

Bauhaus

—Defining a Century

LONDON 5 & 6 OCTOBER 2017

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Bauhaus

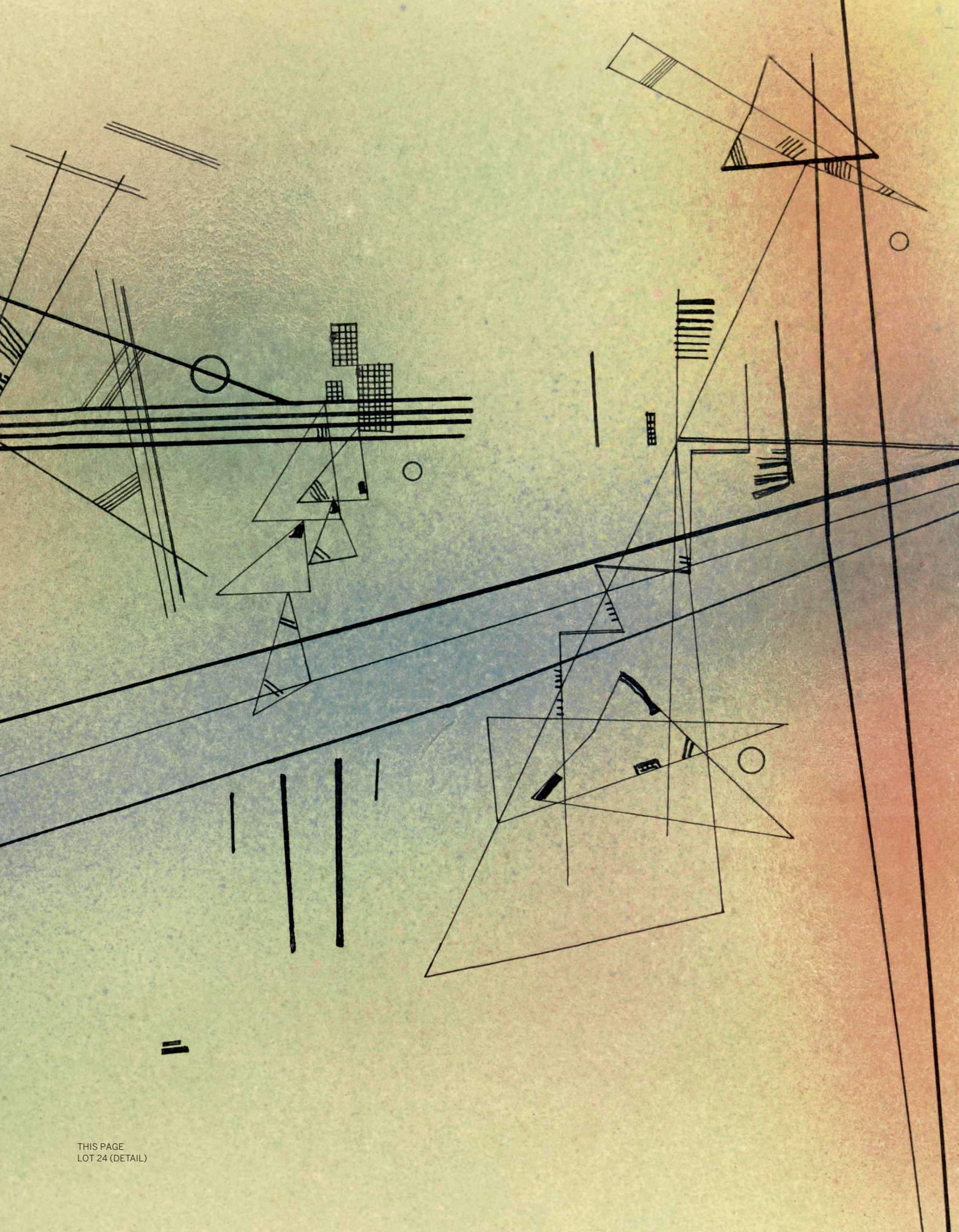
— Defining a Century



The Bauhaus in Dessau designed by Walter Gropius, photograph taken circa 1926
Image: © Granger / Bridgeman Images







Bauhaus

— Defining a Century

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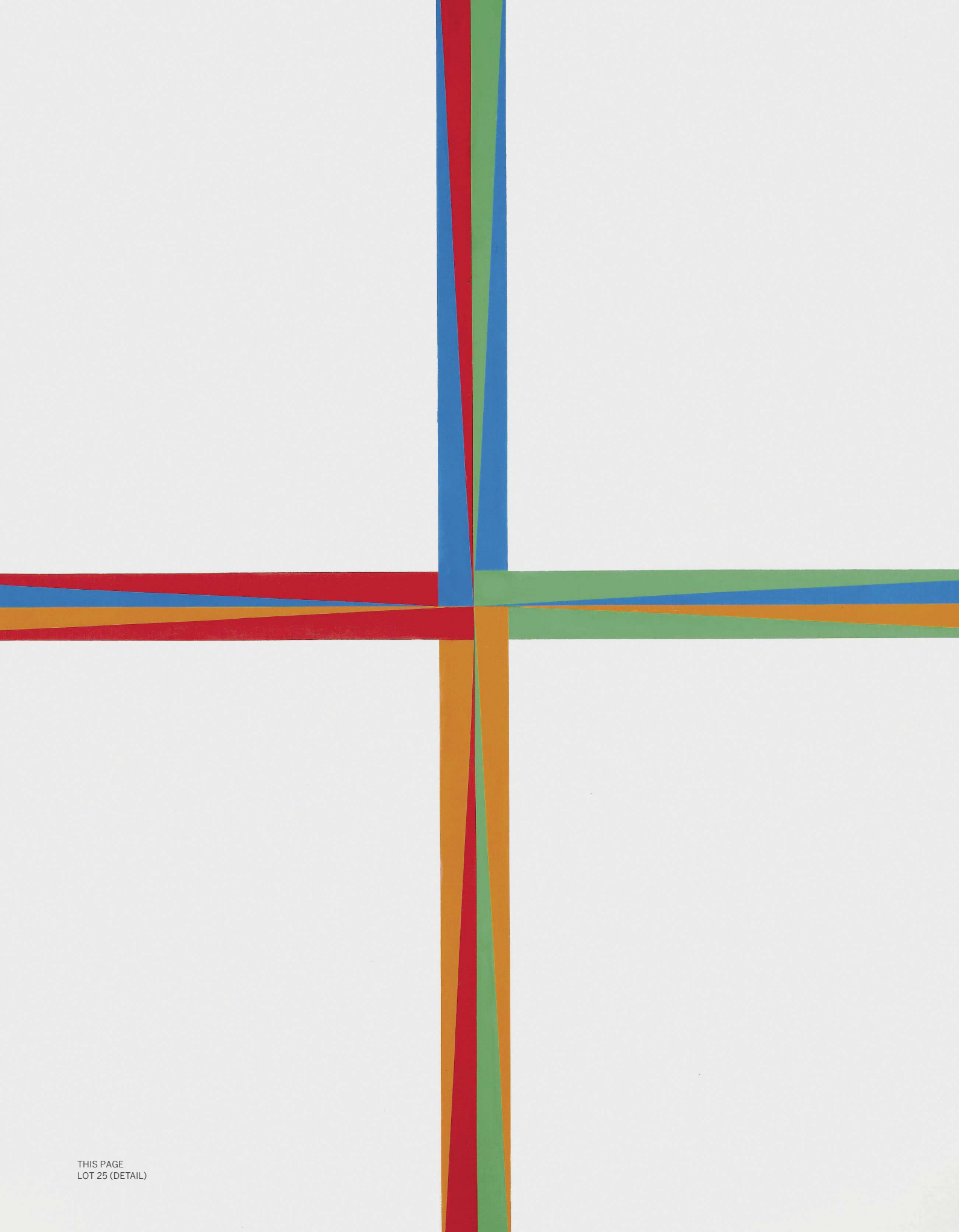
Elie Massaoutis
elie.massaoutis@sothebys.com

Adam Trunoske
adam.trunoske@sothebys.com

Photographs
+44 (0)20 7293 5586

Brandei Estes
brandei.estes@sothebys.com

Jonas Tebib
jonas.tebib@sothebys.com



Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	LOTS 1–34
87	HOW TO BID
88	BUYING AT AUCTION
89	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
91	CONDITIONS OF BUSINESS FOR BUYERS
93	WAREHOUSE, STORAGE, COLLECTION INFORMATION
94	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
95	SOTHEBY'S EUROPE
96	INDEX



Herbert Bayer
*The Belvedere Entrance to the
Bauhaus, Weimar, 1923*
Image: © Bridgeman Images
Artwork: © DACS 2017

Introduction

"The ultimate aim of all visual arts is the complete building! To embellish buildings was once the noblest function of the fine arts; they were the indispensable components of great architecture. Today the arts exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as 'salon art'.

The old schools of art were unable to produce this unity; how could they, since art cannot be taught. They must be merged once more with the workshop. The mere drawing and painting world of the pattern designer and the applied artist must become a world that builds again. When young people who take a joy in artistic creation once more begin their life's work by learning a trade, then the unproductive 'artist' will no longer be condemned to deficient artistry, for their skill will now be preserved for the crafts, in which they will be able to achieve excellence.

Architects, sculptors, painters, we all must return to the crafts! For art is not a 'profession'. There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, transcending the consciousness of his will, the grace of heaven may cause his work to blossom into art. But proficiency in a craft is essential to every artist. Therein lays the prime source of creative imagination.

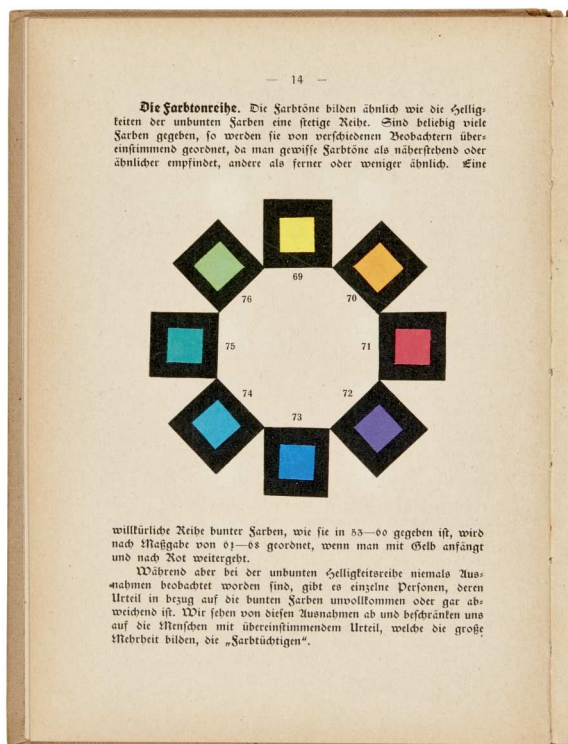
Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith."

WALTER GROPIUS

Hans Maria Wingler, *Bauhaus. Weimar, Dessau, Berlin, Chicago*, Cambridge 1978, pp. 31-33



The faculty of the Bauhaus, magazine cover, 1928 (detail lot 19)



Excerpt from Wilhelm Ostwald's "Die Farbenfibel", 1921 (detail lot 33)

Sotheby's is pleased to present *Bauhaus_Defining a Century*, an auction which demonstrates the breadth of the artistic endeavour undertaken at and inspired by the Bauhaus. Comprising painting, design, photography and metallurgy the sale intends to use the interdisciplinary nature of the school to avow the importance and influence that the Bauhaus still has on visual culture today. *Bauhaus_Defining a Century* will herald the wave of international events planned in celebration of the forthcoming Bauhaus centennial in 2019; honouring its creativity, innovation and legacy in the 20th century and beyond.

Walter Gropius (1883-1959) founded the German art school Staatliches Bauhaus in Weimar in 1919, now known simply as *the Bauhaus*. The school set out to propagate a new form of collective artistic endeavour which - through its emphasis on harmony and assimilation - might heal the world of some of the psychological damage it had wrought upon itself during the First World War. Influenced heavily by the British 19th-century Arts and Crafts movement established by William Morris, Gropius's Bauhaus (literally translated as 'house of building') sought to re-establish the principles of shared learning which, like Morris, he felt had been lost; unlike Morris, however, Gropius wished to apply the principles of modern technology and design.

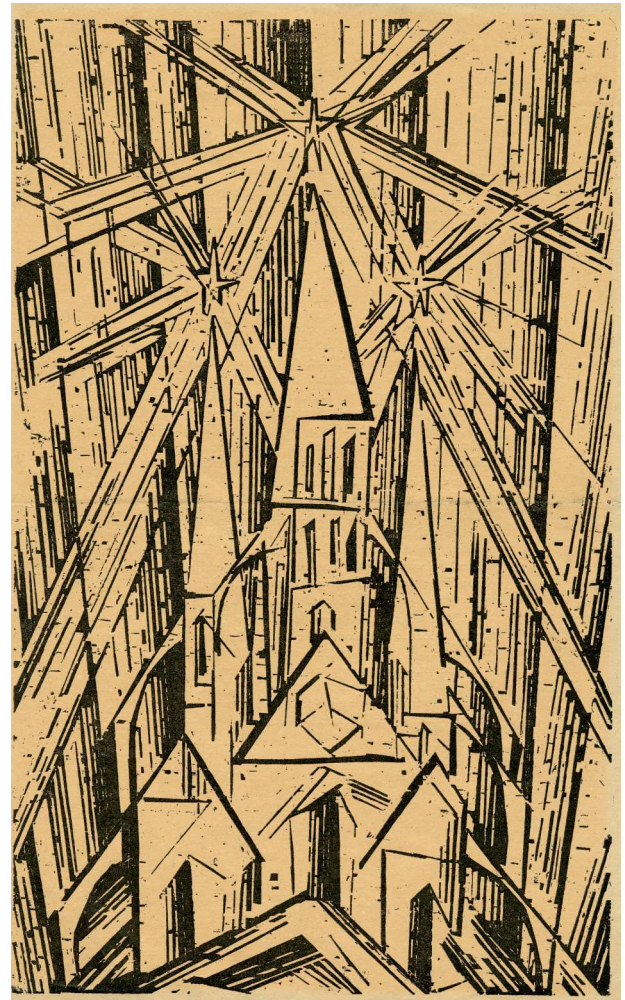
From the outset, the Bauhaus was an innovative and revolutionary movement that pioneered a new approach to the practice of art which encompassed architecture, design, visual art and photography. Although the school was closed in 1933, under pressure from the burgeoning Nazi regime, it is recognised as one of the most important schools for the arts in the 20th Century. The history of the school can be split into three phases: Weimar (1919-22), Dessau (1923-32) and Berlin (1932-33); forced by political circumstance to close and reopen twice meant the school had to continuously reinvent and re-establish itself. It did so successfully each time through the charisma and vision of its three directors, who apart from Walter Gropius were Hannes Meyer (1889-1954) and Ludwig Mies van der Rohe (1886-1969). The need to re-envision the arts and crafts through modern technology and design not only paved the way into Modernism, but is also the reason why the

“experiment Bauhaus” continues to resonate today.

Synonymous with the rapid modernisation of life, the core objective of the Bauhaus was certainly a radical concept: to reimagine the material world, reflecting the unity of all the arts. Walter Gropius expanded on his vision in the ‘Proclamation of the Bauhaus’ (1919), which described a utopian craft guild. The frontispiece of the manifesto was a woodcut by Lyonel Feininger of a cathedral surrounded by three stars. The stars - representing the three arts of painting, sculpture and architecture - are symbolically interlaced by their own rays. Arts and crafts had already been an integral part of each other in the “Bauhütten” of medieval cathedrals (artist guilds attached to Cathedrals). At the newly-founded Bauhaus, the cathedral was now to be seen as a symbol of the *Gesamtkunstwerk* - the uniting of architecture, arts and craft in an ideal entity. With this, the Bauhaus set itself against the concept of the established Academies which had strictly separated art forms, instead pushing towards a united, modern form of art and architecture.

Following their immersion in the Bauhaus theory, all students were subject to a variety of specialised workshops, including metalworking, cabinet-making, weaving, pottery, typography and wall painting. The great challenge was to turn the grand ideas of the Manifesto into an educational course. Although a number of the original Masters were able to adapt their talent to the new style of schooling, it was not until a swathe of new artists joined the faculty, that it was able to implement its ideas effectively. Nowhere is this more apparent than in the arrival of Wassily Kandinsky and László Maholy-Nagy in 1922. Kandinsky brought with him links to the Russian schools of Vkhutemas and Constructivism which combined with Maholy-Nagy’s ambition to create art in new mediums and shape the future in the image of a modernist Bauhaus style, saw a change in its direction.

The relocation of the school to Dessau in 1925, which unfortunately left behind some members who were more sympathetic to the political regime, cemented the school’s change in a direction towards a pure modernist aesthetic. Nowhere is this clearer than in Gropius’s design for the Dessau campus and buildings. Imbued with the aesthetics



Lyonel Feininger
Cathedral (title page for: *Manifesto and Programme of the State Bauhaus*), April 1919
Bauhaus-Archiv, Berlin
Image: © Bauhaus-Archiv Berlin, photo: Atelier Schneider
Artwork: © DACS 2017

of futurism, eschewing the paired down neo-classical architecture of Weimar, the school sought to create an entirely modern pedagogy focused exclusively on modernist design, craft and art.

The move to Dessau heralded the arrival of two new additions to the faculty: Josef Albers (1888 – 1976) and Marianne Brandt (1893 – 1983), both of whom had been students in Weimar. Josef Albers had excelled as a student at the school in Weimar and was invited by Gropius to teach alongside Paul Klee in the glass workshops. It was here that Albers was to begin his study and interest in the pure geometry of the square, which would come to define his later career.



Group photo on the roof of the Bauhaus in Weimar, circa 1920, from left to right: Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropius, Marcel Breuer, Wassily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stozl and Oskar Schlemmer
Image: © Bridgeman Images



bauhaus dessau
hochschule für gestaltung

studienplan

die ausbildung der bauhausstudierenden erfolgt in theoretischen und praktischen lehrkursen und in den werkstätten des bauhauses.

sie gliedert sich nach den verschiedenen studienabsichten in folgende lehrgänge:

1. für architektur
 - a). gestaltung von bauten (entwurf, technik)
 - b). gestaltung von inneneinrichtungen (wohnräumen und hausgerät),
tischlerei, metallwerkstatt, wandmalerei, weberei
2. für reklamegestaltung
(druckerei, reklame-werkstatt)
3. mitarbeit an der neuen bühne
(bühnen-werkstatt)
4. freie malerische und plastische gestaltung
freie wahl der meister,
(gegebenenfalls wandmalerei, plastische werkstatt)

für alle lehrgänge ist die grundlegende einföhrung in die bauhauslehre und -arbeit während des I. und II. semesters obligatorisch. darum erfolgt aufnahme in das bauhaus grundsätzlich nur in das I. semester. ausgebildete handwerker (gesellen) können mit ausreichenden kenntnissen und fertigkeiten nach dem II. semester direkt in die versuchs- und modell-abteilungen aufgenommen werden.

aufgenommen wird jeder, dessen begabung als ausreichend erachtet wird und der das 17. lebensjahr überschritten hat. anmeldung muss schriftlich mit folgenden anlagen erfolgen:

1. selbständige zeichnerische oder handwerkliche arbeiten
2. lebenslauf (vorbildung, staatszugehörigkeit, persönliche verhältnisse und unterhaltsmittel), (bei minderjährigen durch eltern oder vormund)
3. polizeiliches leumundszeugnis
4. ärztliches gesundheitszeugnis
5. lichtbild
6. gegebenenfalls zeugnisse über vorangegangene handwerkliche oder theoretische ausbildung (gesellenbrief, abgangszeugnisse)

lehrgebühren:

einmalige aufnahmegebühr: M 10.--

lehrgebühren im I. und
II. semester je " 30.--

lehre ab III. semester frei. verdienstmöglichkeit aus verwerteter arbeit.

lehrkräfte: w. gropius, l. feiningger, w. kandinsky, p. klee,
l. moholy-nagy, g. muche, o. schlemmer,
j. albers, h. bayer, m. breuer, h. scheper,
joost schmidt, gunta stölzl.

