frac{7}{8}$  x 59 $\frac{1}{8}$  in. (180 x 150 cm.)

Painted in 2007.

£30,000-50,000

US\$42,000-69,000

€34,000-57,000

**PROVENANCE:**

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





λ

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

*The Deluge*

signed and inscribed 'THE DELUGE/PETER BLAKE' (on the reverse)

oil on board

13¾ x 18 in. (35 x 45.7 cm.)

Painted in 1953-54.

£40,000-60,000

US\$55,000-82,000

€45,000-67,000

**PROVENANCE:**

Gordon and Jo House.

with Hazlitt Holland-Hibbert, London, where purchased by the present owner in 2008.



■λ

**EMILY YOUNG (B. 1951)**

*Solar Disc*

onyx, unique

59 in. (150 cm.) diameter

Carved circa 2006.

£60,000-80,000

US\$83,000-110,000

€68,000-90,000

**PROVENANCE:**

with Fine Art Society, London, April 2008.







■λ

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

*Barn Beams*

signed and numbered twice 'Bevan PC011' (on the reverse)

oil and charcoal on canvas  
80 x 75 in. (203.2 x 190.5 cm.)  
Painted in 1980.

£40,000-60,000  
US\$55,000-82,000  
€45,000-67,000

**PROVENANCE:**

with Albion Gallery, London, where purchased by the present owner in 2008.



THE KATHRYN AND ANTHONY DEERING COLLECTION

λ\*

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

*High Wind on Stairs I*

signed, numbered and stamped with foundry mark 'C  
132 7/9 P.E.' (at the base of the stairs)  
bronze with a black and grey patina  
14¼ in. (36.2 cm.) high  
Conceived in 1992 and cast by Pangolin Editions in  
2000.

£60,000-80,000  
US\$82,000-110,000  
€68,000-90,000

**PROVENANCE:**

with Osborne Samuel Gallery, London, 2000.





λ\*

**WILLIAM TURNBULL (1922-2012)**

*Mask*

signed with monogram, numbered, dated and stamped with foundry mark '6/6 '88'  
(on the base)

bronze with a green and brown patina

26½ in. (67.3 cm.) high

Conceived in 1988 and cast by the Morris Singer Foundry.

£60,000-80,000

US\$83,000-110,000

€68,000-90,000

**PROVENANCE:**

with Waddington Galleries, London.

with Galerie Michael Haas, Berlin.

Private collection, South Germany.



λ

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

*Man in Red Landscape*

signed and dated 'Eduardo Paolozzi 1956' (lower right)

ink, pencil and coloured pencil on paper

13½ x 7¾ in. (33.2 x 19.7 cm.)

Executed in 1956.

£8,000-12,000

US\$11,000-16,000

€9,000-13,000

**PROVENANCE:**

with Martha Jackson Gallery, New York, where purchased by the previous  
owner in 1984.

Their sale; Phillips, London, 6 April 2017, lot 167, where purchased by the  
present owner.







■λ\*

**DEREK BOSHIER (B. 1937)**

*Viewer*

signed, inscribed and dated 'Derek Boshier 1963/  
VIEWER' (on the stretcher)

oil on canvas

60 x 67 in. (152.4 x 170.2 cm.), shaped

Painted in 1963.

£60,000-80,000

US\$83,000-110,000

€68,000-90,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 3 July  
2003, lot 708.

with Whitford Fine Art, London, where purchased by the  
present owner.



PROPERTY FROM THE JEREMY LANCASTER COLLECTION

■λ

**HOWARD HODGKIN (1932-2017)**

*Large Staff Room*

signed, inscribed and dated 'HOWARD/HODGKIN/  
LARGE STAFF/ROOM/1964-67' (on the stretcher)

oil on canvas

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

Painted in 1964-1969.

£120,000-180,000

US\$170,000-250,000

€140,000-200,000

**PROVENANCE:**

with Kasmin Gallery, London.

with Waddington Galleries, London, where purchased by  
Jeremy Lancaster in November 1991.







λ\*

**PETER PHILLIPS (B. 1939)**

*Kewpie Doll*

signed, inscribed and dated 'KEWPIE 1963/64 Peter Phillips' (on the stretcher)  
oil on canvas, in the artist's painted frame  
52 x 42 in. (132 x 106.7 cm.)  
Painted in 1963-64.

£50,000-80,000  
US\$69,000-110,000  
€57,000-90,000

**PROVENANCE:**

Peter Cochrane, London.  
Purchased by the present owner at the 2013 Christie's Mayfair exhibition.



PROPERTY FROM THE ESTATE OF THE LATE CLODAGH WADDINGTON

λ

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

*Hare on Globe Form*

signed with monogram (on the reverse of the globe form), signed with monogram again,  
numbered and stamped with foundry mark '3/12' (on the base)  
bronze with a black and green patina  
14¼ in. (36.2 cm.) high  
Conceived in 1993 and cast in 1993 by AB Fine Art Foundry, London.

£60,000-80,000  
US\$82,000-110,000  
€68,000-90,000

**PROVENANCE:**

with Waddington Galleries, London.  
Private collection, London.  
A gift from Leslie to Clodagh Waddington.





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

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



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

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

### E WARRANTIES

#### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

#### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the '**Subheading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

#### 3 YOUR WARRANTIES

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

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

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

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

### F PAYMENT

#### 1 HOW TO PAY

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

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

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

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

#### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

#### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

#### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.



However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

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

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

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

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

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

### (c) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

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

### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

### (h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than that as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**Subheading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE TYPE**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# VAT SYMBOLS AND EXPLANATION

## Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you. You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

## Brexit

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

## VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme VATA 1995, s50A & SI 1995/1268) Art. 12. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU/non-UK address: <ul style="list-style-type: none"> <li>If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above).</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

<b>Non-VAT registered UK buyer or Non-VAT registered EU buyer</b>		No VAT refund is possible If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
<b>UK VAT registered buyer</b>	No symbol and α	The VAT amount in the <b>buyer's premium</b> cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	The VAT amount in the <b>buyer's premium</b> cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply. If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection. If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
	* and Ω	The VAT amount on the <b>hammer price</b> and in the <b>buyer's premium</b> cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply. If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.

## Brexit

The following rules will apply if the UK has withdrawn from the EU without an agreed transition deal.

<b>Non-EU buyer, Non-VAT registered EU buyer or EU VAT registered buyer</b>		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and  
b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.  
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.  
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing

fee if you appoint Christie's Shipping Department to arrange your export/shipping.  
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above.  
If you later cancel or change the shipment in a manner that infringes the rules outlined

above we will issue a revised invoice charging you all applicable taxes/charges.  
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, movement within the EU must be within 3

months from the date of sale. You should take professional advice if you are unsure how this may affect you.  
7. All re-invoicing requests must be received within four years from the date of sale.  
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7389 1611.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

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

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□  
Bidding by interested parties.

λ  
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

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

†, \*, Ω, α, +  
See VAT Symbols and Explanation.

■  
See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

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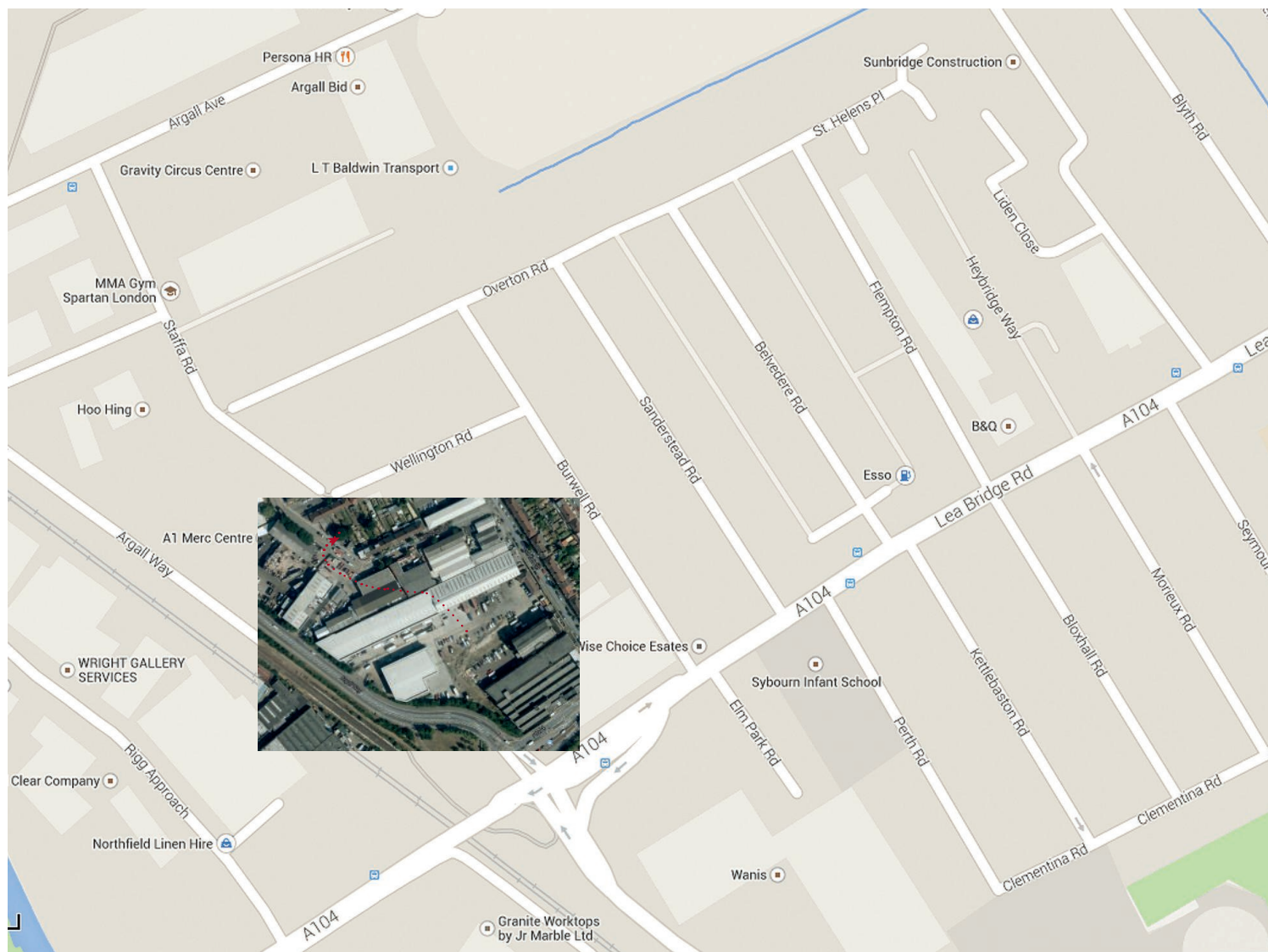
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PRIVATE SALES  
CHRISTIE'S



© Lynn Chadwick / Bridgeman Images.

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

*Two Seated Figures I*

signed and numbered

bronze with a dark grey patina

71 in. (180.4 cm) high

Conceived in 1973 in an edition of 6.

This cast produced by Morris Singer Foundry, London, in 1974.

**PRICE UPON REQUEST**





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

*Boats in port*

signed 'Peploe' (lower right)

oil on board

10 $\frac{1}{2}$  x 13 $\frac{3}{4}$  in. (27 x 34.9 cm.)

