

DICKINSON AND LENNOX CATO

PRESENT

FORM AND FIGURE
PAINTINGS AND FURNITURE, 16TH - 20TH C.

1 - 8 DECEMBER 2017
MONDAY - FRIDAY 10 - 6, SATURDAY - SUNDAY 11 - 5



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For the December London Art Week 2017 Dickinson Gallery is collaborating with Lennox Cato to present Dickinson + Lennox Cato, Form and Figure: Furniture and Paintings, 16th – 20th c. in our ground floor galleries.

Dickinson is exhibiting paintings and works on paper ranging from old masters through to Impressionist and modern pieces, all focused on some element of the figure. Encompassing portraiture, genre scenes, devotional figures, rapid sketches and partial forms, the show will consider artists' varying interpretations of the most enduring subject in all of art history: ourselves.

The still life only emerged as a distinct category of Western art around the turn of the 16th century (fig. 1). Independent landscapes appeared considerably earlier, with Minoan frescoes of circa 1500 BCE featuring arguably the earliest pure landscapes in the Western tradition (fig. 2). Yet artists have sought to represent the human figure since the first days of creation: the earliest known depictions of the body were made in Europe somewhere between 15,000 and 25,000 years ago (fig. 3).



Fig. 1: Hans Memling, *Flowers in a Jug*, c. 1485, oil on panel, 29.2 × 22.5 cm, Museo Thyssen-Bornemisza, Madrid

The most historic of the works on display is a sophisticated early 16th century drapery study by Pomponio Amalteo, a surprisingly modern piece that describes the running figure through the movement of the material covering his limbs. This is complemented by two 17th century preparatory drawings in red chalk by Carlo Cignani and Simone Cantarini. Although they were not created with the aim of display, both offer insight into the creative process, as crucial elements are worked out before paintbrush ever touches canvas.

The Renaissance is represented in painting by a striking and figure of a knight on horseback by Pasquale Ottino. Executed in the 16th or early 17th century, it presents horse and rider in a boldly frontal pose, and focuses on the gleam and polish of the ornate suit of armour. Considerably gentler is Carlo Dolci's *Saint Agatha* of circa 1664-65, painted with the artist's luminous brushwork and superb draughtsmanship. Sir Peter Lely's elegant portrait of Lady Penelope Nicholas is approximately contemporary. Moving into the 18th century, we include portraits by acknowledged masters of the genre Sir Joshua Reynolds and Joseph Wright of Derby, and the early 19th century is represented by incisive head studies by Théodore Gericault.



Fig. 2: Anonymous, *Spring Fresco*, c. 1550 – 1500 B.C.E., fresco painting, National Archaeological Museum, Athens

The later 19th and 20th centuries will be well-represented in works on paper, with drawings by some of the most celebrated modern masters: Matisse, Picasso, Braque, Cézanne, Modigliani and Degas, among them. Highlights include an elegant male nude by Amedeo Modigliani; Picasso's profile of his second wife Jacqueline; and a line drawing Matisse that is as spare as Picasso's portrait is vigorously-handled. An exceptional small gouache by Adolph Menzel, whose work was admired and emulated by the Impressionists, will hang alongside oil paintings and a large pastel by his Pierre-Auguste Renoir, a Nabis view of a park bench by Édouard Vuillard, and a double-nude by Edvard Munch. The only 21st century piece in the exhibition, a 2005 depiction of two women by Graham Little, references classical forms and relies on a frieze-like arrangement.

These diverse representations of the figure are complemented by antique furniture and decorative arts from Lennox Cato. From the 17th century Lennox will

exhibit a rare seaweed marquetry card table attributed to Gerrit Jensen with outstanding arabesque design. The 18th century will be represented by a finely-crafted and beautifully-inlaid gentleman's commode attributed to Ince and Mayhew, a partnership of furniture designers and cabinetmakers founded in London by William Ince and John Mayhew. From the 19th century, Lennox will showcase a mahogany side cabinet created for King George IV. This superb piece can be conclusively traced to the workshops of Gillow's, based in Lancaster and London.

The exhibition, which features additional examples of antique furniture, is accessorised with fine silver, decorative objects and works of art, including a large, early 18th century French tapestry depicting a landowner, presumably in one of the French Caribbean islands, with his servant girl. The landowner is represented demonstrating how to graft cuttings onto a growing plant. Measuring approximately eight feet square, this superb tapestry is woven in wool and silk.



Fig. 3: Anonymous, *Bird Man*, c. 15,000 B.C.E., cave painting, Lascaux cave, Montignac, France

PAINTINGS



Follower of Dieric Bouts The Elder (c. 1415 - 1475), *The Virgin and Child*, oil and gilding on softwood panel, 28.5 x 22.9 cm.

£350,000



Eugène Boudin (1824 – 1898), *Trouville, Scène de Plage*, 1884, signed lower left *E. Boudin* and dated lower right *Trouville 84*, oil on panel, 16.5 x 27.5 cm.

\$700,000



Valerio Castello (1624 - 1659), *The Flight into Egypt*, oil on canvas, 146.9 x 171.6 cm.

