



















# SURREALIST ART EVENING SALE

5

AUCTION IN LONDON 28 FEBRUARY 2018 7 PM

LOTS 31–51 IMMEDIATELY FOLLOWING THE IMPRESSIONIST & MODERN ART EVENING SALE



Thursday, 22 February 9am-5pm

Friday, 23 February 9am-5pm

Saturday, 24 February 12 noon-5pm

Sunday, 25 February 1pm-5pm

Monday, 26 February 9am-5pm

Tuesday, 27 February 9am-7nm

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# 31 RENÉ MAGRITTE

(1898 - 1967)

#### L'Arc de Triomphe

signed Magritte (lower right); titled on the reverse gouache on paper 26.3 by 34.6cm.; 103/8 by 135/8in. Executed in 1962.

‡ ⊕ £ 500,000-700,000 € 570,000-795,000 U\$\$ 695,000-975,000

#### **PROVENANCE**

Suzi Gablik, USA (a gift from the artist)

Harry Torczyner, New York (acquired from the above in 1962)

Serge De Bloë, Brussels (acquired from the above in 1968)

Sale: Galerie La Motte, Geneva, 9th December 1970, lot 146

Galerie Isy Brachot, Brussels (purchased at the above sale)

Acquired from the above by the family of the present owner in 1988

#### **EXHIBITED**

Minneapolis, Walker Art Center, The Vision of René Magritte, 1962, no. 89

Milan, Alberto Schubert, Magritte, 1970

Knokke-Le Zoute, Galerie Isy Brachot, Magritte, 1971, no. 13

Bordeaux, Centre d'Arts Plastiques Contemporains de Bordeaux, Bibliothèque Municipale, *Magritte*, 1977 (with incorrect measurements)

Brussels, Galerie Isy Brachot, Magritte, 1979, no. 51, illustrated in the catalogue

Paris, Galerie Isy Brachot, Le Surréalisme en Belgique I: peintures, dessins, collages, objets, 1986, no. 19, illustrated in the catalogue

New York, Arnold Herstand & Co., *René Magritte: Paintings*, 1986, illustrated in the catalogue

Brussels, Galerie Isy Brachot, *Rétrospective Magritte dans les collections privées*, 1988, illustrated in colour in the catalogue

#### LITERATURE

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, René Magritte, Catalogue Raisonné, London, 1994, vol. IV, no. 1498, illustrated p. 237

'The inspired solution was this tree entirely surrounded by a halo of scattered leaves, a glorious image in green and blue which was to be given the only suitable title: *The triumphal arch*.'

HARRY TORCZYNFR





Fig. :

Fig. 1 RENÉ MAGRITTE La cascade, 1961, oil on canvas. Sold: Sotheby's, New York, 9th May 1995 Opposite: Detail of the present work L'Arc de Triomphe belongs to a group of works Magritte created in the early 1960s, on the theme of an object seen against a background composed entirely of leaves. The central motif in these oils and gouaches varies between birdleaf, a canvas on a painter's easel (fig. 1) and a tree, as in the present work. In all of these compositions, the central image is closely related to the leafy background, suggesting that the artist was exploring the idea of how one object can be seen or depicted in multiple ways. In L'Arc de Triomphe Magritte appears to present the viewer both with the image of the tree in its entirety, and a close-up view with a meticulously painted leaves.

Magritte created both the present work and a large-scale oil of the same subject in the early months of 1962. In a letter dated 14th February, the artist wrote to his friend, the young poet and painter René Bosmans: 'I hope soon to be able to begin on a picture showing a tree against a background of leaves. I have thought of a title "Tastes and Colours" (quoted in D. Sylvester (ed.), op. cit., vol. III, p. 357). The painting was exhibited with the title *Les goûts et les couleurs* in March of the same year, however several weeks later it was sold to Harry Torczyner with the title *L'Arc* 

de Triomphe. Magritte explained this change in a letter dated 10th April 1962: 'As regards the title: "Tastes and colours" which I find excellent in itself, because of its easy, familiar ring [...]. Suzi Gablik has thought of a better one: "The triumphal arch". This title satisfies me completely and will replace "Tastes and colours" (quoted in *ibid.*, p. 357).

Gablik was a young American artist and writer who was staying with Magritte and his wife Georgette at the time, researching the artist's work for a monograph that was only published a decade later. According to the Catalogue Raisonné, 'the title had been found at one of the weekly gatherings at Magritte's house. Magritte [...] had been so delighted by Suzi Gablik's suggested title that he had rushed over to a desk, opened one of the drawers, taken out [the present gouache] and presented it to her on the spot' (ibid., p. 357). The work was later part of the celebrated collection of Harry Torczyner, Magritte's friend and patron based in New York. Over the last thirty years L'Arc de Triomphe has remained in a private collection and has not been seen publically. Further works by Magritte from this collection will be offered in the Impressionist & Modern Art Day Sale, London, 1st March 2018.



# 32 RENÉ MAGRITTE

(1898 - 1967)

#### Le coup au cœur

signed Magritte (upper left); titled and dated 1956 on the reverse oil on canvas 20 by 15.4cm.; 71/8 by 6in. Painted in 1956.

‡ ⊕ £ 500,000-700,000 € 570,000-795,000 US\$ 695,000-975,000

#### **PROVENANCE**

Clare Booth Luce, USA (acquired from the artist. Sold: Sotheby's, New York, 11th May 1988, lot 413)

Galerie Isy Brachot, Brussels (purchased at the above sale)

Acquired from the above by the family of the present owner in 1988

#### LITERATURE

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, *René Magritte, Catalogue Raisonné*, London, 1993, vol. III, no. 843, illustrated p. 262

'My present research, at the beginning of winter, is concerned with the rose. I must find something precious and worthy to say about it.'

RENÉ MAGRITTE





Fig. 1

Fig. 1 RENÉ MAGRITTE La belle de nuit, 1940, oil on canvas. Sold: Sotheby's, London, 3rd February 2015

The image of the rose first appeared in Magritte's art as a detail in larger compositions, such as La belle du nuit of 1940 and Le beau navire of 1942 (figs. 1 & 2), and in the following decade the artist isolated the rose as the main protagonist of several oils and gouaches (fig. 3). The composite subject of the rose and dagger was first realised in a 1952 painting also titled Le coup au cœur (D. Sylvester, op. cit., no. 777), of which the present work is a smaller version. As was the case with many of his compositions, Le coup au cœur was the artist's solution to what he called 'the problem of the rose'. Magritte started working on it in 1951, writing to his dealer Alexander Iolas in October of that year: 'My present research, at the beginning of winter, is concerned with the rose. I must find something precious and worthy to say about it' (quoted in D. Sylvester (ed.), op. cit., p. 196).

His highly idiosyncratic method of choosing a 'problem' object in order to find a 'solution' that would illuminate and enhance the object's reality has something in common with the automatism practised by Breton and his friends in the early years of Surrealism. Magritte may not have been aware of this when he wrote to Paul Eluard on 27th November 1951 about his new painting: 'According to a method which, I think, is employed solely by me, for about two months I have been looking for a solution to what I call "The problem of the rose". My research now having been completed, I realize that I had probably known the answer to my question for a long time, but in an obscure fashion, and not only I myself but any other man likewise. This kind of knowledge, which seems to be organic and doesn't rise to the level of consciousness, was always present, at the beginning of every effort of research I made. [...] After completion of the research, it can be "easily" explained that the rose is scented air, but it is also cruel' (quoted in D. Sylvester (ed.) et al., op. cit., p. 197).

In the same letter Magritte sketched his 'solution', showing a rose and dagger against a stone wall – not in a landscape as in the present composition – asking Eluard to find

Fig. 2 RENÉ MAGRITTE Le beau navire, 1942, oil on canvas. Sold: Sotheby's, London, 3rd February 2010

Fig. 3 RENÉ MAGRITTE Le beau langage, 1952, oil on canvas. Sold: Sotheby's, London, 21st June 2004 'a fine title for the picture' (ibid., p. 197). In the end, however, Magritte chose the title Le coup au cœur, found by the poet Paul Nougé. A drawing in the letter shows a rose with a sharp oblique line sticking out from the stalk of the flower, a line that Magritte says 'called for long and painful research, for its meaning to become known to me'. The genesis of that line, which Magritte eventually translated into a dagger, is obviously the thorn. The contradiction between the sweetness and softness of the rose and the cruel sharpness of its thorns is a paradox that Magritte would have enjoyed and sought to underline by augmenting the rose's natural weapon - its thorn - into an actual weapon - a dagger. A passage written by Nougé also addresses this contradiction inherent in the image of the rose: 'We perceive the rose's faint perfume by means of a heartrending memory' (P. Nougé, quoted in Harry Torczyner, Magritte: Ideas and Images, New York, 1977, p. 90).

The first owner of this work was Clare Boothe Luce (1903-1987), an American writer, journalist, ambassador and Congresswoman. She wrote for the theatre, film and magazines, and was also the editor of fashion magazines including Vogue and Vanity Fair. After the outbreak of the Second World War, Luce left her career as an editor and travelled to Europe and the Far East, where she worked as a war journalist. In the 1940s she held a seat in the US Congress, and in 1953 became the US Ambassador to Italy. Luce owned several gouaches and small scale paintings by Magritte, all acquired directly from the artist. After her death in 1987, her works by Dalí and Magritte, including the present oil, were sold at Sotheby's New York. For the last thirty years the present work has been in the same family collection, and further works by Magritte from this collection will be offered in the Impressionist & Modern Art Day Sale, London, 1st March 2018.





Fig. 3

# DREAM SREALITY MUSE SPATRON

# THE COLLECTION OF CONDESA CUEVAS DE VERA

LOTS 33-35

Dalí's small-scale masterpieces *Gradiva* and *Maison* pour érotomane and a preparatory study for *Gradiva* (lots 33-35) share an illustrious provenance, having always remained in the same prominent Argentine family collection. The works were acquired directly from Dalí by a noblewoman born Maria de las Mercedes Adela Atucha y Llavallol (1887-1970). Through her marriage to the Count Cuevas de Vera, whom he married in Biarritz in 1915, she became Countess de Cuevas de Vera, but was known to everyone by her nickname Tota. She came from a cultured Argentine family and divided her time between Buenos Aires and Europe, particularly France.

Her parents kept an apartment in Paris and a villa in Biarritz; their Buenos Aires residence was a four-storey mansion designed by the celebrated French architect René Sergent. In the early twentieth century Sergent

made designs for a large number of aristocratic families in France, the United States and Argentina and also worked on several landmark hotels such as the Savoy and Claridge's in London. The fact that Tota's parents commissioned Sergent to design their family home speaks of their avant-garde style and their pioneering role among Argentine modernist circles.

It was through a family friend, the Chilean silver heiress Eugenia Errázuriz,

who was a patron of modernism living in Paris, that the Countess met a number of leading artists who would become her friends. These included Dalí, Picasso, Cocteau, Giacometti, Max Ernst, Le Corbusier, Man Ray and many other creative figures active in Paris in the 1920s and 1930s, including the film-maker Luis Buñuel. Through her friendship with and patronage of a number of artists Tota amassed a significant collection of Surrealist art, including works by Picasso, Ernst, Tanguy and Dalí. She was also their muse – in 1934 Man Ray executed a portrait of her, now at the Centre Georges Pompidou.

A text dedicated to significant women in Buñuel's life discusses Countess de Cuevas de Vera: 'She brought together a series of distinct features of modernity: connections with nobility, money, interest in culture, art and sport, fashion, smoking and glamour,

a residence in Paris, a certain political militancy, commitment to feminism, and a strong sense of protectionism that leads to collecting and patronage. [...] she used her considerable charm to maintain a decisive influence on the careers and paths of poets, musicians, cineasts and artists in general. She was very much part of the Surrealist world' (Manuel Fructuoso, Las mujeres en la vida de Luis Buñuel: Sus amores II (1925-1946), 2014; translated from Spanish).







## зз SALVADOR DALÍ

(1904 - 1989)

#### Gradiva

signed Salvador Dalí (upper right) oil on copper 20.6 by 15.5cm.; 8½ by 6½in. Painted in 1931.

‡ ⊕ £ 1,200,000-1,800,000 € 1,370,000-2,050,000 US\$ 1,670,000-2,510,000

Fig. 1 ANDREA MANTEGNA, Saint Sebastian, circa 1459 oil on panel, Kunsthistorisches Museum, Vienna

#### **PROVENANCE**

Maria Adela 'Tota' Atucha, Condesa de Cuevas de Vera, Buenos Aires (acquired from the artist) Thence by descent to the present owners

#### **EXHIBITED**

Lausanne, Musée Cantonal des Beaux-Arts, *La Femme et le Surréalisme*, 1987-88, no. 30, illustrated in the catalogue

#### LITERATURE

René Crevel, *Dalí ou l'anti-obscurantisme*, Paris, 1931, fig. VIII, illustrated *Arte*, Madrid, 1933, illustrated p. 35

Dictionnaire abrégé du Surréalisme, Paris, 1938, illustrated p. 60

Salvador Dalí, Vida secreta de Salvador Dalí, Buenos Aires, 1944, fig. 7, illustrated

Salvador Dalí (exhibition catalogue), Staatsgalerie, Stuttgart, 1989, illustrated p. 90

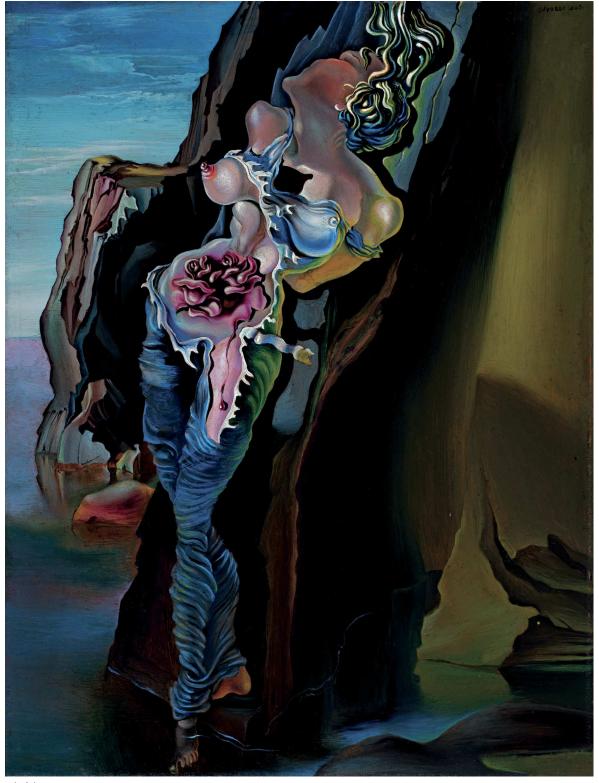
Robert Descharnes & Gilles Néret, *Salvador Dalí. The Paintings*, Cologne, 1994, vol. I, no. 383, illustrated p. 171; vol. II, no. 383, catalogued p. 750

Dalí: Gradiva (exhibition catalogue), Museo Thyssen-Bornemisza, Madrid, 2002, illustrated p. 15 Salvador Dalí, catalogue raisonné de peintures, no. 279, illustrated (www.salvador-dalí.org)

'She was destined to be my Gradiva, "she who advances", my victory, my wife. But for this she had to cure me, and she did cure me! Here now is the story of this cure, which was accomplished solely through the heterogeneous, indomitable and unfathomable power of the love of a woman.'

#### SALVADOR DALÍ

The Secret Life of Salvador Dalí, New York, 1942, p. 233



actual size



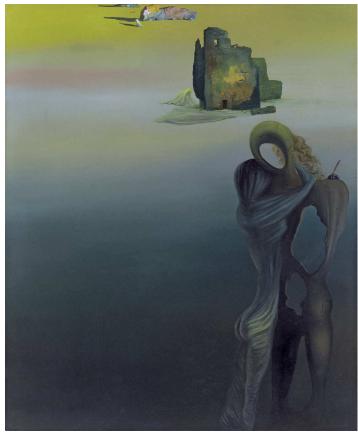


Fig. 3

Fig. 2 SALVADOR DALÍ Guillaume Tell et Gradiva, 1931-32,

oil on copper, Fundació Gala-

Salvador Dalí, Figueres

Fig. 3
SALVADOR DALÍ
Gradiva retrouve les ruines
anthropomorphes (fantaisie
rétrospective), 1932,
oil on canvas, Museo Nacional
Thyssen-Bornemisza, Madrid

Painted in 1931, Gradiva is a jewel-like composition uniting Dalí's unique painterly vision with technical virtuosity characteristic of his early Surrealist art. Depicted with minute, painstakingly executed details, the iconography of the present work combines several major motifs of Dalí's early - and the most innovative - stage of Surrealism. A semi-nude woman, acknowledged by the title as the mythological figure Gradiva, appears to be chained to a rock that forms part of a typical Dalíesque landscape. Strongly reminiscent of the image of Saint Sebastian (fig. 1), the woman's figure, at once elegant and tortured, evokes all the complexities that Dalí associated with erotic attraction - the contrast between pleasure and suffering and, ultimately, life and death.

