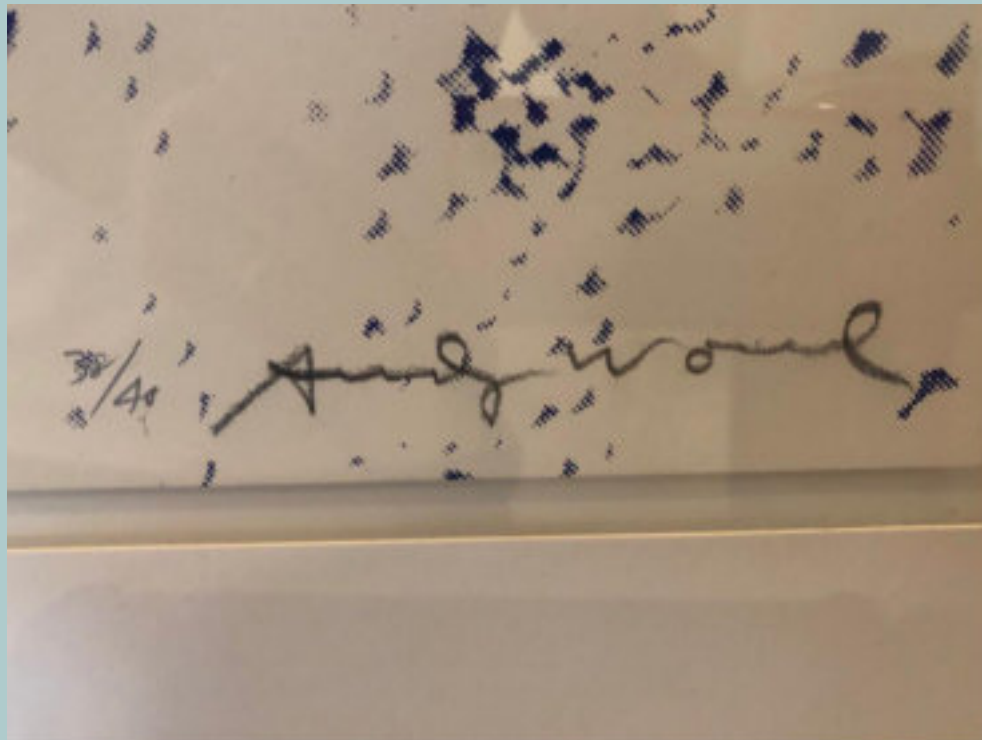




Andy Warhol
Queen Elizabeth II, from: Reigning Queens, F.S. II 337 (Blue), 1985
Screen print on Lenox Museum Board, Edition of 40
39 x 31.5 inches / 100 x 80 cm
Signed and numbered by the artist

Provenance:
Andy Warhol Foundation
Lococo Fine Art, St. Louis
US Private Collection
Monaco Collector



© ANDY. WARHOL 1985





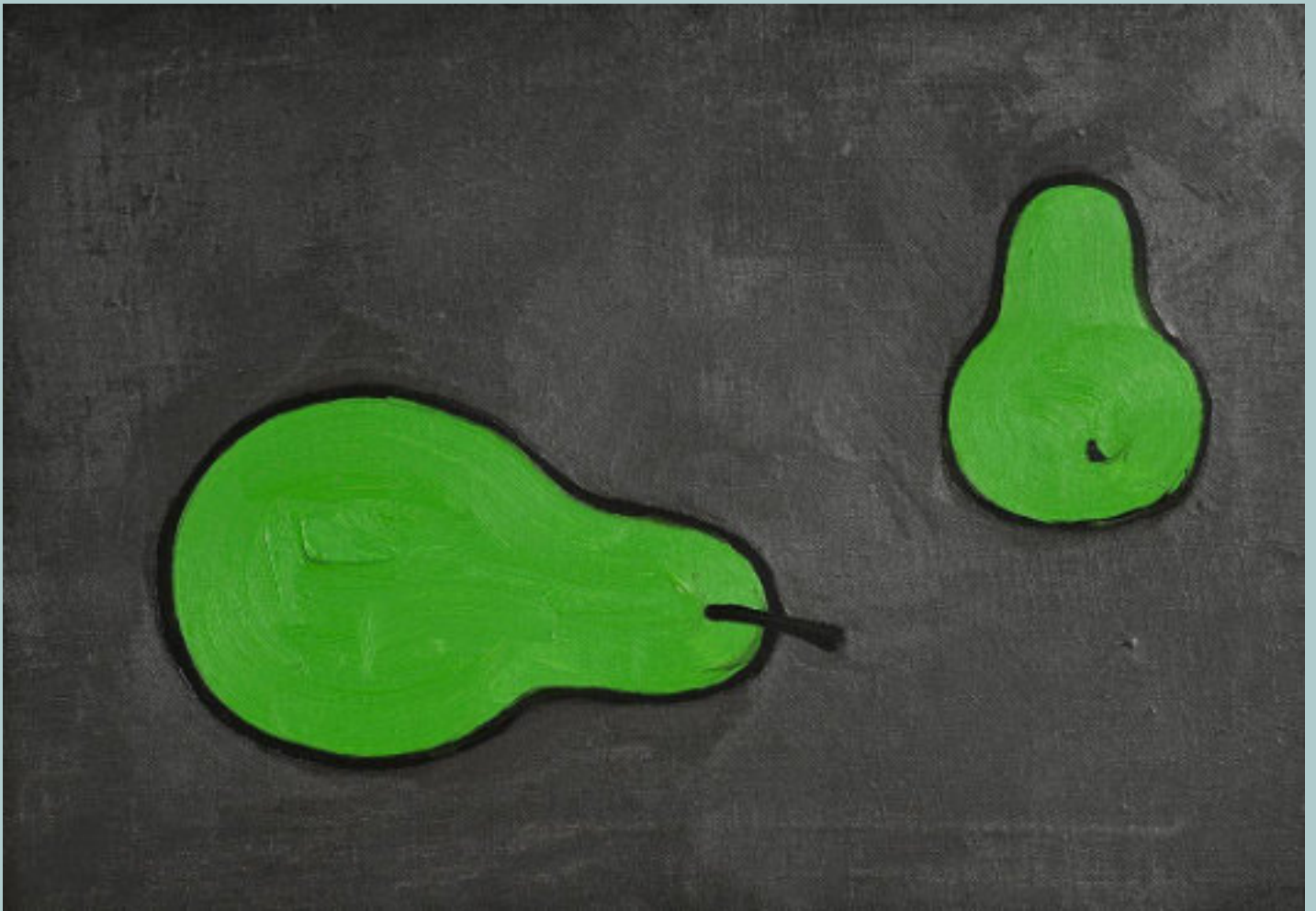




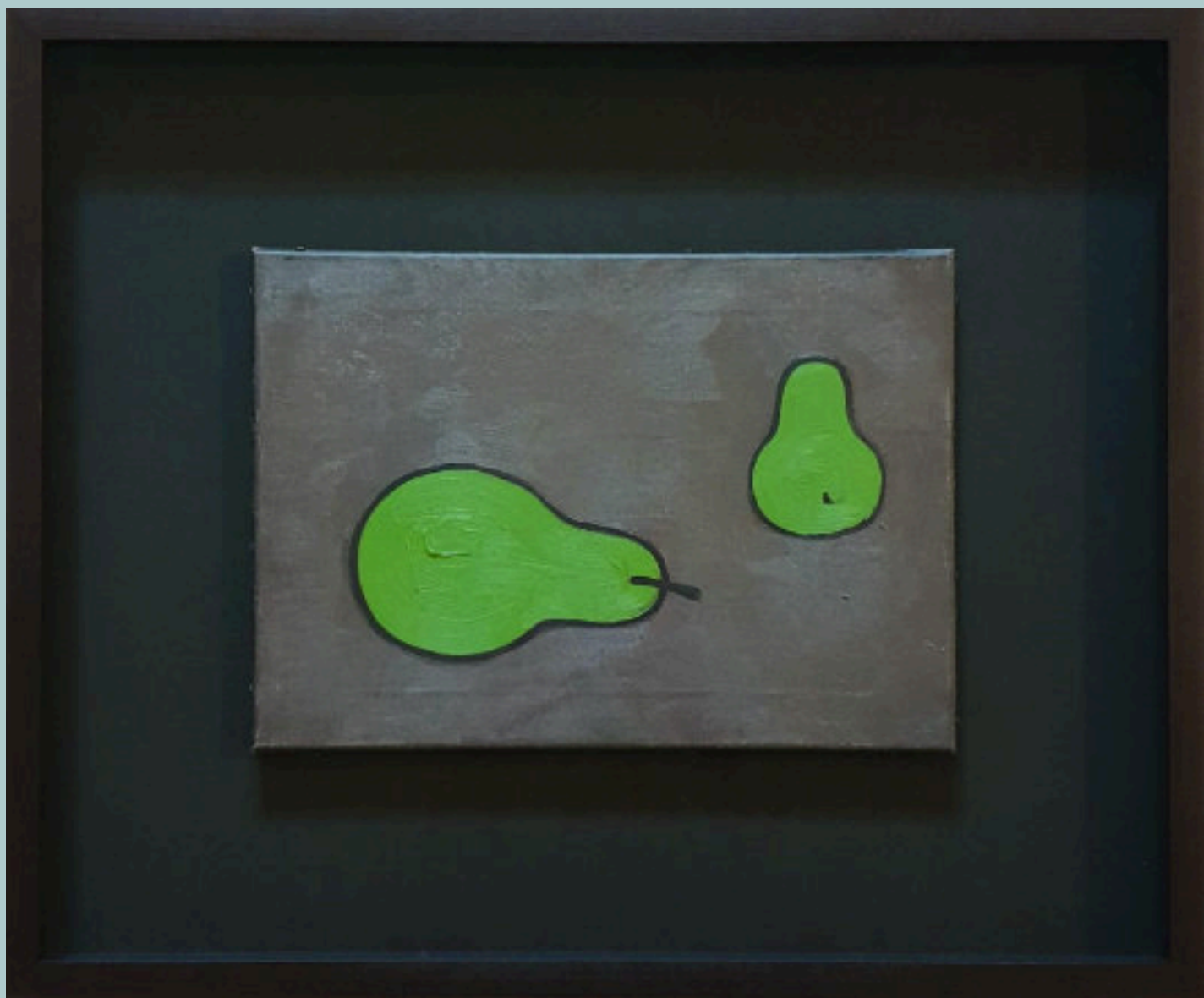
Obsessed with celebrity, consumer culture, and mechanical (re)production, Pop artist Andy Warhol created some of the most iconic images of the 20th century. As famous for his quips as for his art—he variously mused that “art is what you can get away with” and “everyone will be famous for 15 minutes”—Warhol drew widely from popular culture and everyday subject matter, creating works like his 32 Campbell's Soup Cans (1962), Brillo pad box sculptures, and portraits of Marilyn Monroe, using the medium of silk-screen printmaking to achieve his characteristic hard edges and flat areas of color. Known for his cultivation of celebrity, Factory studio (a radical social and creative melting pot), and avant-garde films like Chelsea Girls (1966), Warhol was also a mentor to artists like Keith Haring and Jean-Michel Basquiat. His Pop sensibility is now standard practice, taken up by major contemporary artists Richard Prince, Takashi Murakami, and Jeff Koons, among countless others.

