

TANYA BAXTER CONTEMPORARY

Art Advisory + Gallery

SUMMER EXHIBITION

UNTIL 31ST AUGUST 2019

Tanya Baxter Contemporary, based in both London and Hong Kong, is a leading art consultancy and gallery with over twenty years experience working in the Post-Modern, Modern British and Contemporary art markets. The London Gallery, established in 1998, is situated in the West of Chelsea on the King's Road. The space is divided into gallery space on the ground and basement floor and a large Art Advisory office on the first floor. The Art Advisory office in Hong Kong is based in the up and coming Wong Chuk Hang district, which is the hub of designers, galleries and young entrepreneurs.

The art advisory service operates at the top end of the market, providing specialist services and personal curation to prestigious private clients, corporations, foundations, private banks and offices. Our clients are offered investment opportunities in blue-chip art as well as discerning acquisitions in the middle market. Key artists include Frank Auerbach, John Hoyland, Bridget Riley, Terry Frost, Henry Moore, Lucian Freud, Francis Bacon, Andy Warhol, Damien Hirst, Tracey Emin, Marc Quinn and Banksy amongst others.

With the art market becoming a solid asset for any portfolio, the importance of confident decision making about the investment and aesthetic qualities is paramount. From inception to the final step of hanging the art we help our clients make intelligent decisions that add to the long term value of their collection. Tanya Baxter Contemporary works with private individuals, corporate collections, foundations and high end residential developments; from curating their collections to commissioning artworks for public and private spaces. Tanya Baxter Contemporary has also been the exclusive art partner at Heathrow VIP Lounge since 2014. Tanya Baxter Contemporary has curated exhibitions for Mandarin Oriental Hyde Park, London, New York, Washington DC and Hong Kong. We work with exclusive designers such as Taylor Howes and Rigby & Rigby on developments including St. Saviour's House, Knightsbridge and One Kensington.

Tanya Baxter is a guest lecturer at Sotheby's Institute in art for investment and collecting contemporary art. She was recently invited to join the panel at the 10th annual LAPADA conference in the House of Lords, and has been appointed to the Committee of Friends of the National Gallery of Ireland.

The Art Advisory exhibits at major international art fairs in London, Paris, New York, Monaco, Hong Kong, Beijing and Singapore. These include Masterpiece London, LAPADA Fine Art & Antiques Fair, Art Wynwood Miami, Fine Art Asia Hong Kong, Art Stage Singapore and the Olympia Fine Art & Antiques Fair amongst others. Curated exhibitions have been organized for financial multinationals at The Royal Academy, Saatchi Gallery, Lancaster House, Barclays Wealth, Lord's Cricket Ground etc.

Tanya Baxter Contemporary assists their private and corporate clients with research, sourcing and negotiating acquisitions as well as curating and collating collections to the final installation and transport. The Art Advisory provides a unique, cohesive and bespoke service to each client.

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LYNN CHADWICK

Born in London in 1914, Chadwick studied architectural drafting and design after his World War II service as a Royal Navy pilot, before emerging during the 1950s as a sculptor with a singularly distinctive and dynamic style. Following two solo exhibitions at Gimpel Fils, London, he was invited to exhibit at the British Pavilion of the Venice Biennale in 1952, and in 1956, was awarded the Biennale's highest honour the prestigious international Prize for Sculpture. Over the subsequent decades, Chadwick has exhibited to widespread acclaim in Paris, London, New York and Tokyo and today is represented with works in most major international collections including the Museum of Modern Art, New York; the Tate Gallery, London; the Musée National d'Art Moderne, Paris; and the Art Gallery of New South Wales, Sydney.



Standing Couple (798), 1980, bronze, 17 x 15.5 x 22.5 inches, edition 8 of 9

Comparative Auction Results:



7

Lynn Chadwick

Title	Maquette II Sitting Couple on Bench
Description	Lynn Chadwick R.A. (British, 1914-2003)Maquette II Sitting Couple on Benchstampe
Medium	bronze with a black patina
Year of Work	1984
Printing/Casting	1984
Size	Width 17 in. / Width 43.3 cm.
Misc.	Signed, Stamped
Sale of	Bonhams London: Wednesday, June 12, 2019 [Lot 00011] Modern British and Irish Art
Estimate	100,000 - 150,000 GBP (126,935 - 190,403 USD)
Sold For	137,562 GBP Premium (174,615 USD)



16

Lynn Chadwick

Title	SITTING FIGURES
Description	Lynn Chadwick1914 - 2003SITTING FIGURESInscribed Chadwick and numbered 786
Medium	Bronze
Year of Work	Circa 1979-1980
Size	Height 71.6 in. / Height 181.9 cm.
Edition	ed. 6
Misc.	Inscribed
Sale of	Sotheby's New York: Wednesday, May 15, 2019 [Lot 00341] Impressionist & Modern Art Day Sale
Estimate	600,000 - 800,000 USD
Sold For	1,004,000 USD Premium



50

Lynn Chadwick

Title	MAQUETTE III JUBILEE III
Description	Lynn Chadwick1914 - 2003MAQUETTE III JUBILEE IIIEach stamped with the artis
Medium	Bronze
Year of Work	1984
Printing/Casting	1985
Size	Height 30 in. / Height 76.2 cm.
Edition	ed. 9
Misc.	Signed, Stamped
Sale of	Sotheby's New York: Tuesday, November 13, 2018 [Lot 00385] Impressionist & Modern Art Day Sale
Estimate	250,000 - 350,000 USD
Sold For	337,500 USD Premium

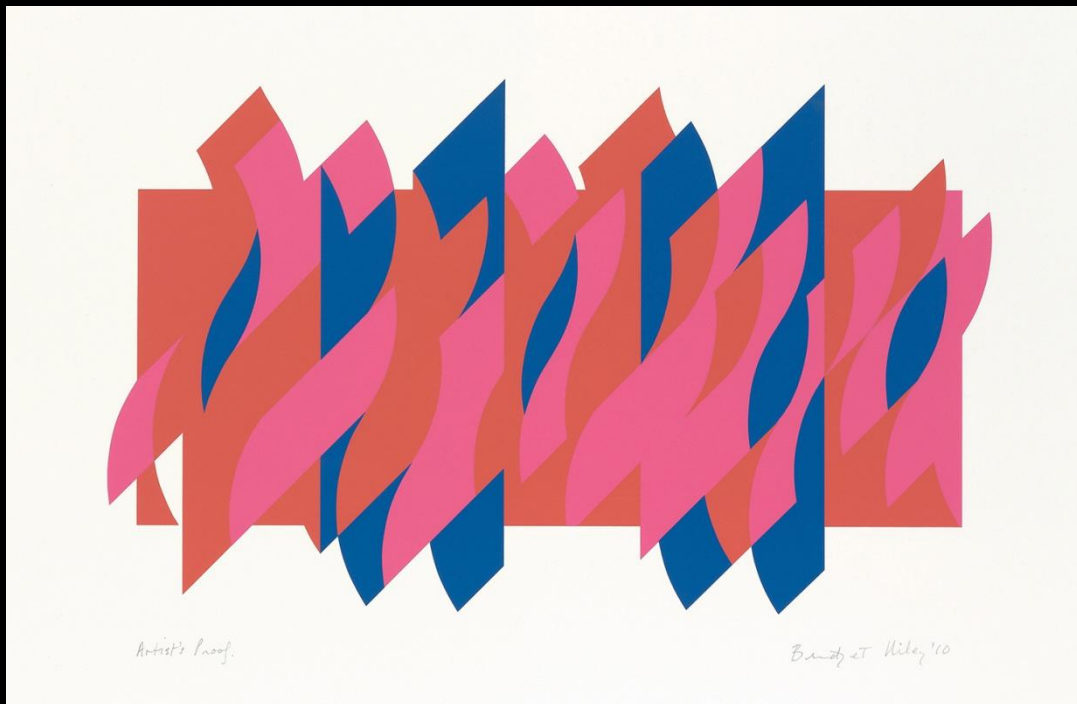
BRIDGET RILEY

“After Bacon, Riley is arguably the single most important figure in Post-War British art. As the Godmother of Op Art, Riley’s career has been marked by successive innovations. Her work has inspired a whole movement, not only in the world of art, but also in fashion and design.” Riley, now one of Britain’s most respected living painters, made her name with a startling hybrid of Mondrian-style abstraction and brash pop-art, known, with a wink, as op-art. Her work uses shapes, rules, repeating patterns and colour to create what are usually called optical illusions, though that term feels insulting to her work, as if she’s somehow trying to trick her audience. Her art is always complex in its construction but amusingly simple in its composition. It’s childlike, even naive in a way.

