

1

▮ Sir Alfred James Munnings PRA RWS (1878-1959)

'Canadian Cavalry Watering Horses'
signed 'A. J. Munnings' l.r., oil on canvas
63.5 x 76.5cm

Provenance: James Putnam Esq.;
a private collection, Canada;
Phillips, Bond Street, 'Twentieth Century and British & Irish
Art', 8 June 1999, lot 30, the property of an overseas collector.

The David and Pam McCleave Collection of Modern British Art.

Literature: Sir Alfred Munnings, 'An Artist's Life', London, 1950,
pp.302.

Exhibited: Russell Coates Gallery and Museum, Bournemouth,
'Retrospective Exhibition of Works by Sir Edward Munnings', 2
April - 4 June 1956, catalogue no.22.

Acclaimed British artist, Sir Alfred Munnings, is best known for
his paintings of horses and rural scenes, but it was his role as
a First World War artist, with the Canadian Expeditionary
Force, that helped bring him significant recognition.

Munnings, who had lost the sight in his right eye at the age of
twenty (due to an accident involving a thorn while lifting a dog
over a hedge), was unable to serve as an active soldier.
Despite his desire to go to war, his partial blindness prevented
him from enlisting. However, his fortunes changed when Lord
Beaverbrook (then known as Max Aitken) intervened.
Beaverbrook, who was instrumental in organising a group of
artists to document the Canadian war effort, sent Munnings to
the front line in January 1918 as a war artist.

Living with the Canadian regiment, Munnings also captured the
quieter, more intimate, moments of the war, and here we see
both soldiers and horses at rest, providing a poignant contrast
to the chaos of battle. His skill as a horseman allowed him to
depict these animals with a deep understanding and
sensitivity.

Munnings' work was so well received that he was later
assigned to the Canadian Forestry Corps, which was
responsible for producing vast quantities of timber for various
wartime uses. This experience opened up new avenues for
Munnings, allowing him to explore different subjects and
landscapes. His paintings from this period tell evocative stories
of service, sacrifice, and the essential, but often overlooked,
roles played by both soldiers and animals during the war. They
also helped solidify Munnings' reputation as one of the
foremost painters of his time.

£30,000-50,000



3

Walter Sickert RA (1860-1942)
'La Maison Blanche, Dieppe', 1902
signed 'Sickert' I.I., oil on board
17.5 x 14cm

Provenance: With Arthur Tooth & Sons Ltd., London, no. 2336;

Sotheby's, London, 5 April 2001, lot 264;

The David and Pam McCleave Collection of Modern British Art.

Walter Richard Sickert was a pivotal figure in British avant-garde painting in the late 19th and early 20th centuries. He favoured ordinary people and urban scenes as his subjects, with a preference for the light palette and high-keyed colour of the Impressionists and Post-Impressionists.

Sickert's work was particularly important for links between Britain and France. Not only did he have a profound relationship with French artists like Edgar Degas, he was also a founder member of the New English Art Club, formed as a French-influenced alternative to the Royal Academy.

£10,000-15,000

4

Ludovic Rodo Pissarro (French, 1878-1952)
The Royal Exchange
signed 'Ludovic Rodo' I.I., oil on canvas
61 x 81cm

Provenance: Bonhams, Knightsbridge, 'Views of London', 26 October 2004, lot 62;

The David and Pam McCleave Collection of Modern British Art.

£6,000-8,000



24

|| **John Bratby RA (1928-1992)**

'Paternity II', self-portrait with Jason and David
 signed 'John Bratby' u.c., also signed, inscribed with title and
 dated '63' with artist's framing instructions label verso, oil on
 canvas
 137 x 91cm

Provenance: With the Phoenix Gallery, Lavenham;
 the Catto Gallery, London;

Provenance: The David and Pam McCleave Collection of
 Modern British Art.

Exhibited: 'John Bratby RA Tour 1992', a retrospective
 exhibition organised by Hartlepool Museums Service in
 association with Phoenix Art Gallery, London, held at the Gray
 Art Gallery and Museum, Hartlepool; Berwick-upon-Tweed
 Museum and Art Gallery; Lillie Art Gallery, Milngavie, Glasgow;
 and the Maclaurin Art Gallery, Ayr, between 14 March and 6
 September 1992.

