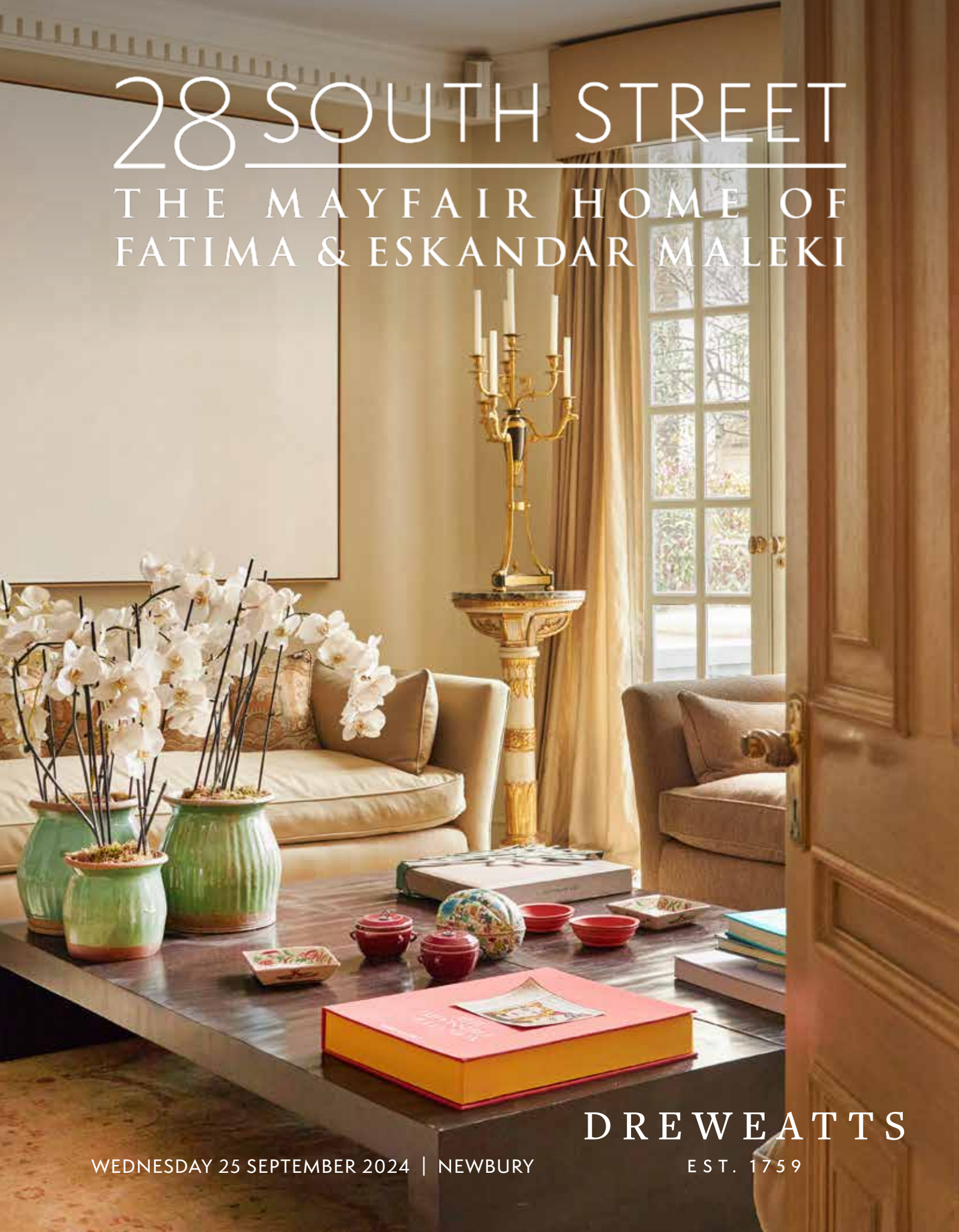


# 28 SOUTH STREET

THE MAYFAIR HOME OF  
FATIMA & ESKANDAR MALEKI



DREWEATTS

EST. 1759

WEDNESDAY 25 SEPTEMBER 2024 | NEWBURY





28 SOUTH STREET  
THE MAYFAIR HOME OF  
FATIMA & ESKANDAR MALEKI





# FOREWORD

BY  
ALIDAD

It is with the upmost fondness that I remember evenings of Persian cuisine where friendships were made amongst the excited buzz of upcoming artists, museum curators and the movers and shakers of the art world. Set in the elegant comfort of her London home, 28 South Street, which mixed the colours, patterns and textures of traditional art and furniture against the backdrop of some of her contemporary art collection, Fatima Maleki placed 28 South Street on the international stage with her unique entertaining style. As the daughter of an ambassador, Fatima brought together varied international guests from all walks of life to enjoy the traditional Persian welcome and warmth of her hospitality.







# 28 SOUTH STREET

## THE MAYFAIR HOME OF FATIMA & ESKANDAR MALEKI

WEDNESDAY 25 SEPTEMBER 2024 | NEWBURY

LOTS 1-217 | 10.30AM

### VIEWING IN LONDON (HIGHLIGHTS)

Tuesday 3 September: 10am–4pm  
Wednesday 4 September: 10am–4pm  
Thursday 5 September: 10am–4pm

### VIEWING IN NEWBURY (FULL SALE)

Friday 20 September: 10am–4pm  
Saturday 21 September: 10am–3pm  
Sunday 22 September: 10am–3pm  
Monday 23 September: 10am–4pm  
Tuesday 24 September: 10am–4pm  
Day of sale: 9am–12 noon

### ENQUIRIES & CONDITION REPORTS

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NEWBURY  
Donnington Priory, RG14 2JE  
+44 (0) 1635 553 553

LONDON  
16 Pall Mall, SW1Y 5LU  
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EST. 1759



# A GUIDE FOR BUYERS

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## BUYER'S PREMIUM

26% of hammer price up to £20,000 (31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus

12.5% of hammer price in excess of £1,000,000 (15% including VAT)

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Y - Indicates that this lot may be subject to CITES regulations when exported.

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## EXPORT OF ITEMS

Prospective buyers are advised to familiarise themselves with the lot symbols and export and import restrictions applicable to a lot prior to bidding. It is the buyer's responsibility to obtain all permits and licences necessary to export lots lawfully from the UK and import into their country. We will not be able to cancel your purchase if your lot may not be exported, imported or it is seized for any reason by a government authority. We are happy to assist with the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

## GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

# SPECIALISTS FOR THIS AUCTION



**Joe Robinson**  
Head of House Sales and Private Collections (Head of Sale)



**Peter Horwood**  
Senior Specialist, House Sales and Private Collections



**Eloise Kerr-Smiley**  
Sale Co-ordinator, House Sales and Private Collections



**James Nicholson**  
Silver, Watches and Luxury



**Silas Currie Leigh-Wood**  
Sculpture & Works of Art



**Geoffrey Stafford Charles MRICS**  
Ceramics & Glass



**Jennie Fisher**  
Modern & Contemporary Art



**Francesca Whitham**  
Modern & Contemporary Art



**Daniele Amesso**  
Old Master Pictures





## FATIMA MALEKI

### COLLECTOR AND PATRON OF THE ARTS

Fatima and Eskandar Maleki met as childhood friends in Tehran. Both came from prominent Persian families. Fatima's family stem from a long line of diplomats and politicians. Her grandfather, Mohammad Sa'ed Maraghei, was Prime Minister of Iran on four occasions. Her father, Amir Aslan Afshar, served as one of Iran's most senior diplomats in the Foreign Ministry of Iran, under Shah Mohammed Reza Pahlavi. He became the Shah's Chief of Protocol to the Imperial Court. He also served as the Iranian Ambassador to Austria, Mexico, the United States and West Germany.

In January 1979, the family were in France at the time of the Iranian Revolution and it became apparent that they could not return to their homeland. With few material possessions, the family had to start again and build a new life in Europe and America. After a few months living in the South of France, the family settled in Oregon. They later moved to Germany and Austria where they brought up their young family. As their fortunes began to improve, they began to take an interest in purchasing arts and objects to decorate their home. Their collecting journey started by trying to emulate the sort of interior that Fatima's parents had decorated their home with in Iran. For the young couple, they started off with a very 'classical' eye. They began by purchasing Old Master paintings and antiques from local dealers, as well as auction houses such as the Dorotheum in Vienna, or Drouot in Paris. However, it was a conversation with Eskandar's cousin, the architect Kamran Diba, that changed their approach to "buy from your time." And so began an enriching journey into the world of Contemporary Art.

When the family moved to London, Fatima studied at the Royal Academy and at Christie's. She also earned a

Masters degree in Contemporary and Modern Art from Sotheby's. During this time, Fatima started to visit different Contemporary Art galleries. She involved her husband in this process, and gradually the two of them started to share the same taste, and became immersed in this field through meeting so many different artists. In the words of Fatima: *"It was a living art, because you could see the artist, you could talk to the artist."*

It was then that Fatima and Eskandar opened up their house within the London art scene, with a desire to connect artists with collectors, and simply bring so many different people together. This sort of thing, very common in Iran, was rarely done in London and thus 28 South Street became a place which embodied the warmth of Persian hospitality. As Fatima explained: *"Eventually, collectors met their artists here, artists met their patrons here. To date, we have been invited to 11 or 12 weddings of people who met in this house. It was a very happy house."*

Fatima Maleki has been both patron, supporter, panel judge or committee member of no less than 39 global art institutions and art fairs, including the Royal Academy, Tate, Frieze, Art Dubai (founding member), and the Victoria and Albert Museum to name a few. The Malekis have also supported as sponsors many exhibitions at renowned institutions such as the Hayward Gallery, MoMA, the Serpentine Gallery and Studio Voltaire. They have always been staunch supporters of emerging young artists. In their stunning Beaulieu home in the South of France, they have an artist in residence scheme which continues to support young artists who are starting their journey into the field of Contemporary Art.





28





1  
AN IMARI STYLE BASIN  
MODERN  
34cm high  
Together with a similar charger  
£80-120



2 λ  
PHYLLIDA BARLOW (BRITISH 1944-2013)  
*UNTITLED*  
Cement, plaster, scrim, spray paint, and paint  
over polystyrene core  
20 x 28 x 25cm (7¾ x 11 x 10in.)  
£2,000-3,000

3  
THREE ITALIAN BAROQUE CARVED SOFTWOOD  
ALTAR CANDLESTICKS  
17TH CENTURY AND LATER  
95cm, 80cm, and 64cm high  
£500-800







4

4  
WALLERANT VAILLANT  
(DUTCH 1623-1677)  
PORTRAIT OF A YOUNG WOMAN  
IN WHITE DRESS AND GREEN SHAWL  
Oil on canvas  
Signed and dated 'W. Vaillant F. 1671'  
(on basin, lower left)  
75 x 61cm (29½ x 24 in.)

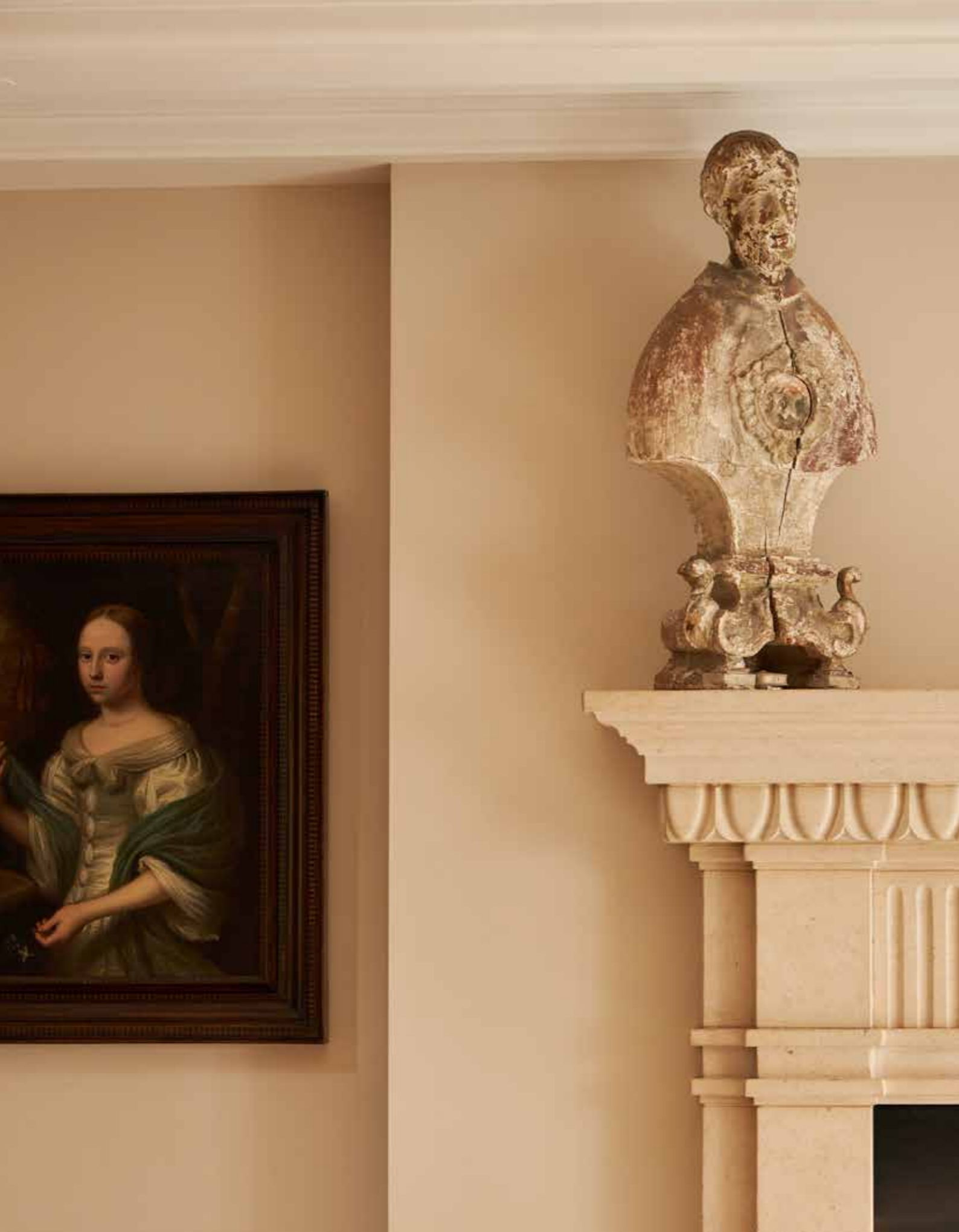
Provenance:  
Johnny van Haeften  
Sale, Dorotheum, Vienna, 6th December  
1990, lot 153

Literature:  
J.G.C.A. Briels, *Vlaamse schilders en de  
dageraad van Hollands Gouden Eeuw,  
1585-1630*, Antwerp, 1997, p.49, illustrated

Present picture listed in archives of RKD as  
no. 132496 (As Wallerant Vaillant)

£7,000-10,000





5  
A BAROQUE CARVED AND PAINTED RELIQUARY BUST  
SPANISH OR FRENCH, 17TH CENTURY  
Possibly a bishop or Saint figure, carved wood and gesso with a scroll  
cartouche with hollow centre for the reliquary and carved with initials  
JX on scroll feet  
94cm high

£600-1,000



5



6

6  
A PAIR OF FRENCH BRONZE AND  
WROUGHT IRON ANDIRONS  
LATE 16TH/EARLY 17TH CENTURY  
70cm high, 61cm deep

£400-600

7  
A RARE FRENCH CAST IRON FIRE BACK  
LORRAINE, EARLY 16TH CENTURY  
Incorporating assorted armorial bearings  
approximately 115cm by 100cm

£2,000-3,000



7





**8**  
**A FRENCH GILT COMPOSITION MIRROR**  
 IN LOUIS XV STYLE, 19TH CENTURY  
 The bevelled rectangular plate in a foliate and rockwork surround  
 104cm high, 67cm wide

£800-1,200

8



**9**  
**A NAPOLEON III EBONISED AND ORMOLU-MOUNTED**  
**CONSOLE TABLE**  
 THIRD QUARTER 19TH CENTURY  
 Of serpentine outline, with a Broccatello marble top and gadrooned  
 edge above a frieze centered by a shell and scrolling foliage,  
 on scrolled cabriole legs headed by foliate masks and joined by  
 stretchers with a central two handled gadrooned urn finial  
 93.5cm high, 84cm wide, 37cm deep

£2,000-3,000

9

10



**10**  
**A SAROUK CARPET**  
 Signed one end Mir Roushnai  
 303 x 211cm

£300-500



**11**  
**CIRCLE OF BAREND GRAAT (DUTCH 1628-1709)**  
**DOUBLE PORTRAIT OF TWO FIGURES AS VENUS AND CUPID**  
 Oil on canvas  
 130 x 162cm (51 x 63¾ in.)

**Provenance:**  
 Sale, Dorotheum, Vienna, *Kunstauktion Alte Meister Auktion 1611*,  
 14 March 1991, lot 130, as Barend Graat

11

**Literature:**  
 M. van der Hut, *Barend Graat 1628-1709. Zijn Leven en*  
*Werk*, 2016, pp. 150-151, cat. no. B-P 8, under works of  
 uncertain attribution

£8,000-12,000





12  
**SPANISH SCHOOL (17TH CENTURY)**  
**PORTRAIT OF A LADY WITH SHACKLE OR**  
**CHAIN AT HER ARM**  
 Oil on canvas  
 102 x 73cm (40 x 28½ in.)

**Provenance:**  
 Sale, Dorotheum, 15 March 1990, lot 123,  
 as School of Alonso Sanchez Coello

The curious inclusion of handcuffs on the sitter's left arm is likely to indicate that this is a marriage portrait. Perhaps playing on the Spanish words *esposa* (wife) and *esposas* (handcuffs), deriving from the Latin *spondere* (to bind, pledge or promise), the symbol denotes the sitter's commitment to the indissoluble marital bond. The clothing and jewellery suggest the portrait was probably painted in the late seventeenth century. Prominent bow-knot (*lazo*) brooches worn in the centre of the chest, such as the one in the portrait, were in vogue on the Iberian peninsula from the mid seventeenth century<sup>(1)</sup>. A close example is the gold and emerald encrusted pendant displayed at the V&A (M.138-1975).

<sup>(1)</sup> For a further study on jewels in Spain see: Muller, Priscilla E. 2012. *Jewels in Spain, 1500-1800*. [New York, N.Y.]: Hispanic Society of America: Centro de Estudios Europa Hispánica: Center for Spain in America, c2012

£8,000-12,000





13

13  
NICOLAES MAES (DUTCH 1634-1693)  
PORTRAIT OF COLONEL RUPERT BRIDGE IN ARMOUR,  
WITH A BLACK PAGEBOY  
Oil on canvas  
121 x 97cm (47½ x 38 in.)

Provenance:  
Sale, Christie's, London, *Important English Pictures*,  
22 November 1985, lot 97A  
Sale, Dorotheum, *Kunstauktion 1631 Alte Meister*,  
7 November 1991, lot 107

£10,000-15,000





14

**14**  
AFTER FRANS POURBUS THE YOUNGER  
(DUTCH 1570-1622)  
PORTRAIT OF HEINRICHS IV VON  
FRANKREICH IN ARMOUR WEARING  
THE ORDER OF THE HOLY SPIRIT  
Oil on canvas  
42 x 27.5cm (16½ x 10¾ in.)

**Provenance:**  
Sale, Dorotheum, *Kunstauktion Alte Meister*  
*Auktion 1611*, 14 March 1991, lot 156, as  
Attributed to Frans Pourbus The Younger

After the picture in the Louvre, Paris

£1,000-1,500



15

**15**  
NORTH ITALIAN SCHOOL (18TH CENTURY)  
FLORA  
Oil on canvas  
49 x 38cm (19¼ x 14¾ in.)

**Provenance:**  
Sale, Dorotheum, possibly 15 March 1990,  
lot 29, as North Italian School 18th Century

£1,500-2,000







16

16  
STUDIO OF MARTIN VAN MEYTENS II (SWEDISH 1695-1170)  
PORTRAIT OF KAISER FRANZ JOSEPH I; AND KAISERIN MARIA THERESA  
Oil on canvas, a pair  
Each 146 x 116cm (57¼ x 45½ in.) (2)



16

Provenance:  
Sale, Dorotheum, *Kunstauktion Alte Meister Auktion 1611*, 14 March 1991, lot 74,  
as Attributed to Martin van Meytens II

£10,000-15,000





17  
 PAIR OF BERLIN-STYLE PORCELAIN GILT-METAL-  
 MOUNTED VASES AND COVERS  
 GERMAN, LATE 19TH CENTURY  
 Of fluted ovoid form, painted with panels of Watteauesques  
 within gilt wreath borders, the covers with eagle finials  
 51.5cm high

£800-1,200

18  
 A PAIR OF CARVED MAHOGANY  
 GEORGE III STYLE SIDE TABLES  
 MODERN  
 Each with Nero Antico marble tops above a  
 fluted frieze with beaded oval sunflower paterae  
 on fluted square tapering legs with block feet  
 each 68.5cm high, 160.5cm wide, 84cm deep

Provenance:  
 Purchased John King, 74 Pimlico Road.

