

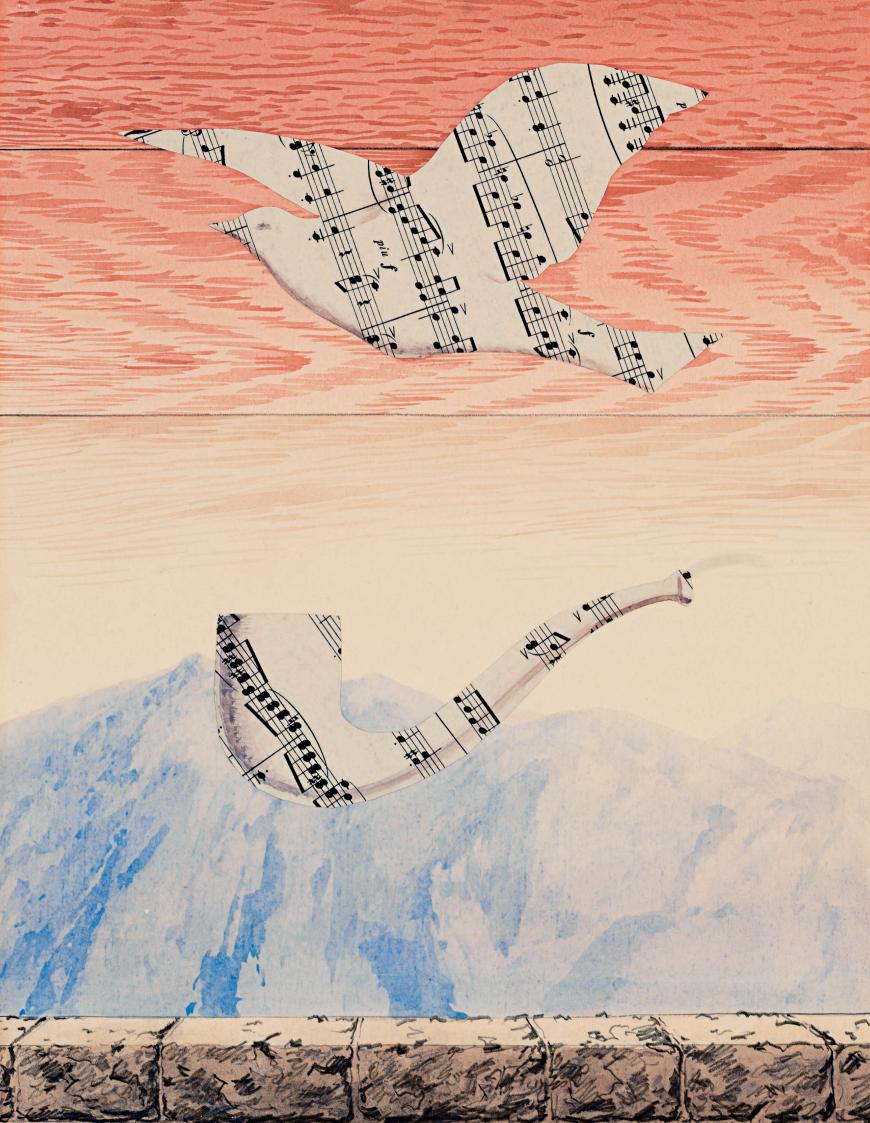
The Art of The Surreal - Evening Sale

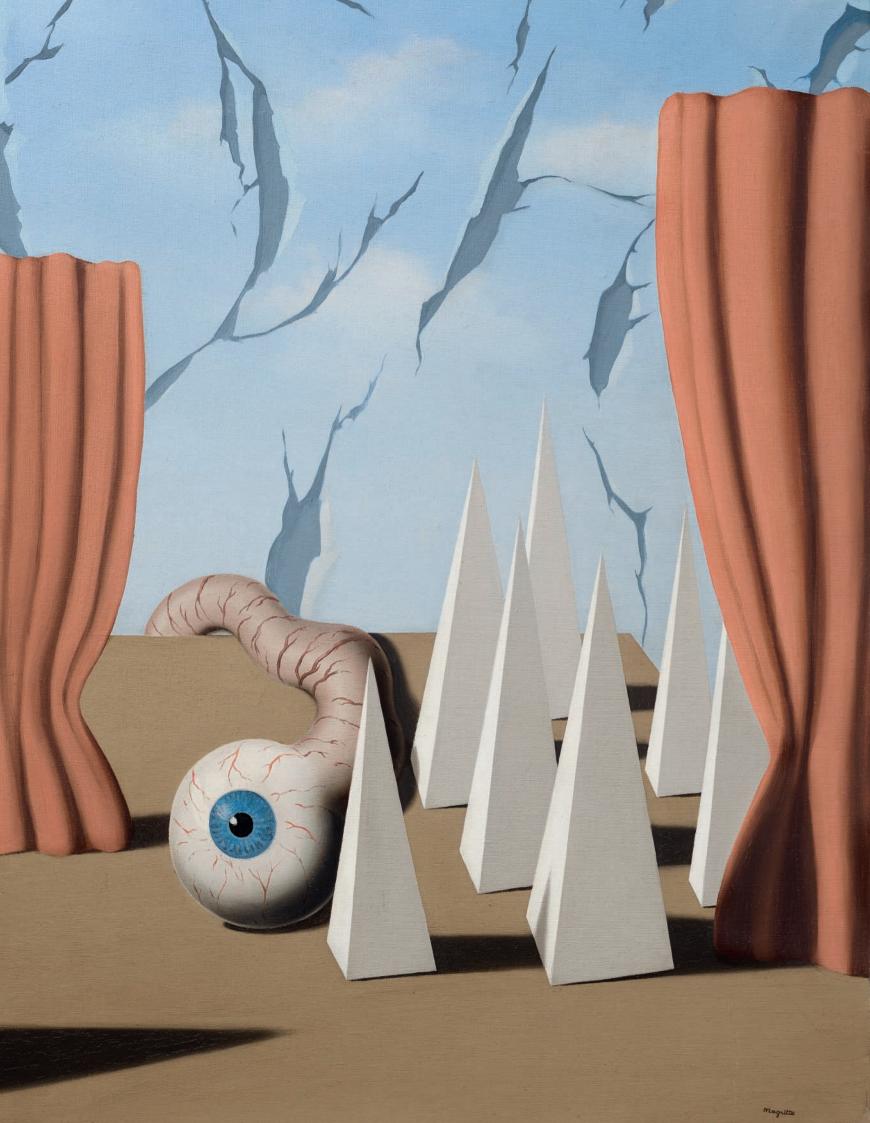
immediately following the Impressionist and Modern Art Evening Sale Wednesday 27 February 2019 at 7.00 pm



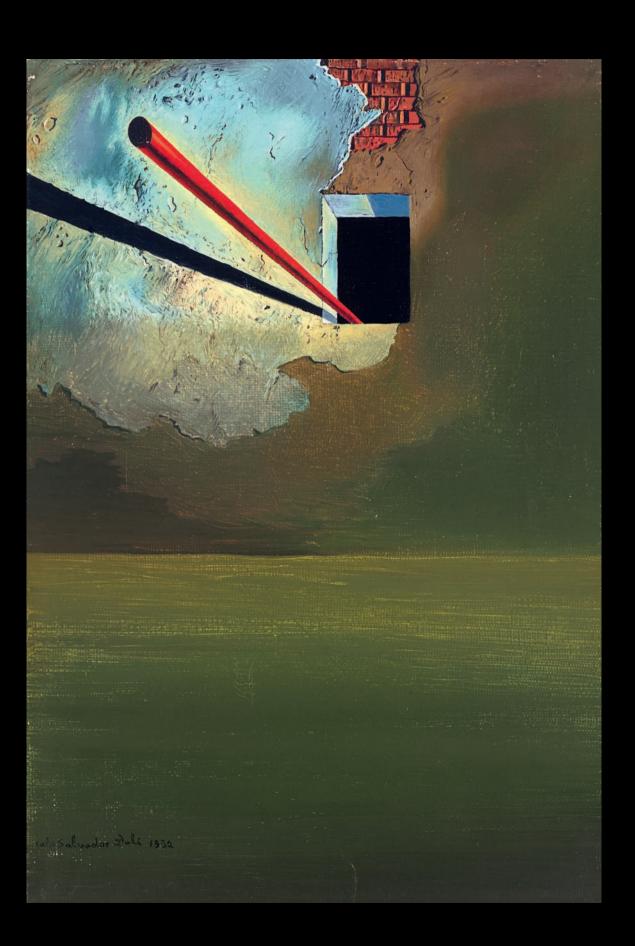












THE ART OF THE SURREAL EVENING SALE

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FORMERLY IN THE COLLECTION OF LOUIS AND EVELYN FRANCK

THE ESTATE OF DR ERIKA POHL-STRÖHER

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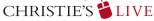
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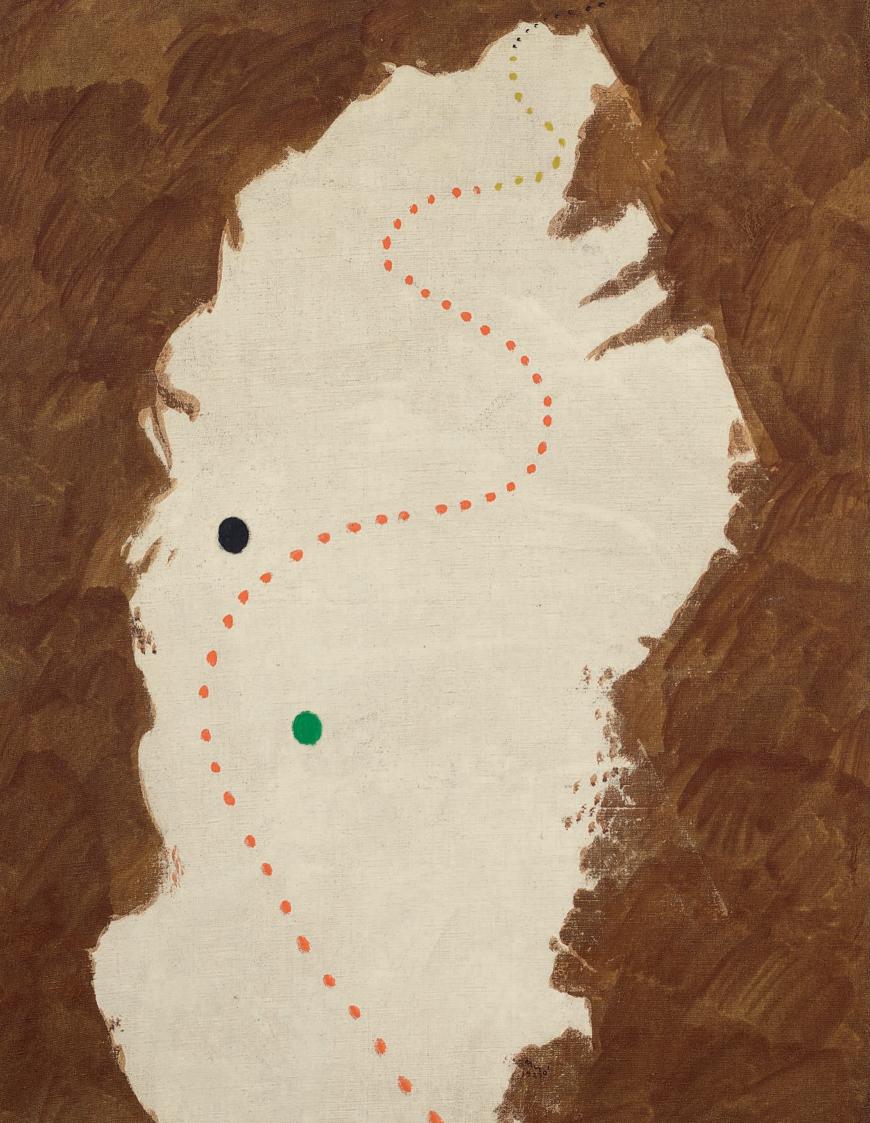
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CONTACTS FOR THIS SALE

HEAD OF SALE

Olivier Camu Tel: +44 (0)20 7389 2450 ocamu@christies.com

SPECIALIST

Imogen Kerr Tel: +44 (0)20 7752 3177 ikerr@christies.com

CATALOGUER

Jakob Goransson Tel: +44 (0)20 7389 2365 jgoransson@christies.com



lpot@christies.com

BUSINESS MANAGER

Gillian Ward Tel: +44 (0)20 7389 2357 gward@christies.com

EUROPEAN MANAGING DIRECTOR

Tara Rastrick Tel: +44 (0)20 7389 2193 trastrick@christies.com

CATALOGUE NOTES

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EVENING SALE COORDINATOR

Eliza Heneage Tel: +44 (0)20 7389 2735 eheneage@christies.com



EXPERTISE COORDINATOR

Marjorie Grouzis Tel: +44 (0)20 7389 2110 mgrouzis@christies.com





λ1**01**

MAX ERNST

(1891-1976)

L'homme et la femme

signed 'max ernst' (lower right) oil on board 10 ½ x 8 % in. (26.7 x 21.8 cm.) Painted *circa* 1929-1930

£80,000-120,000 \$105,000-160,000 €93,000-140,000

PROVENANCE:

Galerie Pierre Colle, Paris, by 1932. Feigen-Palmer Gallery, Los Angeles (no. 20569), by 1966.

Galleria Galatea, Turin, by 1969. Private collection, Milan, by 1979, and thence by descent to the present owner.



Max Ernst, Le toréador, 1930. Sold, Christie's, London, The Art of the Surreal, 7 February 2012 (\$955,274).

EXHIBITED:

Paris, Galerie Vignon, Exposition Max Ernst, November - December 1930, no. 7. Prague, S.V.U. Mánes, Poesie 1932, October -November 1932, no. 23, p. 10. Santa Barbara, University of California Art Gallery, Surrealism: A State of Mind, 1924-1965, February - March 1966, no. 10 (illustrated; dated '1927'; with incorrect dimensions).

Turin, Galleria Galatea, Max Ernst, October - November 1969 (illustrated; with inverted dimensions; dated '1927'). Rome, Museo del Corso, *Max Ernst e i suoi* amici surrealisti, July - November 2002, p. 136 (illustrated p. 33).

LITERATURE: W. Spies, S. & G. Metken, *Max Ernst, Werke* 1929-1938, Cologne, 1979, no. 1695, p. 67 (illustrated).



λ*102

RENÉ MAGRITTE

(1898-1967)

Moments musicaux

signed 'Magritte' (upper right) gouache, paper collage and pencil on paper 16 ½ x 11 % in. (41.8 x 29.5 cm.) Executed in 1961

£750,000-1,250,000 \$980,000-1,600,000 €870,000-1,400,000

PROVENANCE:

Harry Torczyner, New York, by whom acquired directly from the artist in May 1961; estate sale, Christie's, New York, 19 November 1998, lot 308. Private collection, New York, by whom acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:

Minneapolis, Walker Art Center, *The Vision of René Magritte*, September – October 1962, no. 90 (dated '1962').

LITERATURE:

Letter from Magritte to Harry Torczyner, 6 February 1962.

B. Noël, *Magritte*, Paris, 1976, p. 71 (illustrated p. 70). H. Torczyner, *René Magritte: Ideas and Images*, New York, 1977, no. 78, pp. 53, 257 & 266 (illustrated).

H. Torczyner, *L'ami Magritte: Correspondance et souvenirs*, Antwerp, 1992, p. 185 (illustrated fig. 22, pp. 40 & 206).

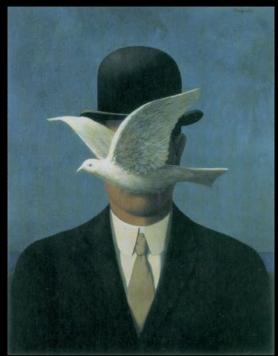
R. Magritte, Magritte/Torczyner: Letters Between Friends, New York, 1994, pp. 69 & 156 (illustrated p. 69)

D. Sylvester, ed., René Magritte, Catalogue raisonné, vol. IV, Gouaches, Temperas, Watercolours and papiers collés, 1918-1967, London, 1994, no. 1634, p. 310 (illustrated).





René Magritte, *L'amour de la nature*, 1961, gouache, watercolour, sheet music collage, charcoal and pencil on paper. Sold, Christie's New York, 16 May 2018 (\$2,772,500).



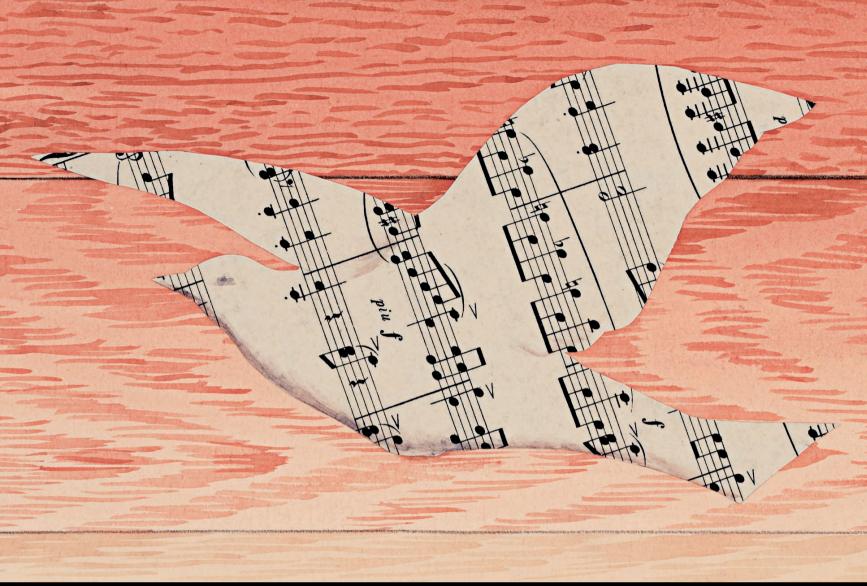
René Magritte, *L'homme au chapeau melon*, 65 x 50 cm., 1964. Private

'In my pictures I showed objects situated where we never find them. They represented the realisation of the real if unconscious desire existing in most people'

– RENÉ MAGRITTE

mbued with a delicate lyricism and musicality, René Magritte's *Moments musicaux* is marked by a simple balance that belies the deep resonances which lie in both the content and the medium of the work. Created in 1962, this delicately constructed *papier collé* combines several key themes and concerns which had occupied the artist throughout his career – concepts of transformation and dislocation, theatricality and mystery, through which he sought to challenge our passive understanding of reality. Magritte's first *papiers collés* had emerged towards the end of 1925, around the same time as he was beginning to explore surrealist imagery in his paintings, and were largely inspired by the ground-breaking works of Max Ernst. For Magritte, Ernst's bold experiments in collage represented a radical shift in the act of art making, breaking through the traditional parameters by which an artist was judged: 'scissors, paste, images and genius in effect superseded brushes, paints, models, styles, sensibility and that famous sincerity demanded of artists' (Magritte, quoted in S. Whitfield, *Magritte*, exh. cat., London, 1992, p. 260).

Liberating the artist in this way, papiers collés became an integral aspect of Magritte's oeuvre, and over the course of the following two years he produced approximately thirty works in the medium. While he incorporated small drawings and snippets of photographs and advertising material in some collages, the most consistent feature of these works were the fragments of sheet music Magritte included in all but three of the papiers collés from this period. Cut from the piano score of a popular Edwardian musical comedy, The Girls of Gottenburg by George Grossmith Jr. and L. E. Berman, the artist played with the legibility of these sheets, often inverting the fragments or rotating them to an awkward angle, so that the notes become abstract, monochrome patterns. Adding accents of colour and subtle shadows with pencil or charcoal to the sheets, Magritte granted these flat sections of paper a new sense of three-dimensionality and character, giving them a new presence within the composition, whilst simultaneously denying the purpose they were created for.



Detail of the present lot.

Magritte's experiments with the papier collé technique re-emerged in the closing months of 1959, following a commission to design the cover of a ballet programme for a 'Gala de la Section Bruxelloise de l'Association Générale de la Presse Belge,' which would count amongst its attendees the King of Belgium. The resulting work, Untitled (Sylvester 1629), represented a return to the format after thirty years and featured a single, towering bilboquet silhouetted against a theatrical curtain, behind which a deserted landscape stretched all the way to the horizon line. Sparking the artist's creative imagination once again, the medium became an important creative outlet for Magritte over the course of the following decade, alongside his paintings in oil and gouache, and playful three-dimensional objects. Once again, the most striking feature of these works lay in the whimsical use of music sheets cut into the shape of some of the most recognisable motifs of the artist's oeuvre, from perfectly spherical apples, to floating pipes, bowler-hatted men and open doorways leading to mysterious realms. Whereas the collages from the 1920s had all used clippings from the same score, the later works incorporate disparate fragments from a variety of musical sources, from Carl Maria von Weber's arias, to piano reductions of Beethoven's symphonies, along with popular numbers from the music halls.

In his studies of Magritte's *papiers collés*, Siegfried Gohr has suggested a parallel between the composer of music and the composer of collages, namely in the reception of their work: 'In both cases, the actual work consists neither of the notes nor of the pieces of paper

– but emerges only in a performance, which ultimately takes place in the mind of the listener or viewer' (Gohr, Magritte: Attempting the Impossible, New York, 2009, p. 72). Viewed from this perspective, the artist's choice of two of his most iconic motifs for the central elements of Moments musicaux – the silhouettes of a pipe and a bird in mid-flight – suggest such a connection with the viewer. Inextricably linked to the public image of the artist, these leitmotifs establish a chain of associations in the mind of the viewer, linking Moments musicaux not only to the compositions in which they had previously featured, but also to their place in the world around us.

No viewer would see the pipe, floating in mid-air, and fail to recall the artist's infamous 1929 composition *La trahison des images*, which through its clever inclusion of the statement 'Ceci n'est pas une pipe' below a painted image of the object in question revealed the impossibility of reconciling language, images and their subjects. Challenging the linguistic tradition of identifying an image as the object itself, the work was highly provocative. As the artist later explained: 'The famous pipe. How people reproached me for it! And yet, could you stuff my pipe? No, it's just a representation, is it not? So if I had written on my picture "This is a pipe," I'd have been lying!' (Magritte, quoted in C. Vial, 'Ceci n'est pas René Magritte,' *Femme d'aujourd'hui*, July 6, 1966, pp. 22-24). Recurring again and again in various scenarios and contexts throughout Magritte's *oeuvre*, the simple image of the pipe became a symbol for the artist's explorations into perception, a theme which underpin his creative output for decades.



René Magritte, La bonne foi, 1964-1965. Private collection



René Magritte, La trahison des images (Ceci n'est pas une pipe), 1929. Los Angeles County Museum of Art. USA.

'I firmly believe that a beautiful idea is ill served by being presented in an "interesting" way: the interest is in the idea.'

– RENÉ MAGRITTE

Similarly, the image of a small dove in mid-flight, its wings stretching upwards as it propels itself through the air, had become synonymous with the name Magritte in the 1950s and 1960s, despite the fact he had explored it as a subject on only a handful of occasions. This is largely thanks to the fact that the motif was used for a number of years by Sabena, the Belgian national airline, as a company logo on the tail of their aircrafts. Traditionally, the silhouette of the bird was filled by a stretch of sky, but one which stood in opposition to that surrounding it, with the artist juxtaposing a twilight scene, filled with stars and moonlight, against a cloud-filled, azure sky. Appearing like a window into another dimension, the sky-bird made of air suggests not only the realm of infinite possibilities and mystery that lies beyond our immediate perception of the world, but also points to the wonders of flight, something so everyday and familiar that its beauty and spectacle is often overlooked. With the odd conflation of the dove

and its surroundings, Magritte creates a visual cue that allows us to reassess and appreciate the simple act of a bird in flight, drawing our attention to the inherent magic of the universe around us.

Magritte adds a further level of impossibility to the composition by playfully switching the environments in which each object is usually found. For example, the bird is set against a wood-grained panel, the ripples and whorls of the natural grain appearing at first glance like clouds drifting across the sky at sunset. However, on closer examination, it becomes clear that the 'sky' is divided into clearly delineated boards, reminiscent of a floor, a table top or an interior wall, while below the pipe floats independently in mid-air before a vast mountain range. The careful delineation of the abstract, organic patterns of the wooden board may be a tongue-in-cheek reference to the semi-automatic techniques of frottage and grattage developed by Ernst in the 1920s, which used a



Detail of the present lot.

variety of materials, most notably wood, to create richly textured effects in paint and graphite in his works. However, in the dislocation of these objects, the sheer improbability of their presence in such an environment, Magritte achieves a further layer of associations and meaning to the composition. Indeed, like a nesting doll, the various elements in *Moments musicaux* appear deceptively simple, each containing within them a myriad of hidden associations, meanings and connections, which only those versed in Magritte's unique vocabulary could fully understand.

Moments musicaux was purchased in May 1961 by the esteemed collector and friend of the artist, Harry Torczyner, whom Magritte referred to as his 'magnificent and magisterial ambassador.' However, it appears that the collage was not titled until almost a year later when, in a letter to Torczyner of 6 February 1962, the artist wrote, 'I think the title Moments musicaux fits the collage with the pipe and

the bird. This title could be applied to several works (like certain other titles such as L'art de la conversation, Stimulation objective, etc.)...' (Magritte, quoted in D. Sylvester, ed., René Magritte, Catalogue raisonné, vol. IV, Gouaches, Temperas, Watercolours and Papiers Collés, 1918 - 1967, London, 1994, p. 310). Taken from a collection of piano pieces by Schubert, the title does not reference the contents of the music sheets directly, but rather suggests the poetic nature of the image itself. For Magritte, such titles were intentionally enigmatic, provoking a deeper engagement with the subject. As he later stated: 'The titles of pictures are not explanations, and pictures are not illustrations of titles. The relationship between the title and picture is poetic - that is, it only catches some of the object's characteristics of which we are usually unaware, but which we sometimes intuit, when extraordinary events take place which logic has not yet managed to elucidate' (Magritte, quoted in K. Rooney & E. Plattner, eds., René Magritte: Selected Writings, transl. Jo Levy, London, 2016, p. 112).

λ.∘ ♦ *103

RENÉ MAGRITTE

(1898-1967)

Le monde poétique II

signed 'Magritte' (lower right) oil on canvas 25% x 21% in. (65.5 x 54 cm.) Painted in April-May 1937

£1,500,000-2,500,000 \$2,000,000-3,300,000 £1,750,000-2,900,000

PROVENANCE:

Edward James, London, by whom acquired from the artist in 1937

Acquavella Gallery, New York, by whom acquired from the above, December 1979.

Daniel Malingue, Paris, by whom acquired from

Private collection, London, by whom acquired from the above; sale, Christie's, London, 27 June 1995, Int 191

Acquired at the above sale by the present owner.

Odilon Redon, Le fantôme, circa 1885. Private collection.

EXHIBITED:

Worthing Art Gallery and Eastbourne, Towner Art Gallery, *Paintings from the Edward James Collection: Dalí, Tchelitchew, Chirico, Magritte*, October 1963-February 1964, no. 16 (titled 'Abstract Composition with an Eye by White Pyramids Between Two Orange Curtains on a Buff Surface, a Cracked Sky in the Background'). Durham, *Durham Surrealist Festival*, November-December 1968, no. 1 (titled 'Composition with Eye, Pyramids, etc.').

London, Marlborough Fine Art, Magritte: Retrospective Loan Exhibition, October-November 1973, p. 42, no. 47 (illustrated, p. 95; dated 'circa 1939').

Edinburgh, Scottish National Gallery of Modern Art, *The Edward James Collection: Dalí, Magritte and Other Surrealists*, August-September 1976, no. 42 (illustrated; dated '*circa* 1939').

LITERATURE:

Card from Magritte to Edward James, 10 April 1937. Letter from Magritte to Edward James, 18 May 1937.

Letter from Edward James to Magritte,

10 June 1937. Letter from Magritte to Mesens, 22 June 1937.

Postcard from Magritte to Edward James, 27 June 1937.

Art and Artists, London, July 1971, p. 53 (illustrated).

D. Sylvester, ed., René Magritte: Catalogue raisonné, Oil Paintings and Objects, 1931-1948, London, 1993, vol. II, p. 243, no. 435 (illustrated).





René Magritte, *La reproduction interdite*, 1937. Formerly in the Collection of Edward James: Museum Boijmans van Beuningen, Rotterdam.

ené Magritte employed the faculty of sight, and as its agent the eye, to denote the presence of human consciousness as a knowledgeable awareness of the world. The eye features prominently in his *oeuvre*, most famously as *Le faux miroir*, painted in 1929 (Sylvester, no. 319). By imprinting the image of the eye on an inanimate object, such as the baluster-like *bilboquet* – a toy in which the player catches a ball on a string in the cup at the end of a stick – Magritte created various kinds of humorously hybrid, surrogate personages, which he would even dress in a suit and tie.

In *Le monde poétique II*, however, Magritte depicted the human eyeball, with its connecting optical nerve, disembodied from its owner's skull, as if it were the monstrous, all-seeing brain of some serpentine creature. This roving eye becomes a metaphor for our mind in the world as we navigate the mysteries of existence – in Magritte's imagery, the curtains of illusion, the sharp pyramidal spires of life's painful difficulties, ominously set before a rent and tattered sky.

This painting owes its genesis to the wealthy and eccentric English aristocrat Edward James, an aspiring poet and a devotee of surrealism. James began to collect Dalí in 1934, and helped to finance Albert Skira's magazine *Minotaure*. Impressed by Magritte's contributions to the exhibition Pictures by Young Belgian Artists that Roland Penrose mounted in January 1937 at his London Gallery, James was especially drawn to the artist's *Le monde poétique*, painted in 1926 (Sylvester, no. 107), which seemed to allegorise a poet's reality.

'I would be delighted if you could come and spend a month or so in London, here at 35 Wimpole Street,' James wrote to Magritte on 28 January. 'You were kind to me in Paris and took me to all the fine museums. So I should like, in turn, to show you London and the English countryside with all its beauties, which are many. Write to me giving the date of your arrival, and spend a month or two at my house, as soon as you can' (E. James, quoted in D. Sylvester, ed., *René Magritte: Catalogue raisonné, Oil Paintings and Objects, 1931-1948*, vol. II, London, 1993, p. 512).





René Magritte, *Le groupe silencieux*, 1926. Sold, Christie's, London, The Art of the Surreal, 27 February 2018 (\$10,021,896).



René Magritte, Le village mental, 1926. Private collection.

From Magritte – 'a painter whose imagination is so poetic and personal,' James wrote – the collector commissioned three large paintings for the ballroom of his home. He had already acquired three panels from Dalí. Magritte completed the paintings during a five-week stay in London, between 12 February and 19 March 1937. Two of the canvases were enlargements of earlier works: *Le modèle rouge* (Sylvester, no. 428) and *Au seuil de la liberté*, moreover recast in a vertical format (no. 430; The Art Institute of Chicago). The third, *La jeunesse illustrée* (no. 429; Museum Boijmans-van Beuningen, Rotterdam) was enlarged and reformatted from a painting Magritte had completed only a few weeks earlier.

While Magritte was working at 35 Wimpole Street on the three commissioned canvases, James likely requested that the artist create for him a version of *Le monde poétique*, the painting he had particularly liked at Penrose's gallery show in January. The original painting belonged to the artist's close friend and dealer E.L.T. Mesens. Magritte was delighted to oblige. Following his return to Brussels, Magritte painted between 10 April and 19 May the new version of *Le monde poétique*, closely adhering to the 1926 canvas. The three ballroom pictures and *Le monde poétique II* are early instances of Magritte replicating pictures in similar or variant form, a procedure that he practiced on numerous other occasions for clients throughout his career. While painting *Le monde poétique II*, Magritte also worked on and completed by the same day an unusual 'portrait' of James, depicting both the collector and his reflection in a mirror from behind – *La reproduction interdite* (Sylvester, no. 436).

The pictorial idea for Magritte's crawling eye, as David Sylvester noted, probably derived from Odilon Redon's charcoal drawing Le Fantôme, circa 1885 (D. Sylvester, ibid., 1993, p. 243; Wildenstein, no. 1095). Disembodied, cyclopic eyes and the gargantuan orbs of fantastic, nightmarish creatures appear frequently in this artist's paintings, drawings, and prints. Both Redon and Magritte appear to have been responding to a single literary source, Les chants de Maldoror, a bizarre, transgressive, prose-poem book - rife with absurdity, sadism, and misanthropy - authored by Isidore Ducasse, under the pen-name Le Comte de Lautréamont, first published in 1868-1869. Ducasse's writing inspired Georges Bataille's L'histoire de l'oeil, 1925. Reproductions of Redon lithographs were used to illustrate a 1924 British publication of Ducasse's book; Dalí (1934) and Magritte (1948) provided original illustrations for modern editions of Les chants de Maldoror. Modern covers of this title have been adorned with close-ups of the eye to signal the author's visionary content.

The surrealists adopted *Les chants de Maldoror* as a forerunner and model text for their own conception of the subconscious, liberated through the derangement of the senses and the wilful disavowal of bourgeois mores. A single line in Ducasse's text foretold the essential paradigm that guided the surrealist aesthetic, especially in Magritte's painting – the desire to create an art 'as beautiful as the chance meeting on a dissecting table of a sewing machine and an umbrella!' (A. Lykiard, trans., Cambridge, 1994, p. 193).



λ104

YVFS TANGUY

(1900-1955)

A force égale

signed and dated 'YVES TANGUY 35' (lower right) oil on canvas 13 % x 10 % in. (35.2 x 27.1 cm.) Painted in 1935

£300,000-500,000 \$390,000-650,000 €350,000-580,000

I find it impossible to think of a picture save as a window, and my first concern about a window is to find out what it looks out on....and there is nothing I love so much as something which stretches away from me out of sight.'

- ANDRÉ BRETON

PROVENANCE:

Simone Collinet-Breton [Galerie Furstenberg],

Galleria dell'Oca, Rome, from whom probably acquired by the present owner, in 1982.

EXHIBITED:

[Probably] Paris, Galerie Cahiers d'Art, Exposition Yves Tanguy, June 1935.

Hollywood, California, Stanley Rose Gallery, Yves Tanguy, November - December 1935, no. 10. New York, Julien Levy Gallery, Yves Tanguy, March 1936, no. 8.

Cologne, Baukunst Galerie, Surrealismus in Europa, phantastische und visionäre Bereiche,

October - December 1969, no. 140, p. 78. Munich, Haus der Kunst, Der surrealismus 1922-1942, June - September 1972, no. 432, p. 85 (illustrated); this exhibition later travelled to Paris, Musée des Arts Décoratifs, June - September 1972, no. 417, p. 95 (illustrated; dated '1938').

LITERATURE:

B. Péret, 'Yves Tanguy ou l'anatife torpille les jivaros', in Cahiers d'Art, vol. 10, no. 5-6, Paris,

1935, p. 108 (illustrated).

C. Zervos, Histoire de l'art contemporain, Paris,

1938, p. 434 (illustrated).

P. Waldberg, 'Yves Tanguy', in L'Oeil, no. 95, 1962,

p. 52 (illustrated).

Kay Sage Tanguy, (ed. P. Matisse), Yves Tanguy, Un recueil de ses oeuvres, New York, 1963, no. 158, p. 92 (illustrated).

P. Waldberg, 'Il y a cinquante ans', in XXe Siècle,

no. 38, Paris, June 1972 (illustrated).

P. Waldberg, Yves Tanguy, Brussels, 1977, pp. 85 &

341 (illustrated p. 84).

P. Waldberg, Tanguy: peintures, Paris, 1984, no. 60,

p. 23 (illustrated p. 60; titled 'Sans titre').

The present intention of the Yves Tanguy Committee is to include this work in the revised edition of the catalogue raisonné of Yves Tanguy's paintings, gouaches and objects, under preparation by The Pierre and Tana Matisse Foundation.





Yves Tanguy, *Titre inconnu*, 1937, 34.9 x 27 cm. Sold, Christie's, New York, 5 May 2011 (\$866,500).



Yves Tanguy, *Jour de lenteur*, 1937. Musée national d'art moderne, Centre Georges Pompidou, Paris.

ormerly in the collection of Simone Collinet, *A force égale (Equal Forces)* is an exquisite abstract landscape created by Yves Tanguy in 1935. Simone Collinet was, along with her husband, André Breton, an important supporter and promoter of Tanguy's work. Alongside Breton, she was a founder member and conscientious administrator of the fledgling Surrealist movement in the early 1920s, running, the office of the Surrealist movement for many years. After her separation and then divorce from Breton in 1931, Collinet continued to be an important presence within the history of Surrealism. In the aftermath of the Second World War, she opened the gallery Artistes et Artisans on rue de Seine in Paris and also ran the Galerie Furstenberg, exhibiting only Surrealist artists.

Like the majority of Tanguy's paintings from this period, *A force égale* is the product of a near-automatic technique that Tanguy had developed in the late 1920s and then refined throughout the 1930s with increasing precision and attention to minuscule detail. The process was one in which an empty landscape often without a horizon was gradually added to by the artist who punctuated its enigmatic presence with a developing series of amorphous forms. Each of these forms was generated according to a sequence of spontaneous painterly impulses in which each individual shape came to serve as the prompt for the next until the composition as a whole felt complete.

As André Breton wrote of the unique pictorial language of the unconscious mind that paintings such as *A force égale* represent, 'Before Tanguy, the object, despite the occasional exterior attacks to which it was subjected, remained, in the final analysis, distinct and imprisoned within its own identity. With Tanguy we enter for the first time into a world of total latency...Here, the elixir of life is decanted, leaving behind all the cloudy sediment of our ephemeral individual existences. The tide ebbs, revealing an endless shore where hitherto unknown composite shapes, creep, rear up, straddle the sand, sometimes sinking below the surface or soaring into the sky. They have no immediate equivalent in nature and it must be said that they have not as yet given rise to any valid interpretation.' (André Breton; 'Yves Tanguy' in André Breton, *Surrealism and Painting*, London, 1965, pp. 178-9)



λ*105

RENÉ MAGRITTE

(1898-1967)

Le pain quotidien

signed 'Magritte' (lower left) oil on canvas 36 ½ x 27 ½ in. (91.6 x 69.8 cm.) Painted in 1942

£2,000,000-3,000,000 \$2,600,000-3,900,000 £2,300,000-3,500,000 'Mystery is what enlightens knowledge'

- RENÉ MAGRITTE

PROVENANCE:

Jan Van Haelen, Brussels, by whom acquired directly from the artist by 1943, and from whom stolen in 1968.

Jake & Nancy B. Hamon, Dallas, by the early 1970s. Dallas Museum of Art, Dallas, a gift from the above, in 2016.

Restituted to the heirs of Jan Van Haelen from the above, in 2018.