£4,000-6,000



30

|| **Sir Peter Blake RA (b.1932)**

'Alma Cogan', 1993
 a book cover for 'Alma Cogan' by Gordon Burn, signed 'Peter
 Blake' l.r., watercolour
 24 x 36cm

Provenance: With Waddington Galleries;
 with Robert Sandelson, London;

The David and Pam McCleave Collection of Modern British Art.

Exhibited: Royal Academy Summer Exhibition 1993, catalogue
 no.21.

Known as 'the girl with the laugh in her voice', Alma Cogan
 (1932-1966) was one of the most celebrated British popular
 singers of the 1950s and early 60s. The book blends fact and
 fiction, imagining an alternative reality in which Alma Cogan
 survives beyond her real-life death in 1966. This creative
 narrative explores themes of fame, memory, and the impact of
 celebrity culture. The novel was critically acclaimed and won
 the Whitbread Book Award for First Novel in 1991, solidifying
 Burn's reputation as a distinctive voice in contemporary
 literature.

£5,000-7,000



- 38 **¶ Ruskin Spear RA (1911-1990)**
'In the Pub'
signed 'Ruskin Spear' l.r., oil on canvas
51 x 61cm

Provenance: Sotheby's, New Bond Street, 'Modern British and Irish Art', 4 December 2002, lot 51;

The David and Pam McCleave Collection of Modern British Art.

£6,000-8,000

- 42 **¶ Ruskin Spear RA (1911-1990)**
'Sherry Bar Portrait'
signed 'Ruskin Spear' l.r., oil on canvas with collage
98.5 x 68cm

Provenance: Sotheby's, New Bond Street, 'Modern British Pictures' 4 March 1998, lot 162;

The David and Pam McCleave Collection of Modern British Art.

Exhibited: Royal Academy Summer Exhibition, 1964, catalogue no. 209.

Literature: Mervyn Levy, 'Ruskin Spear', Weidenfeld and Nicolson, London, 1985, no.53, p.62.

'The Sherry Bar' was painted in the Ravenscourt Arms, Hammersmith, London. The painting is notable not only for its artistic qualities, but also for its connection of two prominent cultural figures: the artist, Ruskin Spear, and the celebrated Welsh poet, Dylan Thomas. The pair often met here and, according to Spear, the Ravenscourt Arms was a place where Dylan Thomas engaged in his early morning 'light drinking' during the late 1940s.

£12,000-18,000

- 47 **¶ Ruskin Spear RA (1911-1990)**
'The Arty Tie'
signed 'Ruskin Spear' l.r., oil on board
89 x 91cm

Provenance: Christie's, King Street, '20th Century British Art', 21 November 2003, lot 15;

The David and Pam McCleave Collection of Modern British Art.

Exhibited: Royal Academy, Summer Exhibition, 1987, cat. no.15.

£10,000-15,000



66 **¶ Ruskin Spear RA (1911-1990)**

The Fulham Football Club
 oil on board
 115 x 143cm

Fulham Football Club was founded in 1879 and is London's oldest professional football club. They have played home games at Craven Cottage, Fulham, West London, since 1896 - close to where Ruskin Spear lived in Hammersmith. The club competes in the Premier League, the top tier of English football, and is owned by the Pakistani-American billionaire businessman, Shahid Khan.

Provenance: The David and Pam McCleave Collection of Modern British Art.

£20,000-30,000



67 **¶ Ruskin Spear RA (1911-1990)**

A preparatory study of Fulham Football Club
 charcoal
 50 x 68.5cm

A preparatory sketch for lot 66.

Provenance: The David and Pam McCleave Collection of Modern British Art.

£2,000-3,000



82 **¶ Terence Cuneo (1907-1996)**

'Firefly Leaving Box Tunnel, Great Western Railway'
 signed and dated '.CUNEO. JANUARY 85' l.r., oil on canvas
 77 x 102cm

Provenance: Bonhams, '20th Century British Art', 8 November 2007, lot 12;

The David and Pam McCleave Collection of Modern British Art.

