THE ART OF THE SURREAL
EVENING SALE

King Street – 2 February 2016

CHRISTIE'S


For Billy Copley
Magritte

THE ART OF THE SURREAL - EVENING SALE

TUESDAY 2 FEBRUARY 2016 AT 7.00 PM

IMMEDIATELY FOLLOWING THE IMPRESSIONIST & MODERN ART EVENING SALE


1929


Miró

THE ART OF THE SURREAL EVENING SALE

TUESDAY 2 FEBRUARY 2016 AT 7.00 PM

PROPERTIES FROM

The Triton Collection Foundation
The Miles and Shirley Fiterman Collection
and various sources

AUCTION

Tuesday 2 February 2016
at 7.00 pm
(Immediately following the Impressionist & Modern Art Evening Sale)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	29 January	10.00am - 4.30pm
Saturday	30 January	12.00 noon - 5.00pm
Sunday	31 January	12.00 noon - 5.00pm
Monday	1 February	9.00am - 4.30pm
Tuesday	2 February	9.00am - 3.30pm

AUCTIONEERS

Jussi Pylkkänen

Admission to this sale is by ticket only.
To reserve tickets, please contact Natasha Randhawa on:
Tel: +44 (0)20 3219 6179
Fax: +44 (0)20 7389 2869
Email: ticketinglondon@christies.com

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GIULIA-12027**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[30]

Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at christies.com

CHRISTIE'S

View catalogues and leave bids online at **christies.com**

CONTENTS

FRONT COVER:
Lot 106 (detail)

INSIDE FRONT COVER:
Lot 119

PAGES 2 & 3:
Lot 122 (detail)

PAGE 4:
Lot 123 (detail)

PAGE 5:
Lot 118 (detail)

PAGE 6:
Lot 132 (detail)

PAGE 7:
Lot 112 (detail)

ABOVE:
Lot 105

OPPOSITE:
Lot 107 (detail)

INSIDE BACK COVER:
Lot 115

BACK COVER:
Lot 118 (detail)

INTERNATIONAL IMPRESSIONIST AND MODERN ART SPECIALISTS

GLOBAL PRESIDENT

Jussi Pylkkänen
London

GLOBAL MANAGING DIRECTOR

Caroline Sayan
New York

John Lumley
Honorary Vice Chairman

Christopher Burge
Honorary Chairman

Derek Gillman
Chairman
New York

Giovanna Bertazzoni
Deputy Chairman
London

Olivier Camu
Deputy Chairman
London

Andreas Rumbler
Deputy Chairman
Zurich

Cyanne Chutkow
Deputy Chairman
New York

Conor Jordan
Deputy Chairman
New York

INTERNATIONAL DIRECTORS AND SENIOR SPECIALISTS

Jay Vincze
International Director
London

Liberté Nuti
International Director
London

Sharon Kim
International Director
New York

Adrien Meyer
International Director
New York

Brooke Lampley
International Director
New York

Anika Guntrum
Director
Paris

Tudor Davies
Head of Department
Paris

Nadja Scribante
Head of Department
Geneva

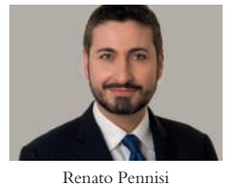
Hans Peter Keller
Head of Department
Zurich

Philippe David
Specialist
Zurich

Adele Zahn
Business Development
Manager
Zurich

Jetske Homan van der Heide
Director, Senior Specialist
Amsterdam

Mariolina Bassetti
International Director
Chairman
Italy



Renato Pennisi
Senior Specialist
Rome

Carmen Schjaer
Director
Barcelona

Xin Li
Deputy Chairman
Asia

Elaine Holt
Director
Hong Kong

Tan Bo
Regional Director
Beijing

Chie Banta
Vice President
Japan

Roni Gilat-Baharaff
Managing Director
Tel Aviv

Ksenia Apukhtina
Russian and CIS
Business Development
London

SPECIALISTS IN CHARGE AND SERVICES FOR THIS AUCTION

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

Giovanna Bertazzoni
Deputy Chairman
Tel: +44 (0)20 7389 2542
gbertazzoni@christies.com

Jay Vincze
International Director
Head of Department
Tel: +44 (0)20 7389 2536
jvincze@christies.com

Liberté Nuti
International Director, Private Sales
Tel: +44 (0)20 7389 2441
lnuti@christies.com

Jason Carey
Director
Tel:+44 (0)20 7389 2833
jcarey@christies.com

Antoine Lebouteiller
Specialist
Tel: +44 (0)20 7389 2515
alebouteiller@christies.com

Anna Povejsilova
Junior Specialist
Tel: +44 (0)20 7389 2722
apovejsilova@christies.com

Laetitia Pot
Administrator
Tel: +44 (0)20 7389 2052
lpot@christies.com

SERVICES

AUCTION ADMINISTRATOR
Laetitia Pot
Tel: +44 (0)20 7389 2641
Department fax: +44 (0)20 7839 8326

BUSINESS MANAGER
Aoife Leach
Tel: +44 (0)20 7389 2109

EUROPEAN MANAGING DIRECTOR
Tara Rastrick
Tel: +44 (0)20 7389 2193

GLOBAL MANAGING DIRECTOR
Caroline Sayan
Tel: +1 212 636 2289

RESEARCH
Robert Brown
Annabel Matterson
Jennifer Duignam

With thanks also to:
John Steinert
William Paton
Giulia Omodeo-Salè
Chen Chowers
Andre Holmquist

ABSENTEE AND TELEPHONE BIDS
Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870
www.christies.com

CLIENT SERVICES
Tel: +44 (0)207 839 9060
Fax: +44 (0)207 389 2869
Email : info@christies.com

AUCTION RESULTS
UK: +44 (0)20 7839 9060
www.christies.com

CATALOGUES ONLINE
www.christies.com

SHIPPING
Tel: +44 (0)20 7389 2712
Fax: +44 (0)20 7389 2869

STORAGE AND COLLECTION
Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869

EMAIL
First initial followed by last name@christies.com
(e.g. Jay Vincze = jvincze@christies.com)
For general enquiries about this auction, emails should be addressed to the Auction Administrator(s).

PROPERTY FROM THE TRITON COLLECTION FOUNDATION

λ101 VICTOR BRAUNER (1903-1966)

Femme solaire

signed and dated 'BRAUNER IX. 1940' (lower right)
oil on board
13¾ x 10⅝ in. (35 x 27 cm.)
Painted in September 1940

£40,000-50,000
$59,000-73,000
€54,000-67,000

PROVENANCE:

Henriette & André Gomès, Paris; their sale, Briest, Hôtel Drouot, Paris, 17 June 1997, lot 46.
Galerie Hopkins Custot, Paris.
Acquired from the above by the present owner in 2007.

EXHIBITED:

Rome, Complesso Monumentale del Vittoriano, *Dada e Surrealismo riscoperti*, October 2009 - February 2010, p. 278 (illustrated).

Samy Kinge has confirmed the authenticity of this work.

With its enigmatic central figure and mystical atmosphere, *Femme solaire* embodies Victor Brauner's highly individual, polymorphous vision, which made his paintings some of the most striking explorations of myth within the Surrealist group. Drawing inspiration from diverse cultural traditions and esoteric practices, Brauner used his art to delve in to the mysterious realms of a world beyond the visible, accessible through the 'inner eye' he believed he possessed. His father's intense passion for spiritualism had exposed the artist to theories of mysticism from an early age, with Brauner participating in the séances of famous mediums throughout his childhood. These experiences encouraged him to develop a strong interest in magic, prophecy and the occult, which was further enhanced by the artist's studies of tarot, ancient mythology and religion.

Victor Brauner, *Héron d'Alexandrie*, 1939. Centre Georges Pompidou, Musée national d'art moderne, Paris.

Painted in 1940, just before the artist was forced into hiding to escape persecution by the Vichy government, *Femme solaire* explores several of these themes, creating an image rich with symbolic, mystical content. At the centre of the composition, an enigmatic female figure floats through a darkened space, her head enveloped by the swirling, fiery aura of a sun. Drawing on numerous visual representations of female solar deities from various cultures, this celestial entity becomes a composite, archetypal being, rather than representing any individual mythological figure. An anthropomorphic blue flower clasped in her left hand gazes out melancholically from the canvas, while a coiling serpentine creature floats in mid-air alongside her. Imbuing the composition with a fantastic, dreamlike quality, these elements combine to create a complex dialogue of symbolic associations, which enhance the mysterious nature of the scene.


BRAUNER
IX. 1940

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ102 RENÉ MAGRITTE (1898-1967)

La belle au bois dormant

signed 'Magritte' (lower left)
gouache on paper
23⅝ x 15¾ in. (60 x 40 cm.)
Executed in 1946

£350,000-550,000
$520,000-800,000
€470,000-740,000

PROVENANCE:

Léontine Hoyez-Berger, Brussels (the artist's sister-in-law), a gift from the artist.
Georgette Magritte, Brussels (the artist's wife), by descent from the above.
Acquired by the parents of the present owner before 1983.

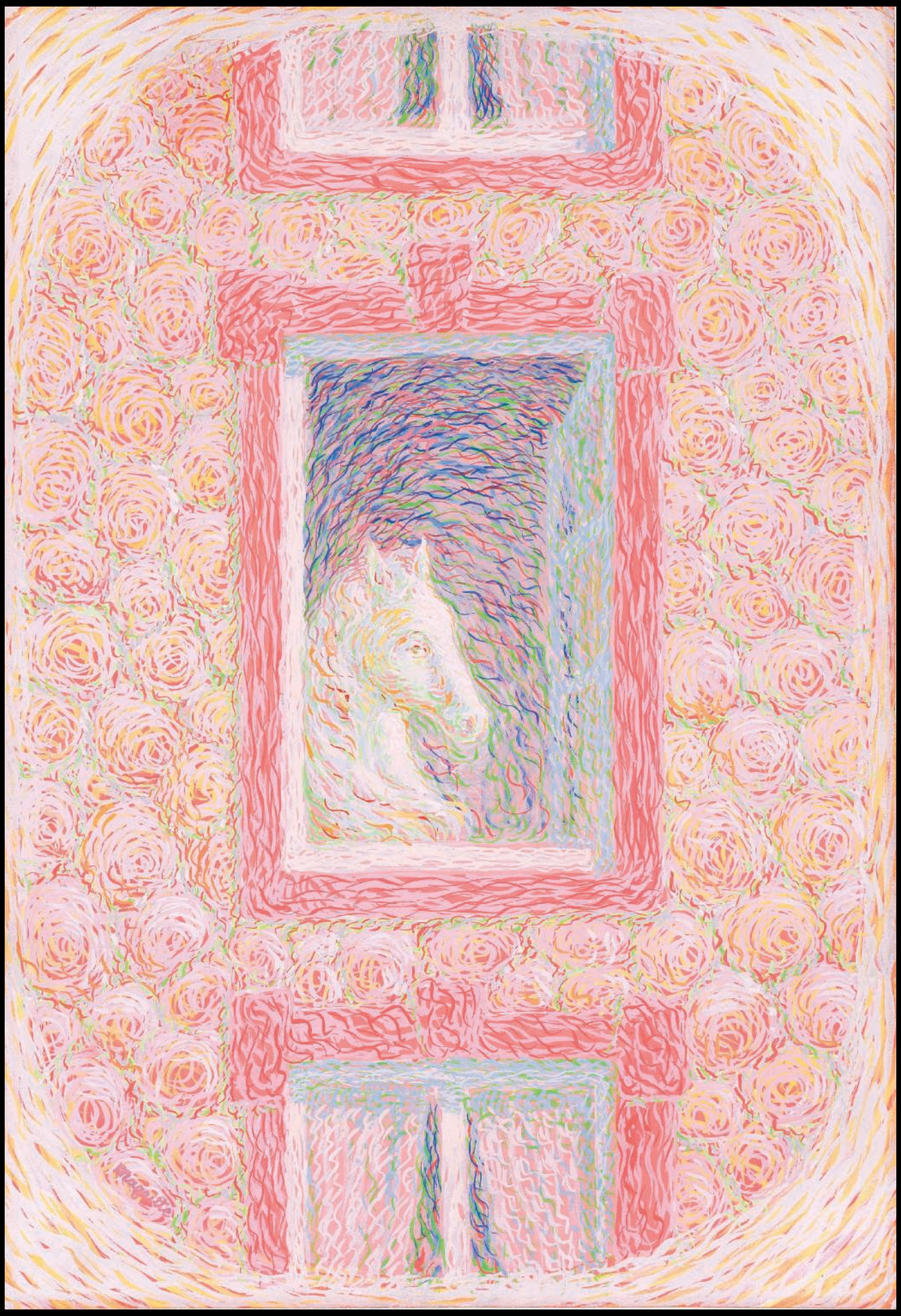
René Magritte, Drawing as reproduced in Eluard's *Les Nécessités de la vie et les conséquences des rêves précédés d'Examples*, Paris, 1946. The Menil Foundation, Houston.

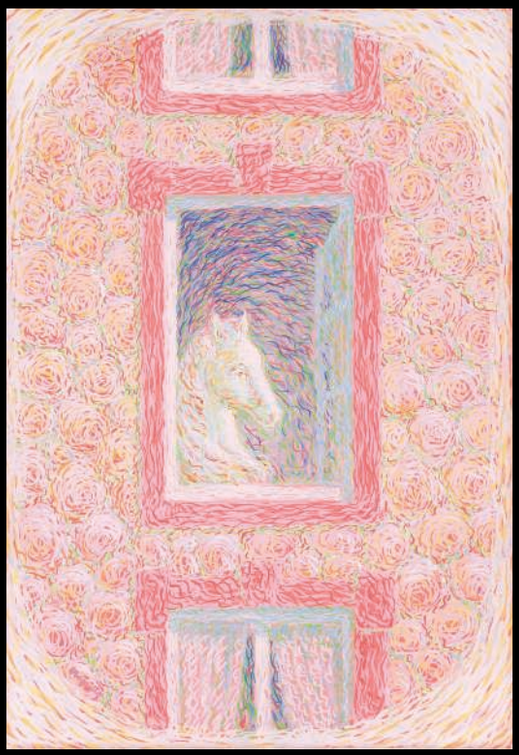
EXHIBITED:

Brussels, Galerie Dietrich, *Magritte*, November - December 1946, no. 18.
Brussels, Galerie Isy Brachot, *Magritte: cent-cinquante oeuvres; première vue mondiale de ses sculptures*, January - February 1968, no. 136.
Tokyo, National Museum of Western Art, *Rétrospective René Magritte*, May - July 1971, no. 101, p. 153 (illustrated); this exhibition later travelled to Kyoto, National Museum of Western Art, July - September 1971.
Paris, Grand Palais, FIAC, Galerie Isy Brachot stand, *Magritte*, October 1977, no. 11.
Paris, Galerie Isy Brachot, *Magritte 1898-1967*, January - March 1979, no. 12.
Brussels, Galerie Isy Brachot, *Magritte 1898-1967*, March - May 1979, no. 12.
Tokyo Galerie des Arts de Tokyo, *René Magritte*, August - September 1982, no. 63, this exhibition later travelled to Toyama, Musée d'Art de la Préfecture, October 1982; and Kumamoto, Musée d'Art de la Préfecture, October - December 1982.

LITERATURE:

R. Magritte, *Titres*, 1946.
Letter from René Magritte to Pierre Andrieu, autumn 1946.
Letter from René Magritte to Pierre Andrieu, 20 December 1946.
D. Sylvester, *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés 1918-1967*, London, 1994, no. 1212, pp. 74-75 (illustrated).





The present lot.

René Magritte, *Le météore*, 1964. Sold, Sotheby's, New York, 4 November 2014, lot 68 ($2,165,000).

René Magritte's *La belle au bois dormant* shows a horse's head in profile, framed by a cosmopolitan window in a wall of roses. Fairytale, colourism and Surrealism combine to vivid effect in a picture that is a deliberate sensory overload. This is a version of *Sleeping Beauty* in which Magritte has taken the viewer far from the territory of the Brothers Grimm.

Magritte showed *La belle au bois dormant*, which was given by the artist to his sister-in-law Léontine Hoyez-Berger before being inherited by his own wife Georgette, in a one-man show at the Galerie Dietrich in Brussels in 1946, the year it was created. This was a landmark exhibition, as it marked the launch of Magritte's so-called 'Surréalisme en plein soleil'. That notion is clearly visible in *La belle au bois dormant*, which is filled with sumptuous colour and light. The wall of roses surrounding the horse's head, shown through a window on an incongruously upper floor, allows Magritte to tap into a realm of impossible fantasy. At the same time, he is also able to play with the traditional genres and traditions of art: after all, this picture is both a floral piece and a landscape, with an equine portrait at its core.

La belle au bois dormant took as its inspiration an illustration that Magritte himself had created for a book by his friend, the poet Paul Eluard's *Les nécessités de la vie et les conséquences des rêves précédé d'exemples*, which was published the same year this gouache was created. In *Titres*, the publication in which Magritte explained his titles and which also dates to 1946, the artist discussed the idea behind this composition: 'In a magic world, beauty has taken on the appearance of a horse and the forest that of a house' (Magritte, quoted in D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte Catalogue Raisonné*, Vol. IV, London, 1994, p. 74). In this way, Magritte has twisted the narrative of the famous story of *Sleeping Beauty*.

Instead of the titular princess being asleep with her household in the midst of a thicket of brambles and briars – wild roses – in *La belle au bois dormant* she is within this floral edifice. Its proportions even hint at the house being in continental Europe, in say Paris or Belgium. Perhaps the surrounding area is more developed, or at least more modern in its style. *Sleeping Beauty* was one of the stories that the Brothers Grimm collated, recorded and made even more famous. The protagonist is often known by another name, 'Briar Rose.' The story had existed beforehand in a number of versions and remains popular to this day. Over the years, it has inspired a number of artists and writers, including Edward Burne-Jones. Often, artists show the sleeping princess surrounded by the thick walls of wild roses that protect her and through which her saviour prince must struggle in order to find her, end her enchanted spell and gain her hand. Magritte shows a version of this tale that is on the one hand more absurd, with its horse perched in the window, and on the other more domestic, featuring the landmarks of our own urban fabric.

The opulent colours of *La belle au bois dormant* reveal the 'plein soleil' that Magritte sought to capture in the wake of the Second World War. By this time, he had tired of what he conceived of as the portentous oppression of much Surrealism. Magritte himself had painted some pictures that had featured

René Magritte, *La raison pure*, 1948. Private collection.

ominous atmospheres in the run-up to the Second World War, and was conscious that they appeared all too prophetic of the grim realities that ensued. From 1943, Magritte instead created a string of pictures that showed a Surreal prophecy of enlightenment. In order to do this, he developed a new style, which many people likened to Pierre-Auguste Renoir, but which in fact paid tribute to Impressionism in general. Indeed, *La belle au bois dormant* can be seen to share some characteristics with the surprisingly modern and influential late works of Claude Monet.

For an artist whose works aimed to jolt their viewers out of taking the world around them for granted, Magritte's turn towards Impressionism was a masterstroke: he was taking an artistic style that itself channelled the subjectivity of the artist's experiences, as opposed to the more inscrutable, classic style that Magritte himself had formerly employed. This use of the feathered and swirling brushstrokes so in evidence in *La belle au bois dormant* therefore added another layer of mystery to the picture. Magritte himself explained this in a letter written nine years later: 'Without Impressionism, I do not believe we would know this feeling of real objects perceived through colours and nuances, and free of all classical reminiscences. The public never liked the Impressionists, although it may seem to; it always sees these pictures with an eye dominated by mental analysis – otherwise, we must agree that freedom runs riot' (Magritte, quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 186).

The exhibition held at the Galerie Dietrich in 1946 – and featuring *La belle au bois dormant* – was intended as the launch of this new, positive Surrealism. Magritte showed twenty-three works, including thirteen gouaches, all executed in one of two very large sizes – either 50 x 35 cm., or the larger 60 x 40 cm. format of *La belle au bois dormant* (so not only rare but arguably the largest of Magritte's gouache formats). Several of the other gouaches in this show featured transformations, substitutions and juxtapositions that resonated with *La belle au bois dormant*. For instance, *Le civilisateur* features a dog in the foreground with a forest shaped like a castle in the background. For the catalogue, his friend Paul Nougé wrote an endorsement of Magritte's new vision, celebrating the ecstatic freedom so in evidence in these joyous works in terms that clearly apply to *La belle au bois dormant*: 'Magritte's purpose, our purpose, has not changed. The world around us seems to be becoming smaller, shrinking, shrivelling into a thin black and grey system, in which signs take predominance over things. Our constant ambition, then, is to restore to this world its brilliance, its colour, its provocative force, its charm and, in a word, its unpredictable combinatory possibilities. There are no longer any forbidden feelings, even if they respond to the names: serenity, joy and pleasure. And if, occasionally, we come upon "beauty", like Stendhal we promise it as a poignant promise of happiness' (Nougé, quoted in D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte Catalogue Raisonné*, Vol. II, London, 1993, p. 137).

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*103 MAX ERNST (1891-1976)

Copeaux d'outre-mer

oil on panel
16⅛ x 13 in. (41 x 33.2 cm.)
Painted in 1959

£100,000-150,000
$150,000-220,000
€140,000-200,000

PROVENANCE:

Dorothea Tanning, New York, by descent from the artist.
Private collection,New York, by whom acquired from the above in 1993.

LITERATURE:

W. Spies, *Die Rückkehr der schönen Gärtnerin, Max Ernst 1950-1970*, Cologne, 1971, p. 43 (illustrated).
W. Spies, S.& G. Metken, *Max Ernst, Werke 1954-1963*, Cologne 1998, no. 3427, p. 195 (illustrated).

Surrounded by an ethereal golden aura, the blue sun of *Copeaux d'outre-mer* rises above an alien red landscape, invoking a mysterious otherworldly quality, as if it belonged to some independent solar system or an unknown cosmic world. Painted in 1959, a year when excitement about the expanded possibilities of the space age was sweeping across the globe, Ernst's delicate oil on panel represents the beginning of the artist's fascination with themes of space and the cosmos that were to reappear in his art repeatedly in the 1960s.

Copeaux d'outre-mer is executed in a striking palette of brilliant colour, with primary colours dominating the image. The vibrant red earth tones of the terrain are reminiscent of the desert landscapes of Arizona, which the artist had first encountered in 1943. Struck by the drama of the red sandstone buttes, steep canyon walls and pine forests which surrounded the town of Sedona, Ernst had decided to move there with his artist wife Dorothea Tanning, to engage with this landscape in a more direct manner. Upon his return to France in 1953, the artist increasingly began to incorporate elements from this environment into his paintings. In the present work, the iron-rich red earth develops a particularly dreamlike aura, appearing at once solid and ethereal as it gradually thins and disappears towards the horizon line.

Copeaux d'outre-mer illustrates many of the innovative semi-automatic painterly techniques developed by Ernst during his career. Parts of the work have been made using the *grattage* technique, leaving ghostly traces of textured forms on the surface of the painting. It had emerged as the artist's painterly response to the graphic technique *frottage*, which he had previously discovered in 1925. These processes added an unplanned element to the composition, which fed the artist's curiosity for automatic images and aided his 'meditative and hallucinatory faculties,' (Ernst, in his 1936 essay 'Beyond Painting,' in *Surrealism*, ed. M. Caws, London & New York, 2004, p. 215).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*104 PAUL KLEE (1879-1940)

Kurze Seereise (Short Sea Voyage)

signed 'Klee' (upper left); dated, titled and numbered '1930 W 1 kurze Seereise' (on the artist's mount)
watercolour on cotton laid down on the artist's mount
Image size: 10⅜ x 20⅝ in. (26.5 x 52.5 cm.)
Artist's mount size: 18¾ x 25⅝ in. (47.5 x 65.3 cm.)
Executed in 1930

£300,000-500,000

$440,000-730,000

€410,000-670,000

PROVENANCE:

With Rudolf Probst [Galerie Neue Kunst Fides; Das Kunsthaus], Dresden and Mannheim, 1932-1933.
Erica Meyer-Benteli, Bern, by whom acquired directly from the artist, and thence by descent; sale, Christie's, London, 4 December 1973, lot 98.
Anonymous sale, Galerie Motte, Geneva, 7 June 1974, lot 146.
Galerie d'Art Moderne, Basel, by 1974.
Galerie Taménaga, Tokyo.
Acquired from the above by the present owner by 2001.