EXHIBITED:

Sao Paulo, Museu de Arte Moderna, I Bienal, October - December 1951, no. 21, p. 111. La Louvière, Maison des loisirs, René Magritte expose, March - April 1954, no. 16. Brussels, Palais des Beaux-Arts, René Magritte, May - June 1954, no. 66 (with incorrect Charleroi, Salle de la Bourse, XXXme Salon, March 1956, no. 72, n.p. (with incorrect dimensions). Brussels, Musée d'Ixelles, *Magritte*, April - May 1959, no. 54 (with incorrect dimensions). Liège, Musée des Beaux-Arts, Exposition Magritte, October - November 1960, no. 28, p. 11 (with inverted dimensions). Knokke, Casino communal, XVe festival belge d'été: L'oeuvre de René Magritte, July - August 1962, no. 64, p. 46 (with incorrect dimensions). Dallas, Museum of Art, Impressionist and Modern Masters in Dallas: Monet to Mondrian, September -October 1989, no. 49, p. 73 (illustrated pl. 49, p. 70). Fort Worth, Kimbell Art Museum, From the Private Collections of Texas: European Art, Ancient to Modern, November 2009 - March 2010, no. 110, pp. 430 & 432-433 (illustrated p. 443).

LITERATURE:

P. Nougé, *René Magritte ou les images défendues,* Brussels, 1943, n.p. (illustrated pl. 43).
P. Waldberg, *René Magritte,* Brussels, 1965, pp. 175, 179 & 347 (illustrated p. 177; with incorrect dimensions).

'Rene Magritte', in *Bulletin des Musées Royaux des Beaux Arts de Belgique*, nos. 1-2, Brussels, 1968, no. 9 (illustrated).

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. II, *Oil Paintings and Objects, 1931-1948*, Antwerp, 1993, no. 497, p. 294 (illustrated; with incorrect dimensions).





René Magritte, Le souvenir déterminant, 1942. Private collection.

loating amidst the clouds, like a deity descending from on high, a statuesque nude woman stands, her luminous body framed by the jagged opening of a darkened cave in René Magritte's Le pain quotidien. Painted in 1942, during the dark days of the German Occupation of Belgium, this painting is steeped in all the mystery, enigma and silence that has come to define Magritte's work of this period. Gazing out across the expansive panorama of a cloud-filled sky, the viewer is situated within the mouth of a cave, confronted with the endless abyss of the world beyond. While his paintings are composed of a composite of recognisable, often banal objects and motifs, Magritte sought not to render the world as it appears, but instead, through strange and unexpected juxtapositions and combinations, to paint ideas, mystery and the inherent poetry that lies within the everyday. Le pain quotidien is imbued with a sense of philosophical poetry, encompassing not only the themes of representation and illusionism, a dichotomy that underpins so much of his work, but the nature of vision itself, making thought visible. Never before seen at auction, Le pain quotidien has remained in private hands since the time of its conception.



René Magritte, Le précurseur, 1938. Private collection



René Magritte, La magie noire, 1942. Private collection.

Le pain quotidien is one of two paintings from this period that feature the same theatrical, repoussoir device of a cave that leads the viewer's eye to an endless, expansive, cloud-filled sky. Le souvenir déterminant (Sylvester, no. 513), however, features not the same floating female figure amidst this soaring panorama, but a single tree growing amidst a rocky terrain. Magritte had described in part this strange and impossible vision of a female figure floating silently amongst the clouds in his famous lecture, La ligne de vie of 1936. Describing his practice of revealing the mysteries inherent in reality through juxtaposing unexpected elements of the everyday, Magritte explained:

'My pictures showed objects located in places where we never come across them. This is the fulfilment of a real, if unconscious, desire on the part of most people... For me, given my determination to make the most familiar objects yell, they had to be disposed in a new order, and take on a disturbing significance... A woman's body floating above a town was a favourable substitute for the angels who never appeared to me. I found it very salutary to see the Virgin Mary in a state of undress and I showed her in this new guise... As for the mystery, the enigma that my pictures were for people, I would say that this was the best possible proof of my break with the body of absurd mental habits which usually serve for an authentic sense of life' (Magritte, quoted in D. Sylvester, *Magritte*, London, 1992, p. 228).

While it is not known which painting was completed first, both of the enigmatic compositions of *Le pain quotidien* and *Le souvenir déterminant* have a decidedly philosophical impetus, bringing to mind in particular Plato's *Allegory of the Cave*. Magritte had a lifelong interest in philosophy, believing that it was akin to painting or writing, and the writings of Plato were among his favourites. Indeed, like a philosopher, through his painting, Magritte sought to unpick the elements of reality that we accept unquestioningly, challenging previously undisputed notions of everyday life in order to liberate the mind and allow imagination to take flight. His famous phrase, 'I think as though no one had thought before me' (Magritte, quoted in S. Gablik, *Magritte*, London, 1985, p. 10), perfectly illuminating his philosophical approach to painting.

Encompassing concepts of perception, illusion, reality and truth – aspects that also dominate Magritte's *oeuvre* – Plato's allegory describes a group of prisoners who have lived forever enchained in a cave. Unable to look outwards and never having seen the world beyond, they believe that the shadows that flicker across the inside of the cave are 'real' images. Socrates shows these prisoners that these sensory visions are false and presents the truth: the real world outside, a reality comprehensible through knowledge. Just as Plato's philosopher revealed reality, so Magritte in his work attempted to expose the truth that lies behind the quotidian, opening our eyes to the mystery that exists within every part of the real world. In this way, Magritte offered a new form of reality, one that lies beyond the realm of the everyday: surreality.

Juxtaposing the firm solidity of the cave with the soft effervescence of the clouds, the interior and the exterior, the earthly and heaven bound, in Le pain quotidien, the cave becomes the realm of the human mind, and the vista beyond, the newly discovered, boundless dominion of thought. Magritte often revelled in the paradoxical notions of reality, illusion, artifice and truth in his work. But here, he moves beyond questioning forms of pictorial representation, instead elevating his artistic explorations to the realm of the philosophical; illuminating the universal human experience of vision, and the nature of reality. Le pain quotidien serves as an embodiment of our mind's eye, and, turning away from the inside of the cave to gaze outwards, the expansive realm of infinite possibility stretches forth. In this way, this work serves as the embodiment of the liberation of the mind, the fundamental aim that Magritte pursued through his art; as he once stated, 'I consider valid the linguistic attempt to say that my pictures were conceived as material signs of freedom of thought' (Magritte, 'La pensée et les images', 1954, quoted in H. Torczyner, Magritte: Ideas and Images, New York, 1979, p. 72).

While *Le pain quotidien* embodies these universal concepts of vision and representation, it is also inherently tied to the time in which it was painted. In 1942, during the dark years of the Second World War, Belgium was occupied by the Nazis, having fallen in May 1940. Less than a week after Nazi troops had invaded, Magritte fled Brussels for



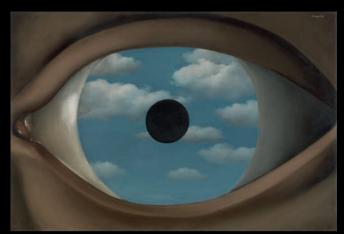
René Magritte, L'orient, 1941. Private collection.

France, leaving his wife Georgette, who had been engaged in an affair with the Surrealist poet, Paul Colinet. After three months of living in Carcassonne, together with a group of Surrealist writers and artists, Magritte decided to return to his native Belgium. After an epic and arduous journey across the border, he returned home, where he at once reconciled with Georgette. Following a brief period of little output, due largely to the deprivations of war, as well as the tedium and dangers of the Occupation, by early 1941, Magritte had begun painting again.

While Magritte never painted the war literally, during the early years of the war and the Occupation, a definite sense of foreboding and disquiet entered some of his work. Yet, at the same time, Magritte pursued a new, determinedly optimistic outlook, turning his back on the bleak realities of war to create works with an escapist, fantastical air of pleasure and ease; as he explained in a letter to Paul Eluard in December 1941, the year before he painted *Le pain quotidien*:

'My fit of exhaustion is almost over (it will never completely go, I think) and for some time I have been working with interest,' Magritte confided to Eluard. 'Doubtless I had to find a way of producing what was bothering me: pictures in which "the bright side" of life would be the area to be exploited. By this I mean the whole traditional range of charming things, women, flowers, birds, trees, the atmosphere of happiness, etc. And if I have managed to bring fresh air into my painting, it is through the fairly powerful charm which is now substituted in my paintings for the disturbing poetry that I once struggled to achieve. Generally speaking, pleasure cancels out a whole series of worries that I want increasingly to disregard.'

'So that you can better understand what I am aiming at,' Magritte continued, 'let me remind you of *La magie noire*, one of my old pictures which was the starting point of this quest for pleasure. I have continued along these lines... If these things must have an additional justification, although their charm is enough to render it unnecessary, I would say that the power of these pictures is that they make us sharply aware of all the imperfections of everyday life' (Magritte, quoted in D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. II, 1993, pp. 290-291).



René Magritte, Le faux miroir, 1928. Museum of Modern Art, New York.

A sense of calm serenity and purity pervades *Le pain quotidien*, as well as a luminous quality that defied the darkness brought by war and the Occupation. This simplified, distilled composition was also characteristic of this period of Magritte's work; indeed, it was a pictorial quality that he actively sought at this time. As he described to his friend and patron Claude Spaak in January 1941: 'All my latest pictures are leading me toward the simplified painting that I have long wanted to achieve. It is in short the ever more rigorous search for what, in my view, is the essential element in art; purity and precision in the image of mystery which becomes decisive through being shorn of everything incidental or accidental' (Magritte, quoted in Sylvester, *ibid.*, p. 288).

A key motif from the "bright side" of life that Magritte was exploring at this time was the nude figure, which became the subject of numerous works, including Le pain quotidien. While in some paintings, L'aimant or Le beau navire (Sylvester nos.493 & 496), for example, the nude is earthbound, standing amidst an interior or a landscape, in Le pain quotidien, the female figure has defied gravity, presiding over her new dominion in the skies. Like Botticelli's Venus, who rises majestically from the sea, here the woman, idealised and serene, descends from the heavens, a celestial apparition from on high, or perhaps an Eve sent down to earth from above. The perfected, classicised, female nude had first appeared in Magritte's art in the mid-1930s in his famous composition, La magie noire (Sylvester, no. 355), the first of a series of works that featured a nude figure in a state of transformation, metamorphosing from flesh to sky. Taking as his initial model his wife, Georgette, Magritte invented a nude figure that, with her perfectly symmetrical facial features, smooth flawless body, and *contrapposto* pose is reminiscent of the idealised sculptures of antiquity, works that stood as the epitome of harmony, beauty and grace, concepts that were at this time far from the barbarity of war. Here, radiant and luminous amidst her heaven bound realm, the nude figure is glimpsed from the darkness of the cave, a luminous beacon of hope, or perhaps even a sign of religious salvation for those living through the bleak and seemingly interminable years of war. In this way, Le pain quotidien encapsulates Georges Bataille's description of Magritte's work when he wrote that it offers, 'the creation of a palpable reality whereby the ordinary world is modified in response to the desire for the marvelous, for the prodigious, a desire implicit in the very essence of the human being' (G. Bataille, quoted in P. Walberg, René Magritte, Brussels, 1965, pp. 156-157).



106

VICTOR BRAUNER

(1903-1966)

La méthode

signed and dated 'VICTOR BRAUNER VIII 1952' (lower right); inscribed 'LA METHODE' (lower left) encaustic, oil and India ink on paper laid down on Masonite 26 x 20 1/4 in. (66 x 51.3 cm.) Executed in August 1952

£60,000-90,000 \$79,000-120,000 €70,000-100,000

PROVENANCE:

Alexander Iolas Gallery, New York.
Hanover Gallery, London, by 1965.
Private collection, Milan, by whom acquired in the 1960s, and thence by descent to the present owner.

EXHIBITED:

London, Hanover Gallery, Victor Brauner: Paintings, April - May 1965, no. 5 (illustrated). Rome, Museo del Corso, Max Ernst e i suoi amici Surrealisti, July - November 2002, p. 135 (illustrated p. 57; with incorrect dimensions). La Coruña, Fundación Pedro Barrié de la Maza, Surrealismo: Max Ernst y sus amigos surrealistas, June - September 2004, p. 128 (illustrated p. 82; with incorrect dimensions).

Samy Kinge has confirmed the authenticity of this work.



Painted relief depicting Pharoh Ramases III in front of Isis. Amonherkopeshaf's Tomb, Ancient Thebes, Luxor, Egypt, Valley of Queens.



107

ÓSCAR DOMÍNGUEZ

(1906-1958)

Violette Nozières or Elle rêve

oil on canvas 32 ½ x 39 ½ in. (81.5 x 100.3 cm.) Painted in 1934

£600,000-900,000 \$780,000-1,200,000 €690,000-1,000,000

PROVENANCE:

Private collection, Paris and Athens, by whom acquired directly from the artist *circa* 1935, and thence by descent to the present owner.



Painted relief depicting Pharoh Ramases III in front of Isis. Amonherkopeshaf's Tomb, Ancient Thebes, Luxor, Egypt, Valley of Queens.

LITERATURE:

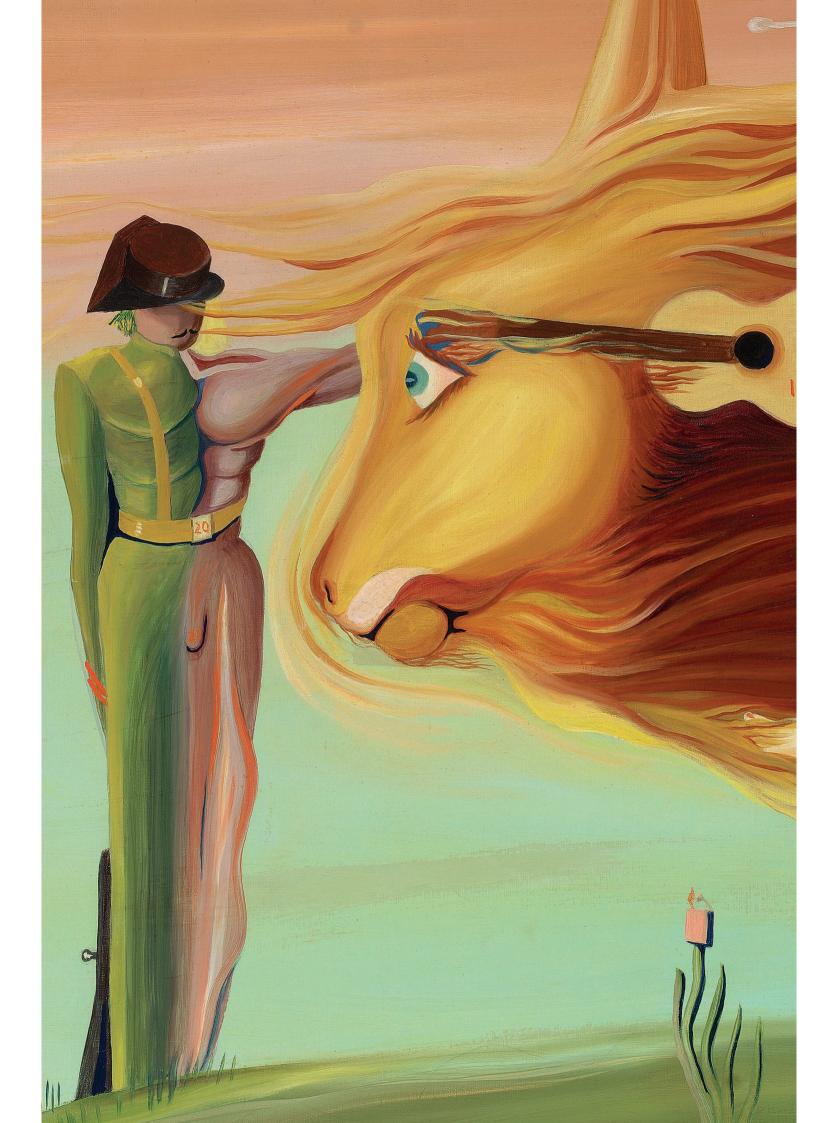
M. Jean, *Histoire de la peinture surréaliste*, Paris, 1959, p. 241.

F. Castro, Oscar Dominguez y el Surrealismo, Madrid, 1978, no. 19, p. 118 (illustrated p. 119; with incorrect dimensions).

Exh. cat., Oscar Dominguez. Antologica 1926-1957, Centro Antlantico de Arte Moderno, Las Palmas de Gran Canaria, 1995, p. 49 (illustrated; with incorrect dimensions).

Exh. cat., La part du jeu et du rêve. Óscar Domínguez et le surréalisme 1906-1957, Musée Cantini, Marseille, 2005, fig. 10, p. 22 (illustrated; with incorrect dimensions).

Isidro Hernández Gutiérrez, curator of the Óscar Domínguez Collection, Tenerife, and the Comisión Consultiva de Expertos y en Defensa de la Obra de Óscar Domínguez (CEDOOC), confirmed the authenticity of this work.









Oscar Domínguez, Machine à coudre électro-sexuelle, 1934-1935. Sold, Christie's, London, The Art of the Surreal, 6 February 2013 (\$3,307,638).



Oscar Domínguez, *Toro y torero (Composition au taureau), circa* 1935. Sold, London, 3 February 2015 (\$2,730,298).

nseen in public for over eighty years, Oscar Domínguez's absorbing and enigmatic painting *Violette Nozières* (*Elle rêve*) was purchased directly from the artist shortly after its creation and has remained in the same family collection ever since. Among the artist's early surrealist masterpieces, the composition is imbued with the raw sexuality and violence so characteristic of Domínguez's oeuvre, combining elements of semi-automatism with precisely rendered details and figures to create a powerfully fantastical, dream-like image. At the heart of the composition, a majestic lion appears in a cloud of ethereal, fluid strokes of paint, boldly staring down the shadowy faceless figure of a soldier, who raises his arm as if to shoot at the defenceless young woman that lies in the beast's stomach. Filled with a seemingly endless array of mysterious vignettes and symbols, connected through oblique visual hints, *Violette Nozières* (*Elle rêve*) is a surrealist *tour-de-force* that captures the potency of Domínguez's unique creative vision.

There is a continual sense of metamorphosis within the composition, as objects change and shift before our very eyes - the barrel of the soldier's gun appears to travel through the eye of the lion, before turning into the handle of a guitar, which simultaneously becomes one of the vertebrae in the animal's back. Above, the lion's mane dissolves into a desert-like landscape, through which angelic beings appear to drift, half submerged in the rippling, golden waves of pigment as they flow across the canvas. Considered from a different angle, the undulating strands of hair may in fact represent an ocean, the ethereal winged creatures swimming across its sun-drenched surface rather than sinking beneath layers of sand, while the bank on which the lion stands becomes a seafloor, the plant-life and objects buffeted by the underwater currents. Echoing the submarine dreamscapes of Yves Tanguy's paintings from the late 1920s, this complex illusionistic environment slips in and out of our mind's eye, constantly shifting, never fully revealing its hidden mysteries to us.

While for the most part its symbolism remains determinedly elusive, *Violette Nozières (Elle rêve)* draws inspiration from the notorious scandal of the same name, which had gripped France throughout 1933 and 1934. The *Nozière affaire* had erupted one late summers day, when young Violette, barely eighteen years old, had poisoned both her parents with a concoction of sleeping pills that killed her father, and left her mother severely ill. After her parents had collapsed, Violette famously went on a shopping spree, and then spent the evening dancing, before returning home and attempting to disguise the crime as an apparent double suicide. Though the newspapers first reported the event as a 'mystery,' Violette's elaborate web of lies quickly unravelled, and she was arrested. There was a voracious appetite for the story amongst



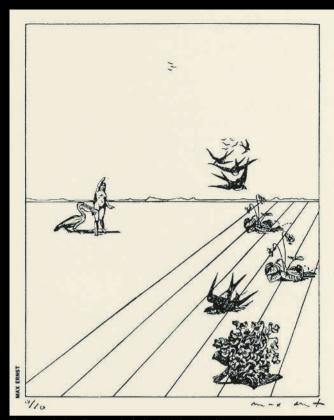
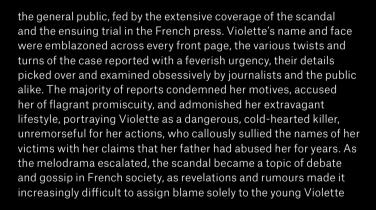


Illustration by Max Ernst inside the book, *Violette Nozières, poemès, dessins correspondance, documents,* éd. Nicolas Flamel.



Living in Paris at the height of the scandal, Domínguez would have been intensely familiar with Violette Nozière and the endless reports of her crime. There was a distinctive allure to the young woman, with her fashionable dress sense, lithe body and striking good looks. In the dramatic photos from the courtroom, Violette appears every inch the stylish femme fatale, her attire often including a black, fur-lined coat and an elegantly arranged beret, the hat tipped gently to the side to reveal her carefully coiffed hairstyle. The effect was at once alluring and demure, carefully curated to appeal to the judge, the press and the general public alike. In the present composition, Domínguez focuses squarely on the sexual appeal of Nozière, her nude body placed on display, as it were, the sinuous curves of her form and the porcelain colour of her smooth skin celebrating her youth and undeniable beauty. Such details as her precisely painted fingernails and the bold dash of crimson lipstick across her mouth, along with her distinctive hairstyle, emphasise the fact that she is a thoroughly modern woman, though perhaps one of ambiguous morals. In choosing Violette as his subject, Domínguez was not only tapping into the cultural zeitgeist of the times, but also aligning himself with the interests and obsessions of the group of Surrealists which he now found himself at the centre of.

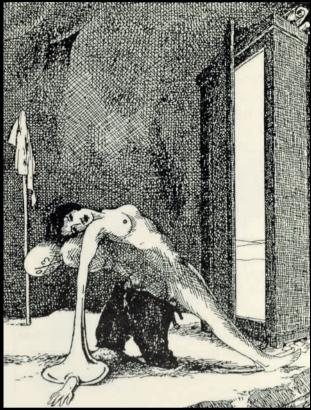


Illustration by Marcel Jean inside the book, Violette Nozières, poèmes, dessins, correspondance, documents, éd. Nicolas Flamel.

Though the artist had been living in Paris for several years and working in a Surrealist vein since 1929, it was not until 1934 that Domínguez became personally acquainted with André Breton and the circle of artists, poets and writers that surrounded him. Attracted to the inventiveness of Domínguez's imagery, the Surrealists quickly embraced the young Spaniard, incorporating several of his works in their earliest exhibitions abroad. He rapidly became a key player in the movement, one of an important new generation of artists that Breton believed would revitalise Surrealism. Nicknamed 'le Dragonnier des Canaries' by his new acquaintances, Domínguez cut a powerful figure within the group, not least following his development of the automatic painting technique known as decalcomania. Domínguez in turn, threw himself into the movement, engaging enthusiastically in their discussions and debates, even going so far as to organise an exhibition of Surrealist pictures in his native land of Tenerife. Several of the paintings he produced during this period contain clear echoes of key surrealist concepts and ideas, most notably Machine à coudre électro-sexuelle, which appears to be a twisted re-imagining of the celebrated phrase, 'Beautiful as the chance encounter of a sewing machine and an umbrella on a dissecting table,' which had become something of a mantra for the movement. Similarly, the Nozières affaire had provoked strong reactions within the group, inspiring one of their most controversial collective artworks.

Breton had been deeply affected by the scandal, and became convinced of Monsieur Nozière's guilt. Attracted to the dark, salacious details of the case, he convinced fifteen of his fellow Surrealists – writers, poets, and artists – to join him in a collective tribute to Violette. Published in December 1933, in the quiet months between the accused's arrest and the commencement of her trial, *Violette Nozières* featured eight poems and eight illustrations by such luminaries as Paul Éluard, Benjamin Péret, Max Ernst, René Magritte, Salvador Dalí and Yves Tanguy, as well as a cover illustration by Man Ray. For Breton, Violette was fundamentally a victim of the prevailing social order which sought to oppress women, and thus deserving of praise for her willingness to speak out and challenge the status quo. In his opening poem, he boldly praises Violette's wish for



Violette Nozières. Photograph by Albert Harlingue.

a life different to those of her parents: 'All the curtains of the world drawn across your eyes/ Try as they may/ Breathlessly before their mirror/ To draw the arc of forebears and descendants/ You look like nobody dead or alive/ Mythological to the tips of your fingernails' (Breton, quoted in S. Maza, *Violette Nozière: A Story of Murder in 1930s Paris*, Berkeley, 2011, p. 215). Others, including Éluard, criticised the shameful culture of silence that was threatening to quash Violette's accusations against

Violette Nozière accused of having poisoned her parents, appears before the court of assizes of Paris.

her father, whilst the illustrations vacillated between disquieting realism and enigmatic abstraction. Fearful of the publications reception by the French authorities, Breton proposed that it be published in Belgium, by the Surrealist writer, artist and collector, E. L. T. Mesens, who established the Éditions Nicolas Flamel for the occasion. Despite these precautions, the book was confiscated by French customs upon its arrival, prosecuted and effectively banned, ensuring that the publication remained unknown by all but a handful of people for many years.

In his new role at the centre of the movement, Domínguez must have been acutely aware of his fellow Surrealist's fascination with the Nozière case, and the drama surrounding Breton's publication - indeed, he may even have been one of the few people to see a copy of the work. Though it remains unclear when exactly the artist began Violette Nozières (Elle rêve), the symbolism of the painting itself may suggest that the composition was created either during or in the immediate aftermath of the trial. The lion, often a symbol of justice, appears to shelter Violette from the wrath of the authorities, while the array of motifs that float around the scene, from the safety pin to the handkerchief, to the stream of jumbled numbers that mark several of the objects, appear like pieces of evidence, plucked from the newspapers' detailed reports into the minutiae of the trial. These innocuous elements, seemingly so ordinary and familiar, attain a sinister quality by their very association with the case, transformed into eerie harbingers of the potential violence that lies beneath the surface of everyday life. In choosing such a topical theme, Domínguez clearly aligns himself with his fellow Surrealists, offering his own dream-like musing on the controversial case, whilst also capturing a sense of the fervid appetite with which the country followed the scandal.









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RENÉ MAGRITTE

(1898-1967)

Le lieu commun

signed 'Magritte' (upper right); inscribed 'lieu commun"' (on the reverse) oil on canvas 39 % x 31 % in. (100 x 81 cm.)
Painted in 1964

Estimate on Request

PROVENANCE:

Gustave J. Nellens, Knokke, by whom commissioned from the artist, in 1964.
Fuji Museum, Tokyo.
Private collection, Asia, by 1984.
Private collection, Asia, by whom acquired from the above, in 2013.

EXHIBITED:

Ferrara, Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, *Cento anni di pittura belga*, February - April 1970, no. 94, n.p. (dated '1963'; with inverted dimensions).

Mechelen, Cultureel Centrum, *De menselijke figuur in de kunst, 1910-1960*, September - November 1971, no. 82, n.p. (dated '1963'; with inverted dimensions).

LITERATURE:

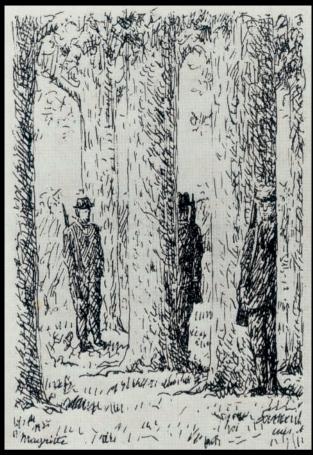
The artist's handlist, 1964. 'Magritte: Raconté par sa femme', in *Paris Match*, no. 1548, Paris, 26 January 1979, p. 55 (detail illustrated; titled 'Sans titre' and dated '*circa* 1966').

D. Sylvester, ed., René Magritte, Catalogue raisonné, vol. III, Oil Paintings, Objects and Bronzes, 1949-1967, Antwerp, 1993, no. 994, p. 397 (illustrated).
S. Gohr, Magritte: Attempting the Impossible, New York, 2009, fig. 386, p. 282 (illustrated).

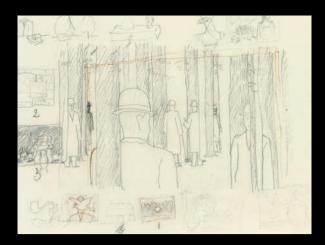
'What we can see that delights us in a painted image becomes uninteresting if what we are shown through the image is encountered in reality, and the contrary too: what pleases us in reality, we are indifferent to in the image of this pleasing reality – if we don't confuse real and surreal, and surreal with subreal.'

– RENÉ MAGRITTE





René Magritte, drawing published in Rhétorique no. 9, June 1963





René Magritte, Etude pour Le lieu commun (recto); Esquisses (verso), circa 1966-67. Private collection.

he man in a bowler hat is a familiar icon of Magritte's art. A totemic figure, often seen from the back and therefore faceless and mysterious, he functions in Magritte's painting as a pictorial cipher: an apparently banal, metropolitan image of the norm or the everyday. He is the epitome of the generic and the commonplace. His smart, uniform and typically bourgeois attire is indicative of an ordinary, mundane humanity; what Magritte once called, 'the unity of man'. In Magritte's paintings of the 1950s and 60s, the bowler-hatted-man, first painted by the artist in 1926, becomes an increasingly frequent presence. Wandering like a suburban flâneur through the often strange landscapes of these pictures, he serves as a kind of reassuring counterpoint to the surprising and sometimes even shocking revelations of Magritte's world and the way in which they unpick the conventions we use to perceive and to represent so-called 'reality'.

Le lieu commun (The Commonplace) is one of the largest and finest of all these famous paintings of bowler-hatted men. It is also a work that offers a unique vision of this wandering icon. It shows him both full-face and hidden behind a column in an ambiguous landscape of either impossible or multiple reality. Magritte has deliberately left it unclear as to whether this picture depicts two identical bowler-hatted men or just one solitary wanderer seen simultaneously from two different points of view. The title of the painting (also translatable as 'The Common Place') is one that also reflects and plays upon this ambiguity, for in a typical subversion of a traditional portrait, Magritte has here presented the portrait as a figure who is simultaneously both appearing and disappearing, revealed and hidden. The space in which this generic, commonplace figure stands is also equally ambiguous. A subversion of the equally traditional genre of landscape painting, the bowler-hatted man in this work stands in a distinctly uncommon place that is simultaneously both town and forest, foreground and background all at once. Like Magritte himself, the man in the bowler hat here wanders through an uncanny landscape of mysterious possibility.







René Magritte, La grande famille, 1963. Museum of Art, Utsunomiya.

Magritte's *Le lieu commun* is one of eight paintings that had been given to the artist's friend and patron Gustav Nellens in thanks for his funding of the publication of Waldberg's 1966 monograph. The other eight works included *La parole donnée* (Fondation Veranneman, Krushoutem), *La grande famille* (Museum of Art, Utsunomiya) *Les princes de l'automne* (Private collection) from 1963; and *L'ami de l'ordre* (Private collection), *Le cap des tempêtes* (Museum voor Schone Kunsten, Antwerp), *Le choeur sphinges* (Private collection) and *Quand l'heure sonnera* (Private collection) from 1964. Subsequent to Nellens' ownership, *Le lieu commun* resided in the Fuji Museum in Tokyo. *Le lieu commun* is one of four major pictures featuring the bowler-hatted man made in 1964 that mark the culmination of this theme in Magritte's work. The other paintings in this group are *Le fils de l'homme* (made for Harry Torczyner), *La grande guerre* and *L'homme au chapeau melon*. Each of these other three paintings featured a simpler image of a single bowler-hatted man standing in front of a more-or-less empty background and facing the viewer. In each of these works the face of the man has been obscured by an object: either an apple or a white dove. Magritte considered these paintings to be his solution to the idea of painting a self-portrait, which had been proposed to him earlier in 1964 by his friend and patron Harry Torczyner.

As a result of this, and because Magritte himself often used to pose for photographers with a bowler hat that he had bought especially for such occasions, the bowler-hatted figure in his paintings has often mistakenly been thought to be some kind of self-portrait. With its rare exposure of the full face of this enigmatic figure in Magritte's art, *Le lieu commun* is a work that reveals the fallacy of such thinking. The features that Magritte depicts are not his own, but that of the Everyman figure whom he had previously painted in the 1950s in the three great bowler-hat man paintings of the 1950s *Golconda* (Menil Foundation Houston), *Le mois des vendanges*



Giorgio de Chirico, L'énigme de l'oracle, 1909. Private collection.



René Magritte, A la rencontre du plaisir, 1950. Sold, Christie's, London, The Art of the Surreal, 6 February 2013 (\$2,518,782).



René Magritte, *Le sens de la nuit*, 1927. The Menil Collection, Houston.

(Private collection) and *La présence d'esprit* (Ludwig Museum, Cologne). In these paintings Magritte's bowler-hatted man is a generic figure indicative of mankind as a whole. Like the silhouetted figure of the man in the bowler hat, this more open, unhidden figure functions in Magritte's paintings as a kind of cipher. He is both participant and witness, and in this, he serves also as a kind of intermediary or meeting point between Magritte and the viewer.

In *Le lieu commun* Magritte has intertwined this unhidden, front-facing image of his bowler-hatted man with that of a similarly bland and generic background landscape in a wholly new and original way. For the first time, Magritte makes use of a strip-like play with perspective and a forest view, employing a technique that anticipates one of his most famous paintings of his very last years – *Le blanc-seing* of 1965. In this painting, now in the National Gallery of Art, Washington, it is, by contrast, the image of a lady riding a horse that is ambiguously intertwined with a forest background.

Similar to this later painting and also to the other images of the bowler-hatted man that Magritte painted in 1964, the central theme of the picture is a play between what is hidden and what is revealed. This 'play' between the visible and the hidden was something that had run like a thread through much of Magritte's work since the early 1930s and was to form the central concern of his work throughout 1964. More than a 'play' between the seen and the unseen, however, Magritte described it as a 'struggle' or a 'war between what is visible and what is hidden'. It was for this reason, he said, that he had entitled one of his 1964 pictures of a bowler-hatted man with his face hidden by an apple, 'The Great War'. 'As regards the invisible,' Magritte wrote to his friend André Bosmans in September that year, 'I take it in the sense of that which is not visible, for instance, heat, gravity, pleasure, etc. There is the visible that can be seen: the apple



René Magritte, Golconde, 1953. The Menil Collection, Houston.



René Magritte, Le mois des vendanges, 1959. Private collection.

on the face in 'the great war' and the hidden visible: the face behind the visible apple.' (René Magritte, Letter to André Bosmans, 25 September 1964, in D. Sylvester and S. Whitfield (eds.), René Magritte, Catalogue raisonné, vol. III, Oil Paintings 1949-67, London, 1993, p. 401). What he painted, Magritte insisted, was 'only the visible'. It would be wrong, he said 'to look for the invisible' in his work. He 'deals only with the eternal struggle between the gaze and objects...however, there comes a time when one visible prevents you seeing another visible.' (René Magritte, Letter to Otto Hahn, November, 1964, in ibid, p. 401). It is this dichotomy that Magritte explores in Le lieu commun to great, and mysterious effect.

In Le lieu commun what is visible and what is hidden is, in fact, seamlessly brought together around a landscape that also integrates a simultaneous sense of the city and the landscape by establishing a visual play of form between strips of stone masonry and a view of the green trees of the forest. The origins of this picture perhaps lie in one of the first paintings of the man in the bowler hat that Magritte painted after a twenty-year break in 1950 entitled A la recontre du plaisir (Towards Pleasure). In this painting, Magritte's enigmatic, bowler-hatted man appears standing beside another similar figure (here wearing a trilby) before a twilight landscape. Like a bizarre version of a Caspar David Friedrich painting or of Millet's Angelus perhaps, the strange relationship (or lack thereof) between these two figures, bestows the landscape with an aura of mystery. It is a conjunction that Magritte was to further articulate in subsequent pictures throughout the 1950s, such as in his painting Le chant de la violette (The Song of the Violet) for example.

In *Le lieu commun* Magritte has fused this strange conjunction between two different figures into an apparent expression of one figure seen in two places at the same time, or, alternatively, perhaps, seen from two angles at the same time. That it is likely to be one figure rather than two separate ones is suggested not only by the identical nature of his



René Magritte, Le chant de la violette, 1951. Private collection.



René Magritte, *Le fils de l'homme*, 116 x 89 cm., 1964.



René Magritte, *La grande guerre*, 65 x 54 cm., 1964. Private collection.



René Magritte, *L'homme au chapeau melon*, 65 x 50 cm., 1964. Private collection.

'The bowler, on the other hand presents no surprise. It is a headgear lacking originality. The man in the bowler hat simply constitutes the middle class in its anonymity. And I wear one. I have no intention of standing out.'

– RENÉ MAGRITTE

dress but also by the fact that each is a partial figure. And indeed, what is lacking in one figure appears to be exactly the same part shown in the other. In this way, an idea of some kind of mirroring, or even perhaps a humorous play in the aesthetics of Cubism which always sought to simultaneously depict an object from multiple viewpoints is also set into the structure of the picture.

In reality, however, the part revealed by the figure of the bowler-hatted man passing behind the stone column to the right of the painting is not the part hidden by the strip of forest covering the figure facing the viewer to the left of the painting. Furthermore, this figure is shown standing in front of the stone column and not behind it. There is therefore, a correlation between these two figures and the views provided of them but they are only complimentary to one another within the strange alogical space of the picture.

The deliberately ambiguous, strip-like disruption of normal, single-point perspective that takes place in this picture, and which was later used to equal effect in Magritte's 1965 painting of a woman riding through the forest in *Le blanc-seing*, derives originally from a drawing of hunters in the forest that Magritte made in June 1963. In this work the figures of three hunters are shown standing amongst the trees of the forest. One is wholly visible; one partially hidden behind a tree, and a third, impossibly, has become a painted part of the tree. Magritte's traditional play between something visible and something hidden has here been added to by something that is visible, but impossible outside the pictorial logic of painting. *Le lieu commun* is a painting founded upon this impossible third option.

Here, this pictorial sense of ambiguity is also further enhanced by the fact that the mysterious, repeated figure is that of the man in a bowler hat. This familiar figure of the Magrittean universe is one that functions regularly in Magritte's work as a kind of talisman of the strange and the mysterious. An icon of normality, the ordinary and the everyday, he is frequently used to serve as a kind of pictorial pivot around which the 'surreal' and the bizarre in Magritte's world is orientated. Here, represented as either two figures or as one appearing in two places at the same time, his image powerfully suggests a sense of passage and of wandering through an otherwise very ordinary scene.





René Magritte, L'ami de l'ordre, 1964. Private collection.



René Magritte, Le pèlerin, 1966. Private collection.



René Magritte, *Le musée du roi*, 1966. Ueda Culture Projects, Tokyo.



René Magritte, La décalcomanie, 1966. Private collection.

Alongside Le lieu commun, Magritte also made further experiments with the silhouette of the bowler-hatted man in 1964 that were to lead to the eventual disappearance of the figure into the landscape surrounding it. In the painting L'ami de l'ordre (The Upholder of the Law) for example, and a number of gouaches made during this year, a transparent silhouette of the man in the bowler also makes its first appearance in Magritte's work. As in Le lieu commun, at root here, in this idea of a transparent figure, was Magritte's ongoing search to find a successful means of integrating figure and landscape. But the development of a transparent silhouette of the man whose invisible body allows a view of the landscape to be seen within its outline was a technique that marked the beginning of what ultimately became an increasing tendency in Magritte's painting, during the last years of his life, towards the eventual disintegration and disappearance of the figure. It was a tendency that the artist was to pursue, with particular concentration on the motif of the man in the bowler-hat, right up until his death in 1969.