Queen Elizabeth II of the United Kingdom was originally created in 1985 as part of a portfolio of 16 screen prints on Lenox Museum Board. It is from a limited edition series in which Warhol also featured Queen Beatrix, Queen Margrethe II, and Queen Ntombi Twala. This portrait of the Queen details Warhol's playfulness with line and colour while also exhibiting his view on conventional portraiture. Her elegant features continue to be accented by the drawn line of Warhol's hand while prominent pixilation of the print details elaborate shading and highlights of the portrait.

A tribute to Warhol's 'pervasive power' and bellwether that top quality blue-chip trophies can continue to command high prices was demonstrated by the recently auctioned Andy Warhol's silk-screen portrait of Marilyn Monroe which broke records, fetching \$195 million, the highest auction price ever for an American artist and the most expensive 20th century work of art.



William Scott - Still Life Pears (1977), oil on canvas, 25.5 x 35.6 cm, signed and dated by the artist on verso







In this late painting by William Scott, two green pears, both outlined in black, are set against a plain grey background. The green pigment is bright, almost lime green, and uniform in intensity, and no attempt is made to model the fruit or render them as three-dimensional objects. The pears are resolutely flat areas of colour, in a neutral setting, which itself contains no references to either a table or a domestic setting. The painting is characterised by brushwork which in the areas of green is painterly, but in the grey background is spare, allowing the texture of the canvas to show through. During the 1970's, Scott delighted in painting still life's of pears; he loved the curvilinear outline of the fruit, and would playfully juxtapose pears with grapes, plates and tableware. Many of these still lives are titled 'an orchard of pears', reflecting his pleasure in both the concept and the reality of growing and ripening fruit.

Born in Greenock, Scotland, at the age of eleven Scott moved with his family to his father's home town of Enniskillen, Co. Fermanagh. After studying at what is now the Belfast College of Art, and the Royal Academy Schools in London, he lived in France in 1938-1939, setting up an art school at Pont-Aven in Brittany. With the onset of WWII, he moved briefly in Dublin before settling in England. Scott's work from the 1930s and 1940s was predominantly based on still-lives of simple domestic objects but in the 1950s he moved towards pure abstract painting. In 1972 the Tate Gallery staged a retrospective exhibition of his work. Since the early 1930's, perhaps more than any other Irish artist of the twentieth century (apart from Jack Yeats), Scott's work has been exhibited worldwide. In 1953, as well as showing at the Sao Paulo Bienal, he was introduced by Martha Jackson (at whose New York gallery he had several exhibitions), to Jackson Pollock, Franz Kline and Mark Rothko. Five years later, he represented Britain at the Venice Biennale, and showed also at galleries in Turin, Milan, Munich and other cities.

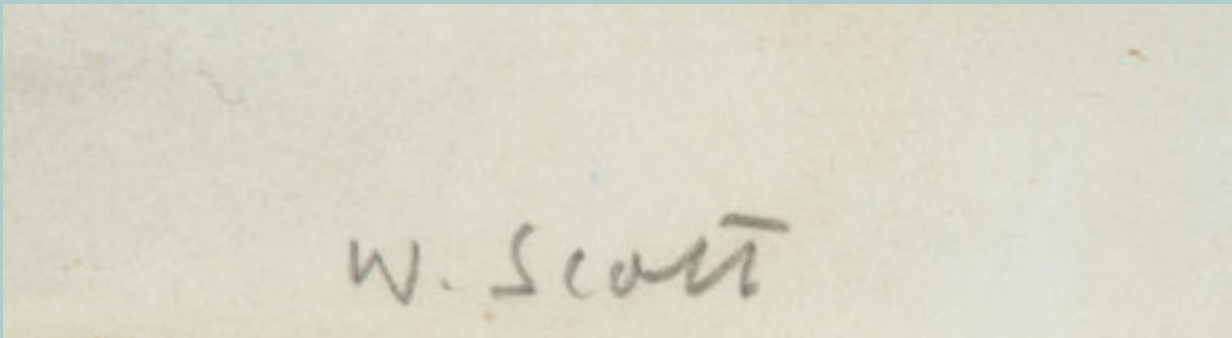
Peter Murray, January 2023



William Scott CBE RA (1913 - 1989)
Still Life, 1957
Gouache on paper, 51 x 74cm
Signed lower right

Provenance: Purchased directly from the Hanover Gallery on 2 March 1959 by Miss Deborah Brown (27 September 1927 – 8 April 2023) a Northern Irish sculptor.

Exhibited Belfast 'William Scott', Ulster Museum in 1963 catalogue no.63; Banbridge, 'William Scott', F.E.Mc William Gallery, in 2009 catalogue no.12



Signature detail



William Scott - Cup and Pan Blues (1970), Signed Screen print, Edition of 100, Image Size - 59.4 x 88.3 cm



William Scott

Born at Greenock of mixed Scottish and Irish descent, Scott trained at the Belfast College of Art, 1928-31, and from 1931-34 at the Academy Schools, London, where he won prizes for both painting and sculpture. His early painting consisted mainly of figural work under the influence of Cézanne and Bonnard. After an interval during the war years, he concentrated in the latter 1940s chiefly on still life, favouring kitchen objects. Examples from this period are: *Mackerel on a Plate* (Tate Gal., 1951-2); *Frying Pan and Eggs* (National Gal. of New South Wales, 1949); *The Frying Pan* (Arts Council of Great Britain, 1946). He himself said of his painting at this time: 'I picked up from the tradition of painting in France that I felt most kinship with - the still life tradition of Chardin and Braque, leading to a certain kind of abstraction which comes directly from that tradition.' His work continued to be mainly based on still life with increasing abstraction, though a new conception of space entered in from c. 1951, until the late 1950s, when he was painting pure abstractions. Although these pictures were composed of circles, squares, etc., they were not geometrically exact but bounded by sensitive, painterly lines. He remained within the field of the painterly and did not graduate towards the machine-like type of abstraction.

Scott was elected a member of the London Group in 1949, was invited in 1951 by the Arts Council to do a large painting for the Festival of Britain and in 1958 had a retrospective exhibition at the Venice Biennale. He was awarded First Prize in the British Painting section of the 2nd John Moores Exhibition at Liverpool and the International Critics' Purchase Prize at the 6th Sao Paulo Biennale. He was Ford Foundation artist in residence in Berlin, 1963-5. In the late 1960s and 1970s his paintings became more austere. He juxtaposed abstract shapes based remotely on frying pans, saucepans, plates, jugs, etc. against a white or flat monochrome background. A retrospective exhibition of his paintings, drawings and gouaches was given at the Tate Gallery in 1972 and a smaller exhibition was given by Gimpel Fils in Zurich and London in 1974. He was created C.B.E. in 1966. Scott died on 28th December 1989. Scott's *Bowl, Eggs and Lemons* sold at Christies in 2008 for £1,071,650, over twice its high estimate and his highest auction record to date.



