

CHRISTIE'S

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CHRISTIE'S MODERN BRITISH ART EVENING AND DAY SALES – 17 AND 18 JUNE 2019

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Left: Henry Moore, *Working Model for Standing Figure: Knife Edge* (1961, estimate: £1,000,000-1,500,000)
Right: Barbara Hepworth, *The Family of Man (Figure 8, The Bride)* (1970, estimate: £2,000,000-3,000,000)

London – Christie's [Modern British Art Evening Sale](#) on 17 June 2019 will launch '20th Century at Christie's', a series of auctions that will take place in London from 17 to 26 June 2019. The sale will be led by Barbara Hepworth's *The Family of Man (Figure 8, The Bride)* (1970, estimate: £2,000,000-3,000,000) which explores the complexity of the human figure, and Henry Moore's *Working Model for Standing Figure: Knife Edge* (1961, estimate: £1,000,000-1,500,000), one of the most successful compositions of this period for Moore. The sale also includes works by British painters such as L. S. Lowry, Stanley Spencer, David Bomberg and William Roberts, as well as works from the Scottish Colourists Samuel John Peploe and John Duncan Fergusson. Paintings by Ben Nicholson and Roderic O'Connor also feature, offered from the collection of Drue Heinz.

The [Modern British Art Day Sale](#) will follow on 18 June. Highlights of the sale include 20 works offered from the estate of L. S. Lowry, a group of Elisabeth Frink sculptures from the collection of Mary Carswell, paintings by Franciszka Themerson, and an important group of early paintings by Frank Bowling from the collection of David Methuen Campbell. The third edition of [Sculpture in the Square](#), an outdoor sculpture garden set within St James's Square, London, is on view now until 17 June. It features 10 works that will be offered in the [Modern British Art Evening Sale](#) by Barbara Hepworth, Barry Flanagan, Henry Moore, Elisabeth Frink and Emily Young. Included are four works from a Private North American Collection, that have adorned

an East Coast garden for decades. Estimates in the *Modern British Art* season range from £3,000 to £2,000,000, offering collectors of every level an opportunity to acquire pieces by the celebrated masters of the 20th century.

SCULPTURE IN THE SQUARE – WORKS FROM A PRIVATE NORTH AMERICAN COLLECTION



Left: Henry Moore, *Working Model for Oval with Points* (circa 1968-69, estimate: £700,000-1,000,000)
Right: Elisabeth Frink, *Running Man (Front Runner)* (1986, estimate: £400,000-600,000)

SCULPTURE

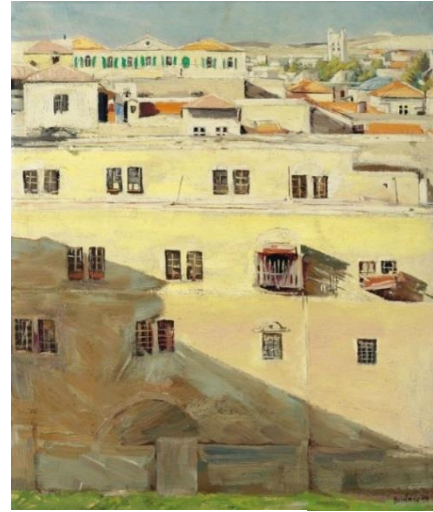
Led by 10 works that feature in [Sculpture in the Square](#), the [Modern British Art Evening Sale](#) will also feature additional sculptures by Barbara Hepworth and Henry Moore. *Oval Sculpture* (1943, estimate: £500,000-800,000) was another key shape used by Hepworth to explore the relationship between humanity and the landscape, whether physical, or in spirit. This work comes from the estate of the late Lady Patricia Lousada, who enjoyed a distinguished career as a ballerina, and helped to found the New York City Ballet. Carved in 1962, *Upright Form (Gwithian)* (1962, estimate: £600,000-800,000) is part of a series of small, intimate sculptures that Barbara Hepworth carved in the early 1960s. In *Upright Form (Gwithian)* Hepworth has created a beautifully tactile, timeless sculpture that simultaneously feels ancient in conception yet modern in appearance.