By contrast, Le lieu commun marks a different and completely new interpretation of the bowler-hatted man motif in Magritte's work. An alternate working of the hidden-and-seen paradox that ran like a constant throughout Magritte's work from the early 1930s onwards, and which particularly distinguishes the great paintings of 1964, Le lieu commun is a unique work in Magritte's oeuvre. It marks the simultaneous appearance and disappearance of the bowler-hatted man in a landscape that is like the man in the bowler in this painting itself simultaneously two things at once, being an image of both town and forest. In this way, the painting, along with the other great paintings of the bowler-hatted man of 1964, is one that essentially marks both the culmination of this motif in Magritte's work and a turning point. After these pictures, (perhaps with the one exception of La porte ouverte of 1965) Magritte's paintings of the man in the bowler hat are all concerned with either the absence or gradual disappearance of the figure. What was at first obscured in 1964, in works such as Le fils de I'homme and La grande guerre of 1964 and has been deliberately left ambiguous in Le lieu commun, now dissolves. From this point onwards, the man in the bowler is always presented as either an absent, invisible or transparent figure in Magritte's painting. He has now become either an empty suit, a transparent silhouette or, most bizarrely, an invisible figure whose features comprise solely of a Mr Potato-Head-style assemblage of eyes, nose and mouth. The paintings on this theme made during the last two years of Magritte's life, appear to catalogue the gradual dissolution of the man-in-the-bowler motif almost as if he was, like Lewis Carroll's Cheshire Cat, slowly disappearing into the landscape against which he had so often appeared.



109

MANRAY

(1890-1976)

L'attente

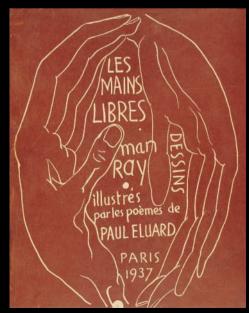
signed, dated and inscribed 'Man Ray 1937 London' (lower right) pen and India ink on paper 13 % x 10 in. (35.1 x 25.5 cm.) Executed in London in 1937

£40,000-60,000 \$53,000-79,000 €47,000-69,000 'In these drawings my hands are dreaming'

- MAN RAY

PROVENANCE:

Studio Marconi, Milan.
Private collection, Milan, by whom acquired from the above by 1971, and thence by descent to the present owner.



Man Ray, Les mains libres. Illustrations for poems by Paul Eluard. Paris: Jeanne Bucher, 1937.

EXHIBITED:

Rotterdam, Museum Boijmans Van Beuningen, Man Ray, September - November 1971, no. 104, p. 137 (illustrated p. 65); this exhibition later travelled to Paris, Musée national d'art moderne, January - February 1972; and Humlebaek, Louisiana Museum of Modern Art, March - April 1972. New York, The New York Cultural Center, Man Ray, Inventor, Painter, Poet, December 1974 - March 1975, no. 95d.

Milan, Padiglione d'Arte Contemporanea, *Man Ray: Carte varie e variabili*, December 1983 - January 1984, no. 74, p. 127.

LITERATURE:

P. Eluard & Man Ray, Les mains libres, Paris, 1937, p. 129 (illustrated).

Exh. cat., Man Ray, l'occhio e il suo doppio: Dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema, Rome, Palazzo delle Esposizioni, 1975, p. 113 (illustrated; 'titled Disegno per Les mains libres').

A. Schwarz, Man Ray, The Rigour of Imagination, London, 1977, no. 96, pp. 64 & 362 (illustrated p. 91).

J.-C. Gateau, *Paul Eluard et la peinture surréaliste* (1910-1939), Geneva, 1982, pp. 260 & 263.

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the Catalogue of Works on Paper of Man Ray, currently in preparation.

xecuted during a brief stay in London during the summer of 1937, L'attente is one of sixty original drawings created for Man Ray's captivating Surrealist publication, Les mains libres, a collaborative project he had embarked upon with his close friend Paul Eluard in 1936. According to Man Ray, many of the drawings for Les mains libres were rooted in his dreams, their images a record of the thoughts and motifs that haunted him in sleep, which were then committed to paper upon waking. In L'attente, the intricately woven web hangs delicately from the unseen figure's outstretched fingers in a manner that recalls the popular children's game of cat's cradle, though here a visual paradox presents itself - the fragile strings would invariably break as soon as the fingers moved, the pattern torn asunder by the hands rather than created by them. Each of the images in Les mains libres was subsequently 'illustrated' by Eluard in the form of a short poem, which took inspiration directly from Man Ray's drawings, a reversal of the typical relationship between artist and writer in such a project. For L'attente, Eluard chooses not to mention the spider at all in the poem, instead conjuring just a single line of text to accompany the image: 'Je n'ai jamais tenu sa tête dans mes mains' (Eluard, 'L'attente', in Les mains libres, Paris, 1937).



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PAUL DELVAUX

(1897-1994)

Les sirènes

signed, dated twice and inscribed '16-7-50 P. Delvaux 7.50 St Idesbald' (lower right) watercolour, pen and India ink on paper 30 x 43 % in. (76.2 x 111.2 cm.) Executed in July 1950

£300,000-500,000 \$390,000-650,000 €350,000-600,000 'When I paint, I seek to escape from modernity. I leave the exterior world and enter into my picture. I move around there, I live there.'

- PAUL DELVAUX

PROVENANCE:

Private collection, Brussels, by whom acquired directly from the artist.

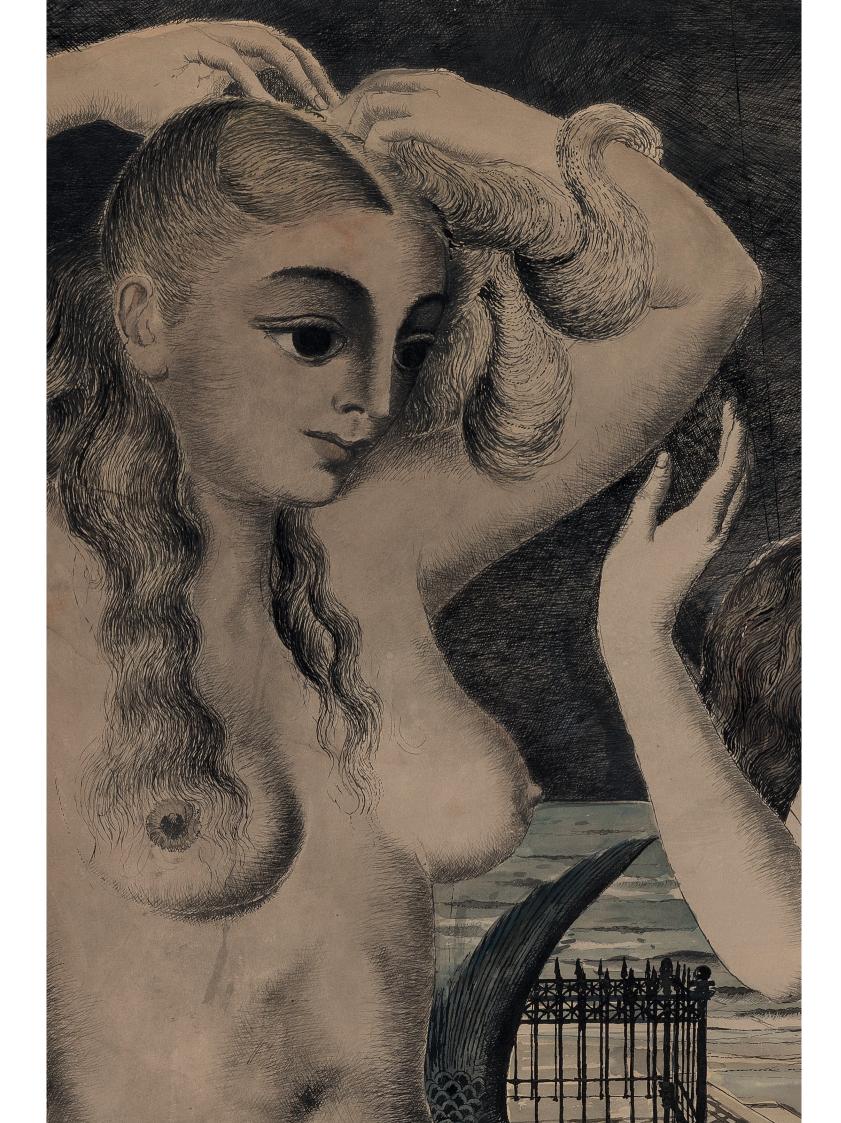
Maurice Debra, Brussels, by whom acquired from the above.

Private collection, Belgium, by whom acquired from the above in 1967, and thence by descent to the present owner.

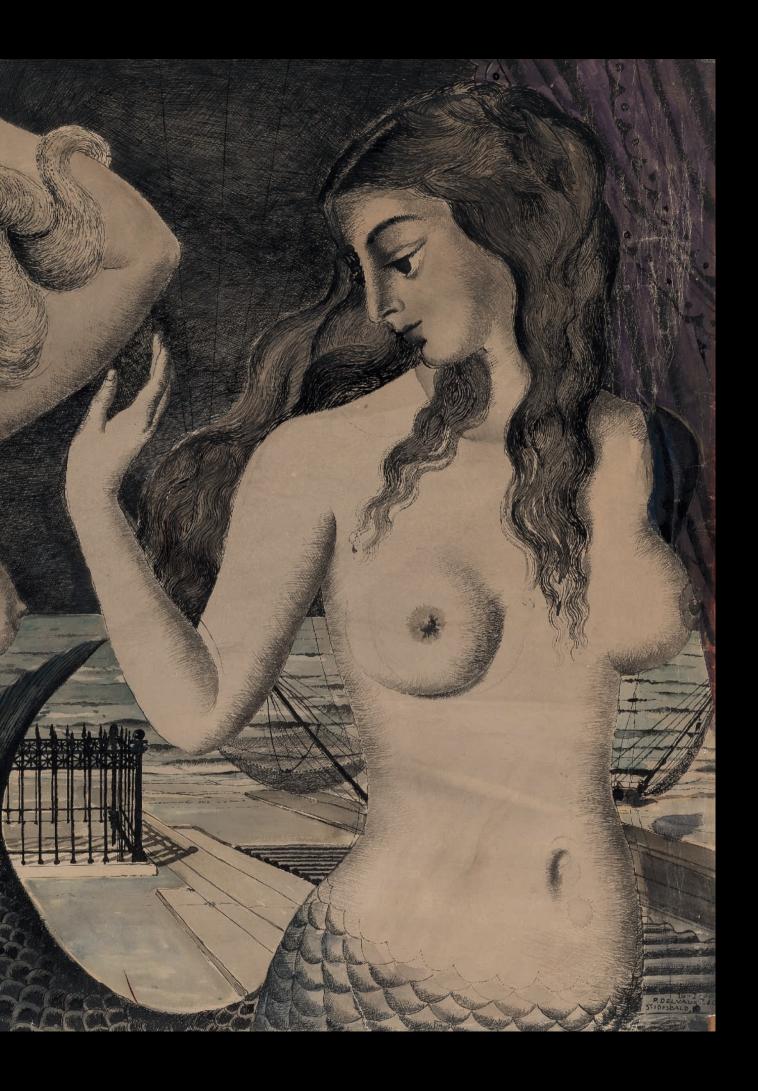
EXHIBITED:

Brussels, Musée d'Ixelles, *Rétrospective Paul Delvaux*, November - December 1967.
Cologne, Belgisches Haus, *Paul Delvaux*,
September - November 1968.
Paris, Grand Palais, *Paul Delvaux: Peintures-dessins 1922-1982*, November 1991, no. 10
(illustrated p. 117; dated '1952').
Turin, Palazzo Bricherasio, *Il Surrealismo di Paul Delvaux tra Magritte e de Chirico*, October 2005 - January 2006, no. I.49, p. 70 (dated '1952').
Bielefeld, Kunsthalle, *Das Geheimnis der Frau: Paul Delvaux und der Surrealismus*, October 2006 - January 2007, p. 104 (illustrated; dated '1952').

We would like to thank the Fondation Paul Delvaux for their assistance in cataloguing this work.









Paul Delvaux, Les noeuds violets, 1948. Sold, Christie's, London, 10 December 1997 (\$474, 265)



Paul Delvaux, La grande sirène, 1949. Sold, New York, 2 November 2005 (\$710,400).

'First you will raise the island of the Sirens, those creatures who spellbind any man alive, whoever comes their way. Whoever draws too close, off guard, and catches the Sirens' voices in the air – no sailing home for him, no wife rising to meet him, no happy children beaming up at their father's face.

The high, thrilling song of the Sirens will transfix him ...'

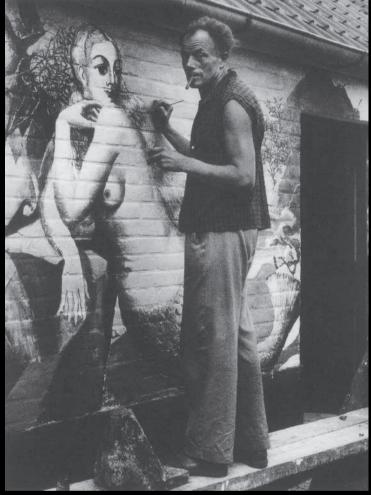
- HOMER

rom a young age, the epic poetry of Homer had fascinated Paul Delvaux, its tales of heroes and gods, ambitious voyages and grand battles, prompting the artist to fill the margins of his school papers with sketches and drawings of the famous characters and monsters he read about. The rich mental imagery conjured by the ancient prose remained with Delvaux throughout his life, bleeding into the otherworldly, dreamlike compositions that marked his unique brand of Surrealism. Indeed, one of the most enduring motifs within the artist's oeuvre was that of the siren, the infamous creature who lured sailors to their deaths with the beauty of its enchanting song, and who had tested both Odysseus and the Argonauts on their legendary journeys. Often conflated with the mythical character of the mermaid in the artist's imagination, Delvaux's sirens were typically portrayed as dangerously beautiful women, half-human, half-fish, whose spellbinding magnetism could mesmerise and captivate men, drawing them to their doom. In Delvaux's paintings from the early 1940s, these hybrid figures would typically remain in the distance, frolicking in the shallow waters that lapped against the shore in the background, or waiting, mysteriously, on a far-off beach, their long, sinuous tails flashing in the sunlight. However, as the decade progressed, the artist began to relocate them to the familiar surroundings of an urban landscape, placing them within classically colonnaded squares and atop marble plinths, further heightening the disquieting effects of their presence.

In the present composition, two such creatures drift along the shoreline, a slipway to the sea visible just behind the figure on the right, suggesting they are passing through a harbour or shipyard. Indeed, a tangle of nets can be seen in the background, most likely dangling from



Paul Delvaux, La sirène, 1949. Southampton City Art Gallery, Southampton.



Paul Delvaux painting a mural for the house of George Grard, 1949.

the outriggers of a fishing vessel which remains hidden behind the sirens. Filling the entire frame with their sensual beauty, their lithe bodies poised in an almost perfect S-shaped curve, the sirens appear completely absorbed in their own world, fixing their hair as it tumbles down their backs in loose waves or is caught by the sea breeze, completely oblivious to the presence of the viewer. An intense silence blankets the scene, as if every sound has been temporarily extinguished by their presence, from the gentle lapping of the waves, to the whistling of the wind, and the sound the sirens make as they move through the landscape. The complete absence of any human presence, meanwhile, generates an ominous atmosphere, as if the sailors who usually hustle and bustle about the dock, tending to their nets and hauling the daily catch, have already been lost to the spell cast by these enigmatic, alluring creatures.

At the time of *Les sirènes* creation, Delvaux was living in the coastal town of Saint-Idesbald, in a small cottage-studio nestled among the sand dunes. This quiet hamlet had become something of a refuge for the artist during a period of personal turmoil, as he separated from his wife Suzanne and embarked on a new life with his sweetheart, Tam. The pounding waves just metres from his home, the smell of salt in the air as it drifted through his open window, along with the daily activities of local fishermen may have fed the artist's imagination, bringing the siren to the fore in his dreamlike compositions. Indeed, the mythological creature was deeply connected to this evocative location within Delvaux's mind – it had been central to the murals he painted on the exterior walls of the studio of his close friend and long-time resident of Saint-Idesbald, the sculptor George Grard, in 1949.

JOAN MIRÓ

(1893-1983)

Femme

signed 'Miró.' (lower right); signed, titled and dated 'MIRÓ 5/IX/73. Femme' (on the reverse) gouache, watercolour and pastel on paper 35 % x 25 ½ in. (89.9 x 65 cm.)
Executed on 5 September 1973

£300,000-500,000 \$390,000-650,000 €350,000-600,000

PROVENANCE:

Private collection, France, by whom acquired directly from the artist; sale, Tajan, Paris, 28 September 2016, lot 58, where acquired by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró*, Catalogue raisonné, *Drawings*, vol. VI, 1978-1981, Paris, 2018, no. A86, p. 364 (illustrated).

The state of the s

Joan Miró, *Sans titre*, 1977. Sold, London, 22 June 2016, (\$835,168).

'Miró's works had reached such a level of success and buoyancy, of freedom and aloofness, that it seemed absurd and even "sterile" to seek to invent new figures and to renew old themes. The perennial depiction of a woman and a bird, of a star, of the sun and the moon...confirmed that the importance of the theme was now secondary when compared to the sign. The sign itself was no longer the image's double, it was rather reality assimilated then spat out by the painter, a reality he had incorporated then liberated, like air or light... In a word Miró's painting became solar...'

- JACQUES DUPIN



1 * 119

RENÉ MAGRITTE

(1898 - 1967)

La belle captive

signed 'Magritte' (upper right) oil on canvas 15 1/2 x 21 1/2 in. (38.5 x 55.5 cm.) Painted in 1931

£2,000,000-3,000,000 \$2,600,000-3,900,000 £2,300,000-3,500,000 'Everything we see hides another thing; we always want to see what is hidden by what we see. There is an interest in that which is hidden and which the visible doesn't show us. This interest can take the form of a quite intense feeling, a sort of conflict, one might say, between the visible that is hidden and the visible that is present'

- RENÉ MAGRITTE

PROVENANCE:

Gérard (Geert) van Bruaene, Brussels. Joseph Capuano, London, by whom acquired in Brussels in the 1930s (probably from the above), until the early 1970s.

Marlborough Fine Art, London. Private collection, by whom acquired from the above in 1972.

EXHIBITED:

Brussels, Palais des Beaux-Arts, Guiette, Magritte, Picard, December 1931 - January 1932, no. 54. London, Obelisk Gallery, Magritte: Paintings, Drawings, Gouaches, September - October 1961, no. 18, p. 16 (dated '1934-1935'; with inverted dimensions).

Knokke, Casino communal, L'oeuvre de René Magritte, July – August 1962, no. 46, p. 45 (dated

London, Tate Gallery, *Magritte*, February – April 1969, no. 34, p. 130.

Hanover, Kestner Gesellschaft, *René Magritte*, May – June 1969, no. 25 (illustrated p. 103); this exhibition later travelled to Zurich, Kunsthaus Zürich, June – July 1969.

Brussels, Palais des Beaux-Arts, *Rétrospective Magritte*, October – December 1978, no. 104, p. 57 (illustrated n.p.); this exhibition later travelled to Paris, Musée national d'art moderne, Centre Georges Pompidou, January – April 1979.
London, The Hayward Gallery, *Magritte*, May – August 1992, no. 58 (illustrated n.p.); this exhibition later travelled to New York, The Metropolitan Museum of Art, September – November 1992; Houston, The Menil Collection, December 1992 – February 1993; and Chicago, The Art Institute, March – May 1993.

Paris, Galerie nationale du Jeu de Paume, Magritte, February - June 2003, p. 105 (illustrated). Nagoya, City Art Museum, Visual Deception, April - June 2009, no. 100 (illustrated); this exhibition later travelled to Bunkamura, Museum of Art, June - August 2009; and Hyogo, Prefectural Museum of Art, August - November 2009. Tokyo, National Art Center, René Magritte: The Search for the Absolute, March - June 2015, no. 38, p. 114 (illustrated); this exhibition later travelled to Kyoto, Municipal Museum of Art, July - October 2015. Paris, Musée national d'art moderne, Centre Pompidou, Magritte: The Treachery of Images, September 2016 - January 2017, pp. 120, 123 & 199 (illustrated p. 134); this exhibition later travelled to Frankfurt, Schirn Kunsthalle, February - June 2017.

LITERATURE:

M. Mariën, La chaise de sable, Brussels, 1940, p. 26. D. Sylvester, 'Magritte', in New Statesman, London, 8 October 1961, p. 488.
U.M. Schneede, René Magritte: Life and Work, New York, 1982, no. 23, pp. 47, 49 & 136 (illustrated p. 49).
B. Stoltzfus, 'La belle captive: Magritte and Robbe-Grillet', in The Comparatist, vol. 11, 1987, p. 64.
H. Höge, 'Ecological Perception and Aesthetics: Pictures are Affordance-free', in K. Landwehr, ed., Ecological Perception Research, Visual Communication, and Aesthetics, Berlin & Heidelberg, 1990, ch. 10.3.
J. Meuris, Magritte, New York, 1990, no. 161, p. 106 (illustrated).

D. Sylvester, Magritte, London, 1992, pp. 26, 34, 72, 228, 266, 298 & 328 (illustrated p. 27). K. Larson, 'Somewhere Man', in New York, 21 September 1992, p. 71. D. Sylvester, René Magritte: Catalogue raisonné, vol. II, Oil Paintings and Objects: 1931-1948, London, 1993, no. 342, pp. 11, 176-177, 184, 308, 399 (illustrated p. 176). B. Stoltzfus, 'La belle captive: Magritte, Robbe-Grillet et le Surréalisme', in The French Review,

Vol. 72, No. 4, 1999, p. 709.
P. Roegiers, Magritte and Photography, New York, 2005, no. 139, p. 98 (illustrated p. 100).
D. Sylvester, Magritte, Brussels, 2009, pp. 30-31, 39, 88, 283, 336, 386, 421 (illustrated p. 31).
S. Gohr, Magritte: Attempting the Impossible, New York, 2009, no. 249, p. 174 (illustrated p. 175).
Exh. cat., René Magritte: The Fifth Season, San Francisco, 2018, p. 17 (illustrated fig. 4).



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n La belle captive (The Fair Captive), René Magritte presents, for the very first time, the image of a painted canvas standing on an easel and appearing to depict the exact same scene that its presence within the picture seems to obscure. This unsettling, but not impossible, picture-within-a-picture motif is one that was to become a familiar device, used often by Magritte on numerous later occasions throughout the rest of his career. As a result, La belle captive, painted in 1931, is an historic work. It is a painting that marks not only the inauguration of this idea in Magritte's oeuvre, but also the culmination and final resolution of several prior attempts that the Belgian Surrealist had made at trying to successfully deconstruct and expose the conventions and artifice of the landscape tradition in painting.

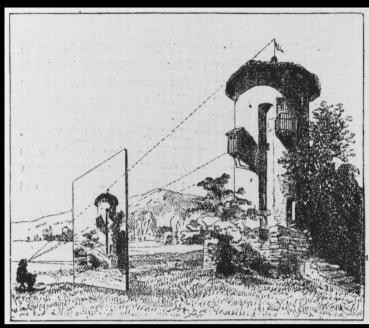
From landscape paintings such as Les signes du soir and Panorama populaire of 1926 to Le point de vue in 1927 or Profondeurs de la terre of 1930, Magritte had explored a variety of possibilities before settling upon the motif used in La belle captive. This painting makes use of an emphatically unremarkable, banal and even prototypical countryside scene in order to create its impact. Its scene is an almost stage-set-like landscape - a stereotype - into, and against which the

appearance of a completed painted canvas standing on an easel makes a startling intervention. Appearing to depict the exact same scene that its presence in the landscape obscures from the viewer, this picture-within-a-picture immediately exposes and makes plain the inherent artifice of all representation: what Magritte referred to as 'la trahision des images' or the 'treachery of images'. The fact too, that it is apparently the whole of nature that is being depicted in this landscape painting also appears to suggest the idea that what we call 'reality' itself is nothing more than an artifice or a mere construct of our limited perception.

The title of the painting, with its play on the idea of painting's supposed ability to 'capture' some slice of reality or some hidden truth, is also therefore an appropriate one. It is a title that Magritte was to use again in several later reworkings of the same theme of a simple landscape in which, through an apparent coincidence of viewpoint, its more-or-less, everyday scene of normality has become invested with mystery. Indeed, Magritte was to go on to create three further oils and four gouache paintings, all bearing the same title of *La belle captive* and all depicting, in one form or another, a canvas upon which the scene depicted appeared to represent the same (missing) part of the scene it conceals.

The theme of the hidden and the seen, of the visible, the non-visible and the invisible - of what a picture chooses to conceal and what it reveals - was a source of perpetual fascination to Magritte and a recurring theme of his work throughout his life. 'I paint only the visible', Magritte was later to point out, 'It would be wrong therefore to look for the invisible.... However, there comes a time when one visible prevents you seeing another visible,' (René Magritte, 'Letter to Otto Hahn', November, 1964, quoted in (D. Sylvester and S. Whitfield (eds.) René Magritte, Catalogue raisonné, vol. III, Oil Paintings 1949-67, London, 1993, p. 401) This confrontation between the visible and the non-visible, between what is seen and what is hidden, was always, for Magritte, a struggle or conflict. But also one through which, he felt, he could illuminate the inadequacies of human perception and the wider mystery of reality itself.

The device of the picture-within-a-picture used in La belle captive, for example, was one that went on to provide Magritte with what he called 'the solution' to the 'problem of the window' in a series of later paintings to which he gave the title La condition humaine (The Human Condition). What intrigued Magritte about this motif that allowed the hidden or nonvisible object to be represented, was not just that it cut across the supposed barrier between what is seen and what is hidden, but also that it enabled the thing represented to appear to be in more than one place at a time. In La condition humaine of 1933, in the National Gallery of Art, Washington, for example, the tree in the painting appears to be also in the field outside the window as well as in the painting inside the house. In La belle captive, by contrast, it is another type of encounter that appears to have been depicted. The man walking out of the picture at its right-hand edge would appear to have just walked past the farmer leading his horse and cart into town and coming the other way. In fact, of course, we have no way of knowing if this apparent encounter ever took place or indeed, if the painted image of the town, (farmer, horse and cart included) is real or exists in any sense at all. The uncertainty or inherent falsity of things - of all these simplistic images; the tree, the bush, the painting, the buildings, figures, etc - is, as in so many Magritte paintings the true subject of his work.



Armand Cassagne, Traité pratique de perspective, 1873



René Magritte, La belle captive, 1935. Private collection.



René Magritte, L'ombre monumentale, 1932. Private collection.



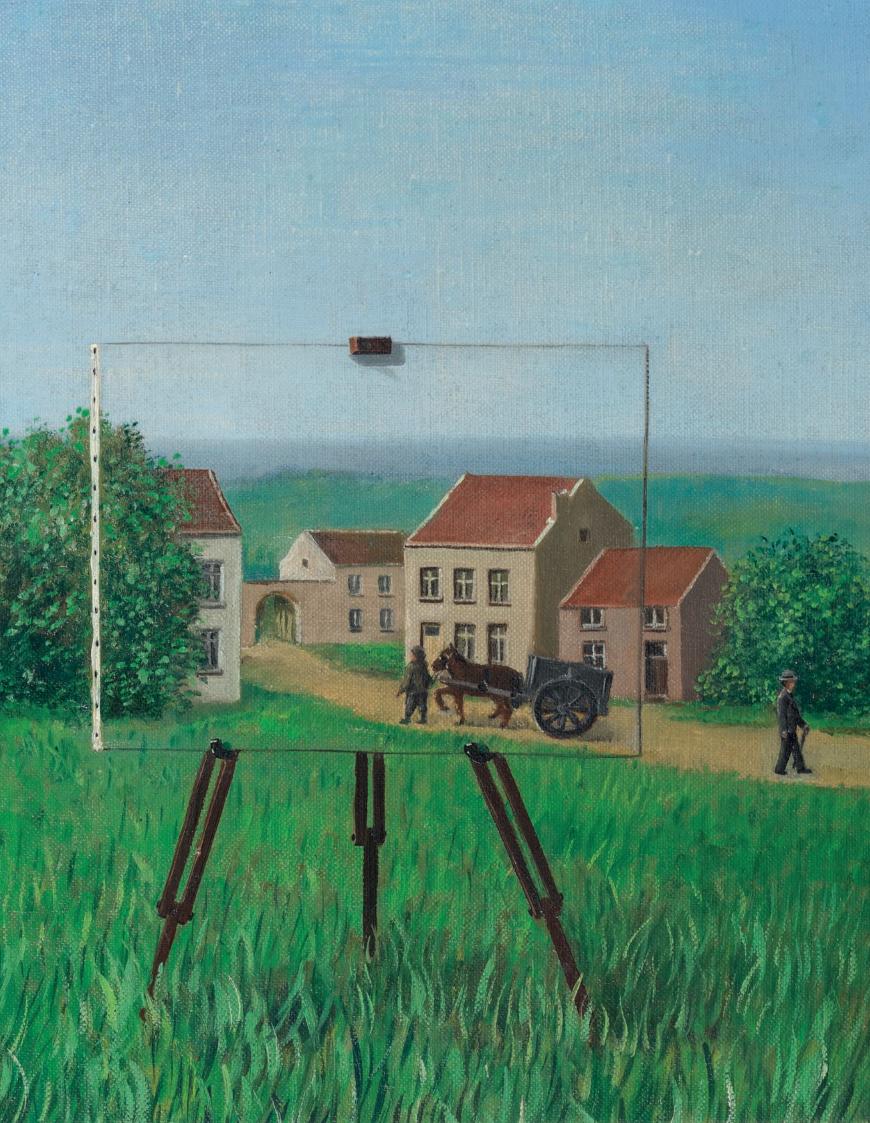
René Magritte, La condition humaine, 1933. National Gallery of Art, Washington, D. C.



René Magritte, La condition humaine, 1935. Private collection.

David Sylvester and Sarah Whitefield have suggested that Magritte may have discovered the tautological motif of the completed canvas depicting the hidden scene in a diagram used to illustrate a treatise on perspective. Entitled, *Traité pratique de perspective* by A. Cassagne and published in Paris in 1873, this treatise was in use at the Académie Royale des Beaux Arts in Brussels when Magritte was a student there and may also, they suggest, have been consulted by Magritte when he was working on his painting *La géante* in 1931. This was a picture in which Magritte was obliged to construct a complex interior scene in perspective. The interior scene in the painting bears a close resemblance to another diagram in Cassagne's treatise. Because this textbook elsewhere, also contains an illustration of a painter seated in a landscape before an exact two-dimensional, perspectival replica of the landscape in front of him, Sylvester and Whitfield suggest that Magritte may well have found the inspiration for *La belle captive* in this treatise while preparing to work on *La géante*. (See D. Sylvester and S. Whitfield (eds.) *René Magritte, Catalogue raisonné*, vol. II, *Oil Paintings* 1930-49, London, 1993, p. 176)

David Sylvester has also pointed out the close resemblance between *La belle captive* and another painting of 1932, *L'ombre monumentale*. This is a painting of identical dimensions and similar subject matter. Only on this occasion the simple landscape, with near-identical buildings has been invaded not by an object that illuminates and appears to reveal what is hidden, but one that obscures. It takes the form of a vast, nondescript sphere whose physical presence dwarfs everything else in such a way as to again expose the inherent artifice of the depicted landscape. Sylvester has argued that, if taken as a pair, these two paintings' 'complimentary existence could be read as an epigram about the relationship of painting to sculpture.' (*ibid.*)



JOAN MIRÓ

(1893-1983)

Femme

signed, numbered and inscribed on the underside 'Miró EX. 0 V GIMENO=FUNDIT BARNA' bronze with black patina Height: 12 % in. (31.5 cm.) Conceived in 1949 and cast in an edition of 9; this example numbered 0 and cast in 1949

£150,000-200,000 \$200,000-260,000 €180,000-230,000 ". . . it is in sculpture that I will create a truly phantasmagoric world of living monsters; what I do in painting is more conventional"

- JOAN MIRÓ

PROVENANCE:

May Collection, Beverly Hills; sale, Christie's, New York, 15 November 1989, lot 496.
Private collection, by whom acquired at the above sale; sale, Christie's, New York, 2 May 2012, lot 377, where acquired by the present owner.

LITERATURE:

J. Prévert & G. Ribemont-Dessaignes, *Joan Miró*, Paris, 1956, p. 199.

J. Dupin, *Miró*, Paris, 1961, p. 446 (another cast illustrated; dated '1950'). M. Bucci, *Joan Miró*, Florence, 1968, no. 26, p. 71

M. Bucci, *Joan Miró*, Florence, 1968, no. 26, p. 71 (another cast illustrated).

U. Apollonio, *Miró*, New York, 1969, no. 55 (another cast illustrated).

Exh. cat., *Joan Miró*, Haus der Kunst, Munich, 1969, no. 196 (another cast illustrated). Exh. cat., *Joan Miró*, Hayward Gallery, London, 1972, no. 7, p. 47 (another cast illustrated). A. Jouffrey & J. Teixidor, *Miró Sculptures*, Paris, 1973, no. 32, p. 193 (another cast illustrated). G. Picon, *Joan Miró*, *Carnets catalans*, Geneva, 1976, p. 41.

A. C. Pellicer, *Miró mirall*, Barcelona, 1977, p. 91. Fundació Joan Miró, ed., *Obra de Joan Miró*, Barcelona, 1988, no. 1395, p. 378.

R. M. Malet, *Joan Miró*, Barcelona, 1992, p. 109. P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, no. 542, p. 285.

Exh. cat., *Joan Miró. Creator of New Worlds*, Stockholm, Moderna Museet, 1998, no. 116, p. 170 (another cast illustrated p. 171).

E. F. Miró & P. O. Chapel, *Joan Miró Sculptures: Catalogue raisonné 1928-1982*, Paris, 2006, no. 35, p. 53 (another cast illustrated).



Joan Miró, Femme (Femme debout), 1969. Yorkshire Sculpture Park.



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ANTONI TÀPIES

(1923-2012)

Los ojos del follaje (The Eyes of Foliage)

signed, titled and dated 'Tàpies - / "ELS ULLS DEL FUJATGE" - 1949' (on the reverse) oil on canvas 35 ½ x 46 in. (90 x 117 cm.) Painted in 1949

£100,000-150,000 \$130,000-200,000 €115,000-170,000 "...I tried, rather like Miró, to lend everything, even the most insignificant subjects and motifs, something in the nature of a cosmic aspect and scope; all the elements correspond with each other in gigantic constellations. Figures, trees, mountains, they were all like sources of pure energy, a pure glow that suffused everything... Everything formed and dissolved again in a single pantheistic flux in which the grandiose space of the galaxies was interpenetrated with microscopically small structures. Even the colours serve less to make bodies clearly visible; rather, they were full of intrinsic life, phosphorescent sources, glowing miasmas."

– ANTONI TÀPIES

PROVENANCE:

Collection Güell, by 1967.
Dau al Set Galeria d'Art, by 1985.
Galeria Artema, Barcelona.
Acquired from the above by the present owner by 1990.

EXHIBITED:

Madrid, Academia Breve de Crítica de Arte, Séptimo Salón de los Once, 1949. Barcelona, Instituto Francés, Un aspecto de la joven pintura, Cuixart, Ponç, Tàpies, December 1949 - January 1950, no. 24. Barcelona, Dau al Set Galeria d'Art, A l'entorn de Dau al Set, April 1985.



Antoni Tàpies, *Paisatge (Landscape)*, 1950, 81.3 x 100.3 cm. Sold, Christie's, London, The Art of the Surreal, 4 February 2015 (\$405,323).

Valladolid, Sala Municipal de Exposiciones del Museo de Pasión, *El Mundo de Dau al Set*, December 2008 – January 2009, n.n.(illustrated with incorrect orientation p. 66); this exhibition later travelled to Barcelona, Fran Daurel Foundation, *Dau al Set*, April 2009; and Zaragoza, *Dau al Set*, October - December 2009, n.n. (illustrated p. 43).

LITERATURE:

E. d'Ors, 'La despedida de soltero del vanguardismo español', in *Mundo Hispánico*, Madrid, no. 25, April 1950, p. 33.
G. Gatt, *Antoni Tàpies*, Bologna, 1967, no. 20 (illustrated; with incorrect dimensions).
M. Tapié, *Antoni Tàpies*, Milan, 1969, p. 23 (illustrated pl. 27; with incorrect dimensions).
A. Cirici, *Tàpies: Witness of Silence*, Barcelona, 1972, no. 58, p. 358 (illustrated p. 103; with incorrect dimensions).
J. Vallès Rovira, *Tàpies Empremta (art-vida)*, Barcelona, 1982, p. 93 (illustrated; with incorrect dimensions).

A. Agustí, *Tàpies: The Complete Works*, vol. I, 1943-1960, Barcelona 1990, no. 202, pp. 104, 526 (illustrated; with incorrect dimensions).
A. Franzke, *Tàpies*, Munich, 1992, pp. 48-49, 357 (illustrated pl. 24, p. 52; with incorrect dimensions).

J. A. López Manzanares, Madrid antes de "El Paso": La renovación artística en la postguerra madrileña (doctoral thesis, Universidad Complutense de Madrid), 2006, no. 74, pp. 186-187, 194, 214 & 217 (illustrated p. 428; with incorrect dimensions).



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GIORGIO DE CHIRICO

(1888-1978)

Apparizione della ciminiera

signed and dated 'G. de Chirico 1917' (upper left) oil on canvas 32 x 21 % in. (81.3 x 54.3 cm.) Painted *circa* 1939-1944

£250,000-350,000 \$330,000-460,000 €290,000-400,000

PROVENANCE:

Private collection, Milan, by 1950. Galleria dell'Annunciata, Milan, by 1970 (no. 4255). Private collection, by whom acquired from the above in the 1970s; sale, Bonhams, New York, 14 November 2017, lot 33, where acquired by the present owner.

EXHIBITED:

Hanover, Kestner-Gesellschaft, *Giorgio de Chirico*, July - August 1970, no. 34, p. 64 (illustrated p. 40; dated '*circa* 1917').

Genoa, Palazzo dell'Accedemia & Palazzo Reale, Immagine per la città, April - June 1972, no. 57, pp. 249, 370 (illustrated p. 274; dated '1917'). Berlin, Neuer Berliner Kunstverein, Die industrialisierung der Stadt, July - August 1978, no. 15 (illustrated; dated '1917').

New York, Borghi & Co, Giorgio de Chirico 1920 - 1950, November 1990 - January 1991.

LITERATURE:

E. Montù, *Masterpieces of Modern Italian Art*, Milan, 1950 (illustrated; titled 'Paesaggio metafisico'; dated '1914'; with inverted dimensions).