£950,000



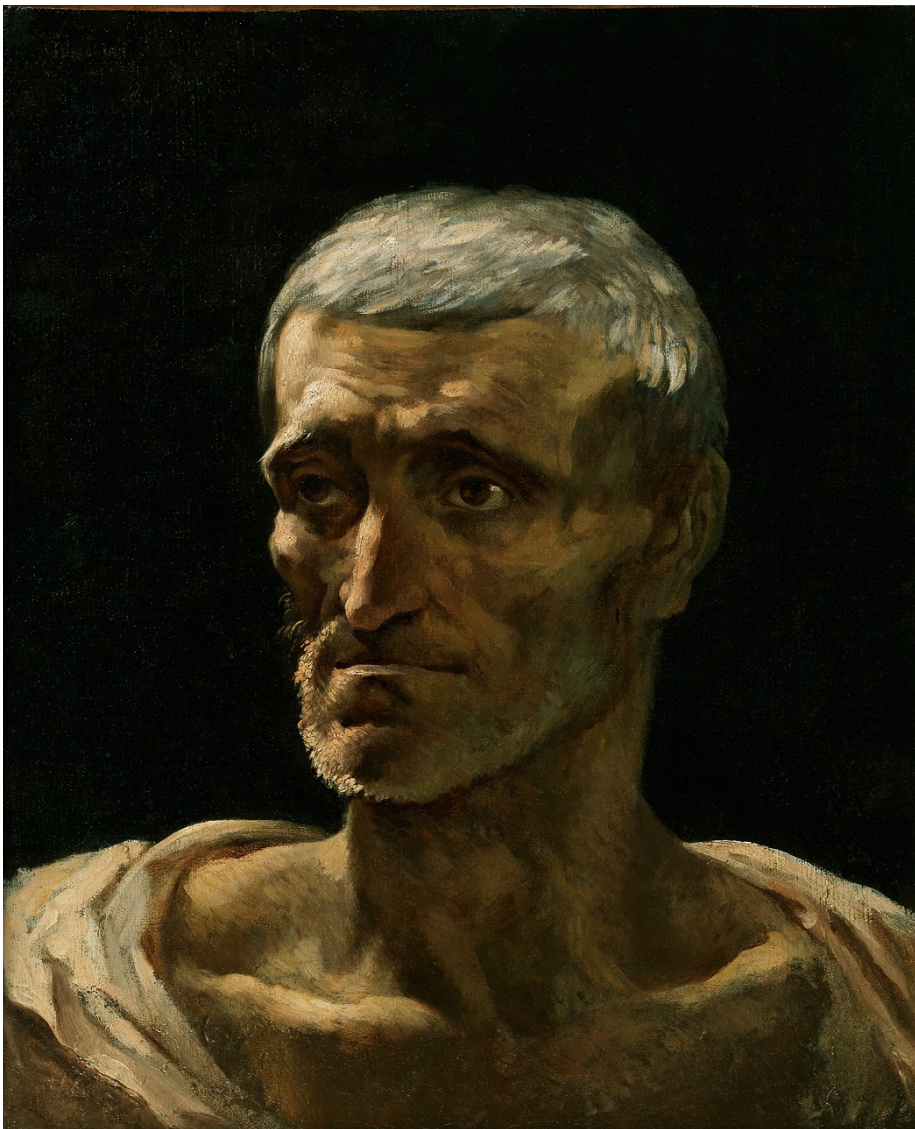
Carlo Dolci (1616 - 1687), *Saint Agatha*, 1664-65, inscribed verso, left, in Dolci's handwriting *S. 1664 VIGILIA DELLA SANTISSIMA ASSUNZIONE PRINCIPIAVO*; and verso, right *S 1665 NELLA SETTIMANA SANTA ULTIME RITOCHATURE*; and verso, centre, on the original canvas *S. AGATA ORA PRO NOBIS*, oil on canvas, 75.2 x 62.8 cm.

£800,000



Théodore Géricault (1792 - 1829), *Portrait of a man, probably the engraver François Godefroy (d. 1819), on his deathbed*, oil on canvas, 19.1 x 24.5 cm.

£180,000



Théodore Géricault (1791 - 1824), *Head of a shipwrecked man*, 1819, with a signature believed to be a later addition, upper left *GERICAULT*, oil on canvas, 55.9 x 45.7 cm.

€1,600,000



Pier Leone Ghezzi (1674 - 1755), *Susannah and the Elders*, late 1720s – early 1730s, oil on canvas, 125.7 x 171.4 cm.

£330,000



Frederick Kerseboom the Elder (1632 - 1693), *Sir John Langham, Bt., as a boy aged 12*, signed, dated and inscribed lower right, on the stool *Ætats .12./ 1683./ Kerseboom ft.*; and further inscribed and dated on the frame *Sir J. Langham Bart. Ætat 12. 1683.* His first wife was daughter of Sir Thomas Samwell Bart. His second was sister to Lord Vist. Cobham., oil on canvas, 143 x 106 cm.

£285,000

Sir Thomas Lawrence, P.R.A. (1764 - 1830), *Portrait of a lady; a head study*, oil on canvas, 41.3 x 29.2 cm.

£350,000



Sir Peter Lely (1619 – 1680), *Lady Penelope Nicholas, seated three-quarter length, wearing a gold dress and white chemise, holding an orange and a blossom, a landscape beyond*, c. 1662, signed and inscribed lower right *Lady Pen e Nicholas/Sir P Lely/pin XD*, oil on canvas, 127 x 101.6 cm.

£75,000



Master of Santo Spirito (active late 15th – early 16th c.), *The Virgin and Child with St. John the Baptist and St. Verdiana*, inscribed *AVVE MARIA GRATZIA PLENA DOMINUS/TE CVM BENEDITA TV MVLIERIBVS E BENEDI*, oil on panel, 154.3 x 152 cm.

£1,400,000



Edvard Munch (1863 - 1944), *Blond og mørk aktmodell (Blonde and Dark-Haired Nudes)*, 1902/03, oil on canvas, 60.3 x 70.5 cm.

