

The SurRealist World

of Rosalind Gersten Jacobs
& Melvin Jacobs



CHRISTIE'S



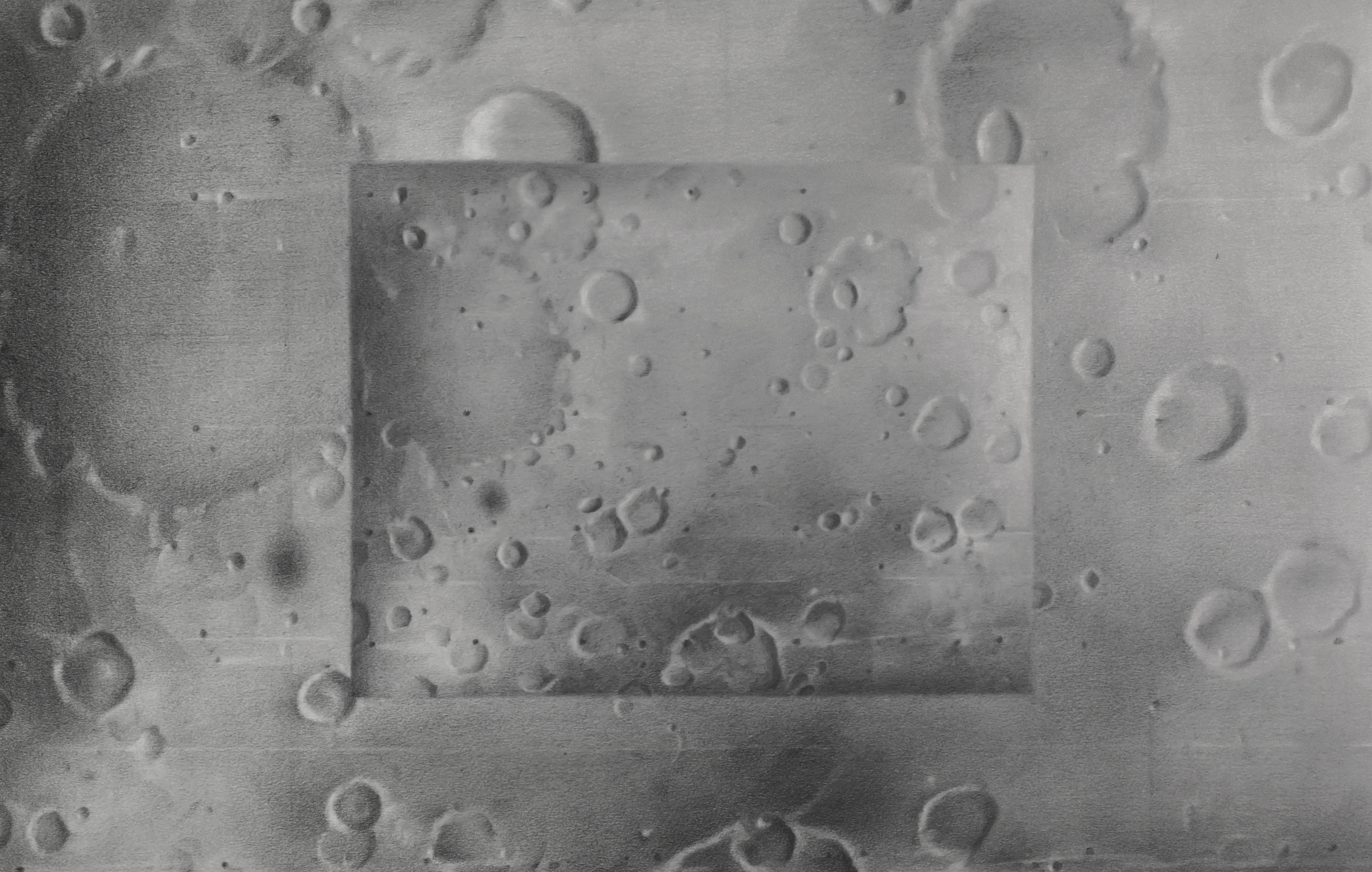
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AUCTION
14 May 2022
at 9.30am (Lots 601-677)

20 Rockefeller Plaza
New York, NY 10020

HEAD OF SALE
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FRONT COVER
Lot 615
BACK COVER
Lot 628
INSIDE FRONT COVER
Detail of lot 640
FRONTISPIECE 1
Detail of lot 628
FRONTISPIECE 2
Detail of lot 612
FRONTISPIECE 3
Detail of lot 611
FRONTISPIECE 4
Lot 608
OPPOSITE:
Lot 613
INSIDE BACK COVER
Detail of lot 607

VIEWING			
Saturday	30 April	10.00am-5.00pm	
Sunday	1 May	1.00pm-5.00pm	
Monday	2 May	10.00am-5.00pm	
Tuesday	3 May	10.00am-5.00pm	
Wednesday	4 May	10.00am-5.00pm	
Thursday	5 May	10.00am-5.00pm	
Friday	6 May	10.00am-5.00pm	
Saturday	7 May	10.00am-5.00pm	
Sunday	8 May	10.00am-5.00pm	
Monday	9 May	10.00am-5.00pm	
Tuesday	10 May	10.00am-5.00pm	
Wednesday	11 May	10.00am-5.00pm	
Thursday	12 May	10.00am-5.00pm	
Friday	13 May	10.00am-5.00pm	
Saturday	14 May	10.00am-5.00pm	

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CHRISTIE'S



Rosalind Gersten Jacobs and Melvin Jacobs at the Metropolitan Opera, 1958.

Introduction photos courtesy of Peggy Jacobs Bader.

Kindred Spirits: The Legacy of a Storied Life Among the Surrealists

Wendy A. Grossman

One rarely encounters an art collection like that of Melvin Jacobs and Rosalind Gersten Jacobs. Not only are the extraordinary works of art in their collection broadly representative of leading Surrealists but they are also testimony to the couple's deep personal relationships with the artists who created them. The paintings, photographs, drawings, prints and objects by artists such as Man Ray, René Magritte, Marcel Duchamp, Dorothea Tanning, Max Ernst, Yves Tanguy, William (Bill) Copley, Mina Loy, Lee Miller, Roland Penrose, Roberto Matta and Joseph Cornell show the profound variety and dazzling creative effervescence of a movement that blossomed in Europe in the interwar period. Each work entered their home with a unique story as well as compelling esthetic, becoming a companion in their decades-long adventure down a path neither had foreseen.

A serendipitous introduction to the Surrealist gallerist, art patron and artist Bill Copley and his new wife Noma was a chance encounter that, as 'Roz' proclaimed at every opportunity over the next seven decades, changed her life. Shortly before a young Roz Gersten departed for her first trip to Paris in 1954 as a buyer for the Little Shop boutique at Macy's, she attended the Broadway premiere of the musical, The Golden Apple. Her friend Jerome Moross, the show's composer, and his wife Hazel, were also friends of the Copleys and served as a liaison. Hearing of their new acquaintance's impending trip to Paris, the Copleys gave her their phone number and insisted that she call them when she arrived. In her countless retellings of this story, Roz would pause for effect, smiling broadly as she proudly repeated the number that remained indelibly imprinted in her memory: SUFFren six six sept sept (SUFFren 66 77). She always reveled in this anecdote, momentarily transported back to the new world the Copleys had opened to her.

Besides crediting the Copleys for introducing her to the art and artists that came to shape her life, Roz was also deeply grateful for their supportive role in her whirlwind romance with 'Mel' Jacobs, who at the time was a merchandise manager at Bloomingdale's. As they each advanced to leading positions in the fashion retail industry, they also



participated actively and avidly in a transatlantic community that defined a critical transition in the history of twentieth century art. The collection they amassed reflects their intimate and impassioned engagement in that history. It also attests to the complementary Yin and Yang forces of the collectors themselves—Mel’s methodical composure the perfect match to Roz’s dynamic exuberance. She would throw away everything: letters, envelopes, documents, news clippings. He would rescue them from the wastebin and then flatten, file and meticulously record the details of each acquisition in an inventory list that remains an invaluable historical document along with the extensive archive in which it is housed.

The Jacobs collection began with a surprise gift by the Copleys on Roz’s birthday during one of her early visits to their estate in Longpont. The villa in a small enclave near Paris had become a postwar magnet for many of the Surrealist artists whom Bill Copley represented in his eponymous Los Angeles gallery during its years of operation between 1947 and 1951. Populating the walls of the Copleys’ home were works acquired during Bill’s gallery years, when he assembled one of the most important early Surrealist collections. Although Roz had studied drawing and painting at Hunter College before enlisting in Macy’s “training squad” in 1949, nothing she learned there prepared her for what she saw in the villa.

Of the many works that caught her attention during visits to Longpont, one that particularly intrigued her was René Magritte’s 1948 gouache, *Eloge de la dialectique*. Characteristic of the Belgian artist’s inscrutable paintings, the gouache was literally and figuratively a window onto the eerie world between illusion, dream and nightmare that was a hallmark of Surrealism. The incongruous juxtapositions and provocative ideas suggested by its enigmatic composition simply made sense to Roz. As she frequently proclaimed: “I just think surreally.” As she was admiring *Eloge de la dialectique* during her birthday visit, Bill took it off the wall, handed it to her and wished her a happy birthday.

On the occasion of the Jacobses’ marriage not long thereafter, the Copleys would further seed their collection with a wedding gift of a second Magritte work, *L’autre son de cloche*. The celestial image of earth eclipsing a planetary-sized apple undoubtedly carried sexual innuendos for both couples, reflecting themes that would underscore the playful relationship they would maintain for years to come. Appreciative of the wit beyond Bill’s erotic aesthetic, the Jacobses became among his earliest collectors

Left page:

Left: Melvin Jacobs.

Right: Rosalind Gersten Jacobs.

Right page:

Top left: Rosalind Gersten Jacobs and Bill Copley in East Hampton, summer 1959.

Top right: Man Ray and Juliet in the Jacobses’ kitchen, 1966.

Middle left: Rosalind Gersten Jacobs and Melvin Jacobs in East Hampton, September 1957.

Middle right: Rosalind Gersten Jacobs with René Magritte, *Eloge de la dialectique*, 1957.

Lower left: Rosalind Gersten Jacobs with Mina Loy, *Christ on a Clothesline*, 1959.

Lower right: Rosalind Gersten Jacobs and Bill and Noma Copley at a dinner party for Halloween.





Opposite: Photograph of the Jacobs collection, in situ at the family home.

and fans of his developing artistic career as CPLY. They would also rely on both Bill and Noma’s guidance as advisors as they ventured further into the process of acquiring new works of art, many of which came either directly from the Copleys’ own inventory or through their counsel.

The Jacobses always maintained that the Copleys’ greatest gift was their introduction to the creative community into which they were so warmly welcomed. Included in this community were many of the artists whose work forms the core of the Jacobses’ collection, Man Ray foremost among them. Having returned to Europe from Los Angeles in 1951, he was recognized as an *éminence grise* of the early twentieth-century avant-garde. At that time, Roz appeared on the scene. The Copleys, sensing that their new friend would hit it off with Man Ray and his wife Juliet, invited Roz to join them for dinner during her first Paris visit. The rapport was instantaneous. Man Ray’s biographer, Neil Baldwin, recounts how this introduction would lead to a close life-long relationship between Roz and Mel and the Man Rays.

The portraits Man Ray initiated of Roz—first in black and white in 1956 and subsequently in color in 1957 and 1958—are testimony to their special friendship. When he began experimenting with the new Kodak color film, he asked Roz to sit for a portrait wearing one of Juliet’s colorful scarves. While Man Ray deemed this experiment “a valiant failure,” the sequence of images he made a year later were more successful. One print he gave Roz remains a family treasure; four other variants are in the museum collections of the Musée national d’art moderne, Centre Georges Pompidou, Paris and the Smithsonian American Art Museum, Washington, D.C., and one print is included in this sale.

During Roz’s regular business trips to Paris in the 1950s and 1960s, she visited Man Ray and Juliet in the sparsely furnished studio on the Left Bank they also called home. Mel would coordinate his business trips as often as possible to coincide with hers. In Man Ray’s studio they would marvel over the remarkable objects filling every corner. When shown work by the artist himself, they selected pieces that spoke to them personally. Hearing Man Ray proclaim, for example, “the ostrich egg is the most perfect shape in nature,” they acquired the photograph that irrefutably illustrated that declaration. That the couple deeply loved and comprehended his photography was particularly remarkable since the medium had not yet achieved “collectible” status. The Rayographs in particular caught their imagination. The eleven exemplars of the artist’s unique camera-less images in their collection were acquired over years of travels to Paris, each purchase providing a personal memento of the visit and buoying Man Ray’s spirit.

During Man Ray’s 1962 exhibition at the Bibliothèque nationale de France in Paris, the artist was excited to show Roz one of his color portraits of her in the exhibition. But it was the encounter with his

iconic 1924 *Le Violon d'Ingres* on display that stopped her in her tracks. It was the most amazing thing she'd ever seen. "Can I buy it?," she asked the artist. Thrilled to know that the work would reside in a home he frequently visited with owners he so highly esteemed, Man Ray assented. It became the centerpiece of their collection and a magnet for Man Ray aficionados around the world. As the friendship grew, the Jacobses developed an ever-increasing appreciation for the multifaceted nature of the iconoclast's creative endeavors, as reflected in the diversity of the work represented in their collection. They acquired more than twenty photographs, paintings, assemblages and objects that represent a virtual trajectory of Man Ray's artistic career.

Whether by accident or design, the Jacobses became witnesses and participants, of a sort, in the production or transformation of several objects in their collection created by their artist friends. Roz took personal pride in being present at the birth of Man Ray's *Le fer rouge*, a modified readymade that emerged after a visit to an antiques shop with the artist. Seeing the ten flat-irons he purchased transformed through his creative intervention, she immediately grasped the novelty of his endeavor, purchasing one of the limited edition to add to the burgeoning collection. On another occasion, Roz's clever idea to use an ordinary metronome as the table centerpiece at a dinner she was hosting, led to its witty appropriation and transformation with a drawing and script by Man Ray and Bill Copley. Perhaps most provocative of these collaborations is evident in Copley's *American Girdle*, an artwork inspired by Mel's merchandising activities. Copley took advantage of his friend's rejection of a faulty lot of red, white, and blue girdles ordered for July 4th to create his tongue-in-cheek collage.

Through Man Ray and Juliet and the Copleys, the Jacobses met and developed lasting friendships with other members of this creative community. Among some of the couple's favorite recollections were their interactions with Marcel Duchamp. The artist charmed them during a visit to his East 58th Street apartment where his ingenuity was on full display in their collection. A subsequent interaction related to Duchamp's small sculpture, *Feuille de vigne femelle (Female Fig Leaf)*, became the stuff of family lore. Someone at a party in the Jacobses' home had inadvertently used the sculpture for an ashtray, leaving cigarette burns on its surface. Discovering the damage the next morning, Roz was distraught and anxiously telephoned Duchamp. The artist came over immediately. He laughed and declared the object much improved by the new markings. He turned the work over and wrote on the bottom: "exemplaire RozMel et toujours affectueusement Marcel N.Y. 1959."

After the Copleys sold their Longpont home in 1962 and moved to Manhattan, social gatherings of the European circle shifted to Farley Farm, the East Sussex estate of the American photographer Lee Miller and her husband, the British Surrealist artist, writer and promoter Roland Penrose. By then, Lee had abandoned her camera and thrown her creative energies into cooking. As pictures from these gatherings attest, the kitchen was the locus of activities with Lee and Noma, on one of the Copleys many visits, taking charge. Roz adopted many of the special recipes picked up at these gatherings in her own hosting activities.

Top: Max Ernst, M. Jean, Rosalind Gersten Jacobs, Man Ray, Dorothea Tanning and Juliet Man Ray at La Méditerranée Restaurant, Paris, April 1971.

Bottom: Melvin Jacobs and Rosalind Gersten Jacobs, 1991.





Left: Melvin Jacobs and Rosalind Gersten Jacobs in Miami in July 1972. Photograph by Eli Silverberg.

Right: Melvin Jacobs and Rosalind Gersten Jacobs.

Just as these individuals enriched the Jacobses' lives, Roz and Mel became actively engaged in the expansion of the careers of the artists who had become such an integral part of their lives. Through the channels of the fashion industry to which they had access as senior executives, they promoted the assimilation of Surrealist ideas into popular culture and aided their artist friends in marketing their work to wider audiences. They also began to collect the work of younger artists whose creations they felt resonated with the ideas of Surrealism, such as Gilbert and George, Christo and Jeanne-Claude, Bernd and Hilla Becher, Niki de Saint Phalle, Vija Celmins, Arman, George Rickey and Martial Raysse, thereby helping gain recognition for a new generation of artists influenced by the movement. At a time in which the post-war art world was increasingly preoccupied with Abstract Expressionism and renowned Surrealists were being sidelined, the Jacobses became great allies to their artist friends by marketing their work to new audiences.

Roz's long career as a fashion buyer and her passionate art patronage came full circle in the early 1970s when a number of international artists, including Man Ray, collaborated with jewelry fabricators to create novel works of wearable art. She was quick to appreciate this new creative form and added striking pieces to her collection that she delighted in wearing to art events. These pieces reflected Roz's unique position as art collector and promoter, positioning these pieces at the intersection of her two passions, art and fashion. Her jewelry collection grew to include fashion accessories not only by Man Ray, but also by Pablo Picasso, Max Ernst, Roberto Matta, Roy Lichtenstein, Niki de Saint Phalle and, especially, her dear friend Noma Copley. Noma's witty appropriation of everyday objects such as buttons, pins, sardine-can openers, and neckties into her jewelry designs resonated for Roz, who appreciated these refashioned found objects as perfect complements to both her wardrobe and her art collection.

The Jacobses were also active in their philanthropic support of the arts and served on boards of several cultural organizations. Roz's participation on the board of Miami's Museum of Contemporary Art (MOCA) and her long-time support of The Phillips Collection in Washington, D.C. led to the gifting of several important artworks from the family's collection to these museums. Her relationship with MOCA resulted in the first museum exhibition of the Jacobs collection in 2000, an event that put the collection on the map. Roz was actively involved in the Guggenheim Museum's Learning Through Art (LTA) program, which brings arts education into the inner city. She was also on the board of the Merce Cunningham Dance Company, which she perceived as Surrealist dance.

Mel and Roz were dedicated to the artists whose friendship and works compelled their devotion and enriched their lives. "I fell in love with the people and then the art," Roz frequently proclaimed. This is reflected in her sentiment that in living with her collection, she was always surrounded by dear friends, not commodifiable objects. Operating neither as professional connoisseurs nor dictatorial arbiters of artistic taste, they assembled a group of works that attests to the couple's immersion in the vibrant international art community of their times and their foresight in selecting objects of profound and lasting value for their unique collection of Surrealist art.

601

MAN RAY (1890-1976)

Le fer rouge

signed, dated, titled and numbered 'MAN RAY FER ROUGE 1966 3/10'
(on the handle)
painted flat-iron
6¾ x 3¾ x 3½ in. (16.2 x 9.2 x 8.9 cm.)
Conceived in 1966

\$25,000-35,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1967.

EXHIBITED:
The New York Cultural Center, *Man Ray: Inventor/Painter/Poet*,
December 1974-March 1975, no. 166.
London, The Institute of Contemporary Arts, *Man Ray*, April-June 1975,
no. 152.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000, no. 24 (illustrated in color).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009, p. 5
(illustrated in color).

LITERATURE:
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, p. 208,
no. 336 (variant illustrated, p. 218).
Janus, *Man Ray: Tutti gli scritti*, Milan, 1981 (illustrated).
J.-H. Martin, intro., *Man Ray: Objets de mon affections*, Paris, 1983, p. 156,
no. 163 (variant illustrated, p. 147).

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 raisonné* of the Objects and Sculptures of
Man Ray, currently in preparation.

L*e fer rouge* is a reconsideration of one of Man Ray's first
forays into object-making, *Cadeau* (1921). Inspired initially
by Marcel Duchamp's readymades, Man Ray took a vintage
flat-iron and added tacks to the flat side as a gift for composer Erik
Satie. In the words of Roland Penrose, a friend to Man Ray and the
Jacobses: "By this simple adjustment, the flat-iron had forfeited
its former identity and become a symbol of nonsense and inutility,
a classical example of the disturbing effect provoked by all such
creations of Man Ray. We are delighted by the sly humour and
perplexed by the radical change in identity that has been produced
by such slight means" (quoted in *Man Ray*, New York, 1989, p. 71).

Man Ray and Roz developed a close friendship and frequently
visited one another on either side of the Atlantic. An accomplice in
creative experimentation, Roz was much more than a collector or
patron of the arts. On one of her trips to Paris, Man Ray and Roz
were walking around the Left Bank ducking into various antique
shops when the artist became struck by inspiration and purchased
a group of flat-irons. She asked him what he was going to do with
all of them and Man Ray replied, "you'll see." Shortly thereafter, he
painted the bottoms red and named them *Le fer rouge* (The Red
Hot Iron). These formerly functional objects were thus transformed
into a visual play on words. Over time, Roz and Mel would also
amass their own collection of vintage flat-irons, one of which
would later sit on each step of the staircase in their apartment. A
selection of Roz's flatirons are included in the accompanying **The
Surrealist World of Rosalind Gersten and Melvin Jacobs Online
Sale**.



602

MAN RAY (1890–1976)

La Prière, 1930

signed in pencil 'Man Ray' (lower right)
and numbered in pencil 'EA' (lower left)
gelatin silver print on linen, printed late 1960s
image/stretched linen: 13 x 9 ¼ x ½ in. (33 x 23.4 x 1.3 cm.)
This work is an artist's proof aside from an edition of seven

\$80,000-120,000

PROVENANCE:
Acquired from the artist by the late owners, 1972.

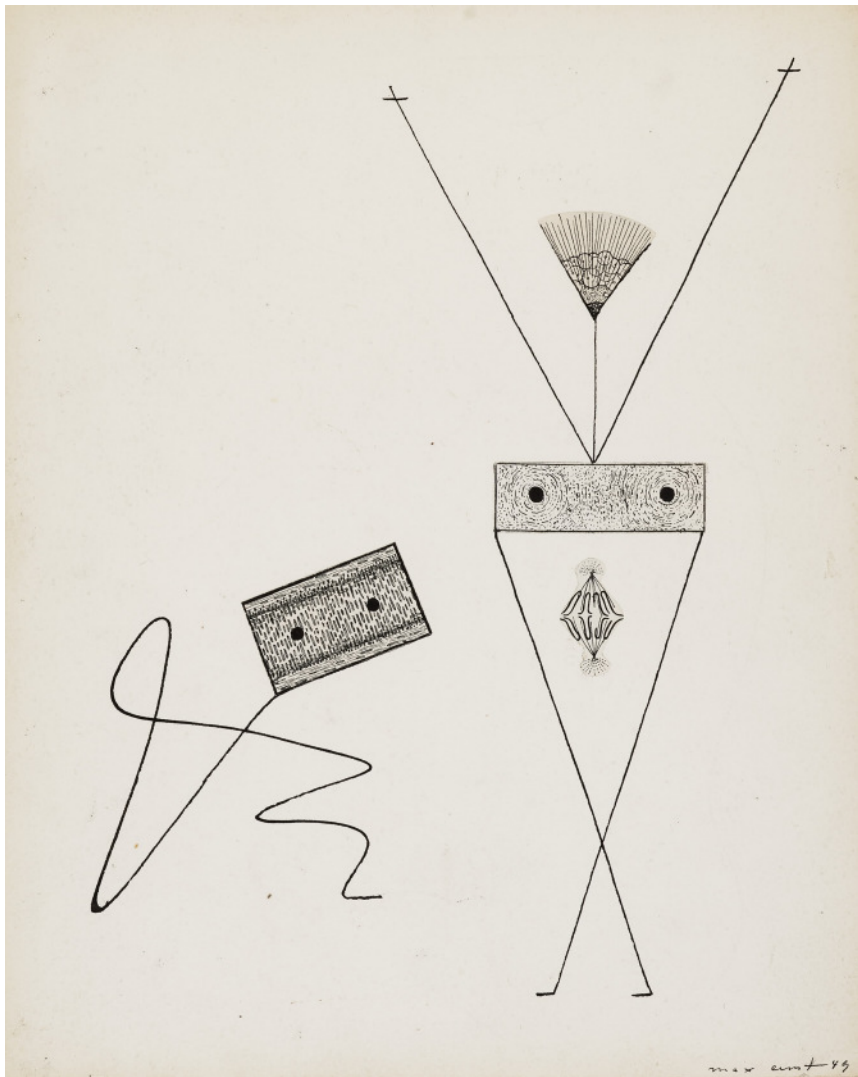
EXHIBITED:
Washington D.C., National Museum of American Art; Los Angeles, The Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, December 1988-January 1990, p. 216 (illustrated, fig. 190).
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.

LITERATURE:
Janus, *Man Ray: L'Immagine Fotografica*, exh. cat., La Biennale di Venezia, 1977, pl. 90.
Man Ray: Vintage Photographs, Solarizations and Rayographs, exh. cat., Kimmel/Cohn Photography Arts, New York, 1977, pl. 83.
J.-H. Martin et al., *Man Ray: Photographs*, New York, 1982, p. 191, p. 157.
Man Ray, exh. cat., Ronny Van de Velde, Antwerp, 1994, p. 90, no. 60.
Man Ray: La photographie à l'envers, exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 1998, pp. 164-165.
E. de l'Ecotais et al., *Man Ray*, New York, 2000, p. 63.
E.C. Garcia, *Man Ray in Paris*, exh. cat., J. Paul Getty Museum, Los Angeles, 2011, p. 86.
Man Ray/Lee Miller: Partners in Surrealism, exh. cat., Peabody Essex Museum, Salem, 2011, p. 76.
Man Ray, exh. cat., Museo d'Arte della Città di Lugano, 2011, p. 142 (variant).

One of Man Ray's most masterful nude studies, *La Prière* creates a phantasmal, surrealist image using sophisticated photographic techniques along with layers of dualities and double-entendres. The title demonstrates his love of ambiguity both in imagery and in language as well as his fine appreciation for jargon and wordplay. A literal translation of the title is *The Prayer*, but it also means *The Invitation*. An old slang meaning is "to reveal where the money is hidden." Lee Miller, the model for the image is posed in an undeniably erotic fashion, yet the placement of her hands suggests prayer and chastity. The disembodiment achieved through lighting and framing heighten the mysterious aura of the sacred and profane.

Man Ray freely made of use of various media, materials and presentations to express his artistic intent. The present photograph was taken in 1930, but is here presented as an artist's proof from an edition of seven on stretched linen made by the artist in the 1960s.





603

MAX ERNST (1891-1976)

Illustrationsvorlage zu 'Partition', S.77
signed and dated 'max ernst 49' (lower right)
pen and India ink and paper collage on paper
10¾ x 8⅞ in. (27 x 21.8 cm.)
Executed in 1949

\$10,000-15,000

PROVENANCE:
(probably) Acquired from the artist through William and Noma Copley
by the late owners, *circa* 1960.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009.

LITERATURE:
W. Spies and S. and G. Metken, *Max Ernst: Oeuvre-Katalogue, Werke, 1939-1953*, Cologne, 1987, p. 243, no. 2769 (illustrated).

This work is part of a series of collages that Ernst executed to illustrate Joë Bousquet's monograph *Max Ernst: Partition*, Paris, 1950.



604

RICHARD HUMPHRY (B. 1942)

The Cause of Thunder
signed 'Richard Humphry' (lower center)
oil on Masonite
17⅞ x 19 in. (45.4 x 48.2 cm.)
Painted in 1965

\$1,000-1,500

PROVENANCE:
Portal Gallery, London.
Sir Roland and Lee Miller Penrose, London.
Acquired from the above by the late owners, 1967.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.
New York, David Zwirner Gallery, *Endless Enigma: Eight Centuries of Fantastic Art*, September-October 2018.

LITERATURE:
R. Smith, "Four Knockout Group Shows to See Now," *The New York Times*, 19 October 2018 (illustrated).

As Roberta Smith noted in her review of *Endless Enigma: Eight Centuries of Fantastic Art* at David Zwirner Gallery, New York, *The Cause of Thunder*, "a green succulent landscape from 1965 by Richard Humphry," was not to be missed (*op. cit.*).



605
JEAN (HANS) ARP (1886-1966)
Découpage No. 8 dite "Ecriture"
signed with monogram and numbered '8' (on the reverse)
brass with black patina
12 x 8¾ in. (30.5 x 21.3 cm.)
Conceived in 1957

\$12,000-18,000

PROVENANCE:
Acquired from the artist through William and Noma Copley by the late owners, February 1958.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.

LITERATURE:
B. Rau and M. Seuphor, *Hans Arp: Die Reliefs, Oeuvre-Katalog*, Stuttgart, 1981, p. 261, no. 546 (another cast illustrated).

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



606
MAN RAY (1890–1976)
Demain, 1932
signed and dated in pencil 'Man Ray 1932' (lower right on the mount)
gelatin silver print, mounted on card, printed 1950s
image/sheet: 6⅞ x 3¼ in. (15.4 x 8.2 cm.)
mount: 12¼ x 9 in. (31.1 x 22.8 cm.)

\$30,000-50,000

PROVENANCE:
Acquired from the artist by the late owners, circa 1960.

LITERATURE:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 15 (illustrated).
Man Ray, exh. cat., Museo d'Arte della Città di Lugano, 2011, pp. 135-136, pls. 119 and 122.

Man Ray's *Demain* is a clever "clin d'oeil," a knowing wink at art history and at certain key artistic tendencies of the day. The exaggerated silhouette achieved through his intricately constructed multiple exposure technique evokes Cycladic fertility symbols. It also calls to mind the stylized nudes of Amedeo Modigliani that make reference to these and other ancient sculptural interpretations of the female body. The raised arms echo certain of Modigliani's recumbent nudes, which have a powerful precursor in Goya's notorious *The Nude Maja* of 1797-1800. The sharply angled upturned arms of Man Ray's nude, elbows pointing vertically, assertively displaying her body, match those of the central figure in Pablo Picasso's *Les demoiselles d'Avignon* of 1907, the pivotal painting that dramatically initiated Cubism. The original glass negative for this frontal pose is in the collection of the Musée national d'art moderne, Centre Georges Pompidou (ref. AM 1995-201 [277]).

607

DOROTHEA TANNING (1910-2012)

Le mal oublié
signed and dated 'Tanning 55' (lower right)
oil on canvas
51⅞ x 63¾ in. (129.8 x 162 cm.)
Painted in Huismes in 1955

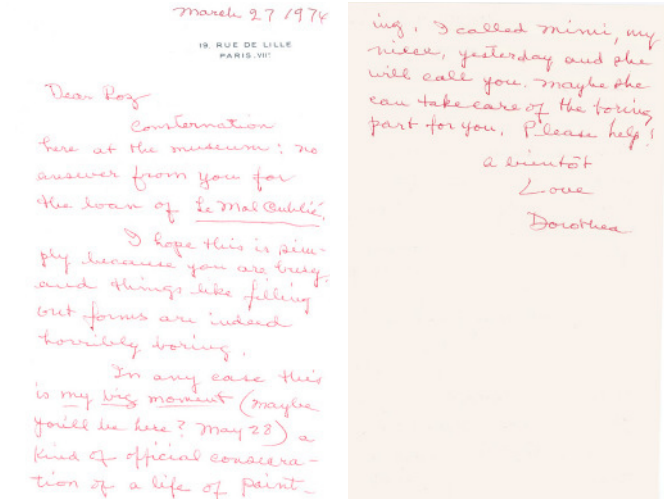
\$300,000-500,000

PROVENANCE:
William and Noma Copley, Longpont (acquired from the artist).
Acquired from the above by the late owners, 1959.

EXHIBITED:
Paris, Galerie Edouard Loeb and Galerie Mouradian Vallotton, *Dorothea Tanning*, May-June 1959.
Knokke-le-Zoute, Albert Plage Gemeentelijk Casino, *Dorothea Tanning*, June-August 1967, p. 34, no. 33 (illustrated).
Paris, Centre national d'art contemporain, *Dorothea Tanning*, May-July 1974, p. 76, no. 29 (illustrated).
Malmö Konsthall, *Dorothea Tanning: Om Konst Kunde Tala, Retrospective, 1940-1993*, April-May 1993, p. 135, no. 17 (illustrated, pl. 73).
London, Camden Arts Center, *Dorothea Tanning*, September-November 1993.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 30 (illustrated in color).
New York, Kent Gallery, *Dorothea Tanning: Insomnias, Paintings from 1954-1965*, October-December 2005, pp. 13-14, 43, 46, 57 and 69-70, no. 1 (illustrated in color, p. 21).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).
New York, Kasmin Gallery, *Dorothea Tanning: Doesn't the Paint Say it All?*, March-April 2022.

LITERATURE:
A. Bosquet, *Dorothea Tanning*, Paris, 1966, p. 92 (illustrated).
"Dorothea Tanning," *Mizue*, vol. 803, December 1971, p. 73 (illustrated).
G. Plazy, *Dorothea Tanning*, Paris, 1976, pp. 50-51 (illustrated in color and detail illustrated in color, p. 49).
D. Tanning, "Dorothea Her Lights and Shadows (A Scenario)," *XXe Siècle*, September 1976, p. 99 (illustrated).
J.C. Bailly, *Dorothea Tanning*, New York, 1995, p. 29 (illustrated in color, p. 112).
A. Rowley, "Lapses of Taste: On Dorothea Tanning," *Women's Art Journal*, no. 66, 1995, p. 17.
M. Sundberg, "The Metamorphosis of Dorothea Tanning: On the Painting *Insomnias*," *Konsthistorisk tidskrift, Journal of Art History*, vol. 79, no. 1, March 2010, pp. 24 and 31.
V. Carruthers, "Dorothea Tanning and Her Gothic Imagination," *Journal of Surrealism and the Americas*, vol. 5, no. 5, 2011, p. 151 (illustrated in color, p. 142).
Dorothea Tanning: Unknown but Knowable States, exh. cat., Gallery Wendi Norris, San Francisco, 2013, pp. 10-11 and 76.
S. Karam, "Challenging Ideologies: Contrasting Dorothea Tanning's Mid-20th Century Animal Paintings with Contemporaneous Zoo Designs," *Athnor*, vol. XXXII, 2014, p. 103.
A. Mahon, ed., *Dorothea Tanning: Behind the Door, Another Invisible Door*, exh. cat., Museo Nacional Centro de Arte Reina Sofia, Madrid, 2018, p. 74.
M.J. Balsach, "Visions from the Desert: The Metamorphoses of Dorothea Tanning," *BRAC: Barcelona Research Creation*, vol. 7, no. 3, October 2019, p. 329 (illustrated in color).
V. Carruthers, *Dorothea Tanning: Transformations*, London, 2020, pp. 116 and 122 (illustrated in color, p. 117).

We are grateful to the Dorothea Tanning Foundation for their assistance in cataloguing this work.



Letter from the artist to Rosalind Gersten Jacobs.



A seminal painting in Dorothea Tanning's oeuvre, *Le mal oublié* marks a turning point and the beginning of a new phase for the artist. Often referred to as prismatic or kaleidoscopic, this innovative mature period is a true departure from earlier applications of surrealism. In the mid-1950s and commencing with this picture, Tanning adopts a new vocabulary inching closer to abstraction, focusing less on detailed fantastical scenes in favor of freer, multicolored compositions. Even in the most fractured canvases executed in this style, Tanning held onto effigies of figuration. This balance between figuration and abstraction in Tanning's career was recently highlighted in an exhibition at the Kasmin Gallery, New York, entitled, *Dorothea Tanning: Doesn't the Paint Say It All?*

The artist has stated: "Around 1955, my canvases literally splintered. Their colors came out of the closet, you might say, to open the rectangles to a different light. They were prismatic, surfaces where I veiled, suggested and floated my persistent icons and preoccupations, in another of the thousand ways of saying the same things" (quoted in *Between Lives: An Artist and Her World*, New York, 2001, p. 178). After years spent on and off in Sedona, Tanning and her husband, Max Ernst, purchased a property in Huismes in 1954. This farmhouse in the Loire Valley remained their home for the next decade and lay witness to fruitful creativity for both artists. From a photograph taken by Lee Miller in Tanning's studio, it can be confirmed that this work was painted at Huismes.