M. Carrà, P. Waldberg & E. Rathke, *La metafisica*, Milan, 1968 (illustrated fig. VI).

M. Carrà, P. Waldberg & E. Rathke, *Metaphysical Art*, London, 1971, p. 209 (illustrated fig. VI, p. 150; dated '1917').

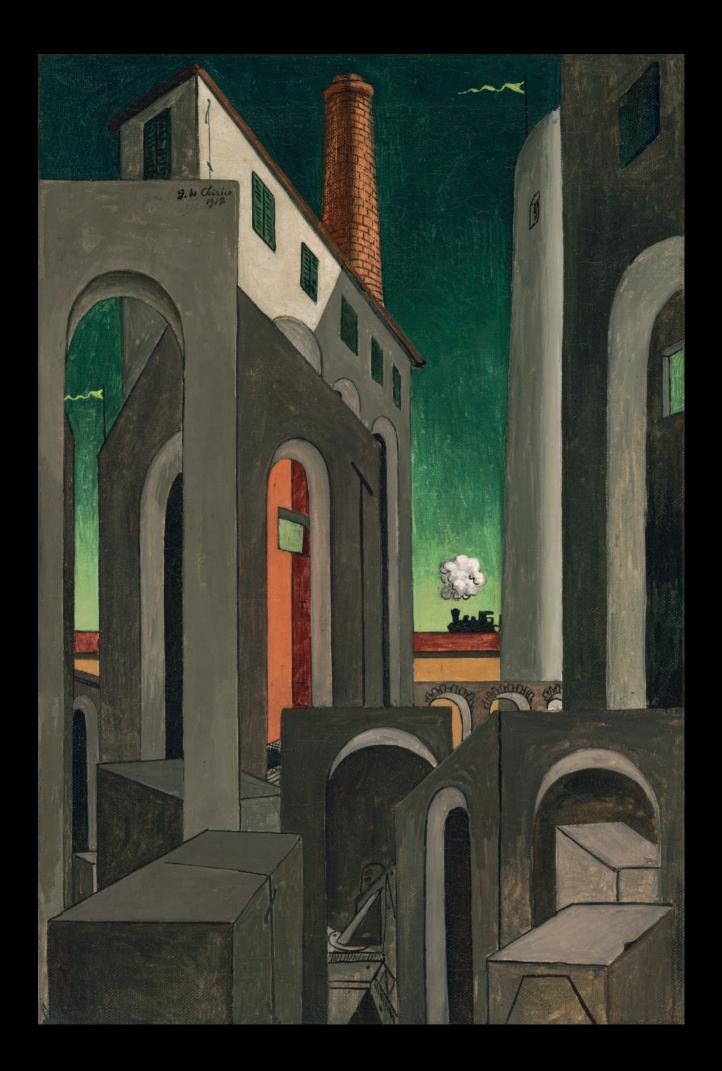
P. Waldberg, Les demeures d'hypnos, Paris, 1976, pp. 81 & 496 (illustrated p. 81; dated '1917').
M. Di Carlo et al., Giorgio De Chirico 1920-1950, Milan, 1990, p. 155.

M. Fagiolo dell'Arco, I Bagni Misteriosi: De Chirico Negli Anni Trenta: Parigi, Italia, New York, Milan, 1991, no. 40, p. 333 (illustrated).
M. Fagiolo dell'Arco, Giorgio de Chirico: Gli anni Trenta, Milan, 1995, no. 40, p. 333 (illustrated).
Fondazione Giorgio e Isa de Chirico, eds., Giorgio de Chirico: Catalogo Generale, vol. 1, Opere dal 1912 al 1976, Falciano, 2014, no. 183, p. 457 (illustrated p. 189; dated 'early 1940s').

pparizione della ciminiera (Apparition of the Chimney) is a work long thought to have belonged to de Chirico's first metaphysical period between 1910 and 1919 but now believed to date from the years of 1939-44. During this wartime period, de Chirico was living in self-imposed obscurity in Florence with Isabella Pakszwer Far, the Russian Jewish woman who soon afterwards was to become his wife. Apparizione della ciminiera is a comparatively rare example from this dramatic period in that it shows de Chirico revisiting his much-celebrated earlier style of working in order to create an entirely new 'metaphysical' composition. Normally, in his revistations of his own past, de Chirico would rework new versions of famous old compositions, such as his Disquieting Muses,

Piazza d'Italia or Hector and Andromache paintings. Here, however, it seems, that de Chirico has created an entirely new composition. One that, with its elongated colonnades and 'surprising' chimney is reminiscent of earlier pictures like *The Anxious Journey* of 1913 (Museum of Modern Art, New York), or *The Surprise* of 1914, (Williams College Museum of Art, Massachusetts).

Because he believed time to be not just relative but also wholly arbitrary to the concept of poetry or painting, and because many Surrealists, with whom he had fallen out, were seeking throughout the 1930s to sabotage everything but his earliest work, it was de Chirico's common practice in such later 'metaphysical' paintings to back date them. This work is no exception. It has, in fact, been double-dated by the artist as being made in both 1916 and 1917. What distinguishes it as a work not from this first metaphysical period but somewhat later is the Cubist-like collation of arches that, Piranesi-like, form a bizarre and impossible architectural construction of form at the base of the painting. These arches, along with some of the rest of the architecture in the painting appear to echo something of the atmosphere of the neoclassical architecture Mussolini commissioned in the 1930s for the EUR district in Rome.



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RENÉ MAGRITTE

(1898-1967)

Composition on a Sea Shore

signed 'Magritte' (upper left); signed 'Magritte' (on the back) oil on canvas $21 \frac{1}{2} \times 28 \frac{1}{6}$ in. (54.5 x 73.5 cm.) Painted in 1935-1936

£2,000,000-3,000,000 \$2,600,000-3,900,000 €2,300,000-3,500,000

PROVENANCE:

Private collection, Belgium, a gift from the artist *circa* 1936, and thence by descent; sale, Christie's, London, 1 December 1987, lot 152a.

Private collection, by whom acquired *circa* 1988; sale, Christie's, London, 24 June 2008, lot 73.

Private collection, New York, by whom acquired at the above sale.

Private collection, California, by whom acquired from the above in 2014.

EXHIBITED:

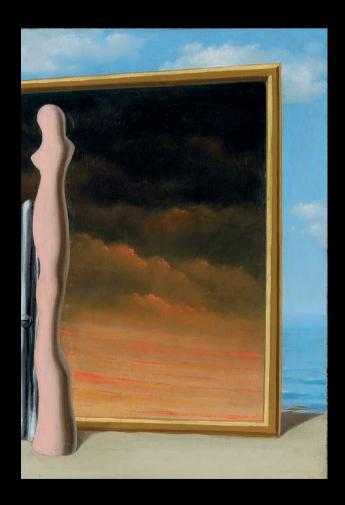
Brussels, Galerie Vedovi, *Le Surréalisme*, March - April 1997, p. 20 (illustrated, p. 21).
Brussels, Musées Royaux des Beaux-Arts de Belgique, *Magritte*, 1898-1967, March - June 1998, no. 108 (illustrated p. 126).
Liverpool, Tate Gallery, *René Magritte: The Pleasure Principle*, June - October 2011, p. 84 (illustrated); this exhibition later travelled to Vienna, Albertina, November 2011 - February 2012.
Virginia, The Fralin Museum of Art, University of Virginia, *Joseph Cornell and Surrealism*, March -

LITERATURE:

June 2014.

D. Sylvester, ed., René Magritte, Catalogue raisonné, vol. II, Oil Paintings and Objects, 1931-1948, Antwerp, 1993, no. 391, p. 213 (illustrated). R. Hugues, Magritte en poche, Anvers, 2009, p. 157 (illustrated).











René Magritte, La révolution, 1934. Private collection.



René Magritte, Au seuil de la liberte, 1930. Museum Boijmans van Beuningen, Rotterdam.

'Visible things always hide other visible things'

_ DENIÉ MACDITTE

hree incongruous and impossible objects are positioned amidst a sun-soaked beach in René Magritte's *Composition on a Sea Shore*. A curtain-like sheet of corrugated metal interspersed with spherical bells leans against a picture-within-a-picture, one of the artist's signature motifs, which shows a dramatic, stormy sunset seascape that contrasts with the vista behind. Completing this trio is an amorphous, flesh-coloured column or pillar. While this object is similar to the *bilboquets* that populate many of Magritte's paintings, its distinctive forms seem to have been eroded and softened, with the upper half forming what could be regarded as the silhouette of a woman. As such, this object is completely unique within the artist's *oeuvre*. Aside from this enigmatic piece, all of the other objects, and indeed the setting in which they are placed, reoccur in various iterations time and time again in Magritte's brilliant and bizarre artistic universe; their strange juxtaposition serving to playfully disrupt our notion of reality and expand the boundaries of perception.

Magritte painted *Composition on a Sea Shore* in 1935-1936, a period of intense activity both in the studio and out of it. During this period, the artist was gaining international recognition and his pictures were being exhibited to an increasingly broad audience. Meanwhile, he was hugely involved with the Surrealist movements both in his native Belgium and in France, following the revival of his friendship with André Breton. It was during this time that Magritte had made a significant development in his art, creating a new means of juxtaposing objects which presented his Surreal 'solutions' to the problems posed by the objects in the real world around us. This



René Magritte, La belle captive, 1948. Private collection.

philosophical method was born out of a revelatory experience that the artist had encountered in 1932: upon waking from a dream, he looked over at a birdcage that was in his room. In his semi-conscious state however, he saw not the bird that inhabited the cage, but instead an egg, a 'splendid misapprehension', that allowed him to grasp, in his own words, 'a new and astonishing poetic secret'. The pursuit of secret, hitherto unknown or unacknowledged 'elective affinities' between related objects became the abiding purpose of Magritte's art from this point onwards. He wanted to reveal the hidden poetry between objects so to make them 'shriek aloud' (Magritte, 'La ligne de vie', lecture given in Antwerp on 20 November 1938, in G. Ollinger-Zinque & F. Leen, eds., exh. cat., Magritte Centenary Exhibition, Brussels, 1998, p.46), creating a beguiling, shocking or disturbing effect that would jolt the viewer out of complacency. Here, Magritte has conjured this bizarre poetry by placing imagined objects within a real setting. There is an alien logic at work, a hieratic sense of ritual and purpose in this strange arrangement of objects on a beach. The sense of discreet wonderment that the viewer feels is heightened by the horizon, by the view itself, which vaguely recalls the Romantic landscapes of Caspar David Friedrich, albeit in much calmer guise.

'I try – insofar as possible – to paint pictures that evoke mystery with the precision and charm necessary to the realm of thought,' Magritte once explained. 'It's obvious that this precise and charming evocation of mystery is composed of images of familiar objects, brought together or transformed in such a way that they no longer satisfy our naïve or sophisticated notions. In coming to know these images, we discover the precision and charm that are lacking in the "real" world in which they appear' (Magritte, quoted in H. Torczyner, Magritte: Ideas and Images, trans. R. Miller, New York, 1977, p. 221). In Composition on a Sea Shore, Magritte has assembled these disparate objects in order to prise the viewer out of an all-too-complacent understanding of the universe and to glimpse the strangeness that surrounds us. In this sense, Composition on a Sea Shore itself acts, as does the maelstrom-filled painting within it, as a window into a reality to which we have gradually blinded ourselves.

A work that is closely related to *Composition on a Sea Shore* is the Tate's *L'annonciation* of 1930 (Sylvester, no. 330). In this large painting, the same corrugated sheet of iron stands majestically upon a rocky outcrop, flanked by two *bilboquets* and what appears to be



Giorgio de Chirico, *Grande interno metafisico*, 1917. The Museum of Modern Art, New York.



René Magritte, L'Annonciation, 1930. Tate Gallery, London.

a piece of cut out paper. As in the present work, this composition of composite parts is filled with juxtapositions of texture, volume and form. Together, these paintings present Magritte's own, defiantly unique form of landscape painting, capturing the mystery that he believed was inherent to the world around us.

The predominant subject of *Composition on a Sea Shore* is the playful, seemingly impossible 'picture-within-picture' motif. Incorporating an image of a painting into the picture itself, as he did repeatedly from the late 1920s onward, was one of the most effective and infinitely renewable pictorial devices that Magritte developed to challenge the very nature of representation and the relationship between the painted image and reality, questioning the viewer's assumptions about the way we see the world. Magritte had first explored this theme in the late 1920s, having been inspired by Giorgio de Chirico's interior scenes, such as *Great Metaphysical Interior* from 1917 (The Museum of Modern Art, New York), in which a range of disparate objects and framed paintings are depicted within strange interior spaces. This concept

fascinated the artist and remained one of the most insistent themes of his painting, manifesting itself in the image of canvases propped on easels in the landscape such as *La belle captive* (1933, Lot 112).

By incorporating an image of a painting into the picture itself, Magritte heightens the ambiguity between the real image, the painted representation of it and the viewer's interpretation of it. With these works, Magritte disrupted the notion of painting 'as a window on the world', highlighting the very artifice of painting. Indeed, Magritte viewed the landscape as a compilation of flattened layers: 'Despite the shifting abundance of detail and nuance in nature', he wrote, 'I was able to see a landscape as if it were only a curtain placed in front of me...I became uncertain of the depth of the fields, unconvinced of the remoteness of the horizon' (Magritte, quoted in Exh. cat., S. Whitfield, Magritte, London, 1992, p. 14-15). In Composition on a Sea Shore, Magritte has painted the scene as a collage-like arrangement of flattened painted surfaces, creating a new and endlessly compelling artistic vision.



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RENÉ MAGRITTE

Les barricades mystérieuses

signed 'Magritte' (lower left); signed, dated and inscribed 'Les Barricades Mystérieuses Magritte 1960' (on the reverse) gouache on paper 7½ x 9 % in. (19 x 25 cm.) Executed in 1960

£350,000-450,000 \$460,000-590,000 €410,000-520,000

PROVENANCE:

Anonymous sale, Kornfeld und Klipstein, Bern, 11-13 June 1975, lot 604.

Acquired from the above by the present owner.

EXHIBITED:

Ferrara, Palazzo dei Diamanti, René Magritte, June - October 1986, no. 26, p. 197 (illustrated; with incorrect medium).

Arezzo, Museo Civico d'Arte Moderna e Contemporanea, Da Picasso a Botero: capolavori dell'arte del novecento, March - June 2004, p. 213 (with incorrect medium); this exhibition later travelled to Forli, Palazzo Albertini, June - August 2004.

Paris, Musée Maillol, Magritte tout en papier: collages, dessins, gouaches, March - June 2006, p. 201 (illustrated; with incorrect medium); this exhibition later travelled to Rotterdam, Museum Boijmans Van Beuningen, Voici Magritte: gouaches, collages, tekeningen, studies, schilderijen, September - December 2006.

LITERATURE:

S. Whitfield, ed., René Magritte: Newly Discovered Works, Catalogue raisonné, vol. VI, Oil Paintings, Gouaches, Drawings, Brussels, 2012, no. 36, p. 57 (illustrated; illustrated again on the inside cover and title page).





René Magritte, Le seize septembre, 1956. Künsthaus Zurich.



René Magritte, *La clairvoyance*, 1962. Sold, Christies, London, The Art of the Surreal, 4 February 2015 (\$1,509,505).

'Surrealism claims for our waking life a freedom similar to that which we have in dreams'

- RENÉ MAGRITTE

Standing statuesque against a twilit sky, the trio of trees at the heart of Les barricades mystérieuses appear to keep watch, huddling together in a tight formation, as if they are waiting to spring into action. At their centre stands a gigantic arbre-feuille, or leaf-tree, a motif that had first appeared in Magritte's oeuvre in the 1935 composition La géante. Representing one of the most important moments of poetic inspiration in his career, Magritte believed that in this simple visual trope he had found the solution to what he saw as the Surreal conundrum of the tree. Conflating the micro with the macro, the organism as a whole and its constituent, fragmentary parts, the device of a 'large leaf of the stem... which was a trunk directly planted in the ground' introduced a completely new understanding of the character of the object to his compositions, fulfilling his search for 'the quality that is specific to a tree but which runs counter to the concept of a tree...' (Magritte writing to Breton, quoted in L. Scutenaire, Avec Magritte, Brussels, 1977, p. 84).

In Les barricades mystérieuses, the surreal nature of the central monumental leaf is heightened by the presence of two 'normal' trees flanking it, their profiles echoing the shape of the leaf-tree and yet simultaneously heightening its uncanny strangeness. Magritte had previously explored the idea of combining different types of trees alongside one another in the 1957 composition Le concerte du matin, introducing a single regular tree into a glade of gigantic, perfectly shaped



René Magritte, La plaine de l'air, 1940. Private collection.

arbres-feuilles. Here, by reducing the rest of the composition to a series of loosely painted stretches of variegated blue and removing any extraneous detail, Magritte creates a lyrical work that is all the more concentrated and direct in its demand that the viewer reconsider the sheer mystery and wonder of the tree. As Magritte explained, 'For me it's not a matter of painting "reality" as though it were readily accessible to me and to others, but of depicting the most ordinary reality in such a way that this immediate reality loses its tame or terrifying character and presents itself with mystery...' (Magritte cited in H. Torczyner, *Magritte*, New York, 1977, p. 203).

The present gouache emerged during a period of fervent creativity for Magritte, as he searched for possible motifs for a commission he had received from the Belgian government in 1958. The project, which called for a mural for one of the rooms situated on the ground floor of the newly built Palais des Congrès in Brussels, occupied him for almost three years before his designs were approved by the State. Indeed, *Les barricades mystérieuses* may have formed part of the artist's preliminary studies for the work – apart from sharing the same title with the finished mural, the gouache explores a similar juxtaposition between the *arbre-feuille* and a more familiar tree, presenting an otherworldly, poetic realm that is at once intensely familiar and sublimely disconcerting in its dreamlike atmosphere.

λ118

JAMES ENSOR

(1860-1949)

Scènes carnavalesques

(ii) signed 'EnSOR' (lower right) (i) oil on joined panels (ii) oil on panel (i) 39 x 26 cm., 15 % x 10 ¼ (ii) 39.2 x 29 cm., 15 % x 11 % Painted *circa* 1890

(2

£400,000-700,000 \$520,000-920,000 €460,000-810,000

PROVENANCE:

François Franck, Antwerp, by whom probably acquired directly from the artist.
Louis Franck, Jr., Antwerp and Gstaad and London, by descent from the above and thence by descent to the present owner.

EXHIBITED:

(ii) Tanlay, Centre d'Art Contemporain, *James Ensor & Roel d'Haese*, June - September 1986, no. 88.

(i) Brighton, Museum and Art Gallery, Carnivalesque, May - July 2000, no. 75 (organised by London, Hayward Gallery); this exhibition later travelled to Nottingham, Djanogly Art Gallery & Nottingham Castle Gallery, July - September 2000; and Edinburgh, City Art Centre, October - December 2000.

Ghent, Koninklijke Academie Voor Schone Kunsten & S.M.A.K., *Hareng Saur: Ensor and Contemporary Art*, October 2010 - February 2011, nos. 15 & 16, pp. 229 (illustrated pp. 33 & 140).

LITERATURE:

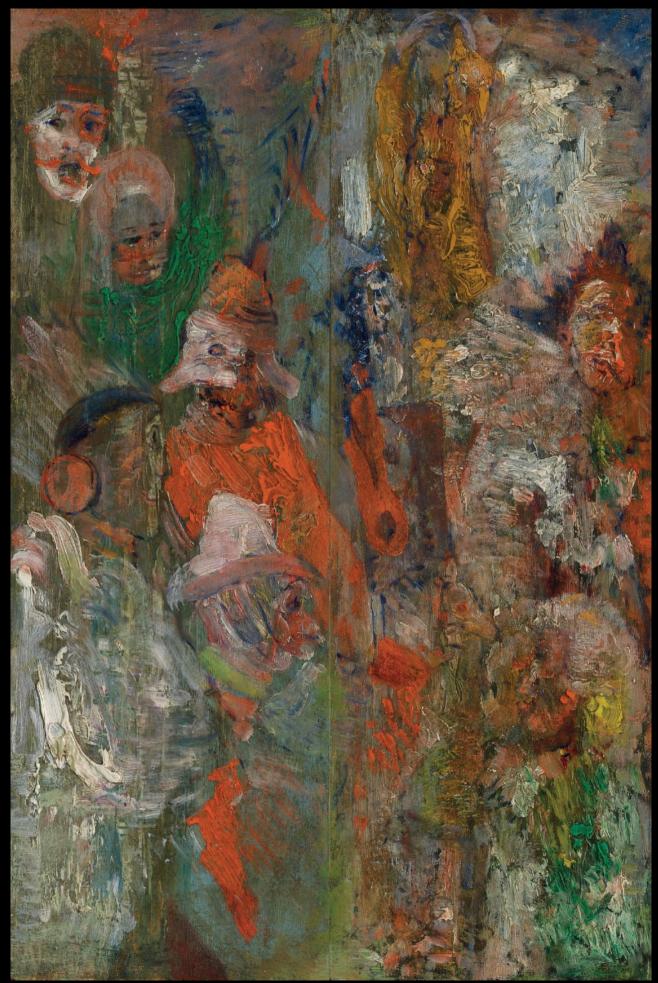
X. Tricot, James Ensor, Catalogue raisonné of the Paintings, Antwerp, 1992, no. 313-314, p. 306 (illustrated).

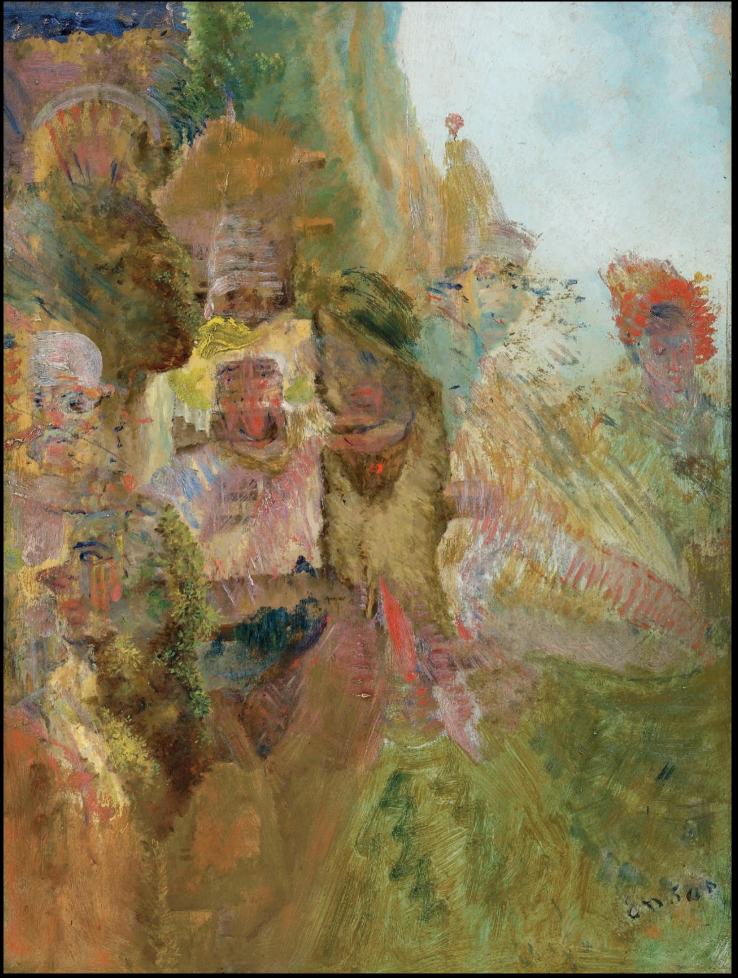
X. Tricot, *James Ensor, The Complete Paintings*, Brussels, 2009, nos. 325-326, p. 308 (illustrated).

'Hounded by those on my tail, I joyfully took refuge in the land of the fools where the mask, with its violence, its brightness and brilliance, reigns supreme. The mask meant to me: freshness of colour, extravagant decoration, wild generous gestures, strident expressions, exquisite turbulence'

- JAMES ENSOR









Salvador Dalí, Visage paranoiaque, 1935. Private Collection.



James Ensor, Le jardin d'amour, 1891. Private collection.

ainted *circa* 1890, during the most innovative and radical period of James Ensor's career, *Scènes carnavalesques* presents the artist's signature theme: the carnival. Filled with swirling colour, rich texture and myriad layers of paint, these works immerse the viewer in the fantastical, riotous and idiosyncratic world that Ensor conjured in his paintings. Out of this kaleidoscopic vision of luminous colour a number of masked figures appear. Pictured both frontally and in profile, these figures appear as otherworldly spectres, simultaneously emerging, metamorphosing and dissolving amidst the whirling background. Indeed, it is works such as these that inspired many of the Surrealists' own phantasmagorical landscapes. The same troop of carnival figures, at once bizarre, grotesque and caricaturesque from both of these paintings reappeared many years later in *Carnaval de Binche* of 1924, and then again in a work from 1938, entitled *Masques* (Musée des Beaux-Arts, Charleroi).

The carnival scene that serves as the subject of these two works was inspired by Ensor's life in the Belgian coastal town of Ostend. Every year for Mardi Gras, this seaside town, renowned across Belgium for its carnival, was transformed into a whirling spectacle of colour, its inhabitants donning garish, ghoulish masks and flamboyant costumes

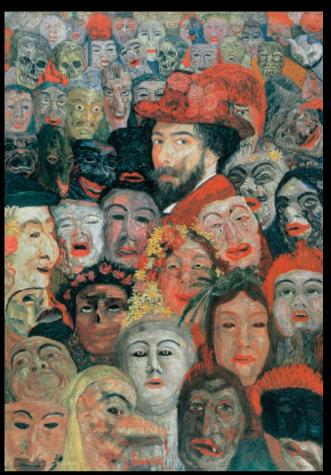
and indulging in bacchanalian reverie. The theatrical masquerade of the carnival beguiled Ensor. And as a result this theme – at once theatrical, joyous and vibrant, grotesque, satirical and sinister – became the lens through which he depicted the world, allowing him to reveal the darker, underside of humanity, the madness and disorder that lies inherent in mankind. In the present pair of works, the figures are adorned in an array of ostentatious hats and boldly coloured costumes, all of which are painted as if caught up in the whorl of the carnival.

More specifically, it was the carnival mask that came to dominate Ensor's work. Ensor had grown up surrounded by these ornate masks, as well as a plethora of other objects – skulls, Chinese porcelain, skeletons, old books, prints and shells – all of which were sold in his mother's souvenir shop in Ostend. 'I was even more fascinated by our dark and frightening attic', Ensor recalled, 'full of horrible spiders, curios, seashells, plants and animals from distant seas, beautiful chinaware, rust and blood-coloured effects, red and white coral, monkeys, turtles, dried mermaids and stuffed Chinamen' (Ensor, quoted in Exh. cat., J.D. Farmer, ed., Ensor, Chicago & New York, 1976, p. 9).

These masks and their strange, often grotesque beauty, as well as their ability to conceal, transform and liberate their wearer, sparked Ensor's imagination. In the early 1880s, their presence



James Ensor, Les masques, 1938. Musée des Beaux-Arts, Charleroi.



James Ensor, Ensor aux masques (Autoportrait aux masques; Ensor entouré de masques), 1899. Menard Art Museum, Aich, Japan.

began to appear in Ensor's art, leading him to move away from the depiction of the natural world and allow his imagination to guide his art, conjuring a strange, fantastical, hallucinatory world filled with masked-figures. 'Oh, the animal masks of the Ostend Carnival', he vividly described, 'bloated vicuna faces, misshapen birds with the tails of birds of paradise, cranes with sky-blue bills gabbling nonsense, obtuse sciolists with moldy skulls, peculiar insects, hard shells giving shelter to soft beasts' (Ensor, quoted in C. Brown, ed., James Ensor 1860-1949: Theatre of Masks, exh. cat, London, 1997, p. 12).

With his studio in the attic above the shop, Ensor surrounded himself with these objects, creating a fictional carnival around him. I have joyously shut myself up in the solitary domain where the mask holds sway,' he wrote, 'wholly made up of violence, light, and brilliance. To me, the mask means freshness of colour, sumptuous decoration, wild unexpected gestures, very shrill expressions, exquisite turbulence' (Ensor, quoted in I. Pfeiffer & M. Hollein, James Ensor, exh. cat., Frankfurt, 2005-2006, p. 34). Painted often from life, these masks appear in various compositions throughout his career: the bird-like mask with a long beaked nose that the red-clothed figure wears in one of the panels of the present work is seen again in a number of later compositions, as are the visages of the Far East masks. These strange objects – 'purple, azure blue, mother-of-pearlish, shellish, oysterish,

exaggerated, striped, turboty, bearded, codfishy, flounder, roguish, filled with imagination, they are as lively and boisterous as you could wish them' (Ensor, quoted in I. Pfeiffer & M. Hollein, James Ensor, exh. cat., Frankfurt, 2005-2006, p. 35) – liberated Ensor's art from naturalistic concerns. Layers of bold colour fill both of the panels of Scènes carnavalesques, applied in a variety of rapid brushstrokes that lend the work its fantastical, metamorphosing quality, with figures emerging as if glimpsed before disappearing or transforming into something else.

Scènes carnavalesque was likely acquired directly from Ensor by the famous Antwerp interior decorator and art collector, François Franck. Franck met Ensor in 1905, introduced to the artist through the poet and critic Emma Lambotte, who was also a major patron of his work. Together with Ensor, Franck, along with his brothers, founded Kunst van Heden, a group conceived as a counterpart to the alliance of avant-garde artists known as Les XX in Brussels. Over the course of their friendship, Franck acquired a large collection of many of Ensor's greatest works, a number of which he gave to the Koninklijk Museum voor Schone Kunsten, Antwerp. Scènes carnavalesques was subsequently passed to Franck's son, Louis, who like his father, amassed an important collection of modern art, including work by Van Gogh, Cézanne and Picasso.

VICTOR BRAUNER

(1903-1966)

Braises

signed and dated '16.I.46 VICTOR BRAUNER.' (lower left); dated '16.I.46' (lower right) encaustic, oil and India ink on paper laid down on Masonite 12 % x 13 % in. (32.6 x 34.7 cm.) Executed on 16 January 1946

£70,000-100,000 \$92,000-130,000 €81,000-120,000

PROVENANCE:

Riccardo & Magda Jucker, Milan. Galleria del Milione, Milan. Acquired from the above by the present owner.

Samy Kinge has confirmed the authenticity of this work.

'In my walks along the Durance and Celliers de Rousset streams, in the Alps, I was attracted by the stones, which were there in large quantities. These stones have this peculiarity, which one sees on their grey-black-slate bottoms, white lines holding well to the whole. The desire to conquer this effect of great beauty was immediately imposed on me, and immediately began experimentally researching the laws of this extraordinary assemblage. It was then that the idea of the candle came to me and I believe that its use is most fortunate to obtain from this data a drawn image, the marriage of white and black on a surface'

- VICTOR BRAUNER



Detail of the present lot.



λ*120

MAX ERNST

(1891-1976)

Mer et soleil or Tremblement de terre

signed 'max ernst' (lower right) oil on canvas 32 ½ x 25 ½ in. (81.5 x 65 cm.) Painted in 1926

£500,000-800,000 \$650,000-1,000,000 €580,000-920,000

PROVENANCE:

Galerie Van Leer, Paris.
Galerie Le Centaure, Brussels.
Fernand C. Graindorge, Liège.
Edouard Léon Théodore Mesens, Brussels, by 1953.
Albert Lewin, New York, by 1958.
Cordier & Ekstrom, New York, by 1962.
Robert Fraser Gallery, London.
Karl Ströher, Darmstadt, by whom acquired from the above, in 1962, and thence by descent to the late owner.

EXHIBITED:

Brussels, Galerie Le Centaure, *Max Ernst*, May - June 1927, no. 35, p. 8.

Knokke-Le-Zoute, Albert Plage, Casino Municipal, Max Ernst, July - August 1953, no. 36, p. 19 (titled 'Marine').

Antwerp, Comité voor Artistiche Werking, *De vier hoofdpunten van het Surrealisme*, April 1956, no. 5, p. 7.

Wiesbaden, Nassauischer Kunstverein, *Aus der Sammlung Ströher*, May - June 1963, no. 68 (illustrated; dated '1927').

Darmstadt, Hessiches Landesmuseum, Die

Max Ernst, The Raft, 1926. Staatsgalerie, Stuttgart.

Sammlung Karl Ströher Darmstadt, Gemälde, Aquarelle, Zeichnungen, March - May 1965, no. 22, p. 21 (illustrated p. 41; dated '1927'). Lübeck, Overbeck-Gesellschaft, Kontraste vier Möglichkeiten des Künstlerischen: Josef Albers, Karel Appel, Max Ernst, Robert Rauschenberg, June - August 1966, no. 13 (illustrated; dated '1927'). Heidelberg, Kunstverein, Sammlung Karl Ströher, 1967, no. 24. Munich, Galerie-Verein, Neue Pinakothek, Haus

der Kunst, Sammlung Karl Ströher, June - August 1968, no. 49, p. 41 (illustrated); this exhibition later travelled to Hamburg, Kunstverein, August - October 1968; Berlin, Neue Nationalgalerie, Staatliche Museen zu Berlin, March - April 1969; and Düsseldorf, Städtische Kunsthalle, May - June 1969.

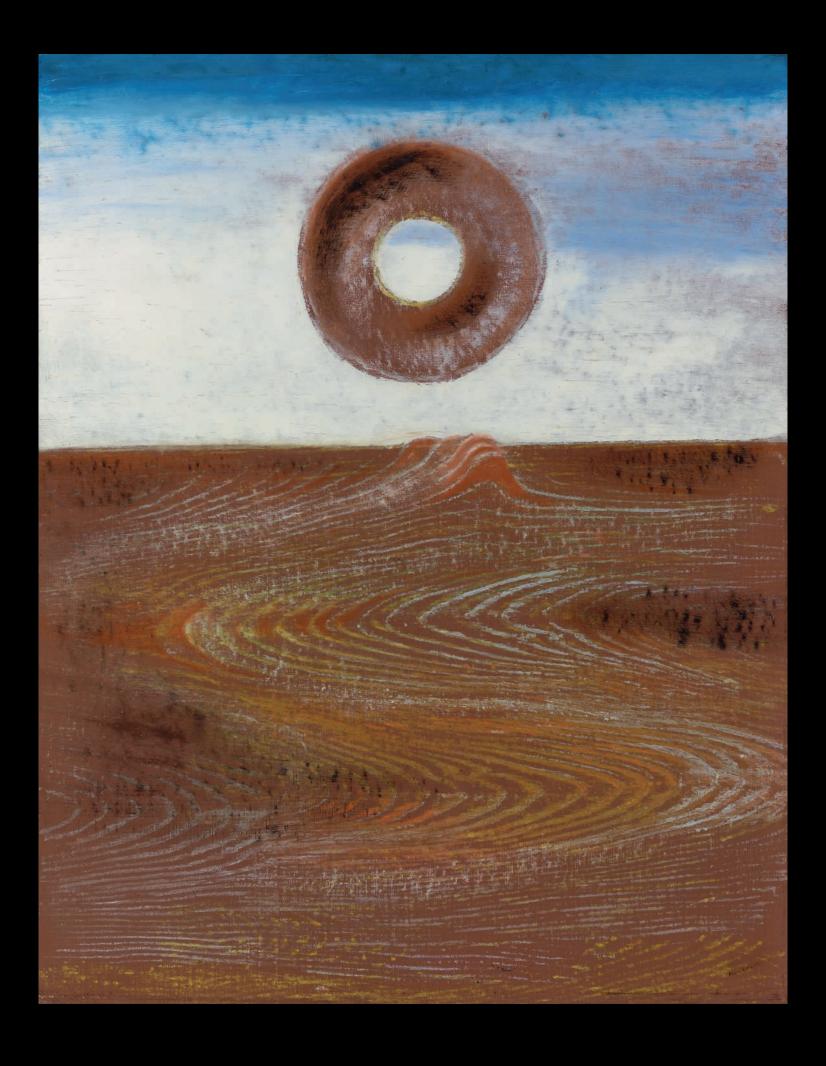
Darmstadt, Hessischen Landesmuseum, on Ioan (1970-1980).

LITERATURE:

P. Waldberg, Max Ernst, Paris, 1958, p. 247 (illustrated; dated '1927').
R. de le Roi, H. Bender & E. Trier, eds., Jahresring, Beiträge zur deutschen Literatur und Kunst der Gegenwart, Stuttgart, 1966/1967, p. 2 (illustrated).
G. Bott, ed., Bildnerische Ausdrucksformen: 1910-1960, Sammlung Karl Ströher im Hessischen Landesmuseum Darmstadt, Darmstadt, 1970, p. 48 (illustrated).

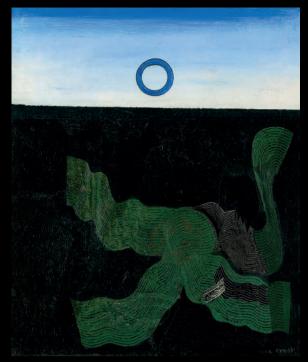
W. Spies & S. & G. Metken, *Max Ernst, Werke* 1925-1929, Cologne, 1976, no. 1023, p. 120 (illustrated)

E. & G. Pohl & J.-K. Schmidt, *Karl Ströher, Sammler und Sammlung*, Ferpicloz, 1982, no. 141, p. 271 (illustrated p. 106; dated '1927').
K. Sauerländer, ed., *Karl Ströher - Eine Sammlergeschichte*, Frankfurt, 2005, p. 39 (illustrated *in situ*).





Earth seen from the Moon.



Max Ernst, Savage Moon, 1926, 55.2 x 46 cm. Sold, Christie's, London, The Art of the Surreal, 28 February 2017 (\$602,634).

'I think I am entitled to say without exaggeration that surrealism has enabled painting to travel with seven-league boots a long way from Renoir's three apples, Manet's four sticks of asparagus ... and the Cubists' tobacco-packet, and to open up for it a field of vision limited only by the irritability capacity of the mind's powers.'

– MAX ERNST

athed in the strange light of the cosmic sun wheel at the centre of the composition, the enigmatic Mer et soleil belongs to a series of works that Max Ernst created in the late 1920s in which he explores spontaneous, unconscious painterly effects and techniques in the construction of his compositions. Less than a year earlier, in August of 1925, Ernst had reached a radical breakthrough in his artistic practice, developing the semi-automatic technique of frottage while on holiday in the seaside town of Pornic, on the Atlantic coast of France. Stuck in his hotel room one rainy afternoon, the artist became captivated by the rich and varied textures of the grooves in the wooden floorboards, their unique patterns of ripples and whorls evoking childhood memories of a wooden headboard that had suggested dreamlike images to his young mind as he drifted off to sleep. Laying sheets of paper at random across the floor, Ernst took pencil tracings of the wooden boards in his room, and in so doing created a series of unplanned images that fed his artistic imagination, their spontaneously generated marks becoming the foundation of his subsequent drawings.