EXHIBITED:

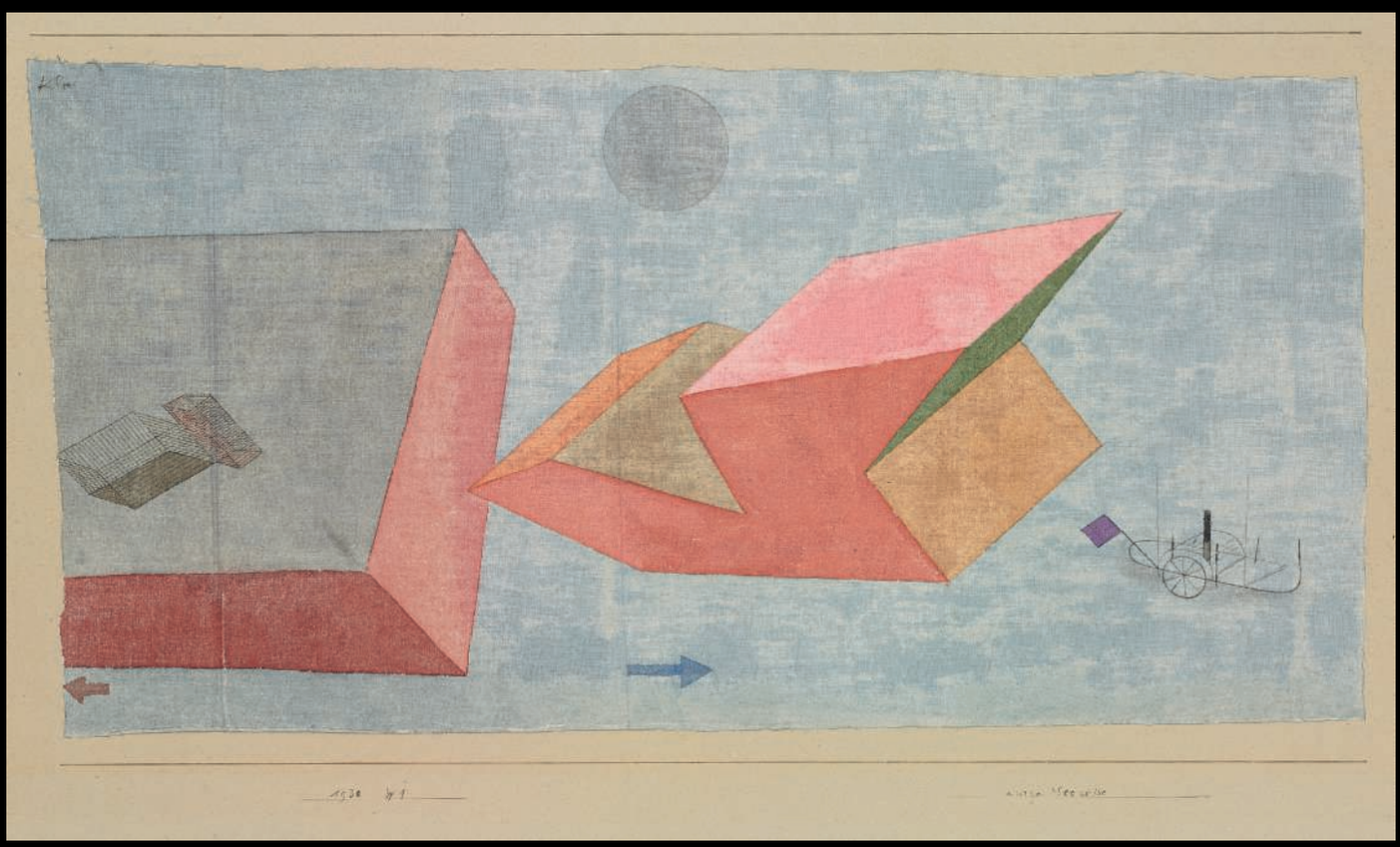
Kunsthalle Bern, *Paul Klee, Walter Helbig, M. de Vlaminck, Phillipp Bauknecht, Arnold Huggler*, January - February 1931, no. 101.
Kunsthalle Bern, *Paul Klee*, February - March 1935, no. 173.
Kunsthalle Basel, *Gedächtnisausstellung Paul Klee*, February - March 1941, no. 183.

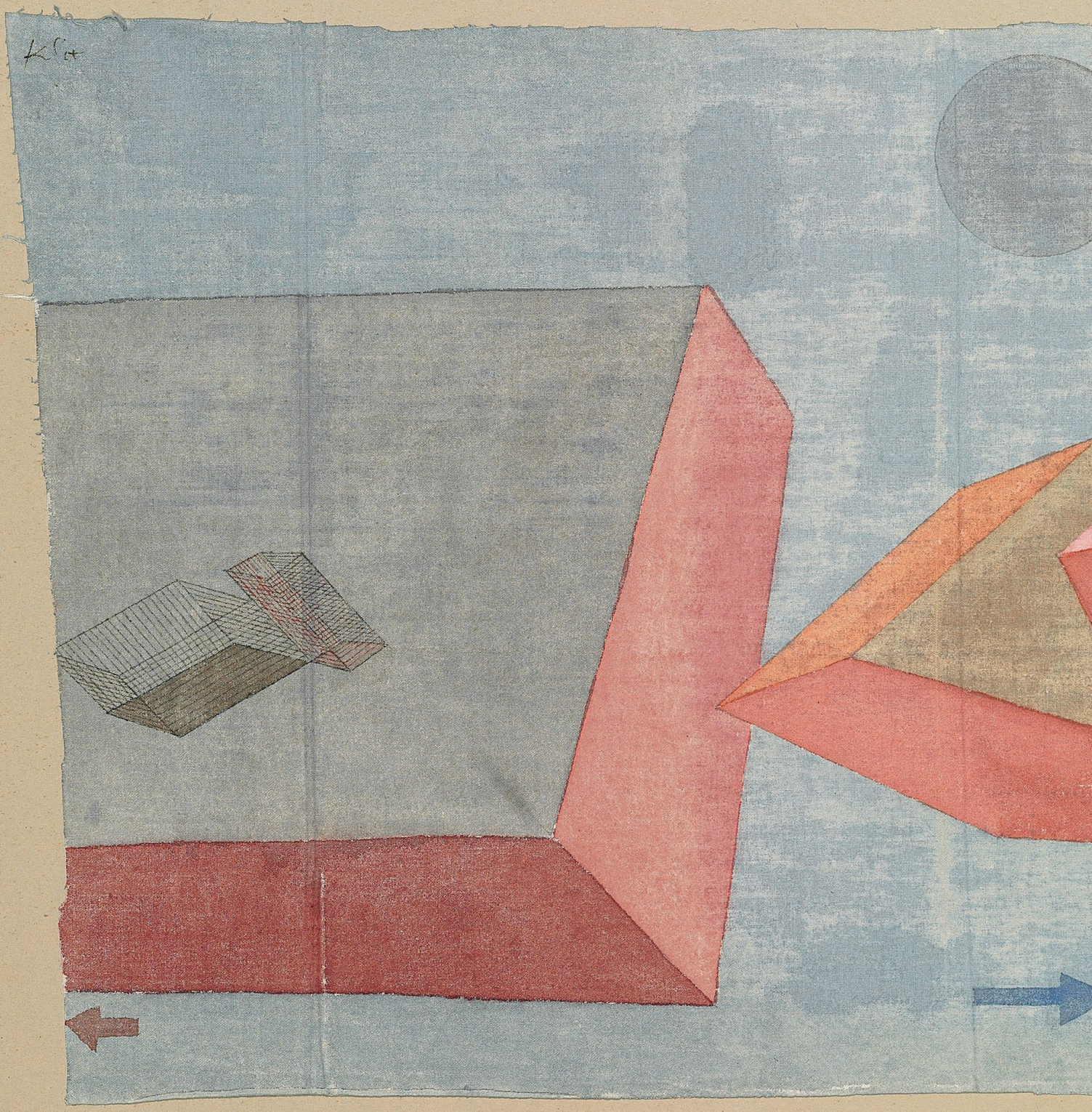
LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. 5, *1927-1930*, Bern, 2001, no. 5237, p. 476 (illustrated; illustrated again p. 442).

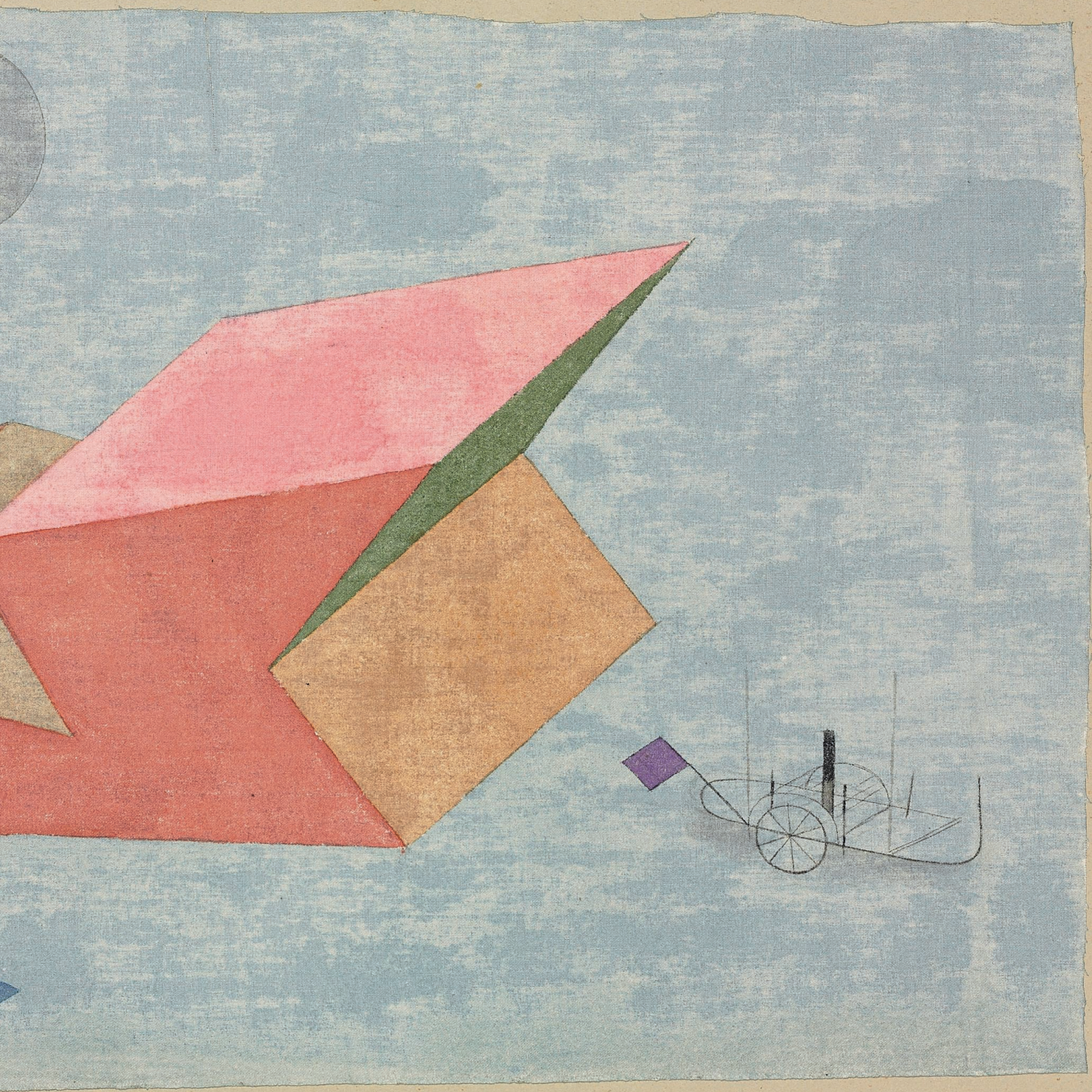
'We used to represent things visible on earth which we enjoyed seeing or would have liked to see. Now we reveal the reality of visible things, and thereby express the belief that visible reality is merely an isolated phenomenon latently outnumbered by other realities'

(Klee, quoted in W. Grohmann, *Paul Klee*, London, 1954, p. 181).

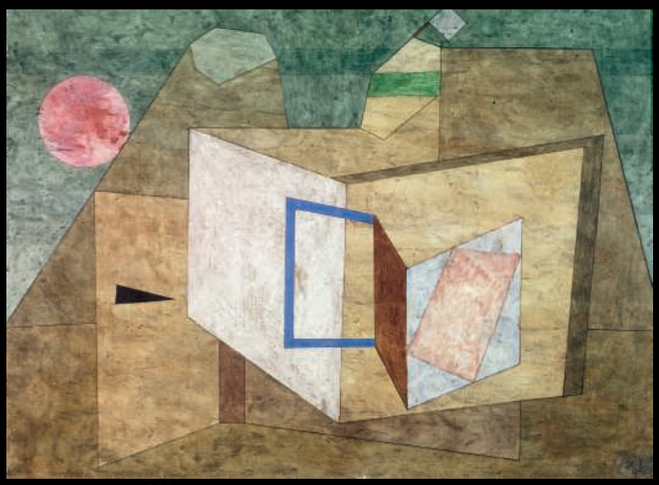




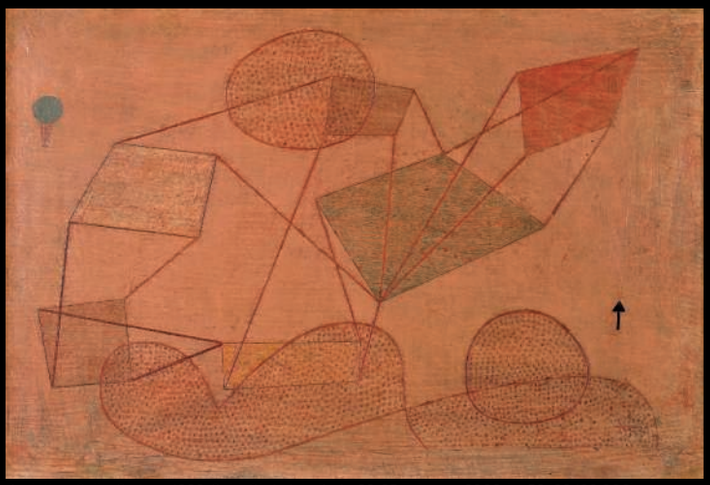
1930 Nr 1



kurze Seereise



Paul Klee, *Geöffnet*, 1933. Bern, Felix Klee Collection.



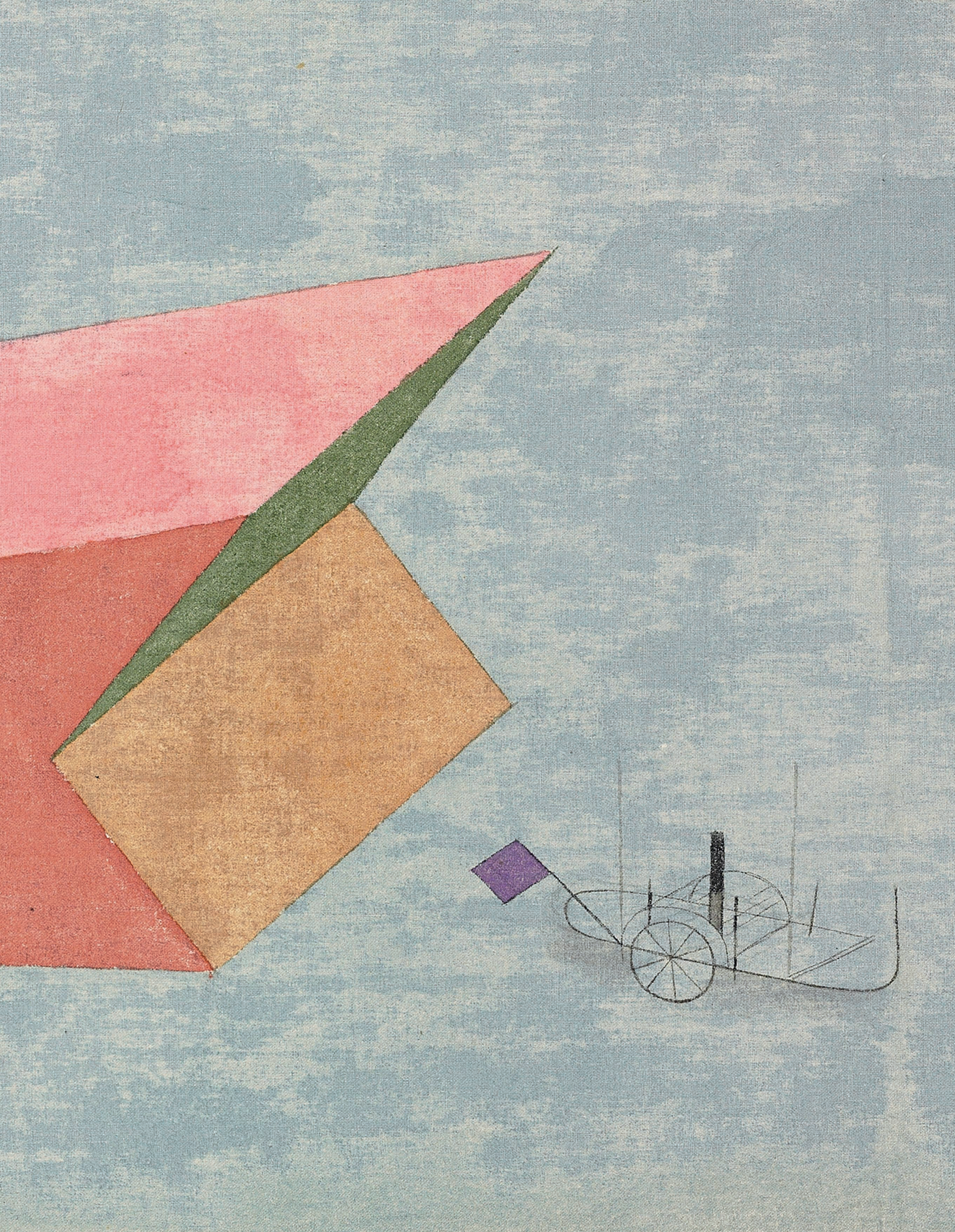
Paul Klee, *Sollte Steigen*, 1932. Sold, Christie's, Paris, 23-25 February 2009, lot 58 (€2,193,000).

Executed in 1930, *Kurze Seereise (Short Sea Voyage)* is a lyrical and poetic image that demonstrates the unique way in which Paul Klee imbued combinations of geometric lines and forms with a magical beauty and visual harmony. Gliding through an ethereal sea of blue, two precisely rendered yet ambiguous three-dimensional objects dominate the composition, the arrows below them indicating their oppositional movement, next to which a linear outline of a boat floats, a reference perhaps to the sea voyage indicated by the painting's title. A perfect blue circle – a form that could be viewed as a full moon – presides over this finely executed, delicate watercolour.

An avid traveller, throughout his life Klee was profoundly affected by the many trips he made abroad. From Tunisia and Italy, to Corsica and France, Klee revelled in the varying landscapes and terrains of these exotic countries, absorbing the changing colours and light and conveying these in his painting. At the end of 1928, two years before he executed the present work, Klee had voyaged by boat to Egypt, a trip that the artist's friend and biographer, Will Grohmann described as 'the greatest single source of inspiration in his later years' (W. Grohmann, *Paul Klee*, London, 1954, p. 76). Here, Klee was captivated by the ancient culture of the country that simultaneously felt full of life and vitality, and he conveyed his impressions of the landscape in his work in a variety of ways over the following years. From this point onwards, Klee simplified his compositions, freeing space from Western pictorial traditions as his images became increasingly abstract, filled with brighter and lighter colours than he had used before. Painted three years after Klee's trip to Egypt, with its glowing hues and simplified composition, *Kurze Seereise (Short Sea Voyage)* demonstrates the monumental and magical effect that his visit to Egypt had on his art.

By the end of 1929, Klee had begun to produce, as Grohmann describes, 'mobile spatial images' (*ibid.*, p. 88): works consisting of overlapping planes and seemingly weightless forms, rendered with a mathematical precision, which give the impression of gentle movement, as if the shapes are floating, gliding, falling or hovering within space. At this time, Klee, inspired by the beliefs of the new director of the Bauhaus, Hannes Meyer, became interested in geometrical construction, and rendered numerous geometric drawings which feature three-dimensional structures. Though executed with precise observation and careful formal construction, the combination of three-dimensional forms and flattened planes of colour in *Kurze Seereise (Short Sea Voyage)* paradoxically creates a fantastical, dream-like and surreal image. This is heightened by Klee's abandonment of illusionistic space, as he instead created a limitless or 'irrational' imaginary space without boundaries, which extends beyond the picture plane.

Kurze Seereise (Short Sea Voyage) dates from the end of Klee's highly productive period spent teaching at the Bauhaus in Dessau. After pressure from a new right-wing government had closed the Weimar Bauhaus, on whose faculty Klee had been teaching since 1921, in 1925 the school moved to a new location in Dessau, where, thanks to the sympathetic town council, a new building designed by Walter Gropius was built. Klee, a teacher or 'Master' at the Bauhaus, resumed teaching and, in July 1926, moved with his family into a house on the campus, which they shared with Wassily and Nina Kandinsky. Throughout the years that Klee spent at Dessau, his work became bolder and more experimental and by 1930, at the time he painted *Kurze Seereise (Short Sea Voyage)*, the artist was enjoying international renown. In December 1929, the dealer Alfred Flechtheim organised a large retrospective of the artist's work which subsequently travelled to the Museum of Modern Art in New York, while the French periodical, *Cahiers d'Art* commissioned a large volume of reproductions of his *oeuvre*. Just a year after he painted *Kurze Seereise (Short Sea Voyage)*, Klee, seeking greater freedom, resigned from the Bauhaus and accepted a professorship at the Academy of Fine Arts in Dusseldorf, marking the end of this remarkable tenure. In 1932, the Nazis gained control of the Dessau Council, and the school was once again closed.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ105 JOAN MIRÓ (1893-1983)

Peinture – Bleu

signed and dated 'Miró. 1927.' (lower right);
signed and dated 'Joan Miró. 1927.' (on the reverse)
oil on canvas
9½ x 13 in. (24 x 33 cm.)
Painted in 1927

£450,000-650,000
$660,000-950,000
€610,000-870,000

PROVENANCE:

Galerie Pierre [Pierre Loeb], Paris.
Emile van Gindertael [Jean Milo] (1906-1993), Brussels, a gift from the above in 1929, and thence by descent.

EXHIBITED:

Brussels, Musée d'Ixelles, *Rétrospective 'Le Centaure'*, February - March 1963, no. 97 (titled 'Bleu').
Paris, Musée d'Art Moderne de la Ville de Paris, *L'aventure de Pierre Loeb. La galerie Pierre, Paris 1924-1964*, June - September 1979, no. 135, p. 84 (illustrated; titled 'Bleu'); this exhibition later travelled to Brussels, Musée d'Ixelles, October - December 1979.

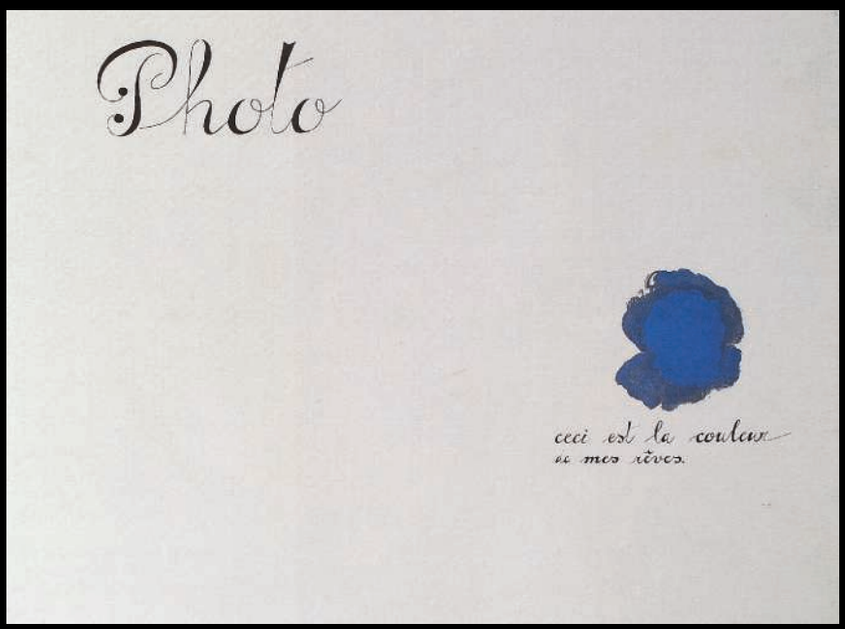
LITERATURE:

J. Milo, *Vie et survie du Centaure*, Paris, 1980, p. 76 (illustrated; titled 'Bleu').
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*, vol. I, *Paintings, 1908-1930*, Paris, 1999, no. 282, p. 209 (illustrated; titled 'Painting').

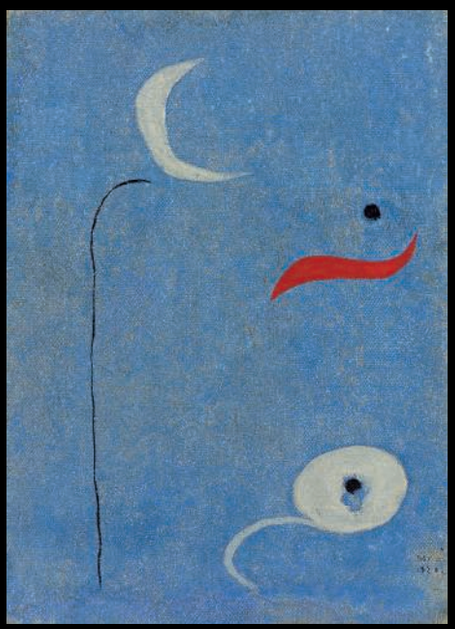
Man Ray, Joan Miró, *circa* 1933. Israel Museum, Jerusalem, Israel. The Vera and Arturo Schwarz Collection.


Miró.
192


Miró.
1927.



Joan Miró, *Peinture – Poème*, 1925. Metropolitan Museum of Art, New York.



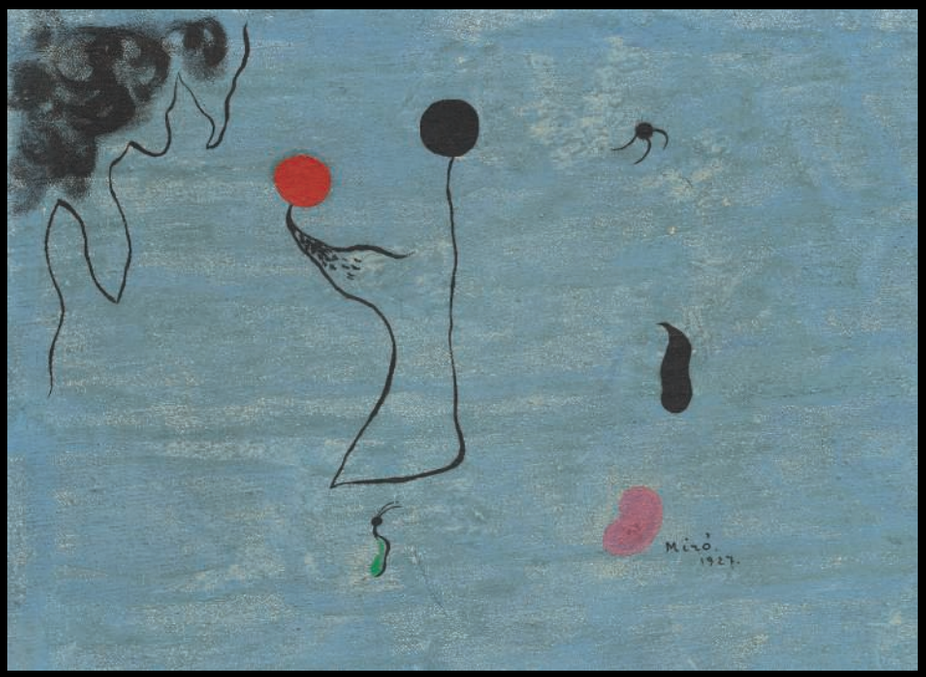
Joan Miró, *Peinture*, 1926. Sold, Christie's, London, The Art of the Surreal, 9 February 2012, (21.9 x 15.8 cm., £657,250).