The present lot captures the monumental achievement of the Box Tunnel, an iconic part of the Great Western Railway, masterminded by the civil engineer Isambard Kingdom Brunel. The tunnel, stretching for nearly two miles through the limestone of Box Hill, was an incredible feat for its time, particularly given the challenges posed by the soft rock and the tunnel's steep gradient.

£20,000-30,000



- 84 **¶ Terence Cuneo (1907-1996)**
'No: 34051, 'Winston Churchill', in Bournemouth Shed'
signed and dated '.CUNEO./FEBRUARY 1990' I.L., inscribed
with title and 'No. 33027, Bulleid Q1, Austerity, Wartime, 0-6-0'
and 'No 35028 Merchant Navy Class 'Clan Line" verso, oil on
canvas
76 x 101.5cm

Provenance: Purchased from Melanie Viner Cuneo, Carole
Cuneo, Andrew Viner and Lucinda Moxham in 2003;

The David and Pam McCleave Collection of Modern British Art.

£15,000-20,000

- 85 **¶ Terence Cuneo (1907-1996)**
'The Flying Scotsman, 4472'
signed '.CUNEO.' I.L., oil on canvas
76 x 102cm

This painting was commissioned by Peter L Steer, c.1972.

Provenance: Peter L Steer;
Dr A F Marchington.

The David and Pam McCleave Collection of Modern British Art.

£30,000-50,000

- 91 **¶ Terence Cuneo (1907-1996)**
Duchess of Hamilton, Willesden Shed, 1989
signed and dated '.CUNEO./JANUARY/1989' I.L., inscribed
'Duchess of Hamilton on Wilesdon [sic] Shed' on stretcher
verso, oil on canvas
61 x 92cm

Provenance: Purchased from the artist's daughter in April
2007.

The David and Pam McCleave Collection of Modern British Art.

Cuneo had previously depicted this train in 1978, when the
National Railway Museum in York brought the locomotive out
of the museum after restoration. Following the detailed on-site
drawings, the artist added a daytime Pennine landscape. For
the present lot, he revisited the subject, but with a rather
different atmosphere of the night-time marshalling yards.
£20,000-30,000



- 99 **¶ Terry O'Neill (1938-2019)**
David Hemmings, 'Blow-up', 1966
gelatin silver print, printed later, signed 'Terry O'Neill' and
numbered '18/50'
image 37 x 56cm, unframed

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£1,000-2,000



- 100 **¶ Terry O'Neill (1938-2019)**
Michael Caine on the set of 'Get Carter', 1970
gelatin silver print, printed later, signed 'Terry O'Neill' and
numbered '14/50'
image 37 x 56cm, unframed

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£1,500-2,000



- 101 **¶ Terry O'Neill (1938-2019)**
Marianne Faithfull, 1964
gelatin silver print, printed later, signed 'Terry O'Neill' and
numbered '27/50'
image 53.5 x 45.5cm, unframed

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£1,000-2,000



- 102 **¶ Gered Mankowitz (b.1946)**
Marianne Faithfull at the Salisbury Pub, 1964
gelatin silver print, printed later, signed 'Gered Mankowitz' and
numbered '4/50', with The Gered Mankowitz Archive blind
stamp
image 46.5 x 46.5cm

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£300-400



- 103 **¶ Terry O'Neill (1938-2019)**
Marianne Faithfull contact sheet, 1964
gelatin silver print, printed later, signed 'Terry O'Neill' and
numbered '2/50'
50.5 x 61cm, unframed

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£1,000-2,000



- 104 **¶ Gered Mankowitz (b.1946)**
 Marianne Faithfull at the Salisbury Pub, 1964, contact sheet
 gelatin silver print, printed later, signed 'Gered Mankowitz' and
 numbered '6/25', with The Gered Mankowitz Archive blind
 stamp
 image 43 x 59cm

Provenance: The David and Pam McCleave Collection of
 Modern British Art.
£250-350