Riley participated in Documenta IV and VI and, along with Phillip King, represented Great Britain in the 1968 Venice Biennale. She was awarded the International Prize for Painting at the Venice Biennale, making her the first woman ever to win the award. She has been the subject of solo exhibitions at numerous institutions including: The Art Institute of Chicago; National Gallery, London; Musée d’Art Moderne de la Ville de Paris; Tate Britain, London; Museum of Modern Art, New York; and National Gallery, Prague. Her work is included in the permanent collections of numerous institutions including: Dia Art Foundation, New York; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Centre Pompidou, Paris; and the Stedelijk Museum, Amsterdam.



Untitled 1972, gouache & pencil, signed, inscribed & dedicated for Arnold Goodman, 73.5 x 73.5 cm



Red Red Blue, 2010, screenprint, edition 10 of 75, 59.5 x 91.5 cm



¹	Bridget Riley
Title	Composition
Description	Bridget Riley (b. 1931) Composition signed and dated 'Bridget Riley '65' (lower le
Medium	pencil and gouache on graph paper
Year of Work	1965
Size	Height 24.2 in.; Width 14 in. / Height 61.5 cm.; Width 35.5 cm.
Misc.	Signed
Sale of	Christie's London: Wednesday, June 26, 2019 [Lot 00215] Post-War and Contemporary Art Day Auction
Estimate	100,000 - 150,000 GBP (126,823 - 190,234 USD)
Sold For	90,000 GBP Premium (114,140 USD)



⁵	Bridget Riley
Title	"Study for Pean: GRG to BGB"
Description	„Study for Pean: GRG to BGB“. 1973 Gouache and pencil on graph paper. 23 x 49,5 cm. (9
Medium	Gouache and pencil on graph paper
Year of Work	1973
Size	Height 9.1 in.; Width 19.5 in. / Height 23 cm.; Width 49.5 cm.
Sale of	Grisebach GmbH: Friday, May 31, 2019 [Lot 00885] Auction 308: Contemporary Art
Estimate	20,000 - 30,000 EUR (22,306 - 33,459 USD)
Sold For	90,000 EUR Premium (100,379 USD)

PABLO PICASSO



More than any other artist, Picasso defined Modern Art of the twentieth century by his establishment and development of one of its major movements, Cubism. Born in 1881 in Málaga, Spain, Picasso spent his childhood studying drawing and painting under his father Jose Ruíz, who taught at the local art school. Picasso spent a year studying at the Academy of Arts in Madrid, before traveling to Paris in 1900. Landing in the center of the European art world, Picasso shared lodgings with the poet and journalist Max Jacob, with whom he lived the Bohemian lifestyle of the poor and starving artist. The next few years saw an improvement in his fortunes and he spent time in Paris and Madrid, founding and illustrating the art magazine *Arte Joven*. Picasso began to mingle in the company of other artists and literary figures including the poet Guillaume Apollinaire and the legendary writer, art critic and salon hostess Gertrude Stein, whose portrait he painted in 1906.

Critics have often divided Picasso's artistic output into distinct phases based on his colour scheme and style of painting. His earliest distinguishable period is the Blue Period, dating approximately from 1901 to 1904 when he used a mostly blue and blue-green colour palette and painted poignant images of beggars, prostitutes and other tragic figures from the streets of Paris. His Rose Period, which followed thereafter, made use of a warmer colour palette and focused on generally less somber subject matter. Around 1907, Picasso became very influenced by African masks and art which began making their way into Parisian museums following the expansion of the French Empire into Africa. The faces and simplified, angular planes of the women in Picasso's *Les Femmes d'Alger*, clearly derive their style from African masks and sculptures and this painting is often heralded as the beginning of Cubism.

L'Atelier de Cannes, 1958, colour lithograph, 47 x 33 cm

BANKSY



Girl With Balloon, 2004, screen print on paper, signed, edition 82 of 150, COA | *Bomb Love*, 2003, spray paint on cardboard, unique in its format, 36 x 32.5 cm, COA | *Love Hurts*, 2012, screen print, AP from edition of 16, released only to VIP friends of the artist, 68 x 70 cm, COA

The anonymous graffiti artist known as Banksy is perhaps the most controversial street artist of today. He is famous for his stenciled graffiti works, which appear in public spaces around the world. His use of stenciling developed from a need to complete a work quickly, namely to avoid being caught vandalizing by police. Banksy often uses multi-layered stencils to employ multiple colors, and he frequently incorporates permanent environmental fixtures, such as street signs and architectural elements, into his work. Marked by dark humor, satire, and political commentary, much of his street art has become viral on the Internet. His most notable early work was the result of a trip to Palestine and the West Bank, where he stenciled nine images on the Bethlehem Wall.



Bomb Hugger, 2003, screenprint on paper, 70 x 50 cm | *Trolley Hunters*, 2007, screenprint on paper, 50 x 70 cm | *Choose your weapon*, gold, 2010, screenprint on paper, 70 x 70 cm

Despite his stealth presence, Banksy has become a mainstream phenomenon. In 2010 Banksy directed *Exit Through the Gift Shop*, a chronicle of the underground world of street art, which was nominated for Best Documentary at the Oscars. In 2015, he opened *Dismaland Bemusement Park*, a temporary exhibition of an inverted, dystopian Disneyland. Although Banksy has continuously emphasized an aversion to the art world through his output, he also produces traditional works on canvas and prints as well as branded merchandise such as t-shirts. His cultural significance, widespread popularity, and, certainly, the mystery of his identity have all contributed to the desirability of his art. According to Sotheby's Mei Moses, the average compound annual return for Banksy is 8.5%, with 76.5% of works increasing in value.

SEAN SCULLY



Small Union Yellow, 1997, oil on canvas laid down on wood, 60 x 90 cm, titled, signed and dated verso on the right



Green Ascending, Woodcut printed in colours, 1991, on handmade wove paper, signed, titled, dated and numbered 8 of 20 in pencil, 87.3 x 107 cm | *Untitled 1980*, oil on board, signed and dated verso, 31.7 x 15.9 cm

'Abstraction is the art of our age; it's a breaking down of certain structures, an opening up. It allows you to think without making obsessively specific references, so that the viewer is free to identify with the work. Abstract art has the possibility of being incredibly generous, really out there for everybody. It's a non-denominational religious art. I think it's the spiritual art of our time' (S. Scully, quoted in 'Some Basic Principles,' B. Kennedy, exhibition catalogue, *Sean Scully: The Art of the Stripe*, Hanover, 2008, p. 13).

Sean Scully's *Wall of Light* series is among his most important and extensive bodies in his *oeuvre*. Scully sets aside the multi-panel constructions and visual hierarchies of his earlier paintings, in favour of unified interlocking units of colour that blaze with vitality. The genesis of the series occurred during a visit to Mexico in 1983-84, where Scully became obsessed by the play of light on the ancient Mayan ruins of Yucatán. He painted several small watercolours inspired by the roughly stacked stones at the time, but it was not until 1998 that he began to use the more organic, less formulaic approach in the *Wall of Light* series. He broadened his palette and softened the edges of his brush strokes, whilst his familiar straps and stripes were transformed into 'bricks' of colour.

Comparative Auction Results:



1

Sean Scully

Title Landline Red Horizon
 Description Sean Scully (b. 1945)Landline Red Horizonsigned, titled and dated 'LANDLINE RED'
 Medium oil on aluminium
 Year of Work 2016
 Size Height 85 in.; Width 75.2 in. / Height 216 cm.; Width 191 cm.
 Misc. Signed, Inscribed
 Sale of Christie's London: Tuesday, June 25, 2019 [Lot 00014]
 Post-War and Contemporary Art Evening Auction
 Estimate 1,000,000 - 1,500,000 GBP
 (1,271,941 - 1,907,911 USD)
 Sold For 911,250 GBP Premium
 (1,159,056 USD)



3

Sean Scully

Title Wall of Light Fez
 Description SEAN SCULLY (IRELAND/ USA, B. 1945)Wall of Light Fezoil on linen160 x 160 c
 Medium oil on linen
 Year of Work 2015
 Size Height 63 in.; Width 63 in. / Height 160 cm.; Width 160 cm.
 Sale of Christie's Hong Kong: Saturday, May 25, 2019 [Lot 00082]
 20th Century & Contemporary Art (Evening Sale)
 Estimate 5,500,000 - 8,000,000 HKD
 (700,717 - 1,019,225 USD)
 Sold For 6,725,000 HKD Premium
 (856,786 USD)



