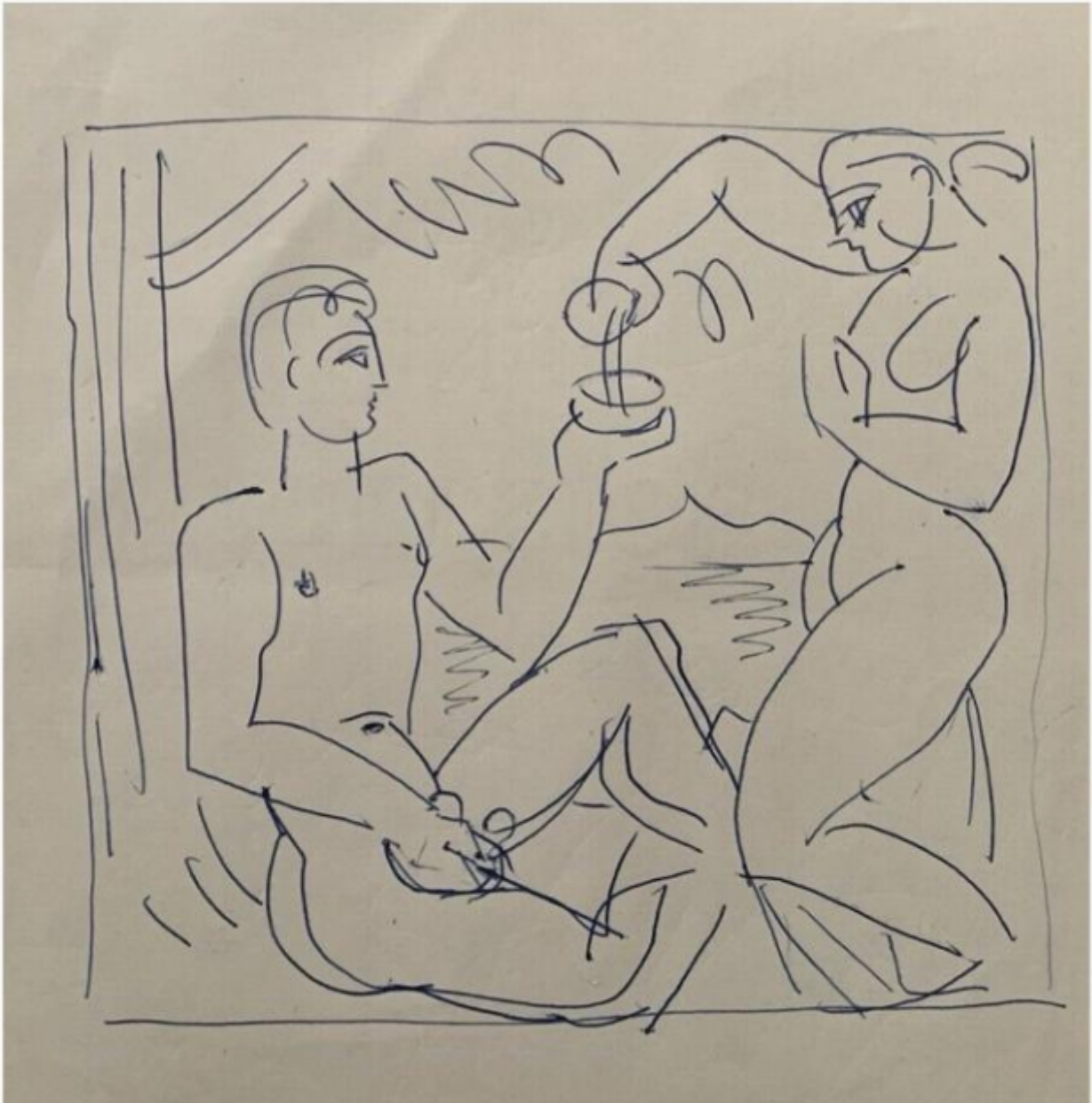


Duncan Grant (1885-1978) pen drawing, unsigned, in blue biro

Sold



## Description

Duncan Grant (1885-1978) pen drawing, unsigned, in blue biro, probably as a study for a future work.

Provenance for original Duncan Grant drawing, dated May 14th 2018 is from Martin (Patie) Roche whose father, Paul Roche bumped into Duncan Grant at Piccadilly in 1946. "Duncan Grant was once taken by my father's physical beauty and had soon persuaded him to act as a model. This was the beginning of a friendship that ended only with Duncan's death in 1978. I first met DG in September 1961 as an only just five year old boy freshly arrived by ship from America. I loved him at once as did my two sisters of the time. By the spring of the following year we had settled in Hythe, Kent and by autumn 1963 we had our own house in Berkshire which was mended and decorated by my mother. The walls were covered in framed and unframed paintings and drawings that were by Duncan. We became familiar lovers of his work. Duncan had visited us regularly in Kent and continued to do so in Berkshire; he spent many summer weekends with us and came for Christmas on several occasions. I went to Charleston at the age of eight and would often accompany my father on London trips to visit Duncan in his flat at Victoria Square. Duncan Grant died in our house in Aldermaston in 1978.

He left half his Estate to my parents, consisting a fair amount of his work of all calibres. Among the many things inherited and then passed on was this little sketch, in biro of a woman pouring what is presumably wine, into a goblet out held by a seated man; the sea in the background and their nakedness suggest a scene from Greek Mythology. It is not signed but there is nothing unusual about that. Duncan was not a great one for signing anything, not least, off the cuff sketches or drawn ideas. My father used to get him to sign work that he may not otherwise have this charming little drawing of a woman pouring what I presume to be wine into a goblet held by a man is done by Duncan Grant in the late 1950s (an educated guess). It came to me via my father (Paul Roche) who was a close friend of DG. It is not signed but is genuine and I can prove provenance."

Robert Travers of the Piano Nobile gallery is known as a leading authenticator of Grant's work. His opinion is, "To me the work has the characteristic style and fluidity I would expect from Grant's drawing. Given its provenance, I can't see why the attribution should be in question, it looks to me a study for one of his classical compositions."