“Content is nothing but the sum of organized tensions. From this point of view one can discover the basic identity of the rules of composition in all arts – always accepting that the arts can only represent their object materially by means of organised reactions... already today one can safely assume that the roots of laws of composition are the same for art as they are for nature.”

WASSILY KANDINSKY

Analysis of the Primary Elements of Painting, n.p.



Wassily Kandinsky
Blaues Bild (Blue Painting), 1924
 The Solomon R. Guggenheim Museum, New York
 Image: © Fine Art Images - ARTOTHEK

Left
 The study plan of the
 Bauhaus, 1923
 (detail lot 33)

The school's focus on geometry and geometric abstraction was further enhanced by Wassily Kandinsky, whose 1926 publication *Point to Line and Plane* set out to explain the basic nature of the artistic language and its relationship with pure geometric drawing. Kandinsky's work intertwined with the principles of architecture created a crucible for modernist learning. The philosophical nature of the work being undertaken by the master of the Bauhaus would eventually inspire the artists and artistic movements of Post-War America.

Marianne Brandt's influence on modern domestic design cannot be overstated. Having joined the Bauhaus as a student she soon captured the attention of Moholy-Nagy. Through his mentorship Brandt was able to enter the *Metallwerkstatt* and begin her lifelong work in the refinement of domestic metalwork. Brandt's legacy exists within every aspect of 'clean design' which has come to dominate the 20th century. Her work stands as a true testament to the manifesto laid out by Gropius of a modern world designed by the artists of the Bauhaus.

It was in Dessau that the Bauhaus was at its most prolific and successful. Following the rise

of the National Socialist party in Germany, an immense pressure was put on the Bauhaus to close. Considered by the party to be left-leaning and spreading the theories of communism the Dessau Bauhaus shut its doors in 1932.

The third, and last, Director Mies van der Rohe tried to build a new school in Berlin but this was short lived and the Bauhaus shut its doors in 1933. Forced out of Germany, many key figures of the Bauhaus emigrated to the United States, where their work and teaching philosophies influenced generations of young artists, architects and designers. Walter Gropius went on to tutor at Harvard's design school, whilst Josef Albers and his wife Anni, as well as Xanti Schawinsky taught at Black Mountain College. The lasting impression of the school can be seen in the great buildings of modern America, Gropius' *Pan Am* (now MetLife) building in Manhattan and Van der Rohe's *Lake Shore* apartments in Chicago celebrate the pure modernism that the Bauhaus gave to the world. It is therefore evident, that "the Bauhaus started much that we now take for granted" (Fiona MacCarthy, *The Guardian*, 17 November 2007, online).

To be included in

CONTEMPORARY ART EVENING AUCTION

LONDON 5 OCTOBER 2017
LOT 11

Josef Albers

1888 - 1976

Homage to the Square: Temperate

signed with the artist's monogram and dated 57;
signed, titled, dated 1957 and variously inscribed
on the reverse

oil on masonite

81.3 by 81.3 cm. 32 by 32 in.

This work will be included in the *Catalogue
Raisonné of Paintings by Josef Albers* currently
being prepared by the Josef and Anni Albers
Foundation, and is registered under JAAF
1957.1.10.

£ 700,000-1,000,000

€ 765,000-1,100,000 US\$ 905,000-1,290,000

PROVENANCE

Sidney Janis Gallery, New York

Galerie Hybler, Copenhagen

Private Collection, Denmark (acquired from the
above in 1964)

Private Collection, Denmark (by descent from
the above)

Sotheby's, London, 7 February 2007, Lot 31

(consigned by the above)

Acquired from the above by the present owner

EXHIBITED

Washington D.C., The Phillips Collection,

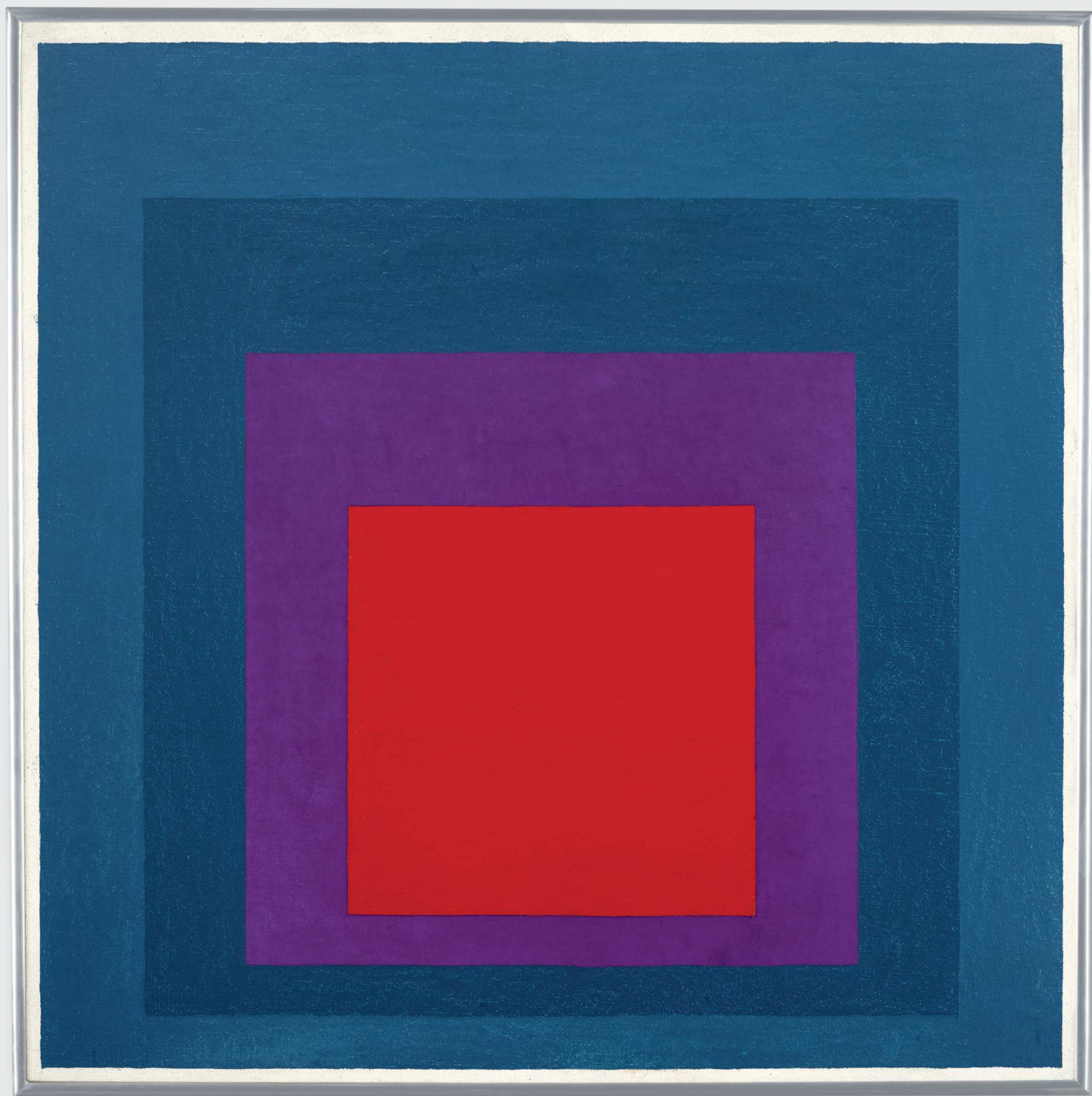
Paintings by Josef Albers, January - February
1962

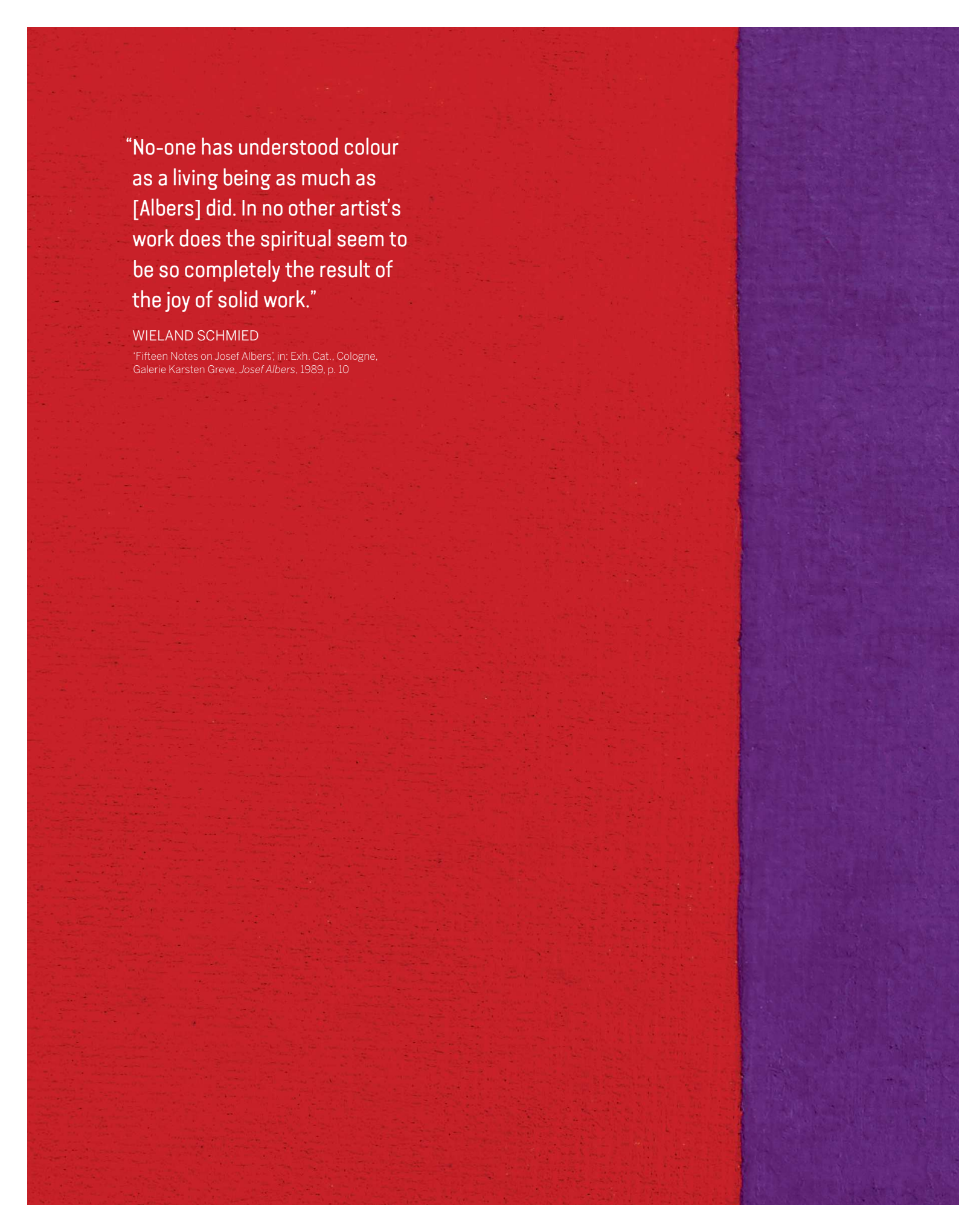
Essen, Museum Folkwang, *Josef Albers*, February

- March 1963, no. 7

Copenhagen, Galerie Hybler, *Josef Albers*,
October 1963

Humblebaek, Louisiana Museum of Modern Art,
Amerikansk Kunst 1950-70, 1971, no. 2





“No-one has understood colour
as a living being as much as
[Albers] did. In no other artist’s
work does the spiritual seem to
be so completely the result of
the joy of solid work.”

WIELAND SCHMIED

‘Fifteen Notes on Josef Albers’, in: Exh. Cat., Cologne,
Galerie Karsten Greve, *Josef Albers*, 1989, p. 10





_1

Paul Häberer

1902 - 1978

Postcard no. 13 for the 'Bauhaus
Ausstellung Weimar'

1923

produced by the Bauhaus, Weimar
colour lithograph on card
15.2 by 10.6 cm. 6 by 4½ in.

PROVENANCE

Private Collection, Europe

LITERATURE

Exh. Cat., Berlin, Bauhaus-Archiv, Museum für
Gestaltung, *Punkt Linie Fläche: Druckgraphik am
Bauhaus*, October 1999 - February 2000, p. 274,
no. 163.13

Exh. Cat., Weil am Rhein, Vitra Design Museum
and Bonn, Bundeskunsthalle, *the Bauhaus:
#itsalldesign*, September 2015 - August 2016, p.
128, no. 78

⊕ £ 6,000-8,000

€ 6,600-8,800 US\$ 7,800-10,400



Reverse of the present lot

The following two lots were designed to announce and promote the inaugural exhibition of the Bauhaus at the Weimar school held in the summer of 1923. Twenty designs in total were executed. The designers included Paul Klee, Wassily Kandinsky, Oskar Schlemmer, László Moholy-Nagy (lot 2) and others, with each design representing and celebrating the avant-garde, modernist ideals embraced by the school and its students. The Museum of Modern Art, New York acquired an entire set as part of their permanent collection in 2015.

_2

László Moholy-Nagy

1895 - 1946

Postcard no. 7 for the 'Bauhaus
Ausstellung Weimar'

1923

produced by the Bauhaus, Weimar

colour lithograph on card

14.3 by 9.5 cm. 6 by 3¾ in.

PROVENANCE

Private Collection, Europe

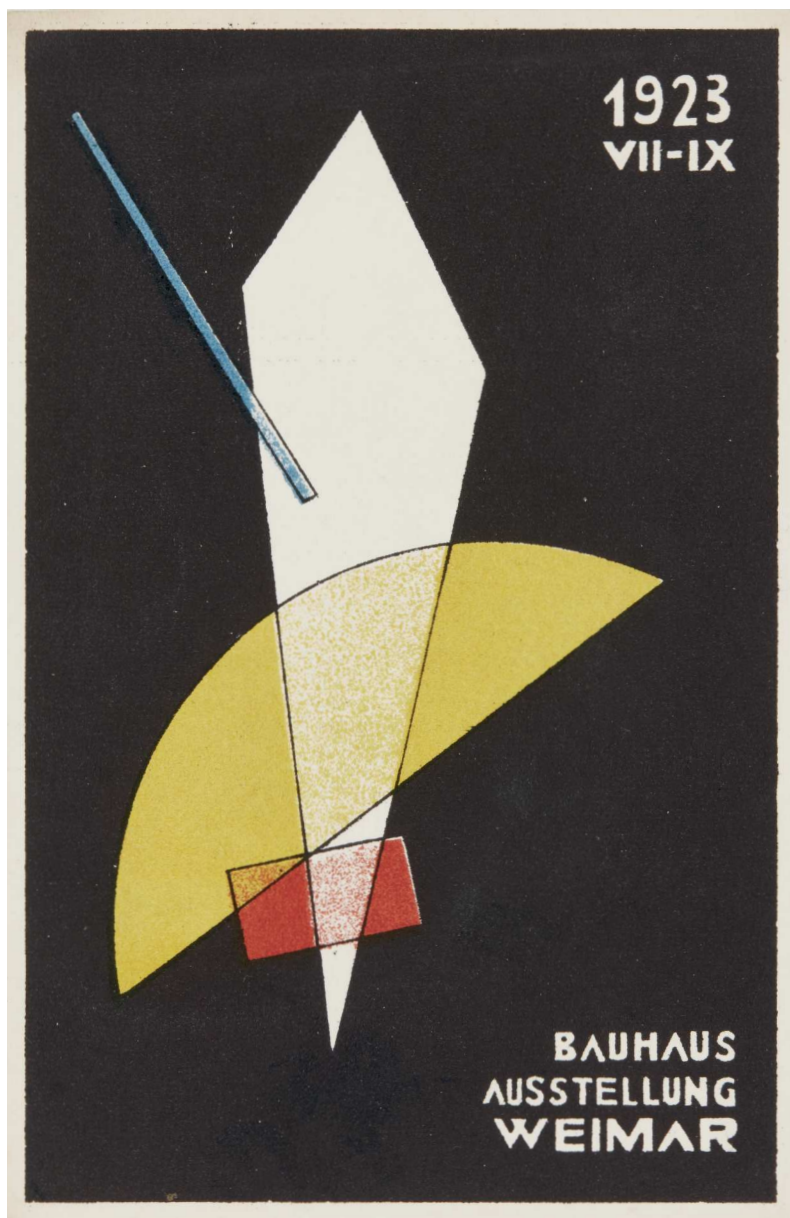
LITERATURE

Exh. Cat., Berlin, Bauhaus-Archiv, Museum für Gestaltung, *Punkt Linie Fläche: Druckgraphik am Bauhaus*, October 1999 - February 2000, p. 270, no. 163.7

Exh. Cat., Weil am Rhein, Vitra Design Museum and Bonn, Bundeskunsthalle, *the Bauhaus: #itsalldesign*, September 2015 - August 2016, p. 127, no. 72

£ 8,000-12,000

€ 8,800-13,100 US\$ 10,400-15,600



Reverse of the present lot

3

Marianne Brandt

1893 - 1984

Miss Lola

signed, titled and dated *Paris 26* on the reverse
photomontage with newspaper clippings on black cardboard
48 by 63.2 cm. 18⁷/₈ by 24⁷/₈ in.

PROVENANCE

Galerie Ulrich Fiedler, Cologne
Private Collection, Germany

LITERATURE

Exh. Cat., Leipzig, Galerie am Sachsenplatz, *Bauhaus 2: 52. Verkaufsausstellung*, October - November 1977, no. 18
Anne-Kathrin Weise, 'Die Bauhauskünstlerin Marianne Brandt', in: Tilo Richter, Ed., *Der Kaßberg. Ein Chemnitzer Lese- und Bilderbuch*, Leipzig 1996, p. 267
Exh. Cat., Berlin, Bauhaus-Archiv; Cambridge, Busch-Reisinger Museum, Harvard University and New York, International Center of Photography, *Tempo! Tempo!, Bauhaus-Photomontagen von Marianne Brandt*, October 2005 - August 2008, p. 32, illustrated in colour

⊕ £ 70,000-100,000

€ 76,500-109,000 US\$ 91,000-130,000

“ Why I ‘produced’ this kind of thing is difficult to know now. Why does one paint? And naturally (or probably) Moholy’s photomontages stimulated me. Who knows?”

MARIANNE BRANDT

Elizabeth Otto, *Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt*, Berlin 2008, p. 10

Dynamic and enchanting *Miss Lola* depicts the modern world during the Weimar Republic in the 1920s. Industrialization is juxtaposed with the colonial world of exotic animals and primitive people. The clash is further emphasized by the central figure, the Berlin socialite Lola Kreutzberg holding a cheetah.