Bridget Riley - June, 1992-02, Screenprint in colours on wove paper, 102 x 135cm, ed of 75





Bridget Riley

An icon of British art of the 1960s, Bridget Riley is best known for her dynamic black and white geometric paintings. Exploiting optical phenomena to evoke compelling sensations of movement, color and three-dimensionality, Riley's canvases interrogate not only how we see, but the phenomenological experience of seeing. Much to Riley's chagrin, her designs—appropriated for use on clothing, posters, textiles and other mass-market paraphernalia—became synonymous with the Op Art fever of the psychedelic '60s. While hyper-saturation of Op Art imagery ultimately led to the style's decline in popularity, Riley and her work have maintained their relevance. Today, her investigations into the physical, psychological and social aspects of visual sensation and perception continue unabated.

Riley was born in 1931 in Norwood, London. She studied at Goldsmiths' College and then the Royal College of Art, graduating in 1955. While her early paintings were executed in an Impressionistic style, she soon evolved toward an interest in the Pointillism of Georges Seurat and his theories of light and color. As her practice matured, Riley began to experiment more boldly with optical phenomena, and by the early '60s, she was creating clean-lined geometric patterned paintings in the style for which she is now known. Her first solo show, held in 1962 at London's Gallery One, was met with great acclaim; the following year, she was included in the New Generation exhibition at Whitechapel Gallery. In 1965, Riley made her US debut with a sold-out show at Richard Feigen Gallery. That same year, she participated in the legendary group show *The Responsive Eye*, at the Museum of Modern Art in New York. In 1967, Riley began to introduce color into her paintings; a 1981 trip to Egypt led to a fascination with the dynamic use of color in ancient Egyptian art that continues to this day.

Riley has been recognized with numerous awards and distinctions throughout her career. In 1968, she represented Great Britain at the Venice Biennale, where she became the first woman to win the International Prize for Painting. She was awarded Commander of the Order of the British Empire in 1974 and Companion of Honour in 1999, and holds honorary doctorates from the University of Ulster, Oxford University, Cambridge University, De Montfort University and the University of Exeter. Her paintings are collected by institutions worldwide, including the Museum of Modern Art in New York; National Gallery of Art in Washington, D.C.; Tate Gallery in London; and Peggy Guggenheim Collection in Venice. Riley currently lives and works in London.



Tracey Emin – Self Portrait, Like a Coffin 2013, Gouache on paper, 35.5 x 25.4 cm (14 x 10 in)





Tracey Emin - After The Shadow (2020) Edition of 50, 2 colour lithograph on Somerset Velvet Warm White 400gsm. Produced by Counter Studio, Margate, 65.5 x 55.5 cm (25.8 x 21.9 in), Signed, numbered, and dated by the artist.



Tracey Emin – 'Me-May 2019', 2020 2 colour lithograph on Somerset Velvet Warm White 400gsm. Produced by Counter Studio, Margate, 55.5 x 45.5 cm, Signed, numbered, and dated by the artist, Ed. of 50



Tracey Emin - Over and Out (2020), Edition of 50, 2 colour lithograph on Somerset Velvet Warm White 400gsm. Produced by Counter Studio, Margate, 65.5 x 55.5 cm, Signed, numbered, and dated by the artist.



Tracey Emin - I couldn't tell anyone I loved you (2020), Edition of 50, 2 colour lithograph on Somerset Velvet Warm White 400gsm. Produced by Counter Studio, Margate, 65.5 x 55.5 cm, Signed, numbered, and dated by the artist.



Tracey Emin – It was all About Loving you (2022), Screenprint on Somerset 400gsm, Edition of 50, Published by White Cube, 2022, signed by the artist, 80 x 120.5 cm





Tracey Emin-Choose Love (2024), Ed. of 100, 1 Colour Lithograph on Somerset Warm White 400gsm. Produced by Counter Studio, Margate, 60 x 76 cm (23.6 x 29.9 in), Signed, numbered and dated by the artist





I wanted You 2017, Ed 5of 6, bronze, 114 x 32 x 32 cm, incised with the initials T.E. and numbered 4of6 on the base



Tracey Emin's sculpture, *I wanted you* (2017) comprises a single bird cast in bronze, placed atop a pole (or Standard). Emin describes the sculpture as a symbol of "hope, faith and spirituality," that acts as a point of contemplation. "I've always had the idea that birds are the angels of this earth and that they represent freedom."

The sculpture serves as a reinterpretation of the militaristic symbols of traditional Roman Standards - an integral part of the language of warfare of the local identity of particular regions. *I wanted you* is a rebuttal of both elements: peaceable rather than militaristic; inclusive and international rather than tribal. Emin has commented, "I wanted something that had a magic and an alchemy, something which would appear and disappear and not dominate."

A single bird sculpture entitled *Roman Standard* was Emin's first public art project. Commissioned in 2005 by the BBC as part of its contribution to the art05 festival and Liverpool's year as European Capital of Culture in 2008, it was a tribute to the city's famous symbol, the Liver Bird. The sculpture was subsequently exhibited in Petrosino Square and Times Square, New York.

Tracey Emin's art is primarily expressionistic, a cypher for memories and emotions that can be frank and poetic, intimate and universal. Drawing on personal experiences, Emin often reveals emotional situations with brutal honesty and poetic humour in a wide variety of media including painting, drawing, embroidery, neon, installation, sculpture, and film.

Born in London in 1963, Tracey Emin CBE was shortlisted for the Turner Prize in 1999. In 2007, she was chosen to represent Britain at the 52nd Venice Biennale and became a Royal Academician. She has exhibited extensively internationally and has been the subject of major retrospectives at the Hayward Gallery, London and the Scottish National Gallery of Scotland, Edinburgh. In 2011 became the first woman to be appointed Professor of Drawing at the Royal Academy of Arts, London.



Tracey Emin

British-born artist Tracey Emin is perhaps as well known for her provocative, and sometimes outright controversial artistic practice as her tempestuous personality (she has frequently been referenced as the “enfant terrible” or “bad girl” of British art). Emin initially studied at the Medway College of Design beginning in 1980, where she met fellow artist Billy Childish; Childish would later develop a movement termed Stuckism, inspired by Emin who had commented that his paintings were “stuck”. She dropped out of the College after only two years, but in 1987 she enrolled at the Royal College of Art in London. Little of her work from this period is still extant, as she destroyed everything after having two traumatic abortions. One painting that survived, *Friendship* (1989), is currently in the College’s collection.

While in London, Emin became involved with a number of young avant-garde artists, including Damien Hirst and Sarah Lucas, and the group was eventually called the Young British Artists. Although they began exhibiting together independently, it was the gallerist Charles Saatchi (who gave them a group show in 1992) who is credited for discovering and promoting their work. In 1993, Emin had her first solo exhibition at White Cube gallery in London. The work shown in this exhibition was a conflation of installation and archive, with photographs and ephemera from her life. In the following years Emin worked with a diverse range of media—including sculpture, painting, textile, and installation, among others—and increasingly deployed deeply personal, diaristic imperatives as her subject matter. In 1999, she was shortlisted for the Turner Prize, and she exhibited what is perhaps her most famous work *My Bed* (1998). For this work, she installed at the Tate Gallery a portion of her bedroom, including her unmade bed—dirty sheets and all—a small nightstand, various liquor bottles, cigarette butts, and condoms among other personal items.

Although Emin garnered more than her fair share of notoriety in the 1990s, owing partly to both her radical artwork and a series of scandalizing televised interviews, she has stepped back from the public spotlight in recent years, and, today, continues to live and work in London. Her work has been acquired by a number of significant collections, including the Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; Tate Modern, London; and Centre Georges Pompidou, Paris.



David Hockney
Celia, 1984
Charcoal on paper
74.9 x 55.9 cm | 29 1/2 x 22 in
Initialed and dated

Provenance

LA Louver, Los Angeles
Private Collection, USA
Private collection, Canada
Jonathan Novak Contemporary Art, Los Angeles
Acquired from the above by the present owner





David Hockney - Celia Smoking, limited edition lithograph, printed by Jim Webb at Gemini G.E.L., Los Angeles, Ed. 2370, inscribed and dated by the artist, 98.0 × 71.0cm







Celia Birtwell is one of the most iconic textile designers in British fashion history. Born in Greater Manchester, she was educated at Salford Technical College and in 1961 she moved to bohemian London where she met David Hockney who was clearly on the brink of success. She knew Hockney's then companion Peter Schlesinger well and became a close friend and muse to the artist after they separated in 1971.

Birtwell first sat for Hockney in 1969 and as many as 80 times subsequently, appearing in approximately a quarter of his entire printed portraiture oeuvre. Hockney captured Birtwell through the years, tracing their long and enduring relationship and reflecting the artist's loyalty to lifelong friends. Hockney expressed a great fondness for his friend when he said '*Celia has a beautiful face, a very rare face with lots of things in it which appeal to me. It shows aspects of her, like her intuitive knowledge and her kindness, which I think are the greatest virtue. To me she's such a special person...*' Hockney's intention with his portraiture was to capture not only likeness, but something of deeper psychological significance, stating '*Portraits aren't just made up of drawing, they are made up of other insights as well. Celia is one of the few girls I know really well. I've drawn her so many times and knowing her makes it always slightly different. I don't bother getting the likeness in her face because I know it so well. She has many faces and I think if you looked through all the drawings I've done of her, you'd see that they don't look alike.*' Most importantly for Hockney, '*It's [the sitter's] mood and your mood together that creates whatever's there*'.