7

Sean Scully

Title LANDLINE RED BLUE
 Description Sean ScullyB. 1945LANDLINE RED BLUEoil on linen215.9 by 190.5 cm. 85 b
 Medium oil on linen
 Year of Work 2015
 Size Height 85 in.; Width 75 in. / Height 215.9 cm.; Width 190.5 cm.
 Sale of Sotheby's London: Tuesday, March 5, 2019 [Lot 00064]
 Contemporary Art Evening Auction
 Estimate 700,000 - 1,000,000 GBP
 (919,842 - 1,314,060 USD)
 Sold For 831,000 GBP Premium
 (1,091,984 USD)



Marc Quinn - *Upper East Side Glacier*, 2007



Separation of Body and Soul, RYBGW, 2011, oil on canvas, 169 x 254 cm

MARC QUINN – FLOWER PAINTINGS

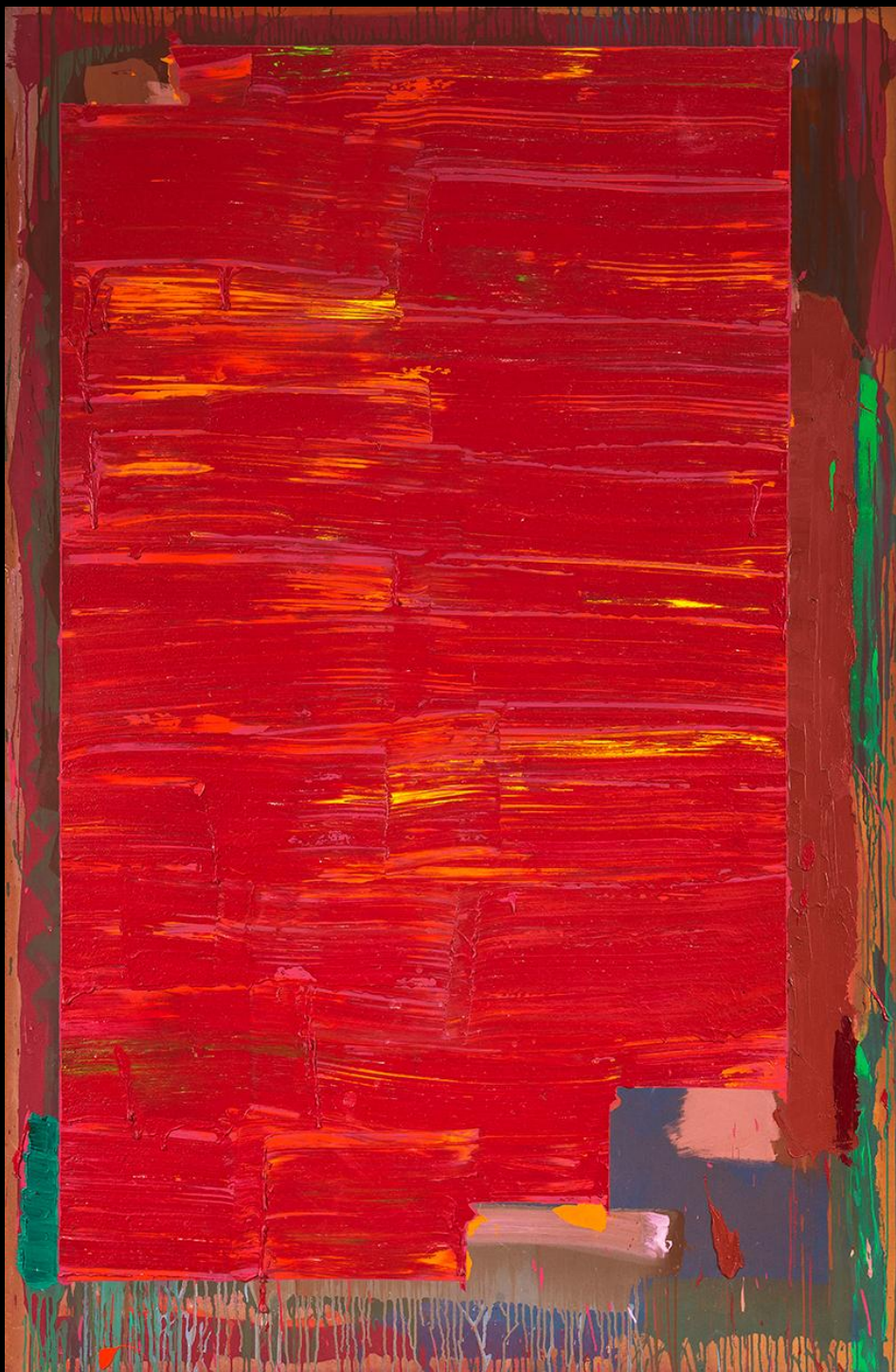
This series of flower paintings subverts one of the oldest forms of picture making: the still-life. To create these hyper-realist oil paintings, Quinn creates a still-life arrangement in his studio using flowers and fruit bought in London on a particular day. Since most of these combinations would never bloom together in the natural world, they show us the way in which human desire has created new seasons – bringing together in one geographical location things that nature would not assemble. Quinn photographs the arrangements, which are sometimes set amid a snowy ground or volcanic sand, and then makes oil paintings based on the photographs. The paintings depict a frozen moment of ‘unnatural’ time. Large in scale and dramatically coloured, their beauty belies a sinister subtext: the relentless human desire to control nature.

In the early 1990s, Quinn rose to prominence as one of the original Young British Artists, or YBAs, who shook up London’s contemporary-art scene with their provocative conceptual works and hedonistic antics. The thread uniting the divergent group was, in Quinn’s view, “the idea of bringing real life into art” as well as a refusal to wait for institutional approval to show their work.

Today, Quinn is one of the most widely collected and recognized of the YBA’s. His work is held in the most important collections worldwide and he features in numerous international exhibitions, high fashion collaborations, and celebrity charity events. Marc Quinn has exhibited in many important group and solo exhibitions internationally including “Cream”, Kiasma Museum of Contemporary Art Finland (2010); “Aftershock – Contemporary British art 1990-2006”, Guangdong Museum of Art and Capital Museum Beijing, China (2006); “The Synaesthetics of Art and Public”, Gwangju Biennale (2004); “Statements 7”, 50th Venice Biennale (2003); “Give and Take”, Victoria and Albert Museum, London (2001); and “Sonsbeek ’93”, Arnhem (1993).

Comparative Auction Results:

	2	Marc Quinn
	Title	冰层 布面油画
	Description	作品分类:当代艺术图录号:606作者: 马克·奎恩(b.1964)尺寸:169×255cm 质地:年代: 2009年作
	Medium	oil on canvas
	Year of Work	2009
	Size	Height 66.5 in.; Width 100.4 in. / Height 169 cm.; Width 255 cm.
	Sale of	Holly's International (HK) Auctions Co., Ltd: Monday, May 27, 2019 [Lot 00606] Exposure of Inspirations: Modern and Contemporary Art 灵感曝光—— 现当代艺术
	Estimate	850,000 - 1,200,000 HKD (108,285 - 152,874 USD)
	Sold For	1,003,000 HKD Premium (127,777 USD)
	10	Marc Quinn
	Title	Spring in the Appennines
	Description	Marc Quinn (b. 1964)Spring in the Appenninessigned, titled, and dated 'Spring in
	Medium	oil on canvas
	Year of Work	2009
	Size	Height 66.5 in.; Width 101.4 in. / Height 169 cm.; Width 257.5 cm.
	Misc.	Signed, Inscribed
	Sale of	Christie's Auction (Shanghai) Co., Ltd: Friday, September 21, 2018 [Lot 00328] 20th Century & Contemporary Art (Evening Sale)
	Estimate	650,000 - 950,000 CNY (94,788 - 138,536 USD)
	Sold For	840,000 CNY Premium (122,495 USD)
	17	Marc Quinn
	Title	Dawn on the High Tundra
	Medium	oil on canvas
	Year of Work	2009
	Size	Height 66.5 in.; Width 100 in. / Height 169 cm.; Width 254 cm.
	Sale of	K Auction: Tuesday, December 12, 2017 [Lot 00144] Korea December Auction
	Estimate	80,000,000 - 150,000,000 KRW (73,319 - 137,474 USD)
	Sold For	151,450,000 KRW Premium (138,803 USD)



JOHN HOYLAND

As the critic William Feaver once wrote, 'A pukka Hoyland is a work not of hand and eye, but of total self.' And it was this wholehearted commitment to painting that characterised his six decades of work. His career was decisively influenced in the late 1950s and 1960s by his experience of American Abstract Expressionism. But as an artist and a man he was enough of an individual to be able to knowingly absorb and deflect those influences, and set himself on his own path. Along with the rest of the Modern British artists, whose prices have skyrocketed, overtaking many of their younger counterparts, Hoyland's work is situated to grow substantially in price over the coming years. Damien Hirst is a huge admirer and collector of Hoyland's paintings, and has bought a substantial holding of the artist's finest work. He recently held a major John Hoyland retrospective at his new gallery in Lambeth – putting Hoyland's work in a very high profile position. Hirst is quoted as saying: 'In my eyes John Hoyland was by far the greatest British abstract painter and an artist who was never afraid to push the boundaries.' And American artist Robert Motherwell suggested that Hoyland could be the new Turner.