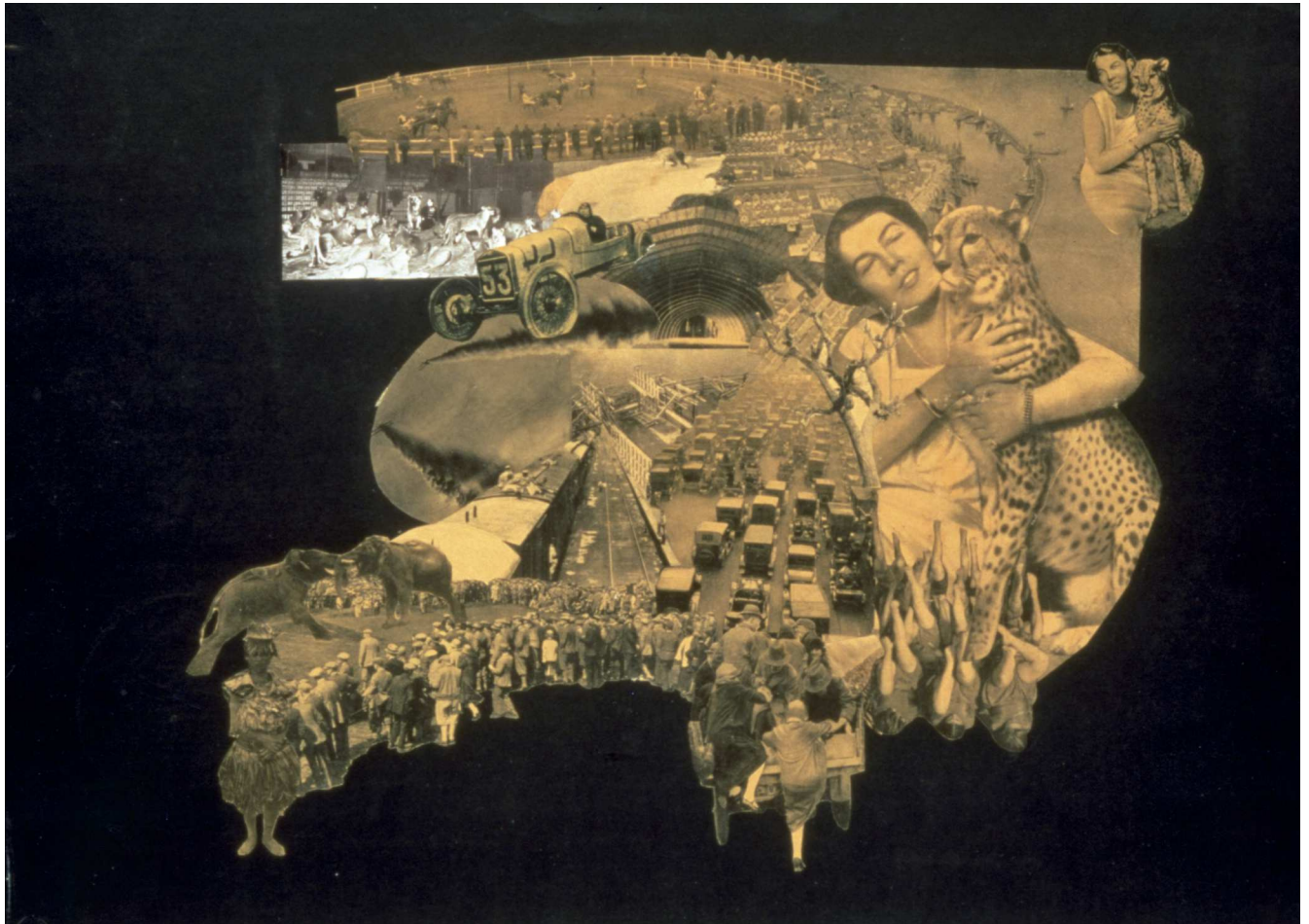
The emergence of the collage came about thanks to artists of Dadaism and Cubism, such as Kurt Schwitters, whom Marianne Brandt had a close working relationship with. In line with the Bauhaus programme, the collage connects a concept and a working process, thus interlacing different elements. Furthermore, collages were “art as process”, shifting the familiar into the new and unknown. Despite all this, collage-making was initially not well represented at the Bauhaus, until László Moholy-Nagy, the master of photomontage, started teaching it in his classes. It was here that Marianne Brandt’s interest for the medium was sparked.

Unlike her teacher, who used objects and forms to compose photograms, she used images taken from the popular press to compose her own interpretation and to critique her time. She was mostly interested in photography’s power of documentation and the symbols conveyed by the press at the time: globalization, dynamic, exoticism. She composed her collages accumulating images and by appropriating highly charged symbols. The most important example is *Miss Lola* whose image is taken from the cover of the *Berliner Illustrierte Zeitung* (BIZ) in 1926. Lola was a prolific filmmaker, photographer and traveller who represented the romantic vision of the new modern woman (*Neue Frau*) touring the world, rivalling the colonial imagery formerly driven by the manly explorer and hunter.

Several exhibitions and publications have praised the avant-garde spirit of Marianne Brandt’s collages that captured the spectacle of modernity and globalization in the 1920s, in an extraordinary innovative expression that came from the Bauhaus spirit. This puts her now as close in reference to Germaine Krull in the 1920s, as to Peter Beard’s collages from the 1960 and 1970s.



Lola Kreutzberg on the cover of the *Berliner Illustrierte Zeitung*, 30 April 1926, Number 18
Image: © Axel Springer Syndication GmbH, BIZ 18/1926



Marianne Brandt

1893 - 1984

Unique and Important Electric Kettle

circa 1928

chased and pressed nickel plated brass, turned and stained wood
impressed *OMEGA / 220/240 Volt VDE 400 Watt*
14.7 by 24 by 13.1 cm. 5¾ by 9½ by 5½ in.

PROVENANCE

Dr. Albert Krause (gifted by the artist)
Private Collection, Germany
Private Collection, Cologne
Acquired from the above by the present owner in 1990

EXHIBITED

Ludwigshafen, Wilhelm-Hack-Museum, *Die Neue Wirklichkeit: Abstraktion als Weltentwurf*, October 1994 - January 1995, p. 344, illustrated
Paris, Musée des Arts Décoratifs, *L'esprit du Bauhaus*, October 2016 - February 2017

LITERATURE

Walter Gropius and László Moholy-Nagy, Eds., *Bauhausbücher: Neue Arbeiten der Bauhauswerkstätten*, Vol. 7, Munich 1925, p. 46 for the model MT49 with similar lid handle

£ 60,000-80,000

€ 65,500-87,500 US\$ 78,000-104,000

Marianne Brandt entered the Bauhaus in 1924 at the age of 31, already well-equipped with an instinctive knowledge of form and line having studied sculpture and painting at the Grand Ducal Saxon School of Visual Arts in Weimar from 1911 to 1917. Discontented with the confines of the gender bias that encouraged female students to study textile design, within her first year at the Bauhaus school in 1924, Brandt completed the six-month foundation course under the tutelage of László Moholy-Nagy, head of the esteemed Metallwerkstatt. Moholy-Nagy's introductory course compelled students to confront the issues of form and use of materials. In Brandt, Moholy-Nagy saw potential in her functional and modern design approach. He became an influential figure for Brandt and in taking her under his wing, enabled her to gain entry to the metal workshop, thus becoming the first woman ever to do so. The transition was not smooth as Brandt later recalled. "At first, I was not accepted with pleasure - there was no place for a woman in a metal workshop, they felt. They admitted this to me later on and meanwhile expressed their displeasure by giving me all sorts of dull, dreary work. How many little hemispheres did I most patiently hammer out of brittle new silver, thinking that was the way it had to be and all beginnings are hard. Later things settled down, and we got along well together" (Marianne Brandt cited in: Jonathan Hill, Ed., *Architecture – the Subject is Matter*, London 2001, p. 176). It was here that Brandt executed some of her most realised designs, including the iconic MT 49 tea infuser (Sotheby's, New York, 14 December, 2007, lot 56). Her unparalleled abilities to combine form and function did not go unnoticed, eventually leading her to hold the title of Deputy Director of the workshop from 1928-29.

The present lot allows us an intimate glimpse into the private life of one of the greatest female designers of the last century, and clearly displays her ability to elevate and execute the Bauhaus ideals of modernity in all aspects of her life. Beginning with an industrial *Wasserkocher* manufactured by Omega, Marianne made subtle but impactful modifications. The overtly ornate wooden handle on the body of the kettle was removed and replaced with a thin, smooth cylinder, and the spout was carefully refined, removing all excessive detail. The original lid and its associated handle were also replaced with a thinner, sleeker form, the handle echoing the example found on the variant MT49 tea infuser Brandt executed in 1924. Thoroughly fit for purpose both functionally and now aesthetically, Marianne retained this kettle for her personal use. It can be said that this reworking of an existing design foretells the time she spent at the metal factory Ruppelwerk GmbH in Gotha where Brandt held the position of Creative Director from 1930-33. During her time at the firm, she did away with the older traditional forms from the firm's existing product line and replaced them with sleek, modern, useful objects (lots 32 and 33) which echoed her time at the Bauhaus.

From 1951 to 1954, Brandt was a member of the faculty of the Berlin Weissensee Art Academy, where she worked alongside Mart Stam, the architect and one of the earliest innovators of the tubular chair. Here, Stam introduced a 'Seminar for Industrial Design' and appointed Brandt's good friend Albert Krause to the faculty. Throughout her entire career, Marianne Brandt was guided by Wilhelm Wagenfeld's decree that 'Form and function always have to be designed clearly, one being the result of the other.'



Property from the Estate of Xanti Schawinsky

Xanti Schawinsky

1904 - 1979

Klassische Architektur II

signed and dated 1927
tempera and airbrush on card laid down on card
50.8 by 36 cm. 20 by 14 1/8 in.

We would like to thank Ms Anke Kempkes for her essay and the Estate of Xanti Schawinsky for the information provided.

PROVENANCE

The Estate of Xanti Schawinsky, Switzerland

EXHIBITED

Dessau, Anhaltische Gemäldegalerie, *Junge Bauhausmaler*, 1928, illustrated on the cover
Dessau, Bauhaus; Høvikodden, Henie Onstad Kunstsenter; Seoul, National Museum of Contemporary Art, *Mensch-Raum-Maschine. Bühnenexperimente am Bauhaus*, December 2013 - January 2015
Zurich, Migros Museum für Gegenwartskunst, *Xanti Schawinsky*, February - May 2015, p. 51, illustrated in colour
Magdeburg, Kunstmuseum Kloster Unser Lieben Frauen, *Xanti Schawinsky - Vom Bauhaus in die Welt (From Bauhaus into the World)*, June - September 2016

LITERATURE

Exh. Cat., Berlin, Bauhaus-Archiv, *Xanti Schawinsky: Malerei, Bühne, Grafikdesign, Fotografie*, March - May 1986, p. 190, illustrated
Exh. Cat., New York, BROADWAY 1602, *Xanti Schawinsky*, September - December 2014, n.p., illustrated in colour

± £ 80,000-120,000

€ 87,500-131,000 US\$ 104,000-156,000

Born to a Jewish family of Polish decent in Switzerland, Alexander "Xanti" Schawinsky joined the Bauhaus in 1924. He was soon to become one of the most protean characters at the famed school. He initiated and inspired many activities at the Bauhaus with a verve that revealed him as a true performer, a modernist dandy and a Bauhaus protagonist *par excellence*. As such, the reintroduction of Schawinsky's oeuvre is one of the most exciting events of recent years for the Bauhaus legacy.

Schawinsky's highly original and characteristically interdisciplinary Bauhaus practice spans from paintings to experimental photography, from his performance in the ultra-modern Bauhaus Jazz band to pioneering theatre work with mentor and collaborator Oskar Schlemmer, from exhibition design to commercial graphic and product design.

Due to the growing political threat in Fascist Germany and Italy, Schawinsky emigrated in 1936 to the United States called by Josef Albers to the Black Mountain College. In 1939 Schawinsky moved to New York where he continued collaborations with other prominent Bauhaus members in exile. In the same year numerous works by Schawinsky entered the ground-breaking exhibition *Bauhaus: 1919-1928* at the Museum of Modern Art, New York, curated by Walter and Ilse Gropius and Herbert Bayer.

The painting *Klassische Architektur II* is programmatic for Schawinsky's passionate commitment to the new architecture of the Bauhaus Dessau as the incarnation of a progressive aesthetic and lifestyle set against the context of Weimar Germany in the 1920s. In *Klassische Architektur II* the motif of a classical column architecture appears in dramatic perspective in the center of the painting evoking the eighteenth-century temple fragment of the "Seven Pillars" in Dessau, a replica from the Roman Forum, located on the pass-way from

the modernist Bauhaus building to the Bauhaus Meisterhäuser, the schoolmasters' residences.

As ideological counterpart to the old structure, Schawinsky introduced in the left top corner in *Klassische Architektur II* a detail of the iconic balconies of the "Atelierhaus" (Studio building) of the Bauhaus Dessau. Photographs from his Bauhaus years show Xanti Schawinsky and László Moholy-Nagy daringly balancing on the balconies' railings. The architectural features of the Bauhaus Dessau were frequently used by the students as a stage for their outer curriculum activities - of which Schawinsky was a central impresario - and for experiments of the theater students, as in the performance "Schlemmerbalconies" photographed by Schawinsky's friend Lux Feininger.

Xanti Shawinsky presented *Klassische Architektur II* first in the 1928 exhibition "Junge Bauhausmaler" at the Dessau Anhaltische Gemäldegalerie. The painting was published on the cover of the catalogue. This exhibition showed for the first time that the Bauhaus - beside architecture and design - also originated painting and this genre expressed more than others at the school the free practice of the Bauhaus students. Today, this exhibition is considered a key event of the Bauhaus history and Schawinsky's *Klassische Architektur* became an iconic series of Bauhaus art.

After the forced closure of the Bauhaus, Schawinsky arrived at the Black Mountain College in North Carolina in 1936 where he was able to fully unfold his radical Bauhaus theater concept "Spectodrama". He created teaching collages for his students using his Bauhaus figurines and abstract stage sets from the 1920s for a synthesis with the new era at the Black Mountain. Schawinsky's dating of the collage *Spectodrama - 4 (Color and Form)*, 1924-36 (following lot), demonstrated his urge to proclaim the continuity of the Bauhaus teaching and message.





_6

Property from the Estate of Xanti Schawinsky

Xanti Schawinsky

1904 - 1979

Spectodrama - 4 (Color and Form)

titled, stamped and dated 1924-1936; signed on the reverse
watercolour, pen, black and white photo collage on paper
41.8 by 51.4 cm. 16½ by 20¼ in.

± £ 15,000-20,000
€ 16,400-21,800 US\$ 19,500-26,000

PROVENANCE

The Estate of Xanti Schawinsky, Switzerland

EXHIBITED

Stuttgart, Württembergischer Kunstverein;
Amsterdam, Stedelijk Museum; London, Royal Academy of Arts; Paris, Musée National d'Art Moderne; Chicago, Illinois Institute of Technology; Buenos Aires, Museo de Bellas Artes and Tokio, National Museum of Modern Art, *50 Jahre Bauhaus*, May 1968 - February 1970
Zurich, Migros Museum für Gegenwartskunst, *Xanti Schawinsky*, February - May 2015, p. 133, illustrated
Magdeburg, Kunstmuseum Kloster Unser Lieben Frauen, *Xanti Schawinsky - Vom Bauhaus in die Welt (From Bauhaus into the World)*, June - September 2016

LITERATURE

Exh. Cat., Berlin, Bauhaus-Archiv, *Xanti Schawinsky: Malerei, Bühne, Grafikdesign, Fotografie*, March - May 1986, p. 133

"I am the ghost that haunts the Bauhaus..."

XANTI SCHAWINSKY

Anke Kempkes, *Xanti Schawinsky: Bio*, online



_7

Umbo

1902 - 1980

Oskar Schlemmer und Mitglieder der
"Jungen Gruppe der Bauhausbühne Dessau"

stamped *die bauhausbühne dessau* on the
reverse
vintage print
23.7 by 17.8 cm. 9½ by 7 in.
Executed in 1928-29, this work is unique.

PROVENANCE

Private Collection, Germany
Acquired from the above by the present owner

⊕ £ 35,000-50,000
€ 38,200-54,500 US\$ 45,400-65,000

"It is expected of art that it
should bring about a new way
of seeing the world... a renewal
of form, but also of idea."

OSKAR SCHLEMMER

Peter Beye, *Oskar Schlemmer*, London 1972, p. 1

Lyonel Feininger with ship
models, *circa 1920*
Image: © ullstein bild/ullstein
bild via Getty Images



Feininger and the Bauhaus

Following the end of the First World War, the American born 'German' artist, Lyonel Feininger was invited by Walter Gropius to become the first faculty member of a new international school of design - Bauhaus. In a letter to Gropius Feininger wrote that it was to be "The beginning of the finest adventure in my artistic career ...the decisive turning point of my... artistic life" (Lyonel Feininger, cited in: Walter Gropius, 'My Friendship with Feininger', in: Ulrich Luckhardt, *Lyonel Feininger*, Ed., New York 1974, p. 256).

One of the most highly regarded teachers at the Bauhaus, Feininger sought to encourage all aspects of art and creativity within his students. Although specifically Master of Printmaking it was the "extraordinary impression upon the Bauhaus students, which stemmed from [his] human qualities ... and his loving empathy for the existential quandaries of young men" which made him such an indelible asset to the school (Walter Gropius, cited in: Michael Siebenbrodt, *Lyonel Feininger at the State Bauhaus*, New York 2012, p. 86).

During his tenure at the Bauhaus through to his return to New York in 1937 Feininger painted very few oils. His work, instead, focused primarily around two themes in watercolour: The landscape of Deep; a village where he would spend his summers

surrounded by his young family, and the image of the lone ship at sea in full sail.

The image of the ship recurred throughout Feininger's career. Deeply influenced by Cubism, as well as Kandinsky's teaching on colour, Feininger strove towards a modern geometric style. In the ship Feininger had the perfect subject for his experimentation. From as early as 1925 he made model boats, taking them to the banks of the Rega, where he would race them with his young children, often photographing the ships from close range. In doing so he removed the boats from a sense of scale creating an isolated and otherworldly image. It was from these photograph studies that Feininger was able to create larger watercolours often re-imagining the natural curves as structured geometric lines.

Deep offered Feininger an opportunity to return to the simple pleasures of sketching in nature – something that afforded him 'ecstatic pleasure' reminding him of his childhood and the pure love of drawing. Deep was a refuge for Feininger – a place that he would wish for throughout his later life in America. The watercolours from this period use a simple paired back palette often focusing on the lines and architecture of the buildings, in accordance with his Bauhaus colleagues.



i



ii

_8

Lyonel Feininger

1871 - 1956

i. Two Toy Sailing Boats in Calm Sea

ii. Two Toy Sailing Boats in High Waters

i. inscribed on the reverse by another hand

ii. dated 1930 on the reverse

gelatin silver print

i. 18 by 23.9 cm. 7 $\frac{1}{8}$ by 9 $\frac{3}{8}$ in.

ii. 17.6 by 23 cm. 6 $\frac{7}{8}$ by 9 $\frac{1}{8}$ in.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York-Berlin has confirmed the authenticity of each work, which is registered under:

i. no. 1438-09-04-17 P

ii. no. 1439-09-04-17 P

PROVENANCE

Andreas and T. Lux Feininger, New York (by descent)

Miles Barth, New York (acquired from Andreas

Feininger)

Private Collection, New York

EXHIBITED

Madrid, Fundación Juan March, *Lyonel Feininger*

(1871-1956), February–May 2017, i. p. 150,

illustrated in colour, ii. p. 157, illustrated in colour

‡ £ 10,000-15,000

€ 10,900-16,400 US\$ 13,000-19,500



_9

Lyonel Feininger

1871 - 1956

Dorf Deep (The Village, Deep)

signed, titled and dated 25 7 33
watercolour on laid paper
30 by 46.8 cm. 11¾ by 18¾ in.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1440-09-04-17.