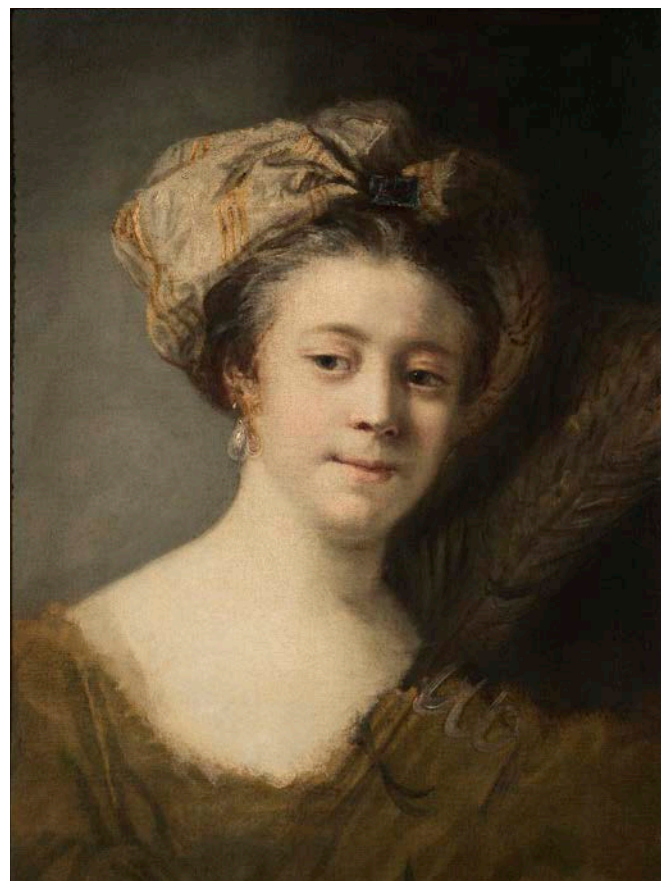
£2,000,000





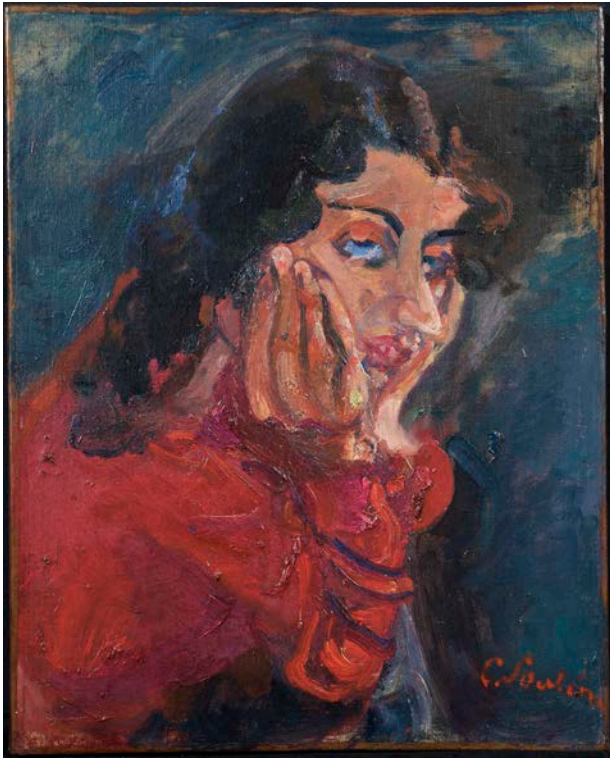
Attr. Pasquale Ottino (1578 - 1630), *Equestrian portrait of a nobleman in armour*, inscribed on the column to the left *FIDES/MILITIAE/DECVS*, oil on canvas, 144.8 x 119.2 cm.

£60,000



Sir Joshua Reynolds, P.R.A. (1723 - 1792), *Portrait of a lady, as a sibyl*, c. 1756, oil on canvas, 57.5 x 44 cm.

£140,000



Chaïm Soutine (1893 – 1943), *La Femme Accoudée*, c. 1937, signed lower right *C. Soutine*, oil on canvas, 41 x 33 cm.

£675,000 + 5 % import VAT

Sir Anthony Van Dyck (1599 - 1641), *A Family Portrait*, traditionally called '*The Family of Cornelis de Vos (1584/5 – 1651)*', oil on canvas, 117 x 111 cm.

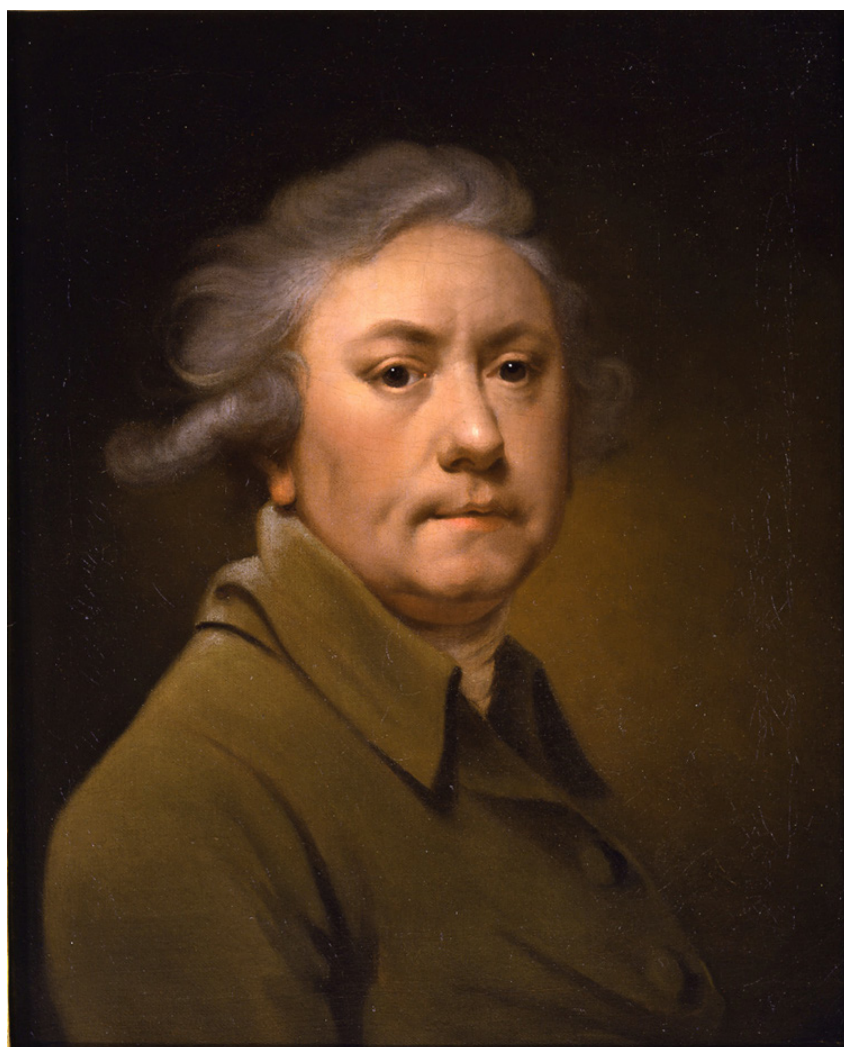
£3,000,000





Edouard Vuillard (1868 - 1940), *Sur le banc*, 1895, signed and dated lower right *E Vuillard 95*, oil on board, 26.5 x 45 cm.

€1,850,000



Joseph Wright, A.R.A., called Wright of Derby (1734 – 1797), *Self-portrait aged 59 in a grey-brown coat*, c. 1793, oil on canvas, 58.4 x 43.2 cm.

£120,000 + 5% import VAT



WORKS ON PAPER



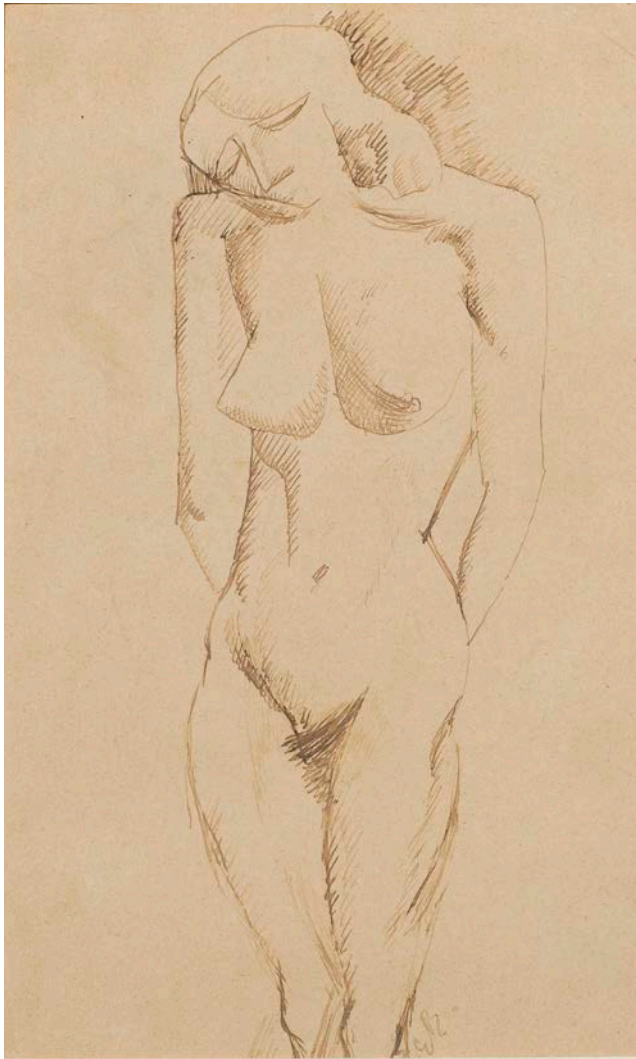
Attr. Pomponio Amalteo (1505 - 1588), *Study of drapery around torso and legs of running figure* (recto); and *male torso with right arm exposed* (verso), black chalk, brush with grey and brown wash heightened with white on grey/blue paper, 32 x 27 cm.