John Hoyland - *SHUTTER*, 16.4.76 (1976), 1976, Acrylic on canvas, 228.6 x 149.9 cm



New Born Sun, acrylic on canvas, signed, titled and dated 11.9.94 and inscribed verso, 229 x 244 cm | *Helel (Fallen Angel)*
01.02.88, Acrylic on canvas, 254 x 254 cm

Comparative Auction Results:

	2	John Hoyland
	Title	25.5.75
	Description	John Hoyland, R.A. (1934-2011)25.5.75signed and dated '25.5.75 John Hoyland' (on
	Medium	acrylic on canvas
	Year of Work	1975
	Size	Height 74 in.; Width 60 in. / Height 187.9 cm.; Width 152.4 cm.
	Misc.	Signed
	Sale of	Christie's London: Tuesday, June 18, 2019 [Lot 00229] Modern British Art Day Sale
	Estimate	60,000 - 80,000 GBP (75,263 - 100,351 USD)
	Sold For	62,500 GBP Premium (78,399 USD)
	32	John Hoyland
	Title	12.2.62
	Description	John Hoyland, R.A. (1934-2011)12.2.62numbered and dated 'NO. 21 FEB 12/62' (on t
	Medium	oil on canvas
	Size	Height 84 in.; Width 96 in. / Height 213.4 cm.; Width 243.8 cm.
	Edition	ed. 21
	Sale of	Christie's London: Thursday, November 23, 2017 [Lot 00281] Modern British & Irish Art Day Sale
	Estimate	30,000 - 50,000 GBP (39,898 - 66,498 USD)
	Sold For	65,000 GBP Premium (86,447 USD)
	42	John Hoyland
	Title	23.6.66
	Description	titled and inscribed on the reverseacrylic on canvas91.5 by 259cm.; 36 by 102in
	Medium	acrylic on canvas
	Year of Work	1966
	Size	Height 36 in.; Width 102 in. / Height 91.5 cm.; Width 259 cm.
	Misc.	Inscribed
	Sale of	Sotheby's London: Thursday, June 29, 2017 [Lot 00042] London to St. Ives
	Estimate	60,000 - 80,000 GBP (77,901 - 103,869 USD)
	Sold For	143,750 GBP Premium (186,639 USD)



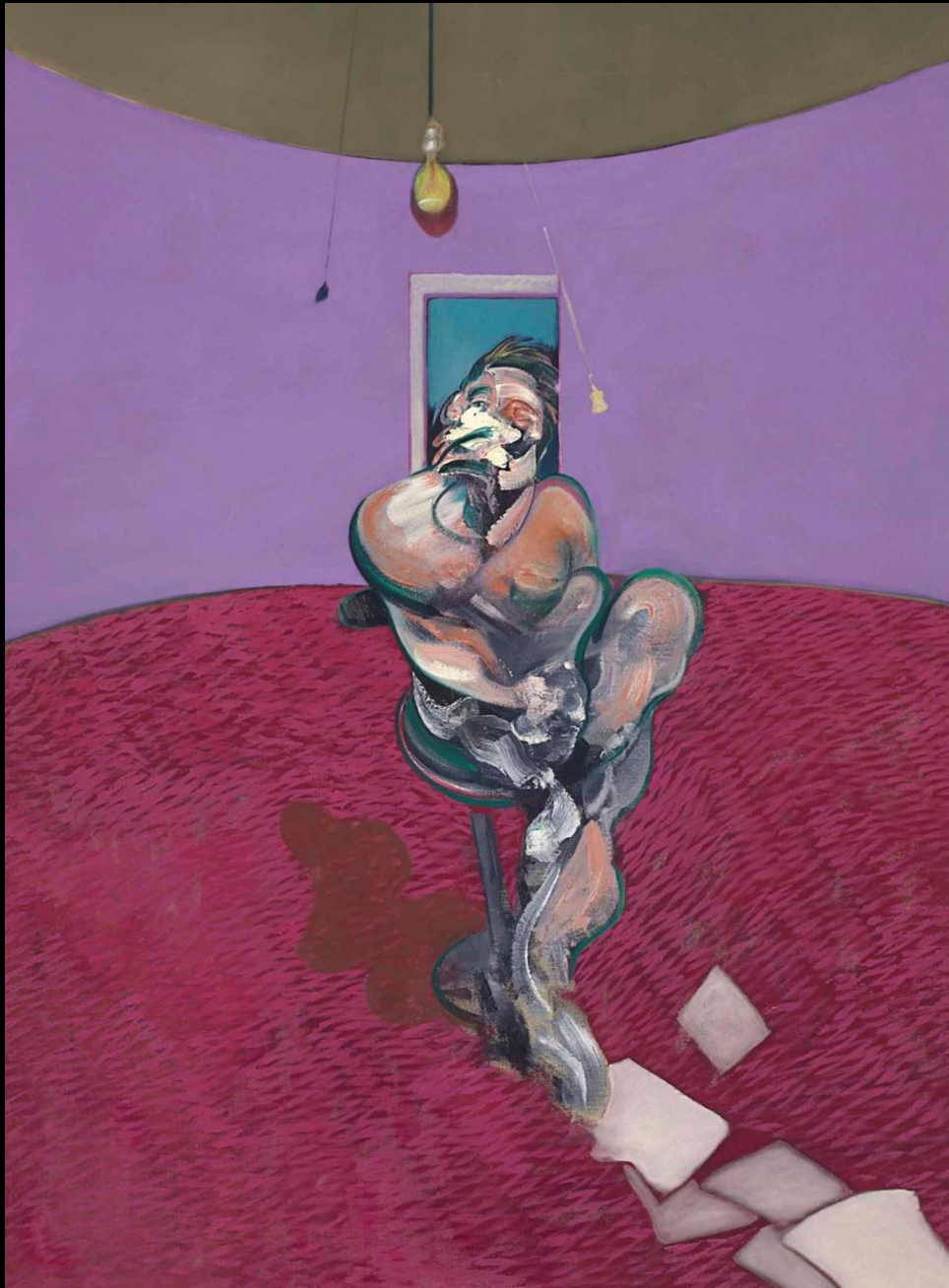
FRANCIS BACON

Francis Bacon - *Seated Figure*, 1977

Etching and aquatint, 1992, edition of 90 plus 30 EA's, signed with a stamp by The Estate of Francis Bacon, 164 x 121.5 cm, 189 x 175 cm with frame

Co- published by Edizioni RC 2 of Rome Art & Marlborough, Printed by Vigna Antoniniana Rome

Provenance: Acquired by private European collector 6 years ago
Previously at Marlborough Gallery



This Francis Bacon 'Seated Figure' etching derives from a series of studies Bacon carried out on the exploration of characters. The subject is unknown, as his identity is kept secret: throughout this series, Bacon sets out on a request for representation of both mankind and pictorial dimension. While the figure remains central, there appears to be a concern with his surroundings. The perspective creates a strong feel of enclosure, so that there is a rendering of an extremely suffocating environment: with this work, Bacon researches and questions matters of great psychological implications, as well as ones of physical investigation.

"Bacon's oil paintings simultaneously repel and intrigue the viewer with their bold, grotesque figures. This paradox remains consistent with his print work, which he based on a selection of thirty-five of his own paintings dating from 1965-1991.

"Bacon worked with skilled printers to create his relatively small body of etchings and lithographs that total only about 40 editions."

The reason that the Francis Bacon prints exist is because he did no preliminary drawings and did not produce prints or lithographs in the standard way. While living in Paris, he found himself surrounded by some of the best printmaking studios in the world and decided to have some of his images turned into prints.

Bacon was very involved with the printmaking process and made sure he was present at the studio to ensure that the right colour balance was achieved. Approval to print wasn't given until he was happy with the final product.