With a striking economy of line, the portrait is imbued with a quiet and tender immediacy. Seated in three quarters view with a book in her lap, her gaze averted from the viewer, the portrait presents a sombre and contemplative mood.

Each portrait of Birtwell conveys a specific psychological profile punctuating the life of the sitter. Indeed, Birtwell remarked of the portraits that '*just like perfume can transport you to another place, looking at them takes me right back to that moment when we were still so young.*'

Birtwell was one of the five subjects who appeared in works exhibited as part of 'Drawing from Life' at the National Portrait Gallery in 2020. She also famously appears in a double portrait with her then husband Ossie Clark titled 'Mr and Mrs Clark and Percy', 1971 which is one of the most viewed pieces at the Tate Gallery. In 2005 it was shortlisted for the "The Greatest British Painting" on the BBC's Today Program. Spanning a quarter of a century, Hockney created an intimate visual record between the two close companions honouring both the process of change, as well as deep continuity and consistency that define one's identity and relationships through the passage of time. Indeed, this work can and should be compared to other portraits of his friend and muse where both subtle and notable changes in the vestiges of her physiology are depicted. Moreover, by looking at these portraits we are able to track the evolution of Hockney's style and appreciate his vigorously experimental work ethic, constantly mastering new mediums and techniques.



David hockney - My Pool and Terrace, 1983, Etching and Aquatint, 60 x 91 cm, Edition of 77/250



David Hockney - A Hollywood Collection portfolio

Picture of a Pointless Abstraction Framed Under Glass; Picture of a Simple Framed Traditional Nude Drawing; Picture of a Landscape in an Elaborate Gold Frame; Picture of a Still Life that has an Elaborate Silver Frame; Picture of a Portrait in a Silver Frame; Picture of Melrose Avenue in an Ornate Gold Frame. London: Editions Alecto, 1965

Edition of 85. Each print signed, numbered and dated in pencil by Hockney. Publisher's chop mark to lower left and stamp to lower right verso. The prints were Hockney's idea of an instant art collection pre-packaged in appropriate frames for a Hollywood starlet. Printed by Kenneth Tyler at Gemini Ltd in Los Angeles. 6 original lithograph in colours from stones and aluminium plates with crayon and tusche on Rives BFK mould made paper. Sheet sizes: 76 x 51 cm. Framed sizes: 77.5 x 57.3 mm. A couple with some very minor rubbing to extreme edges, otherwise in excellent condition. Presented in acrylic boxed frames.



David Hockney

One of the most important artists to emerge in Britain in the 1960s, David Hockney first gained attention while he was a student at the Royal College of Art in London. Along with Allan Jones, RB Kitaj and other current and former RCA students, Hockney was featured in the 1961 edition of the annual Young Contemporaries exhibition, held at Whitechapel Art Gallery, which heralded the arrival of the new Pop aesthetic in the UK.

In 1964 Hockney moved to from London to Los Angeles, where he started painting scenes of Southern California life – rolling hills, swimming pools and modernist architecture – that were often infused with homoerotic themes. Hockney has also focused on the landscape, either in paintings or the collages made with Polaroid and 35 mm-colour prints of the 1980s to mural-scaled horizontal format landscapes and stage sets. Hockney has continued to investigate the relationship between perception and space as well as technology, in a series of iPad drawings.

A major retrospective of his work organized by the Tate Britain, the Centre Pompidou and the Metropolitan Museum acknowledged the artist's long career, which continues. Still active at age 80, the artist is represented in major collections around the world including notable holding by the British Museum, London, the Metropolitan Museum of Art, New York, and the Hayward Gallery Arts Council Collection, London. For those collecting Hockney the market remains positive. According to Sotheby's Mei Moses, the average compound annual return for Hockney resold at auction between 2003 and 2017 was 10.7% and 80.8% of 52 such works increased in value.



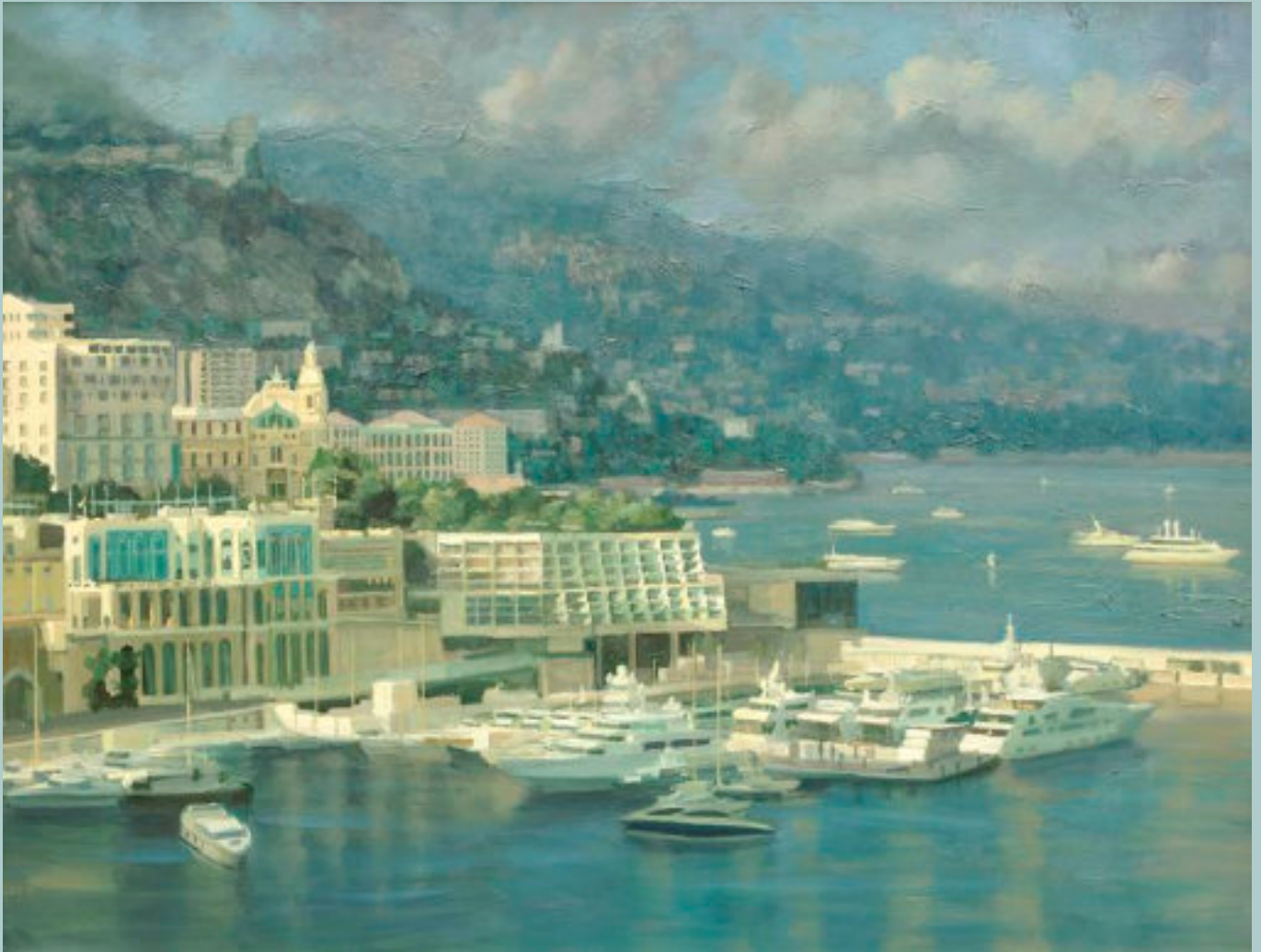
Pip Todd Warmoth - View of the Casino from the Promenade, oil on board, 100 x 150 cm



Pip Todd Warmoth - View of the Casino, oil on board, 47 x 122 cm



Pip Todd Warmoth - View over Monaco Harbour, Looking towards Lady Moura, oil on board, 150 x 100 cm



Pip Todd Warmoth - View over Monaco Harbour, Larvotto beach, oil on board, 112 x 94 cm



Born in Lincolnshire Pip Todd-Warmoth was engaged in the arts from a young age. 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. The depth of his work is what you notice most; the intensity, backlighting, layering, and building up of paint and texture that conveys the mood of the subject. Todd-Warmoth's paintings evolve gradually through the technique of layer upon layer of glazes. This produces a translucent quality, which creates a sensitive feeling of depth and atmosphere and evokes the serenity and beauty of townscapes and landscapes. It is the movement of light upon the subjects that draws the viewer into his world, a world in which people and places are represented in a timeless way, suspended in a moment. Whether a boy on a camel at day break or the Nile at dusk, we are magically transported into this world as if we are there with the artist.

Todd-Warmoth is collected internationally by well-known private and corporate collectors, including Sir David Tang, His Majesty, King Charles III, 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.

British artist Pip Todd-Warmoth has established himself as one of London's foremost representational painters. Born in Lincolnshire into a highly artistic family, Todd-Warmoth began considering a career as a painter at a young age. 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.