Painted *circa* 1910-12

£60,000-80,000

**THE COLLECTION OF MRS HENRY FORD II:  
EATON SQUARE AND TURVILLE GRANGE**

*London, 15 April 2021*

**VIEWING**

10-14 April 2021  
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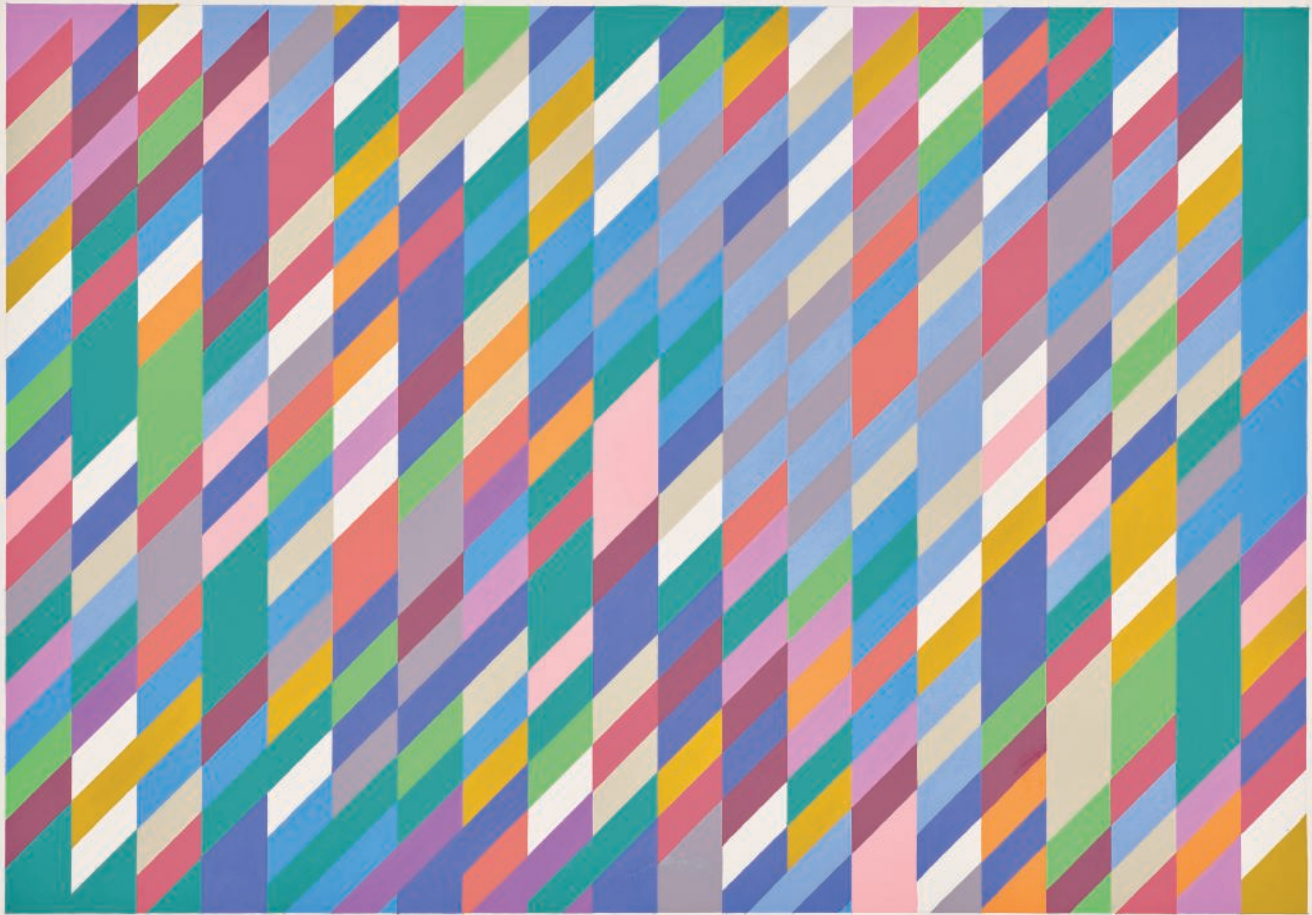
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Other fees apply in addition to the hammer price. See Section D  
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**CHRISTIE'S**





*Study after Cartoon. September 5 '90.*

*Bridget Riley*

BRIDGET RILEY (B. 1931)

*Study After Cartoon*

signed 'Bridget Riley' (lower right); titled and dated 'Study after Cartoon. September 5 '90.' (lower left)

gouache on paper

25 $\frac{7}{8}$  x 34 $\frac{3}{8}$ in. (65.8 x 87.2cm.)

Executed in 1990

£150,000- £200,000

## POST WAR & CONTEMPORARY ART DAY SALE

*London, King Street, 25 March 2021*

### CONTACT

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[ATouzin@christies.com](mailto:ATouzin@christies.com)

+44 (0)20 7752 3064

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# CHRISTIE'S





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A FAMILY COLLECTION:

WORKS ON PAPER, VAN GOGH TO FREUD

*New York, Monday 1 March 2021*

CHRISTIE'S





Vincent



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# A FAMILY COLLECTION:

WORKS ON PAPER, VAN GOGH TO FREUD

*Monday 1 March 2021*

## AUCTION

Monday 1 March 2021

at 2.00 pm EST

20 Rockefeller Plaza

New York, NY 10020

## VIEWING

Viewing is by appointment only, starting 16 February.

To make an appointment and for more information, please contact:

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## AUCTIONEER

Adrien Meyer

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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **20364-PAPER**

Cataloguing and research by:

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Design: Stuart Elwell.

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# CHRISTIE'S



# INTRODUCTION

The exquisite works presented in this catalogue represent the private passion of a very discerning connoisseur, who found in treasures on paper the perfect match to their infallible eye.

Paper is a 'higher calling' – a vocation, even. It imposes severe demands to the art lover. Condition is of paramount importance, but often an elusive chimera. Attribution is frequently challenging. Presentation and enjoyment demand singular focus, but at the core of masterpieces on paper beats the heart of the artist's 'prima idea'.

Exceptional works on paper have the hallmark of the genius – what the Greek poets called 'enthusiasmos': that moment when the mind of the artist is caught by the obsessive, all-consuming rapture of creative inspiration. The sheets in this catalogue epitomise precisely the spontaneity, intimacy, and power of the artist's dialogue with himself.

This is what captured the eye of the collector who gathered these eight works, and why, together, they provide such an exciting rollercoaster of emotions.

The empathy and despair that Henry Moore feels when, for the first time, trapped with his wife in the tube during the Blitz, and faced with hundreds of terrified mothers, fathers and children, he apprehends the tragedy and human cost of the bombings – and translates his epiphany in his *Shelter Drawings*.

The sense of loss, bewilderment, anxiety, and pride, that Lucian Freud commits to paper as he analyses his handsome middle aged face.

The mystery, poetry, abandon, and languor that lulls Georges Seurat as he strolls on the banks of the river, and is moved by the sight of a white sail.

More than anything, the intoxicating combination of naïveté, ingenuity and genius that inspired Vincent van Gogh to draw the splendid *Mousmé*, and to sign it, with his trademark conviction and restraint, 'Vincent' – a finished work, a gift to a friend, hoping this portrait will catalyse the arrival of Gauguin in Arles.

Each sheet marks a commitment to exceptional quality, and the ensemble of the eight tells the story of decades of choosing, pursuing, acquiring and delighting in masterpieces on paper.

It was a privilege to enjoy them as we studied them, and we spent unforgettable hours trying to understand each stroke, each *pentimento*, in direct conversation with the artist's intentions. And it is an honour to work on this project, for a family we have been close to for decades, whose taste and passion for art we share and profoundly admire.

Giovanna Bertazzoni  
Vice-Chairman, 20<sup>th</sup> and 21<sup>st</sup> Century Art









1

## JEAN-LOUIS FORAIN (1852-1931)



*Au café*

gouache, watercolour, pen and ink and pencil on paper  
13½ x 10¼ in. (34.3 x 26 cm.)

**\$50,000-70,000**

**£37,000-51,000**

**€42,000-58,000**

### PROVENANCE:

Alfred Strölin, Paris & Lausanne.

Private collection, Europe, by whom acquired from the above *circa* 1910-1920, and thence by descent; sale, Christie's, London, 21 June 2006, lot 401.

Private collection, United Kingdom, by whom acquired at the above sale, and thence by descent.

This work is sold with a photo-certificate from Madame Chagnaud-Forain, and it will be included in the forthcoming *catalogue raisonné* of Jean-Louis Forain being prepared by Madame Florence Valdès-Forain.



Edgar Degas, *Au musée du Louvre (Miss Cassatt)*, 1879.  
Private collection.









Henri de Toulouse-Lautrec, *Au Bal du Moulin de la Galette*, 1889.  
 The Art Institute of Chicago.  
 Photo: © The Art Institute of Chicago / Art Resource, NY.

‘I neither distort nor invent ...  
 I am not a caricaturist,  
 I am a painter of reality...’

- Jean-Louis Forain

A keen observer of life, Jean-Louis Forain slipped easily into the role of the typical *flâneur* in nineteenth century Paris, absorbing the city’s sights and sounds, witnessing its dynamic play of life first-hand, and experiencing the very scenes of *la vie Parisienne* which would provide the primary inspiration for his compositions. Fascinated by the clash between the worlds of high and low society during the Belle Époque, he created a wealth of witty cartoons and highly insightful paintings which captured the subtle nuances of class and etiquette that coloured even the shortest of interactions between the city’s inhabitants. It was these fleeting exchanges – the spontaneous, unexpected moments central to the Parisian experience – that Forain found most intriguing, and which he sought to translate into his works.

Like his close friend Edgar Degas, Forain drew extensively from the world of entertainment, finding intriguing subjects amongst the spectators at the operas, concerts, and lively sporting events which took place around the city. Indeed, Charles Ephrussi, in his review of the 1881 Impressionist exhibition, praised Forain’s approach to these familiar subjects: ‘Forain, who has closely studied Degas’s style,... is able to give the actors in his little pieces a pointed wit that is utterly Parisian’ (quoted in T. Reff and F. Valdès-Forain, *Jean-Louis Forain: The Impressionist Years*, exh. cat., Memphis, 1995, p. 15). Key amongst his favourite subjects was the hustle and bustle of the café, which had become a recurring subject for Impressionist artists, from Édouard Manet, Pierre-Auguste Renoir and Degas, to Henri de Toulouse-Lautrec and Georges Seurat, during the second half of the nineteenth century. As Edward King noted in 1867, the café lay at the heart of Parisian society during this period: ‘The huge Paris world centres twice, thrice daily; it is at the café; it gossips at the café; it intrigues at the café; it plots, it dreams, it suffers, it hopes, at the café’ (quoted in R. L. Herbert, *Impressionism: Art, Leisure & Parisian Society*, New Haven and London, 1988, p. 65). Catering to a wide clientele, they served coffee, beer and food at all times of the day and night, often complemented with live entertainment in the evenings, drawing crowds from across the social spectrum.





Edouard Manet, *Au Café-Concert*, circa 1879.  
The Walters Art Museum, Baltimore.  
Photo: © DeAgostini Picture Library/Scala, Florence.

Unlike Manet or Degas, who typically focused on the young women who staffed these spaces or performed on their stages, it is the liveliness of the everchanging crowd, the intriguing mix of different characters sitting side by side, that occupies Forain's attention in works such as *Au café*. Executed in fluid washes of pigment, overlaid with sharp, rapid strokes of ink, Forain conjures an impression of the smoky, sultry atmosphere of the café, the characters blending seamlessly into the soft shadows and diffused light cast by the gas lamps. While the snapshot effect of the framing owes a debt to Degas, Forain focuses less on depicting unusual viewpoints and unexpected poses, and instead draws attention to the fleeting glances and looks between patrons in the café. In the same way that Renoir (*La Loge*, 1874) or Mary Cassatt (*À l'Opéra*, 1879) depicted the audience looking at each other through opera glasses at the theatre, Forain emphasises the social exchange that takes place in these cafés, the unexpected interactions and chance encounters that could occur by a simple crossing of paths, or by catching someone's eye in the crowd.

Although half a dozen customers are shown in various postures and poses – head on, in profile, from behind – it is the trio of elegantly attired women in the crowd who draw the eye.

Seated at different tables and looking in different directions, they nevertheless are interconnected by their proximity to one another. Capturing the varying textures and details of their clothing with the briefest strokes of his pen – from the buttons of the woman's blue dress in the foreground, to the sheer veil and brightly coloured flower of the elegant hat of the lady seated behind her, and the luxurious fur collar of the coat worn by the woman to the left – Forain illustrates the importance of fashion and appearance in the lives of these women, while also perhaps casting a critical eye on the changing role of clothing as a means of identifying social status during this period. Indeed, there is a certain ambiguity regarding his subjects' identities. Though the three women are all well dressed, their social status remains elusive. They may be well-to-do middle-class figure out for the evening, a tourist eagerly partaking in the city's famed nightlife, an aspiring actress or ballet dancer courting an admirer, or even an enterprising sales assistant from one of the glamorous department stores that populated the city, stopping in for a drink on their way home. As such, they each remain decidedly enigmatic, sharing a space and an experience, and yet entirely independent from one another, completely lost in their own worlds.





2

## RENÉ MAGRITTE (1898-1967)



### *Journal intime*

signed 'Magritte' (lower right)  
gouache on paper  
11½ x 16 in. (29.8 x 41 cm.)  
Executed *circa* 1954

**\$2,500,000-3,500,000**

**£1,900,000-2,600,000**

**€2,100,000-2,900,000**

#### **PROVENANCE:**

Galerie Robert Finck, Brussels.

Private collection, Belgium, by whom acquired from the above in 1962;  
sale, Sotheby's, London, 24 June 2002, lot 35.