Against a translucent, ethereal blue background, delicate, thread-like lines, whimsical forms and abstract spots of colour emerge in Joan Miró's poetic and dream-like *Peinture – Bleu*. Painted in 1927, the present work belongs to Miró's radical and much celebrated series of 'oneiric' or 'dream' paintings, which the artist began in Paris in 1925, at the height of his involvement with Surrealism. Seeking to liberate painting from convention, and eliminate references to the external world, with these radically simplified paintings, Miró channelled a subconscious, interior world onto his canvases, so as to explore what he once described as, 'all the golden sparks of our souls' (Miró, quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 83). As the signs and forms of Miró's own intensely personal pictorial language float through the seemingly endless void of blue, *Peinture – Bleu* is imbued with a celestial, otherworldly quality, appearing like a magical vision in a dream, or a glimpse of a far-away, imaginary world.

Miró began his dream paintings while living and working at 45, rue Blomet in Paris. Surrounded by a circle of artists and poets, including André Masson who had a studio next to Miró, Michel Leiris, Georges Limbour and Robert Desnos, amongst others, the artist found himself within an extraordinarily fertile creative environment; or as Jacques Dupin has described, the artist was in the midst of, 'an almost delirious intellectual effervescence' (J. Dupin, *Miró*, Paris, 1993, p. 120). Exposed to Masson's pioneering surrealist technique, automatic drawing, as well as reading the poetry of groundbreaking poets such as Rimbaud and Jarry, and the work of Dostoyevsky and Nietzsche, Miró's intellect was stimulated and his imagination took flight, inspiring him to move away from realism and traditional pictorial convention, towards a whole new form of painting. Miró later reflected on this critical moment in his career, 'Then, being with all the poets opened new doors for me, helping me go past the plastic pictorial fact, to go beyond painting: that was very, very important. Rue Blomet, for me, that is something crucial in my life and in my work, because of the time I was able to spend in Paris, with poets, above all with writers' (Miró, quoted in M. A. Caws, 'Surrealism and the rue Blomet' in *Surrealism and the rue Blomet*, exh. cat., New York, 2013, p. 15).

Decisively moving away from the highly detailed realism that had characterised his earlier works, such as *La ferme* (1921-22, National Gallery of Art, Washington, D.C.), Miró's starting point for his dream paintings was the hunger-induced hallucinatory visions that he was experiencing at this time. Like the automatic techniques that his surrealist peers were pursuing, Miró also developed a semi-automatic method of drawing and painting. Surviving sometimes on just a few dried figs a day, which was often all he could afford, Miró, in a state of hallucination, would sit in his studio, staring at the wall or at marks on the ceiling, spontaneously capturing on paper the surreal signs, shapes and forms that appeared to him in this almost unconscious state. Many years later, the artist recalled this poverty-stricken yet immensely creative period: 'Because I was very poor, I could only afford one lunch a week: the other days I settled for dried figs

Joan Miró, *Peinture*, 1927. Scottish National Gallery, Edinburgh.



The present lot.

and chewed gum... I did many drawings based on hallucinations that had been brought on by my hunger. I would come home at night without having eaten and put my feelings down on paper' (Miró, quoted in Rowell, *ibid*., pp. 161-162).

For Miró, these semi-automatic, hallucinatory experiences opened up a new realm of artistic possibility, serving as the basis for his abstract and dreamlike, 'oneiric' paintings. Miró started to paint with a new, unplanned and unconstrained abstract imagery composed of graphic-like signs and forms: he recalled, 'the signs of an imaginary writing appeared in my work. I painted without premeditation, as if under the influence of a dream. I combined reality and mystery in a space that had been set free... Later, a deepening sense of the marvellous led me to the notion of the fantastic. I was no longer subjected to dream-dictation, I created my dreams through my paintings...I escaped into the absolute of nature' (Miró, quoted in Rowell, *ibid*., p. 264). In *Peinture – Bleu*, all superfluous or narrative elements are dispensed with. Space is no longer illusionistic but is instead abstract and infinite; likewise, forms are not descriptive but are the instinctive product of Miró's unrestrained imagination: freely invented signs that create a fantastical and visionary artwork.

Set within an empty abyss, the abstract forms of *Peinture – Bleu* take on an enigmatic visual power. Floating in a translucent, limitless sea of thinly applied blue wash, lines and shapes form mysterious ciphers and signs that emerge from, and simultaneously disappear into the field of colour. Your work. Appearing to spontaneously fluctuate across the canvas, these signs balance in a state of perfect equilibrium on the canvas, creating a powerful poetic harmony. Appearing impulsive and instinctive, these compositions were carefully thought-out and planned by Miró. After capturing on paper the forms and shapes engendered by his hallucinations, Miró considered and pondered these drawings before painting them on to the carefully prepared grounds of his canvases, distilling them to their most essential forms to create a striking and poetic visual language. With its eloquent simplicity of lyrical signs, *Peinture – Bleu* encapsulates Miró's desire to transcend the conventions of painting, and realise a revelatory visual form free from realistic imitation.

With a distinguished provenance, *Peinture – Bleu* has remained in the same collection since 1929. Pierre Loeb, the legendary surrealist dealer and gallerist, and one of the earliest supporters of Miró, gave *Peinture – Bleu* as a gift to the Belgian artist, Jean Milo. Milo was Vice Director of the Galerie Le Centaure, one of the leading avant-garde galleries in Brussels, which brought together Belgian artists, and maintained strong links with the Parisian avant-garde; a central facilitator for the exchange of ideas between these two artistic centres. After Miró's successful one-man exhibition at the Galerie Le Centaure in May 1929, Loeb, as a way of thanking Milo for his support and promotion of the Spanish artist, gave him *Peinture – Bleu*: a commemoration of their fruitful collaboration and their shared love and enthusiasm for the work of Miró.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ°◆106 MAX ERNST (1891-1976)

The Stolen Mirror

signed 'max ernst' (lower right); signed again, dated and inscribed 'max ernst 1941 product of France' (on the reverse)
oil on canvas
25⅝ x 31⅞ in. (65 x 81 cm.)
Painted in 1941

£7,000,000-10,000,000
$10,200,000-14,600,000
€9,400,000-13,400,000

PROVENANCE:

Edward James, London, by 1951.
Jimmy Ernst, New Canaan, Connecticut.
Dallas Ernst, Sag Harbor, New York, by descent from the above in 1984.
Estate of Edith Dallas Ernst, by descent from the above; sale, Christie's, New York, 1 November 2011, lot 36 ($16,322,500).
Private collection, London, by whom acquired at the above sale.

EXHIBITED:

New York, Valentine Gallery, *Exhibition Max Ernst*, March - April 1942, no. 20.
New York, Art of This Century, *Objects, Drawings, Photographs, Paintings, Sculpture, Collages, 1910-1942*, 1942, p. 104.
Washington D.C., Caresse Crosby Gallery, *Max Ernst/Dorothea Tanning*, March - April 1946, no. 1.
Beverly Hills, The Copley Galleries, *Max Ernst, 30 Years of His Work, A Survey*, January - February 1949, no. 33.
Paris, Galerie René Drouin, *Max Ernst*, 1950, no. 11, p. 61.
Brühl, Schloss Augustusburg, *Max Ernst, Gemälde und Graphik 1920-1950*, March - April 1951 (illustrated p. 66; detail illustrated p. 67).
London, Institute of Contemporary Art Gallery, *Max Ernst, Drawings, Paintings, Collages, 1918-1952*, December 1952 - January 1953, no. 44.
Knokke-Le Zoute, Albert Plage, Casino Municipal, Max Ernst, July - August 1953, no. 71, p. 27.
Paris, Orangerie des Tuileries, *Max Ernst: à l'intérieur de la vue*, April - May 1971, no. XVII, p. 24.
Munich, Haus der Kunst, *Max Ernst, Retrospektive*, February - April 1979, no. 260, p. 314; this exhibition later travelled to Berlin, Nationalgalerie, May - July 1979.
Cleveland, Museum of Art, *The Spirit of Surrealism*, October - November 1979, no. 24, p. 173 (illustrated p. 70).
London, Tate Gallery, *Max Ernst: A Retrospective*, February - April 1991, no. 213, p. 380 (illustrated p. 241); this exhibition later travelled to Stuttgart, Staatsgalerie, May - August 1991; and Dusseldorf, Kunstsammlung Nordrhein-Westfalen, August - November 1991.
Los Angeles County Museum of Art, *Exiles and Emigrés: The Flight of European Artists from Hitler*, February – May 1997, no. 34, p. 160 (illustrated fig. 142); this exhibition later travelled to Montreal, Musée des Beaux Arts, June – September 1997; and Berlin, Neue Nationalgalerie, October 1997 - January 1998.
New York, The Equitable Gallery, *Julien Levy: Portrait of an Art Gallery*, August - October 1998 (illustrated pl. 18, p. 112)

LITERATURE:

M. Ernst, *Beyond Painting and Other Writings by the Artist and His Friends*, New York, 1948, no. 65, p. xii (illustrated pl. 65).
G.R. Hocke, *Die Welt als Labyrinth, Manier und Manie in der europäischen Kunst*, Hamburg, 1957, no. 42 (illustrated).
P. Waldberg, *Max Ernst*, Paris, 1958 (illustrated pp. 338-339).
R. Benayoun, *Erotique de Surréalisme*, Paris, 1965 (detail illustrated p. 99).
R. von Holten, *Gustave Moreau, Symbolist*, Stockholm, 1965, p. 174 (illustrated).
J. Russell, *Max Ernst, Leben und Werk*, Cologne, 1966, no. 80, p. 347 (illustrated p. 269).
C. Sala, *Max Ernst et la démarche onirique*, Paris, 1970, p. 81 (illustrated pl. 28).
U. Schneede, *Max Ernst*, Stuttgart, 1972, no. 329, p. 212 (illustrated p. 168).
E. Quinn, *Textes de Max Ernst*, Paris, 1976 (illustrated p. 219).
Exh. cat., *10 x Max Ernst, Eine didaktische Ausstellung zum Verständnis seiner Kunst*, Dusseldorf, 1978, p. 443 (illustrated p. 219).
W. Spies, S. & G. Metken, *Max Ernst Oeuvre-Katalog, Werke 1939-1953*, Cologne, 1987, no. 2376, p. 38 (illustrated).
R. McNab, *Ghost Ships, A Surrealist Love Triangle*, New Haven, 2004, pp. 171, 182-188 & 202 (illustrated fig. 98, p. 182; detail illustrated fig. 113, p. 197).
W. Spies, exh. cat., *Max Ernst: A Retrospective*, New York, 2005, p. 14 (illustrated fig. 9)

Portrait of Max Ernst, 1942. Photograph by Arnold Newman.


max ernst

Max Ernst, *L'Habillement de l'espousée (de la mariée)*, 1940. Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation).

Max Ernst's *The Stolen Mirror* is a *paysage animé*, nominally cast in the classical convention of a landscape enlivened with figures and creatures of various kinds; it is moreover a surrealist tour-de-force, one of the artist's finest works, which carries this genre into an entirely alien, phantasmagorical realm. As chimerical as many of the elements here may appear, Ernst's technique imbues them with an uncannily convincing matter-of-fact existence, although not in any way we would normally recognise or comprehend. Here is the world that may be a beginning or an end, as it may have existed at the dawn of humanity, in mythical prehistory, or following some cataclysmic event at the end of time. Ernst's vision is both transcendent and descendent: *The Stolen Mirror* is an enchanted world of symbols floating on an ether of dreams, in a state of perpetual metamorphosis; yet the artist's vision also describes in lurid detail an overwhelmingly visceral, corporeal world that has given itself over to exacerbated processes of degeneration and decay. Ernst does not hesitate to strip away the exterior of certain figures or things to reveal the corruption of the familiar within, but elsewhere he tantalises by masking and covering them over, giving equal cause for apprehension. Here is a fairy tale world that even under the clear light of day seems to be

Opposite: Leonora Carrington and Max Ernst at Saint-Martin d'Ardêche, 1939. Photograph by Lee Miller; Lee Miller Archives, England.

slipping into an ever more sinister nightmare, where sensuality almost lovingly yields to cruelty, and the vital pulse of life hardens into petrifaction, like the nymph Daphne transformed into a laurel tree. Yet it is because of this lurking sense of menace that this painting is so temptingly enigmatic – even the title mystifies – and easily seduces the viewer into the blithe embrace of its decadent surreality. This may be the world as Ernst has envisioned it, but this is a place not so distant from one we each harbour and secretly nurture deep within ourselves, whether in the dreams of our sleep or in our waking fantasies.

Dating from 1941, *The Stolen Mirror* was painted at the high water mark of Ernst's work during the early years of the Second World War, when the artist was creating one extraordinary picture after another using the decalcomania technique. He picked up this inventive exercise in manipulating paint from Óscar Domínguez in 1938. Decalcomania was not a new discovery, but had been overlooked and forgotten – Victor Hugo liked to use this transfer process in the mid-19th century to generate the imagery in his works on paper. The method is simple enough – using gouache or some other water-based medium, the artist spreads paint on a sheet of paper, then lays a second sheet on top of it, and after applying varying degrees of pressure, lifts the second sheet, which will bear the imprint of marbled, blotted, porous and grainy patterns of paint. The process can be repeated to create ever more intricate textures that resemble the appearance of organic matter and mineral forms. Many surrealists dabbled in the technique simply to marvel at the bizarrely evocative shapes they could quickly create by accident. Ernst was the only artist to adapt decalcomania in a sustained manner to painting in oils on canvas – he rarely employed this technique as an end in itself, he instead made it a systematic means of applying paint in conjunction with various kinds of brush work and the use of the palette knife. Through concentrated practice he became a master at decalcomania, and achieved a remarkable degree of control over this fundamentally unpredictable process. The results suggested new subjects and enabled Ernst to expand the parameters of this imaginary world. There was at that time no more freshly distinctive manner in surrealist painting, which increasingly set the quality and depth of Ernst's work apart from almost all others. André Breton advocated this technique as a proper automatic approach to creativity, one that was not subject to conscious control, and he promoted the use of decalcomania as a bona fide surrealist alternative to Salvador Dalí's use of quasi-academic *trompe l'oeil* techniques in rendering dream imagery in painting. The use of decalcomania provided a welcome boost to surrealist practice at a time when inspiration and inventiveness within the visual side of the movement had been noticeably on the wane.

Ernst began to apply the decalcomania technique by degrees, first in 1939 as tree forms (Spies, nos. 2330-2335) and then using it to create furred and feathered female figures (Spies, nos. 2336-2339), the most remarkable of which is *L'Habillement de l'espousée (de la mariée)*, 1940 (Spies, no. 2361). However, it was in the landscape with figure paintings of 1940-1942 that Ernst most dramatically realised the full potential of this technique, which inspired him to create a new vision of the human presence in the world. His figures no longer bestride, surmount or hold sway over the landscape, but instead appear in the form of some mutant creature that has been generated from within the earth, and remains entirely subject to its

Max Ernst, *Europe after the Rain II*, 1940-1942. The Wadsworth Atheneum Museum of Art, Hartford.

Max Ernst, *The Painter's Daughters,* 1940. Private collection.

The present lot.

chthonic origins. Ernst's technique has the effect of composing every being, creature or thing in the world he has created from the very same substance, so that a human being is hardly distinguishable in its material from plant or beast. All belong to the earth from which they have sprung and are irrevocably fated to return. Ernst's figures may rise up like tall monuments, but they are invariably dragged down, like weary prisoners, by the weight of their earthly, bestial and vegetal bodies, alive and sentient, but relentlessly decomposing before our eyes. The supposed superiority of human consciousness, social morality and the individual will count for very little in this realm of perpetually tormented existence: nothing, not even the human mind, separates us from everything else.

The production of the great decalcomania paintings of 1940-1942, more than thirty works in total, were almost all realised within the start and finish dates of the supreme masterpiece that Ernst painted during this period, *Europe after the Rain II* (Spies, no. 2395), which the artist began in France in the fall of 1940 and completed in America in 1942. The major landscape with figure paintings in this group are *The Painter's Daughters*, 1940 (Spies, no. 2359), *The Stolen Mirror*, 1941, *The Harmonious Breakfast in Santa Monica*, 1941 (Spies, no. 2378), *Napoleon in the Wilderness*, 1941 (Spies, no. 2382), and *L'Antipape*, 1941-1942 (Spies, no. 2391).

Most of Ernst's landscape paintings suggest the large spaces of a timeless dimension by means of their width, undefined backgrounds, or the variously scaled monumentality of their forms, as seen in *Europe after the Rain II*. The artist normally viewed his landscape and figure subjects close-up in compositions that focus mainly on the fore- or middle-grounds. *The Stolen Mirror* stands apart from all other landscapes of this period in its extended depth of field, from foreground to horizon, emphasised here in the presence of the rampart-like structure that runs up and down the center of the picture, which becomes the port of entry for the viewer's eye. The sense of distance which Ernst has created here betokens a journey, an invitation to a trip down the stone path, like a seaside causeway, which he has left open to us. This is the point at which *The Stolen Mirror* becomes indelibly tinged with autobiography, as Ernst recounts in a dream-like manner his personal odyssey from the Old World to the New.

At the outbreak of the Second World War in September 1939 Ernst had been living with his paramour Leonora Carrington, an English-born painter, in an early 18th century farmhouse he had purchased and fixed up in the village of Saint-Martin-d'Ardêche. He never acquired French citizenship, and as a German national he was immediately interned when France and Great Britain declared war on Nazi Germany. He was released through the intercession of the poet Paul Eluard, only to be detained in camps again when Germany invaded France in May 1940. He escaped back to Saint-Martin, was denounced and taken away again. He got away a second time, just as he was being cleared for release. When he returned home he no longer possessed his

Max Ernst, *Napoleon in the Wilderness,* 1941. The Museum of Modern Art, New York.

Max Ernst, *L'Antipape,* 1941-1942. Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation).

farmhouse: Carrington, distraught over his disappearance, sold the farm, reputedly for a bottle of beer. She travelled to Spain, where her separation from Ernst increasingly unhinged her, and her family had her committed to a sanatorium in Santander.

In the meantime Ernst, alone and friendless in the French countryside, began *Europe after the Rain II*. With the defeat of France it was only a matter of time before German authorities, the dreaded Gestapo, would be on his trail. He had to leave the country as soon as possible. Ernst made his way to Marseille, where in December 1940 he joined a group of fellow artists and writers who were staying at the pension Bel Air, hopefully awaiting their visas and exit papers. Varian Fry, the chief representative in France of the Emergency Rescue Committee, had passed word to Ernst that Peggy Guggenheim, Alfred H. Barr, Jr. of the Museum of Modern Art, New York, and Ernst's son Jimmy, who had emigrated to the United States in 1938, were working to get him out of France.

When his papers finally came through several months later, Ernst headed for Spain, but was stopped at the French border by a stationmaster who believed the artist's documents were not in order and confiscated his passport. The local customs men went through Ernst's baggage and began to marvel at his paintings, some finished and others not, all rendered in the decalcomania technique. The suspicious stationmaster joined in their praise of Ernst's work, and took the artist into his office. 'Monsieur, I respect talent... you have great talent,' he declared. 'I admire that.' He returned Ernst's passport and directed him to the station platform where two trains were about to depart. 'The first,' the stationmaster told him, 'is going to Spain, and the other to Pau, the next prefecture... Be careful not to take the wrong train' (as told by Ernst in 'Biographical Notes,' quoted in exh. cat., *op. cit.*, 1991, p. 319). Ten minutes later Ernst crossed the border into Spain, travelled to Madrid and then on to Lisbon, where émigrés boarded ships for the dangerous voyage to America. Along the way it became necessary to leave behind the unfinished *Europe after the Rain II*. Ernst wrapped up the canvas, wrote on the package 'Max Ernst c/o The Museum of Modern Art, New York,' and left it where someone was sure to find it.

Peggy Guggenheim arrived in Lisbon by plane with two return tickets in hand, and with Ernst flew back to New York. Jimmy Ernst greeted them when they arrived at La Guardia Airport on 14 July 1941. Ernst was now in the New World, and *Europe after the Rain II* was miraculously awaiting its creator at The Museum of Modern Art, having somehow made it to New York before the artist arrived. Ernst spent some time in detention, again as an enemy alien, on Ellis Island, where he had a grand view of the

Detail of the present lot.

Statue of Liberty. He was released to the custody of Jimmy, but had to report to authorities whenever he left New York.

That summer Leonora Carrington arrived in New York. Back in Spain, while being transported to another institution, she slipped away from her guardian and made her way to the Mexican Embassy in Lisbon, where she knew Renato Leduc, the ambassador, whom she soon married, thus freeing her from her family's control. There she encountered Ernst as he was waiting to depart; the artist was still in love with her, and although they would meet, she refused to go back to him. When she arrived in New York bringing with her a cache of Ernst's work, the situation was unchanged. Jimmy Ernst later wrote, 'I don't ever recall seeing such a strange mixture of desolation and euphoria in my father's face when he returned from his first meeting with Leonora in New York. One moment he was the man I knew in Paris – alive, glowing, witty and at peace and then I saw in his face the dreadful nightmare that so often comes with waking. Each day that he saw her, and it was often, ended the same way... I was at a loss of how to help him' (*A Not-So-Still Life*, New York, 1984, pp. 213-214).

Peggy Guggenheim, who had been in love with Ernst for some time, wanted to get him out of New York and away from Carrington. Guggenheim, her daughter Pegeen, Ernst and his son Jimmy flew to Los Angeles, where Guggenheim hoped to start a new gallery. They stayed in the home of Peggy's sister, Hazel McKinley, in Santa Monica. Ernst set up his studio in an enclosed porch, and set to work on some unfinished paintings he had brought with him from France, as well as some new canvases.

Ernst is known to have painted *Napoleon in the Wilderness* in Santa Monica; depicting himself as the French emperor, with Leonora Carrington as his outsize female consort. Circumstantial evidence appears to indicate that *The Stolen Mirror* was also done that summer by the sea, or if it had been begun earlier in France, it was then completed or nearly so in Santa Monica. Both paintings are the only decalcomania landscapes with figures that show substantial bodies of water, a rare feature in Ernst paintings before this date. The long stone path in *The Stolen Mirror* may be likened to a beachside promenade, or even the Pacific Coastal Highway as it runs along the ocean at the foot of the Santa Monica Mountains. The islands offshore may have been inspired by the sight of the Channel Islands from the beaches in Santa Monica. Ernst may have merged his recollections of the Statue of Liberty and the Staten Island Ferry in New York harbour to create the island in the water at far left.

While the landscape forms may reflect Ernst's American surroundings, they stem predominantly from memories of an earlier journey, of the artist's voyage to Indochina in 1924. The artist had then been engaged in an affair with Eluard's wife Gala (who later married Dalí), with the poet's knowledge, a *ménage à trois*. Eluard suddenly disappeared without warning from Paris in early 1924, having boarded a merchant steamer for a trip through the Panama Canal to Tahiti, ending up via Batavia in Singapore, from whence he sent word inviting Ernst and Gala to join him in Saigon, then French Indochina. Ernst and Gala departed from Marseille in mid-July, sailing on a regular

passenger liner on an eastward route through the Suez Canal into the Indian Ocean. They met up with Eluard in Saigon as planned in mid-August.

While staying in Saigon, Gala reaffirmed her devotion to Eluard, with whom she sailed back to Paris in early September. Ernst remained alone in Saigon for another ten days, during which he visited the ancient Khmer royal city of Angkor Wat in Cambodia. Angkor left an indelible impression on Ernst, which shows up in the artist's preoccupation with imagery of ruined cities being swallowed up by encroaching jungles, as seen in paintings for the next two decades. Ernst had the opportunity to revisit these memories and further study what he had seen, with the result that they were further engrained in his work, when the Khmer temples and statuary were recreated for the 1931 Paris Exposition Coloniale. The terraced statuary mounds in *The Stolen Mirror*, and especially the central roadway, which is derived from the central royal avenue in temple complex, may be traced to Ernst's continuing fascination with Angkor.

The trio of surrealist sirens who flank the long stone path are likely representations of Peggy, closest in the right foreground, Leonora – wounded with an arrow – at left, and in the distance Ernst's memory of Gala from the trans-oceanic journey of 1924, and his subsequent parting from her, a painful moment of loss and desolation he had recently relived in the end of his relationship with Leonora. Ernst may have considered Leonora to have been his 'stolen' love – his 'stolen mirror' – taken away by fate and circumstances, just as fifteen years before her, Gala had been taken from him as well. When Jimmy Ernst asked his father where the mirror in the painting was, Max Ernst simply replied, 'It was stolen.'

That fall Peggy Guggenheim, Max Ernst, Pegeen and Jimmy loaded the artist's paintings and their other belongings into a Buick convertible, and drove east, crossing the breadth of the American continent on their way back to New York. Ernst had his first glimpse of the American southwest, and encountered the Native American cultures whose art he later began to collect and cherish. The eroded sandstone steles and buttes that he would have seen in the deserts of the American Southwest have counterparts in *The Stolen Mirror*, where they have been a prescient feature, an intimation of sights yet to come, or elements he might have later painted in. *The Stolen Mirror* is stocked with mysterious, unknowable things, among which there is an ultimate conundrum: is the stone path a route waiting to be taken, as one steps into the future, or is it a road already taken, as the artist takes a long look into his past?

Ernst married Peggy Guggenheim in December 1941, an arrangement which gave him greater freedom to move about, oddly echoing Leonora Carrington's situation. Ernst never re-united with his 'stolen mirror': in 1943 Carrington departed New York with her husband to continue her career as a painter in Mexico. The painting in which Ernst commemorated their love entered the collection of Edward James, the British devotee of surrealism, who was then living in New York. *The Stolen Mirror* eventually reverted to the Ernst family, as a possession of the artist's son Jimmy and his wife Dallas.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

*107 WIFREDO LAM (1902-1982)

Chant de la forêt

signed and dated 'Wifredo Lam 1946' (lower right)
oil on canvas
60⅞ x 42¼ in. (154.6 x 107.3 cm.)
Painted in 1946

£1,300,000-1,800,000
$1,900,000-2,600,000
€1,800,000-2,400,000

'...a true picture has the power to set the imagination to work, even if it takes time'

(Lam, quoted in M. Fouchet, *Wifredo Lam*, Barcelona, 1976, pp. 188-89).