£45,000



Paul Cézanne (1834 - 1906), *Baigneuse*, 1873-77, pencil on paper, 12.4 x 6.5 cm.

\$65,000 + 5% import VAT



Georges Braque (1882 - 1963), *Nu Debout*, 1907, ink on paper, with three figure sketches verso, 30.8 x 20.3 cm.

€115,000



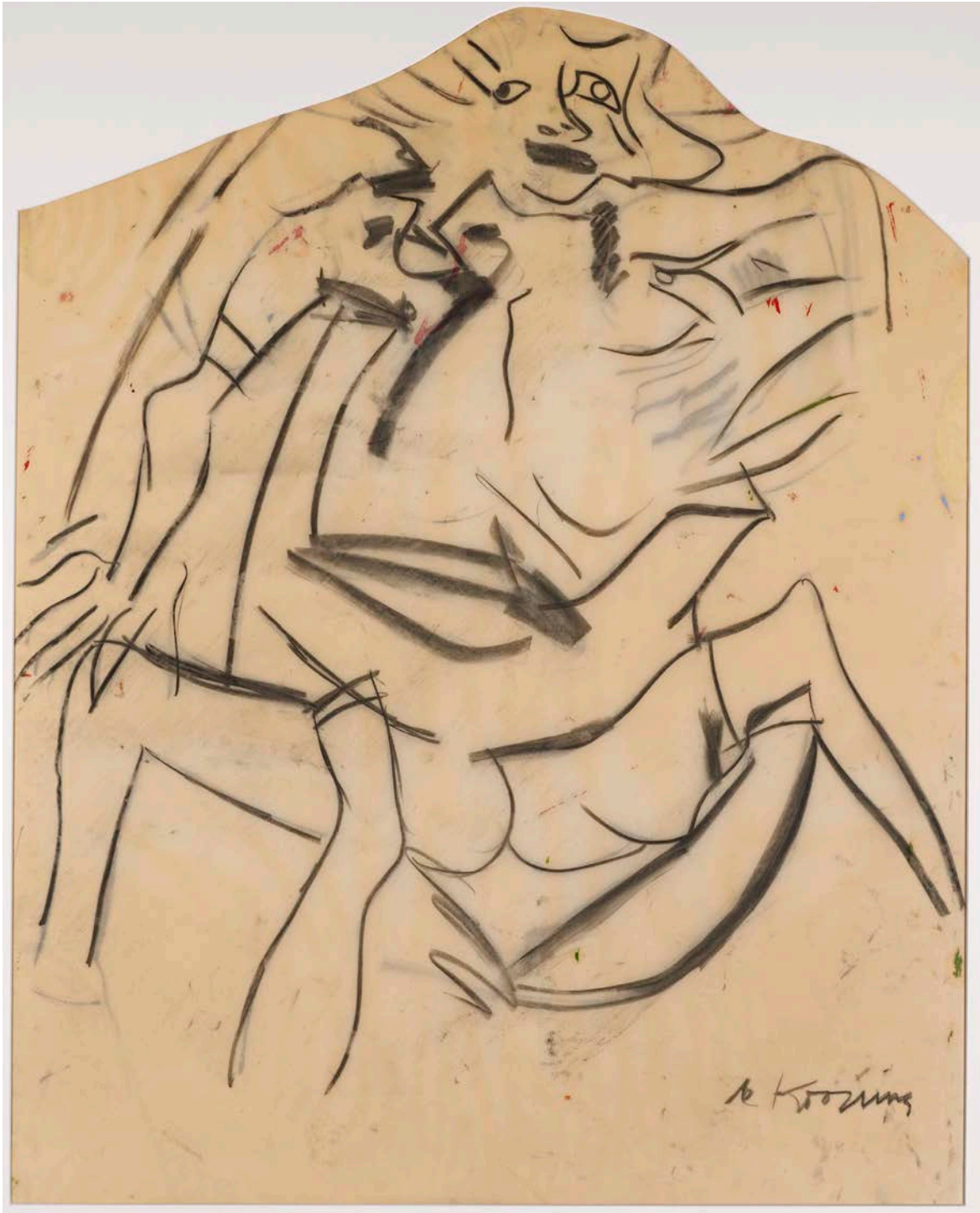
Simone Cantarini, called Il Pesarese (1612 - 1648), *The Infant Christ Child*, 17th c., inscribed upper centre, in black chalk 280; lower left corner *Fine*; verso in brown ink, visible through the backing paper *C9—c—m*; sculer *Bolognese/sec XVII UR-1765.9*, bears the collection mark of *Pseudo-Crozat* (probably the Comte de Caylus) L.474., red chalk heightened with white on paper, 28 x 12.6 cm.

£12,000



Carlo Cignani (1628 - 1719), *Study of two female heads looking to the right*, c. 1678, with signature lower right *Parmigianino*, red chalk on paper, with isolated use of black around ear of head to left, watermark: indecipherable, palings in an oval, 10.8 x 15 cm.