Private collection, United Kingdom, by whom acquired at the above  
sale, and thence by descent.

#### **EXHIBITED:**

Brussels, Galerie Robert Finck, *Exposition de peinture belge moderne*,  
May 1961, no. 50 (illustrated; catalogued as signed, titled and dated  
'1950' on the reverse)

#### **LITERATURE:**

*Les Beaux-Arts*, no. 934, Brussels, 28 April 1961, p. 7 (illustrated; dated  
'1950').

D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue  
raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés  
1918-1967*, London, 1994, no. 1370, p. 163 (illustrated).









René Magritte, *La parole donnée*, 1950.  
Private collection.  
Artwork: © 2021 C. Herscovici / Artists Rights Society (ARS), New York.  
Photo: © HIP / Art Resource, NY.



René Magritte, *Le chant de la violette*, 1951.  
Private collection.  
Artwork: © 2021 C. Herscovici / Artists Rights Society (ARS), New York.  
Photo: © Banque d'Images, ADAGP / Art Resource, NY.

Created *circa* 1954, René Magritte's delicately coloured gouache *Journal intime* presents a startling scene in which two men are discovered completely turned to stone, their forms blending into the stark rocky outcrop on which they stand, frozen eternally in a petrified state. This disquieting moment is rendered all the more mysterious by the unexpected surroundings in which they have been found – though dressed like typical city dwellers, the pair appear on a small ledge or pathway high atop a mountain, which offers a spectacular view of the idyllic, untouched landscape below. Exploring themes of transformation and dislocation, the composition captures the innovative nature of Magritte's creative vision during this stage of his career, as he began to re-examine and expand upon the familiar topics, motifs and subjects which lay at the very core of his unique brand of Surrealism.

Petrification had begun to appear in Magritte's art around 1950–51, as traditional still-life subjects, landscapes and figures were suddenly transformed entirely into stone. For the artist, subjecting familiar objects and characters to such unexpected, strange transformations was an essential tool in his quest to jolt viewers from their passive acceptance of reality. 'The creation of new objects; the transformation of known objects; the alteration of certain objects' substance,' he explained in a 1938 lecture, 'all these, in sum, were ways of forcing objects finally to become sensational'

(quoted in H. Torczyner, *Magritte: Ideas and Images*, transl. R. Miller, New York, 1977, p. 216). In the 1920s he explored this idea through the gradual metamorphosis of objects into wood, focusing on the transformation of the sky or the soft flesh of a woman's torso into the distinctive pattern, colouring and texture of smooth wooden planks. As the 1950s dawned, however, Magritte became fascinated by the impenetrability of stone, proclaiming that unlike man-made objects, 'stone does not think' (quoted in interview with J. Goossens, 1966, in A. Blavier, ed., *René Magritte: Écrits complets*, Paris, 2009, p. 627). This suspension of thought was, in turn, a source of great mystery, casting an impenetrable silence over his subjects.

While initially the petrification paintings focused on inanimate objects, including pieces of fruit and wine bottles (Sylvester, nos. 735 and 736), Magritte soon turned his attention to the human figure. The 1951 composition *Le chant de la violette* (Sylvester, no. 753) was the first to explore the idea, showing two men in hats and overcoats – one seen from behind, the other clutching a parcel, viewed in profile – apparently hewn from the same rock as their surroundings. As with *Journal intime*, the power of their transformation to stone lies in the incredible tension between movement and stillness in their forms, between the fleeting moment and the eternal. Both figures have one foot lifted slightly off the ground, suggesting they are in motion, simply crossing paths with one another as they travel









Jean-Léon Gérôme, *Pygmalion and Galatea*, 1890.  
The Metropolitan Museum of Art, New York.  
Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

independently through the mysterious landscape. Through this small gesture, Magritte imbues the pair with a distinct sense of humanity, transforming them from mere statues placed in a strange context, to human beings going about their everyday business, who have been suddenly transformed through some unknown magical act or curse. Their attire, and particularly the presence of the bowler-hatted man, an emblematic and instantly recognisable character within Magritte's *oeuvre*, lends a distinctly modern air to the otherwise timeless scene, making their presence in the stark rocky landscape even more incongruous.

Exuding a profound eeriness and mystery, the statuesque figures at the heart of *Journal intime* similarly appear to be filled with a quiet energy. Echoing the protagonists of a 1951 oil painting of the same name (*Sylvester*, no. 761), one of the men reaches towards the other's eye, as if he is about to remove a stray eyelash impeding his companion's vision. Sporting a trilby and clutching a briefcase in one hand, this figure appears to be the very definition of a modern urbanite, holding himself still as he receives assistance. When we look closely however, the gesture appears strange, as if the man on the right is carving the other figure from stone, or rather, due to the lack of a tool in his hand, modelling him



René Magritte, *Perspective: Le balcon de Manet*, 1949.  
Sold, Christie's London, 5 February 2020 (£3,724,750 GBP).  
Artwork: © 2021 C. Herscovici / Artists Rights Society (ARS), New York.

from clay. As such, the painting may suggest an intriguing reversal of the Pygmalion myth from Ovid's *Metamorphoses*, in which Pygmalion's prayers to the goddess Venus are answered, and the beautiful woman he has been sculpting from ivory comes to life through the simple act of a kiss. In contrast, in *Journal intime* it is the sculptor who transforms, turning to stone as he reaches the final stages in the act of creating his masterpiece.

The idea for introducing petrification into Magritte's compositions may have developed partly in response to the artist's renowned *Perspective* series, which he had begun in 1949. Combining themes of life and death, as well as concepts of appropriation and imitation, the *Perspective* series wittily paraphrased famed masterpieces, offering a simple yet uncanny twist on their familiar subject matter. In these works Magritte meticulously recreated well-known paintings such as Edouard Manet's *Le Balcon* and Jacques-Louis David's *Portrait de Madame Récamier* (*Sylvester*, nos. 710 and 742) and replaced their central figures with wooden, anthropomorphically-posed, coffins. In so doing, Magritte represented the 19th Century protagonists as they would have been in 1949: quite literally as bodies in coffins. Clearly pleased with the shocking and yet humorous effect of this darkly surreal





Piero della Francesca, *The Baptism of Christ*, circa 1437.  
The National Gallery, London.  
Photo: © National Gallery, London / Art Resource, NY.

‘The creation of new objects; the transformation of known objects; the alteration of certain objects’ substance ... all these, in sum, were ways of forcing objects finally to become sensational.’

- René Magritte

metamorphosis, as well as the iconoclasm of this subversive act, the artist created several variations on the theme, using different artworks to supply the initial creative spark.

In many ways, the theme of petrification in Magritte’s work continues and expands upon the central concepts proposed in the *Perspective* series – echoing the art of the past, these compositions play with the traditions of painting, challenging their accepted rules and conventions, in order to subvert viewers’ expectations. For example, the largely monochrome palette

required to achieve the stone-like effect in works such as *Journal intime* echoes the highly skilled *grisaille* technique made fashionable in painting during the Renaissance, adopted by artists such as Giotto, Andrea Mantegna, Michelangelo, Pieter Breugel and Jan van Eyk. Typically employed to mimic the finish of stone sculpture, or as a stylistic shorthand to indicate the events of the distant past, *grisaille* quickly became a showcase of an artist’s skill, allowing them to achieve astonishing *trompe l’oeil* effects through a restricted palette of colours.

Similarly, the serene landscape to the right of the rocky outcrop recalls the art of the Italian Quattrocento, and in particular the innovations of Piero della Francesca in the field of landscape painting, employing both linear and atmospheric perspective to create a sense of depth within the composition as the meandering river cuts through the landscape, leading the eye to the mountain range in the distance. Elegantly weaving these different strands together, *Journal intime* may thus be read as an exploration into the history of painting itself, in which Magritte confronts the artistic traditions of the past, questioning their relevance for a modern audience, and deploying them to new, surprising, creative ends.





3

## HENRY MOORE (1898-1986)



### *Two Sleepers in the Underground (recto); Figures and Sketches of Sculpture (verso)*

signed and dated 'Moore 41.' (*recto*; lower right)

coloured crayon, wax crayon, watercolour, pen and ink and wash on paper

(*recto*); wax crayon, pastel and wash on paper (*verso*)

15 x 21<sup>7</sup>/<sub>8</sub> in. (39 x 56.3 cm.)

Executed in 1941

**\$1,500,000-2,500,000**

**£1,100,000-1,800,000**

**€1,300,000-2,100,000**

#### PROVENANCE:

Sir William Walton, London, by whom acquired directly from the artist, and thence by descent.

Private collection, United Kingdom, by whom acquired from the above in 1983.

#### EXHIBITED:

New York, Museum of Modern Art, *Henry Moore: Retrospective Exhibition*, December 1946 - March 1947, no. 92 (as 'Two Sleeping Shelterers'); this exhibition later travelled to Chicago, Art Institute, April - May 1947; and San Francisco, Museum of Modern Art, June - September 1947.

Sydney, British Council, Art Gallery of New South Wales, *Exhibition of Sculpture and Drawings by Henry Moore, 1947-1948*, no. 39 (as 'Two Sleeping Shelterers'); this exhibition later travelled to Hobart, Tasmanian Museum and Art Gallery; Melbourne, National Gallery of Victoria; Adelaide, Art Gallery of South Australia; and Perth, Art Gallery of Western Australia.

London, Royal Academy, *Henry Moore*, September - December 1988, no. 153 (as 'Two Sleeping Shelterers').

London, Tate Britain, *Henry Moore*, February - August 2010, no. 105; this exhibition later travelled to Toronto, Art Gallery of Ontario, October 2010 - February 2011; and Leeds, City Art Gallery, March - June 2011.

#### LITERATURE:

C. Valentin, *The Drawings of Henry Moore, 1939-1944*, New York, 1946 (illustrated pl. 9, 10).

R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, no. 277, p. 349 (as 'Shelter Drawing'; illustrated).

A. Garrould, ed., *Henry Moore, Complete Drawings 1940-49*, vol. 3, Much Hadham, 2001, no. AG 41.95, HMF 1848, p. 104 (illustrated).

R.S. Thomas; T. Brown and J. Walford Davies, eds., *Too Brave To Dream - Encounters with Modern Art*, Northumberland, 2016, p. 104.









Andrea Mantegna, *The Lamentation of Christ*, circa 1480.  
 Pinacoteca di Brera, Milan.  
 Photo: © Scala / Art Resource, NY.

‘Fear, expectancy, boredom, lassitude, mutual love, and protection – all the emotions in the attitudes of these victims of war are rendered in drawings of monumental power.’

-Herbert Read

Executed in a deftly rendered combination of crayon, watercolour, pen and ink, Henry Moore’s *Two Sleepers in the Underground (recto); Figures and Sketches of Sculpture (verso)* of 1941 is one of the artist’s great *Shelter Drawings*, the series in which he captured hauntingly beautiful and compassion-filled visions of people in the unofficial Underground air raid shelters of London during the long and terrifying months of the Blitz. Here, a couple emerges from the darkness, a silvery light illuminating their bodies as their outstretched arms mirror each other in perfect accord. Pictured with dramatic foreshortening, the figures are covered in a blanket – delicately coloured with hues of pale green and white – that encases them like stone, their evident vulnerability furnished with a layer of resolute protection, a sanctum as they lie amid the dark bowels of the besieged capital. This composition has been described by Alan Wilkinson as ‘the most powerful and disturbing of the *Shelter Drawings*’ (*Henry Moore Drawings*, exh. cat., London, 1977, p. 35), with closely related works found in the Tate, London and the Israel Museum, Jerusalem.

On 7 September 1940, the German Luftwaffe began their sustained campaign of nightly air raids of London and other cities across England. ‘The air raids began – and the war, from being an awful worry, became a real experience,’ Moore recalled to James Johnson Sweeney in 1947. One evening four days later, the artist and his wife had been dining with friends when, returning to their home in Hampstead on the Underground, they witnessed for the first time the mass of people who had begun using tube platforms and tunnels as subterranean air raid shelters.

During the first two months of the Blitz, some 100,000 people a night flocked to the Underground as air raid sirens warned

of the bombs that were soon to rain down on the city above them. Children slept as the trains roared past, flashes of light illuminating the sea of figures, while strangers sat side by side on stairs, huddled together in forced intimacy often with only threadbare blankets for warmth, as they waited to see the outcome of the bombing. When the Moores arrived at Belsize Park station, they were unable to leave due to the intensity of the falling bombs – this was the first night that R.A.F. fighters had been grounded to allow London’s anti-aircraft units to fire unimpeded at the enemy – thus the artist was able ‘to observe and remain in the atmosphere of the station longer than I would have done,’ stunned and deeply moved by the scenes that lay before him (quoted in *ibid.*, p.29).