£4,000-6,000



17



18







19

**19**  
**A PAIR OF BRONZE BUSTS OF FRENCH WRITERS**  
 LATE 19TH CENTURY  
 Possibly Voltaire and Rousseau  
 22.5cm high  
 £200-400



20

**20**  
**AFTER ARTHUR WAAGEN- BRONZE OF A DOG WITH A BALL**  
 LATE 19TH CENTURY  
 Signed to cast  
 23cm wide, 15cm high  
 £200-300



21

**21**  
**A BRONZE TRIFORM TAZZA**  
 AUSTRIAN, LATE 19TH CENTURY  
 The whole on eagle claw base  
 17cm high

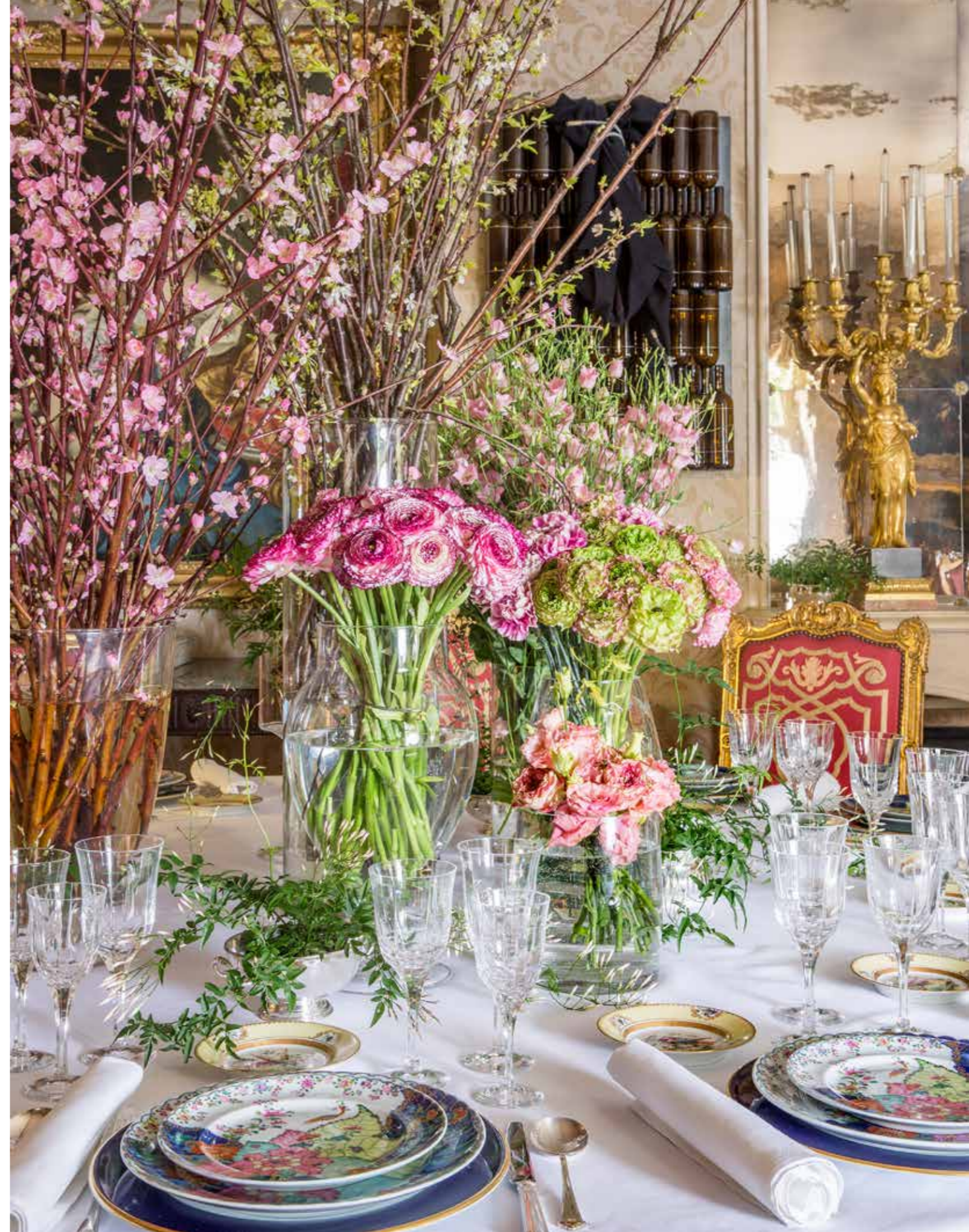
Together with a pair of bronze figures of a deer and a duck with horns, 24cm high

£200-300



22

**22**  
**A FRENCH BRONZE OF A DOG AND SLEEPING CHILD**  
 19TH CENTURY  
 On a marble plinth, unsigned  
 16cm high  
 £200-400







**23**  
**A SUBSTANTIAL PAIR OF**  
**GILT BRONZE SIX LIGHT**  
**CANDELABRA AFTER**  
**FRANÇOIS REMOND**  
**19TH CENTURY**

Each with Classical female figure supporting a basket of fruit on her head and scroll branches chased with leaves, standing upon Bleu Turquin marble plinths with gilt bronze mounts 97.5cm high, bases 19.5cm wide

**Literature:**

M.F. Dupuy-Baylet, L'Heure, Le Feu, La Lumière, Les Bronzes Du Mobilier National 1800-1870, Éditions Faton, Dijon, 2010, pp. 90-91, n. 40.

J.P. Samoyault, Pendules Et Bronzes D'ameublement Entrés Sous Le Premier Empire, RMN, 1989, p. 155, n. 132.

A pair of candlesticks of this form attributed to Remond are held in the Toledo Museum of Art, Ohio. It is recorded that François Remond (1747-1812) sold a similar pair of candelabra to the Duke de Penthièvre on August 16 1785 for 3.400 livres. On December 24th of the same year another similar pair sold to Princes Kinsky for 2.200 livres.

For a comparable pair of candlesticks please see Artcurial Paris, 16 December 2019, lot 37 (sold €54,600 EUR).

£10,000-20,000



23





# THE LUTON HOO SUITE

Luton Hoo, in its present form, was built by the 3rd Earl of Bute to the designs of the neoclassical architect Robert Adam. Work commenced in 1767 and became one of the largest houses for which Adam was wholly responsible.

In about 1830, the 2nd Marquess of Bute transformed the house, to the designs of the architect Sir Robert Smirke a leading architect of the era. Smirke redesigned the house to resemble its present form today.

In 1843, a devastating fire destroyed much of the house and its contents. The house remained a burnt-out shell until after 1848, when the estate was sold to John Shaw Leigh, whose family retained it until 1903.

In 1903 the house was bought by Sir Julius Wernher, who had made his fortune from the diamond mines of South Africa. Wernher remodelled the interior to the designs of Charles Mewes and Arthur Joseph Davis, the architects of the Ritz Hotel in London. The interiors were lavishly redesigned in the belle epoque style resulting in a magnificent backdrop for Wernher's famous art collection, known to equal that of the Rothschilds at Waddesdon Manor in Buckinghamshire.



Luton Hoo Estate, Bedfordshire

The present, extensive, suite of chairs (lots 24 and 25) were acquired for the marble-walled dining room which had been designed to display Beauvais tapestries. The collection was later further enhanced by the marriage of Harold Wernher, the son of Julius Wernher, to Anastasia de Torby, the morganatic daughter of a member of the former Russian Imperial family, generally known as "Lady Zia".

Following Lady Zia's death in 1977, the estate passed to her grandson Nicholas Harold Phillips, after whose death in 1991 the house and estate were sold by his wife.



24

## 24 A SET OF FOURTEEN REGENCE STYLE CARVED GILTWOOD AND UPHOLSTERED CHAIRS

POSSIBLY FRENCH, LATE 19TH CENTURY

Including a pair of armchairs, upholstered in red cotton covers with applied interlaced silk strapwork, carved throughout with foliage, flowerheads and strapwork-bordered cross-hatched panels, the seat rails centred by foliate cartouches and the cabriole headed by foliate wreathed cabochons, with scrolled feet, some obscure pencil inscriptions to seat rails, possibly the names of the chair-makers or gilders, one with green label LUTON each 109cm high, 53cm wide, 50cm deep

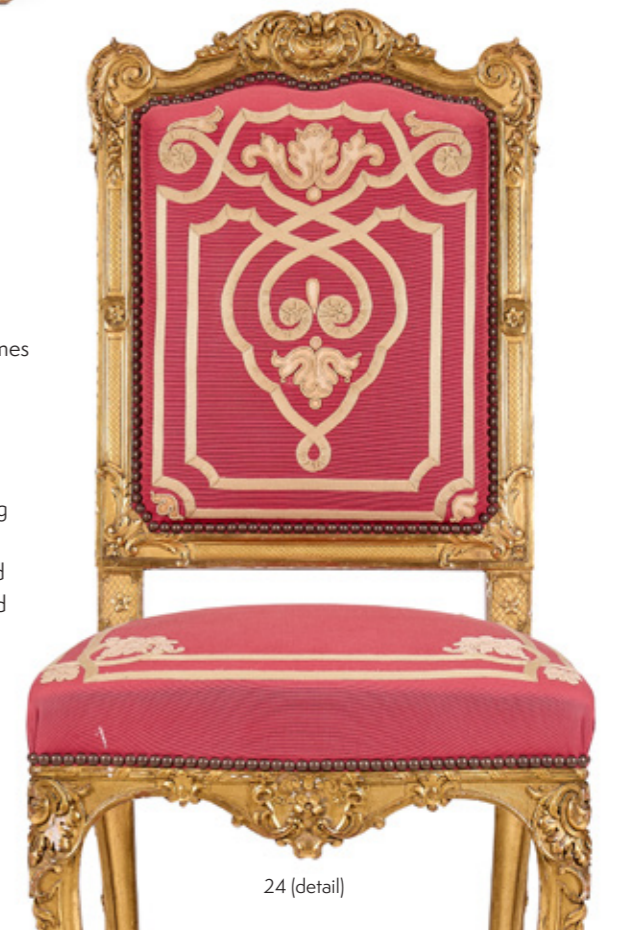
### Provenance:

Sir Julius Wernher, 1st Bt. (1850-1912), Luton Hoo, Bedfordshire, in the Dining Room, by whom bequeathed, through his widow Alice, Lady Wernher, subsequently Lady Ludlow (1862-1945), to their son Sir Harold Wernher, 3rd Bt., G.C.V.O. (1893-1973), Luton Hoo, Bedfordshire, in the Dining Room, and by descent until sold Christie's, London 7th July 2000, Works of Art from the Wernher Collection, lots 135 and 136 (two sets of fourteen).

### Literature:

1949 Luton Hoo Inventory, p.130, in the Old Dining Room, as Louis XV.

£8,000-12,000



24 (detail)



# THE LUTON HOO SUITE



25  
**A SET OF FOURTEEN REGENCE STYLE CARVED GILTWOOD AND UPHOLSTERED CHAIRS**  
 POSSIBLY FRENCH, LATE 19TH CENTURY  
 Including a pair of armchairs, upholstered in red cotton covers with applied interlaced silk strapwork, carved throughout with foliage, flowerheads and strapwork-bordered cross-hatched panels, the seat rails centred by foliate cartouches and the cabriole headed by foliate wreathed cabochons, with scrolled feet, some obscure pencil inscriptions to seat rails, possibly the names of the chair-makers or gilders, one with green label LUTON  
 each 109cm high, 53cm wide, 50cm deep

**Provenance:**  
 Sir Julius Wernher, 1st Bt. (1850-1912), Luton Hoo, Bedfordshire, in the Dining Room, by whom bequeathed, through his widow Alice, Lady Wernher, subsequently Lady Ludlow (1862-1945), to their son Sir Harold Wernher, 3rd Bt., G.C.V.O. (1893-1973), Luton Hoo, Bedfordshire, in the Dining Room, and by descent until sold Christie's, London 7th July 2000, Works of Art from the Wernher Collection, lots 135 and 136 (two sets of fourteen).

**Literature:**  
 1949 Luton Hoo Inventory, p.130, in the Old Dining Room, as Louis XV.

£8,000-12,000

25



© Future Publishing Ltd  
 Luton Hoo Estate, chairs in situ





26

26  
STUDIO OF ANTON EINSLE (AUSTRIAN 1801-1871)  
EMPEROR FRANZ JOSEPH I, EMPEROR OF AUSTRIA,  
KING OF BOHEMIA, KING OF CROATIA, AND  
APOSTOLIC KING OF HUNGARY

Oil on canvas, oval  
Bears indistinct signature (lower right, under mount)  
66 x 66.5cm (25 x 26 in.)

Provenance:  
Sale, Dorotheum, *Antiquitäten*, 14 November 1991, lot 199,  
as attributed to Anton Einsle

The painting derives from the full-length portrait by  
Anton Einsle of 1851 held at the Österreichische Galerie  
Belvedere, Vienna

£3,000-5,000





27

27  
AFTER FRANS FRANCKEN II  
THE SEVEN ACTS OF MERCY  
Oil on copper  
67.5 x 85cm (26½ x 33¼ in.)

Provenance:  
Sale, Dorotheum, *Gemalde des 19m Jahrhunderts*, 12 June 1990, lot 186, as School of Frans Francken the Younger

The original painting is held at the Beaux-Arts de Carcassonne, France

£2,000-3,000



29

29  
NEAPOLITAN SCHOOL  
(17TH CENTURY)  
SCENES FROM THE LIFE OF JOSEPH  
Oil on canvas, a pair  
Each 112 x 145cm (44 x 57 in.) (2)

£10,000-15,000



28

28  
JAN VAN HUCHTENBURGH  
(DUTCH 1647-1733)  
BATTLE SCENE WITH MOUNTED COMBAT  
BETWEEN IMPERIAL TROOPS AND TURKS  
Oil on canvas  
68 x 90cm (26¾ x 35¼ in.)

Provenance:  
Sale, Dorotheum, *Alte Meister*, 2 June 1993, lot 129, as Jan Van Huchtenburgh  
Jean Francois et Philippe Heim, Paris

£2,000-3,000







30

**30**  
CIRCLE OF JOSEPH-LAURENT MALAINE  
(FRENCH CIRCA 1738-1812)  
*STILL LIFE OF ROSES, LILAC, AND OTHER  
FLOWERS IN A VASE ON A STONE LEDGE*  
Oil on canvas  
33 x 47cm (12 x 18½ in.)

**Provenance:**  
Sale, Dorotheum, unknown date, lot 207, as  
Josse Francois Joseph Le Riche

**Literature:**  
Michel et Fabrice Fare, *La Vie Silencieuse en  
France. La Nature Morte au XVIIIeme Siècle*,  
Fribourg, 1976, illustrated n. 345 as Josse  
Francois Joseph Le Riche

£1,000-2,000



31

**31**  
WARNARD VON RYSEN  
(DUTCH CIRCA 1625-1665)  
*REST ON THE FLIGHT INTO EGYPT*  
Oil on canvas  
Signed with initials (lower left)  
22 x 30.5cm (8½ x 12 in.)

**Provenance:**  
Sale, Dorotheum, *Gemalde des 19,  
Jahrhunderts*, 12 June 1990, lot 221

£1,500-2,000



33

**33**  
AN ISFAHAN PART SILK RUG  
Signed to one end Dardashti  
201 x 127cm

£400-600

**32**  
A PAIR OF BRONZE, BRASS AND WROUGHT  
IRON ANDIRONS  
FRENCH, LATE 17TH/EARLY 18TH CENTURY  
Of baluster form with scrolled wrought iron supports  
60cm high

£400-600



32

**34**  
AFTER EMILE BRUCHON - A BRONZE FIGURE OF A WOMAN  
IN DIAPHANOUS ROBES  
EARLY 20TH CENTURY  
Signed to cast, on associated giallo marble plinth base  
figure 25cm high, 30cm high overall

£300-500



34





35

**35**  
 A PAIR OF PORCELAIN CAMPANA URNS  
 OF PARIS TYPE  
 CONTINENTAL, MID 19TH CENTURY  
 Decorated with panels of peasant figures and  
 rural scenes, un-marked  
 23cm high  
 £200-300

**37**  
 A PAIR OF PORCELAIN VASES OF JACOB PETIT TYPE  
 CONTINENTAL, THIRD QUARTER 19TH CENTURY  
 Decorated with panels of floral sprays and couples wearing  
 18th century dress  
 38.5cm high  
 £150-250



37

**38**  
 A SELECTION OF PORCELAIN  
 CONTINENTAL, LATE 19TH AND 20TH CENTURIES  
 A Samson ram's mask jardiniere, 27.5cm wide;  
 A Sevres-style blue and cailloute ground jug, 31cm high  
 A small Paris-style vase, 20.5cm high  
 A modern flower-encrusted vase, 51cm high; and a Continental biscuit  
 porcelain and gilt swan-handled pedestal bowl, 46cm wide  
 £200-300

£200-300

**39**  
 A COLLECTION OF BISCUIT PORCELAIN FIGURES,  
 GROUPS AND SIMILAR  
 CONTINENTAL, VARIOUS DATES  
 LATE 19TH AND 20TH CENTURY  
 28cm high and smaller  
 £200-300

£200-300



38 (part lot)

**36**  
 A GROUP OF SIX VARIOUS PARIS PORCELAIN FIGURES  
 OF JACOB PETIT TYPE  
 19TH CENTURY  
 33cm high and smaller  
 £300-500

£300-500



36



39



40

**A COLLECTION OF SILVER AND SILVER COLOURED ITEMS**

To include: two silver armada dishes by Asprey & Co. Ltd, London 1998, with reeded borders, 9.5cm diameter; two further similar armada dishes, 10cm diameter; a silver mounted rectangular glass ashtray by John Bull Ltd, Birmingham 2002, 13cm long; an Edwardian silver pedestal bowl, maker's mark obscured, London circa 1905, embossed with floral sprays and C-scrolls, on a circular moulded spreading pedestal foot, 16.5cm diameter; an American silver tazza, possibly by Mueck - Carey Co., circa 1945, with a chased scroll border and on a circular moulded spreading pedestal foot, 13.5cm high, loaded; and ten silver coloured cold painted napkin rings, unmarked, with dove and blue ribbon detail, 5.5cm long 511g (16.4 oz) gross weighable

£250-350



40 (part lot)



41

**41 AN ELECTROPLATED SQUIRREL NUT DISH**  
LATE 20TH CENTURY  
With a squirrel finial to the scallop shell shaped bowl, on a circular pedestal foot 28cm long

£80-120



42

**42 A PORTUGUESE ELECTROPLATED VINE BORDER TWIN HANDLED BOWL**  
TOPÁZIO  
With a pierced grape vine border and twin scrolled handles, scalloped bowl and conforming pedestal foot 49cm long

£80-120



43

**43 AN AUSTRIAN SILVER PEDESTAL CAVIAR BOWL**  
CIRCA 1829  
The petal surround with a polished rim with six vacant hoops, lobed knob to the octagonal pedestal foot 15cm diameter 422g (13.6 oz)

£150-250

44

**A HUNGARIAN SILVER COLOURED SHAPED CIRCULAR BOWL**  
POST 1937 .800 STANDARD, MAKER'S MARK BA  
The circular lobed bowl with chased floral decoration, on three foliate scroll feet 30.5cm diameter 650 grams (20.9 oz)

£200-300



44

45

**A GROUP OF HARDSTONE BUNCHES OF GRAPES AND FRUITS WITH A SILVER-PLATED SHELL SHAPED DISH**  
The various hardstone grapes including rose quartz, cornelian, tigers-eye with shaped polished nephrite and hardstone leaves, the oval shell shaped bowl on three compressed feet, 40cm long

£400-600



45

46

**A GROUP OF HARDSTONE EGGS IN A SILVER-PLATED BASKET**  
To include: a number of various sized polished hardstone eggs within a silver plated shaped oval twin scroll handled basket with oak leaf borders, on four lion paw feet, removeable liner with swing loop handles, 39cm long; and a polished agate geode slice, 39.5cm long

£300-500



46





47

**47**  
**FOLLOWER OF PHILIPS WOUWERMANN**  
*A HARBOUR SCENE WITH FIGURES ON HORSEBACK*  
 Oil on metal  
 23 x 32cm (9 x 12½ in.)

**Provenance:**  
 Sale, Dorotheum, *Gemalde Des 19. Jahrhunderts*, 12 June 1990, lot 220

£1,000-1,500



48

**48**  
**HENDRIK VERSCHURING I**  
 (DUTCH 1627-1690)  
*SOLDIER IN ARMOUR ON HORSEBACK OUTSIDE A WALLED TOWN WITH ATTENDANTS AND A DOG*  
 Oil on panel  
 Signed (lower centre)  
 40.5 x 58cm (15¾ x 22¾ in.)

