

St Edmund's Court, Okehampton Street, Exeter EX4 1DU
Telephone 01392 413100
enquiries@bhandl.co.uk | www.bhandl.co.uk

For Sale by Auction on

SATURDAY, 28th March 2015

WORKS FROM
THE LENKIEWICZ LEGACY

together with
The Graham Carey collection

at 12.00 noon (Lots 1–113)

**Each viewing day at 12 noon The Lenkiewicz Foundation
will give a talk about the life and work of
Robert O. Lenkiewicz**



ON VIEW:

Thursday 26th March 9.00am to 5.15pm

Friday 27th March 9.00am to 5.15pm



Limited viewing on sale day

Front cover lot 27

Back cover lot 26

When leaving commission bids this sale may be referred to as SF20



the-saleroom.com

Illustrated Catalogue £10

Members of the Society of Fine Art Auctioneers



Thanks to Hackworthy & Sons for their haulage support for this sale

Bearnes Hampton & Littlewood Supporting The Lenkiewicz Foundation

Our involvement with Robert Lenkiewicz goes back to 2002 when we were asked by The Executor of the Lenkiewicz Estate to produce an inventory of the huge body of work and artefacts, and in addition provide valuation and dispersal advice so that the estate could be administered and eventually wound-up.

In 2003, in association with Sothebys, we conducted the first of three major Studio Sales, selling every one of the 155 pictures in the catalogue, and this sale was followed by two even larger sales under our own banner at Westpoint in Exeter in 2004 and 2008. It was here that records were set, led by *The Temptation of St Anthony* which sold for £170,000 and the superb portrait of *The Bishop Startled* which sold for £100,000. In 2010 we held a single owner Lenkiewicz Sale selling *The Last Supper* for £80,000 and the Portrait of *Lisa Stokes Holding a Mirror* for £40,000. We are now delighted to be supporting The Lenkiewicz Foundation to secure their long term objective of permanent premises on the Barbican in Plymouth and our thanks go to White Lane Press for their expertise in assisting with the cataloguing of the sale.

This sale, which includes iconic paintings belonging to The Lenkiewicz Foundation and the important collection of Graham Carey, personal friend and long-time patron of Lenkiewicz, is a new and exciting opportunity to acquire works by 'Plymouth's Painter' in the 21st century.

Dan Goddard

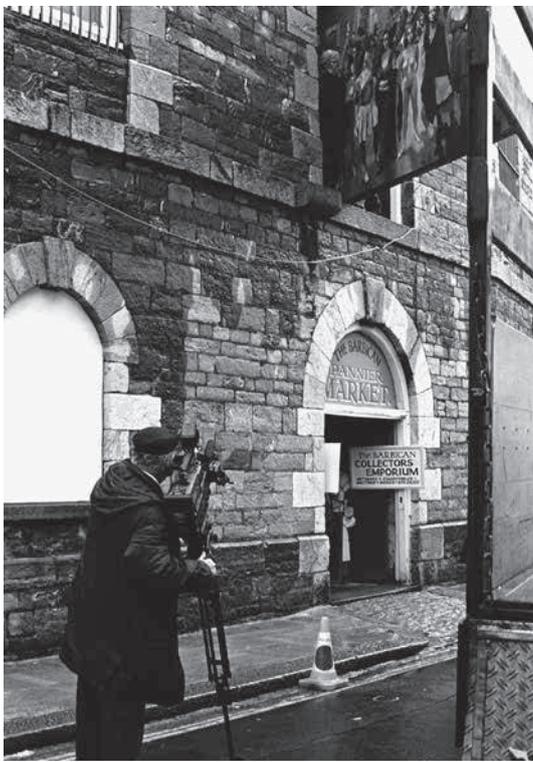
Director, Bearnes Hampton & Littlewood Picture Department



Detail from *The Temptation of St Anthony* sold for £170,000



The Bishop Startled sold for £100,000



Robert Lenkiewicz oversees the removal of his giant canvas prior to the Birmingham ICC show in 1994. TLF has been offered the old Pannier Market as a gallery.



Self-Portraits at the Ben Uri Gallery, London, 2008.