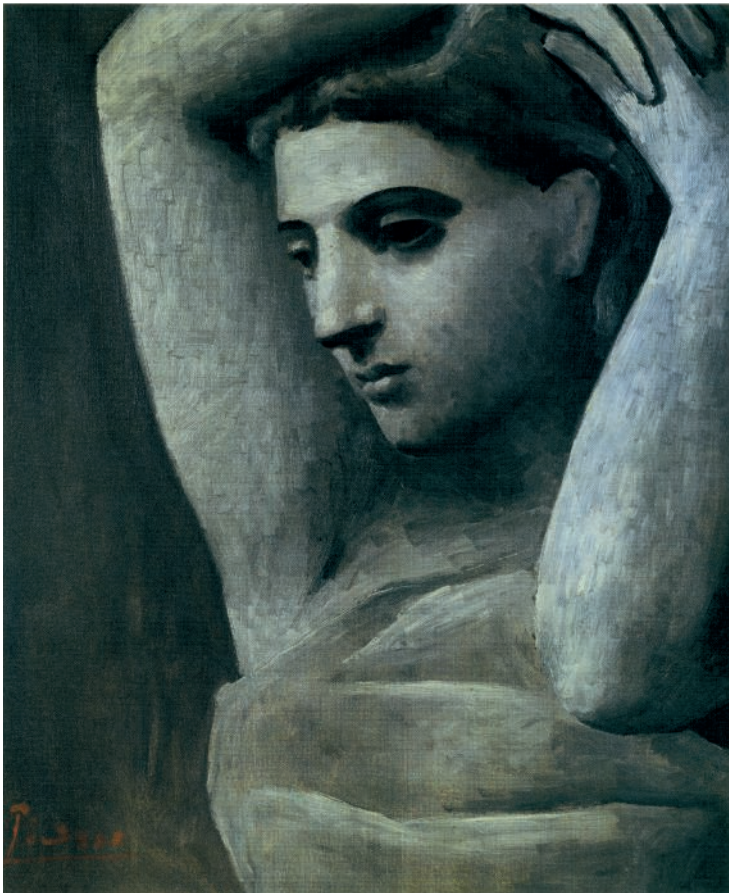
Profoundly affected by the chaotic mass of humanity that he had witnessed in the shadowy depths of the city, Moore immediately began to record his experiences of this unexpected encounter, filling notebook after notebook with sketches of figures. He was conscious not to intrude upon the shelterers’ privacy during his trips underground. As a result, he chose not to draw from life, but instead worked from memory, silently absorbing the chaotic atmosphere of the shelters and trying to ingrain particular groupings or compositions that he witnessed there into his mind so that he could recreate them in his sketchbook when he returned home at dawn. Moore also made notes describing the scenes throughout his sketchbooks. One such inscription appears to describe the composition of *Two Sleepers in the Underground*, as Moore reminded himself, ‘Remember figures seen last Wednesday night (Piccadilly Tube). Two sleeping figures (seen from above) sharing cream coloured thin blankets (drapery closely stuck to form). Hands and arms. Try positions oneself’ (*ibid.*, p. 32).





Henry Moore taken during the filming of 'Out of Chaos', 1943.  
Photo: © Lee Miller Archives, England 2021.  
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Pablo Picasso, *Buste de femme, les bras levés*, 1922.  
Private collection.  
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Having previously declined an offer from Sir Kenneth Clark, the director of the National Gallery and Chairman of the War Artists' Advisory Committee, to become a War Artist, Moore and his view of the war was altered by the *Shelter Drawings*, and he subsequently accepted Clark's renewed request. He was granted an official permit



Henry Moore, *Three Sleeping Shelterers*, 1941.  
Sold, Christie's New York, 11 November 2019, (\$1,035,000).  
Artwork: Reproduced by permission of The Henry Moore Foundation  
© The Henry Moore Foundation.  
All Rights Reserved, DACS 2021 / www.henry-moore.org.

to the London Underground, and returned two or three nights a week to study life there. The scenes that he witnessed provided Moore the opportunity to develop what had already become his favoured motifs: the reclining figure, as well as the mother and child. He quickly found in the clusters of shrouded figures an equivalence with his sculpture, using this to inform his drawing, '...even the train tunnels seemed to be like the holes in my sculpture,' he recalled (*ibid.*, 1977, p.29).

The composition of *Two Sleepers in the Underground* particularly captivated Moore, who depicted it in several drawings. The foreshortened depiction of the two lying figures recalls Mantegna's *The Lamentation of Christ* (circa 1480, Pinacoteca di Brera, Milan) as well as the reclining figures in the foreground of his *Agony in the Garden*. Held in the National Gallery, London (1455-1456), this likeness is perhaps not coincidental. The artistic equivalences of the *Shelter Drawings* were multivalent for Moore, who not only compared his figures to the Renaissance and antiquity, but also likened them to 'the chorus in a Greek drama, telling us about the violence we don't actually witness,' as well as to the images of ancient Pompeiians buried under the debris of their destroyed city (quoted in *op. cit.*, 2002, p. 261). With their blankets transformed into classical draperies – a key formal aspect of the *Shelter* series that would become a central feature of the artist's subsequent sculpture – the figures are endowed with a solemn monumentality and timelessness.

Indeed, as in all of his *Shelter Drawings*, Moore sought not to capture individual portraits of the capital's inhabitants, but rather created increasingly abstract and archetypal figures. In this way, much like Pablo Picasso's *Guernica* (1937, Museo Reina Sofia, Madrid), Moore's *Shelter* figures become universal symbols of humanity in the throes of war and suffering. The shared experience of the Second World War and the tragedy that befell the country's capital and its inhabitants not only imbued the *Shelter Drawings* with the powerful

**'In their visionary intensity, Moore's *Shelter Drawings* have a rightful place among the supreme achievements of English graphic art.'**

-Alan Wilkinson

pathos and compassion that radiates from a work such as *Two Sleepers in the Underground*, but would continue to inform his art for the rest of his life. 'Without the war, which directed one's direction to life itself, I think I would have been a far less sensitive and responsible person – if I had ignored all that and went on working just as before. The war brought out and encouraged the humanist side in one's work' (*op. cit.*, 1977, p. 36).





Moore  
41.





4

## LUCIAN FREUD (1922-2011)



### *Self-portrait*

dated '23-10-74' (lower centre)

gouache, watercolour and pencil on paper

13 x 9½ in. (33 x 24 cm.)

Executed on 23 October 1974

**\$1,800,000-2,500,000**

**£1,400,000-1,800,000**

**€1,500,000-2,100,000**

**PROVENANCE:**

Anthony d'Offay, London.

Private collection, United Kingdom, by whom acquired from the above on 13 January 1975.

**EXHIBITED:**

Tel Aviv, Tel Aviv Museum of Art, *Lucian Freud*, November 1996 - February 1997, no. 21, p. 88.

London, Royal Academy of Arts, *Lucian Freud: The Self-portraits*, October 2019 - January 2020, no. 48, p. 105 (illustrated).





23 - 10 - 74



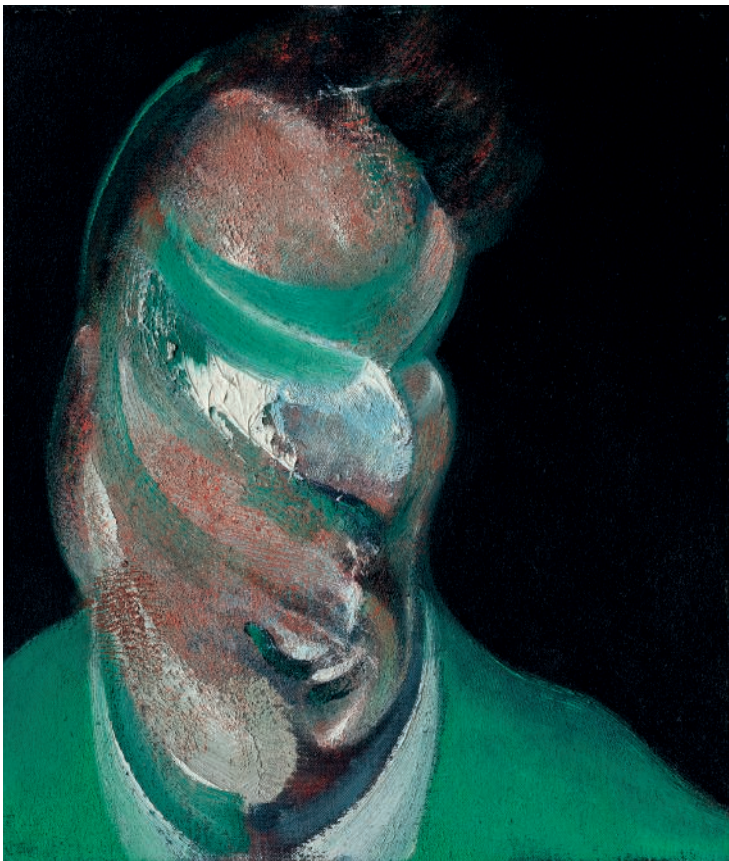


Lucian Freud, *Man's Head (Self Portrait)*, 1963.  
The Whitworth, The University of Manchester.  
Artwork and photo: © The Lucian Freud Archive / Bridgeman Images.

‘The subject matter is auto-biographical, it’s all to do with hope and memory and sensuality and involvement, really.’

- Lucian Freud

Painted in a single day in 1974, the present work is an extraordinary self-portrait by Lucian Freud. Included in the Royal Academy’s major exhibition *Lucian Freud: The Self-Portraits* in 2019-2020, it is as rare in medium – an unusual instance of watercolour on paper – as it is sublime in execution. Freud reveals himself as a master of subtle, diaphanous pigment, worlds away from the visceral impasto for which he is most famed. He paints just his head and throat, floating stark against the paper like an icon. Glassy planes of colour model his flesh with incandescent presence, mapping the strike of light on his forehead and nose, the dark intensity of his stare and the bloom of blood beneath the skin. The work’s coral pinks, sepia strokes and slick flashes of white come together in concentrated velocity, echoing the turbulent portrait-heads of Freud’s close friend Francis Bacon. Fine lines and shadows chart the wear of middle-age.



Francis Bacon, *Study for Head of Lucian Freud*, 1967.  
Private collection.  
Artwork: © Francis Bacon / Bridgeman Images.  
© The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2021 [CR 67-07]

The 1970s was a time of sharp self-scrutiny for Freud, whose father had died at the start of the decade. Captioned with the diaristic intimacy of a date – 23-10-74 – *Self-portrait* is a starkly honest vision. As with Freud’s other self-portraits, which are relatively scarce in his *oeuvre*, it crystallises a rare moment of looking both outwards and inwards, taking stock of his intertwined life and art. At fifty-one years old, he had received his first major retrospective at London’s Hayward Gallery earlier that year. ‘I hope to be able to gauge what, if any, advances I’ve made, if I’ve in fact developed,’ he told William Feaver before the show opened. ‘... When I’ve just finished a painting I look at it and think: so this is the sum total of all those decisions ... I feel a bit hopeful about my work at the moment – but then it varies terribly from day to day. I felt much more hopeful two days ago’ (quoted in W. Feaver, *The Lives of Lucian Freud: Fame 1968-2011*, London, 2019, pp. 52-53).

Freud had first experimented with watercolours in the summer of 1961, when on holiday in Greece with his young daughters Annabel and Annie. He painted several swift, fluid pictures of the two children, as well as a sketchy self-portrait, seated outdoors with the sea behind him. In their unusual immediacy, these works announced the loosening that would characterise Freud’s development over the subsequent decade. The graphic, hard-lined control of his 1950s paintings gradually yielded to ever-fleshier oils, and he switched his fine sable brushes for hog’s-hair, coarsening and amplifying his touch.









Egon Schiele, *Self-Portrait (Head)*, 1910.  
Photo: © Erich Lessing / Art Resource, NY.

While Freud was never one to admit influences, this long-term shift was related to his creative dialogue with Francis Bacon, whom he had first met in 1945. Bacon inspired the young Freud, lauded at the time as a unique draughtsman, to renounce drawing altogether. 'He talked a great deal about the paint itself,' Freud later remembered, 'carrying the form and imbuing the paint with this sort of life. He talked about packing a lot of things into one single brushstroke, which amused and excited me ... the idea of paint having that power' (Freud, quoted in W. Feaver, 'Beyond Feeling,' *Lucian Freud*, exh. cat., Art Gallery of New South Wales, Sydney, 1993, p. 13). *Self-portrait* sees Freud bringing these lessons to bear on his own isolated head—echoing a hallmark Bacon format—with a concise, clear-eyed resolution seldom achieved in watercolour.