**Provenance:**  
 Sale, Dorotheum, *Alte Meister*, 15 March 1990, lot 1

£1,500-2,500

**49**  
**A PAIR OF FRENCH EMPIRE PATINATED AND GILT BRONZE CANDELABRA**  
 AFTER THE ANTIQUE, EARLY 19TH CENTURY  
 Each with reeded column supporting six leaf cast scroll branches with central flame finial, on three naturalistic legs and paw feet, stepped plinth base  
 bases 69.5cm high

£1,500-2,500



49

**50**  
**A RUSSIAN NEOCLASSICAL MAHOGANY AND BRASS MOUNTED BUREAU PLAT OR LIBRARY TABLE**  
 19TH CENTURY  
 The green leather-lined top above three frieze drawers, opposing false drawers and panelled sides, on eight square tapering fluted legs with brass caps and castors, the outer sets of legs joined by X-stretchers, losses  
 78cm high, 184cm wide, 96cm deep

**Provenance:**  
 Purchased Nicolas Guedroitz, Russian Furniture

£4,000-6,000



50





51

**51**  
A MINTON PARIAN GROUP OF UNA AND THE LION AFTER THE MODEL BY JOHN BELL (1812-95) THIRD QUARTER 19TH CENTURY Typically modelled, pad marks to the top surface of the base, 38cm high, 33cm wide, 18cm deep

£300-500

**53**  
A BIEDERMEIER FRUITWOOD, EBONISED AND BRASS MOUNTED SUITE OF SEAT FURNITURE 19TH CENTURY

Comprising a small settee and pair of armchairs, each with a scrolled panelled back, the arms with Egyptian mask supports, above a padded seat with loose cushion, on square tapering legs the settee, 84cm high, 120cm wide, 60cm deep; the armchairs, each 84cm high, 55cm wide, 60cm deep (3)

**Provenance:**  
Purchased Birdie Fortescue Antiques.

£2,000-3,000



53



52



**52**  
A PAIR OF LARGE STONE SPHERES 20TH CENTURY

Each set on plinth base with candle wax deposits approximately 64cm high overall

£600-1,000

**54**  
A GILT BRONZE FIGURE OF A CHILD KNEELING AND PRAYING MID 19TH CENTURY

Possibly after a design by Bell 16cm high

£200-300



54

**55**  
A PAIR OF GILT BRONZE BOOKENDS FORMED AS FIGURES OF GREEK WARRIORS

FRENCH, 19TH/20TH CENTURY 17cm high

£150-250



55



56



**56**  
AFTER JEAN HOUDON- A PAIR OF GILT BRONZE AND MARBLE FIGURES 'THE KISS' FRENCH, 19TH CENTURY 24cm high

£400-800





57



59



58



61



60

**60 Y**  
**DEMÉTRE H CHIPARUS (ROMANIAN, 1886-1947), FLOWER GATHERER, AN ART DECO BRONZE AND CARVED IVORY (CHRYSELEPHANTINE) FIGURE OF A GIRL CIRCA 1920**

The girl portrayed standing wearing hat, dress, and stockings, holding a basket of flowers to her waist, on a naturalistic plinth base, Signed to plinth 25cm high

See Brian Catley, 'Art Deco and Other Figures', 1978, page 69, for an illustration of this model

Please note that Dreweatts have applied for a de minimis exemption for this lot ref: AFKSYTPA

£800-1,200

**57**  
**A PAIR OF COLD PAINTED BRONZE CHINESE PHEASANTS**  
 20TH CENTURY  
 On portoro marble plinths  
 15cm high

£150-250

**58**  
**AN ITALIAN BRONZE HORSE**  
 19TH CENTURY  
 With damages, now set on wood stand  
 8.5cm high

£200-300

**59**  
**A FRENCH BRONZE BUST OF FLORA**  
 LATE 19TH CENTURY  
 Impressed LU29 and signed indistinctly  
*A N\*\*on Paris*  
 43cm high

£300-500

**61**  
**A GILT BRONZE FIGURE OF SEATED WOMAN**  
 FRENCH, MID/LATE 19TH CENTURY  
 Depicted seated, holding a tambourine with dancing goat, unsigned  
 25.5cm high

£400-600



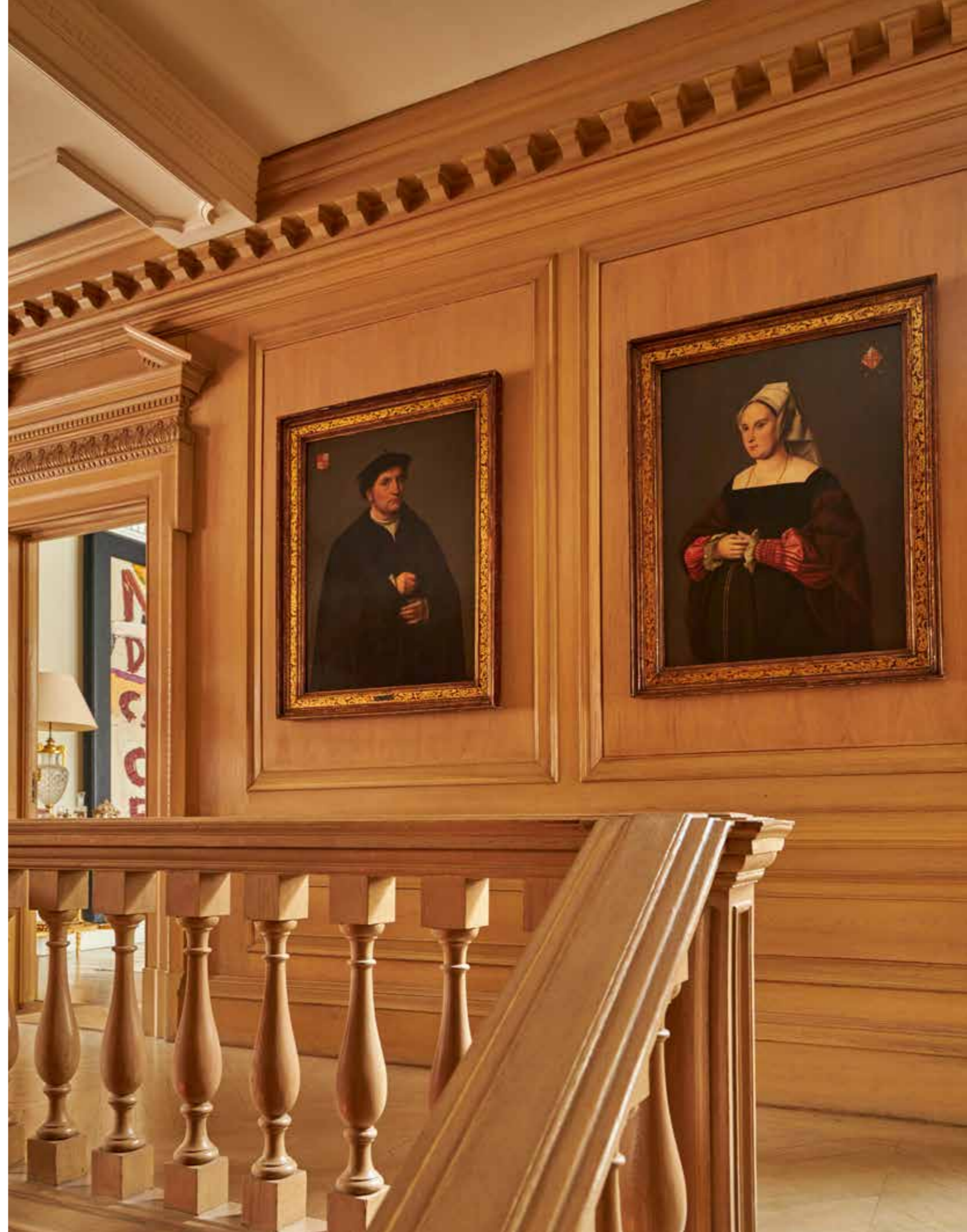


62

62  
FOLLOWER OF SEBASTIANO RICCI  
*A HOLY BISHOP DRIVES OUT THE DEVIL*  
Oil on canvas  
88 x 128cm (34½ x 50¼ in.)

Provenance:  
Sale, Dorotheum, *Alte Meister*, 15 March 1990, lot 98, as  
Circle of Sebastiano Ricci

£3,000-5,000







63

63  
DUTCH SCHOOL (16TH CENTURY)  
A PAIR OF PORTRAITS OF A GENTLEMAN AND A LADY  
Oil on panel  
Each 90 x 68.5cm (35¼ x 26¾ in.) (2)

Provenance:  
Sale, Dorotheum, *Kunstauktion Alte Meister Auktion 1611*, 14 March 1991, lot 69, as Bartholomaeus Bruyn the Elder



63

By directly gazing at the viewer the two sitters create an intimate dialogue, which subtly communicates their character. These two excellent portraits are datable, on stylistic grounds and the worn clothing, to the fourth decade of the sixteenth century. Albeit the identity of the sitters remains unknown, the coats of arms present in the works may relate to those of Egmond (for the man) and Gelre (for the woman), two families belonging to the Dutch province of Gelderland.

£20,000-40,000



64  
FOLLOWER OF KAREL BREYDEL  
BATTLE SCENES WITH MEN ON HORSEBACK  
Oil on panel, a pair  
Each 15 x 22cm (5¾ x 8½ in.) (2)

Provenance:  
Sale, Dorotheum, *Gemalde Des 19. Jahrhunderts*, 12 June 1990, lot 218, 219

£600-800



64



64

65  
ATTRIBUTED TO FRANCOIS XAVIER  
HENRI VERBEECK (DUTCH 1686-1756)  
A PAIR OF INTERIOR SCENES WITH  
REVELLERS  
Oil on panel  
Each 39 x 45cm (15¼ x 17½ in.) (2)

Provenance:  
Sale, Dorotheum, *Kunstauktion Alte  
Meister Auktion 1611*, 14 March 1991, lot  
136, as Francois Xavier Henri Verbeeck

Several renditions of these compositions  
are known, the prime versions were  
most likely created by Balthasar van den  
Bossche. See RKD 293175.

£2,000-3,000



65



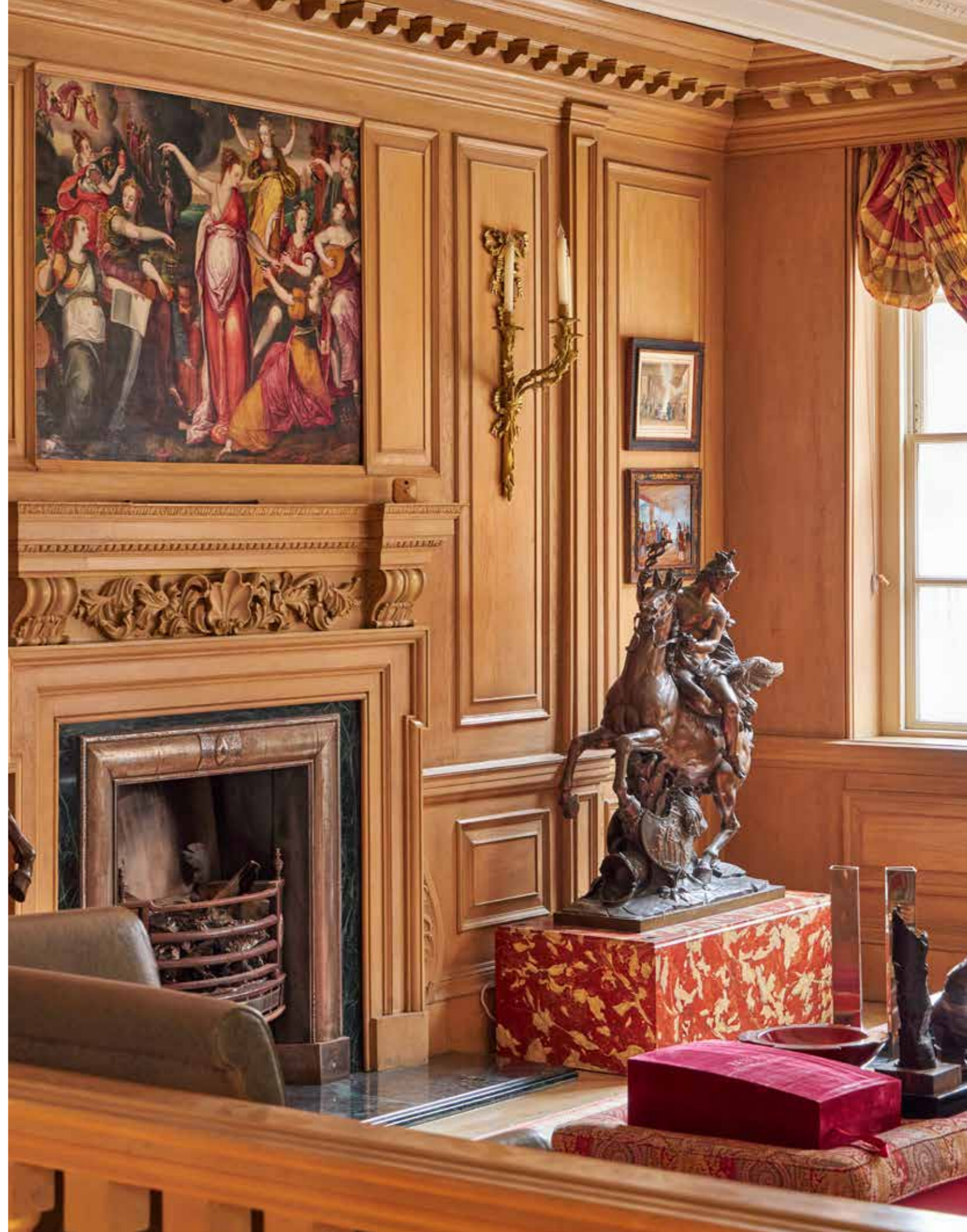




66

66  
FOLLOWER OF CARL ANDREAS RUTHART  
*FIGURES AND ANIMALS IN A COURTYARD*  
Oil on canvas  
74 x 94.5cm (29 x 37 in.)

£2,000-3,000





67  
CIRCLE OF MARTEN DE VOS (FLEMISH 1532-1603)  
*THE WISE AND THE FOOLISH VIRGINS*  
Oil on panel  
96 x 124cm (37¾ x 48¾ in.)  
Unframed

Provenance:  
Sale, Dorotheum, *Gemalde des 19. Jahrhunderts*,  
12 June 1990, lot 163

The format of the present composition suggests it may have been intended as an over-door (Sopraporta). The composition has similarities to Maerten de Vos *Allegory of the Seven Liberal Arts* (Sothebys, London, 7 July 2005, Lot 107)

£15,000-25,000







68  
A LARGE AGRA CARPET  
NORTH INDIA, LATE 19TH CENTURY  
approximately 400 x 390cm

£6,000-9,000

68





69  
 HENRI VIAN (1858-1904)- A PAIR OF GILT BRONZE THREE BRANCH WALL LIGHTS  
 FRENCH, LATE 19TH/EARLY 20TH CENTURY  
 Ribbon surmounts above stiff leaf and scrolling foliage, each signed to cast 83cm high overall

£600-1,000

70  
 A PAIR OF BAROQUE STYLE WALNUT AND EMBOSSED LEATHER SIDE CHAIRS  
 ITALIAN, INCORPORATING SOME 17TH/ 18TH CENTURY ELEMENTS  
 Each with a shaped back and padded seat on turned and square-section supports, the backs marked 'OXO'  
 each 116cm high, 51cm wide, 55cm deep

£1,000-1,500



71  
 ISFAHAN RUG  
 With signature to one end  
 245 x 152cm

£300-500

72  
 A PAIR OF GILT BRONZE FIGURES OF LIONS ATTACKING SNAKES  
 FRENCH, MID/EARLY 19TH CENTURY  
 Loosely after a design by Barye, each depicted seated on rectangular stepped plinths applied with a shell flanked by cornucopia, probably originally original chenets and now fitted as table lamps and shades  
 Bases 36cm by 26cm, 69cm high overall

£800-1,200



73  
 A LARGE UPHOLSTERED OTTOMAN STOOL  
 20TH CENTURY  
 The cushion covered in 'Paisley' style cloth, the base in brass-nailed red wool cloth on short tapering legs  
 40cm high, 153cm wide, 68cm deep

£200-300

74  
 AN UPHOLSTERED FOUR SEAT SOFA  
 MODERN  
 82cm high, 308cm wide, 95cm deep

£800-1,200







75



76

75  
**CHRISTOPHER WOOL**  
 (AMERICAN B. 1955)  
*FOUR SHORT STORIES*  
 Digital print  
 Each signed in pencil, inscribed *P.P.*  
 and dated 2003  
 Sheet: 48 x 33cm (18¾ x 12 in.) (4)

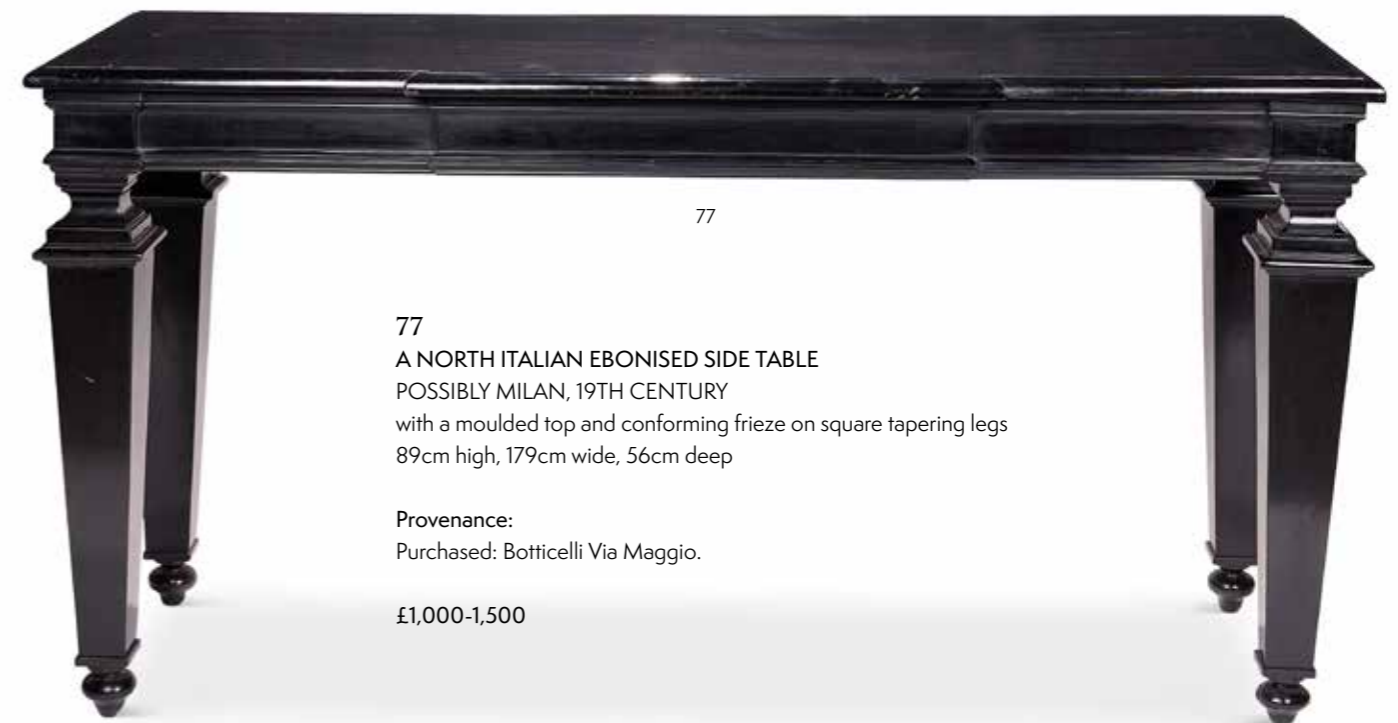
**Provenance:**  
 Camden Arts Centre, London  
 Acquired from the above

£800-1,200

76  
**TERENCE KOH (CANADIAN B. 1977)**  
*MYTH OF A MYTH, MARY, 2004*  
 Cast statuette, plaster, metal, gold and gold  
 leaf with glass display case  
 58.5 x 45 x 45cm (23 x 17½ x 17½ in.)

**Provenance:**  
 Peres Projects, Los Angeles  
 Acquired from the above in 2007

£1,000-1,500



77

77  
**A NORTH ITALIAN EBONISED SIDE TABLE**  
 POSSIBLY MILAN, 19TH CENTURY  
 with a moulded top and conforming frieze on square tapering legs  
 89cm high, 179cm wide, 56cm deep

**Provenance:**  
 Purchased: Botticelli Via Maggio.

£1,000-1,500





78  
AFTER JOSEPH LAMBEAUX; A BRONZE FIGURE  
GROUP/PAPERWEIGHT 'SAPPHIC LOVERS'  
20TH CENTURY  
Signed to cast  
12cm wide

£200-400



78



79

79  
A PAIR OF UPHOLSTERED ASYMMETRIC ARMCHAIRS  
MODERN, SUPPLIED BY NICHOLAS RAKIC, AFTER THE DESIGN BY SIR EDWIN LUTYENS  
Upholstered in embossed leaf-pattern green leather, on square tapering mahogany legs  
with castors  
Each 93cm high, 93cm wide, 75cm deep

The chairs are a modern version after Sir Edwin Lutyens 'Napoleon' chair designed for his own home in 1919. The name originates from an asymmetric chair depicted in a painting of Napoleon by Jacques-Louis David.

£600-900

80  
AN ANATOLIAN RUNNER  
265 x 74cm

£200-300



80





81

**81**  
A PAIR OF BRONZES OF LUTE PLAYER  
AND COMPANION  
FRENCH, 19TH CENTURY  
On giallo marble plinth bases, unsigned  
21cm high

£200-400



82

**82**  
SHEREE HOVSEPIAN (IRANIAN/AMERICAN B. 1974)  
*UNTITLED (COLUMN)*  
Bronze with black patina  
Height: 40cm (15½in.)

Executed in 2012. This work is unique.

£300-500



83

**83**  
AFTER PIETRO TACCA (1577-  
1640)- A PAIR OF BRONZE  
CHENETS AS THE CHAINED  
BARBARY PIRATES  
19TH CENTURY  
Figures above elaborate masks,  
dolphin supports, iron supports  
approximately 69.5cm high,  
62cm deep

£3,000-5,000



84

**84**  
KAREN KILIMNIK (AMERICAN B. 1955)  
*THE ROYAL LITTLE RED RIDING HOOD,*  
2007  
Giclée print in colours with hand-applied  
glitter  
39.5 x 31.5cm (15½ x 12¼ in.)

£300-500



86

**85**  
MASSINISSA SELMANI  
(ALGERIAN B. 1980)  
*NUBE AZUL, NO. VII*  
Pencil and coloured pencil  
Signed and dated 2015 (lower right)  
78.5 x 119cm (30¾ x 46¾ in.)

£200-400



85

**86 λ**  
PIOTR KRZYMOWSKI (POLISH B. 1989)  
*SUCK IT UP*  
Lambda print  
Inscribed and dedicated to backboard (verso)  
59.5 x 79cm (23¼ x 31 in.)

£100-150









87  
 AFTER ANTOINE COYSEVOX (1640-1720)- A  
 SUBSTANTIAL AND IMPRESSIVE PAIR OF BRONZE  
 FIGURES OF 'MERCURE ET LA RENOMMÉE-  
 MONTÉE SUR PÉGASE'

CAST BY EUGENE CORNU, MID 19TH CENTURY  
 Fame (Renommée), wearing a laurel wreath and  
 holding an olive branch, blowing the Trumpet Of Truth  
 proclaim Louis XIV's warlike strength, with trophies  
 below including a shield with winged Victory holding  
 a palm and crown, Mercury, the divine messenger and  
 god of trade, symbolizing a return to peace, trophies  
 below with shield decorated with Minerva, Goddess  
 of War, on French Rouge de Languedoc marble  
 bases, trace of signature P G\*\*\* and date possibly  
 183\* to one cast base, each with foundry and retailer  
 inscription for Eug Cornu, Paris, presented on modern  
 faux marble presentation stands with inset lights  
 bronzes approximately 111cm high  
 marble bases 15cm high, 81.5cm wide, 33.5cm deep  
 modern stands 38cm high, 105cm wide, 56cm deep  
 approximately 164cm high overall

Provenance:

Purchased from Serge  
 Mazières Antiquaire, Nice,  
 February 1993

This substantial and  
 impressive pair of equestrian  
 bronzes are after the famous marble  
 equestrian sculptures by Antoine  
 Coysevox (1640-1720) portraying  
 Renommée and Mercury, each seated  
 upon the mythological winged horse  
 Pegasus.

After the signing of the Treaty of  
 Ryswick in 1697 Louis XIV tasked his  
 Superintendent of Buildings, Jules  
 Hardouin-Mansart, to commission  
 appropriate and imposing statuary for the  
 park at the Château de Marly. Coysevox was  
 chosen to create two equestrian groups emblematic  
 of Louis XIV's prestige in both times of war and peace.

The original Carrara marble figures were  
 commissioned by Louis XIV in 1699 and delivered in  
 1701-2 when they were placed on either side of the  
 upper part of the horse pond at the entrance to the  
 Parc de Marly. In 1719 they were moved to the Western  
 terrace in the Tuileries Garden and are now exhibited  
 in the Musée du Louvre, Paris.

£40,000-60,000



87





88

88  
AFTER FRANZ JOSEF SANDMANN  
*THE SPRUDEL AT CARLSBAD*  
Coloured lithograph etched by B.J. RAUH  
26.5 x 33.5cm (10¼ x 13 in.)