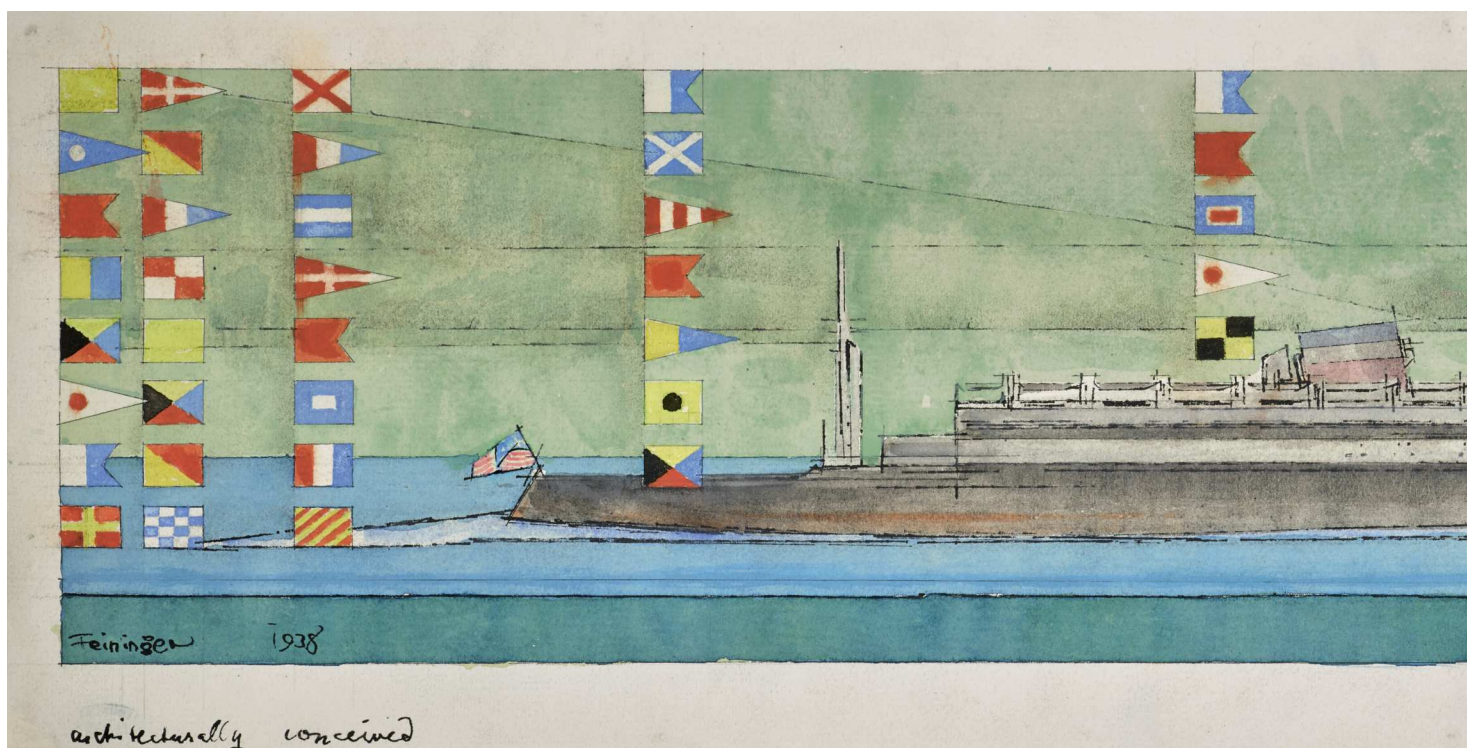
PROVENANCE

Private Collection
Berlin, Villa Grisebach, 27 May 1995, Lot 250
Private Collection, France
Berlin, Villa Grisebach, 4 June 2010, Lot 52
Acquired from the above by the present owner

£ 50,000-70,000

€ 54,500-76,500 US\$ 65,000-91,000

In the 1920s and 30s Feininger would often spend his summers away from the city, resting and spending time sketching in nature - something which bought him enormous pleasure. Having returned to New York years later he wrote "what I really miss is drawing from nature and making notes, for instance by the Baltic Sea, in Deep, or in the villages surrounding Weimar" (Lyonel Feininger cited in: Exh. Cat., Halle, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, *Lyonel Feininger. Zurück in Amerika. 1937 - 1956*, 2009, p. 154).



_10

Property from a Private German Collection

Lyonel Feininger

1871 - 1956

Architecturally Conceived

signed, titled and dated 1938
watercolour, pen and ink on paper
16.4 by 63 cm. 6½ by 24¾ in.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1087-11-01-11.

£ 50,000-70,000

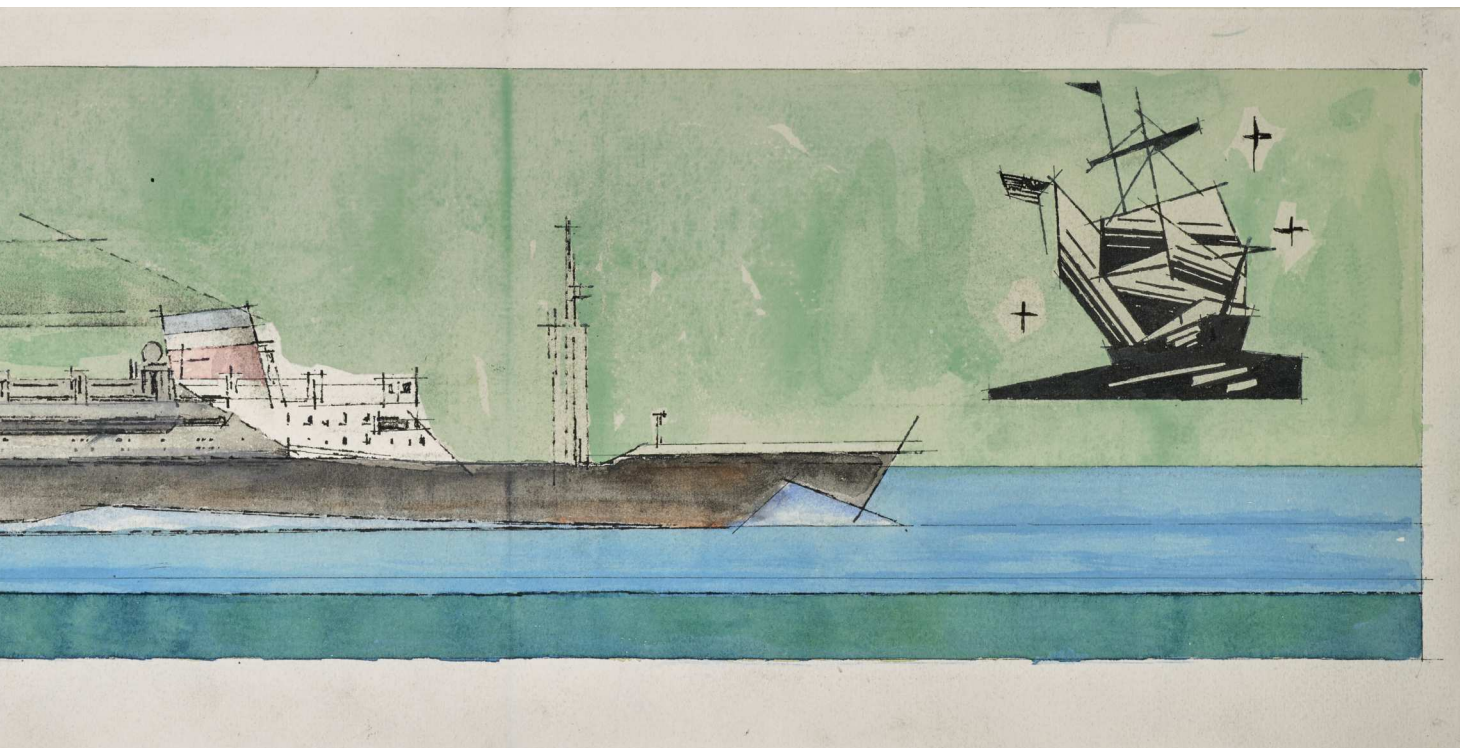
€ 54,500-76,500 US\$ 65,000-91,000

PROVENANCE

The Estate of Julia Feininger, New York
Marlborough Fine Art, London (acquired from the above)
Acquired from the above by the present owner in May 1971

EXHIBITED

New York, Moeller Fine Art, *Lyonel Feininger: Dawn of a New Day*, September - October 2012, no. 12, illustrated in colour



"I am truly alive again, experience again! Every moment of the day... all my eager senses absorb the thousands of visual experiences... again I see the way leading upwards and forwards! As I never hoped to see it again."

LYONEL FEININGER

describing his feelings having joined the Bauhaus,
cited in a letter to Bernhard Lillienfeld, 1919

Josef Hartwig and Joost Schmidt

1880 - 1955 and 1893 - 1948

Rare Chess Set, model no. XVI

1924

Comprising: thirty two Chess Pieces, Card Box, together with a Game Board by another hand partially stained pear wood, wood, cardboard, with applied paper label
tallest game piece: 5 cm. 2 in.
box: 5.5 by 12.8 cm. square 2¼ by 5 in.
gameboard: 5.5 by 41 cm. square 1 by 16½ in.

PROVENANCE

Private Collection, Germany

LITERATURE

Walter Gropius and László Moholy-Nagy, Eds., *Bauhausbücher: Neue Arbeiten der Bauhauswerkstätten*, Vol. 7, Munich 1925, pp. 43-45
Herbert Bayer, *Das Bauhaus in Dessau: Katalog der Muster*, 1925, n.p.
Magdalena Droste, *Bauhaus: 1919-1933*, Cologne 1990, pp. 94-95
Magdalena Droste and Peter Hahn, et al., Eds., *Bauhaus Archive Berlin The Collection*, Berlin 1999, p. 90
Exh. Cat., Weil am Rhein, Vitra Design Museum and Bonn, Bundeskunsthalle, *the Bauhaus: #itsalldesign*, September 2015 - August 2016, p. 289, no. 277 for an advertisement, cat. 278
Jeannine Fiedler and Peter Feierabend, Eds., *BAUHAUS*, Potsdam 2016, p. 406
Exh. Cat., Paris, Musée des Arts Décoratifs, *L'esprit du Bauhaus*, October 2016 - February 2017, p. 196, fig. 2 for an advertisement

£ 30,000-40,000

€ 32,700-43,600 US\$ 38,900-52,000

The present lot, a rare variant retaining its original card box, was designed by Josef Hartwig in collaboration with Joost Schmidt, who designed the graphics and additional promotional materials for the set. At the time of its execution, Hartwig was leader of the wood carving and sculpture workshop at the Bauhaus, having accepted the position in 1921. The design of the set was based on an idea conceived by De Stijl artist Vilmos Huszar. Where Huszar modified the existing design of the traditional chess piece, Hartwig pushed the design of the pieces further into abstraction whilst retaining the intuitiveness of the game. Hartwig designed each game piece to reflect the directional moves in which it could be executed: "singly or combined, their shape specifies their movement; the volume, their worth" (Joseph Hartwig cited in: Herbert Bayer, *Das Bauhaus in Dessau: Katalog der Muster*, 1925, p. 11)

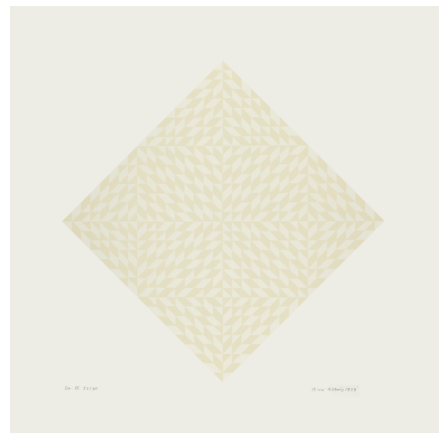
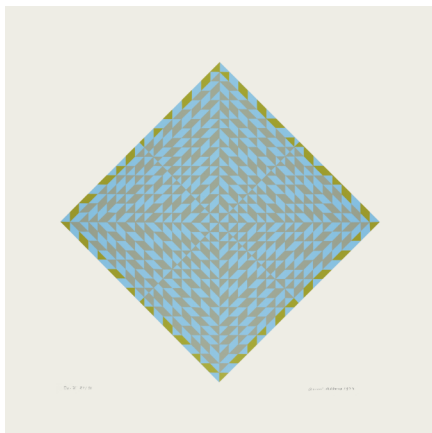
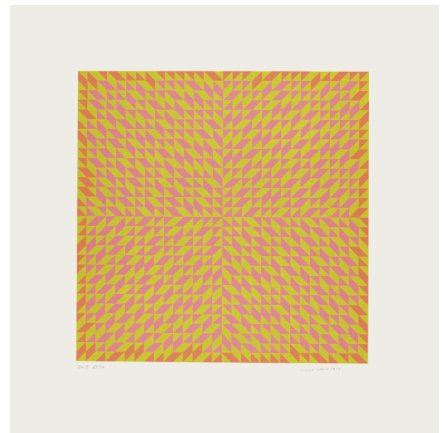
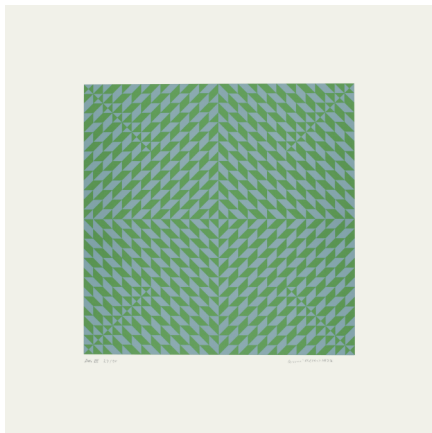
An article in the *Leipziger Tageblatt* newspaper reviewing the set proclaimed, "Fans of the regal game [of chess] are in for a huge surprise: the demilitarisation of the chess pieces... Purely mimicking a 'style' will never lead to a satisfying result... there are few forces at work that are capable of creating a genuine new style from the inside out, and which can now quietly put new in place of old. A serious, modern artist who wants to redesign an object is aware that in the choice of form, he has to consider the peculiarity of his material, the method of manipulation and its purpose of use."



Alternative view of the present lot on its games board



Anni and Josef Albers at Black
Mountain College, 1949
Photograph by Theodore Dreier.
Courtesy of the Josef and Anni
Albers Foundation



_12

Anni Albers

1899 - 1994

Do. I-VI

each: signed, titled, dated 1973 and numbered 27/50
screen prints in colour on Fabriano woven paper, in 6 parts,
printed and published by Edition Domberger, Stuttgart
each sheet: 64.8 by 64.8 cm. 25½ by 25½ in.
Executed in 1973, this work is number 27 from an
edition of 50 and 10 artist's proofs.

PROVENANCE

Directly from the printer and publisher
Edition Domberger, Stuttgart

£ 6,000-8,000

€ 6,600-8,800 US\$ 7,800-10,400

13

Josef Albers

1888 - 1976

Study for Homage to the Square: Coniferous

signed with artist's monogram and dated 58;
signed, titled, dated 1958 and variously inscribed
on the reverse
oil on masonite
45.7 by 45.7 cm. 18 by 18 in.

This work will be included in the Catalogue
Raisonné of Paintings by Josef Albers currently
being prepared by the Josef and Anni Albers
Foundation, and is registered under JAAF
1958.1.44.

± £ 280,000-350,000
€ 305,000-382,000 US\$ 363,000-454,000

PROVENANCE

Sidney Janis Gallery, New York
The Museum Shop, New York
Jay R. Braus, New York
The Museum of Modern Art, New York (gifted by
the above in 1977)
Christie's, New York, 9 May 2012, Lot 161
(consigned by the above)
Private Collection, London
Acquired from the above by the present owner

EXHIBITED

New York, Sidney Janis Gallery, *Albers: Homage
to the Square*, November - December 1959
Chicago, Fairweather-Hardin Gallery, *Albers*, 1962
Los Angeles, Ferus Gallery, *Paintings by Josef
Albers*, September - October 1962
New York, Museum of Modern Art (and
travelling), *Josef Albers: Homage to the Square*,
March 1964 - January 1967, no. 5
Yonkers, The Hudson River Museum, *Art in
Westchester*, September - November 1969
New York, The Museum of Modern Art, *Recent
Acquisitions*, November 1978 - February 1979

LITERATURE

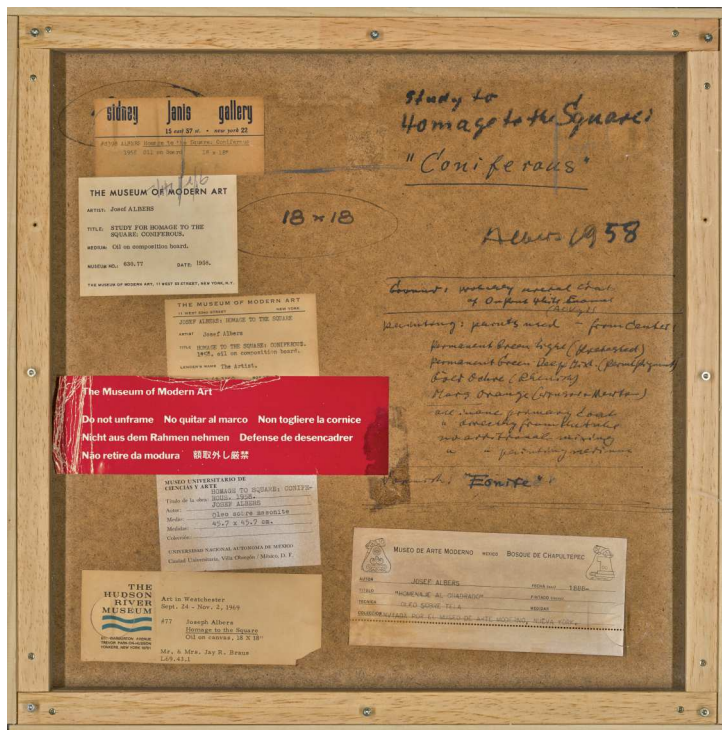
Ann Temkin, *Color Chart: Reinventing Color, 1950
to Today*, New York 2008, p. 18, no. 3, illustrated
in colour

“In visual perception a color is almost
never seen as it really is – as it physically
is. This fact makes color the most
relative medium in art.... Practical
exercises demonstrate through color
deception (illusion) the relativity and
instability of color. And experience
teaches that in visual perception there is
a discrepancy between physical fact and
psychic effect.”

JOSEF ALBERS

Interaction of Color, London 2006, pp. 1-2





Mesoamerica and the abundance of pre-Columbian artefacts. Over the years, the couple amassed a collection of around 1,400 objects; antiquities that were to profoundly influence their creative output in the years to come. Albers' experiences in Latin America therefore offer an essential context for understanding his unprecedented opus. His arrangements of squares and rectangles share the same aesthetic DNA to the abstract forms of Latin American pottery and textiles, and even extend to the history of architecture. This becomes the more apparent when looking at the artist's fascinating collection of black-and-white photographs that document the pyramids, shrines and sanctuaries he discovered at various archaeological sites during his travels, especially in Mexico and Peru. The importance of these influences on Albers' artistic practice and their interrelation to his painterly practice will be the subject of an upcoming exhibition, *Josef Albers in Mexico*, at the Solomon R. Guggenheim Museum in New York opening in November 2017.

A captivating example of Josef Albers' methodological yet highly intuitive approach to painting, *Study for Homage to the Square: Coniferous* forms part of the artist's most iconic series created between 1950 until his death in 1976. Out of the *Homage to the Square* paintings, the present work in particular stands out with its impressive provenance and exhibition history: previously owned by Jay R. Braus, an astute art collector whose esteemed collection was displayed in an exhibition at the Berkshire Museum in 2011, *Study for Homage to the Square: Coniferous* was subsequently gifted to the Museum of Modern Art, New York, in 1977 and remained in its collection for over 35 years. Prior to entering one of the world's most prestigious museum collections, the work was included in an extensive travelling exhibition over a three-year period throughout the US and South America. This now-legendary exhibition is closely linked to Albers' own biography: the artist first traveled to Mexico in 1935, and the encounter with Latin American indigenous art would have a decisive influence on his understanding of colour and form. As masterfully exemplified in the present work, the light of the South powerfully emanates through the juxtaposition of luminous emerald green nested in a sea of vibrant terracotta and muted mahogany. As much as the painting is an homage to the square, it is also an homage to the colour and light that Albers discovered in the landscape of the South.

Indeed, Albers' deep-rooted interest in Latin America and his interest for the region's indigenous art fostered the artist's understanding for the subtle relationship between colour and form that would stand as a basis for his *Homage to the Square* paintings. Between 1935 and 1967, Albers and his wife Anni journeyed to Mexico some fourteen times, travelling in a Ford Model A across the boarder. It was then in the South that Albers encountered the magnificent architecture of ancient

Study for Homage to the Square: Coniferous is not only a primal display of Albers' revolutionary approach to the subjectivity of colour, but quintessentially testifies to the radical impact Albers made on the canon of Twentieth Century art. In 1962, the present work was exhibited at Ferus Gallery in Los Angeles; the same year the gallery exhibited Andy Warhol's legendary installation of *32 Soup Cans*. While Albers' pursuit of colour experiments bears little relation to Warhol's pop idiom, these two artists share their revolutionary approach in redefining the idea of what art is considered to be. Just as *Study for Homage to the Square: Coniferous* later entered the collection of the Museum of Modern Art, so did the *32 Soup Cans* exhibited at Ferus Gallery.