The identification of the woman as the mythical Gradiva deepens the wealth of associations surrounding the composition and captures the essence of the Surrealist paradigm. Encapsulating the fascination of artists with their muses as objects of desire, it is a continuation of the romantic tradition of ideal beauty as guiding the choices and artistic manifestations of the male artist. In the 1903 novel by Wilhelm Jensen, Gradiva: A Pompeian Fantasy, Gradiva is the name given by a young archaeologist to a female figure in a fictional Roman bas-relief found in an antiques collection. The relief depicts a young woman elegantly walking, her name appropriated from the Roman god of war, Mars Gradivas, depicted the moment he enters into battle. In

Fig. 4 SALVADOR DALÍ L'homme invisible, 1929-32, oil on canvas, Museo Nacional Centro de Arte Reina Sofía, Madrid

Fig. 5
SALVADOR DALÍ
Gradiva, 1933,
pen and ink on sandpaper.
Sold: Sotheby's, New York, The
Collection of A. Alfred Taubman:
Modern & Contemporary Art,
5th November 2015

the novel, the archaeologist becomes obsessed with this figure to the point in which he falls in love with her and imagines the young female as real, triggering a continuous search for this fictional presence. Gradiva thus also stands as the young archaeologist's personification of unrequited love.

Subsequently examined by Freud as a study of the idealisation of beauty and notions of projected and real love, the subject of Gradiva has provided the basis for seminal texts of psychoanalysis and postmodern philosophy. André Breton chose the name Gradiva for the gallery he opened in Paris in 1937. It is the polarisation of the themes of strength, power, beauty, sexuality and female fragility that fascinated the Surrealists in their

incessant preoccupation with the subject of women. The name Gradiva was particularly resonant with Dalí, who adopted it as a nickname for his wife Gala. The two met in 1929 when Gala and her husband Paul Eluard came to Cadaqués to stay with Dalí; it was love at first sight and Gala would soon assume a central role in Dalí's private and artistic life. He wrote: 'She was destined to be my Gradiva, "she who advances", my victory, my wife. But for this she had to cure me, and she did cure me! Here now is the story of this cure, which was accomplished solely through the heterogeneous, indomitable and unfathomable power of the love of a woman' (S. Dalí, The Secret Life of Salvador Dalí, New York, 1942, p. 233). Explaining Gradiva's role in the novel,







Fig. 5



Fig. 6

Fig. 6 ANDRÉ MASSON Gradiva, 1939, oil on canvas. Sold: Sotheby's, Paris, 8th December 2010 Opposite: Detail of the present work Dalí explains: 'Gradiva is the heroine of this novel, and she effects the psychological cure of the other, the male protagonist. When I began to read this novel, even before coming upon Freud's interpretation, I exclaimed, "Gala, my wife, is essentially a Gradiva" (*ibid.*, p. 233).

In 1931-32 Dalí executed a series of oils and sketches on the subject of Gradiva, who is depicted either as an isolated figure or as part of a larger composition. Two versions of this image can be seen in the monumental oil *L'homme invisible* (fig. 4), one of his first major 'paranoiac' compositions. Dalí's Gradiva is always a sinuous young woman with rich flowing hair, rendered in a pose suggestive of both ecstasy and torture. She is also depicted with bright red roses on her torso, an image that recalls an episode from Dalí's early days

with Gala: 'I went to Paris. The first thing I did upon arriving was to go and buy flowers for Gala. I naturally went to one of the best florists, and asked for the best they had. They recommended red roses, which it seems were unusually fine. [...] I told him to give me 250 francs' worth, which was all I had on me' (ibid.). Roses also feature in Federico García Lorca's Ode to Salvador Dalí, as a symbol of the unity of love and suffering, of beauty and blood. It is the exploration of the pivotal themes of sexuality and idolatry, and the complexity of the myth of Gradiva that Dalí so vividly evokes and through which he is able to give a stunning visual expression to the intangible images of the subconscious, that make Gradiva a quintessential image of Surrealism.





# 34 SALVADOR DALÍ

(1904 - 1989)

#### Etude pour 'Gradiva'

signed Salvador Dalí, dated 1931 and indistinctly inscribed (lower right) pen and ink, coloured crayon and pencil on paper 20 by 15cm.; 71/8 by 51/8 in. Executed in 1931.

The authenticity of this work has been confirmed by Nicolas Descharnes.

‡ ⊕ £ 60,000-80,000 € 68,500-91,000 US\$ 83,500-112,000

#### PROVENANCE

Maria Adela 'Tota' Atucha, Condesa de Cuevas de Vera, Buenos Aires (acquired from the artist)

Thence by descent to the present owners

In the early 1930s Dalí executed a number of ink and pencil drawings on the subject of Gradiva, including several erotic drawings in which the female figure bears a strong resemblance to his treatment of the mythical figure. In some of the drawings she is depicted entirely in the nude, sometimes seen from the back and holding a skull in her hand. The present composition is the most closely related to the 1931 oil *Gradiva* (see previous lot; fig. 1) and was certainly used by Dalí as a direct preparatory study for the oil. While some of the lines are drawn in ink and pencil, others are simply scratched into the paper, suggesting that the artist may have used it to transfer the composition onto the copper plate on which the oil was painted. In this study Dalí has also included a male nude figure, seen reclined against the rock. This figure - probably Narcissus - is absent from the oil, which focuses entirely on the image of Gradiva and the rocks and water surrounding her.



Fig. 1 SALVADOR DALÍ, *Gradiva*, 1931 (see previous lot)



actual size



## 35 SALVADOR DALÍ

(1904 - 1989)

#### Maison pour érotomane

oil on panel 14 by 18cm.; 5½ by 7⅓in. Painted *circa* 1932.

‡ ⊕ £ 1,200,000-1,800,000 € 1,370,000-2,050,000 U\$\$ 1,670,000-2,510,000

#### **PROVENANCE**

Maria Adela 'Tota' Atucha, Condesa de Cuevas de Vera, Buenos Aires (acquired from the artist) Thence by descent to the present owners

#### **EXHIBITED**

Paris, Galerie Pierre Colle, Œuvres récentes de Salvador Dalí, 1932, no. 7 Paris, Galerie Pierre Colle, Salvador Dalí, 1933, no. 18

#### LITERATURE

Salvador Dalí, Illustracions d'obra de Salvador Dalí, Madrid, 1933, p. 33

Arte, no. 2, 1933, illustrated

Domingo López Torres, 'Lo real y lo superreal en la pintura de Salvador Dalí', in *Gaceta de Arte*, Santa Cruz de Tenerife, 1934, n.p.

'Exposición Surrealista', in Gaceta de Arte, Santa Cruz de Tenerife, 1935, n.p.

Robert Descharnes & Gilles Néret, *Salvador Dalí*, *The Paintings*, Cologne, 1994, vol. I, no. 515, illustrated p. 230; vol. II, no. 515, catalogued p. 753 (titled *Sans titre* and as dating from 1933-34)

La Sociedad de artistas ibéricos y el arte español de 1925 (exhibition catalogue), Museo Nacional Centro de Arte Reina Sofía, Madrid, 1995, illustrated p. 96

Salvador Dalí, catalogue raisonné de peintures, no. 377, illustrated (www.salvador-dalí.org)



actual size

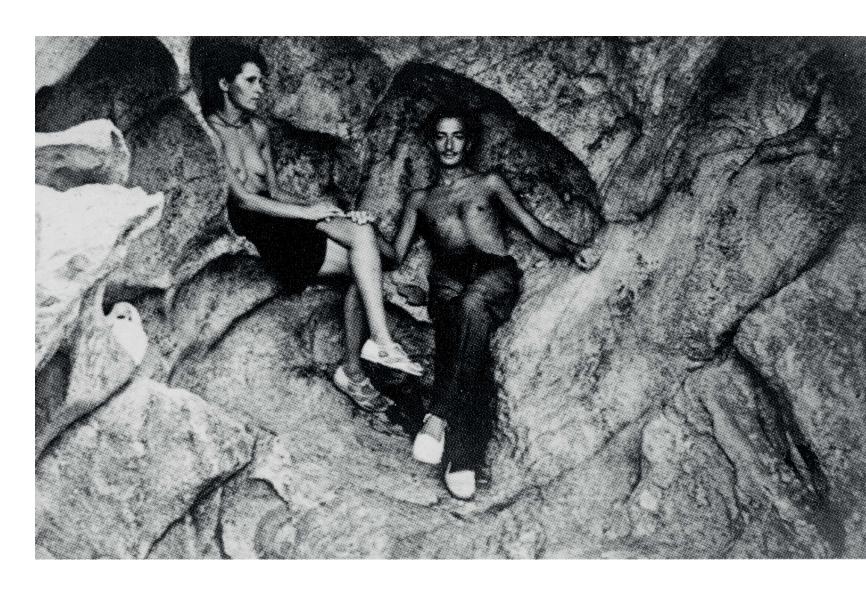


Fig. 1 (above)
MAN RAY
Gala and Dalí, 1933,
photograph, Musée National
d'Art Moderne, Paris

Dating from the height of Dalí's Surrealism, Maison pour érotomane depicts a Catalan landscape, its rocks - a regular feature in the artist's paintings of the period metamorphosing in front of the view's eyes into a fantastical, dream-like image. The picture is dominated by two entities: the one on the left appears to be a horse rising from the ground; as its gigantic figure stretches towards the sky, its extremities seem to be transforming into a cello and a car while two spear-like shapes penetrate the form on the right, which in turn appears to be an intangible, yet somewhat anthropomorphic rock. It was such hallucinatory compositions, giving a visual manifestation to the realm of the subconscious, that so impressed Sigmund Freud, who first met Dalí in 1939.

Combining the artist's memory of rock formations of Cape Creus near Port Lligat with fanciful images from his own imagination, the horse recurs in several paintings and a number of drawings of this period, and over the next several years would become one of Dalí's main themes developed in the series *Chevalier de* 

la mort. Images of the horse and the car both appear in a major oil La mémoire de la femme-enfant of 1929 (fig. 2), where they are part of a larger phantasmagorical ensemble. The car is also a recurring theme in Dalí's iconography; in the 1930s it is often depicted fossilised or made out of bricks, with plants and branches creeping out of its interior. Arguably its most famous incarnation in Dalí's œuvre was in the shape of Taxi pluvieux, an actual taxi occupied by several mannequins covered by live snails, which was first displayed in 1938 in front of Galerie Beaux-Arts in Paris for the Exposition Internationale du Surréalisme.

Most significantly, the two anthropomorphic rocks are related to the famous nineteenth-century painting *L'Angélus* by Jean-François Millet, which inspired a number of Dalí's works from this period. In some compositions Dalí makes a direct reference to Millet's masterpiece, by placing two figures, which are obvious visual references to the man and woman in *L'Angélus*, in a Dalíesque landscape. In the present work, however, the allusion is less

Fig. 2 SALVADOR DALÍ La mémoire de la femme-enfant, 1929, oil and collage on canvas, Museo Nacional Centro de Arte Reina Sofía, Madrid

Fig. 3 SALVADOR DALÍ Angélus architectonique de Millet, 1933, oil on canvas, Museo Nacional Centro de Arte Reina Sofía, Madrid direct. As in *L'Angélus architectonique de Millet* of 1933 (fig. 3), the two figures have been transformed into gigantic rocks that dominate the surrounding landscape. The right-hand rock, standing for the female figure, is depicted in profile with her head slightly bowed, echoing the original pose of the peasant woman. Furthermore, her shape is penetrated by the spears that extend from the body of her male companion.

In her discussion of Dalí's works from the early 1930s inspired by *L'Angélus*, Dawn Ades wrote: 'The mutations to which Dalí subjects the couple in his paintings respond to the new scenario provided by his paranoiac interpretation. Eroticism and extinction govern the transformations: the figures are turned to stone, or huge brick ruins [...]. Dalí invests the two figures with sexual potency' (D. Ades in *Dalí: The Centenary Retrospective* (exhibition catalogue), Palazzo Grassi, Venice & The Philadelphia Museum of Art, Philadelphia, 2004-05, p. 192). At the same time, the male and

female figures symbolise Dalí and Gala, who had met several years previously; by transforming the Catalan rocks into anthropomorphic and sexually charged images, the artist eroticises the landscape that witnessed his first delirious encounters with Gala.

Dawn Ades traces the artist's obsession with L'Angélus: 'In 1932, Millet's Angelus suddenly presented itself to Dalí in a vivid mental image, without warning or conscious association. Its profound effect on him was quite out of proportion to the apparent character of this innocent devotional painting. Millet's peasant couple, who pause from their rural labor to pray at the sound of Angelus bell from the distant church, their wheelbarrow and pitchfork lying idle, had become one of the most popular and massively reproduced Christian images. [...] But the painting for Dalí was charged now with a quite different emotional impact and had become "the most troubling, most enigmatic, densest and richest in unconscious thoughts that had





Fig. 2

Fig. 3



Fig. 4

Fig. 4 SALVADOR DALÍ Le sommeil, 1937, oil on canvas, Private Collection Opposite: The present work

ever existed." He recalled that as a child at the Christian Brothers' school in Figueres, a copy of the *Angelus* had "produced in me an obscure anguish, so poignant that the memory of those two motionless silhouettes pursued me for several years." It then "disappeared completely from my imagination." This sudden hallucinatory return of the *Angelus* [in the 1930s] inaugurated an extraordinary series of visual images as well as one of the most remarkable interpretations of a picture ever written: his book *The Tragic Myth of Millet's Angelus'* (*ibid.*, p. 190).

Although Dalí wrote The Tragic Myth of Millet's Angelus in the 1930s, the book was not published until 1963. In this text, 'Dalí analyses, in the manner of a Freudian case history, the encounters and fantasies - what he calls the "secondary delirious phenomena" - that accompanied his obsession with the painting. [...] The secondary phenomena include [...]a fantasy in which the two figures are carved into the "delirious geology" of the rocks at Cap Creus, fissured and eroded' (ibid., p. 190). It is precisely this fantasy of 'delirious geology' that stands at the centre of Maison pour érotomane, which brings together key elements of Dalí's art from this pivotal period: his obsession with Millet's composition, a continuous fixation on the theme of eroticism and death, as well as his obsession with the rock formations of his native Catalan landscape in which he spent his early, most intense and erotically charged experiences with Gala.





# 36 MAX ERNST

(1891 - 1976)

## Forêt et soleil

signed *Max Ernst* and dated *1926* (lower right) oil on canvas 65 by 54cm.; 255/8 by 211/4in. Painted in 1926.

This work will be included in the supplementary volume of the Complete Works of Max Ernst edited by Werner Spies in collaboration with Sigrid Metken and by Dr Jürgen Pech.

⊕ £ 400,000-600,000

€ 455,000-685,000 US\$ 560,000-835,000

## **PROVENANCE**

Galerie Le Centaure, Brussels (1927)

André Pisart, Brussels

Private Collection (by descent from the above)

Galerie Cazeau-Béraudière, Paris

Acquired from the above by the present owner in 2000

#### FYHIRITED

Brussels, Galerie Le Centaure, Max Ernst, 1927, no. 59

'Max Ernst laid his canvas over various objects with raised textures – pieces of wood and string, grates, textured glass panes – and, drawing the paint over them with a palette knife, brought forth the most vivid effects.'

**WERNER SPIES** 



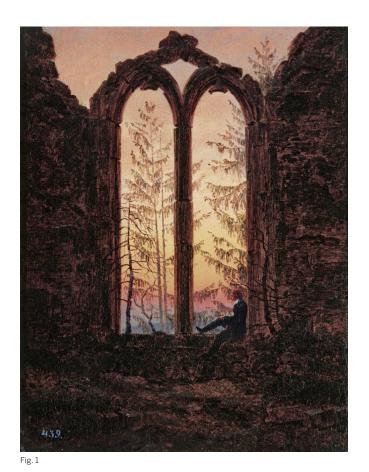




Fig. 2

Fig. 1 CASPAR DAVID FRIEDRICH Der Träumer, 1820-40,

oil on canvas, The State Hermitage Museum, St. Petersburg

Fig. 2 RENÉ MAGRITTE Je ne vois pas la cachée dans la forêt, 1929, from La Révolution Surréaliste, no. 12, 1929 Painted in 1926, Forêt et soleil belongs to one of the most creative periods in Max Ernst's œuvre, marked by a constant stream of technical experimentation and invention. It was during these years that the artist established his personal mythology, his visual universe of themes and images that were to become central to his entire career. One of Ernst's key subjects was the forest, and it was in the series of Forêt paintings of the 1920s that Ernst for the first time fully explored his newly developed grattage technique. His experimentations with ways of applying pigment onto the surface resulted in the discovery of frottage in 1925. Fascinated by the rich texture of the floorboards, he would place sheets of paper onto their surface and rub over them with graphite. This would result in various relief-like forms that suggested particular images to the artist, and with a few strokes added by hand he would arrive at fantastic, unexpected compositions.