Study for Portrait of Pope Innocent X 1965, 1989, lithograph, AP from edition of 60, 116 x 77 cm

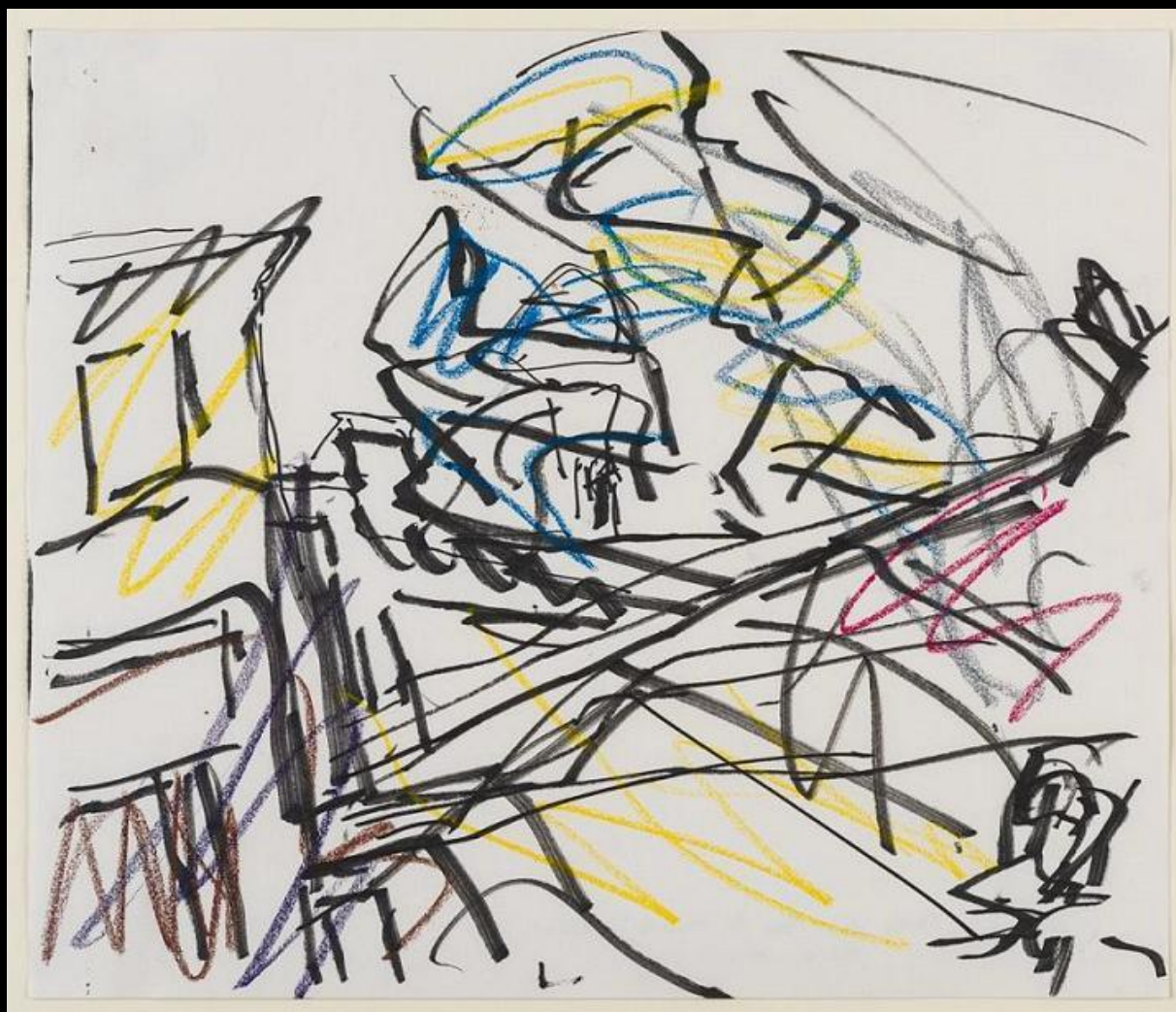
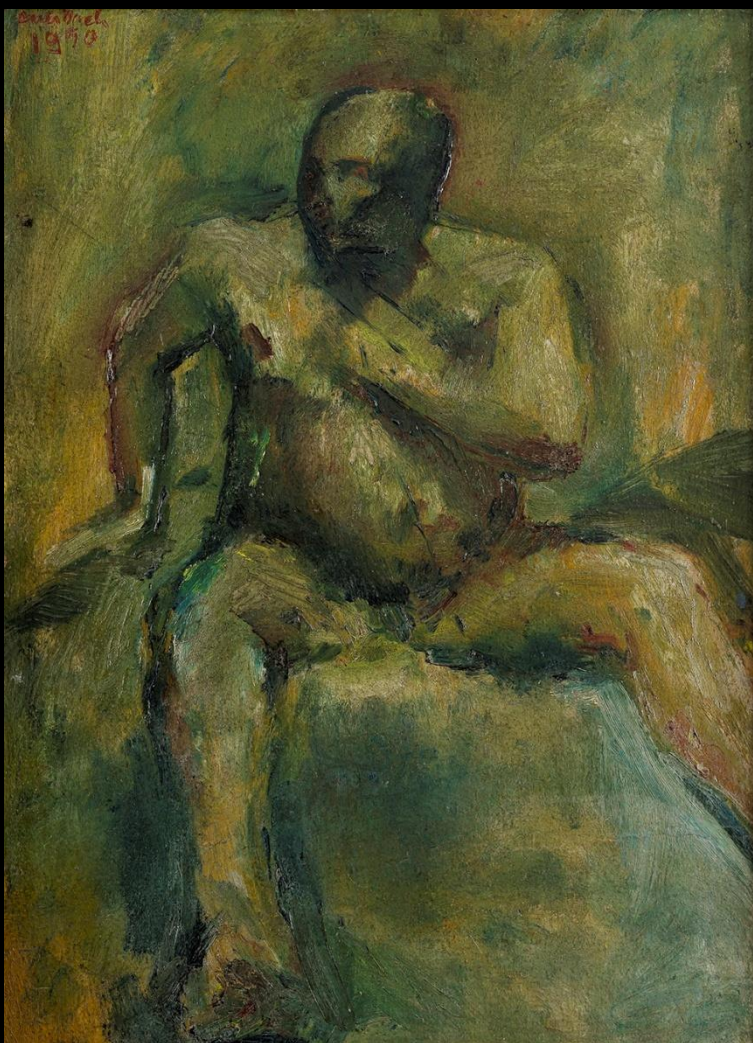
FRANK AUERBACH



Auerbach approaches his landscapes with the same spirit as his portraits, using dashes of hot oranges and reds in his most vibrant work. Seeing these familiar London spaces through Auerbach's eyes, as the paintings insist you do, means that they will never look the same again. That sense of hard-won surprise seems to characterise his own effort; he has painted the road outside his studio more times in the last half-century than he would probably care to remember, but each time you stand witness to him making it new. There is something quietly glorious in the red and yellow hues of these landscapes: Hampstead glows in his representation.

In 1954 Auerbach began renting a studio near Mornington Crescent, formerly occupied by Leon Kossoff. Auerbach taught in colleges, including the Slade, where students recall his critique of their painting was frequently: Wipe it off with a turpsy rag and start again. Museum exhibitions such as Auerbach's massive retrospective at Tate Britain, plus renewed interest in the broadcast media have ensured rising prices for all Modern British artists – the market has never been stronger and we expect to see continued exceptional results in upcoming years.

Camden Palace – Spring Morning II, 2000, oil on board, 41 x 46 cm



Seated Man 1950, oil on board, 81.9 x 61.6 cm | Study for from the Studios, 1986, black ink and coloured crayon on paper, 29.9 x 35 cm

Comparative Auction Results:

	1	Frank Auerbach Title Tree in Mornington Crescent Description Frank Auerbach (b. 1931)Tree in Mornington Crescentsigned, titled three times an More ... Medium oil on canvas Year of Work 1991-1992 Size Height 50 in.; Width 54.1 in. / Height 127 cm.; Width 137.5 cm. Misc. Signed, Inscribed Sale of Christie's London: Thursday, October 4, 2018 [Lot 00028] Post War and Contemporary Art Evening Auction Estimate 1,500,000 - 2,000,000 GBP  (1,973,944 - 2,631,925 USD)		3	Frank Auerbach Title TO THE STUDIOS Description Frank AuerbachB. 1931TO THE STUDIOStitled and dated 1977 twice on the rever More ... Medium oil on board Year of Work 1977 Size Height 48.1 in.; Width 53.7 in. / Height 122.2 cm.; Width 136.5 cm. Misc. Inscribed Sale of Sotheby's London: Tuesday, June 26, 2018 [Lot 00027] Contemporary Art Evening Auction Estimate 1,200,000 - 1,800,000 GBP  (1,589,193 - 2,383,790 USD) Sold For 1,330,000 GBP Premium  (1,761,356 USD)
	2	Frank Auerbach Title Figure on a Bed II Description Frank Auerbach (British, born 1931)Figure on a Bed II1967oil on board6 More ... Medium oil on board Year of Work 1967 Size Height 23.6 in.; Width 31.5 in. / Height 60 cm.; Width 80 cm. Sale of Bonhams London: Wednesday, June 27, 2018 [Lot 00011] Post-War & Contemporary Art Estimate 800,000 - 1,200,000 GBP  (1,050,972 - 1,576,458 USD) Sold For 1,448,750 GBP Premium  (1,903,244 USD)		4	Frank Auerbach Title After Rubens' Samson and Delilah Description Frank Auerbach (b. 1931)After Rubens' Samson and Delilahsigned, titled and dated Medium oil on canvas Year of Work 1993 Size Height 50.4 in.; Width 54.3 in. / Height 128 cm.; Width 138 cm. Misc. Signed, Inscribed Sale of Christie's London: Friday, October 6, 2017 [Lot 00021] Post-War and Contemporary Art Evening Auction Estimate 1,800,000 - 2,500,000 GBP (2,351,711 - 3,266,266 USD) Sold For 3,721,250 GBP Premium (4,861,837 USD)

ADRIAN HEATH



Spanish Blue, 1963-64, oil on canvas, 183 x 173 cm

In 1938 Adrian Heath began producing elegant Academy-style nudes. During the war in a POW camp, he discovered Emmons' book on Sickert and subsequent study at the Slade School of Fine Art (1940-1947) inspired him to depict scenes of modern life. However, with greater exposure to modern paintings, and having developed a friendship with Victor Pasmore, his style developed and took a turn towards abstraction. This can be seen in his paintings of the 1950's with their debt to geometry, golden sections and root rectangles.