The link between Albers and the Museum of Modern Art can be traced back to the Bauhaus years. Intriguingly, the founding Director of the Museum of Modern Art, Alfred H. Barr, Jr. had visited the Bauhaus in 1927 in order to formulate a structural notion of modernism, which, at the appropriate time, would serve as the model for the museum and its formalist aesthetic. As Barr envisioned it, the unity of style in all the arts, including industrial design, was the single most important idea governing the founding of the new museum. As a student and later professor at the Bauhaus, Albers' later series of the *Homage to the Square* is inextricably linked to the principles and philosophy of the Bauhaus, of which the present work is an exquisite example. A delicate orchestration of line, colour and shape, *Study for Homage to the Square: Coniferous* exemplifies the fruits of Albers' lifelong experimentation, his radical mode of abstraction that sharply delineates states of mind in form and colour. The present work thus epitomises the artist's extensive and celebrated oeuvre, evidencing why Albers artistic contribution is internationally considered within the highest tier of our era.

Josef Albers
Tenayuca, Mexico, 1937
The Josef and Anni Albers Foundation, Bethanny, CT
Photo: Tim Nighswander/Imaging4Art
Artwork: © The Josef and Anni Albers Foundation/
VG Bild-Kunst, Bonn and DACS, London 2017



_14

Paul Klee

1879 - 1940

Haus am Hügel (House on the Hill)

signed; titled, dated 1935 and numbered *1p 10* on the reverse
gouache and watercolour on paper
18.5 by 49.7 cm. 7¼ by 19¼ in.

PROVENANCE

Galerie Simon (Daniel-Henry Kahnweiler), Paris (1935-1936)
The Mayor Gallery, London (1936)
Galerie Simon (Daniel-Henry Kahnweiler), Paris (1937)
Karl Nierendorf, New York (1937)
Mies van der Rohe, Chicago (acquired from the above in November 1939)
Lora Marx, Chicago (circa 1950)
Sotheby's, New York, 15 November 1989, Lot 157
Acquired from the above by the present owner

EXHIBITED

Chicago, Katherine Kuhn Gallery, *An Exhibition of Paintings by Paul Klee*, December 1939
Chicago, Arts Club of Chicago, *Memorial Exhibition*, 1945
Chicago, Arts Club of Chicago, *Paul Klee. Works from Chicago Collections*, January - February 1962, no. 52

LITERATURE

Christian Rümelin, 'Klees Umgang mit seinem eigenen Oeuvre', in: Exh. Cat., Balingen, Stadthalle Balingen, *Paul Klee. Jahre der Meisterschaft*, Juni - September 2001, p. 18 (text)
The Paul Klee Foundation, Ed., *Paul Klee, Catalogue Raisonné*, Vol. 7, Bern 2003, p. 187, no. 6872, illustrated

± £ 200,000-300,000

€ 218,000-327,000 US\$ 260,000-389,000



“Does a pictorial work come into being at one stroke?
No, it is constructed bit by bit, just like a house...out
of abstract elements a formal cosmos is ultimately
created independent of their groupings as concrete
objects or abstract things such as numbers or letters,
which we discover to be so closely similar to the
Creation that a breath is sufficient to turn an expression
of religious feelings, or religion, into reality.”

PAUL KLEE

The Inward Vision: Watercolours, Drawings and Writings by Paul Klee,
New York 1959, pp. 5-10



Mies van der Rohe in the Dining Room of his Chicago apartment with works by Klee in the background, 1965
Photo: Werner Blaser

In 1921, following the architect Walter Gropius' invitation to teach at the Bauhaus, Paul Klee moved to Weimar. The subsequent years spent there, and later in his native Bern, were to be the most innovative and productive of his career. Inspired by the Bauhaus relationship to constructivist art, Klee's work became increasingly abstract and geometric. *Haus am Hügel* (House on the Hill) is a fine example of this new direction in his art, combining an increasingly abstract, geometric style with the poetic quality always present in his work.

Haus am Hügel (House on the Hill) combines two major themes that preoccupied Klee at this time: architecture and gardens. Bright colours, harmoniously juxtaposed in varied, lively strokes are used to define the eponymous house, an elongated tree and the meandering paths between them. In employing tessellated brushwork to build-up, mosaic-like, the landmarks that animate the scene, the artist evokes the colourful geometric planes with which he had previously depicted North African architecture while at the same time heralding the 'pointillist' technique which was to characterise his output of the early 1930s. Reminiscent of the pointillist works by the neo-Impressionist artists, this style enabled Klee to further explore the harmonies and contrasts of colour. Not unlike the scientific experiments of Georges Seurat, Klee meticulously populates the sheet with brilliant, almost translucent strokes of watercolour, exploiting different intensities of hues to create a sense of depth and movement. In the present work, Klee has combined dots of various pigments with a soft wash to depict a landscape of wonderfully subtle, lyrical quality.

Klee did not approach architecture in the rigidly constructivist, utilitarian manner common to other Bauhaus members and

in the present work the building is dwarfed by the looming arboreal form that dominates the left half of the composition, underlining the joyous, playful tone of the work. Retaining the poetic, naïve manner of his earlier work, Klee instead creates a utopian, fantastic architecture which can be viewed in response to the destruction wrought by the First World War. During this phase of so-called *Architekturphantasie*, he executed a number of oils and watercolours in which he constructed a new, fantastic world, of which *Haus am Hügel* (House on the Hill) is a wonderful example.

One of the first owners of the present work was the artist's friend and Bauhaus colleague Mies van der Rohe. Having left Germany in 1936, Mies van der Rohe moved to New York. Not yet fluent in English, Mies spent much of his time with his friend, the art dealer and gallerist, Karl Nierendorf whom he had known since the early 1920s. Nierendorf had moved to New York a few years earlier to set up his gallery. It was here that Mies would often be found unwrapping pictures for new exhibitions and promoting the work of his artist friends, including his old colleagues from the Bauhaus Wassily Kandinsky and Paul Klee. Over the course of the next three years Mies acquired no fewer than fifteen works by Klee from Nierendorf. Mies' grandson, Dirk Lohan, inferred that Mies "loved the philosophical meaning of his Klees" and "responded to the creative searching in the art of Klee and Kandinsky" (Dirk Lohan cited in: Exh. Cat., New York, Whitney Museum of American Art, *Mies in America*, 2001, n.p.). Mies eventually left New York settling in Chicago, displaying his collection of works by Klee alongside others by artists such as Beckmann, Schwitters and Braque.





_15

Ludwig Mies van der Rohe

1886 - 1969

Armchair, model no. MR20

1927

manufactured by Berliner Metallgewerbe Josef Müller, Berlin

nickel-plated tubular steel, steel, leather, cord
78.7 by 54.5 by 85.7 cm. 31 by 21½ by 33¾ in.

£ 6,000-8,000

€ 6,600-8,800 US\$ 7,800-10,400

The present lot is a rare early example in nickel plated tubular steel and retains its original leather upholstery.

PROVENANCE

Private Collection, Berlin

LITERATURE

Werner Gräff, *Innenräume: Herausgegeben vom deutschen Werkbund*, Stuttgart 1928, p. 66 for a related example
Exh. Cat., Zurich, Kunstgewerbemuseum der Stadt Zürich; Vienna, Österreichisches Museum für angewandte Kunst; Groningen, Groninger Museum; Cologne, Kölnischer Kunstverein and Berlin, Bauhaus-Archiv, Museum für Gestaltung, *STÜHLE AUS STAHL: Metalmöbel 1925-1940*, November 1980 - November 1981, p. 27. fig.

15 for a related example, p. 32, fig. 19A for a drawing, p. 95

Alexander von Vegesack, *Deutsche Stahlrohrmöbel: 650 Modelle aus Katalogen von 1927-1958*, Munich 1986, p. 64 for a Berliner Metallgewerbe Josef Müller advertisement
Exh. Cat., New York, IBM Gallery of Science and Art and travelling, *Bent Wood and Metal Furniture: 1850-1946*, 1987, p. 131, fig. 5-13 for a related example, p. 275, no. 71 for a related example
Exh. Cat., Dessau, Bauhaus Dessau; Weil am Rhein, Vitra Design Museum and Hamburg, Museum für Kunst und Gewerbe, *Ein Stuhl macht Geschichte*, August 1992 - March 1993, p. 27

_16

Marianne Brandt

1893 - 1983

Bowl, model no. ME 160

circa 1928

produced by the Bauhaus, Dessau

chromium-plated brass

impressed *BAUHAUS*

diameter: 28.6 cm. 11¼ in.

LITERATURE

Exh. Cat., New York, Barry Friedman Ltd., *The Bauhaus: Masters and Students*, 1988, p. 106

Exh. Cat., Berlin, Bauhaus-Archiv, Museum für Gestaltung, *Die Metallwerkstatt am Bauhaus*, February - April 1992, p. 33, fig. 34, p. 153, no. 70

⊕ £ 6,000-8,000

€ 6,600-8,800 US\$ 7,800-10,400



_17

Property of the Moholy-Nagy Estate

László Moholy-Nagy

1895 - 1946

Untitled (Dessau)

photogram and pencil on developing paper

24 by 17.8 cm. 9½ by 7 in.

Executed in 1925-26, this work is unique.

PROVENANCE

Hattula Moholy-Nagy, Germany

Gifted from the above to the present owner

LITERATURE

Renate Heyne, Floris Michael Neusüss and Hattula Moholy-Nagy, Eds., *Moholy-Nagy: The Photograms, Catalogue Raisonné*, Ostfildern 2009, p. 153, no. fgm 174, illustrated

£ 250,000-350,000

€ 273,000-382,000 US\$ 324,000-454,000





Gerhard Richter
Frauenkopf im Profil, 1966
 Private Collection
 © Gerhard Richter, 2017

“And nothingness, so vainly measured out
 in time and space, transforms the
 darkened man - light, total light, creates
 the total man.”

LÁSZLÓ MOHOLY-NAGY

Sibyl Moholy-Nagy, *László Moholy-Nagy Experiment in Totality*,
 New York 1950, pp. 11-12

László Moholy-Nagy's photogram series is a renouncement of classical drawing techniques and an embrace of modern technology. It is an attempt to learn to see the world with modern eyes. Divorced from the material substances of traditional painting and married to the principles of modernity, the present work offers intriguing substitutes for both pigment and paintbrush. The result is a series of exquisite images created solely from light, of which *Untitled (Dessau)* is particularly arresting example epitomising Moholy-Nagy's revolutionary contribution to twentieth-century art.

The present work is believed to be a portrait of Moholy-Nagy's first wife Lucia Moholy. It is a diptych silhouette: a bisected composition in which illustrious softness merges shades of grey with abrupt flashes of bright white. The shades of grey materialise from the grips of darkness and disappear again creating a haunting and fleeting image: the distorted features of a hand and face. Confronting the viewer with a captivating flooding of light, the figure's hand and profile become removed from the world of everyday experience, unrecognisable and uncanny. The human head, the very seat of consciousness, and the hand, the very tool of creation, are an apparition of light amidst the cosmic darkness.

Moholy-Nagy was a prominent teacher and author at the Bauhaus who devoted his career to the relationship of light to material, space, and time, with the aim of extending the boundaries of natural perception. After being asked to join the Bauhaus by Walter Gropius, he became the prodigy of Johannes Itten as Head of the Metal Workshop and co-taught the preliminary course together with Josef Albers. Moholy-Nagy played a crucial role in bringing the school closer to its original aim of integrating design and industrialisation. It was during his time in Weimar that Moholy-Nagy developed the photogram as a medium of artistic expression by controlling artificial sources of light and darkroom photographic paper.

A photogram is a picture created using the same materials as photograph, such as light sensitive paper, but one made without the use of a camera. The process enabled the artist to lift the objects free from the photographic paper, revealing the item from a plethora of different angles. The resulting effect is a poetic projection of the object, a translucent and abstract depiction of the human form. Moholy-Nagy believed that photography was able to evoke a new way of seeing the world, which is hidden to the plain human eye.

Moholy-Nagy's esteem for photographic creations is evident in his writings: "We must at all costs work toward reinstating the profound responsibility of the photographer, who, with the given photographic means, can create a work that cannot be created in the same way with any other means" (cited in: László Moholy-Nagy, 'Wohin geht die fotografische Entwicklung?', *Agfa-Photoblätter*, No. 9, March 1932, p. 272). Moholy-Nagy's photograms from the Bauhaus Dessau years, which indeed includes *Untitled (Dessau)*, is the zenith of his artistic oeuvre. During the Dessau years, the photogram became Moholy-Nagy's dominant medium of artistic expression, triumphing over all other art forms that had preoccupied him during his Bauhaus years.

In 1928, Moholy-Nagy left the Bauhaus where Marianne Brandt took over his role as Head of the Metal Workshop. He established his own design studio in Berlin, where he worked closely with Kurt Schwitters, Theo van Doesburg and Laszlar El Lissitzky. His work as a graphic designer in these years were strongly influenced by his connections to the De Stijl movement, which in turn sought inspiration from the Bauhaus. After the National Socialists seized power in 1934, Moholy-Nagy had to flee the country and settled in the US. Here, he founded the New Bauhaus in Chicago, suggesting that the Bauhaus continued to influence Moholy-Nagy for the rest of his life.

László Moholy-Nagy
Self Portrait, undated
Image: © Hattula Moholy-Nagy



_18

Property from a European Collection

Kurt Schwitters

1887 - 1948

Das Bild der guten Hoffnung (The Picture of Good Hope)

signed with artist's initials and dated 40; signed, dated 1940
and titled on the reverse
oil, wood and plaster relief
65.5 by 55 cm. 25¾ by 21⅝ in.

PROVENANCE

Ernst Schwitters, Lysaker (by descent from the artist)
Marlborough Fine Art, London (on commission 1963-1977)
Susanne Steiner, Forch (acquired by 1989)
Acquired from the above by the present owner in 1989

EXHIBITED

Stockholm, Konstsalongen Samlaren im Konsträrshuset;
Kopenhagen, Statens Museum for Kunst und Kunstforeningen;
London, Marlborough Fine Art; Cologne, Wallraf-Richartz-
Museum; Cologne, Kölnischer Kunstverein and Rotterdam,
Museum Boijmans-van Beuningen, *Kurt MERZ Schwitters.
Retrospektive*, 1962-64, no. 154 (Stockholm) and no. 224
(Cologne and Rotterdam)
Edinburgh, New 57 Gallery, *Kurt Schwitters*, August -
September 1976, no. C
Oxford, The Museum of Modern Art, *Kurt Schwitters.
Merzbilder*, December - January 1976-77
New York, Galerie Michael Werner, *Kurt Schwitters*, October -
November 1990, no. 18, illustrated
Krems, Kunsthalle, *Chaos, Wahnsinn. Permutationen der
zeitgenössischen Kunst*, 1996, p. 191
Vienna, Kunstforum, *Schwitters*, March - June 2002, p. 167, no.
99, illustrated

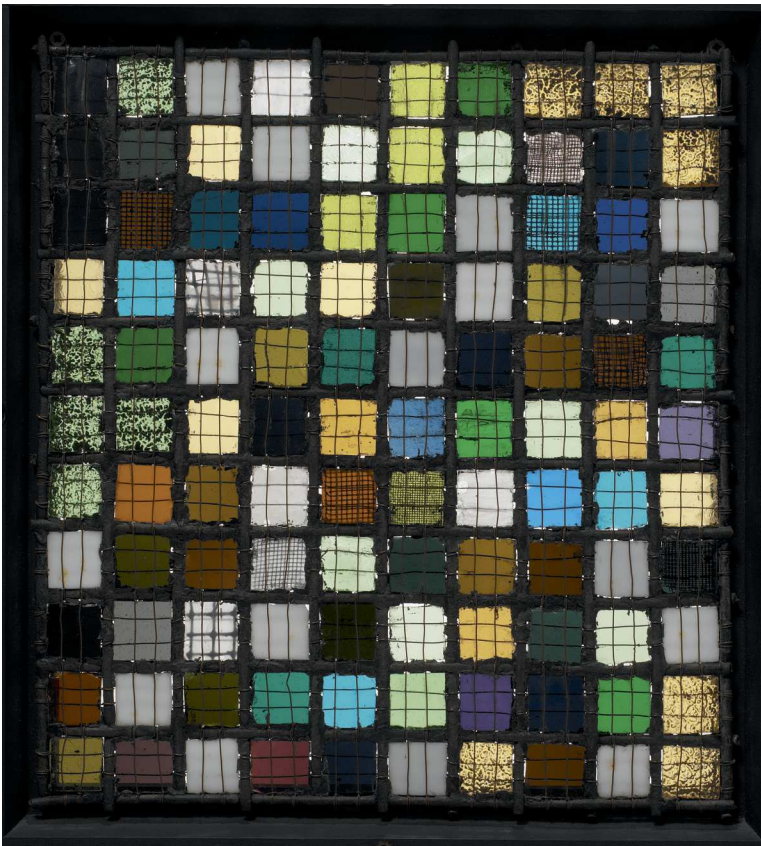
LITERATURE

Karin Orchard and Isabel Schulz, *Kurt Schwitters, Catalogue
raisonné 1937-1948, Vol. III*, Hannover 2003, p. 246, no. 2622,
illustrated

† ⊕ £ 300,000-500,000

€ 327,000-545,000 US\$ 389,000-650,000





Josef Albers
Gitterbild (Grid Mounted), circa 1921
 The Josef and Anni Albers Foundation, Bethany, CT
 Photo: Tim Nighswander/Imaging4Art
 Artwork: © The Josef and Anni Albers Foundation/VG
 Bild-Kunst, Bonn and DACS, London 2017

At the end of the First World War Schwitters' working practice shifted dramatically, focussing his energy almost exclusively on abstract collage and relief. Coinciding with the founding of the Bauhaus in 1919, it is hard to establish who was the greater influence on whom. Josef Albers' *Gitterbild*, executed in 1921 during his last years as a Bauhaus student, and the glass assemblages made prior, echo Schwitters' practice of *Merz* and the focus on 'found objects', especially the re-appropriation of common materials in art. However, it is likely that during his repeated visits to the Weimar Bauhaus in the 1920s, Schwitters would have discussed Kandinsky's pursuit of abstract, neo-representational art with the artist and incorporated elements of his practice into his own work.

Das Bild der guten Hoffnung is an exceptional *Merz* relief, forming part of Schwitters' self-proclaimed, and subsequently accurate, late period. Comprising both found objects and figurative painting, the work contrasts organic nature and a constructed idealized form. The central elements of the white flag and painted egg, combined with the romanticised title 'The Picture of Good Hope', perhaps allude to Schwitters' imploring hope that Nazism would fail and he would be allowed to return to Germany and his *Merzbau* in Hanover.

Schwitters engaged with the belief that equal importance of all materials in abstraction is the perfect means of expression. Best illustrated in his own words "*Merz* paintings are abstract works of art. The word *Merz* denotes essentially the combination of all conceivable materials for artistic purposes, and technically the principle of equal evaluation of the individual materials.... The artist creates through choice, distribution and metamorphosis of the materials" (Kurt Schwitters cited in: Gwenda Webster, *Kurt Merz Schwitters*, Cardiff, 1997, p. 53).

Throughout his career Schwitters' solely focused on the perfection of *Merz*, returning to it continuously - "I can see from the work I am doing now, that in my old age I will be able to go on developing *Merz*. After my death it will be possible to distinguish 4 periods in my *Merz* works: *The Sturm und Drang* of the first works – in a sense revolutionary in the art world – then the dry, more scientific search for new possibilities and the laws of composition and materials, then the brilliant game with skills gained, that is to say the present stage, and ultimately the utilization of acquired strengths in the intensification of expression. I will have achieved that in around 10 years" (Kurt Schwitters, 'Letter to Helma Schwitters', 23 December 1939, cited in: Exh. Cat., London, Tate, *Schwitters in Britain*, 2013, p. 56).