£200-300



89

89  
CIRCLE OF EDUARD RITTER  
(AUSTRIAN FL. 1808-1853)  
*THE SPRUDEL AT CARLSBAD*  
Oil on panel  
25.5 x 31cm (10 x 12 in.)  
  
Provenance:  
Sale, Dorotheum, *Landschatten des 19. und 20. Jahrhunderts*, 8 February 1990, lot 104,  
as Attributed to Eduard Ritter

£800-1,200



90

90  
ALFRED (A. STONE) STEINACKER  
(HUNGARIAN 1838-1914)  
*HUNTING IN THE SNOW*  
Oil on panel  
Signed 'A. Stone' (lower left)  
14.5 x 30.5cm (5½ x 12 in.)

£200-300



91

91  
DUTCH SCHOOL (17TH CENTURY)  
*SHEEP AND GOATS IN A LANDSCAPE*  
Oil on panel  
25 x 34cm (9¾ x 13¼ in.)

£800-1,200



92

92  
MANNER OF WOUWERMAN  
*TWO FIGURES WITH HORSES OUTSIDE A TAVERN*  
Oil on panel  
Bears signature 'A CUYP [?]' (lower left)  
35 x 48cm (13¾ x 18¾ in.)

Provenance:  
Sale, Kunsthaus Lempertz, *Alte Kunst*, 27 May 1991,  
lot 48, as Antoon Goubau  
Sale, Dorotheum, *Kunstauktion 1631 Alte Meister*,  
8 November 1991, lot 283, as Antoon Goubau

£700-1,000





93

93  
 ATTRIBUTED TO JULIUS SCHNEIDER  
 (GERMAN 1824-1879)  
 PORTRAIT OF MAN WITH A VIOLIN  
 Oil on canvas  
 Signed and dated '1851' (lower left)  
 93.5 x 74cm (36¾ x 29 in.)

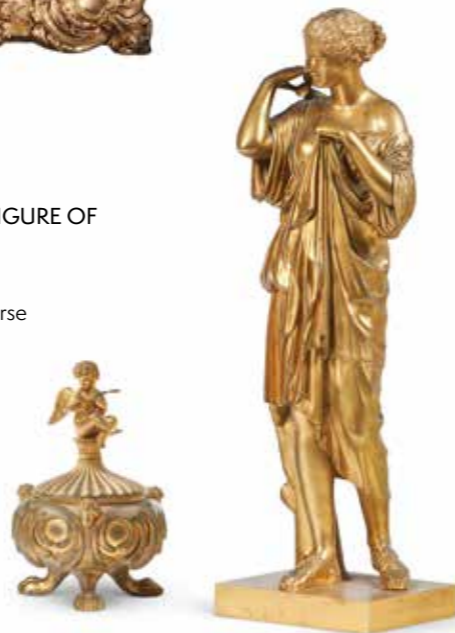
Provenance:  
 Sale, Dorotheum, Vienna, *Bilder Des 19.  
 Jahrhunderts Antiquitäten*, 28 February 1991,  
 lot 50, as Julius Schneider

£600-800

94  
 AFTER THE ANTIQUE- A GILT BRONZE FIGURE OF  
 'DIANA GABII'  
 FRENCH, MID/LATE 19TH CENTURY  
 Cast by Sauvage, various inscriptions to reverse  
 43cm high

Together with a brass  
 'Petraich inkwell' 19th century,  
 Interior of lid with faint Petraich  
 verse inscription  
 19cm high

£600-800



94







## JACOB KASSAY

Born in New York and based in New York City, artist-critic Jacob Kassay takes a cerebral, minimalist approach to creation. He is represented by 303 Gallery and has exhibited at ICA London, MCA Chicago, and the MFA Boston. Known for his innovative treatment of flat surfaces, Kassay has turned to mirror-like acrylic and canvas scraps in the service of his post-conceptual practice. In its total abstraction, the present work calls attention to the blurred lines between art and the everyday. Were

it not for the frame, what would separate Kassay's canvas from the wall behind? Yet, *Untitled* is not so much the 'zero point' of painting in the mould of Kazimir Malevich's Black Square as a restrained example of decorative art. In constant dialogue with its environment, *Untitled* catches the light of a room and alters it, adding new dimensions to an interior space.



95  
 JACOB KASSAY (AMERICAN B. 1984)  
*UNTITLED*  
 Acrylic on canvas  
 Signed and dated 11 to wooden support (verso)  
 153 x 213cm (60 x 83¾ in.)

95

Provenance:  
 Maruani Mercier, Knokke  
 Acquired from the above in 2013

This important artist can be seen at the Collezione Maramotti in Reggio Emilia, Italy

£8,000-12,000





96

**96**  
**AN ORMOLU MOUNTED CUT GLASS VASE**  
IN THE MANNER OF THE RUSSIAN IMPERIAL ST PETERSBURG GLASS FACTORY,  
20TH CENTURY

The mounts in the manner of Thomire, now fitted as a table lamp  
base 48cm high, base 13.5cm square, 84cm high overall

The overall design can be attributed to Ivan Ivanov who was director of the Imperial Glass  
Factory from 1815-1848. The mask mounts bear comparison with Thomire's vase now  
held in The Hermitage and illustrated in *Decorative Bronzes of Pierre-Phillipe Thomire*,  
Exhibition Catalogue, The Hermitage, 1984 no. 32, p. 30.

For a similar pair of ormolu mounted period vases- please see Christie's New York, *The  
Opulent Eye*, 21st Oct 2015, lot 197 (sold \$43,750 inc. BP).

£5,000-8,000



97



98

**97**  
**A PAIR OF LACQUERED COFFEE TABLES**  
20TH CENTURY  
each 30cm high, 178cm wide, 70cm deep

£400-600



**98**  
**AN AGRA CARPET**  
Of all over design  
approximately 420 x 313cm

£3,000-5,000

**99**  
**TOM SACHS (AMERICAN B. 1966)**  
*UNTITLED (9MM PISTOL)*  
Mixed media  
Signed twice with initials, inscribed,  
titled and dated 2004  
Height inc. base 26.5cm (10¼in.)

**Provenance:**  
Sperone Westwater, New York  
Acquired from the above in 2006

£4,000-6,000



99



**100**  
 A GILT METAL MOUNTED CLEAR GLASS  
 CIRCULAR BOX AND COVER  
 FRENCH, EARLY 20TH CENTURY  
 Mounted with lilies in the Art  
 Nouveau style  
 13cm diameter



100

Together with a similar shaped  
 rectangular vase mounted with  
 a spread eagle and flowers, cold  
 painted enamel eye detailing,  
 18cm wide

£300-500



101

**101**  
 A GROUP OF GILT METAL MOUNTED GLASS OBJECTS OF VERTU  
 MOSTLY 20TH CENTURY  
 To include a Palais Royale style gilt metal string barrel, with scissors,  
 barrel 9.5cm high, and assorted boxes, candlestick etc

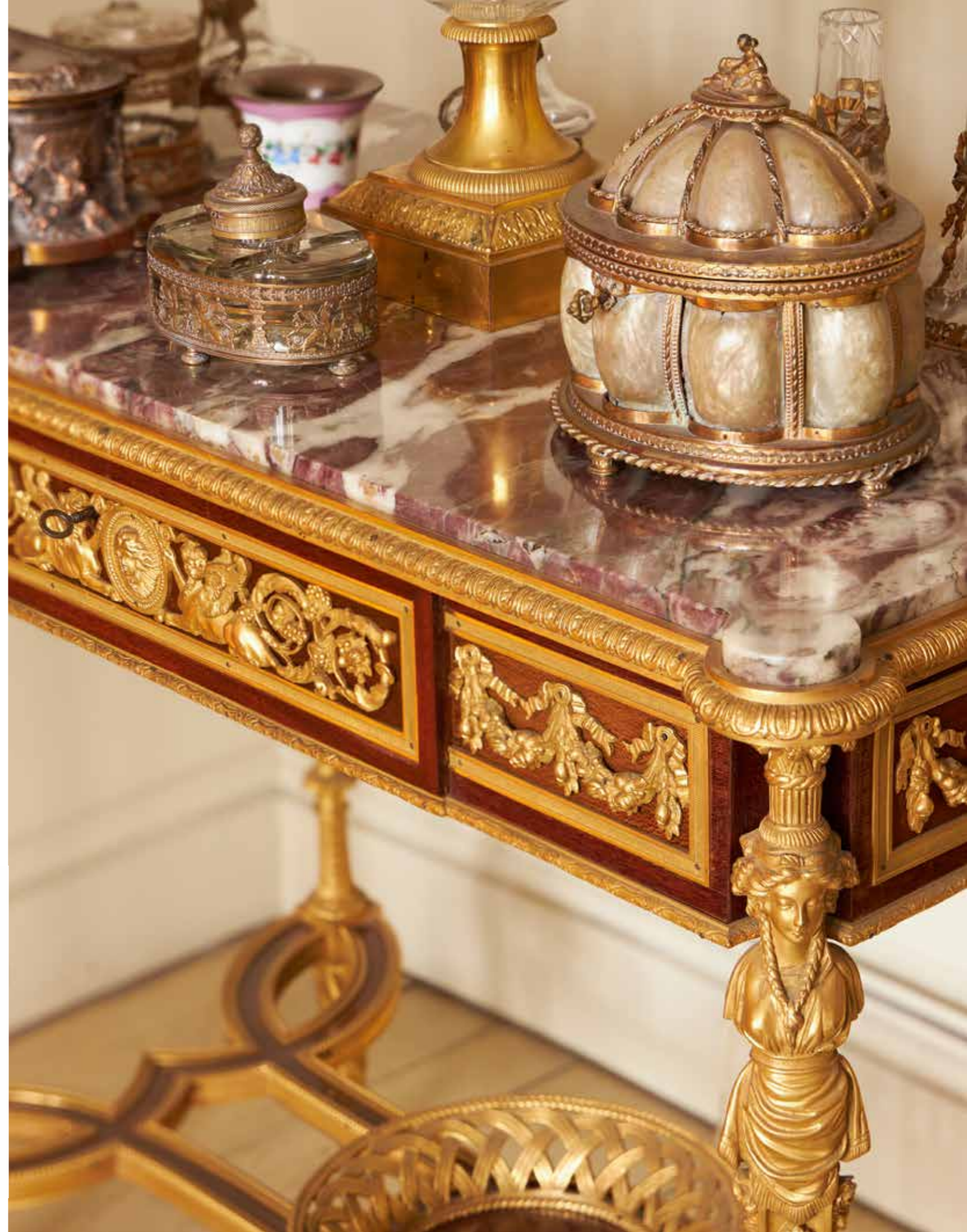
£300-500



102

**102**  
 A SELECTION OF FRENCH GILT METAL  
 VARIOUS DATES 20TH CENTURY  
 Including: an oval cut-glass trinket box and hinged cover, 15.5cm  
 wide; a French electrotype casket, indistinct signature, 16.5cm wide,  
 a Continental gilt metal mounted shell lobed casket, 18.5cm wide.  
 an inkwell and cover and other vases and boxes

£400-600







103

**103**  
**A FRENCH ORMOLU-MOUNTED**  
**AMARANTH AND PARTRIDGE WOOD**  
**CENTRE TABLE**

AFTER THE MODEL BY ADAM WEISWEILER, POSSIBLY BY HENRY DASSON, CIRCA 1885 With inset Fleur de Pêcher marble top above a frieze with panels of ribbon-tied floral swags, the long sides with tablets centred by sphinx-supported espagnolettes and with a drawer to one side, on four caryatid and square tapering supports hung with floral swags, joined by interlaced, beaded stretchers centred by a circular basket, on tapering spiral fluted legs and toupie feet  
 76cm high, 86cm wide, 49cm deep

**Provenance:**  
 Purchased Ouais Antiquites, Paris

The table corresponds to a celebrated pattern invented by Adam Weisweiler (1744 - 1820) delivered in 1784 by the famous Parisian marchand-mercier Dominique Daguerre to the Garde-Meuble de la Couronne to be placed in Marie-Antoinette's cabinet intérieur at Château de Saint-Cloud. After the Revolution the table was discovered in a marchand's shop on the Quai Voltaire in 1840 by the Prince de Beauvau (d. 1864). The year after his death it was acquired at auction by the Empress Eugénie, an avid collector of Louis XVI decorations, and took its place in her salon bleu at the Tuileries.

In the last quarter of the 19th century the influence of Marie Antoinette once again became pre-eminent in fashionable circles and saw a revival of the most stylish and original designs from the late 18th century. Among the most prominent Parisian ébénistes who specialized in such meubles de style were Henry Dasson, Alfred Beurdeley, François Linke, and Paul Sormani. Related tables by François Linke were sold anonymously Christie's London, 9 June 2014, lots 5 (£46,250 including premium) and 6 (£57,500 including premium). Another by Henry Dasson featuring Japanese lacquer panels and with the same mounts as the present lot was recently on the London art market.

£8,000-12,000







104

**104 λ**  
**MICHAEL WILKINSON (BRITISH B. 1965)**  
*SEDITIONARIES, NO. 5, 2010*  
 Mixed media with collage on canvas with cut-out  
 190 x 170cm (74¾ x 66¾ in.)  
 Unframed

This work is accompanied by a certificate of authenticity signed by the artist.

**Provenance:**  
 The Modern Institute/Toby Webster Ltd.,  
 Glasgow  
 Acquired from the above in 2011

£2,000-3,000



105

**105**  
 AFTER MATHURIN MOREAU (1822-1912)-  
 A BRONZE FIGURAL GROUP OF A YOUNG  
 WOMAN AND BIRD  
 SUSSE FOUNDRY CAST, MID/LATE 19TH CENTURY  
 Signed to cast and with foundry marks for Susse Frères,  
 on circular revolving socle  
 61cm high overall

**106**  
 A PAIR OF UPHOLSTERED DAY BEDS  
 MODERN  
 171cm high, 201cm wide, 91cm wide

£800-1,200

£800-1,200



106





# JULIAN SCHNABEL

Painter-director Julian Schnabel has enjoyed international renown for his powerful aesthetic vision. Among the first artists represented by Mary Boone, Schnabel has since exhibited at Pace Gallery, the Art Gallery of Ontario, and Museo Correr. His large-scale works tend to incorporate an element of collage, as the traditional marriage of oil and canvas is adulterated with an admixture of resin, textiles, and even ceramic shards. The present picture, which reads 'Monjas de calle con buen ojo', or 'Street nuns with a keen eye', belongs to a series by the same title. A typically obscure juxtaposition of concepts, this

imposing canvas reflects Schnabel's preoccupation with religion and literature. His decisive mark-making allows for striking visual effects: the calligraphy of 'ojo' for example, resembles a face, while the sinuous dividing line suggests the form of an amphora. Schnabel never stoops to sacrilege, nor does he endorse uncritically; the artist's early exposure to Meso-American Catholicism invests his Neo-Expressionist works with a personal resonance. Schnabel treats his thematic concerns with parity: the holy and the profane, tradition and modernity, abstraction and figuration.

107

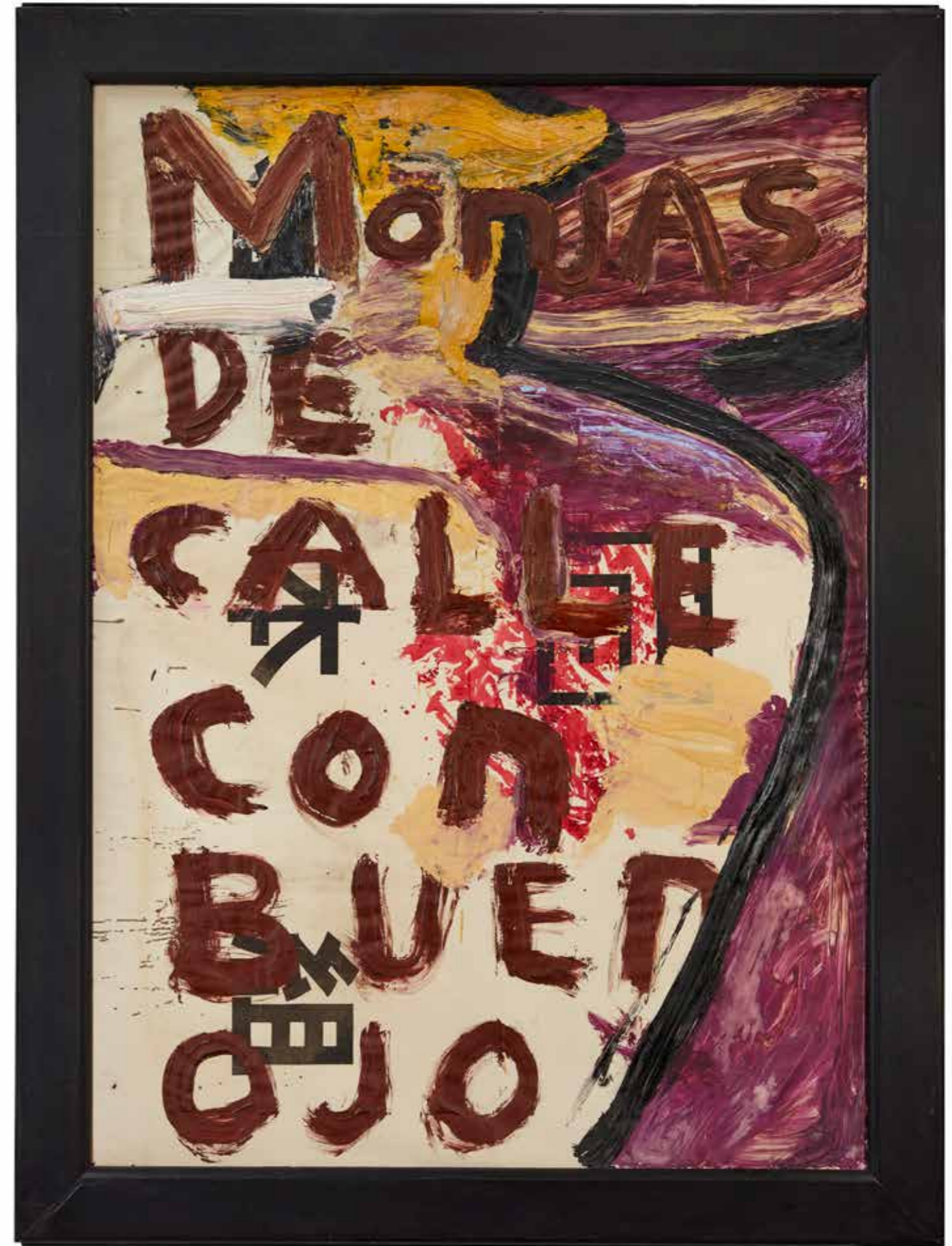
JULIAN SCHNABEL (AMERICAN B. 1951)  
*UNTITLED (MONJAS DE CALLE CON BUEN OJO)*

Oil and resin on rubberised fabric  
213.5 x 152.5cm (84 x 60 in.)

Painted in 1993.

Provenance:  
Waddington Galleries Ltd., London  
Acquired from the above in 1996

£30,000-50,000







108  
 A SEVRES-STYLE POTTERY, PRESSED GILT METAL AND  
 MAHOGANY CENTRE TABLE  
 LATE 19TH CENTURY

The circular top inset with a large hand-painted plaque depicting Napoleon in full Emperor's attire, after Guernier and signed Bombois, surrounded by a border of stiff-leaf edged oval medallions, anthemion and pine cones framing sixteen plaques of the Empress Josephine and Napoleon's Marshalls, above a frieze of laurel swags and a spreading triangular pedestal with swan supports and applied winged female figures, on a triangular plinth with castors, the central plaque marked M. Imp. de Sevres, the frieze and base associated and with a glass top 88.5cm high, the top 80cm diameter

Provenance:  
 Chateau La Garenne, Maisières, Belgium

£6,000-8,000

108







**109**  
 A RUBY-FLASHED AND CLEAR  
 GLASS ROSEWATER SPRINKLER AND  
 STOPPER OF BEKOZ TYPE  
 LATE 19TH/EARLY 20TH CENTURY  
 34.5cm high

Together with six modern Venetian ruby  
 flashed and gilt goblets, 20cm high (one  
 slightly smaller)

£200-300



**110**  
 A SET OF SIX LACQUERED ELM OCCASIONAL TABLES  
 CHINESE, MODERN  
 each 50cm high, 52.5cm wide, 53cm deep

£600-800

**111**  
 A LARGE UPHOLSTERED SOFA, AND FOUR MATCHING STOOLS  
 MODERN  
 66cm high, 313cm wide, 98cm deep

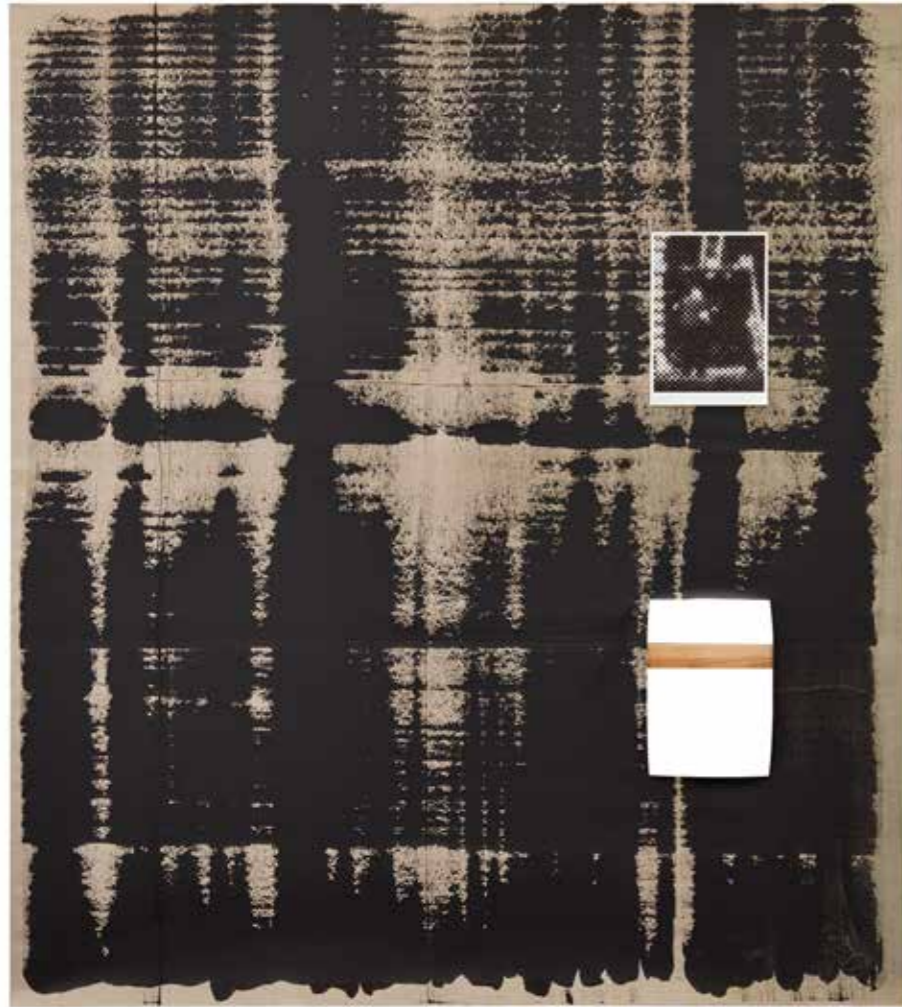
Together with four matching stools  
 38cm high, 35cm diameter

£600-800



111 (part lot)





112

**112 λ**  
**MICHAEL WILKINSON (BRITISH B. 1965)**  
*BLACK SEDITIONARIES, 3, 2011*  
 Mixed media with collage on canvas  
 with cut-out  
 Signed, titled and dated 2011 to stretcher  
 (verso)  
 190 x 170cm (74¾ x 66¾ in.)  
 Unframed

**Provenance:**  
 The Modern Institute/Toby Webster Ltd.,  
 Glasgow  
 Acquired from the above in 2011

£2,000-3,000



113

**113**  
 A TYROLEAN OAK, BURR MAPLE,  
 WALNUT AND MARQUETRY SERPENTINE  
 COMMODE  
 MID-18TH CENTURY

The top inlaid with a pair of doves bearing  
 rosehips in their beaks, above three long  
 drawers with panels of inlaid strapwork and  
 perching doves and with patterned paper  
 lining, the bottom drawer divided, the sides  
 depicting perching doves bearing flowers, on  
 turned feet, possibly slightly reduced in depth  
 81cm high, 130cm wide, 67cm deep

£2,000-3,000



114

**114**  
 A PAIR OF FRENCH EMPIRE GILT AND PATINATED BRONZE  
 THREE LIGHT CANDELABRA  
 EARLY 19TH CENTURY

Each with standing winged female figure of Nike, with urn  
 supporting two scroll branches chased with leaves and ferns,  
 on stepped square plinths applied with torches and ribands,  
 the corners mounted with lion monopodia  
 57.5cm high, bases 12cm wide

£4,000-6,000





115

**115**  
SHEREE HOVESPIAN (IRANIAN/AMERICAN B. 1974)  
*UNTITLED (56 FROM THE HAPTIC WONDER SERIES),*  
2012

Unique gelatin silver print (photogram)  
59 x 49cm (23 x 19¼ in.)