Adapting this technique to the medium of oil painting, Ernst would cover the canvas with layers of paint and place it over an uneven

surface or an object. He would then scrape the pigment off the surface, and complex patterns would emerge. Discussing this grattage technique, Werner Spies wrote: 'Max Ernst laid his canvas over various objects with raised textures - pieces of wood and string, grates, textured glass panes - and, drawing the paint over them with a palette knife, brought forth the most vivid effects. In the course of the following years - years which William Rubin has called the 'heroic epoch of Surrealist painting' - this technique, known as grattage, led to astonishingly innovative imagery. The pictures became more abstract in effect, their formats larger. The dramatic force of these paintings, the richness of their scintillating colour, made them high points of imaginative Surrealist art in the late 1920s' (W. Spies, Max Ernst. A Retrospective (exhibition catalogue), Tate Gallery, London, 1991, p. 148).

Ernst's treatment of the theme of the forest certainly shows his affinity for the German Romantics, as first pointed out in 1956 by his biographer Patrick Waldberg, who argued that Ernst's link with his predecessors was not so

Fig. 3 MAX ERNST La grande forêt, 1927, oil on canvas, Öffentliche Kunstsammlung, Kunstmuseum, Basel

much in the actual works, as in his attitude to life and the problems of creativity. In her essay Max Ernst and Romanticism Karin von Maur observed: 'In the 1920s it is again not so much direct references to German Romanticism as a certain affinity of mood that is found in Max Ernst's work. This is most apparent in the 'Forest' paintings, if for no other reason than that they have recourse to a motif with a long and rich tradition in Germany [...]. This tradition, replete with mystical meanings and tied to notions of German nationhood, had been appropriated by a wave of cloying, patriotic neo-Romantic painting, and it took an artist of Ernst's unencumbered, Dadaist frame of mind to revive a motif so burdened with significance' (K. von Maur, in ibid., pp. 342-343).

For Ernst, as for Caspar David Friedrich more than a century earlier (fig. 1), the forest was a means of recording and uniting the inner and the outer worlds. The subject of the forest, which at the same time delighted and oppressed Ernst, was a metaphorical image for the unconscious, embodying both the pleasure of liberty and the fear of imprisonment, an idea echoed in Magritte's image published in La Révolution Surréaliste in 1929 (fig. 2). His earlier treatments of this theme are executed in a bright palette, but soon Ernst invested the forest with a sombre atmosphere, creating threatening landscapes (fig. 3) that anticipate his later series of petrified cities. In the present work, an orange sun is setting behind a dark forest, bathing the sky with a subtle glow. The flat monochrome planes of the background are juxtaposed with the intricate variations of the central motif. Whilst each of the elements is in itself purely abstract, when seen together they create an imaginary, fantastic landscape populated by enigmatic, tree-like forms silhouetted sculpturally against the background. Combining his innovative grattage technique with the theme pivotal to Ernst's œuvre, Forêt et soleil shows the artist at the pinnacle of his creative powers, and exemplifies his unique and remarkable contribution to the Surrealist movement.



Fig. 3

# 37 RENÉ MAGRITTE

(1898 - 1967)

## L'Ecole buissonnière

signed Magritte (lower left); signed Magritte, titled and dated 1946 on the reverse gouache on paper 40.3 by 59.1cm.; 157/8 by 231/4in. Executed in 1946.

The authenticity of this work has been confirmed by the Comité Magritte.

‡ ⊕ £ 250,000-350,000 € 284,000-398,000 US\$ 348,000-487,000

### **PROVENANCE**

Rose Bauwens & Joseph Capel, Argentina (a gift from the artist in 1960) Thence by descent to the present owners

### **EXHIBITED**

(possibly) Brussels, Galerie Dietrich, Magritte, 1946, no. 3

#### LITERATURE

Le Fait accompli, no. 34-5, Brussels, April 1970, illustrated in an installation photograph of the Galerie Dietrich exhibition

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, René Magritte, Catalogue Raisonné, Antwerp, 1994, vol. IV, appendix no. 140, catalogued p. 325

Painted in 1946 and for many years known only through drawings in Magritte's correspondence, L'Ecole buissonnière represents an exciting rediscovery and is testament to one of the many 'unsung' friendships of the Surrealist movement. The work was given by the artist to Rose and Joseph Capel when it transpired that another of his paintings that they owned was too damaged for him to repair; Magritte sent them the present gouache and it has remained in their family ever since. Rose Bauwens Capel was the editor of Le ciel bleu, a Belgian hebdomadaire published in 1945 which featured articles and illustrations by a variety of international Surrealists. Contributors included André Breton and Pablo Picasso as well as Magritte, who wrote two articles in total. In a series of letters between Magritte and Capel, the artist expresses his sorrow over the damaged painting as well as discussing his own ideas and the work of fellow-Surrealists Dalí and Ernst. They offer a vivid insight into the network of ideological exchanges that underpinned the Surrealist movement.

In *L'Ecole buissonnière*, Magritte returned to a number of motifs that occur throughout his pre-war œuvre, including the street lamps and tall red-roofed buildings typical of suburban Belgian towns which also feature in the *Empire des lumières* series of 1949-54. The addition of a theatre stage introduces a complex play on scale and provides the all-important element of mystery. Magritte refers to the image of a stage in his 1946 *Titres* thus: 'the idea of wandering is applied here to objects. Life is no longer represented on a theatre stage, the wandering imagination sees life as a spectacle' (quoted in D. Sylvester (ed.), *op. cit.*, p. 325). Magritte painted a few subsequent versions of this scene which retain this basic iconography with slight modifications but the presence of a multitude of windows with the curtains drawn is unique to the present work and confers an ominous character which is belied by the airy bright blue sky.

The composition appears in an illustration the artist sent to Marcel Mariën in August 1946 beneath the inscription 'I have some ideas for sunlit pictures' (*ibid.*, p. 325). Mariën described the effect of these works in the third edition of *Le ciel bleu*: 'playing with colour and light, [Magritte] sharpens our nostalgia and invites us to action, placing in front of our eyes – nowadays so given over to misery and fear – a vision of the true measure of man, where there is nothing but order and beauty' (M. Mariën, in *Le ciel bleu*, no. 3, 8th March 1945, translated from French).







# 38 ° MAX ERNST

(1891 - 1976)

## Portrait de Gala

signed *Max Ernst* (lower right) oil on canvas 92 by 65cm.; 36<sup>1</sup>/<sub>4</sub> by 25<sup>5</sup>/<sub>8</sub>in. Painted in 1926.

⊕ £ 500,000-700,000 € 570,000-795,000 US\$ 695,000-975,000

### **PROVENANCE**

Galerie Simone Kahn (Simone Breton), Paris (in 1952) Sale: Christie's, London, 26th June 1995, lot 38 Purchased at the above sale by the present owner

### LITERATURE

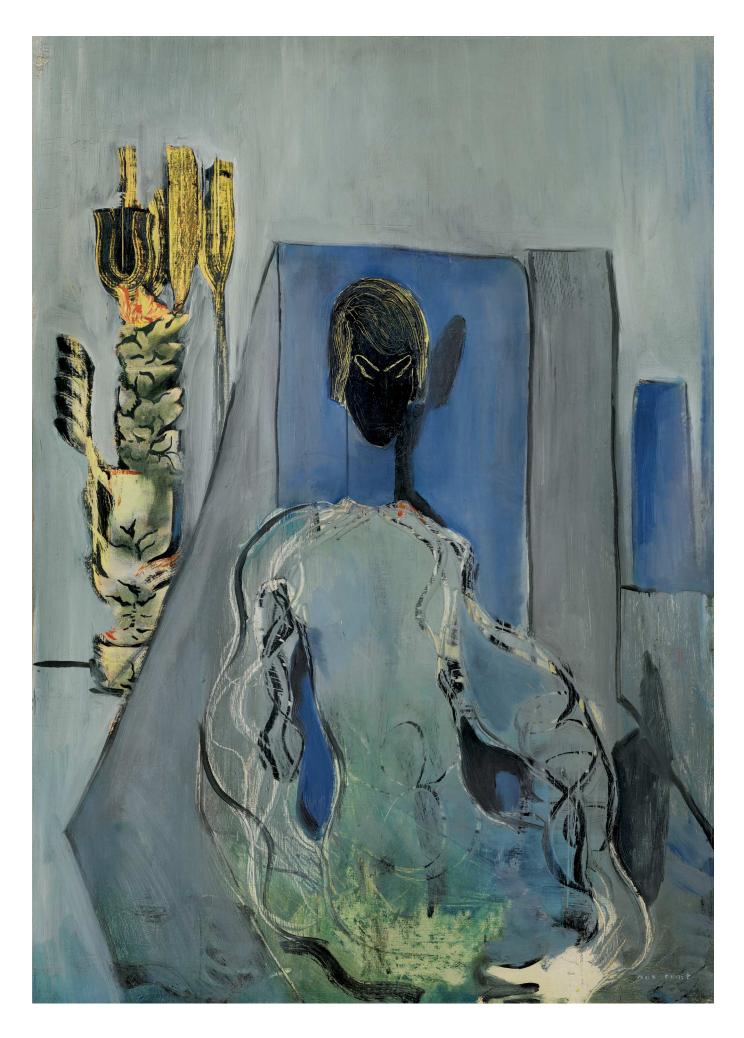
Paul Eluard, Voir. Poèmes, Peintures, Dessins, Paris, 1948, illustrated in colour p. 53 (titled Portrait)

Werner Spies, Max Ernst. Œuvre-Katalog. Werke 1926-28, Cologne, 1976, vol. II, no. 957, illustrated p. 85 (titled Portrait)

Robert McNab, *Ghost Ships. A Surrealist Love Triangle*, New Haven & London, 2004, illustrated in colour p. 223

The central importance of women to the ideology and imagery of the Surrealist movement is embodied in the figure of Gala; wife of both Paul Eluard and later Salvador Dalí, and lover of Max Ernst, she was the ultimate Surrealist muse. So crucial was she as a figure of inspiration that among the Surrealists a particularly good painting or poem was often greeted with the refrain: 'Ah well, he was in love with Gala then' (quoted in Whitney Chadwick, *Women Artists of the Surrealist Movement*, London, 1985, p. 30).

Born Elena Ivanova Diakonova in Kazan, Russia in 1894, she met Paul Eluard when she was sent to recover from tuberculosis at a sanatorium at Clavedel in Switzerland in 1912. Aged only seventeen and eighteen, the two fell wildly in love and four years later Gala moved to Paris and they married. In 1921, Eluard was introduced to the paintings of Max Ernst and was so struck by them that he set off for Cologne - with Gala - in order to meet the artist himself. The two men felt an immediate rapport, but Gala also had her sights set on Ernst. The artist's then-wife, Luise Straus-Ernst, described Gala at the time: 'that Russian female [...] that slithering, glittering creature with dark falling hair, vaguely oriental and luminant black eyes, and small delicate bones, who had to remind one of a panther' (quoted in Wayne Andrews, The Surrealist Parade, New York, 1990, p. 76). The Eluards visited Ernst again the following year and when they returned to Paris, Max followed them to Paris and the three of them moved in together beginning one of Surrealism's most infamous relationships.



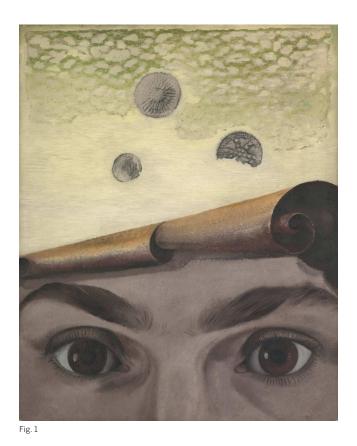




Fig. 2

Fig. 1 MAX ERNST

Gala Eluard, 1924, oil on canvas, Metropolitan Museum of Art. New York

Fig. 2 SALVADOR DALÍ Galatea de las esferas, 1952 oil on canvas, Teatro-Museo Dalí, Figueres

Opposite: Detail of the present work

Throughout the years that followed, the figure of Gala pervaded Ernst's work; she appears in the murals at their shared house in Eaubonne as well as drawings and paintings (fig. 1) and she continued to be a presence even as their relationship began to disintegrate. As Robert McNab notes. Ernst 'remained under Gala's spell for some time, despite himself, as his portraits of her reveal. The numerous frottages, oil paintings and drawings he made of Gala show him wrestling both with her hold on him and with his frustration with it' (R. McNab, op. cit., p. 222). Painted in 1926, Portrait de Gala belongs among these works. Conceived on a large scale, it reveals Ernst's new appreciation of texture - following his pioneering development of frottage in 1925 - with the paint applied and then rubbed or scored through as though in a peak of emotion. Gala is presented as a queen on her throne, distant, powerful and with a terrible beauty. McNab discusses the painting in the context of series of depictions of Gala which Ernst collectively called Eve, la seule qui nous

reste, writing: 'A majestic portrait of her, with tentacular arms, seated as if on a throne, with her face as dark as night, its features reduced to white eyebrows rearing in anger, confirms that Eve is indeed Gala [...]. Why Eve? If his affair with Gala had gone sour, the Eve pictures were Ernst's way of reminding himself that love endured. The love of Adam for Eve, of man for woman, is a timeless, species-defining urge that for a season had been incarnated for him in Gala' (ibid., p. 222).

The present work remained closely tied to the relationship between Ernst and the Eluards. In 1948 Paul Eluard published *Voir*, a collection that includes poems dedicated to more than twenty artists, including Salvador Dalí, René Magritte and Joan Miró. The majority of these artists collaborated with Eluard, providing images as illustrations. It is intriguing that of all the available paintings Ernst chose the present work to accompany 'his' poem; perhaps a testament to the central importance of Gala as an inspirational figure in their lives.



# 39 FRANCIS PICABIA

(1879 - 1953)

# Espagnole

signed *Francis Picabia* (lower left) oil on board 75.5 by 53cm.; 293/4 by 207/sin. Painted *circa* 1941-42.

The authenticity of this work has been confirmed by the Comité Picabia.

⊕ £ 350,000-450,000 € 398,000-515,000 US\$ 487,000-630,000



Fig. 1

A poster of flamenco dancer Maria del Villar by Artruc

### **PROVENANCE**

Private Collection, France

Private Collection, Auvergne (by descent from the above in 1967)

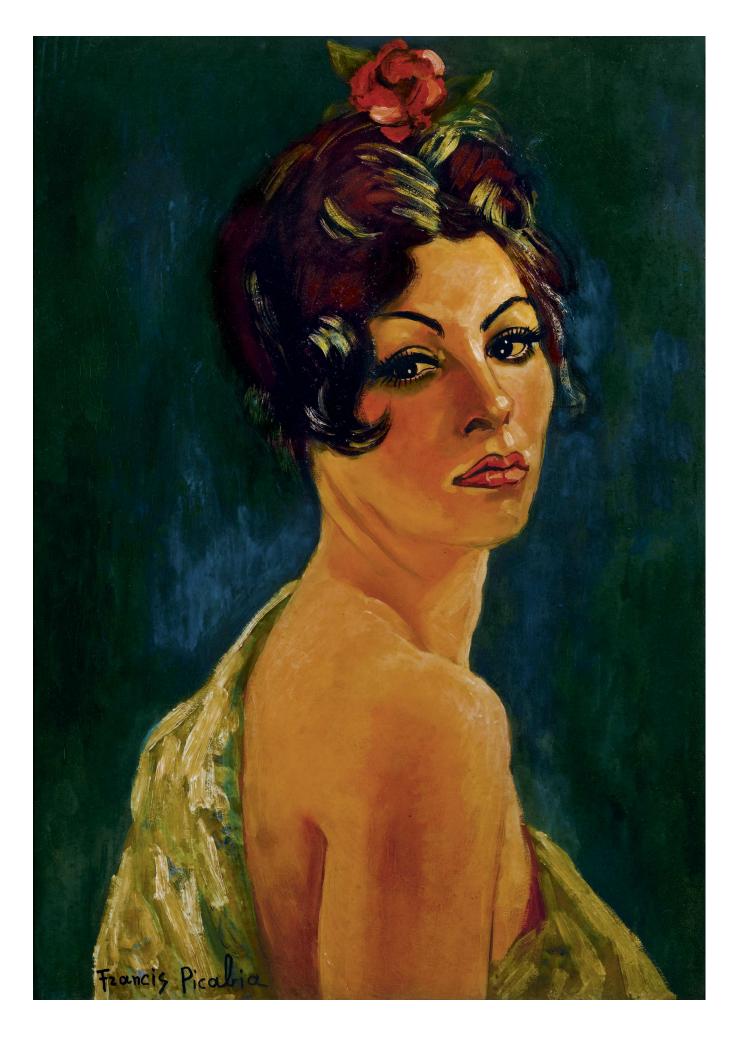
Sale: Hôtel des Ventes de Clermont-Ferrand, Clermont-Ferrand, 13th June 2015, lot 90 Purchased at the above by the present owner

In December 1941 Picabia wrote to the dealer Paul Rosenberg: 'What has become of you? I'm working a lot; it's the best method for forgetting but what a horrible age we live in'. The work Picabia was referring to amounted to another radical change of direction for the artist. From the monster paintings of the 1920s and the *transparences* of the early 1930s he moved into the new phase of what came to be known as his photo-paintings. Based – as we now know – on photographs from magazines and postcards, they caused much confusion among both his contemporaries and later art historians. It seemed impossible to reconcile contemporary world events and Picabia's position at the forefront of avant-garde art with the hyperrealist style and pseudo-kitsch subject matter of these works.