These travels have taken him to Nepal, Tibet, Hong Kong, India, East Germany, South America, Mongolia, Russia, and many other exciting and sometimes dangerous destinations. Today Todd-Warmoth focuses on spending more time in his studio, working on developing and getting to the heart of his subjects. The depth of the work is what you notice most; the intensity, backlighting, layering, and building up of paint and texture that conveys the mood of the subject.

Often compared to the great figurative masters such as Turner, Corot, and Millet, owners of Todd-Warmoth's work admire his clarity, sense of colour, and strong subject matter. To quote one of his most avid collectors, David Tang, "It's so refreshing nowadays to find good figurative and atmospheric paintings, which also have verisimilitude: a quality which now seems to be rather scarce given that great purdah of what passes as Modern Art. So it is a joy to return to an old-fashioned approach to painting: unfussed, technically accomplished and beautiful to look at - all that Pip does with his paintings. Bravo!"

Throughout history, art produced by classically trained artists with honed skills and technical excellence, as well as true passion for their art, maintains its value even during unstable economic times. Pip's work has demonstrated this success on the market; over the last twenty years showing an increase in value of nearly threefold. Not only have his prices steadily increased, but his work has also gained interest from the museum community, making him an artist to watch.



"There is a marvelously dreamy sense of light in Pip's paintings," says the Rt. Hon. Chris Patten, while explorer and author, Benedict Allen declares: "There's a quality and stillness in Pip Todd-Warmoth's work that calms and yet energizes, carrying you to faraway lands, and beyond - to the everyday hopes and fears that he portrays."

Film producer, Lord David Puttnam is also an admirer and collector of Pip's work. "There is vitality about his style," he says. "A wit and an increasing assurance in painting the faces of the world that make his paintings so atmospheric and depict the sensibility of people from everyday places. As the locations of his paintings change, the moods and colours follow."

Pip Todd Warmoth's paintings evolve gradually through the technique of layer upon layer of glazes. This produces a translucent quality, which creates a sensitive feeling of depth and atmosphere. In his adroitly executed oils he is able to evoke the serenity and beauty of townscapes and landscapes. It is the movement of light upon the subjects that draws the viewer into his world, a world in which people and places are represented in a timeless way, suspended in a moment. Whether it be a boy on a camel at day break or the Nile at dusk, we are magically transported into this world as if we are there with the artist.

"I have been a collector of Pip Todd Warmoth's art for years," says Sir David Tang. "There is always something expressively romantic about his paintings. It's often a breath of fresh air from all the abstract art that permeates all the modern galleries."

In today's climate of financial uncertainty and precarious trends, it's a pleasure to view Todd Warmoth's paintings, which transport you to another world that is magical, pure and very honest.



Adrian Heath - Solva, 1980, oil on canvas, 162.5 x 148.5 cm (64 x 58.5 in)



Adrian Heath was born in Burma in 1920 but lived until 1936 in a country house filled with paintings and engravings by Gainsborough, Romney and Leighton amongst others. In 1938, as a pupil of Stanhope Forbes, he 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. These influences can be seen specifically in his paintings of the 1950's with their debt to geometry, golden sections and root rectangles.

In 1949 and again in 1951 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. During the early 1950's he was a significant figure in promoting abstract art by organising collective exhibitions at his London studio and by writing a short popular book, *Abstract Painting: Its Origin and Meaning*, 1953. This book begins with the statement: "There seems to be little understanding of the values of abstract painting and consequently no general appreciation of its qualities." The exhibitions helped to inspire Lawrence Alloway's book *Nine Abstract Artists*, 1954. Heath's paintings of this time featured large, block-like slabs of colour, heavily brushed. He also made a few constructions. 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.



Jesse Grylls – Byzantine Blue, Acrylic, spray paint, oil stick, oil pastel on canvas, 80 x 110 cm



Jesse Grylls – Leafy Lovebanks, Acrylic, spray paint, oil stick, oil pastel on canvas, 80 x 110 cm



Jesse Grylls is a contemporary painter based in London. His work is expressionistic based on the idea of using simple forms as vehicles for expression such as letters, words and primitive marks. Finding ways to convey moods and ideas through distorting these forms often with colour. His work can be brutalist by way of decisive and active mark making and colourful explosion. Yet they retain eye catching qualities and instant intrigue from the viewer through these instantly recognisable subtle forms and heaving layering. He has had three successful solo shows since 2020 where he has presented collections of work each further along his development of a personal style and voice as an abstract expressionist painter.

This collection of work contains large influence from asemic writing (for which the definition is “a hybrid art form that fuses text and image into a unity, and then sets it free to arbitrary subjective interpretations”). As well as music and poetry. There is a sense of flow to the works, colourful arrangements of marks interact suggesting words and sentences but yet still retaining expressive imagery. The paintings leap off the page in melodic narrative all without ever suggesting much semantic content. The heavy layering of individual and often contrasting lines creates depth to the images without overloading the eye or becoming murky/confused. Upon closer inspection the differentiation of textures within the works adds further separation between each collection of marks. Which allows the lines to dance and intertwine with each other. There is a joyous and childish nature to this collection, that is shown through the poetic flow of marks and somewhat melodic employment of colour and tonality.



Zeng Chuanxing - Black Paper Bride, oil on canvas, 160 x 130 cm



Zeng Chuanxing's work is a tour de force of his mastery of oils. Painted with painstakingly detailed brushstrokes, the artist's dexterous hand has transformed the flat canvas into a tromp l'oeil of texture and jaunty surfaces. Light catches the sitter's eye with a startling reality as her unbroken gaze confronts the viewer. Believing that it is only the eyes and hands of an individual that give true representation of the human soul, these two anatomical features remain a clear focus for the artist throughout his oeuvre, adding a unique character and personality to each of his models.

Echoing the growing Western influence on Chinese culture at the time, the crumpled paper drapery stands out from the two dimensional plane with a lifelike reality reminiscent of an Old Master painting. Further dialogue between Western and Chinese tradition continues in the bride's paper fabric with the symbolically chose colour schemes by the artist. Each of the Sichuan minority women portrayed in this series are clad in either white or red paper; red representing Chinese tradition and white representing Western tradition.

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.



Cecily Brown Untitled (Sirens in Paradise), 2017, pastel and water colour on paper, 80 x 120.6 cm
31 1/2 x 47 1/2 in





Cecily Brown

Cecily Brown is a London-born contemporary artist based in New York City, who combines figuration with abstraction to explore themes of sexuality, pornography and attraction. Brown studied at the Slade School of Fine Art in London before relocating to New York at the age of 25 in order to distance herself from the Young British Artists and their focus on new media. Her approach to abstract painting questions and satirizes the masculinity that has been historically linked to abstract expressionism.

Brown's work has combined a variety of references and visual tropes including caricature and classical imagery, which she paints with an evident eroticism that visually links contemporary pornography with Old Master painting. Her gestural handling of paint and theatrical presentation are countered by the polished and even surfaces of varnish, both bringing attention to the materials of the work while distancing the viewer to some extent, to a position of voyeurism, particularly in relation to the overtly sexual scenes. Freeing subject matter to transcend classical narrative by synthesizing practices from centuries of artistic practice, Brown emerges as an inevitable supposition of Western art history and a unique new voice of aesthetic prowess and wit.

In 2000 Brown was featured in a photo spread in the New Yorker, and was situated alongside leading contemporary women artists including Sue Williams and Lisa Yuskavage. The Museum of Fine Art, Boston, organized Brown's mid-career retrospective 2006; in addition to her participation in the Whitney Biennial, she has held solo exhibitions at the Museum of Modern Art in Oxford and the Gagosian Galleries in London, Rome, and Beverly Hills. Her work is included in the permanent collections of the New York's Solomon R Guggenheim Museum and the Whitney Museum of American Art; the Tate Modern, London; and many other major institutions. Her expressive artwork has attracted numerous significant collectors. In 2017 Artnet named her among the ten most expensive living women.



Annie Morris
Bronze Stack 3, Cadmium Red, 2023
Patinated bronze and steel, Edition 2/6 with 2APs
Approximate height 167 cm (65 ¾ in)

Balls H&W
27.5 x 32 cm
24.5 x 26.5 cm
49 x 52 cm
Base 72.5 x 32 x 32 cm









Annie Morris

Annie Morris (b. 1978, London, United Kingdom) is a British artist who utilises tapestry, painting, and drawing in her work. Morris is best known for her 'Stack' sculptures, which comprise colourful, irregularly shaped orbs arranged one atop another in vertical strings. The artist's 'Stacks' are made from plaster and cast bronze and are painted in vivid raw pigments such as ultramarine, viridian, and ochre. In this series, which was initiated during a period of grieving following a miscarriage, spheres appear to hover above the floor on plinths on which they rest, forever threatening to topple over—a nod to both the miracle of life and its precarity.

In addition to her 'Stack' series, Morris explores the feminine body in her drawing-like tapestries and linear figural sculptures, as well as in abstract paintings like her voluptuously gestural, all over 'Face' series. These works signal the myriad ways of inhabiting the female body.