Concentrated around the artist's dark-limned eyes, *Self-portrait* seems to burst forth from the centre of the blank paper. Its apparitional quality recalls the fierce watercolour visions of Egon Schiele. It also exhibits a process distinct to Freud: rather than blocking out an overall picture, he would work outwards from a compositional core, expanding, mosaic-like, from the features that seized his attention. This technique can be seen in famous 'unfinished' works such as *Francis Bacon* (1956-57) and *Last Portrait* (1976-77, Thyssen-Bornemisza National Museum, Madrid), whose negative spaces only amplify their condensed force of gaze. As well as the eyes, in *Self-portrait* Freud haloes his brow and pursed lips with particular interest. The intense treatment of furrow, crease and glint foreshadows his astonishing portrait



Lucian Freud, *Frank Auerbach*, 1975-76.  
Private collection.  
Artwork and photo: © The Lucian Freud Archive / Bridgeman Images.

of Frank Auerbach, begun shortly after the present work, which explores the great painter's thought-wracked forehead with unabashed admiration.

One of Freud's most intriguing early paintings is a self-portrait by proxy. *Man in a Headscarf (The Procurer)* (1954) depicts David Litvinoff, a sinister doppelgänger who would order drinks on Freud's tab in the bars of Soho. The artist regarded him with a mixture of fascination and revulsion. This impostor's face was an unmissable opportunity: for Freud, to depict oneself was already an act of estrangement, or even of disguise. 'You've got to try to paint yourself as another person,' he said. 'Looking in the mirror is a strain in a way that looking at other people isn't at all' (quoted in W. Feaver, *Lucian Freud*, New York, 2007, p. 31).

From the surreal, vertiginous *Reflection with Two Children (Self-portrait)* (1965) to the full-length nude *Painter Working, Reflection* (1993), which sees his late style at its most granular and raw, the major self-portraits Freud painted are all the more captivating for their difficulty. Less concerned with introspection than with the peculiarities of seeing the self, they come at turning points in his practice, and are often formally daring – a quality they share with some of art history's most memorable self-images, from Dürer to Rembrandt, Van Gogh to Bacon. Naked of symbolism and alive with the strength of Freud's gaze, the present work takes its place among these landmark paintings. Freud sees himself as he paints: poised, inquisitive, unsparing, and irrevocable.









5

## VINCENT VAN GOGH (1853–1890)

*La Mousmé*

signed 'Vincent' (lower left)

reed pen and brown ink over pencil on paper

12½ x 9½ in. (31.3 x 23.9 cm.)

Executed in Arles *circa* 31 July - 3 August 1888

**\$7,000,000–10,000,000**

**£5,200,000–7,300,000**

**€5,800,000–8,300,000**

**PROVENANCE:**

John Russell, Belle-Île-en-Mer, a gift from the artist *circa* 3 August 1888, until 1920.

Anonymous sale, Hôtel Drouot, Paris, 31 March 1920, lot 69.

Galerie Le Garrec, Paris, by whom acquired at the above sale.

Kunsthandel d'Audretsch, The Hague.

Galerie Lutz, Berlin.

Mr Kurt M. and Mrs Henriette H. Hirschland, Essen, Amsterdam and later New York, by 1928, a gift from Mr Hirschland to his wife, from whom spoliated following the occupation of The Netherlands.

With the Stedelijk Museum, Amsterdam, from 1943.

Restituted to the Hirschland family in 1956.

Mr and Mrs Paul M. Hirschland, New York, by descent from the above.

Private collection, United Kingdom, by whom acquired from the above in 1983, and thence by descent.

**EXHIBITED:**

Amsterdam, Stedelijk Museum, *Rembrandt, Hokusai, Van Gogh*, October - November 1951, no. 75 (illustrated; titled 'Meisjeskopje').

Milan, Palazzo Reale, *Vincent van Gogh: Dipinti e disegni*, February - April 1952, no. 100, p. 52 (illustrated n.p.).

The Hague, Gemeentemuseum, *Vincent van Gogh*, March - May 1953, no. 113 (titled 'Meisjesportret'); this exhibition later travelled to Otterlo, Rijksmuseum Kröller-Müller, May - July 1953, no. 128; and Amsterdam, Stedelijk Museum, July - September 1953, no. 128.

New York, The Metropolitan Museum of Art, *Van Gogh in Arles*, October - December 1984, no. 81, p. 146 (illustrated).

Arles, Ancien Hôpital Van Gogh, *Van Gogh et Arles*, February - May 1989, no. 26, p. 62 (illustrated p. 63).

New York, The Metropolitan Museum of Art, *Vincent van Gogh: The Drawings*, October - December 2005, no. 80, p. 232 (illustrated p. 233).

London, Royal Academy of Arts, *The Real Van Gogh: The Artist and His Letters*, January - April 2010, no. 65, p. 120 (illustrated p. 121).

London, Tate Britain, *Van Gogh And Britain*, March - August 2019, pp. 114 & 227 (illustrated p. 115).

**LITERATURE:**

J.-B. de la Faille, *L'Oeuvre de Vincent van Gogh, Catalogue Raisonné*, vol. III, Paris, 1928, no. 1503, p. 151 (illustrated vol. IV, pl. CLXXI; as 'Portrait de jeune fille').

V.W. van Gogh & J. van Gogh-Bonger, eds., *The Complete Letters of Vincent van Gogh*, vol. II, New York, 1958, no. 517, p. 625.

J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, no. 1503, p. 522 (illustrated p. 523).

C.W. Millard, 'A Chronology of Van Gogh's Drawings of 1888', in *Master Drawings*, vol. XII, no. 2, 1974, p. 160.

P. Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan, 1977, no. 533A, pp. 209-210 (illustrated p. 211).

J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1980, no. 1533, p. 351 (illustrated).

J.-B. de la Faille, *Vincent Van Gogh, The Complete Works on Paper, Catalogue Raisonné*, vol. I, San Francisco, 1992, no. 1503, p. 392 (illustrated vol. II, pl. CLXXI).

J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1996, no. 1533, p. 351 (illustrated; dated '31 July-6 August 1888').

E.N. Heenk, *Vincent van Gogh's Drawings: An Analysis of Their Production and Uses* (thesis), The Courtauld Institute of Art, London, 1995, pp. 170-171.

S. Van Heugten, *Van Gogh: The Master Draughtsman*, London, 2005, no. 102, p. 118 (illustrated p. 119).

L. Jansen, H. Luijten & N. Bakker, eds., *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition*, vol. IV, *Arles, 1888 - 1889*, London, 2009, no. 654, p. 208 (illustrated).









Vincent van Gogh, *La Mousmé*, 1888.  
National Gallery of Art, Washington, D.C.  
Photo: © akg-images.

Towards the end of June 1888, the harvest in Arles was curtailed suddenly by torrential rain. Vincent van Gogh, who had been engrossed in an intense painting campaign capturing vistas of the golden wheat fields, including the famed *Le Semeur* (La Faille, no. 422, Kröller-Müller Museum, Otterlo), was suddenly confined to his studio in the Yellow House. As a result, he turned to the figure as inspiration, painting two oils and a drawing of a French-Algerian soldier, known as the Zouave (La Faille, nos. 423, 424, 1443). By the end of the week, as the rain still poured, he was converted, 'the figure interests me much more than the landscape,' he wrote to his brother, Theo. 'To do studies of figures, to attempt them and to learn would still after all be the shortest route for me to do something of value' (Letter 630, in L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition*, vol. 4, London, 2009, p. 150).

Enlivened by his return to this subject, around a month later, Van Gogh embarked upon a new portrait, this time painting a majestically poised young, dark haired Provençale girl in a vivid red and violet striped bodice with a spotted skirt, a branch of oleander in her hand. *La Mousmé* (La Faille, no. 431; 1888, National Gallery of Art, Washington, D.C.) as this painting is known, was the second major figure that the artist painted in Arles, and it was to this important work that the artist quickly returned when he executed the present *La Mousmé* shortly after.

'What I'm most passionate about, much much more than all the rest of my profession – is the portrait, the modern portrait... I would like to do portraits which would look like apparitions to people a century later. So I don't try to do us by photographic resemblance but by our passionate expressions...'

-Vincent van Gogh

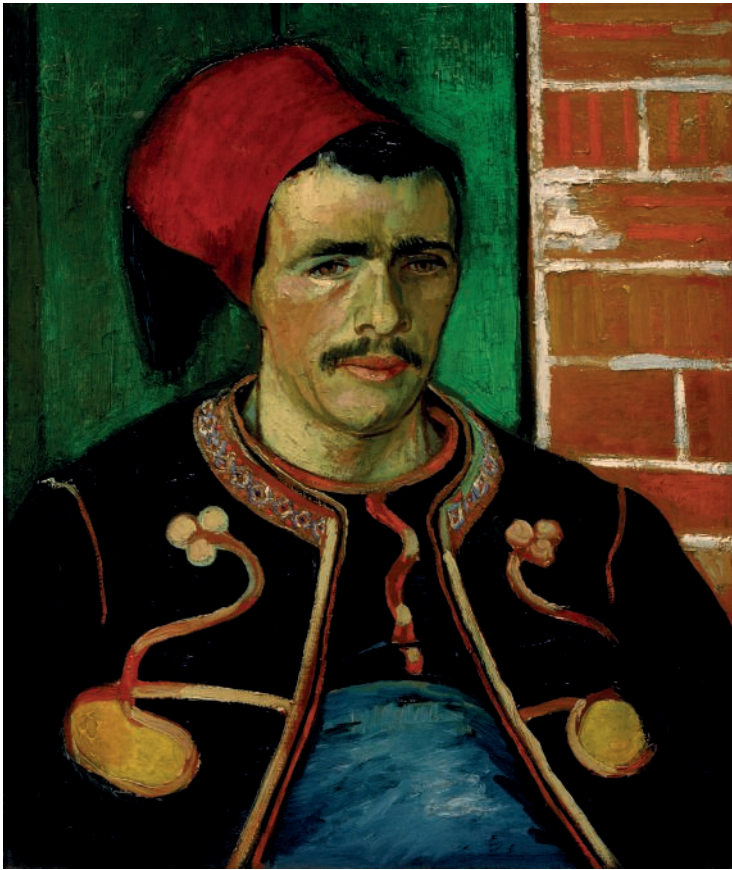
Belonging to a small group of radical reed pen drawings that the artist created after paintings during this summer, including the Guggenheim's *Le Zouave* (La Faille, no. 1482a) and the Getty Museum's *Joseph Roulin* (La Faille, no. 1458), *La Mousmé* ranks among the greatest works on paper of the artist's career. Technically innovative with an astonishingly diverse and perceptive range of strokes, lines, and dots, this portrait captures the very essence of its sitter; her pure, delicate youth and beauty rendered ethereal and timeless. Encapsulating the various preoccupations of Van Gogh's art at this defining moment of his career – his pursuit of the modern portrait, his quest to realise the influence of *Japonisme*, as well as developing his graphic output – this exquisite portrait was, he wrote, along with the other portraits he had recently created, 'the only thing...that moves me deeply and that gives me a sense of the infinite. More than the rest' (Letter 652, *ibid.*, p. 204).

While *La Mousmé* likely depicts a local *Arlésienne* girl, her image in the present work, as well as the painting, was inspired by a popular novel of the period, Pierre Loti's *Madame Chrysanthème* (1887), which told the autobiographical story of a naval officer who married a Japanese woman while stationed in the country. Japan, its art and culture, was never far from Van Gogh's mind at this time, and it was the figure of Loti's *mousmé* – the term for a young, unmarried Japanese woman – that inspired Van Gogh to create both the oil and subsequently the present work, as the artist explained to Theo on 29 July: 'Now, if you know what a *mousmé* is (you'll know when you've read Loti's *Madame Chrysanthème*), I've just painted one. It took me my whole week, I wasn't able to do anything else, having been not too well again. That's what annoys me, if I'd been well I'd have knocked off some more landscapes in between times. But in order to finish off my *mousmé* I had to save my mental powers. A *mousmé* is a Japanese girl – Provençale in this case – aged between 12 and 14. That makes 2 figures, the *Zouave* (2 versions), and her, that I have' (Letter 650, *ibid.*, p.199).









Vincent van Gogh, *Le Zouave*, 1888.  
Van Gogh Museum, Amsterdam.  
Photo: © akg-images.