However, more recent scholarship has re-evaluated these paintings. From the very beginning of his Dadaist work, Picabia had positively embraced imitation and appropriation – and the less 'appropriate' the better. In the photo-paintings he continued this use of source material, replicating photographs from magazines like *Paris Sex Appeal* as well posters and postcards; it was not uncommon for him to combine elements from multiple sources in a single image, thus creating a sort of painterly collage or photo-montage. It was pop art before 'Pop' had been born.

The precise source of *Espagnole* is unknown, although in terms of her posture and state of *deshabille* she bears a strong resemblance to the women sometimes depicted on bullfighting or flamenco posters (fig. 1). Picabia was living at the time in Golfe-Juan, only a few miles from where Picasso so famously watched the *corrida* at Vallauris; it is impossible not to suspect that Picabia is alluding both to Picasso's early portraits of Olga *a la española* and more generally to his preoccupation with the imagery of the toreo.

There is much to suggest that these works are another Picabian joke at the art establishment's expense, but they nonetheless create an unease in the viewer; the best of the photo-paintings seem too genuine to be satirical, the seductive beauty of the woman in *Espagnole* belies subversion. As Lawrence Alloway wrote, these paintings combine 'the odd compound of imitation and parody, of accepting influences and caricaturing them', going on to add, 'As so often in Picabia, it is hard to decide whether we are looking at a botched imitation, a brutal parody, or a subtle imagination which operates in a personal territory between loyal copying and ironic parody' (L. Alloway, 'London Letter', in *Art International*, III, no. 9, Zurich, 1959, p. 24).



# 40 YVES TANGUY

(1900 - 1955)

## Sans titre

signed Yves Tanguy and dated 34 (lower right) oil on panel 18.8 by 55cm.; 73/8 by 215/sin. Painted in 1934.

This work will be included in the forthcoming Yves Tanguy Catalogue Raisonné being prepared by the Tanguy Committee.

⊕ £ 200,000-300,000 € 228,000-341,000 US\$ 278,000-417,000

### **PROVENANCE**

Galerie André François Petit, Paris

Galleria Galatea, Turin

Marcel Piera Hutter, Turin (acquired from the above by 1967)

Acquired from the above by the present owner in 1997

### **EXHIBITED**

Paris, Galerie André François Petit, Hans Bellmer, Victor Brauner, Salvador Dali, Max Ernst, Wifredo Lam, René Magritte, Pierre Roy, Alberto Savinio, Max Walter Svanberg, Yves Tanguy, Toyen, 1965, illustrated in colour in the catalogue

Turin, Galleria Civica d'Arte Moderna, *Le Muse Inquietanti: Maestri del Surrealismo*, 1967-68, no. 241, illustrated in the catalogue

Turin, Galleria Galatea, Yves Tanguy, 1971

It was in 1923 that Tanguy decided to become an artist; on a bus going down the Rue de la Boétie he saw Giorgio de Chirico's Le cerveau de l'enfant in the window of a gallery and, struck by its inherent mysteriousness, he made the decision to devote his life to painting. On meeting André Breton two years later, he was invited to join the Surrealists and started to contribute to their publications, beginning to develop his own distinctive Surrealist language. Tanguy received no formal artistic training, but childhood summers spent near Finistère in Brittany, on the western coast of France overlooking the Atlantic Ocean, had a profound influence on the style that he had developed by 1927, the year of his first one-man exhibition at the Galerie Surréaliste in Paris. It was during these stays in Brittany that Tanguy observed prehistoric rock formations and objects floating on the water or washed up on the shore; elements that, subjectively transformed, frequently appear in the dream world Tanguy created as a mature painter. In 1930 he also travelled to North Africa where his observations of natural geological structures and stratifications were to prove equally significant for the evolution of his artistic vision.

Following a period in the early 1930s when Tanguy produced only a handful of canvases a year, the mid-1930s saw a change in his work that heralded the final development of his mature style. As Karin von Maur explains: 'One is struck by the polychrome coloration and, once again, by the ambivalence between sea and sky, two dimensionality and depth, but also by the sculpturally projecting relief effect the objects create [...]. Tanguy had adopted not only the old-masterly bravura of Dalí but also an ultra-precise realism in the reproduction of his surreal visions' (K. von Maur, 'Yves Tanguy or "The Certainty of the Never-Seen", in Yves Tanguy and Surrealism (exhibition catalogue), The Menil Collection, Houston, 2001, pp. 77-78). To speak of a precise realism in Tanguy might seem counter-intuitive, but in his painting Tanguy succeeds in creating his own reality and one that is acutely observed. In the present work it is possible to trace in particular the origins of his Breton childhood in the fixed and distant horizon, the organic nature of the figures and the subtle ebb and flow of their distribution across the canvas. These remembered points of reference are transformed through their placement in a purely imaginative context, resulting in a painting that is a powerful exploration of the subconscious.











# 41 RENÉ MAGRITTE

(1898 - 1967)

# Le jockey perdu

signed Magritte (lower left); signed Magritte, titled and dated 1947 on the reverse gouache on paper 37 by 46cm.; 14½ by 18½in. Executed in 1947-48.

‡ ⊕ £ 1,000,000-1,500,000 € 1,140,000-1,710,000 US\$ 1,390,000-2,090,000

## **PROVENANCE**

Alexander Iolas, Paris

William N. Copley, Beverly Hills (acquired from the above in April 1948)

Stanley N. Barbee, Beverly Hills (acquired from the above. Sold: Sotheby's, New York, 11th November 1959, lot 51)

William N. Copley, Beverly Hills

Thence by descent to the present owner

### **EXHIBITED**

New York, Hugo Gallery, *René Magritte*, 1948, no. 25 Beverly Hills, Copley Galleries, *Magritte*, 1948, no. 12

New York, Paul Kasmin Gallery, *Alexander The Great: The Iolas Gallery* 1955-1987, 2014, illustrated in colour in the catalogue

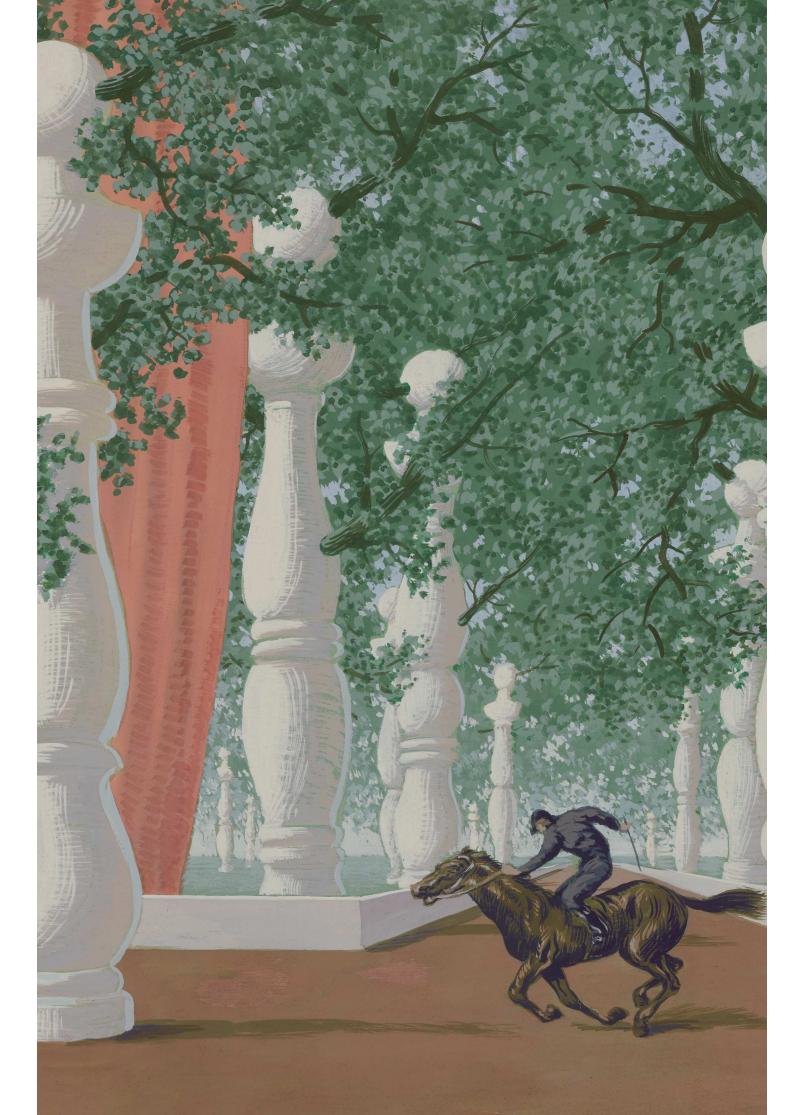
### LITERATURE

Letter from Magritte to Alexander Iolas, 26th January 1948 Letter from Magritte to Alexander Iolas, 23rd February 1948 Letter from Magritte to Alexander Iolas, 11th March 1948 Letter from Alexander Iolas to Magritte, 5th March 1950

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, René Magritte, Catalogue Raisonné, London, 1994, vol. IV, no. 1253, illustrated p. 98 (as dating from 1948)

'For the moment we may remark that the jockey's headlong ride through the ambiguous forest evokes the leap through the looking-glass whereby Alice entered Wonderland.'

PATRICK WALDBERG



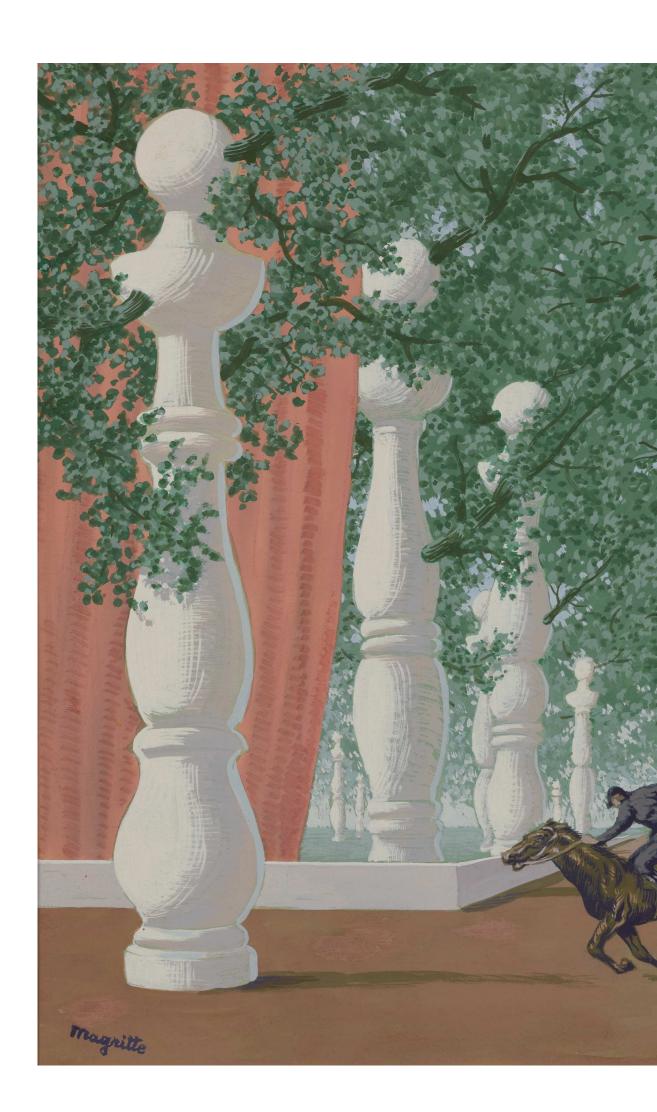








Fig. 2

Fig. 1 RENÉ MAGRITTE Le jockey perdu, 1926, papier collé, Private Collection, formerly in the Harry Torczyner Collection, New York

Fig. 2 RENÉ MAGRITTE Le blanc-seing, 1965, oil on canvas, National Gallery of Art, Washington, D.C.

Fig. 3 (opposite) Le jockey perdu at the René Magritte exhibition at Copley Galleries, Beverly Hills, September 1948 Le jockey perdu is an exquisite gouache from one of the artist's most riveting series. Magritte first created the image of the 'lost jockey' in a papier collé dating from 1926 (fig. 1), which was in the collection of Magritte's great patron Harry Torczyner. The collage was, according to Magritte, quickly followed by an oil of the same title which was painted in the same year, and headlined the artist's first one-man exhibition held in 1927 at Galerie Le Centaure in Brussels. Evidently pleased with this motif, Magritte used the image of the lost jockey in a number of gouaches and oils throughout his career - this appears to be the first image he chose to repeat in another medium, and is now recognised as one of his most iconic subjects.

Writing about the 1926 oil version of Le jockey perdu, David Sylvester commented: 'it was seen from the very start as something special - and not just by the artist. A few months after it was realized it became the first of his Surrealist paintings to be reproduced - and the first of any of his paintings to be reproduced abroad - when it represented his work in an article by Camille Goemans published on 1 September 1926' (D. Sylvester (ed.), op. cit., vol. I, p. 169). By the time he executed the present gouache - either at the end of 1947 or early 1948 -Magritte had established the objects such as 'bilboquets' and curtains as key elements of his pictorial language.

Le jockey perdu presents a juxtaposition

of opposites - the paradox of concealing and revealing, the contrast between breakneck speed of the horse and rider and the stillness of their surroundings, and the overlay of interior and exterior settings. Magritte's imagery often thrived on these visual paradoxes and his choice of title here amplifies the effect. While Magritte resisted giving literal titles to his works, here the jockey clearly has found himself in a strange landscape; his apparent eagerness is rendered absurd by the fact that he is frozen in an unreal, theatrical setting he does not belong to. The gigantic 'bilboquets' have been transformed into tree trunks and, with their sumptuous leafage, they form an impressive tree alle y. The neat arrangement of these objects, coupled with the curtain that frames the composition, gives the viewer the impression of looking at a theatrical stage set.