_19

Walter Gropius, László Moholy-Nagy, Herbert Bayer, Ludwig Mies van der Rohe, Josef Albers and Wassily Kandinsky

9 issues "Bauhaus Vierteljahr-Zeitschrift für Gestaltung" and subscription card, 1927-31

LITERATURE

Exh. Cat., Weil am Rhein, Vitra Design Museum and Bonn, Bundeskunsthalle, *the Bauhaus: #itsalldesign*, September 2015 - August 2016, pp. 332-332, nos. 304, 305, 306, illustrated in colour

£ 4,000-6,000

€ 4,400-6,600 US\$ 5,200-7,800

With a large number of important artistic magazines being published at the time, such as *Sturm* and *De Stijl*, it was no surprise that the Bauhaus soon followed lead. Walter Gropius was the editor while László Moholy-Nagy was in charge of content and design. Intended to counter the growing criticism against the Bauhaus and provide information about events and tuition, it also provided a platform to advertise for the products of the workshops. The quarterly magazine was first published

in 1926 with the opening of the new building in Dessau. After 1928, Hannes Meyer and Ernst Kállai took over responsibility for content, although all masters and students contributed. Around this time, the magazine was given the subtitle *zeitschrift für gestaltung*. The content rapidly grew, including all forms of art, making it a key voice in the artistic and architectural avantgarde. The final issues were published by Mies van der Rohe together with Josef Albers, Wassily Kandinsky and Ludwig Hilberseimer in 1931.



_20

Victor Servranckx

1897 - 1965

Opus 15 - Spanning van de Ruimte (Opus 15 - Power of Space)

signed and dated 1924
oil on panel
23.5 by 30 cm. 9¼ by 11⅞ in.

PROVENANCE

Angeline Turcksin (the artist's wife)
Acquired from the above by the parents of the
present owner in October 1969

⊕ £ 20,000-30,000
€ 21,800-32,700 US\$ 26,000-38,900

EXHIBITED

Antwerp, De Driehoek, 1925, no. 7, illustrated
Berlin, Galerie Der Sturm, 1928
Paris, Galerie Lydia Conti, May - June 1948, no. 21
Brussels, Galerie Les Contemporains, *Hommage à Servranckx*,
May - October 1957, no. 24
Bruges, Concertgebouw, *Servranckx*, April 1958, no. 26
Brussels, Musée d'Ixelles, *Servranckx*, November - December
1965, no. 90
Ghent, Galerij Kaleidoscoop, *Victor Servranckx*, November -
December 1968, no. 14
Hasselt, Provinciaal Begijnhof, *Retrospectieve tentoonstelling
Victor Servranckx 1897-1965*, March - April 1970, no. 44,
illustrated
Brussels, Musées Royaux des Beaux-Arts de Belgique, *Victor
Servranckx 1897-1965 et l'art abstrait*, May - July 1989, p. 82,
no. 77, illustrated
Ostende, Mu.Zee, *Victor Servranckx // De jaren twintig*,
September 2012 - January 2013, p. 122, illustrated



_21

Marcel Breuer

1902 - 1981

Early 'Isokon Long Chair'

1935-36

produced by Venesta, Estonia and Isokon, London

laminated birch, plywood

branded *MADE IN / ESTONIA*

71.8 by 142 by 62 cm. 28¼ by 55⅞ by 24⅜ in.

PROVENANCE

Professor David Mowbray Balme

Origin Modernism, London

Acquired from the above by the present owner

£ 6,000-8,000

€ 6,600-8,800 US\$ 7,800-10,400

LITERATURE

Exh. Cat., New York, Museum of Modern Art, *MARCEL BREUER: Furniture and Interiors*, July - September 1981, p. 127, fig. 126, p. 132, fig. 129 for a drawing, p. 145, fig. 147

Exh. Cat., New York, IBM Gallery of Science and Art (and travelling), *Bent Wood and Metal Furniture: 1850-1946*, 1987, p. 159, fig. 5-67 for a technical drawing, p. 321, no. 109

Magdalena Droste, Manfred Ludewig, Eds., *MARCEL BREUER DESIGN*, Cologne 1992, p. 28 for an advertisement, p. 29, p. 132, p. 133, fig. 54

Exh. Cat., Weil am Rhein, Vitra Design Museum, *MARCEL BREUER: DESIGN AND ARCHITECTURE*, September 2003 - May 2004, p. 114, 115 and 139

Jan van Adrichem, Ingeborg de Roode, Eds., *The Furniture Collection Stedelijk Museum Amsterdam: 1850-2000 / From Michael Thonet to Marcel Wanders*, Rotterdam 2004, frontispiece, p. 116, cat no. 072

The Isokon Furniture Company was co-founded by Londoner Jack Pritchard in 1935 to promote modern furniture design within the UK. A follower and devotee of the design principles and aesthetics of the Bauhaus, Pritchard successfully invited Walter Gropius, founder of the Bauhaus, to relocate to London in 1934, with Marcel Breuer following shortly thereafter in 1935. An employee

of the Venesta Plywood Company, Pritchard envisioned executing this material on modern designs: 'The principal material to be used in the preliminary work must be plywood...The furniture will be primarily useful and its aesthetic qualities will be due to its form rather than superimposed ornament...'

On the suggestion of Gropius, then the Controller of Design for Isokon, the first design for the firm was to be a reclining lounge chair designed by Breuer. The initial design was based off of an earlier aluminium chaise Breuer had designed circa 1932. The transition of material from metal to wood was difficult, forcing Breuer to make multiple modifications to the design to suit the new material.

The seat of the model was executed in Estonia at one of the Venesta plants and shipped in plywood crates also produced by the firm. Once the seat arrived in London, the frame of the chair was created from the plywood of the shipping crates themselves, making efficient use of the material and minimising waste. The outbreak of the Second World War effectively severed Isokon's connection to their Estonian producer, making early examples scarce. The model is held within the permanent collections internationally, including the Victoria and Albert Museum, London and the Museum of Modern Art, New York.



_22

Marcel Breuer

1902 - 1981

Early Set of Nesting Tables

circa 1936
 manufactured by Venesta, Estonia for Isokon,
 London
 bent plywood
 each branded *MADE IN / ESTONIA*
 largest: 37 by 61 by 46 cm. 14½ by 24 by 18⅞ in.

PROVENANCE

Origin Modernism, London
 Acquired from the above by the present owner

£ 3,000-5,000

€ 3,300-5,500 US\$ 3,900-6,500

LITERATURE

Exh. Cat., New York, The Museum of Modern Art,
MARCEL BREUER: Furniture and Interiors, July -
 September 1981, p. 134, fig. 131, p. 145, fig. 147 for
 one table, p. 149, fig. 153 for one table
 Magdalena Droste, Manfred Ludewig, Eds.,
MARCEL BREUER DESIGN, Cologne, 1992, p. 132
 for one table, p. 135, fig. 55 for a set painted in
 white, p. 136 for one table
 Exh. Cat., Weil am Rhein, Vitra Design Museum,
MARCEL BREUER: DESIGN AND ARCHITECTURE,
 September 2003 - May 2004, pp. 115 for one
 table, pp. 207 and 209 for one table

_23

Marcel Breuer

1902 - 1981

Lattenstuhl, model no. TI 1a

1922-1923

stained oak, hessian cloth, with later applied
Bauhaus influenced hand-woven fabric
97 by 56 by 60.5 cm. 38½ by 22 by 23¾ in.

PROVENANCE

Galerie Ulrich Fiedler, Berlin

EXHIBITED

Paris, Musée des Arts Décoratifs, *L'esprit du Bauhaus*, 19 October, 2016 - 26 February 2017, p. 95, illustrated in colour, p. 95 and 196

LITERATURE

Herbert Bayer, *Das Bauhaus in Dessau: Katalog der Muster*, 1925, n.p.

Walter Gropius and László Moholy-Nagy, Eds., *Bauhausbücher: Neue Arbeiten der Bauhauswerkstätten*, Vol. 7, Munich 1925, pp. 28-29 and 33

Exh. Cat., London, Royal Academy of Arts, *50 Years Bauhaus*, September - October 1968, p. 109, no. 248, p. 111, no. 270

Exh. Cat., New York, Museum of Modern Art, *MARCEL BREUER: Furniture and Interiors*, July - September 1981, p. 24, fig. 7, p. 41, fig. 27

Magdalena Droste, *Bauhaus: 1919-1933*, Cologne 1990, pp. 55, 108

Magdalena Droste, Manfred Ludewig, *MARCEL BREUER DESIGN*, Berlin 1992, pp. 6, 46-47 and 50

Alexander von Vegesack, Mathias Remmele, Eds., *MARCEL BREUER: DESIGN AND ARCHITECTURE*, Weil am Rhein 2003, pp. 57, 117 and 267

Jeannine Fiedler, Peter Feierabend, Eds., *BAUHAUS*, Potsdam 2016, pp. 21, 322 and 405

Exh. Cat., Weil am Rhein, Vitra Design Museum and Bonn, Bundeskunsthalle, *the Bauhaus: #itsalldesign*, September 2015 - August 2016, pp. 82, no. 8, p. 162, no. 128

⊕ £ 60,000-80,000

€ 65,500-87,500 US\$ 78,000-104,000





Herbert Bayer
Typography of Marcel
Breuer's chair design, 1925
Image: © Bauhaus-Archiv
Berlin, photo: Markus Hawlik
Artwork: © DACS 2017

In 1920, at the age of 18, Marcel Breuer joined the carpentry workshop. It was here that he was influenced by the founding member of the Dutch movement De Stijl, Theo Van Doesburg, who lived in Weimar from 1921 to 1923. In parallel with the Russian Constructivists, whose first congress was held in Weimar in 1922, Breuer's first designs bear close comparison to those of Gerrit Rietveld who started exhibiting at the Bauhaus from 1921.

The starting point of his Lattenstuhl armchair, dating from 1922, a wood-slat ensemble, was to promote a comfortable and ergonomic seated posture within an easy construction which Breuer intended as a prototype for industrial mass-production. This aerial structure, pared back to an essential form on which cloth strips (made in the weaving workshops of the school) create the seat and back, can be viewed as a three-dimensional interpretation of a De Stijl painting. With this first armchair, Marcel Breuer created the embodiment of his concept for modern furniture: 'a light and aerial sketch in space', creating a chair that was both comfortable and simple in design. The resulting chair has no expensive upholstery, merely simple cloth supports for the skeleton. This leaves the spine free and the body resting on a stable frame and fulfilled economic requirements relating to the construction price for factory production.

The Lattenstuhl is based on principles which examined the sitting function through anatomical research, and is one of the most striking designs developed by Marcel Breuer. It was produced in small numbers between 1922 and 1925 by the Bauhaus carpentry workshop in Weimar. Due to its construction and form, the Lattenstuhl was never offered widely for sale, perhaps too avant-garde for its time.

A brilliant pupil, Breuer proved himself at the Bauhaus in Weimar, progressing from student to professor. He then took charge of the carpentry workshop when the school moved to Dessau in 1925. Observing his architectural and design work, one can clearly visualise a continuous thread of the Bauhaus mantra of reuniting art and industry. Inspired by the construction of the bicycle, Breuer revolutionised the modern interior with his tubular metal furniture. His first mass-produced designs, especially the Wassily armchair, remain today amongst the most identifiable icons of modernist furniture.

The Bauhaus was founded in 1919 in the city of Weimar by the architect Walter Gropius. His objective was radical: to reimagine a material world that would reflect the unity of all the arts. He explained this vision for a union of art and design in the Bauhaus Manifesto, which described a utopian craft guild combining architecture, sculpture, and painting into a single creative expression. The school's motto was then 'art and craft – a new unity'.

The new teaching methods of the school were based on workshops in which craft and design were intersected with the functionality and aesthetic of objects. To this end, students were taught by both a Master of Form and a Master of Craft to allow, as the Manifesto stated, 'new building of the future', in which the habitat was considered in its entirety, from an aesthetic, functional, social and economic point of view. After being immersed in the Bauhaus theories, the students would join workshops specialising in a variety of trades and materials including metalwork, carpentry, weaving, pottery, and graphic design. If the initial unification of the arts had to go through crafts, this approach quickly proved to be financially impractical. In 1923, while still emphasising craftsmanship, Gropius reviewed the intentions of the Bauhaus and the outcome was a renewed initiative focusing on the importance of design for mass production. The motto of the school was renewed in 1922 to 'art and technology – a new unity'.



_24

Wassily Kandinsky

1866 - 1944

Leise (Quietly)

signed with artist's initials and dated 28
watercolour, spritz technique and pen and ink on
paper
32.1 by 50.9 cm. 12 $\frac{5}{8}$ by 20 in.

PROVENANCE

Dr. Will Grohmann, Germany (a gift from the
artist in December 1929)
Prof. Ernst Kuehnelt, Berlin (a gift from the above
in the 1930s)
Thence by descent to the present owner

EXHIBITED

Paris, Galerie Zak; The Hague, Kunstzaal de
Bron; Brussels, Galerie Le Centaure, *Exposition
d'aquarelles de Wassily Kandinsky*, January - June
1929, no. 60

LITERATURE

Vivian Endicott Barnett, *Kandinsky Watercolours,
Catalogue Raisonné, Vol. Two, 1922-1944*, London
1994, p. 240, no. 913, illustrated

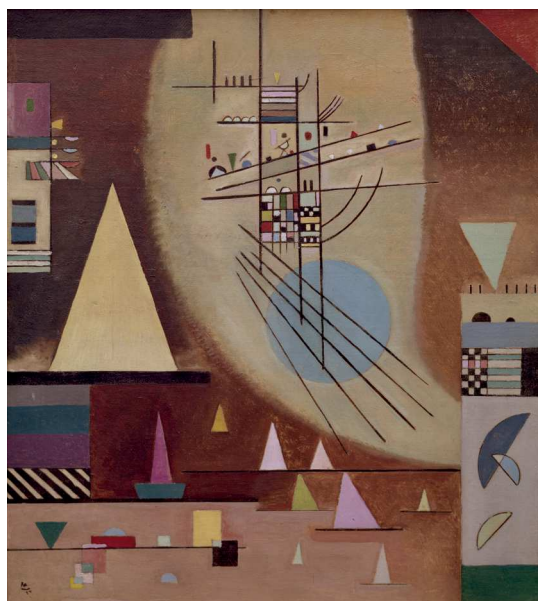
£ 100,000-150,000

€ 109,000-164,000 US\$ 130,000-195,000

“The geometric point is an invisible thing.
Therefore, it must be defined as an
incorporeal thing. Considered in terms
of substance, it equals zero... Thus
we look upon the geometric point as
the ultimate and most singular union
of silence and speech. The geometric
point has, therefore, been given its
material form, in the first instance, in
writing. It belongs to language and
signifies silence.”

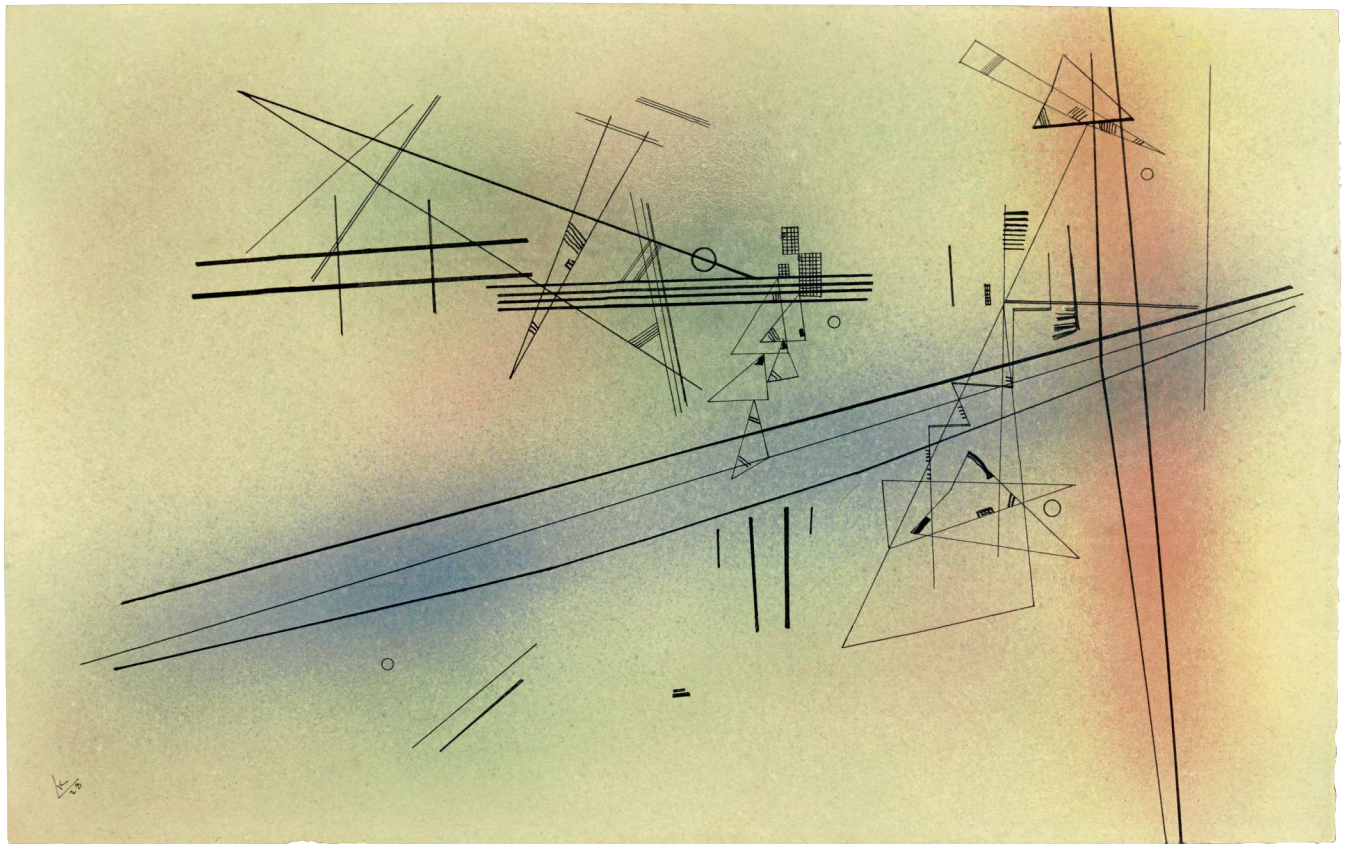
WASSILY KANDINSKY

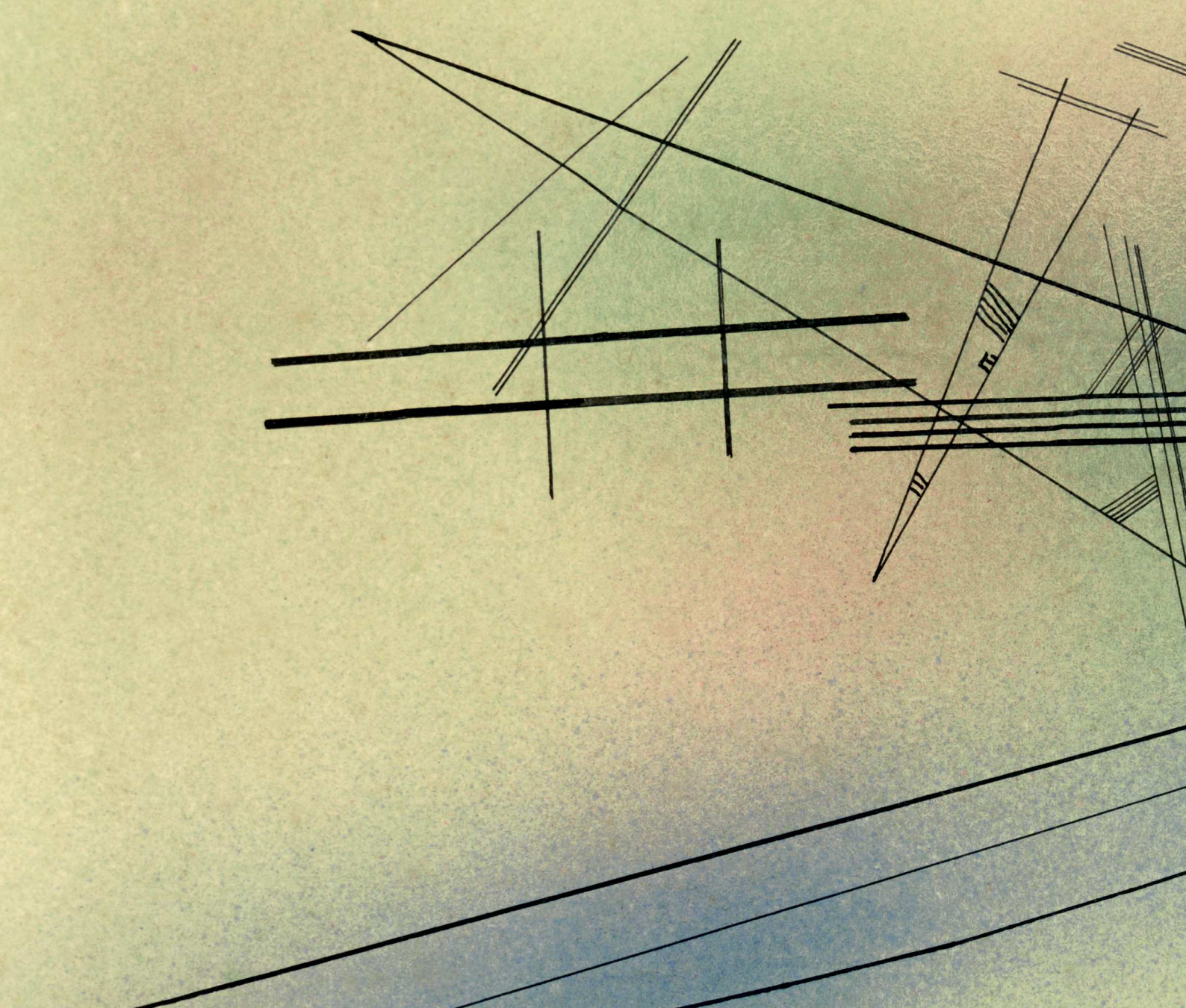
Point and line to plane, Munich 1926, n.p.