In 1949 Heath visited St Ives, where he met Ben Nicholson. He formed a link between the St Ives School and London-based constructivists such as Victor Pasmore and Kenneth and Mary Martin. He began exhibiting with the London Group from 1949, and it was here he showed his first abstract works. Between 1951-1953 he held exhibitions in his studio in London, involving artists such as William Scott, Roger Hilton and Terry Frost, whom he had met in the POW camps. Heath's paintings of this time featured large, block-like slabs of colour, heavily brushed. Later his paintings became freer and more dynamic.

In 1954 Heath was appointed Chairman of the Artists International Association, a post he held for a decade. He also taught at Bath Academy of Art from 1955 to 1976 and at the University of Reading in the 1980's. He continued to paint into his seventies and his last exhibition, a retrospective to commemorate his 70th birthday was a combined effort by Austin/Desmond and the Redfern Gallery. Heath is well represented in collections all over the world, including the Tate, British Museum and the Brooklyn Museum in New York.



Solva, 1980, oil on canvas, 162.5 x 148.5 cm | *Machen No. 2*, 1980, oil on canvas, 183 x 173 cm



DAVID HOCKNEY

Celia in a Pink Chemise celebrates his close friendship with designer Celia Birtwell. Celia first met Hockney in Los Angeles in 1964. She is most famously represented in Hockney's large double portrait Mr and Mrs Clark and Percy. With her husband Ossie Clark, she was at the top of the fashion industry in London in the swinging sixties. Clark designed clothes using Birtwell's textile designs, and sold them from the shop Quorum in Chelsea's King's Road.

Hockney's portraits of Celia acknowledge her sensuality without being overtly sexual. The artist felt that her portraits, particularly of this period, were very much a reflection of her personality rather than just of his feelings towards her: 'she's a very feminine woman, not a masculine woman, and a very sweet-natured, gentle person' (quoted in Marco Livingstone, 'Hockney's People: Notes to the Plates', *David Hockney: Faces 1966-1984*). Celia was a friend of Hockney's companion Peter Schlesinger, and following the break-up of Hockney and Schlesinger in 1971, the artist's portraits of Celia take on an increased intimacy. Many of the 1973 drawings, including this one, were made in Paris, where Hockney then lived.

David Hockney - *Celia in a Pink Chemise*, Paris Oct 1973, colour pencil on paper, 64.5 x 50 cm



A Bigger Book with limited edition jet print i-pad drawings. Each edition of 250, signed by Hockney, 56 x 43.2 cm, series of four

Comparative Auction Results:

	7	David Hockney	Title THE ARRIVAL OF SPRING IN WOLDGATE, EAST YORKSHIRE IN 2011 - 23 APRIL Description signed, dated 11 and numbered 16/25 iPad drawing on paper image: 126.5 by 95 Medium iPad drawing on paper Year of Work 2011 Size Height 49.8 in.; Width 37.4 in. / Height 126.5 cm.; Width 95 cm. Edition 16/25 Misc. Signed Sale of Sotheby's London: Thursday, June 27, 2019 [Lot 00106] Contemporary Art Day Auction Estimate 25,000 - 35,000 GBP (31,693 - 44,371 USD) Sold For 50,000 GBP Premium (63,387 USD)
	16	David Hockney	Title Study of Water in a Pool Description David Hockney (b. 1937) Study of Water in a Pool signed with the artist's initials Medium colored pencil and graphite on paper Year of Work 1966 Size Height 16.9 in.; Width 13.8 in. / Height 42.8 cm.; Width 35 cm. Misc. Signed, Inscribed Sale of Christie's London: Wednesday, June 26, 2019 [Lot 00147] Post-War and Contemporary Art Day Auction Estimate 80,000 - 120,000 GBP (101,458 - 152,187 USD) Sold For 275,000 GBP Premium (348,763 USD)
	43	David Hockney	Title Lake Como Description David Hockney, O.M., C.H., R.A. (b. 1937) Lake Como signed, dedicated and dated 'f Medium watercolour on paper Year of Work 2002 Size Height 10.2 in.; Width 14.2 in. / Height 26 cm.; Width 36 cm. Misc. Signed, Inscribed Sale of Christie's London: Tuesday, June 4, 2019 [Lot 00104] The Collection of Drue Heinz Townhouses in London and New York with interiors by John Fowler and Renzo Mongiardino Estimate 15,000 - 25,000 GBP (19,013 - 31,689 USD) Sold For 237,500 GBP Premium (301,052 USD)

PIP TODD-WARMOTH



Early Morning on the Ghats, Varanasi, oil on board, 150 x 100 cm | Looking Towards Battersea Power Station, oil on canvas, 98 x 158 cm

British artist Pip Todd-Warmoth has established himself as one of London's foremost representational painters. Born in Lincolnshire into a highly artistic family. His father Peter Todd RCA was a painter and his mother a Royal Academy pianist. From the age of five Pip followed the family tradition of studying music. He travelled from Lincolnshire to the Royal Academy, where under the tuition of Ralph Holmes and Brian Gipps he focused on the playing of the violin. By his late teens, however, painting took over as his main focus. The profession of painting held more appeal because of the freedom and independence of lifestyle compared with that of the more rigidly structured orchestral musician. He went on to study Fine Art at the Camberwell School of Fine Art in London, and completed a Master's degree in Painting from the Royal Academy. After graduating Pip pursued his dreams of travelling the world to take photos, immerse himself in different cultures, and of course, to paint.



Hong Kong Ferry, 2019, oil on board, 35.5 x 36.5 cm | *Ferrari hits the Sun*, oil on board, 100 x 150 cm

Todd-Warmoth is collected internationally by well known private and corporate collectors, including Sir David Tang, Prince Charles, Sir Michael Caine, filmmaker and educator The Right Honourable The Lord Puttnam, Hong Kong socialite Alice Chiu, and former Hong Kong governor Chris Patten. Todd-Warmoth's work is also included in the collections of Dr. Abdul Bulbulia, on the board of the National Gallery of Ireland; Mervyn Davies, former minister of state and CEO of Standard Chartered Bank; and James Salter of Polar Capital, among others. Museum collections include Gabr Foundation Collection, The Maritime Museum, Hong Kong, the Bait Al Zubair collection, and the Uttarayan Art Foundation.



ZENG CHUANXING

Painted in 2010, *Red Paper Bride*, stands as an iconic example of Zeng Chuanxing's celebrated *Paper Bride* series. In vogue with the adaptations of classical realism techniques that formed the zeitgeist of early twenty-first century Chinese art, Zeng Chuanxing's *Red Paper Bride* is a tour de force of his mastery of oils.

The iconic Paper Bride's continue to charm private collectors, museums and foundations. Zeng's work has been exhibited at the Beijing Yan-Huant Art Museum, The Hunan Museum in Changsha, the Central University of Nationalities and the Guangdong Art Museum in China. His work is also in the collections of the Gabr foundation, the Maritime Museum Hong Kong, the Al Zubair museum. His work is also held in the private collections of Sting and Trudie Styler, and has been exhibited at the Cultural Palace of Nationalities in Beijing, the Yu Feng Arts Gallery Beijing, the Budja Gallery, Germany. He has been awarded the Superior Work award at the Mei Yuan Cup, the copper medal in the First Exhibition of China Oil Painting, and the copper medal in the 6th Bai Hua Prize of Nationalities at the Beijing Cultural Palace of Nationalities.