Dorothea Tanning, *Les chiens de Cythère*, 1963. The Museum of Modern Art, New York. © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art, New York.

The artist and the present work in Huismes, 1955. Photograph by Lee Miller. © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © Lee Miller Archives, England 2022. All rights reserved. leemiller.co.uk.



Jean Christophe Bailly wrote on the present work, "Here there is no abrupt caesura—nor is there any amputation of early obsessions and a way of painting them. There is no visible break in her concentration on images of rather Gothic melancholy charm and their pervasive mood of uneasiness. Early preoccupations will show up in the entire oeuvre, in tonalities, in skewed architecture, in moods; above all, in their isolation. Nonetheless, there are distinct changes in the artist's approach to her canvases. Connected one after the other by tenuous filaments, the paintings ranging from *Le mal oublié* (1955) to *Les chiens de Cythère* (1963), share Dorothea Tanning's vision of her world as a kaleidoscope of restless forms, vast community of inflections that prismatically reveal and conceal the layers of her consciousness. In *Le mal oublié*, yellow gold like pollen seems to fill the blue rectangle, haloing its figural center, a child who kneels at lower right.

Prismatic, even evanescent, the memory-figure will from now on occupy rather than dominate. It will be a blossoming within the confines of a painted world just as chance and our (all too human) reference will form a face or other known image in clouds moving across the sky" (*op. cit.*, 1995, p. 29).

The Jacobses purchased *Le mal oublié* in 1959 from William and Noma Copley. Shortly after this acquisition, Mel and Roz met the artist through the Copleys and became lifelong friends, corresponding with her through heartfelt letters and postcards. Ahead of her first major retrospective in 1974 at the Centre nationale d'art contemporain in Paris, Tanning contacted the Jacobses to loan their picture and invited them to the vernissage, writing: "In any case this is my big moment (maybe you'll be here? May 28), a kind of official consecration of a life of painting."

608

YVES TANGUY (1900-1955)

Sans titre

signed and dated 'YVES TANGUY 40' (lower right)
watercolor, gouache and pen and black ink on paper
8 x 5¾ in. (20.3 x 14.5 cm.)
Executed in 1940

\$120,000-180,000

PROVENANCE:

Pierre Matisse Gallery, New York (acquired from the artist).
Ona Munson, New York (acquired from the above, 1940).
Eugene Berman, New York (by descent from the above, 1955).
Earl Stendahl Galleries, Los Angeles.
Bodley Gallery, New York.
Acquired from the above by the late owners, April 1959.

EXHIBITED:

Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 28 (illustrated in color).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).

LITERATURE:

P. Matisse, *Yves Tanguy: A Summary of His Works*, New York, 1963, p. 122, no. 268 (illustrated).



The artist in 1938. Photograph by Denise Bellon. Photo: Denise Bellon / akg-images.

Following a trip to North Africa in 1930, Yves Tanguy entered the final mature phase of his work—which developed slowly and meticulously over the next twenty years. John Ashbery has observed, "What had been sketched and 'in the air' in the days of Dada and the early period of Surrealism began to assume, for Tanguy at any rate, the full contours, the rich mineral colors, the strong light and cast shadows, the space that while still ambiguous is now emphatically so, as though the landscape were a real one in which the laws of perspective had been suspended. Objects of a type never encountered yet obviously real are strung out on an infinite plain. They have the brightness of pebbles viewed under water. They communicate with each other, exist in relation to one another, sometimes are even attached to one another by thread or other bonds, and their relationships are strangely explicit though the protagonists themselves are of an unknown species" ("Tanguy: The Geometer of Dreams," *Yves Tanguy*, exh. cat., Acquavella Galleries, New York, 1974).

Tanguy was among the first wave of leading Surrealists to flee the war in Europe for a new life in New York, emigrating from France in November 1939 and joining his soon-to-be second wife, the American artist Kay Sage. One month after his arrival Tanguy held the first of what would prove to be a series of major exhibitions at the Pierre Matisse Gallery. A month later, he had his first museum exhibition at the Wadsworth Athenaeum in Hartford.

Painted in 1940, *Sans titre* is an enigmatic desert-like void, punctuated by a magical conglomeration of silent and luminous forms and edifices that spatially inter-relate and establish a depth and compositional harmony to the work as a whole. In true surrealist fashion, the composition seems strange and unbelievable at first but manages to insinuate itself into the viewer's consciousness, taking on an uncanny familiarity, even a kind of humanity, while remaining utterly inexplicable and unfathomable, resolutely defiant to any normal sense of logic or understanding.

By 1940, these spontaneously created forms had begun to group into complex clusters. Their bright colors and the immaculate precision with which they are rendered shows them to be new inventions, rather than relics of another age. Thus, they exhibit a certain degree of biomorphism but are not fully abstract. This painting demonstrates that Tanguy is a creator of mental landscapes that aim to arouse specific emotions in the viewer. Intentionally enigmatic, Tanguy's paintings intrigue the mind's eye and seduce us with a mystery that does not divulge its secret. As André Breton, one of Tanguy's greatest admirers, wrote of his work, Tanguy's paintings seem to represent "the words of a language which we cannot yet hear but which we shall shortly be reading and speaking, and which we shall recognize as being ideally suited to the exchange of new ideas" (quoted in D. Ades, "Yves Tanguy's Horizons," *Klee, Tanguy, Miró*, exh. cat., Museum Moderner Kunst, Stiftung Ludwig, Vienna, 2000, p. 176).



609
RENÉ MAGRITTE (1898-1967)

La chambre d'écoute
signed 'Magritte' (lower left)
pen and India ink and inkwash on paper
7 x 9½ in. (17.6 x 23.8 cm.)

\$350,000-550,000

PROVENANCE:
(probably) Acquired from the artist through William and Noma Copley by the late owners, by 1960.

EXHIBITED:
Dallas Museum for Contemporary Arts and Museum of Fine Arts of Houston, *René Magritte in America*, December 1960–February 1961, no. 79 (titled *The Apple*).
New York, Albert Landry Galleries, *René Magritte in New York: Private Collections*, October–November 1961, no. 33.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March–May 2000, no. 11 (illustrated; dated 1957).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April–May 2009 (illustrated in color; dated 1957).

LITERATURE:
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 97, no. 144 (illustrated).

The Comité Magritte has confirmed the authenticity of this work.

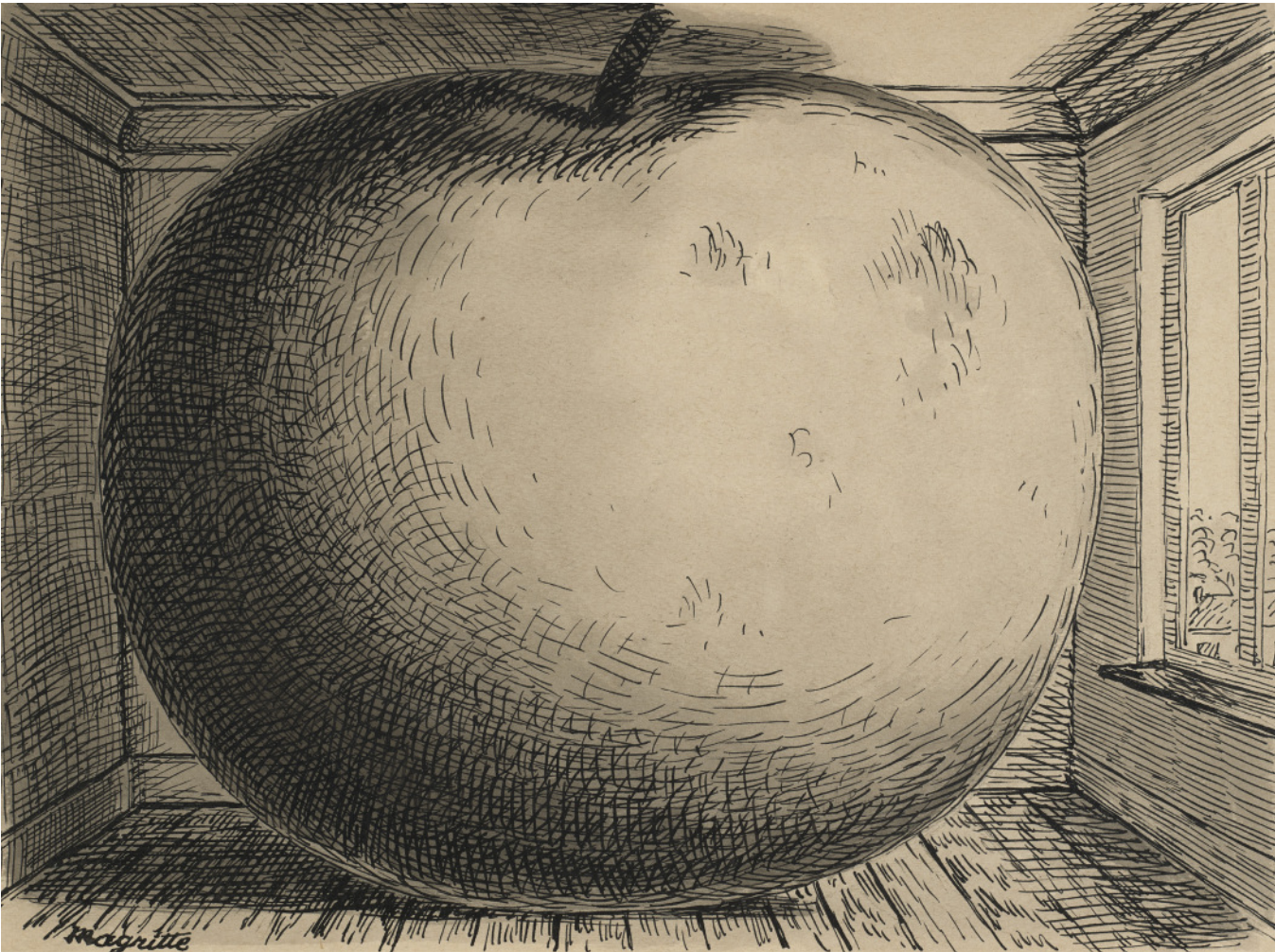


René Magritte, *Les valeurs personnelles*, 1952. San Francisco Museum of Modern Art. © 2022 C. Herscovici / Artists Rights Society (ARS), New York.

Executed in delicate lines of pen and India ink against soft passages of inkwash, *La chambre d'écoute* is a masterful drawing in which René Magritte returns to the theme of impossible magnification, a subject which occupied his imagination repeatedly through the final years of his career. Among the most familiar iterations of the artist's musings on the topic, *La chambre d'écoute* follows a series of oil paintings of the same name and subject in which an oversized apple almost fills the entirety of a simple, ordinary room, its perfectly spherical form a monumental presence at the very center of the space. By playing with scale in this way, deliberately distorting the piece of fruit to dramatically enormous proportions, Magritte disrupts the viewer's understanding of the scene, imbuing this very familiar, commonplace object with a strange, otherworldly quality.

According to the artist, the idea for *La chambre d'écoute* had initially emerged in response to his 1952 painting *Les valeurs personnelles* (Sylvester, no. 488; San Francisco Museum of Modern Art) in which a familiar bedroom scene was infiltrated by a handful of quotidian objects, including a comb, a shaving brush, a wineglass and a matchstick, enlarged to unexpected proportions. Standing in sharp contrast to the rest of the items in the room, these typically hand-held objects suddenly appear larger than the human-sized pieces of furniture they stand alongside, generating a startling tension. As the artist explained, it was the everyday familiarity of such items that allowed him to conjure such a distinct sense of mystery in his work: "My paintings show objects deprived of the sense they usually have. They are shown in unusual contexts... Ordinary objects fascinate me. A door is a familiar object but at the same time it is a bizarre object, full of mystery..." ("The Enigmatic Visions of René Magritte," *Life*, 22 April 1966, pp. 113–119; quoted in R. Magritte, *Ecrits complets*, Paris, 1992, pp. 609–611).

In *La chambre d'écoute*, Magritte simplifies the composition so that the apple is the only object in the room, increasing the impact of his playful magnification and causing it to appear even more strange and disconcerting in the process. In this drawing, unlike in his typical painted versions, he changes the position of the window, so that the light falls from the right as opposed to the left. Using an intricate cross-hatching technique to render the deep shadows on its curves, Magritte grants the apple a distinct sense of three-dimensionality, the comma-like strokes of the pen creating a dense web of overlapping and interweaving lines that follow the contours of the apple.



610

MAN RAY (1890-1976) AND
WILLIAM NELSON COPLEY (1919-1996)

Indestructible Object (Think)

signed and dated 'Man Ray 1966' (on the paper element);
signed 'CPLY' (on the canvas element)
pen and black ink on paper by Man Ray and oil on canvas
by William Copley affixed with a paperclip to vintage metronome
8¾ x 4¾ x 4¾ in (22.2 x 11 x 11 cm.)
Executed in New York in 1966 at a dinner party in the Jacobs home

\$100,000-150,000

PROVENANCE:
Gift from the artists to the late owners, 1966.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 25 (illustrated in color; titled *Think*).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).
Houston, The Menil Collection and Milan, Fondazione Prada, *William N. Copley*, February 2016-August 2017, no. 304.

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 raisonné* of the Objects and Sculptures of Man Ray, currently in preparation.

I*ndestructible Object (Think)* was created among friends at the Jacobs apartment in New York. In 1966, they hosted a dinner party in Man Ray's honor. In attendance were William and Noma Copley, Man Ray and Juliet. For the occasion, Roz set the table with a metronome as a center piece. Inspired by one of Man Ray's most celebrated readymade subjects, *Indestructible Object (Think)* is a clever collaboration between Man Ray and William Copley facilitated by the Jacobses. For this version, Man Ray drew an eye in pen and ink on a piece of paper and affixed it to the pendulum of the metronome; Copley painted his THINK on a piece of canvas and attached it with a paperclip below the eye. The elements were iconic for each artist: for Man Ray, the eye was inspired by the original version of the object, while for Copley, THINK had great personal significance. When William and Noma Copley married in Paris (with Man Ray as his best man), the clerk had a sign behind him with the word THINK emblazoned on it. Together, the two elements form the phrase, *Eye Think*.

The metronome is the basis for two of Man Ray's most celebrated objects: *Object to Be Destroyed* (1923) and *Perpetual Motif* (1971). Man Ray first utilized the metronome for a readymade in 1923, around the same time that Marcel Duchamp had finished his *Large Glass*. The first version of the metronome subject was titled *Object to Be Destroyed* and included a cut-out photograph of Lee Miller's eye attached to the pendulum. Later, on the back of a related drawing from 1932, he wrote: "Cut out the eye from the photograph of one who has been loved but is seen no more. Attach the eye to the pendulum of a metronome and regulate the weight to suit the tempo desired. Keep going to the limit of endurance. With a hammer well aimed, try to destroy the whole at a single blow" (D. Tashjian, *A Boatload of Mad Men: Surrealism and the American Avant-Garde*, New York, 1995, p. 107). At the 1957 *Exposition Dada* at the Galerie de l'Institut in Paris, a group of students demonstrating against Dada destroyed the object, thus carrying out Man Ray's initial instructions. When the insurance company representative came for the reimbursement he "voiced his suspicion that I might, with this money, buy a whole stock of metronomes. That was my intention, I replied, however I assured him of one thing: I'd change the title" (Man Ray, *Self Portrait*, Boston, 1988, pp. 306-307).



611
WILLIAM NELSON COPLEY (1919-1996)

Capella Sextina
signed and dated 'CPLY 61' (lower left)
oil on canvas
64 x 51 in. (162.6 x 130 cm.)
Painted in January 1961

\$150,000-200,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1965.

EXHIBITED:
New York, Alexander Iolas Gallery, *Recent Paintings by CPLY*, January 1961.
London, Institute of Contemporary Arts, *CPLY: Recent Paintings by William Copley*, May-July 1961.
Milan, Galleria Schwarz, *Bill Copley*, February 1962 (illustrated).
Los Angeles, David Stuart Gallery, *CPLY*, July 1964.
Amsterdam, Stedelijk Museum, *William N. Copley*, October-November 1966, no. 23 (illustrated).
Kunsthalle Bern; Paris, Musée national d'art moderne, Centre Georges Pompidou; Eindhoven, Stedelijk Van Abbemuseum and Karlsruhe, Badischer Kunstverein, *William, N. Copley*, October 1980-May 1981, no. 35 (illustrated).
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated).
Houston, The Menil Collection and Milan, Fondazione Prada, *William N. Copley: The World According to CPLY*, February 2016-February 2017, no. 236 (illustrated).

A monumental work in the artist's oeuvre, *Capella Sextina* fervently encapsulates William Copley's spirited style of figuration. The undulating mass of nude figures radiates an organic stream of consciousness, urging the viewer's gaze to move across the surface of the painting. Pairing surrealist imagery with an ornate all-over composition, the present work illustrates Copley's vital role as a link between the European Surrealists and the new age of Pop Art in the United States. A rare and extraordinary work, *Capella Sextina* has been exhibited widely—first, at Alexander Iolas Gallery, New York, in 1961. Most recently, the pattern of bodies within *Capella Sextina* formed the wallpaper for the major 2017 *William N. Copley* exhibit at the Fondazione Prada, Milan.





Undogmatic in both his life and art, Copley wielded his brush as a tool of spritely liberation that emancipated art from its established boundaries. Copley used his lack of formal training to his advantage, developing a unique style that thrived on its unfettered expression. In *Capella Sextina*, Copley paints with a color palette of greens and reds. While the color green is commonly associated with nature, red is most often associated with passion. This powerful pairing of colors goes to the heart of Copley's practice, by using color and tone to reveal and revel in the primal, playful sources of pleasure. Through the combination of these colors and their attendant themes, Copley presents libido in a lighthearted manner that focuses on its normality. Although Copley's painterly style could be described as naïve, the coloration in *Capella Sextina* exhibits a sophistication and force of purpose that lend an exceptional degree of gravity to this work.

The title of the present work, *Capella Sextina*, is a play on words that refers to the Capella Sistina, or the Sistine Chapel in English. Painted on a canvas that stretches over five feet tall, the painting is reminiscent of the large frescoes that adorn the famed chapel's interior—specifically Michelangelo's *The Last Judgement*. Copley wittily employs *Capella Sextina* to poke fun at moral propriety and taboos

policed by moral authorities and represented by visual culture. Upon the completion of *The Last Judgement* in 1541, a bitter dispute erupted between Michelangelo and high church officials due to the nudity within the painting. Eventually, another painter was brought in to paint clothes over the nude forms, a campaign of visual censorship that one art historian wittily described as “painting panties for the pontiff” (W.A. Camfield, *Francis Picabia: His Art, Life and Times*, Princeton, 1979, p. 132).

There is an uninhibited fecundity in *Capella Sextina* that courses throughout the painting's vibrant colors and interwoven forms. An undulating energy beats throughout the work, and the intermingled bodies elicit the image of a venous network supplying life-giving force through Copley's paint. The rhythm of the composition is found in the interaction between the reds and greens as well as the thick, curving contours of the human figures. Copley, whose paintings are praised for their casual and light-hearted approach to the erotic, saw sexuality as a vital aspect of the human experience and featured it in many of his paintings. There are hundreds of women depicted in this painting—all similar in size and style, collectively coming together to represent the singular, universal woman in Copley's mind. Stepping back from the painting, the curves of the

Michelangelo Buonarroti, *The Last Judgement*, circa 1540. The Sistine Chapel, Vatican City. Photo: Bridgeman Images.

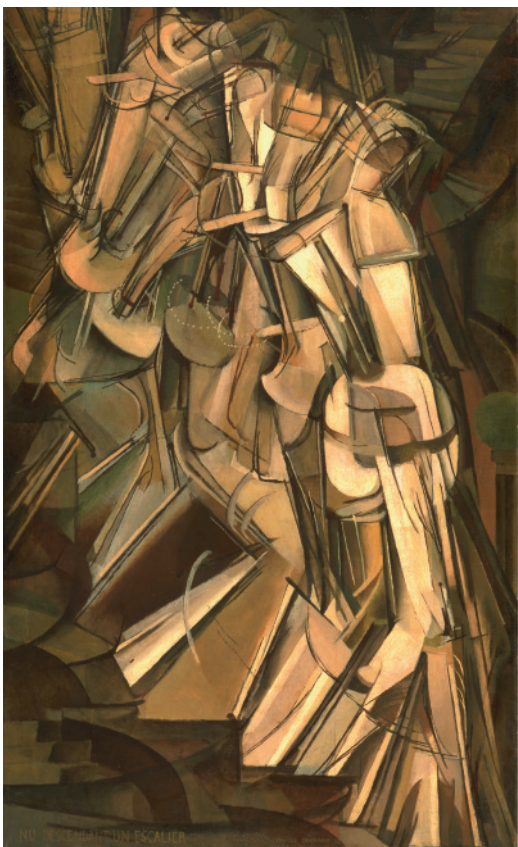


Left: Sandro Botticelli, *Primavera* (detail of *The Three Graces*), 1478. Galleria degli Uffizi, Florence. Photo: Galleria degli Uffizi, Florence, Italy / Bridgeman Images.

Right: Marcel Duchamp, *Nude Descending a Staircase*, (No. 2), 1912. Philadelphia Museum of Art. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2022. Photo: The Philadelphia Museum of Art / Art Resource, NY.

women's bodies form a winding fleshy mass that closely resembles the soft tissue of the human brain.

One of Copley's first contacts in the surrealist art world was Marcel Duchamp. Duchamp was one of Copley's biggest advocates and urged him to develop his artistic practice. Rejecting formal training, Copley instead learned directly from the artists who surrounded him. Viewing the painting in this light, there are several intriguing similarities to be drawn between Copley's *Capella Sextina* and Marcel Duchamp's modernist classic *Nude Descending a Staircase*, No. 2. The latter painting, created in 1912, subverts the well-established theme of the female nude in painting by removing the erotic and romantic and replacing them with the conceptual and the practical. As Duchamp said, “One just doesn't do a nude woman coming down the stairs...it seemed scandalous” (quoted in C. Pierre, *Dialogues with Marcel Duchamp*, Boston, 1987, p. 44). Painted about 50 years after Duchamp's masterpiece, Copley's *Capella Sextina* breaks the rules that had by this time been established by Duchamp. By re-inserting the appealing form of the female nude and incorporating a bright and lively color palette, the work takes a step away from the conceptual and towards the graspable and enjoyable, adding in a sense of narrative amidst a world that increasingly turned to



abstraction. Copley's painting does not revert back to the thematic hierarchies of the French salon, though, and instead riffs upon his predecessors' scandalous depictions in his exuberant and relatable style.

Copley adored Surrealism, yet he was not afraid to poke fun at what he saw as the self-seriousness displayed by his French compatriots: “The French take art very seriously, and I just couldn't help wanting to bait them a little. They were really so damn shockable” (quoted in *William N. Copley*, exh. cat., David Nolan Gallery, New York, 1991, p. 9). Copley was not beholden to the paradigm of “high” and “low” imagery or themes in art. Although he took inspiration from his Surrealist friends—as seen in his incorporation of their symbolic bowler hat—Copley expanded his repertoire of motifs to include the commonplace symbols of everyday life, such as cartoon hearts and national flags. Despite his jocular prodding and stylistic departures, Copley was embraced by the French surrealist circle. His art proved vital in connecting the European and American styles and anticipated the works of artists such as John Wesley and Tom Wesselmann. Copley's artworks contain a rawness of spirit and purity of conviction that continue to resonate with new audiences.

612

VIJA CELMINS (B. 1938)

Untitled (Mars)

signed and dated 'V. Celmins 1969' (on the reverse)
graphite on acrylic ground on paper
14 x 18½ in. (35.6 x 47 cm.)
Drawn in 1969

\$1,800,000-2,500,000

PROVENANCE:

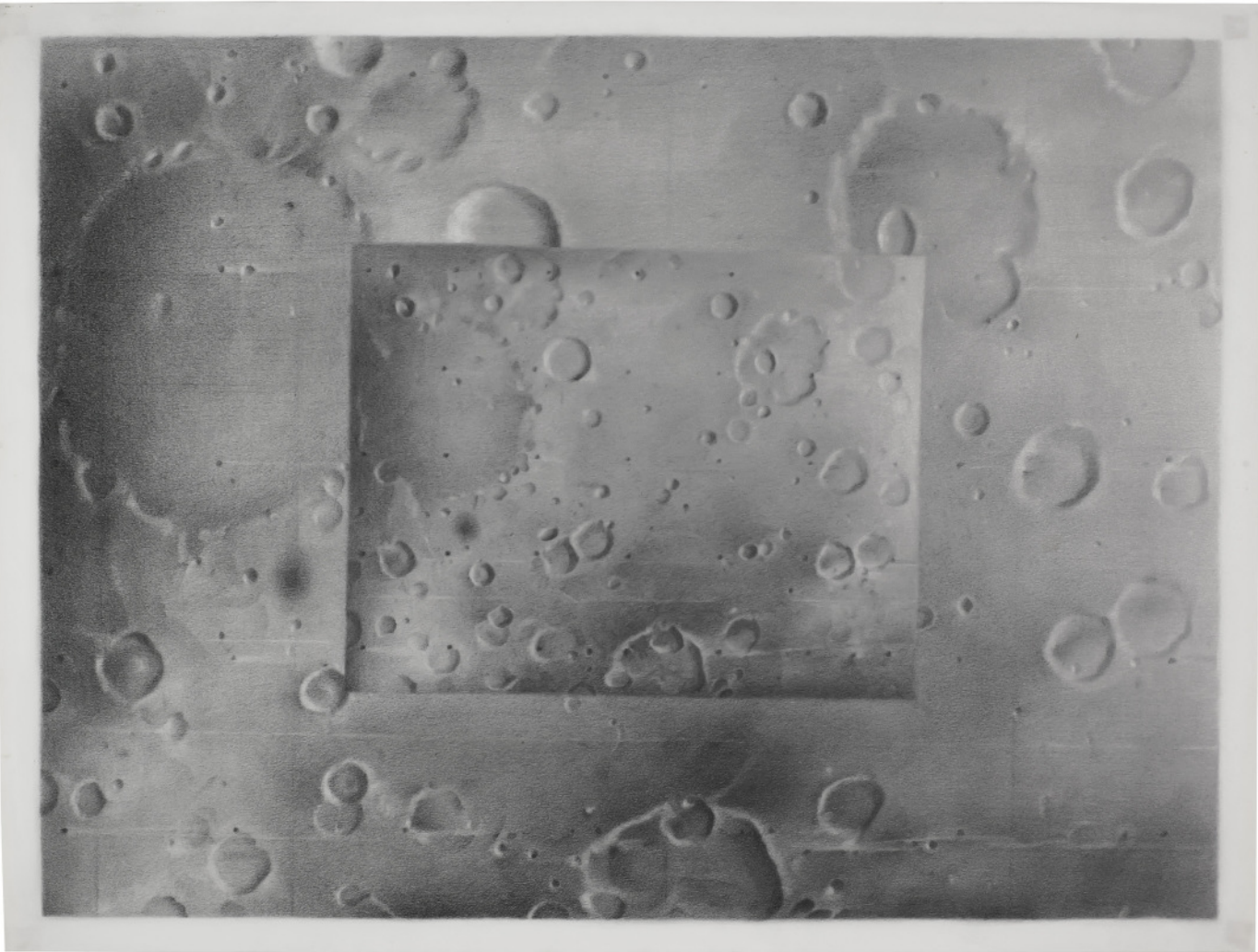
Acquired from the artist through Noma Copley by the late owners, 1971.

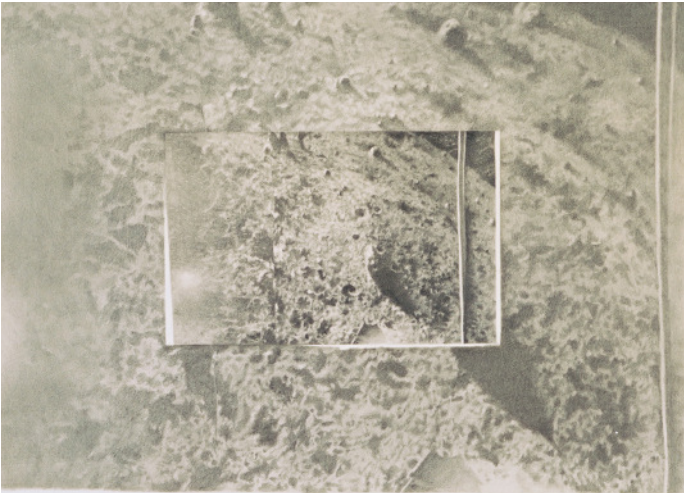
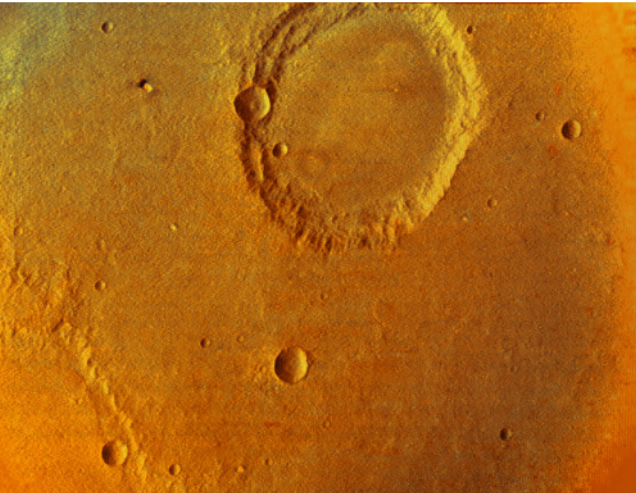
EXHIBITED:

Philadelphia, University of Pennsylvania, Institute of Contemporary Art; Seattle, University of Washington, Henry Art Gallery; Minneapolis, Walker Art Center; New York, Whitney Museum of American Art and Los Angeles, Museum of Contemporary Art, *Vija Celmins*, November 1992-February 1994, pp. 74 and 103 (illustrated).
Paris, Musée national d'art moderne, Centre Georges Pompidou and Los Angeles, Hammer Museum, *Vija Celmins*, October 2006-April 2007, pp. 58, 59 and 164, no. 11 (illustrated).
San Francisco Museum of Modern Art and New York, The Met Breuer, *Vija Celmins: To Fix the Image in Memory*, December 2018-January 2020, pp. 74 and 263 (illustrated).



The present lot on view at the Hammer Museum, Los Angeles, in 2007. Photo: Joshua White. Artwork © Vija Celmins, Courtesy Matthew Marks Gallery.





A singular voice in the postmodern critique of image culture, Vija Celmins has worked tirelessly in her investigation of the fragile divide between artist and machine. Included in her recent critically-acclaimed retrospective, *Untitled (Mars)* is a pivotal early example of the artist's use of extant photographs to explore the relationship between the drawing process and mechanical reproduction. Challenging the established pretense of the picture plane and forcing a dual reading of her work as both a flat object and an illusionistic space, she notes, "this is an invented thing, you know? [It's] not, like, a copy of nature or a copy of a photograph. It's an invented thing that you have in front of you, you know?" (quoted in "Vija Celmins: Building Surfaces," *Art21*, 2003, video). Blurring the line between drawing and facsimile, Celmins's exacting compositions ask for a comprehensive viewing that goes beyond the pictorial subject.

Rendered with a meticulous application of graphite on a piece of acrylic-coated paper, *Untitled (Mars)* depicts a doubled view of Mars's barren, cratered surface. Taken from space, the source photograph is precise and scientific and was created to relay information about topographical formations of the extraterrestrial landscape. It is an all-over composition that is viewed top-down, showing no tilt toward the horizon that would indicate distance

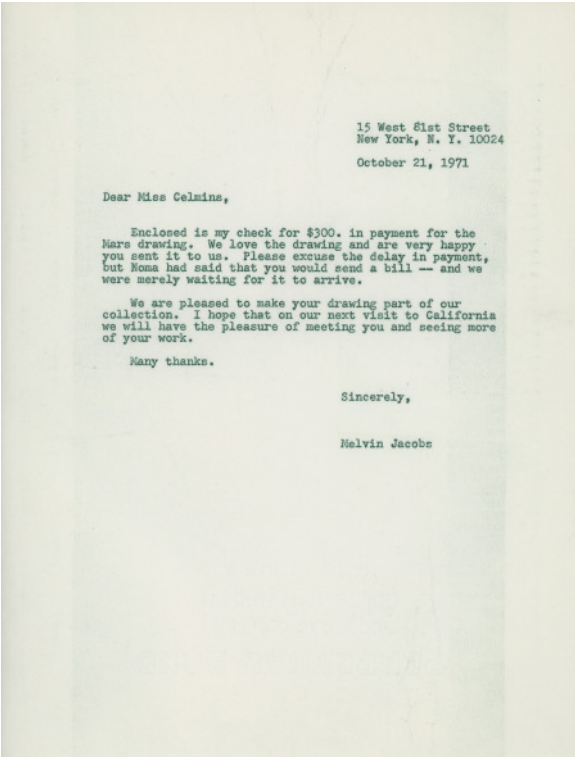
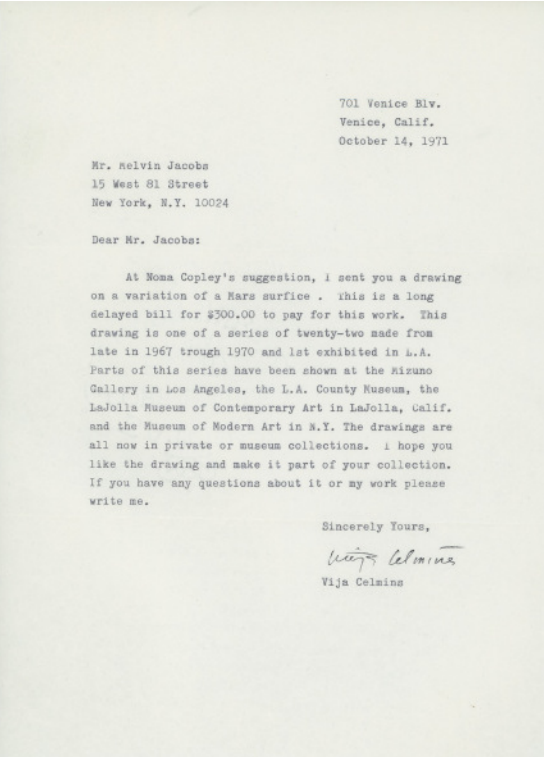
or perspective. Instead, the viewing plane is even and flat; the only hint of texture or three-dimensionality is shown with subtle shifts in grayscale where the light hits a rocky outcropping or is shadowed by a crater's wall. Celmins describes the photograph twice in the present example by inseting a smaller version into the center of the magnified view. This compositional choice both reinforces the reproducibility of the original image while also lending a mechanical air to the entire work. Furthermore, Celmins's careful hand transcription of an image made by a machine in space highlights the core of her artistic process which relies on "a [reinvention] of [the photograph] in other terms that gives it another quality" (V. Celmins, quoted in *The Painting of Modern Life: 1960s To Now*, exh. cat., Hayward Gallery, London, 2008, p. 71). She is depicting both the subject and the object, the Martian land and the captured image. "The photo is an alternate subject, another layer that creates distance. And distance creates an opportunity to view the work more slowly, a chance to explore your relationship to it" (quoted in *ibid.*, p. 71). By emphasizing the relationship between the original scene, the photograph and her drawing, she asks for a reassessment of our understanding of vision.