Jacques Meuris wrote about Magritte's use of curtains in his compositions: 'From the very earliest canvases, once Magritte knew what he was doing, drapes were a repeated feature. They appear in both *Blue Cinema* (1925) and *The Lost Jockey* (1926), for example. One way of looking at them is as a technical device. They are usually shown with loops, giving them the appearance of open stage drapes, and they enable the artist, through a process of optical illusion, to locate the planes of his image within the pictorial space. Another way of looking at these drapes is as a way of suggesting the fallacious (misleading) nature





Fig. 4

Fig. 4 PAOLO UCCELLO The Hunt in the Forest, circa 1465-70, tempera and oil on panel, Ashmolean Museum, Oxford

Detail of the present work

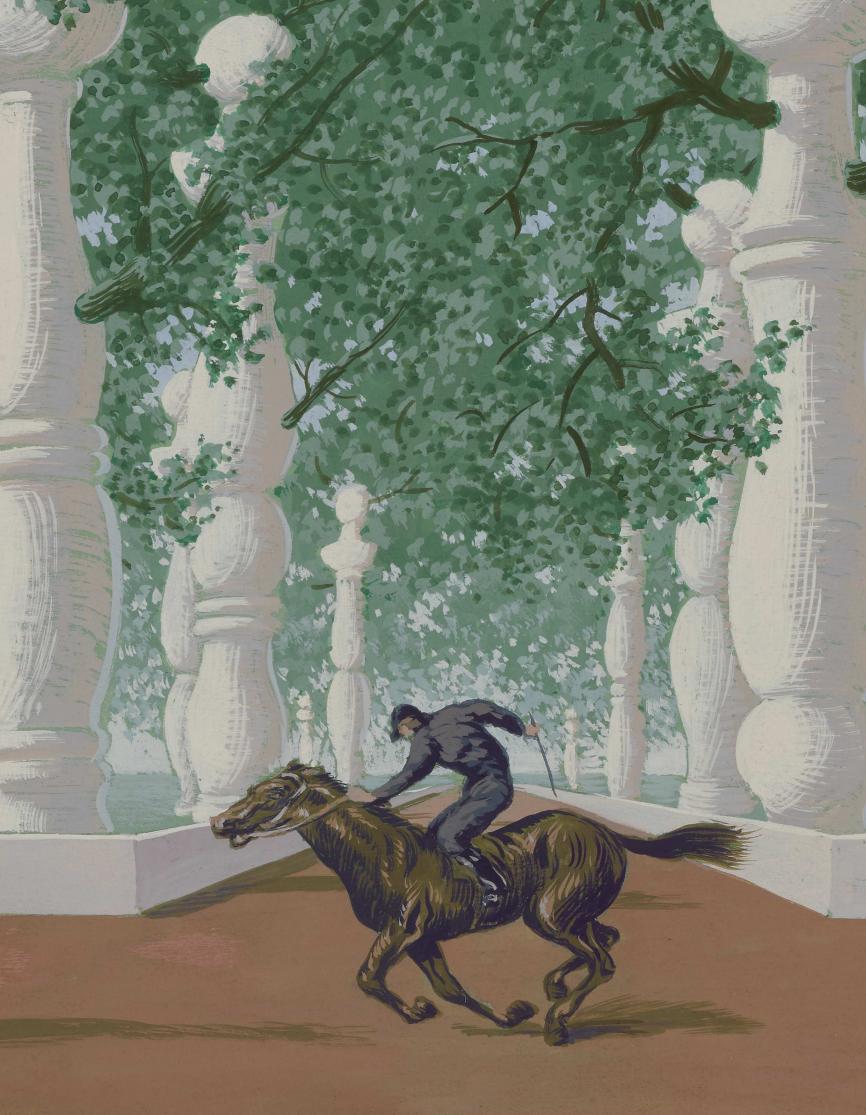
of the painted picture in relation to what it actually represents. Hence the idea of the stage set, to which the drapes lend emphasis' (J. Meuris, *Magritte*, London, 1988, p. 169).

Harry Torczyner, who once owned the papier collé version of Le jockey perdu, asked Magritte about the origin of the image and later recounted: 'he explained to me that he was in the habit of visiting race-courses at a time when balustrades and bilboquets were already part of his painter's vocabulary' (quoted in D. Sylvester (ed.), op. cit., vol. IV, p. 295). The authors of the Catalogue Raisonné also argue that the image may well have been inspired by the fifteenth-century masterpiece The Hunt in the Forest by Paolo Uccello (fig. 4), who was the Surrealist artists' preferred old master and of particular interest to Magritte during his formative years. Siegfried Gohr further elaborates on this point:

'If Magritte's visual idea seems modern and provocative, its possible source is all the more surprising: a work by the Florentine Renaissance painter Paolo Uccello. Around 1468, Uccello created an extended horizontal format called Hunt in the Forest [...]. A company, carefully grouped in accordance with the rules of perspective, is riding through artfully arranged woods, just as The Lost Jockey is doing in modified form. Apart from the fact that this Florentine artist was the only Old Master mentioned by Breton in the Surrealist Manifesto, Magritte was likely to have been perfectly familiar with Uccello's art and that of his period. During the 1920s, many artists rediscovered Italian painting of the

fifteenth century, leading to a new admiration not only of Uccello but of Piero della Francesca as major artists. [...] As a result, after the phase of abstraction and Cubism a new approach to pictorial space entered painting, which now began to employ the perspective space of the Renaissance while fundamentally redefining it. Giorgio de Chirico led the way, and others followed – Max Ernst as much as Magritte. Magritte, for his part, emphasized the character of Renaissance space as a stage or theatre' (S. Gohr, *Magritte: Attempting the Impossible*, New York, 2009, p. 85).

Le jockey perdu comes from the collection of William N. Copley (1919-1996), who was a patron and friend of René Magritte, as well as a philanthropist and an artist in his own right. Introduced to Surrealism in the 1940s, Copley embraced the freedom it offered, and through his fellow American Man Ray, he met Duchamp and other Surrealist artists. While his eponymous Copley Galleries in Beverly Hills was a short-lived venture - opening in 1948 and closing down the following year it staged six now-legendary exhibitions of Magritte, Tanguy, Matta, Cornell, Man Ray and Ernst. It was also at this time that Copley started his magnificent collection of Surrealist art, which included masterpieces by Ernst, Man Ray and Magritte and Miró, among others. A part of his collection for sold at a two-day auction held at Sotheby Parke Bernet in New York in November 1979. Magritte's Le jockey perdu, included in Copley's 1948 exhibition (fig. 3), is now offered for sale by a member of his family.







# 42 RENÉ MAGRITTE

(1898 - 1967)

## Ciel-bouteille

oil on glass bottle height: 30cm.; 11<sup>3</sup>/<sub>4</sub>in. Painted in 1940.

⊕ £ 600,000-800,000 € 685,000-910,000 US\$ 835,000-1,120,000

### **PROVENANCE**

Georgette Magritte (the artist's widow; by descent from the artist and until her death in 1986)

Sale: Sotheby's, London, *The Remaining Contents of the Studio of René Magritte*, 2nd July 1987, lot 863

Château Giscours, Bordeaux (purchased at the above sale)

Acquired from the above by the present owner

### **EXHIBITED**

Paris, Galerie Charpentier, *Le Surréalisme*: sources, histoire, affinités, 1964, possibly no. 196 (titled *Ciel bleu* and as dating from 1960)

Rotterdam, Museum Boymans-van Beuningen & Stockholm, Moderna Museet, *René Magritte: Het mysterie van de werkelijkheid / Le mystère de la réalité*, 1967, no. 95 (in Rotterdam); no. 26 (in Stockholm), illustrated in the catalogue (titled *Object peint – Bouteille* and as dating from 1930)

#### **LITERATURE**

Feuille d'avis de Lausanne magazine, Lausanne, 1st November 1961, illustrated p. 6 Paris Match Bénélux, Brussels, 26th August 1967, illustrated in a photograph with Magritte p. B1

Jacques Wergifosse, 'Les sensations dépaysées', in *Le Fait accompli*, no. 104, Brussels, January 1974, no. IX

Harry Torczyner, *Magritte: Ideas and Images*, New York, 1977, no. 221, illustrated in colour p. 124 (titled *Ciel*)

Bolaffiarte, Milan, February-March 1979, illustrated p. 42

Duane Michals, A Visit with Magritte, Providence, R.I., 1981, illustrated in a photograph of the interior of Magritte's home

Barbara Stoeltie, 'After Magritte', in *The World of Interiors*, London, April 1986, illustrated in colour in a photograph with Georgette Magritte p. 147

Le Soir, Brussels, 24th September 1986, illustrated in a photograph of the interior of Magritte's home p. 22

Anthony Thorncroft, 'Magritte's Week', in *Financial Times*, 4th July 1987, mentioned Isabelle de Wavrin, 'Magritte vedette des ventes Iondoniennes', in *La Vie française*, 13th-19th July 1987, illustrated p. 97

Jacques Meuris, *René Magritte*, London, 1988, fig. 388, illustrated in a photograph of the interior of Magritte's home p. 228

David Sylvester (ed.) & Sarah Whitfield, *René Magritte. Catalogue Raisonné*, London, 1993, vol. II, no. 697, illustrated p. 441 (as dating from *circa* 1943)

Patrick Roegiers, *Magritte and Photography*, Aldershot, 2005, figs. 183 & 195, illustrated in photographs of the interior of Magritte's home pp. 133 & 143

Barbara Stoeltie, 'Back to Surreality', in *The World of Interiors*, October 2017, illustrated in a photograph with Georgette Magritte p. 309





Fig. 1 RENÉ MAGRITTE L'Avenir des statues, 1937, painted plaster, Tate Modern, London

Fig. 2 (opposite) Georgette Magritte at her home in Brussels, with the present work In her discussion of Magritte's painted bottles, Sarah Whitfield wrote: 'Magritte began painting on bottles during the Occupation, possibly in the autumn of 1940 when he wrote to Edward James telling him about his new idea. Some months later James, who had moved to America and was trying to find ways of helping Magritte, reminded him of that letter and suggested that a ready market for painted bottles was to be found in the States. "It's New York taste exactly, and Hollywood's too," he told him, and pointed out that New Yorkers, who were more sophisticated than Londoners, had long shown a taste for that sort of "fantasy". The war prevented Magritte from

putting James's theory to the test but did not deter him from painting bottles to sell or give away at home. Many were done in response to requests from friends and collectors' (S. Whitfield in *Magritte* (exhibition catalogue), The Hayward Gallery, London, 1992, n.p.).

A document hand-written by Magritte and recently discovered at the Paul-Gustave Van Hecke archives shows that eight painted bottles, as well as several small paintings and objects, were deposited in September 1940 at the boutique of 'Norine', the most fashionable fashion stylist in Brussels at the time, with whom Magritte had already collaborated in the 1920s. *Ciel-bouteille* was among this group of works, demonstrating that it was created by the autumn of 1940, and was one of the very first painted bottles in Magritte's œuvre.

The present work is one of three painted bottles that remained in the collection of the artist's widow Georgette Magritte until her death in 1986, and were auctioned as part of the sale of Magritte's estate at Sotheby's London the following year, where Cielbouteille was acquired by the Bordeaux winery Château Giscours. This group also includes Femme-bouteille from 1940 which, according to Georgette Magritte, was the first to be made. Magritte would paint at least twenty-five more bottles over the following decades, the last of which were two commissioned in 1964 by the Chicago collector Barnet Hodes. While their exact dates are not known, Sarah Whitfield points out: 'Insofar as these objects can be dated, the ones painted during the war tend to be Bordeaux bottles, but they also include one or two which were manufactured for port or sherry (these were occasionally used for bottling wine during the war when there was a shortage of glass)' (ibid., n.p.).

The image of a bright blue sky punctuated with white and grey clouds is one of the most iconic in Magritte's œuvre, often used as part of a paradoxical landscape or superimposed onto various shapes such as a bird. In the oil La Malédiction painted in 1931 Magritte for the first time stripped this image of any background or context, and augmented it to become the sole subject of the composition. A cloudy sky soon became one of the artist's most iconic motifs, and he would use it on objects such as the mask titled L'Avenir des statues (fig. 1). Magritte used this image on two bottles; the other one, dating from 1950 and titled La Courbure de l'univers, is now in The Menil Collection, Houston.



# 43 MAX ERNST

(1891 - 1976)

# Portrait de Joan Miró, Peintre bénit

signed *Max Ernst* and dated 48 (lower right); signed *Max Ernst*, dated 48 and inscribed *Portrait de J.M. peintre bénit* on the reverse oil on canvas 76 by 40.6cm.; 29% by 16in. Painted in 1948.

⊕ £ 600,000-800,000 € 685,000-910,000 US\$ 835,000-1,120,000

# **PROVENANCE**

M. Knoedler & Co., New York (acquired in 1948; until at least 1976)

Albert Loeb Gallery, New York

Galleria Notizie, Turin

Galleria Gissi, Turin

Acquired from the above by the father of the present owner in the 1970s

# **EXHIBITED**

New York, M. Knoedler & Co., *Max Ernst*, 1948, no. 22 Paris, Galerie René Drouin, *Max Ernst*, 1950, no. 40 Turin, Galleria Gissi, *Maestri stranieri*, 1970

# LITERATURE

Cahiers d'Art, no. 24, Paris, 1949, illustrated p. 292

John Russell, Max Ernst. Life and Work, London, 1967, no. 82, illustrated

Hommage à Max Ernst. Numéro spécial de la revue XXe siècle, Paris, 1971, illustrated in colour p. 113

Edward Quinn, Max Ernst, Paris, 1976, no. 306, illustrated in colour p. 257

Günter Metken, 'Sich die Kunst vom Leib halten. Loplop, die Staffeleifigur Max Ernsts', in *Pantheon*, Year XXXVI, no. II, Munich, April-June 1978, illustrated p. 148

Werner Spies, *Max Ernst, Œuvre-Katalog. Werke 1939-1953*, Cologne, 1987, no. 2582, illustrated p. 148

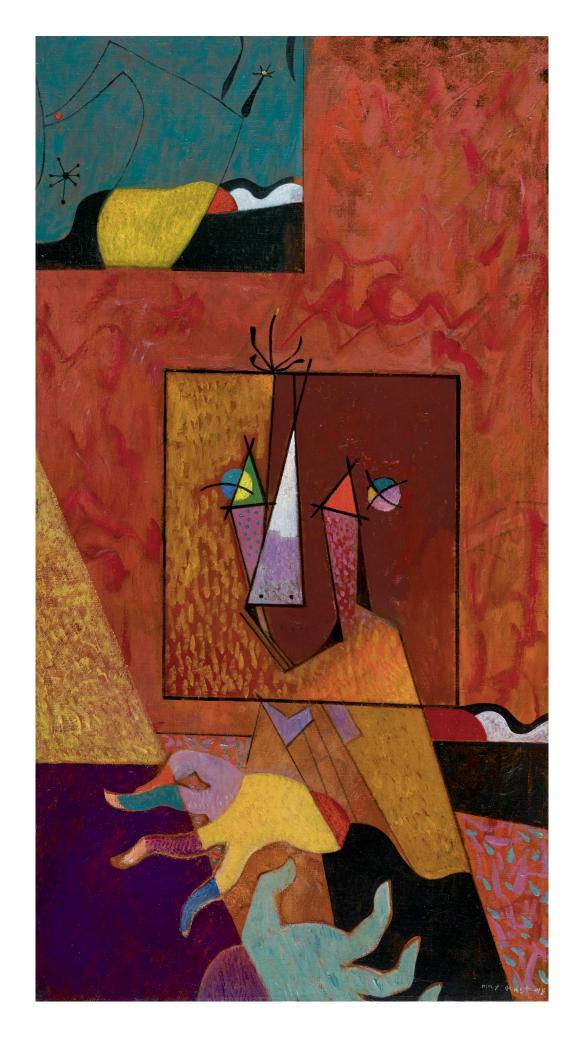




Fig. 1

Fig. 1 JOAN MIRÓ Untitled, circa 1939, gouache, watercolour and India ink on paper, formerly in the collection of Max Ernst

Fig. 2
Max Ernst and Dorothea Tanning
with Ernst's sculpture *Capricorn*,
Sedona. Arizona. 1948

In 1947-48 Ernst embarked on a small group of portraits that are now celebrated for their inventive use of semi-abstracted forms and vivid colouration. The most important of these are the three depicting his closest contemporaries – Yves Tanguy, Roberto Matta (playfully titled *Mattamathics*) and Joan Miró – and providing a powerful testament to the enduring relationships between these artists.

Miró and Ernst had met in Paris in the 1920s and they quickly became good friends, collaborating on a number of projects, including the designs for Sergei Diaghilev's 1926 production of Romeo and Juliet. Uwe M. Schneede has argued for a close bond of mutual influence and exchange between the artists, suggesting that 'the figure of Loplop was inspired by Miró, who from 1925 was working on a similar theme' (U. M. Schneede, quoted in Edward Quinn, Max Ernst, Paris, 1976, p. 256, translated from French). Certainly both artists would pursue an artistic vision in which particular motifs were transformed into general signifiers for wider themes, and in both cases the figure of the bird would prove to be of emblematic importance. Ernst's admiration for his fellow-artist is evident in the full title of the work, peintre bénit or 'blessed painter', and in his wonderful, whimsical evocation of Miró's painting in the upper left of the composition. The fact that Ernst chose to copy

the design of a painting that Miró had given him in 1939 (fig. 1) only adds to the playful and deeply personal nature of this work.