Provenance:  
Etemad Gallery, Dubai  
Acquired from the above in 2013

£200-400



116

**116**  
SHEREE HOVESPIAN (IRANIAN/AMERICAN B. 1974)  
*UNTITLED (47 FROM THE HAPTIC WONDER SERIES),*  
2012

Unique gelatin silver print (photogram)  
59 x 49cm (23 x 19¼ in.)

Provenance:  
EtemadGallery, Dubai  
Acquired from the above in 2013

£200-400





# FRIEDRICH KUNATH

German-born Friedrich Kunath has equal recourse to popular and high culture in his tragicomic works. Kunath has exhibited at Art Basel, Modern Art Oxford, and White Cube, London. Often surreal, Kunath's works construct and inhabit universes of bright colour and forbidding black, inspiring hope as much as they threaten the viewer with loneliness. Characteristically, *The sleeves are brown and the tie is grey* features a solitary figure lost at sea, a scene infused with Romantic sensibilities. The picture draws its title from the celebrated refrain of

*California Dreamin'* – 'All the leaves are brown / And the sky is grey' – with slight modifications, reproduced in cursive text on the work itself. Kunath has updated the song's autumnal vocabulary as if to evoke notions of oppressive corporate uniformity. The artist's relocation to Los Angeles from East Germany may have informed this yearning for a better, brighter life, though the insistent pathos of his work suggests this dream was never fully realised – perhaps the grass is, after all, always greener on the other side.

117

FRIEDRICH KUNATH (GERMAN B. 1974)

ALL THE SLEEVES ARE BROWN AND THE TIE IS GREY  
(CALIFORNIA DREAMING), 2011

Charcoal, Indian ink, lacquer and watercolour on canvas  
247 x 226cm (97 x 88¾ in.)

Unframed

**Provenance:**

White Cube, London

Acquired from the above in 2011

**Exhibited:**

London, White Cube, *Friedrich Kunath,*

*The Most Beautiful World in the World*

15 April – 4 June 2011

£20,000-40,000



117





118

**118**  
A GROUP OF THREE WHITEFRIARS  
PEWTER GREY 'KNOBBLY' ART  
GLASS VASES  
20TH CENTURY  
the tallest 25cm high

£100-200



119

**119**  
A DAUM PATE DE VERRE BUTTERFLY  
PINTRAY  
MODERN  
17cm wide

Together with a modern Lalique 'Lion's  
head' cendrier, 14.5cm wide; a modern  
Baccarat pale-yellow press-moulded model  
of a fish, acid-etched mark, 30.5cm in length

And a modern Lalique amber glass model of  
a star fish, 10.5cm wide

£300-400



120

**120**  
SIX ITEMS OF MOSTLY VENETIAN GLASS  
MODERN  
Including: a pair of Swedish Kosta Boda clear  
and smoked glass cased glass candlesticks,  
19cm high; and five other items, the tallest  
vase 20cm high

£200-300

**121**  
SIX ITEMS OF ART GLASS  
PROBABLY VENETIAN, MODERN  
including bowls and vases, the tallest vase 25cm high

£200-300



121

**122**  
A BACCARAT CRYSTAL 'GINGKO'  
FLOWER VASE  
MODERN  
Of typical flared form, acid-etched  
mark, with original red box  
23.5cm high

£200-300



122

**123**  
A ROSENTHAL RED-GROUND AND GILT PART DINNER SERVICE  
MODERN  
Each printed with flowers  
comprising; an octagonal serving dish; six two handled soup bowls and  
stands; five side plates; six entree plates; six dessert plates; seven dinner  
plates and six coffee cups and saucers  
Various sizes

Together with a Raynaud Limoges part tea service

£100-200



123





124

**124**  
**A NAPOLEON III ORMOLU-MOUNTED PATINATED BRONZE CENTRE TABLE**  
**THIRD QUARTER 19TH CENTURY**

The circular Nero Antico marble top with a moulded edge above a frieze with foliate guilloche and Greek key borders and mask panels, supported by standing female figures on a beaded, triform platform centered by a vase with flambe finial, rams heads and garlands, on foliate toupie feet, the marble top cracked and with old repairs 80cm high, 90cm diameter

£4,000-6,000





125

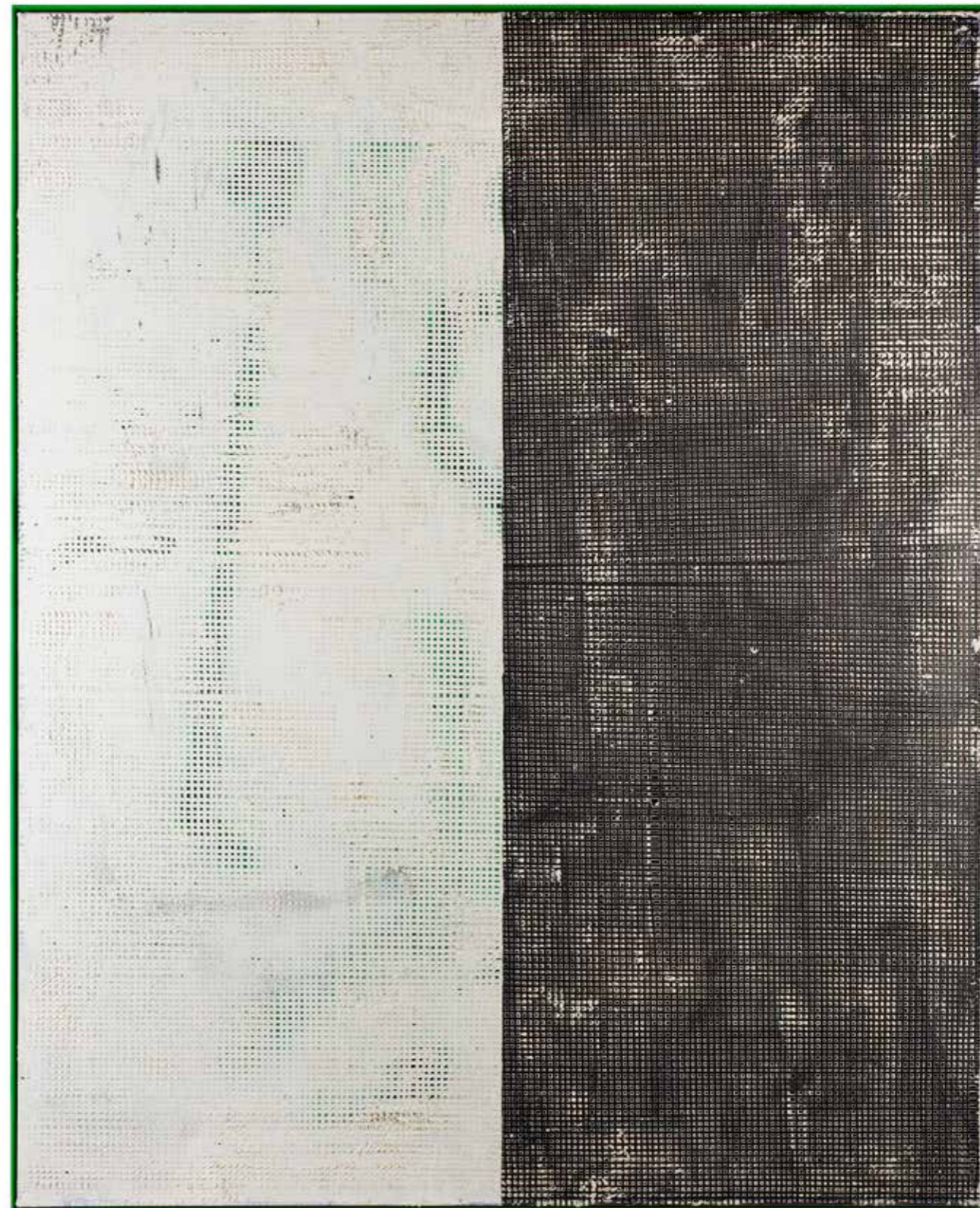
125  
NED VENA (AMERICAN B. 1982)  
UNTITLED  
Rubber on linen  
Both signed and dated 2012 to overlap (verso)  
Each 213.5 x 122cm (84 x 48 in.) (2)  
Unframed

Executed in 2012.

Provenance:  
Bugada & Cargnel, Paris  
Acquired from the above in 2012

£3,000-5,000





126

126 λ  
MICHIEL CEULERS (BELGIUM B. 1986)  
*RIEN DE PLUS QU'UN THEATRE D'IDEES FLUCTUANTS ET DES  
ECHOS DE DEVELOPMENTS FUTURS 2013-2014*  
Oil, spray paint and collage on canvas  
Signed, titled and dated 2013-2014 (verso)  
249 x 200cm (98 x 78½ in.)

Provenance:  
Wedel Fine Art, London  
Acquired from the above in 2014

£2,000-3,000



127

**A COLLECTION OF MOSTLY VENETIAN GLASS  
MODERN**

Including: An Alfredo Barbini turquoise blue and white cased glass leaf-shaped dish with aventurine inclusions dish, Unmarked, 24cm long; a green, white and clear glass swirl ornament, 27.5cm high and three other items

£200-300



127

128

**A PAIR OF GEORGE III STYLE BRASS ANDIRONS IN THE NEO-CLASSICAL TASTE  
19TH CENTURY**

Of fluted square tapering form with urn finials and shallow engraved decoration on splayed claw and ball feet  
66cm high

And another pair of Late George II Style Iron Andirons  
39.5cm high

£400-600



128

129

**A LARGE UPHOLSTERED SOFA,  
AND FOUR MATCHING STOOLS  
MODERN**

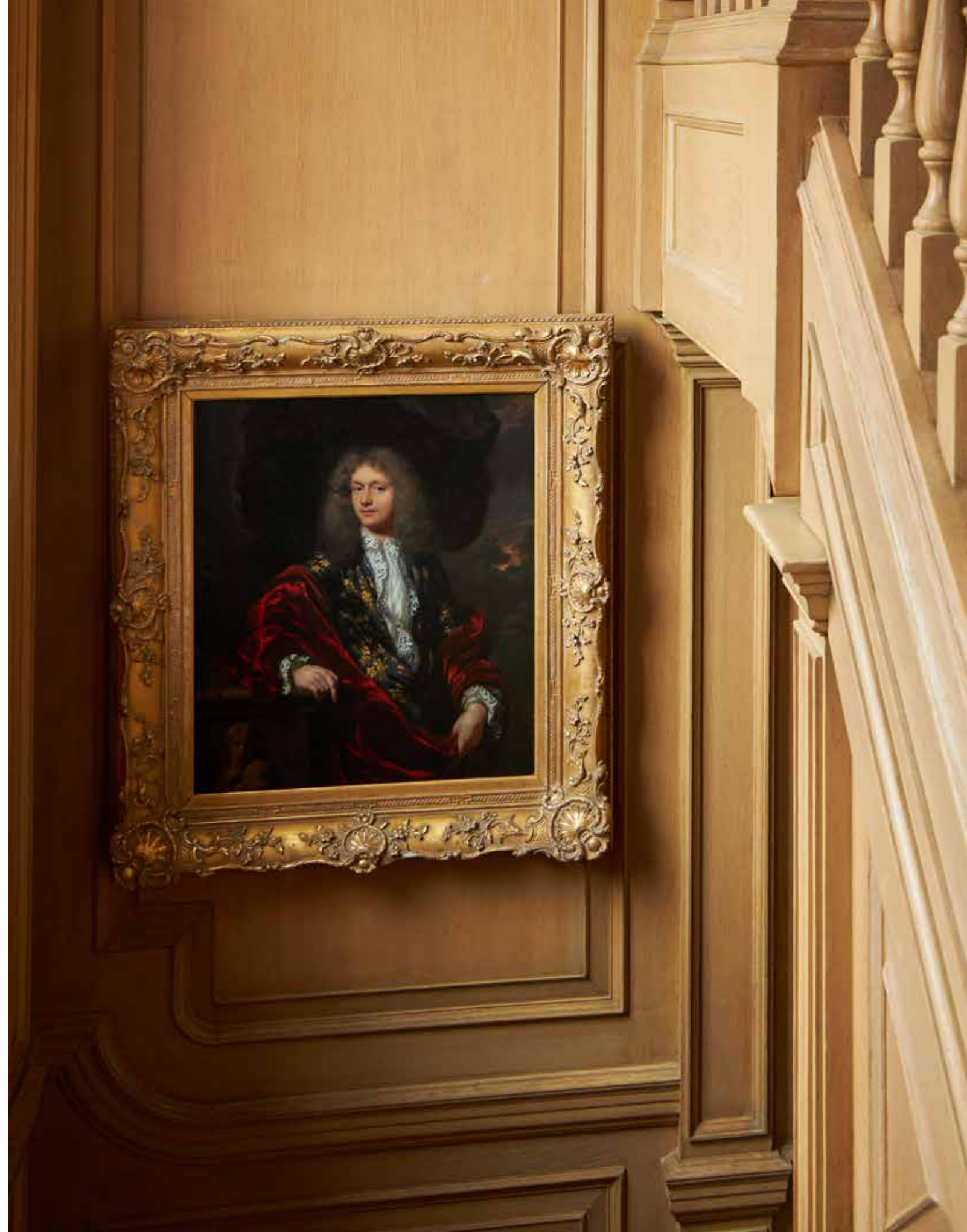
66cm high, 313cm wide, 98cm deep

Together with four matching stools  
38cm high, 35cm diameter

£600-800



129 (part lot)







130

**130**  
NICOLAES MAES (DUTCH 1634-1693)  
*PORTRAIT OF A GENTLEMAN; AND PORTRAIT OF A LADY*  
Oil on canvas, a pair  
Signed to portrait of a Lady (lower right)  
Each 65 x 56cm (25½ x 22 in.) (2)

Provenance:  
Sale, Dorotheum, 23 June 1992, lot 88, 89



130

According to label on the verso, the sitters are identified as two members of the House of Montmorency, one of the oldest noble families in France. The family, since its first appearance in history in the person of Bouchard I of Montmorency in the 10th century, has furnished six constables and twelve marshals of France, several admirals and cardinals, numerous grand officers of the Crown and grand masters of various knightly orders. Henry IV of France once said, that if ever the House of Bourbon should become extinct no European family deserved the French crown more than the House of Montmorency. The absence of heraldic symbols or distinguished countenance traits leaves the identity of the sitters uncertain.

£12,000-18,000





131

**131**  
 A SET OF EIGHT WROUGHT IRON FOLDING CHAIRS  
 MODERN  
 With loose cushion seats  
 each 88cm high, 38cm wide, 47cm deep

£400-600

**132**  
 A LARGE CONTINENTAL CARVED OAK PRESS CUPBOARD  
 POSSIBLY NORTHERN FRANCE, 19TH/ EARLY 20TH CENTURY  
 With a carved overhanging cornice above a pair of doors carved with portrait  
 roundels of a King and Queen, and with a further central cupboard, the base  
 with an arrangement of eight foliage-carved drawers on turned feet  
 230cm high, 155cm wide, 55cm deep

£800-1,200



132

**133**  
 A EUROPEAN  
 WOVEN CARPET  
 IN AUBUSSON  
 STYLE  
 320 x 249cm

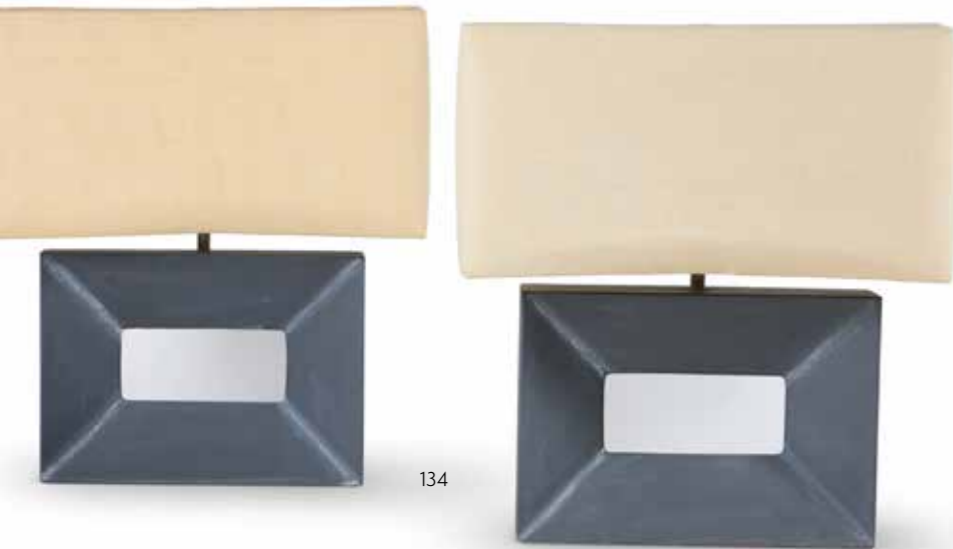
£300-500



133







134

**134**  
 A PAIR OF POTTERY LAMP BASES  
 KERAMICA, MODERN  
 Suede shades  
 46cm high overall including current shades

£300-500

**135**  
 AN AFRICAN CURRENCY ANKLET IN COPPER  
 MBOLI TRIBE, EARLY 20TH CENTURY  
 The copper 34cm wide

£200-400

**136**  
 A FRENCH BLACK LACQUER  
 WRITING DESK  
 20TH CENTURY  
 76cm high, 160cm wide, 80cm deep

Together with a matching stool

Provenance:  
 Purchased Alexander von Molke

£400-600



135



136



137

**137 λ**  
 GERRY JUDAH (BRITISH B. 1951)  
 FRONTIERS 09  
 Foamboard and acrylic gesso on canvas  
 Signed, titled and dated 2005 (verso)  
 200 x 150cm (78½ x 59 in.)  
 Unframed

Provenance:  
 Acquired direct from the artist in 2005

£2,000-3,000





138

**138**  
A PAIR OF LACQUERED TIFFIN BOXES  
CHINESE, 20TH CENTURY  
each 40cm high

£300-500

**139 Y**  
AN ART DECO MACASSAR EBONY UPLIGHTER  
FRENCH, CIRCA 1930  
Tapering stem on a stepped base with frosted and textured glass  
197cm high, base 65cm wide

£600-900

**140 Y**  
AN EBONISED ROSEWOOD CENTRE TABLE  
BY CARLO DI CARLI, NO.180, SECOND HALF 20TH CENTURY  
75cm high, 149cm diameter

£2,000-4,000



140



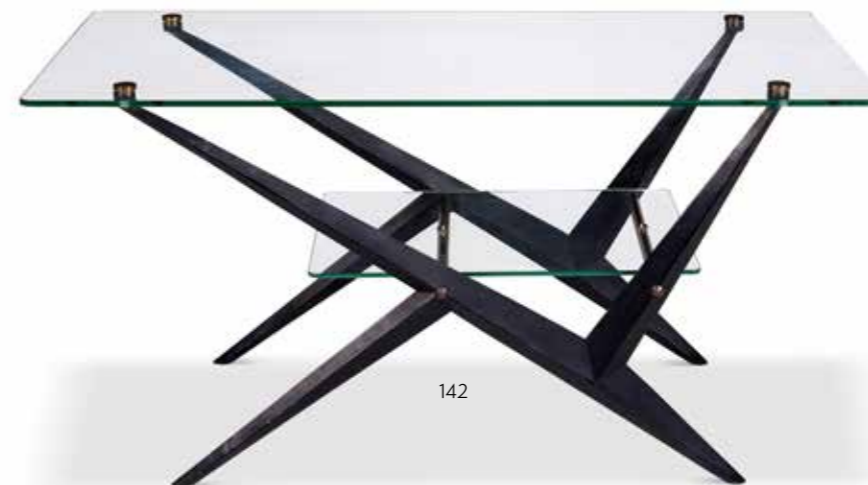
139

**141**  
A TALL PAIR OF EBONISED RING TURNED TABLE LAMPS  
IN THE MANNER OF VAUGHAN, MODERN  
Black shades  
94cm high overall including current shades