- 105 **¶ Terry O'Neill (1938-2019)**
 Jean Shrimpton with dolls, 1964
 gelatin silver print, printed later, signed 'Terry O'Neill' and
 numbered '32/50'
 image 46 x 45.5cm, unframed

Provenance: The David and Pam McCleave Collection of
 Modern British Art.
£1,000-2,000

- 106 **¶ Terry O'Neill (1938-2019)**
 Raquel Welch on the set of 'Hannie Caulder', 1971
 gelatin silver print, printed later, signed 'Terry O'Neill' and
 numbered '12/50'
 image 56 x 37.8cm, unframed

Provenance: The David and Pam McCleave Collection of
 Modern British Art.
£1,500-2,500

- 107 **¶ Terry O'Neill (1938-2019)**
 English footballers, c.1972
 gelatin silver print, printed later, signed 'Terry O'Neill' and
 numbered '10/50'
 image 46 x 45.5cm, unframed

A photograph of David Webb, Geoff Hurst, Alan Hudson, Terry
 Venables, Terry Mancini, Alan Ball and Rodney Marsh.

Provenance: The David and Pam McCleave Collection of
 Modern British Art.
£1,000-2,000

- 108 **¶ Terry O'Neill (1938-2019)**
 David Bailey, London, 1963
 gelatin silver print, printed later, signed 'Terry O'Neill' and
 numbered '13/50', also signed by David Bailey
 image 53 x 36cm, unframed

Provenance: The David and Pam McCleave Collection of
 Modern British Art.
£1,000-2,000



- 109 **¶ Terry O'Neill (1938-2019)**
David Bailey in his home in Primrose Hill, c.1967
gelatin silver print, printed later, signed 'Terry O'Neill' and
numbered '3/50', also signed by David Bailey
image 46 x 45.5cm, unframed

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£1,000-2,000



- 115 **¶ Michael Ward (1929-2011)**
Marianne Faithfull at home, London, 26 July 1967
gelatin silver print, printed later, embossed signature l.r.,
numbered '7/50', signed 'Michael Ward' in pen verso with
Michael Ward Archives stamp
image 34 x 50cm, unframed

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£300-400



- 173 **¶ Clive Barker (b.1940)**
'Up Up and Away', 2009
mixed media sculpture with bronze figure, stamp signed, titled
and dated on a plaque to the back
42cm high
51cm high overall on base

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£2,000-3,000



- 198 **¶ Terry O'Neill (1938-2019)**
The Beatles, Abbey Road backyard, 1963
gelatin silver print, printed later, artist's proof, signed 'Terry
O'Neill' and inscribed 'A/P'
image 38.5 x 58.5cm, unframed

Provenance: The David and Pam McCleave Collection of
Modern British Art.
£3,000-4,000



- 200 **¶ Mike McCartney (b.1944)**
 three silver gelatin prints of The Beatles comprising:
 John Lennon, Paul McCartney, Pete Best and George
 Harrison backstage at the Tower Ballroom, early 1960s;
 Paul McCartney at Forthlin Road;
 John, Paul and George admiring George's Ford Anglia at
 Allerton Golf Course, Liverpool, 1962
 each with printed signature and inscription
 49 x 60cm and similar, unframed,
 together with two posters of the same subject, published by
 Nancy Miller Associates
 60 x 80cm, unframed (5)



Provenance: The David and Pam McCleave Collection of
 Modern British Art.

£600-800

- 250 **¶ Sir Cedric Morris (1889-1982)**
 'Cardinal's Hard'
 signed and dated 'CEDRIC MORRIS/30' I.I., also signed,
 inscribed with title and dated '30' verso, oil on canvas
 50.5 x 65.5cm
£15,000-20,000



- 251 **¶ Lucy Harwood (1893-1972)**
 'Poppies and Steeple'
 signed 'LUCY HARWOOD' verso, oil on canvas
 35 x 46cm

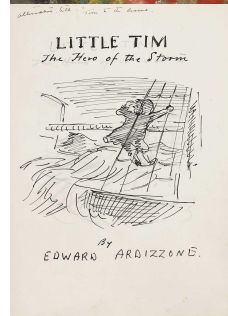


Provenance: With Sally Hunter Fine Art, London;
 John Prunty Esq.