These portraits are also important in providing an insight into Ernst's changing practice in the late 1940s; increasingly abstract and characterised by brightly coloured geometric planes, they reveal a new range of influences. In 1946 he had purchased a plot of land in the desert town of Sedona in Arizona and he settled there with the artist Dorothea Tanning who he married the same year. Like many of his contemporaries, Ernst had long been interested in examples of Native American artwork and the move to Sedona reignited his enthusiasm and it became an increasingly important part of his creative process.

Discussing this series, Sigrid Metken explains the importance of this influence: 'The artist's great series of portraits of 1947/48 would also have been inconceivable without his sensitivity to non-European, Oceanic and, above all, North American Indian art. The same emblematic approach that led Kiwa artists in Kuaua on the Rio Grande (Coronado State Monument) to depict their strictly frontal figures of gods with visors, ceremonial headdresses or huge fish heads, prompted Max Ernst to render Matta, Miró or Tanguy, a young girl, a man or the gods, in ambiguous masks that emphasise their vacillating natures' (S.



Fig. 2

Metken in *Max Ernst* (exhibition catalogue), Tate Gallery, London, 1991, pp. 359-360). This influence can also be seen in the sculpture that Ernst was working on contemporaneously (fig. 2) which shares the simplicity and grandeur that he recognised in Native American art.

However, as throughout his career, Ernst was responding not to one, but to myriad influences in the paintings of this period. As Ludger Derenthal suggests: 'Stereometric objects used to illustrate algebraic equations lying on dusty shelves of the Parisian Institut Henri Poincaré formed the starting point of a series of paintings made in Sedona. Max Ernst had directed Man Ray's attention to them in

1936 and suggested that he photograph them. In 1947, Man Ray, who was now living in Hollywood, brought a batch of photographs with him from a trip to Paris. For him as well as for Max Ernst they became the starting point for an entire series of oil paintings' (L. Derenthal in *Max Ernst. Dream and Revolution* (exhibition catalogue), Moderna Museet, Stockholm, 2008-09, p. 177). This influence is evident in the precise lines and shapes of *Portrait de Joan Miró* and provides a striking counterpoint to the plastic fluidity with which he paints the artist's hands – doubtless an allusion to Miró's technical acuity and a sign of the respect Ernst felt for his fellow artist.

# 44 RENÉ MAGRITTE

(1898 - 1967)

# La perspective amoureuse

signed Magritte and dated 1936 (lower left); titled on the reverse gouache on paper 32.7 by 22.4cm.; 127/8 by 83/4in. Executed in 1936.

⊕ £ 800,000-1,200,000 € 910,000-1,370,000 US\$ 1,120,000-1,670,000

# **PROVENANCE**

Private Collection (acquired from the artist. Sold: Sotheby's, London, 22nd April 1971, lot 72)

Paul Stooshnoff (purchased at the above sale)

Galleria Gissi, Turin

Acquired from the above by the present owner circa 1975

# **EXHIBITED**

London, New Burlington Galleries, *The International Surrealist Exhibition*, 1936, no. 180 (with incorrect medium)

London, Acoris The Surrealist Art Centre, *Surrealist Masters*, 1972, no. 34, illustrated in colour in the catalogue (with incorrect medium)

Turin, Galleria Gissi, *Protagonisti del XX secolo*, 1974-75, no. 44, illustrated in the catalogue

Turin, Fondazione Palazzo Bricherasio, *Fernand Léger: L'oggetto e il suo contesto, 1920-1940*, 1996, no. 61, illustrated in colour in the catalogue

# LITERATURE

Bolaffi Arte, no. 86, February-March 1979, illustrated p. 48 (as dating from 1935)

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, *René Magritte. Catalogue Raisonné*, London, 1994, vol. IV, no. 1115, illustrated p. 16







Fig. 2

Fig. 1 RENÉ MAGRITTE La réponse imprévue, 1933,

oil on canvas, Musées Royaux des Beaux-Arts de Belgique, Brussels RENÉ MAGRITTE

La recherche de l'absolu, 1940, oil on canvas, Ministère de la Communauté française de Belgique, Brussels

Fig. 3 (opposite) René Magritte, circa 1950. Photograph by Roland d'Ursel Dating from 1936, La perspective amoureuse is one of Magritte's earliest variations on the theme of a closed door, broken by a hole that reveals a landscape behind it. This image was first used in *La réponse imprévue* of 1933 (fig. 1), and originated in the artist's newly developed method: that of establishing a 'problem' and finding a 'solution' to it. 'The problem of the door called for an opening one could pass through. In La réponse inprévue, I showed a closed door in a room; in the door an irregular-shaped opening revealed the night' (R. Magritte, La Ligne de Vie, lecture of 20th November 1938). The present work shows an interior as well as an exterior, and the door has a dual role of hiding and exposing what is behind it. By confronting these contrasted elements, Magritte evokes the essential surrealist paradigm of questioning the significance and purpose we attribute to various objects, and creating new meanings by placing these objects in new and unexpected contexts.

The enigmatic atmosphere of the present work is further emphasised by the notable absence of human beings. While the unpopulated room contains no elements that would indicate man's presence, the hole in the door is suggestive of a human form. The sharp-edged shape of the opening can be traced back to the paper cut-outs that Magritte first developed in his early drawings and papiers collés of the 1920s. Opening onto a landscape populated by a house with a bell on its top and a tree-leaf, the hole presents a subtle suggestion of a standing figure or an embracing couple.

Another anthropomorphic element can be found in the tree-leaf in the centre of the composition. Writing about the leaf image in Magritte's painting, Jacques Meuris observed: 'Nature, as Magritte saw it, was an element with the same characteristics, mutatis mutandis, as those with which he invested every object, every thing. There was no "naturalist" tendency in his work,

no ecological impulse, not even a poetic transformation of the natural. Nevertheless, trees and leaves, alone or in groups, clad or bare, occasionally nibbles by insects, may be regarded as "individuals", invested with multifarious feelings, endowed with charms in the various senses of the word' (J. Meuris, *René Magritte*, London, 1988, p. 154).

The iconography of a large leaf has its origin in Magritte's hybrid tree-leaf which first appeared in the 1935 oil *La géante* and would recur in his painting over the next several decades (fig. 2). In a letter to André Breton of July 1934, Magritte commented: 'I am trying at the moment to discover what it is in a tree that belongs to it specifically but which would run counter to our concept of a tree' (quoted in D. Sylvester (ed.) & S. Whitfield, *op. cit.*, vol. II, p. 194). He soon found the answer to this question in the image of the tree-leaf: 'the tree, as the subject of a problem, became a large leaf the stem of which was a trunk directly planted in the ground'.

Magritte explained his choice of title *La perspective amoureuse* in a letter to his friend and fellow Surrealist Marcel Mariën: 'It is love which opens up the greatest vistas. Here, the greatest feeling of depth has been suggested by removing part of the panelling of a door which concealed a landscape consisting of known objects (trees, sky) and of a mysterious object (the large metal bell lying on the terrace)' (quoted in *ibid.*, p. 209).

The present work was one of four gouaches Magritte showed at the International Surrealist Exhibition, which was held at New Burlington Galleries in London in June-July 1936. This pivotal event was organised by committees based in several countries including England, France and Belgium, and included paintings, works on paper and objects by all the key artists working in the Surrealist idiom. Officially opened by André Breton, the exhibition was hugely successful both with the public and the press, and was accompanied by a number of lectures including those by Breton, Herbert Read and Paul Eluard, as well as Salvador Dalí's now legendary lecture delivered wearing a deep-sea diving suit.



# 45 JOAN MIRÓ

(1893 - 1983)

# Femme et oiseau V/X

signed with the initial *M* (lower left); signed *Miró*, titled and dated *14/5/60* on the reverse oil on burlap 54 by 42cm.; 21<sup>1</sup>/<sub>4</sub> by 16<sup>1</sup>/<sub>2</sub>in. Painted on 14th May 1960.

‡ ⊕ £ 1,200,000-1,800,000 € 1,370,000-2,050,000 US\$ 1,670,000-2,510,000

# **PROVENANCE**

Pierre Matisse Gallery, New York

Galerie Urban, Paris

Galleria Levi, Milan

Helly Nahmad Gallery, New York

Private Collection

Acquired from the above by the present owner in 2015

# **EXHIBITED**

Tokyo, Gallery Tamenaga; Osaka, Umeda Museum of Modern Art & Nagoya, Maruei, Art Gallery, *Miró. Peintures récentes, 1960-1978*, 1979, no. 5, illustrated in colour in the catalogue (with incorrect date)

Basel, Galerie Beyeler, Arp & Miró, 1999, no. 24, illustrated in the catalogue (as no. 25)

London, Helly Nahmad Gallery, *Joan Miró - A Retrospective*, 1999-2000, no. 38, illustrated in colour in the catalogue

# LITERATURE

Jacques Dupin, *Joan Miró: Life and Work*, London, 1962, no. 936, illustrated p. 571 (with incorrect date and measurements)

Yvon Taillandier, Creación Miró 1961, Barcelona, 1962, illustrated in colour p. 13

Claude Simon & Joan Miró, Femmes, Paris, 1965, illustrated in colour pl. 18

Margit Rowell, *Joan Miró*. *Peinture=poésie*, Paris, 1976, illustrated p. 93 (with incorrect measurements)

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Paintings*, Paris, 2002, vol. IV, no. 1091, illustrated in colour p. 70

'This theme provides us with one of the keys to Miró's cosmic imagination: it expounds the conflict between the earthly and aerial elements and, in the dialogue between the woman and the bird, renders the precariousness of the balance achieved between them.'

JACQUES DUPIN





Fig. 1

Fig. 1 JOAN MIRÓ Femme et oiseau III/X, 1960, oil on burlap. Sold: Sotheby's, New York, 6th November 2015

Fig. 2 (opposite) Miró's studio in Mallorca, circa 1960, showing several canvases from the Femme et oiseau series

Femme et oiseau V/X belongs to a group of ten compositions on burlap, on the subject of woman and bird, that Miró painted between late April and early June 1960. These works are characterised by patches of bold primary colours, combined with a fine, calligraphically executed black line, which stands in sharp contrast to the rich, rough texture of the material onto which they are applied, and which forms an integral part of the composition. Displaying Miró's love of signs and symbols, these works strike a perfect balance between abstraction and image-signs, presenting a mix of poetic lyricism, radical abstraction and semiotic complexity that was groundbreaking among the avant-garde during this period.

By the time he painted Femme et oiseau V/X, Miró had developed a distinctive iconography, and the present work exemplifies the expressive, lyrical power of his imagery. For Miró, women, birds, stars, the moon, the sun, night and dusk formed a poetic language. He first introduced the motif of a woman with a bird, in a realistic manner, in his paintings of 1917, but it was only after his celebrated Constellations series of 1941, in which women, birds and stars feature prominently, that this theme became the primary subject of his art. Commenting on this subject matter, the artist himself pronounced: 'It might be a dog, a woman, or whatever. I don't really care. Of course, while I am painting, I see a woman or a bird in my mind, indeed, very tangibly a woman or a bird. Afterward, it's up to you' (J. Miró & Georges Raillard, Ceci est la couleur de mes rêves, Paris, 1977, p. 128).

Jacques Dupin wrote about the group of ten paintings to which the present oil belongs: 'The burlap in itself suggests a nocturnal atmosphere, which gives an overtone of gravity of these paintings. The various versions of *Woman* and *Woman and Bird* are characterized by a purity, serenity, and joyfulness that distinguish them from other recent productions. [...] Color is used only to modulate the grounds or to animate the burlap with pure tones. [...] This theme provides us with one of the keys to Miró's



Fig. 2

cosmic imagination: it expounds the conflict between the earthly and aerial elements and, in the dialogue between the woman and the bird, renders the precariousness of the balance achieved between them. There is nothing in the least spiritual about this flight, this blueprint of the agility of desire, the scents and the heat of this summer night suggested by the flashes of color on the dark, rough-woven

material. Nothing is heavy or stabilized in this poetic stylization of woman in process of metamorphosis between fixity and volatility. The analogy between the two creatures, and the interlacing of their lines are sometimes so strong that it is hard to say where the woman ends and the bird begins, whether they do not after all form one marvellous hybrid creature' (J. Dupin, *op. cit.*, 1962, p. 485).

# 46 MAX ERNST

(1891 - 1976)

# Colombes noires sur fond rouge

signed *Max Ernst* (lower left) oil on canvas 65 by 81cm.; 255/8 by 311/8in. Painted in 1927.

This work will be included in the supplementary volume of the Complete Works of Max Ernst edited by Werner Spies in collaboration with Sigrid Metken and by Dr Jürgen Pech.

⊕ £ 350,000-450,000 € 398,000-515,000 US\$ 487,000-630,000

# **PROVENANCE**

Herman Toussaint Brussels

Georges Boels, Brussels (acquired by 1953)

Private Collection (by descent from the above)

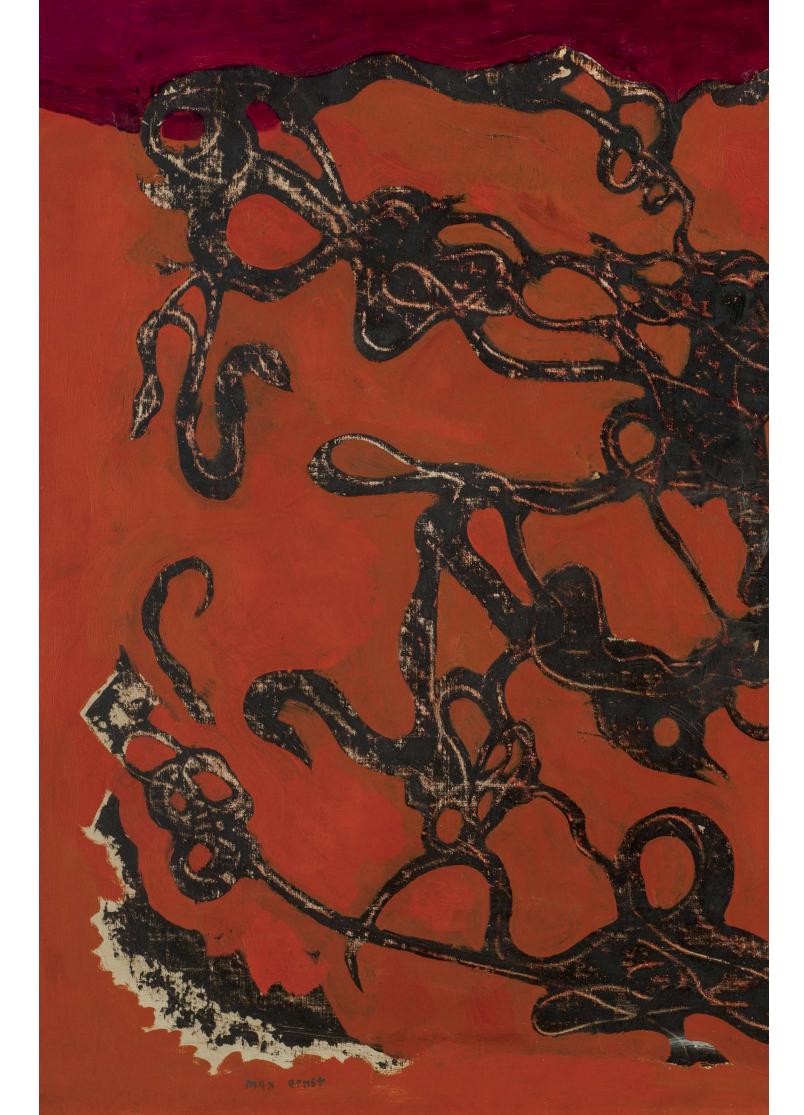
Acquired from the above by the present owner circa 1987