Left: Barbara Hepworth, *Upright Form (Gwithian)* (1962, estimate: £600,000-800,000)
Right: Barbara Hepworth, *Oval Sculpture* (1943, estimate: £500,000-800,000)

BRITISH PAINTING

Painted in 1955, *Lilac and Clematis at Englefield* by Stanley Spencer (1955, estimate: £500,000-800,000) is a meticulously rendered landscape exemplifying Stanley Spencer's highly intimate painterly style. The rich visual stimulus acquired during David Bomberg's time in Palestine in the 1920s paved the way for an immense change in his work. *The Pool of Hezekiah, Jerusalem* (1924, estimate: £300,000-500,000) sits in stark contrast with Bomberg's pre-First World War Vorticist abstracts.



Left: Stanley Spencer, *Lilac and Clematis at Englefield* (1955, estimate: £500,000-800,000)
Right: David Bomberg, *The Pool of Hezekiah, Jerusalem* (1924, estimate: £300,000-500,000)

Painted in 1967 *Goal* by William Roberts (1967, estimate: £300,000-500,000) is a joyous celebration of people at play. Football supporters, photographers and players are all captured in this whimsical recording of everyday folk enjoying a game of football in the park. *The Red Bridge* (1958, estimate: £450,000-650,000) is a quintessential example of L.S. Lowry's universally recognised industrial landscapes. Painted in 1958, when the artist had already achieved critical and commercial success, the work was originally owned by Lowry's friend and notable patron, Monty Bloom. Depicted from an elevated viewpoint, as is typical of Lowry's *oeuvre*, the church, the bridge, the mills and the chimneys punctuate the composition.



Left: William Roberts, *Goal* (1967, estimate: £300,000-500,000)
Right: L. S. Lowry, *The Red Bridge* (1958, estimate: £450,000-650,000)

SCOTTISH COLOURISTS

Still life with Tulips (circa 1919, estimate: £300,000-500,000) is testament to Samuel John Peploe's almost compulsive preoccupation with the floral still life. Through these works, we see his investigation into compositional design and innovative use of colour. *Pewter Jug and Pears* (1926, estimate: £150,000-250,000) showcases the considered approach to colour and evolution of his compositions. John Duncan Fergusson was one of the most versatile and experimental of the celebrated group of Scottish Colourist artists. *Dinard, the Islands* (1930, estimate: £120,000-180,000) is an ode to colour, vitality and serenity, and is an outstanding example of Fergusson's mature style.



Left: Samuel John Peploe, *Still life with Tulips* (circa 1919, estimate: £300,000-500,000)

Centre: Samuel John Peploe, *Pewter Jug and Pears* (1926, estimate: £150,000-250,000)

Right: John Duncan Fergusson, *Dinard, the Islands* (1930, estimate: £120,000-180,000)

THE COLLECTION OF DRUE HEINZ

The collection of Drue Heinz reflects the innate eye and refined personal taste with which she assembled her incredible collection, which was largely amassed during her marriage to H.J. (Jack) Heinz II – CEO of the H. J. Heinz Company – from 1953 until his death in 1987. Painted in 1929, Ben Nicholson's 1929 (*Guy Fawkes*) (1929, estimate: £300,000-500,000) represents a pivotal movement in his *oeuvre*, and the burgeoning development of a modernist aesthetic. Roderic O'Connor's *Breton Boy in Profile* (1893, estimate: £120,000-180,000) was last seen in public in 1957 and demonstrates O'Connor's awareness of the most up-to-date currents in *fin-de-siècle* Post-Impressionism.



Left: Roderic O'Connor, *Breton Boy in Profile* (1893, estimate: £120,000-180,000)

Right: Ben Nicholson, 1929 (*Guy Fawkes*) (1929, estimate: £300,000-500,000)

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About Christie's

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*Please note when quoting estimates above that other fees will apply in addition to the hammer price - see Section D of the Conditions of Sale at the back of the sale catalogue.

*Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and are reported net of applicable fees.

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