Beginning in the late 1960s, Celmins started in earnest on an investigation of the relationship between the artist's hand and the mechanically

Left: Mars surface seen by the probe Mariner 6, July 1969. Photo: © NASA/Novapix / Bridgeman Images.

Right: Vija Celmins, *Moon Surface (Luna 9) #1*, 1969. The Museum of Modern Art, New York. © Vija Celmins, Courtesy Matthew Marks Gallery. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Correspondence between the artist and Melvin Jacobs.



reproduced image, between human vision and technological perception. Often using photographs of flat, seemingly monotonous scenes like oceans, deserts, or the inky expanse of outer space, she created a conversation about the relativity of distance and its connection to our own visual understanding. Art historian Linda Relyea notes that "one marvels at the way in which Celmins captures the expansiveness of her subject. Yet, she simultaneously reminds the viewer that this work of art was made by the artist with her drawing pencils on a piece of paper. Each mark or gesture remains visible but inseparable from the field. The all-over image is built up stroke by stroke, just as a wall can be built brick by brick. Nothing is spontaneous or left to chance; rather, the finished work is the product of painstaking craft and diligence" ("Vija Celmins' Twilight Zone," *Vija Celmins*, New York, 2004, p. 16). Each shadow, highlight and grain of silver halide in the original print is rendered in graphite as the artist carefully reinterprets the photograph through her meditative process.

Having been in the Jacobs collection for over fifty years, *Untitled (Mars)* comes from a series of twenty-two works created from late 1967 through 1970. Rosalind and Melvin Jacobs acquired the work directly from the artist herself via their good friend, Noma Copley, in 1971. Realized in 1969, *Untitled*

(*Mars*) was created in the same year as two major events in the history of space exploration. Apollo 11 touched down on the surface of the moon in July, and in August the Mariner 6 and Mariner 7 probes took the first close-up photographs of the Red Planet. From images released by NASA in various publications, Celmins sourced scientific documents that would serve as her focal point in several works including the present example. Though the immediate subjects of her work are often natural in origin, it is not the waves, the spiderwebs, or the distant landmasses that she is most interested in depicting. Instead, she selects photographs based on their ability to fulfill her investigative needs. Her process, she notes, does not have "that romantic thing, that Caspar Friedrich tendency to project loneliness and romance onto nature; to contrast nature's grandness with tiny, insignificant watchers. I like looking and describing, using images to explore the process of making" (quoted in *Artist's Journal*, September 1984 and interview with Chuck Close, *Vija Celmins*, ed. W.S. Bartman, 1992, p. 38). The evidence of process and time spent is paramount to her work. Using nothing but graphite, she eschewed the use of erasers and started over if a mistake were made. This exacting, particular method results in incredibly detailed depictions that mimic technological means so closely that the viewer is left to study a result that borders on the sublime.

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MARCEL DUCHAMP (1887-1968)

Feuille de vigne femelle

signed and inscribed 'exemplaire RozMel et toujours affectueusement Marcel N.Y. 1959' (on the underside); marked 'Feuille de vigne femelle 1950 2/10' (on the back)

painted plaster
3½ x 5¾ x 4¼ in. (8.9 x 13.6 x 12 cm.)
Conceived in 1950; this plaster version cast from the galvanized plaster original and painted by Man Ray in 1951

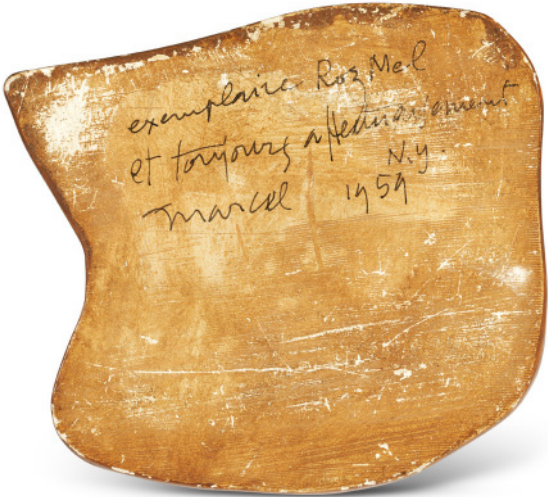
\$500,000-800,000

PROVENANCE:
Acquired from Man Ray by the late owners, circa 1957.

EXHIBITED:
New York, Zabriskie Gallery, *Conspiratorial Laughter: A Friendship, Man Ray and Duchamp*, February-April 1995, p. 44, no. 47 (illustrated, p. 40).
New York, Mitchell-Innes & Nash, *Inner Self*, February-March 1998.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 5 (illustrated in color).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).
New York, Kasmin Gallery, *Brancusi & Duchamp: The Art of Dialogue*, September-December 2018 (illustrated in color, p. 221).

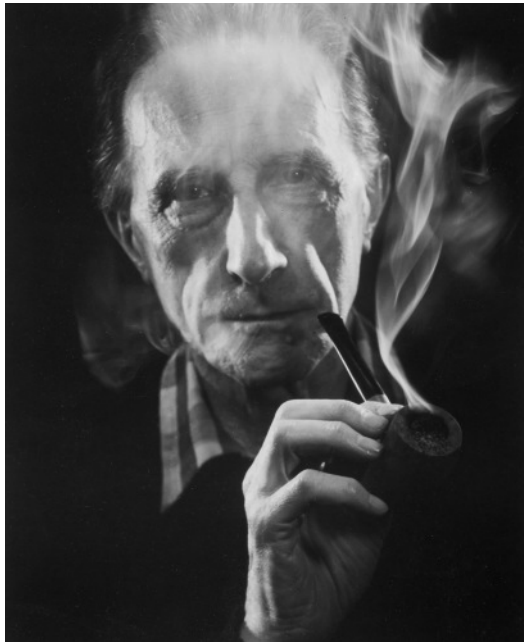
LITERATURE:
Le Surréalisme, même, no. 1, Paris, 1956 (another version illustrated on the cover).
R. Lebel, *Marcel Duchamp*, New York, 1959, p. 175, no. 196 (original galvanized plaster version illustrated, pl. 120).
P. Hulten, ed., *Marcel Duchamp: Work and Life*, Cambridge, Massachusetts, 1993, p. 134 (original galvanized plaster version illustrated in color).
C. Tomkins, *Duchamp: A Biography*, New York, 1996, pp. 377 and 385 (another cast illustrated, p. 386).
D. Ades, N. Cox and D. Hopkins, *Marcel Duchamp*, London, 1999, p. 185, no. 145 (another cast illustrated).
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 2000, vol. II, p. 797, no. 536b (original versions illustrated; another cast illustrated in color, p. 417, pl. 201).
F. Naumann, *The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp*, New York, 2012, pp. 190-198 (another cast illustrated, pp. 190, 193-195 and 198).

The Association Marcel Duchamp has confirmed the authenticity of this work.



Underside of present lot.





Filled with a rich sensuousness, *Feuille de vigne femelle* is one of an important series of sculptures created by Marcel Duchamp during the early 1950s, in which the artist expressed his enduring fascination with the erotic. Along with *Not a Shoe* of 1950, *Objet-Dard* of 1951 and *Coin de chasteté* of 1954, this group marked Duchamp's public return to artmaking after his infamous declaration almost a quarter-century earlier that he was abandoning his artistic career in order to devote himself to chess. In fact, these sculptures had their roots in a secret project Duchamp had been working on for several years, a sculptural tableau known as *Étant donnés*: 1. *La chute d'eau*. 2. *Le gaz d'éclairage*, now in the collection of the Philadelphia Museum of Art. Described by the artist as a "sculpture-construction," this large, complex multi-media installation had a long gestation period, gradually evolving over the course of two decades, before being revealed to the public in 1969, after the artist's death.

Viewed through two carefully placed peepholes in an old barn door, the mysterious *Étant donnés* offers a glimpse into a seemingly idyllic landscape

in which a naked female form reclines, her body entirely exposed to the viewer as she lies on a bed of grass and twigs. While the final mannequin for the installation was constructed using a metal framed plaster form covered in leather, the sinuous curves of the body were apparently modelled using casts of the body of the Brazilian artist Maria Martins, Duchamp's lover during the late 1940s. The pair had taken lessons in life casting together in 1946, studying under the sculptor Ettore Salvatore at Columbia University. Over the ensuing years Duchamp returned to the process repeatedly in order to capture Martins' form, combining it with elements of hand modelling, to achieve the desired shape. *Feuille de vigne femelle* was directly inspired by these plaster studies—though there has been much scholarly debate as to the genesis of the sculpture, with some believing it was cast from life, the contours of *Feuille de vigne femelle* fit perfectly with a fragment of another casting found in the artist's studio, suggesting the form was taken from this object (see M.S. Meighan, "A Technical Analysis of the Figure in Marcel Duchamp's *Étant donnés*," *Étant donnés*, exh. cat., Philadelphia Museum of Art, 2009, fig. B.27a and B27b).

Left: Marcel Duchamp (With Pipe), 1957. Photograph by John D. Schiff. Photo: John D. Schiff, courtesy of Leo Baeck Institute, New York. Photo: The Philadelphia Museum of Art / Art Resource, New York.

Right: Marcel Duchamp, *Coin de chasteté*, 1954-1963. Musée national d'art moderne, Centre Georges Pompidou, Paris. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2022. Photo: © CNAC / MNAM, Dist. RMN-Grand Palais / Art Resource, NY.

Left: Cover for *Le Surréalisme, même*, no. 1, October 1956, with cover design by Marcel Duchamp featuring *Feuille de vigne femelle*. Philadelphia Museum of Art. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2022. Photo: © Philadelphia Museum of Art / Bridgeman Images.

Right: Marcel Duchamp, *Étant donnés*, 1946-1966. Philadelphia Museum of Art. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2022. Photo: © Philadelphia Museum of Art / Gift of the Cassandra Foundation, 1969 / Bridgeman Images.

With their cleverly punning titles, each of the "Erotic Objects" from the early 1950s demonstrates the importance of word-play in Duchamp's oeuvre—in *Feuille de vigne femelle*, for example, he creates a deliberately ironic juxtaposition between the title "fig leaf," which conjures associations of concealment and modesty, and the actual subject of the sculpture, namely the highly erotic casting of the most intimate parts of the female body. Provocatively revealing that which would typically be disguised or hidden from view by such a fig leaf, the sculpture boldly offers an apparently three-dimensional imprint of the vulva. The uninhibited sexuality of the sculpture was at the forefront of Duchamp's mind when he chose an ambiguous photograph of *Feuille de vigne femelle* as the cover image for an issue of the journal *Le Surréalisme, même* in 1956, edited by André Breton. Selecting a photograph in which the lighting suggestively inverts the concave profile of the work, allowing it to appear voluptuously convex, Duchamp played with the relationship between the positive and negative imprint of the casting to masterful effect.

Roz had first come across *Feuille de vigne femelle* while visiting Man Ray's studio during a business trip

to Paris. The artist explained that Duchamp had given him a small package when he came to say goodbye just before Man Ray caught a boat from New York to return to Europe, instructing him to make a set of ten casts from the sculpture. Using the galvanized plaster from Duchamp, which was one of a pair the artist had created in 1950, Man Ray supervised the creation of ten plaster casts, painting each in a bronze-like hue. Captivated by the sensuous forms of the painted plaster, Roz purchased the small erotic object and brought it home with her to New York, where she proudly displayed it in the living room. Later, at a party in their apartment, a musician guest mistook the sculpture for an ashtray, and used it to stub out a cigarette. The next morning, Roz was horrified to discover the way the artwork had been treated and immediately called Duchamp to explain. The artist arrived at the apartment shortly thereafter to examine the piece and, amused at what he saw, declared the sculpture "improved." In addition, he left an inscription on the underside of the work, blending Rosalind and Melvin's names together to create a typically Duchampian sobriquet: "exemplaire RozMel et toujours affectueusement Marcel, N.Y. 1959."

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MAN RAY (1890-1976)

Songe de la clef
signed and dated 'Man Ray 1942' (lower right) and titled 'Songe de la Clef' (upper left); signed, dated and titled again and inscribed 'Man Ray 1942 "La songe de la clef"' (center of painting 40 x 80 inches) (without key)' (on the stretcher)
oil on canvas
9⅞ x 18¼ in. (23.2 x 46.3 cm.)
Painted in Los Angeles in 1942

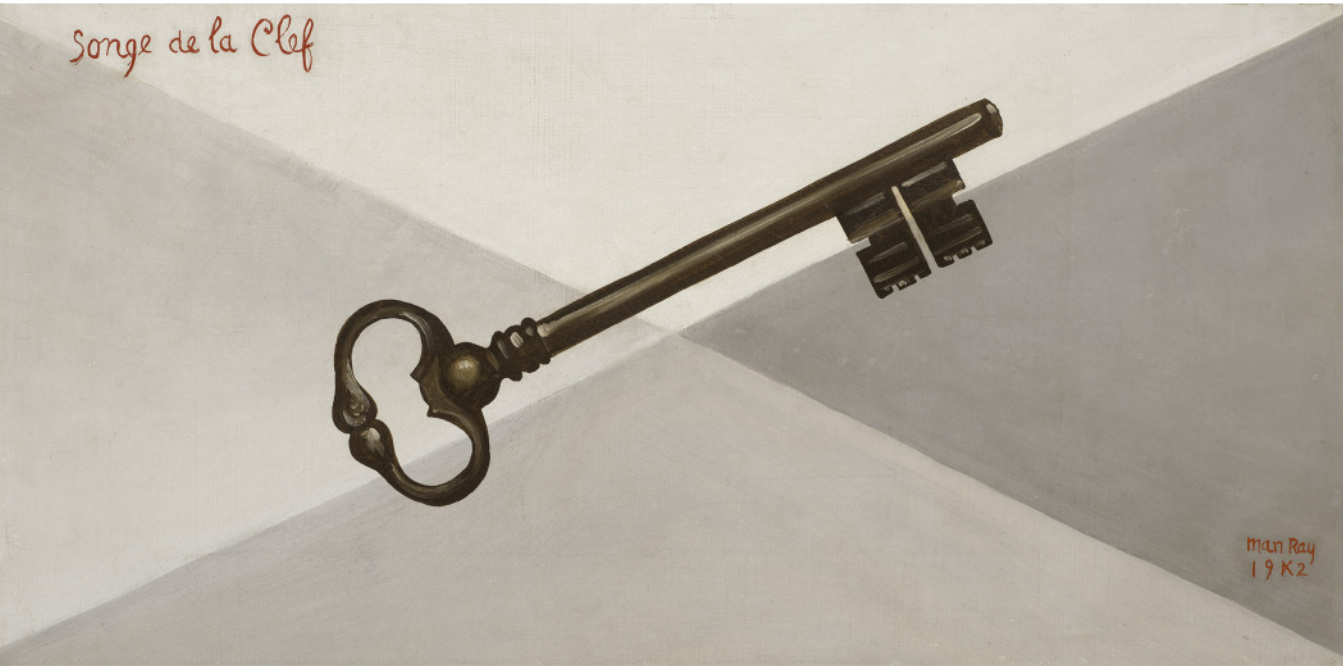
\$400,000-600,000

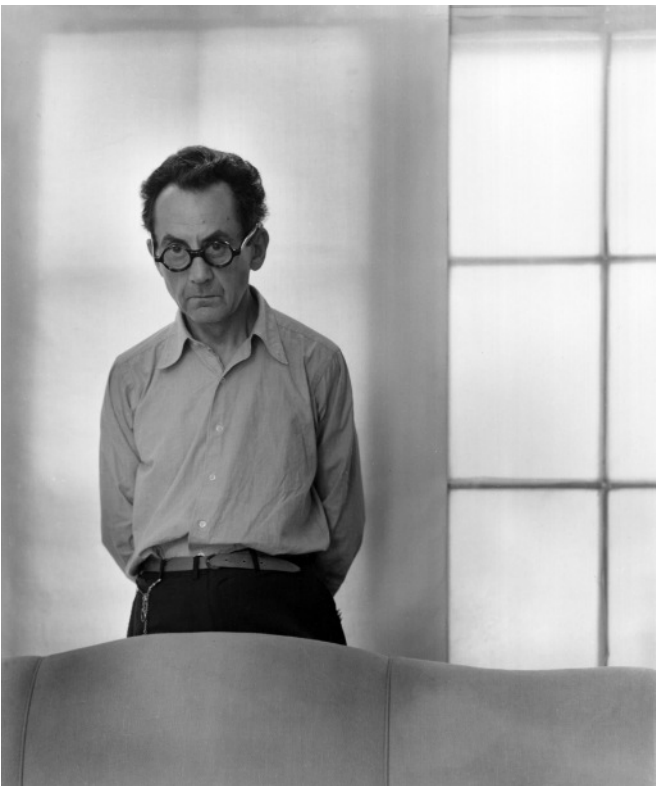
PROVENANCE:
Acquired from the artist by the late owners, by 1965.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 22 (illustrated in color).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).
New York, Di Donna, *Enigma & Desire: Man Ray Paintings*, October-December 2019, p. 118 (illustrated in color, p. 119).

LITERATURE:
Man Ray, *Self Portrait*, Boston, 1988, p. 265 (original version illustrated *in situ* in the artist's home).

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 raisonné* of the Paintings of Man Ray, currently in preparation.





Painted in 1942, *Le songe de la clef* is a prime example of the deceptively simple nature of Man Ray's Surrealist compositions, its playful theme wrapped in an enigmatic image that challenges and disrupts the viewer's sense of perception. Initially created as a larger work, measuring 40 x 80 inches, the canvas depicted a pair of intersecting diagonal lines dividing the canvas into triangular quadrants of subtly gradated grey tones that grow darker as the eye travels in a counter-clockwise movement. Man Ray later added a *trompe l'oeil* key at its center and cut down the canvas to its present size. The carefully rendered skeleton key floats weightlessly against an ambiguous, empty background, the ornate curves of its bow and precisely cut teeth catching the light as it reflects off the metal surface. By employing a clever *trompe l'oeil* effect in his rendering of the key, Man Ray conjures a strange sense of space within the scene, causing the object to shift under our gaze, at once sinking into the grey expanse while simultaneously appearing to project outwards from the canvas, towards the viewer.

With the outbreak of war in Europe, Man Ray was forced to flee Paris in 1940 and return to his homeland, arriving first in New York, before travelling westwards to California. Though at first captivated by the sunlight, which he said reminded him of the South of France, by 1942 Man Ray grew restless: "California is a beautiful prison," he wrote to his sister in September, "I like being here, but I cannot forget my previous life, and long for the day when I can return to New York, and eventually to France" (letter to Elsie Ray Siegler, 24 September 1942; quoted in J. Mundy, ed., *Man Ray: Writings on Art*, Los Angeles, 2016, p. 234). In the same letter, he described the quiet patterns of his life during this time: "I suppose I shall not get really active until this war is over, and all I can do in the meantime is to lay low and prepare for the years to come" (*ibid.*). While photography continued to offer an important stream of income during these years, painting became Man Ray's primary creative outlet, with new works emerging alongside revisions of older compositions, many of which he had been forced to leave behind in Paris.

Man Ray at his home in Los Angeles, 13 June 1948. Photo: Arnold Newman / Getty Images.

René Magritte, *La clef des songes*, 1927. Pinakothek der Moderne, Munich. © 2022 C. Herscovici / Artists Rights Society (ARS), New York. Photo: bpk Bildagentur / Sammlung Moderne Kunst / Pinakothek der Moderne / Bayerische Staatsgemäldesammlungen / Munich / Art Resource, NY.



In *Le songe de la clef*, Man Ray takes inspiration from a recent assemblage of the same title, which he had created using newspaper, string, watercolor and pencil. Now housed in the collection of the Rhode Island School of Design (RISD), this work also employs overlapping diagonals and the imagery of a key, though in this version, the object disappears into a keyhole, leaving only the upper portion visible. Exaggerating the shadow cast by this section of the object, Man Ray disrupts the effect of the *trompe l'oeil* in the rest of the drawing, creating an uneasy tension between the different elements of the work, forcing the viewer to reconsider his or her understanding of the image. In the 1942 painting, Man Ray develops these ideas further, eschewing any contextual detail and instead focusing our attention exclusively on the key as it hovers before us. In this way, the artist enhances the visual illusion at play, accentuating the impression that it is alternately moving away and towards the picture plane, creating a disconcerting effect that challenges our own sense of perception.

Man Ray famously claimed to love things which are incomprehensible, reveling in the humorous

confusion conjured by verbal puns and word games. In the present painting he deliberately inverts a familiar phrase, *La Clef des songes* (*The Key to Dreams*) which was a common title for popular manuals of dream interpretation in France. At once invoking and playfully subverting the Surrealist fascination with dreams and the subconscious, the title now tasks the viewer with considering the dream of an ordinary, everyday key, suggesting previously unimaginable depths within the inanimate object. In its choice of title and subject, Man Ray's painting appears to directly echo the work of his fellow Surrealist, René Magritte, who also took inspiration from "la clef des songes" when naming his 1927 composition of precisely rendered quotidian objects against a dark, blank background. However, Man Ray maintained that although closely associated with the Surrealists, his aesthetic was distinctly his alone: "I have never really used their idiom, but followed my own bent, meeting the others at certain points only" (quoted in J. Mundy, ed., *Man Ray: Writings on Art*, Los Angeles, 2016, p. 232).

An Insistent, Enigmatic Presence: Man Ray's *Le Violon d'Ingres*

Philippe Garner



Top: Man Ray and Tristan Tzara in Stockholm. Bibliothèque d'Art et d'Archeologie, Fondation Jacques Doucet, Paris, France. Photo: Stefano Bianchetti / CORBIS / Corbis via Getty Images.

Bottom: Group of American and European artists at the Jockey in Paris, circa 1921, including Bill Bird, Holger Cahill, Miller, Les Copeland, Hilaire Hiler, Curtiss Moffitt, Kiki de Montparnasse, Margaret Anderson, Jane Heap, Ezra Pound, Man Ray, Mina Loy, Tristan Tzara and Jean Cocteau. Photo: Stefano Bianchetti / Bridgeman Images.

Man Ray's *Le Violon d'Ingres* was conceived and executed in Paris in the spring of 1924, almost a full century ago. It has deservedly become one of the most emblematic and enduring images from a pivotal era that witnessed the radical revision of every facet of artistic creativity.

Le Violon d'Ingres is a work of art that remains as intriguing today as it was when first created, teasing and engaging the viewer on several levels. It uses the supposedly truthful medium of photography to depict an impossible conceit; it plays with the multiple ambiguities of its title and of its subject; and it hovers effectively between the anarchy and provocation of Dada and the eroticized dreamscapes of Surrealism. The Jacobs print of *Le Violon d'Ingres*—in an exceptional large format, acquired directly from the artist, signed, dated and stamped 'Original' by its author to confirm its unique status—is the defining iteration of Man Ray's concept. The work is an inspired distillation of all that cast Man Ray as so significant an artist as he made his mark in Paris in the early 1920s. In the spirit of Dada, he showed a willful disregard for the conventions of picture-making. Working across various media—as painter, object-maker, filmmaker, wordsmith—he took centerstage for his inspired reinvention of photography as a medium through which he could use light and chemistry to conjure forth images of metaphysical mystery, detached from any direct evidence of the hand of the artist. Man Ray's brilliance was in his ability to perceive such possibilities, to visualize images that once seen are never forgotten, images such as his witty, sensual, ever disquieting masterpiece, *Le Violon d'Ingres*.

Man Ray arrived in Paris from New York in 1921, his imagination and his determination as an artist fired by his role in shaping the American manifestation of Dada in close and fruitful dialogue with friend and kindred spirit Marcel Duchamp. Now already in Paris, Duchamp met Man Ray off his train, helped settle him in modest temporary accommodation and, most importantly, effected the introductions that brought Man Ray to the heart of the Paris avant-garde. Before the end of the year, Man Ray had found a room that could double as a studio and darkroom in the Grand Hôtel des Ecoles and was sharing it with the exuberant and characterful artist's model Alice Prin, known as Kiki, who—as lover, muse and model—was the inspiration for and subject of a number of his most celebrated images made over the following years. They met in a café through a mutual friend who, Man Ray later recorded, described him to Kiki as “a magician.” “Kiki,” he explained, “agreed to pose for me, we fixed the day and she came up to my hotel room.” Within a few days, “she moved in with her few belongings. So began a liaison that lasted six years” (quoted in Man Ray, *Self Portrait*, Boston, 1988, pp. 119-120).

Kiki, already an established figure in the Montparnasse art scene as a *chanteuse* who had posed for a number of artists, among them Léonard Tsuguharu Foujita, Moïse Kisling, Francis Picabia and

Chaim Soutine, wrote in her memoir: “We hung out with a group called Dadaists and some called Surrealists. For my part, I saw little difference between them! There was Tristan Tzara, [André] Breton, Philippe Soupault, [Louis] Aragon, Max Ernst, Paul Eluard, etc.” (quoted in B. Klüver and J. Martin, eds., *Kiki Souvenirs*, Paris, 1999, p. 134). This was the core of the radical literary and artistic milieu in which Man Ray found his form.

That winter, most likely in the early weeks of 1922, Man Ray explored the idea of making camera-less photographic images. Placing random objects on the light-sensitive paper and adapting his light source to suit his ends, he created an unprecedented pictorial universe of enigmatic, luminous, ghost-like forms sculpted in light in a fathomless space. In his retrospective evocation of the process of discovery, he observed: “They looked startlingly new and mysterious” (Man Ray, *op. cit.*, p. 106). He dubbed them “rayographs”, playing on the duality of meaning between his own name and the rays of light that he enlisted. Reporting his discovery to Duchamp, now back in New York, the response was: “I am delighted to learn you are having fun and, above all, that you have dropped painting” (quoted in N. Baldwin, *Man Ray*, London, 1989, p. 99). Man Ray's rayographs became an important ongoing part of his creative activity through the decades. Their centrality to his attitudes as an artist made them of singular interest to Rosalind and Melvin Jacobs as collectors committed to the essential spirit of Dada and Surrealist art.

Which brings us full circle to *Le Violon d'Ingres*, a triumphant synthesis of idea and technique, a work that, by combining a camera image and a rayograph element, namely the “f-holes”, creates a unique hybrid work of art that willfully has no trace of the hand-made and exists on its own terms. This despite the evident care invested in the nuances of scale, focus and tonal range of this haunting artifact. The image made its first published appearance in the final issue of André Breton's journal *Littérature* in June 1924. Breton's *Manifeste du Surréalisme*, published in October of that year, and his first issue of *La Révolution Surréaliste* that followed in December established him as the principal theorist of the movement. Man Ray's *Le Violon d'Ingres* occupies a position embracing Dada and Surrealism, exemplary of both these inter-related movements.

If *Le Violon d'Ingres* has a precursor, it is arguably Duchamp's *L.H.O.O.Q.* of 1919, his subversive mustachioed copy of the *Mona Lisa*, with the mischievous phonetics of its title. However, *Le Violon d'Ingres* is of another order and stature. Here is a work whose ambiguities, insistent presence and sensuality make it intensely seductive in a way that Duchamp's ludic, yet disrespectful and more coolly intellectual image is not. Man Ray's *Le Violon d'Ingres* has justly taken its place as an icon whose compelling, enigmatic aura appears eternal.

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MAN RAY (1890–1976)

Le Violon d'Ingres, 1924

signed and dated in ink 'Man Ray 1924' (lower right);
stamped in red ink 'ORIGINAL' (on the reverse of the flush mount)
unique gelatin silver print, flush-mounted on board
image/sheet/flush mount: 19 x 14¾ in. (48.5 x 37.5 cm.)

\$5,000,000-7,000,000

PROVENANCE:
Acquired from the artist by the late owners, 1962.

EXHIBITED:
Paris, Bibliothèque nationale de France, *Man Ray: L'Oeuvre Photographique*, May-June 1962.
New York, The Museum of Modern Art, *Dada, Surrealism and their Heritage*, March-June 1968.
New York, Cordier & Eckstrom, *Man Ray: A Selection of Paintings*, 1970.
Rotterdam, Museum Boymans-van Beuningen and Humlebaek, Louisiana Museum of Modern Art, *Man Ray*, July 1971-June 1972.
London, Institute of Contemporary Art, *Man Ray*, April-June 1975.
The New York Cultural Center, *Man Ray: Inventor/Painter/Poet*, December 1974-August 1975.
New York, Whitney Museum of American Art, *Dada and New York*, May-July 1979.
Paris, Musée national d'art moderne, Centre Georges Pompidou, *Man Ray*, 1982.
Washington D.C., National Museum of American Art; Los Angeles, The Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, December 1988-February 1989, p. 317 (illustrated, pl. 262).
London, Royal Academy of Arts, *The Art of Photography*, September-December 1989.
Washington D.C., The Phillips Collection, *Americans in Paris: Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder*, April-August 1996.
New York, Andre Emmerich Gallery, *Man Ray: An American Surrealist Vision*, November-December 1997.

Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000 (illustrated on the cover and illustrated in color on the frontispiece).
New York, Zabriskie Gallery, *Kiki of Montparnasse*, April-May 2002.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated).
New York, The Museum of Modern Art, *The Original Copy: Photography of Sculpture 1839 to Today*, August-November 2010.

LITERATURE:
A. Breton, *Littérature*, June 1924 (Breton version illustrated on the frontispiece).
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, p. 255 (illustrated, pl. 415).
J.-H. Martin, *Man Ray Photographs*, New York, 1982, p. 16 (illustrated, pl. 4).
Man Ray, New York, 1995, p. 46 (illustrated, pl. 48).
R. Kicken, *Man Ray*, Munich, 1996 (illustrated, pl. 53).
A. Sayag and E. de l'Ecotais, ed., *Man Ray: Photography and its Double*, Corte Madera, 1998, p. 137 (illustrated).
K. Ware, *Man Ray In Focus*, exh. cat., The J. Paul Getty Museum, Los Angeles, 1998, p. 40 (illustrated, pl. 17).
E. de l'Ecotais, *Man Ray*, Cologne, 2000, p. 43 (illustrated).
M. Klein, *Alias Man Ray: The Art of Reinvention*, exh. cat., The Jewish Museum, New York, 2009, p. 87 (illustrated, fig. 84).
W. Grossman and E. Seblin, ed., *Man Ray: Human Equations*, Ostfildern, 2015, p. 179 (illustrated, fig. 166).



Le Violon d'Ingres, 1924

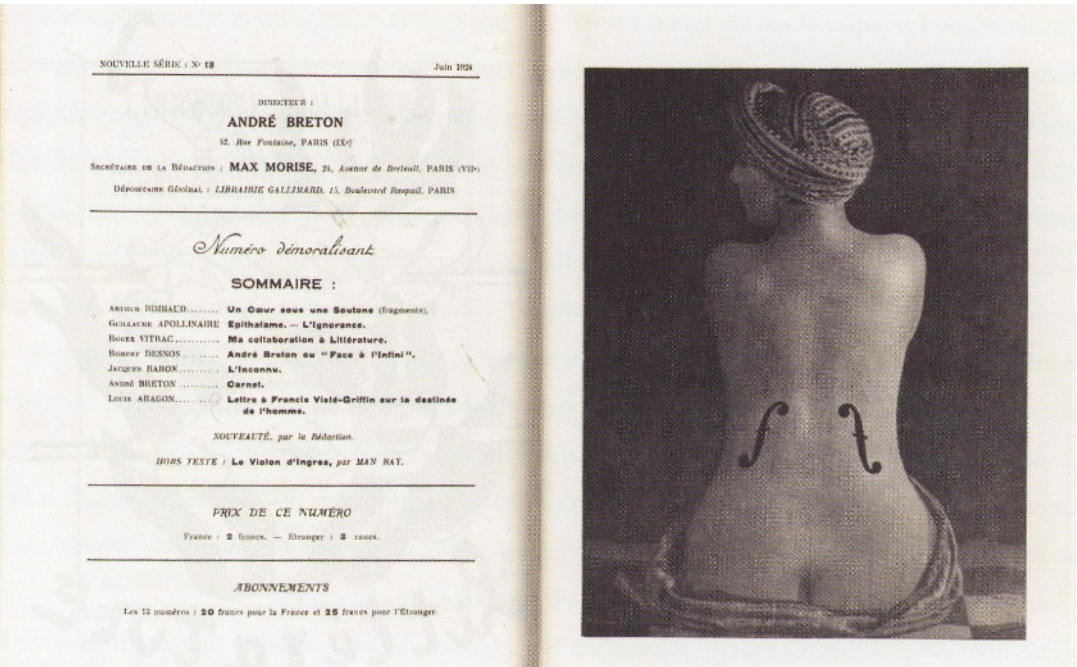
Francis M. Nauman

Le *Violon d'Ingres*, 1924, is Man Ray's best-known photographic image and, arguably, one of the most recognized images in 20th century art. Most French viewers who saw the work and read its amusing title would have understood its meaning immediately. A nude female figure wears a turban and, on her back, are two f-holes, causing the natural curves of her posterior to resemble those of a violin. The term *violon d'Ingres* translates literally as "Ingres's violin," a reference to the great 19th-century French artist Jean-Auguste-Dominique Ingres (1780-1867), who wanted the public to recognize not only his staggering talents as a painter, but also his proficiency at the violin. Today, his actual violin is on display next to his paintings in the Musée Ingres in Montauban, the town of his birth in southwestern France.¹ Ingres was such a highly accomplished painter that few took his musical activities seriously, so his play of the violin was relegated to a mere pastime or hobby. The term stuck, so today, *violon d'Ingres* is a French idiomatic expression that refers to an activity in which one engages for sheer pleasure and relaxation: essentially, a hobby. The play on words must have harbored a special resonance for Man Ray, for in these years, he considered photography his *violon d'Ingres*, a medium he employed to record his own work and the activities of his friends, but not something he wanted to be associated exclusively with his artistic production. He used photography as he had all other media: as a means by which to express a given idea.

In this particular case, the idea Man Ray wanted to express involved combining two current passions: his romantic involvement with the model and muse Alice Prin—a.k.a. Kiki de Montparnasse—with his admiration for Ingres, whose work he had known since his student days in New York and, after moving to Paris in 1921, whose paintings he would have seen and admired in the Louvre. Indeed, when Kiki first disrobed for Man Ray in his studio, he recalled that her voluptuous nude physique reminded him of a painting by Ingres. "Kiki undressed behind a screen... and came out, modestly holding her hand in front of her, exactly like Ingres's painting of *La Source*," he recalled in his autobiography. "Her body would have inspired any academic painter."² For *Le Violon d'Ingres*, Man Ray asked Kiki to wrap a decoratively patterned shawl around her head in the fashion of a turban. He had her pose in profile, as well as with her back to the camera. The latter view proved more compelling, for she then resembled the nude in Ingres's *Baigneuse de Valpinçon*, or the turban-clad, lute-playing odalisque facing away from the viewer in his equally masterful *Turkish Bath*. Both of these paintings hung in the Louvre, which would have made them familiar not only to Man Ray, but to anyone—Parisians and visitors alike—who visited the museum. By painting (or, as we shall see below, burning) imitation f-holes onto her back, Man Ray ingeniously fuses Ingres's identity as a painter with the image of a violin—his hobby—while, at the same time, he connects his activities as a photographer with the accomplishments of a great artist in history (a significant point, since few at the time considered photography within the realm of the fine arts). Ironically, Man Ray would live long enough to see a print of his *Le Violon d'Ingres* hanging in the Louvre next to one of Ingres's paintings that had inspired it. "It clearly made its point that photography can have an artistic validity equal to that of painting," wrote his friend and biographer, Roland Penrose.³

Right: Jean-Auguste-Dominique Ingres, *Baigneuse de Valpinçon*, 1806. Musée du Louvre, Paris. Photo: Erich Lessing / Art Resource, NY.