Soon after, he sought to adapt this process to oil painting, filling his canvases with thin layers of pigment before laying them over a textured surface and scraping or scratching the paint away to reveal rich, multi-coloured patterns which both echo the material used in their creation and suggest entirely new forms. Referring to this unique approach as *grattage* (scraping in French), this technique would remain an integral aspect of Ernst's creative process for decades, serving as the creative catalyst which allowed him to push past the fear he claimed to feel before the empty, blank surface of a page or canvas. Responding to the unexpected marks and shapes that emerged from

the textured scrapings, Ernst worked back into the painting, creating fantastical forms and mysterious, otherworldly landscapes from the ethereal textures and patterns that had emerged spontaneously. As he later explained, these patterns offered endless stimulation: 'There my eyes discovered human heads, animals, a battle that ended with a kiss (the bride of the wind), rocks, the sea and the rain, earthquakes, the sphinx in her stable, the little tables around the earth, the palette of Caesar, false positions, a shawl of frost flowers, the pampas...' (Ernst, quoted in *Max Ernst: A Retrospective*, exh. cat., New York, 1975, p. 38).

In Mer et soleil, the natural grain of the wooden board placed beneath the canvas adds long, sinuous curves to the lower portion of the composition, their rippling linear patterns and concentric circles suggesting the flow of waves or the tremors of an earthquake as it shakes a desert landscape. Indeed, in his use of rich, warm shades of orange in the foreground, Ernst subverts expectations conjured by the title, and transforms the 'sea' into a desolate, desert-like terrain. It is only through the scraping away of the paint that subtle hints of light blue are revealed to us, narrow lines of colour that suggest the watery depths that lie beneath the surface. The sharp horizon line, a typical feature of the artist's landscapes from this period, is interrupted by a small undulation that rises up from rust-red ground, as if responding to the gravitational pull of the sun, its profile suggesting the crest of a wave as it reaches its peak before disappearing again. This small detail adds a sense of movement and dynamism to the rippling surface, whilst also lending the scene an unpredictability that feeds into the mysterious nature of the landscape, as if the waving lines may suddenly shift and dissipate before our very eyes.

5000

caesar buonarroti

λ*121

MAX ERNST

(1891-1976)

Aux antipodes du paysage

signed 'max ernst' (lower right); signed, dated and inscribed 'max ernst 1936 product of France Aux antipodes du paysage' (on the reverse) oil and *grattage* on canvas 9 ½ x 13 in. (24.2 x 33 cm.)
Painted in 1936

£400,000-600,000 \$520,000-790,000 €460,000-690,000 'No diver knows, before he goes down, what he is going to bring up. Nor can the painter choose his subject. Imposing one on himself, even if it is of the subversive, exciting kind, and treating it academically means contributing to a revolutionary work of very limited scope'

- MAX ERNST



Henri Rousseau, *Cheval attaqué par un jaguar*, 1910. The Pushkin State Museum of Fine Arts, Moscow.

PROVENANCE:

The artist, until *circa* 1946-49, Sedona, Arizona. Doris Copley, Beverly Hills, by 1949. Dorothea Tanning, Paris, by 1961, and thence by descent to the present owner.

EXHIBITED:

Beverly Hills, The Copley Galleries, Max Ernst, 30 Years of his Work, a Survey, January – February 1949, no. 29. Paris, Musée national d'art moderne, Max Ernst, November – December 1959, no. 58. Chicago, The Art Institute, Max Ernst, June – July 1961.

LITERATURE:

Cahiers d'Art, *Max Ernst, Oeuvres de 1919 à 1936*, Paris, 1937, p. 8 (illustrated; with incorrect dimensions).

J. Russell, Max Ernst: Life and Work, London, 1967, no. 68, p. 346 (illustrated; with incorrect dimensions). W. Spies, S. & G. Metken, Max Ernst: Werke 1929-1938, Cologne, 1979, no. 2258, p. 365 (illustrated). Exh. cat., Max Ernst: A Retrospective, Tate Gallery, London, 1991 (illustrated fig. 45, p. 303; with incorrect dimensions).

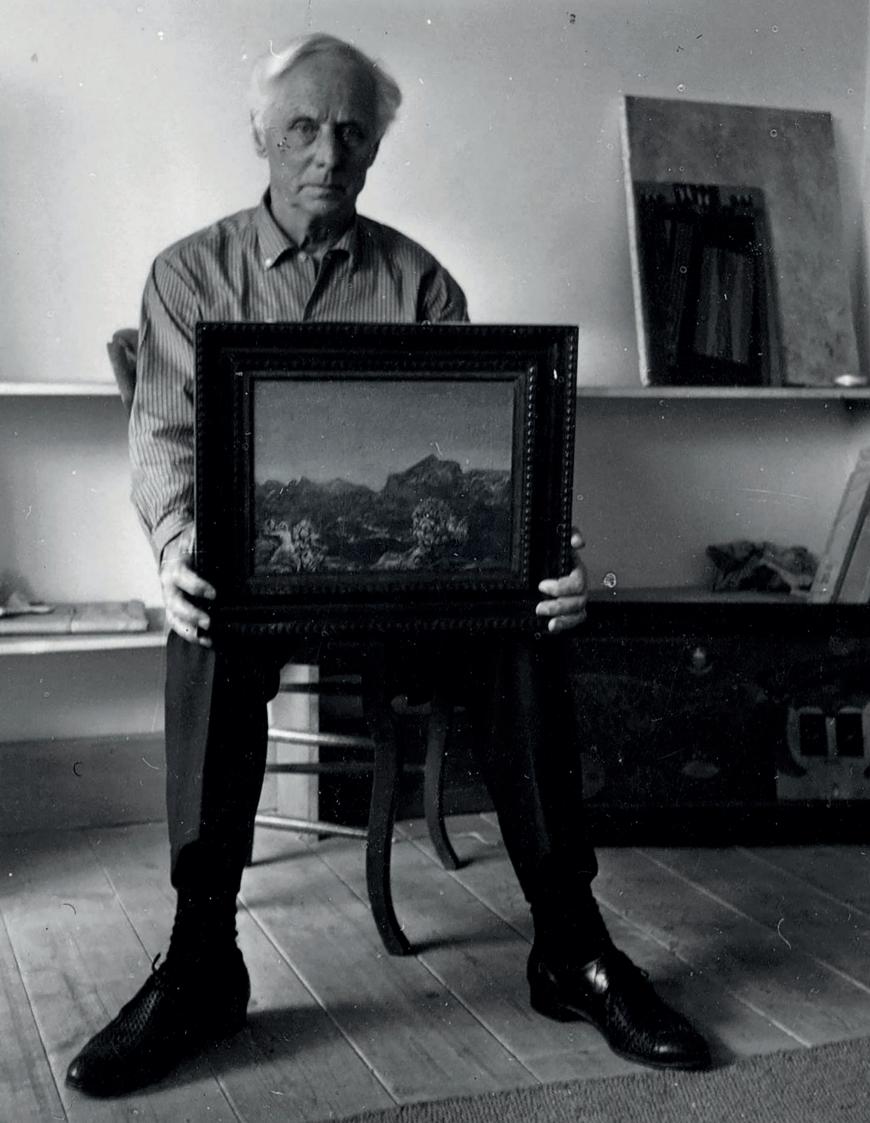




Max Ernst exhibition at Copley Gallery, 1949, featuring the present lot in situ. Citation: William Nelson Copley papers, 1948-1967. Archives of American Art, Smithsonian Institution.

ainted in 1936, Aux antipodes du paysage is a powerful illustration of the constantly evolving nature of Max Ernst's Surrealist vision, as an array of divergent stimuli pushed his art in new directions, driving his imagination deeper into the realm of dreams and fantasy. Exuding an air of mystery and suspense, the present composition is dominated by the vast expanse of a distant mountain range, which ripples across the lower half of the canvas in richly textured streams of colour, an effect achieved through the artist's famed semi-automatic grattage technique. Above, the gently variegated sky shifts gradually from deep blue to turquoise green to a bright yellow as it touches the peaks in the distance, as if the sun is about to rise and transform the landscape with its light. In the foreground, meanwhile, a collection of strange, fantastical creatures cling to the side of a rocky escarpment, their poses suggesting a mysterious play of events, the meaning of which remains beyond our grasp. At once intensely familiar and distinctly otherworldly, the landscape provokes an intense sensation in the viewer, inviting them to enter into and explore this dreamlike world.

One of three compositions of the same title created by the artist in 1936 which share similar themes and compositional structure (Spies and Metken, no. 2255, no. 2256 & no. 2258), this work illustrates several key aspects of the artist's creative concerns and process during this period. Indeed, in many ways Aux antipodes du paysage is a transitionary work, eloquently bridging the gap between the Ville entière and Jardin gobe-avions series of paintings that had occupied the artist for much of 1935, and the dense, jungle-like compositions that were to dominate his oeuvre over the course of the late 1930s and early 1940s. Like the present composition, the series of Ville entière paintings had emerged from the spontaneous patterns and textures generated by the artist's experiments with frottage and grattage. Having utilised this process as the starting point of his creative musings for almost a decade, Ernst was a master of the technique, and could manipulate his materials with incredible skill. Playing with the linear strips of textured paint that resulted from his layering and scraping of oil pigment, Ernst created an otherworldly





Max Ernst, The Stolen Mirror, 1941. Sold, Christie's, New York, 1 November 2011 (\$16,322,500).



Max Ernst, La nymphe Echo, 1936. Museum of Modern Art, New York

landscape in which a series of terraces appear as petrified layers of rock and sediment, their origins, whether man-made or natural, remaining unclear. In these enigmatic works, a fortified city occupies the high plateau at the summit of the terracing, towering above the landscape, remaining at a distance from the viewer, seemingly forever out of reach.

However, in the culminating painting in the Ville entière series (Spies and Metken, no. 2220), the city appears closer to the viewer, rising up from a bed of dense foliage, as thick stalks of otherworldly plant-life crowd together and embed themselves in the terraces. Indeed, it is almost as if the vegetation is slowly engulfing the citadel, the plants creeping upwards, entangling the structure in its web of thick vines and voracious foliage, gradually taking back the land it occupies. It is this dark, foreboding aspect of nature that Ernst would explore in his jungle paintings through the late 1930s and early 1940s, where dense groves of towering foliage, flowers and vines are interspersed with claw-like forms and unsettling hybrid creatures which emerge, threateningly, from the depths of the landscape. Camouflaged by their surroundings, they suggest a mysterious hidden world within the botanical phantasmagoria. In Aux antipodes du paysage, the artist places the viewer atop a promontory, raising them to a height so as to grant them a sweeping view of the dramatic landscape of mountains and craggy-peaks that fill the horizon. Considered alongside the Ville entière paintings, it is as if Ernst has painted the view from the top tier of the ancient citadel, turning our eyes outwards, towards the terrain that surrounds the lonely, mysterious city.

The bulbous plant forms, meanwhile, have a bestial quality to them, as oddly shaped leaves, buds and blooms converge and overlap one another in a great tangle of forms reminiscent of the hybrid, carnivorous plant-like creatures that populated the *Jardin gobe-avion* paintings. Rather than being rooted in the setting, they appear to cling to the rocky terrain, their roots shaped to resemble claws or feet. Indeed, it seems as if the plants may suddenly lurch forward and scramble across the rocky outcrop as they chase some unsuspecting prey, a terrifying unseen force that foreshadow the sinister creatures that lurk within Ernst's jungle paintings. To the left of the composition, a beautiful young, red-haired woman is grasped at the wrists by a fantastical creature with a strangely cylindrical head, which curls back on itself in an almost perfect spiral. Frozen in place, it remains unclear whether or not the

creature is helping or hindering the young woman, restraining her as she attempts to escape or shielding her from the monstrous plants which advance towards them. The interaction between these two figures continued to haunt the artist over the following years, appearing in such later compositions as Ernst's 1941 tour-de-force, The Stolen Mirror.

As is evident from Ernst's writings on the subject, he was of two minds when pondering nature, simultaneously drawn to its wild beauty and repelled by it: 'Regarding nature, one may discern in him two attitudes, in appearance irreconcilable: that of the god Pan and the man Papou who possesses all the mysteries and realises the playful pleasure in his union with her ("He marries nature, he pursues the nymph Echo" they say) and that of a conscious and organised Prometheus, thief of fire, guided by thought, who persecutes her with an implacable hatred and grossly injures her. "This monster is pleased only in the antipodes of the landscape," they repeat ... "He is a brain and a vegetable at the same time" (Ernst, writing in the third person, quoted in Exh. cat., W. Spies, ed., Max Ernst: A Retrospective, London 1991, p. 314). Aux antipodes du paysage captures a sense of these contrasting aspects in nature, the sublime beauty and majesty contrasted against its more threatening, destructive aspects.

Painted in France, Aux antipodes du paysage remained with the artist for a number of years, accompanying Ernst on his voyage to America following the eruption of war in Europe, and his subsequent move to Arizona with the artist Dorothea Tanning in 1943 - indeed, the address of the artist's home in Sedona is still legible on the painting's stretcher. In 1949, the composition featured in the exhibition 'Max Ernst, 30 years of his work, a Survey,' held at the Copley galleries in Beverly Hills, at which point it is reported to have belonged to Mrs Doris Copley, the wife of Bill Copley, heir to a publishing empire, sometime painter and short-lived dealer in Surrealist art. This exhibition, the first comprehensive retrospective of the artist's work, showcased over three hundred paintings, drawing and collages, from the full expanse of Ernst's career, though Copley himself later deemed it 'the greatest disaster' for it opened on the same day as a rare snowstorm hit town (Copley, 'Portrait of the artist as a young art dealer,' in The William Nelson Copley Papers, 1948-1967, quoted in W. Spies, Max Ernst: Life and Work, An Autobiographical Collage, p. 219). A number of years later, the painting returned to Dorothea Tanning, and remained in her collection until her death in 2012.



122

ALBERTO GIACOMETTI

(1901-1966)

Tête qui regarde (Gazing Head)

signed and dated 'Alberto Giacometti 1928' (on the back above the base) plaster Height: 16 in. (40.4 cm.) Executed in 1929

£300,000-500,000 \$390,000-650,000 €350,0<u>00-580,000</u>

PROVENANCE:

Denis & Fiona Clarke Hall, London and Paris, by whom acquired directly from the artist, with assistance from S. J. Woods, London, *circa* 1936-1939, and thence by descent to the present owner.

EXHIBITED:

London, Duncan Miller Ltd., Modern Pictures for Modern Rooms: An Exhibition of Abstract Art in Contemporary Settings, April 1936, no. 3. London, New Burlington Galleries, The International Surrealist Exhibition, June - July 1936, no. 119, p. 19.

LITERATURE:

M. Leiris, 'Alberto Giacometti', in *Documents*, Issue 4, September 1929, p. 211 (another plaster cast illustrated).

C. Giedion-Welcker, 'New Roads in Modern Sculpture', in *Transition*, 1935, pp. 198-201 (another plaster cast illustrated).

J. Dupin & E. Scheidegger, *Alberto Giacometti*, Paris, 1962, p. 197 (another plaster cast illustrated).

P. Bucarelli, *Giacometti*, Rome, 1962, no. 6 (another plaster cast illustrated p. 90).

Exh. cat., Alberto Giacometti: Sculpture, Paintings, Drawings, 1913-1965, Tate Gallery, London, 1965, no. 8 (another plaster cast illustrated pl. I). Exh. cat., Alberto Giacometti, The Museum of Modern Art, New York, 1965, p. 32 (bronze cast illustrated)

Exh. cat., *Alberto Giacometti*, Orangerie des Tuileries, Paris, 1969, no. 12, p. 19 (another plaster cast illustrated).

R. Hohl, *Alberto Giacometti*, Lausanne, 1971, p. 306 (another plaster cast illustrated p. 48). Exh. cat., *Die Sammlung der Alberto Giacometti Stiftung*, Kunsthaus Zürich, Zurich, 1971, p. 78 (marble version illustrated).

Exh. cat., Alberto Giacometti: A Retrospective Exhibition, Solomon R. Guggenheim Museum,

New York, 1974, nos. 11 & 13 (bronze cast illustrated p. 54; marble version illustrated p. 55). Exh. cat., *Alberto Giacometti*, Fondation Maeght, Saint-Paul, 1978, no. 9, p. 73 (bronze cast illustrated).

Exh. cat., *Alberto Giacometti*, The Seibu Museum of Art, Tokyo, 1983 (bronze cast illustrated pl. 5). B. Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, no. 62, pp. 45 & 174 (marble version illustrated p. 45; a design drawing illustrated p. 174)

Exh. cat., *Alberto Giacometti*, Fondation Pierre Gianadda, Martigny, 1986, no. 51, p. 264 (marble version illustrated p. 55).

J. Lord, *Giacometti: A Biography*, New York, 1986, pp. 110 & 153 (marble version illustrated pp. 178-179).

Exh. cat., *Alberto Giacometti*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 1988, no. 9, p. 82 (marble version illustrated p. 83).

Exh. cat., Alberto Giacometti, Museo Nacional Centro de Arte Reina Sofia, Madrid, 1990, no. 152, p. 370 (another plaster cast illustrated p. 371). Y. Bonnefoy, Alberto Giacometti, A Biography of His Work, Paris, 1991, pp. 148-149, 153, 156-157 & 162 (a design drawing illustrated fig. 144, p. 152; marble version illustrated fig. 145, p. 153; another plaster cast illustrated fig. 147, p. 155). Exh. cat., Alberto Giacometti, sculptures, peintures,

dessins, Musée d'Art Moderne de la Ville de Paris, 1991 p. 123 (marble version illustrated). Exh. cat., Alberto Giacometti, sculptures, peintures,

Andros, 1992, p. 66 (bronze cast illustrated). Exh. cat., *A Century in Sculpture,* Stedelijk Museum, Amsterdam, 1992 (marble version

dessins, Fondation Basil et Elise Goulandris,

A. Schneider, ed., *Alberto Giacometti, Sculpture, Paintings, Drawings*, Munich & New York, 1994, no. 15 (marble version illustrated).

D. Sylvester, *Looking at Giacometti*, London, 1994, p. 252 (another plaster cast illustrated p. 177). Exh. cat., *Alberto Giacometti*, Royal Academy, London, 1996, no. 56, p. 143 (bronze cast illustrated p. 142).

V. Wiesinger & B. Nilsson, *Alberto Giacometti*, Stockholm, 2006, p. 52 (another plaster cast illustrated).

A. González, Alberto Giacometti: Works, Writings, Interviews, Barcelona, 2006, p. 34 (marble version illustrated p. 23).

V. Wiesinger, *Giacometti: La figure au défi*, Paris, 2007, p. 31 (another plaster cast illustrated). Exh. cat., *L'atelier d'Alberto Giacometti*, Centre Pompidou, Paris, 2007, no. 88, pp. 113,119 & 401 (another plaster cast illustrated pl. 97, p. 93 and pl. 416, p. 284; terracotta version illustrated pl. 417, p. 284).

Exh. cat., *Giacometti*, Fondation Beyeler, Basel, 2009, no. 32, p. 216 (another plaster cast illustrated p. 62).

V. Wiesinger, ed., *Giacometti*, Sao Paulo, 2012, p. 339 (another plaster cast illustrated p. 140).
V. Wiesinger, ed., *Alberto Giacometti*, *A Retrospective*, Barcelona, 2012, pp. 27 & 139 (another plaster cast illustrated).
E. Scheidegger, *Alberto Giacometti*, *Traces of a Friendship*, Zurich, 2013, p. 239 (bronze cast, marble version and another plaster cast illustrated p. 140).

La sculpture: De l'Antiquité au XXe siècle, Cologne, 2013, p. 1006 (another plaster cast illustrated). T. Matthews, Alberto Giacometti, London, 2014, p. 177 (another plaster cast illustrated pl. 35). Exh. cat., Giacometti, Tate Gallery, London, 2017, p. 294 (another plaster cast and terracotta version illustrated p. 150).

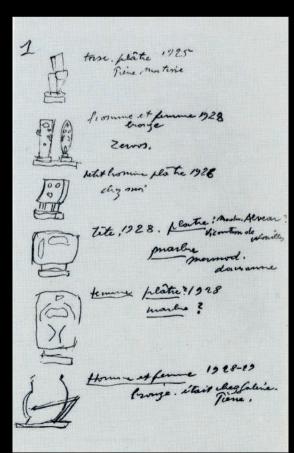
The Alberto and Annette Giacometti Foundation Database, no. 4054.

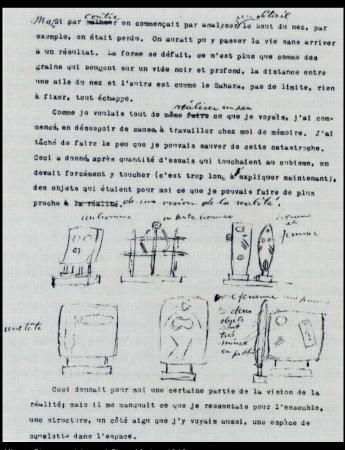




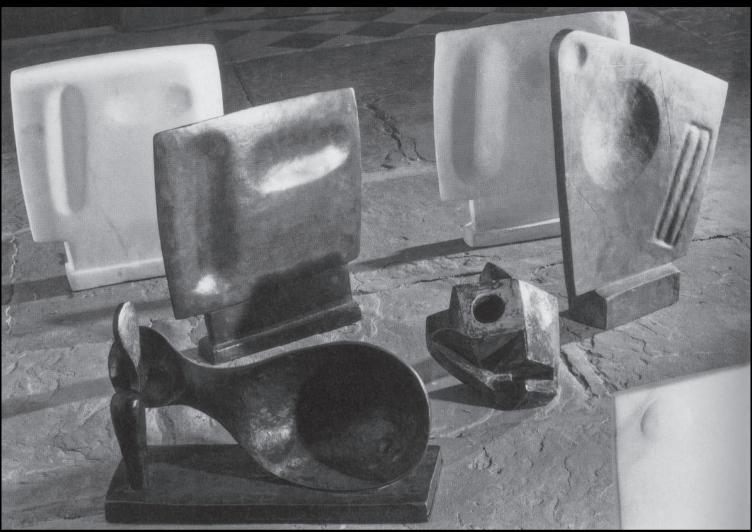
Alberto Giacometti in his studio, rue Hippolyte Maindron, Paris, 1927. Collection Foundation Alberto and Anette Giacometti

'I know sculptures by Giacometti that are so solid and light that they look like snow retaining the footprints of a bird' – JEAN COCTEAU





Alberto Giacometti, Lettre à Pierre Matisse, 1948.



Sculptures by Giacometti after 1953, including Tête-crâne, 1934, Femme couchée, 1929, Fèmme (Plate IV), 1929, and marble, terracotta, and plaster versions of Gazing Head.

Ituated at the dawn of Alberto Giacometti's Surrealist period, this recently rediscovered *Tête qui regarde (Gazing Head)* marks a defining moment in the sculptor's career. Executed in 1929, it is the first and most important of a series of around eight standing plaque sculptures; abstracted and highly simplified renderings of the human form. Upon a radiant white plaster surface, two elongated indentations – one vertical, the other horizontal, and both so shallow and delicately rendered they seem almost invisible amidst the expansive plane, dissolve into the plaster – serve as supremely simplified physiognomic features, conveying both a head seen in profile or frontally. Here, the human form is reduced to its very essence, these gentle, somehow elusive indentations appearing as if from memory or simply from our knowledge of what should be there, a reflection of our own presence and being.

Of this breakthrough group, *Tête qui regarde* has been recognised as the key work; indeed, Giacometti himself described it as 'the one I prefer out of all of them' (Giacometti, quoted in C. Grenier, *Alberto Giacometti*, *A Biography*, Paris, 2018, p. 71). It not only attracted attention from artists and collectors alike, launching the artist into the heart of the avant-garde, but would come to serve as the embodiment of Giacometti's lifelong artistic preoccupations: the human head, the gaze and the act of looking. Yet perhaps most importantly, the work introduces the dichotomy between abstraction and reality that would underpin the artist's work from this moment onwards.

Tête qui regarde was created at a pivotal moment in Giacometti's career. Having arrived in Paris in 1922, Giacometti had begun studying under Bourdelle. Gradually immersed in the contemporary art world of Paris, he soon adopted a cubist idiom, falling under the influence

of non-Western art, particularly Cycladic idols, which led him to conceive of an entirely new form of abstract, and most importantly, a conceptual mode of sculpture. *Tête qui regarde* and the series of plaques developed out of a series of heads that Giacometti had made of his family the previous summer and autumn of 1927. With these works, the artist attempted only to portray what he could see of the figure in front of him, rather than what he knew to be there, flattening the heads in this new mode of sculptural modelling. During winter of 1928, Giacometti pushed this concept further until this simplification process reached its culmination in the form of the plaques, works in which the human form is depicted with the most simple of signs.

Giacometti later recalled the genesis of *Tête qui regarde*:

'What I really felt was reduced to a plaque posed in space in a certain way, and with just two hollows, which were, if you like, the vertical and horizontal forms you find in every figure... In making this plaque I began by wanting to make from memory exactly what I had seen. I started well enough by analysing a figure, with the legs, the head, the arms, but it all seemed wrong... To get nearer to my idea I had to sacrifice more and more, to reduce it... leave the head off, the arms, everything. All that remained of the figure was this plaque... It took a great deal of time to arrive at that plaque... It seemed to me to correspond in a way to things and to myself' (Giacometti in a 1951 interview with Georges Charbonnier, quoted in T. Stooss & P. Elliott, *Alberto Giacometti*, 1901-1966, exh. cat., Edinburgh & London, 1996-1997, p. 143).

It was this radical approach to art making that brought Giacometti to the attention of the Surrealists. In June 1929, Giacometti included another plaster version of *Tête qui regarde* at an exhibition at the



(alternative view)

(alternative view)





Denis Clarke Hall in his study. Photograph courtesy of consignor

Galerie Jeanne Bucher. André Masson saw this work and told the poet and writer Michel Leiris about the young Swiss artist's work. Soon after, Leiris visited Giacometti's studio and subsequently wrote the first article on the artist ever to be published in the Surrealist journal, Documents. Jean Cocteau was another early supporter of these sculptures, writing, 'I know sculptures by Giacometti that are so solid and light that they look like snow retaining the footprints of a bird' (Cocteau, quoted in C. Grenier, op. cit., p. 71).

As well as artists, this early exhibition also introduced Giacometti's work to a number of notable collectors as well as dealers. Tête qui regarde was immediately popular. The legendary Surrealist patrons, the Vicomte and Vicomtesse Charles and Marie-Laure de Noialles bought a plaster version from Jeanne Bucher's exhibition. The present plaster was acquired from Giacometti in the late 1930s by an English architect and his wife,



Alberto Giacometti, Grande tête mince, front view (left) and profile (right), conceived in 1954 and cast in 1955. Collection Fondation Alberto & Annette Giacometti, Paris.

Denis and Fiona Clarke Hall. Denis Clarke Hall was one of Britain's leading post-war architects who specialised in the design of schools. Having studied under Henry Moore, Fiona had spent time in Paris as an art student at the famed Académie de la Grande Chaumière. It was in Paris that she had met Isabel Delmer (who would later become Isabel Rawsthorne) with whom she became close friends, both sitting regularly for Derain. Delmer would become in the 1930s Giacometti's lover and muse, and it was through her that the Clarke Halls first met the artist.

It was Isabel who also introduced Sydney John Woods, a writer and passionate advocate of modern art in London and Paris, to Giacometti. Indeed, Woods borrowed the present *Tête qui regarde* from Giacometti to include in an innovative exhibition that he had organised, 'Modern Pictures for Modern Rooms', which featured work by Brancusi, Miró, Mondrian, Hepworth and others, together with contemporary works of design, in London in April 1936. A few months later, Woods also lent this work to the landmark International Surrealist Exhibition held in London in the summer of 1936. Much to his sadness, Woods was unable to purchase Tête qui regarde for himself. Instead, the Clarke Halls acquired the work from Giacometti. It has remained in their family ever since.

A number of plaster versions of the present work exist - residing in the Museum of Modern Art, New York, Fondation Giacometti, Paris and the Galleria Nazionale d'Arte Moderna, Rome - as well as in bronze and marble. Giacometti carved three marble versions of this subject; one is in the collection of the Alberto Giacometti-Stiftung, Zurich, and another is in the Stedelijk Museum, Amsterdam. Julien Levy showed a plaster as the earliest sculpture in Giacometti's solo American debut exhibition in 1934 in New York, and a plaster also featured in the landmark exhibition of Giacometti's work at the Pierre Matisse Gallery, New York, in 1948.

Indeed, since the time of its execution, Tête qui regarde has come to serve not only as one of the defining works of Giacometti's career, but also as the embodiment of the artist himself. As Catherine Grenier has described: 'The title of the first work to attract attention, Tête qui regarde, seems to sum up the man. Deep down, in the highly individualised exercise of looking, man and artist converge. His gaze was described by friends, lovers, and models many times: at the same time seductive and penetrating, mocking and bewildering. No one could remain indifferent to his presence' (Giacometti, quoted in C. Grenier, op. cit., pp. 9-10).

λ123

ANDRÉ MASSON

(1896-1987)

Jeune fille soufflant sur le feu

oil on canvas 28 ¾ x 23 ¾ in. (73.1 x 60.3 cm.) Painted in 1927

£300.000-500.000 \$390,000-650,000 €350,000-580,000

dogmas and fashions, ecstasy'

PROVENANCE:

Galerie Simon, Paris (no. PH 10738), by 1929. Galerie Pierre Colle, Paris, by 1931. Paul Chadourne, Paris.

Private collection, Paris.

Private collection, Paris, by descent from the above.

Private collection, Paris, by whom acquired from the above in 1985.



The present lot in its lead frame, created by Pucci de Rossi, circa 1940s.

EXHIBITED:

Paris, Galerie Simon, Exposition André Masson,

Hartford, Connecticut, Wadsworth Atheneum, Newer Super-Realism, November - December 1931, no. 30 (titled 'Jeune fille soufflant sur un fer'). New York, Blain|Di Donna, André Masson. The Mythology of Desire: Masterworks from 1925 to 1945, April - June 2012, pp. 7, 32, 91 (illustrated

LITERATURE: G. Masson, M. Masson & C. Loewer, *André Masson, Catalogue raisonné de l'oeuvre peint* 1919-1941, vol. I, 1919-1929, Paris, Vaumarcus and Zurich, 2010, no. 1927*26, p. 364 (illustrated p. 365).

R. Pincus-Witten, 'André Masson: Blain|Di Donna', in Artforum, October 2012, p. 262 (illustrated).





Joan Miró, *The Circus Horse*, 1927. Washington D.C., Hirshhorn Museum and Sculpture Garden. Smithsonian Institution.



André Masson, Les ombres, 1927. Sold, Christie's, London, The Art of the Surreal, 9 February 2011 (\$870,736).

'This is quite surely one of the loveliest painted statements of Masson's own breathing into the canvas: the balance of the thin black rope and the small fire about to blossom – the truly incendiary power of the girl in her breathy lean... this depiction of instinct is at the summit of both delicacy and desire'

- MARY ANN CAWS

th a delicate whimsy and lyrical poeticism, André Masson's Jeune fille soufflant sur le feu ('Young Girl Blowing on the Fire') was painted in 1927, at the peak of the artist's Surrealist phase. This was a time of intense creativity, experimentation and camaraderie in the life of Masson. Together with Joan Miró, Michel Leiris, Max Jacob, Georges Limbour and others, Masson was living and working in the rue Blomet, the now-legendary street in Montparnasse, which, for a period in the mid 1920s, served as a potent crucible for Surrealism; a halcyon moment during which artists, poets and writers gathered in and around this corner of Paris, sharing ideas and aesthetics. As Masson, whose studio served as the heart of this pioneering Surrealist group, recalled, 'We were living in an atmosphere of extraordinary, drunken, complete and unforgettable liberty... Fanatic about our freedom, we shared a very pure sense of friendship: each was who he was, accepted as such, and without illusion' (Masson, quoted in MA. Caws, in Surrealism and the rue Blomet, exh. cat., London, 2013, New York, p. 12). It was within this fertile hub of creativity that Masson created Jeune fille soufflant sur le feu, a work that combines the artist's pioneering automatic drawing with the medium of oil paint to create a near-abstract image of oneiric beauty.

Against a seemingly endless neutral ground, a series of delicate lines meander across the surface of *Jeune fille soufflant sur le feu*, interspersed in places by denser passages of paint. From this whimsical configuration of lines and signs, recognisable forms emerge: the outline of a profile, a star and the glowing sparks of a fire. This graceful composition was born from Masson's automatism, a technique that the artist had pioneered since around 1923. Championed by André Breton in the first Surrealist Manifesto of 1924, it was this radical practice of writing (and by extension drawing) without rational, conscious thought, entering a trance-like state to create lines and images according only to the realm of the unconscious, that served as the central technique of Surrealist art and poetry at this time. Masson described his practice: '(a) The first condition was to liberate the mind from all apparent ties. Entry

into a state similar to a trance. (b) Abandonment to interior tumult. (c) Rapidity of writing. These dispositions once attained, under my fingers involuntary figures were born, and most often disturbing, disquieting, unqualifiable. The slightest reflection broke the charm' (Masson, quoted in D. Sylvester, ed., *André Masson: Line Unleashed*, London, 1987, p. 33).

By 1926 however, the artist had reached an impasse. While automatic drawing allowed him to create images free from any external associations and from conscious reasoning, he was unable to achieve the same freedom, spontaneity and directness in his paintings, due primarily to the practicalities of using canvas and oil paint. It was when, while staying on the coast at the end of this year, Masson began using sand in his compositions – applying glue randomly upon a canvas and then covering it with sand from the beach to generate a plethora of random, unplanned patterns and shapes before adding lines and dashes paint directly from the tube or with his hand – that he found a means of creating wholly automatic paintings.

In Jeune fille soufflant sur le feu, his automatism has reached its purest form; the patterns and lines so light and delicate they appear almost celestial, the result of an otherworldly force, not an artist's conscious hand. Like Miró's oneiric or dream paintings of the same period, the present work appears in a state of gradual, delicate metamorphosis, with images unfurling, coalescing and reforming amidst the seemingly boundless ground of the canvas. Yet, with the presence of the female figure, this amorphous, near-abstract composition is tinged with desire and eroticism; as Mary Ann Caws has written, 'This is quite surely one of the loveliest painted statements of Masson's own breathing into the canvas: the balance of the thin black rope and the small fire about to blossom – the truly incendiary power of the girl in her breathy lean...this depiction of instinct is at the summit of both delicacy and desire' (MA. Caws, in André Masson, The Mythology of Desire: Masterworks from 1925 to 1945, exh. cat., New York, 2012, p. 7).



λ*124

FRANCIS PICABIA

(1879-1953)

Iris

signed 'Francis Picabia' (lower right); inscribed 'IRIS' (upper left) gouache on panel 63 1/2 x 37 3/4 in. (160.8 x 96 cm.) Painted *circa* 1929

£500,000-800,000 \$650,000-1,000,000 €580,000-920,000 'My present feeling as regards aesthetics comes from the boredom produced by the sight of pictures that seem to me to be congealed on their immobile surfaces, far removed from anything human. This third dimension, which is not a product of chiaroscuro, these transparencies with their secret depth, enable me to express my inner intentions with a certain degree of verisimilitude. When I lay the foundation stone, I want it to remain under my picture and not on top of it'

- FRANCIS PICABIA

PROVENANCE:

Galerie L'Effort Moderne [Léonce Rosenberg], Paris (no. 9050 E), by whom acquired directly from the artist in 1929 until 1947.

Galerie Jacques Tronche, Paris. Anonymous sale, Palais Galliera, Paris, 12 June 1972, lot 104.

Galleria Notizie, Turin.

Giovanni Traversa, Turin, by whom acquired from the above in 1974.

Galleria Sprovieri, Rome.

Acquired from the above by the present owner in 1983.

EXHIBITED:

Paris, Galerie Th.[éophile] Briant, Francis Picabia, November - December 1929, no. 13, n.p.. Paris, Galerie L'Effort Moderne, Exposition Francis Picabia: Trente ans de peinture, December 1930, no. 46, n.p..

Turin, Galleria Civica d'Arte Moderna, Francis Picabia: mezzo secolo di avanguardia, November 1974 - February 1975, no. 63, n.p.(illustrated n.p.; with incorrect medium).

Zurich, Kunsthaus, *Francis Picabia*, February - March 1984, no. 81, p. 177 (illustrated p. 91; with incorrect medium).

LITERATURE:

G. de Pawlowski, 'Expositions, "Francis Picabia, 32, rue de Berri"', in *Le Journal*, no. 13547, Paris, 19 November 1929, p. 5.

M. Fagiolo Dell'Arco, *Francis Picabia*, Milan, 1976, no. 132 (illustrated).

M. L. Borràs, *Picabia*, London, 1985, no. 535, p. 523 (illustrated fig. 703, p. 359).

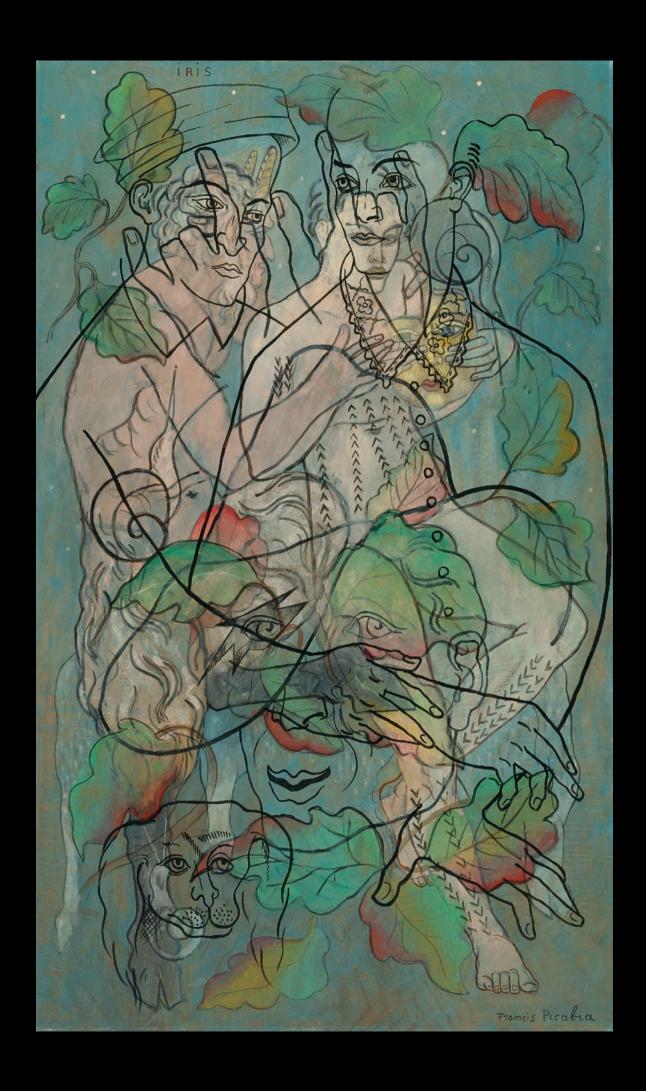
J. Pierre, 'Francis Picabia et le surréalisme', in *Pleine Marge*, no. 26, Paris, December 1997, pp. 129-148 (illustrated p. 149).