PROVENANCE:

H.H. Benítez, Saarbrücken.
Galerie Albert Loeb, Paris.
Galleria Gissi, Turin.
Private collection, Rome.
Private collection, Paris.
Banque Commerciale Privée, Paris.
Anonymous sale, Hôtel Drouot, Paris, 19 November 1989, lot 43.
Acquired at the above sale by the present owner.

EXHIBITED:

Washington, D.C., Pyramid Galleries, *Wifredo Lam: A Decade, 1942-1952, Oils, Gouaches, Drawings, Graphics*, 1963 (illustrated).
Paris, Galerie Albert Loeb, *Wifredo Lam, En homage à Pierre Loeb, oeuvres importantes de 1938 à 1946*, 1974 (illustrated).
Paris, Artcurial, *L'Aventure surréaliste autour d'André Breton*, May - August 1986, p. 113 (illustrated).

Wifredo Lam, *Tropic*, 1947. Los Angeles County Museum of Art.

Paris, Galerie Maeght Lelong, *Wifredo Lam*, 1987, no. 1, p. 4 (illustrated).
Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Wifredo Lam*, July - September 1988, no. 41, p. 88 (illustrated p. 66; titled 'Lied des Waldes'); this exhibition later travelled to Hamburg, Kunstverein, November 1988 - January 1989.
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Crosscurrents of Modernism: Four Latin American Pioneers*, June - September 1992, no. 65, p. 204 (illustrated).
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Wifredo Lam,* September - December 1992, p. 103 (illustrated); this exhibition later travelled to Barcelona, Fundació Joan Miró, January - March 1993, p. 87 (illustrated).
São Paulo, Pavilhão Ciccillo, *Salas especiais, XXIII Bienal Internacional: Wifredo Lam*, October - December 1996.
Yokohama, Museum of Art, *Wifredo Lam: The Changing Image, Centennial Exhibition*, October 2002 - January 2003.

LITERATURE:

M.P. Fouchet, *Wifredo Lam*, Barcelona and Paris, 1976, no. 409, p. 234 (illustrated).
'Wifredo Lam', in *XXe siècle*, no. 52 (special edition), Paris, July 1979, p. 57 (illustrated).
M.P. Fouchet, *Wifredo Lam*, Barcelona and Paris, 1989, no. 441, p. 254 (illustrated).
L. Laurin-Lam & E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work,* vol, *1923-1960*, Lausanne, 1996, no. 46.13, p. 389 (illustrated).

Infused with a sense of drama and mystery, Wifredo Lam's *Chant de la forêt* captures the dark and enigmatic power of the Cuban landscape and stimulates the imagination in its suggestion of the presence of unseen forces, hidden in the depths of the forest. Fusing vegetative forms with sharply angled curvilinear and rhomboid shapes, the artist creates a hybrid creature, part animal, part plant and part mystical being. At once constructed and organic, the form emerges from the darkness in an interlocking assemblage of shapes, its hybridity simultaneously referencing surrealist thought, the indigenous landscape of Lam's homeland, and the unique elements of the Afro-Cuban culture which survived there. Painted in 1946, *Chant de la forêt* was created following Lam's return to Cuba after almost two decades living in Europe. This homecoming prompted an extraordinary breakthrough in the artist's work, as he reconnected with his cultural roots in a deeply profound and creative way.

Lam first became acquainted with the Surrealists whilst living in Paris in the late 1930s. Following his flight from Fascist-controlled Spain, the young Cuban had arrived in the French capital with a letter of introduction from the sculptor Manuel Hugué to Pablo Picasso. Picasso was

an important influence on the artist, introducing him to cubist forms and traditional African art, as well as an elite circle of avant-garde artists and thinkers, including André Breton, Tristan Tzara, Michel Leiris, Pierre Loeb and Joan Miró. His friendship with these Surrealists was further strengthened after the outbreak of World War II, as the Occupation of France forced Lam, Breton, and others to travel to Marseilles, in the hope of gaining passage on a ship to the Americas. They found refuge at the Villa Air Bel, the French headquarters of the American Committee of Aid to Intellectuals, which was run by Varian Fry. It was here that Lam became involved in collective production with the group, participating in automatic drawing sessions, contributing designs for the tarot pack *Jeu de Marseille*, and executing a number of India ink drawings in the surrealist sketchbooks which became known as the *Carnets de Marseille*. Breton chose six of these drawings to illustrate his lengthy poem Fata Morgana in 1941, and these delicate works show early examples of the artist's interest in hybrid figures, combining elements from the human, animal and plant worlds to create mystical creatures. Lam and Breton departed Marseilles together shortly after the *Fata Morgana* was banned by the Vichy government, travelling to Martinique before Lam continued on to Cuba alone.

Wifredo Lam, *Canaima I*, 1945. Musée national d'art moderne, Centre Georges Pompidou, Paris.

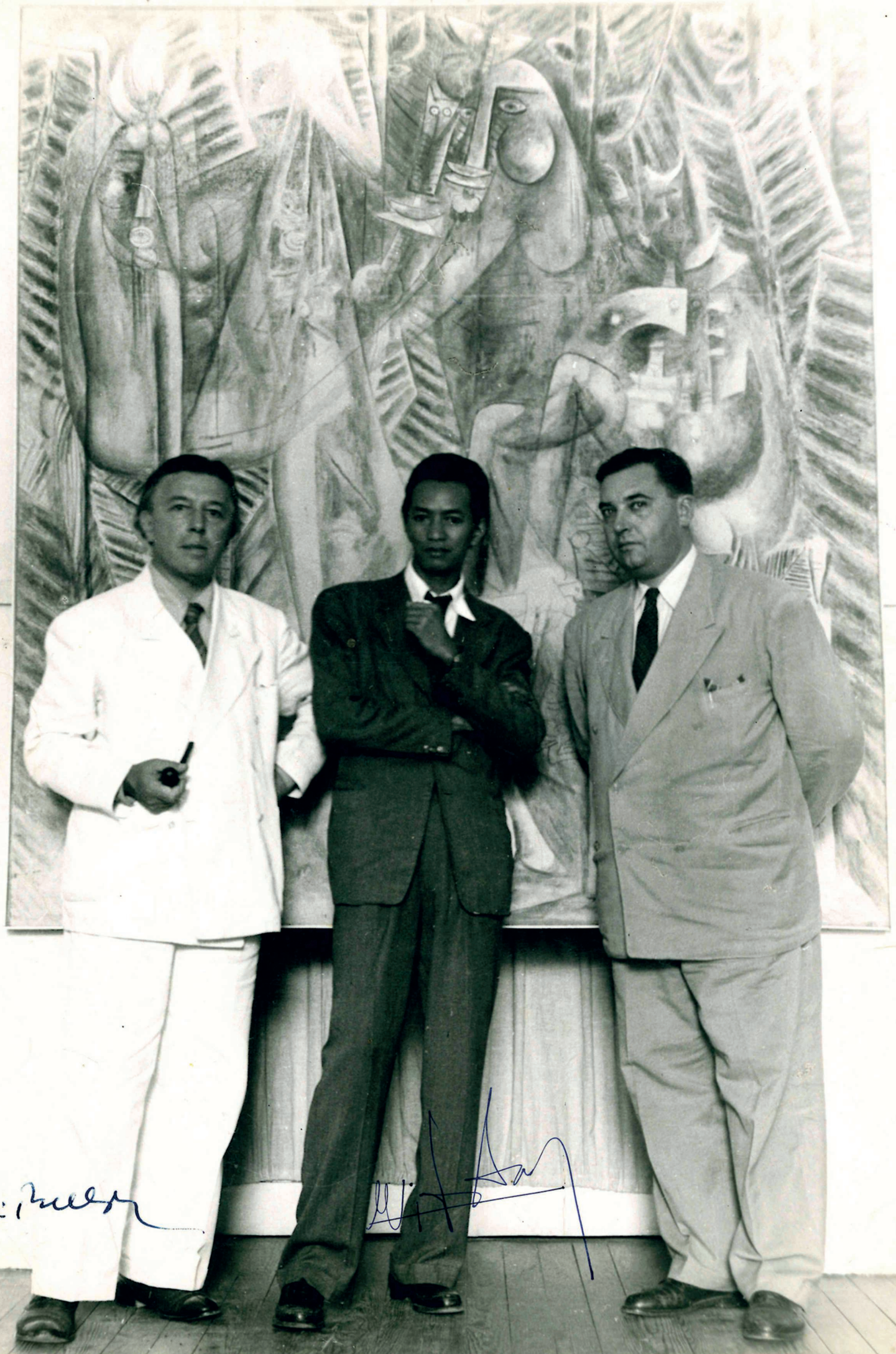
Wifredo Lam, *Lumière de la forêt*, 1942. Musée national d'art moderne, Centre Georges Pompidou, Paris.

Lam's return to his homeland induced a new impetus in his painting, and during the 1940s he developed a style that was a unique synthesis of Cubism, Surrealism, and Afro-Cuban sources. As Lam explained, 'My return to Cuba meant above all, a great stimulation of my imagination, as well as the exteriorization of my world. I responded always to the presence of factors which emanated from our history and our geography, tropical flowers and black culture' (Lam, quoted in M. Greet, 'Inventing Wifredo Lam: The Parisian Avant-Garde's Primitivist Fixation', in *Invisible Culture: An Electronic Journal for Visual Culture*, Issue 5, 2003, p. 9). This renewed connection to Cuba manifested itself most notably in the artist's focus on the country's indigenous plant forms. In *Chant de la Fôret*, for example, sugar cane, palm fronds and tobacco leaves become fused to one another in a series of complex assemblages. This fusion of forms recalls the automatism of his earlier surrealist drawings at the Villa Air Bel, whilst simultaneously retaining a strong sense of balance and geometry that recalls his cubist compositions.

Captured in a dark, stylised manner, Lam's vision of the Cuban landscape directly subverts the traditional representation of the country in tourist brochures of the period. Rather than focusing on the sun-kissed beaches and stereotypical culture promoted in this type of advertising, Lam wished to portray the hidden, true nature of the island, which remained beyond the perception of the foreign viewer. His renderings of the Cuban landscape capture the interlacing perception of terror and enchantment that the dense, lush terrain evoked, focusing on the inherent fantastical and mysterious atmosphere of the forest, which appears as a site for magical, unknown occurrences. Lam believed that by portraying the landscape in this manner, he could act as a 'Trojan horse that would spew forth hallucinating figures with the power to surprise' his viewers and 'disturb the dreams' of Cuba as promoted by her 'exploiters' (Lam, quoted in M. Fouchet, *Wifredo Lam*, Barcelona, 1976, pp. 188-189).

This conception of the forest as something equally frightening and enthralling had fascinated the Surrealists, particularly Max Ernst, for years. Ernst called the forest 'a perfect conductor of dreams' in his 1934 essay, 'Les Mystères de la Forêt', due to its intrinsically mysterious atmosphere generated by the unknown (Ernst, 'Les Mystères de la Forêt', in *Minotaure*, 1934, p. 6, author's own translation). Speaking of the untamed forests and jungles of Oceania, Ernst believed that the forest sustained itself with its own mystery, describing its untouched woodlands as 'savage and impenetrable, black and red, extravagant, secular, a hive of activity, diametrical, negligent, ferocious, fervent and pleasing, without yesterday or tomorrow... Naked, they adorn themselves only in their majesty and their mystery' (Ernst, *ibid.*). This multi-faceted persona of the forest presented a subject which, through its enigmatic and disturbing nature, could stimulate the unconscious mind and provoke the imagination of the viewer. The forest was a central character of Ernst's paintings across his career, from the inaccessible, monumental woodlands of

Opposite: André Breton, Wifredo Lam and Pierre Mabille during an exhibition at the Centre d'Art at Port-au-Prince. Haiti, 1945.



Wifredo Lam in his studio, Havana, 1947.

the 1920s through to the mystical, otherworldly jungles of the 1930s and 40s, which are populated by fantastical creatures. The threatening, mysterious nature of the forest is enhanced in *Chant de la forêt* by Lam's suggestion of the mystical, double horned, hybrid creature emerging from the foliage. This figure appears to reference one of the many spiritual entities which populated Afro-Cuban mythology and folklore, and hints at the concealed spirits that were believed to occupy the island's forests. Indeed, Lam's re-encounter with this aspect of his heritage, as well as the many syncretic religious traditions of Cuba, was particularly important in the development of his art, offering him a unique path through which he could explore the surrealist theories of the magical unknown.

The surrealistic nature of Lam's imagery, whereby distinct elements merge and metamorphose into ambiguous, otherworldly forms, was perfectly compatible with the visual culture of Afro-Cuban religions on the island, which frequently included hybrid deities in their worship and ritual practices. The Lucumi and Santería faiths, which fused elements from Christianity with West African and Amerindian belief, were extremely popular in Cuba during this period, and the artist often observed the ritual religious ceremonies practised by believers. As Lam's painting progressed through the 1940s, these sources began to play an increasingly central role in his compositions, along with traditional Oceanic art, of which Lam was a prodigious collector. Indeed, in *Chant de la forêt*, the flat, planar shapes of the composition recall the forms of Oceanic wooden sculptures and ceremonial masks, which were coveted by the Surrealists and highly prized for their perceived evocation of primal or tribal magic. Fusing these sources with a uniquely Afro-Cuban visual vocabulary, Lam creates a highly ambiguous assemblage of forms which challenges the viewer in their decoding of the painting's subject. This ambiguity creates a space for free association, which the Surrealists advocated as a means of liberating the imagination and allowing access to the unconscious mind. Hinting at a presence beyond the conscious world, *Chant de la forêt* elegantly fuses the unique spiritual elements of the Cuban culture with its distinctively lush landscapes to achieve a bold new approach to Surrealism.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ108 WOLS (1913-1951)

Ohne Titel

signed 'WOLS' (centre right)
oil on canvas
13¾ x 10⅝ in. (35 x 27 cm.)
Painted *circa* 1946

£300,000-500,000
$440,000-730,000
€410,000-670,000

PROVENANCE:

(Probably) Galerie René Drouin, Paris.
Eduard Loeb, Paris.
Anonymous sale, Sotheby's, London, 5 December 1985, lot 365.
Private collection, Germany; sale, Christie's, London, 27 June 1996, lot 7.
Acquired at the above sale by the present owner.

EXHIBITED:

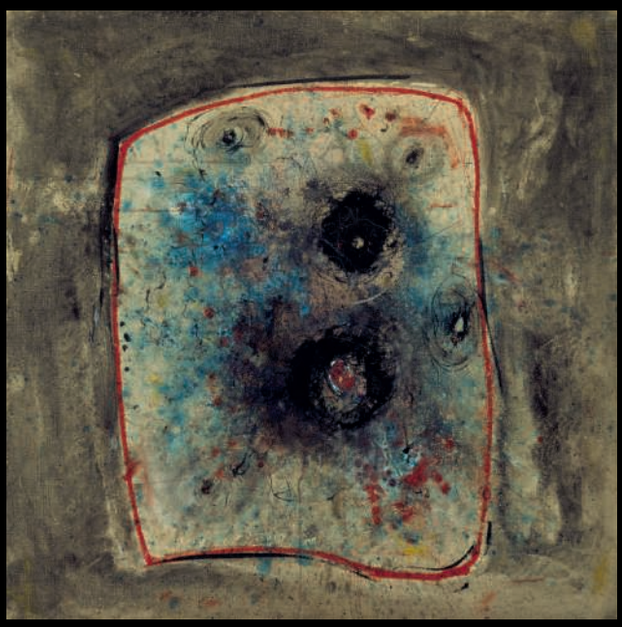
(Probably) Paris, Galerie Drouin, *Wols*, May - June 1947.
Bern, Kunsthalle, *Tendances Actuelles III*, January - March 1955, no. 135.
Zurich, Kunsthaus, *Wols: Bilder, Aquarelle, Zeichnungen, Photographien, Druckgraphik*, November 1989 - February 1990, no. 210, p. 264 (illustrated); this exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen, March - May 1990.
Leipzig, Galerie der Hochschule für Graphik und Buchkunst, *Wols: „Sehen heißt, die Augen schließen", Gemälde, Aquarelle, Fotografien, Grafiken*, April - May 2010.
Wiesbaden, Museum Wiesbaden, *Wols: Das grosse Mysterium*, October 2013 - January 2014; this exhibition later travelled to Quedlinburg, Lyonel-Feininger-Galerie, March - June 2014; Appenzell, Museum Liner, June - September 2014.

This work is sold with a photo certificate from Dr Ewald Rathke dated '11 December 2015'.

Wols, *Self-portrait*, 1936.

'Forty masterpieces! Each more shattering, more thrilling, more wounding, than the others: A great event, surely the most important since Van Gogh. I walked out of the exhibition utterly shattered. Wols has destroyed everything. After Wols everything has to be done over from scratch... Brilliantly, irresistibly, irrefutably, Wols has brought into action the language of our time, and has raised it to the highest intensity'

(G. Matthieu on Wols' first exhibition at the Galerie Drouin in May 1947, quoted in *Wols Retrospective*, exh. cat., Bremen, 2013, p. 63).



Wols, *Painting*, 1946–47. Museum of Modern Art (MoMA), New York.

Wols, *Sans titre, circa* 1938. Musée national d'art moderne, Centre Georges Pompidou, Paris.

In 1946, at the behest of his dealer René Drouin, Wols began to paint in oil for the first time, translating and extending the magical, semi-organic, self-contained and private, worlds of his earlier watercolours into such dramatically new material directions that at their first exhibition at the Galerie Drouin in Paris in 1947, these works completely transformed the European art world overnight. Neither abstract, nor figurative, but hovering somewhere in between, Wols' new oils, all produced in a sudden burst of creativity between 1946 and 1947, seemed to have established an entirely new pictorial language – one that anticipated both Art Informel and Tachisme. As a consequence, Wols was immediately championed by philosophers like Jean-Paul Sartre and art historians like Werner Haftmann as the leading pioneer of a new 'psychic automatism' and lauded as the European counterpart of Jackson Pollock in the United States.

Ohne Titel of 1946 was most likely exhibited at the Galerie Drouin in May 1947, and as such it would have been one of the first oil paintings completed for the exhibition. Its typically amorphous form resembles a bodily organ, which, on closer inspection, reveals a microcosmic world of life through a complex play of painterly form, precision drawing, coloured layering, scratching and incision. Inspired, to a great extent by the innovative techniques of Max Ernst's decalcomania pictures, and the *fumage* of friends like Wolfgang Paalen or the bas-reliefs of Jean Fautrier, Wols has here developed the innovative experimentation of his earlier watercolours in a way that makes fuller and more dramatic use of the further textural and material possibilities offered by the oil medium. Making use of chance, but in such a way as to control its effects, Wols has tentatively poured and splashed paint, and allowed it to run in places. In later works he would make a practice of tipping his paintings in various directions so that thinned paint dripped and poured and splashed in ever more violent and spectacular collisions, while, as in this work, gradually building up delicate painterly layers that he subsequently scratches into or articulates with his own unique *grattage* technique.

'A tiny sheet of paper can contain the world,' Wols had said of his watercolour paintings, and the same is true of the first oils that he began to make between 1946 and 1947 (Wols, quoted in H.J. Petersen, ed., *Wols: Die Aphorismem*, Munich, 2010, p. 32). In fact, as in *Ohne Titel*, what Wols' paintings from this period actually describe is a simultaneous expression of two worlds. One is the outer world of natural forms and perceptual experience, and the other the inner, unconscious world of feeling, imagination and psychological experience. In *Ohne Titel* both these worlds collide, through a series of chance patterns, scratches, splashes and pourings with a series of carefully drawn articulations of organic life that sprouts, grows and coalesces into a mysteriously cohesive larger form reminiscent of a heart, a kidney or a jelly fish, floating in space.

Picking up on this aspect of Wols' work to articulate a unique fusion of both figurative and abstract, and inner and outer worlds within one startlingly new pictorial language, René Cully wrote ecstatically of the dramatic breakthrough signified by Wols' 1947 exhibition: 'Wols stands at the crossroads of two extremes which have been confronting each other vainly for the last twenty years: on the one hand, the notion of the non-objective, which emerged by a complex process from the plastic experiences of the beginning of the century, and on the other hand, the world rediscovered by the surrealists, a curious sombre and poignant world (when it succeeds in not being infantile), where drama and conflict hold sway. From the one, he took a blank license, utilising the axiom that the immediate aspects of the external world are not indispensible: and from the other, he took the internal world that was to be integrated with the non-objective potential' (R. Cully, exh. cat., *Wols*, Paris, 1947).

It is presumably because of its close resemblance to many of the brilliant watercolours that preceded his oils that *Ohne Titel* is the very first of these rare 1946 paintings to be listed in the artist's *catalogue raisonné*. Depicting a distinctly organic form operating according to the inner laws of its own pictorial logic, it is a work that articulates precisely what Paul Klee meant when he said that 'one eye sees, the other feels'. As Wols himself is said to have commented, in this respect, 'Klee took dreams and thoughts to the most astonishing level of beauty. Wols on the other hand, exercises on the slippery slope, where our little personal dramas do not count for much (where decorum decrees that comprehension ceases) where the beautiful and the ugly become one... Trouble understanding my drawings? ...just use your feelings... Please, no analyses and explanations!' (Wols, quoted in *Wols: Photographs, Watercolours, Etchings*, exh. cat., Stuttgart, 1989, pp. 26-28).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ109 YVES TANGUY (1900-1955)

Sans titre

signed and dated 'YVES TANGUY 35' (lower right)
oil on canvas
18⅛ x 14⅞ in. (45.8 x 37.8 cm.)
Painted in 1935

£300,000-400,000
$440,000-580,000
€410,000-540,000

PROVENANCE:

A gift from the artist to the father of the present owner in Paris in December 1935.

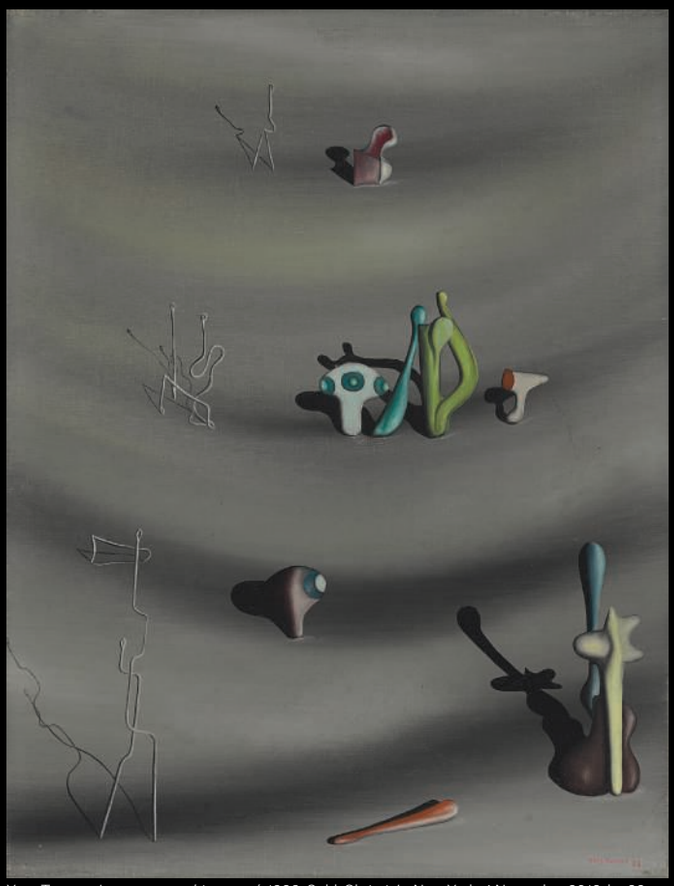
EXHIBITED:

Athens, *First Surrealist Exhibition of Athens*, March 1936.

The Yves Tanguy Committee's present intention is to include this work in the revised edition of the *catalogue raisonné* of his paintings and gouaches.

'The painting grows before my eyes revealing its surprises as it comes together. That's what gives me a sense of total freedom, and for that reason I am incapable of conceiving a plan or of doing a preliminary sketch'

(Yves Tanguy, quoted in film by Fabrice Maze, *Yves Tanguy. Derrière la grille des yeux bleus,* 2007).



Yves Tanguy, *Je te retrouve objet trouvé*, 1938. Sold, Christie's, New York, 4 November 2013, lot 32 ($1,085,000).

Monolithic stones at Carnac.

Painted in 1935, *Sans titre* is a metaphysical landscape comprised of a sequence of dolmen-like stone-sculptural forms set against a hazy, mysterious and infinite background that slowly fades away into an impenetrable distance. Employed by Tanguy as if they were crystalline figures or stone glyphs belonging to some mysterious and as yet unknown alien language, his strangely organic constructions punctuate a mysterious, endless, empty, desert-like space that, like an undersea world, blurs the division between land and sky. 'I find it impossible to think of a picture save as a window,' wrote André Breton about Tanguy's work, 'and my first concern about a window is to find out *what it looks out on*... and there is nothing I love so much as something which stretches away from me *out of sight*.' (André Breton: *Le Surréalisme et la peinture*, Paris, 1928.)

In the mid-1930s Tanguy's evocative but enigmatic and intuitively arrived-at forms often came to be depicted in a sequence of progressive lines that extended horizontally across the foreground of his paintings as if set out in some kind of formal or linguistic sequence. In this work, this sequence has been augmented in places by groupings of thin reed-like lines sprouting like construction poles from behind some of the larger, sharp, stone-like shapes and casting dark, spiny, angular shadows on the desert floor. These are some of the first manifestations of such thin wooden-looking lines that, from this period and for much of the mid-to-late 1930s onwards, would augment and contrast with the more familiar, solid sculptural suggestions of Tanguy's amorphous pictorial language. Appearing to articulate a different, almost constructivist logic to the artist's more fluid and arbitrary collations of ambiguous but distinctly organic form, these sticks often instill in Tanguy's paintings of the mid-1930s, a strange sense of rational order or of reason gone awry.