Exhibited: Sally Hunter Fine Art, 'Lucy Harwood', October
 1987, catalogue no. 5.

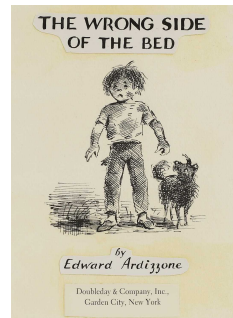
£1,000-1,500

- 280 **¶ Edward Ardizzone RA (1900-1979)**
 'Tim to the Rescue'
 a dummy version of the book first published by Oxford
 University Press in 1949, contains 48 pages of text and
 illustrations by the artist, pen and ink over pencil
 25.5 x 19.5cm
£4,000-6,000



- 281 **Edward Ardizzone RA (1900-1979)**
'The Wrong side of the Bed' frontispiece
pen and ink and text collage
17 x 13cm

Provenance: From the artist's family.
£300-500



- 282 **Edward Ardizzone RA (1900-1979)**
Johnny in his bedroom - illustration from 'The Wrong Side of the Bed'
pen and ink
15 x 12cm

Provenance: From the artist's family.
£300-500



- 283 **Edward Ardizzone RA (1900-1979)**
Johnny and his mother - illustration from 'The Wrong Side of the Bed'
pen and ink
15 x 13cm

Provenance: From the artist's family.
£300-500



- 284 **Edward Ardizzone RA (1900-1979)**
Washing Johnny's mouth out with soap - illustration from 'The Wrong Side of the Bed'
pen and ink
15 x 12cm

Provenance: From the artist's family.
£300-500



- 285 **Edward Ardizzone RA (1900-1979)**
Carol singers, c.1930s
pen and ink and wash heightened with white
8.5 x 13cm

Provenance: From the artist's family.

This illustration was possibly a design for 'The Radio Times' magazine.
£300-500



- 290 **¶ Dame Laura Knight RA (1877-1970)**
 Study of a horse at the beach
 signed 'Laura Knight' l.l., watercolour
 55 x 76cm

Provenance: The Property of a London Collector.

Possibly a preparatory study for 'A Seaside Holiday', 1931, offered by Bonhams in March 2018. Although the family are not present, the horse and the beach surroundings are very similar. 'A Seaside Holiday' depicts a young Gervase de Peyer on a horse, beside the rest of the de Peyer family, near their home at Middleton-on-Sea, West Sussex. Gervase de Peyer would later gain international fame as a clarinettist and a key figure in the classical music world. His mother, Edith de Peyer, hosted salons in her London home, which Laura Knight attended, fostering a close relationship between the two families. This connection was later honoured by Gervase de Peyer when he purchased Knight's house in St John's Wood after her death and displayed 'A Seaside Holiday' in her studio.



£6,000-8,000

- 291 **¶ Dame Laura Knight RA RWS (1877-1970)**
 Waiting to go on stage
 signed 'Laura Knight' l.r., mixed media
 54.5 x 39.5cm

Provenance: With the Leicester Galleries, London;

The Property of a London Collector.
£4,000-6,000



- 294 **Frances Hodgkins (New Zealand-British, 1869-1947)**
 'The Bridge'
 signed and dated 'Frances Hodgkins/1946' l.l., with title and numbered '12' on 'Frances Hodgkins' label verso, watercolour heightened with white
 45 x 62cm

Provenance: A Zwemmer;
 L Wertheim;

The Property of a London Collector.
£15,000-20,000



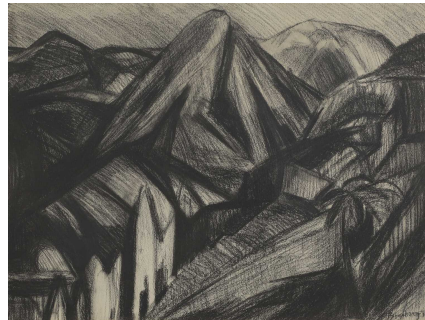
- 295 **¶ David Bomberg (1890-1957)**
 Sunset, Ronda, Andalucía
 signed and dated 'Bomberg 35' l.l., gouache
 49 x 59cm