The word “hobby” also brings to mind the word “hobbyhorse,” which translates into French as “dada.”⁴ It may have been that Man Ray wanted to pay homage to a movement in which he had himself participated, while, at the same time, creating an image that announced a new direction in the arts. *Le Violon d’Ingres* made its first public appearance in June 1924 as the frontispiece for the last issue of André Breton’s *Littérature*, a magazine that disseminated the ideas of Dada and marked the emergence of Surrealism.⁵ Perhaps fittingly, this photograph contains elements of both movements, as it possesses the dissociative aspects of an altered or rectified readymade by Marcel Duchamp (one of Man Ray’s closest friends and collaborators), while, at the same time, it contains literary and poetic qualities associated with the most imaginative and mysterious of Surrealist concepts. Man Ray may also have been implying that Kiki—his muse of the moment—was little more than a hedonistic diversion. “The title seems to suggest that while playing the violin was Ingres’s hobby,” wrote the photographic curator Kate Ware, “playing Kiki was a pastime of Man Ray’s.”⁶ Indeed, in Dutch paintings of the 17th century, idle musical instruments—particularly large violas da gamba—were understood as symbols of invitation, since it is implied that men (customarily the players of these instruments) were being invited into the scene to make music with the women who were present (as, for example, in several paintings by Vermeer). We can be fairly certain that Man Ray would have accepted a similar interpretation

of his picture, for late in life he produced an edition that featured a reproduction of *Le Violon d’Ingres* over which were stretched actual violin strings, suggesting that the work itself could be literally played.⁷

Shortly after he arrived in Paris and while experimenting in the darkroom, Man Ray recognized the playfulness and flexibility of creating photograms—silhouettes of two- and three-dimensional objects cast directly onto photographic paper without the use of a negative. Like a photogram, his examples carried his own name since he used not only flat shapes (as had been customary to create these prints since the 19th century), but also three-dimensional objects that cast shadows and generated a sensation of depth. The resulting prints he called, appropriately, ‘rayographs’.

Le Violon d’Ingres was created by combining an image he made of Kiki with the f-holes which he made using his rayograph technique. Man Ray first cut f-holes into a sheet of paper or cardstock, one large enough to cover the surface of the light-sensitive paper that he planned to expose. We know that he must have used a paper stock that was sufficiently opaque so as to prevent the passage of light. After having placed a sheet of photographic paper beneath his enlarger, Man Ray would have laid the f-holes template over the top of the sheet and turned on the light, thereby burning the shape of both f-holes into the light-sensitive paper. A

Frontispiece of *Littérature*, June 1924.

Left: Jan (Johannes) Vermeer, *A Young Lady Seated at a Virginal*, circa 1670, National Gallery, London. Photo: Bridgeman Images.

Right: Kathleen Gilje, *Le Violon d’Ingres, Restored*, 1999. Collection of Richard and Eileen Ekstract, New York. Photo: © 2022 Kathleen Gilje.



relatively lengthy exposure rendered the holes as pure black. After having removed the template, he then inserted the negative of Kiki into the negative-holder of his enlarger and made a second exposure on the same print. Once developed, the image of Kiki’s back magically fused with the f-holes that had already been light-burned into the photographic paper.

The print that Man Ray produced is commonly known today as The Jacobs Print, a reference to its first owners, the collectors Rosalind and Melvin Jacobs, who acquired it directly from Man Ray in 1962. “I remember you asking for the back of Kiki,” the artist wrote to Roz Jacobs, “which is really a combination of photo and rayograph—an original like the rayograph.”⁸ The resultant print—using the technique of the rayograph—achieved exactly the effect Man Ray desired, and so far as we know, he produced only one example of the work in this fashion. The print was shown for the first time in Man Ray’s show at the Bibliothèque nationale de France in Paris in 1962, and it was from this exhibition that the Jacobses acquired the photograph (on the dating of this print, see a forensic report on the paper by Paul Messier).⁹

Le Violon d’Ingres was as arresting and memorable at the time of its creation as it has become today. In order to reproduce the work, Man Ray photographed the finished unique print using a 5-x-7-inch camera, thus making a copy negative (which is housed



at the Musée national d’art moderne, Centre Georges Pompidou, Paris). All subsequent prints, including the 1965 edition of 3 with hand-drawn lines resembling a guitar, the 1970 edition of 8 gelatin silver prints, and various subsequent color lithographs that appeared, all authorized by Man Ray, were made from this copy negative.

Le Violon d’Ingres has been reproduced so widely that, as a result, it has gone on to influence a host of contemporary artists, many of whom have found it both intriguing and inspirational. The American painter Kathleen Gilje, for example, best known for feminist interpretations of the old masters, replicated Ingres’s *Baigneuse de Valpinçon*, but superimposed on the bather’s back the f-holes of *Le Violon d’Ingres*. Gilje did this in such a painstakingly realistic fashion that one could easily imagine that the f-holes were in Ingres’s original composition, long before Man Ray altered our impression of the image. By far the most widespread appropriation of Man Ray’s *Le Violon d’Ingres* takes place in the tattoo parlor, for many women—especially young artists and musicians (both men and women)—have permanently affixed the f-holes of a violin onto their backs, paying homage to Man Ray’s ingenious visual pun. We can only imagine that the immense popularity of this image would have pleased Man Ray, for on a poster reproducing his *Le Violon d’Ingres*, he once wrote: “To create is divine / To reproduce is human.”¹⁰

1 It has recently been discovered that Ingres's violin was three-quarter sized, which, when played by an adult, is customarily referred to in French as a violin de dame (see *Ingres et les modernes*, exh. cat., Musée national des beaux-arts du Québec, 2009, no. 98). Much of the information provided in this entry derives from F.M. Naumann, "Man Ray's *Le Violon d'Ingres*," *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, exh. cat., Pace/MacGill Gallery, New York, 2009.

2 Man Ray, *Self Portrait*, London, 1963, p. 144.

3 R. Penrose, *Man Ray*, Boston, 1975, pp. 182-185. The exhibition was held in 1971, when Man Ray was 81 years old, but still active and living in Paris.

4 See R. Pincus-Witten, "Man Ray: The Homonymic Pun and American Vernacular," *Artforum* 13, no. 8, April 1975, pp. 54-59.

5 *Littérature*, n.s. 13, June 1924. A special issue of the magazine identified as "Numéro démoralisant."

6 K. Ware, ed., *In Focus: Man Ray*, Los Angeles, 1998, p. 40.

7 Of Vermeer's paintings, see especially his *The Music Lesson*, circa 1662-1664 (The Royal Collection, Buckingham Palace, London), *The Concert*, circa 1664-1667 (formerly the Isabella Stewart Gardner Museum, Boston) and *A Lady Seated at a Virginal*, circa 1670-1675 (The National Gallery, London).

8 Letter from Man Ray to Rosalind and Melvin Jacobs, 3 September 1962. Papers of Roz Jacobs, New York.

9 It is listed in the accompanying catalogue—prepared by Jean Adhémar and Evelyne Pasquet—as no. 24 (*Man Ray: L'Oeuvre Photographique*, Bibliothèque Nationale de France, Paris, 1962, p. 9). On the dating of the Jacobs print, see P. Messier, "A Technical Analysis of *Le Violon d'Ingres*," *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, exh. cat., Pace/MacGill Gallery, New York, 2009.

10 Written by Man Ray on a poster to advertise an Italian exhibition of photography in 1973. The poster will be offered in **The Surrealist World of Rosalind Gersten Jacobs and Melvin Jacobs Online Sale**.

Photograph of Jacobs collection, in situ at family home.





616

MAN RAY (1890–1976)

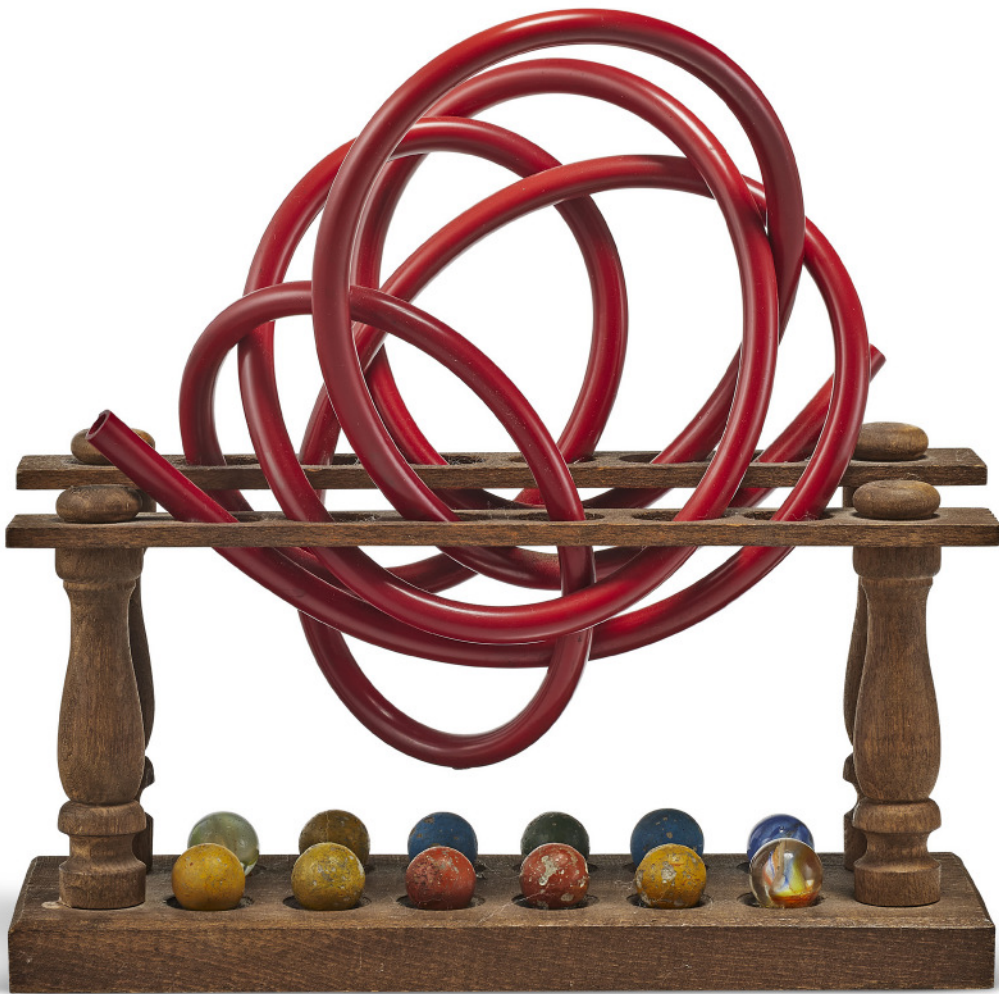
Portrait of Rosalind Gersten Jacobs, 1957

signed and dated 'MAN RAY PARIS 57' (lower right of the frame)
color transparency
overall framed: 4¼ x 3 in. (10.7 x 7.6 cm.)

PROVENANCE:
Gift from the artist to the late owner, 1957.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, p. 3 (illustrated in color, fig. 1).

\$2,000-3,000



617

MAN RAY (1890-1976)

Smoking Device

signed, numbered and titled "'SMOKING DEVICE No 3-00 MAN RAY'
(on the underside)
wood test tube rack, plastic tubing and marbles assemblage
8¾ x 3 x 8¾ in. (22.2 x 7.6 x 22.2 cm.)
Executed *circa* 1961

\$20,000-30,000

PROVENANCE:
Acquired from the artist by the late owners, by 1965.

EXHIBITED:
Los Angeles County Museum of Art, *Man Ray*, October-December 1966, p. 131 (illustrated).
Rotterdam, Museum Boymans-van Beuningen and Humlebaek, Louisiana Museum of Modern Art, *Man Ray*, July 1971-June 1972, no. 188.

The New York Cultural Center, *Man Ray: Inventor/Painter/Poet*, December 1974-March 1975, no. 152 (illustrated).
London, The Institute of Contemporary Art, *Man Ray*, April-June 1975, p. 9, no. 139.
New York, Zabriskie Gallery, *Man Ray: Objects of My Affection*, January-February 1985.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.

LITERATURE:
A. Schwarz, *Man Ray: The Rigour of Imagination*, London, 1977, pp. 210 and 370, no. 342 (another version illustrated, p. 219).
J.-H. Martin, intro., *Man Ray: Objets de mon affection*, Paris, 1983, p. 154, no. 132 (another version illustrated, p. 146).

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 raisonné* of the Objects and Sculptures of Man Ray, currently in preparation.

Ideas Captured in Light – The Magic of Rayographs

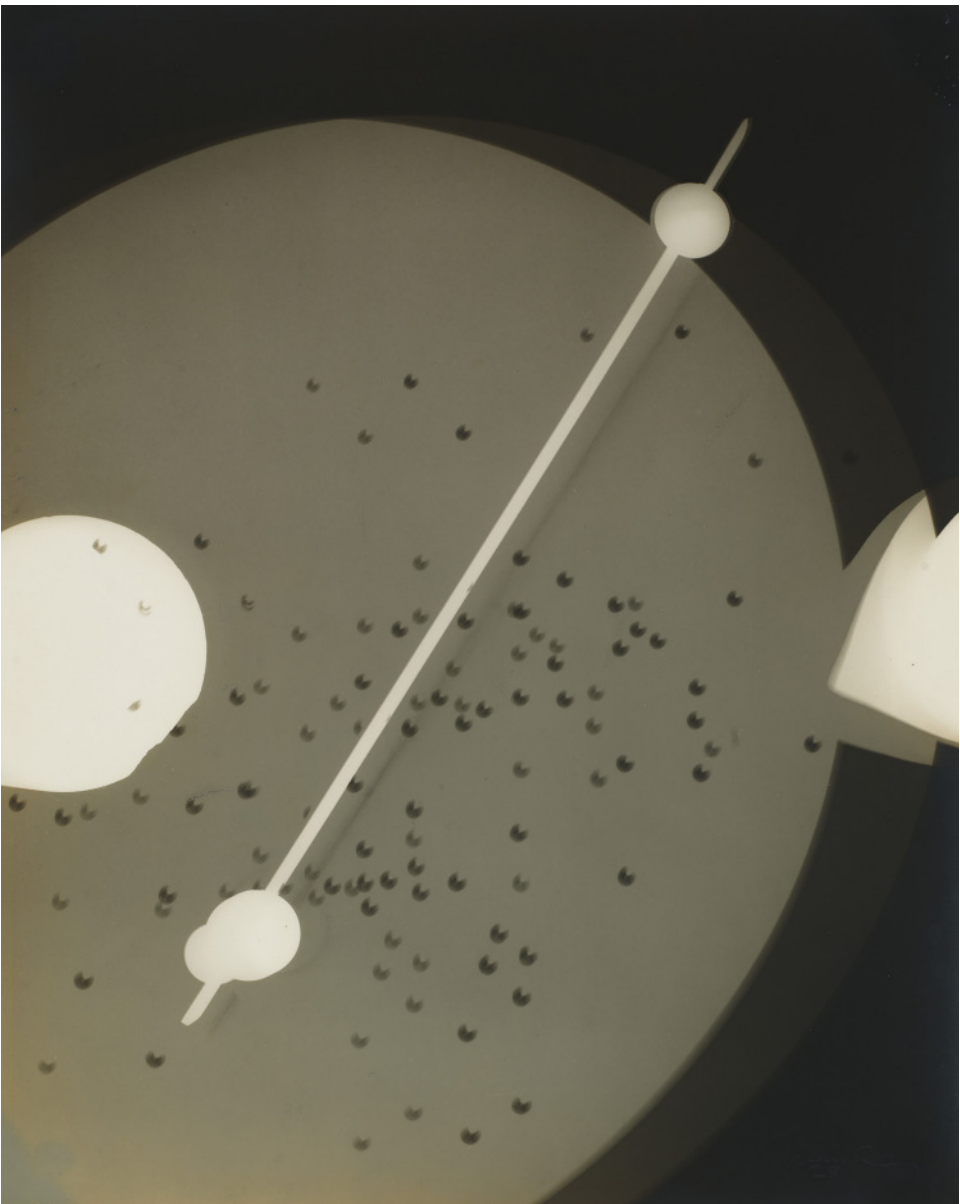
Philippe Garner

Man Ray’s experiments in making photographic images without a camera—images that he christened “rayographs” in 1922—generated some of the most radical, mysterious and compelling works in the history of the medium. Having discovered the creative potential of this technique, he recognized an infinite terrain for exploration, engaging in the practice throughout his career as evidenced in the Jacobs collection.

While justly acknowledged as an innovation, Man Ray’s camera-less works in fact take us back to the beginning of photography in the 1830s, notably to the experiments of William Henry Fox Talbot in England and Hippolyte Bayard in France. These two pioneers independently discovered how to make and fix the silhouette image of a flat object—typically a leaf specimen—on a sheet of paper impregnated with light-sensitive chemicals. Talbot’s “photogenic drawings,” as he called them, were the first crucial step in his formal invention of photography, announced in 1839. Regarding his own discovery of this process, Man Ray wrote in his memoir, *Self Portrait*, “I remembered when I was a boy, placing fern leaves in a printing frame with proof paper, exposing it to sunlight and obtaining a white negative of the leaves.” But, as he explained, his chance reminder of this process in his makeshift Paris darkroom, when he unwittingly placed certain objects—“a small glass funnel, the graduate and the thermometer”—on a piece of unexposed paper, alerted him to fresh options. “I turned on the light” he wrote, “before my eyes an image began to form, not quite a simple silhouette of the objects as in a straight photograph, but distorted and refracted by the glass...” (*Self Portrait*, Boston, 1988, p. 106). Man Ray’s experiments differed significantly from photograms produced in the 19th century, in that they recorded the impressions of three-dimensional objects and their shadows, a distinction that warranted them the right to be classified under an entirely new name and the term ‘rayograph’—acknowledging their inventor—was born.

Jean Cocteau was the first to report Man Ray’s innovation, in an effusive feature in the April-May 1922 issue of *Les fruilles libres*. The earliest published reference to these works as “rayographs” appeared in *Vanity Fair* in November 1922 in a feature illustrating four examples. Poet Tristan Tzara, the first associate with whom Man Ray shared his achievement, was enthusiastic about the concept, acknowledging these works, according to Man Ray, as “pure dada creations,” Tzara described “projections, surprised in transparency, in the light of tenderness, of dreaming objects that are walking in their sleep” (quoted in N. Baldwin, *Man Ray*, London, 1989, p. 97). Tzara would write the introductory text “La photographie à l’envers” (Photography upside-down) for the portfolio of facsimile rayographs that Man Ray published later in 1922 under the title *Champs Délicieux*.

Man Ray had opened up a magical, pictorial world in which material things appeared dematerialized—present only as specters—and thus no longer illustrations of anything recognizable. Objects became abstracted light, dancing in a dark illusory space, reaching those unmappable fields of the imagination that so fascinated the Surrealists.



618
MAN RAY (1890–1976)

Rayograph, 1928
signed and dated in pencil 'Man Ray 28' (lower right); stamped photographer's credit 'MAN RAY, PARIS, V 8 RUE DU VAL-DE-GRACE TELEPH, DANTON 92-95'; annotated 'Original Rayograph 1 print' and variously otherwise annotated in pencil (on the reverse)
unique gelatin silver print
image/sheet: 11 x 8⅞ in. (28 x 22.5 cm.)

PROVENANCE:
Acquired from the artist by the late owners, circa 1965.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated).

\$100,000-150,000

619

MAN RAY (1890–1976)

Rayograph, 1923

signed and dated in pencil 'Man Ray 23' (lower right);
stamped in black ink 'ORIGINAL' and photographer's credit in red ink
'MAN RAY 31bis, RUE CAMPAGNE PREMIÈRE PARIS XIVe'
and variously annotated in pencil (on the reverse)
unique gelatin silver print
image/sheet: 11¼ x 9¾ in. (30 x 24 cm.)

\$200,000-300,000

PROVENANCE:

Acquired from the artist by the late owners, *circa* 1965.

EXHIBITED:

Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000.

New York, Francis M. Naumann Fine Art, *Man Ray: Continued and Noticed*,
September-November 2016.



620

MAN RAY (1890–1976)

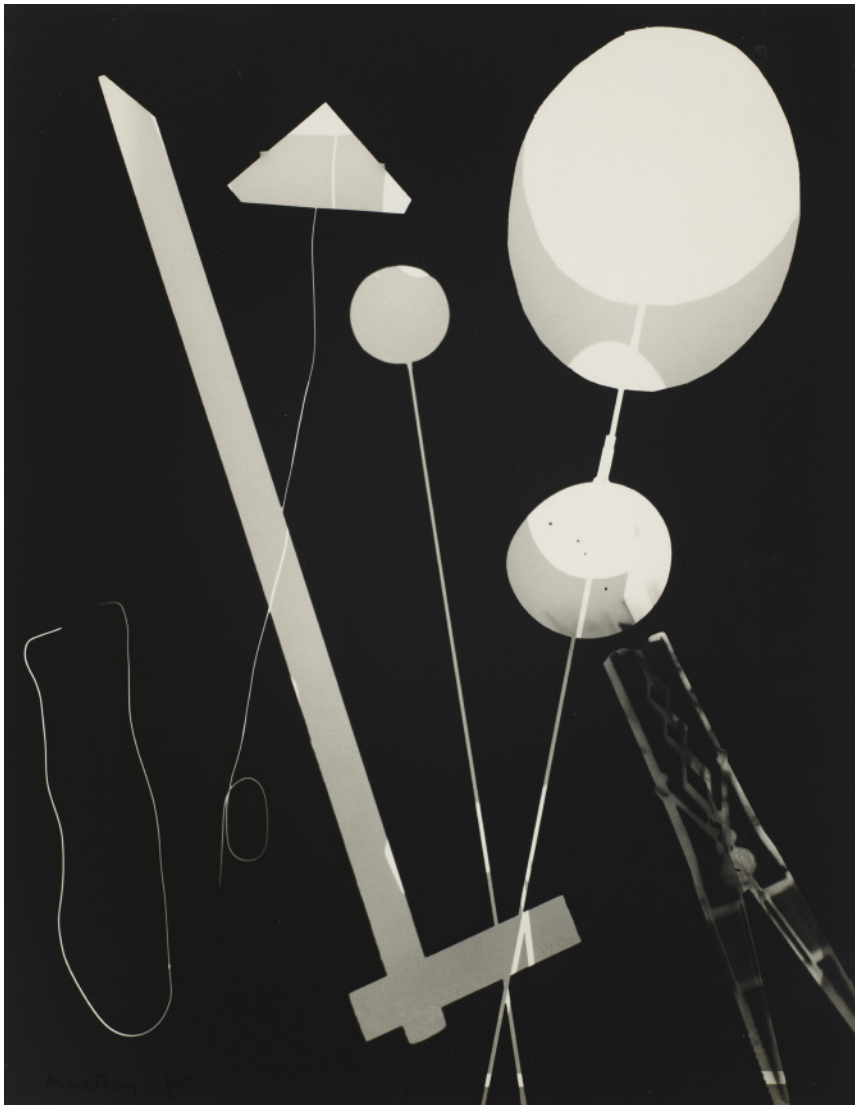
Rayograph, 1920s
signed in pencil 'Man Ray' (lower right); stamped in red ink 'ORIGINAL',
photographer's credit 'MAN RAY 31bis, RUE CAMPAGNE PREMIÈRE
PARIS XIVe' and annotated in pencil 'Original Rayograph 1 print'
and variously otherwise annotated in pencil (on the reverse)
unique gelatin silver print
image/sheet: 9¼ x 6½ in. (23.5 x 16.7 cm.)

\$200,000-300,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1960.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism From the Rosalind and Melvin Jacobs Collection*,
March-May 2000, no. 31 (illustrated in a different orientation).
New York, Francis M. Naumann Fine Art, *Teacher-Student*,
Student-Teacher, September-October 2008.





621

MAN RAY (1890–1976)

Rayograph, 1945

signed and dated in black ink 'Man Ray 45' (lower left);
stamped twice in black ink 'ORIGINAL' and inscribed in ink
'Je certifié que Rayograph est bien un original fait sans négatif
Man Ray' and variously annotated in pencil (on the reverse)
unique gelatin silver print
image/sheet: 13¾ x 10¾ in. (35 x 27.3 cm.)

\$60,000-80,000

PROVENANCE:

Acquired from the artist by the late owners, circa 1970.

EXHIBITED:

Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 19 (illustrated in a different orientation).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009.

LITERATURE:

O. Steinert, *Subjektive Fotografie*, Saarbrücken, 1951 (illustrated).
E. de l'Ecotais, *Man Ray Rayographies*, Paris, 2002, p. 271, no. 289 (illustrated).



622

BERENICE ABBOTT (1898–1991)

El: Second and Third Avenue Lines Bowery and Division Street, Manhattan, 1936

signed in pencil 'Berenice Abbott' (lower right on the mount);
stamped photographer's Abbott, Maine credit (on the reverse of the mount)
gelatin silver print, printed later
image/sheet: 9½ x 7½ in. (24.2 x 19 cm.)
mount: 15¼ x 14 in. (38.8 x 35.5 cm.)

\$4,000-6,000

PROVENANCE:

Acquired by the late owners, circa 1985.

623

SALVADOR DALÍ (1904-1989)

Illustration pour l'article de Salvador Dalí
"The American City Night-and-Day by Dalí"

signed and dated 'Salvador Dalí 1935' (lower center)
black Conté crayon and pencil on card
11¾ x 17⅞ in. (30 x 44 cm.)
Drawn in 1935

\$100,000-150,000

PROVENANCE:
(probably) Acquired through William and Noma Copley by the late owners,
circa 1965.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 3 (illustrated; titled *The Bicyclists*).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).

LITERATURE:
S. Dalí, "The American City Night-and-Day," *The American Weekly*, 31 March 1935 (illustrated).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



"The American City Night-and Day by Dalí," *The American Weekly*, 31 March 1935. Courtesy of Nicolas Descharnes.

Drawn in 1935 for the 31 March issue of *The American Weekly*, the present work, commissioned by William Randolph Hearst, reflects an important partnership with the publisher which cemented Salvador Dalí's reputation as a celebrity in the United States. Dalí was introduced to Hearst during his first visit to the United States in November 1934. This visit corresponded with his second exhibition at the Julien Levy Gallery, which proved a resounding success both from a commercial and critical perspective. Reflecting on his first time in America, Dalí later wrote, "New York, you are an Egypt! But an Egypt turned inside out. For she erected pyramids of slavery to death, and you erect pyramids of democracy with the vertical organ-pipes of your skyscrapers all meeting at the point of infinity of liberty!" (*The Secret Life of Salvador Dalí*, New York, 1942, pp. 331-332).

For this issue of *The American Weekly*, Dalí entitled his article "The American City Day-and-Night," stitching together narratives of his early encounters in Manhattan. He captioned the right side of this drawing: *Belated loiterers of the city and their suppressed desires retiring into a dream hand*. The left side was captioned: *The phantoms that haunt Wall Street on Sunday afternoon, embodying the anguish of the locality*. In the background of the left vignette, Dalí depicts cyclists biking aimlessly, bearing pebbles and a baguette on their heads, absorbed in a directionless task, a motif initially explored in the 1929 painting, *Les plaisirs illuminés* (Descharnes, no. 326; The Museum of Modern Art, New York). Away from the crowd, a lone figure with an inkwell balanced on his head cycles blindly. An erect form bulges from his hung head, alluding to the unconscious mind's attempt to free itself, perhaps in the direct wake of Dalí's triumphant Surrealist campaign.

Upon Dalí's departure from New York in January 1935, the first Surrealist Ball was organized in his honor, with each guest attempting to 'out-Dalí' the next through elaborate costumes. The event was so outrageous that even Dalí, "fairly inured to eccentricity, was surprised...at the frenzy of imagination" (*ibid.*, p. 337). In the artist's view, he had succeeded in communicating his personal manifesto to the elites of New York and, on his exit, brazenly proclaimed: "I am surrealism!" (*Diary of a Genius*, London, 1963, p. 32).





624
**CHRISTO (1935-2020) AND
JEANNE-CLAUDE (1935-2009)**

*Wrapped Walkways, Project for Jacob L. Loose Park,
Kansas City, Missouri*
signed, titled and dated 'Christo 1978 WRAPPED WALKWAYS
(PROJECT FOR JACOB L. LOOSE PARK, KANSAS CITY, MISSOURI)
(on the upper edge of the left panel)
graphite, charcoal, pastel, photograph, staples, map and fabric collage
on board, mounted to panel, in Plexiglas box, in two parts
each: 28½ x 22¼ in. (72.4 x 56.5 cm.)
overall: 28½ x 44 in. (71.1 x 111.8 cm.)
Executed in 1978

(2)

PROVENANCE:
Obelisk Gallery, Boston.
Acquired from the above by the late owners, 1978.

For their project at Jacob Loose Memorial Park in Kansas City, Missouri, Christo and Jeanne-Claude installed 135,000 square feet of saffron-colored nylon fabric covering 2.7 miles of the park's paths. The temporary artwork began on 2 October 1978 and was exhibited until 16 October 1978.

\$70,000-100,000



625
JAMES CASEBERE (B. 1953)

Pink Hallway #2
signed 'J Casebere' (on a paper label affixed to the reverse)
Cibachrome print face-mounted to Plexiglas, flush-mounted to
aluminum
60 x 48 in. (152.4 x 121.9 cm.)
Executed in 2000; this work is an artist's proof number one of two
aside from an edition of five

\$8,000-12,000

PROVENANCE:
Sean Kelly Gallery, New York.
Acquired from the above by the late owners, 2001.

LITERATURE:
J. Eugenides and A. Vidler, *James Casebere: The Spatial Uncanny*,
New York, 2001 (illustrated on the cover).

626

GILBERT & GEORGE (B. 1942 & B. 1943)

View

signed, dated and titled 'View Gilbert & George 1983' (lower right)
hand-dyed gelatin silver prints in artist's frames, in twenty-four parts
each: 23¾ x 19¾ in. (60.3 x 50.2 cm.)
overall: 95¼ x 119¼ in. (242 x 303 cm.)
Executed in 1983

\$120,000-180,000

PROVENANCE:
Anthony d'Offay Gallery, London.
Acquired from the above by the late owners, 1984.

EXHIBITED:
London, Anthony d'Offay Gallery, *Gilbert and George: The Believing World*,
March-May 1984.

LITERATURE:
R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005*, London,
2007, vol. 1, pp. 457 and 619 (illustrated).



627

WILLIAM NELSON COPLEY (1919-1996)

Gingham Girls

signed and dated 'CPLY 65' (lower right)

oil on canvas

44¾ x 63¾ in. (113.7 x 162 cm.)

Painted in 1965

\$120,000-180,000

PROVENANCE:

Acquired from the artist by the late owners.

EXHIBITED:

Amsterdam, Stedelijk Museum, *William N. Copley*, October-November 1966, no. 46.

Kunsthalle Bern; Paris, Musée national d'art moderne, Centre Georges Pompidou; Eindhoven, Stedelijk Van Abbemuseum and Karlsruhe, Badischer Kunstverein, *William N. Copley*, October 1980-May 1981, no. 46 (titled *Colorful Girls*).

New York, Kasmin Gallery, *William N. Copley: The New York Years*, March-September 2020.

William Copley was a cultural and artistic maverick. Adopted as a child by utility and newspaper moguls Ira and Edith Copley, he was expected to follow his family’s path by attending Yale University and eventually taking over his father’s company, Copley Press Inc. However, the artist, whose left-wing political stances put him at odds with his family, decided to pursue his own path. After leaving Yale and serving in the army, Copley moved to California, pursuing painting and writing articles for Copley Press.

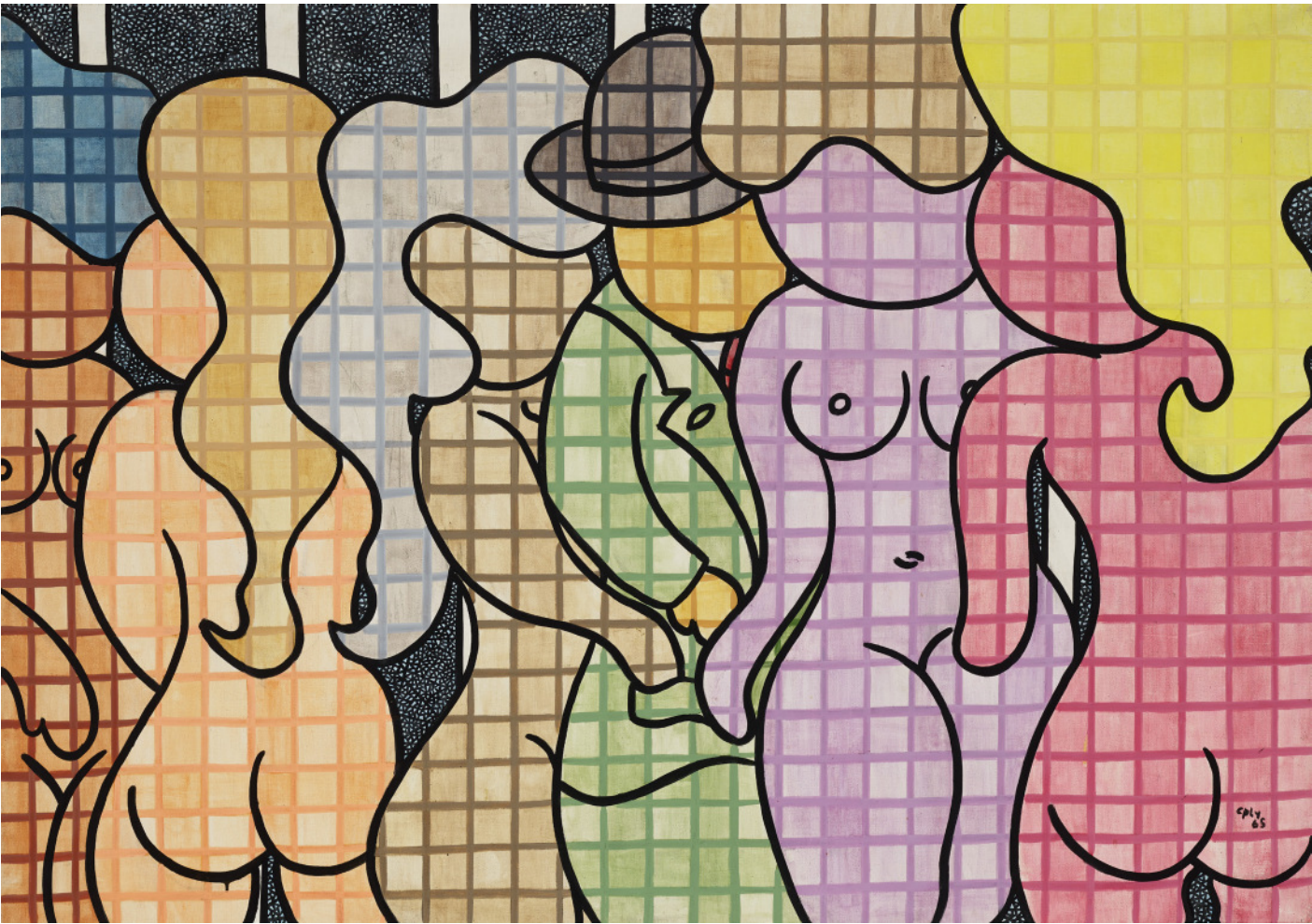
Copley was greatly encouraged by his brother-in-law, Walt Disney animator John Ployardt. Ployardt introduced Copley to Surrealism, an artistic style that influenced him throughout his career. Together they established Copley Galleries in Los Angeles, the first Surrealist gallery in the region. Although it was financially unsuccessful, the gallery exhibited works by prominent artists such as Man Ray, René Magritte and Max Ernst. Copley purchased many of these pieces for himself, earning him the title “the artist’s artist.”