'The element of surprise in the creation of a work of art is, for me, the most important thing', Tanguy frequently observed, and it was for this reason that he would work largely automatically once he had first established the landscape-like ground of his picture. (Yves Tanguy, 'The Creative Process', *Art Digest*, vol. 28, no. 8, New York, January 1954, p. 14.) 'I found that if I planned a picture beforehand,' Tanguy once remarked, it never surprised me, and surprises are pleasure in painting', adding that what interested him most was the way in which the first motif he painted always suggested a second which then suggested a third and a fourth etc. (Yves Tanguy, quoted in *Yves Tanguy*, exh. cat. New York, 1955, p. 17.)

In 1935 Tanguy began for the first time to paint in a single room devoid of any furnishings except his easel. This monastic and meditative approach to the creation of his paintings was one that he would continue for the rest of his life. Nothing else was allowed to enter this sacred empty space and distract the artist while he concentrated on bringing into being the unique world becoming visible on the single canvas set upon his easel. In this way, Tanguy felt, all of his energy, intuition and creative imagination could best be brought into focus on the unique mental landscape he was psychically creating in the heart of this otherwise empty room.

In this painting, two lines of strange organic structures that, in places, are reminiscent of stony forms on the beaches of Brittany where Tanguy had grown up, articulate a bizarre pictorial language of intuitive reasoning. Extending across the foreground of the painting like concrete apparitions that slowly dissolve into the mists of the perspectival distance, they bear, in some instances, a resemblance to the similarly organic/constructivist language of Kurt Schwitters' sculptures of this same period. Though the similarity is almost certainly coincidental, it is also revealing, for both of these artists worked according to a practice of following unconscious impulses prompted in them by the chance-derived forms and materials they found while wandering through real, or in Tanguy's case, imaginary landscapes. 'I expect nothing of my reflections', Tanguy once said, 'but I am sure of my reflexes'. (Yves Tanguy quoted in *Yves Tanguy*, exh. cat. New York, 1955, p. 19).

λ110 PETER ROSE PULHAM (1910-1956)

Grisaille Figures I

signed and dated 'Peter Rose Pulham 1947' (lower left); signed, dated and titled 'Grisaille Figures I Peter Rose Pulham XII 1947' (on the reverse)
oil on canvas
31⅞ x 39¾ in. (81 x 101 cm.)
Painted in December 1947

£20,000-30,000
$30,000-44,000
€27,000-40,000

PROVENANCE:

E.L.T. Mesens, London, by whom acquired from the artist in 1948.
Sybil Mesens, London, by descent from the above in 1966.
Andrée Melly (George Melly's wife), Liverpool, to whom bequeathed by the above, and thence by descent.
Acquired from the above by the present owner.

EXHIBITED:

London, The London Gallery, Ltd. (E.L.T. Mesens), *Gouaches and Drawings by John Banting, the Work of Edith Rimmington, Oil Paintings and Gouaches by Peter Rose Pulham*, June - July 1948, no. 11.
London, Barbican Centre, *Transition: The London Art Scene in the Fifties,* January - April 2002, no. 85, p. 55 (illustrated).

Peter Rose Pulham, *Horse's Skull, Sphere and Moon,* 1941. Scottish National Gallery of Modern Art, Edinburgh.

Peter Rose Pulham was first a photographer before he took up painting in the late 1930s. He was one of the rare 20th century artists to leave photography for painting – Man Ray was another – but continued like many of the greatest modern painters to interrogate the differences between these mediums, and to seek to prove that painting could, in his own words, 'express some supposed reality, to illuminate ordinary objects with that vivid flash of light which suddenly makes everything seem clear and inevitably right, and I really believe now that a painting can be more realistic than a photograph' (Pulham, 'The Camera and the Artist', 1952, in D. Mellor, *Too Short a Summer: The Photographs of Peter Rose Pulham*, exh. cat., York, 1979, p. 19). Pulham understood the 'real' in the same way as his friends the Surrealists: experiences and ideas not circumscribed by the conscious and immediate 'reality' but open to the imagination. Like Hans Bellmer, Max Ernst, or Giorgio de Chirico, he expressed sensations and desires through his paintings of distorted figures and through strange interiors.

Pulham had four major exhibitions in London: at the Redfern Gallery in 1943, the London Gallery in June-July 1948 and November 1949, and at the Hanover Gallery in March 1950. George Melly, who worked at the London Gallery until it closed in 1950, believed that he would have become an important painter had he not died at a relatively young age. Paintings by Pulham now reside in prominent public collections: *Horse's skull and Moon,* 1941, at the Scottish National Gallery of Modern Art and *L'Hotel Sully, Courtyard with Figures,* 1944-45, at Tate Britain, but rarely on view; it is not easy to see enough of his work to get a clear sense of his development, but what can be seen makes one eager to see more.

Grisaille: Figures I is one of three *grisaille* paintings, all from December 1947, that he exhibited among the seventeen oils and gouaches at the London Gallery exhibition in 1948. The London Gallery, the centre of Surrealist activities in Britain, was run by the Surrealist artist and writer, E.L.T Mesens, who was also the first owner of *Grisaille: Figures I*. The subtle gradations of the greys of the distended body, which slither between the fleshly and the mechanical, against the deep black, in *Grisaille*, recall the range of tones Pulham achieved in his photographs but go beyond them, to a modelling of flesh that shifts from soft to hard. In the other two canvases of the series there is obviously more than one body. Its/their position, orientation and limbs are ambiguous: gymnast, bather, lover. George Melly described them as 'grey humanoids copulating precariously on athletes' bars', and remarks that they were 'in advance of Bacon's screaming Popes, and equally intense' (G. Melly, *Don't Tell Sybil*, London, 1997, p. 92).

Dawn Ades FBA, CBE, Professor Emerita, University of Essex.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*111 ÓSCAR DOMÍNGUEZ (1906-1957)

La main passe II

signed and dated 'O. DOMÍNGUEZ 42' (lower left)
oil on canvas
28¾ x 39⅜ in. (73 x 100 cm.)
Painted in 1942

£300,000-500,000
$440,000-730,000
€410,000-670,000

PROVENANCE:

Georges Hugnet, Paris, by 1964.
Alessandro Somaré, Milan, by 1972.
Galerie Le Clos de Sierne [Daniel Varenne], Geneva.
Galerie Casa Bella, Paris.
Private collection, Barcelona.
Anonymous sale, Champin, Lombrail & Gautier, Enghien, 18 March 1989, lot 30.
Claude Kechichian, Paris.
Acquired from the above by the family of the present owner.

EXHIBITED:

Rimini, *España Libre: Esposizione d'Arte Spagnola Contemporanea*, August - September 1964; this exhibition later travelled to Florence, October - November 1964; Ferrara, December 1964 - January 1965; Reggio Emilia, February - March 1965; and Venice, April - May 1965.
Milan, Galleria Milano, *Óscar Domínguez*, January 1969, no. 12, p. 371 (titled 'Femme nue')
Brussels, Palais des Beaux-Arts, *Metamorphose des Dinges: Kunst und Antikunst, 1910-1970*, April - June 1971; this exhibition later travelled to Rotterdam, Museum Boymans-van Beuningen, June - August 1971; Berlin, Nationalgalerie, September - November 1971; Milan, Plalazzo Reale, January - February 1972; and Basel, Kunsthalle, March - April 1972.
Munich, Haus der Kunst, *Der Surrealismus, 1922-1942*, March - May 1972, no. 118 (illustrated); this exhibition later travelled to Paris, Musée des Arts Décoratifs, *Le Surréalisme*, June - August 1972, no. 112.
Tokyo, National Museum of Modern Art, *Surrealism*, September - November 1975, no. 15; this exhibition later travelled to Kyoto, National Museum of Modern Art, November 1975 - January 1976.
Barcelona, Sala Parés, *Óscar Domínguez*, May 1989, no. 5, p. 38 (illustrated p. 13).
Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *Óscar Domínguez, Antológica 1926-1957*, January - March 1996, no. 74, p. 260 (illustrated p. 159); this exhibition later travelled to Santa Cruz de Tenerife, Centro de Arte La Granja, April - May 1996; and Madrid, Museo Nacional Centro de Arte Reina Sofía, June - September 1996.

LITERATURE:

R. Benayoun, *Érotique du surréalisme*, Paris, 1965, p. 146 (illustrated).
G. Xuriguera, *Óscar Domínguez*, Paris, 1973, pp. 34-35 (illustrated).
F. Castro, *Óscar Domínguez y el Surrealismo*, Madrid, 1978, no. 91, p. 131 (illustrated).
F. Miralles, 'Óscar Domínguez, un poeta del surrealismo', in *La Vanguardia*, Barcelona, 7 May 1989.
Exh. cat., *Óscar Domínguez: Antológica, 1926-1957*, Las Palmas, Centro Atlántico de Arte Moderno, 1995, no. 74, p. 260 (illustrated p. 159).
Exh. cat, *Óscar Domínguez et le surréalisme, 1906-1957*, Marseille, 2005, p. 57 (illustrated fig. 62).

Ana Vázquez de Parga has kindly confirmed the authenticity of this work.

Óscar Domínguez, *Femme couchée, circa* 1942. Sold, Christie's, London, The Art of the Surreal, 7 February, 2005, lot 83 (£192,800).


O. DOMINGUEZ
42


O·DOMINGUEZ
42

Óscar Domínguez, *Mujeres*, 1942. Sold, Christie's, London, The Art of the Surreal, 4 October, 2006, lot 83 (£908,000).

Oscar Domínguez was known amongst his fellow Surrealists for being a tireless innovator, constantly experimenting with different styles and techniques to reinvigorate his art at various points in his career. Painted while the artist was living under German-occupation in Paris, *La Main Passe II* displays Domínguez's developing aesthetic during the 1940s, and represents the artist's increasing return to figuration in his art. Marked by a softer style, reliant on definite forms and a brighter, more descriptive use of colour, the paintings of this period often feature voluptuous, sculptural female forms, lounging in mysterious, otherworldly settings. This subject occupied Domínguez across different media during the war years, appearing in drawings, paintings, sculptures and multi-pieced *objects d'art*.

In the present work the artist explores this theme of the reclining female nude, focusing on the play of volume and void in the shaping of his figure. Outlined with a thick, graphic black stroke, the figure at the centre of the composition is formed through a complex assemblage of shapes, and explores the juxtapositions between shapely curves and sharply pointed angles. Exaggerating the scale of certain features, such as the large hand which rests upon her midriff, the artist lends a monstrous quality to her form, further enhanced by the disconnection between the figure's feet and legs. One of the most striking elements of the composition is the bright pink hue of the figure's finger- and toenails, which adds a touch of humour and a sense of the absurd to the painting, a feature which was so characteristic of Domínguez's art. With each of these elements, the artist subverts any sense of reality, creating a perplexing scene designed to disorientate the viewer.

The artist adds to the surreal nature of *La Main Passe II* by situating the figure in an ambiguous, illogical setting. Surrounded by the outlines of an architectural structure, the female figure reclines against a low, solid, red brick wall, whose purpose or identity within the landscape remains a mystery. The walls offer no privacy, nor do they delimit the space into an identifiable room. In fact, they create a distinct confusion between inner and outer space, as the figure appears at once inside and outside of their boundaries. This feature echoes the work of Giorgio de Chirico, in its creation of an undefinable setting, and lends an otherworldly atmosphere to the painting. In his fusion of recognisable motifs with elements of the absurd, and the creation of a mystifying setting, Domínguez creates a dreamlike scene which deliberately defies logic and rational reasoning.

Opposite: Oscar Dominguez with Viscountess Marie Laure De Noailles , Maurice Van Moppes, Lucien Coutaud, Vertes, Vieira Da Silva, Felix Labisse and Georges Wakhevitch at Cabaret La Castagnette in Paris, 1953.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ112 PABLO PICASSO (1881-1973)

Arlequin

signed and dated 'Picasso 26' (lower left)
oil on canvas
18⅛ x 15 in. (46 x 38 cm.)
Painted in Juan-les-Pins in 1926

£1,500,000-2,500,000
$2,200,000-3,700,000
€2,100,000-3,400,000

PROVENANCE:

Galerie Paul Rosenberg, Paris.
Perls Gallery, New York.
Herbert & Nannette Rothschild, New York.
Private collection, United States.
Galerie Gmurzynska, Cologne.
Acquired from the above by the present owner in 1986.

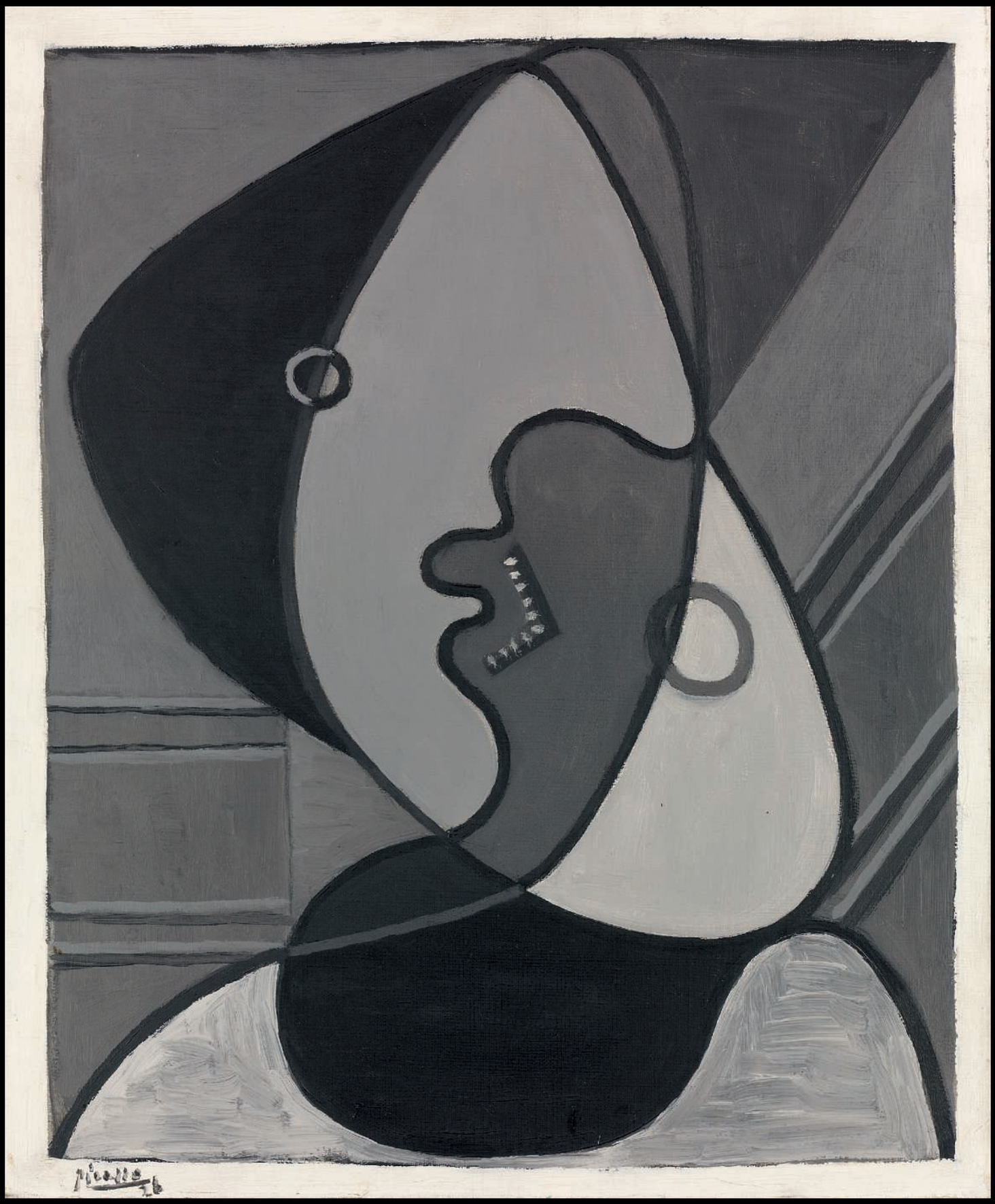
EXHIBITED:

New York, Museum of Modern Art, *Picasso: 75th Anniversary Exhibition*, May - September 1957; this exhibition later travelled to Chicago, Art Institute, October - December 1957.
Riverdale, New York, Fieldston School Arts Center, *Collector's Choice*, March - April 1957, no. 22.
Providence, Rhode Island, *Herbert and Nannette Rothschild Collection: An Axhibition in Celebration of the Seventy-fifth Anniversary of the Founding of Pembroke College in Brown University*, October - November 1966, no. 121 (illustrated; titled 'Head of a Woman').
Bern, Zentrum Paul Klee, *Klee trifft Picasso*, June - September 2010, p. 275 (illustrated p. 166; titled 'Tête de femme (Frauenkopf)'.
New York, Solomon R. Guggenheim Museum, *Picasso Black and White*, October 2012 - January 2013, no. 27, p. 219 (illustrated); this exhibition later travelled to Houston, Museum of Fine Arts, February - May 2013.
On loan to the Kunstmuseum Picasso, Münster, 2008-2015.

LITERATURE:

C. Zervos, 'Dernières oeuvres de Picasso', in *Cahiers d'Art*, vol. 2, no. 6, Paris, 1927, p. 194 (illustrated; titled 'Peinture').
Cahiers d'Art, vol. 7, nos. 3-5, p. 166 (illustrated).
C. Zervos, *Histoire de l'art contemporain*, Paris, 1938, p. 262 (illustrated).
C. Zervos, *Pablo Picasso, Oeuvres de 1926 à 1932*, vol. VII, Paris, 1955, no. 1 (illustrated pl. 1).
Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Toward Surrealism 1925-1929*, San Francisco, 1996, no. 26-087, p. 71 (illustrated).
J. Palau i Fabre, *Picasso: From the Ballets to the Drama (1917-1926)*, Barcelona, 1999, no. 1680, p. 523 (illustrated p. 473; dated 'summer 1926' and titled 'Face of a Woman').

Picasso and Olga at Cannes, summer 1927.



Pablo Picasso, *Buste de jeune fille (Marie-Thérèse)*, 1926. Musée d'Art Moderne et Contemporain, Strasbourg. On loan from Musée Picasso, Paris.

Pablo Picasso, *Arlequin*, 1927. Metropolitan Museum of Art, New York.

'I want to get to the stage where nobody can tell how a picture of mine is done. What's the point of that? Simply that I want nothing but emotion to be given off by it... A painter paints to unload himself of feelings and visions... Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon... It's not what the artist does that counts, but what he is'

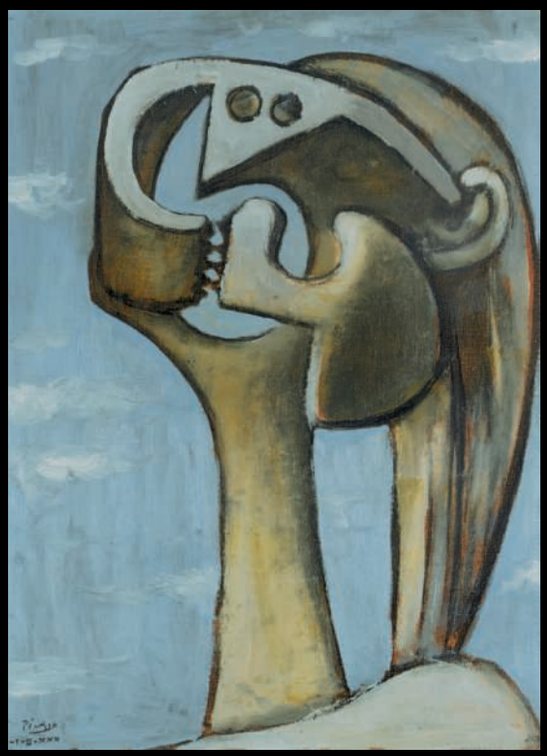
(Picasso quoted in E. Cowling, *Picasso: Style and Meaning*, London, 2002, p. 491).

As curving planes and facets of flattened monochrome colour collide and coalesce across the surface of the canvas, a distorted visage of a head emerges in Pablo Picasso's striking *Arlequin* from 1926. Depicting two profiles of a face simultaneously, *Arlequin* is one of a series of split, biomorphic portraits that Picasso created while spending the summer on the French Riviera, and marks a major shift in the artist's style as he left behind the rotund Neo-Classical goddesses that had graced his work of the early 1920s, and began painting darker, psychologically intense and dramatic subjects that exude a surreal, often disquieting quality. Painted with a stark *grisaille* palette, *Arlequin* has a compelling intensity, portraying with a striking economy of means a labyrinthine depiction of the human face. *Arlequin* was once in the renowned collection of Herbert and Nanette Rothschild. With a passionate love for the Modernist art of their time, this American couple began collecting in the 1930s, often travelling to Paris where they met a host of avant-garde artists, including Constantin Brancusi, Georges Braque, Fernand Léger and Tristan Tzara. Buying work directly from artists, as well as from galleries in both Paris and New York, the Rothschilds amassed a large and richly varied collection of 20th Century art, including the present work.

Picasso painted *Arlequin* in Juan-les-Pins where he spent the summer of 1926 with his wife, Olga and their son, Paulo. This was the fourth consecutive sojourn that the artist spent in this glamorous area of Southern France, which was frequented by the *beau monde* of 1920s Paris, including Gerald and Sara Murphy, Ernest Hemingway and his wife, Hadley, F. Scott Fitzgerald and his new wife, Zelda, as well as a host of European aristocrats. At the beginning of August, John Richardson, the artist's biographer, recalls that Picasso and Olga took the Surrealist photographer, Man Ray to the Murphy's renowned Villa America to photograph them with their children. Finding the Murphy's daughter, Honoria, dressed up in the same harlequin costume that Paulo had worn in his father's portrait of him from 1924, Picasso was inspired to return to this character from the Commedia dell'arte – a central motif that runs throughout his art – and started to paint a number of abstracted harlequin heads, of which *Arlequin* was among the first (J. Richardson, *A Life of Picasso, Volume III: The Triumphant Years*, London, 2007, p. 316-317).

It was in the sun-soaked surroundings of Juan-les-Pins that

Opposite: Photograph by Pablo Picasso, *Auto-portrait de profil*, 1927. Musée Picasso, Paris.



Pablo Picasso, *Femme*, 1930. Sold, New York, 3 May 2011, lot 17 ($7,922,500).

Pablo Picasso, *Tête*, 1928. Sold, Sotheby's, New York, 3 May 2011, lot 7 ($2,434,500).

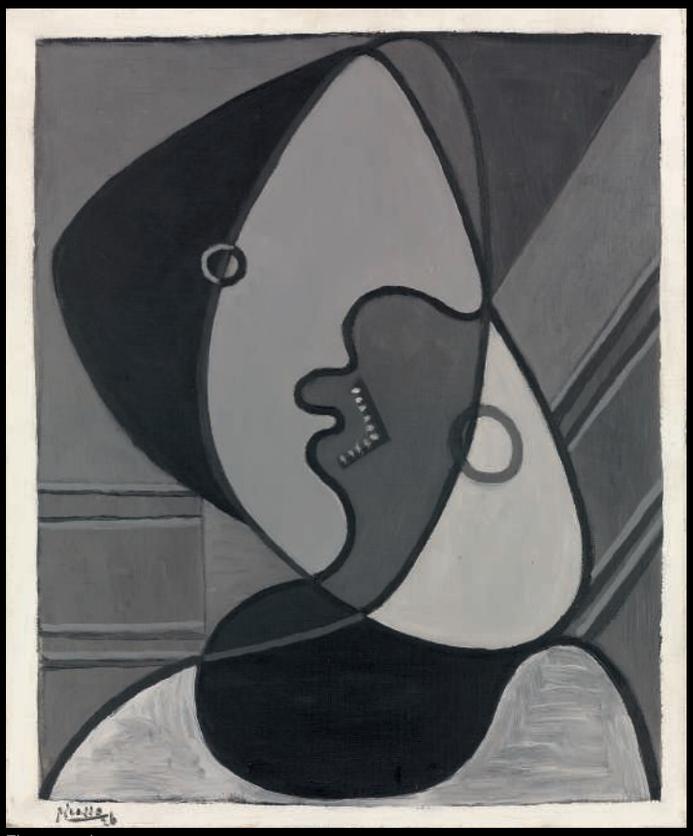
Picasso found solace from his increasingly troubled relationship with Olga. Since the autumn of 1922, when Olga had been suddenly taken seriously ill and rushed to hospital in Paris for surgery, the couple's marriage had not been the same, and from this point on, they began to gradually grow apart. Except for a few drawings in 1928, Olga's representational likeness – once so revered and monumentalised in the artist's Ingres-esque and Neo-Classical portraits of her – disappeared from Picasso's art after 1923. Taking another floor in their apartment on the rue la Boétie, Picasso was increasingly estranged and independent from Olga, returning once more to his promiscuous ways.

As a result of the growing tensions and unhappiness between them, Picasso's depictions at this time of the human figure, and women in particular, became increasingly tormented as he abstracted and disfigured the face in his painting and drawing, splitting it into two halves and reconstructing it on the canvas. Over the course of the summer of 1926 – the time that he painted *Arlequin* – Picasso painted a number of heads in which he clearly revelled in the variety of ways to distort the human head, simplifying the facial features, and transforming it into a composite of interlocking planes (Zervos VII: 8, 11, 22, 23, 31). Josep Palau i Fabre has described the artist's bold reconfiguration of the human form in this series of works: '[Picasso's] acute perception of each and every one of the changes of expression that operate on human physiognomy; the permanent counterpoint between the same person's face and profile and the difficulty involved in reconciling them; the way the eyes project or recede to see or not be seen; all these are secrets that Picasso was by now an expert in unravelling, and he uses them as a personal idiom through which to fashion these different sketches of faces' (J. Palau i Fabre, *Picasso 1917-1926: From the Ballets to Drama*, Cologne, 1999, p. 473).