Provenance: With Ruskin Galleries, Birmingham.;
 The Property of a London Collector.
£20,000-30,000



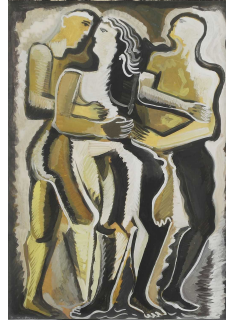
- 296 **David Bomberg (1890-1957)**
 Ronda, Asturias
 signed 'Bomberg' and indistinctly dated '36 (?) l.r., charcoal
 45.5 x 58cm

Provenance: The Property of a London Collector.
£7,000-9,000



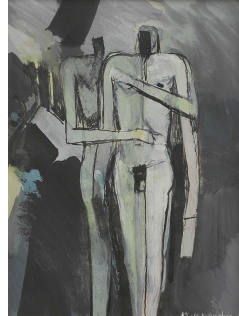
- 303 **Ossip Zadkine (Russian-French, 1888-1967)**
 Dancers
 signed 'O. ZADKINE' l.l., gouache
 40 x 27cm

Provenance: The Property of a London Collector.
£8,000-10,000



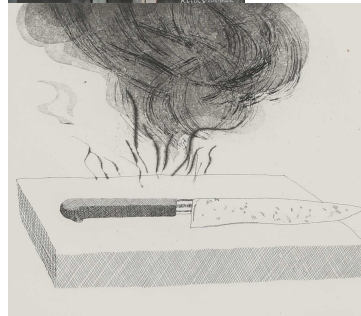
- 304 **Keith Vaughan (1912-1977)**
 Two figures
 signed and dated 'Keith Vaughan/62' l.r., mixed media
 20 x 14.5cm

Provenance: The Property of a London Collector.
£4,000-6,000



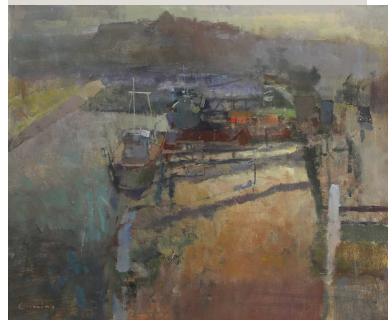
- 306 **David Hockney OM CH RA (b.1937)**
 'The Carpenter's Bench, A Knife and Fire'
 etching and aquatint, 1969, signed 'David Hockney' in pencil
 l.r., numbered '24/100', one of thirty-nine etchings that
 Hockney created for the series 'Six Fairy Tales from the
 Brothers Grimm'
 plate 15 x 17cm

Provenance: The Property of a London Collector.
£1,000-1,500

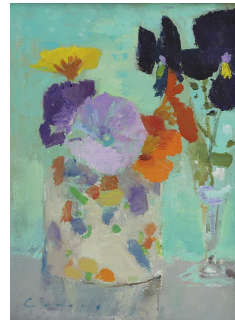


- 317 **Fred Cuming RA (1930-2022)**
 'Rye Harbour'
 signed 'Cuming' l.l., oil on board
 51.5 x 61.5cm

Provenance: With Gallery 10 Ltd., London;
 Bonhams, London, 'Modern British and Irish Art', 27 March
 2018, lot 74.
£5,000-7,000



- 321 **¶ Fred Cuming RA (1930-2022)**
 Still life with flowers
 signed 'Cuming' l.l., inscribed 'To Gloria - a very
 happy/Birthday. Lots & Lots of Love/Fred and Audrey xxxx'
 verso, oil on board
 21 x 16cm
£1,500-2,000

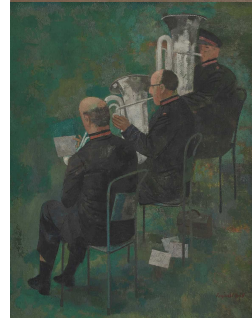


- 322 **¶ Fred Cuming RA (1930-2022)**
 'A Lasting Friendship'
 signed 'Cuming' l.l., inscribed 'To Jason/a lasting
 friendship/Love Fred and Audrey/2018' verso, oil on board
 25.5 x 30cm