Copley dedicated himself to painting after the closure of his gallery, travelling to Paris in 1951. It was there that he married his second wife, Noma Ratner. The two shared a deep interest in Surrealism and co-founded the William and Noma Copley Foundation (later named the Cassandra Foundation) in 1954. Funded by Copley’s

family inheritance, the Cassandra Foundation provided artists and musicians with grants to encourage their careers.

When William and Noma Copley met Rosalind and Melvin Jacobs, their relationship would change the trajectory of both couples’ lives. The Copleys introduced them to a fabulous artistic world between Paris and New York, and to artists like Man Ray and Marcel Duchamp, who became the Jacobses’ lifelong friends. The Copleys were responsible for introductions that led to their discovery of Surrealism and to many of the acquisitions in the Jacobs art collection. The Copleys and Jacobses would go on to travel together, immersing themselves in the worlds of art and fashion—the two chief interests for both couples.

Copley’s own artistic career evolved when he moved to Manhattan in the 1960s and entered the Pop Art scene. His work combined elements of Surrealism and Pop, depicting cartoon-like figures in comedic and sexual scenarios. Declaring that “the cornerstone of humor is sex,” Copley created ironically illicit paintings that mocked American culture and politics (quoted in *Biography*, William N. Copley Estate, <http://williamncopley.com/about/biography-page/>). After an extensive creative career, Copley passed away in 1996. Copley’s legacy persists through his provocative artworks and his fervent support of the artistic community.



628

RENÉ MAGRITTE (1898-1967)

L'autre son de cloche

signed 'Magritte' (lower right); titled and dated
"L'AUTRE SON DE CLOCHE" 1951' (on the reverse)
oil on canvas
14 x 18¼ in. (35.6 x 46.3 cm.)
Painted in 1951

\$4,000,000-7,000,000

PROVENANCE:
Iolas Gallery, New York (acquired from the artist, April 1952).
William and Noma Copley, Longpont (acquired from the above, 1957).
Gift from the above to the late owners as a wedding present, 1957.

EXHIBITED:
New York, Iolas Gallery, *René Magritte*, March-April 1953.
Dallas Museum for Contemporary Arts and Museum of Fine Arts of Houston, *René Magritte in America*, December 1960-February 1961, no. 35.
Little Rock, Arkansas Art Center, *Magritte*, May-June 1964.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 8 (illustrated in color).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).

LITERATURE:
Letter from R. Magritte to A. Iolas, 25 April 1952.
Letter from A. Iolas to R. Magritte, 23 June 1952.
Letter from R. Magritte to A. Iolas, 9 July 1952.
Letter from R. Magritte to A. Iolas, 17 July 1952.
Letter from A. Iolas to R. Magritte, 15 October 1952.
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 149, no. 286 (illustrated, p. 148).
M. Marien, *Le radeau au radoub*, Brussels, 1983, p. 55.
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Oil Paintings, Objects and Bronzes, 1949-1967*, New York, 1993, vol. III, p. 190, no. 771 (illustrated).

“*Mystery is not one of the possibilities of reality. Mystery is what is absolutely necessary for reality to exist.*”

- René Magritte





René Magritte, *La chambre d'écoute*, 1952. The Menil Collection, Houston. © 2022 C. Herscovici / Artists Rights Society (ARS), New York.

Painted in 1951, *L'autre son de cloche* is a sophisticated example of the growing refinement of René Magritte's style during the years following the Second World War, as he boldly explored new themes and concepts in his work through an increasingly simplified and focused language of forms. Conjuring an intriguing image in which an ordinary green apple floats mysteriously alongside the Earth, an unexpected pairing that is at once familiar and yet distinctly strange, Magritte creates a puzzling, enigmatic scene that draws the viewer into his poetic world. The title, which translates literally as "The Other Sound of the Bell," but idiomatically as "The Other Story" or "A Different Version of Events," was reportedly suggested by the Surrealist poet Paul Nougé and appears almost as a direct challenge to the viewer, encouraging one to question and rethink one's understanding of the world around oneself. *L'autre son de cloche* was purchased by William and Noma Copley from Magritte's long-time dealer, Alexandre Iolas, in 1957 and presented the same year as a wedding gift to Rosalind and Melvin Jacobs.

L'autre son de cloche is one of around a dozen works that Magritte had been enthusiastically working on since the autumn of 1951. In a letter from April of that year, Iolas had written to Magritte of the success of his latest exhibition in New York and advised that "For the next exhibition, it will be necessary to create very, very large and spectacular pictures, all of them especially new in inspiration and very, VERY, VERY WELL PAINTED" (quoted in D. Sylvester, ed., *op. cit.*, p. 17). Magritte seems to have taken Iolas's request to heart, and concentrated on working on roughly a dozen paintings concurrently through the final months of 1951 and into the new year. In April 1952, *L'autre son de cloche* was among a group of ten paintings that Magritte offered directly to Iolas, alongside *La boîte de Pandore* (Sylvester, no. 772; Yale University Art Gallery), *Les valeurs personnelles* (Sylvester, no. 773; San Francisco Museum of Modern Art) and *La chambre d'écoute* (Sylvester, no. 779; The Menil Collection, Houston), as well as a series of compositions inspired by roses in various states of transformation.



Left: Parts of North America and Central America as seen from the Apollo 11 spacecraft during its translunar journey toward the Moon, 16th July 1969. Photo: Space Frontiers / Getty Images.

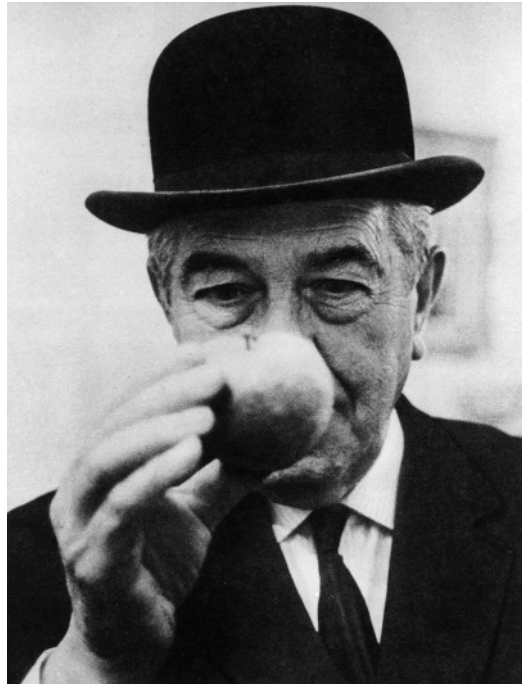
Right: René Magritte, *Le fils de l'homme*, 1964. Private collection. © 2022 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, NY.

By this stage of his career, Magritte had become increasingly adept at converting his vision of the mysteries of the world into pictures that, through their iconic simplicity, conveyed their messages all the more strikingly. Paring back the number of elements and themes in his compositions, imbuing each with far greater significance, he succeeded in enhancing the poetic, uncanny impact of his subjects. To this end, the artist accumulated a personal inventory of everyday objects that he deployed in a variety of different combinations or arrangements to create strange and mysterious visions that nevertheless remained rooted in the familiar. The apple was among the most frequent and recognizable of Magritte's leitmotifs, appearing in various guises such as an enormous stone statue amidst an empty landscape, anthropomorphized as a mysterious masked entity and, perhaps most famously, suspended in mid-air in a position that perfectly hides the face of a man wearing a bowler hat. For Magritte, it was the simple familiarity of the apple which allowed it to achieve such a powerful effect when placed in such unexpected situations.



"My paintings portray such familiar things: an apple, for instance, makes us ask questions," he explained. "We don't understand any more when we see an apple: all that is mysterious about it has been evoked" (interview with Jean Neyens, quoted in A. Blavier, ed., *Ecrits complets*, Paris, 2001, p. 603).

In the present painting, Magritte transports the piece of fruit to an extraordinary, unexpected setting—the apple hangs, apparently weightless, against a deep blue star-studded sky, its rounded curves mirroring the perfectly spherical form of the Earth it sits behind, enhancing the apple's own allusion to planets, moons and other celestial bodies. While in its open defiance of gravity the apple calls to mind Newtonian physics, a concept inextricably linked in the public conscious with the image of the apple falling to the ground, the true mystery of the painting lies in the juxtaposition between this mundane fruit and the planet as a whole. The incongruity of this pairing is heightened further by the disparities in scale: either the apple is colossal in its dimensions, echoing the concept of paintings such as *La chambre d'écoute* and dwarfing the



planet, or conversely Earth has shrunk to a Lilliputian scale, easily held in the palm of our hand.

The surreal quality of the image is further accentuated by the knowledge that at the time of its creation, such a view of Earth from space would have seemed impossible—photographs of the planet from this perspective would not appear for at least another decade. Unimpeded by the swirling white cloud cover that usually fills the atmosphere in such images, here the planet appears to have been modelled using a traditional cartographic globe, or perhaps illustrations from the novels of Jules Verne, such as *Hector Servadac* or *De la Terre à la Lune*, of which Magritte was an avid reader. A similar vision of the Earth lies at the heart of another painting from 1951, *Le grand style* (Sylvester, no. 763; The Menil Collection, Houston), in which the planet appears to sit atop the slender stem of a plant, as if it were a flower bursting to life. However, whether or not this was a clever trick of the eye, an optical illusion or somehow a magical dislocation, remains a mystery. In both compositions Magritte positions the globe so that it reveals the full expanse of the Atlantic Ocean, framed on one side by Western Europe and North Africa, while on the other the elongated profile of the

East Coast of North America stretches southwards in a sinuous line to South America, suggesting he used the same source for his imagery.

Playing with concepts of illusion, perception and association in this way, Magritte confounds and compels the viewer in equal measure in *L'autre son de cloche*. Through these strange juxtapositions and combinations, Magritte intended to jolt his viewers out of a complacent understanding of the world around them, forcing them to question the perceived, inherited or conventional visual rules that govern their everyday understanding of reality. Indeed, while different elements in *L'autre son de cloche* may allude to multiple layers of potential meaning, it is the enigmatic effect conjured by the imagery that Magritte prized above all else. “To equate my painting with symbolism, conscious or unconscious,” he insisted, “is to ignore its true nature. By asking, ‘what does this mean?’ they express a wish that everything be understandable. But if one does not reject the mystery, one has quite a different response. One asks other things” (in “Les Mots et les images,” *La Révolution Surréaliste*, 15 December 1929; quoted in S. Gablik, *Magritte*, New York, 1985, p. 11).

Left: René Magritte *à la pomme*. © 2022 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: © Photothèque R. Magritte / Adagp Images, Paris, 2022.

Right: René Magritte, *Le grand style*, 1951. The Menil Collection, Houston. © 2022 C. Herscovici, London / Artists Rights Society (ARS), New York.v

Opposite: Present lot (detail).



629

VICTOR BRAUNER (1903-1966)

La lumière noire

signed and dated 'VICTOR BRAUNER 1964.' (lower right);
titled 'LA LUMIÈRE NOIRE' (on the reverse)
oil on canvas
28¾ x 23⅝ in. (73 x 60 cm.)
Painted in 1964

\$100,000-150,000

PROVENANCE:
Galerie Alexandre Iolas, Paris
Acquired from the above by the late owners, February 1965.

EXHIBITED:
Paris, Galerie Alexandre Iolas, *Victor Brauner: Peintures, 1963-1964*,
January-February 1965, no. 5 (illustrated).
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000.

Samy Kinge has confirmed the authenticity of this work.

Après les mélanges successifs
que nécéssitent chaque début
et chaque fin,
mes formes sont superposées et s'unissent
comme les couleurs du spectre.
« Noces chimiques » de la
vision intérieure qui
interceptent, au-delà de la
frontière de la fascination
les émotions fondamentales.
Mes formes gardent
néanmoins l'essentiel de leur
structure et la signification
de leur langage.

– Victor Brauner (published alongside
the entry for this work in the 1965
exhibition at Galerie Alexandre Iolas)

*Following the successive mixings,
which every beginning needs
and every end,
my shapes overlap and unite
like the spectrum's colors
“Chemical wedding” of the
internal vision which
intercepts, beyond the
limits of fascination
fundamental emotions.
My shapes keep
nevertheless the essence of their
structure and the meaning
of their language.*





630
CLAUDE LALANNE (1925-2019)
Collier 'Mimosa'
signed 'C. Lalanne Artcurial' and numbered '119/250' (near the clasp)
gilt bronze
overall: 7¼ x 5½ in. (18.4 x 14 cm.)
diameter: 4⅞ in. (12.4 cm.)
Executed in 1989

\$10,000-15,000

PROVENANCE:
Editions Artcurial, Paris.
Joan S. Sonnabend, Key Biscayne.
Acquired from the above by the late owners.

EXHIBITED:
New York, Museum of Arts & Design, *Picasso to Koons: The Artist as Jeweler*, September 2011-January 2012, p. 113 (illustrated in color).



(actual size)

631
MAN RAY (1890-1976)
Pendantif-Pendant
signed, dated and numbered 'MAN RAY 9/12 73'
(on the left earring); inscribed with the maker's mark 'GEM'
(on the back of the left earring); stamped with initials and
numbered 'MR8' (on the back of the right earring)
gold earrings
height: 3½ in. (8.9 cm.)
Executed in 1973

PROVENANCE:
GEM Montebello, Milan.
Joan S. Sonnabend, Key Biscayne (acquired from the above).
Acquired from the above by the late owner, *circa* 2000.

(2)

\$20,000-30,000



632

MAN RAY (1890-1976)

La Jolie

signed and numbered 'Man Ray 7/12' (on the pendant);
stamped with the goldsmith's mark and inscribed 'KT 24
GEM 14 KT' (on the clasp)
gold and lapis lazuli necklace
pendant: 4¾ x 4⅞ in. (12 x 11.5 cm.)
necklace diameter: 7⅞ in. (12.5 cm.)
Conceived in 1961 and executed in 1971 in an edition of twelve
by GEM Montebello with the original case

\$25,000-35,000

PROVENANCE:
GEM Montebello, Milan.
Joan S. Sonnabend, Key Biscayne (acquired from the above).
Acquired from the above by the late owner, 1994.

LITERATURE:
J.-H. Martin, intro., *Man Ray: Objets de mon affection*, Paris,
1983, p. 163 (another example illustrated, p. 164).



(actual size)

633

MAN RAY (1890-1976)

The Oculist

signed, numbered, titled and dated 'Man Ray 2/12 The Oculist
1944-1971' (on the top of the rim); stamped with the maker's mark
and inscribed 'GEM KT 18' (on the reverse)
gold and malachite brooch
length: 4¼ in. (11 cm.)
Conceived in 1944 and executed in 1971 in a numbered edition of
twelve plus one artist's proof by GEM Montebello with the original case

\$15,000-20,000

PROVENANCE:
GEM Montebello, Milan.
Joan S. Sonnabend, Key Biscayne (acquired from the above).
Acquired from the above by the late owner, 1994.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000.

LITERATURE:
A. Schwarz, *Man Ray: The Rigour of Imagination*, London, 1977, no. 240
(another example illustrated, p. 143).
J.-H. Martin, intro., *Man Ray: Objets de mon affection*, Paris, 1983, p. 163,
no. 87 (another example illustrated, p. 83).

Noma Copley



Noma Copley (née Norma Rathner) began designing fine arts jewelry in the late 1960s. Known best for her spectacularly detailed and witty approach to incorporating quotidian objects into her designs, Noma used precious materials to create necktie necklaces, shirt-cuffs and pencil bracelets, sardine can-opener brooches, arrow pendants and button rings to name a few. These clever examples of wearable sculpture drew directly upon her long involvement and exposure to the Surrealist movement.

Noma met Man Ray in Los Angeles after World War II. Man Ray shortly thereafter introduced to her William Copley, the gallerist, art patron turned artist, whom she married on 13 December 1953. Man Ray and his wife Juliet were the best man and witness at their nuptials. The Copleys later lived in a large estate outside of Paris in Longpont-sur-Orge, where they hosted numerous gatherings of artists, writers and supporters of the Surrealist movement. Noma and William Copley were close and lifelong friends of Rosalind and

Melvin Jacobs. The Copleys linked the Jacobses to the world of Surrealism and aided with many of the acquisitions in the Jacobs collection.

Ellen Stock, in a 1975 issue of *New York Magazine*, wrote: "Noma, who emerged from the Paris world of Surrealist painters five years ago to become one of New York's most original jewelry designers, takes her ideas from everyday objects in situations" (p. 48).

Noma frequently collaborated with the expert jewelry craftsman Jean Stark and the artist/goldsmith Robert Kulicke. She also created commissions for friends and clients including the playwright David Mamet, Nancy O'Connor (the wife of actor Carroll O'Connor) and members of the Rothschild family. Examples of Noma's work are in the collections of the Museum of Fine Arts in Boston; Yale University Art Gallery, New Haven and the Museum of Fine Arts Houston.

Noma Copley in her workshop.
Photo: Courtesy of Gina Barnett.

"Surrealist inspired and influenced, I, for a long time, tried to transform the everyday, the common objects, that are taken for granted into poetry to wear."

- Noma Copley

634

NOMA COPLEY (1916-2006)

Necktie

silver necklace with adjustable neck ring
overall: 17 x 4 in. (43.2 x 10.2 cm.)
Executed *circa* 1969

\$6,000-8,000

PROVENANCE:

Acquired from the artist by the late owners, *circa* 1969.

EXHIBITED:

New York, Museum of Arts & Design, *Picasso to Koons: The Artist as Jeweler*, September 2011-January 2012, p. 233 (illustrated in color).





635
NOMA COPLEY (1916-2006)
Shirt Sleeve Cuffs
signed 'Noma' (on the interior of each)
silver bracelets
each: 1¾ x 2½ x 1¾ in. (4.4 x 6.3 x 4.4 cm.)
Executed *circa* 1975 (2)

\$2,000-3,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1975.



636
NOMA COPLEY (1916-2006)
Gold Button Cuff
signed and inscribed 'Noma 18K' (on the interior)
gold bracelet
1½ x 2¼ x 2 in. (3.8 x 5.7 x 5 cm.)
Executed *circa* 1974

\$2,000-3,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1975.

637
NOMA COPLEY (1916-2006)
Gold Button Ring with Four Round Emeralds
signed, inscribed and numbered 'Noma 18k 3/6' (on the interior)
gold ring with four emeralds
7⁄8 x 7⁄8 x ¾ in. (2.2 x 2.2 x .75 cm.)
Executed *circa* 1980

\$1,200-1,800

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1985.



(actual size)

638

MAX ERNST (1891-1976)

Tête Modern Art (P.H. 1773)

stamped with the artist's signature, the François and Pierre Hugo reference number and numbered 'max ernst 4/8 1631 1773' and stamped with the goldsmith's mark and the French assay mark (on the reverse)
gold pendant with the original wooden case
height: 2½ in. (6.4 cm.)
Executed in February 1974 in a numbered edition of eight plus two *exemplaires d'artiste* and two *exemplaires d'auteur*

\$10,000-20,000

PROVENANCE:

Joan S. Sonnabend, Key Biscayne.
Acquired from the above by the late owners.

LITERATURE:

C. Siaud and P. Hugo, *Bijoux d'artistes: Hommage à François Hugo*, Aix-en-Provence, 2001, p. 111, no. 1773 (another version illustrated).



(actual size)

639

AFTER PABLO PICASSO (1881-1973)

Petit barbu (P.H. 1767)

stamped with signature, François and Pierre Hugo reference number and numbered 'Picasso 1715 1767 17/20' and stamped with the goldsmith's mark and the French assay mark (on the reverse)
gold medallion with the original wooden case
diameter: 3⅛ in. (8 cm.)
Executed in November 1974 in a numbered edition of 20 plus two *exemplaires d'artiste* and two *exemplaires d'auteur*

\$12,000-18,000

PROVENANCE:

Le Point Cardinal, Paris.
Joan S. Sonnabend, Key Biscayne.
Acquired from the above by the late owners.

LITERATURE:

C. Siaud and P. Hugo, *Bijoux d'artistes: Hommage à François Hugo*, Aix-en-Provence, 2001 (another example illustrated in color, p. 183).

640

RENÉ MAGRITTE (1898-1967)

Eloge de la dialectique

signed 'Magritte' (lower left); titled and dated
"'L'Eloge de la Dialectique" 1948' (on the reverse)
gouache on paper
14 x 17⁷/₈ in. (35.6 x 44.5 cm.)
Painted in 1948

\$2,500,000-4,500,000

PROVENANCE:

Galerie Alexandre Iolas, Paris (acquired from the artist, November 1948).
William and Noma Copley, Longpont (acquired from the above).
Gift from the above to Rosalind Gersten as a birthday present, 1955.

EXHIBITED:

Dallas Museum for Contemporary Arts and Museum of Fine Arts of
Houston, *René Magritte in America*, December 1960-February 1961, no. 77
(titled *L'Age du Dialectique*).
New York, Albert Landry Galleries, *René Magritte in New York Private
Collections*, October-November 1961, no. 31 (titled *L'Age du Dialectique*).
Little Rock, Arkansas Art Center, *Magritte*, May-June 1964.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000, no. 9 (illustrated in color).
Fukui Fine Arts Museum; Okazakai City Museum; Saitama Modern Art
Museum; Yamanashi Prefectural Museum of Art and Tokushima Modern
Art Museum, *Man Ray: I Am an Enigma*, June 2004-March 2005.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections
from the Rosalind and Melvin Jacobs Collection*, April-May 2009, p. 3
(illustrated in color, pl. 9).

LITERATURE:

Letter from R. Magritte to A. Iolas, 8 January 1948.
Letter from R. Magritte to A. Iolas, 24 January 1948.
Letter from R. Magritte to A. Iolas, 8 November 1948.
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 133, no. 246
(illustrated).
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches,
Temperas, Watercolours and Papiers Collés, 1918-1967*, New York, 1994,
vol. IV, p. 116, no. 1285 (illustrated).





René Magritte's poetic gouache, *Eloge de la dialectique*, was the first work to enter Rosalind Gersten's collection. In 1954, she had met the Surrealist gallerist, patron and artist, William Copley, and his new wife, Noma, at a dinner in New York. A year later, Roz was invited to the Copleys' country home, Longpont, just outside Paris, which had become a favorite meeting place for a coterie of artists in the post-war years, including Man Ray, Marcel Duchamp, Max Ernst, Dorothea Tanning, Roland Penrose and Lee Miller.

Surrounded by the Copleys' famed surrealist collection, it was here that Roz fell in love with *Eloge de la dialectique*. The couple, knowing how much she loved it, gave to her as a birthday present. "It was just so beautiful," Roz recollected. "I longed for it... It influenced everything we collected from then on. We only bought things that spoke to us, never thinking of their future value" (quoted in E. Ellis et al., *At Home with Art: How Art Lovers Live with and Care for their Collections*, New York, 1999, p. 52).

Wendy Grossman has described *Eloge de la dialectique*, as "literally and figuratively a window onto the eerie world between illusion, dream and nightmare that was the hallmark of Surrealism. Against the dark brooding sky and impenetrable foliage of the exterior landscape, the large open window of a nondescript building invites us into a brightly lit interior. What appears initially to be a safe refuge from an ominous outside world becomes a temporal and spatial twilight zone, comprising a frame within the frame in which the edifice is replicated in miniature in an austere and ambiguous space" (quoted in *op. cit.*, 2009, p. 3).

The present gouache presents a poetic "solution" to what Magritte described as his pictorial "problems." Beginning in the 1930s, the artist's work was underpinned by this concept. Taking often quotidian imagery and objects from the everyday world and juxtaposing, metamorphosing, enlarging, shrinking, or transforming their material or elemental qualities in some way, Magritte successfully realized his

Left: René Magritte, *Eloge de la dialectique*, 1937. National Gallery of Victoria, Melbourne. © 2022 C. Herscovici / Artists Rights Society (ARS), New York.

Right: René Magritte in his house in Brussels, 1967. © 2022 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Sueddeutsche Zeitung Photo / Alamy Stock Photo.

René Magritte, *L'empire des lumières*, 1950. The Museum of Modern Art, New York. © 2022 C. Herscovici / Artists Rights Society (ARS), New York.



desire to lay bare the mystery he believed was inherent in reality. He explained these concepts in a lecture he gave in 1938, titled, *La ligne de vie*. Magritte solved the "problem of the house," in his words: "through an open window in the house-front I showed a room containing in its turn a house" (quoted in D. Sylvester, *op. cit.*, p. 19).

Magritte first realized this motif in an earlier gouache executed in 1936 (Sylvester, no. 1120; Musée d'Ixelles, Brussels). At this time, Magritte also created a series of thirteen drawings, which he gave to his friends, writers and poets, Louis Scutenaire and his wife, Irène Hamoir. In these works, Magritte playfully explored the "problem of the house." He reduced the image of a house to a miniature scale, so it appeared like a child's doll's house. He then pictured this motif in different settings: set in a tree, placed beside a dog kennel, on railways lines, on a table set for a meal and under a cheese dome (*ibid.*, p. 19). He clearly decided the most effective composition was that of the present work: the façade of the house repeated in miniature through the window.

Even the curtains that are just visible in the large-scale window are repeated in the replica house inside. A year later, Magritte painted this subject in oil (Sylvester, no. 426; National Gallery of Victoria, Melbourne). The present work offers a slightly different composition than these two predecessors: Magritte altered the color of the façade and included more of the surrounding exterior foliage.

In its depiction of a seemingly suburban house, flanked by a copse of trees, *Eloge de la dialectique* is reminiscent of *L'empire des lumières*. Just as in this series of works, Magritte renders a banal residential street mysterious through the disquieting and impossible combination of night and day. In the present work, he has similarly distorted a domestic scene, yet has done so by playing with scale. By featuring the same house in two different sizes, Magritte leaves the viewer, as with so much of his work, to ponder what is real and what is illusion, thereby literally creating an 'extension of the dialectic' (a literal translation of *Eloge de la dialectique*).

641
MAN RAY (1890–1976)

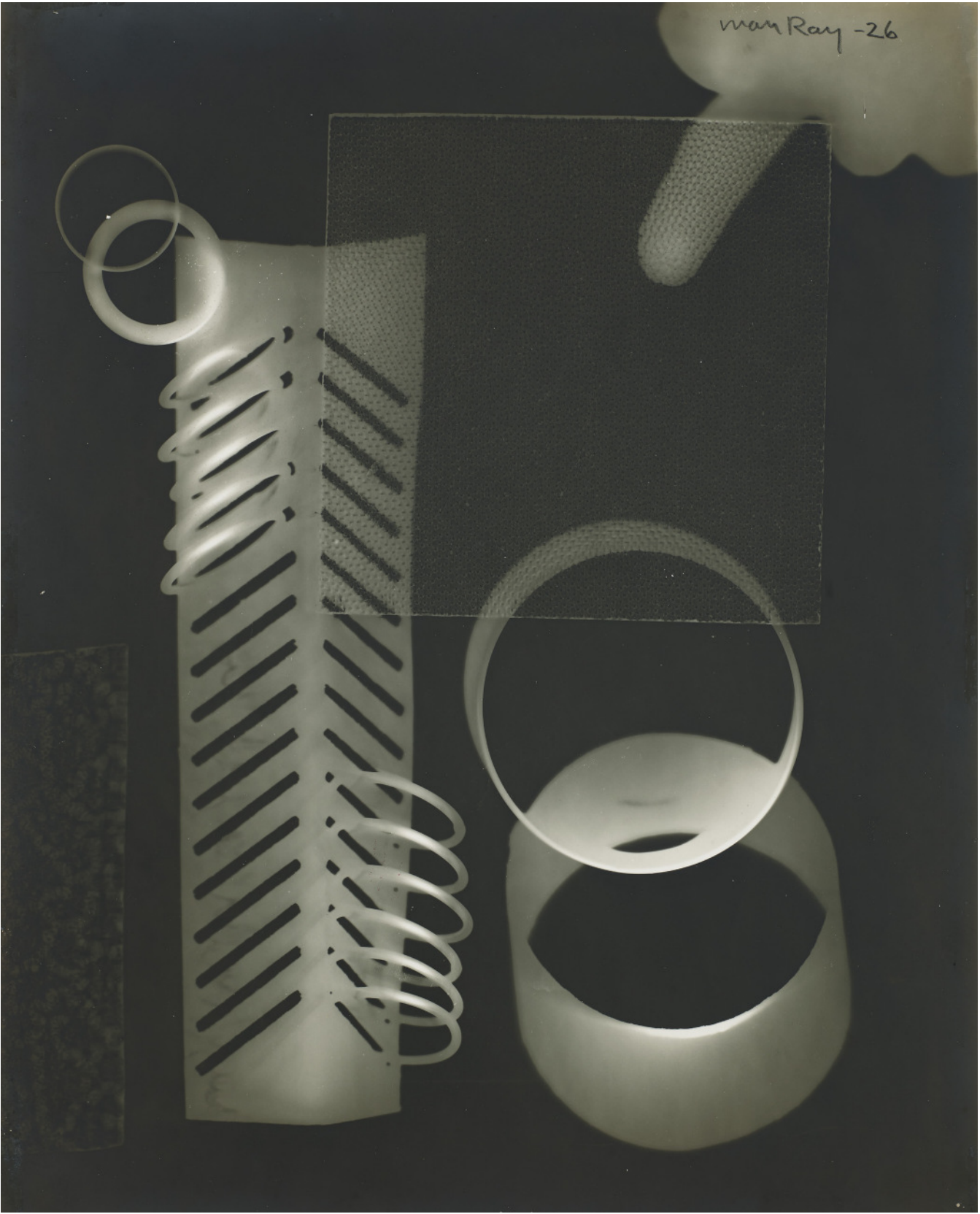
Rayograph, 1926
signed and dated in pencil 'Man Ray - 26' (upper right); stamped in red ink 'ORIGINAL' and variously annotated in pencil (on the reverse)
unique gelatin silver print
image/sheet: 11% x 9% in. (29.5 x 23.8 cm.)

\$150,000-250,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1965.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 13 (illustrated).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated).

LITERATURE:
E. de l'Ecotais, *Man Ray Rayographies*, Paris, 2002, p. 227, no. 113.





642

LEE MILLER (1907–1977)

Charlie Chaplin with Chandelier, Paris, France, 1931
signed, numbered and inscribed in pencil 'Lee Miller 15 Chaplain [sic]'
and with the Julien Levy Gallery stamp (on the reverse)
gelatin silver print
image/sheet: 7 x 9 in. (17.8 x 22.8 cm.)

\$10,000-15,000

PROVENANCE:
Julien Levy, New York (1931-1949).
Witkin Gallery, New York (acquired from the above, 1977).
Acquired from the above by the late owners, 1980.

EXHIBITED:
New York, Staley-Wise Gallery, *The Lives of Lee Miller: An Exhibition of Photographs 1930-1945*, November 1985-January 1986.
Washington D.C., Corcoran Gallery of Art, *Lee Miller: Photographer*,
January 1989-December 1991.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence:*

Selections from the Rosalind and Melvin Jacobs Collection, April-May 2009
(illustrated).
Fort Lauderdale, Nova Southeastern University Museum of Art,
The Indestructible Lee Miller, October 2015-February 2016.

In 1929, a young Lee Miller began assisting Man Ray in his studio in Paris while pursuing her own photography. She quickly absorbed the Surrealist influences around her, producing many strikingly original works, including this wondrously dizzying image of perhaps the most famous comic actor in history, Charlie Chaplin (1889-1977). The year that this portrait was taken, the film *City Lights*—written, produced and directed by Chaplin—was released with great success. The film is still considered one Chaplin's most notable accomplishments and the American Film Institute has ranked it 11th on the list best American films ever made.

Vintage Lee Miller photographs are rare, and the present work appears to be the only example of this image that has come to auction. Adding to the distinctness of the work on offer here is the artist's connection to the Jacobses. In the 1960s, the vibrant social circle that included the Jacobses, the Copleys, Man Ray and Juliet and other artists had become centralized at the home of Lee Miller and Roland Penrose, in East Sussex. Though Miller had abandoned photography by this time, Roz and Miller's friendship flourished during this period and they remained close from there on.



643

ARMAN (1928-2005)

Lustre
light bulbs and copper wire
overall: 30 x 16½ x 16½ in. (76.2 x 41.9 x 41.9 cm.)
Executed in 1965

\$15,000-20,000

PROVENANCE:
Acquired from the artist by the late owners, circa 1965.

EXHIBITED:
New York, Pace Gallery, *Burning, Bright: A Short History of the Light Bulb*, October-November 2011.

644

RENÉ MAGRITTE (1898-1967)

Le coeur du monde

signed 'Magritte' (upper left); titled 'Le Coeur du Monde'
(on card affixed to the reverse of the frame)

gouache on card

7¼ x 5½ in. (18.2 x 13.4 cm.)

Painted *circa* 1955

\$300,000-500,000

PROVENANCE:

Acquired from the artist by the late owners, *circa* 1960.

EXHIBITED:

Houston, University of St. Thomas, *Constant Companions: An Exhibition of Mythological Animals, Demons and Monsters, Phantasmal Creatures and Various Anatomical Assemblages*, October 1964-February 1965, no. 283.

Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 7 (illustrated in color).

New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).

New York, Kent Gallery, *Dorothea Tanning & Friends*, September-November 2009, p. 66 (illustrated in color, p. 67).

LITERATURE:

D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, New York, 1994, vol. IV, p. 167, no. 1377 (illustrated).



The artist and Alexander Iolas, December 1965. Photo by Steve Schapiro © 2022 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Steve Schapiro / Corbis via Getty Images.

Painted in 1955, *Le coeur du monde* is a richly worked gouache from the fantastical mind of Magritte. Infused with his beguiling form of surrealism, the gouache presents a horse in profile with luscious blonde hair, a piercing blue eye and a tower atop its head. The humanlike features ask the viewer to consider the very concept of portraiture and the personification of representation. The subject, the horse, simultaneously becomes both human and object.

Directly relating to an oil painting of the same title dated 1955 (Sylvester, no. 821; The Carnegie Museum of Art, Pittsburgh), the present work has the addition of a crescent moon set within the celestial blue sky. This variation was likely painted shortly after the oil as was the artist's practice during this period. In a letter dated 17 September 1955, Magritte wrote it was "just as I usually do with each new picture" (quoted in. D. Sylvester, op. cit., p. 331).

Though the emergence of the horse in Magritte's work first appeared in the oil painting *Le jockey perdu* in 1926 (Sylvester, no. 81), the presentation of the animal as the predominant focal point came about more resolutely in 1944 in the painting *Le Météore* (Sylvester, no. 995). As explained by Sarah Whitfield, "in the course of his search for 'a new poetic effectiveness which would bring us both charm and pleasure,' Magritte had the idea of painting animals with human characteristics. The subjects he chose were the horse, whose mane is changed into the flowing tresses of a young girl, his own white Pomeranian and the pig dressed up in a suit. Writing to a friend about the painting of the horse, Magritte told him that the impression it made was 'fairy-like' and fairy tales in which animals dress, talk and behave like humans were, of course, the inspiration for this brief interlude of painting animal 'portraits'. Magritte's intentions were to show that the human qualities of animals were superior to those of man" (quoted in Magritte, exh. cat., The Hayward Gallery, London, 1992, p. 89).