Arlequin belongs to this series of abstracted heads. One of the most unified and cohesive compositions of the series, the painting is composed of amorphous, biomorphic forms, outlined with sinuous black lines. The head is locked into the linear geometric design of the background. With the monochrome palette, the forms of the painting are isolated and accentuated, and the stark contrasts of colour create a sense of heightened drama and tension. As Picasso had done previously in his Cubist portraits, in *Arlequin*, he has simultaneously depicted distinct viewpoints of a face, creating the appearance of a head in the round. However, in this painting and the accompanying series of works, the artist has taken this distortion to an extreme, littering facial features across the surface of the painting. Simultaneously presenting two profiles, the image also appears as if two figures are facing each other possibly locked in an embrace as the seemingly jagged teeth of one are meeting the rounded lips of the other. The dominant left-hand profile coloured in light grey would reappear in Picasso's painting of the succeeding years, serving perhaps as the shadowy presence of the artist himself looking over the increasingly menacing and monstrous and abstracted female figures that he created (Zervos VII: 144, 125,126, 129).

Although it was Picasso's tense, strained and unhappy relationship with Olga that provided the artist with the raw emotion for these paintings, they go beyond the realm of portraiture, instead

Pablo Picasso, *Juan-les-Pins*, 1927. Musée national d'art moderne, Centre Georges Pompidou, Paris.



The present lot.

conveying a subjective vision of the head, conveyed as dissected, biormorphic forms on the canvas. In response to a journalist who asked what he had been doing throughout this summer, Picasso replied, 'Heads'. 'Portraits?', the journalist asked, 'No', the artist stated, 'heads, simply what I call heads. Perhaps you might not see them this way, they are...what is called cubist' (Picasso, quoted in Richardson, *ibid*., p. 312).

It was Picasso's intensely subjective vision and freedom of expression during this period that attracted the attention and adoration of André Breton. The self-appointed leader of the Surrealist movement in Paris, Breton had published the iconic Surrealist Manifesto in 1924 and at the end of this year published the periodical, *La Révolution Surréaliste*. Breton was extremely eager to enlist Picasso to the Surrealist movement, realising the potential of forming an alliance with the leading artist of the Parisian avant-garde. Lauding Picasso as, 'the only authentic genius of our era, an artist the like of whom has never before existed, except perhaps in antiquity' (Breton quoted in E. Cowling, *Picasso: Style and Meaning*, London, 2002, p. 453), Breton made a number of pleas to the artist to publicly declare himself as affiliated to the Surrealist group.

Picasso treasured his independence too much to join a specific art movement and as a result, never succumbed to Breton's requests. Although the artist never signed the Surrealists' treatises or manifestos, he did not object to his work being included in the first Surrealist exhibition of 1925 at Pierre Loeb's gallery in Paris, nor did he mind his art being reproduced in the Surrealist publications. Finding in this group of artists an infectious enthusiasm and a spirit of fertile creativity and collaboration as poets, writers and painters came together, the likes of which he had not experienced in the Parisian avant-garde for many years, Picasso was interested by the activities of the group, however, he maintained a clear distance.

It was however true that at this time, Picasso's art appeared in some ways to align with the aims of the Surrealists. The artist shunned reality in his painting and had at this time, unleashed his emotions, conveying a psychological, subconscious and dramatic raw emotional response to life. As Picasso stated to Christian Zervos in 1926, the year that he painted *Arlequin*: 'It is in going to extremes that virtually all the potential discoveries of tomorrow will be made... Knowledge of the external world has never appeared very convincing to me... One can't stick to the rules of knowledge when one is listening to the urges of the soul. There is more happiness in allowing the unexpected to happen than in discussing it... Why should it worry me that chance often leads us along the wrong paths? At least those paths are new to me. I like casting dice for a beautiful idea, even though I risk making a thousand blunders' (Picasso, quoted in Cowling, *ibid*., p. 455). This approach was in many ways akin the Surrealists' desire to break with artistic convention by creating art that was born from chance, dreams, the irrational and the individual subconscious. Ultimately however, Picasso was not seeking solely to give form to his unconscious, but instead, as he explained to André Warnod, 'Resemblance is what I am after, a resemblance deeper and more real than the real, that is what constitutes the sur-real' (Picasso, quoted in Richardson, *op. cit*., p. 349).

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*113 ÓSCAR DOMÍNGUEZ (1906-1957)

La mante religieuse

signed and dated 'O. DOMÍNGUEZ 1938.' (upper right)
oil on canvas
15⅛ x 18⅛ in. (38.3 x 46 cm.)
Painted in 1938

£120,000-180,000
$180,000-260,000
€170,000-240,000

PROVENANCE:

Galerie Casa Bella, Paris.
Private collection, Barcelona.
Anonymous sale, Hôtel Drouot, Paris, 4 April 1989, lot 437.
Claude Kechichian, Paris.
Acquired from the above by the family of the present owner.

EXHIBITED:

Barcelona, Sala Parés, *Óscar Domínguez*, May 1989, no. 2, p. 38.
Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *Óscar Domínguez, Antológica 1926-1957*, January - March 1996, no. 58, p. 259 (illustrated p. 142); this exhibition later travelled to Santa Cruz de Tenerife, Centro de Arte La Granja, April - May 1996; and Madrid, Museo Nacional Centro de Arte Reina Sofía, June - September 1996.
Barcelona, Centre de Cultura Contemporània, *París i els surrealistes*, February - May 2005, p. 143 (illustrated); this exhibition later travelled to Bilbao, Museo de Bellas Artes, *París y los Surrealistas*, February - May 2005.

LITERATURE:

Exh. cat., *Óscar Domínguez: Antológica, 1926-1957*, Las Palmas, Centro Atlántico de Arte Moderno, 1995, no. 58, p. 259 (illustrated p. 142).

Ana Vázquez de Parga has kindly confirmed the authenticity of this work.

In *La mante religieuse*, painted in 1938, Oscar Domínguez presents a monumentalised view of the praying mantis, who powerfully dominates the composition as she surveys the undulating landscape for her next target. Consistently associated with the dangerous female body, the creature is observed side-on, allowing a full view of the insect's beautifully curvilinear form. With its elongated neck and voluptuous, sculptural limbs, the praying mantis proves equally attractive and menacing, as closer inspection reveals the sharply pointed 'teeth' of her legs, used to pin her hopeless victims in place. Representing eroticism and violence, the praying mantis proved a continuously fascinating subject for the Surrealists throughout the history of the movement, with the mythical character of this predatory insect being emphasised in the many paintings, drawings and poems in which it featured.

Focusing purely on the female of the species, the insect occupied a liminal space in the imagination of these artists, straddling the boundary between the magical or spiritual aspect of nature, and its equally powerful demonic and destructive sides. Evoking primordial fears of the female 'other,' the insect became a threatening presence in these compositions, simultaneously referencing sexual desire and dramatic brutality. The violence of the species' notorious mating rituals, where the male insect is often decapitated and devoured by the female during coitus, enshrined the praying mantis as a symbol of the *femme fatale* figure in the insect world. Granted its name for the distinctive silhouette it adopts whilst waiting on its prey, the insect holds its legs together before its chest as if clasped in the spiritual act of prayer, and sways gently backwards and forwards like a leaf in the wind. The creature's capacity to change and transform itself at will was equally intriguing to these artists, with its camouflage and mimetic techniques allowing it to fool its target into discounting the insect as an innocuous piece of foliage in the landscape. The creature's anthropomorphic appearance and use of deception techniques to disguise its true intentions, contributes to the myth of the praying mantis as preying woman, with its actions interpreted in accordance with human behaviour. With this logic, the insect reveals an essential, underlying, violent aspect of female nature, hidden behind the surface of polite, refined society, waiting to burst forth at any moment.

Alberto Giacometti, *Femme égorgée*, 1932. Museum of Modern Art, New York.


O. DOMINGUEZ
1958

λ*114 ANDRÉ MASSON (1896-1987)

L'éphémère

signed 'André Masson' (lower right)
oil on canvas
32 x 21⅜ in. (81.3 x 54.3 cm.)
Painted in 1935

£300,000-500,000

$440,000-730,000

€410,000-670,000

PROVENANCE:

Galerie Simon [Daniel-Henry Kahnweiler], Paris.
Wildenstein & Co., Ltd., London, by early 1936.
The Mayor Gallery, London.
Anonymous sale, Sotheby's, New York, 3 May 2012, lot 315.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Wildenstein & Co., *Exhibition of Works by André Masson*, 1936.

LITERATURE:

G. Masson, M. Masson & C. Loewer, *André Masson: Catalogue raisonné de l'oeuvre peint,* vol. II, *1930-1941*, Vaumarcus, 2010, no. 1935*2, p. 210 (illustrated).

Óscar Domínguez, *La mante religieuse*, 1938. Lot 113 in this sale.

André Masson, *Divertissement d'été*, 1934. Musée national d'art moderne, Centre Georges Pompidou, Paris.

Photographs by Adolphe Goeldlin de Tiefenau, 1944.

Painted in 1935, *L'Éphémère* is one of a small series of kaleidoscopic and fantastical 'Insect' paintings that André Masson created while he was living in Spain in the mid-1930s. Described by William Rubin as the best works that Masson produced during this Spanish sojourn, this series takes at its subject one of the most intriguing and important Surrealist motifs: the praying mantis. The cannibalistic female insect of this species intrigued many of the Surrealists and became a central motif particularly in Masson's art, a visual encapsulation of the coexistent eroticism and violence that many in this group believed lurked in the darkest recesses of the human mind. One of the largest paintings in this series, *L'Éphémère* presents an explosive and energetic vision of an imaginary insect world presided over by a large female mantis in the centre; a frenzied image that reflects the increasing turbulence of Europe in the years preceding the outbreak of the Second World War.

In June 1934, as political tensions were mounting and violent fascist riots were breaking out in Paris, Masson decided to move with his companion and soon-to-be-wife, Rose Maklès to a small coastal town in Spain, a country he had fallen in love with on a trip taken earlier in the year. Masson, who had fought in the First World War, was highly sensitive to the gradually unfolding tragedy that was consuming Europe; 'Europe increasingly resembles a refuse for the insane', he commented in 1935 (Masson, quoted in C. Morando, *André Masson, 1896-1987, Première partie*, Vaumarcus, 2010, p. 145). In moving to Spain however, Masson found himself in the midst of another conflict: the Spanish Civil War. In reaction to Europe's turmoil, Masson took refuge in painting. He worked with a prolific enthusiasm, creating a large body of work. In contrast to the dark reality of impending war, Masson's painting grew brighter, charged with colour and teeming with life, as exemplified by the array of saturated hues of *L'Éphémère*. Michel Leiris, in a letter to the artist following a visit to his home in Tossa de Mar, wrote, 'I am thinking about Tossa's lighthouse, about our walks, and I think you were right to have changed your life. You have no idea how much I enjoyed seeing your painting and finding you in that state of strength and balance that none of us can lay claim to, bound as we are in our house of madmen!' (Leiris, quoted in *ibid*., p. 139).

Increasingly, Masson looked to nature for his inspiration, as he wrote to his dealer, Daniel-Henry Kahnweiler, his works in Spain demonstrated, 'a more intimate, deeper contact with nature', allowing the artist to take, in his own words, 'a huge step forwards' (Masson, quoted in *ibid*., p. 137). Depicting the Spanish landscape as well as bullfights, and surreal depictions of Cervantes' 'Don Quixote', Masson's paintings became increasingly figurative, demonstrating a powerful intensity of vision. Though seemingly hallucinatory and fantastical, the swarm of insects in *L'Éphémère* was born from a direct and intense observation of nature, in particular the praying mantis.

The praying mantis first appeared in Masson's work in 1934, the year before he painted *L'Éphémère*. The Surrealists were fascinated by these insects, particularly by their notoriously savage mating ritual in which the female devours the male during their copulation. At this time, Masson was rearing these insects in his home, as were André Breton, Max Ernst and Paul Eluard, avidly studying their forms and habits. Indeed, Eluard held performances to watch the dramatic sexual act of his large collection of praying mantises, one of which Salvador Dalí, an artist also obsessed with these creatures attended.

This uninhibited and violent eroticism, which united in one

Max Ernst, *La joie de vivre*, 1936. Scottish National Gallery of Modern Art, Edinburgh.

dramatic union the powerful themes of love and death, intrigued these artists, aligning with the much-explored connection between violence, eroticism and death. In 1934 the French sociologist, Roger Caillois, wrote an influential article entitled, *La mante religieuse*, which was published in the Surrealist periodical, *Minotaure*, and hugely contributed to the Surrealists' fascination with this insect. In this text, Caillois described the variety of different meanings and myths associated with this compelling creature. Analysing the mantis's behaviour, Caillois explained that man's fascination with the insects was in part a result of their humanoid forms. In a variety of different ways, a range of Surrealist artists, including Óscar Domínguez, whose own vision of the deadly female praying mantis can be seen in lot 113, incorporated the myths, themes and associated meanings of these violent female insects in their art, creating personified visions of threatening, powerful femininity.

The anthropomorphic forms of these insects increased their artistic appeal and made them a potent artistic motif, which Masson, who once described them as 'admirable', particularly explored at this time. In *L'Éphémère* and the 'Insect' series, the artist humanised both the male and female praying mantises as they fly in a frenzied swarm across the composition. In other paintings of this series, the insects are pictured partaking in ritualised dances, as Spanish matadors, or magicians. In the present work, a male and a female mantis appear locked in a deadly embrace at the bottom of the composition, while in the centre, flanked by winged mantises holding flowers and pieces of vegetation, a large female, coloured in blue, appears as a deified vision, a queen presiding over her kingdom of insects: as William L. Pressly has described, 'Bathed in a heavenly stream of light she is the ascending Virgin whose amoral nature holds the keys to life's mysteries. Suspended in the middle of a circle of awed admirers, the slit of her cruciform body recalls her "divine" function' (W. L. Pressly, 'The Praying Mantis in Surrealist Art' in *The Art Bulletin*, vol. 55, no. 4, December 1973, p. 608).

The life cycle of these insects also embodied another central Surrealist theme: metamorphosis. Masson was captivated by the aggressive life cycle of the praying mantis, in which the moment of reproduction occurs at exactly the same time as the death of the male. In *L'Éphémère*, Masson vividly depicts a riotous vision of the insect world, a glimpse into this microcosm in which life and death are coexistent and concurrent. Regarded in the context of the increasing tensions that characterised Spain and Europe at this time, the palpable sense of violent energy that characterises *L'Éphémère* can be seen as a reflection of the heightening turbulence and threat that was engulfing Europe.

PROPERTY FROM A DISTINGUISHED PRIVATE GERMAN COLLECTION

λ°115 MAX ERNST (1891-1976)

Fleurs coquillages sur fond marin

signed 'max ernst' (lower right)
oil on canvas
25¼ x 31⅝ in. (64 x 80.5 cm.)
Painted in 1928

£600,000-900,000
$880,000-1,300,000
€810,000-1,200,000

PROVENANCE:

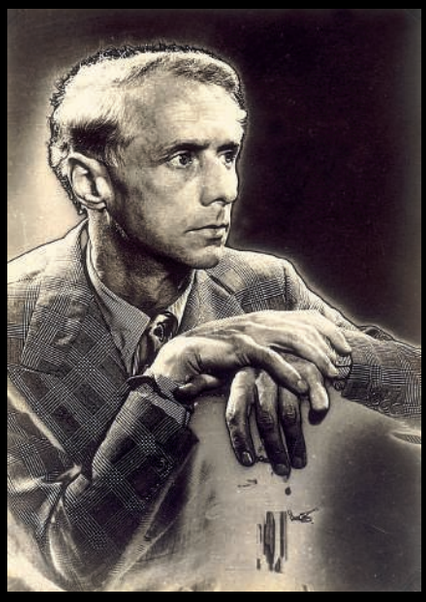
Galerie Creuzevault, Paris.
Galerie Der Spiegel, Cologne.
Private collection, Cologne, by whom acquired by 1961, probably from the above, and thence by descent.

EXHIBITED:

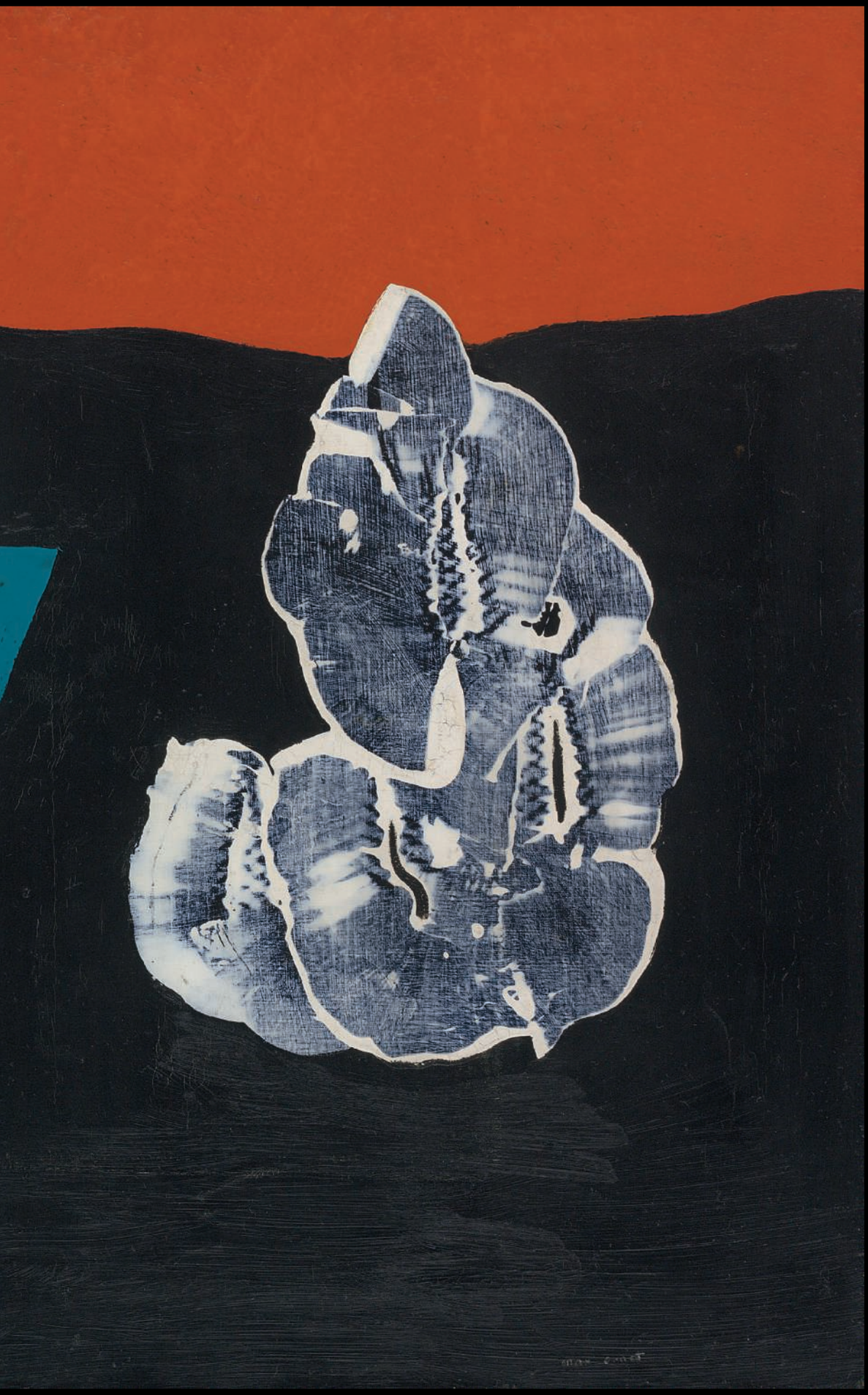
Leverkusen, Städtisches Museum, *Kunstsammler an Rhein und Ruhr, 1900-1959,* October - November 1959, no. 35 (illustrated).
Cologne, Galerie Der Spiegel, *Hans Arp / Max Ernst*, 1960, no. 7.
Cologne, Wallraf-Richartz-Museum, *Max Ernst,* December 1962 - March 1963, no. 44; this exhibition later travelled to Zurich, Kunsthaus, March - April 1963.

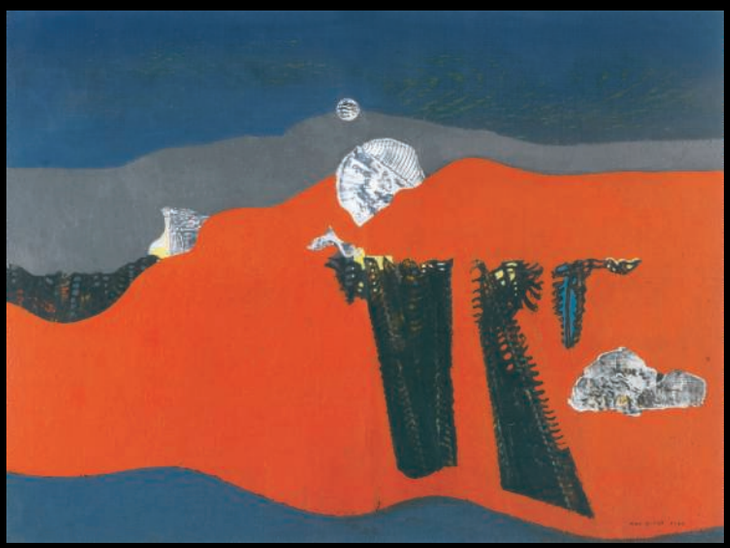
LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst, Werke 1925-1929,* Cologne, 1976, no. 1334, p. 279 (illustrated).



Man Ray, Portrait of Max Ernst, *c.*1935. Israel Museum, Jerusalem. The Vera and Arturo Schwarz Collection of Dada and Surrealist Art.





Max Ernst, *Le désert*, 1929. Sold, Sotheby's, London, 23 June 2014, lot 15 (£842,500).

Max Ernst, *Fleur coquille et tête d'animal sur fond rouge et noir,* 1928.
Sold, Christie's, London, The Art of the Surreal, 7 February 2012, lot 108 (£1,273,250).

Painted in 1928, *Fleurs coquilles sur fond marin* is a large red and black 'shell-flower' painting in which Max Ernst presents a mysterious but also distinctly natural landscape of the kind that had distinguished his early *frottage* works in his famous graphic series *Histoire Naturelle* of 1925. A colourful and also highly painterly combination of flat, abstract and geometric form with broad *grattage* scrapings of paint used to form two amorphous but strangely organic structures reminiscent of shells, flowers and geological rock formations, *Fleurs coquilles sur fond marin* is a work that invokes a strange, abstract world full of biological magic and possibility.

Foreshadowing the *sculptures volontaires* photographs that Brassaï would produce a few years later, the two distinctive and somewhat shell-like forms of this painting have been produced by scraping the painted surface of the canvas with a palette knife. In this way, chance-derived grains and patterns have emerged in Ernst's paint that serve as prompts for Ernst's ever-fertile imagination and creativity. Guided by these random organic patterns, Ernst has made a blooming play of painterly scrapings that collectively builds to form the strange shell-flower-like forms at the centre of the canvas. Begun in 1928, 'shell-flower' paintings such as this one are, like Ernst's forest paintings of the same period, among the first unconscious products of this new 'grattage' technique.

Unlike Ernst's forest paintings however, the overt prettiness of many of these shell-flowers, their deliberate and undeniable charm and the innate romanticism of the weird landscapes and gardens that they often generated in Ernst's art have also be seen as a reflection of the deep contentment in Ernst's personal life at this time. For in 1928 Ernst, who had only recently been able to devote himself full-time to his art, was finally settled into a new life with his second wife Marie-Berthe Aurenche. Ernst had met the young Marie-Berthe shortly after she had left her convent tuition the previous year and, amidst great controversy and her parents' outrage, carried her off to be his bride. He was of course supported in his actions by his Surrealist friends who were always ready to champion the cause of *l'amour* against the moral strictures of French society.

Ernst, whose art was often dark and foreboding in its visionary power, seemed as surprised as anyone in the new direction his art had suddenly taken in 1928. His *Biographical Notes* for the year 1928 records the following description: *'Flowers appear* Shell flowers, feather flowers, crystal flowers, tube flowers, Medusa flowers. All of his friends were transformed into flowers. All flowers metamorphosed into birds, all birds into mountains, all mountains into stars. Every star became a house and every house a city.' ('Biographical Notes: Tissue of Truth, Tissue of Lies' reproduced in *Max Ernst,* exh. cat., London, 1991, p. 303).

Invoking the same kind of innate romanticism and bizarre nature as can be witnessed in the work or painters such as Odilon Redon and James Ensor, in this work Ernst's two shell-flowers are set against a gently undulating background of strongly contrasting red and black that, as the title of the painting indicates, suggests a marine or underwater landscape not dissimilar to the kind also beginning to be formulated in the paintings of Yves Tanguy at this time. Indeed, in the same way that Tanguy drew on forms that echoed with his childhood memories of the Breton coast of Locronan where he grew up, the shell-flower forms of Ernst paintings recall ammonites - fossilised mollusk shells that are common to the Rhine region near Brühl where Ernst spent his childhood. Such haunting and ambiguous forms, therefore, may well have derived their resonant power from long being buried in the unconscious childhood memories of each artist and reflect what Ernst once declared the mission of his art to be: the attempt to 'bring into the light of day the results of voyages of discovery in the unconscious,' and to record, 'what is seen...and experienced...on the frontier between the inner and the outer world.' (Max Ernst quoted in Uwe M Schneede, *The Essential Max Ernst*, London, 1972, p. 105).

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*116 MAX ERNST (1891-1976)

Migration

signed and dated 'max ernst 63' (lower right)' signed and dated 'max ernst 63' (on the reverse)
oil on panel
10⅝ x 13¾ in. (27.2 x 35 cm.)
Painted in 1963

£70,000-100,000
$110,000-150,000
€94,000-130,000

PROVENANCE:

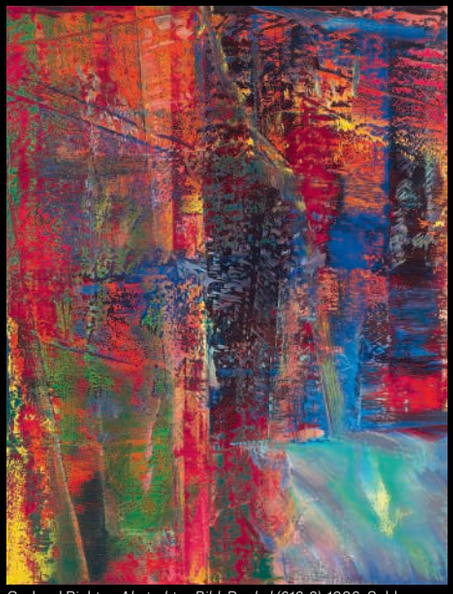
Dorothea Tanning, New York, by descent from the artist.
Private collection,New York, by whom acquired from the above in 1993.