Zeng Chuanxing has achieved record prices at auction since 2005, sometimes going for three and four times their estimate, now a blue chip artist, his prices continue to steadily climb. In the recent auction of Sting and Trudie Styler's art collection Zeng's *Paper Bride, Red Grass Sea*, estimated at £20,000 – 40,000, sold for £146,500.

Zeng Chuanxing

Red Paper Bride, 2010, oil on canvas, 150 x 130 cm



曾传兴 2017

Zeng Chuanxing – *Blue Paper Bride*, oil on canvas, 150 x 130 cm

Comparative Auction Results:

	1	Zeng Chuanxing	Title Paper Bride, Red Grass Sea Description Zeng Chuanxing (B. 1974)Paper Bride, Red Grass Seaigned in English and traditio Medium oil on canvas Year of Work 2006 Size Height 27.6 in.; Width 44.5 in. / Height 70 cm.; Width 113 cm. Misc. Signed, Inscribed Sale of Christie's London: Wednesday, February 24, 2016 [Lot 00080] Queen Anne's Gate: Works from the Art Collection of Sting & Trudie Styler Estimate 20,000 - 40,000 GBP (27,870 - 55,741 USD) Sold For 146,500 GBP Premium (204,152 USD)
	31	Zeng Chuanxing	Title 向塞瑟岛漂泊 (Wandering to cythera) Description 曾传兴油彩 画布款识:曾传兴 Zeng Chuan Xing 2012.12 中国 宋庄(左下)2003年, 曾传兴跟一位离了婚的友人聊天,「我 Medium oil on canvas Year of Work 2012 Size Height 63 in.; Width 51.2 in. / Height 160 cm.; Width 130 cm. Misc. Signed, Inscribed Sale of Poly Auction (Hong Kong): Saturday, October 5, 2013 [Lot 00177] 中国现当代艺术 / Chinese Modern and Contemporary Art Estimate 800,000 - 1,200,000 HKD (103,165 - 154,748 USD) Sold For 920,000 HKD Premium (118,640 USD)
	9	Zeng Chuanxing	Title 逝之二 Description 出版《曾传兴ZengChuanXing》P28-29 湖南美术出版社 2009年4月第一版 Medium oil on canvas Year of Work 2006 Size Height 66.9 in.; Width 39.4 in. / Height 170 cm.; Width 100 cm. Sale of Poly International Auction Co., Ltd.: Thursday, June 4, 2015 [Lot 04329] 现当代艺术 / Modern And Contemporary Arts Evening Sale Estimate 500,000 - 800,000 CNY (80,654 - 129,046 USD) Sold For 575,000 CNY Premium (92,752 USD)
	23	Zeng Chuanxing	Title 红纸晚娘 翡翠河畔 (Red paper bride at the river side) Description 曾传兴布面 油画签名:曾传兴 2014.3 宋庄这幅新作《翡翠谷——红纸新娘》是我个人最为喜爱的一幅纸新娘系列的作品。因为我的 Medium oil on canvas Year of Work 2014 Size Height 63 in.; Width 51.2 in. / Height 160 cm.; Width 130 cm. Misc. Signed Sale of China Guardian Auctions Co., Ltd.: Saturday, May 17, 2014 [Lot 00242] 中国油画及雕塑 / Chinese Oil Painting and Sculpture Estimate 600,000 - 800,000 CNY (96,238 - 128,318 USD) Sold For 1,127,000 CNY Premium (180,768 USD)
		Zeng Chuanxing	Title Paper bride - Prayer Medium oil on canvas Year of Work 2004 Size Height 74.8 in.; Width 48 in. / Height 190 cm.; Width 122 cm. Misc. Signed Sale of Christie's Hong Kong: Sunday, May 27, 2007 [Lot 00528] Asian Contemporary Art Estimate 200,000 - 300,000 HKD (25,567 - 38,350 USD) Sold For 5,024,000 HKD (642,249 USD) PREMIUM
		Zeng Chuanxing	Title Paper bride - Holding hands Description ZENG CHUANXING(Born in 1974)Paper Bride - Holding Handssigned, dated and Medium oil on canvas Year of Work 2005 Size Height 78.7 in.; Width 70.9 in. / Height 200 cm.; Width 180 cm. Misc. Signed, Inscribed Sale of Christie's Hong Kong: Sunday, May 25, 2008 [Lot 00415] Asian Contemporary Art (Day Sale) Estimate 2,500,000 - 3,500,000 HKD (320,430 - 448,602 USD) Sold For 3,847,500 HKD (493,142 USD) PREMIUM

RHED



Steps of Life, mixed media on canvas, 172 x 278 cm



When Two Became One, mixed media on canvas, 101.5 x 76 cm | *City of Dreams*, mixed media on canvas, 160 x 274 cm

Rhed is a young emerging artist, whose cultural background is diverse and unconventional. His work draws on a childhood spent between New York and London being exposed to eclectic and diverse artistic works and experiences. Now based in London and attending Central St Martin's, he has embraced a new genre of bricolage art with expressionist verve and street energy. It is no surprise that he first dabbled as a graffiti artist and his work certainly has hints of Basquiat and Banksy. His pieces are unique and brilliantly chaotic with a playful and performative aspect.

There are certainly obvious influences from Picasso to Basquiat and what we are witnessing is a genuine desire to create an expressive language of emotion and storytelling which is laid bare on the canvas, whilst still using drawing as the key component in his paintings, the strong figurative influence is refreshing from an emerging artist whose generation has largely forgotten the art of drawing.

Rhed's inaugural exhibition in July 2018, 'Here and Now', featured ten of his large-scale canvases. International collectors bought the up and coming artist and he made his mark in the emerging art market.

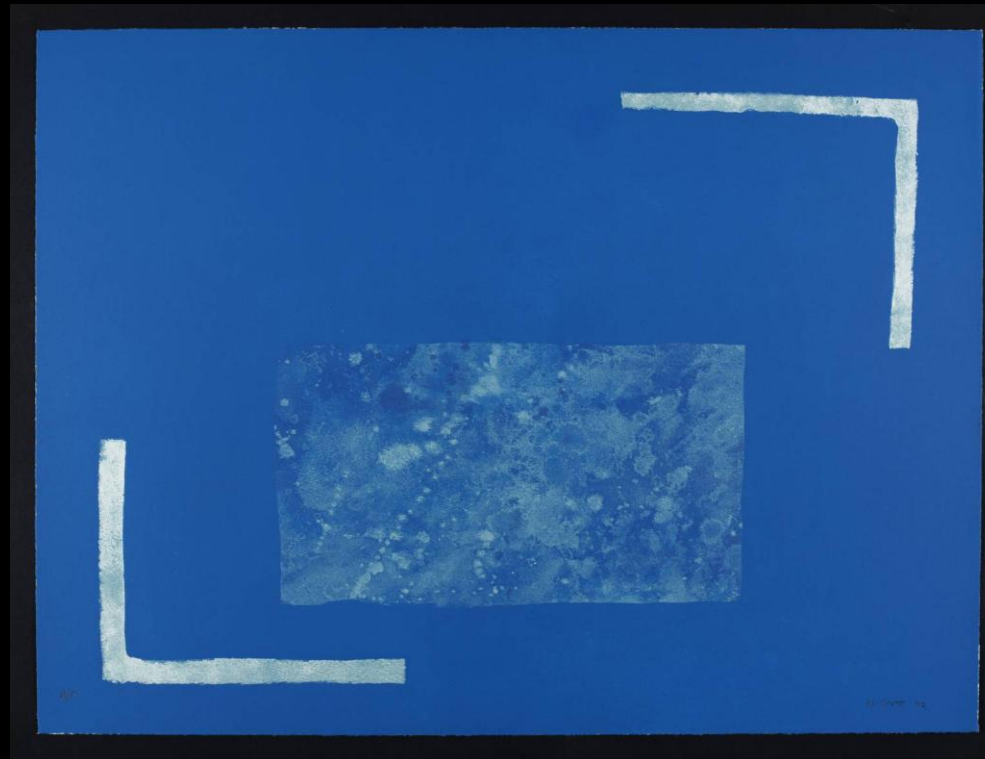
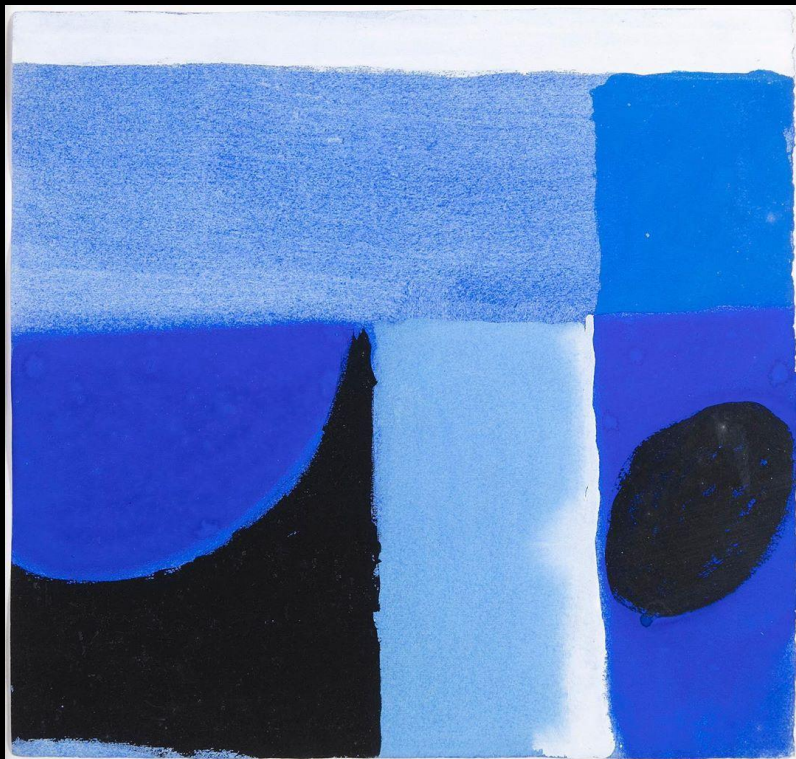