£32,000

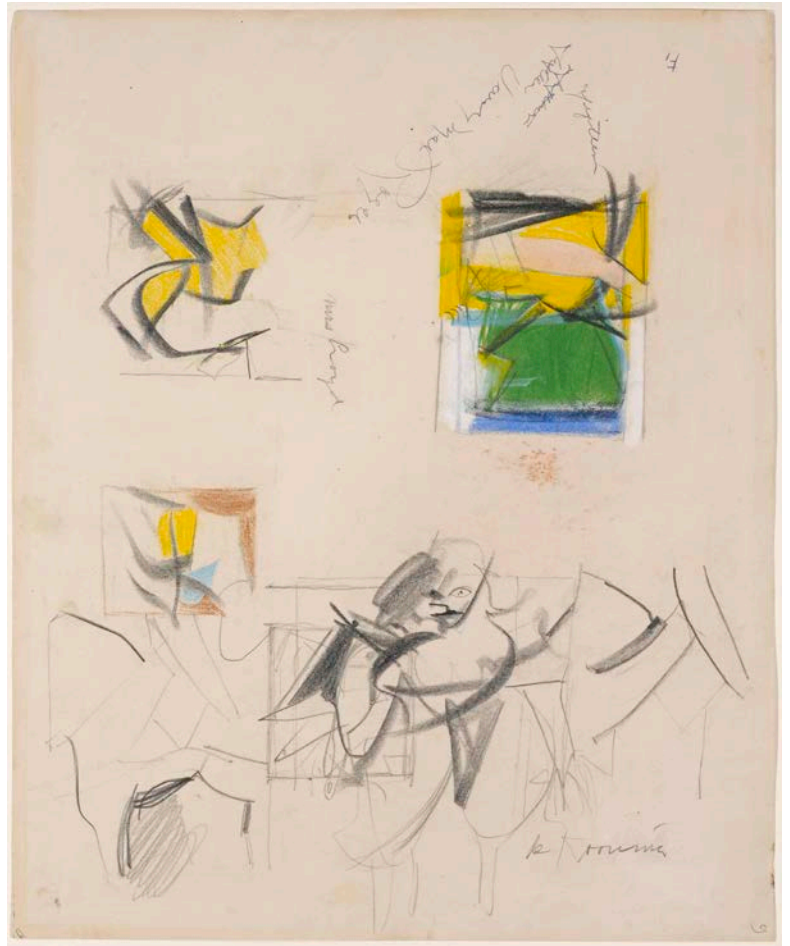


Willem de Kooning (1904 – 1997), *Untitled*, c. 1964-65, signed lower right *de Kooning*, charcoal on vellum, 114 x 90 cm.

\$800,000

Willem de Kooning (1904 - 1997), *Untitled (Sketches of Women)*, c. 1955, signed lower right *de Kooning*, variously inscribed *Max Roger (?)*; *fifteen*; and *Mrs. Lloyd*, pencil and pastel on paper, 60 x 47 cm.

\$400,000



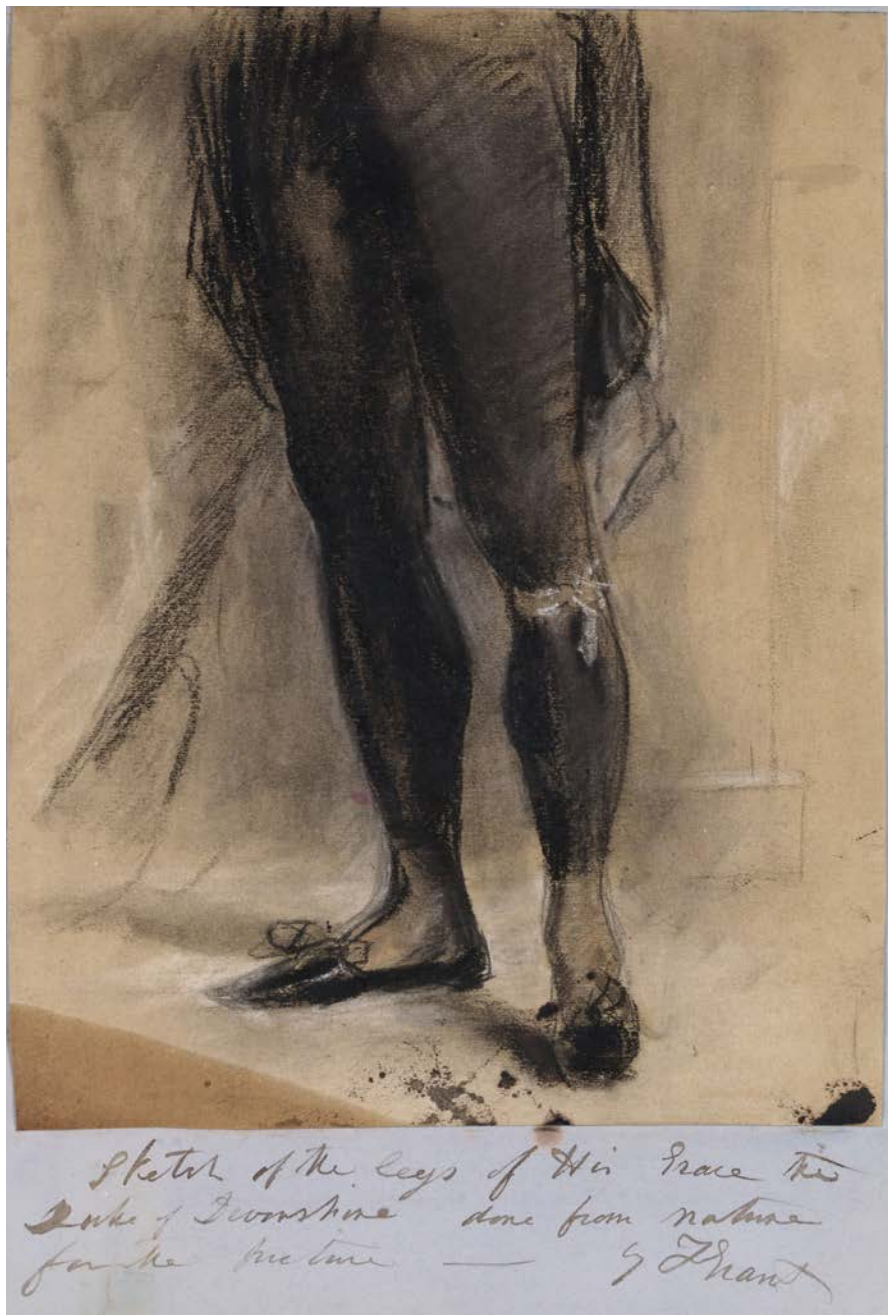
Willem de Kooning (1904 - 1997), *Untitled (Woman)*, c. 1950-53, inscribed lower left *souvenir to Paul from Bill de Kooning*, pencil and pastel on tracing paper, 60 x 47 cm.