Vincent van Gogh, *Joseph Roulin*, 1888.  
Museum of Fine Arts, Boston.

## ‘In painting figures, he finds the highest expression of his art.’

-Theo van Gogh

Not long after he had completed the oil, which depicted the *moussmé* much as she is described in Loti’s novel, Van Gogh moved swiftly to create the present work. Far from a direct repeat or copy of the painting, here he pursued a different pictorial path, depicting his model in bust length, which allowed him to explore the inscrutable expression and youthful beauty of his enigmatic sitter’s face. He enlarged her lips and eyes, capturing a spectacular level of detail – her dark eyelashes, for example, are rendered with the finest, delicate black lines – as if entranced by the calm poise and solemnity of her expression. The contrasting, experimental colours of the oil portrait are replaced by a plethora of different lines and dots which he employed to achieve an alternate form of tonal modelling, this variety of strokes offering him a palette of pictorial possibility that is as compelling as pigment.

Two other, less finished drawings of this subject also exist, both of which were executed at around the same time: *La Moussmé sitting in an armchair* (La Faille, no. 1504; Pushkin State Museum of Fine Arts, Moscow), which was supposedly sent to the artist’s friend Emile Bernard in August, and includes a margin of colour notes, as well as

another sketch-like pen and ink drawing on checked letter paper that later appeared pasted into Paul Gauguin’s manuscript *Noa Noa*, and annotated at the upper right: *du regretté Vincent van Gogh* (La Faille, no. 1722; Musée d’Orsay, Paris). It is thought that Van Gogh sent this drawing to Gauguin at the end of July, shortly after he had completed the oil.

Van Gogh’s return to a subject that he had just painted in oil was in fact part of a larger drawing campaign that he had begun in the summer of this year. Drawing had once again come to the fore of the artist’s work a few months after his move to Arles from Paris in February 1888. Having long been a central component of his *oeuvre*, it was here that his mastery of the medium took flight, as he created an astounding succession of masterpieces on paper such as the present work. Indeed, it was in Arles that the artist completely revolutionized this practice – moving it from its traditional role as a preparatory or initial part of the creative process, to become an independent, autonomous means of expression.

Thanks to his obsession with *Japonisme*, which had led not only to his acquisition of a great number of Japanese woodcut prints, known as *ukiyo-e*, but had also been one of the leading motivations for his move to the south of France, Van Gogh had a deep understanding both of the handling of these works – rendered with bold, expressive calligraphic strokes that hover





Vincent van Gogh, *La Mousmé*, 1888.  
The Pushkin State Museum of Fine Arts, Moscow.  
Photo: © Bridgeman Images.



Vincent van Gogh, *La Mousmé*, 1888.  
Musée d'Orsay, Paris, from Paul Gauguin's manuscript, *Noa Noa*.  
Photo: © RMN-Grand Palais / Art Resource, NY.

## ‘Drawing is the root of everything.’

-Vincent van Gogh

and dance to create both object and spatial setting – as well as the flattened perspective with which the compositions were constructed. These formal qualities found their way to the forefront of Van Gogh’s Arles output, enabling him to conceive a new and wholly distinct graphic style and to draw with the speed that he regarded as central to Japanese artists’ approach. ‘Not only in their material, but also in their making,’ Colta Ives has written, ‘Van Gogh’s drawings seemed to bypass linearity altogether, offering images that appeared to have been fully formed somewhere else before landing on paper – an effect more akin to printing than to drawing’ (C. Ives, ‘Out of Line: How Van Gogh Made his Mark,’ in *Vincent van Gogh: The Drawings*, exh. cat., Amsterdam and New York, 2005, p.17).

There were also practical reasons for Van Gogh’s adoption of drawing in Arles. In April, Theo, Van Gogh’s greatest confidant but also his primary means of financial support, was having difficulties with Boussod and Valadon, where he worked, even considering moving to America. As a result, Van Gogh decided to focus on drawing as a way of saving on costly paint supplies, conscious also of

retaining all the materials he could for the much longed for arrival of Gauguin that would take place in the autumn. A happy consequence of his renewed embrace of working on paper was a reduction of the pressure he felt when attempting to paint, allowing him to create more freely, ‘I wish paint was as little of a worry to work with as pen and paper. I often pass up a painted study for fear of wasting the colour. With paper, whether it’s a letter I’m writing or a drawing I’m working on, there’s never a misfire’ (Letter 638, *op. cit.*, p. 139).

After his triumphant Montmajour drawings at the beginning of July – panoramic scenes of the rolling plains of Provence stretching before him, the light, heat and natural rhythms of the landscape transformed into trembling lines, strokes and dots – in the middle of the month Van Gogh embarked upon a new drawing campaign. Seeking to take stock of his recent canvases, he decided to do a number of drawings after these paintings, sending a selection to Bernard, Theo, and his friend, the Australian artist, John Russell. Van Gogh sent drawings to each recipient with a different purpose in mind: for Bernard, a fellow artist, the aim was to exchange ideas via visual examples of what he had been working on; for Theo, as a means of sharing his progress. With Russell, Van Gogh hoped that his gift of twelve drawings would dispose him favourably towards buying one of Gauguin’s pictures – the end goal being that this would provide the funds for the artist to travel to Arles and begin Van Gogh’s much longed for ‘studio of the south’.





Pablo Picasso, *Une femme de Majorque*, 1905.  
The Pushkin State Museum of Fine Arts, Moscow.  
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS),  
New York. Photo: © Fine Art Images / Bridgeman Images.

‘The reed-pen drawings of finished paintings Van Gogh sent from Arles to Emile Bernard, John Russell, and Theo are at least as exquisite as the oils they announced. They are ingenious in their graphic vocabulary, bold in syntax, and subtly varied in style to suit to recipient or the message.’

-Colta Ives

*La Mousmé* was one of the twelve drawings after paintings that Van Gogh sent to Russell (La Faille nos. 1427, 1430a, 1433, 1449, 1454, 1458, 1482a, 1486, 1489-90, 1502a, 1503). It was created alongside two other important reed pen drawings of this set: *Le Zouave* (no. 1482a) and *Joseph Roulin* (no. 1458), the postman whom Van Gogh had begun to depict at the end of July. In addition, he included two seascapes, four harvest scenes and two garden scenes, presenting a concise and distilled summary of the great outpouring of masterpieces that defined this seminal summer in Arles. With a shared refinement and increased stylization, this series saw Van Gogh reimagine and occasionally, revise his painted subjects in graphic form. In some cases, the artist believed he had improved upon their oil predecessors. ‘I believe that all these ideas are good,’ he wrote to Theo on 8 August, after he had sent off his offering to Russell, ‘but the painted studies lack clarity of touch. One more reason why I felt the need to draw them’ (Letter 657, *ibid.*, p. 220).





Vincent





Lucian Freud, *Girl in a White Dress*, 1947.  
Private collection.  
Artwork and photo: © The Lucian Freud Archive / Bridgeman Images.

One of main stylistic traits of this group is Van Gogh's use of the dot in his work on paper. Derived, or perhaps inspired by the Pointillists, this stroke takes on a life of its own in Van Gogh's work, used both in juxtaposition and collaboration with linear strokes. In *La Mousmé*, myriad dots are employed to describe the background, the constant ebb and flow of these rapidly made marks creating not only a sense of compositional space, but imbuing the portrait with the same sense of vital, flickering energy as the Veronese green and white background as its oil counterpart. This technique was also used in the modelling of the model's face, this time rendered more carefully, combined with fine hatching that create the light and shadow that falls across her face. The stripes of her bodice have been forcefully demarcated with long, more instinctive, 'tramway-like' strokes – an illustration of just how versatile the reed pen was – that stand in bold contrast to the waves of dots of the background, all of which serves to charge this portrait with a powerful sense of expression. Hypnotic in its swirling surface of dancing, delicate strokes, this portrait opens up an astral universe of marks that coalesce to create the timeless image of this part real, part imagined woman. Indeed, upon discovering the expressive potential that this array of marks could conjure, as well as the creative possibility that opened up in transforming his bold palette and loaded brush into graphic form,

it was then, 'perhaps intuitively, that he proceeded to reinvent his practice of painting. The impulses that charged his pen simply took over when he loaded his brush so that he delivered paint to canvas in dynamic, graphic strokes' (C. Ives, *op. cit.*, 2005, p. 18).

The poignant wartime provenance of *La Mousmé* brings an added dimension to its story. The drawing had been a gift from the German banker Mr Kurt Hirschland to his wife, Henriette, in the 1920s. The Hirschland family were part of the long-established and philanthropic banking family in Essen, and were also pre-eminent art collectors. In 1935 due to the increasingly difficult situation under the Nazi regime, Kurt and Henriette fled Essen for Amsterdam, where the drawing hung on the living room wall of their home at 26 Johannes Vermeerstraat. Henriette lived there until 1939 when she left for Canada. The Van Gogh was entrusted, along with a Sisley and Renoir, to family associates for safe-keeping, but when their position was likewise imperiled following the outbreak of war, it was left with a neighbour. Amidst this continued turbulent context *La Mousmé* went to the Stedelijk Museum in 1943. The drawing was restituted to the Hirschland family in 1956 and was enjoyed again in the family home in New York for many years, before being acquired from them by the family of the present owner in 1983.









6

## AUGUSTUS JOHN (1878-1961)



### *Head of a Girl (Edie McNeill)*

signed 'John' (centre right)  
red and black chalk on paper  
14 x 10 in. (36.6 x 26.6 cm.)  
Executed in 1906

**\$200,000-300,000**

**£150,000-220,000**

**€170,000-250,000**

#### **PROVENANCE:**

Julian Lousada, United Kingdom.

Sir Anthony Lousada, United Kingdom, by descent from the above; his sale, Christie's, London, 27 March 1997, lot 112.

Private collection, United Kingdom, by whom acquired at the above sale, and thence by descent.

#### **EXHIBITED:**

London, Royal Academy, *Augustus John*, March - June 1954, no. 94 (illustrated p. 39).

Sheffield, Graves Art Gallery, *Augustus John, O.M., R.A.*, 1956, no. 75.

London, Royal Academy, *Bicentenary Exhibition 1768-1968*, December 1968 - March 1969, no. 636.

Cardiff, National Museum and Gallery, *Themes and Variations: The Drawings of Augustus John 1901-1931*, July - September 1996, no. 25; this exhibition later travelled to London, Spink & Son, September - October 1996; and Conwy, Royal Cambrian Academy, November - December 1996.

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









Edie McNeill, Alderney Manor, Dorset.  
 Photographer unknown.  
 Courtesy of Rebecca John.