The Lenkiewicz Foundation collection at Plymouth City Museum, 2009. The Mary folio (in cabinet, left) was published in digital form last year,

The aims of The Lenkiewicz Foundation

A flagship venue on Plymouth's Barbican from which to showcase Robert Lenkiewicz's work and ideas has been an objective of The Lenkiewicz Foundation since it was established in 1997. In the wake of the extraordinary exhibition at Birmingham's International Convention Centre in 1994, which attracted over 30,000 visitors in one week, the newly-created Charity sought to secure Lenkiewicz's famous studio in the Grade II listed warehouse in Southside St as a permanent exhibition space, as well as housing his unique library of books on philosophy, art and other associated sociological themes.

This plan was continually frustrated by difficulties negotiating with the owners at that time, a lack of capital required to purchase the building, and, following the artist's death in 2002, a highly-complex probate process, which took over ten years to resolve. However, the studio building has recently been purchased by developer Sarah Fitzpatrick, who has generously offered an opportunity to recognise Lenkiewicz's remarkable history in the city with a dedicated gallery on the ground floor of the building, which formerly housed the Pannier Market. This space would allow The Foundation to realise its ambitions for a permanent space on The Barbican to stage major anniversary exhibitions over the next few years, revisiting a number of Lenkiewicz's original Projects.

Despite financial paralysis during the settlement of Lenkiewicz's estate, and, as a result, a much reduced bequest, TLF has delivered an ambitious programme of activities in recent years. A broad summary of our exhibitions, events and outcomes includes,

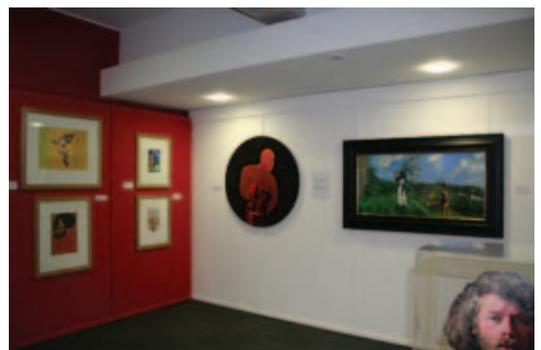
- Major exhibition programme.** Since 2008, exhibitions of 100+ works have toured seven venues in Britain and overseas with visitor numbers collectively exceeding 30,000 people. Exhibitions include: *Self-Portraits 1956-2002* at the Ben Uri Gallery, Jewish Museum of Art in London in 2008. *Lenkiewicz: The Legacy – Works from The Lenkiewicz Foundation Collection* at Plymouth City Museum and Art Gallery in 2009. *Still Lives* at the Royal West of England Academy in Bristol in 2011. *Death and the Maiden* at Torre Abbey, in Torquay in 2011. *Human, All Too Human* at the Royal William Yard, Plymouth in 2012. The first international exhibitions of Lenkiewicz's work, *Menschliches, Allzumenschliches (Human, All Too Human)* at the Spinnerei, Leipzig, Germany in 2013 (which then toured to Nuremberg), attracting over 12,000 visitors.

- **Education programme.** Parallel to the exhibition programme, as an educational charity, TLF has run frequent lectures, panel discussions, painting demonstrations and oral history campaigns, which critically consider the life, work and ideas of Robert Lenkiewicz.
- **Publications.** Extensive individual exhibition catalogues have been published, each with new academic essays on Lenkiewicz's work, including a bi-lingual version for the Leipzig and Nuremberg exhibitions, containing an essay by noted Berlin-based art critic and historian Mark Gisbourne. 'The Mary Notebook' and 'The Painter with Women' published in conjunction with HarperCollins as i- and e-books.
- **Archival (digital).** The Foundation has digitized every page of every diary and notebook in its possession. This amounts to in excess of 22,300 digital files – a complete resource for academic/ scholarly study of Lenkiewicz's life, and the substance of a biography.
- **Archival (storage).** The Foundation has secured temperature/ humidity controlled storage with the Plymouth and West Devon Records Office. This achievement represents City recognition of the regional significance and value of the artist's archive.
- **Website.** TLF has overseen the creation of a dedicated website www.robertlenkiewicz.org and is working towards a complete online catalogue of Project works.
- **Library.** The Foundation has comprehensively catalogued Lenkiewicz's remaining private collection, around 25,000 books. The collection is stored at St Saviours Hall though public access to the library is not yet possible due to structural problems.
- **St Saviours.** TLF has been working to secure a Community Asset Transfer of St Saviours Hall from Plymouth City Council. St Saviours is a former Victorian Sunday School hall located on the Barbican, occupied by Lenkiewicz/TLF for over fifteen years, where the library is now stored. Plymouth City Council is supporting our application, which will see TLF occupy the building on a thirty-five year lease at a peppercorn rent.