ZHUANG HONG YI *Flowerbed*, Acrylic & fine rice paper on canvas, 100 x 100 cm

WILLIAM SCOTT



Frying Pan and bowl (2108), 1974, charcoal drawing, 21 x 28 cm | Pears (2107) 1980, pencil and charcoal drawing, 21 x 28 cm



Untitled, 1960s, gouache on paper, 33 x 35 cm | Angles Equal, 1972, from 'A Poem for Alexander', signed, from a numbered edition of 72, 57 x 77 cm

William Scott was a Scottish-born British still-life painter who was influenced by the work of both Georges Braque and Paul Klee. Characterized by flat areas of color and descriptive lines, his paintings explored the various forms found in daily life. About his work, Scott said, "I am an abstract artist in the sense that I abstract. I cannot be called non-figurative while I am still interested in the modern magic of space, primitive sex forms, the sensual and the erotic, disconcerting contours, the things of life." Born on February 15, 1913 in Greenock, United Kingdom, his family moved to his father's hometown of Enniskillen in Northern Ireland when Scott was 11 years old. The artist went on to study first at the Belfast School of Art before finishing his education at the Royal Academy of Art in London. In 1937, he founded an art school in Pont-Aven, France with his friend the painter Geoffrey Nelson. Considered one of the 20th century's best-known painters from Ulster, he represented Britain at the Venice Biennale in 1958. Retrospectives of his work have been held at both the Tate Gallery in London and the Irish Museum of Modern Art in Dublin. Scott died on December 28, 1989 in Somerset, United Kingdom. His works are held in the collections of the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Solomon R. Guggenheim Museum in New York, and the Art Institute of Chicago.

Comparative Auctions Results:



18

William Scott

Title STILL LIFE WITH MUG AND FRYING PAN
Description William Scott, R.A.1913-1989STILL LIFE WITH MUG AND FRYING PANsigned and da
Medium gouache on paper
Year of Work 1970
Size Height 23 in.; Width 30.5 in. / Height 58.5 cm.; Width 77.5 cm.
Misc. Signed
Sale of Sotheby's London: Tuesday, June 12, 2018 [Lot 00530]
Modern & Post-War British Art Day Sale
Estimate 18,000 - 25,000 GBP
(24,144 - 33,534 USD)
Sold For 42,500 GBP Premium
(57,008 USD)



26

William Scott

Title Blue Still Life
Description William Scott, R.A. (1913-1989)Blue Still Lifesigned 'W. Scott' (lower right)
Medium watercolor and gouache
Year of Work 1957
Size Height 20.7 in.; Width 29.1 in. / Height 52.5 cm.; Width 73.8 cm.
Misc. Signed
Sale of Christie's London: Tuesday, June 21, 2016 [Lot 00162]
Modern British & Irish Art Day Sale
Estimate 25,000 - 35,000 GBP
(36,667 - 51,334 USD)
Sold For 43,750 GBP Premium
(64,168 USD)



33

William Scott

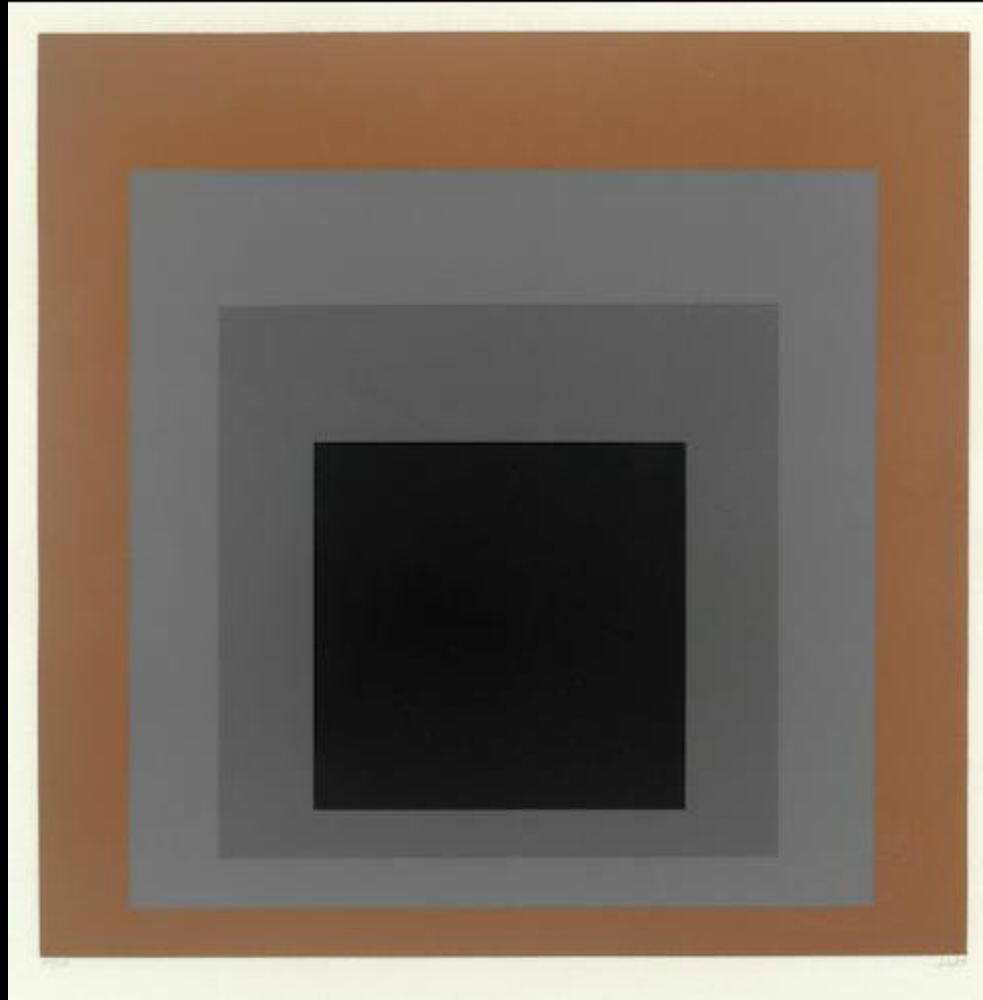
Title Blue bottle and pan
Description signed and dated 75gouache, pastel and charcoal 30 by 39.5cm.; 11¾ by 15½in.
Medium gouache, pastel and charcoal
Year of Work 1975
Size Height 11.8 in.; Width 15.6 in. / Height 30 cm.; Width 39.5 cm.
Misc. Signed
Sale of Sotheby's London: Wednesday, March 25, 2015 [Lot 00241]
Made in Britain
Estimate 6,000 - 8,000 GBP
(8,949 - 11,933 USD)
Sold For 37,500 GBP Premium
(55,936 USD)

DYLAN LEWIS



Watchful Leopard II Maquette, Ed. 4/15, Bronze, 41 x 36.5 x 52 cm

JOSEF ALBERS



Homage to the Square, Screenprint in colours, 1964, on wove paper, inscribed 'A64' and numbered 90 - 145 in pencil, with margins, 28 x 28 cm

BRETT LETHBRIDGE



The Red Robe, oil on canvas, 89 x 198 cm

MARIE-PIERRE WEINHOLD



Grand Torse Allongé, bronze, 47 cm

ANDREAS KUHNLEIN



Bishop, Ash, 206 x 30 x 30 cm