LITERATURE:

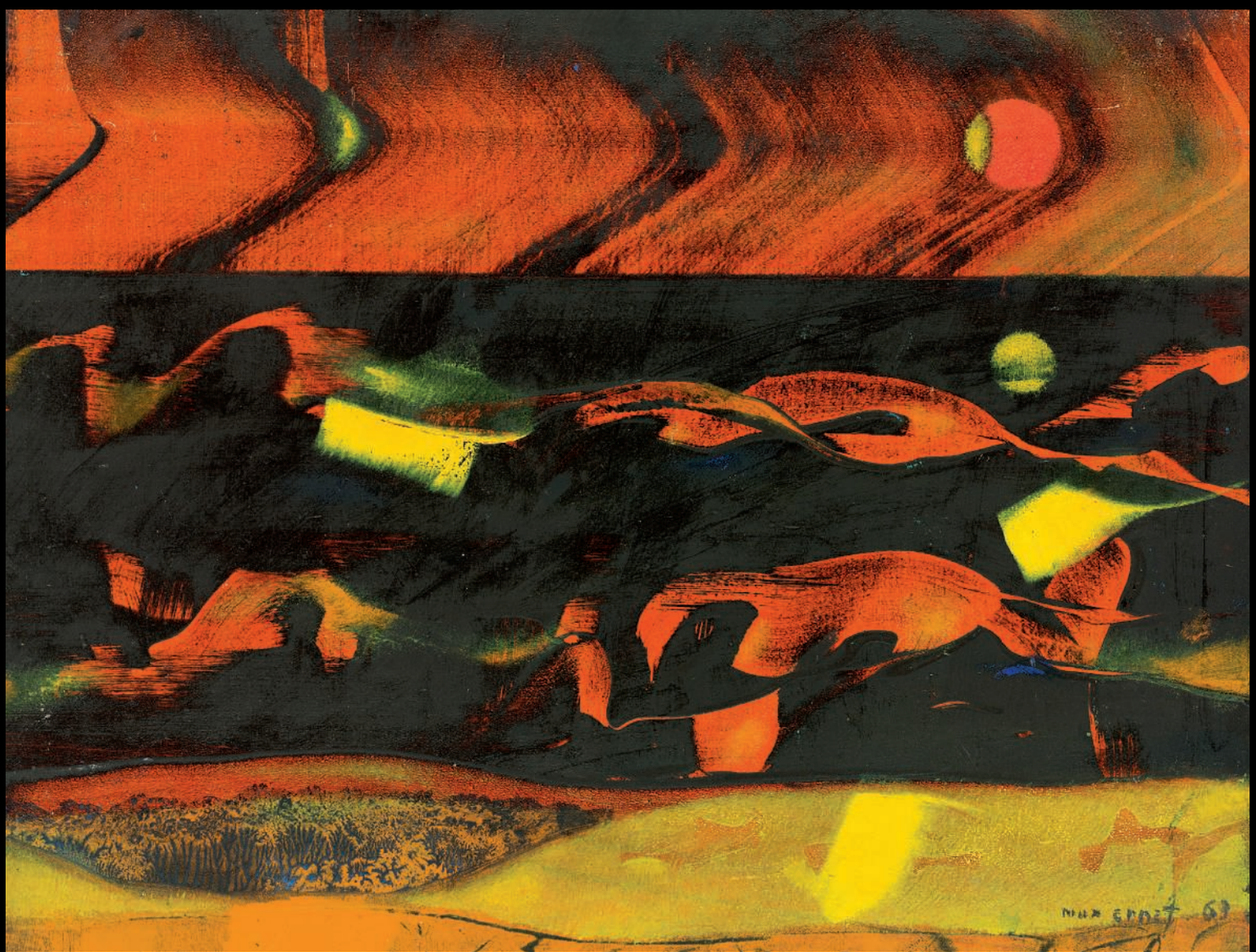
J. Russell, *Max Ernst, Leben und Werk*, Cologne, 1966, no. 108, p. 351 (illustrated).
W. Spies, *Die Rückkehr der schönen Gärtnerin, Max Ernst 1950-1970*, Cologne, 1971, p. 79 (illustrated).
W. Spies, S.& G. Metken, *Max Ernst, Werke 1954-1963*, Cologne 1998, no. 3678, p. 326 (illustrated; with incorrect medium).

'Without a word and in any weather: magic light. Without a word and in any weather: obscure lessons'

(Max Ernst from the poem 'The Hundred-Headless Woman' [1924/41] in *Surrealism*, ed. M. Caws, London & New York, 2004, p. 226).



Gerhard Richter, *Abstraktes Bild, Dunkel (613-2)*, 1986. Sold, Christie's, New York, 15 May 2013, lot 53 ($21,963,750).


MAX ERNST 63

PROPERTY FROM THE TRITON COLLECTION FOUNDATION

λ*117 ÓSCAR DOMÍNGUEZ (1906-1957)

Une mer céleste

signed and dated 'O. DOMÍNGUEZ 1938.' (lower right)
oil on canvas
28¾ x 36¼ in. (73 x 92 cm.)
Painted in 1938

£220,000-280,000
$330,000-410,000
€300,000-380,000

PROVENANCE:

Jean Serge Bourgoin, Paris, by whom probably acquired from the artist, and thence by descent.
Galerie Hopkins Custot, Paris.
Acquired from the above by the present owner in 2008.

Ana Vázquez de Parga has kindly confirmed the authenticity of this work.

Óscar Domínguez, *Epoque lithocronique*, 1939. Sold, Sotheby's, London, 24 June 2005, lot 51 (£461,000).

Painted in 1938, at the height of Óscar Domínguez's involvement with the Surrealist movement, *Une mer céleste* forms part of the artist's acclaimed series of cosmic landscapes, which emerged as the result of his experiments with automatic processes of painting. According to Marcel Jean, these cosmic landscapes first appeared in Domínguez's art as a result of creative chance. While drinking and chatting with friends in his studio one day, the artist let his paintbrush flow across the canvas in a series of uncalculated strokes, which resulted in beautifully curvilinear wave-like forms. Unmediated by Domínguez, this process corresponded to the Surrealist ideal of gesture-based automatism, which was advocated by Breton as a means of freeing the unconscious mind, liberating the rational self and allowing access to free expression. The cosmic views he painted as a result would prove incredibly influential on several of Domínguez's fellow Surrealists, impacting the compositions of such artists as Roberto Matta, Gordon Onslow Ford and Esteban Francés. Domínguez had cemented his reputation within the group as a pioneering innovator earlier in the 1930s, following his development of the decalcomania technique and some of the first surrealist object-paintings.

Inspired by the forms which resulted from these experiments, Domínguez began to build his compositions around these marks, layering his colours in a series of subtle tonal shifts to achieve a sense of three-dimensionality and create an otherworldly, fantastical space. In *Une mer céleste*, the artist uses a subtle scale of blue-grey tones and free flowing brushstrokes to portray the meeting of the sea and land, as a number of monumental waves crash against the rugged, rocky coastline of an unspecified location. Emphasising the point where these two elemental forces meet, Domínguez's painting creates a vision of an amorphous landscape, at once solid and liquid, stationary and flowing. This viscous, in-between nature of the rolling forms adds a fantastical quality to the landscape, transforming it into a dreamlike setting, whilst still retaining references to the volcanic terrain of the artist's homeland of Tenerife. With its black sand beaches and stratified rock formations, the painting recalls the western coastline of the island, shaped by the daily pounding of the Atlantic Ocean into a series of dramatic cliff-faces, inlets and caves. The island's topography had a lasting impact on Domínguez's imagination, and would emerge repeatedly in paintings across his career.

λ*△ 118 RENÉ MAGRITTE (1898-1967)

Mesdemoiselles de l'Isle Adam

signed 'Magritte' (lower left); titled 'MESDEMOISELLES de l'Isle Adam' (on the reverse)
oil on canvas
19¾ x 25⅝ in. (50 x 65 cm.)
Painted in 1942

£2,000,000-3,000,000
$3,000,000-4,400,000
€2,700,000-4,000,000

PROVENANCE

Justin Rakofsky, Brussels, by whom acquired from the artist *circa* 1952.
Gustave Nellens, Knokke-le-Zoute, by whom acquired from the above in the 1960s.
Galerie Isy Brachot, Brussels.
Private collection, Belgium, by whom acquired from the above by 1993.
Galerie Cazeau de la Béraudière, Paris.
Private collection, by whom acquired from the above *circa* September 2000; sale, Christie's, New York, 5 November 2014, lot 12 ($4,301,875).

EXHIBITED

Liège, Musée des Beaux-Arts, *Exposition Magritte*, October - November 1960, no. 65, p. 14.
Brussels, Galerie Isy Brachot, *Delvaux, Gnoli, Magritte*, November - December 1974, no. 36.
Brussels, Galerie Isy Brachot, *Magritte*, March - May 1979, no. 38 (illustrated).
Paris, Galerie Isy Brachot, *Magritte*, February - April 1984, no. 11 (illustrated).
Marseille, Centre de la Vieille Charité, *La Planète affolée: Surréalisme - Dispersion et influences, 1938-1947*, April - June 1986, no. 184, p. 327 (illustrated p. 196).
Brussels, Galerie Isy Brachot, *Magritte: Rétrospective dans les collections privées*, January - March 1988, p. 96 (illustrated p. 97).

LITERATURE

U.M. Schneede, *René Magritte: Leben und Werk*, Cologne, 1973, no. 43, p. 137 (illustrated p. 77; dated 'circa 1949').
D. Sylvester, *René Magritte, Catalogue raisonné*, vol. II, *Oil Paintings and Objects, 1931-1948*, New York, 1993, no. 509, p. 302 (illustrated).
R. Hughes, ed., *Magritte en poche*, Antwerp, 2009, p. 427 (illustrated p. 217).
D. Sylvester, *Magritte*, Brussels, 2009, p. 320 (illustrated).


magritte

René Magritte, *La condition humaine*, 1933. National Gallery of Art, Washington DC.

René Magritte, *Le monde des images*, 1950. Sold, Christie's London, The Art of the Surreal, 20 June 2012, lot 57 (£4,857,250; $7,648,008).

Against a background of calm turquoise waters and a bright summer sky scudded with fluffy cumulus, two women are shown in silhouette, their figures cleanly cut from some sort of paper or metal template (D. Sylvester, *René Magritte, Catalogue raisonné*, vol. II, *Oil Paintings and Objects, 1931-1948*, New York, 1993, p. 302), which has now been set aflame. The woman on the right raises both arms aloft, a bird delicately alighting on her left hand, a flower pinched between the fingers of her right. A stone ledge in the foreground acts as a *repoussoir* device, separating our space from that of the painting and suggesting that the seascape is viewed through a window (or perhaps it is the artist's own creation, a painted backdrop, like a stage set). On the ledge are a series of objects – four leaves, a russet-coloured cloth, a mysterious orb – that appear solid and tangible. The figures, on the other hand, are made not of flesh but of water and air, and the stencil that bounds them – that gives them their reality, however tentative – is being rapidly consumed by fire, that most transcendent of elements, the transition between the inanimate and the animate. Is this the grand screen of reality, flaming up, revealing the void within?

Magritte painted this enigmatic canvas – by turns profoundly alluring and deeply unsettling – in the latter half of 1942, during the darkest days of the Occupation of Belgium. In May 1940, less than a week after German troops invaded Belgium and Holland, Magritte had fled Brussels for France; he left behind his wife Georgette, their relationship still suffering the impact of affairs that each had in the late 1930s (Magritte with the Surrealist model Sheila Legge, Georgette with the poet Paul Colinet). After spending just three months in Carcassonne, however, the artist returned to Belgium and reconciled with Georgette. He painted little during the first full year of the war, disheartened by the deprivations, the tedium, and the dangers of the Occupation. But by early 1941, he had begun to rebound from this momentary impasse: 'All my latest pictures are leading me toward the simplified painting that I have long wanted to achieve,' he wrote to his friend and patron Claude Spaak in January. 'It is in short the ever more rigorous search for what, in my view, is the essential element in art; purity and precision in the image of mystery which becomes decisive through being shorn of everything incidental or accidental' (quoted in *ibid*., p. 288).

Some of Magritte's paintings from 1941-1942 are full of menace and foreboding: *Les eaux profondes*, for instance, in which an oversized raven perches beside a black-clad woman, whose head is a plaster cast resembling the mythic death mask of an unknown girl who drowned in the Seine; or *La Mémoire*, in which the cast is wounded and dripping blood (Sylvester nos. 491 & 505). In another group of paintings, however, Magritte took a different tack, turning his back on the violence of wartime and aiming instead to convey a sense of delectation and pleasure. In a letter to the poet Paul Eluard dated December 1941, Magritte cited as the first instance of this new approach the optimistically entitled *L'Embellie* or *The Break in the Clouds* (Sylvester no. 492), an image of three female bathers – a modern-day Three Graces – seen from behind; this painting provided Magritte with the starting point for the present composition the next year. 'Magritte's work was going to change, and change consciously, in the face of war,' David Sylvester has written, 'and the direction

René Magritte, *Le plagiat*, 1940. Sold, Christie's, London, The Art of the Surreal, 6 February 2013, lot 110 (£5,193,250; $8,128,424).

it was going to take was towards an eschewal of violence – sometimes a disquiet in which any menace was subdued, sometimes even a feeling of positive reassurance' (*op. cit.*, 2009, pp. 316-319).

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

'So that you can better understand what I am aiming at,' Magritte continued, 'let me remind you of *Black Magic*, one of my old pictures which was the starting point of this quest for pleasure [Sylvester, no. 355]. I have continued along these lines. *The Break in the Clouds* shows three female nudes in front of the sea and seen from behind. One is showing a rose to the sea, another is showing her body, and the third is showing an egg to the bird... If these things must have an additional justification, although their charm is enough to render it unnecessary, I would say that the power of these pictures is that they make us sharply aware of all the imperfections of everyday life' (quoted in D. Sylvester, *op. cit.*, 1993, pp. 290-291).

Painted a year after *L'Embellie*, as the war continued to rage, the present canvas retains some of that painting's evident charms but heightens its play of reality and illusion to a disconcerting degree. 'A strong sense of disquiet is invariably present in Magritte's paintings – even in the most outwardly benign and sunny,' Sarah Whitfield has written (*Magritte*, exh. cat., Hayward Gallery, London, 1992, no. 82). The seductive landscape and statuesque female forms are still there, but now the curtains that enclose the scene in *L'Embellie* have fallen away – quite literally, to judge by the russet-coloured drape that lays crumpled on the sill in the foreground. Rather than being framed as if on stage, arrayed for the viewer's delectation while they themselves contemplate the landscape, the figures (two now, rather than three) are confined within a Wagnerian ring of fire. In a process of eerie metamorphosis, the rippling flesh of the Three Graces in *L'Embellie* has here become negative space that gives way to the painted landscape beyond: 'Black magic,' Magritte explained. 'It is an act of black magic to turn woman's flesh into sky' (quoted in *ibid.*, p. 187).

Heightening the sense of mystery that pervades the present painting is the title that Magritte inscribed on the reverse of the canvas – *Les demoiselles de l'Isle-Adam*, a reference to the

René Magritte, *La lunette d'approche*, 1963. The Menil Collection, Houston.

René Magritte, *L'Embellie*, 1941. Private collection.

René Magritte, *L'aimant*, 1941. Private collection. Sold, Christie's, London, The Art of the Surreal, 9 February 2011, lot 104 (£4,745,250; $7,633,928).

French Symbolist writer Auguste Villiers de l'Isle-Adam (1838-1889), whose novels, stories, and plays are often fantastic in plot and filled with mystery and horror, *à la* Edgar Allan Poe. Magritte often took inspiration from literature, film, and music when coming up with titles for his paintings, and he also invited suggestions from his friends and Surrealist cohorts. The poet Louis Scutenaire, a regular Sunday visitor to the artist's home, is said to have put forth the present title, which – as so often in Magritte's work from 1930 onward – has only the most evocative or indirect relationship with the imagery of the painting. 'The poetic title has nothing to teach us, instead it should surprise us and enchant us,' Magritte insisted. 'The title maintains the same rapport with the painted form as the forms maintain among themselves. The forms are assembled in an order that evokes mystery. The title is associated with the painted figure according to the same order' (quoted in C. Grunenberg & D. Pih, eds., *Magritte A to Z*, London, 2011, pp. 170-175).

The present painting also has an illustrious early history. It belonged to Gustave Nellens, owner of the seaside Casino Communal at Knokke-Le-Zoute in Belgium, who commissioned Magritte in 1953 to design a panoramic mural – *Le domaine enchanté* – to adorn the walls of one of his gaming rooms (the Salle de Lustre, so named because it contained the largest chandelier in Europe). Magritte painted eight canvases for the project, which represent a synthesis of his favourite ideas from the preceding two decades; these were then enlarged to monumental scale under Magritte's supervision. The centrepiece of the decorative ensemble was the figure of a nude woman holding a dove aloft, a motif that has its origins in the present painting and the related *Embellie* (Sylvester, no. 791.2; sale, Christie's, New York, 5 November 2013, lot 35).

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ119 RENÉ MAGRITTE (1898-1967)

Man Seated at Table

signed and dedicated 'For Billy Copley Magritte' (lower left)
gouache and pencil on paper
10⅝ x 14⅛ in. (26.9 x 35.9 cm.)
Executed in 1960

£900,000-1,200,000
$1,400,000-1,800,000
€1,300,000-1,600,000

PROVENANCE:

Billy Copley, a gift from the artist; sale, Sotheby's, New York, 14 November 1990, lot 154.
Galerie Ronny Van de Velde, Belgium, by whom acquired at the above sale.
Acquired from the above by the present owner in the early 1990s.

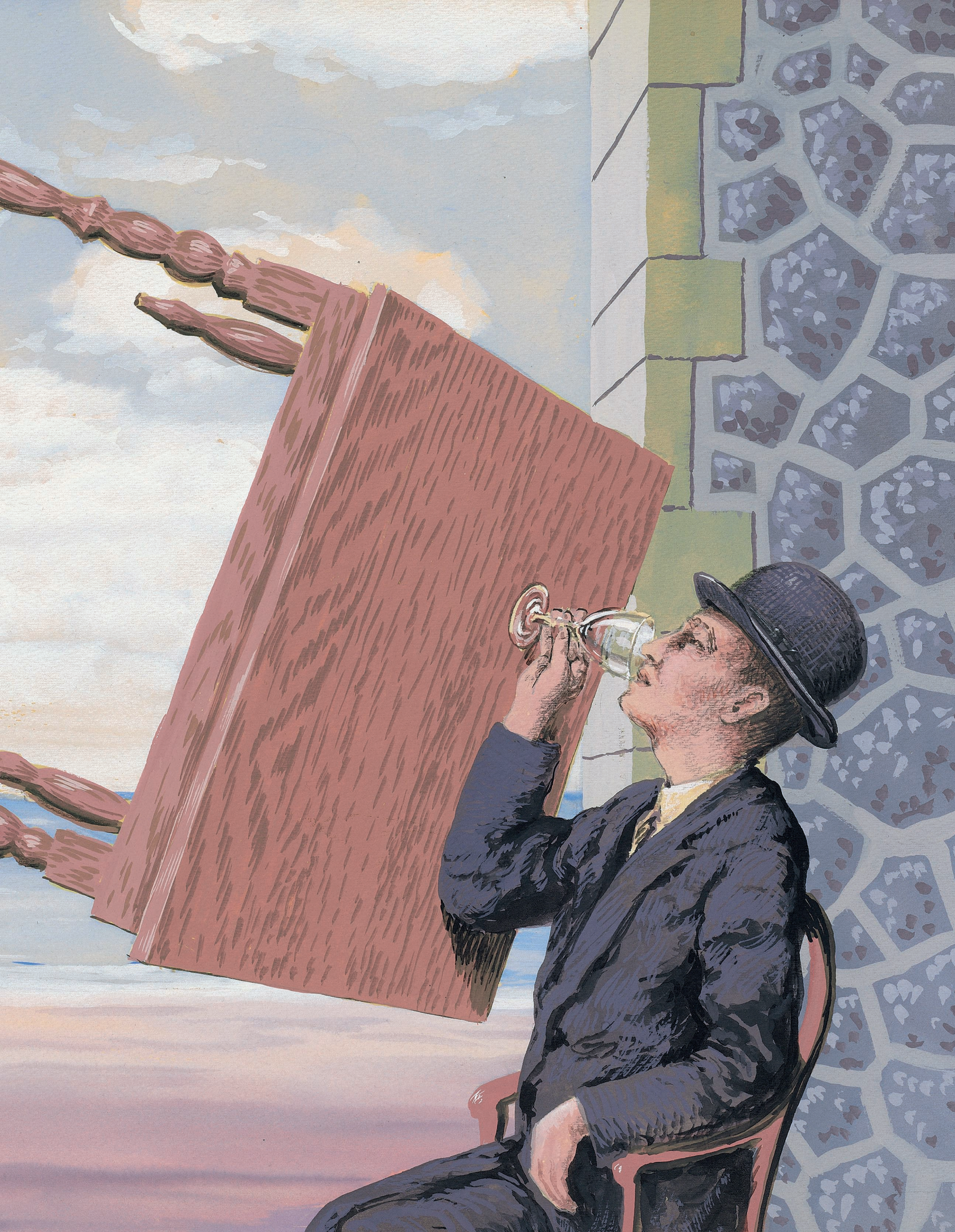
EXHIBITED

Tokyo, Watari-Um Museum, *Irony by Vision: René Magritte, Marcel Broodthaers, Panamarenko, Jan Fabre*, May - September 1991, p. 37.

LITERATURE:

Letter from René Magritte to Bosmans, 12 August 1960.
D. Sylvester, *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994, no. 1482, p. 228 (illustrated).

René Magritte and William Copley painting in Copley's house, Longpont-sur-Orge, 1959. Photograph by Jacqueline Hyde.




For Billy Copley
Magritte

René Magritte, *Le sorcier*, 1951. Private collection.

René Magritte, *Le paysage de Baucis*, 1966. Sold, Christie's, London, 21 June 2011, lot 46 (£1,609,250; $2,611,571).

In 1960, René Magritte wrote a letter to his friend André Bosmans showing an illustration of a man sitting on a chair, taking a swig from a glass that appeared still attached to the table upon which it was placed. *Man Seated at Table* is clearly related to this drawing, showing the same motif, and it has therefore been posited in the catalogue raisonné of Magritte's works that it shares a date of 1960 (D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte Catalogue Raisonné*, Vol. IV, London, 1994, p. 228). This picture was inscribed and given by Magritte to Billy Copley, an artist in his own right and the son of one of Magritte's most influential supporters, William N. Copley, who did so much to shape the taste for Surrealism in the United States.

Discussing his image of the man at the table with Bosmans, Magritte declared: 'the drawing opposite, although it doesn't absolutely answer the problem of the table, helps, I think, to put the concept of the table (amongst other things) to the test' (Magritte, quoted in *ibid.*, p. 228). This reveals Magritte's method of working, of challenging the status quo and the assumptions he perceived in the world around him. Magritte would treat the world as a riddle, filled with affinities and associations that needed to be illustrated. His solutions often came in the form of revelations, rather than as the product of logical trains of thought. So, for instance, the 'problem' of the tree was solved in his leaf-tree, the problem of the bird in his egg in a cage. Here, the purpose of the table is twisted by its apparent weightlessness. Instead of supporting the glass, it has become an extension of the stem and the base, floating in front of the drinker. Similarly, he is no longer *à table* in the way to which we are accustomed.

The man in the image sent to Bosmans was without a hat, although another preparatory drawing showing him in a bowler exists. This marks a small evolution in the theme, as does the background, which combines the end of an urban wall with a ranging seascape. By introducing this combination of backdrops, *Man Seated at Table*, the subject has gained an ambiguous setting, one that hints at both the quotidian and the sublime, occupying that space where both overlap, and where Magritte's works draw so much of their strength.

By the time *Man Seated at Table* was created around 1960, the image of the man in the bowler hat had become inextricably linked with Magritte. In a sense, then, there is an additional layer of reference in this work, an extra imprimatur. While this may not be a self-portrait, *Man Seated at Table* nonetheless emphasises its connection with Magritte. It is hard for the modern viewer to see it without applying the filter of knowledge of Magritte's works, as it became a form of signature which he wore. Yet it was precisely because it was the everyday headwear of Magritte's Brussels that he had chosen it, as had his compatriot Paul Delvaux in his own works. Originally, and ultimately ironically, it had been adopted by Magritte as respectable, inscrutable camouflage. As he explained, 'The bowler... poses no surprise. It is a headdress that is not original. The man with the bowler is just middle class man in his anonymity. And I wear it. I am not eager to singularise myself' (Magritte, quoted in D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte Catalogue Raisonné*, Vol. III, London, 1993, p. 206).

Magritte appears to have inscribed and gave *Man Seated at Table* to Billy Copley when he was a teenager, long before his own artistic career began. This gift must have been in part a tribute to the friendship between Magritte and Copley's father, one of the most discerning American collectors of his work. An artist in his own right, and gaining increasing recognition year by year, William N Copley had been orphaned as a youth and adopted by a wealthy newspaper owner. He veered towards the arts in life, befriending the various figures associated with Surrealism who passed through Los Angeles, where he lived. Through these contacts, Copley and his brother-in-law founded a gallery in 1948 that showed Surrealist works in LA. Copley made a judicious choice in asking one of his friends, Marcel Duchamp, for advice and connections. Ever the earthly and practical artist, Duchamp put Copley in touch with Alexandre Iolas, providing a further conduit to Surrealists of the top tier. The artists shown at the Copley Galleries included Magritte, Man Ray and Joseph Cornell, and Copley added to his collection by acquiring works that failed to sell.