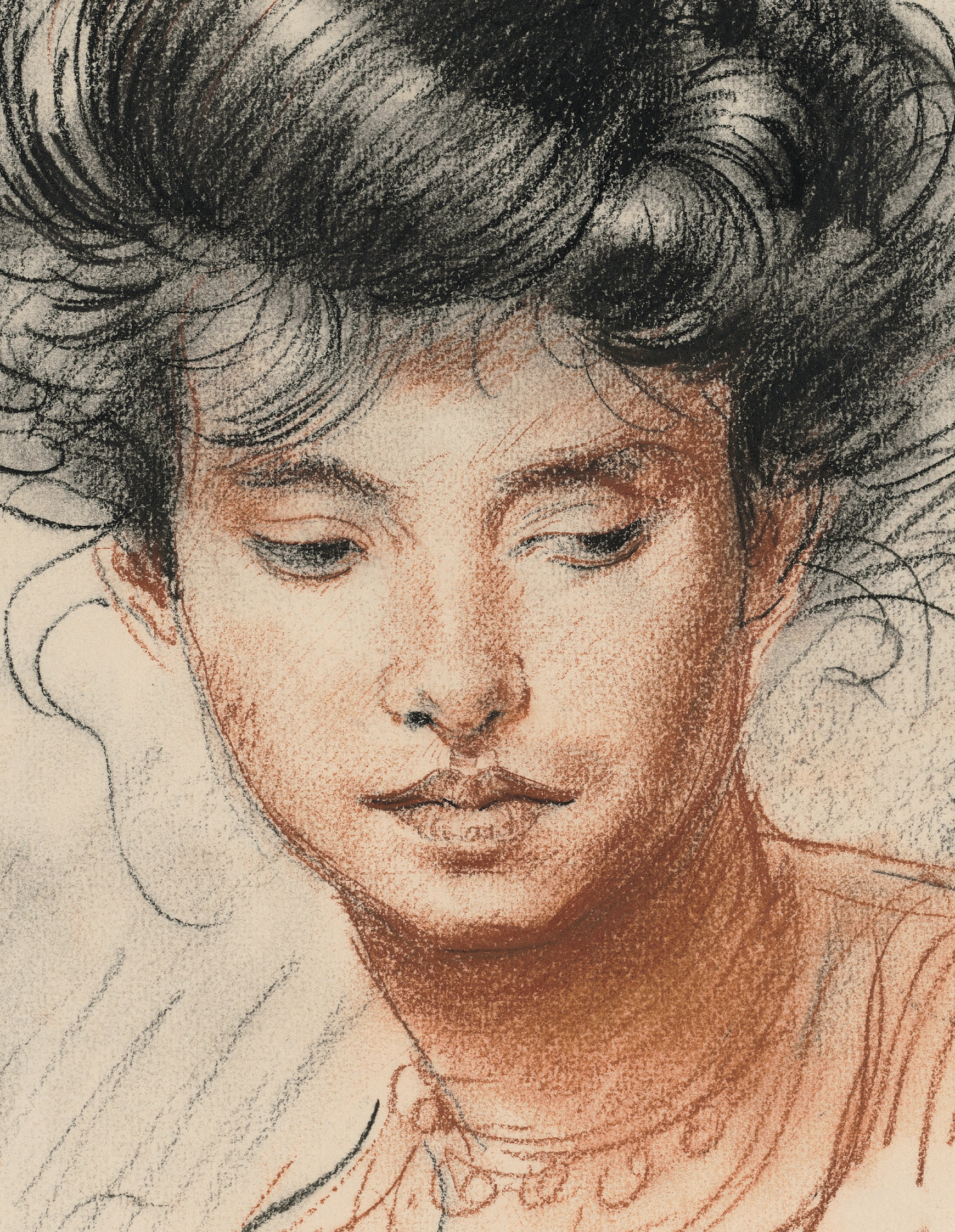
Edie McNeill was the younger sister of Dorelia McNeill, Augustus John's muse and mistress. The sisters had much in common: striking dark looks, a low, husky voice, and in spite of their nature – down to earth, practical – they had about them an air of mystery. They wore dresses made and designed by themselves – with a fitted bodice without collar or cuffs, and a long full skirt – which can be seen in the many drawings and paintings of them by Augustus.

Edie joined the John household following the death of Augustus's first wife Ida in March 1907, the year after this portrait was drawn. The family left Paris where they had been living since 1905, and with Edie and Dorelia in charge of the children, they led a nomadic life, travelling by horse and caravan across England in 1909. After the family settled at Alderney Manor, Dorset in 1911, Edie remained indispensable to her sister, who had not only taken care of four of Ida's sons but already had two of her own with Augustus. At the time of their move to Alderney Manor, all six boys were under the age of nine, a period recalled by Dorelia's son Romilly (b. 1906) in his memoir *The Seventh Child* (London, 1932 and 1975). He became passionately fond of his aunt Edie, whose steady presence provided comfort in a turbulent home life; but with the birth of Dorelia's daughter Poppet in 1912, he no longer held first place in her affection and 'a series of tremendous rows ensued,' which Edie hoped to end with an emphatic '*nonsense*'. Poppet remembered taking her for rides with a pony and a 'sort of platform on wheels that had no sides, so we had the impression of going very fast.' She had a fondness for Gin and It and was nicknamed by the children 'Edie-with-a-hilly-nose.'

The artist Henry Lamb was a frequent visitor to Alderney Manor and like Augustus, he found Edie an inspiring model and a substitute for Dorelia, with whom he was in love. In 1927 the John family moved to Fryern Court, a rambling manor house near the New Forest in Hampshire. It was here that Francis Macnamara, eccentric Irish poet-philosopher, began courting Edie. Francis had inherited Ennistymon, an elegant Georgian house at Doolin, County Clare, and was father of three daughters from his first marriage, of whom the youngest, Caitlin, married Dylan Thomas. In her book *Two Flamboyant Fathers* (London, 1966), his daughter Nicolette Devas described him as 'an explosive god.' Fair-haired with bright blue eyes, and over six foot tall he 'carried himself like a conqueror.' He lived on theories – 'some were fun, some were awful' – about which he never had any doubts. He was attracted to Edie's dark looks, intrigued by her 'sphinx-like characteristics,' and developed a theory that she was the Virgin Goddess. Some time in the 1930s they were married. Francis's temperament overpowered Edie who soon retreated into her own room and barely spoke, painfully aware that Francis was being pursued by a young, hot-tempered Irish girl named Iris O'Callaghan. Neglected by Francis, Nicolette Devas described her at this period as sad and thin. 'With her black hair parted in the middle, and the John tradition clothes, her black eyes and dark skin, she reminded me of an elegant Indian woman.' She retired to the country where she faded away, the date of her death unrecorded by those who wrote about her.

Rebecca John









7

## GEORGES SEURAT (1859–1891)



### *La voile blanche*

Conté crayon on paper

9<sup>7</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>2</sub> in. (25 x 33 cm.)

Executed in 1890

**\$2,500,000–3,500,000**

**£1,900,000–2,500,000**

**€2,100,000–2,900,000**

#### **PROVENANCE:**

Marie Berthe Seurat and Léon Appert, Paris.

Léopold Appert, Paris, by descent from the above, and thence by descent to his wife.

Private collection, France.

Neville-Keating Pictures, London, by whom acquired from the above in 1983.

Private collection, Australia, by whom acquired from the above in 1983.

Private collection, United Kingdom, by whom acquired from the above in 1990, and thence by descent.

#### **LITERATURE:**

U. Apollonio, *Disegni di Seurat*, Venice, 1947 (illustrated pl. 15; titled 'Paesaggio').

C.M. de Hauke, *Seurat et son oeuvre*, vol. II, Paris, 1961, no. 706, p. 294 (illustrated p. 295).

R.L. Herbert, *Seurat Drawings*, New York, 1962, no. 104, p. 183 (illustrated p. 120; titled 'Stroll by the River'; dated 'circa 1885').

J. Russell, *Seurat*, London, 1965, no. 220, p. 284 (illustrated p. 259).









Georges Seurat, *Vue Générale avec chien, étude pour 'La Grande-Jatte'*, 1884-1885.  
Private collection.  
Photo: © Bridgeman Images.

‘[Seurat’s drawings are] the most beautiful “painter’s drawings” that ever existed. Thanks to Seurat’s perfected mastery of values, one could say that his “black-and-whites” are most luminous, and even more full of colour than many a painting in oil.’

- Paul Signac

With its mysterious, twilight atmosphere, *La voile blanche* exemplifies the dramatic tenebrism that characterised Georges Seurat’s mature drawing style. Dated to 1890, the year before the artist’s untimely death at the age of 31, this exquisite drawing is among the last independent works on paper Seurat created, and demonstrates the pioneering nature of his work as a draughtsman. For almost a decade, the artist had been ‘the young man mad about drawing,’ as his friend Gustave Kahn described him, drawing incessantly, quickly filling the pocket-sized carnets he carried with him everywhere he went, sketching figures in the casual, naturalistic situations in which he encountered them (*Seurat Drawings*, Paris, 1928; New York, repr. 1971, p. v). In his studio, he engaged with the medium intensely, creating magnificent compositions on large sheets of paper, richer in their materiality and more focused on the dramatic relationship between darkness and light. It was through these exquisite drawings that Seurat first explored with confidence and authority the revolutionary ideas on light, colour, and optics which would

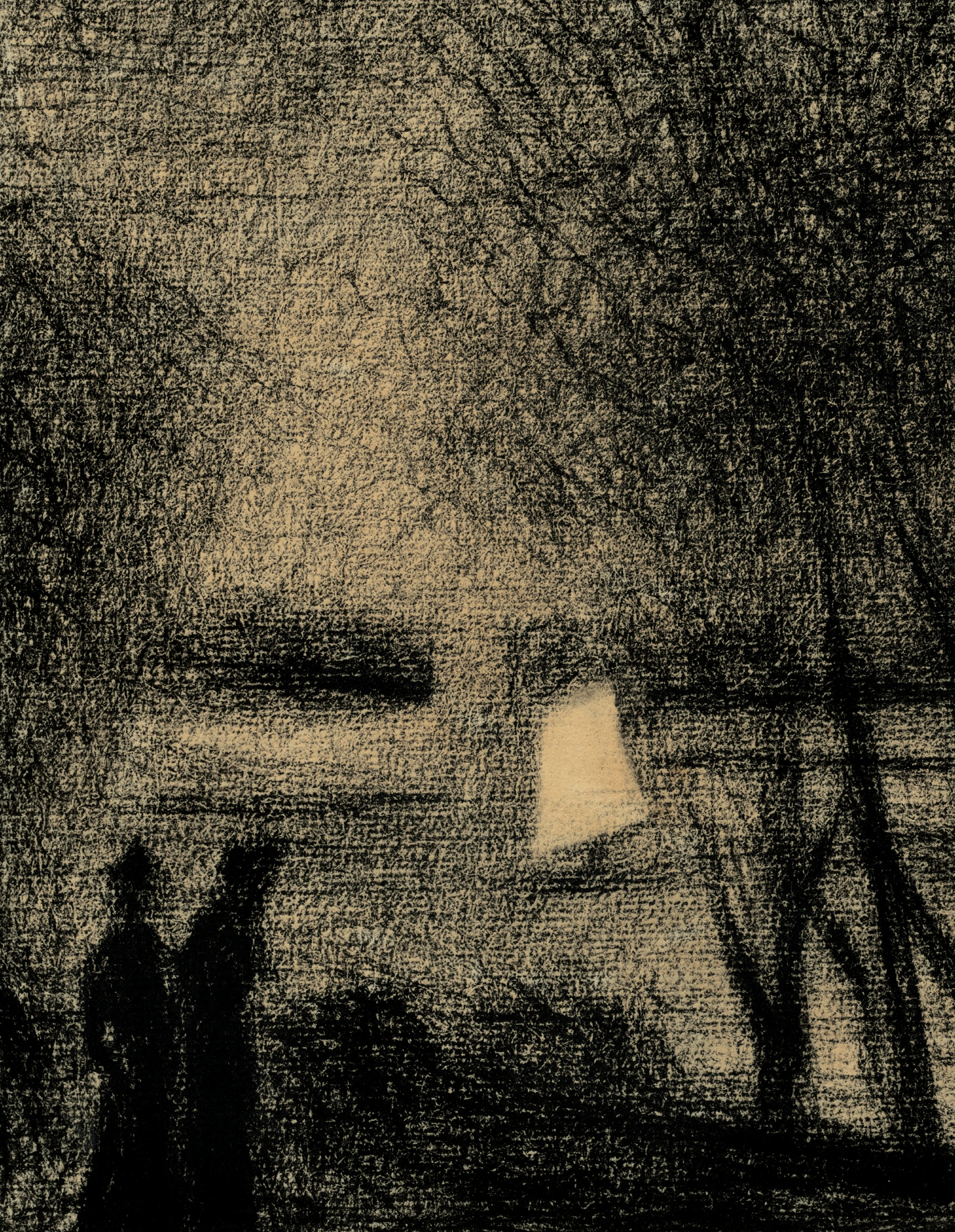
underpin his development of *pointillism*. Indeed, Kahn went so far as to proclaim: ‘On the day Seurat devoted himself to drawing, Neo-Impressionism began’ (*ibid.*, p. ix).

While drawing had been an integral aspect of the artist’s creative practice since his youth, by mid-1881 Seurat had completely rejected the conventional technique of contour line drawing he had been taught at the *École des Beaux-Arts*. Instead, he typically rendered the forms of his subject by means of densely hatched, contrasting masses of light and shade, running the hard tip of a jet black Conté crayon across the finely textured surface of high-grade, hand-made Michallet paper. This kind of Ingres paper was thick and textured;



Georges Seurat, *Régates (Deux bateaux à voiles)*, 1890.  
Private collection.









Caspar David Friedrich, *In Memoriam, J. E. Bremner*, 1817.  
Stiftung Preussische Schlösser & Gärten Berlin-Brandenburg.  
Photo: © Erich Lessing / Art Resource, NY.

the grooves of the mould in which it was made remained visible on the surface, lending the sheets a distinctive patterning. Tailoring his application of the Conté crayon to amplify and exploit this textured finish, Seurat developed an acutely sensitive touch which allowed him to control the layering of trace-marks on the sheet, generating tonal gradations ranging from the blackest darkness to pale but glowing surfaces of light. As recent technical studies have demonstrated, the artist added a thin coat of fixative in certain areas to protect the initial layers of pigment, as he built the colour and intensity in these darker sections. Most magically, in passages between these extremes he could evoke the appearance of light, not falling on the figure or object, but translucently emanating from *within* it.