This simple overview highlights the dedication and hard work that TLF has at its disposal. The above activities have been achieved with very modest resources by many dedicated trustees over the years and two recent part-time employees. We now have an opportunity to consolidate



Lenkiewicz: Still Lives. Exhibited at Royal West of England Academy, 2011.



Human All Too Human was previewed at the Royal William Yard in 2012 before touring Germany.



The library at St Saviours was catalogued and reorganized the same year.



Lenkiewicz in Leipzig: Werkschau, Spinnerei, 2013.



A panel discussion enlisted three well-known German artists to discuss Lenkiewicz's approach to art: (left to right) artists **Miriam Vlaming**, **Prof. Arno Rink** (with microphone) and **Rayk Goetze** (right). Mark Gisbourne (centre) put the questions and Francis Mallett spoke on behalf of TLF.

the charity's achievements into the former premises on Southside St: the ideal building to continue its exhibition and education programme, and promote Lenkiewicz's life, work and ideas. Despite the enormous enthusiasm and admiration Lenkiewicz's work still generates from the public, he remains largely an outsider in the publicly-funded contemporary art world.

Our recent exhibitions were fortunate to have received private financial sponsorship from generous individual and corporate patrons, primarily American philanthropist AJ Acker and The Somerville Gallery, but, like all generosity, it has its time and its limits. TLF's board of trustees has taken the difficult decision that its priority must be fulfilling the original dream of securing a permanent gallery in Robert's old studio premises. To achieve this, TLF has decided to offer for sale a small collection of iconic Lenkiewicz works, which lie outside its core archive of diaries, illustrated journals, and private and Project notebooks. However, we are confident that these major paintings will still be available to TLF for future exhibitions, in the same way as owners have generously lent works to the recent large-scale exhibitions. The trustees of the Foundation recognise this as an enormous opportunity to consolidate the interest generated through our exhibition programme at home and overseas. A permanent museum space on the Barbican will attract visitors to Plymouth and maintain Lenkiewicz's legacy within the city's historic quarter, where his memory remains vivid over a decade after his death.

In addition to the Foundation's own works in this sale, all other privately-owned works in this auction will directly benefit this aim. One of Robert's former major patrons, Graham Carey, has agreed to support The Foundation by offering a unique and extraordinary Lenkiewicz collection, from signed posters to important original paintings. Lenkiewicz operated a unique system for many years with patrons agreeing to pay his bills as required in return for paintings. Graham tells something of his own story, and long-time obsession with Lenkiewicz, elsewhere in this catalogue, demonstrating just how Robert enriched the lives of the people who came into contact with him.

Thanks to Graham's generous support, as well as that of a handful of other collectors, allied to the continuing good will of Daniel Goddard of Bearnese, Hampton and Littlewood, all or part of the proceeds of every work sold in this sale will help The Foundation achieve its goal. This is a unique opportunity to purchase works from Lenkiewicz's own legacy, and the sale estimates also reflect the provenance of a private collection which was

acquired directly from the artist thirty years ago.