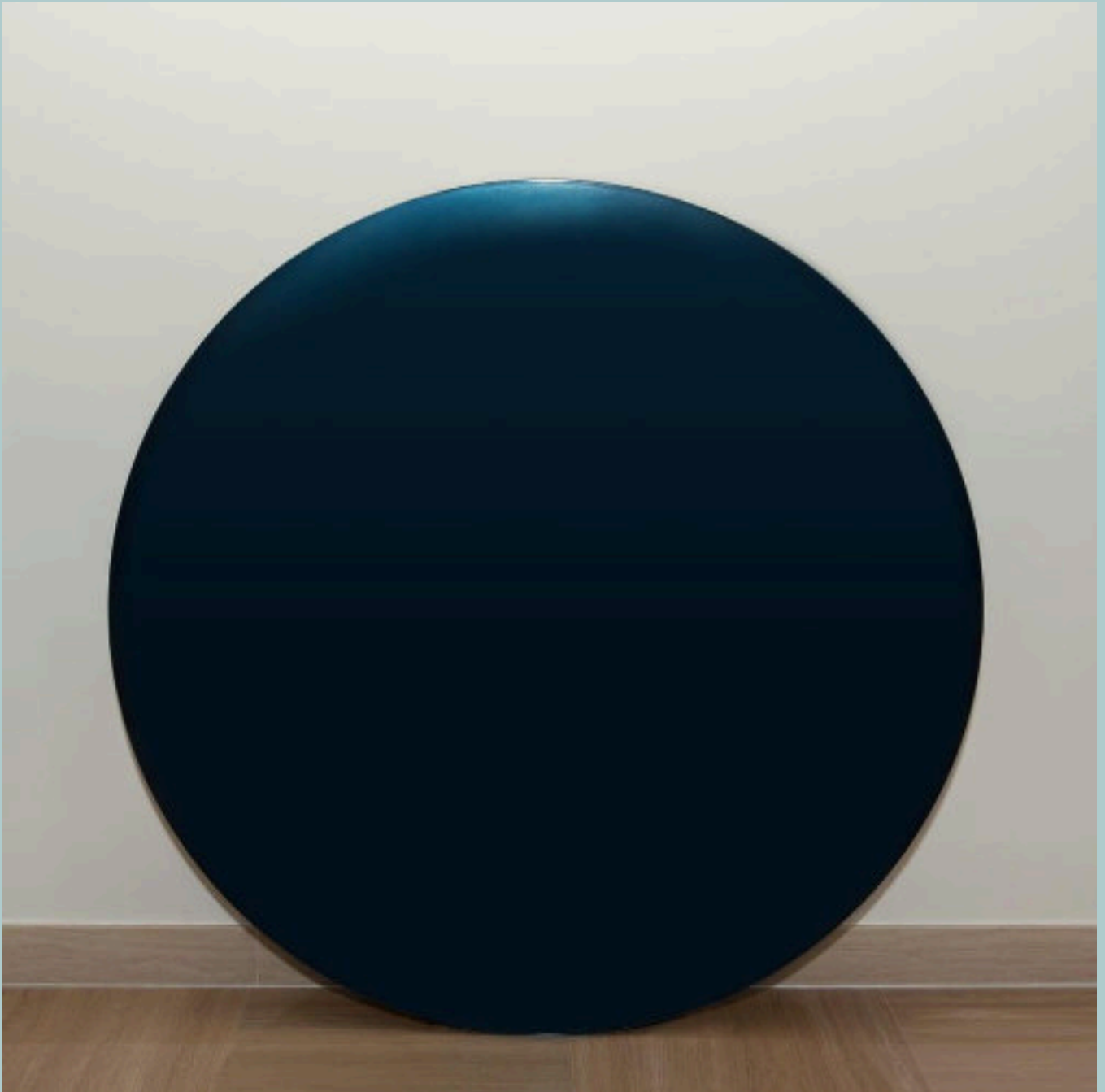
Morris studied at the École Nationale Supérieure des Beaux-Arts, Paris between 1997 and 2001 under Giuseppe Penone before completing her education at the Slade School of Fine Art in London in 2003. 2021 marked the artist's first museum exhibition, with a solo presentation of sculptures and tapestries at Yorkshire Sculpture Park's Weston Gallery. In 2023, she was commissioned by the Hepford Wakefield to create a permanent installation for the West Yorkshire History Centre. Her first museum survey in China, Hope from a Thin Line at the Fosun Foundation in Shanghai, brought together sculptures, tapestries, and paintings from 2012 to the present day in 2024.

Morris latest solo exhibition was held at Château La Coste in Aix-en-Provence, France. Notable museums and galleries that exhibited Annie Morris' work; Royal Academy of Arts in London, The Yorkshire Sculpture Park in the UK, Pace Gallery in New York and London, The Saatchi Gallery in London Frieze Sculpture 2023,

Most Recent Sale:

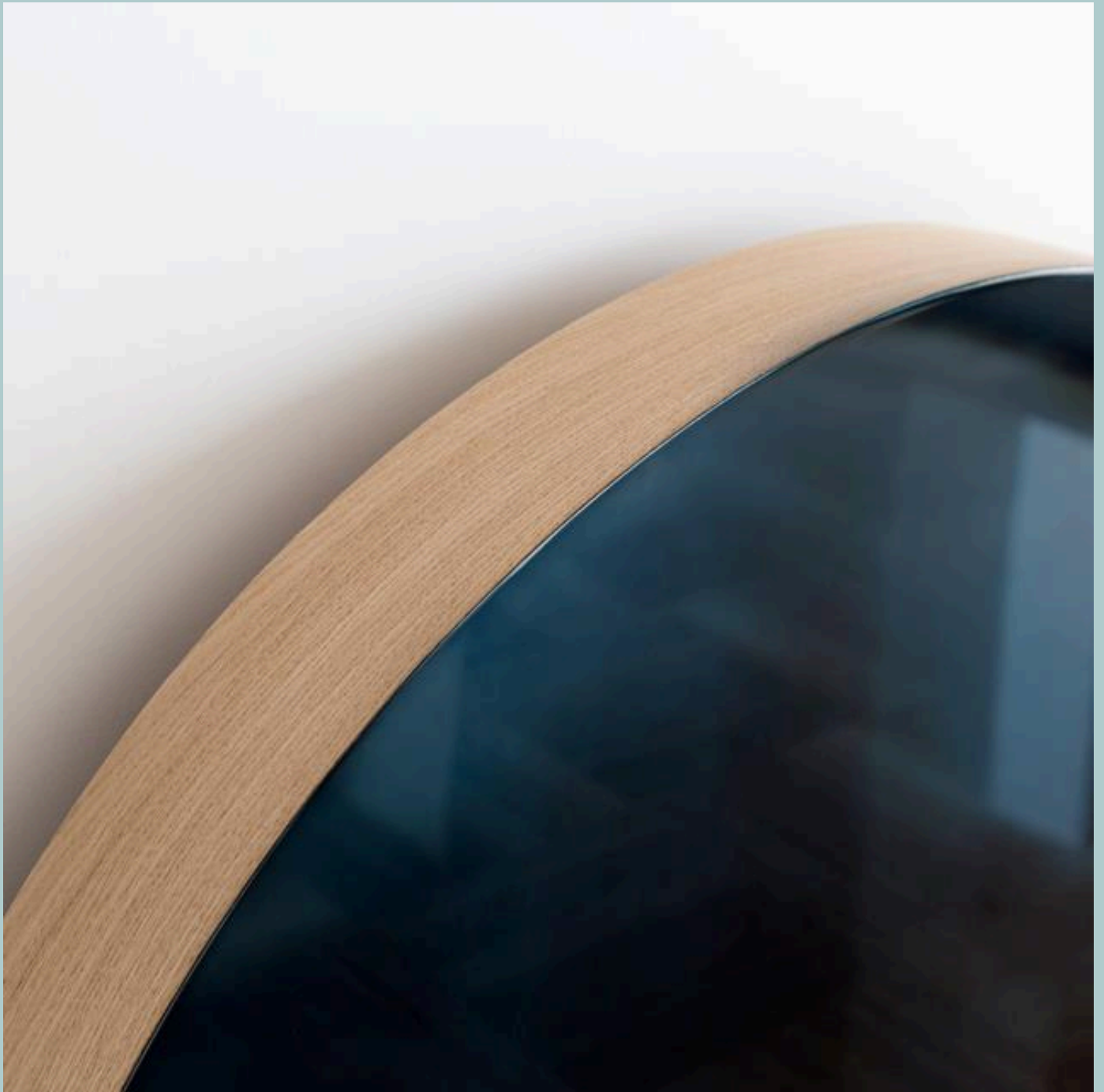
Bronze Stack 9, Ultramarine Blue sold at Christie's 2024 for 378,000 USD

Stack 9, Copper Blue was sold at Christie's 2024 for GBP 327,600



Carol Bruton - When Heaven and Nature Sing, Mirrored Diabond, tinted varnish with pigments, hand waxed natural oak frame, 100 cm diameter