Wassily Kandinsky
Mute, 1924

Museum Boijmans Van Beuningen, Rotterdam
Image: © Raffaello Bencini - Alinari – ARTOTHEK

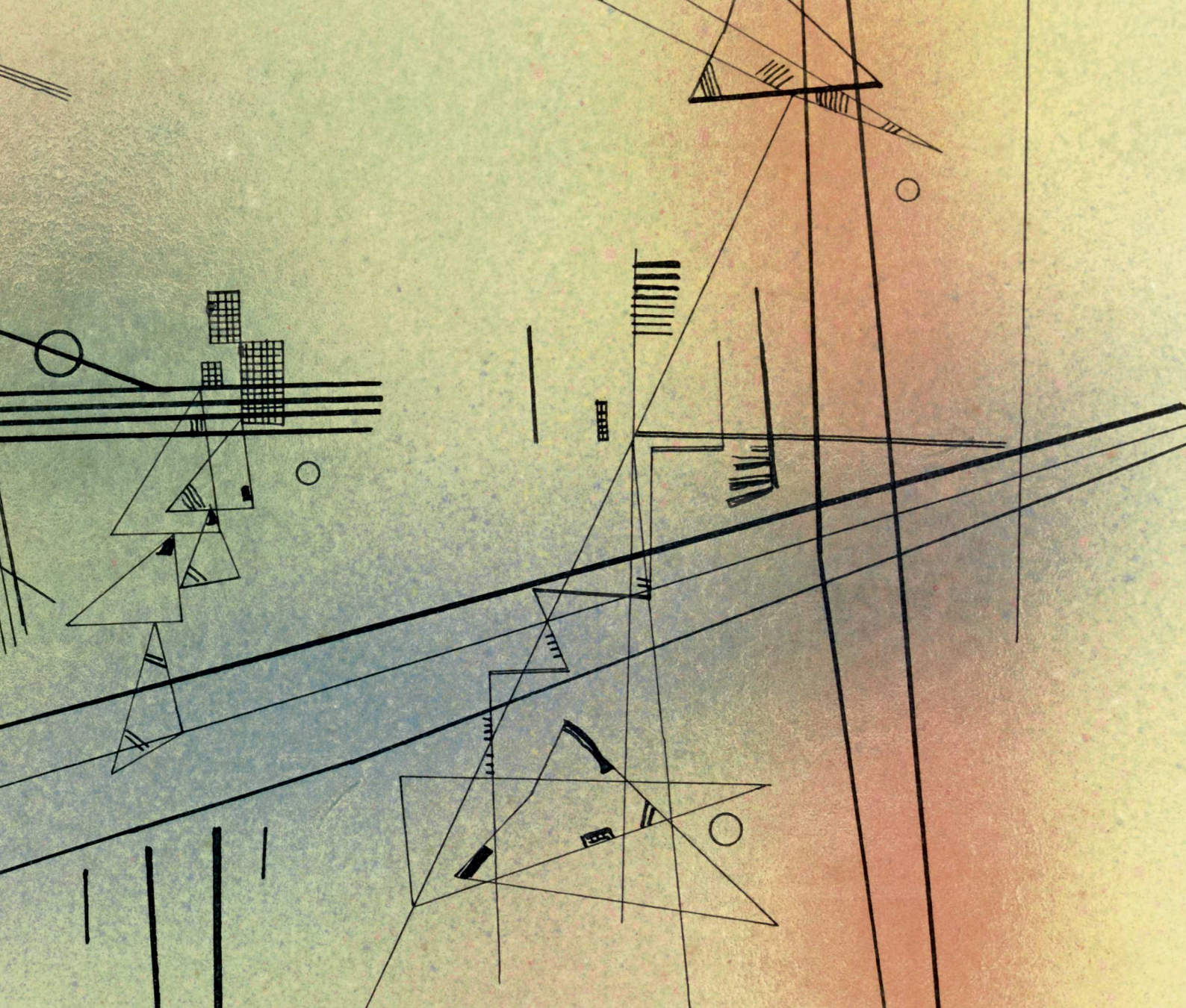




Building on the publication of his seminal text *Point and Line to Plane* in 1926, Kandinsky used his teaching to continue his investigations into the interrelationship of colour, form and line. In *Leise* Kandinsky demonstrates his accomplished use of line and shape, creating geometric fields of form which coalesce in a field of three colours. The evocative title relates to Kandinsky's unique exploration of music and colour within art. The composition of horizontal and vertical line, particularly to those within the green is demonstrative of an abstracted musical score – the artist encourages the viewer to feel the sound of each colour. From his seminal 1911 work on colour theory it is possible to read the work through each colour as calming,

supernatural and joyful. It is a quiet symphony typical of Kandinsky's mastery of his art at the Bauhaus.

During the early 1920s prior to his moving to the Bauhaus, Kandinsky's work gradually moved away from the free flowing, irregular lines and shapes of his earlier oeuvre, towards a more geometric form of abstraction. His watercolours and paintings of this period are dominated by circles, triangles and straight lines rather than undefined shapes and loosely applied paint. This shift to strict geometric forms reflects the influence of Russian Constructivist art, to which he was exposed during the war years spent in Moscow. Constructivist art was gaining



international scope and becoming an important artistic force in Germany during this time, where geometry was accepted as a universal artistic language. However, whilst developing this increasingly abstract vocabulary, Kandinsky's art did not fully adopt the practical, utilitarian quality characteristic of much of Constructivist art. Instead, the poetic and spiritual elements of his earlier works remained the underlying force of his art in the 1920s.

Kandinsky had joined the teaching faculty at the newly founded Bauhaus school of art and design in June 1922. His role, alongside Lyonel Feininger and Paul Klee, provided the students with mandatory introductory

courses in art and design, as well as, lectures on the most innovative artistic theories of the day. At the Bauhaus, Kandinsky's mode of artistic expression underwent significant change, and his recent acquaintance with the Russian avant-garde and the Revolution had a particularly profound impact on his art. Whilst he never committed himself to the Constructivist cause, his role at the Department of Visual Arts (IZO) within the People's Commissariat of Enlightenment had brought him into close contact with their ideas and aesthetic. Works executed during this time were created in a manner honed by a period of great experimentation with new abstract forms and geometrical compositions.

_25

Max Bill

1908 - 1994

Durchdringung von Farbbündeln

signed, titled and dated 1970 on the overlap;
signed and dated 1970 on the reverse
acrylic on canvas
120 by 120 cm. 47¼ by 47¼ in.

PROVENANCE

Galerie Suzanne Bollag, Zurich
Private Collection, Milan
Private Collection, Italy (acquired from the above)
Sotheby's, London, 17 June 2013, Lot 173
(consigned by the above)
Acquired from the above by the present owner

EXHIBITED

Geneva, Musée d'Art et d'Histoire, *Max Bill*, 1972

± £ 100,000-150,000

€ 109,000-164,000 US\$ 130,000-195,000

A geometric construct of a vertical and a horizontal line, Max Bill's *Durchdringung von Farbbündeln* unfolds into a complex polyphony of intersecting lines, colour, and movement. The linear composition dissecting the canvas perpendicularly into four equally sized canvasses is broken up internally into a mesmerising delineation of luminous triangles. The resulting juxtaposition of pure monochrome white with the vibrating effect of carefully arranged colour fields is exemplary of Max Bill's celebrated abstract oeuvre. An advocate of mathematically based artistic production, Bill sought to create autonomous forms that in turn visually echo the New Physics of the early Twentieth Century.

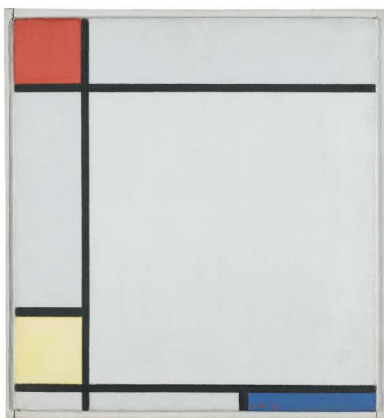
Executed in 1970, the present work is a mature example of Bill's multifarious practice. In his use of empirical calculations as a neutralising compositional device, Bill transcends personal and artistic expression to achieve a universal visual lexicon: "Art plainly calls for both feeling and reasoning... It is mankind's ability to reason which makes it possible to coordinate emotional values in such a way that what we call art ensues. Now in every picture the basis of its composition is geometry or in other words the means of determining the mutual relationship of its component parts either on plane or in space" (Max Bill, 'The Mathematical Approach in Contemporary Art', in: Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, Berkeley 2012, pp. 92-93).

Versed in painting, architecture and graphic design, Bill initially trained as a silversmith apprentice before studying at the Bauhaus in the late 1920s. At Dessau, Bill met and engaged with some of the most respected designers of the day, studying under Josef Albers, Wassily Kandinsky, Paul Klee and Oskar Schlemmer, while Albers taught the preliminary course at this time. A quintessentially Bauhaus endeavour, equipping his students with only scissors and paper, Albers instructed his cohort to simply fold and cut, an exercise in strength and construction. The result was an optically complex composition, simultaneously elegant and pure. Thus the ethos of Bauhaus – simplicity of design

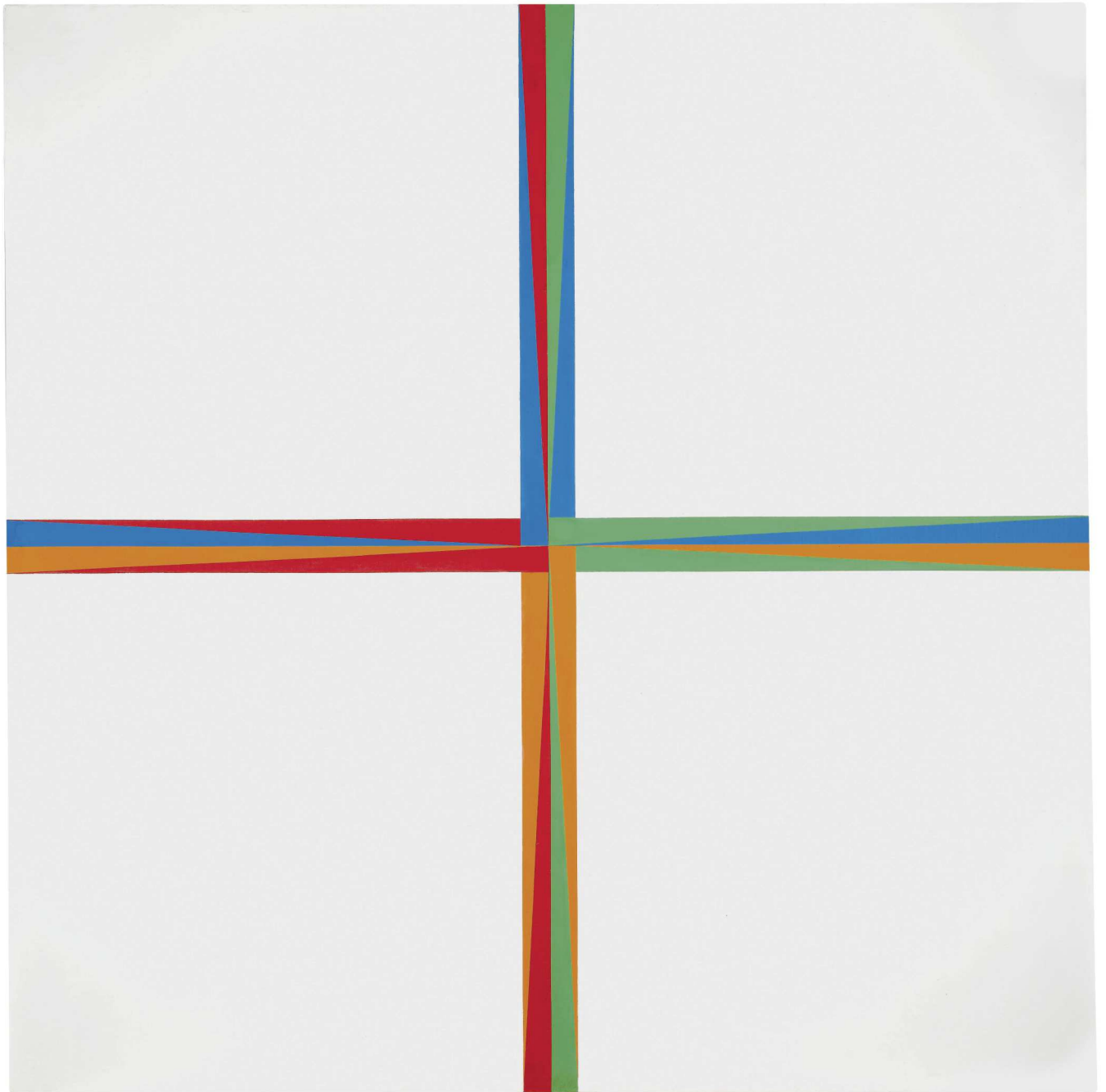
with form and function hierarchically equal – profoundly influenced the Swiss-born artist. Both preoccupied with the Modernist triumvirate of proportion, colour and composition, Bill and Albers later exhibited together in 1948. *Albers, Arp, Bill* was held at the Galerie Herber Hermann in Stuttgart and the following year in 1949, *Max Bill and Josef Albers* exhibited at the Galerie Gerd Rosen in Berlin.

In the present work we can see Piet Mondrian's significant influence on the artist and in fact, Bill was an enthusiastic collector of Mondrian's work. Along with Theo van Doesburg, Mondrian founded De Stijl in 1917. Originally a publication, the group of Dutch artists were characterised by the idiosyncrasy of neo-plasticism through the use of horizontal and vertical lines combined with primary colours. A group that pioneered abstract art, modern architecture and design, De Stijl had a profound influence on the Bauhaus. Works such as *Composition with Red, Yellow and Blue* eloquently illuminates such an aesthetic connection. Mondrian's restricted palette is certainly discernible in Bill's *Durchdringung von Farbbündeln*, as well as a unitary and formulaic composition in which panels of bare canvas are framed by polychromatic linear accents. In both Bill and Mondrian's artistic production, the white backdrop espouses a peace neutrality, silence in a plethora of pigment. A close affinity to Mondrian, in 1955 Bill designed the catalogue for a Mondrian exhibition at the Zurich Kunsthhaus as well as lending to it three Mondrian paintings from his own personal collection.

Bill's influence on the canon of art history cannot be underestimated. Intriguingly, Bill was a key protagonist in implementing the Marshall Plan for rebuilding Germany following the Second World War. This role was partly given to Bill for his early anti-fascist efforts, which began before the Nazi's seized power in Germany. Significantly, institutions such as Bauhaus and Black Mountain College promoted the Marshall Plan, ultimately situating modernism as the defiant polar opposite of fascist architectural aesthetics. An exquisitely masterful work, *Durchdringung von Farbbündeln* is a stellar example of Bill's profound influence on post-war art and design in the West.



Piet Mondrian
Composition with Red, Yellow and Blue, 1927
Private Collection
Artwork: © 2017 Mondrian/Holtzman Trust



_26

Gerrit Thomas Rietveld

1888 - 1964

'Zig-Zag' Chair

designed 1934

executed 1950 by Gerard van de Groenekan, Utrecht

pine and brass

76 by 38 by 44 cm. 29⅞ by 15 by 17¼ in.

PROVENANCE

Ir. J.B. van Grunsven B.N.A

Thence by descent

LITERATURE

Daniele Baroni, *Ursprung des modernen Möbels - das Werk Rietvelds*, Milan 1977, p. 130, fig. 50, p. 134 for technical drawings, pp. 135 and 153

Marijke, Ida van Zijl, *Gerrit Th. Rietveld 1888-1964: Het volledige werk*, 1992, pp. 147 and 179

Exh. Cat., Weil am Rhein, Vitra Design Museum, 100 *Masterpieces from the Vitra Design Museum*, 1996, pp. 112-113, no. 43

Charlotte and Peter Fiell, Eds., *Design of the 20th Century*, Cologne 1999, p. 607

Jan van Adrichem and Ingeborg de Roode, *The Furniture Collection, Stedelijk Museum, Amsterdam: 1850-2000 / From Michael Thonet to Marcel Wanders*, Amsterdam 2004, pp. 309-313, no. 484-489 for various related examples

Exh. Cat., London, Victoria and Albert Museum, *Modernism: Designing A New World: 1914-1939*, April - July 2006, p. 245, no. 165

£ 15,000-20,000

€ 16,400-21,800 US\$ 19,500-26,000

Mr. van Grunsven was employed as Head Designer by Gerrit Rietveld from 1950 to 1959. On leaving Rietveld, he established his own practise as an architect. The present lot was part of a dining suite executed by Rietveld's master cabinetmaker Gerard van de Groenekan in 1950 for the van Grunsven family. Mr. van Grunsven sold the dining suite (Sothebys Amsterdam, 2 March 1987, lots 276-280), however he retained the present lot as a reminder of his time spent with one of the most important designers of the 20th century.





_27

Christian Dell

1893 - 1974

Design Drawing of a Table Lamp for Gebrüder Kaiser & Co., Neheim- Hüsten

pencil on tracing paper
inscribed *Tischleuchte / doppelte Kugelbewegung*
with partial red stamped monogram CD and
numbered in red pencil 2...
43 by 37.8 cm. 17 by 14 $\frac{7}{8}$ in.

PROVENANCE

The Estate of Christian Dell
Christie's, Amsterdam, 26 October 1989, Lot 451
Acquired from the above by the present owner

EXHIBITED

Paris, Musée des Arts Décoratifs, *L'esprit du
Bauhaus*, October 2016 - February 2017

LITERATURE

Exh. Cat., Berlin, Bauhaus-Archiv, Museum für
Gestaltung in Berlin, *Die Metallwerkstatt am
Bauhaus*, February - April 1992, p. 205, no. 163b,
fig. no. 160 for a similar example, no. 164a for a
technical drawing of the ball joint movement

⊕ £ 3,000-5,000
€ 3,300-5,500 US\$ 3,900-6,500



_28

Christian Dell

1893 - 1974

Rondella' Table Lamp

circa 1930

manufactured by Belmag Zürich, Switzerland
copper and nickel plated brass, lacquered
aluminium, lacquered cast iron, Ebonite
cast *Belmag Zürich* and numbered 338
maximum height: 56 cm. 22 in.