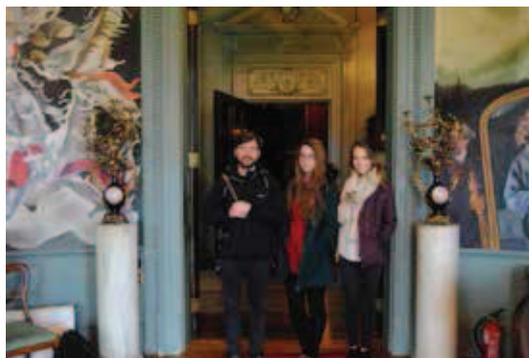
For the Foundation, this presents what is probably the last opportunity to restore Lenkiewicz's presence in the building to which he is inextricably connected and which holds so many memories for all those who knew him and admired his work – and to finally celebrate him as City asset and Plymouth painter. As his obituary in *The Independent* noted, 'In many ways the history of Lenkiewicz is also the history of Plymouth over the last thirty years'.

Francis Mallett (Chair)

On behalf of the trustees of The Lenkiewicz Foundation



Human All Too Human was invited to tour to AufAEG in Nuremberg, 2013.



TLF volunteers, Jackson Benjamin, Ellen Doggett and Lucy Tomlinson at the Round Room in Port Eliot to assist with a new project to digitize *The Riddle Mural*.

The Graham Carey Collection

I first met Robert Lenkiewicz on a Sunday afternoon in 1983.

I went to his studio where there was a sign indicating that he would be in the café across the road. I went there and told him that I would like to see his paintings. A long conversation ensued with questions being thrown at me.

Robert told me that I could not see the paintings because I would not like them, and even in the unlikely event of me liking them, I would not be able to buy one, since he only sold to his limited number of patrons, who were required to have a philosophical interest in his work. Eventually, he said that if I must, I could come to the studio in a couple of hours' time when he had a sitting.

To his surprise I had waited and went to the studio. Knocking on the door, his mellifluous voice intoned "Come!" When I went in he uttered words to the effect "Oh, it's you," and then repeated the myriad reasons why looking at his work would be a complete waste of my time.

I looked at all of the paintings, and selected one that I would like to buy; it was the portrait of Jim Pascoe (Peter Quint) & Ruth Torsten. I approached Robert and as he motioned to say goodbye, based on his premise that I

would be disinterested in his work, I told him that I did wish to buy a painting. He asked me to show him which one it was and quoted me a price, which I agreed. He then ventured to put the painting straight into my car. I said that I did not have any money with me and that I was uncomfortable about taking the painting; he said that that was of no import, and that he would be in touch with me in due course.

So began my patronage of, and friendship with, Robert which lasted until his untimely death in 2002.

The patronage came in the form of paying all sorts of bills for Robert, and helping him in getting out of scrapes where, for example, utility bills, which were of no interest to him whatsoever, got out of hand. Quite often, the money which I took to Robert would immediately be given to a vagrant who had a problem. Robert was an extremely generous man and also, unpublicized, financially supported charities, culture and the arts in Plymouth.

Friendship with Robert included many funny, interesting and bizarre scenarios. For example, Robert rang my office one day with a rather unusual request to give him legal advice about keeping the corpse of a friend, Diogenes (Edwin Mackenzie), which I researched for him. I even remember paying for the embalming of the corpse in 1985. This grew into a saga involving national

press and television, which at one point was like a *Keystone Cops* movie, with the corpse being moved from venue to venue. Subsequently, I was one of a handful of people present when Diogenes was removed from his hiding place, and finally laid to rest in a drawer in a large bookcase in the Death Room of the studio library. Robert also wished to claim the body of another vagrant, The Bishop (Albert Fisher), but this time the authorities were wise to him and wouldn't release it into his possession; we then discussed the idea of issuing a Writ of Habeas Corpus to secure the remains.

I last met Robert shortly before his death, when he invited me to lunch with him.

We reminisced, and on leaving he gave me a watercolour painting. Perhaps he was aware that he was not much longer for this world. I certainly became 'addicted', to use his expression, to his paintings, and to the man himself.

My life was greatly enriched by knowing Robert, and I am indebted to him. I have repaid that in part by formerly being a trustee of The Lenkiewicz Foundation, at a critical time, and I am now happy to contribute further by giving a part of the proceeds of sale of each of my paintings in this auction to The Lenkiewicz Foundation in pursuit of its aim to acquire permanent premises on the Barbican.

Graham Carey (2015)