Around 1960, Roz visited Brussels on a buying trip for Macy's. After encountering Magritte's work a few years earlier through the Copleys (and receiving an oil and gouache as gifts from them), Roz was eager to meet the artist. Alexander Iolas, who knew Roz and Mel, helped with the arrangements. Iolas had recently sold a number of the artist's works and arranged for Roz to deliver the check to Magritte on her next trip to Belgium for work. She spent the day with the artist, speaking at great length about his work. It was on this visit that Roz acquired *Le coeur du monde* directly from him.





645

ALFRED EISENSTAEDT (1898–1995)

René Breguet Serves Cocktails at the Grand Hotel Ice Rink, St. Moritz, 1932

signed and numbered in ink 'Eistenstaedt 8/50' (lower right; margin);
titled and dated in pencil in Time Inc. stamp and stamped with
photographer's copyright credit (on the reverse)
gelatin silver print, printed 1979
image: 12½ x 9½ in. (31.8 x 24.1 cm.)
sheet: 14 x 11 in. (35.5 x 28 cm.)
This work is number eight from an edition of fifty

PROVENANCE:
Granary Gallery, Martha's Vineyard.
Acquired from the above by the late owners, 1987.

\$4,000-6,000



646

MAN RAY (1890–1976)

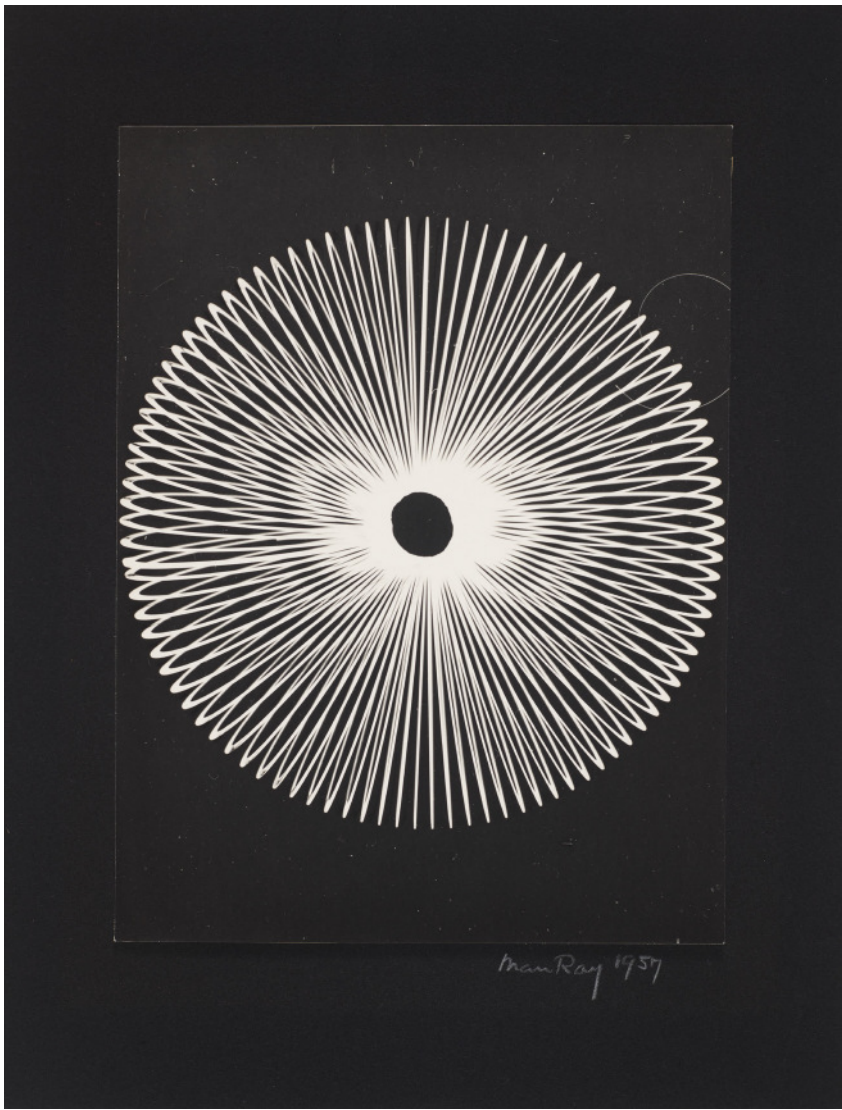
Rayograph, 1926

signed and dated in pencil 'Man Ray 1926' (lower left);
stamped in red ink 'ORIGINAL' and variously annotated in pencil
(on the reverse of the flush mount)
unique gelatin silver print, flush-mounted on board
image/sheet/flush mount: 11⅞ x 9¼ in. (29.5 x 23.5 cm.)

PROVENANCE:
Acquired from the artist by the late owners, circa 1965.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.
New York, Francis M. Naumann Fine Art, *Teacher-Student, Student-Teacher*, September-October 2008.

\$100,000-150,000



647
MAN RAY (1890–1976)

Rayograph, 1957
signed and dated in white pencil 'Man Ray 1957'
(lower right on the mount)
unique gelatin silver print, mounted on black paper
image/sheet: 9¾ x 7 in. (23.8 x 17.8 cm.)
mount: 12¾ x 10 in. (32.4 x 25.4 cm.)

\$30,000-50,000

PROVENANCE:
Acquired from the artist by the late owners, circa 1960.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 20 (illustrated).

LITERATURE:
R. Van de Velde, *Man Ray 1890-1976*, Antwerp, 1994, p. 245, no. 318 (variation illustrated).
E. de l'Ecotais, *Man Ray Rayographies*, Paris, 2002, pp. 158 and 272, no. 292 (variation illustrated).



648
MAN RAY (1890–1976)

Ostrich Egg, 1944
signed and dated in black ink 'Man Ray 1944' (lower right)
gelatin silver print
image/sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$30,000-50,000

PROVENANCE:
Acquired from the artist by the late owners, circa 1960.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 17 (illustrated).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated).

LITERATURE:
E. de l'Ecotais and K. Ware, *Man Ray: 1890-1976*, New York, 2000, p. 138.
Man Ray, exh. cat., Museo d'Arte della Città di Lugano, 2011, p. 124, pl. 101.

Throughout Man Ray's career the egg appears in photographs, rayographs, prints, paintings and sculptures. In the present photograph, the tight cropping and sensitive lighting emphasizes the organic, dimpled surface of the egg's shell. Clearly enthralled by this natural form, Man Ray's *Ostrich Egg* celebrates symmetry, perfection and, perhaps, the egg as a symbol of reproduction—both sexual and photographic. Prints of this image rarely appear at auction. Other prints reside in institutional collections including the J. Paul Getty Museum, Los Angeles and The Museum of Fine Arts, Houston.

649

WILLIAM NELSON COPLEY (1919-1996)

American Girdle
signed and dated 'CPLY 65' (lower right)
oil and fabric girdle on canvas
32 x 26 in. (81.5 x 66 in.)
Executed in 1965

\$60,000-80,000

PROVENANCE:
Acquired from the artist by the late owners.

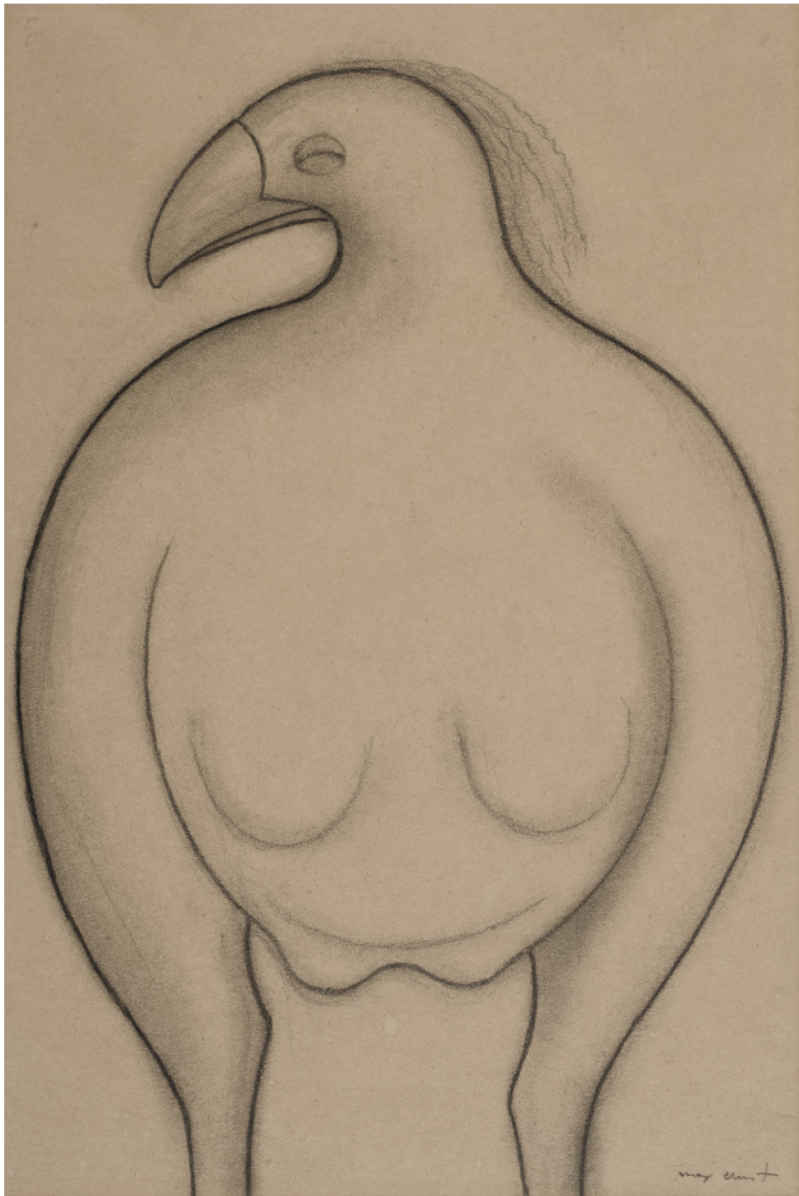
EXHIBITED:
Houston, The Menil Collection, *William N. Copley: The World According to CPLY*, February 2016-January 2017, no. 272 (illustrated).

Created in the midst of the Cold War, *American Girdle* is a piercingly humorous satire of American politics and patriotism. The work not only illustrates Copley’s artistic wit but also the close relationship that the artist shared with the Jacobs family, who helped shape the creation of *American Girdle*.

In the present work, concise, graffiti-like strokes of black and white oil paint form the image of an eagle with its wings spread, in an intimidating pose. Contradictorily, the bird appears to wear a flag-patterned girdle that is affixed to the painting. At the time of the work’s conception, Mel—a fashion executive—had received an extra box of girdles in inventory. He gifted them to Copley, who playfully added one of the girdles to the present work. Copley’s humor stems from his artful juxtaposition of the serious, sexual and bizarre. His paintings brim with political irony, depicting couples engaging in erotic pleasure under the watch of policemen, a fishnet-clad woman waving a flag in battle, or in this case, an All-American eagle wearing star-striped lingerie.

Copley drew inspiration from both Surrealism and Pop Art. His sexual and political themes recall the work of his Pop contemporary Tom Wesselmann, whose *Great American Nudes* series posed naked women besides flags, Coca-Cola and similar symbols of American identity. Yet while Wesselmann’s practice stemmed from an unironic interest in the female form, Copley imbued his oeuvre with a caustic wit. The present work is part of his later series that includes intimate garments such as lingerie and high heels. Fluidly merging painting with sculptural elements, the present work grounds Copley’s sexual philosophy in physical reality. Erotic and irreverent, *American Girdle* embodies the artist’s enduring desire to subvert political and artistic norms while also illustrating his close, collaborative relationships with the Jacobses.





650
MAX ERNST (1891-1976)

Ohne Titel
signed 'max ernst' (lower right)
pencil on paper
17½ x 11¼ in. (44.8 x 29.2 cm.)
Drawn in 1942

\$40,000-60,000

PROVENANCE:
The Copley Galleries, Beverly Hills.
William Copley, Longpont.
Acquired from the above by the late owners, circa 1960.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 6 (illustrated in color).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color).

LITERATURE:
W. Spies and S. and G. Metken, *Max Ernst: Oeuvre-Katalogue, Werke, 1939-1953*, Cologne, 1987, p. 50, no. 2397 (illustrated).



651
AGUSTÍN CÁRDENAS (1927-2001)

Bouba
signed with initials and inscribed 'C.A. E/A' (near the base)
bronze with dark brown patina
12 x 10 x 4¼ in. (30.5 x 25.4 x 10.8 cm.)
Executed in 1974-1975

\$20,000-25,000

PROVENANCE:
Acquired from the artist by the late owners, May 1976.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.



652
GEORGE RICKEY (1907-2002)
Delta Theme with Two Lines
signed, numbered and dated 'Rickey 6/8 1979' (on the base)
stainless steel
25 x 19¾ x 3 in. (63.5 x 50.2 x 7.6 cm.)
Executed in 1976-1979

\$18,000-25,000

PROVENANCE:
Toni Birkhead Gallery, Cincinnati.
Acquired from the above by the late owners, 1993.



653
BERND (1931-2007) & HILLA (1934-2015) BECHER
Cement Plant
signed and titled 'CEMENT PLANT NEUMARKT, BAVARIA B. & H. BECHER' (on the reverse of each)
three gelatin silver prints
each: 16 x 12 in. (40.6 x 30.5 cm.)
Executed circa 1988

PROVENANCE:
Sonnabend Gallery, New York.
Acquired from the above by the late owners,
December 1988.

(3)

\$30,000-50,000



654

RENÉ MAGRITTE (1898–1967)

La fidélité des images #2: La mort des fantômes, 1928

signed by Georgette Magritte and numbered in pencil 'II 11/100' (in the margin); credited, titled and dated on gallery label (on the reverse of the frame)

gelatin silver print, printed 1976

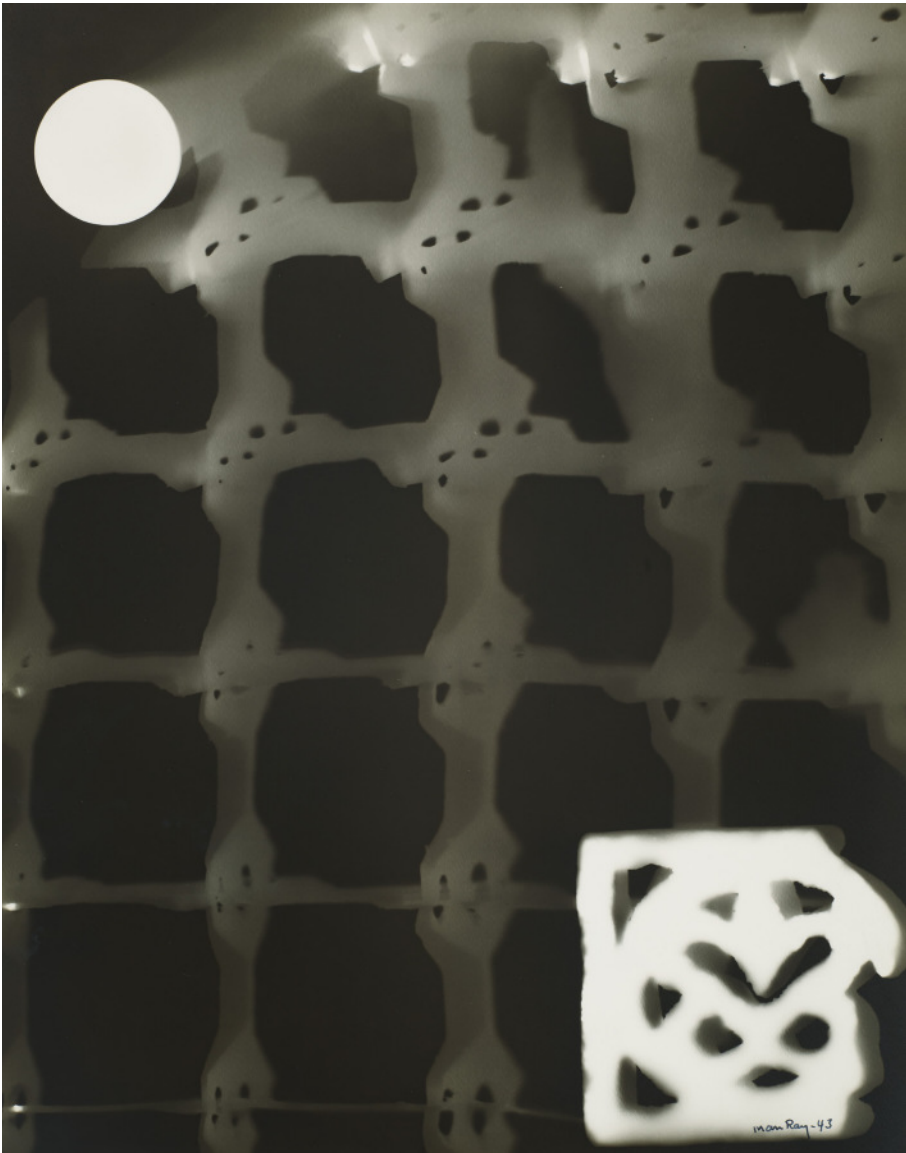
image: 4½ x 3 in. (11.4 x 7.6 cm.)

sheet: 9⅝ x 7 in. (24.5 x 17.8 cm.)

This work is one from a portfolio of sixteen photographs titled *La fidélité des images* published by Lebeer Hossmann, Brussels, 1976, number eleven from an edition of 100

PROVENANCE:
Obelisk Gallery, Boston.
Acquired from the above by the late owners.

\$3,000-5,000



655

MAN RAY (1890–1976)

Rayograph, 1943

signed and dated in ink 'Man Ray - 43' (lower right); stamped in black ink 'ORIGINAL', inscribed in ink 'Je certifié que Rayograph est bien un original fait sans négatif Man Ray' and with Museum of Modern Art exhibition label for *Diogenes with a Camera II* [1952-1953] accompanied by Philip Granville lender label (on the reverse)
unique gelatin silver print
image/sheet: 13¾ x 10¾ in. (35 x 27.3 cm.)

PROVENANCE:
Acquired from the artist by the late owners, circa 1965.

EXHIBITED:
New York, The Museum of Modern Art, *Diogenes with a Camera II*, November 1952-March 1953.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.

\$80,000-120,000

656
GILBERT & GEORGE (B. 1943 & B. 1942)

Bad Fruit
signed, dated and titled 'BAD FRUIT Gilbert AND George 1980'
(lower right)
hand-painted gelatin silver prints in artist's frames, in thirty-two parts
each: 23¾ x 19¼ in. (60.3 x 50.2 cm.)
overall: 95¼ x 159 in. (242 x 404 cm.)
Executed in 1980

\$150,000-200,000

PROVENANCE:
Sonnabend Gallery, New York.
Acquired from the above by the late owners, December 1981.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.

LITERATURE:
R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005*, London, 2007, vol. 1, pp. 378 and 615 (illustrated).





657
MAN RAY (1890-1976)

Blue Bread
signed, dedicated, inscribed and dated 'for Roz and for Mel
Blue bread is the favorite food of Blue Beard I ate all of it - thanks
Man Ray Oct 13-65' (on the inside of the lid)
black felt-tip pen on painted papier mache box
4 1/8 x 18 3/8 x 5 1/8 in. (10.4 x 46.6 x 14.3 cm.)
Executed in New York on 13 October 1965 at a dinner party
in the Jacobs home

\$10,000-15,000

PROVENANCE:
Gift from the artist to the late owners at a dinner party, October 1965.
EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000.

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 raisonné* of the Objects and Sculptures of
Man Ray, currently in preparation.

B *lue Bread* was an improvised gift Man Ray created for Roz
and Mel at a dinner they hosted for him on 13 October
1965. The artist drew an eye and inscribed the inside of
a baguette-shaped papier mache box the Jacobses had spray
painted blue and were using as the centerpiece of their dining
table.



(the inside)



658
RENÉ MAGRITTE (1898-1967)

La fidélité des images #12: Dieu, Le huitième jour, 1937
signed by Georgette Magritte and numbered in pencil 'XII 11/100'
(in the margin); credited, titled and dated on gallery label
(on the reverse of the mat)
gelatin silver print, printed 1976
image: 3 7/8 x 2 3/4 in. (9.9 x 7 cm.)
sheet: 9 5/8 x 7 in. (24.5 x 17.8 cm.)
This work is one from a portfolio of sixteen photographs titled
La fidélité des images published by Lebeer Hossmann, Brussels, 1976,
number eleven from an edition of 100

\$3,000-5,000

PROVENANCE:
Obelisk Gallery, Boston.
Acquired from the above by the late owners.
EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and
Nightmares: Dada and Surrealism from the Rosalind and Melvin
Jacobs Collection*, March-May 2000.

659

RENÉ MAGRITTE (1898-1967)

Le modèle rouge

signed 'Magritte' (upper left); signed again, dated and titled 'Magritte 1948 "Le modèle rouge"' (on the reverse)
pencil on paper
12¾ x 9¼ in. (32.4 x 23.7 cm.)
Drawn in 1948

\$700,000-1,000,000

PROVENANCE:
Bodley Gallery, New York (acquired from the artist).
Acquired from the above by the late owners, April 1958.

EXHIBITED:
New York, Bodley Gallery, *René Magritte: Contemporary Belgian Surrealist*, April 1958.
New York, Paul Bianchini, *100 Years of Fantastic Drawings*, March-April 1967.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 12 (illustrated).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009, p. 5 (illustrated in color and again on the cover; dated circa 1935).

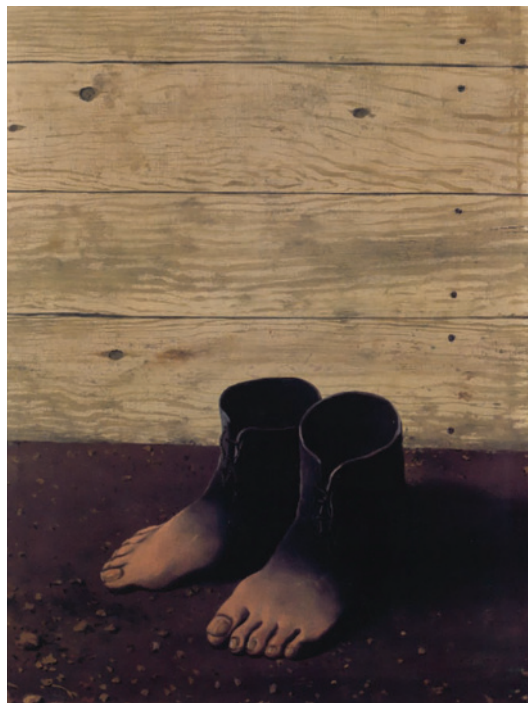
LITERATURE:
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 80, no. 110 (illustrated; dated circa 1935).

The Comité Magritte has confirmed the authenticity of this work.

“The problem of the shoes’ demonstrates how far the most barbaric things can, through force of habit, come to be considered quite respectable. Thanks to ‘Modèle rouge,’ people can feel that the union of a human foot with a leather shoe is, in fact, a monstrous custom.”

- René Magritte





Left: René Magritte, *Le modèle rouge*, 1937. Museum Boymans-van Beuningen, Rotterdam. © 2022 C. Herscovici / Artists Rights Society (ARS), New York.

Right: René Magritte, *Le modèle rouge*, 1937. Moderna Museet, Stockholm. © 2022 C. Herscovici / Artists Rights Society (ARS), New York.

Le *modèle rouge* is an exquisite drawing in which René Magritte returned to one of his most renowned motifs, a leather boot morphing into a meticulously rendered foot. He first created this image in an oil painting of 1935 (Sylvester, no. 380; Moderna Museet, Stockholm). He painted another version a few months later, this time rendering the scene with more dramatic, shadowy lighting (Sylvester, no. 382; Musée national d’art moderne, Centre Georges Pompidou, Paris) and a third one in 1937, commissioned by Edward James, in which he added a *trompe l’oeil* scrap of newspaper to the ground in the lower right, a cigarette butt and discarded matches (Sylvester, no. 428; Museum Boymans-van Beuningen, Rotterdam). The motif was supposedly suggested to Magritte by fellow Surrealist, Max Ernst, who had seen a similar image on a shoemaker’s sign.

As was the case for the house in *Eloge de la dialectique*, Magritte sought “solutions” to particular “problems” posed by different types of objects. In the present drawing, the same method enabled him to challenge

and to reconfigure the most ubiquitous elements of daily life. These problems obsessed him until he was able to conceive of an image to solve them. He explained the conception of this philosophical method in a lecture he gave in Antwerp on 20 November 1938. He described a revelatory vision that he 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, because the shock I experienced was caused precisely by the affinity between the two objects: the cage and the egg, whereas previously I had provoked shock by bringing together totally unrelated objects. Proceeding from this revelation, I tried to discover if objects other than the cage, thanks to the pinpointing of some element peculiar to them, and a strictly predestined part of them, could not display the same obvious poetic quality that the egg and the cage had achieved through being brought together” (quoted in G. Ollinger-



Left: Vincent van Gogh, *Les Chaussures*, 1886. Van Gogh Museum, Amsterdam. Photo: Art Resource, New York.

Right: Meret Oppenheim, *Ma gouvernante*, 1936-1937. Moderna Museet, Stockholm. © 2022 Artists Rights Society (ARS), New York / Pro Litteris, Zurich.

Zinque and F. Leen, eds., “La ligne de vie,” *Magritte Centenary Exhibition*, exh. cat., Musées Royaux des Beaux-Arts, Brussels, 1998, p. 47).

The discovery and subsequent depiction of these hidden “elective affinities” that existed between seemingly unrelated objects became the abiding purpose of Magritte’s art from this point onwards, serving to underpin some of his greatest motifs. The “problem of the bird” was solved by depicting an egg in a cage; the “problem of the door” resolved by painting a shapeless hole cut through it; the tree, with a “leaf-tree.”

The imagery of *Le modèle rouge* was conceived in the same way. “The problem of the shoes,” Magritte explained in his lecture, “demonstrates how far the most barbaric things can, through force of habit, come to be considered quite respectable. Thanks to ‘Modèle rouge,’ people can feel that the union of a human foot with a leather shoe is, in fact, a monstrous custom” (quoted in D. Sylvester, ed., *René Magritte, Catalogue Raisonné: Oil Paintings*



and Objects 1931-1948, London, 1993, vol. II, p. 205). Taking shoes, one of the most ubiquitous and quotidian objects of everyday life, and depicting them as if they are dissolving into flesh, or vice versa, Magritte renders these essential human accessories wholly extraordinary, leading the viewer more fully to contemplate and to appreciate this part of everyday human existence.

In March 1937, when Magritte was staying in London with the Surrealist patron and collector, Edward James, Magritte met two psychoanalysts who questioned him about his art. They told Magritte that they believed *Le modèle rouge* to be a “case of castration” (quoted in S. Whitfield, *Magritte*, exh. cat., The Hayward Gallery, London, 1992, no. 71). Throughout his career, Magritte famously disavowed interpretations and analysis of his imagery, claiming instead that his art simply reflected the mystery inherent in the everyday world. He wrote to his friend, the poet, Louis Scutenaire of this interpretation of *Le modèle rouge*, “It’s terrifying to see what one is exposed to in making an innocent picture” (*ibid.*).



660
SALVADOR DALÍ (1904-1989)
Echecs (Hommage à Marcel Duchamp)

signed 'Dalí' (on the underside of each piece); numbered and marked '13/225 JM' (on the underside of each king)
polished and brown patinated bronze chess pieces
height varies from 3¾ in. (8.5 cm.) to 1½ in. (3.8 cm.)
Conceived in 1966-1970

(32)

\$20,000-30,000

PROVENANCE:
Papillon Gallery, Los Angeles.
Acquired from the above by the late owners.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.
LITERATURE:
R. and N. Descharnes, *Dalí: The Hard and The Soft, Spells for the Magic of Form, Sculptures & Objects*, Azay-Le-Rideau, 2004, pp. 116-117, no. 277 (another version illustrated in color, p. 116).



661
MAN RAY (1890-1976)
Chess set

signed, dated and stamped with initial 'MAN RAY 1947 R' (on the top of the gold king); stamped with initial again 'R' (on the top of the red king)
anodized aluminum chess pieces
height varies from 1⅞ in. (4.7 cm.) to 1¼ in. (3.2 cm.)
Conceived in wood in 1920; this version executed in 1947

(32)

\$10,000-15,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1972.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.
LITERATURE:
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, pp. 203-204, no. 326 (original wood version illustrated, p. 217).
J.-M. Huber, B. Hermann and R. Krauss, *Man Ray: Objets de mon affection*, Paris, 1983, p. 161 (another version illustrated).

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 raisonné* of the Objects and Sculptures of Man Ray, currently in preparation.
This work is accompanied by a chessboard selected by Rosalind Gersten Jacobs.

662

MARCEL DUCHAMP (1887-1968)

De ou par Marcel Duchamp ou Rrose Sélavy (La Boîte), Series C

signed, inscribed and dated 'Roz Mel grande amitié devrait être en un mot et affectueusement à tous deux Marcel 1959' (in ink on the interior of the case)
the complete set of 68 miniature replicas and reproductions of works by the artist, mounted on and contained in the original cardboard, paper, wood and cloth-covered box
overall: 15¾ x 14¾ x 3½ in. (400 x 375 x 90 mm.)
Conceived in 1935-1941; this example is from the edition of 30 assembled in 1958 by Iliazd (Ilia Zdanovitch)

\$120,000-180,000

PROVENANCE:
Acquired from the artist by the late owners, November 1959.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009.
Paris, Galerie Marion Meyer, *Claude Rutault*, November 2009-January 2010.

LITERATURE:
R. Lebel, *Marcel Duchamp*, New York, 1959, pp. 54-55, 82-83 and 173-174, no. 173 (another example illustrated, p. 109).
C. Tomkins, *The World of Marcel Duchamp*, New York, 1966, p. 156.
A. Schwartz, *The Complete Works of Marcel Duchamp*, New York, 1970, pp. 511 and 513, no. 311a (another version illustrated).
E. Bonk, *Marcel Duchamp: The Box in a Valise: de ou par Marcel Duchamp ou Rose Sélavy*, New York, 1989, pp. 257 and 298 (other examples illustrated, pp. 258-297).
C. Tomkins, *Duchamp: A Biography*, New York, 1996, pp. 314-328.
D. Ades, N. Cox and D. Hopkins, *Marcel Duchamp*, London, 1999, pp. 175 and 178.
F.M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, New York, 1999, p. 142, no. 5.31 (another version illustrated in color).
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 2000, vol. I, pp. 47, 762 and 764, no. 484 (another example illustrated in color, p. 407, pl. 191; another example illustrated again, p. 763).
F.M. Naumann, *The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp*, New York, 2012, pp. 136-157 (another example illustrated in color, p. 136).
I. Witham, *Picasso and the Chess Player: Pablo Picasso, Marcel Duchamp, and the Battle for the Soul of Modern Art*, Hanover, 2013, pp. 167 and 183-184 (another example illustrated).

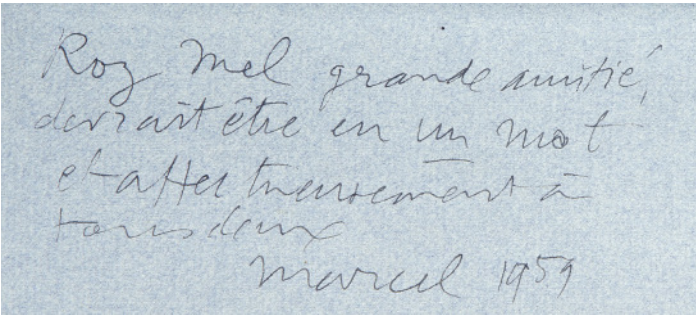
The Association Marcel Duchamp has confirmed the authenticity of this work.

La *boîte en valise*, Marcel Duchamp's "Portable Museum," is a compendium of miniature versions of his own oeuvre. The idea of creating *La Boîte* preoccupied Duchamp for much of the 1930s—the decade during which discussions surrounding institutionalization of modern art as well as its role in the age of mechanical reproduction first came into focus. Functioning as an independent, original work of art, *La Boîte* encapsulates the artist's take on the value of a work of art, the concept of an art museum, as well as the nature of creating multiples. Originally consisting of sixty-eight miniature replicas of his most important works, each painstakingly reproduced and assembled into a briefcase-sized box, Duchamp continued to reproduce and remake *La Boîte* in a series of different versions until his death in 1968.

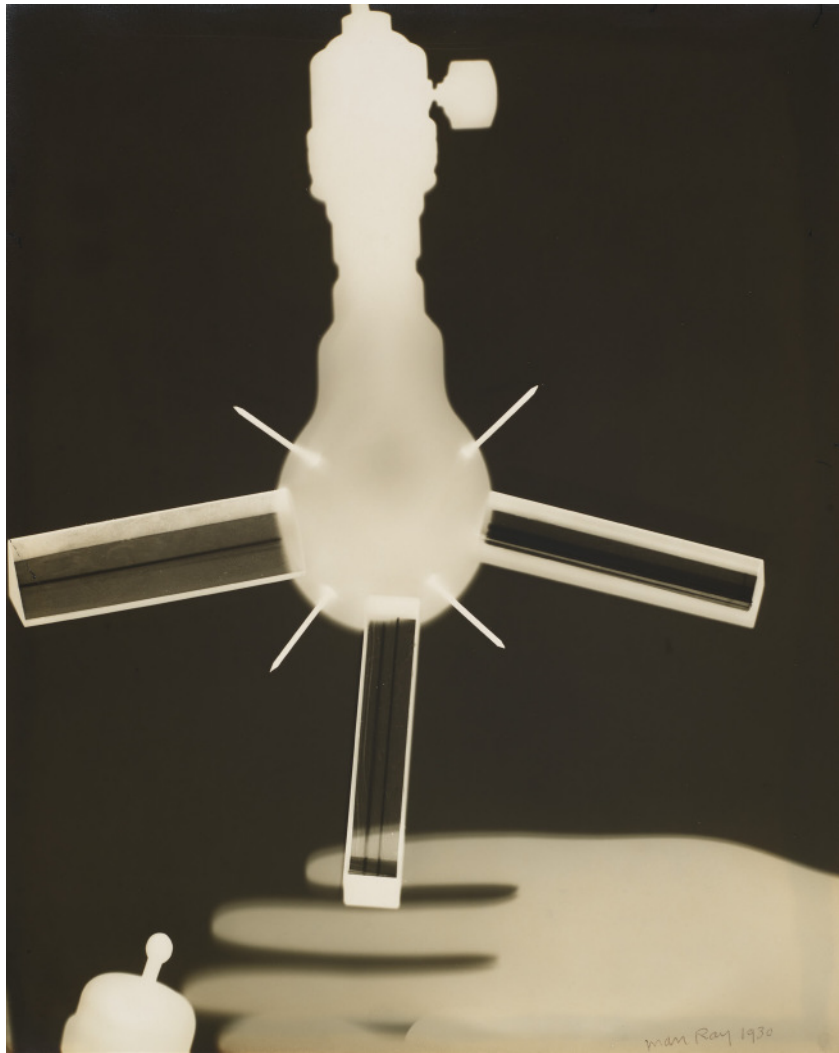
The quality and methodology behind creating the reproductions of *La Boîte* was of utmost importance to Duchamp. The facsimiles for the box were created by the old-fashioned method of collotype printing, with color applied by hand through pochoirs. Before each work was reproduced, the artist made extensive notes on its precise coloring to ensure each reproduction was as close to the original as possible. This time-consuming, antiquated method of reproduction blurred the distinctions among *unique* or *original* works, *multiples* and *reproductions*. To add further ambiguity to what is to be considered as an original work of art by Duchamp, the artist certified some of his reproductions as originals.