Detail





Carol Bruton

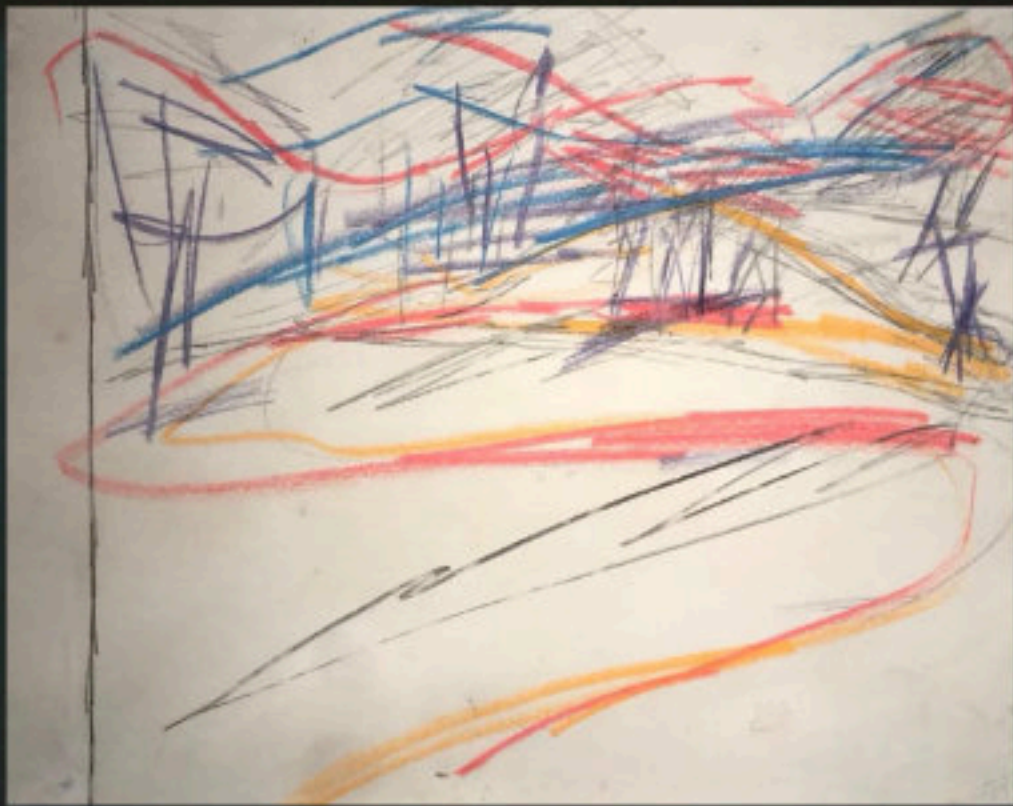
Carol Bruton was born in Toronto, Canada and spent her childhood in Spain, India and the Middle East; she now resides in the South of France. She studied at the Bellas Artes de Madrid ; the Camden Arts Centre, London; and Edinburgh College of Art, Scotland. As a child living in a fishing village in Spain she began painting using cement to depict houses. Her artistic expression transcended from the figurative to the abstract in a seemingly logical course of mutation. Static geometrically defined houses and landscapes gave way to zoomed in views of palm tree trunks, which mused gently into lunar-like water pools, and later into her series of coral threads, bubbles and rain drops; images at once both other-worldly and intimately familiar.

Her most recent series “Infinity” furthers Carol’s interest in the link between our planet and space. The abstract colour fields herald from reflections looking up through the water to the skies seen during her daily swims. Heaven and nature sing out from the deep blue-black polished disk, where the organic nature of the sea and sky are reflected back and forth in a constant play of light and the surrounding environment.

Carol’s work can be found in the collections of: HSH Prince Albert II, The Maybourne Riviera Hotel, Rothschild & Co Wealth Management Monaco, The Chinese Ministry of Foreign Affairs, David Coulthard; as well as in many private homes, offices and yachts. She has twice been awarded the Prix du Jury at the Comité National Monégasque, which is part of UNESCO. In 2022, Rothschild & Co Wealth Management Monaco held an exhibition of her work alongside Bianca di Grassi. Carol has also exhibited at UBS, the Osaka Art Show, the Beijing Biennale, Art Basel and at the Jersey City Museum, New Jersey.



Frank Auerbach - Primrose Hill, 1961, crayon and pastel on paper, 22 x 30 cm





Frank Auerbach

One of the most inventive and influential painters of the post-World War II era, Frank Auerbach is known for his boldly colored and densely impastoed canvases. The artist, who has lived and worked in London for over half a century, hews to a narrow range of subjects, favoring moody cityscapes near his Camden Town studio and psychologically probing portraits of a handful of sitters, notably his wife, Julia; close friend Stella West; and the professional artist's model Juliet Yardley Mills. This same depth and intensity is echoed in Auerbach's exacting artistic process, in which he layers, scrapes, molds and reworks paintings over long periods of time. Although often compared to Francis Bacon, Lucian Freud, and others associated with the School of London, Auerbach prefers not to align himself with any particular group or movement. He does, however, engage in explicit dialogue with the art historical canon, and cites numerous old and modern masters as influences, including Rembrandt, Rubens, Titian, Constable and Picasso.

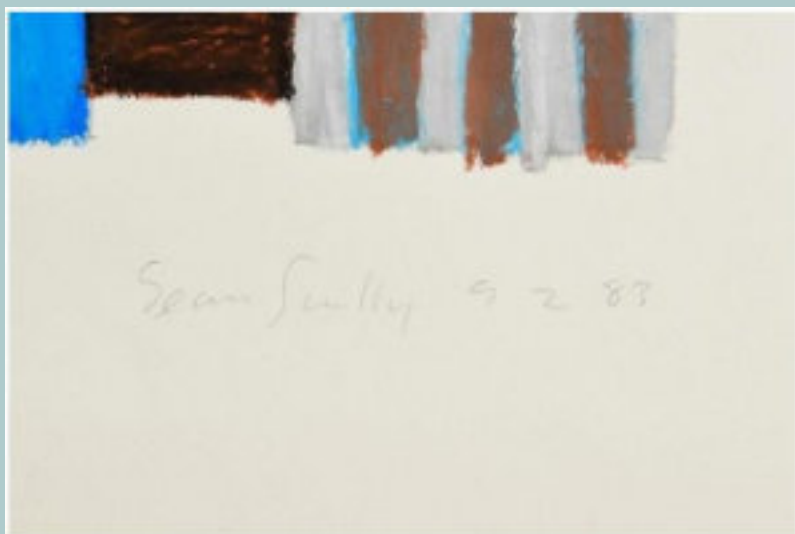
Born in 1931 in Berlin, Germany to Jewish parents, Auerbach was sent to Britain in 1939 to escape Nazi persecution. His parents, unable to flee, were both killed in concentration camps. In 1948, Auerbach enrolled at Saint Martin's School of Art and attended night classes taught by David Bomberg at Borough Polytechnic. Around this time, he befriended fellow painter Leon Kossoff; in the coming years, he would also develop close friendships with Lucian Freud and Francis Bacon. Auerbach went on to study at the Royal College of Art in London, establishing his Camden Town studio shortly before graduating in 1955. The following year, he had his first solo show at Beaux Arts Gallery in London, displaying his distinctive style of thickly layered gestural brushwork.

From 1965 onward, Auerbach has shown with Marlborough Fine Art in London and Marlborough Gallery in New York. In 1978, he was honored with a retrospective at London's Hayward Gallery, and in 1986, he represented Britain at the Venice Biennale, where he and Sigmar Polke were jointly awarded the Gold Lion. In 2015, London's Tate Britain, in partnership with Kunstmuseum Bonn, mounted a major retrospective of his work. He has several times been offered – and refused – knighthood. Today, his paintings reside in the permanent collections of the Tate Gallery and National Portrait Gallery in London; Museum of Modern Art in New York; and Museo Nacional Thyssen-Bornemisza in Madrid.

Frank Auerbach passed away 11th of November 2024, aged 93.



Sean Scully - Untitled 9.2.83, 1983, oil pastel on paper, 37.8 x 55.9 cm (14.8 x 22 inches), signed and dated 'Sean Scully 9 2 83' (lower right); inscribed 'C4747'(on the reverse)



Signature detail



Framed artwork





Sean Scully

American-Irish artist Sean Scully is best known for his abstract paintings and prints, which seem to synthesize the traditions of classical European painting with the expressive impact of American abstract expressionism through a rigorous yet intuitive approach to artistic practice. Most of his works follow a rhythmic structure of interconnected areas or rectangles of colour reminiscent of striped or checkerboard patterning. His canvases are often built up with a heavy impasto and seem to glow with a sense of agency, not unlike the work of the nineteenth century post-impressionists or twentieth century color-field painters. Although his works do not rely on mimetic representation, they often evoke the memories of the artist's travel and time lived in various countries including Germany and Italy; "in making these paintings I was preoccupied with my memories of Venice, the movement of the water, how it heaves against the brick and stone of the city."

Born in Dublin, Ireland, in 1945, Scully moved to London with his family, mostly living in working class neighbourhoods in South London, without settling in one space for an extended period of time. Following an early desire to become an artist, Scully apprenticed as a typesetter in a printing shop as a teenager and worked in graphic design before pursuing formal coursework in painting at the Central School of Art. Although he was rejected by eleven art schools, Scully eventually studied at the Croydon College of Art, graduated from Newcastle University, and received a graduate fellowship at the Carpenter Center for the Visual Arts at Harvard University, Cambridge, in the early 1970s. He immigrated to the United States in 1975 where he was granted citizenship in 1983.