C. Derouet, ed., 'Francis Picabia, Lettres à Léonce Rosenberg, 1929-1940', in *Les Cahiers du Musée* national d'art moderne, Paris, 2000, pp. 88 & 136.

The Comité Picabia has confirmed the authenticity of this work.



Pan and Daphnis, 3rd Century BC (National Archaeological Museum, Naples). Photographed in 1902.





Francis Picabia in his studio, circa 1930.

xecuted in 1929, Iris is a captivating example of Francis Picabia's celebrated Transparency paintings, a series of works named for their simultaneous depiction of multiple transparent images, dramatically layered atop one another in an effect reminiscent of multiple-exposure photography. The artist had previously played with superimposition in the illusory cinematographic techniques of his 1924 film, Entr'acte, as well as in his paintings from the Monsters and Espagnoles series, using the effect to plunge his viewers into a hallucinatory, sensual reverie filled with overlapping bodies and converging silhouettes. In paintings such as Iris, rather than using the painting as a window to another world, normalising the illusionism at play, Picabia sought to stimulate the imagination by creating a surreal inter-lapping of imagery that confounded traditional reading. He traced the genesis of this fascination with the layering of transparent images to a revelatory moment in a café in Marseille where, on the glass of a window, the reflection of the interior appeared superimposed upon the outside view (quoted in D. Ottinger, ed., Francis Picabia dans les collections du Centre Georges Pompidou, Musée d'art moderne, Paris, 2003, p. 71). Created while the artist was living a hedonistic existence in the South of France, these paintings have been interpreted as witty and disguised critiques of the lifestyle on the Côte d'Azur, contrasting the frivolous, modern reality of the holiday resorts of the Mediterranean with its elegant Classical past.

Picabia drew on a multitude of visual sources for the *Transparencies*, using prints and reproductions of classical sculpture, Renaissance paintings and Catalan frescoes to build his compositions. Picabia's son, Lorenzo, recalls his father having 'a trunkful of art books in his studio,' from which he most likely appropriated the majority of these images (Lorenzo Everling, quoted in M. L. Borràs, *Picabia*, transl. by K. Lyons, Paris, 1985, p. 340). Towards the end of the 1920s, the art of antiquity became particularly prominent in the *Transparencies*, with classical sculpture groups often appearing as the base image upon which the rest of the composition was subsequently built. In *Iris*, the Hellenistic sculptural group of *Pan and Daphnis* from the Museum of Naples, in which the god of the woods teaches the young Daphnis to play his pipes, appears to act as the central image over which the rest of the composition converges. Tracing the basic outlines of the sculptural form, Picabia subtly alters the subject, replacing the set of pipes in Daphnis's hands with a surreal, vacant mask reminiscent of those worn in classical Greek theatre. Although some



Francis Picabia. Hera, circa 1929. Sold, Christie's, London, The Art of the Surreal, 7 February 2012 (\$2,912,694).



Sigmar Polke, Art Deco, 1974. Kunsthalle, Kiel.

scholars have seen the use of these classical sources as relating to the retour à l'ordre which had swept through the European art world in the aftermath of the First World War, Picabia's *Transparencies* seem to work more as provocative pastiches rather than reverent homages to the past. As he once proclaimed: 'Our back is enough to contemplate the respectful past' (Picabia, quoted in S. Pagé & G. Audinet, eds., Francis Picabia: Singulier idéal, exh. cat., Paris, 2003, p. 314).

One of the most striking elements of *Iris* is the interplay of disembodied hands which weave between and around the different layers of images. In several instances, the outline of a hand is placed in such a way as to create the impression that it is caressing one of the figures, while in certain sections of the canvas they appear to gesture directly at one of the characters. One of the most common motifs to appear in the *Transparencies*, these hands not only suggest a strange tactility, but also serve to connect each of the individual layers, often crossing the boundaries of several figures as they weave through the composition. Their presence only adds to the visual riddle, complicating the relationships between the individual figures and confounding our reading of this intricate web of imagery.

As with many of Picabia's *Transparencies, Iris* appears to have been made according to a personal code of imagery that only the artist himself could recognise and interpret. Indeed, in the introduction to an exhibition of his work in December 1930, Picabia somewhat humorously declared that they were expressions of 'inner desire', ultimately intended to be read by himself alone. Here, the sources for many of the figures included in the composition remain a mystery to the viewer, their forms just as likely to have been plucked from a kitsch contemporary postcard as a Renaissance masterpiece. Chosen for the mysterious effects of their juxtaposition with one another, the layered images in *Iris* combine to form an enigmatic, dream-like subject. By divorcing his source material from their original narrative and allegorical contexts, the artist forces these figures to enter in to new, mysterious relationships with one another. Creating a labyrinth of forms, Picabia

mixes the sacred with the profane, the old with the new, to generate a mischievous work that plays with the viewer's eye, the density of the overlapping images confounding all attempts to pick apart and understand the fragments of images and narratives that fill the canvas.

Iris was acquired directly from the artist in 1930 by the influential art dealer and gallerist Léonce Rosenberg, who staged an important retrospective of Picabia's work in his Galerie L'Effort Moderne in December of that year. Rosenberg's enthusiasm for the *Transparencies* was reflected by the fact that he commissioned Picabia to create several panels in this style to be included in his ambitious decorative project for his large and elegant flat in the fashionable sixteenth arrondissement. Rosenberg had instigated the project with the intention of making a grand aesthetic statement, bolstering his professional image by dedicating an entire space to new works from artists represented by his gallery. Works by Léger filled the entryway, De Chirico occupied the central hall, while Metzinger took over the lounge. As in Iris, the Transparencies that Picabia contributed to the Rosenberg home were filled with allusions to the art of antiquity, their surfaces rendered in delicate washes of colour to create a fresco-like appearance. Viewed en-masse, these imposing, intricate paintings conjured up a strange, otherworldly atmosphere within the Rosenberg home, their multi-layered superimpositions creating the impression of a continuously expanding space beyond the surface of the walls.

The *Transparencies* signalled an exciting development in Picabia's practice where, he claimed, 'all my instincts may have a free course' (Picabia, quoted in W. Camfield, *Francis Picabia: His Art, Life and Times*, Princeton, 1979, pp. 233-234). His novel appropriation and subversion of the art of the past to create these personal dream-like worlds was, moreover, a response to what he felt was the increasing monotony of much modern art in Paris. In this, the *Transparencies* foreshadow techniques employed by many Post-modern artists of the latter half of the Twentieth Century and were to profoundly influence the work of the painter and photographer Sigmar Polke.

SALVADOR DALÍ

(1904-1989)

Sans titre

signed and dated 'Gala Salvador Dalí 1932' (lower left) oil on canvas 9 % x 6 % in. (23.8 x 16.3 cm.) Painted in 1932

£1,000,000-1,500,000 \$1,300,000-2,000,000 €1,150,000-1,700,000

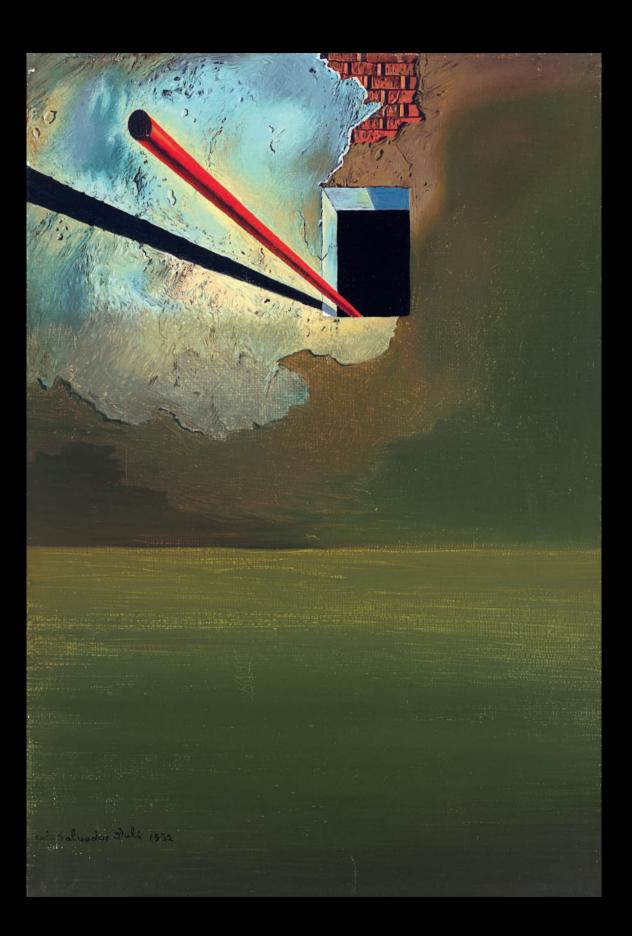
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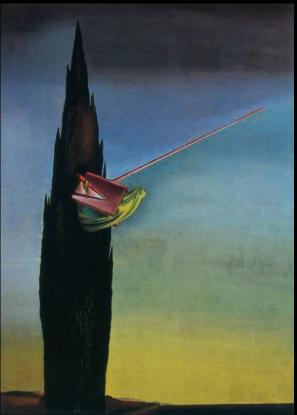
Pericles Embiricos, Greece, by whom acquired *circa* 1935-1940.
Private collection, Greece, a gift from the above, in 1966, from whom acquired by the present owner.

Nicolas and the late Robert Descharnes have confirmed the authenticity of this work.



Photomontage by Dalí for the frontispiece of his book L'amour et la m'emoire, 1929-1931.





Salvador Dalí, Essai surréaliste, 1932. The Israel Museum, Jerusalem.



Salvador Dalí, Instrument masochiste, 1933-1934. Private collection.

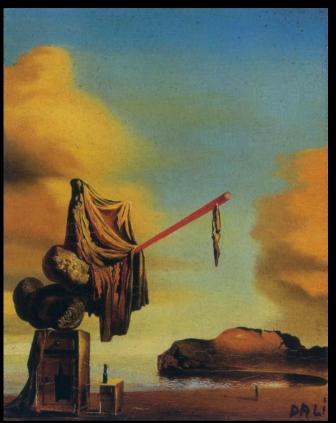
nly recently rediscovered, this exquisite and almost microscopically detailed painting from 1932 introduces one of Salvador Dalí's most frequently rendered obsessions of the early 1930s. It depicts a red pole, possibly a staff or a fisherman's mast, protruding from the small, rectangular window of a Catalan fisherman's shack similar to the one in Port Lligat where, in 1930, Dalí and his new love Gala Eluard had, despite much local scandal, chosen to live.

Here rendered against the motif of the red pole extending from a small window or orifice in either a tower, a fisherman's shack or even a cypress tree is one that appears repeatedly in many Dalí paintings of the early 1930s. From pictures such as his *Surrealist Essay* (1932), *Enigmatic Elements of the Landscape* (1934), *Morning Ossification of the Cypress* (1934) and *Masochistic Instrument* (1933-4) to *The Alert* (1934), *Dreams on the Beach* (1934) and *Morphological Echo* (1934-6), the motif of a red pole, usually appended with a limp white cloth dripping from its end, appears alongside other pictorial fixations and fetishised images with a near-obsessional regularity.

In this untitled painting, signed and dated 'Gala Salvador Dalí 1932', this motif, (making its first appearance in Dalí's work), is the sole subject of the painting. Illuminated in harsh sunlight and casting a deep shadow, the red pole extends into the foreground of the picture, its accompanying black shadow dissecting an amorphous but also radiant, sunlit patch of stucco or plaster which, like a cloud, covers part of the house-wall wherein the window is set. The colour, surface and texture of this banal, dilapidated, backdrop, however, has been rendered in such microscopic, obsessive and loving detail, using only the smallest of brushes, as to become almost disturbing in its fanaticism.



Salvador Dalí, *Echo morphologique*, 1934-1936. Collection Mr. and Mrs. A. Reynolds Morse, on loan to Salvador Dalí Museum, St. Petersburg, Florida.



Salvador Dalí, Sans titre, Sueños en la playa, 1934. Private collection.

Disappearing into a horizon line around the middle of the painting, the hyper-realism of this stone wall is shown to suddenly vanish in the middle of the painting and become an empty landscape of green at the bottom of the picture. Seamlessly rendered, the effect of this sudden metamorphosis is such that it bestows upon the image of the pole and the window the qualities of an apparition or a hallucination. The window now becomes a portal in the sky, its dark interior filled with mystery.

In March 1930, Dalí had bought a tiny fisherman's shack in the remote fishing village of Port Lligat on the North Catalan coast. Almost inaccessible by land, the village was twenty minutes walk on a small coastal path around the bay from his family home in Cadaqués. Dalí, with his new, contentious, but from this point on, inseparable, companion Gala, had moved into this humble dwelling in deliberate defiance of his powerful father who, still living in neighbouring Cadaqués had attempted to turn the town against Dalí. Dalí's father was, and would for many years remain, furious with his wayward son's increasingly outrageous behavior and continued presence in the neighbourhood, and most of all by his taking up with the predatory, promiscuous and already-married, Russian-born, femme-fatale, Gala.

Over time, Dalí's small dwelling in Port Lligat would come to serve as more than a place of solace, refuge and spiritual grounding for Dalí, and become his primary home. Port Lligat was, Dalí repeatedly said, the place that he loved best in all the world, his Ithaca and his Omphalos. 'I am home only here. Everywhere else I am camping out.' (Salvador Dalí, quoted in Ian Gibson, *The Shameful Life of Salvador Dalí*, London, 1997, p. 444)

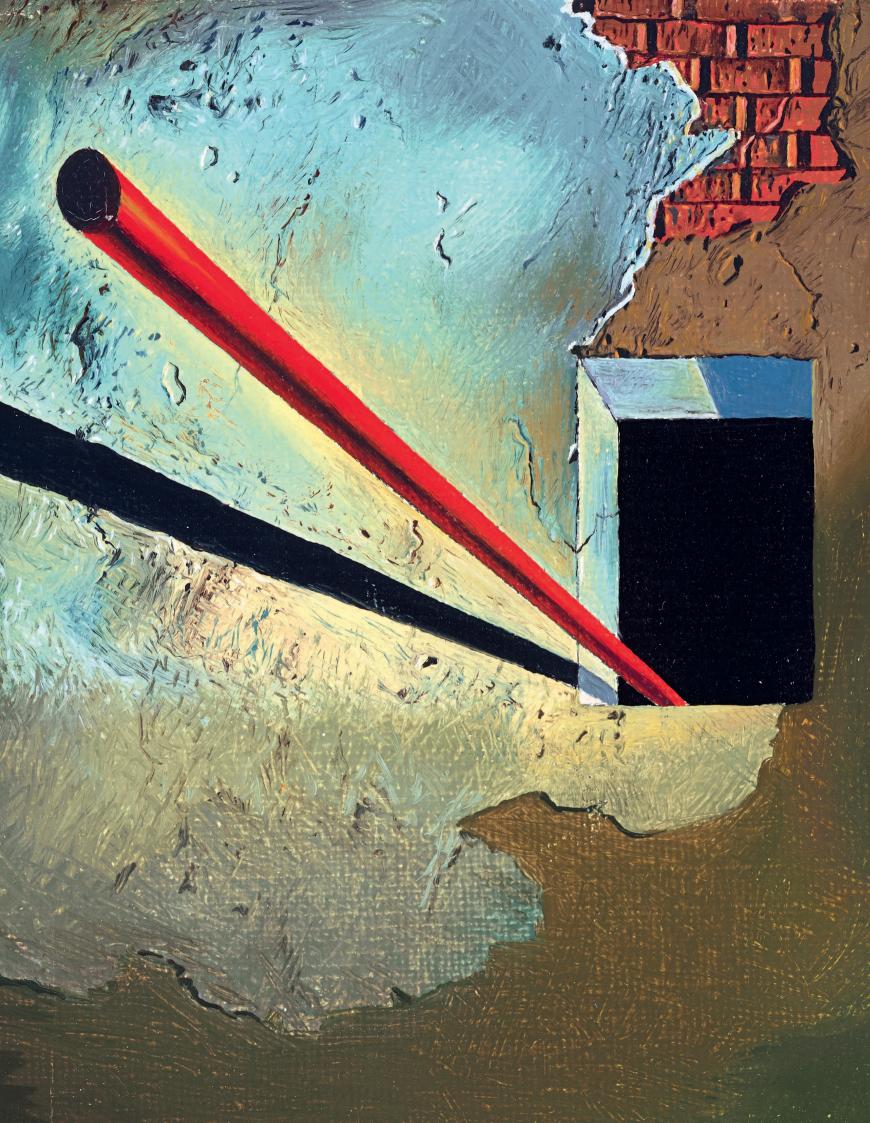


Salvador Dalí, *L'alerte*, 1938. The Ulla and Heiner Pietzsch Collection, on permanent loan to the Neue Nationalgalerie, Berlin.

There is an early 1932 painting bearing the strange title of *The Invisible Man* that was made not long after Dalí moved into the simple fisherman's cottage, and which is often thought to depict the interior of the couple's new, idyllic, but humble abode. This picture portrays a window similar to the one in the present painting, here looking outwards into the same kind of exterior sunlight. In the foreground of *The Invisible Man*, on a table and a chair, lie three baguettes, one sliced into pieces and pointing towards the window.

These phallic-looking bread-sticks are often assumed to be a reference to the story of William Tell, which, during these years, Dalí frequently adopted as a repeated theme in his work, seeing in its story, and the image of Tell, a vehicle through which he could represent his own struggles with his father. Implicit within Dalí's interpretation of the Tell story were also, typically, a number of complexes that included a fear of impotence, of castration and of his own sexuality. These were complexes that were to plague Dalí for years, informing and underwriting some of his most bizarre and famous imagery. In the early 1930s Dalí was beginning a self exploration of these inner anxieties in close conjunction with a reading of Freud's *Interpretation of Dreams*. Another obsession from the period was with the art of Arnold Böcklin and in particular the Swiss artist's masterpiece *The Isle of the Dead* which often manifested itself in Dalí's art through a sequence of mysterious phallic-shaped cypress trees often sporting a red pole protruding from an aperture inside them.

Along with the cypresses and the red poles, other phallic imagery such as the bread sticks, the tower and a single disembodied finger, proliferate in Dalí's work of this period. Dalí even admitted to his becoming fixated upon the 'disturbing and unusual' image of his thumb protruding from the hole in his palette while he painted. (Salvador Dalí, 'L'alliberaments dels dits' in L'Amic de les Arts, 1929, quoted in Haim Finkelstein The Collected Writings of Salvador Dalí, Cambridge, 1998, p. 101). The image of a red pole protruding from a dark and empty window in this painting therefore probably owes something to all these fixations. The pole and the window appear as opposites, surprisingly unified. Perhaps, in this respect, they also represent something of Dalí's theory of the soft and the hard, here somehow conjoined in a way that symbolises the similar sense of surprise and of interdependence that he had so recently found with Gala.





"If you're a practicing artist, you have to see some of the great art in the world, whether that art is by recent artists or by ones from past centuries. It's not enough to just look at pictures of art because that will only take you so far. You won't feel the breadth of the Sistine Chapel unless you see the Sistine Chapel in person"

- FRANK STELLA

Frank Stella is not simply one of the great artists of the postwar period. He is an artistic polymath – a Renaissance Art scholar of the highest caliber, a teacher of architecture, a generational painting and print making talent, and an innovative sculptor. He is also a passionate collector. Continuum: Selected Works from Frank Stella's Personal Collection is a group of paintings whose presence deeply influenced both Stella's life and work. They are intimate objects of his private life – gifts from other artists, major purchases celebrating occasions like a child's birth – and also powerful artistic influences. Their significance and value are twofold: they carry the weight of his curatorial prowess, and they are themselves a part of art history – the tangible objects which linked Stella to the past as a student of art and to his contemporaries during his career. These works span a wide range of genres and periods, from Northern Renaissance portraiture, to Surrealism, and on to the work of his own contemporaries.

Stella's assertion that painting should not be based on illusionistic pretense inspired a generation of artists and still reverberates today. Speaking in 1966 he famously said of his work, "I always get into arguments with people who want to retain the 'old values' in painting – the 'humanistic' values that they always find on the canvas. If you pin them down, they always end up asserting that there is something there besides the paint on the canvas. My painting is based on the fact that only what can be seen there is there. If the painting were lean enough, accurate enough or right enough, you would just be able to look at it. All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. What you see is what you see" (F. Stella, quoted in W.S. Rubin, Frank Stella, New York, 1970, pp. 41-42). It

is his thorough understanding of, and appreciation for, the works by artists throughout history that plays such an important role in Stella's ongoing dialogue about the nature of contemporary art.

Stella is a voracious student who is knowledgeable about many different periods and movements. From the work of the Old Master painter Jan Sanders van Hemessen, the Surrealism of Joan Miró, the early works of David Hockney, to the paintings of his Abstract Expressionist contemporaries such as Helen Frankenthaler, he has specifically sought out works by artists that excite and inspire him, acquiring many examples for his own personal collection. Beginning with his iconic Black Paintings in the late 1950s, and followed by his bold geometric canvases of the late 1960s and early 19790s, Stella challenged the accepted traditions of art history, including how to deal with the inherent contradictions of two-dimensional painting. But his work has always been rooted in a deep knowledge and appreciation of what had gone before him. His combination of scholarship and talent produced a dialogue that would come to define postwar art history and secure Frank Stella's place as one of the most influential artists working today.

Continuum: Selected Works from Frank Stella's Personal Collection will be presented across Christie's Sales in London and New York throughout 2019: Post-War & Contemporary Art Evening Sale, London, 6 March 2019: David Hockney, Less Realistic Still Life, 1965. Old Master Paintings, New York, 2 May 2019: Jan Sanders van Hemessen, Double portrait of a husband and wife, half-lengths, seated at a table, playing tables, 1532. Post-War & Contemporary Art Evening Sale, New York, May 2019: Frank Stella, WWRL, 1967; Frank Stella, Lettre sur les aveugles I, 1974; Helen Frankenthaler, The Beach Horse, 1959.





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JOAN MIRÓ

(1893-1983)

Peinture

signed and dated 'Miró. 1927.' (lower centre); signed and dated again 'Joan Miró. 1927.' (on the reverse) oil on canvas Painted in 1927 35% x 28½ in. (90.9 x 72.5 cm.)

£1,200,000-1,800,000 \$1,600,000-2,400,000 £1,400,000-2,100,000

PROVENANCE:

Galerie Europe, Paris, by 1960. Knoedler Gallery, New York, from whom acquired by the present owner *circa* 1980s.

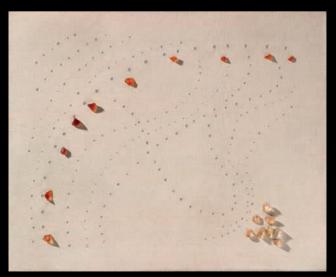
EXHIBITED:

Paris, Galerie Europe, *Itinéraire sur trois générations*, June - July 1960, no. 13.

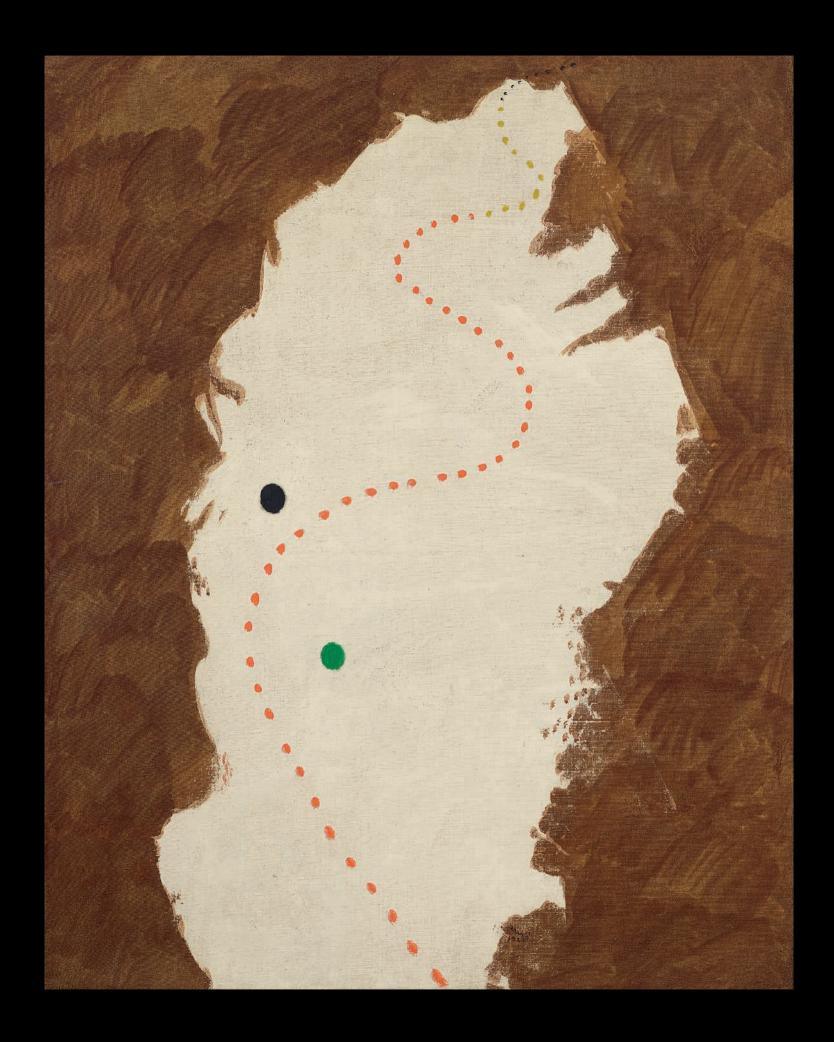
LITERATURE:

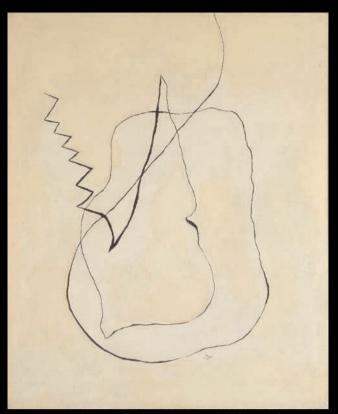
J. Dupin, *Miró*, Paris, 1961, no. 220, p. 502 (illustrated). J. Dupin & A. Lelong-Mainaud, *Joan Miró*, *Catalogue raisonné*. *Paintings*, vol. I, *1908-1930*, Paris, 1999, no. 245, p. 185 (illustrated). 'He may be considered the most surrealist among us'

– ANDRÉ BRETON



Lucio Fontana, *Concetto spaziale*, 1953. Sold, Christie's, London, 4 October 2018 (\$2,385,461).





Joan Miró, *Le cheval de cirque (The Circus Horse)*, 1927. Sold, Christie's, Paris, 22 October 2015 (\$2,079,741).



Joan Miró, Painting (The Circus Horse), 1925. Sold, Christie's, London, 24 June 2014 (\$5,082,315).

'I escaped into the absolute of nature. I wanted my spots to seem only open to the magnetic appeal of the void, to make themselves available to it. I was very interested in the void, in perfect emptiness. I put it into my pale and scumbled grounds, and my linear gestures on top were the signs of my dream progression'

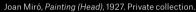
– JOAN MIRÓ

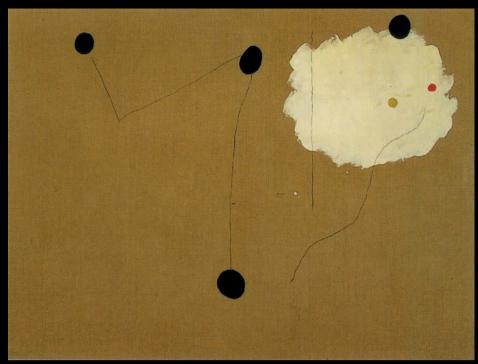
art of the collection of the pioneering Minimalist painter Frank Stella, *Peinture* is one of the final and most experimental works of Joan Miró's radical and much celebrated series of 'oneiric' or 'dream' paintings, which the artist began in Paris in 1925 at the height of his involvement with Surrealism. Among the most radical works of Miró's career, these paintings saw the artist create a magical universe of signs, line and colour that would define his life's work. Seeking to liberate painting from convention, and eliminate references to the external world, these radically simplified paintings, 'receptacles for dreams', saw Miró channel a subconscious, interior world onto his canvases, so as to explore what he once described as, 'all the golden sparks of our souls' (Miró, quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 83). Purely abstract, works such as *Peinture* saw Miró go beyond painting to create a new form of art entirely freed from reality and representation. Realising 'the absolute of nature', revealing a new type of pictorial space, and evoking the void, these groundbreaking works paved the way for generations of artists that followed.

The dream paintings were the visionary product of a period of crisis in Miró's art. In 1924, Miró found that he had exhausted the highly detailed realism that had characterised his densely composed work – such as *La ferme* (1921-22, National Gallery of Art, Washington, D.C.). At this time Miró, like André Breton and his nascent group of Surrealists, was searching for a new mode of artistic creation, one that harnessed the inner, subconscious realm, and was therefore free of convention, tradition and real life. As Breton wrote: 'It may be said that everything is up in the air. There is an absolute crisis of the model. The old model, taken in the outside world, does not exist anymore, cannot exist anymore. The model to succeed it, which will be taken in the inner world, has not yet been discovered' (A. Breton, quoted in J. Dupin, *Joan Miró: Life and Work*, New York, 1962, p. 136).









Joan Miró, Painting, 1927. Museo de Arte contemporáneo Internacional Rufino Tamayo, Mexico City.

Begun in his studio in the rue Blomet in Montmartre, Paris, in 1925, Miró's dream paintings marked the beginning of his aim to 'escape' the conventional limitations of painting. Living among a group of radical, likeminded artists and poets, including the pioneer of automatic drawing and sand painting, André Masson, who had a studio next to Miró, as well as Michel Leiris, Georges Limbour and Robert Desnos, all of whom were venturing into realms hitherto undiscovered in art, seeking to create poetry and painting based solely on imagination and the unconscious, Miró's imagination took flight. Often existing on nothing but a few dried figs a day, Miró often entered states of hunger-induced hallucination. Sitting in his studio, he stared at the wall or at marks on the ceiling, spontaneously capturing on paper the surreal signs, shapes and forms that appeared to him in this almost unconscious state.

These semi-automatic, hallucinatory experiences opened up a new realm of artistic possibility for Miró, serving as the basis for his abstract and dreamlike, 'oneiric' paintings. Adhering solely to the spontaneous, unplanned impulses of his unconscious, Miró started to paint with a new, unplanned and unconstrained abstract imagery composed of graphic-like signs and forms. 'I painted without premeditation', he described, 'as if under the influence of a dream. I combined reality and mystery in a space that had been set free... Later, a deepening sense of the marvellous led me to the notion of the fantastic. I was no longer subjected to dream-dictation, I created my dreams through my paintings...I escaped into the absolute of nature. I wanted my spots to seem to open to the magnetic appeal of the void. I was very interested in the void, in perfect emptiness. I put it into my pale and scumbled grounds, and my linear gestures on top were the signs of my dream progression' (Miró, quoted in M. Rowell, *op. cit.*, 1987, p. 264).

Jacques Dupin perfectly describes this new universe of magical signs: '...Miró let himself go, let his hand dictate to him what he should set down. Strange signs and forms, puzzling shapes, come to be – only just – in the juxtaposition of spots of colour neither intended nor wished for by the painter. Parsimonious lines, at once light, hesitant, and confident, set out and promptly get lost. More than one sign thus arrived at gives us a direct glimpse of the ineffable. Form is admitted only in the guise of liquid, clear spots, which often permit the ground to show through... Rare notes of pure colour accentuate a detail, identify a head or a star, refer purely by way of contrast to the fundamental indecision of

the painting and to the infinite expectation it expresses. What these paintings all do is open up a vista into deep, dreamless sleep, a vista into endless darkness. They seem to have been painted with the very stuff of silence. Their appeal is not the imagination in any usual sense, but the imagination of the viewer is drawn into the picture as into a kind of stupefied fascination: this is a void capable of being perceived at all only because it is so evanescent' (J. Dupin, op. cit., 1962, p. 158).

Peinture was painted in 1927, when the artist was bringing his dream paintings to a climactic end, pushing the logic of these paintings to their most elemental and extreme conclusion. Having moved from the rue Blomet to a new studio on the rue Tourlague, where Max Ernst, René Magritte and Jean Arp were his neighbours, Miró was engrossed in a feverish period of intense and solitary work. In *Peinture*, all superfluous or narrative elements are dispensed with, to leave only the most minimal of colours and forms. A radiant white opening appears in the midst of the brown ground, with a solitary, curving constellation of holes passing through it, flanked by two larger circles of black and green - signs that had become frequent characters in this new world of painting. Appearing like a portal to another realm, the luminous white centre appears as if the canvas itself has opened up to reveal a vision of a boundless dimension beyond; an entirely radical concept at the time that Miró painted this work. With Peinture therefore, Miró pushed painting to new extremes, enabling him, after two years of intense experimentation on these 'dream' paintings, to decisively reach the 'absolute of nature'.

In his depiction of the void, Miró had discovered a new form of pictorial space and had therefore entirely reconfigured the boundaries of painting. His discovery of his desired 'perfect emptiness' was not a consequence of a deliberate experimentation however, but rather the unplanned result of a mode of expression driven by the unconscious and the realm of dreams. 'It is the same approach', Miró stated later, in 1959, 'that causes me to seek out the noise hidden in silence, the movement in immobility, the life in the inanimate, the infinite in the finite, forms in the void and myself in anonymity' (Miró, quoted in M. Rowell, op. cit., 1987, p. 253). In their liberation of space, Miró's otherworldly 'dream' paintings served as important precursors to the experimental abstraction of the 1950s and 60s, when artists like Pollock and Fontana integrated the space surrounding the canvas into the art work itself.



λ**127**

MAX ERNST

(1891-1976)

Ohne Titel (Muschelblumen)

indistinctly signed 'max ernst' (lower right) oil and *grattage* on canvas 21 % x 25 % in. (54.5 x 65 cm.) Painted in 1928

£260,000-350,000 \$340,000-450,000 €300,000-400,000

PROVENANCE:

Galerie de L'Effort Moderne [Léonce Rosenberg], Paris (no. 1218). Bernard Poissonnier, Paris, by 1952. Private collection, Milan, by 1999. Acquired from the above by the present owner.

EXHIBITED:

Basel, Kunsthalle, *Phantastische Kunst des XX*. *Jahrhunderts*, August - October 1952, no. 93, p. 19 (titled 'Composition colorée'; dated '*circa* 1929').

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst, Werke 1925-1929*, Cologne, 1976, no. 1343, p. 283 (illustrated).

'Flowers appear. Shell flowers, feather flowers, crystal flowers, tube flowers, Medusa flowers. All of his friends were transformed into flowers. All flowers metamorphosed into birds, all birds into mountains, all mountains into stars. Every star became a house and every house a city'

- MAX ERNST





Max Ernst, Blumen auf gelbem Grund, 1929. Albertina, Vienna.



Max Ernst, Fleur coquille et tête d'animal sur fond rouge et noir, 1928. Sold, Christie's, London, The Art of the Surreal, 7 February 2012 (\$2,022,958).



Max Ernst, *Schneeblumen (Fleurs de neige)*, 1929. Fondation Beyeler, Basel.

beguiling, mysterious realm filled with bold colour and strange abstract forms, Max Ernst's Ohne Titel (Muschelblumen) of 1928 belongs to the great series of 'shell-flower' or coquillage paintings that the artist had begun the same year. With these works, Ernst created fantastical compositions, which though abstract, have the distinct appearance of a natural landscape; boundless planes that are filled with strangely organic structures reminiscent of blossoming flowers, shells and geological rock formations. Using a combination of planes of bold colour together with amorphous, grattage scrapings of paint, in Ohne Titel (Muschelblumen) Ernst has invented an imaginary, near hallucinatory world, in which these multihued, seemingly natural forms, half shell, half flower, appear in a state of constant flux, metamorphosing into different forms, unfurling, blossoming and disappearing into the expansive blue beyond.

Begun in 1928, Ernst's 'shell-flower' paintings are one of the first unconscious flowerings of his newly discovered grattage technique. A development of frottage, the breakthrough automatic method that he had discovered in 1925, grattage involved applying several layers of different coloured oil paint to the canvas, which Ernst would then place over highly textured objects and scrape away the paint with a palette knife to reveal a kaleidoscope of colour and myriad patterns in whatever shapes he chose. The unpremeditated, semi-conscious patterns and textures that these scrapings produced sparked Ernst's visionary imagination. Realising that they were evocative of strange clam-like flowers, or shells, he began to build his compositions around these bizarre biological forms. To emphasise the texture of these shapes, Ernst would often set them against flat areas of colour. In Ohne Titel (Muschelblumen), the deep red of the lower half and rich turquoise of the upper canvas evokes a definite sense of land and sky, earth and air; conjuring a primeval vision of a world that exists somewhere between the conscious and unconscious, populated with unknown, hydridic forms.

Ernst described the sudden flowering of this motif in his work, writing in his biographical notes of 1928:

'Flowers appear Shell flowers, feather flowers, crystal flowers, tube flowers, Medusa flowers. All of his friends were transformed into flowers. All flowers metamorphosed into birds, all birds into mountains, all mountains into stars. Every star became a house and every house a city' (Ernst, 'Biographical Notes: Tissue of Truth, Tissue of Lies' in Exh. cat., *Max Ernst*, London, 1991, p. 303). André Breton, the self-appointed leader of Surrealism would also write of Ernst's new series the same year: '... It is the time of serpents, earthworms, feather flowers, shell flowers, bird flowers, animal flowers, tube flowers. It is the time when the forest takes wing and flowers struggle under water' (A. Breton, 'Le Surréalisme et la peinture', Paris, 1928, quoted in Exh. cat., *Max Ernst*, New York, 1961, p. 15).

Far from the dark, foreboding or threatening visions that Ernst had created in his 'Forest' series, the otherworldly 'shell-flower' landscapes are both strange and infinitely beautiful. There is a dramatic romanticism inherent in these paintings, conjured from the painterly juxtapositions and vibrant colours, as well as from the overt prettiness of the blossoming forms that fill the composition. It has been suggested that this beguiling, almost primeval beauty was a reflection of Ernst's personal happiness at this time. Finally able to dedicate himself solely to art, Ernst was settled with his new wife Marie-Berthe Aurenche, in Meudon, just outside Paris. Ernst had met the young Marie-Berthe shortly after she had left her convent tuition the previous year and amidst great controversy and her parents' outrage, carried her off to be his bride. He was of course supported in his actions by his Surrealist friends who were always ready to champion the cause of *l'amour* against the moral strictures of French society.