\$500,000



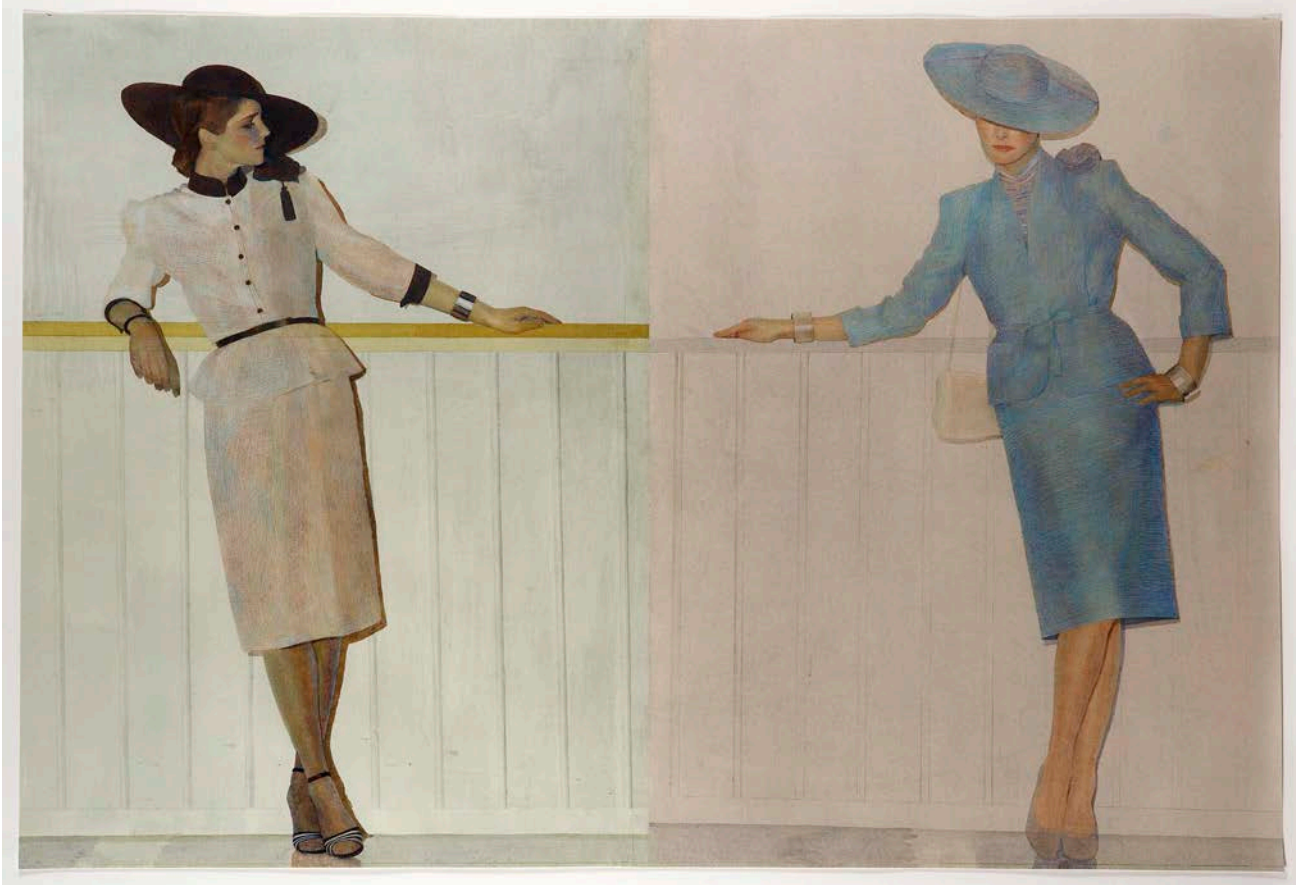
Willem de Kooning (1904 - 1997), *Untitled (Figures): A Pair of Drawings*, 1954, each signed lower left *de Kooning* and further inscribed to *Janit and Carlo from Bill*, charcoal on paper laid on canvas, 49.5 x 61.5 cm. each

\$950,000



Sir Francis Grant, P.R.A. (1803 – 1878), *Study for the Duke of Devonshire's Legs*, inscribed lower centre *Sketch of the legs of His Grace the Duke of Devonshire done from nature for the picture.*, pastel on paper, 36 x 24.6 cm.

£1,600



Graham Little (b. 1972), *Untitled*, 2005, coloured pencil on paper, 77.5 x 116 cm.

£38,000 + ARR



Henri Matisse (1869 - 1954), *Femme au Collier*, c. 1938, pen and ink on paper mounted on card stock, 38 x 27.5 cm.

\$450,000 + ARR



Adolph von Menzel (1815 - 1905), *Coffee Time in Kissingen*, 1886, signed with monogram and dated lower right *AM 86*, gouache and watercolour on card, 11.4 cm x 18.4 cm.

£450,000



Amedeo Modigliani (1884 - 1920), *Nudo maschile in piedi*, c. 1916, signed lower right *Modigliani*, pencil on cream paper with a serrated edge, 42.3 x 26.4 cm.

\$250,000



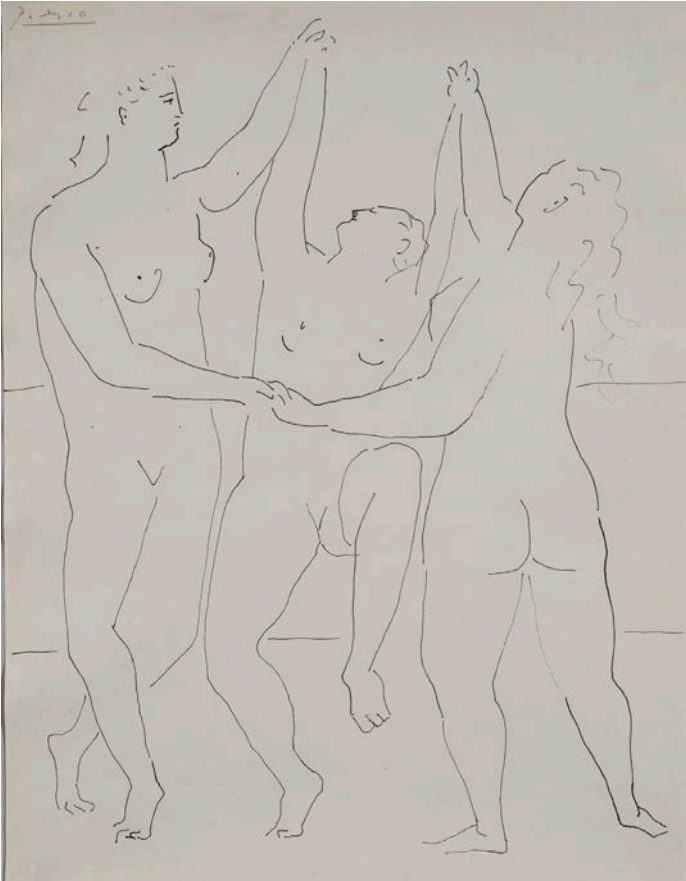
Pablo Picasso, (1881 - 1973), *Personnage de profil (Jacqueline)*, 1960, signed, dated and inscribed upper left *Pour Henri Matarasso/son ami Picasso/le 13.12.60*, ink on buff paper, 35 x 25 cm.