La boîte en valise is a brilliant embodiment of Duchamp's prolific career as an artist; however, much more than a mere collection of reproductions of the lifetime oeuvre of a single artist, it is a work whose importance extends far beyond of the lifetime of the artist. As Walter Arensberg commented when he first saw a finalized edition of *La Boîte* in 1943: "It has been difficult to know exactly what to say of such an epitome of a life work...You have invented a new kind of biography. It is a kind of autobiography in a performance of marionettes. You have become the puppeteer of your past" (quoted in C. Tomkins, *op. cit.*, 1996, p. 316).

The Jacobses' Series C version of *La boîte en valise* is one of 30 *boîtes* of this type which were assembled in Paris from 1957-1958 by Duchamp's friend Iliazd (Ilia Zdanovitch), the well-known Futurist writer, artist and publisher. Series C includes a new label for the Arensberg Collection pasted into a black folder and a new casting of *Fountain*. Rosalind and Melvin Jacobs acquired their *boîte* from the artist in November 1959 who dedicated it to 'RozMel,' the couple's Duchampian alter ego. The other work by Duchamp in the collection, *Feuille de vigne femelle*, is similarly dedicated with this sobriquet.



(Inscription)



663

MAN RAY (1890–1976)

Rayograph, 1930

signed and dated in pencil 'Man Ray 1930' (lower right); stamped in black ink 'ORIGINAL' and photographer's credit in black ink 'MAN RAY 31bis, RUE CAMPAGNE PREMIÈRE PARIS - 14e' and variously annotated in pencil (on the reverse of the flush mount)
unique gelatin silver print, flush-mounted on card
image/sheet/flush mount: 11½ x 9¾ in. (29.5 x 23.5 cm.)

\$100,000-150,000

PROVENANCE:

Acquired from the artist by the late owners, circa 1965.

EXHIBITED:

Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 14 (illustrated).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated).
New York, The Pace Gallery, *Burning, Bright: A Short History of the Light Bulb*, October-November 2011.



664

LEE MILLER (1907–1977)

Self Portrait, New York, 1932

titled and dated in pencil in Lee Miller Archives stamp (on the reverse)
gelatin silver print, printed 1990
image: 6 x 7½ in. (15.2 x 19 cm.)
sheet: 8¼ x 9¼ in. (21 x 23.5 cm.)

\$4,000-6,000

PROVENANCE:

The Lee Miller Archives.
Gift from the above to the late owners, 1990.

LITERATURE:

A. Penrose, *The Lives of Lee Miller*, New York, 1985, p. 57.
J. Livingston, *Lee Miller, Photographer*, New York, 1989, Cover.

As a teenager, Lee Miller was already recognized as a stunning beauty, modeling frequently for the photographers Edward Steichen, George Hoyningen-Huene and Horst P. Horst. It was not until 1929, when she was the pupil of and assistant to Man Ray in Paris, that she pursued becoming a photographer.

665

MINA LOY (1882-1966)

Christ on a Clothesline

painted collage and mixed media assemblage
34 x 41½ x 4¼ in. (86.3 x 105.7 x 10.8 cm.)
Executed *circa* 1955-1959

\$25,000-35,000

PROVENANCE:
Bodley Gallery, New York.
Acquired from the above by the late owners, December 1959.

EXHIBITED:
New York, Bodley Gallery, *Constructions*, April 1959.
New York, Francis Naumann Fine Art, *Daughters of New York Dada*,
June-July 2006.

This work has been requested for loan to the major retrospective
exhibition *Mina Loy: Strangeness is Inevitable*, to be held at the
Bowdoin College Museum of Art, Brunswick, Maine, April-September
2023 (followed by two other venues).

Mina Loy was an avant-garde poet, designer and artist
associated with Futurism, Dadaism and Surrealism.
Born in 1882 in London, she attended art school in
London, Munich and Paris where at the age of 21 she exhibited
six watercolors at the prestigious the Salon d'Automne in 1903.

Her life was plagued by many personal tragedies, including
the death of two children and the disappearance of her second
husband. During WWI, she moved to Florence, where she became
close to Mabel Dodge, Gertrude Stein, Carl Van Vechten and the
Futurists Filippo Tommaso Marinetti and Giovanni Papini (the
latter two of which she was romantically involved).



The artist and Peggy Guggenheim at the opening of their Lamp Shop,
January 1926. Photo: George Rinhart/Corbis via Getty Images.

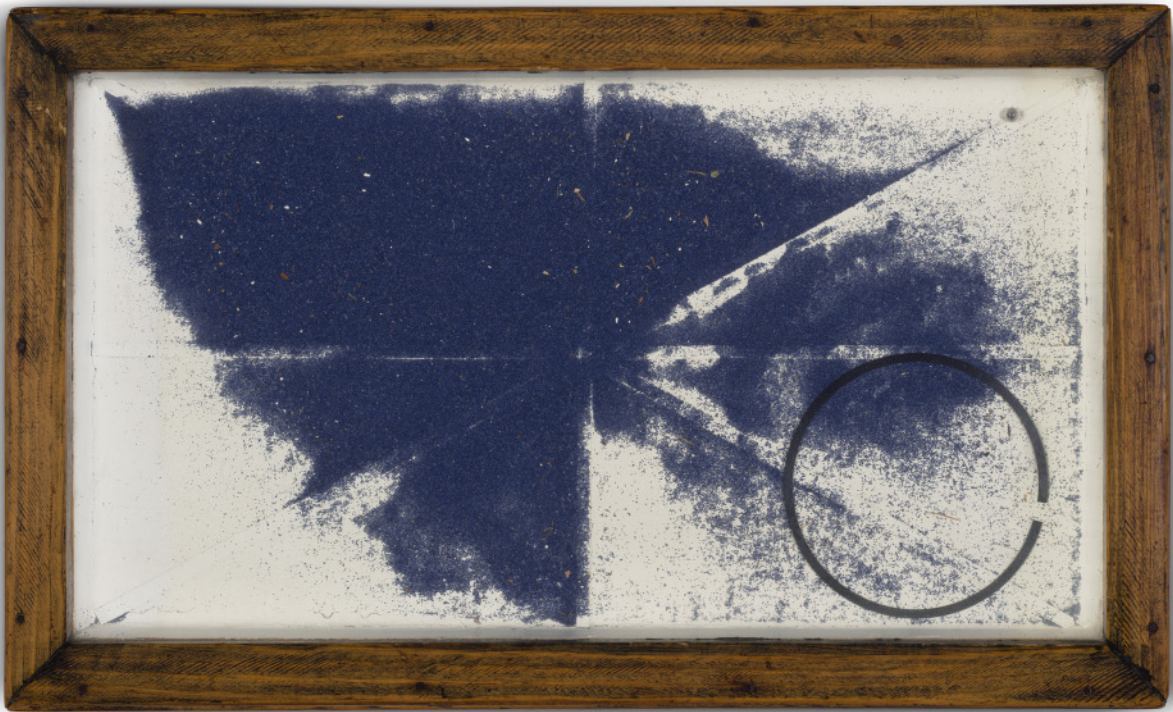
In 1916, Loy sailed for New York, where she was immediately
embraced by the leading literary and artistic circles and invited to
participate in exhibitions and contribute to magazines like *Camera
Work*, *Little Review* and *Dial*, as well as play leading roles in various
theatrical productions. As a frequent guest of Walter and Louise
Arensberg, she met the man who would become her great love,
the 'proto-Dadaist' and 'poet-boxer' Arthur Cravan. Loy and Cravan
were married in Mexico City in 1918. Shortly thereafter, pregnant
with their child, tragedy struck Loy once more when Cravan
mysteriously disappeared on the coast of Mexico near Salina
Cruz. Loy spent the rest of her life not knowing if she was a wife
or a widow.

In 1923, with Peggy Guggenheim's financial support, Loy opened
a lampshade shop and gallery in Paris, where she also served as
an agent for her son-in-law, the gallerist, Julien Levy. Loy was a
notable influence on Levy and responsible for selecting important
early works of Surrealism to be shown in his New York gallery. In
1936, Loy moved back to New York, where she exhibited at the
Julien Levy Gallery.

From 1948 until around 1955, Loy lived in a communal home on
Stanton Street, in the Bowery. This is where she produced *Christ
on a Clothesline*, one of the few pieces from that period of her career
to have survived. The title of this work—*Christ on a Clothesline*—
was likely inspired by Loy's adherence to Christian Science, a belief
she shared with her close friend and fellow artist Joseph Cornell.
The present assemblage belongs to a series of mixed media works
and collages which she called her *refusées*, depicting the street
life of the 'unhoused' and dispossessed denizens of the Bowery.
These works utilize found objects collected from the streets and
alleys of the Bowery including rags, bottles, clothespins, cardboard
and other abandoned scraps of 'non-art' material. Along with
these three-dimensional assemblages, Loy also published an
accompanying poem, *Hot Cross Bum* in 1949. In 1959, Marcel
Duchamp organized an exhibition of these revolutionary works at
the Bodley Gallery.

For the 1959 exhibition pamphlet, Julien Levy wrote: "Mina Loy, an
English poetess of a vanishing generation lived for several years in
Lower Manhattan near the Bowery; where she saw the frustrated
excess of love by which the derelict has drunk, dreamed and died.
Contrary pictures, these constructions are lyric in their drabness,
whole in their fragmentation; with unabashed Victorian sugar Mina
Loy has confected, not the poor and humble, but the beatific and
intoxicated bums; those who are, together with poets, 'lepers of the
moon, all magically diseased,' the aristocrats of the dispossessed—
now glorified. This increment of 'pulverous pastures of poverty'...
what jewels to have been discovered in the almost extinct ashcans
of the bowery" (exh. cat., *op. cit.*, 1959). Rosalind and Melvin Jacobs
purchased this important construction from the Bodley Gallery
exhibition.





666

JOSEPH CORNELL (1903-1972)

Untitled (Blue Sand Tray)

signed 'Joseph Cornell' (on a label affixed to the underside)
wood box construction with blue sand, metal ring, ball bearing,
glass and varnished French book pages
8½ x 14½ x 1⅞ in. (21.6 x 35.9 x 4.8 cm.)
Executed circa 1948

\$40,000-60,000

PROVENANCE:

Acquired from the artist through William and Noma Copley
by the late owners, circa 1958.

EXHIBITED:

Pasadena Art Museum, *Joseph Cornell*, December 1966-February 1967,
no. 46.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000.



667

MAX ERNST (1891-1976)

Ohne Titel (This Means Happy Nights)

signed and inscribed 'this means happy nights. max.' (lower right);
signed again and dated 'Max Ernst 1946' (on the reverse)
blue ink on paper
7¼ x 7½ in. (18.4 x 19 cm.)
Executed in 1946

\$10,000-15,000

PROVENANCE:

Gift from the artist to the late owners.

EXHIBITED:

Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections
from the Rosalind and Melvin Jacobs Collection*, April-May 2009
(illustrated in color).

This work will be included in the forthcoming volume of the Max
Ernst *catalogue raisonné*, currently being prepared by Werner Spies in
collaboration with Sigrid Metken and Jürgen Pech.

668

MAN RAY (1890-1976)

Decollage III

signed, dated, titled and inscribed "'Decollage" Man Ray-1917
Coll. Arensberg N.Y. (destroyed) (Third 1947) This for Rosalind.
parmis les cadeaux que nous avons echangés. Affectueusement
Man Ray Paris. April 30, 1957' (on the reverse)
collage with bobby pins, hair, thread, fabric and wax paper
in the artist's painted frame
collage: 16⅞ x 12¼ in. (40.8 x 30.8 cm.)
frame: 21¼ x 17¼ x 1¼ in. (53.9 x 43.8 x 3.1 cm.)
Conceived in 1917 and recreated in 1947

\$200,000-300,000

PROVENANCE:

Gift from the artist by the late owners, April 1957.

EXHIBITED:

Los Angeles County Museum of Art, *Man Ray*, October-December 1966,
p. 107, no. 131 (original version illustrated).
Rotterdam, Museum Boymans-van Beuningen; Paris, Musée national
d'art moderne and Humlebaek, Louisiana Museum of Modern Art,
Man Ray, September 1971-April 1972, p. 128, no. 61 (original version
illustrated, p. 55).
The New York Cultural Center, *Man Ray: Inventor/Painter/Poet*, December
1974-March 1975, no. 181 (illustrated).
London, The Institute of Contemporary Arts, *Man Ray*, April-June 1975,
p. 10, no. 167.
New York, Whitney Museum of American Art, *Dada and New York*, May-
July 1979, no. 16.
New York, Zabriskie Gallery, *Man Ray: The New York Years, 1913-1921*,
November 1988-January 1989, p. 13.
New York, Kent Gallery, *Man Ray, Meret Oppenheim*, January-March 1992,
no. 9.
New York, Whitney Museum of American Art, *Making Mischief: Dada
Invades New York*, November 1996-February 1997, p. 88 (illustrated).
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares:
Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000, no. 23 (illustrated in color).
New York, Zabriskie Gallery, *Kiki of Montparnasse*, April-May 2002.
Fukui Fine Arts Museum; Okazakai City Museum; Saitama Modern Art
Museum; Yamanashi Prefectural Museum of Art and Tokushima Modern
Art Museum, *Man Ray: I Am an Enigma*, June 2004-March 2005.
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections
from the Rosalind and Melvin Jacobs Collection*, April-May 2009
(illustrated in color).

LITERATURE:

A. Schwarz, *Man Ray: The Rigour of Imagination*, London, 1977, pp. 38,
135-136 and 159, no. 235 (original version illustrated).
Janus, *Man Ray*, Milan, 1973 (illustrated in color, fig. 14).
F.M. Naumann, "Walter Conrad Arensberg: Poet, Patron and Participant
in the New York Avant-Garde, 1915-1920," *The Philadelphia Museum of Art
Bulletin*, vol. 76, no. 328, spring 1980 (Jacobs version illustrated, fig. 10).
Janus, *Man Ray: Tutti gli scritti*, Milan, 1981 (illustrated in color).
J.-H. Martin, intro., *Man Ray: Objets de mon affection*, Paris, 1983, p. 27,
no. 8 (original version illustrated).
Janus, *Man Ray: Oeuvres 1909-1972*, Paris, 1990 (illustrated in color,
fig. 13).

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 raisonné* of the Objects and Sculptures of
Man Ray, currently in preparation.

First conceived in 1917, *Decollage III* is the 1947 recreation
of an earlier important collage, which was destroyed. Man
Ray also created a second variant in 1944, the whereabouts
of which is unknown, and a fourth version in 1965, now in the
collection of the Miyazaki Prefectural Art Museum. In this present
version, Man Ray constructed an abstracted female portrait with
varying colored paper elements: there is "an opaque greenish
rectangular base (for the shoulders) on a black paper background;
partially overlapping the green base he pasted a translucent,
vertical pink paper rectangle (the neck); and again partially
overlapping, a beautiful egg-shape of sky-blue translucent paper
(the head); to the left of the head were placed three hairpins, to the
right, just touching it, a lock of blonde hair" (A. Schwarz, *op. cit.*,
pp. 134 and 136).

On the subject of the work's ironic Dada title, Francis M. Naumann
explains that "the original version of this assemblage was entitled
Souvenir. It was subsequently titled *Décollage* in order to play on
the multiple meanings of the French verb *décoller*, which can mean
either to decapitate, or, when taken literally, to unglue, as in the act
of pulling something apart. Just as the removal of the head takes
life from the body, Man Ray might have reasoned, the act of taking
apart a collage eliminates its existence. (Precisely the fate which
befell the original version of this work, which was torn apart in the
1940s)" (quoted in exh. cat., *op. cit.*, 1988, p. 13).

Souvenir (the earlier version) was included in the notable modern
collection of Louise and Walter Arensberg until it was destroyed in
the 1940s. The Arensberg apartment on the Upper West Side was
the center of New York Dada; the home was frequented by Marcel
Duchamp, Man Ray and Francis Picabia as well as Katherine
Dreier among others. As Man Ray recalled, "Duchamp brought
[Arensberg] around to my place one day; he bought one of my
recent compositions of papers arranged in the form of a portrait
but without any features" (quoted in *Self Portrait*, Boston, 1988,
p. 62). The Jacobs version was gifted to Roz in April 1957 by the
artist and personally inscribed to her like so many others in their
collection, which represented decades-long friendships with the
artists.





669

HANS BELLMER (1902-1975)

Sans titre
signed 'Bellmer' (lower right) and dated '1960' (lower left)
charcoal and pencil with white heightening on paper
24⅞ x 18⅞ in. (63.2 x 48 cm.)
Drawn in 1960

\$40,000-60,000

PROVENANCE:
Acquired from the artist through Maxime de la Falaise by the late owners, circa 1970.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 1 (illustrated).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated).

Rodica Aldoux has confirmed the authenticity of this work.



670

EUGÈNE ATGET (1857–1927)

Versailles, Le Poème Satyrique, 1923
inscribed and numbered in ink 'Versailles - le Poème Satyrique par Buyster 1218' (on the reverse of the mount)
albumen print, mounted on card
image/sheet: 8½ x 6¾ in. (21.6 x 17 cm.)
mount: 14⅞ x 11¼ in. (37.2 x 28.5 cm.)

\$10,000-15,000

PROVENANCE:
Julien Levy, Bridgewater, Connecticut.
Acquired from the above through Noma Copley by the late owners, April 1980.

EXHIBITED:
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009.

Eugène Atget was famously embraced by Man Ray and the Surrealists in the 1920s. These artists were fascinated and inspired by Atget's employment of the seemingly objective, factual nature of photography to generate mysterious, evocative and theatrical images. To the Surrealists, this particular process of sublimation became the foundation of modern photography. Atget became most explicitly associated with André Breton's movement in 1926 when three of his photographs appeared in the *La Révolution Surréaliste* magazine founded by Man Ray.

The sculpture in this photograph is *Le poème satirique* created by Philippe de Buyster (1595–1688) in the years between 1675 and 1681. Atget's use of framing and vantage point creates a dreamlike image, wherein the figure appears both animate and hundreds of years old, frozen within the grounds Versailles.

671

RENÉ MAGRITTE (1898-1967)

Le Manteau de Pascal

brush and India ink and inkwash with white heightening on paper
signed 'Magritte' (upper right)
9¼ x 7⅞ in. (24.7 x 18 cm.)
Painted in 1954

\$300,000-500,000

PROVENANCE:

Bodley Gallery, New York (acquired from the artist).
Acquired from the above by the late owners, April 1958.

EXHIBITED:

Bodley Gallery, New York, *René Magritte: Contemporary Belgian Surrealist*, April 1958.
Dallas Museum for Contemporary Arts and Museum of Fine Arts of Houston, *René Magritte in America*, December 1960-February 1961, no. 78.
New York, Albert Landry Galleries, *René Magritte in New York Private Collections*, October-November 1961, no. 32.
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 10 (illustrated in color; dated 1957).
New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, April-May 2009 (illustrated in color; dated 1957).
Paris, Musée national d'art moderne, Centre Georges Pompidou and Schirn Kunsthalle Frankfurt, *Magritte: La trahison des images*, September 2016-June 2017, p. 28 (illustrated in color; dated 1957).

LITERATURE:

La Carte d'après nature, no. 8, January 1955 (illustrated).
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, New York, 1994, vol. IV, pp. 164-165, no. 1373 (illustrated).



René Magritte, *La lampe d'Aladin*, 1954. Sold, Christie's, New York, 3 November 1993, lot 314. Musée Maison René Magritte, Brussels. © 2022 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

In *Le Manteau de Pascal*, the composition concentrates on a tattered overcoat floating in an evening sky above the faint outline of rooftops. Here, Magritte evokes the mystery of representation, by showing this wholly incongruous scene—an unclaimed garment with a lack of relationship to the scenery behind it. Magritte creates his own realm free from the traditional associations between object and space.

According to the artist, the title of *Le Manteau de Pascal* was devised by friend and Surrealist poet Louis Scutenaire. The seventeenth-century French mathematician, scientist and philosopher, Blaise Pascal was a devoted theologian who notably experienced a mystical encounter with God and was later buried with his recording of the event sewn into the hem of his coat.

Magritte began a version of this subject in oil as early as summer 1954 and took several months to complete the painting. Iolas likely saw the work in Magritte's studio in either mid-July or October of that year. The present *Le Manteau de Pascal* was executed around the same time and in a grisaille palette, a technique the artist would use when he intended to reproduce the image in black-and-white. *Le Manteau de Pascal* was indeed reproduced in *La Carte d'après nature* in January 1955 alongside *La Lampe d'Aladin* (Sylvester, no. 1374; Musée Maison René Magritte, Brussels) under the heading "L'Art poétique" with the following text by Magritte:

"The art of painting, as I understand it, allows the representation of visible poetic images. They show a wealth of definite entities that our eyes easily recognize: trees, skies, stones, objects, people, etc. They have a meaning for the intelligence when it rids itself of the obsessive urge which gives meaning to things only to use them and control them.

Attentive intelligence comes into focus when it sees the meaning inherent in poetic images. This meaning is in accordance with our moral certainty of belonging to the World. Thus *de facto* belonging becomes *de jure* belonging. The changing content of the poetic images corresponds to the richness of mental certainty. This content does not appear in response to an effort of will, it does not obey any system either logical or illogical, strict or whimsical.

The unpredictable emergence of a poetic image is celebrated by the intelligence at one with the marvelous and enigmatic light coming from the World" (quoted in D. Sylvester, *op. cit.*, pp. 164-165).





672
SERGE CHARCHOUNE (1888-1976)
Nature morte
signed, dated and numbered 'Charchoune 45 IX' (lower right)
oil on canvas
14 $\frac{7}{8}$ x 18 in. (37.6 x 45.2 cm.)
Painted in 1945

\$12,000-18,000

PROVENANCE:
(probably) Acquired through William and Noma Copley by the late owners,
circa 1965.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*,
March-May 2000.

This work will be included in the forthcoming supplement to the Serge Charchoune *catalogue raisonné* currently being prepared by Pierre Guénégan.



673
ARMAN (1928-2005)
Accumulation (Lunettes)
signed 'Arman' (on the reverse)
found wood and glass eyeglasses assemblage,
in painted wood box construction
3 $\frac{1}{4}$ x 7 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (8.3 x 18.7 x 26 cm.)
Executed *circa* 1960

\$8,000-12,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1961.



674
AGUSTÍN CÁRDENAS (1927-2001)

Petite table inutile
signed with initials and inscribed 'C.A., E/A'
and stamped with a foundry mark (on the lower edge)
bronze with dark brown patina
6½ x 6½ x 6 in. (16.5 x 16.5 x 15.2 cm.)
Executed in 1984; this work is an artist's proof

\$15,000-20,000

PROVENANCE:
Acquired from the artist by the late owners, 1985.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000.



675
MAN RAY (1890–1976)

Rayograph, 1943
signed and dated in ink 'Man Ray 1943' (lower right);
stamped in black ink 'ORIGINAL' (on the reverse of the mount)
unique gelatin silver print, mounted on card
image/sheet: 13⅞ x 11 in. (35.2 x 27.9 cm.)
mount: 14 x 11¼ in. (35.6 x 28.6 cm.)

\$60,000-80,000

PROVENANCE:
Acquired from the artist by the late owners, circa 1970.

EXHIBITED:
Miami, Museum of Contemporary Art, *Sweet Dreams and Nightmares: Dada and Surrealism from the Rosalind and Melvin Jacobs Collection*, March-May 2000, no. 16 (illustrated).
New York, Francis M. Naumann Fine Art, *Teacher-Student, Student-Teacher*, September-October 2008.

LITERATURE:
O. Steinert, *Subjektive Fotografie*, Saarbrücken, 1951 (illustrated).



676
MAN RAY (1890-1976)

Natural Painting
signed 'Man Ray' (lower right)
oil and acrylic on canvasboard
7 7/8 x 9 1/4 in. (18.8 x 23.6 cm.)
Painted circa 1958

\$8,000-12,000

PROVENANCE:
Acquired from the artist by the late owners.

EXHIBITED:
New York, Mitchell-Innes & Nash, *Concrete Works*, June-July 2007, no. 8.

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 raisonné* of the Paintings of Man Ray, currently in preparation.



677
MAN RAY (1890-1976)

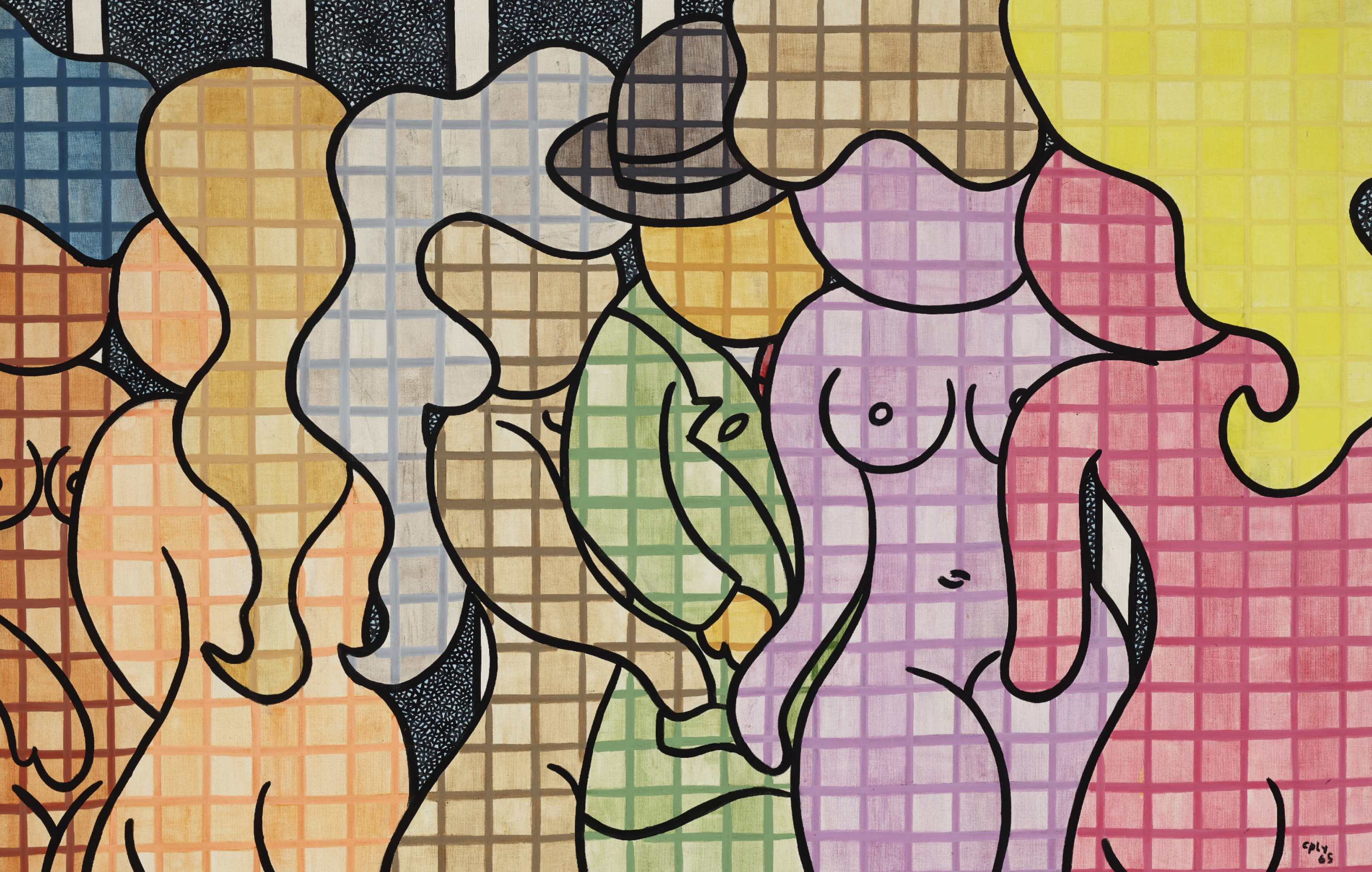
Natural Painting
signed and dated 'Man Ray 58' (lower left) and inscribed '2/1' (lower right)
acrylic on sandpaper laid down on masonite
7 7/8 x 11 in. (18 x 28 cm.)
Painted in 1958

\$10,000-15,000

PROVENANCE:
Acquired from the artist by the late owners.

EXHIBITED:
New York, Mitchell-Innes & Nash, *Concrete Works*, June-July 2007, no. 9.

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 raisonné* of the Paintings of Man Ray, currently in preparation.





The SurRealist World

of Rosalind Gersten Jacobs
& Melvin Jacobs Online

ONLINE AUCTION
2-18 May 2022
(Lots 1-84)

20 Rockefeller Plaza
New York, NY 10020

HEAD OF ONLINE SALE

Lisa Machi
LMachi@christies.com
+1 212 636 2234

ONLINE SALE COORDINATOR

Joy Smith
JoySmith@christies.com

Please scan for
complete auction information



VIEWING

Saturday	30 April	10.00am-5.00pm
Sunday	1 May	1.00pm-5.00pm
Monday	2 May	10.00am-5.00pm
Tuesday	3 May	10.00am-5.00pm
Wednesday	4 May	10.00am-5.00pm
Thursday	5 May	10.00am-5.00pm
Friday	6 May	10.00am-5.00pm
Saturday	7 May	10.00am-5.00pm
Sunday	8 May	10.00am-5.00pm
Monday	9 May	10.00am-5.00pm
Tuesday	10 May	10.00am-5.00pm
Wednesday	11 May	10.00am-5.00pm
Thursday	12 May	10.00am-5.00pm
Friday	13 May	10.00am-5.00pm
Saturday	14 May	10.00am-5.00pm

AUCTION LICENSE
Christie's (#1213717)

AUCTION CODE AND NUMBER
Please note this sale should be referred to as **21473**

ABSENTEE AND TELEPHONE BIDS
Tel: +1 212 636 2437

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 such bids at or above the reserve.

CHRISTIE'S



1
EDWARD STEICHEN (1879–1973)
Edward Steichen: The Early Years, 1900-1927
New York: Aperture, Inc., 1981. Portfolio of twelve photogravures; number thirty-seven from an edition of 1,000, plus 100 artist's proofs; overall portfolio dimensions 21 ¼ x 17 1/8 x 1 ½ in. (53.9 x 43.4 x 3.8 cm.).

\$3,000-5,000



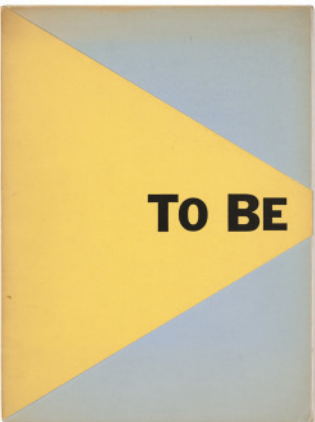
2
MAN RAY (1890-1976)
Revolving Doors
signed and inscribed 'for Roz and Mel, these specially hand-painted plates done under their kind presence during many years of their devoted interest Man Ray Paris 1972' in ink on the title page; the complete set of ten pochoirs in colors
Each Sheet: 25 x 18 in. (635 x 455 mm.)
Executed in 1972. Published by Luciano Anselmino, Torino, Italy. (10)

\$20,000-30,000



3
MAN RAY (1880-1976)
'LA LUNE SOUS LE CHAPEAU' LAMP,
DESIGNED CIRCA 1935, EXECUTED 1973
produced by Sirrah, Italy
enameled metal, paper shade
24¾ in. (62.8 cm) high, 9½ in. (24.1 cm.) diameter of shade
with manufacturer's label *LA LUNE SOUS LE CHAPEAU SIRRAH Man Ray*

\$400-600



7
MAN RAY, 1948
TO BE CONTINUED UNNOTICED
MAN RAY (1890-1976). [Cover title: *To Be Continued Unnoticed.*] *Some Papers by Man Ray in connection with his exposition December 1948.* Beverly Hills [California]: Copley Galleries, 1948.

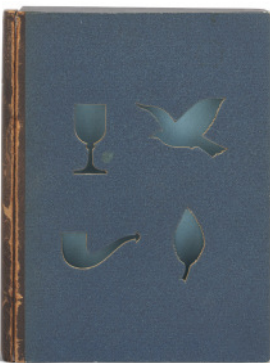
One of 125 copies that include a signed portrait by the artist.

\$1,000-2,000



8
JEAN ARP (1886-1966)
Two prints by the artist
Configuration: signed and numbered '154/200 Jean Arp' in pencil
Presque vase et fleur: signed 'Jean Arp' in pencil
two lithographs in colors, on Arches paper
Largest Sheet: 22¼ x 14¾ in. (565 x 378 mm.)
Executed in 1951 and 1955 respectively. (2)

\$3,000-5,000



9
RENE MAGRITTE (1898-1967)
Aube à l'antipode
signed and numbered '31/77 Magritte' in pencil on the slipcase and each of the etchings; the complete artist's book comprising seven reproductions of drawings, together with the blue slipcase-object with inlaid rattle built according to the plans of René Magritte and the suite of two signed and numbered etchings
Overall: 8½ x 6½ x 2 in. (216 x 165 x 51 mm.)
Executed in 1966. This work is number 31 from the edition of 77. Published by Le Soleil noir, Paris. (3)

\$20,000-30,000



4
MARCEL DUCHAMP (1887-1968)
AND JACQUES VILLON (1875-1963)
La Mariée
signed by Duchamp and Villon, titled and numbered 'Jacques Villon 106/200 Marcel Duchamp Mariée' in pencil
aquatint in colors, on Arches paper
Image: 19¾ x 12¾ in. (498 x 313 mm.)
Sheet: 25¾ x 19¾ in. (654 x 503 mm.)
Executed in 1934.

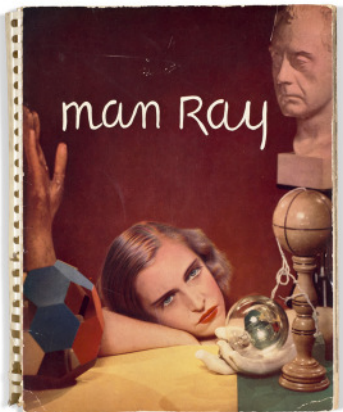
\$5,000-7,000



5
MAX ERNST, 1934
UNE SEMAINE DE BONTÉ
ERNST, Max (1891-1976). *Une semaine de bonté ou les sept éléments capitaux.* Paris: Jeanne Bucher, 1934.

From an edition of 828 copies, one of 800 on Navarre paper, of which this is #396. (5)

\$1,000-2,000



6
MAN RAY, 1934
PHOTOGRAPHS 1920-1934 PARIS
MAN RAY (1890-1976). *Photographs 1920-1934 Paris.* Hartford, Conn.: James Thrall Soby, 1934.

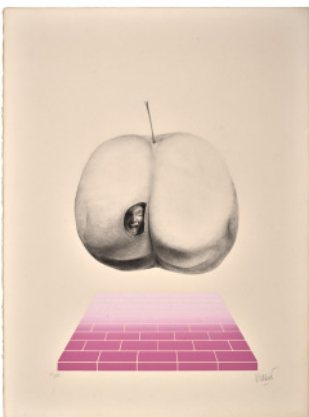
First edition of Man Ray's first monograph, a presentation copy, inscribed to Rosalind Gersten Jacobs: "For Rosalind—my next subject. Man Ray Paris 1955."

\$1,000-2,000



10
MAX ERNST (1891-1976)
Vue de ma fenêtre
signed and numbered '44/85 Max Ernst' in pencil
etching and aquatint in colors, on wove paper
Image: 9 x 6½ in. (228 x 165 mm.)
Sheet: 12¼ x 8¼ in. (311 x 209 mm.)
Executed in 1960. Published by Galerie Der Spiegel, Köln.