λ * 128

FRANCIS PICABIA

(1879-1953)

Suzanne

signed 'Francis Picabia' (lower left) and inscribed 'SUZANNE' (lower right) oil and sand on board 35 % x 28 % in. (90.5 x 72 cm.) Painted *circa* 1945-1946

£130,000-180,000 \$170,000-240,000 €150,000-210,000

PROVENANCE:

Galerie des 4 Mouvements, by 1973
Galerie Joan Prats, Barcelona, by 1985, until 1995.
Anonymous sale, Jean-Louis Picard, Paris,
24 November 1995, lot 32.
Private collection, Switzerland and France.
Private collection, Geneva, by whom acquired from the above.

EXHIBITED:

Basel, Kunsthalle, *Francis Picabia*, January – February 1946.

Paris, Galerie Denise René, Francis Picabia: Peintures sur-irréalistes, April – May 1946, no. 7. Paris, Galerie René Drouin, 491, 50 ans de plaisir, March 1949, no. 90.

Madrid, Salas Pablo Ruiz Picasso del Ministerio de Cultura, *Francis Picabia, Exposición antológica*, January - March 1985, no. 171 (illustrated); this exhibition later travelled to Barcelona, Centre Cultural de la Caixa de Pensions, April - May 1985. Cannes, Salons de la Malmaison, *Femmes...*

Portraits et Nus, December 1985 - February 1986. Santiago de Compostella, Museo do Pobo Galego, Francis Picabia, o soño español, June - July 1996, no. 52 (illustrated); this exhibition later travelled to La Coruña, Palacio Municipal de Exposición Kiosco Alfonso, July - August 1996.

Zurich, Galerie Hauser & Wirth, *Picabia, Fleurs de chair, fleurs d'âme - Nus, transparences, tableaux abstraits*, May – July 1997, p. 128 (illustrated p. 50). Berlin, Galerie Brockstedt, *Francis Picabia*, October – November 1997, no. 19 (illustrated); this exhibition later travelled to Hamburg, Galerie Brockstedt, January – February 1998. Vence, Galerie Beaubourg, Château Notre-Dame des Fleurs, *Francis Picabia: Classique et merveilleux*, July – October 1998, n.n., pp. 168, 194

& 225 (illustrated pp. 169 & 195).

Tokyo, Isetan Museum, Francis Picabia, August – September 1999, no. 70 (illustrated); this exhibition later travelled to Fukushima, Iwaki City Art Museum, October – November 1999; and Osaka, Kintetsu Museum of Art, January – February 2000.
Santa Monica, Patrick Painter, Francis Picabia: Paintings and Works on Paper, May 2009.

Paintings and Works on Paper, May 2009.
Paris, Galerie Michel Vidal, Picabia: Funny Guy,
May - July 2009, n.p. (illustrated); this exhibition
later travelled to New York, Tibor de Nagy Gallery,
December 2009 - January 2010.

New York, Michael Werner Gallery, Francis Picabia: Late Paintings, November 2011 - January 2012, no. 26 (illustrated).

LITERATURE:

J. Perard, 'A travers les expositions', in *Calvacade*, Paris, 10 May 1946, n.p.

W. A. Camfield, Francis Picabia: His Art, Life, and Times, Princeton, 1979, no. 398, pp. 262 & 293 (illustrated p. 292; dated '1945').

M. L. Borràs, *Picabia*, Paris, 1985, no. 873, pp. 449 & 535 (illustrated p. 466, fig. 1006; dated '1948'). Exh. cat., *Picabia*, Edinburgh, Scottish National Gallery of Modern Art, 1988, fig. II, p. 37 (illustrated in the studio in its preliminary state). A. Pierre, *Francis Picabia: La peinture sans aura*,

Paris, 2002, pp. 277 & 279 (illustrated). B. Calté, ed., *Album Picabia*. *Olga Mohler Picabia*, Brussels, 2016, n.p. (illustrated; illustrated in the

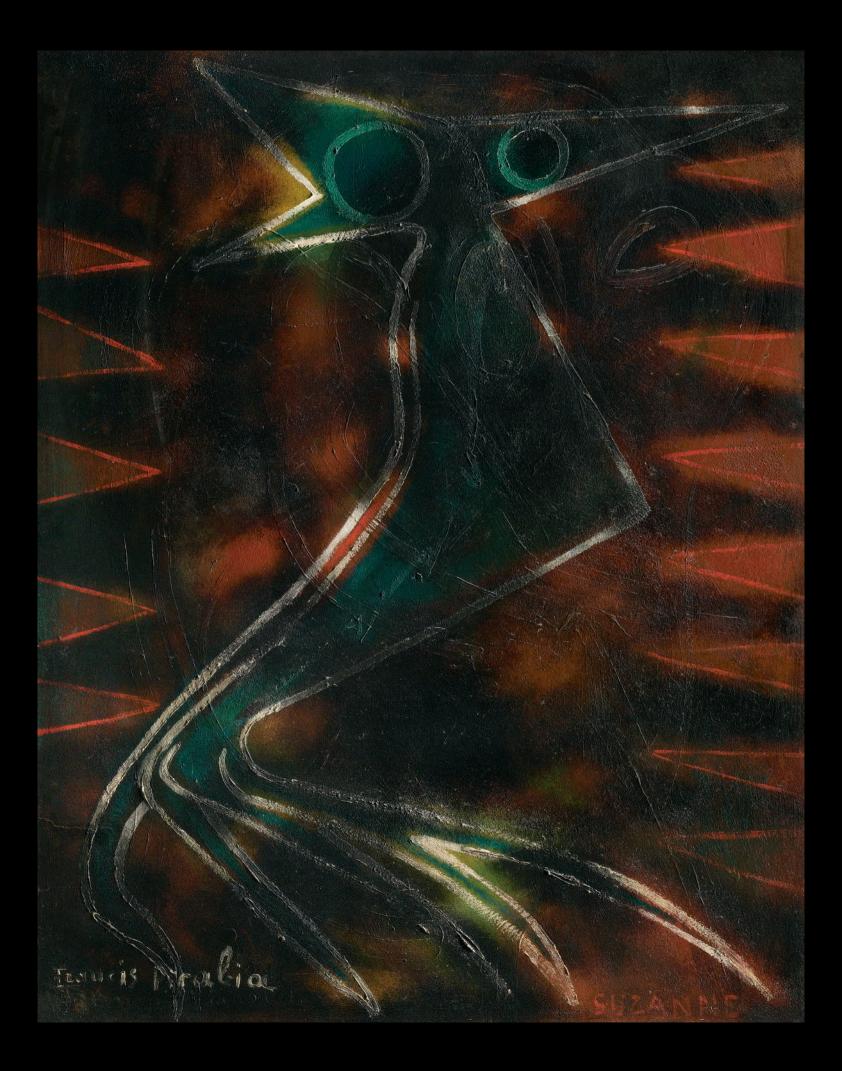
The Comité Picabia has confirmed the authenticity of this work.

studio in its preliminary state).

belonging to Francis Picabia's late series of abstractions. Greatly underappreciated during his lifetime and only recently becoming recognised for their significance and quality, this late body of work was created in the aftermath of the Second World War as a somewhat sardonic conjunction to the postwar boom in abstract art that took place at this time in both Europe and the United States.

As with many of Picabia's abstractions, the basis of Suzanne is, as its title suggests, not abstract at all. The work, like the majority of Picabia's late abstractions, originates in a figurative source that has then been translated into a predominantly abstract picture. The origin of the strange dragonlike figure, seeming to face in two directions at the same time, and sitting at the centre of this work, lies in an annotated drawing of Picabia's from 1945 that is also entitled Suzanne. The name 'Suzanne' during this period in Picabia's life, was closely connected for the artist with Suzanne Romain, the daughter of a soldier and the wife of a dentist from Antibes with whom Picabia had had an affair during the war and with whom, throughout 1945 and 1946, he was still be sotted.

In 1946, as his relationship with Romain, or 'Zon' as he called her, began to wane Picabia composed a long poem entitled 'Ennazus' ('Suzanne' spelled backwards). This painting, along with the 1949 picture *Le rêve de Suzanne* (Suzanne's Dream) almost certainly also relates in some way to Picabia's relationship with Romain.



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MAX ERNST

(1891-1976)

Où naissent les cardinaux

signed and dated 'max ernst 62' (lower right); signed, dated and inscribed 'max ernst Où naissent les cardinaux 4.V.1962' (on the backing board) oil on canvas 57 ½ x 45 in. (146 x 114.5 cm.) Painted on 4 May 1962

£700,000-1,000,000 \$910,000-1,300,000 €810,000-1,200,000

PROVENANCE:

Estate of the artist.
Jimmy Ernst, New York (the artist's son), by descent from the above.
Edith "Dallas" Bauman Ernst, New York, by descent from the above.
Acquired from the above by the present owner in 2002.

EXHIBITED:

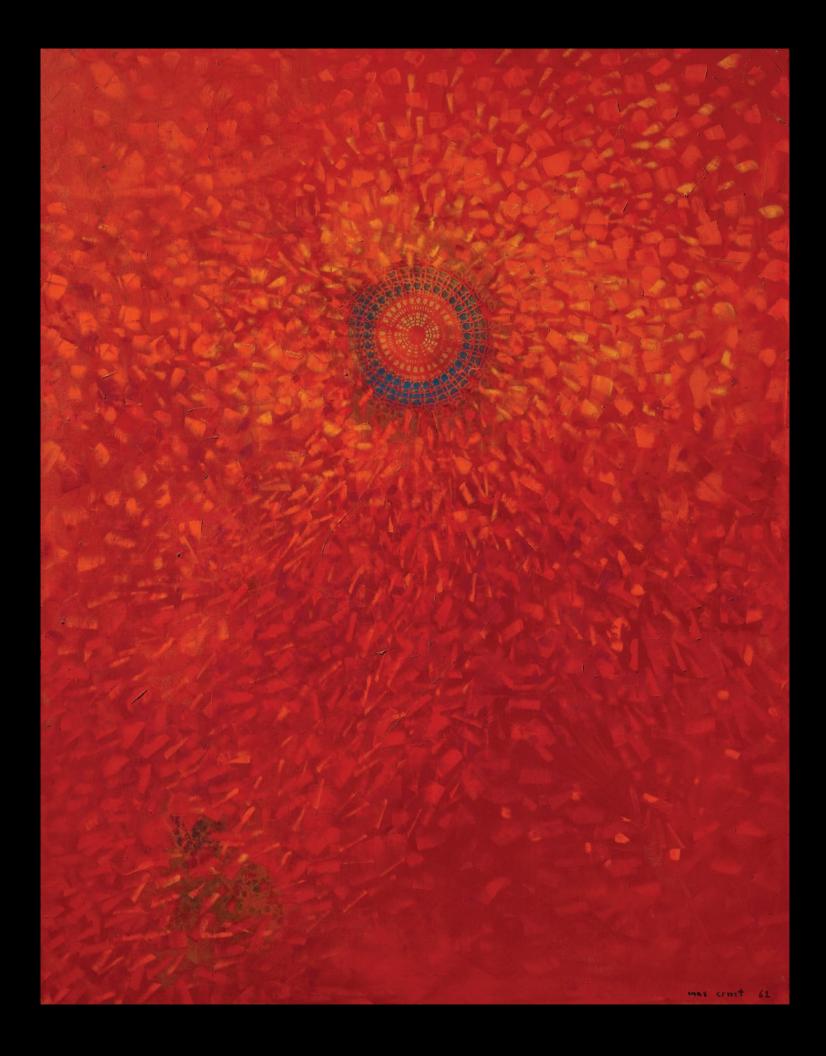
Paris, Musée national d'art moderne, XVIII Salon de Mai, May 1962.
Stockholm, Moderna Museet, Max Ernst,
September – November 1969, no. 94, p. 76.
Amsterdam, Stedelijk Museum, Max Ernst,
November 1969 - January 1970, no. 86, p. 24.
Stuttgart, Württembergischer Kunstverein, Max Ernst, January - March 1970, no. 106, p. 149.
Berlin, Nationalgalerie, Max Ernst - Die
Retrospektive, March - May 1999, no. 173, p. 232
(illustrated p. 233); this exhibition later travelled to
Munich, Haus der Kunst, June - September 1999.

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst: Werke 1954-1963*, Cologne, 1998, no. 3619, p. 296 (illustrated).



Mandala of Sarvavid-Vairocana by Tibetan School (16th Century), Museum of Fine Arts, Boston .





Max Ernst, *Ci meurent les cardinaux*, 1962, 89 x 116.2 cm. Sold, Christie's, London, The Art of the Surreal, 9 February 2011 (\$1,597,892).



Max Ernst, *Le XXe siècle or versatility*, 1960-1961. 97 x 130 cm. Sold, London, 9 February 2008 (\$1,632,898).

aurels and Strawberries,' Max Ernst wrote as the beginning of his autobiographical note for the year 1962. 1962 was a year in which Max Ernst was being feted and celebrated with major retrospective exhibitions of his work on both sides of the Atlantic. Following one at the MoMA in 1961 and a major exhibition of new works at the Alexandre lolas Gallery in the spring of 1962, this year was also to see a major travelling retrospective exhibition of his work at the Wallraf-Richartz Museum in Cologne and the Zurich Kunsthaus. Ernst's response to these plaudits was to state that he 'would rather have a single wild strawberry than all the laurels in the world.' (Max Ernst, 'Biographical Notes', 1962, in Werner Spies, Max Ernst Life and Work London, 2006, p. 270)

Painted in 1962, *Où naissant les cardinaux* (*Where the Cardinals are Born*) is the larger of two paintings invoking cardinals in their title that rank among Ernst's most important paintings from this celebratory year. Along with the pendant painting entitled *Ci meurent les cardinaux* (*The Cardinals are Dying*) and two other even smaller works entitled more vaguely, *Les éléments, ma belle, reflètent l'éclat de vos yeux* and *Là où naissent les canaris*, it belongs to a group of four oil paintings made in 1962 in which Ernst's work comes close to the borders of complete abstraction.

Comprising solely of a red field of textured paint shimmering with an apparently mystic light and radiating around a central mandala-like vortex, *Où naissant les cardinaux* is one of an increasing number of near-abstract paintings from this period to invoke a mystical sense of cosmology. Although Ernst was never to be an abstract artist, he had, throughout the 1950s, embraced a certain degree of abstraction and displayed an understanding of its principles in his work. In conjunction with this tendency and perhaps as a response to the new satellites and the beginning of the space-age at this time, Ernst began to paint pictures of the earth and the heavens and inventing new cosmologies for himself; even, in 1964, publishing his most beautiful book, *Maximiliana or The Illegal Practice of Astronomy*. With its secret writing and its otherworldly paintings of an unknown cosmos this was a work that paid tribute to the amateur astronomer and lithographer Wilhelm Tempel (1821-1889), who, in 1861, had discovered the 'planet' Maximiliana. Although this 'planet', later turned out to be merely an asteroid, the name of this astral body was, of course, one that held obvious significance for Ernst.

Looking like a bizarre and mysterious planet or cosmic flower propagating its seed in a strange galaxy, *Où naissant les cardinaux* is a work that seems to blend Ernst's developing interest in cosmology with his innately mystical imagination. Like the title of another painting from this period, *Marriage of Heaven and Earth* of 1962, for example, which invokes an hermetic understanding of the cosmos as a mystical union between the macrocosm and the microcosm, the invocation of cardinals being born in the title of this work is one that also evokes a deep sense of personal cosmic vision. Suggestive of both yellow 'cardinal' butterflies fluttering around a plant-like vortex or of a mystical sun taking the form of a central stained-glass-like mandala, out of which, perhaps, the red-gowned cardinals of the Catholic church can be seen to cluster or emerge, this luminescent painting is a poem in red. A richly Romantic landscape of fantasy that serves as a noteworthy extension of Ernst's earlier Surrealist vision into the microcosmic/macrocosmic realm of Buddhist enlightenment and modern astrophysics.



າ 130

MAX ERNST

(1891-1976)

Projet pour le monument aux oiseaux

signed 'max ernst' (lower left) oil on canvas laid on board 9 ½ x 12 ¾ in. (24 x 32.4 cm.) Painted in 1927

£100,000-200,000 \$130,000-260,000 €115,000-230,000 'Magician of subtle palpitations, Max Ernst set free a flock of doves whose heat, whose fears, whose wishes our fingers would like to but cannot feel, because bones covered with flesh are hardly worthy of serving as perches for birds of spirit.'

- RENÉ CREVEL

PROVENANCE:

Jacques Ulmann, Paris.
Heinz Berggruen [Galerie Berggruen], Paris, by whom acquired from the above in 1957.
Robert & Micheline Hendrickx-Delattre, Brussels, by whom acquired from the above, by 1961.
Private collection, Milan, by whom acquired in



Max Ernst, *Monument aux oiseaux*, 1927, 162.5 x 130 cm. Private collection, formerly in the Charles and Marie-Laure de <u>Noailles Collection</u>.

EXHIBITED:

New York, The Museum of Modern Art, *Max Ernst*, March - May 1961, no. 46.

Munich, Haus der Kunst, *Max Ernst*, February - April 1979, no. 164, p. 277 (illustrated); this exhibition later travelled to Berlin, Nationalgalerie, May - July 1979.

New York, The Museum of Modern Art, Max Ernst: Dada and the Dawn of Surrealism, March - May 1993, no. 215 (illustrated fig. 202, p. 327); this exhibition later travelled to Houston, The Menil Collection, May - August 1993; and Chicago, The Art Institute, September - November 1993. Arezzo, Museo Civico d'Arte Moderna e Contemporanea, Da Picasso a Botero: Capolavori dell'arte del Novecento, March - June 2004, n.p. (illustrated p. 139); this exhibition later travelled to Forlì, Palazzo Albertini, June - August 2004. Bruhl, Max Ernst Museum, Schausammlung im Wechsel, March - September 2006. Stockholm, Moderna Museet, Max Ernst, Dream and Revolution, September 2008 - January 2009, pp. 129 & 250 (illustrated p. 128); this exhibition later travelled to Humlebaek, Louisiana Museum of Modern Art, February - June 2009.

LITERATURE:

A. Breton, ed., *La révolution surréaliste*, no. 11, Paris, 15 March 1928, p. 31 (detail illustrated; titled 'Monument aux oiseaux').

W. Spies, S. & G. Metken, *Max Ernst, Werke 1925-1929*, Cologne, 1976, no. 1215, p. 219 (illustrated; with incorrect medium).

D. Sylvester, ed., René Magritte, Catalogue raisonné, vol. I, Oil Paintings, 1916-1930, London, 1992, p. 287 (detail illustrated fig. a; with incorrect cataloguing).

P. Levi, *I pittori del sogno*, Turin, 1997, p. 45 (illustrated).

rojet pour le monument aux oiseaux is one of an important series of paintings from 1927 that culminated with two large works both titled Monument aux oiseaux (Spies nos. 1210 & 1216; Musée Cantini, Marseille and Private collection). This was a highly productive time for Ernst, during which he was working on a number of concurrent series. Arguably however it was this 'Birds' series that dominated this period, with this motif appearing almost everywhere in his paintings, in various guises and roles. Indeed, his obsession, and, in the present work, apparent veneration, of these animals would reach its apogee just a few years later, when, in around 1930, Ernst created a mysterious, avian alter ego, a Doppelgänger with a beak and wings, whom he dubbed 'Loplop, Superior of Birds'.

Amidst an expansive panorama of blue sky, in the present work a huddle of birds floats serenely in the air, their heads nestled into their abundant plumage, with one remaining upright and sentinel. Rising majestically skywards, hieratic and self-contained, they silently preside over their heavenly realm. Ernst painted a nearidentical composition for the final Monument aux oiseaux, which was acquired by the legendary Surrealist patron, Vicomte Charles de Noailles. The way in which Ernst has presented the birds in both the study and final work is particularly rare within Ernst's oeuvre at this time, with some suggesting that the scene refers to Christian iconography; the birds' 'weightlessness, the impassivity, the immunity from earthly concerns' suggesting a 'feathered Ascension' (J. Russell, Max Ernst, Life and Work, London, 1996, p. 106).



131

JEAN (HANS) ARP

(1886-1966)

Sans titre (Composition aux quatre couleurs)

signed 'Arp' (on the reverse) and signed again 'Arp' (on the stretcher) oil on canvas 25 ½ x 31 % in. (64.7 x 80.8 cm.) Painted in 1926-28

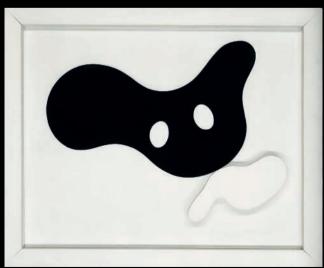
£180,000-250,000 \$240,000-330,000 €210,000-290,000 I became more and more removed from aesthetics. I wanted to find another order, another value for man in nature. He was no longer to be the measure of all things, no longer to reduce everything to his own measure, but on the contrary, all things and man were to be like nature, without measure. I wanted to create new appearances, extract new forms from man.'

- JEAN ARP

PROVENANCE:

Robert Valençay, Paris, by whom acquired directly from the artist.
Acquired from the above by the present owner circa 1986-1987.

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



Jean Arp, Maskenspiel, 1932. Sold, Christie's, London, The Art of the Surreal, 6 February 2001 (\$647,432).

ainted in Paris during the late 1920s, the sinuously curving biomorphic forms of Sans titre reflect Jean Arp's renewed interest at this time in the abstraction and reduction of natural forms in search of their essential spirit. As Arp later explained, his artistic vision was rooted in nature, in 'broken branches, roots, grass and stones that the lake had thrown up on the shore' (Arp, quoted in quoted in A. von Asten & W. Krupp 'Hans Arp: The Nature of Things' in Exh. cat., K. Gallwitz, ed., Hans Arp: Die Natur der Dinge, Remagen, 2007, p. 38). Fascinated by the complex relationship between man, nature and the material world, he sought to translate the concepts of transience, evolution and metamorphosis that ruled the ebb and flow of all life on earth into his artworks, imbuing his abstract geometric forms with an organic fluidity. For Arp, spontaneity and chance were key to achieving these 'Sinnbild der ewigen Verwandlung in der Nature' (emblems of the perpetual transformations occurring in nature), with the artist adopting semiautomatist strategies in the construction of his compositions. 'I allow myself to be guided by the work at the time of its birth,' he explained. 'I have confidence in it. I don't reflect. The forms come, pleasing or strange, hostile, inexplicable, dumb or drowsy. They are born of themselves. It seems to me that I only have to move my hands...' (Arp, quoted in Jours effeuillés. Poèmes, essais, souvenirs, 1920-1965, Zurich, 1963, pp. 435-436).



VICTOR BRAUNER

(1903-1966)

Dénombrement II

signed and dated 'VICTOR BRAUNER 1938' (lower right); signed, dated '1939' and titled (on the stretcher) oil on canvas 25 % x 21 ¼ in. (65 x 54 cm.) Painted in 1938-1939

£100,000-200,000 \$130,000-260,000 €115,000-230,000

PROVENANCE:

Henriette & André Gomès, Paris; their sale, Briest, Paris, 18 June 1997, lot 170. Miquel Alzueta, Barcelona. Barbie Galeria del Arte, Barcelona. Galería Guillermo de Osma, Madrid, by 2005. Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Henriette, Exposition Victor Brauner, May - June 1939, no. 7. Antibes, Musée Picasso, Le regard d'Henriette. Collection Henriette et André Gomès, July -September 1994, no. 9, p. 73 (illustrated p. 62). Paris, Galerie Marwan Hoss, André Gomès. Côté cour, côté jardin, September - November 1995 (dated '1936-1939'; illustrated). Las Palmas de Gran Canaria, Sala de Art de Caja Canarias, El Mundo de los Sueños: Los Artistas Surrealistas, October - November 2005 (illustrated p. 24). San Cristóbal de La Laguna, Sala de Arte Instituto Cabrera Pinto, Éxodo hacia el Sur: Óscar Domínguez y el automatismo absoluto 1938-1942, September - December 2006, no. 44, pp. 264 & 314 (illustrated p. 265).

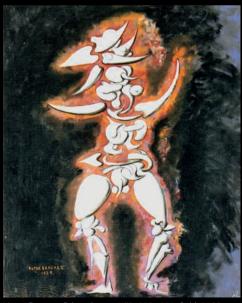
Madrid, Galería Guillermo de Osma, *Victor Brauner*, September - November 2010, no. 8, p. 62 (illustrated p. 31); this exhibition later travelled to Oviedo, Museo de Bellas Artes de Asturias, November 2010 - January 2011.

LITERATURE:

C. Morando & S. Patry, Victor Brauner, écrits et correspondances 1938-1948, Paris, 2005, p. 292 (referenced in fig. 54).

Samy Kinge has confirmed the authenticity of this work.

illed by an array of biomorphic forms which seem to coalesce and converge on one another to create a mysterious creature, Dénombrement II exemplifies Victor Brauner's distinctive brand of Surrealism, rooted in his own highly personal lexicon of mystical, primitive symbols and images. The sinuously curving forms appear held together by a strange internal gravity, as if they may decompose and recompose themselves into new fantastical beings at any moment, while at the top of the canvas a single eye stares unflinchingly at the viewer, drawn wide, perhaps in terror or shock. While eyes had long occupied a special position in Brauner's work, they acquired new significance in the wake of the devastating accident which resulted in the irreparable damage of the artist's own left eye in August 1938. When an argument between Oscar Domínguez and Esteban Francès suddenly erupted in violence during a casual get together at the former's studio, Brauner became caught in the frav and was hit in the face by a flying glass that Domínguez had intended for Francès. Describing the accident as a 'Cyclopean breach,' Brauner would later proclaim that the loss of his eye opened his mind to a new form of vision: 'The hunter, the better to aim, closes his left eye for a moment. The soldier, the better to shoot and kill, closes the left eye [...] As for me, I have closed my left eye forever; it was probably by chance that I was given the opportunity to see the centre of life' (Brauner, quoted in D. Semin, 'Victor Brauner and the Surrealist Movement,' in Victor Brauner: Surrealist Hieroglyphs, exh. cat., Houston, 2001, p. 31).



Victor Brauner, *Dénombrement III*, 1938-1939. Sold, 22 May 2017 (\$150,000).



λ*133

JOAN MIRÓ

(1893-1983)

Personnage

signed 'Miró' (lower back); numbered and stamped with foundry mark 'No 4 CLEMENTI CIRE PERDUE PARIS' (lower left side) painted bronze Height: 63 % in. (161 cm.) Conceived in 1967 and cast in an edition of 6 by 1971

£300,000-400,000 \$390,000-520,000 €350,0<u>00-460,000</u> 'Nothing is foreign to painting, to etching, to sculpture: one can work with anything — everything can be useful. If I frequently integrate the objects as they are, with raw materials, it is not to obtain a plastic effect but by necessity. It is in order to produce the shock of one reality against another...I need to walk on my earth, to live among my own, because everything that is popular is necessary for my work'

– JOAN MIRÓ

PROVENANCE:

Galerie Maeght, Paris, by 1971. Weintraub Gallery, New York. Acquired from the above by the present owner in May 1987.

EXHIBITED:

New York, Weintraub Gallery, *Master Sculptors of the XX Century*, March - May 1987, no. 48 (illustrated).

LITERATURE:

Exh. cat., *Miró*, Recinto del Antiguo Hospital de la Santa Cruz, Barcelona, no. 181. J.J. Sweeney, *Joan Miró*, Barcelona, 1970, no. 227 (detail of another cast illustrated; another cast illustrated p. 223; titled 'Character' and dated

'1968'). A. Jouffroy and J. Teixidor, *Miró: Sculptures*, Paris, 1973, no. 111, p. 89 (another cast illustrated; dated

Exh. cat., *Joan Miró*, Waddington Galleries, London, 1981, no. 9 (another cast illustrated). Exh. cat., *Miró in Montreal*, The Museum of Fine Arts, Montreal, 1986, no. 40, p. 106 (another cast illustrated). Exh. cat., *Miró: Escultor*, Centro Reina Sofía, Madrid, 1987, no. 35, p. 84 (another cast illustrated).

Exh. cat., *Miro*: *Der Bildhauer*, Museum Ludwig, Cologne, 1987, no. 35, p. 96 (another cast illustrated).

R.M. Malet, ed., *Obra de Joan Miró: Dibuixos*, *pintura, escultura, ceràmica, tèxtils*, Barcelona, 1988, no. 1484, p. 402 (another cast illustrated; dated '1968').

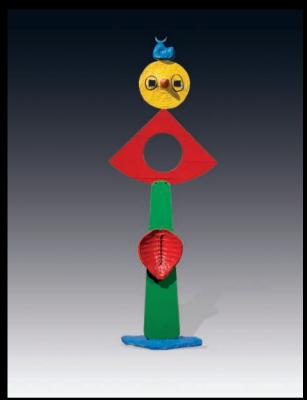
Exh. cat., *Joan Miró. Skulpturer*, Konsthall, Malmö, 1993, p. 90 (another cast illustrated p. 91).

J. Brihuega, *Miró y Dalí: Los grandes surrealistas*, Madrid, 1993, p. 47 (another cast illustrated fig. 2).

P. Gimferrer, *The Roots of Miró*, New York, 1993, no. 1194, p. 402 (another cast illustrated; dated '1968').

Exh. cat., Joan Miró: Métamorphoses des formes, Fondation Maeght, Saint-Paul, 2001, no. 64, p. 224 (another cast illustrated p. 158). E.F. Miró and P.O. Chapel, Joan Miró: Sculptures, Catalogue raisonné, 1928-1982, Paris, 2006, no. 99, p. 110 (another cast illustrated).





Joan Miró, La caresse d'un oiseau, 1967. Sold, Christie's, New York, 15 May 2018 (\$9,425,000).



Joan Miró, *Personnage*, 1967. Sold, Christie's, New York, 6 May 2008 (\$5,753,000).

'But he was also gathering objects, and wandering off impulsively into areas which opened uncertain paths and rich veins for innumerable new works; work I would call Assemblage-Sculpture. These works began with Miró slipping out of his studio, unseen, only to return with an impromptu harvest of objects – his bounty – without value or use, but susceptible, in his view, of combinations and surprising metaphors. All of these objects had been abandoned, thrown away or forgotten by nature and man alike, and Miró recognised them as his own. This refuse was the visionary's secret treasure, his infinitely rich deposit of insignificant objects... He was convinced that whatever his foot might stumble over on the edge of a path could very well overwhelm our world'

- JACQUES DUPIN

onceived in 1967 and cast by 1971, *Personnage* is one of a pivotal series of painted bronze 'Assemblage-Sculptures' that Joan Miró began to execute in this year. In the late 1960s, Miró wholeheartedly embraced sculpture in his continuing quest to expand the limits of art, and, following an earlier suggestion by Alberto Giacometti, in 1967, he fused his sculpture with painting by adding colour to these works. Ranking among the artist's greatest contribution to 20th Century sculpture, this series of playful, highly coloured and exuberant works are created from an array of 'found objects', which, once assembled, were cast in bronze and then painted with boldly contrasting primary colours.

From the 1940s onwards, Miró had continued to amass a host of different objects, from bones, stones and tree trunks, to ironing boards and pieces of metal, trawling beaches and the countryside, as well as construction sites for objects that particularly caught his eye. 'It all begins,' as Jacques Dupin, who accompanied Miró on many of his daily walks, described, 'with an unpremeditated harvesting. Miró slips out of his studio like a shadow and comes back laden



Joan Miró, *Jeune fille s'évadant*, 1967. Sold, Christie's, New York, 9 November 2015 (\$5,373,000).



Joan Miró, Femme et oiseau, 1967. Sold, Christie's, London, The Art of the Surreal, 2 February 2016 (\$1,644,831).

down like a pack-horse. Laden with all sorts of things – valueless, obsolete, but capable in his eyes of unexpected associations and metamorphoses. With everything that man or nature has abandoned, forgotten, rejected. These throw-outs form the infinitely rich layers of insignificant objects among which Miró recognises his own... In this hoard of debris, this manna amid famine, he unhesitatingly collects what he needs...so many elements capable of playing their part in the game, constantly renewed, that he is playing with the unknown...There are no subordinate things, only missed chances' (J. Dupin, *Miró as Sculptor*, Barcelona, 1976, pp. 10-11).

The artist filled his studios both at Montroig and Palma with these pieces, laying them out on the floor whereupon he could mediate on them, often for long periods of time before he used them in a sculpture, allowing him to realise unexpected juxtapositions and unplanned combinations of elements. Jacques Dupin poetically described this long, contemplatory working process, '[Miró] also kept his distance, staying on the side-lines, all the while listening to [the objects], espying them, catching a glimpse of their own secret desires. Before approaching and combining them, he would withdraw and let their energy run its own course, letting them deliver themselves from their own insistent or overly eloquent nature... Miró would confine himself to patience and waiting, until the found-object matured, found its own language, and confided its inner secret in this very language. An eternity passed, then the sculptor's intervention was triggered, a lightning death-blow, or an eternal musical pause...' (J. Dupin, *Miró*, Paris, 1993, p. 372).

From among this detritus lying around his studio in 1967, Miró chose an old bent section of plumbing pipe and stood it on end, suggesting the figure of a man pointing, like Giacometti's *L'homme au doigt* of 1947. Miró already had in mind the head: a piece of sheet metal he had used back in 1945 to create a *Personnage*, not catalogued and presumably no longer extant (Exh. cat., *Joan Miró Painted Sculpture: The Shape of Colour*, Washington, D.C., 2002, p. 39). It also appears in *Sculpture-Objet*, 1950 (Miró & Chapel, no. 40). This found fragment was perhaps the remnant from a warplane downed during the Spanish Civil War; the cut-outs in the metal object suggest a man's nose, mouth, and right eye. An attached ovoid object served as the second eye. The attached section of fence-top spears represents the *Personnage's* hair standing on end – Miró left it up to the viewer to imagine what might have startled him.

'Before an assembly sculpture by Miró,' Dupin observed, 'one is frequently struck by the insouciance of its construction, which looks like a defiance of all equilibrium; a sort of threatening instability, which makes us uneasy and pushes us forward, with outstretched arms, as if to ward off some impending catastrophe...The shock potential of the sculptures also comes from contrasts and oppositions, at times from conflicts – conflicts not pre-mediated but encountered along the way and judiciously exploited...conflicts that generate tensions, spatial energy and dynamism. Miró makes vigorous use of all these in turning his assemblies of objects into sculptures' (J. Dupin, op. cit., 1976, p. 19).

λ*134

VICTOR BRAUNER

(1903-1966)

Premier signe d'unification (Lion, Lumière, Liberté)

signed and dated '*VICTOR BRAUNER* 9*9*1945*' (lower right) encaustic, oil and India ink on card laid down on Masonite 22 ¼ x 30 ¼ in. (56.5 x 76.7 cm.) Executed on 9 September 1945

£70,000-90,000 \$92,000-120,000 €81,000-100,000

PROVENANCE:

Alexander Iolas Gallery, New York. Galerie Jacques Benador, Geneva. Acquired from the above by the present owner in 1973.

EXHIBITED:

Paris, Galerie Cahiers d'Art, Victor Brauner, peintures à la cire, sculptures; Yves Tanguy, gouaches, peintures récentes, 1947.

New York, Hugo Gallery, Victor Brauner, April 1949, no. 6.

Lens, Fondation Pierre Arnaud, Surréalisme et art primitifs, June - October 2014.

Samy Kinge has confirmed the authenticity of this work.

'I am obliged to recreate in myself (...) extravagant poetic situations to find the motive of my painting, if I want to look for it...'

- VICTOR BRAUNER



IMAGE CREDITS

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ARTISTS' BIOGRAPHIES



Jean Arp (1886-1966)

'I recall that as a child of eight I passionately drew in a huge book that looked like an accounting ledger. I used coloured pencils. No other work, no other profession ever interested me, and in these childhood games – the exploration of unknown dream places - already augured my vocation of discovering the terra incognita of art' (Arp, quoted in Jean (Hans) Arp, Collected French Writings: Poems, Essays, Memories, ed. M. Jean, trans. J. Neugroschel, London, 1974, p.347). Jean (or Hans) Arp was born in 1886 in the Alsace, a contested area with a mixed French and German population. At the outbreak of the First World War, Arp, being an Alsatian and a pacifist, went to Zurich. There he was one of the founding members of Hugo Ball's Cabaret Voltaire, an intellectual barrage of mindlessness orchestrated by exiled artists and writers in protest against the war. Out of these revelries emerged Dada. During this period, Arp met the artist Sophie Taeuber, who became his wife and a major influence on his work, most notably the early abstract reliefs. It was during this Dada period that Arp became one of the first artists to introduce chance into his art, by dropping scraps of paper and fixing them where they fell into random collages. In 1920, Arp moved to Paris, where under André Breton's influence, the Parisian branch of Dada evolved into Surrealism. Arp did not strictly adhere to much of the Surrealist mindset, but nonetheless saw Surrealism as an appropriate platform for his art: he was an exhibitor at the first ever Surrealist exhibition in the Galerie Pierre in 1925, and he produced illustrations for almost every Dada or Surrealist publication. An important common ground between him and the Surrealists was his great interest, almost always present in his art, of nature. Arp's works represented, or recalled, nature as a great underlying power in life. Arp created reliefs until 1930, when his work became fully three-dimensional and his enigmatic but powerful amorphic natural forms made him a leading exponent of abstraction during the 1930s. Although Arp produced very little during the 1940s, being profoundly affected by the death of his wife, he continued developing his sculpture, sometimes paring the shapes down to a geometrical minimum, at other times creating swirling, complex structures with an increasing refinement.

Victor Brauner (1903-1966)

Victor Brauner was born in Romania and spent some of his childhood in the Carpathians, an environment crucial to the development of the personal mythology and iconography of his paintings. His father was a spiritualist and from a young age, Brauner too was closely involved with the occult. Brauner's dark childhood experiences were important to him in both his life and his art which were, in a way almost exclusive to him, profoundly connected -Brauner's epitaph reads: 'Painting is life, real life, my life'. Through his interest in arcana, Brauner became particularly obsessed with all matters related to eyes and sight and in 1930 he painted a self-portrait in which one of his eyes is deliberately gouged out. This remarkable painting was more prophetic than anyone could have predicted for, eight years later, Brauner lost an eye intervening in a fight. On his way to hospital, he said that he should never have painted this cyclopic self-portrait. Already a deeply spiritual and mystic artist, this event confirmed, in his mind, the spiritual nature of his work and vision. The monsters that peopled his creations changed dramatically from this time, as in the famous Fascination (1939). His paintings became imbued with a frantic vitality less evident in his earlier work, which was often mystic and Surreal but somehow lacked the inspiration of his later output. The strange creatures of Brauner's paintings, usually depicted performing strange, arcane acts involving seemingly unconnected objects, became gradually more abstract and geometrically simplified through his life. Brauner's contact with the Surrealists had been established through Yves Tanguy on his first visit to Paris in 1925, and when Brauner later moved to Paris, it was Tanguy who remained his greatest friend and influence. Brauner left the Surrealist group in 1948 after its maltreatment and expulsion of Roberto Matta. As was the case with many artists who left the movement, the result was an artistic emancipation - his work gained a new verve, unharnessed by the overspecific artistic prescriptions of the Surrealists.