£500-800

**142**  
TWO TIERED COFFEE TABLE  
IN THE STYLE OF ANGELO OSTUNI, 20TH CENTURY  
Lacquered metal, glass  
47cm high, 93cm wide, 48cm deep

£300-500



142



141

**143**  
A CREAM UPHOLSTERED  
TWO SEAT SOFA  
MODERN  
73cm high, 198cm wide, 91cm deep

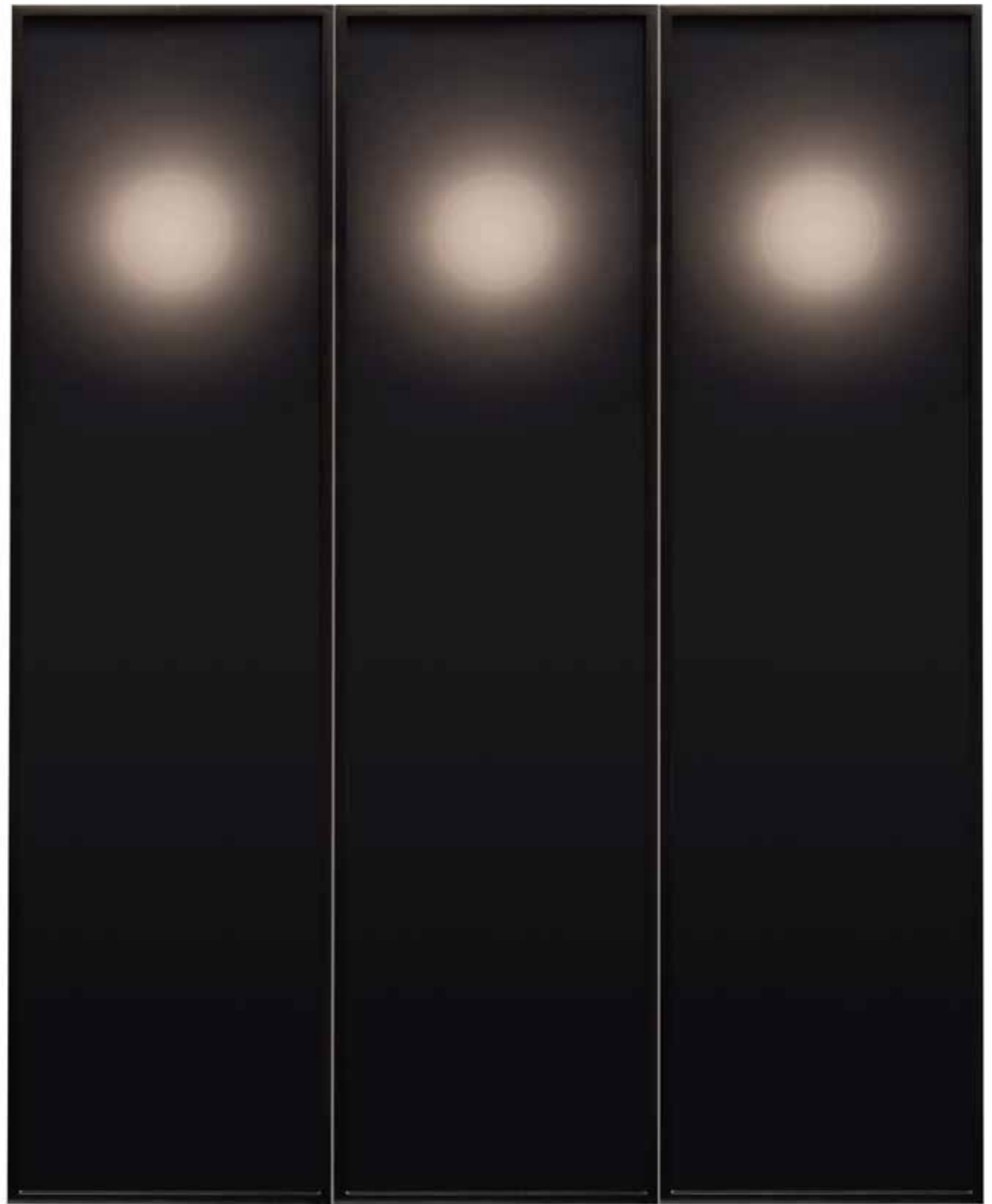
£400-600

**144 (NO LOT)**



143





145

ANTHONY PEARSON (AMERICAN B. 1969)

*UNTITLED (3 PART FLARE)*

Three C-prints, mounted to acrylic in artist's frame

Two signed with initials and dated 08 (verso)

Overall 200.5 x 160.5cm (78¾ x 63 in.)

Executed in 2008. This work is unique.

145

Provenance:

Marianne Boesky Gallery, New York

Acquired from the above in 2008

£1,000-1,500





146

**146**  
 RYAN MCLAUGHLIN (AMERICAN B. 1980)  
 YOUNG MAN  
 Oil on panel  
 Signed, titled and dated 2007 (verso)  
 30 x 25cm (11¾ x 9¾ in.)  
 Unframed

**Provenance:**  
 Galerie Alexandre Pollazzon Ltd., London

£1,000-1,500



147

**147**  
 RYAN MCLAUGHLIN (AMERICAN B. 1980)  
 COLLAGE BY C. NEELY, 2007  
 Oil on linen laid to board  
 Signed, titled and dated 2007 (verso)  
 60.5 x 69cm (23¾ x 27 in.)  
 Unframed

**Provenance:**  
 Loraini Alimantiri/Gazonrouge, Athens  
 Acquired from the above in 2007

£800-1,200



148

**148 λ**  
 DIOGO PIMENTÃO  
 (PORTUGUESE B. 1973)  
 FASCIA (STRUCTURE # 35), 2013  
 Graphite on paper  
 Signed, titled and dated 2013  
 (verso)  
 159 x 119.5cm (62½ x 47 in.)  
 Unframed

**Provenance:**  
 Yvon Lambert, Paris  
 Acquired from the above in 2013

£1,500-2,000



149

**149 λ**  
 DIOGO PIMENTÃO  
 (PORTUGUESE B. 1973)  
 FASCIA (STRUCTURE # 38), 2013  
 Graphite on paper  
 Signed, titled and dated 2013  
 (verso)  
 159 x 119.5cm (62½ x 47 in.)  
 Unframed

**Provenance:**  
 Yvon Lambert, Paris  
 Acquired from the above in 2013

£1,500-2,000



150

**150 λ**  
 DIOGO PIMENTÃO  
 (PORTUGUESE B. 1973)  
 FASCIA (STRUCTURE # 40), 2013  
 Graphite on paper  
 Signed, titled and dated 2013  
 (verso)  
 159 x 119.5cm (62½ x 47 in.)  
 Unframed

**Provenance:**  
 Yvon Lambert, Paris  
 Acquired from the above in 2013

£1,500-2,000

**151 λ**  
 DIOGO PIMENTÃO  
 (PORTUGUESE B. 1973)  
 FASCIA (STRUCTURE # 41), 2013  
 Graphite on paper  
 Signed, titled and dated 2013  
 (verso)  
 159 x 119.5cm (62½ x 47 in.)  
 Unframed

**Provenance:**  
 Yvon Lambert, Paris  
 Acquired from the above in 2013

£1,500-2,000





152 (part lot)



**152**  
AN AFRICAN COPPER MOUNTED CARVED WOOD MARKHA MASK  
MALI, 20TH CENTURY  
58.5cm long

Together with an African tribal carved wood mask  
70cm long

£300-500



153

**153**  
AFTER THE ANTIQUE- AN ITALIAN  
GRAND TOUR BRONZE FIGURE OF  
NARCISSUS  
NAPLES, LATE 19TH CENTURY  
After the figure excavated in the Villa of  
Narcissus, Pompeii  
61cm high

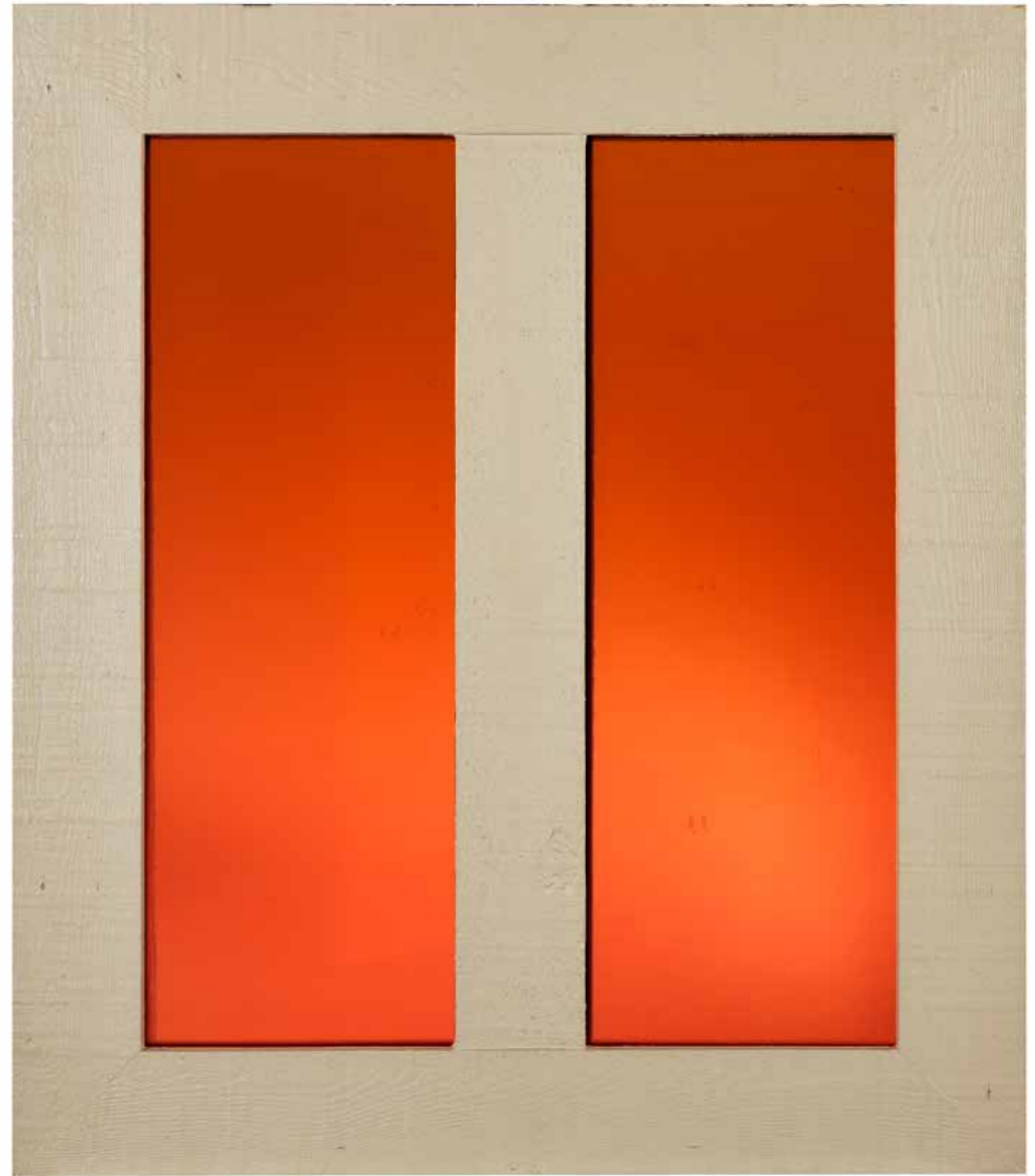
£800-1,200

**154**  
A SET OF FOUR HOLLOW CARVED  
HARDWOOD POTS  
ASIAN, MODERN  
tallest 14.5cm high

£300-500



154



155

**155**  
UGO RONDINONE (SWISS B. 1964)  
CLOCKWORK FOR ORACLES - ORANGE, 2002  
Mirror, coloured plastic gel and wood  
Signed and dated 2002 (verso)  
77 x 67cm (30¼ x 26¼ in.)

Provenance:  
Matthew Marks Gallery, New York  
Acquired from the above in 2007

£3,000-5,000





156

**156**  
A TALL PAIR OF EBONISED RING  
TURNED TABLE LAMPS  
IN THE MANNER OF VAUGHAN,  
MODERN  
Cream shades  
93cm high overall including current  
shades

£500-800



157

**157**  
A PAIR OF BLACK GLAZED  
CERAMIC STOOLS  
ASIAN, MODERN  
43cm high

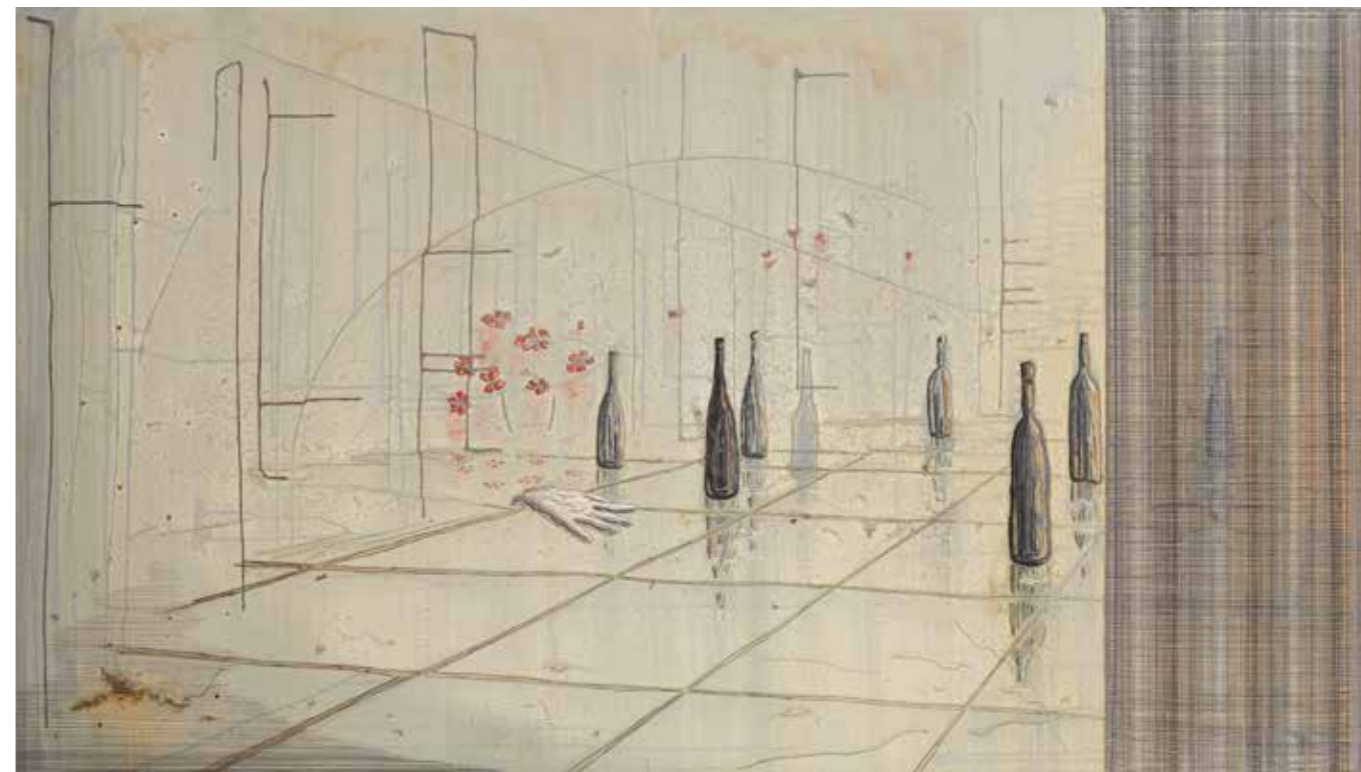
£150-250

**158**  
CHAISE LONGUE  
ATTRIBUTED TO CHAD TOPASSIER BERANGER, FIRST HALF 20TH CENTURY  
Hammered wrought iron, wicker work  
85cm high, 185cm wide, 55cm deep

£400-600



158



159

**159 λ**  
MICHAEL RAEDECKER (DUTCH B. 1963)  
*INDEPENDENT*  
Acrylic and thread on canvas, two parts  
Both signed, titled, inscribed and dated 2004 to overlap (verso)  
Each 90 x 160cm (35¼ x 62 in.) (2)  
Unframed

Provenance:  
Hauser & Wirth, Zurich  
Acquired from the above in 2006

£6,000-8,000





160

**160 λ**  
GILLIAN CARNEGIE (BRITISH B. 1971)  
*SUGAR SHACK*  
Oil on board  
Signed and dated 1999 twice and titled (verso)  
23 x 33cm (9 x 12 in.)  
Unframed

**Provenance:**  
Sale, Christie's, London, *Post-War & Contemporary Art*,  
1 July 2008, lot 499  
  
£6,000-8,000



161

**161 λ**  
GILLIAN CARNEGIE (BRITISH B. 1971)  
*UNTITLED*  
Oil on board  
Signed twice and dated 1998 (verso)  
32 x 23cm (12½ x 9 in.)  
Unframed

**Provenance:**  
Sale, Christie's, New York, *Post War and Contemporary Art*, 14 November 2007, lot 347  
  
£6,000-8,000







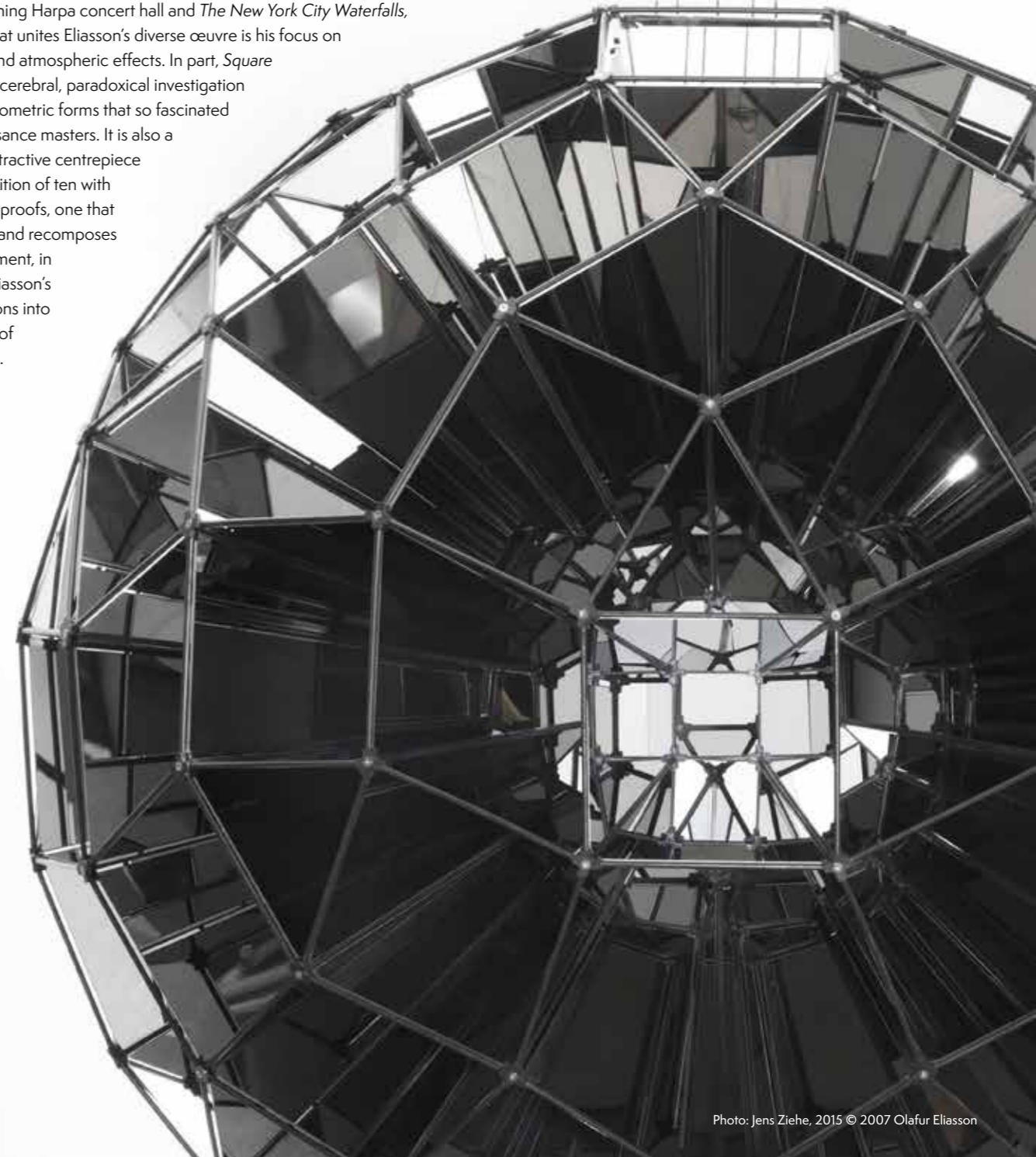
“The first time I went to the Tate and saw the exceptional hall that he had done... it just took my breath away... in the afternoon we went to Germany and I saw this Olafur Eliasson hanging in the gallery... remembering the Tate we just had to purchase it... it's all about light and it's just beautiful.”

FATIMA MALEKI



## OLAFUR ELIASSON

An Icelandic-Danish artist of international renown, Olafur Eliasson is celebrated for his installations, from small sculptures to immersive public experiences such as *The weather project*, 2003 at the Tate Modern. He has won the Eugene McDermott Award in the Arts and the Praemium Imperiale; MoMA, ZKM, MCA, and MAM Paris have all exhibited his work. The Studio Olafur Eliasson has expanded over time and become a hub for conducting experiments, testing designs, and realising architectural projects. The artist's highly ambitious and influential practice has resulted in many prominent commissions, including the Mies van der Rohe award-winning Harpa concert hall and *The New York City Waterfalls*, 2008. What unites Eliasson's diverse oeuvre is his focus on spatiality and atmospheric effects. In part, *Square sphere* is a cerebral, paradoxical investigation into the geometric forms that so fascinated the Renaissance masters. It is also a rare and attractive centrepiece from an edition of ten with two artist's proofs, one that fragments and recomposes its environment, in line with Eliasson's investigations into the nature of perception.