\$1,000-2,000



11
RODOLFO KRASNO (1926-1982)
La Paire d'une pomme
signed and numbered '10/150 Krasno' in pencil
lithograph and screenprint in colors, on Arches paper
Sheet: 30 x 22½ in. (762 x 572 mm.)

\$100-200



12
MAN RAY (1890-1976)
Le pain peint
signed, dated and dedicated 'April 1973 Paris to Roz and Mel ~ to share our daily bread Man Ray' in red ink on the title page
the complete artist's book comprising one multiple in blue on the front cover, ten pochoirs in colors, three reproductions in colors
Overall: 9½ x 6¾ x 1 in. (241 x 172 x 25 mm.)
Executed in 1973. Published by Galerie Alexandre Iolas, Paris (album)

\$300-500



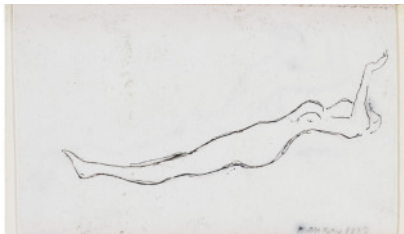
13
DOROTHEA TANNING (1910-2012)
Les 7 périls spectraux
the complete set of seven signed and numbered lithographs in colors, on Rives BFK paper
Overall: 20¼ x 13½ x ¾ in. (513 x 333 x 15 mm.)
Executed in 1950. Published by Librairie Le Pas Perdu, Paris. (7)

\$3,000-5,000



14
PAUL DELVAUX (1897-1994)
Mauve Curtains, from Les Dessins de Paul Delvaux
signed and numbered 'H.C. XI P. Delvaux' in pencil
lithograph in colors, on wove paper
Image: 14¼ x 10¾ in. (362 x 270 mm.)
Sheet: 14¾ x 11 in. (378 x 279 mm.)
Executed in 1967. Published by Denoël, Paris.

\$1,500-2,500



15
MAN RAY (1890-1976)
Sans titre (recto and verso)
signed and dated 'Man Ray 1959' (lower right on the *recto*)
pen and black ink on photographic paper
3¾ x 4¾ in. (8.5 x 12 cm.)
Drawn in 1959

\$4,000-6,000



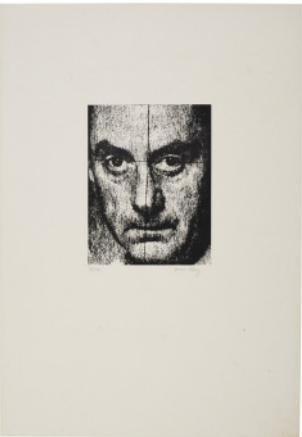
19
MAN RAY (1890-1976)
Aerograph
incised 'EA Man Ray'
screenprint in colors, on Altuglass
Image: 19⅞ x 16⅞ in. (505 x 422 mm.)
Visible: 21⅞ x 18¾ in. (556 x 476 mm.)
Executed in 1970. Published by Georges Visat, Paris.

\$6,000-8,000



20
ROLAND PENROSE (1900-1984)
Hommage à Man Ray, from La Logique Assassine
signed and inscribed 'E/A to Roz + Mel with my love Roland Penrose' in pencil
lithograph in colors with collage
Sheet: 13¾ x 19¾ in. (350 x 500 mm.)
Executed in 1975. This work is an artist's proof. Published by Luciano Anselmino, Paris.

\$300-500



21
MAN RAY (1890-1976)
Autoportrait
signed and numbered '2/50 Man Ray' in pencil
lithograph, on wove paper
Image: 7⅞ x 6⅞ in. (200 x 156 mm.)
Sheet: 21¼ x 15⅞ in. (553 x 384 mm.)
Executed *circa* 1947-1948. This work is number 2 from the first edition of 50.

\$1,000-2,000



16
A GROUP OF TWELVE ANTIQUE IRONS
CONTINENTAL AND AMERICAN, 19TH/20TH CENTURY
comprising twelve examples, various models
largest: 9 x 7½ x 3¼ in. (22.8 x 19 x 8.2 cm.)(12)

\$600-800



17
MAX ERNST (1891-1976)
Study for "Dancers under Starry Sky"
signed 'max ernst' (lower right)
pencil on paper
17⅞ x 12 in. (45.5 x 30.5 cm.)
Drawn in 1951

\$3,000-5,000



18
DOROTHEA TANNING (1910-2012)
Figure
signed and dated 'Tanning '61' (lower right)
inkwash and brush and India ink on papyrus
10½ x 7⅞ in. (26.7 x 20.1 cm.)
Executed in 1961

\$2,000-3,000



22
NAOMI SAVAGE (1927-2005)
'Alice in Wonderland', Marcel Duchamp, Man Ray and Laurie Savage, 1963
gelatin silver print, flush-mounted on board
stamped photographer's credit, titled and dated in ink (on the reverse of the mount)
image: 13 1/2 x 10 1/2 in. (34.2 x 26.6 cm.)
sheet/flush mount: 13 5/8 x 10 5/8 in. (34.6 x 26.9 cm.)

\$2,000-3,000



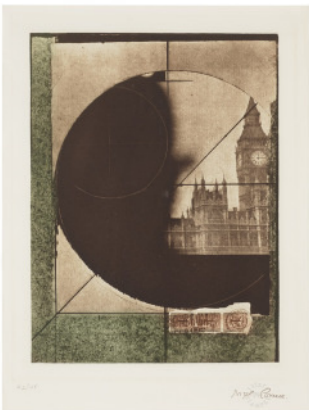
23
RICHARD HUMPHRY (B. 1942)
Devolution
signed and dated 'HUMPHRY 71' (lower right)
oil on Masonite
12 ¼ x 9 ⅞ in. (31.1 x 25.1 cm.)
Painted in 1971.

\$800-1,200



24
RICHARD HUMPHRY (B. 1942)
Memory
signed and dated 'HUMPHRY 1974' (lower right)
oil on Masonite
8 ¾ x 11 ¾ in. (22.2 x 29.8 cm.)
Painted in 1974.

\$600-800



25
JOSEPH CORNELL (1903-1972)
Untitled (Derby Hat), from Prints for Phoenix House
with the artist's stamped-signature and numbered '42/125' in pencil
photogravure in colors, on Rives BFK paper
Image: 13¼ x 10¼ in. (337 x 260 mm.)
Sheet: 19½ x 14⅞ in. (495 x 378 mm.)
Executed in 1972. Published by Brooke Alexander Editions, New York, with the estate's blindstamp.

\$1,000-2,000



26
JOSEPH CORNELL (1903-1972)
Untitled (How to Make a Rainbow) from Prints for Phoenix House
signed and numbered '84/125 Joseph Cornell' in pencil
screenprint in colors with varnish stencil, on wove paper
Image: 14⅞ x 11 in. (365 x 279 mm.)
Sheet: 19½ x 15⅝ in. (495 x 391 mm.)
Executed in 1972. Published by Brooke Alexander Editions, New York, 1975.

\$2,000-3,000



27
WILLIAM NELSON COPLEY (1919-1996)
Nous Deux
titled 'Nous Deux' (on the stretcher)
mixed media with lace and hypodermic needle, in artist-designed gilded wood frame
8 ¾ x 10 ⅞ in. (22.2 x 27.6 cm.)
Executed *circa* 1958-1960.

\$5,000-7,000



31
NIKI DE SAINT PHALLE (1930-2002)
Untitled, from Nana Power
signed and numbered '42/115 N. de St. Phalle' in pencil
screenprint in colors, on Arches paper
Sheet: 29¾ x 22⅞ in. (756 x 562 mm.)
Executed in 1971. Published by Editions Essellier, Liechtenstein.

\$600-800



32
NIKI DE SAINT PHALLE (1930-2002)
Two 'Dance of the Snake' Bracelets: promotion for the artist's eponymous perfume line
polychrome enameled metal
each: diameter 4 in. (10.2 cm.)
Executed *circa* 1980.

\$600-800



33
BRUNO MARTINAZZI (1923-2018)
Bocca
signed 'MARTINAZZI' (on the front); inscribed and numbered '6/6 PA' (on the right side)
bronze with gold patina
Height: 5¼ in. (14.5 cm.)

\$1,500-2,000



28
ARMAN (1928-2005)
Automobiles
incised with the artist's signature 'Arman' (lower right)
cut toy cars in resin
9 x 9 x 2 in. (22.9 x 22.9 x 5.1 cm.)
Executed in 1965.

\$4,000-6,000



29
ARMAN (1928-2005)
Invitation for 'Arman' at the Galerie Lawrence, Paris 1965
watch parts, nails, ball bearings and resin, in four parts
each: 1 ¾ x 2 x 1 in. (4.4 x 5.1 x 2.5 cm.)
Executed in 1965.

\$800-1,200



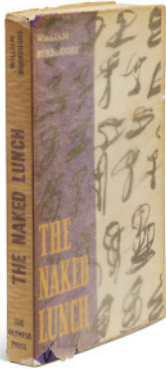
30
MARTIAL RAYSSE (B. 1936)
Bel été concentré
signed and numbered '73 Martial Raysse' in pencil on the accompanying booklet
photo transfer and screenprint in colors, on flocked vinyl with the accompanying booklet with collage and hand-coloring
Overall: 72¾ x 19⅞ in. (1848 x 473 mm.)
Executed in 1967. Published by Sergio Tosi, Milan.

\$10,000-15,000



34
BRUNO MARTINAZZI (1923-2018)
Le Pouce
incised with the artist's signature 'Martinazzi' (on the reverse)
bronze
2½ x 1½ x 1¼ in. (6.4 x 3.8 x 3.2 cm.)
Executed *circa* 1960s.

\$200-300



35
WILLIAM BURROUGHS, 1959
Naked Lunch
BURROUGHS, William (1914-1997). *The Naked Lunch*. Paris: The Olympia Press, 1959.
A bright copy of the first edition, first printing

\$600-900



36
IRVING PETLIN (1934-2018)
The Prodigal
signed, titled and dated 'Petlin N.Y. 1977 "The Prodigal"' (on the reverse).
oil on canvas
47 x 59 in. (119.4 x 149.9 cm.)
Painted in 1977.

\$2,000-3,000



37
IRVING PETLIN (B. 1934)
Untitled
signed and dated 'Petlin 79' (lower right)
pastel on paper
44 x 29½ in. (111.8 x 74.9 cm.)
Executed in 1979.

\$600-800



38
ROBERTO MATTA (1911-2002)
Sourire du Nez Ring
titled 'Sourire de nez' (on the reverse)
cast gold
¾ x 1 in. (1.9 x 2.5 cm.)
Executed in 1973.

\$4,000-6,000



39
NOMA COPLEY (1916-2006)
Gold Pin of Intersecting Arrows
signed 'Noma' (on the reverse)
brushed and polished gold
2½ x 1⅞ in. (1⅞ x 2½ in. (6.4 x 2.9 cm.)
Executed circa mid-1970 to mid-1980.

\$2,000-3,000



43
NOMA COPLEY (1916-2006)
Star Sardine Key Pin
signed 'Noma' (on the reverse)
white gold
2 x 2¾ in. (5 x 6.9 cm.)
Executed circa mid-1970s to mid-1980s.

\$1,000-1,500



44
NOMA COPLEY (1916-2006)
Silver Split Star Pin
signed 'Noma' (on the reverse)
sterling silver
each side: 2 x 1 in. (5 x 1.5 cm.)
Executed circa mid-1970s to mid-1980s.

\$500-700



45
NOMA COPLEY (1916-2006)
Sewing Needle Pin
gold
2⅞ in. (5.4 cm.)
Executed circa mid-1970s to mid-1980s.

\$800-1,200



40
NOMA COPLEY (1916-2006)
Arrow Pendant on Leather Cord
silver and leather
pendant: 2 ½ x 2 ½ in. (6.4 x 6.4 cm.)
Executed circa 1970s.

\$1,000-1,500



41
NOMA COPLEY (1916-2006)
Hershey's Kiss Ring
inscribed '14K' (on the interior)
cast sterling charm attached to gold band
1½ x 1 x 1⅞ in. (3.8 x 2.5 x 4.1 cm.)
Executed circa mid-1970s to mid-1980s.

\$1,500-2,000



42
NOMA COPLEY (1916-2006)
Hershey's Kiss Pendant
cast sterling charm
⅞ x ¾ in. (2.2 x 1.9 cm.)
Executed circa mid-1970s to mid-1980s.

\$1,000-1,500



46
CLAUDE LALANNE (1925-2019)
'Collerette' Necklace
silver gilt
signed C. Lalanne, Artcurial, numbered 11/50,
and with silver mark 925 (on the reverse)
overall: 7 x 8 in. (17.8 x 20.3 cm.)
diameter: 4¼ in. (10.8 cm.)
Executed circa 1982. This work is number
eleven from an edition of fifty.

\$10,000-20,000



47
CLAUDE LALANNE (1925-2019)
'Collerette' Bracelet
silver gilt
signed C. Lalanne, Artcurial, numbered 11/50,
and with silver mark 925 (on the reverse)
overall: 3½ x 4½ in. (8.9 x 11.4 cm.)
diameter: 2¼ in. (5.4 cm.)
Executed circa 1982. This work is number
eleven from an edition of fifty.

\$5,000-7,000



48
CLAUDE LALANNE (1925-2019)
Pair of 'Collerette' Earrings
silver gilt, in two parts
signed C. Lalanne, Artcurial, numbered 21/50,
and with silver mark 925 (on the reverse of
each)
each: 2¼ x 1¼ in. (5.7 x 4.5 cm.)
Executed circa 1970-1980. These works are
number twenty-one from an edition of fifty.

\$4,000-6,000



49
PIERO FORNASETTI (1913-1988)
SET OF TEN 'TEMA E VARIAZIONI' PLATES,
DESIGNED *CIRCA* 1950S
lithographic transfer printed glazed ceramic
10 in. (25.4 cm.) diameter (10)
\$2,000-3,000



50
PIERO FORNASETTI (1913-1988)
SET OF TWENTY-FOUR 'ADAM AND EVE'
PLATES, DESIGNED *CIRCA* 1960
lithographic transfer-printed glazed porcelain
Adam: 10 3/8 in. (26.3 cm.) diameter
Eve: 10 1/8 in. (25.7 cm.) diameter (24)
\$5,000-7,000



51
PIERO FORNASETTI (1913-1988)
SET OF SIX 'ARCIMBOLDESCA' PLATES,
DESIGNED *CIRCA* 1950
lithographic transfer printed and hand-
painted glazed ceramic
9 1/8 in. (23.2 cm.) diameter (6)
\$1,000-1,500



55
DOVE BRADSHAW (B. 1949)
Nothing II
18 karat gold, in two parts
each: 2 1/2 x 5 x 2 1/2 in. (6.4 x 12.7 x 6.4 cm.)
Conceived in 1969 and cast in 2004. This
work is number two from a series of three
casts.
\$2,000-3,000



56
ANDY WARHOL (1928-1987)
Silver Cloud
inflatable mylar pillow, with original tube
35 x 48 in. (88.9 x 121.9 cm.)
Executed in 1966.
\$1,000-1,500



57
ROY LICHTENSTEIN (1923-1997)
Modern Head Brooch
stamped with the artist's name 'rf
Lichtenstein' (on the reverse) and dated
'©1968 Roy Lichtenstein For Multiples Inc.'
enamel on metal
3 x 2 3/8 in. (7.6 x 6 cm.)
Executed in 1968. This work is from an edition
of one hundred. Published by Multiples Inc.,
New York.
\$3,000-5,000



52
PIERO FORNASETTI (1913-1988)
SET OF FIVE 'CITTÀ DI CARTE' PLATES,
DESIGNED *CIRCA* 1950S
lithographic transfer printed and hand-
painted glazed porcelain
8 1/4 in. (21 cm.) diameter (5)
\$800-1,200



53
PIERO FORNSAETTI (1913-1988)
FOUR TRAYS, DESIGNED *CIRCA* 1955-60
lithographic transfer printed aluminum
comprising:
two 'Città di Carte' trays
one 'Braccio' tray
one 'Occhi' tray
23 3/8 in. (58.7 cm.) long (4)
\$700-900



54
PIERO FORNASETTI (1913-1988)
GROUP OF TABLE ACCESSORIES,
DESIGNED *CIRCA* 1950S
lithographic transfer printed glazed ceramic
comprising:
four ashtrays
five coasters
one paperweight
one table bell
5 in. (12.7 cm.) diameter, the ashtrays (13)
\$1,000-1,500



58
ROY LICHTENSTEIN (1923-1997)
Modern Head Brooch
stamped with the artist's name 'rf
Lichtenstein' (on the reverse) and dated
'©1968 Roy Lichtenstein For Multiples Inc.'
enamel on metal
3 x 2 3/8 in. (7.6 x 6 cm.)
Executed in 1968. This work is from an
edition of one hundred. Published by
Multiples Inc., New York.
\$3,000-5,000



59
ARMAN (1928-2005)
Paint Tube Brooch
signed and dated 'Arman 1996' (on the reverse)
enamel on metal
2 3/4 x 1 3/4 in. (7 x 4.4 cm.)
Executed in 1996.
\$400-600



60
CLAIRE MOORE (1917-1988)
Ah
signed with the artist's initials 'CM' (lower right)
acrylic and charcoal on canvas laid down on
board
18 1/2 x 21 5/8 in. (47 x 54.9 cm.)
Executed in 1965.
\$600-800



61
ED RUSCHA (B. 1937)
Exploding Cheese, from Various Cheeses
signed and numbered '8/45 Edward Ruscha'
in pencil on the reverse
lithograph in colors, on Arches 88 paper
Sheet: 14¾ x 20½ in. (375 x 521 mm.)
Executed in 1976. Published by Gemini G.E.L.,
Los Angeles with their blindstamps and ink
stamp on the reverse.

\$4,000-6,000



62
PAUL ICKOVIC (B.1944)
Prague, Photographs by Paul Ickovic, 1981
Boston: Odéon Editions, 1981. Portfolio of ten
gelatin silver prints; number seven from an
edition of twenty-five
overall dimensions 16 ¼ x 18 ½ x 2 in. (41.2 x
46.9 x 5 cm.).

\$3,000-5,000



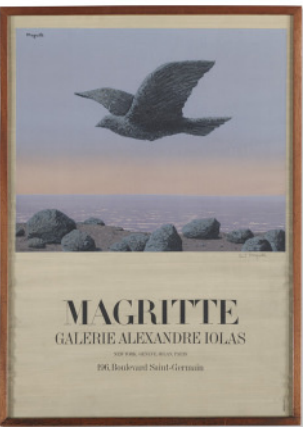
63
VIJA CELMINS (B. 1938)
Drypoint - Ocean Surface
signed and numbered '20/75 V. Celmins' in
pencil
drypoint, on Arches Satine paper
Image: 7¾ x 9¾ in. (197 x 248 mm.)
Sheet: 26 x 20 in. (660 x 508 mm.)
Executed in 1983. Published by Gemini
G.E.L., Los Angeles, with their blindstamps
and ink stamp on the reverse.

\$12,000-18,000



67
EXHIBITION POSTER FOR MAN RAY L'ŒUVRE PHOTOGRAPHIQUE AT LE BIBLIOTHEQUE NATIONALE, PARIS, MAY-JUNE 1962
signed and dedicated 'for Roz and Mel, Man Ray'
with fish-bird drawing in ink
Sheet: 22½ x 18¼ in. (571 x 464 mm.)

\$4,000-6,000



68
EXHIBITION POSTER FOR MAGRITTE AT GALERIE ALEXANDRE IOLAS, PARIS, 1965
signed 'René Magritte' in pencil
Frame: 29½ x 21 in. (749 x 533 mm.)

\$500-700



69
AFTER ROY LICHTENSTEIN (1923-1997)
This Must Be the Place (for the Reuben Awards)
signed 'Roy Lichtenstein' in pencil
offset lithograph in colors, on wove paper
Image: 21¾ x 16 in. (543 x 407 mm.)
Sheet: 24½ x 17¾ in. (622 x 448 mm.)
Executed in 1965 as a poster for the
National Cartoonists Society for the 19th
Annual Reubens Awards, 20 April 1965,
The Plaza, New York.

\$700-1,000



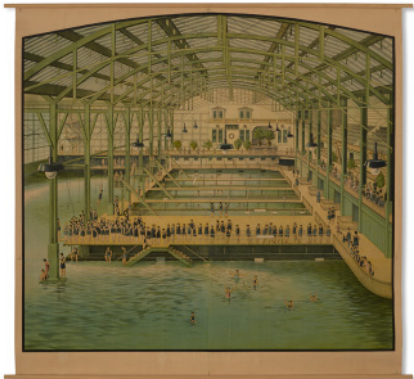
64
MALCOLM MORLEY (1931-2018)
Goat
signed and numbered '7/30 Malcolm Morley'
in pencil
lithograph, on gray handmade paper
Sheet: 31½ x 40½ in. (800 x 1029 mm.)
Executed in 1982. Published by Tyler
Graphics, Ltd., Bedford, New York, with their
blindstamp.

\$1,000-1,500



65
VARIOUS ARTISTS
SMS #1-6
the complete set of six portfolios and
ephemera in various media in the original
cardboard boxes
Each Portfolio: 11 x 7 in. (279 x 178 mm.)
Executed in 1968. This set is from the edition
of 200. Published by The Letter Edged in
Black Press Inc., New York.

\$2,000-3,000



66
ANONYMOUS
Sutro Baths of San Francisco
lithograph in colors, on four sheets of wove
cardridge paper (as issued)
Sheet: 79 x 82 in. (2007 x 2083 mm.)
Executed circa 1896.

\$2,000-3,000



70
EXHIBITION POSTER FOR MAN RAY AT LOS ANGELES COUNTY MUSEUM OF ART, 1966
Sheet: 22 x 37¾ in. (559 x 949 mm.)

\$1,000-1,500



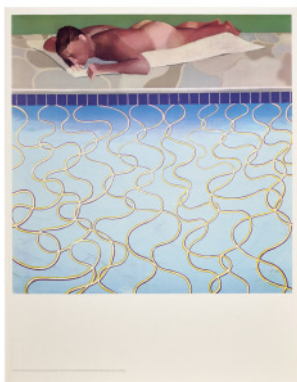
71
EXHBITION POSTER FOR THE ALMOST COMPLETE WORKS OF MARCEL DUCHAMP AT THE TATE GALLERY 18 JUNE - 31 JULY 1966
Sheet: 31½ x 23 in. (800 x 585 mm.)

\$600-800



72
MARTIN SHARP (1942-2013)
Max "The Birdman" Ernst Poster
Sheet: 29¾ x 19¾ in. (740 x 500 mm.)
Executed in 1967. Printed by TSR for Big O
Posters, Ltd, London.

\$600-800



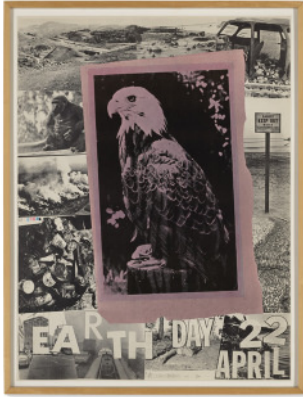
73
AFTER VARIOUS ARTISTS
Painted in Britain: four posters
four posters in colors, on smooth wove paper
Largest Sheet: 20 x 30 in. (508 x 762 mm.)
From the portfolio for the exhibition *Painted in Britain* at Macy's Department Store, New York. Organized by the Institute of Contemporary Art, London, 3-28 September 1968. Printed by Motif Editions, London. (4)

\$1,500-2,000



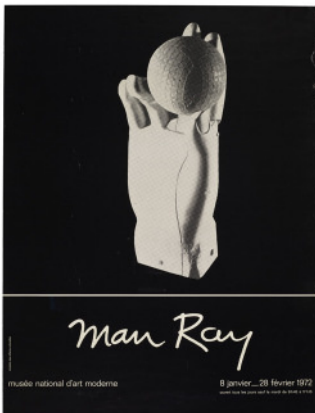
74
EXHBITION POSTER FOR DANCER/DANGER - WINDOW ON 8TH STREET, NEW YORK, 1920 AT HANOVER GALLERY, LONDON, 1969
signed and dedicated 'for Roz and Mel greetings Man' in ink (faded)
Sheet: 27 x 19 in. (686 x 483 mm.)

\$1,000-1,500



75
AFTER ROBERT RAUSCHENBERG (1925-2008)
Earth Day Poster
Sheet: 33½ x 25¼ in. (851 x 641 mm.)
This poster was included as an insert in the Miami Herald on April 22, 1970 for the first inaugural Earth Day.

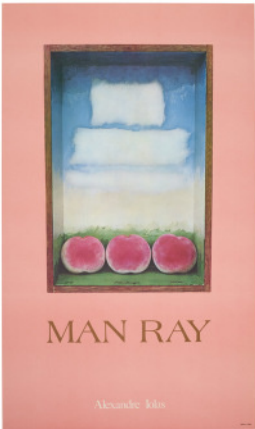
\$1,000-1,500



79
EXHIBITION POSTER FOR MAN RAY AT THE MUSÉE NATIONAL D'ART MODERNE, 8 JANUARY - 28 FEBRUARY 1972

Sheet: 25¾ x 19¾ in. (654 x 502 mm.)

\$100-200



80
EXHIBITION POSTER FOR MAN RAY AT GALERIE ALEXANDRE IOLAS, PARIS, 1973-1974

Sheet: 30 x 22 in. (762 x 508 mm.)

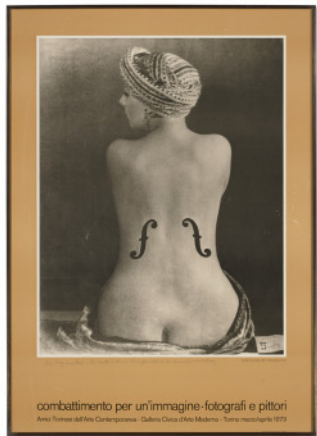
\$100-200



81
EXHIBITION POSTER FOR MAN RAY OBJECTS OF MY AFFECTION AT ZABRISKIE GALLERY, NEW YORK, JANUARY 1985

Sheet: 27 x 17 in. (686 x 432 mm.)

\$100-200



76
EXHIBITION POSTER FOR COMBATTIMENTO PER UN'IMMAGINE, FOTOGRAFIE PITTORI AT THE GALERIA CIVICA D'ARTE MODERNA
signed and dedicated 'for Roz and Mel - to create is divine - to reproduce is human - Man Ray' in pencil
Frame: 34¾ x 24¾ in. (873 x 626 mm.)

\$800-1,200



77
POSTER OF MAN RAY'S NOIR ET BLANCHE
signed and dedicated 'Paris March 28, 1984 For my dearest Friends Roz and Mel love Juliet Man Ray' in black ink
Sheet: 23½ x 31¾ in. (597 x 797 mm.)
Printed *circa* 1980 by Éditions du Desastre, Paris.

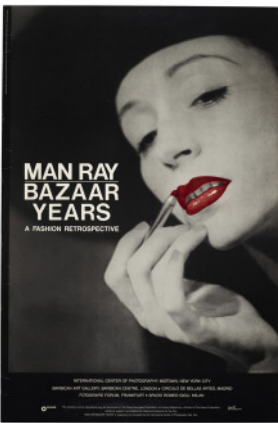
\$500-700



78
EXHIBITION POSTER FOR MAN RAY AT GALERIE MARION MEYER, PARIS

Sheet: 25 x 17 ¾ in. (635 x 451 mm.)

\$100-200



82
EXHIBITION POSTER FOR MAN RAY/BAZAAR YEARS A FASHION RETROSPECTIVE AT THE INTERNATIONAL CENTER FOR PHOTOGRAPHY

Sheet: 36 x 24 in. (914 x 609 mm.)

\$100-200



83
EXHIBITION POSTER FOR JAMES ROSENQUIST AT THE CENTER FOR THE FINE ARTS, MIAMI, 22 APRIL - 5 JUNE 1983

Sheet: 25 x 37½ in. (635 x 952 mm.)

\$100-200



84
EXHIBITION POSTER FOR CHRISTO AND JEANNE-CLAUDE/ THE GATES: PROJECT FOR CENTRAL PARK, NEW YORK CITY

Sheet: 20 x 28 in. (508 x 711 mm.)
Co-published by Kunstverlag Schumacher GmbH, Düsseldorf and NYGS for Nurture New York's Nature (Carriage House).

\$100-200

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. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen or in part (A symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 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”.
- (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 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 **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (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 viewings or by appointment.

5 ESTIMATES

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.

6 WITHDRAWAL

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

7 JEWELLERY

- (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 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 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 gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological 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 a gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a **warranty** that any individual component part of any watch 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 often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(f).

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 begins 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:
 - (i) for individuals: Photo identification (driver’s 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);
 - (ii) 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 Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

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

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. A bidder accepts 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 Client Service Department on +1 212-636-2000.

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 these services.

- (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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids
You can find a Written Bid Form 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 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 or her 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; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, 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 consider such claim in good faith. If 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**, he 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 sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) 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 **auctioneer** will generally decide to open the bidding at 50% of 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.

6 BID INCREMENTS

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.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. 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 mail 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 AND TAXES

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 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**.

For **lots** Christie’s ships to or within the United States, a 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 successful bidder. 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. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

In accordance with New York law, if Christie’s arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie’s), to collect the **lot** from a Christie’s New York location, Christie’s must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder’s responsibility to pay all taxes due. Christie’s recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 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.
- (c) 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 5 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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**.
- (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** 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 auction 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 5 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, under 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 21 days from the date of the auction that 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 to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (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 21 days of the date of the sale.
- (k) **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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property 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.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 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 that:
 - (i) 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 tax crimes;
 - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal 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 price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer’s premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th 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 States in the currency stated on the invoice in one of the following ways:
 - (i) **Wire transfer**
JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie’s Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
 - (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
 - (iii) **Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - (iv) **Bank Checks**
You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - (v) **Checks**
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

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 you.

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.

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 law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month 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 the seller;
 - (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) we can 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.

5 KEEPING YOUR PROPERTY

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 owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven 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 +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) 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.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not 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 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.

- (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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species** **Lots** made of or including (regardless of the percentage) endangered 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.

- (d) **Lots containing Ivory or materials resembling ivory**

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) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.


- (e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, 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 that apply to you.

- (f) **Gold**

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

- (g) **Watches**

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  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 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 1 year of the date of the auction. 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 for 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) 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 is 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 not 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 I(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.

J OTHER TERMS

1 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 E4 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™ 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** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

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 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 New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral

proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

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.christies.com**.

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 culture;
- (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 paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

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 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 paragraph 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 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.

subheading: has the meaning given to it in paragraph E2.

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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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. 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.

◦ 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 ◦ 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 sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

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 continue to bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

✖ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ✖. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's **Conditions** of Sale, including paying the **lot**'s full **Buyer's premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions** of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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 the artist.

"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 artist.

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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to "HARDWARE"

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’

○

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.

✂

Bidding by parties with an interest.

•

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 Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

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.

3/02/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5.00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

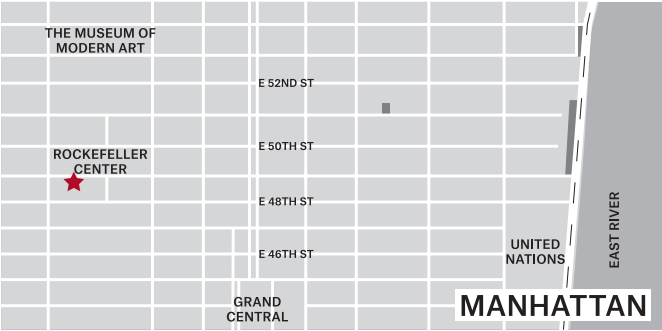
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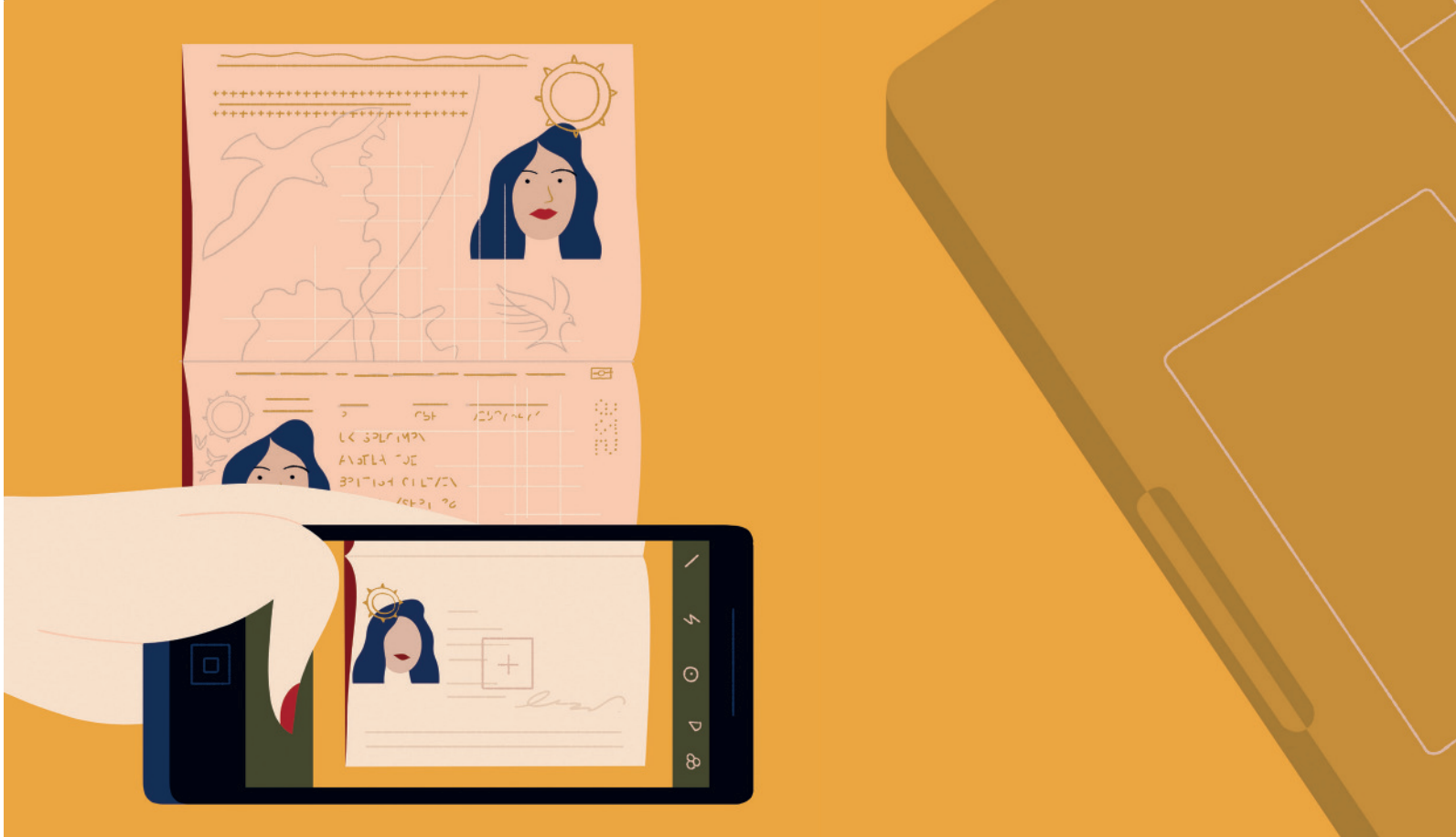
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From January 2020, new anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

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of Rosalind Gersten Jacobs & Melvin Jacobs

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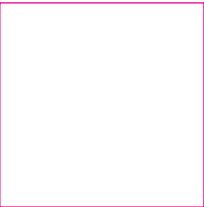
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