Giorgio de Chirico was born in Volos, Greece in 1888. Amongst his earliest childhood memories are watching local people give votive offerings to the ancient ruins in the Greek countryside and of the people moving their furniture out of their houses whenever an earthquake threatened. At the age of eleven de Chirico was taught to paint by Gilleron - a local specialist in the art of painting antique sculptures. Utilising these influences later in life de Chirico would become the instigator of the tradition of metaphysical painting and a seminal figure in the development of 20th Century art. Growing up in Italy, he studied art in Munich where he was strongly influenced by the painting of Arnold Böcklin and Max Klinger and the philosophy of Arthur Schopenhauer and Friedrich Nietzsche. De Chirico exhibited for the first time in Paris in 1912 at the Salon d'Automme where he met Apollinaire, Picasso and Derain. After the war he articulated his theory of Metaphysical painting and Classicism in numerous essays, later distinguishing his art from that of Carrà, who collaborated with him in 1917 in the formation of the Scuola metafisica. By the 1920s, de Chirico's work reverted to mythological narratives often influenced by Renaissance masters. From the late 1920s he divided his time between Italy and Paris, devoting himself to theoretical and literary activity. His work had a profound influence on the development of the so-called 'return to order' in the 1920s and the Neue Sachlikeit tendency in Germany, but it is for early metaphysical paintings that he is best known. These poetic images fused with a pervasive sense of melancholy formed the blueprint from which almost all Surrealist painting is derived. After a very successful stay in the United States from 1935 to 1937, de Chirico ultimately settled in Rome in 1944. His late work began to reflect a more conservative taste, although he began repeating and adjusting many of his earlier metaphysical subjects. By the end of his artistic career, he had united the themes and style of his entire œuvre in a way that proved highly influential for many Italian painters of the 1980s.



Salvador Dalí (1904-1989)

'At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing ever since'. (Salvador Dalí, *The Secret Life of Salvador Dalí*, St. Petersburg, FL, 1986, p. 1).

Born in Figueras in 1904, the Catalan artist Salvador Dalí was given his first name, Salvador, after the name of his dead brother who had been born in 1901 and died twenty-two months later. According to Dalí the premature death of his brother cast an enduring shadow over his life. His father was a public notary with republican atheist views and his mother a devout Catholic. Dalí's first recorded painting was a landscape in oils supposedly painted in 1910, when he was six years old. While studying at the San Fernando Academy of Fine Arts in Madrid, Dalí became close friends with the older poet Federico García Lorca and Luis Buñuel, with whom he would later collaborate on the films Un Chien Andalou and L'Age d'or. Dalí's early paintings followed the styles of Impressionism, Pointillism and for the most part, Cubism. In 1926 he made his first trip to Paris, and on his second visit, his fellow Catalan Miró introduced him to the Surrealist group, whose activities Dalí had read about in a variety of periodicals. Welcomed by the Surrealists as a powerful new imagination, Dalí became fully associated with the movement in 1929. Fusing the profound influence of Freud on his own deeply disturbed psyche with the painterly style of Tanguy's mysterious landscapes and images from his home town of Cadaques, between 1924 and 1936 Dalí created a powerfully Surreal visual language that culminated in his 'Paranoiac-Critical Method'. In the summer of 1929 Dalí met his future wife, muse and personal manager, Gala, when she visited him in Cadeques with her husband, the poet, Paul Eluard. Throughout this period Dalí's relationship with André Breton and the Surrealists grew increasingly strained until in 1934 he was expelled from the group (partially for his right-wing sympathies). Between 1940 and 1948 Dalí lived in the United States, where he sought and gained great commercial success. His eager commercialism displeased Breton and led to him being anagramatically being dubbed 'Avida Dollars' by the Frenchman. After 1945 and the explosion of the Atomic bombs Dalí seized upon the innovations of the post-war generations of painters, becoming deeply interested in Nuclear physics, biology and mathematics. At the same time he began to be increasingly interested in Christian devotional subjects, merging his atomic theory and devout Catholicism into powerful modern religious paintings such as his Madonna of Port Lligat and St John of the Cross. In the 1960s Dalí became concerned with recherches visuelles, exploring the optical mechanisms of illusion and the perceptions of images. The Theatre-Museu Dalí officially opened in 1974, and on his death in 1989 he bequeathed his estate to the Kingdom of Spain and the Independent Region of Catalonia.



Paul Delvaux (1897-1994)

Delvaux's art is infused by his childhood memories. From the first electric trams that he remembered passing his house and the skeleton in a cage at the local museum to the scientific characters from the Jules Verne novels that he read as a boy, Delvaux populated his largely nocturnal paintings with images that seemed to convey a sense of sleepwalking. Delvaux was born into a reasonably wealthy family and given what he described as a 'complete' education largely on account of his doting but puritanically strict mother. He enrolled at the Académie des Beaux-Arts in Brussels in 1920 to train as an architect, but soon transferred to decorative painting. Eschewing Cubism in the early 1920s, in 1926 he was profoundly moved by seeing De Chirico's Enigma of an Afternoon and in the early 1930s he began to create pictures that attempted to generate the same sense of poetry and mystery. He was also profoundly influenced by the work of fellow Belgian artist René Magritte. A trip to Italy further helped establish his predilection for the classical, and his art began to develop his taste for both the classical poise and the naked female body - something that had been heavily repressed during his adolescence. 'Sleeping Venuses' and wandering nudes soon came to proliferate in the classical landscapes of his paintings. During the Second World War Delvaux began to paint skeletons animating his paintings - often acting out religious themes such as the Crucifixion and the Descent from the Cross.

Considered alongside Magritte as a leading exponent of the Belgian Surrealists, Delvaux himself did not really regard his art as Surreal. Although for a long time he associated with the Belgian group of Surrealists led by E.L.T. Mesens, he considered his art to be a renewed form of classicism that sought to evoke the poetry of everyday life, rather than an art that strictly adhered to Surrealist principles. In the mid 1930s he began to disassociate himself from the Surrealist group in favour of working alone.

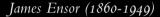
He produced many of his most important works during the Nazi Occupation of Belgium in the Second World War as well as executing a number of remarkable large-scale mural commissions in the 1950s, including the decoration of the Knokke-le-Zoute casino, and a completely illusionist interior in the Brussels house of Gilbert Perier. A collection of his work was opened in 1982 as the Musée Paul Delvaux at Saint-Idesbald, a small town on the North Sea coast, two years after the creation of the Fondation Paul Delvaux, Koksijde. He died in 1994.

Óscar Domínguez (1906-1957)

'In the isle of his birth, in the Canaries, he had a golden childhood, pampered to excess by his father, who had sworn to his dying mother never to make him cry. He grew up careless among the birds, the black rocks, the strange flowers, under a sky of blue silk pierced by his opulence of an African sun.' (Óscar Domínguez, cited in *Domínguez*, ex. cat., Brook Street Gallery, London, 1999, p. 3).

Óscar Domínguez first arrived in Paris to run his family business of fruit exportation in 1934, but after meeting André Breton and Paul Eluard, he joined the Surrealist movement. Domínguez became a key figure in the promotion of Surrealism in Spain and particularly in the Canary Islands when he contributed to the organisation of the Esposicion Internacional del Surrealismo in 1935 at the Ateneo in Santa Cruz De Tenerife. As with the other members of the movement Domínguez focused his attention on the subconscious and automatic processes of the human mind, later inventing the technique to which he gave the name 'Decalcomania without a preconceived idea' which made him famous. Deeply influenced by the work of both Picasso and Ernst, Domínguez's work often relies on a highly personal symbolism. In 1955 he had an important retrospective in Brussels at the Palais des Beaux-Arts; two years later he committed suicide.





James Sydney Ensor was a painter of the fantastic, the poetic and the grotesque, who foreshadowed the important 20th Century movements of Expressionism and Surrealism. He was born in Ostend in 1860, the son of an expatriate Englishman and a Belgian mother. The young artist was encouraged by his mother, who kept a curio and souvenir shop in the ground floor of the family home, which was filled with shells, porcelain vases, figurines, and most strikingly, carnival masks in which the shop specialised. His early success in being accepted as an exhibitor in the Salons of Brussels and Paris came to a sudden end when Ensor was 22 years old and his use of bright colours as well as his avant-garde style became too advanced for the juries. For years to come doors were closed to him, and he worked in isolation.

In 1898, there was a large and successful exhibition in Paris, and after the turn of the century Ensor's most difficult time had passed. Early in the 1900s, rich collections of his prints were formed in Germany where they influenced the course of German Expressionism. Unlike most artists of his generation, Ensor lived to witness his own success. As his fame grew, Ensor was increasingly honoured in his own country, and in 1929, at the time of a large retrospective in Brussels, he was made a Baron by the King. Ensor's contributions to modern art are plenty, including his innovative and allegorical use of light, his prominent use of satire, his deep interest in carnival and performance, and his own self-fashioning and use of masking, travesty, and role-playing. His rich improvised imagery foreshadowed the Surrealist and Dadaist art of the 20th century, and his exuberant, freely applied colour anticipated the abstraction of Kandinsky by decades..



Max Ernst (1891-1976)

In 1896 the young Max Ernst ran away from his authoritarian father; later, when he was found by some pilgrims, they mistook him for the Christ Child, a guise in which his father painted him, but Ernst was never the son his father wished for. A student of philosophy and psychology, Ernst was mobilised during the First World War, spending four years in the German artillery and fighting on the Western front. He later wrote of this traumatic period: 'Max Ernst died on 1 August 1914. He returned to life on 11 November 1918, a young man who wanted to become a magician and find the myths of his time' (Ernst, quoted in U.M. Schneede, The Essential Max Ernst, London, 1972, p.16). Ernst soon became involved with Dada, a non-rational protest against the 'civilisation' that had caused the futile, orgiastic massacres of the War. His collages, often incorporating mechanical designs as core components, evoked his anger against the logic and mechanisation that could lead to such a crisis. After meeting Paul Eluard in 1922, he moved to Paris. Under the sway of the metaphysical works of Giorgio de Chirico, Ernst became a core member of the Surrealist movement, exhibiting in its pioneering 1925 exhibition at the Galerie Pierre. He left the movement in 1938 because of Breton's maltreatment of Eluard. Arrested as a dissident in the early 1940s, Ernst escaped to Spain, then the United States with the help of Peggy Guggenheim, his third wife. There, he met his last wife, the painter Dorothea Tanning. They moved to Sedona, Arizona, and then returned to France after the Second World War where Ernst continued creating his own brand of mature Surrealist works. As well as collage and painting, Ernst developed various techniques facilitating his semi-automatic approach, for instance in 'frottage', he reinterpreted the shapes formed in rubbings of wood or brick, creating imagined images. The reinterpretation of ready-made designs remained crucial to Ernst's artistic output, especially in his grattage, decalcomania and drip-painting works. His recurring forest scenes and more general preoccupation with nature are evidence of German Romanticism's influence on him. These works embody the individualised brand of Surrealism peculiar to Ernst: he did not produce figurative illustrations of the Surreal nature of reality, nor automatic drawings tapping the subconscious, but instead, semi-consciously, produced expressive illustrations of the traumatised interior of 20th Century man.







Alberto Giacometti (1901-1966)

'As a child (between 4 and 7 years old), I only perceived in the exterior world the objects that could have been useful to my own pleasure. (...) I remember that for two summers at least, all I could see in what surrounded me was a big stone (...) My father had showed me that monolith one day. An enormous discovery, I immediately considered that stone as a friend, as a being manifesting the best intentions in regard to us [kids]; calling us, smiling at us, like someone who one has known and loved long before and has now been found again with infinite joy and surprise' (A. Giacometti, 'Hier, sables mouvants, 1933', pp. 35–38, in A. Giacometti, Écrits: Articles, notes et entretiens, Paris, 2007, p. 35).

Alberto Giacometti was born in 1901 in the small town of Borgonovo, near Stampa, Switzerland. The son of the Swiss Impressionist painter Giovanni Giacometti, the artist started drawing and painting at an early age, executing his first sculptures between 1913 and 1915. Those early works, mostly portraits of his family executed in an academic style of exquisite delicacy, convinced the young Giacometti to concentrate on sculpture. In 1922, he travelled to Paris to enrol at the Académie de la Grande Chaumière, where he studied under the sculptor Emile-Antoine Bourdelle. In 1927, together with his brother Diego, Giacometti would move to a studio at 46, Rue Hippolyte-Maindron where the artist would remain until the very end of his life.

Absorbing the Avant-garde atmosphere of the 1920s, in Paris Giacometti came into contact with the Cubist style of sculptors such as Jacques Lipchitz and Henri Laurens and the fascinating power of African art. These two sources of inspiration enabled the artist to move away from naturalism and to experiment with abstract and primordial forms. These early works attracted the attention of the Surrealists. In 1928, Giacometti's Gazing Head caught the eye of André Masson, who soon presented the work to the 'dissident' group of Surrealists that had gathered around Georges Bataille. Inspired by the themes and ideas of Bataille's influential journal Documents, Giacometti would produced, in the years which followed, some arresting, sexually-tinged sculptures that would later push André Breton to coax the artist into his own group of 'orthodox' Surrealists. Between 1930 and 1935, Giacometti figured as one of the most original and significant sculptors of Surrealism, as he remarkably expanded the medium's scope and means of expression producing, in his work, some of the most fascinating examples of the Surrealist spirit.

René Magritte (1898-1967)

'During my childhood I used to play with a little girl in the old abandoned cemetery of a country town where I spent my holidays. We used to lift up the iron gates and go down into the underground vaults. Regaining the light again one day I found, in the middle of some broken stone columns and heaped-up leaves, a painter who had come from the capital, and who seemed to me to be performing magic' (Magritte, quoted in Suzi Gablik, Magritte, London, 1992, p. 183). The other decisive event of Magritte's childhood was the discovery of his mother's body after she drowned (herself) in a river, which resulted in a legacy of haunting memories. Although espoused and endorsed by the French Surrealists and André Breton, René Magritte and the Belgian Surrealist movement that formed around him kept themselves at a wary distance. This distance encompassed every aspect of Surrealism, from lifestyle to ideology. At several points in his career he worked in advertising, and even set up his own agency, seeing no conflict between capitalism and art. Magritte was originally influenced by several movements and artists, particularly Cubism and Futurism, but it was Giorgio de Chirico's work, which he first saw in 1922, the same year he married his muse Georgette Berger, that caused him to break with his earlier style and led him to attempt to represent 'the naked mystery of things' in his art. In 1926 his career as artist was facilitated through a contract with the Belgian dealer Paul-Gustave Van Hecke. Magritte went to Paris in 1927, but his distance from French Surrealism was soon formalised after an altercation between Breton and Magritte when the former criticised Georgette for wearing a crucifix. Nonetheless, exposure to the Parisian Surrealists had solidified his artistic vision. During the Second World War, Magritte outraged his friends and fans by painting his vache works, parodies of Impressionism, which were considered a betrayal of his true style but managed to shock and upset even the unshockable Surrealists. Magritte soon returned to his former style and continued painting until very near the end of his life, often revisiting themes he had explored in his earlier work with a more mature eye. Despite a remarkably low-key life, all the more remarkable when compared to many of the other Surrealists, the iconoclasm of Magritte's art and message was rivalled by few of his contemporaries.





Man Ray (1890-1976)

Born Emmanuel Radnitsky, the son of a Russian-Jewish tailor in Philadelphia in 1890, he was brought up in New York. He adopted his well-known pseudonym as early as 1909 and graduated from high school with a scholarship to study architecture. He accepted the placement but never completed the course, choosing a more individual path and taking a series of unsatisfying jobs in order to support the artistic freedom he required.

A frequent visitor to Alfred Stieglitz's influential gallery, 291 on Fifth Avenue, Man Ray was introduced by the gallery to the world of international modern art; a visit to the Armory Show in 1913 cemented his interest in modern abstraction. During the First World War, he became instrumental, along with Duchamp, Picabia and the 291 circle in establishing a New York branch of Dada.

One of the pioneers of both Dada and Surrealism, Man Ray spent most of his adult life in Paris producing a vast array of work in a variety of different media. Quick to establish his reputation as an innovative photographer, Man Ray began to experiment with 'rayographs' and 'solarization', techniques that won him critical esteem from the Surrealists.

Aligning his technique with the high arts, Man Ray described the cameraless process as 'painting with light' a device that can be seen as a direct influence on the work of Maurice Tabard and Raoul Ubac. While best known for his photographic experimentation, Man Ray extended his oeuvre to include film, making a significant contribution to the avant-garde arena with Emak Bakia (1926), L'Etoile de Mer (1928) and Les Mystères du Château de Dé (1929) films, which all became classics of the Surrealist genre.

With the onset of war, Man Ray returned to America where he devoted his time to painting and the construction of his *Objets*. Yet after the war, having always received greater recognition in France than in his native country, he returned to Paris in 1951. One of the most inventive artists of the twentieth century, Man Ray's iconoclastic dictum, 'everything is art' is epitomised by the diversity of his creation and continues to prevail since the artist's death in 1976.



André Masson (1896-1987)

Even by the age of 10, André Masson was a frequent visitor to art galleries, especially the Musée Royal des Beaux-Arts in Brussels, where at a young age he became influenced by many of the Old Masters. His prodigious talents were recognised in his acceptance, although under age, at the Académie Royale des Beaux-Arts in the same city. Masson's exceptional draftsmanship led to his being befriended, mentored and encouraged by Paul Signac and Paul Baudouin despite even though he was only in his early teens. Masson's meteoric rise in the artistic community was however interrupted in 1916, when he was sent to fight at the Somme. Wounded severely the next year, he spent the rest of the war in and out of both medical and mental hospitals. When Masson re-emerged onto the art scene, Daniel-Henry Kahnweiler encouraged his Cubism, but the individualised feel and iconography of his works prompted André Breton, on seeing his work in Kahnweiler's gallery, to ask him to join the Surrealists. The movement was still taking shape, and Masson became one of its founders. Masson experimented repeatedly with automatic drawing, and created many automatic portraits of his colleagues. His automatic works and poetry-inspired paintings were a major influence on Joan Miró, whose studio neighboured his own. In the 1930s, during his estrangement from the Surrealist group, Masson produced more illustrative, illusionistic works that explored Surreal themes in an expressionistic manner more removed from automatism. His experiences in the War, in hospital and later as a witness to the Spanish Civil War resulted in Masson's subject matter being significantly darker than most other Surrealists. Even in his automatic works and sand-paintings, where pen, paint or glue with sand sticking to the adhesive were moved unconsciously around the canvas and then interpreted and moulded into the interpreted forms, the content often retained a preoccupation with death and distress. This, along with his intense need for independence led to several ruptures with the group, especially Breton. Masson fled to the United States during the Second World War but returned to his native soil as soon as it was finished. Influenced by Impressionism in the 1940s and 50s, Masson also became interested in Zen art, attempting to portray the essence of the object depicted in a spontaneous, abstract manner. Gradually, from the 1970s onwards, disability impeded his artistic output. Masson's influence was most keenly felt in the United States in the work of avant-garde artists like Jackson Pollock and Mark Tobey.



Joan Miró (1893-1983)

'The more I advance in life and the more I go back to my first impressions: I think that by the end of my life I will have rediscovered all the values of my childhood' (quoted in *Miro on Mallorca*, by Barbara Catoir, Munich and New York 1995, p. 7).

Joan Miró, the Catalan painter, sculptor, ceramicist, poet and mythmaker, was born in Barcelona to a family of skilled craftsmen. In 1912 he devoted himself to painting, studying at the Galí art school in Barcelona. Following this he attended classes at the Sant Lluch circle, where the architect of the Art Nouveau style Antoni Gaudí had been a former student. In 1920 Miró settled in Paris and became interested in the activities of the Paris Dadaists, attending many of their performances and provocations. His work, however, maintained a strong nationalistic focus and was rooted in Catalan traditions and folk art. Between 1921 and 1922 Miró painted his first masterpiece The Farm. This truthful description of a Catalan farmyard, painted from memory, was a 'breakthrough' painting for the artist that led to a raw new style. In the following years Miró developed close friendships with André Breton, Paul Eluard and Louis Aragon, and shared a studio space with André Masson, whose development of automatic writing was an important influence on his art. Under the influence of his Surrealist friends, the intimacy between painting and poetry became fundamental to Miró, and his work in the 1920s grew increasingly literary. Moving from gritty Catalan realism towards the imaginary, Miró developed a radically new style that culminated in his Dream Paintings of 1925-27. Miró's natural independence prevented him from conforming completely to strict Surrealist doctrine under the shadow of Breton, but his work continually appeared in Surrealist publications, such as La Révolution Surrealiste and Minotaure, and was displayed in many Surrealist exhibitions. In 1929 Miró underwent a crisis of painting, which was followed by a period of collage making that led to a new departure in the 1930s and ultimately the creation of his remarkable series of Constellations in 1939. Spending his time between France and Spain, in 1941 Miró built a large studio in Palma de Mallorca that enabled him to work on the increased scale he had always dreamed of. In 1944 he established another new method of expression when he made his first terracotta sculptures and ceramics. These were followed in 1946 by his first bronzes. Between 1945 and 1959 Miró executed what he called his 'slow paintings' and 'spontaneous paintings', and in 1970 was given the scope and the public place he had long needed to create a monumental ceramic, fifty metres long, for the façade of Barcelona airport. The Fundaciò Joan Miró was established by Miró in 1971 and officially inaugurated in 1976.



Francis Picabia (1879-1953)

As a child Francis Picabia had a toy scale in which he weighed the light and shadow falling on his windowsill. From this important childhood experiment Picabia learnt that darkness was heavier than light and this experience played an important part in shaping his profoundly pessimistic and often tragic view of life. Born in 1879 in his grandfather's house in Paris to a French mother and a Cuban-born Spanish father, Picabia became an artist who was linked closely to most key issues and movements of the modern era. In 1898, Picabia entered the École des Arts Décoratifs and became close friends with Rodo (Manzana) Pissarro, who introduced him to his father, the painter Camille Pissarro. At the beginning of his career Picabia became well-known as an Impressionist painter and began to exhibit his paintings at the Salon d'Automne and Salon des Indépendants. Between 1908 and 1912 he sought a more personal manner of expansion and explored Neo-Impressionist, Fauvist, and Cubist styles. Significantly in 1908 Picabia met his future wife, Gabrielle Buffet, a music student who shared his interest in 19th century concepts of correspondance. By 1912, Picabia had developed a unique blend of Cubism and Fauvism which developed into an important form of abstract art motivated by the desire to express internal states of the mind or emotions. In this same year Picabia became close friends with Apollinaire, who placed the artist's painting at the heart of the new Orphimist movement. His wife's money enabled Picabia to travel and in 1913 he and his wife travelled to New York for the Armory Show, where the artist exhibited at Alfred Stieglitz's '291' gallery. Recklessly abandoning his army supply mission to the Caribbean, Picabia became involved in the activities around '291' and with Marcel Duchamp formed a New York branch of the Dada movement. This period marked the beginning of Picabia's machinist or mechanomorphic paintings in which machinery and technology were subverted and given sexual personae. In the summer of 1916 Picabia left New York to settle in Barcelona, where in 1917 he began the publication of the Dadaist magazine entitled '391'. During the 1920s Picabia produced provocative paintings that incorporated matchsticks, curlers and buttons, and in 1923 he began to make 'Dada collages', which were followed by a series of paintings of Monstres, and in the late 1920s, the Transparences. During the early years of Surrealism Picabia took part in a number of important Surrealist exhibitions and also designed covers for and contributed many texts for Littérature, but he was always reluctant to become totally adherent to the movement. His extreme originality, extravagant nature and propagandist buffoonery exerted an important influence on the Surrealist movement during these years. In the 1930s his work grew more varied and became naturalistic, more frequently depicting nudes. It remained so until 1945 when Picabia resumed his distinctive abstract painting and poetry. In 1936 he took part in the highly important international exhibition of Dada and Surrealist works at the Museum of Modern Art, New York, organised by Alfred Barr, and in 1949 he held an exhibition of works he described as 'sur-irrealist' at the Galerie Denise René Drouin. Picabia died in the same house he was born in, on the 30th of November 1953.



Yves Tanguy (1900-1955)

A few facts and a little imagination led many people to believe that the bed in which Yves Tanguy was born at the turn of the 20th Century had also belonged to Gustave Courbet. Tanguy grew up partly in Paris, partly in Brittany, where the strange mythical, geological surroundings and the rock formations of the many neolithic sites became a significant influence on the abstracted landscape paintings for which he is best known. The character and nature of these strange paintings were also shaped by a spell in the merchant navy and his posting with the army to the south of Tunisia. Throughout his life images of the sea played a central role in Tanguy's art, yet these influences lay dormant until he saw a painting by Giorgio de Chirico in a gallery window in 1923. At this point Tanguy decided to become a painter. He already had access to the avant-garde through friends like Pierre Matisse and Jacques Prévert, but his role at the forefront of artistic experimentation came with his acquaintance and ensuing friendship with André Breton, who would later proclaim him the only true, untainted Surrealist. Tanguy lived in Paris in Marcel Duhamel's infamous house at rue du Château, one of the great centres of Surrealist life and thought. He was a central figure in the movement until his departure for the United States at the outbreak of war. On travelling to the Western United States, Tanguy was interested to discover genuine landscapes similar to the geological, desert and marine topographies he had invented from imagination. He moved with his wife, the American painter Kay Sage, to a farm in Connecticut and continued painting there until his death. His works from this later American phase are characterised by brighter colours and less anxiety. Tanguy was one of the most important members of the Surrealist movement, to which he remained true in his art. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries.



Antoni Tápies (1923-2012)

The Catalan nationalist painter Antoni Tápies was born in Barcelona, where he lived and worked until his death in 2012. He was twelve years old when the Spanish Civil War broke out, and vividly recalls the invasion of his school by anarchists dressed up in the vestments of the holy fathers dancing around triumphantly before burning all of the liturgical objects they could find. After abandoning his law studies at the University of Barcelona he devoted himself to his artistic career in 1946. In the same year he met the poet and playwright Joan Brossa, and the collector Joan Prats, who in 1948 introduced him to Miró, whose visual poetry deeply influenced him. His early works were mostly figurative, and were inspired by Eastern art, religion and philosophy, but his entire *oeuvre* is informed mostly by the philosophy and mystical teachings of Ramon Llull, venerated by the Catalans as a patron Saint. Tápies took the reality of Catalonia as the basis for his pictorial world, and created a universe that appears abstract and surreal, yet at the same time unveils a reality which is reduced to a set of schematic signs and archetypal symbols, such as the cross. Between 1945 and 1947 Tápies produced paintings that were in the 'anti-aesthetic' spirit of Dada, using collages, hautes-pâtes, untreated materials and graffiti. After 1949 he developed a new aesthetic that was shaped and dominated by Surrealist art, particularly the work of Mirò and Klee. Although greatly concerned with materials, often making his own, mixing and adding elements from the environment, Tápies has declared that he is anti-materialist and that the aim of his art is to bring us back to our elemental roots and instincts. In 1953 there was a turning point in his art when he created his first thick impasto paintings on the themes of walls and with art brut graffiti-like elements. Throughout these years Tápies continued to explore his own self and his relationship as an individual to the collective and universal world surrounding him. Always looking for the spiritual and magical realm in both art and life this is a quest that continues in his work today. Towards this end many of his paintings contain autobiographic elements or motifs, and frequently depict the artist, whether it be a full portrait, eyes, a footprint, or a palm-print. In the 1980s Tápies made his first sculptures, often examining everyday objects, such as a door, a chair or a shirt, giving a concrete shape to their essence. In 1981 he was asked to design a tribute to Picasso by the city of Barcelona, which was inaugurated in 1983. Tápies' received due recognition in 1990 when a foundation of his work was opened in Barcelona, making him only the third artist, after Picasso and Miró, to have a museum dedicated to his work there.

NOTES

NOTES

CONDITIONS OF SALE. BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a lot (\(\Delta \) symbol), Christie's acts as agent for the seller

A BEFORE THE SALE

DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'

called Symbols Used in this Catalogue. (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and problems. All dimensions and wights are prevented to and scholars. All dimensions and weights are approximate only

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. Lots are sold 'as is', in the condition they are in at the time of the sale without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition**

report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-ALICTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser. (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction ewings or by appointment.

5 FSTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before

have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report. (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that gernstone. Reports from European gernmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gernstone has been treated, the amount of treatment or whether treatment is permanent. The gernmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. (d) For jewellery sales, **estimates** are based on the information in

any gemmological report or, if no report is available, assume that the nstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality to most watches have been objected to mind out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

as a druder. You will be absent for the following.

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

bally statement, (iii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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(b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b)Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-services/buying-guide/register-and-bid/ As well as these conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is https://www.christies.com/LiveBidding/OnlineTermsOfUse.

(c) Written Bids

ou can find a Written Bid Form at the back of our catalogues, at any You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid:

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot-

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen;

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will within 3 dusiness days of the date of the auction. The auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

The **auctioneer** accepts bids from: (a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the substitute will consecutely decide to some the hidding at 50% of the at or above the **reserve**. In **lots** are offered without **reserve**, the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

THE BUYER'S PREMIUM

1 THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £25,000, 20% on that part of the hammer price over £225,000 and up to and including £3,000,000, and 13.5% of that part of the hammer price above £3,000,000. VAT will be added to the buyer's premium and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the buyer's premium. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the buyer's premium and, for some lots, VAT is payable on the buyer's premium and, for some lots, VAT is payable on the hammer price. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue. In all circumstances FU and UK law takes precedence.

For lots Christie's ships to the United States, sales or use tax may be due on the hammer price, buyer's premium and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is

1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

4% up to 50,000

3% between 50 000 01 and 200 000

1% between 200,000.01 and 350,000 0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction

F WARRANTIES

SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase** price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for claims notified within a period of five years

from the date of the auction. After such time, we will not be obligated

to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.

in UPPERCASE type.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.

(d) The authenticity warranty angles to the Heading as amended.

(d) The authenticity warranty applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or

which was likely to have damaged the lot.

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else. (h) In order to claim under the authenticity warranty, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest,

costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration:

(ii) drawings, autographs, letters or manuscripts, signed photographs music, atlases, maps or periodicals;

(iii) books not identified by title:

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject

(vi) defects stated in any condition report or announced at the time

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale

South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant

(ii) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any crimina activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase

(i) the hammer price: and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if

you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a cardholder not present '(CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by

logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable com/mycrinsies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions). (iv)Ranker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be

from accounts in pounds sterling from a United Kingdom bank.
(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SWIY 6QT. (e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by Jayne.) have by law):

to charge interest from the due date at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; UK Lloyds Bank base rate from time to time on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi)we can, at our option, reveal your identity and contact details to

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding with to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us: and

(ix) we can take any other action we see necessary or appropriate

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you we us. and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(ii) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate (d) The Storage Conditions which can be found at www.christies. com/storage will apply.

H TRANSPORT AND SHIPPING

TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport indono@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their sets failure to any or others. responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase. regulations relating to the export or import of any for you purchase. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out

at www.christies.com/shipping or contact us at arttransport london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material. and/or age and you will need to obtain these at your own cost. If a

property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant.

Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example:

carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export ery licence.

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the purposes only and are not for sale. Christies will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind s excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE", condition reports, currency converter and saleroom video screens are free services and we are ont responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**. (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we

are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE^{III} instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/ contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of Inis agreement, and any non-contractual colligations arising out or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute is will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or

(iii) a work for a particular origin source if the **lot** is described in the

Heading as being of that origin or source; or (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the

catalogue description: the description of a lot in the catalogue for

the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be

offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a). provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot. saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective saleston and on www.clinises.com, winto a list read to prospectively telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible	
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.	
	\star and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.	
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.	
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.	
	\star and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.	
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No Symbol	We will refund the VAT amount in the buyer's premium .	
	† and $lpha$	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

- 1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- 3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must: (a) have registered to bid with an address outside of the EU; and (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
- 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping papartment to arrange your export/shipping.
- 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
- 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Movement within the EU must be within 3 months from the date of sale. You should take professional advice if you are unsure how this may affect you.
- 7. All reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@ christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

0

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Artist's Resale Right, See Section D3 of the Conditions of Sale.

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

See VAT Symbols and Explanation.

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol o next to the lot number.

Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol $^{\rm o} \bullet$.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to hid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/financial-interest/for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist

*"Attributed to

In Christie's qualified opinion probably a work by the artist in whole or in part

"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision *"Circle of

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil. *"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date. *"After ..

In Christie's qualified opinion a copy (of any date) of a work of

"Signed ..."/"Dated ..."/

"Inscribed

In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist

"With signature ..."/"With date ..."/
"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

COLLECTION LOCATION AND TERMS
Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart However if you need to can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

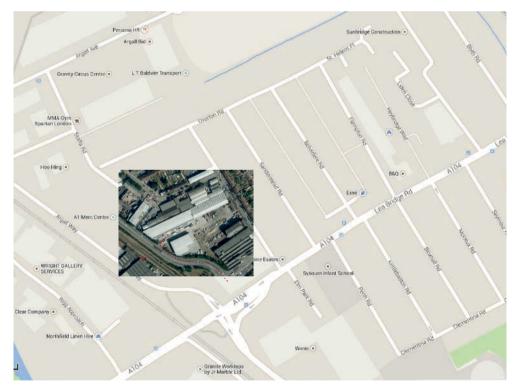
Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.





Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ tel: +44 (0)20 7426 3000

email: pcandauctionteam@momart.co.uk



FRANCIS PICABIA (1879-1953)

Deux visages
signed 'Francis Picabia' (lower left)
oil on canvas
21 ¼ x 25 ½ in. (54 x 65 cm.)
Painted circa 1936-1938
£300,000-500,000

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

London, 28 February 2019

VIEWING

21-27 February 2019 8 King Street London SW1Y 6QT

CONTACT

Michelle McMullan mmcmullan@christies.com +44 (0)20 7389 2137 Ottavia Marchitelli omarchitelli@christies.com +44 (0)20 7389 2980





Property from a Private European Collection
PABLO PICASSO (1881-1973)
Nature morte au crâne de taureau
signed and dated '9. Mai 42 Picasso' (upper left)
oil on canvas
25 % x 31 ½ in. (65.3 x 80 cm.)
Painted on 9 May 1942
£4,000,000 - 6,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

London, 27 February 2019

VIEWING

21-27 February 2019 8 King Street London SW1Y 6QT

CONTACT

Keith Gill kgill@christies.com +44 (0)20 7389 2175





EDWARD BURRA (1905-1976)

Santa Maria in Aracoeli, 1938-1939

pencil, watercolour and gouache on paper, on four joined sheets

60½ x 43½ in. (153.5 x 110.5 cm.)

Sold in Modern British Art Evening Sale, London, 19 November 2018

SELL WITH CHRISTIE'S MODERN BRITISH ART

MODERN BRITISH ART

EVENING SALE

London, 17 June 2019 Consign by 15 April 2019

MODERN BRITISH ART

DAY SALE

London, 18 June 2019 Consign by 15 April 2019

8 King Street London SW1Y 6QT

CONTACT

Nicholas Orchard norchard@christies.com +44 (0)20 7389 2548

William Porter wporter@christies.com +44 (0)20 7389 2688

CONTACT

Pippa Jacomb pjacomb@christies.com +44 (0)20 7389 2293





Property from a Private Collection, Paris
JOAN MIRÓ (1893-1983)
Femme, oiseau
signed 'Miró' (lower right);
dated and titled '18/IX/75 Femme oiseau' (on the reverse)
wax crayon and ink on prepared Japan paper
29.% x 21.½ in. . (76 x 54.5 cm.)
Executed on 18 September 1975
€200,000-300,000

ŒUVRES MODERNES SUR PAPIER

Paris, 28 March 2019

VIEWING

23-28 March 2019 9, Avenue Matignon 75008 Paris

CONTACT

Antoine Lebouteiller alebouteiller@christies.com +33 1 40 76 85 83

CHRISTIE'S



FRANK AUERBACH (B. 1931)

Figure Seated on Bed II

oil on board

12 ½ x 12 in. (30.8 x 30.6 cm.)

Painted in 1969

£200,000 - 300,000

POST-WAR AND CONTEMPORARY ART DAY AUCTION

London, 7 March 2019

VIEWING

2-6 March 2019 8 King Street London SW1Y 6QT

CONTACT

Zoë Klemme zklemme@christies.com +44 (0)20 7389 2249





ADRIAN GHENIE (B. 1977)

The Collector 4

oil on canvas

78 ¾ x 94 ½ in. (200 x 240 cm.)

Painted in 2009
£2,200,000-2,800,000

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 6 March 2019

VIEWING

2-6 March 2019 8 King Street London SW1Y 6QT

CONTACT

Katharine Arnold karnold@christies.com +44 (0)20 7389 2024





Property from a Private American Collection PABLO PICASSO (1881-1973) La Lampe dated '21-I-XXXI 8-VI-XXXI-' (on the stretcher) oil on canvas 63 % x 51 ¼ in. (162.5 x 130.4 cm.) Painted in Boisgeloup, 21 January-8 June 1931 Price Realized: \$29,562,500

INVITATION TO CONSIGN IMPRESSIONIST AND MODERN ART EVENING SALE

New York, May 2019

VIEWING

May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter Jessica Fertig mcarter@christies.com jfertig@christies.com +1 212 636 2050



WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE ART OF THE SURREAL EVENING SALE

WEDNESDAY 27 FEBRUARY 2019 AT 7.00 PM (IMMEDIATELY FOLLOWING IMPRESSIONIST AND MODERN ART EVENING SALE)

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: SANDRA SALE NUMBER: 16931

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000 by UK£100s UK£2,000 to UK£3,000 by UK£200s

UK£3,000 to UK£5,000 by UK£200, 500, 800

(eg UK£4,200, 4,500, 4,800)

UK£5,000 to UK£10,000 by UK£500s
UK£10,000 to UK£20,000 by UK£1,000s
UK£20,000 to UK£30,000 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,000, 35,000, 38,000)

UK£50,000 to UK£100,000 by UK£5,000s UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at **auctioneer's** discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

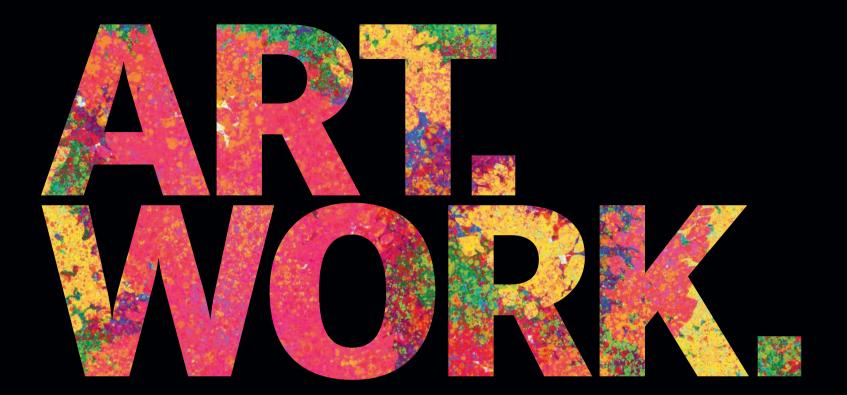
Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

16931						
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