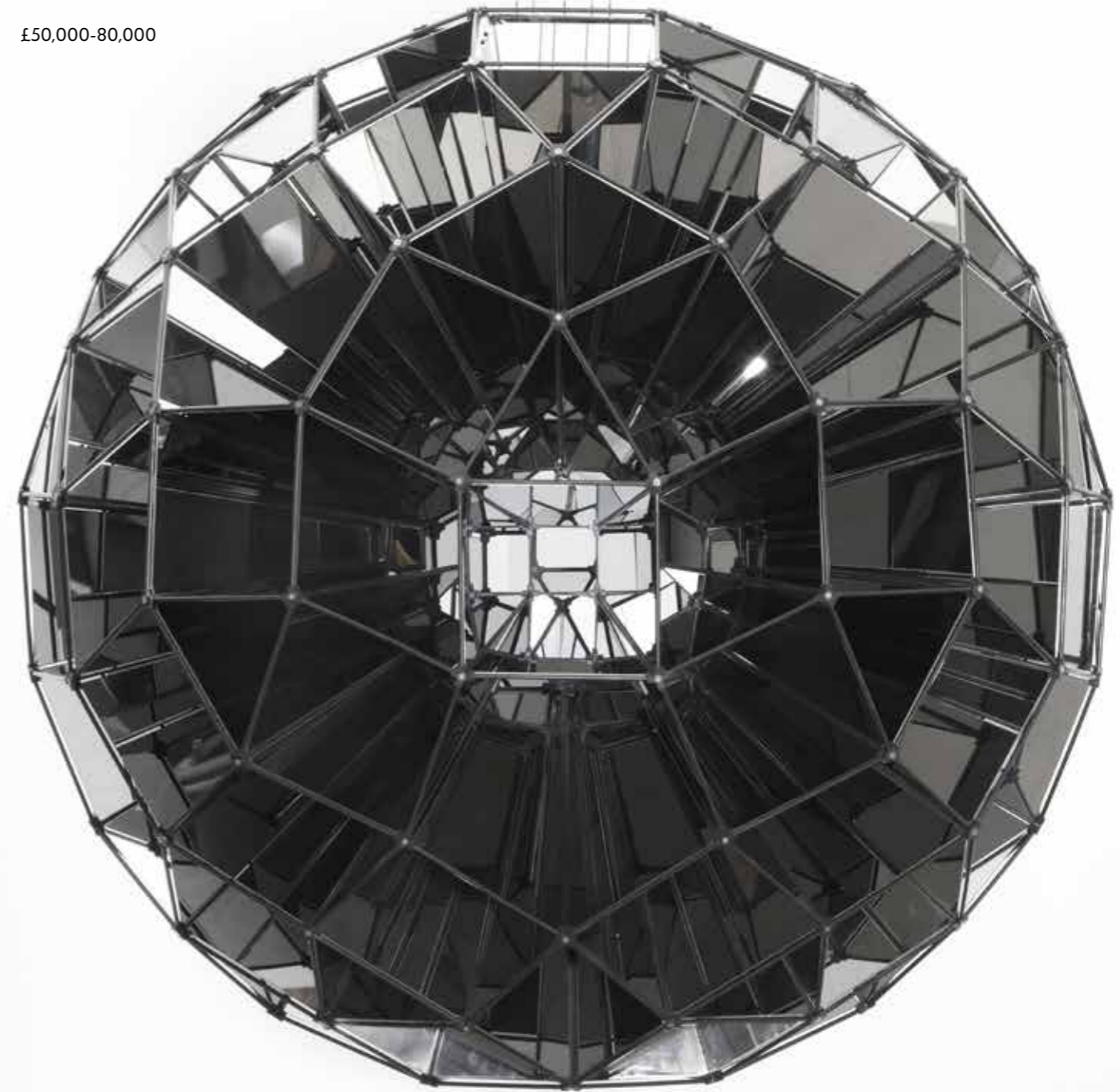
162 λ  
OLAFUR ELIASSON (ICELANDIC-DANISH B. 1967)  
'*SQUARE SPHERE*,' 2007  
Stainless steel mirrors and bronzed brass  
Diameter 90cm (35¼in.)

Executed in 2007. This work is number 3 in an edition of 10 + 2ap.

This work is accompanied by a certificate of authenticity signed by the artist.

Provenance:  
neugerriemschneider, Berlin  
Acquired from the above in 2007

£50,000-80,000



162









164

**164 λ**  
**UWE HENNEKEN (DANISH B. 1974)**  
*V.O.T.E. 31-2, 2007*  
 Painted bronze and wood  
 60 x 47.5 x 36cm (23½ x 18½ x 14 1/4in.)

This work is edition 2 of 5.

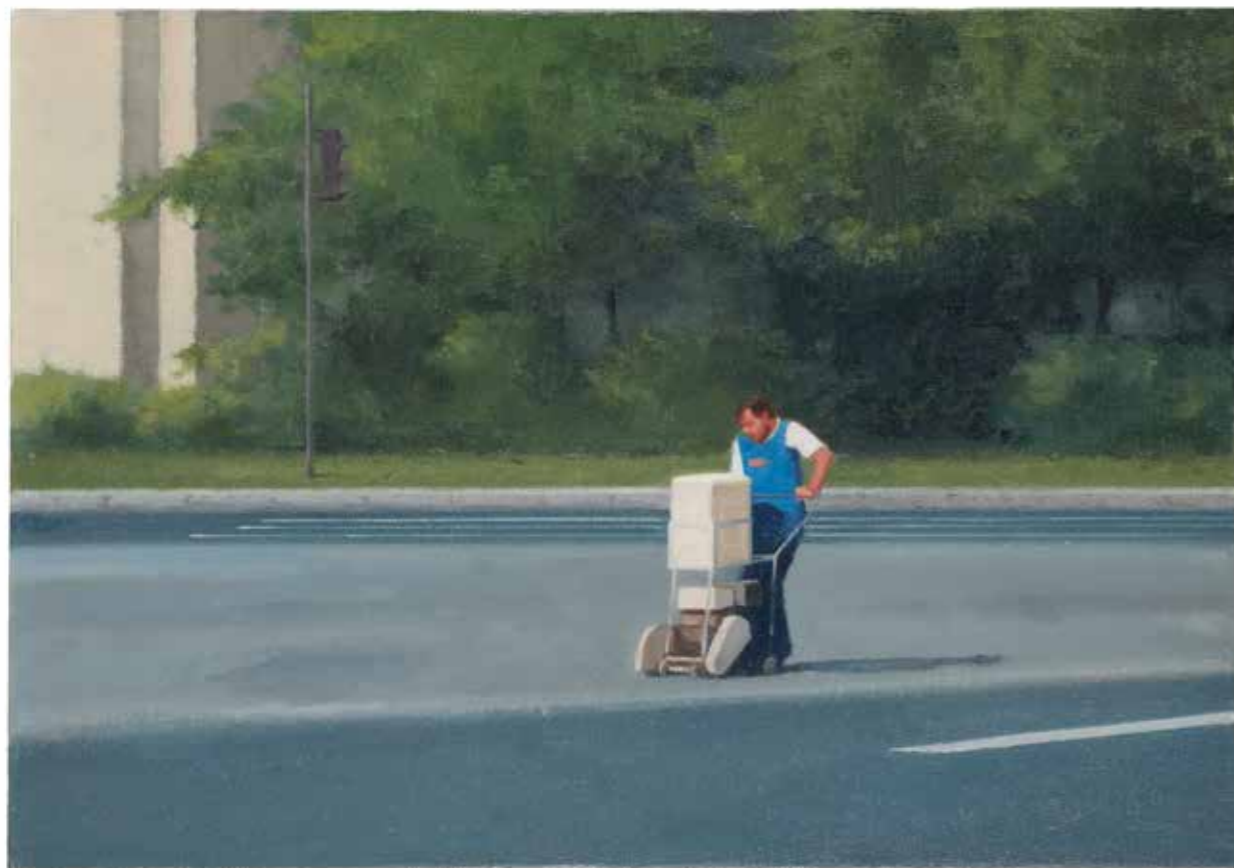
**Provenance:**  
 Meyer Riegger, Berlin  
 Acquired from the above in 2007

£1,500-2,000

**165 λ**  
**SERBAN SAVU (ROMANIAN B. 1978)**  
*UNTITLED*  
 Oil on canvas  
 Signed and dated 2006 (verso)  
 35.5 x 50.5cm (13¾ x 19¾ in.)  
 Unframed

**Provenance:**  
 The Sovereign Art Foundation, Hong Kong  
 Acquired from the above in 2007

£3,000-5,000



165

**166 λ**  
**SHENDA AMERY (BRITISH B. 1937)**  
*ZAYANDEH RUD RIVER, ISPHAHAN, PERSIA*  
 Watercolour  
 Signed with monogram and dated 08 (lower left)  
 30 x 40cm (11¾ x 15½ in.)

£200-£300



166



167

**167 λ**  
**JAAP DE VRIES (DUTCH 1959-2014)**  
*MASTBOS (BIRCH NO. 9)*  
 Acrylic on aluminium  
 Signed, titled and dated 2007 (verso)  
 80 x 60cm (31¼ x 23½ in.)  
 Unframed

**Provenance:**  
 20 Hoxton Square, London

£600-800

**168**  
**GÜNTER HERBST (SOUTH AFRICAN B. 1963)**  
*NEW OXFORD STREET 2/WHITE BLACK RED 2007*  
 Oil on canvas  
 68.5 x 100.5cm (26¾ x 39½ in.)  
 Unframed

**Provenance:**  
 One in the Other, London  
 Acquired from the above in 2007

£300-500



168





169

**169**  
RYAN MCLAUGHLIN (AMERICAN B. 1980)  
*WORCESTER CENTRUM (CENTRE)*, 2007  
Oil on linen laid to board  
Signed, titled and dated 2007 twice (verso)  
50 x 55cm (19½ x 21½ in.)  
Unframed

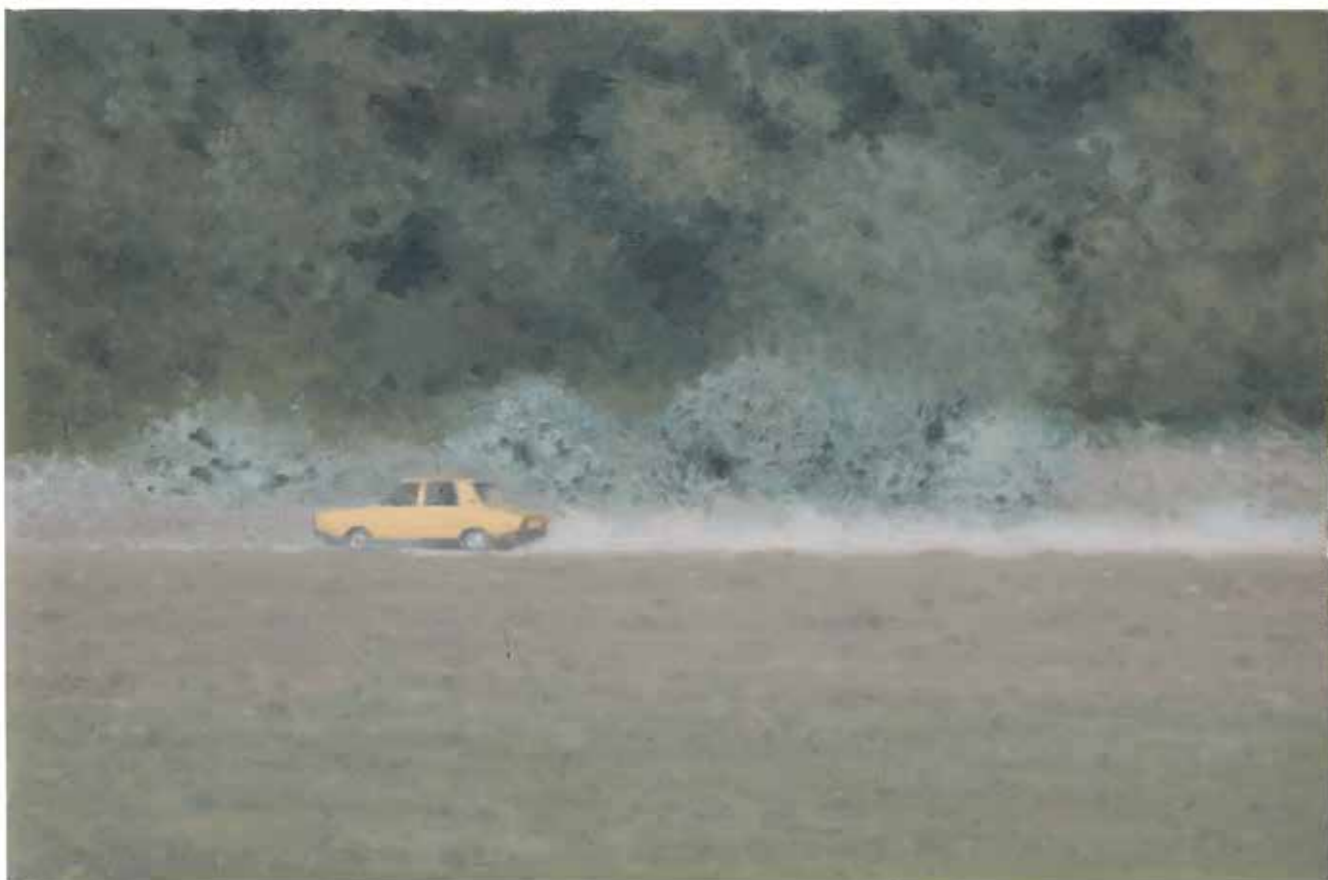
Provenance:  
Galerie Alexandre Pollazzon Ltd., London

£800-1,200

**170 λ**  
SERBAN SAVU (ROMANIAN B. 1978)  
*DACIA*  
Oil on canvas  
Signed and dated 2007 (verso)  
26 x 40cm (10 x 15½ in.)

Provenance:  
Kontainer Gallery, Los Angeles  
Acquired from the above in 2007

£2,000-3,000



170







171

**171**  
KAZ OSHIRO (JAPANESE/AMERICAN B. 1967)  
*UNTITLED PAINTING (BLUE PEARL/DUST)*  
Acrylic on canvas laid to board  
Signed, titled, inscribed and dated (verso)  
86.5 x 61cm (34 x 24 in.)  
Unframed

**Provenance:**  
Miami Gallery LLC, Miami  
Acquired from the above in 2010

£2,000-3,000

**172**  
PABLO CARDOSO (EQUADORIAN B. 1965)  
*UNTITLED, FF # 3*  
Acrylic on wood, eight works  
Each signed, titled, inscribed and dated 2006  
Each 8.5 x 21cm (3¼ x 8¼ in.)  
Unframed (8)

**Provenance:**  
DPM Gallery, Ecuador  
Acquired from the above in 2015

£3,000-5,000



172

**173**  
KEN OKIISHI (AMERICAN B. 1978)  
*GESTURE/DATA 2013*  
Chroma key video paint on large format display led, barco crt blue screen  
video by HD camera transfer OR Oil on flatscreen monitor with video,  
colour, sound  
105 x 61cm (41¼ x 24 in.)

**Provenance:**  
Matthew Gallery, Lieske/Kersten Gbr., Berlin  
Acquired from the above in 2014

£1,500-2,000



174



173

**174 λ**  
WALEAD BESHTY (BRITISH B. 1976)  
*NEW YORK, NEW YORK, 2006*  
Mixed media sculpture (24 karat gold, steel, nickel and acrylic)  
Height 132cm (51¾in.)

From an edition of 3.

**Provenance:**  
Wallspace, New York  
Private collection, New York  
Sale, Phillips de Pury, New York, 15 May 2009, lot 103

£3,000-5,000



# KEITH COVENTRY

The restrained and often abstract works of Keith Coventry engage meaningfully with sociohistorical concerns. Coventry won the John Moores Painting Prize in 2010; his works can be found in the collections of Tate Modern, MoMA, and the Walker Art Center. The artist's practice is diverse, ranging from monochromatic impasto to Walter Sickert references and interpretations of Han van Meegeren's forgeries. Coventry has classified the present diptych – a typically unusual and tongue-in-cheek juxtaposition – as 'abstract history paintings' (Keith Coventry, *Hirst, Fairhurst, Hume, Coventry, Quinn*, p. 14). Reminiscent of Kazimir Malevich's suprematist canvases, these works support the Derridean understanding of title as parergon, without which the image itself remains indeterminate. The *Millwall* picture alludes to the 1985 Luton riot, which saw the notoriously unruly visitors clash with home supporters. This instance of hooliganism is associated with Alexander the Great's triumphant Siege of Aornos in a somewhat misleading David-and-Goliath arrangement, as in both cases the warring parties were evenly matched. The similarity and visual impact of this pair alludes to their overarching significance as a monument to narrative: moments across millennia, from the theatre of war to the sporting arena, are linked by their readiness to be chronicled and, more often than not, mythologised.



175 λ  
 KEITH COVENTRY (BRITISH B. 1958)  
 ALEXANDER THE GREAT; A MILLWALL FAN  
 Oil on canvas, wood, glass & goldleaf, in two parts  
 Both signed and dated 1993 (verso)  
 Each 69 x 39cm (27 x 15¼ in.) (2)

175

**Provenance:**  
 Curt Marcus Gallery, New York  
 Sale, Christie's, *Contemporary Art*, 8 December 1999, lot 167

In 326BC Alexander The Great singlehandedly attacked a fortress containing 50,000 Indian Soldiers. In 1985, a Millwall fan singlehandedly attacked over 200 Luton fans.

£10,000-15,000





176

176 λ  
EDWINA SANDYS (BRITISH B. 1938)  
*ROMEO REVISITED*  
Lithograph printed in colours  
Signed in pencil, titled and numbered 166/450  
Image: 46 x 62cm (18 x 24¼ in.)

£150-200



177

177 λ  
LOTHAR HEMPEL (GERMAN B. 1966)  
*YOU'D BETTER LEARN TO FLY*  
Acrylic on aluminium  
Signed and dated 08 (verso)  
170 x 70cm (66¾ x 27½ in.)

Provenance:  
Stuart Shave/Modern Art, London  
Acquired from the above in 2008

£800-1,200



178

178  
NATHAN MABRY (AMERICAN B. 1978)  
*IT IS WHAT IT IS (HOW MANY LICKS DOES IT TAKE)* 2007  
Terracotta and steel  
Height 112cm (44in.)

£700-1,000



179

179  
JIM LAMBIE (BRITISH B. 1964)  
*DANCETERIA 1*, 2006  
Broken mirror pieces, wooden chair,  
leather handbag and glue  
145 x 76cm (57 x 29¾ in.)

Provenance:  
Sadie Coles HQ, London  
Acquired from the above in 2006

Exhibited:  
Basel, Art Basel, Sadie Coles HQ, 2006

£2,000-3,000





**180 Y**  
A SHELL AND CORAL  
FRAMED RECTANGULAR  
'GROTTO' MIRROR  
20TH CENTURY  
approximately 105cm x 80cm

£600-1,000

180

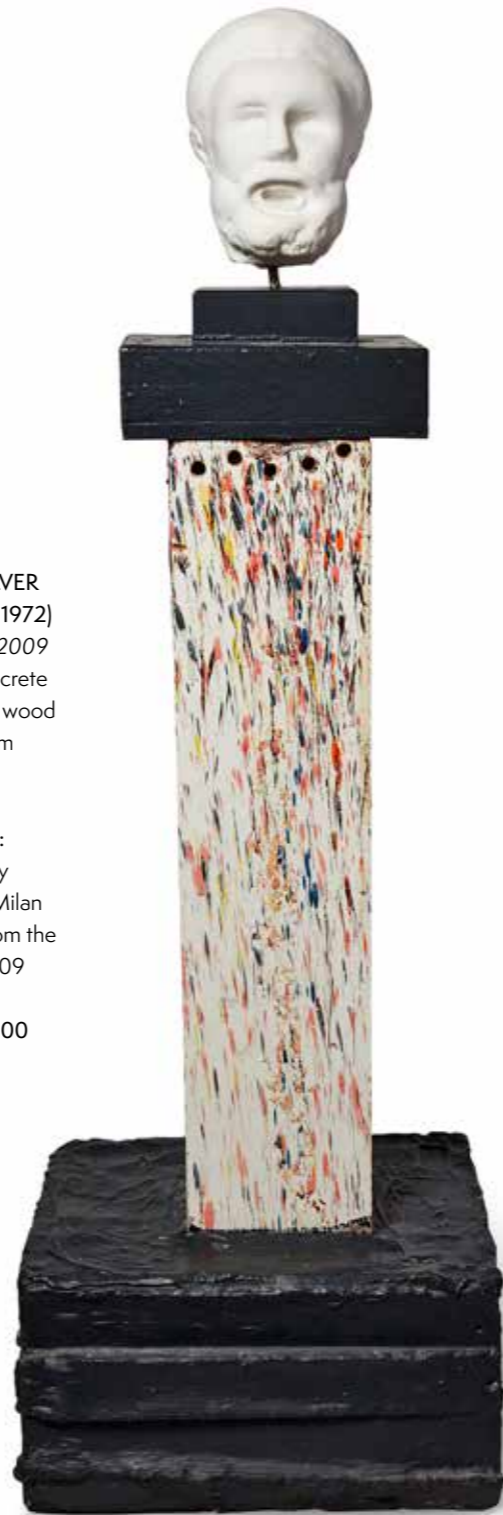
182



**181 λ**  
DANIEL SILVER  
(BRITISH B. 1972)  
*UNTITLED, 2009*  
Marble, concrete  
and painted wood  
Height 175cm  
(68¾in.)

Provenance:  
Galleria Suzy  
Shammah, Milan  
Acquired from the  
above in 2009

£2,000-3,000



181

**182**  
A FLAT WOVEN KILIM  
270 x 179cm

£300-500





# MATTHEW DAY JACKSON

A versatile and prolific artist, Matthew Day Jackson is represented by Pace Gallery; he has exhibited at MFA Boston, Portland Museum of Fine Art, and the Whitney Museum. What unites many of his varied works is a focus on landscape and nationhood, particularly as regards American cultural identity. The present panel, whose material vocabulary speaks to Jackson's interest in mortality and destruction, is not alone in the artist's oeuvre. Jackson's 2012 sculpture in the same media, *August 6, 1945*, presents an aerial view of San Francisco,

counterfactually devastated by the atomic bomb that struck Hiroshima. His 2017 rendering by the same title turns to New York, continuing this imagined history. Only that of Dresden need not be imagined: in 1945, the city was ravaged by an Allied attack, the disproportionate intensity of which compromised the morality of its perpetrators. Jackson thus calls attention to modern crises of international justice and the questionable righteousness of its loudest proponents.