Scully's work has brought him a long list of accolades and recognition from around the world, including two nominations for the Turner Prize in 1989 and 1993. He has had solo exhibitions at the Metropolitan Museum of Art, New York, the Whitechapel Gallery, London, the Philadelphia Museum of Art, and the Phillips Collection, Washington, DC, among many other major institutions. In 2015, he debuted a site-specific permanent installation at the Chapel Santa Cecilia de Montserrat in Catalonia, Italy in celebration of his seventieth birthday. He lives and works in New York, Barcelona and Munich.

Past Auction Results:

Another featured artist, Sean Scully has reached staggering auction prices at Sotheby's in the past year. Such as Red Light May 2023, which has sold for 1,079,500 USD.



Francis Bacon - Study for Portrait of John Edwards, 1987, lithograph in colours, signed and numbered 161 of 180, image size 68 x 50 cm, sheet size 94.5 x 68.3 cm





Francis Bacon - Pope, 1989, limited edition print, edition of 60, image size 95 x 70 cm,
Sheet size 116 x 77 cm







Francis Bacon

One of the major British artists of the post-World War II period, Francis Bacon is renowned for his paintings of single subjects represented in isolation – in empty rooms and cages, or against black walls – their faces and figures distorted in grotesque style. The artist's emotionally charged, raw vision of human beings is a testament to his understanding of the suffering and alienation that afflicted mankind during the second half of the 20th century.

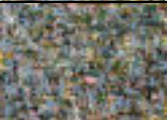
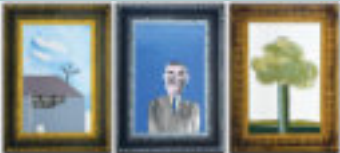
Born on 28 October 1909, to English parents in Dublin, Ireland, Bacon left home at seventeen and travelled to Berlin, then Paris. Settling in London in 1925, he began working as an interior decorator and later started to paint. Although his self-taught work started attracting interest in the late 1930s, his breakthrough came in 1944, with the triptych *Three Studies for Figures at the Base of a Crucifixion*, whose distorted subjects, rendered in dark colors and rough brushwork, firmly established his style. Starting in the mid-1960s, the artist mostly produced portraits of friends and drinking companions, and following the 1971 suicide of his lover, George Dyer, his art became inward-looking and preoccupied with the passage of time, as evidenced in his *Study for a Self-Portrait – Triptych*, 1985–86. Renowned for his carousing and his notoriously cluttered London studio, Bacon died while vacationing in Madrid, Spain, on 28 April 1992.

His works can be found in the collections of the Art Institute of Chicago, the Hirshhorn Museum and Sculpture Garden, Washington DC, and the Museum of Modern Art, New York. According to Sotheby's Mei Moses, the average compound annual return for Francis Bacon resold at auction between 2003 and 2017 was 13.9%. 87.1% of 31 such works increased in value.

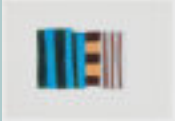


Image	Artist	Title	Medium & Size	Shipping Value
	Bridget Riley	June, 1992-02	Screenprint in colours on wove paper, 102 x 135cm, ed of 75	£85,000
	Andy Warhol	Queen Elizabeth II, from Reigning Queens, F.S. II 337 (Blue), 1985	Screen print on Lenox Museum Board, Edition of 40, 100 x 80 cm, Signed and numbered by the artist	£320,000
	Tracey Emin	It was all About Loving you (2022)	Screen print on Somerset 400gsm, Edition 2 of 50, Published by White Cube, 2022, signed by the artist, 80 x 120.5 cm	£19,500
	Tracey Emin	Self Portrait, Like a Coffin 2013,	Gouache on paper, 35.5 x 25.4 cm (14 x 10 in)	£45,000
	Tracey Emin	Choose Love (2024)	Ed. of 100, 1 Colour Lithograph on Somerset Warm White 400gsm. Produced by Counter Studio, Margate, 60 x 76 cm (23.6 x 29.9 in), Signed, numbered and dated by the artist	£
	Tracey Emin	After The Shadow (2020)	Edition of 50, 2 colour lithograph on Somerset Velvet Warm White 400gsm. Produced by Counter Studio, Margate, 65.5 x 55.5 cm (25.8 x 21.9 in), Signed, numbered, and dated by the artist	£12,000
	Tracey Emin	'Me-May 2019', 2020	2 colour lithograph on Somerset Velvet Warm White 400gsm. Produced by Counter Studio, Margate, 55.5 x 45.5 cm, Signed, numbered, and dated by the artist, Ed. of 50	£12,000
	Tracey Emin	Over and Out (2020)	Edition of 50, 2 colour lithograph on Somerset Velvet Warm White 400gsm. Produced by Counter Studio, Margate, 65.5 x 55.5 cm, Signed, numbered, and dated by the artist	£12,000
	Tracey Emin	I couldn't tell anyone I loved you (2020)	Edition of 50, 2 colour lithograph on Somerset Velvet Warm White 400gsm. Produced by Counter Studio, Margate, 65.5 x 55.5 cm, Signed, numbered, and dated by the artist	£12,000
	Tracey Emin	I wanted You 2017	Ed 5 of 6, bronze, 114 x 32 x 32 cm, incised with the initials T.E. and numbered 4 of 6 on the base	£80,000
	William Scott	Still Life Pears (1977)	oil on canvas, 25.5 x 35.6 cm signed and dated by the artist on verso	£120,000
	William Scott	Still Life, 1957	Gouache on paper, 51 x 74cm, Signed lower right	£
	William Scott	Cup and Pan Blues (1970)	Signed Screen print, Edition of 100, Image Size - 59.4 x 88.3 cm	£



	David Hockney	Celia, 1984	Charcoal on paper 74.9 x 55.9 cm 29 1/2 x 22 in Initialed and dated	£290,000
	David Hockney	Celia Smoking	limited edition lithograph, printed by Jim Webb at Gemini G.E.L., Los Angeles, Ed. 2370, inscribed and dated by the artist, 98.0 x 71.0cm	£32,000
	David Hockney	My Pool and Terrace, 1983	Etching and Aquatint, 60 x 91 cm, Edition of 77/250	£35,000
	Pip Todd Warmoth	View of the Casino from the Promenade	oil on board, 100 x 150 cm	£15,000
	Pip Todd Warmoth	View of the Casino	oil on board, 47 x 122 cm	£15,000
	Pip Todd Warmoth	View over Monaco Harbour, Looking towards Lady Moura	oil on board, 150 x 100 cm	£18,000
	Pip Todd Warmoth	View over Monaco Harbour, Larvotto beach	oil on board, 112 x 94 cm	£18,000
	Adrian Heath	Solva, 1980	oil on canvas, 162.5 x 148.5 cm (64 x 58.5 in)	£55,000
	Jesse Grylls	Untitled I	Acrylic, spray paint, oil stick, oil pastel on canvas, 80 x 110 cm	£10,000
	Jesse Grylls	Untitled II	Acrylic, spray paint, oil stick, oil pastel on canvas, 80 x 110 cm	£10,000
	Zeng Chuanxing	Black Paper Bride	oil on canvas, 160 x 130 cm	£120,000
 	David Hockney	A Hollywood Collection portfolio (Picture of a Pointless Abstraction Framed Under Glass; Picture of a Simple Framed Traditional Nude Drawing; Picture of a Landscape in an Elaborate Gold Frame; Picture of a Still Life that has an Elaborate Silver Frame; Picture of a Portrait in a Silver Frame; Picture of Melrose Avenue in an Ornate Gold Frame) London: Editions Alecto, 1965	Edition of 85. Each print signed, numbered and dated in pencil by Hockney. Publisher's chop mark to lower left and stamp to lower right verso. The prints were Hockney's idea of an instant art collection pre-packaged in appropriate frames for a Hollywood starlet. Printed by Kenneth Tyler at Gemini Ltd in Los Angeles. 6 original lithograph in colours from stones and aluminium plates with crayon and tusche on Rives BFK mould made paper. Sheet sizes: 76 x 51 cm. Framed sizes: 77.5 x 57.3 mm. A couple with some very minor rubbing to extreme edges, otherwise in excellent condition. Presented in acrylic boxed frames.	



	Cecily Brown	Untitled (Sirens in Paradise), 2017,	pastel and water colour on paper, 80 x 120.6 cm 31 12 x 47 12 in	
	Francis Bacon	Pope, 1989	limited edition print, edition of 60, image size 95 x 70 cm, Sheet size 116 x 77 cm	
	Francis Bacon	Study for Portrait of John Edwards, 1987	, lithograph in colours, signed and numbered 161 of 180, image size 68 x 50 cm, sheet size 94.5 x 68.3 cm	
	Sean Scully	Untitled 9.2.83, 1983	oil pastel on paper, 37.8 x 55.9 cm (14.8 x 22 inches), signed and dated 'Sean Scully 9 2 83' (lower right); inscribed 'C4747'(on the reverse)	
	Frank Auerbach	Primrose Hill, 1961,	crayon and pastel on paper, 22 x 30 cm	
	Annie Morris	Bronze Stack 3, Cadmium Red, 2023	Patinated bronze and steel, Edition 2/6 with 2Aps, Approximate height 167 cm (65 ¾ in)	
	Carol Bruton	When Heaven and Nature Sing	Mirrored Diabond, tinted varnish with pigments, hand waxed natural oak frame, 100 cm diameter	