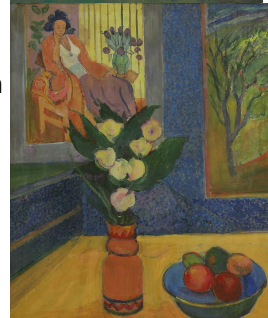
Provenance: Commissioned from the artist by the present
 owner.
£2,000-3,000



- 348 **¶ Reginald Brill (1902-1974)**
 'Silver Band'
 signed 'Reginald Brill' l.r., also signed and inscribed with title
 on a label verso, oil on board
 49 x 39cm
£1,000-1,500



- 361 **¶ George Gault (1916-2001)**
 'Still Life: Flowers & Matisse'
 inscribed with title and dated '1996' verso, oil on canvas laid on
 board
 60 x 50cm
£1,000-1,500



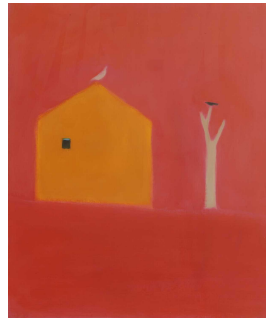
- 362 **¶ Ivon Hitchens (1893-1979)**
 'Tree Arch'
 signed and dated 'Hitchens 73' l.r., inscribed with title on
 artist's label verso, oil on canvas
 40 x 85cm

Provenance: With Theo Waddington, London;
 Lord and Lady Moser.
£20,000-30,000



369 **¶ Craigie Aitchison RA (1926-2009)**

Bird and tree
 oil on board
 60 x 50cm
£4,000-6,000



375 **¶ Mary Fedden RA (1915-2012)**

'Yellow Iris I'
 signed and dated 'Fedden 84' I.I., also signed and inscribed
 with title and numbered '14' on a label verso, oil on canvas
 51 x 61cm

Provenance: Lady Barclay.

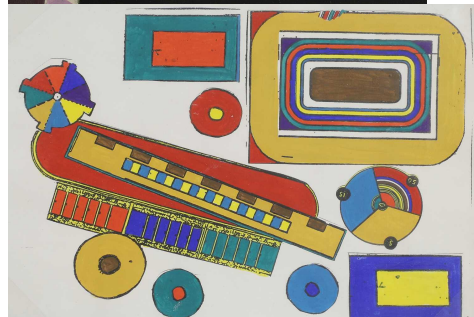
Exhibited: New Grafton Gallery, London, 9 May 1984,
 catalogue no. 14.
£10,000-15,000



406 **¶ Sir Eduardo Paolozzi RA (1924-2005)**

Untitled
 gouache
 20.5 x 29.5cm

Provenance: The artist's estate;
 thence by descent.
£300-500



411 **¶ Sir Eduardo Paolozzi RA (1924-2005)**

Rat
 bronze with black patination and nylon whiskers
 9cm wide
 5cm deep
 3.5cm high

Provenance: The artist's estate;
 thence by descent.
£500-700



560 **¶ Henry Moore OM CH FBA (1898-1986)**

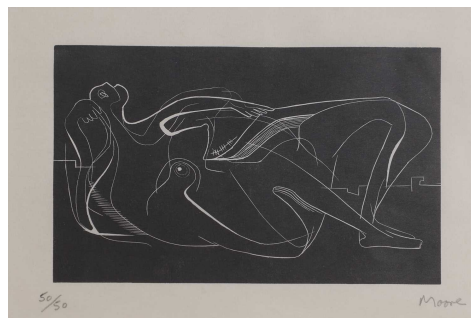
Draped Torso, 1982 (LH858)
 bronze, signed and numbered 'Moore 9/9'
 19cm high, on a wooden base

Literature: 'Henry Moore: Complete Sculpture, Volume 6,
 Sculpture 1980-86', edited by Alan Bowness, O'Keeffe and
 Moore.
£10,000-15,000