183

MATTHEW DAY JACKSON (AMERICAN B. 1974)

*DRESDEN*

Burned wood and lead on panel

Signed and dated 2010 (verso)

249 x 165cm (98 x 64¾ in.)

Provenance:

Grimm Fine Art, Amsterdam

Acquired from the above in 2009

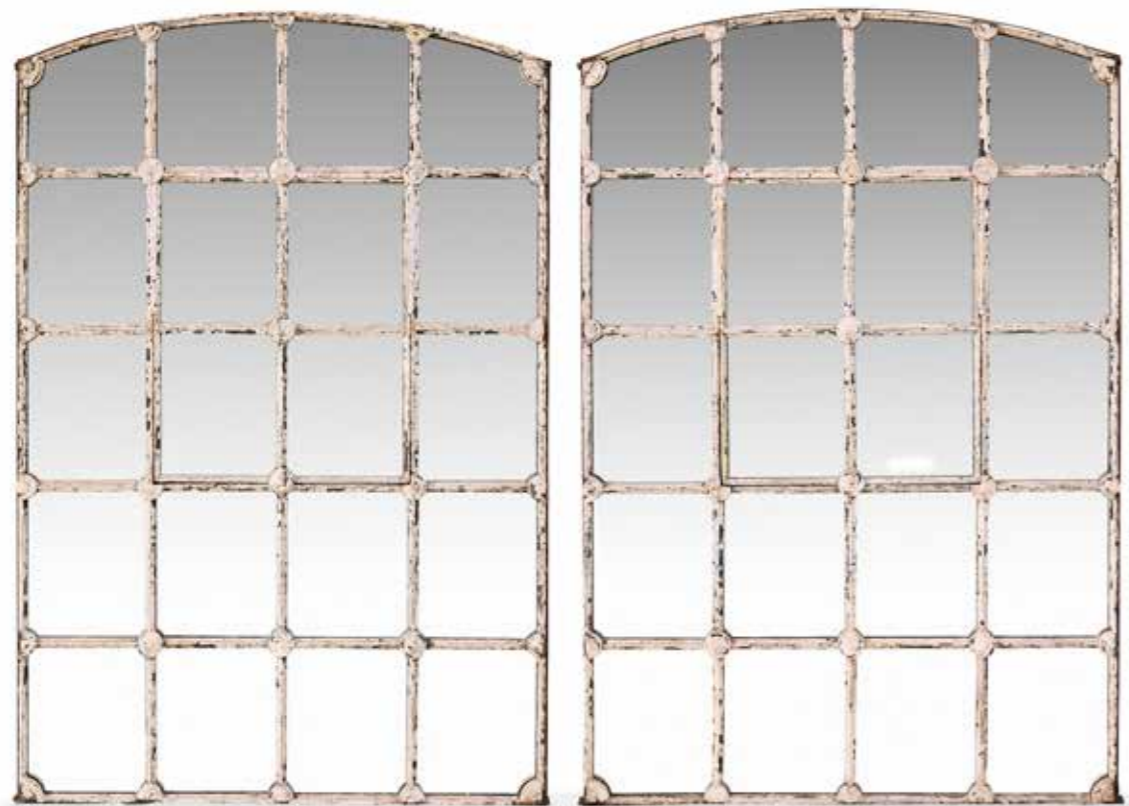
£20,000-30,000











184



185

**184**  
**A PAIR OF LARGE FRENCH STEEL WALL MIRRORS**  
 LATE 19TH CENTURY AND LATER  
 Adapted from casement windows  
 each 185cm high, 122cm wide

£1,500-2,500

**185 λ**  
**PIA STADTBAUMER (GERMAN B. 1959)**  
**ANDROGYNE, TWO FIGURES**  
 Mixed media sculpture  
 Each 185cm (72¾in.) High (2)

Executed in 1993.

**Provenance:**  
 Sale, Christie's, Post-War & Contemporary Art,  
 6 April 2005, lot 193  
 Acquired from the above by the present owner

£800-1,200

**186**  
**THEASTER GATES (AMERICAN B. 1973)**  
**STAND-INS FOR A PERIOD OF WRECKAGE 10 & 24, 2011**  
 White concrete and porcelain  
 Height 122.5cm (48in.) and 105cm (41¼ in.) (2)

**Provenance:**  
 Kavi Gupta, Chicago/Berlin  
 Acquired from the above in 2011

**Exhibited:**  
 Miami, Art Basel Miami Beach, 2011

£15,000-25,000



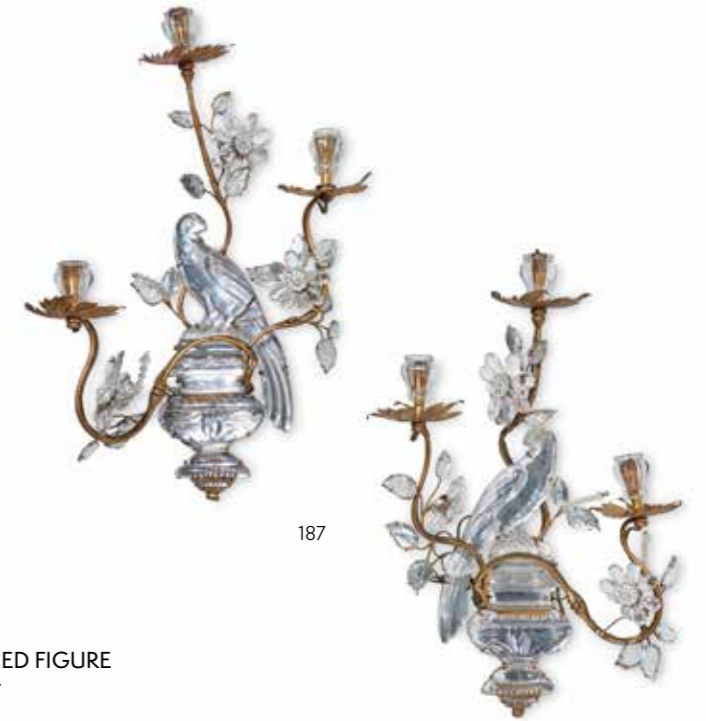
186





187  
**MAISON BAGUES; A PAIR OF ROCK CRYSTAL,  
 CUT GLASS AND GILT METAL WALL LIGHTS**  
 20TH CENTURY  
 Each with Bagues label, and with parrot on urn  
 decoration within scrolling three light frame  
 48cm high overall

£2,000-4,000



187



188

188 Y  
**A CARVED AND POLYCHROMED FIGURE  
 OF A STANDING ATTENDANT**  
 INDIAN, 20TH CENTURY  
 Polychrome with mother-of-pearl inset eyes,  
 wood plinth  
 figure 150cm high, 198cm high overall

£1,000-1,500



189

189  
**A WROUGHT IRON TWO SEAT BENCH  
 WITH MATCHING ARM CHAIRS**  
 MODERN  
 With linen white upholstered cushions  
 bench 92cm high, 165cm wide, 75cm deep  
 armchairs, 92cm high, 77cm wide, 75cm deep

£600-800





190

**190**  
 PERSIAN SCHOOL (20TH CENTURY), ATTRIBUTED TO HOSSEIN QOLLAR AGHASI  
 SOLEIMAN SEATED CENTRALLY, FLANKED BY ROSTAM TO THE LEFT AND A WAZIR TO THE RIGHT WITH COURTIER  
 IN ATTENDANCE

Oil on canvas  
 Signed 'qollar aghasi' in Persian at the centre  
 139 x 118cm (54 ¾ x 46 ½in.)

This beautiful painting is a wonderful example of the *qaveh-khaneh* (coffee-house) school of painting of Iran. These works were very popular during the early twentieth century and beyond. This particular work is signed by Hossein Qollar Aghasi (1902-1966), who was one of the most well-known of these artists and highly collectible. He was known for his mural frescoes, which were based on religious traditions and stories from the national epic of the *Shahnameh*. Soleiman is seated within a fantastical landscape of all sorts of birds and mythological creatures.

£2,000-3,000



191

**191**  
 PERSIAN SCHOOL (20TH CENTURY), ATTRIBUTED TO HOSSEIN QOLLAR AGHASI  
 SHADDAD ON THE THRONE, BEING DENIED ENTRY TO PARADISE BY GABRIEL, WITH SHEHEREZAD IN THE FOREFRONT PLEADING FOR HER LIFE  
 Oil on canvas  
 Signed 'qollar aghasi' in Persian and dated '1323' (1945), centre left  
 201 x 102cm (79 1/8 x 40 1/8in.)

This colourful *qaveh-khaneh* (coffee-house) school of painting was very popular in Iran during the early twentieth century. The scenes in this are from 'A Thousand and One Nights', telling more than one story. On the left, Sheherezad is depicted pleading for her life and she has to tell stories for a thousand and one nights, and one of them (above) tells the story of Shaddad, the very rich and powerful King, who built a city of gold but was denied entry into Paradise by the Angel of Death because of his greed.

£2,000-3,000

**192**  
 PERSIAN SCHOOL (20TH CENTURY), IN THE STYLE OF HOSSEIN QOLLAR AGHASI  
 KING KHOSROW AND SHIRIN WITH FARHAD

Oil on canvas  
 Inscribed with the names of the characters depicted in Persian  
 93 x 137cm (36 5/8 x 53 7/8in.)

This charming painting depicts a scene from the *Khamza* of the Persian poet Nizami. It shows Kay Khosrow, the King of Persia, in the background. Shirin is depicted in the foreground, holding the dead body of Farhad. The story was originally told in Ferdowsi's *Shahnameh* and tells of the love story between the Persian King Khosrow and the Armenian princess Shirin. In this scene Farhad, a sculptor, in love with Shirin, has been told by King Khosrow that if he manages to construct a staircase he can marry Shirin. Farhad achieves this but the King lies to him, telling him that Shirin is dead. Farhad, grief-stricken, throws himself off the mountain and dies. It is possible that this painting was done by the most renowned coffee-house artist, Hossein Qollar Aghasi (1902-1966). But as it is unsigned, one is unable to attribute this for certain.

£1,800-2,200



192





193  
A PAIR OF METAL WALL LANTERNS  
20TH CENTURY  
62cm high  
£300-500



194  
A WROUGHT IRON AND LEATHER  
TOPPED CONSOLE TABLE  
20TH CENTURY  
82cm high, 77cm wide, 39cm deep  
£300-500



196

196  
A PAIR OF ITALIAN CARVED AND  
POLYCHROME PAINTED PELMETS  
LATE 18TH/EARLY 19TH CENTURY  
77cm by 67cm  
£1,000-1,500



197

197  
A WHITE PAINTED METAL WALL  
VENETIAN STYLE MIRROR  
MODERN  
165cm high,  
100cm wide  
£300-500



195

195  
A KAZAK RUG  
227 x 157.5cm  
£300-500



198

198  
A DUTCH OAK KAS  
18TH/19TH CENTURY  
With a moulded cornice above a pair of geometric-moulded  
doors, each inlaid with stars, and flanked by similarly  
moulded panels, fitted with later 'half shelves', the base with  
two imitation drawers, on massive turned feet, knockdown  
construction, previously white-painted, now stripped  
190cm high, 172cm wide, 75cm deep  
£400-600





**199**  
**AFTER LAWRENCE ALMA-TADEMA**  
**THE SCULPTURE GALLERY**  
 Engraved by Auguste Blanchard;  
 and printed by Ch. Chardon Aine  
 76 x 62cm (29¾ x 24¼ in.); the  
 plate 60.5 x 47cm (23¾ x 18½ in.)

The engraving was first published  
 on the 1st of June 1877 by Pilgeram  
 & Lefevre

£300-500

199



200

**200**  
**HOSSEIN VALAMANESH (IRANIAN/  
 AUSTRALIAN 1949-2022)**  
**CHAI, AS CLOSE AS I COULD GET, 1998**  
 MDF, enamel paint, fluorescent light, Perspex,  
 water, glass, tea  
 Height 83cm (32½in.)

Edition of 5, plus A/P.

£1,500-2,000

**201**  
**NED VENA (AMERICAN B. 1982)**  
**UNTITLED, 2012**  
 Adhesive, vinyl, steel door, hinges  
 200 x 180cm (78½ x 70¾ in.), in two parts

**Provenance:**  
 Bülow Wichelhaus, Berlin  
 Acquired from the above in 2012

£800-1,200



201

**202**  
**ANTHONY PEARSON (AMERICAN B. 1969)**  
**UNTITLED (POUR ARRANGEMENT) 2008**  
 Bronze sculpture with silver nitrate patina, base, pedestal,  
 two framed solarized silver gelatin photographs  
 Height inc. pedestal, base and bronze 144cm (56½in.),  
 dimensions of framed photographs, each 42 x 35.5cm (16.5 x 14in.)

**Provenance:**  
 Marianne Boesky Gallery, New York  
 Acquired from the above in 2008

£500-700



202



203



**203**  
**A WROUGHT IRON THREE SEAT BENCH WITH  
 MATCHING ARM CHAIRS**  
 MODERN  
 With linen white upholstered cushions  
 bench, 92cm high, 214cm wide, 75cm deep,  
 armchairs, 92cm high, 77cm wide, 75cm deep

£600-800

**204**  
**A BIDJAR RUG**  
 197 x 105cm

Together with a Central Persian Rug, 177 x 114cm

£400-600



204









205

205 λ  
 BITA GHEZELAYAGH (ITALIAN B. 1966)  
 FELT MEMORIES IX, THE KING EMBRACING THE NATION  
 1001 Brass crowns on top, 3 stages of keys, tulips and wire mesh mounted in an acrylic box  
 128 x 128cm (50¼ x 50¼ in.)

Provenance:  
 Rose Issa Projects, London

£3,000-5,000



206  
 A SET OF THREE PIERCED METAL  
 HANGING LANTERNS  
 MORROCAN, 20TH CENTURY  
 75cm high  
 £600-800

206



207



207  
 A MATCHED PAIR OF  
 CARVED HARDWOOD AND  
 METAL MOUNTED CHAIRS  
 INDIAN, 20TH CENTURY  
 With folding backs  
 the larger 83cm high, 45cm  
 wide, 51cm deep  
 the smaller 79cm high, 46cm  
 wide, 50cm deep

£300-500

208  
 A CARVED AND GRANED  
 WOOD DAYBED  
 20TH CENTURY  
 Together with a quantity of  
 cushions  
 55cm high (including mattress),  
 190cm wide, 180cm deep

£400-600



208





209  
THEASTER GATES (AMERICAN B. 1973)  
*STACK 6901.1, 2011*  
Concrete, pulverised glass and carpet  
Height 125cm (49in.)

Provenance:  
Kavi Gupta, Chicago/Berlin  
Acquired from the above in 2012

£6,000-9,000







210

210 λ  
CHRISTOPHER DEAN  
(BRITISH B. 1955)  
*UNTITLED (ABSTRACT HEAD)*  
Stone  
Height 80.5cm (31½in.)

Provenance:  
Acquired direct from the  
artist in 2015

£200-400



211

211  
GUIDO AGOSTINI  
(ITALIAN 1870-1898)  
*RIVERSCAPE WITH FIGURES  
AND SAN MINIATO BEYOND*  
Oil on board, oval  
Signed and dated '1881'  
(lower centre)  
25 x 21cm (9¾ x 8¼ in.)

Provenance:  
Sale, Dotorheum, *Landschatten  
des 19 und 20. Jahrhunderts*,  
8 February 1990, lot 60

£300-500



212

212  
NATHAN MABRY (AMERICAN B. 1978)  
*MUDFLAP (WHATEVER)*  
Rubber and metal  
63 x 48cm (24¾ x 18¾ in.)

Executed in 2007, this work is number 3 from an edition  
of 4 + 2 Artist Proofs.

£600-800



214

214 λ  
DANIEL SILVER (BRITISH B. 1972)  
*UNTITLED 2009*  
Marble and painted wood  
Height 155cm (61in.)

Provenance:  
Galleria Suzy Shammah, Milan  
Acquired from the above in 2009

£2,000-3,000



213

213  
ARMEN ELOYAN (ARMENIAN B. 1966)  
*UNTITLED (87)*  
Oil on canvas  
Signed and dated 2006 (verso)  
60 x 50cm (23½ x 19½ in.)  
Unframed

Provenance:  
Galerie Bob van Orsouw, Zurich  
Acquired from the above in 2007

£500-700





215

**215**  
**A PAIR OF BRASS AND BLUE GLASS WALL UPLIGHTERS**  
 FRENCH, MID 20TH CENTURY  
 Of shaped tapering demi-lune form, flared wing glass inserts  
 brass 28cm wide, 14cm high, 14cm deep

£300-500

**216 λ**  
**CHRISTOPHER DEAN**  
 (BRITISH B. 1955)  
*UNTITLED (HEAD)*  
 Stone  
 Height 52cm (20¼in.)

Provenance:  
 Acquired direct from the  
 artist in 2015

£100-150



216

**217**  
**A SET OF THREE BLACK-PAINTED WROUGHT IRON GARDEN BENCHES**  
 MODERN  
 each 105cm high, 199cm wide,  
 50cm deep

£1,500-2,500



217



**END OF SALE**



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## IMPORTANT NOTICES

### BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at [www.dreweatts.com](http://www.dreweatts.com).

### BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

### COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: [www.dreweatts.com](http://www.dreweatts.com).

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

### CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: [www.dreweatts.com](http://www.dreweatts.com).

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

### PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name

of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

### CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at [www.gov.uk/guidance/cites-imports-and-exports](http://www.gov.uk/guidance/cites-imports-and-exports).

### COLLECTIONS, SHIPPING AND STORAGE

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers. Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have items shipped to you, please see our list of suggested shippers on our website.

**Garden items and smaller objects and pictures:** items will remain at Donnington Priory, but please check when booking your collection.

**Note:** Buyers of large garden items and statuary should ensure they/their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

**Large items (furniture, mirrors, large works of art, carpets and rugs):** items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Tuesday 1 October and will be available for collection from Wednesday 2 October onwards. Items will be subject to a transfer fee of £20 (plus VAT) and a storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. Sackville-West Moving & Storing will provide an additional week's free storage and waive the transfer fee if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (tel: + 44 (0) 2080 909988; email: [office@sackvillewest.co.uk](mailto:office@sackvillewest.co.uk)).

### FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

### VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

Parking is available at Donnington Priory in two car parks on either side of the saleroom.



## INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols † or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained

in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES.** Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

## TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.



# CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

## 1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

## 2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

## 6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

## 7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

## 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by you to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

## 14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://www.dreweatts.com/privacy-policy/).

## GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

# DREWEATTS

## NEWBURY

Dreweatts

Donnington Priory

Newbury

Berkshire RG14 2JE

+44 (0) 1635 553 553

[info@dreweatts.com](mailto:info@dreweatts.com)

## MANAGING DIRECTOR

Vicki Wonfor

## DEPUTY CHAIRMAN

Will Richards

James Nicholson

## LONDON

Dreweatts / Bloomsbury Auctions

16-17 Pall Mall

St James's

London SW1Y 5LU

+44 (0) 20 7839 8880

[info@bloomsburyauctions.com](mailto:info@bloomsburyauctions.com)

[info@dreweatts.com](mailto:info@dreweatts.com)

## HAMBRIDGE LANE

Dreweatts

1 Hambridge Lane

Newbury

Berkshire RG14 5TU

+44 (0) 1635 553 553

[info@dreweatts.com](mailto:info@dreweatts.com)

# GROUP DEPARTMENTS

## AUTOGRAPHS AND EPHEMERA

Ania Hanrahan

[ahanrahan@dreweatts.com](mailto:ahanrahan@dreweatts.com)

## ASIAN CERAMICS AND WORKS OF ART

Mark Newstead

Dr Yingwen Tao

Lavinia Jin

[asian@dreweatts.com](mailto:asian@dreweatts.com)

## BLOOMSBURY AUCTIONS BOOKS

AND MANUSCRIPTS

Rupert Powell

Dido Arthur

Justin Phillips

Max Hasler

Richard Caroll

[info@bloomsburyauctions.com](mailto:info@bloomsburyauctions.com)

## BRITISH AND EUROPEAN CERAMICS

AND GLASS

Mark Newstead

Geoffrey Stafford Charles

[interiors@dreweatts.com](mailto:interiors@dreweatts.com)

## BRITISH AND EUROPEAN SCULPTURE

AND WORKS OF ART

Silas Currie Leigh-Wood

[sculpture@dreweatts.com](mailto:sculpture@dreweatts.com)

## CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand

[clocks@dreweatts.com](mailto:clocks@dreweatts.com)

## COUNTRY SPORTING

Geoffrey Stafford Charles

[gscharles@dreweatts.com](mailto:gscharles@dreweatts.com)

## FURNITURE AND CARPETS

Ben Brown

Elaine Binning

Ashley Matthews

William Turkington

Mitchell Tompkins

[furniture@dreweatts.com](mailto:furniture@dreweatts.com)

## HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson

Peter Horwood

Eloise Kerr-Smiley

Arabella Methuen

[housesales@dreweatts.com](mailto:housesales@dreweatts.com)

## JEWELLERY, SILVER, WATCHES AND OBJECTS

OF VERTU

James Nicholson

Charlotte Peel

Nick Mann

Tessa Parry

[jsw@dreweatts.com](mailto:jsw@dreweatts.com)

## LIVE STEAM AND MODEL ENGINEERING

WORKS OF ART

Lucie Hobbs

[transport@dreweatts.com](mailto:transport@dreweatts.com)

## MODERN AND CONTEMPORARY ART

Jennie Fisher

Francesca Whitham

Will Porter (Business Development)

[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

## MODERN DESIGN AND DECORATIVE ART

Gemma Sanders

Geoffrey Stafford Charles

Ashley Matthews

[gsanders@dreweatts.com](mailto:gsanders@dreweatts.com)

## OLD MASTERS, BRITISH AND

EUROPEAN ART

Brandon Lindberg

Lucy Darlington

Daniele Amesso

[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

## WINE

Mark Robertson

Caroline Shepherd

Violette Jongbloed

Dianne Wall

[wine@dreweatts.com](mailto:wine@dreweatts.com)

## BUSINESS DEVELOPMENT

Will Richards

Will Porter

Joe Robinson

Ana Moas

Isabelle Rietkerk

[irietkerk@dreweatts.com](mailto:irietkerk@dreweatts.com)

## CONSIGNMENT MANAGEMENT

Lucie Hobbs

Christy Chambers

[consignments@dreweatts.com](mailto:consignments@dreweatts.com)

## VALUATIONS FOR PROBATE,

INSURANCE AND CGT

Emma Terry

Janice Cliff

[valuations@dreweatts.com](mailto:valuations@dreweatts.com)