EXHIBITED

Paris, Musée des Arts Décoratifs, *L'esprit du Bauhaus*, 19 October, 2016 - 26 February, 2017

LITERATURE

Das Frankfurter 1, Frankfurt am Main, 1928, n.p.
Die Form: Zeitschrift für Gestaltende Arbeit, vol. 4,
no. 1, January 1929, p. 345

*Das Neue Frankfurt: Monatschrift für die probleme
Moderner Gestaltung*, Vol. 3, no. 4, April 1929, n.p
for an advertisement

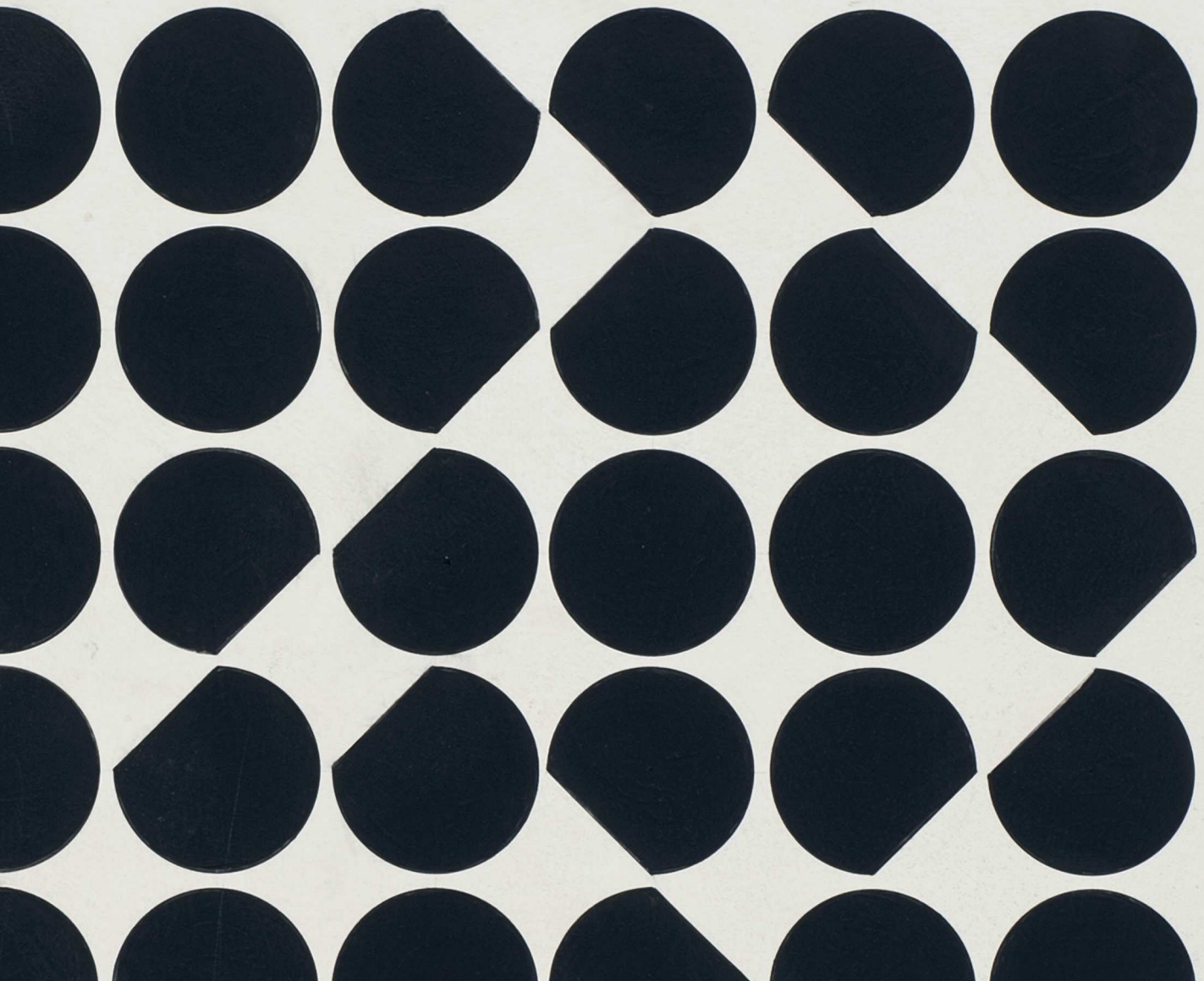
*Das Neue Frankfurt: Monatschrift für die
Probleme Moderner Gestaltung*, Vol. 3, no. 5, May
1929, n.p for an advertisement, p. 101 for related
examples

Exh. Cat., Berlin, Bauhaus-Archiv, Museum für
Gestaltung, *Die Metallwerkstatt am Bauhaus*,
February - April 1992, pp. 200-201, no. 152 for an
advertisement, no. 153

£ 5,000-7,000

€ 5,500-7,700 US\$ 6,500-9,100





_29

Property of a Private Belgian Collector

Victor Vasarely

1906 - 1997

Cassiopée

signed; signed twice, titled and dated 1957/1960
on the reverse
painted relief on panel, in artist's frame
83.3 by 59.2 cm. 32¾ by 23¼ in.

PROVENANCE

Pierre Janlet, Brussels (acquired from the artist)
Fred Lanzenberg, Brussels
Acquired from the above by the present owner

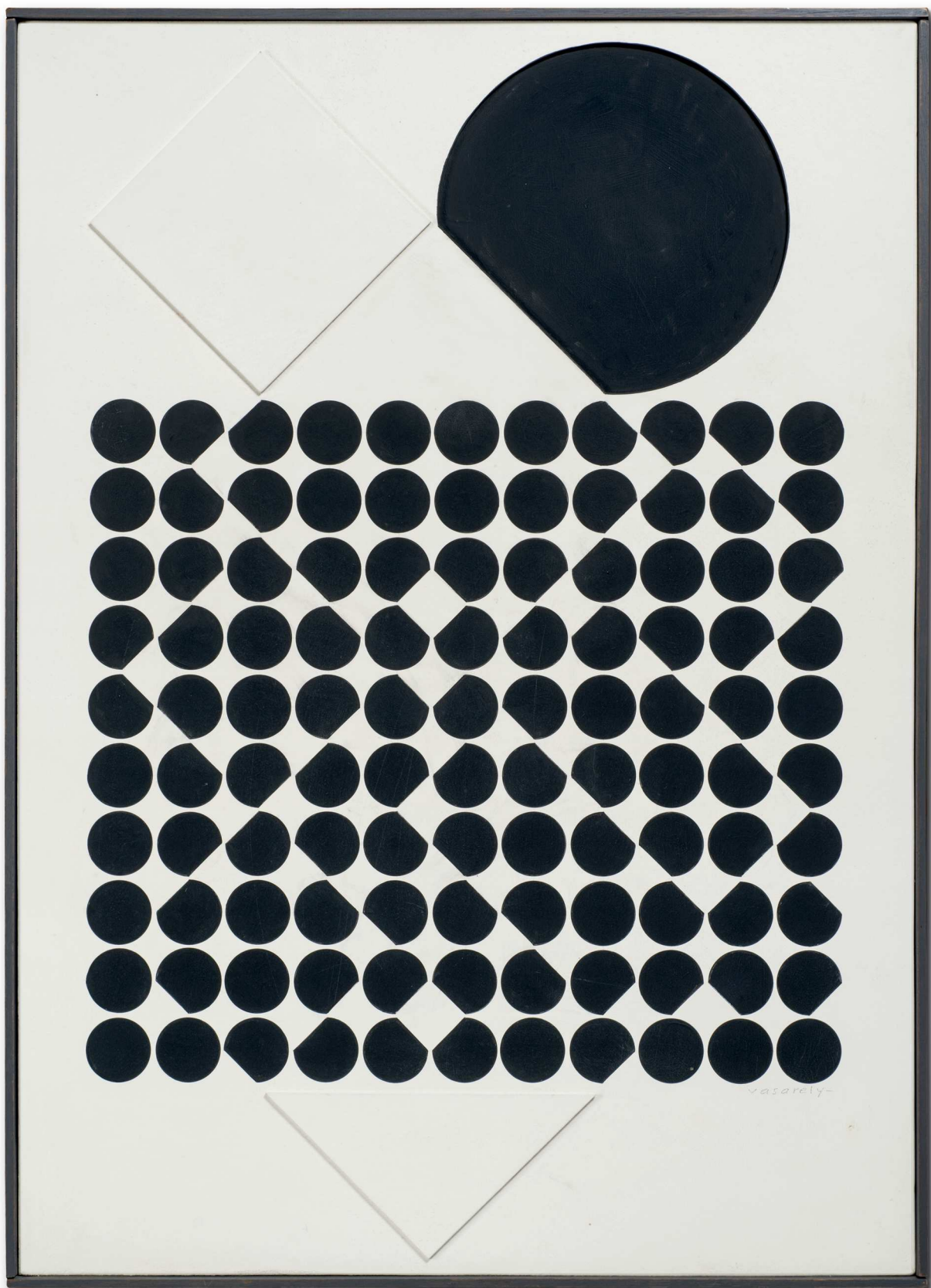
⊕ £ 60,000-80,000

€ 65,500-87,500 US\$ 78,000-104,000

“Early abstract artists such as Malevich as well as Mondrian, Kandinsky and Albers explored the use of black and white in their art and critical writings. They realized its visual impact as a vehicle to achieve the essence of form and also to convey strong emotions(...) Vasarely, like other artists at this time, understood its potential.”

ROBERT SANDELSON

Exh. Cat., London, Robert Sandelson Gallery,
Victor Vasarely in Black & White, 2005, n.p.



_30

Gerrit Thomas Rietveld

1888 - 1964

'Military' Table

designed 1923, executed after 1964

painted beech

Executed by Gerard van de Groenekan, Utrecht

painted wood

branded *H.G.M. G.A.v.d.GROENKAN*

75.5 by 161 by 79 cm. 29 ¾ by 63 ½ by 31 ⅛ in.

PROVENANCE

Modernity, Stockholm

Private collection, Belgium

LITERATURE

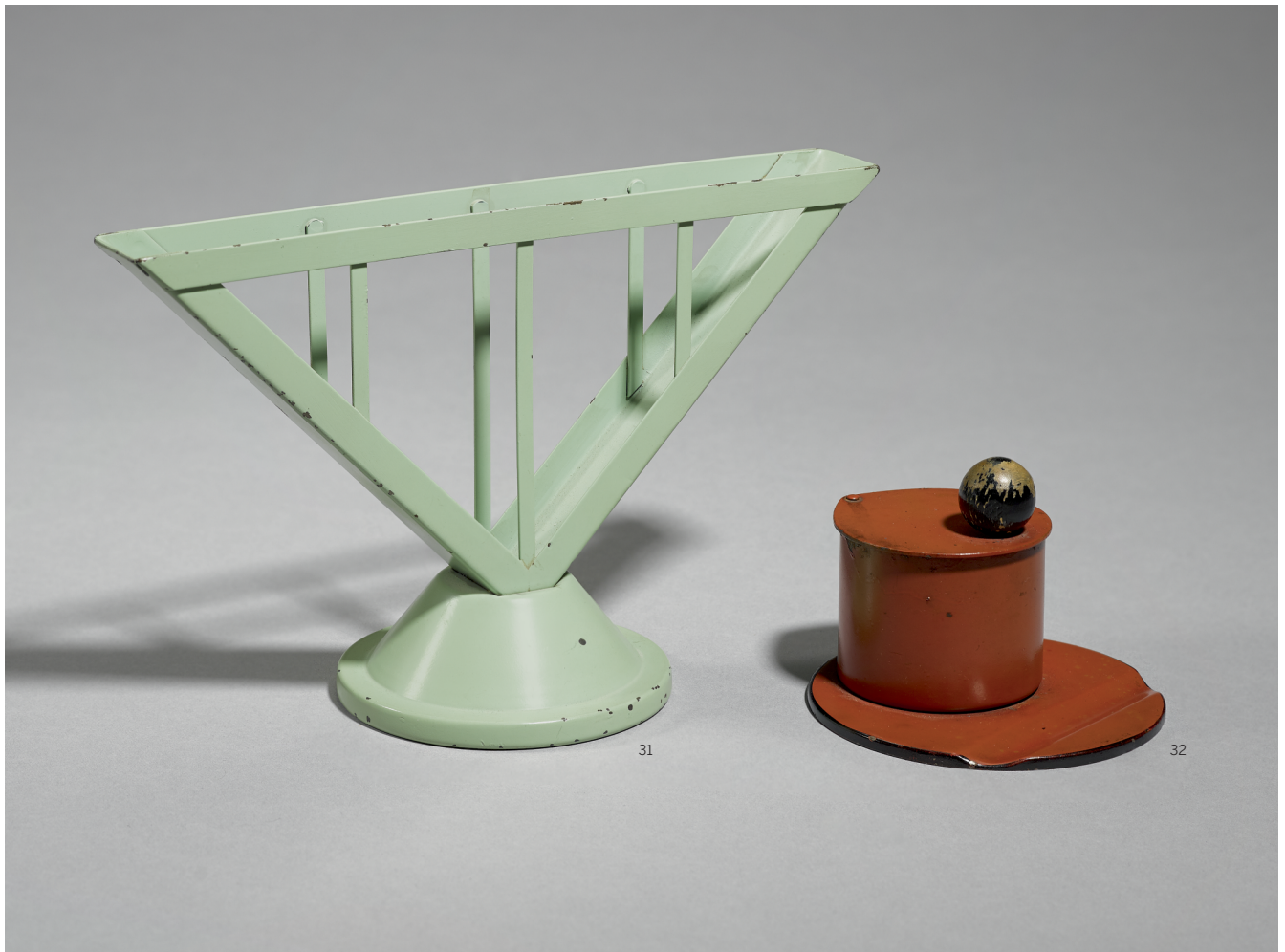
Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York 1978, pp. 70 and 74-75

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht 1992, p. 94

£ 3,000-5,000

€ 3,300-5,500 US\$ 3,900-6,500





_31

Marianne Brandt

1893 - 1983

Napkin Holder

circa 1930
 manufactured by Ruppelwerk GmbH, Gotha
 lacquered metal
 stamped *mehrfach / geschützt / RUPPEL* and a star
 13 by 21 by 3 cm. 5¼ by 8¼ by 1⅞ in.

PROVENANCE

Origin Modernism, London
 Acquired from the above by the present owner

LITERATURE

Torsten Bröhan and Thomas Berg, *Avantgarde Design: 1880-1930*, Cologne 1994, p. 105

£ 200-300
 € 250-350 US\$ 300-400

_32

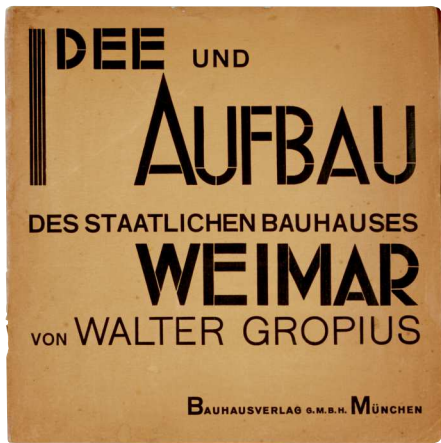
Marianne Brandt

1893 - 1983

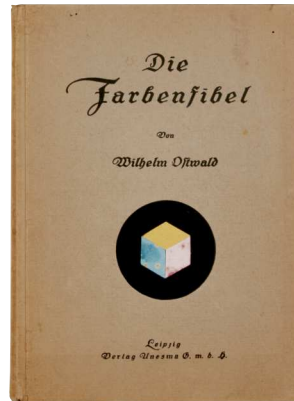
Inkwell

circa 1930
 manufactured by Ruppelwerk GmbH, Gotha
 lacquered metal, lacquered wood, glass
 stamped *RUPPEL / geschützt* and a star
 diameter: 6.9 by 9 cm. 2¾ by 3½ in.

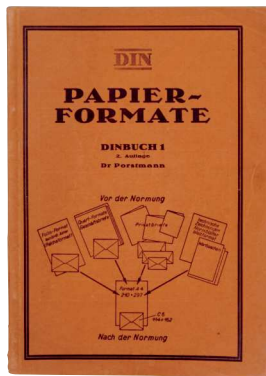
£ 2,200-2,800
 € 2,400-3,050 US\$ 2,900-3,650



i.



ii.



iii.



iv.

_33 Walter Gropius et al.

A collection of four works relating to Bauhaus, comprising:

- i. Walter Gropius, *Idee und Aufbau des Staatlichen Bauhauses Weimar*, Bauhausverlag G.m.b.H., Munich, 1923
- ii. Wilhelm Ostwald, *Die Farbenfibel*, Verlag Unesma G.m.b.H, 1921
- iii. Dr. Walter Porstmann, *Papier-Formate*, Selbstverlag Dinorm, Berlin, 1923
- iv. Dr. Walter Porstmann, *Sprache und Schrift*, Verlag des Vereins Deutscher Ingenieure, Berlin, 1920

LITERATURE

Exh. Cat., Weil am Rhein, Vitra Design Museum and Bonn, Bundeskunsthalle, *the Bauhaus: #itsalldesign*, September 2015 - August 2016,
i. p. 110, no. 48, ii.p. 251, no. 235 and 236,
iii. p. 355, no. 352, illustrated in colour

£ 2,000-3,000
€ 2,200-3,300 US\$ 2,600-3,900

Ostwald was a Nobel prize-winning chemist and as an amateur artist he was interested in colours and pigments. He influenced artists such as Paul Klee and Piet Mondrian.

Porstmann, an assistant of Ostwald in the Munich institute *Die Brücke*, was later responsible for standardising modern paper sizes (the A formats).



_34

Herbert Bayer

1900 - 1985

Poster

1968
lithographic printed paper
59.5 by 42 cm. 23³/₈ by 16¹/₂ in.

£ 200-300
€ 250-350 US\$ 300-400

LITERATURE

Jeannine Fiedler and Peter Feierabend, Eds.,
BAUHAUS, Potsdam 2016, p. 52

The present lot was designed for the 1968
exhibition *50 Years Bauhaus* presented at the
Württemberg Art Association, Stuttgart.

Sotheby's EST.
1744
Collectors gather here.

ROBERT RAUSCHENBERG
Untitled (Signal), 1980
Estimate £70,000–90,000



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Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque

Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
 Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering drawings produced by hand
 EU LICENCE THRESHOLD: £11,766
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £11,766
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £39,219
 Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £23,531
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
 Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee

on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included

to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day

of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if

the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs'.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject

to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and

Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
 - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT; **"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London)

and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the

sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be re-recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i)

collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall in-

form the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film

auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOOTHEY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
 Opening hours:
 Monday to Friday 9.00am to 5.00pm
 34–35 New Bond Street
 London, W1A 2AA
 Tel: +44 (0)20 7293 5358
 Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
 Opening hours:
 Monday to Friday 8.30am to 4.30pm
 Sotheby's Greenford Park,
 13 Ockham Drive, Greenford, Middlesex,
 UB6 0FD
 Tel: +44 (0)20 7293 5600
 Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of

the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.29
£1 = €1.1

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability

for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the ‡ or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Giulia Daverio in the Contemporary Art department on 020 7293 5674. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPS CTP € US\$

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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Catalogue Designer
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Production Controller
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Index

- Albers, Anni **12**
Albers, Josef **13**
Bayer, Herbert **34**
Bill, Max **25**
Brandt, Marianne **3, 4, 16, 31, 32**
Breuer, Marcel **21, 22, 23**
Dell, Christian **27, 28**
Feininger, Lyonel **8, 9, 10**
Gropius, Walter, et al. **19, 33**
Hartwig, Josef & Schmidt, Joost **11**
Häberer, Paul **1**
Kandinsky, Wassily **24**
Klee, Paul **14**
Mies van der Rohe, Ludwig **15**
Moholy-Nagy, László **2, 17**
Rietveld, Gerrit Thomas **26, 30**
Schawinsky, Xanti **5, 6**
Schwitters, Kurt **18**
Servranckx, Victor **20**
Umbo **7**
Vasarely, Victor **29**



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Collectors gather here.