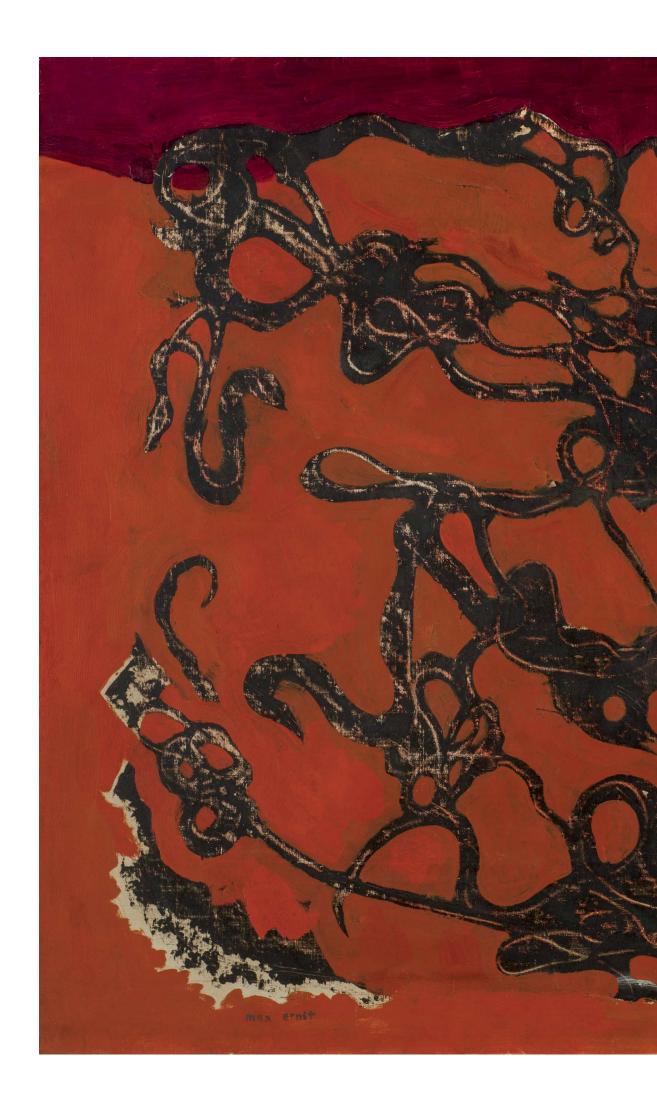
### **EXHIBITED**

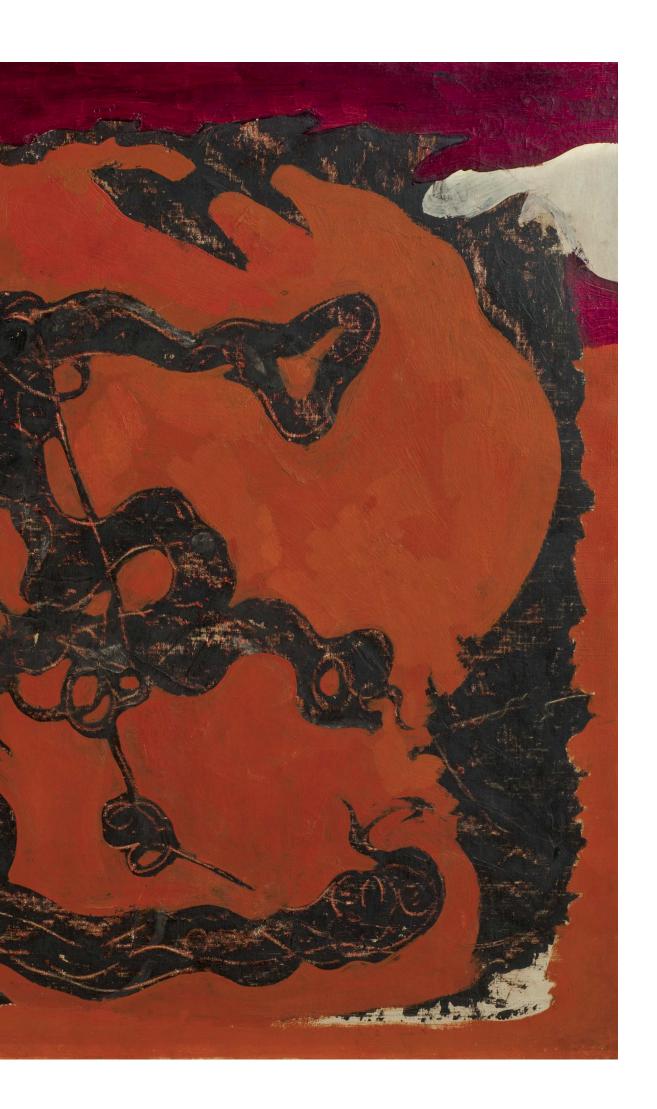
Knokke-le-Zoute, Casino Communal, *Max Ernst*, 1953, no. 61 (as dating from 1931 and with framed measurements)

Dating from a particularly important period in Ernst's career, Colombes noires sur fond rouge exemplifies both his technical innovations and the very personal iconography that underpinned so much of his work from the 1920s and 1930s. Ernst had always looked for new approaches to applying pigment that broke with traditional modes of representation, and his discovery of frottage in 1925 would prove a pivotal moment in his career. This rich, new source of imagery was rapidly refined by Ernst, initially in a series of works on paper, and then, in a further development into the associated technique of grattage, in which he covered canvases with a layer of paint before placing them over an object and scraping off the pigment to reveal the patterned surface beneath. As Ernst was immediately aware, the spontaneous suggestiveness of these techniques responded directly to Surrealist theory, yet these works were never entirely 'automated' as their composition was always subject to a conscious decision on the part of the artist.

In *Colombes noires sur fond rouge* Ernst combines large planes of bold colour with the seemingly organic structures created through *grattage*. From amongst this network of interwoven shapes it is possible to discern the recognisable forms of birds. This was the period when Ernst's alter-ego Loplop first began to appear and as a motif representing the artist, or creative agency, it is one that appears repeatedly in Ernst's work. Diane Waldman writes: 'The bird theme, in which Ernst identifies himself with a bird, re-emerges from time to time throughout his career. This fascination is a recapitulation of Ernst's childhood memories and also appears to be a reference to Leonardo, whose fixation with a vulture was documented by Freud in his essay, *Eine Kindheitserinnerung des Leonardo da Vinci*, 1910. The bird stands for the flight and the fantastic and, of course, the intellect' (D. Waldman in *Max Ernst* (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1975, pp. 40 & 41).







# 47 MAN RAY

(1890 - 1976)

# Ce qui manque à nous tous

signed Man Ray, titled, dated 1935-63 and numbered 4/6 on the pipe; signed Man Ray, titled, dated 1935/1962 (6 ex) on the underside of the box

painted clay pipe and glass in a wooden box length (pipe with glass): 20.5cm.; 81/sin. length (box): 24.3cm.; 91/2in.

Conceived *circa* 1930; two unique examples were created in 1935 and 1936, followed by two numbered editions executed in 1963 and 1972. This example is from the 1963 edition of 6 plus artist's proofs.

£ 50,000-70,000 € 57,000-79,500 US\$ 69,500-97,500



The present lot

# **PROVENANCE**

Bulgari Collection, Rome
Acquired from the above by present owner

### **EXHIBITED**

Paris, Galerie Charpentier, Le Surréalisme, 1964, no. 279

### LITERATURE

Man Ray, *Oggetti d'affezione*, Turin, 1970, the 1936 version illustrated pl. 32 Roland Penrose, *Man Ray*, London, 1975, no. 125, another example illustrated p. 190 Arturo Schwarz, *Man Ray*, *The Rigour of Imagination*, London, 1977, no. 341, the 1936 version illustrated p. 219

Jean-Hubert Martin, Rosalind Krauss & Brigitte Hermann, *Man Ray, Objets de mon affection*, Paris, 1983, no. 39, another example from the 1963 edition illustrated p. 42

Originally conceived in 1927, examples of this iconic Surrealist object were made in 1935 and 1936, the latter presented at the seminal Surrealist exhibition of objects organised by André Breton and held at the Galerie Charles Ratton in Paris in 1936. Two years later, Man Ray incorporated two versions of this work as a prop in the wig of the life-size mannequin that he contributed to the 1938 *Exposition Internationale du Surréalisme* Paris. The work was later made in two editions dating from 1963 and 1972.

Starting with an item found in everyday life, Man Ray rectified a painted clay pipe by attaching a blown-glass shape in the form of a bubble. This unlikely combination, possibly a fortuitous encounter, displays much of the playful humour present in Surrealist objects, particularly those by Man Ray. Here he alludes to a pipe billowing smoke, exemplifying the Surrealist object which frequently comprised taking an everyday object and transforming it through a change of function. Any attempt to use the pipe for its original purpose would be futile, just as drawing air through it to smoke is impossible. The title ('What we all lack') derives from a quotation by Engels: 'What these gentlemen lack is dialectic', that appeared on the cover of *La Révlution surréaliste* (no. 8, 1st December 1926), which, in a typical Surrealist fashion, Man Ray subverts, transforming it into 'what we all lack is imagination' (Arturo Schwarz, *Man Ray, The Rigour of Imagination*, London, 1977, p. 209).

Man Ray's experiments with object-making as early as the late 1910s in New York were crucial to the development and acceptance of the object as a work of art. While his fellow artists were also crating a wide range of objects, as a truly multimedia artist, Man Ray was adept at expressing a concept in a variety of media, from objects and painting to photography and film. Many of his early objects did not survive (they were lost, fell apart or were dismantled), yet they continue to live through his own photographs of them, in which the three-dimensional forms are immortalised by dynamic two-dimensional images. Man Ray's objects, later classified by him as 'Objects of My Affection', are among the most revered in the Dada and Surrealist cannon.

The present example is rare in that it is accompanied in its own storage box. It was sent by Man Ray for inclusion in the exhibition *Le Surréalisme* held at the Galerie Charpentier, Paris in 1964. Interestingly, while the present example is no. 4 of the edition of 6, Man Ray dates the box to 1962, indicating that he had commenced assembly of the edition in that year, though the edition itself was not available for sale until 1963.



# 48 TOYEN

(1902 - 1980)

Painted in 1955.

# La nuit roule des cris

signed *Toyen* and dated *55* (lower right); signed *Toyen*, dated *1955* and titled on the stretcher oil on canvas 77.5 by 98cm.; 30½ by 385/sin.

The authenticity of this work has been confirmed by Dr Karel Srp.

⊕ £ 150,000-200,000 € 171,000-228,000 US\$ 209,000-278,000

# **PROVENANCE**

Estate of the artist (sold: Hôtel Drouot, Paris, Succession Marie Cermínová dite Toyen, 21st June 1982, lot 25)

Françoise Tournié, Paris (sold: Calmels-Cohen, Paris, *Collection Françoise Tournié*, 22nd June 2006, lot 36)

Purchased at the above sale by the present owner

### **EXHIBITED**

Paris, Galerie A L'Etoile Scellée, Toyen, 1955, no. 1

Paris, Galerie Raymond Cordier, Toyen, 1960, no. 23

New York, D'Arcy Gallery, Surrealist Intrusion in the Enchanters' Domain, 1960-61, no. 141

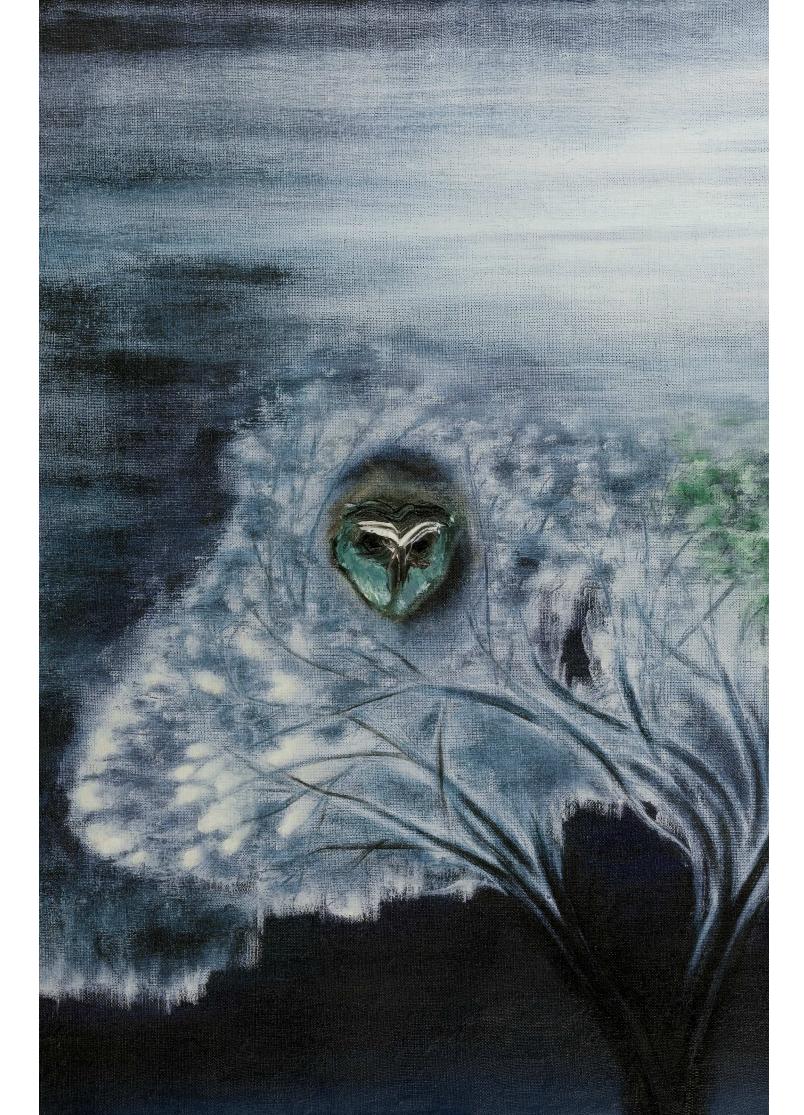
Saint-Etienne, Musée d'Art Moderne, *Toyen. Une femme surréaliste*, 2002, no. 113, illustrated in colour in the catalogue

Saint-Louis (Alsace), Espace d'Art Contemporain Fernet-Branca, *Chassé-croisé. Dada-Surréaliste 1916-1969*, 2012, illustrated in colour in the catalogue

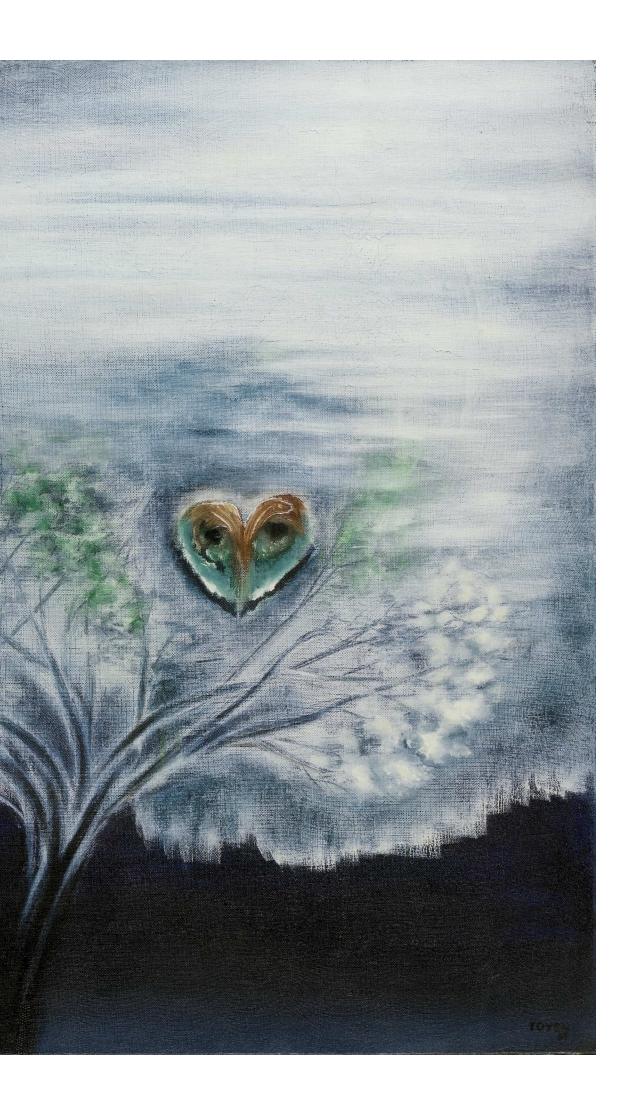
Marseille, Musée Cantini, Le Rêve, 2016-17, illustrated in colour in the catalogue

La nuit roule des cris is a rare and striking example of Toyen's mature artistic vision. Born in Prague in 1902 as Marie Cermínová, she rebelled against conventional society, adopting the genderless patronymic 'Toyen' and joining local anarchist groups. In 1920 she was the co-founder of the Devetsil group, which aimed to both offer a platform for a new generation of Czech artists and provide an insight into avant-garde developments across Europe. This led her to spend part of the 1920s in Paris where she became close to both André Breton and Benjamin Péret. This was a pivotal moment for Toyen; along with her partner, the Czech painter Jindřich Štyrský, she founded Artificialism, a style of painting concerned with the poetic perception of memory, in which, as Whitney Chadwick writes: 'impressions, feelings, and images - lived or dreamed - leave their imprint in abstract traces and vibrating colour sensations' (W. Chadwick, Women Artists and the Surrealist Movement, London, 1991, p. 115). Although this movement would ultimately become subsumed into the wider Surrealist discourse, it had a profound and ongoing influence on Toyen's painting.