- 563 **Henry Moore OM CH FBA (1898-1986)**
 'Reclining Nude' (Cramer 2)
 woodcut, 1931, signed 'Moore' in pencil l.r., numbered '50/50',
 inscribed with title and dated 1932 verso, published by G rald
 Cramer, Geneva
 image 10 x 16cm

Provenance: Lord and Lady Moser.
 2,500-3,500



- 573 **Dame Paula Rego RA (Portuguese-British, 1935-2022)**
 'The Crow's House'
 etching with aquatint, 1994, signed 'Paula Rego' in pencil l.r.,
 numbered '17/20' with blind stamp
 plate 17.5 x 26cm
 600-800



- 574 **Dame Paula Rego RA (Portuguese-British, 1935-2022)**
 'Crow and his Cat'
 etching with aquatint, 1994, signed 'Paula Rego' in pencil l.r.,
 and numbered '8/20' with blind stamp
 plate 17.5 x 23.5cm
 600-800

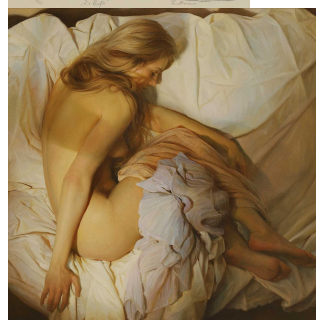


- 579 **Max Beckmann (German, 1884-1950)**
 'Die Strasse'
 lithograph, 1919, signed 'Max Beckmann' in pencil l.r.,
 inscribed with title and numbered '68/75', plate III from 'Die
 H lle' published by I B Neumann, Berlin
 image 67 x 53cm

Provenance: Christie's, London, 'German and Austrian Art', 7
 October 1999, lot 243.
 8,000-12,000



- 598 **Serge Marshennikov (b.1971)**
 Innocent
 signed in Cyrillic l.r., also signed and dated 'Serge
 Marshennikov/2014' verso, oil on canvas
 60 x 60cm
 6,000-8,000

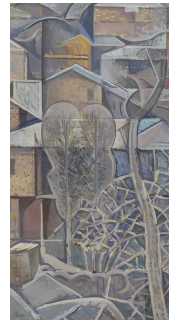


609 **¶ Nikos Hadjikiakos-Ghika (Greek, 1906-1994)**

Trees
 signed 'GHIKA' I.I., oil on board
 91 x 50cm

Provenance: With Ioannis Kanderakis, Greece;
 thence by descent;

Provenance: The Property of a European Collector.
£20,000-30,000



641 **Paul Ninas (American, 1903-1964)**

Untitled
 inscribed 'PN 101' verso, oil on canvas
 76 x 153cm

Provenance: LeMieux Galleries Inc., New Orleans.
£4,000-6,000



697 **¶ Banksy (b.1974)**

'Police Riot Van' (Dismaland Gift Print)
 digital print in colours, signed 'BANKSY' l.r., and inscribed
 'Thanks Sarah'
 sheet 17.7 x 23.7cm

One of three Dismaland prints gifted to the members of Pussy
 Riot after they filmed a video at the site.

In 2015, Banksy unveiled 'Dismaland' - a theme park in
 Weston-super-Mare built in a disused lido. Its rides and
 attractions satirised the commercialised fare of Disneyland and
 included exhibits from fifty-eight artists. One of Banksy's
 contributions was the police van fountain, interpreted in this
 print as a site of reclamation. A rainbow frames the van, a
 symbol of state power and intervention, and children crawl
 around on the vehicle, playing amongst the vegetation which
 has overtaken it. Perhaps Banksy imagines the future of his
 own art object, or perhaps a more figurative future where
 violence is overcome by the force of peace. As the sapling and
 flowers have found a way to grow out of the metal car frame,
 so too will peace find a way.

£10,000-15,000



714 **Ed Ruscha (American, b.1937)**

'Time is Up', 1989
 lithograph, signed 'Ed Ruscha' and dated '89' in pencil,
 numbered '23/55'
 91 x 68cm
£3,000-4,000