The brilliance of *La voile blanche* lies in the breath-taking skill with which Seurat employs the Conté crayon, using varying pressure to create luminous middle tones counterpoised with solid blacks. By combining various densities of crayon – darker for the figures in the foreground, medium weight for the tangled vegetation along the riverbank, and light, interlacing strokes for the sky – Seurat explored a concept he called ‘irradiation.’ Building on the principles outlined in Chevreul’s *De la Loi du contraste simultané des couleurs* of 1839, this theory was rooted in the concept that light and dark tones mutually enhance one other as they come together, generating incomparable

chiaroscuro effects. It was this dramatic approach to light which led Seurat’s contemporary and close friend, Paul Signac to proclaim these works to be ‘the most beautiful painter’s drawings that ever existed ... Thanks to Seurat’s perfected mastery of values, one can say that his “black-and-whites” are more luminous, and even more full of colour than many a painting in oils’ (quoted in J. Russell, *Seurat*, London, 1965, pp. 65-66).

Exactly where *La voile blanche* was executed remains uncertain. Since 1885, Seurat had spent each summer on the Channel Coast, seeking ‘to wash the studio light from his eyes and transcribe most exactly the vivid outdoor clarity in all its nuances,’ as he told Emile Verhaeren (quoted in J. Rewald, *Seurat*, New York, 1990, p. 189). In 1890, he travelled to Gravelines, a flourishing port near the Belgian border, where he produced four major paintings, six oil sketches, and at least eight drawings, all depicting the canalized estuary that linked the town with the sea (de Hauke, nos. 201-210, 696-703). Although it is tempting to place the present drawing in this final seaside campaign, it is probably inaccurate to do so. Firstly, the eight drawings that can be securely linked to the Gravelines sojourn of 1890 all appear to be preparatory sketches for oil paintings, while the distinctive geography of Gravelines, situated on a broad coastal plain marked only by low dunes, seems at odds with the tight river-bank scene depicted in the present drawing.





Gerhard Richter, *Waldstück*, 1965.  
Neues Museum, Staatliches Museum für Kunst und Design, Nuremberg.  
© Gerhard Richter 2021 (0016).

Rather, the composition appears linked with another of the artist's works on paper from 1890, *Régates à la Grenouillère* (de Hauke, no. 705), which depicts a regatta at the celebrated bathing spot of La Grenouillère, just a few miles downstream from the site of Seurat's first two major exhibition pictures, *Un Baignade, Asnières* (de Hauke, no. 92) and *Un dimanche à la Grande Jatte* (de Hauke, no. 162). Boating had become one of the most popular pastimes in France during the early nineteenth century, with Parisian suburbs along the banks of the Seine, most notably Asnières and Argenteuil, quickly developing as centres for rowing and sailing. Drawing both weekend amateurs and committed enthusiasts alike, this modern pastime provided a wealth of pictorial inspiration for Impressionist artists, drawing such luminaries as Claude Monet, Pierre-Auguste Renoir, Édouard Manet, Gustave Caillebotte and Berthe Morisot to the banks of the Seine in search of intriguing new motifs.

In contrast to the bustling activity seen in *Régates à la Grenouillère*, *La voile blanche* focuses on a much quieter stretch of the Seine, presenting a scene that harks back to classic Impressionist views of the riverway. Two well-dressed women stroll along the edge of the riverbank, their attention caught by the sight of a small yacht passing by, its slight form gliding through the calm waters. In the distance, the sturdy geometric form of a modest

dwelling is visible against a screen of trees on the opposite bank, lending the landscape a depth and sense of perspective relatively unusual in Seurat's drawings. From their stylish outfits, the two figures appear to be a pair of typical *Parisiennes* at their leisure, wandering through the idyllic landscape as they enjoy a brief sojourn from hustle and bustle of the capital. There is a calm, pensive atmosphere to the scene, further emphasised by the contrasting play of light and shadows, which lends the composition a decidedly Romantic, Friedrich-esque air.

As John Russell has written, 'What turned out to be Seurat's last group of independent drawings had to do with that favourite motif of his: the white sail in the middle distance' (*op. cit.*, 1965, p. 259). In both the present work and *Régates à la Grenouillère*, the sails are indeed rendered in white, not black, as in the drawings from Gravelines. It is this titular white sail which provides the focal point for the entire composition in *La voile blanche*, drawing our eyes through the trees that line the riverbank, and onto the water itself. By contrasting the deep, velvety dark shadow of the foreground against lighter passages in the water, Seurat intensifies the luminosity of the overall composition, most notably leaving the sail of the small boat completely devoid of colour, while the loose, meandering lines of the water and sky dance around it.





8

## HENRI MATISSE (1869-1954)



### *Nu couché*

signed and dated 'Henri-Matisse 1935' (lower left)

pen and India ink on paper

14 $\frac{7}{8}$  x 20 in. (37.7 x 50.7 cm.)

Executed in 1935

**\$300,000-500,000**

**£220,000-360,000**

**€250,000-410,000**

#### **PROVENANCE:**

Walter Bareiss, New York.

John R. Gaines, Lexington, Kentucky.

Heinz Berggruen, Paris, by 1985.

Acquavella Galleries, Inc., New York.

Private collection, United Kingdom, by whom acquired from the above in 1989.

#### **EXHIBITED:**

London, Leicester Galleries, *Drawings and Lithographs by Henri Matisse*, February 1936.

New York, Maxwell Davidson Gallery, *Henri Matisse. Selected Drawings from 1907 to 1952*, April - May 1985, no. 17, p. 24 (illustrated p. 11).

Paris, Galerie Berggruen & Cie., *Matisse, Vingt dessins. Notes d'un peintre sur son dessin*, October 1985, no. 12 (illustrated).

Tokyo, Fuji Television Gallery, *Henri Matisse: Drawings, Prints*, December 1985, no. 14 (illustrated).

Geneva, Musée d'art et d'histoire, *Collection Berggruen*, June - October 1988, no. 54 (illustrated).

London, Royal Academy of Arts, *Matisse, His Art and His Textiles: The Fabric of Dreams*, March - May 2005, no. 42, p. 186 (illustrated p. 129); this exhibition later travelled to New York, The Metropolitan Museum of Art, June - September 2005.

#### **LITERATURE:**

L. Delectorskaya, *With Apparent Ease...Henri Matisse, Paintings from 1935-1939*, Paris, 1988, p. 29 (illustrated p. 79; titled 'Variations on the theme, Nu couché').

Georges Matisse has confirmed the authenticity of this work.









Henri Matisse (French, 1869-1954)  
*Large Reclining Nude*, 1935  
 Oil on canvas  
 26 1/8 x 36 3/4 in. (66.4 x 93.3 cm.)  
 The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore,  
 Maryland, BMA 1950.258  
 Photography By: Mitro Hood  
 Artwork: © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York.

‘Drawing is like making an expressive gesture with the advantage of permanence.’

-Henri Matisse

In 1935, inspired by the presence of his principal model, Lydia Delectorskaya, Henri Matisse began a great series of pen and ink drawings that depict the female nude reclining amid sumptuously patterned textiles in his studio. Described by John Elderfield as ‘among the greatest achievements of his draughtsmanship,’ these nudes saw the artist break new ground in his graphic *oeuvre*, as he captured, with an instinctive and unerring line, the sensuous forms of his models in perfect accord with their surroundings. An image of beguiling sensuality and heady exoticism, *Nu couché* belongs to this celebrated group. ‘Some of the individual sheets are breathtaking in their assurance and audacity,’ Elderfield continued, ‘and almost without exception, they realise what the comparable, late 1920s ink drawings did not: decorative assimilation of the figure into the decorated unity of the sheet. The difficult lessons in composition Matisse had taught himself in the earlier 1930s made possible the utter fluency and sense of almost instantaneously achieved order that emerges from these remarkable works’ (*The Drawings of Henri Matisse*, exh. cat., London and New York, 1984, p.113).

Pictured reclining upon a richly patterned textile-covered divan, her body twisted as she gazes dreamily into the distance, the nude in the present work not only recalls the sensuous odalisques of the 1920s, but is also an extension of the explorations that Matisse had been making into this subject earlier in 1935. He had finished his *Grand nu couché* (The Baltimore Museum of Art) at the end of October, a painting in which the artist succeeded in creating his composition from flattened, simplified planes of colour upon the canvas.

This purity of form and economy of means found its apogee in the subsequent line drawings, as Matisse expunged all other formal attributes, leaving behind the traditions of tonal modelling to create his compositions with solely the fine, singular line of the pen upon the paper. In the present work, the artist has rendered his model with a single undulant outline, the volume of her body indicated through the negative space of the white sheet. The refined yet assured lines are echoed in the swirling array of patterns that surround her, transforming this sheet into a visual paean to beauty and femininity. ‘No longer does Matisse depict the exotic or the sensual. His drawings embody exoticism and sensuality within the purity of their means,’ Elderfield went on to describe. ‘Once more, we are shown a private world, where everything is related to everything else, but now it has been decisively close-circuited in its references. No more dreaming of the East. The drawing *is* Eastern. No more nostalgia for the primal. The drawing *is* primal. Art and representation are sources of art and representation; and Matisse, through the model, makes of the innately beautiful a securely internal world’ (*ibid.*, p.114).





Lydia Delectorskaya, 1936.  
Photograph by Henri Matisse.  
Photo: Archives Henri Matisse, all rights reserved.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

## 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

### E WARRANTIES

#### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

#### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

### F PAYMENT

#### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

### G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).



- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within three days following the auction we may, at our option
- charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (d) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant

ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (e) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/ccpa](http://www.christies.com/about-us/contact/ccpa).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The

arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.  
**authentic**: authentic: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

- Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- Bidding by interested parties
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- See Storage and Collection pages in the catalogue.
- Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.
- φ Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

11/01/21

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### ◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

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

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### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

- In Christie’s opinion a work by the artist.
- \*\*“Attributed to ...”
- In Christie’s qualified opinion probably a work by the artist in whole or in part.
- \*\*“Studio of ...”/ “Workshop of ...”
- In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
- \*\*“Circle of ...”
- In Christie’s qualified opinion a work of the period of the artist and showing his influence.
- \*\*“Follower of ...”
- In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
- \*\*“Manner of ...”
- In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
- \*\*“After ...”
- In Christie’s qualified opinion a copy (of any date) of a work of the artist.
- “Signed ...”/“Dated ...”/ “Inscribed ...”
- In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
- “With signature ...”/ “With date ...”/ “With inscription ...”
- In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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

29/03/19



# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

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Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

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Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

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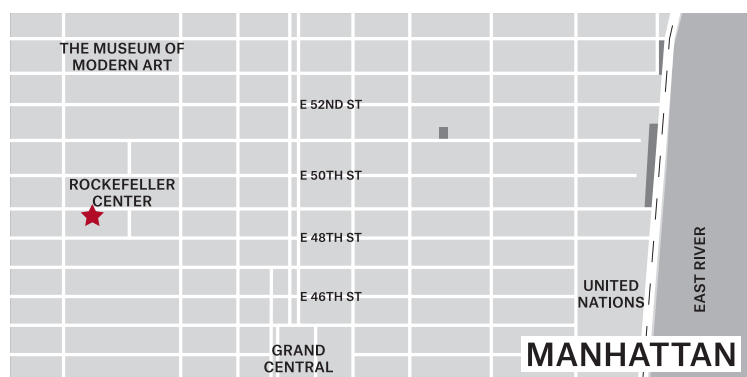
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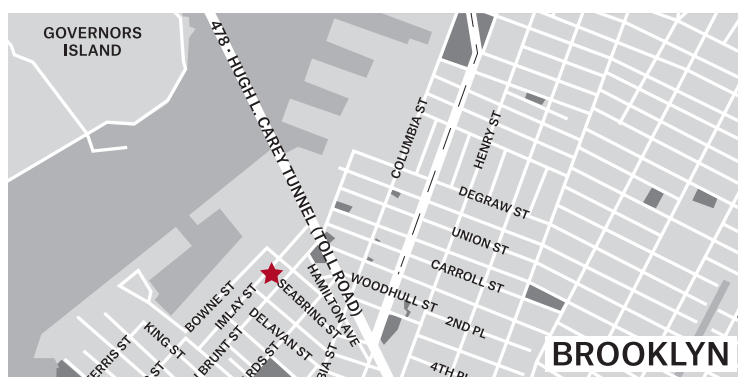
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Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



### Christie's Fine Art Storage Services (CFASS)

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Tel: +1 212 974 4500

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