In La nuit roule des cris the enigmatic title captures the otherworldly spirit of the composition. From amongst the ghostly branches of a tree, two heads materialise as points of colour against a monochromatic background. Each symmetrical, it is unclear whether they are birds or butterflies; their forms remain mysterious and unresolved. Karel Srp observes this feature of her late work, explaining: 'The theme of doubling - which appears from time to time in the paintings and drawings of the 1930s - returns through the idea of a mirror, prevailing in spectacular fashion in certain works from the 1950s through the frequent use of symmetry' (K. Srp, Toyen. Une femme surréaliste, op. cit., p. 188). He goes on to add, 'the sombre silhouettes of birds emerge from layers of superimposed colours [...]. The heads of foxes, owls, sort of luminous cores, surface from obscurity. A glimmer pierces the darkness, whispers of colour disturb a monochrome background [...]. Toyen's mirrors are liquid; they don't reflect objects with precision, instead clouding their aspect and altering them considerably' (ibid., p. 192, translated from French).







# 49 JOAN MIRÓ

(1893 - 1983)

# Métamorphose

signed *Miró* (centre left); signed *Joan Miró*, titled and dated *23/3-4/4/36* on the reverse pencil, India ink, wash, decal and watercolour on paper

64 by 47.8cm.; 251/8 by 181/8in.

Executed between 23rd March and 4th April 1936.

‡ ⊕ £ 400,000-600,000

€ 455,000-685,000 US\$ 560,000-835,000

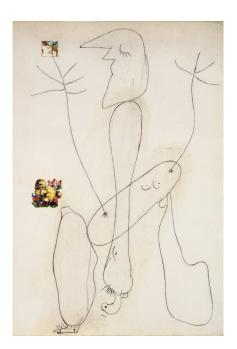


Fig. 1 JOAN MIRÓ, *Métamorphose*, 1936, pencil and decal on paper, The Museum of Modern Art, New York

# **PROVENANCE**

Richard Feigen Gallery, New York

M. Knoedler & Co., New York

B.C. Holland Gallery, Chicago

Private Collection, USA (acquired from the above. Sold: Sotheby's, New York, 7th May 2014, lot 51)

Purchased at the above sale by the present owner

### **EXHIBITED**

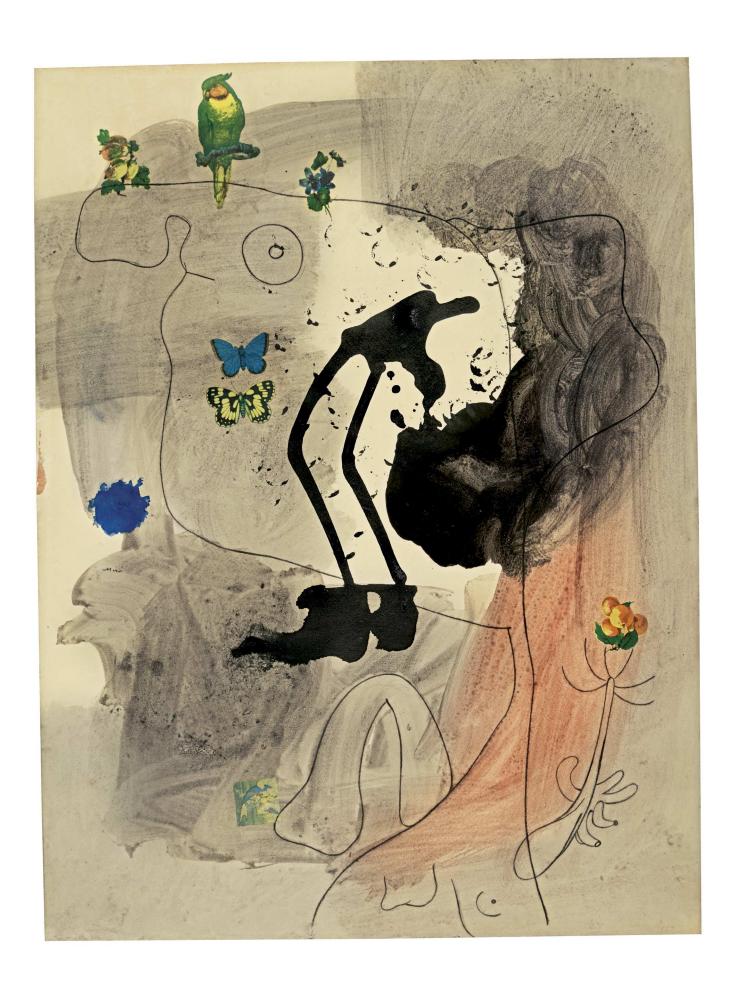
Chicago, The Art Institute of Chicago, *Joan Miró. Works from Chicago Collections*, 1961, no. 24, illustrated in the catalogue

### LITERATURE

Jacques Dupin, *Joan Miró, Catalogue Raisonné. Drawing*s, Paris, 2008, vol. I, no. 598, illustrated p. 288

In late March and early April 1936, while living on his family farm at Montroig, Miró executed a series of collage-drawings all titled *Métamophose* (fig. 1). The artist considered his work of this year to be his *sauvage* ('savage') period, and it was during this time that he developed the iconography and pictorial vocabulary that would inhabit the remainder of his œuvre. Executed only a few months before a rightwing coup against the government of the Second Spanish Republic which unleashed a brutal civil war, *Métamorphose* captures some of the anxieties that weighted heavily upon the artist. The collaged elements of the composition - flowers, birds and butterflies - are juxtaposed with the drawing of a distorted figure and hastily, almost violently applied washes and splashes of watercolour and ink. The title refers to the metamorphosis of a human figure into a grotesque character, which stands in sharp contrast to the innocent and colourful quality of the images of natural life applied by transfer technique.

This group of *Métamorphose* collage-drawings was created during a brief interlude while Miró was working on his celebrated series of paintings on copper and Masonite. Jacques Dupin wrote about Miró's works from this period: 'The premonition, the foreshadowing of the Spanish civil war, as well as the horrors of the Nazis and Franco drastically changed his manner of painting and drawing. Fear and cruelty took over his forms and colors. Deformations were pronounced to the point of metamorphosis. Monstrous beings unfurled and blossomed in an exacerbated eroticism [...].Miró's monsters did not come from elsewhere they were not taken from some distant or legendary mythology, but rather were transmuted excerpts from the close at hand and familiar' (J. Dupin, *op. cit.*, p. 11).



# 50 EILEEN AGAR

(1904 - 1991)

# The Wings of Augury

mixed media assemblage height: 31.8cm.; 12½in. Executed in 1936.

‡ ⊕ ® £ 50,000-70,000 € 57,000-79,500 US\$ 69,500-97,500

# **PROVENANCE**

Zabriskie Gallery, New York (acquired from the artist in 1986) Acquired from the above by the present owner in 1986

### **EXHIBITED**

New York, Zabriskie Gallery, 1936. Surrealism. Objects, Photographs, Collages, Documents, 1986, illustrated in the catalogue

New York, Baruch College Gallery, Women Artists of the Surrealist Movement, 1986 (not listed in the catalogue)

# LITERATURE

Whitney Chadwick, *Women Artists and the Surrealist Movement*, London, 1985, no. 136, illustrated p. 150 (as dating from *circa* 1936)

'Two objects fashioned in 1936, *Precious Stones* and *The Wings of Augury*, mingle references to nature, in the form of marine objects collected in Dorset the previous summer, with allusions to classical civilisation. Agar's world of nature, its roots deep in the classical tradition, sustains a strong mythic dimension.'

# WHITNEY CHADWICK

Women Artists and the Surrealist Movement, London, 1985, p. 147





Fig. 1

Fig. 1 EILEEN AGAR Angel of Anarchy, 1936-40, plaster, fabric, shells, beads, diamante stones and other materials, Tate Modern, London Opposite:

The present work

Born in Buenos Aires in 1899 to an American mother and Scottish father, Agar moved to England when she was twelve years old. Always artistically minded, she studied at the Slade School of Fine Art before moving to live in Paris from 1928-30. This stay was to prove decisive; in Paris she met Paul Eluard and André Breton and became acquainted with the French Surrealists. Returning to England she became a member of the London Group and in 1936 was invited by Roland Penrose and Herbert Read to contribute to the now legendary International Surrealist Exhibition at the New Burlington Galleries in London. Later in the same year she became one of only a few English artists to be exhibited as part of the Fantastic Art, Dada and Surrealism show in New York.

A rare example of Agar's celebrated Surrealist objects, *The Wings of Augury* dates from this crucial moment in her career and marks an important new direction in her art. She spent the summer of 1935 on holiday in Dorset near the home of Paul Nash, a prominent British Surrealist artist: Nash's ideas about animism and spirit of place had a profound influence on Agar and she began to look at the natural world in terms of its correspondence with the unconscious. As Whitney Chadwick observes when discussing the present work: 'Two objects fashioned in 1936, Precious Stones and The Wings of Augury, mingle references to nature, in the form of marine objects collected in Dorset the previous summer, with allusions to classical civilisation. Agar's world of nature, its roots deep in the classical tradition, sustains a strong mythic dimension' (W. Chadwick, op. cit., p. 147). In the present work the title provides the classical allusion - augury being an ancient Roman practice that observed the flight of birds as a means of prophecy. Agar's interpretation of this is whimsical; the classical terracotta head perched on the top flirts with the figurative, suggesting a literal winged figure of augury. It is juxtaposed with the myriad natural objects - feathers, shells, bones and coral - that surround it, in a manner typical of the Surrealist treatment of the object. Agar appropriates elements of the natural and the classical as a means of accessing a deeper subconscious truth.

As Michel Remy explains: 'the objects we see are the results of a grafting of different objects onto each other, each one thus losing its bare, common identity. In other words, the repressed is unwittingly made to resurface through a whole network of metaphors – each object being jostled and shaken out of its habitual identity [...]. The Surrealist object 'stages' a synthesis of dream and reality. It manifests itself as a communicating vessel engineered, so to speak, by the power of desire which it reveals and unleashes. Such a fundamentally Surrealist process was never abandoned by Agar' (M. Remy, *Eileen Agar*. *Dreaming Oneself Awake*, London, 2017, p. 95).



# 51 ENRICO DONATI

(1909 - 2008)

# Arcimboldo

signed *Donati* and dated 1945 (lower left); signed *Enrico Donati*, titled and dated 1945 on the reverse oil on canvas 76 by 51cm.; 391/8 by 201/8in. Painted in 1945.

‡ ⊕ £ 60,000-80,000 € 68,500-91,000 US\$ 83,500-112,000



Fig. 1 GIUSEPPE ARCIMBOLDO, *Water, circa* 1566, oil on panel, Kunsthistorisches Museum, Vienna

# **PROVENANCE**

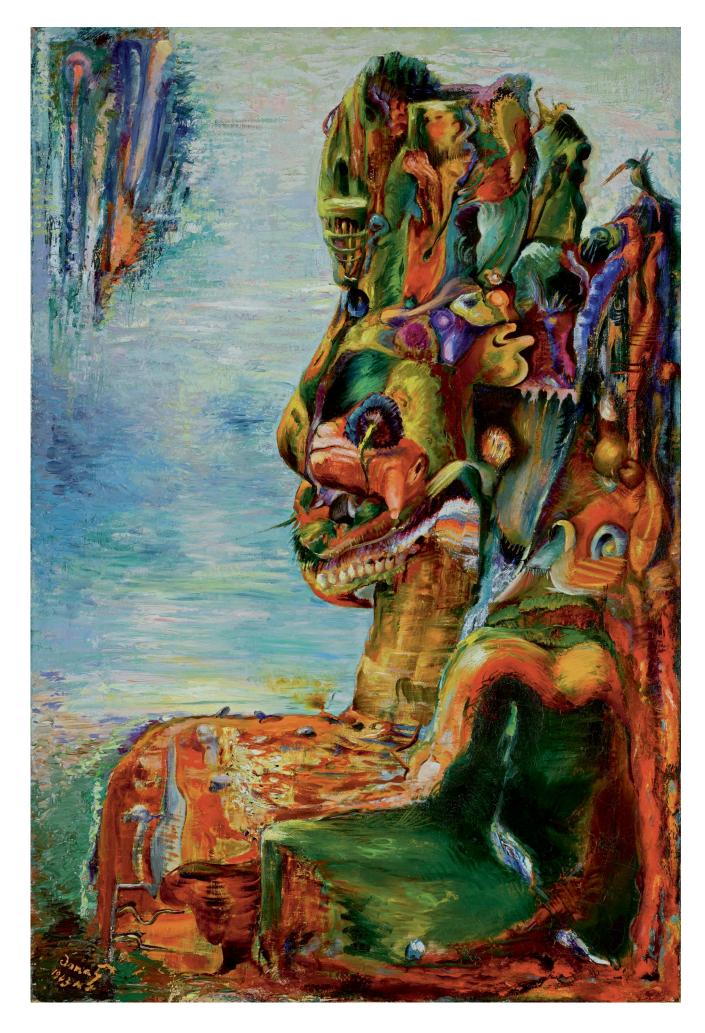
Estate of the artist
Weinstein Gallery, San Francisco
Acquired from the above by the present owner

### **LITERATURE**

Dawn Ades, Enrico Donati, New York, 2015, illustrated in colour p. 18

Born in Milan in 1909, Donati initially wanted to be a composer and it was not until the late 1930s that he first seriously began to consider the visual arts. Following the outbreak of the Second World War, Donati – like many others – fled to the United States, settling in New York. His work was noticed by Lionello Venturi who quickly introduced him to André Breton and the circle of Surrealist artists also in exile in that city.

Painted in 1945 during his time in New York, Arcimboldo dates from very earliest years of Donati's engagement with Surrealism and shows him both exploring Surrealist themes as well as beginning to forge his own distinctive artistic identity. The subject of the present work is particularly pertinent; the sixteenth-century painter Giuseppe Arcimboldo was totemic for the Surrealists and had been included in the 1936 Fantastic Art Dada Surrealism exhibition at The Museum of Modern Art, New York, in the form of photographs of some of his elements and seasons paintings, including Water (fig. 1). Donati takes this as his point of departure but, as Dawn Ades notes, whereas 'In Arcimboldo's "doubled" paintings, the individual elements (a pear or a turnip as a nose, for example) can be identified perfectly clearly [...] in Emotion con moto or Arcimboldo (1945) [the present work] the painted marks that combine to create the impression of a head do not have referents in the external world' (D. Ades, op. cit., p. 18). In this they are typical of a suggestive Surrealist imagination; the composition is full of allusions to the real world in the tiny hummingbird that sits atop the head, or the curious 'teeth' that run along the lower jaw. This balance of the abstract with the whimsically figurative, rendered in a beautifully rich and textured impasto, would become a hallmark of Donati's work. As Ades goes on to explain, his painting 'stands at the antipodes of the abstract because of the loving creation of textures, lights and gleams, tints and colour that give us skies, bodies, water, sea anemones, nebulae' (ibid., p. 20).





YVES TANGUY Sans titre, 1946 Estimate £150,000-200,000



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DAVID HOCKNEY
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Estimate £6,000,000-8,000,000



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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

#### 2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys. com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.

com, as well as the Conditions of Business applicable to the sale.

#### 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 £41,018. 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

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: £12,305
Photographic positive or negative or any
assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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.

### ${\scriptscriptstyle \triangle}$ 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 (a), 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 (a). 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 ( $\oplus$ ) 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.

### $\prod$ 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 reinvoicing 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 $\alpha$ 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 reinvoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A $\pm$ OR $\Omega$ 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

### $\Omega$ - 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 $\ddagger$ or a $\Omega$ 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 ( $\ddagger$  or  $\Omega$  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  $\ddagger$  or a  $\Omega$  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 (\$\pm\$ or \$\Omega\$ 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

7293 6482:

(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

(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 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 Buver'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 inform 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 WIA 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.

#### SOTHEBY'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, WIA 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, LIB6 OFD

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.

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE MAIN

### **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\$1.3891 £1 = €1.1353

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  $\uparrow$ ,  $\uparrow$ ,  $\alpha$  or  $\Omega$  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  $\ddagger$  or  $\Omega$  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 Nisha Amin in the Impressionist and Modern Art department on 020 7293 6048. 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 NOTTOUCH". 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.

### **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.

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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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