€600,000 + ARR

Pablo Picasso (1881 - 1973), *Portrait de Jacqueline*, 1956, dedicated in red pencil, upper right *pour Matarasso (Enrique)*; and inscribed to printer in blue pencil, lower left *Bon à tirer Picasso Cannes le 11.12.56*; and lower right *mais enlever le fond*, colour lithograph, 54.6 x 49.5 cm.

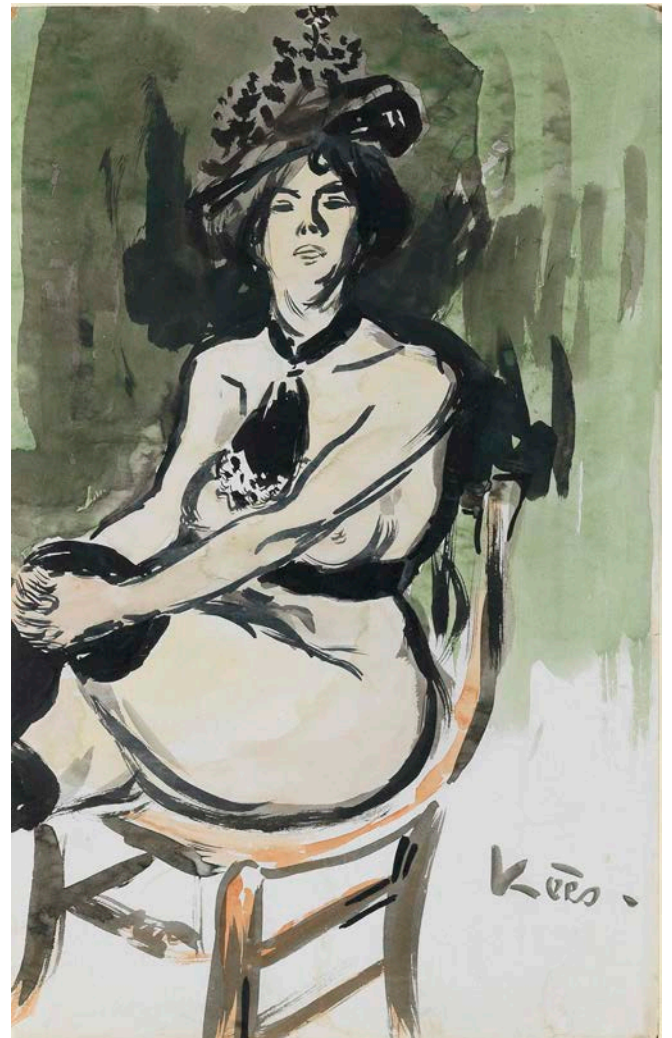
\$85,000 + ARR





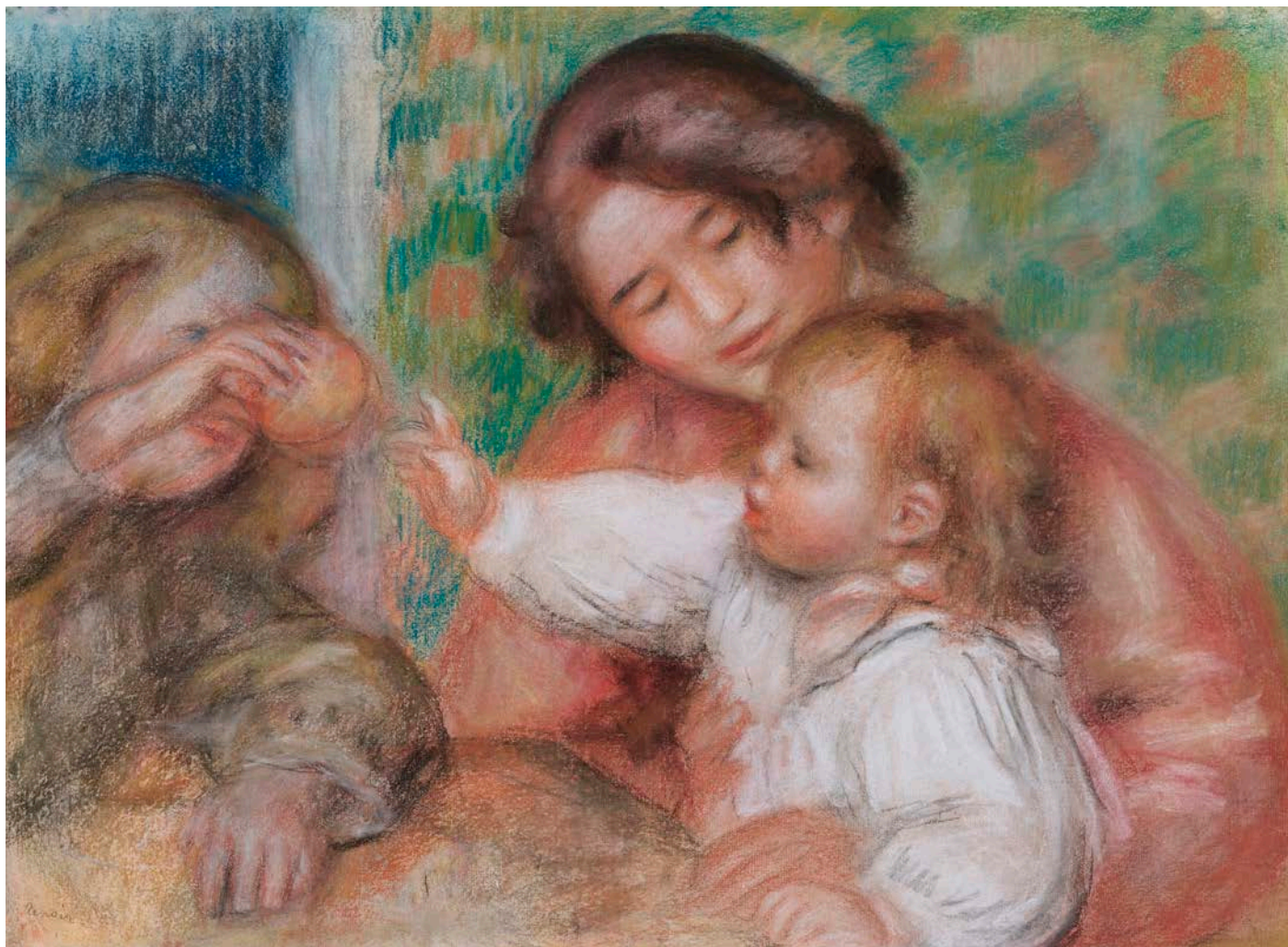
Pablo Picasso (1881 - 1973), *Trois baigneuses (Les trois Grâces)*, 1923, signed upper left *Picasso*, india ink on paper, 28.8 x 22.3 cm.

€300,000 + ARR



Kees van Dongen (1877 - 1968), *Courtisane Assise*, 1905, signed lower right *Kees.*, watercolour, gouache and ink on paper, 44 x 28 cm.

£75,000 + ARR



Pierre-Auguste Renoir (1814 - 1919), *Jean Renoir, Gabrielle et Fillette*, c. 1895-96, signed lower left *Renoir*, pastel on paper, 52 x 71.2 cm.

\$3,500,000 + 5 % import VAT



DECORATIVE ART



Sheraton period writing table, 1790, mahogany, H 76.5 x W 140 x D 93 cm.
Rectangular top with rounded projected corners. Turned tapering fluted legs topped with 'tassels'. Three mahogany lined frieze drawers with later brass handles



Sebastien Erard, Duet music stand, c. 1810, satinwood



Attr. Gerrit Jensen, Seaweed marquetry table, c. 1690,
material, H 68 x W 63.5 x D 32 cm.
Two centre legs swing out to support rectangular top



Octagonal planter, c. 1770, mahogany, H 69
x W 51 cm.

In two parts; the upper section with a later brass liner, and having rectangular shaped moulded panels with concave corners. This rests on the base with four cabriole legs each having finely carved knees. The circular pad feet are raised on barrel shaped castors



Portugese Commode chest of drawers, c. 1775, rosewood, H 81.5 x W 121 x D 61 cm



Regency circular table, c. 1820, amboyna and rosewood, H 71.5 x W 121 cm.

Tilt-top centre table in the manner of Thomas Hope with a broad cross-banded top in rosewood. Raised on a shaped triform base on a raised plinth base supported by carved lion paw ebonised feet with concealed castors



Kidney-shaped pedestal kneehole writing desk, c. 1850, burr walnut with brass gallery, H 76 x W 107 x D 53.5 cm.

The shaped cross-banded walnut top has a later inset leather gilt tooled writing surface, above a frieze drawer flanked by five graduated drawers each side, with hinged upright locking mechanism. The reverse has two fixed shelves, all raised on a plinth support on small castors

‘Roman-style’ hall bench, c. 1835, mahogany, H 46.5 x W 137 x D 37.5 cm.

With a one-piece panelled rectangular seat, square tapered legs, the front legs have a reeded section and are raised on paw feet





Manner of Thomas Hope, Upholstered rectangular stool, 19th c., amboyna, H 47 x W 114 x D 67 cm. Raised on four shaped carved legs in solid amboyna

Manner of Charles Heathcote Tatham, Regency hall bench, c. 1810, mahogany, H 43 to seat (total height 47) x W 122 x D 39.5 cm. 'The Roman Seat Pattern'. Rectangular top bench with reeded frieze, tapered legs headed with roundels





Attr. Gillows of Lancaster, The Royal side cabinet, c. 1820, stamped G IV R. No. 36 inside cupboard doors on central mullion, mahogany, H 101.5 x W 183 x D 45 cm.
Four-door mahogany side cabinet, raised and supported on a plinth base

Serpentine commode chest, 18th c., oak, mahogany and purpleheart wood, H 84 x W 90 x D 51.5 cm. Hepplewhite period commode chest of drawers of serpentine form, with bandings of purpleheart wood (amaranth) in the French taste. Original gilt-metal handles and side carrying handles. The whole is raised on four short square tapering legs ending in block feet





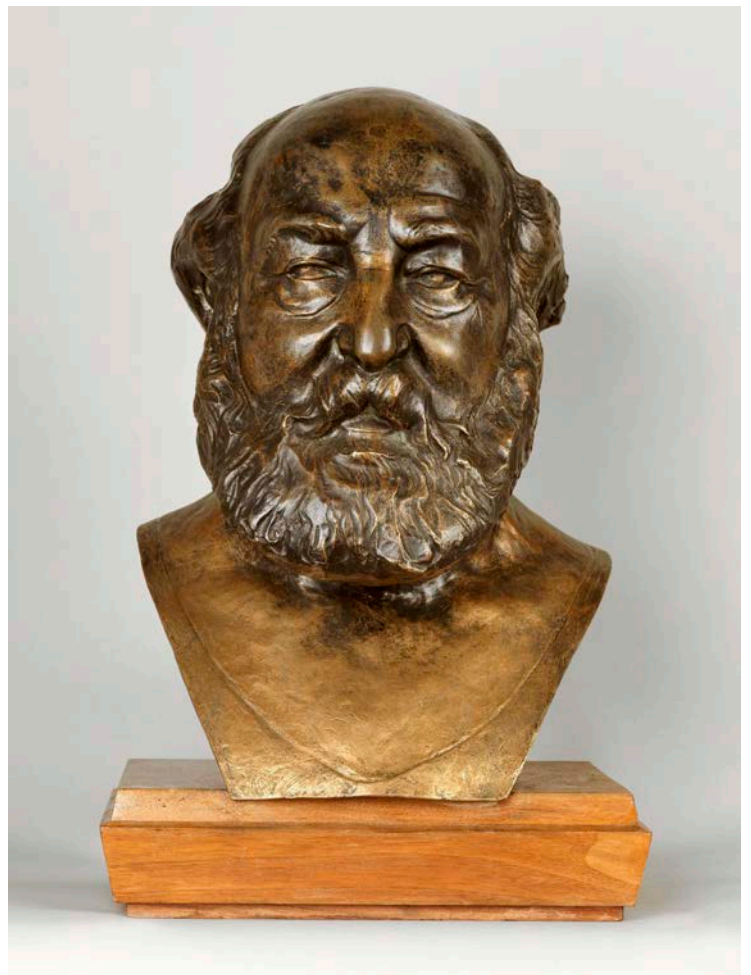
The Horticulturalist, early 18th century,
French Aubusson tapestry, 244 x 244 cm.
Depicting a land owner and a slave girl, on
one of the French Caribbean Islands.



Paul Storr & Hunt and Roskell, Pair of Victorian Figural Vases, 1838-49, silver, each figure
engraved on the right arm Published as the Act directs by Storr & Mortimer 156 New Bond Street
London Oct. 17 1838, and on the right hand No. 130, the bases stamped HUNT & ROSKELL
LATE STORR, MORTIMER & HUNT 4158, H 38.8 cm. each



Manner of Christopher Fuhrlogh, Georgian commode, c. 1775, rosewood and harewood. H 84.7 x W 132 x D 56.7 cm. Serpentine-fronted and concave-sided two door commode or side cabinet, raised on short cabriole legs. The crossbanded rosewood top frames a panel of harewood which incorporates finely inlaid musical instruments and a large spray of flowers knotted by an elegant bow



Édouard Lantéri (1848 - 1917), *Ludwig Mond* (1839 - 1909), cast bronze, 42.5 x 27 x 30.5 cm.

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All works published in this brochure are offered for sale during London Art Week (30.11 - 8.12.17)
at Dickinson, 58 Jermyn Street, SW1Y 6LX London.

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