The gallery closed after half a year: Copley felt that the Californian market was not ready for Surrealism-- meaning that he accumulated a large percentage of the works he displayed for his own personal collection. He continued to acquire Surrealist works throughout his life, even after the closure of his gallery after half a year. Indeed, the works he amassed would eventually achieve the then-highest price at auction for a single collection. Among the works he owned were Magritte's own seminal masterpiece, *La trahison des images* of 1929, now in the Los Angeles County Museum of Art. Copley also supported a number of artistic causes, even sponsoring Marcel Duchamp's final masterpiece, *Etant donnés*. His legacy would come to be felt by generations of artists and collectors in the United States, who would be influenced by his advocacy of the Surreal.

Opposite: Magritte standing in front of his painting, *La Golconde*, 1953.

THE PROPERTY OF A PRIVATE COLLECTOR

λ*120 RENÉ MAGRITTE (1898-1967)

Les vases communicants (Communicating vessels)

signed 'Magritte' (lower right); signed 'Magritte René MAGRITTE', dated '1946' and titled (on the reverse)
gouache on paper
14⅛ x 19½ in. (35.8 x 49.6 cm.)
Executed in 1946

£450,000-750,000
$660,000-1,100,000
€610,000-1,000,000

PROVENANCE:

Alex Salkin, Brussels.
Iolas Gallery, New York.
Sidney Janis, New York, by whom possibly acquired from the above.
Private collection, New York; sale, Sotheby's, New York, 27 May 1976, lot 266.
Nicholas Tooth, by whom acquired at the above sale.
Christian Fayt, Knokke-Heist, by whom acquired from the above.
Galerie Isy Brachot, Brussels, by whom acquired from the above.
Christian Fayt, Knokke-Heist, by whom acquired back from the above.
Sala Dalmau, Barcelona, by 1979.
Private collection, Barcelona, by whom acquired from the above; sale, Christie's, London, The Art of the Surreal, 7 February 2005, lot 77.
Private collection, Europe; sale, Christie's, London, The Art of the Surreal, 4 February 2014, lot 120.
Acquired at the above sale by the present owner.

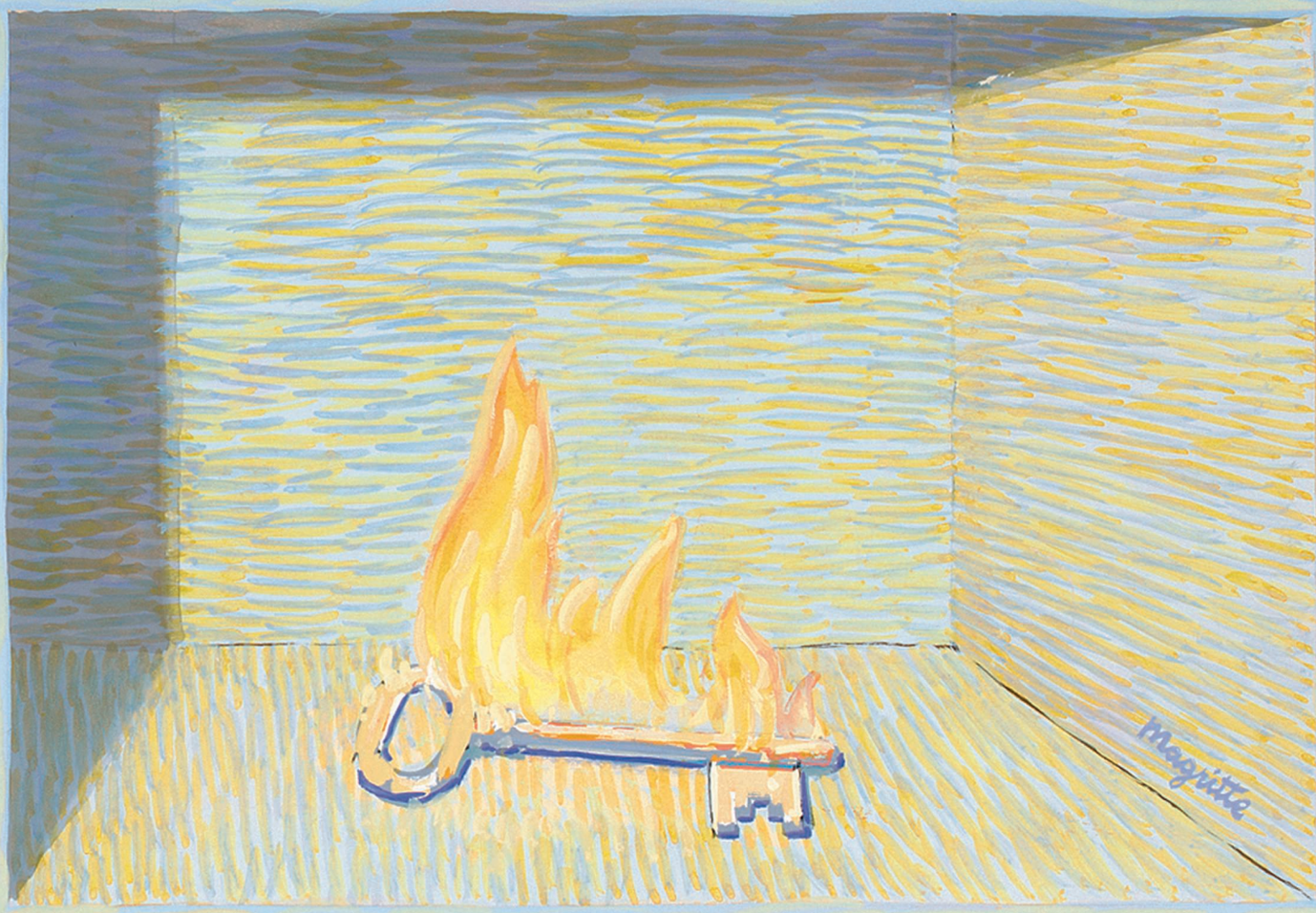
EXHIBITED:

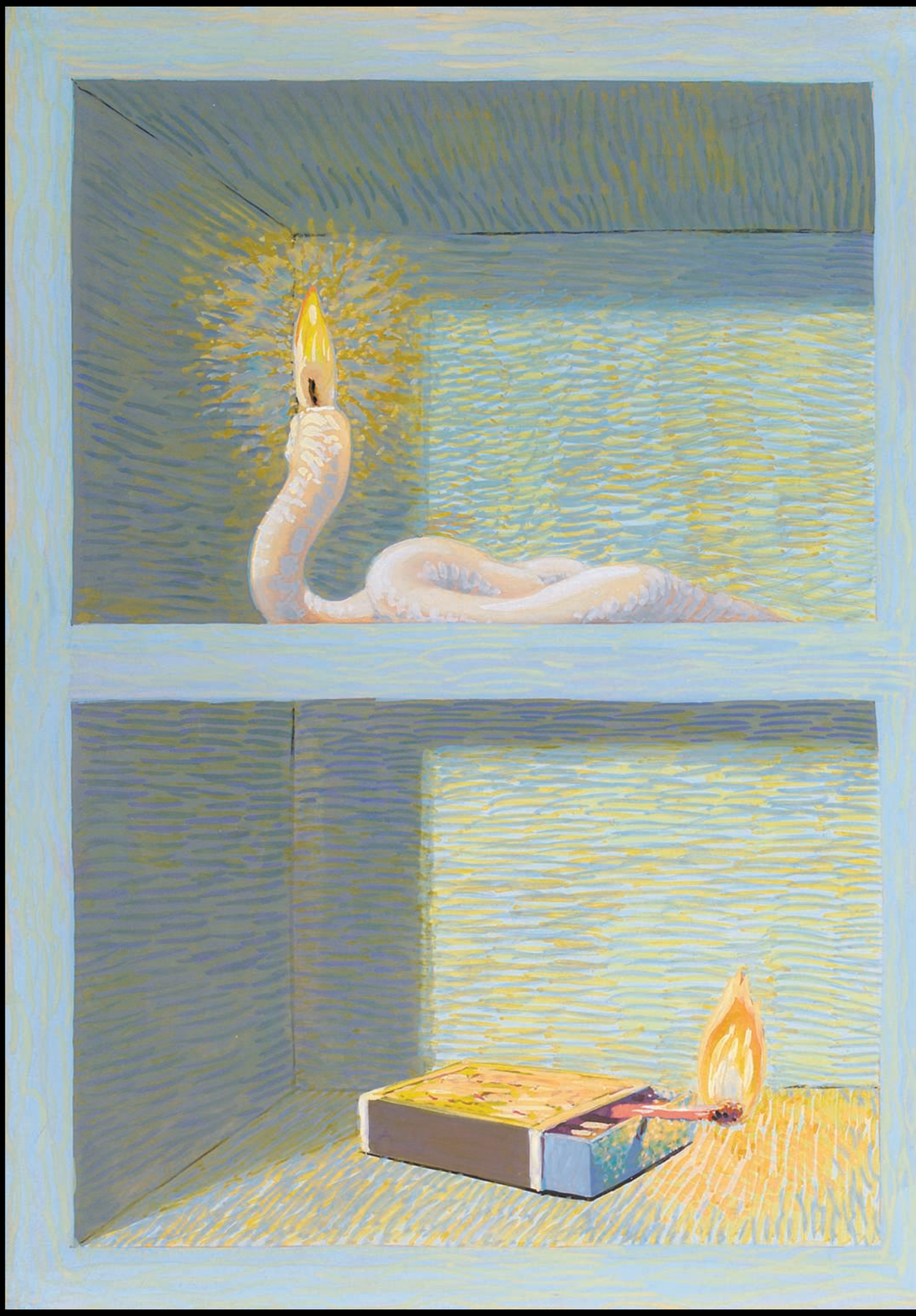
New York, Hugo Gallery, *René Magritte*, April 1947, no. 29.
Beverly Hills, Copley Galleries, *Magritte*, September 1948, no. 21.
Paris, Grand Palais, Foire internationale d'art contemporain, Galerie Isy Brachot, *Magritte*, October 1977, no. 10.
Knokke-Heist, Christian Fayt Art Gallery, June - July 1978, no. 34.

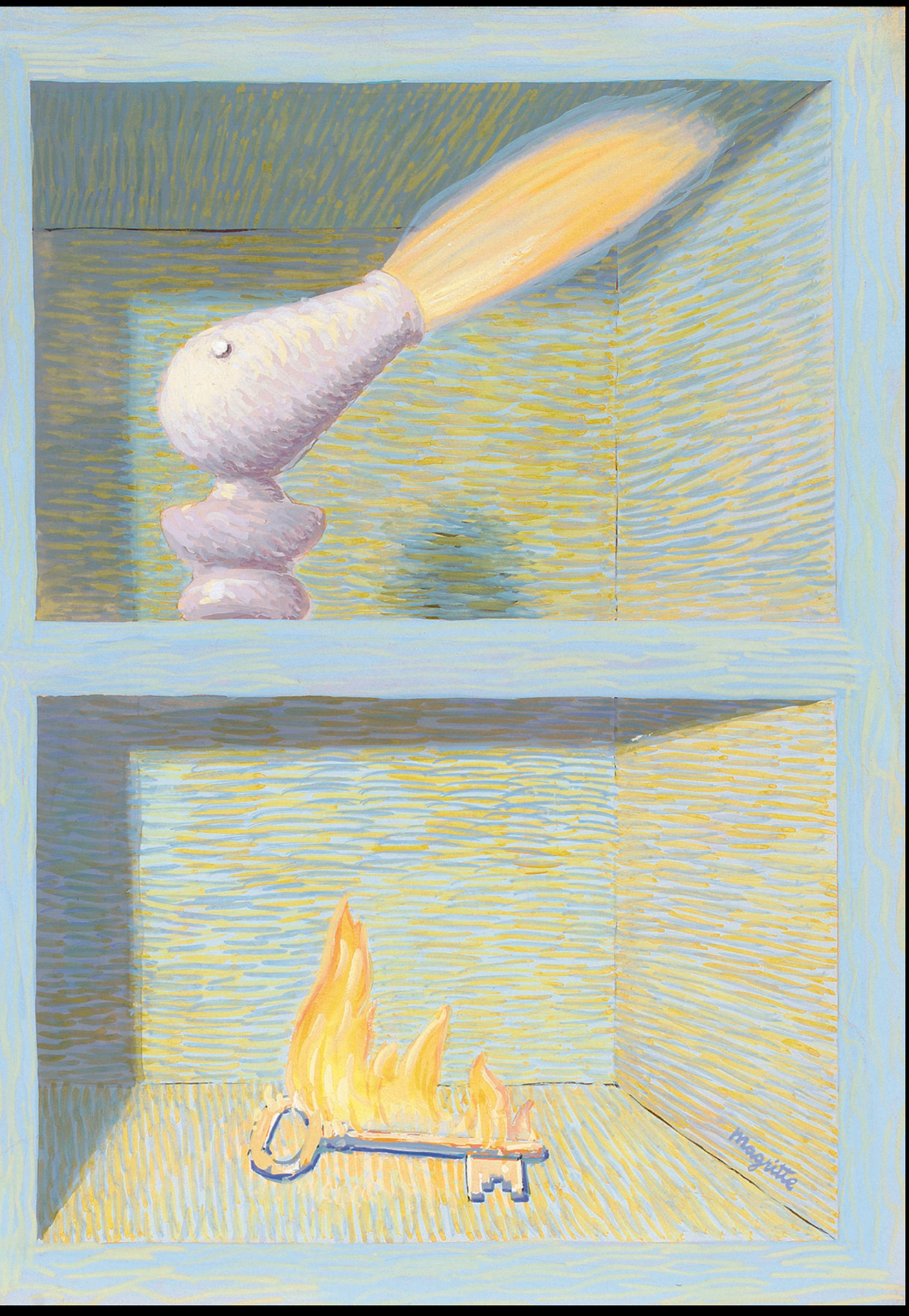
LITERATURE:

Letter from Magritte to Alex Salkin, 2 January 1947.
P. Tyler, in Exh. cat., *René Magritte*, New York, 1947.
Letter from Magritte to Alexandre Iolas, 21 April 1947.
Letter from Alex Salkin to Alexandre Iolas, 3 May 1948.
Letter from Alex Salkin to Alexandre Iolas, 13 January 1949.
D. Sylvester, ed., S. Whitfield & M. Raeburn, *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994, no. 1197, p. 64 (illustrated).


René Magritte, *Le musée d'une nuit*, 1927. Private collection.


Magritte




magritte

René Magritte, *La découverte du feu*, 1934 or 1935. Private collection.

René Magritte, *L'échelle du feu*, 1938 or 1939. Sold, Christie's, London, 9 December 1997, lot 41.

Executed in 1946, René Magritte's *Les vases communicants* presents the viewer with four burning objects confined to individual cubicles: the taper-like candle and the matches which are associated with fire, the key and bilboquet which are not. In a parody of the workings of the human mind, Magritte has presented these elements in a wooden cabinet, each categorised and arranged as though by some Surrealist collector according to hidden criteria that is beyond our grasp. An impossible and alien logic lies behind this 'wunderkammer' of the impossible.

The theme of flaming objects had first appeared in Magritte's shocking and brilliant iconography in 1934 when he painted masterpieces such as *L'échelle de feu* (Sylvester no. 1108) and *Le découverte du feu* (Sylvester no. 359) of 1934 or 1935, in which inanimate objects have spontaneously burst into flame. This powerful visual motif of fire was for Magritte, akin to 'experiencing the same feeling that was felt by the first men who created flame by striking together two pieces of stone. In turn I imagined setting fire to a piece of paper, an egg, and a key' (Magritte, quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 128). Throughout his career, Magritte sought to find 'solutions' to particular 'problems' posed by different types of objects, enabling him to challenge and reconfigure the most ubiquitous and commonplace elements of everyday life. To achieve this, the artist explored affinities between objects, thus the 'problem' of the bird was solved by depicting an egg in a cage; the 'problem' of the door with a shapeless hole cut through it; the tree, with a 'leaf-tree'. The 'problem' of fire was therefore, as the artist explained, 'solved' by presenting inanimate metal objects incongruously set ablaze.

Taking its title from an essay on dreams written by André Breton, *Les vases communicants* appears to investigate the processes of thought, logic and understanding inherent in our everyday comprehension of the world. The disjointed and disparate compartmentalised elements in *Les vases communicants* echo other important works such as *Le musée d'une nuit* (1927, Sylvester no. 171) and *La clef des songes* (1927, Sylvester no. 172, Staatsgalerie moderner Kunst, Munich), in which Magritte placed objects above words signifying something else in illusionistically rendered three-dimensional compartments. These paintings playfully illuminate the hollow limitations and arbitrariness of words, and their inability to truly convey meaning or a true idea of the objects they describe. This was a subject that was of great interest to Magritte, which he frequently tackled both in his painting and in his writing, not least in his famous illustrated essay 'Les mots et les choses'. In *Les vases communicants*, Magritte has taken elements both familiar and uncanny, and, by placing them in a deliberately banal context, has pointed to the processes of human communication, categorisation, and the arbitrary composition of our thoughts.

When this gouache was exhibited in the Hugo Gallery, New York, the American writer Parker Tyler discussed *Les vases communicants* in the exhibition catalogue, stating, 'Here, each in a cubicle, are four nude elements of charade, all of them aflame and inescapably phallic...each is united by the meaning of sex as by the condition of fire...but just as each has its special method of operation, its own intensity and duration of burning, so each man has his peculiar sexual behaviour' (P. Tyler, quoted in D. Sylvester, ed., *René Magritte Catalogue Raisonné, Volume IV: Gouaches, Temperas, Watercolours and Papiers Collés 1918-1967*, Antwerp, 1993, p. 64). Magritte, however, found this analysis to be misguided, writing 'I don't agree for a moment with the meaning he gives to my paintings...' (Magritte, quoted in Sylvester, *ibid.*, p. 143). Magritte particularly disliked the search for hidden or symbolic meanings within his painting. 'It's terrifying', he once wrote, 'to see what one is exposed to in making an innocent picture'. The artist wanted his compositions and the uncanny contradictions, subversions and disruptions they posed to evoke the unseen mysteries of the world and of reality: the enigma was there to be enjoyed, not to be solved.

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ121 ÓSCAR DOMÍNGUEZ (1906-1957)

Muerte del Torero (recto)*; Femme à la bicyclette* (verso)

signed and dated 'Oscar Dominguez - 35' (lower left)
oil over copper plate (*recto*) in the artist's painted frame with a toreador plastic toy; copper engraving plate (*verso*)
copper plate: 6½ x 10 in. (16.6 x 25.4 cm.)
artist's frame: 11⅛ x 14½ in. (28.1 x 36.6 cm.)
Painted in 1935 (*recto*); Executed in 1935 (*verso*)

£170,000-250,000
$250,000-370,000
€230,000-340,000

PROVENANCE

Private collection, Paris, by whom acquired directly from the artist *circa* 1935, and thence by descent; sale, Christie's, London, The Art of the Surreal, 9 February 2011, lot 105.
Acquired from the above sale by the present owner.

LITERATURE

F. Castro, *Óscar Domínguez y el Surrealismo*, Madrid, 1978, no. 22 (illustrated p. 119).

The engraving plate is related to:

Exh. cat., *Óscar Dominguez, Antologica, 1926-1957*, curated by A.Vázquez de Parga, Centro Antlántico de Arte Moderno, Las Palmas de Gran Canaria, 1996, p. 36 (illustrated).

Anna Vasquez de Parga has kindly confirmed the authenticity of this work.

Muerte del Torero is a painting-cum-objet surréaliste by Oscar Domínguez that dates from 1935, one of the most important years of his career, when he was embraced by the Surreal movement which his innovative ideas and techniques would help to re-energise. Hailing from the Canaries, Domínguez provided another facet to the Spanish influx that brought so much new blood to the Surreal movement, a new generation that granted it more momentum.

That Spanish origin is clear in *Muerte del Torero*, with its depiction of some *corrida* of the mind. The picture shows a bull-horned object striking at the *torero* of the title, who already appears to be in a coffin being flung across the cloudscape; his arm has already become an ossified echo of the bull's horn which appears to be doing him so much damage, implying the union between the *torero* and the *toro*, the opponents locked in a duel and a duality alike. The apotheosis of the *torero* is completed by the incorporation of a figurine within the body of the frame, a three-dimensional object that adds an extra layer of potency to this image, allowing it to bleed all the more into our dimension.

Domínguez had met André Breton, the great central protagonist of Surrealism, in 1934, the year before *Muerte del Torero* was created. Within a short time, Domínguez' unique vision, which often introduced elements of violence such as that shown here, as well as a sexual dimension touched upon by the engraved image on the copperplate *verso*, had had a huge impact on the movement, as had his innovative incorporation and transformation of objects. In *Muerte del Torero*, Domínguez has taken advantage of his use of a copper plate as a support for this oil painting, a time-honoured technique, to add an extra spark of dynamism to the composition. He has scratched out the jagged fork of lightning, allowing the metallic gleam of the copper to shine through, and has likewise incised the point of contact between the bull's horns and the torero, making it seem like an electric explosion, a transference of energy. The untrammelled energy of the beast, which was such a source of fascination to many of the artists involved with and in the orbit of Surrealism and which likewise came to appear in the pictures of minotaurs and the publication of the same name, was a motif that recurred in Domínguez' own work, perhaps allowing him to channel and express his own violent side as well as his Spanish identity.

Óscar Dominguez, *Caja con piano y toro (Tableau objet)*, 1936. Sold, Christie's, London, The Art of the Surreal, 6 February 2006, lot 105 (£ 344,000).

The engraved copper plate (verso of the present lot).


OSLAY DOMINGUEZ - 35

λ122 MAX ERNST (1891-1976)

La mariée du vent

signed 'max ernst' (lower right)
oil on canvas
28¾ x 36¼ in. (73 x 92 cm.)
Painted in 1927

£600,000-800,000
$880,000-1,200,000
€810,000-1,100,000

PROVENANCE

Elsa Burckhardt, Küssnacht.
Private collection Europe.
Acquired from the above in 1994; sale, Christie's, London, The Art of the Surreal, 4 February 2002, lot 68.
Acquired at the above sale by the present owner.

EXHIBITED

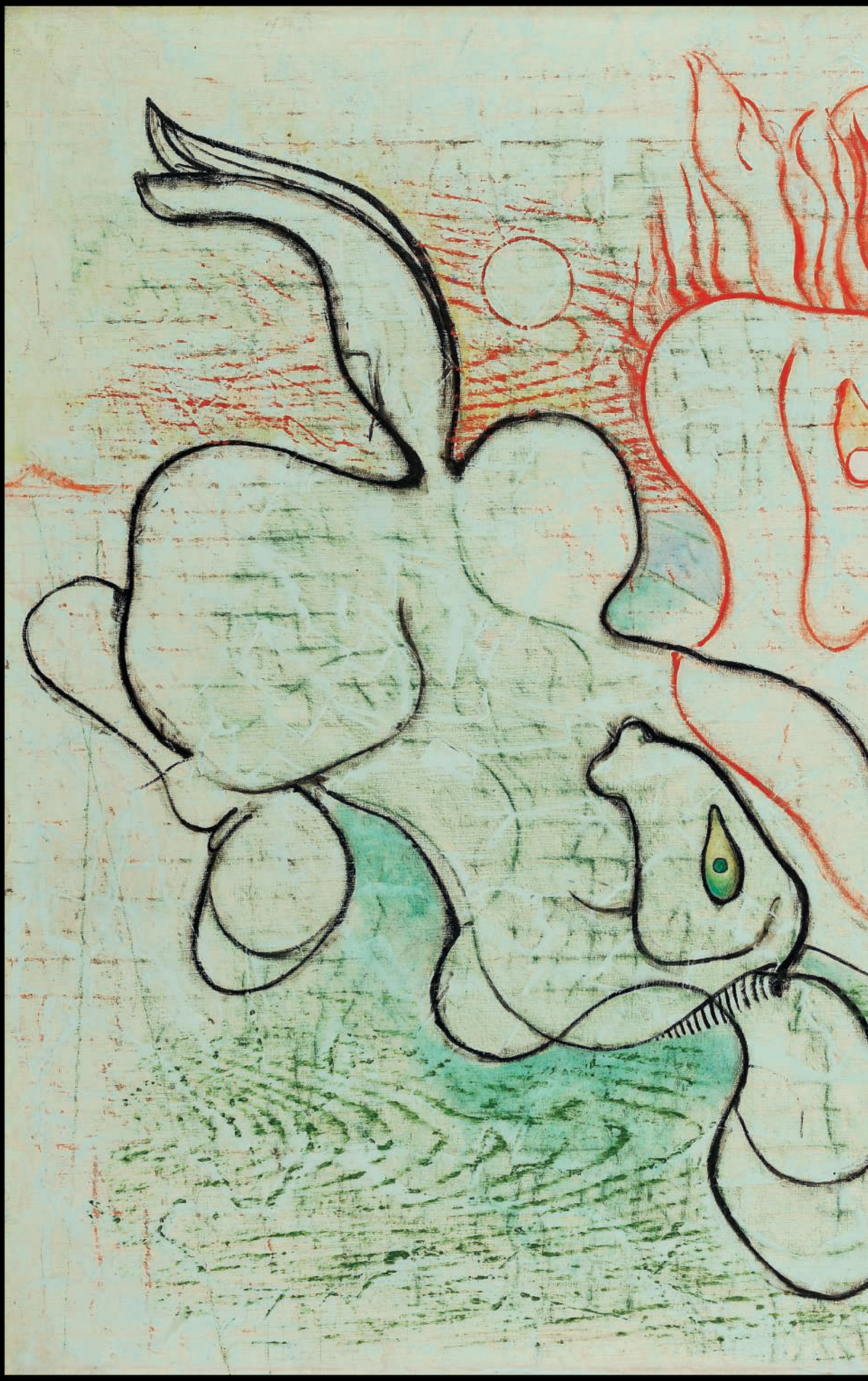
Zurich, Kunsthaus, *Was ist Surrealismus?*, October - November 1934, no. 22 , p. 9 (dated '1926' and titled 'La mariée du vent I').
Bern, Kunsthalle, *Max Ernst*, August - September 1956, no. 22.
Zurich, Kunsthaus, *Max Ernst*, March - April 1963, no. 228.
London, Tate Gallery, *Max Ernst: A Retrospective*, February - April 1991, no. 115 (illustrated p. 155); this exhibition later travelled to Stuttgart, Staatsgalerie, May - August 1991; and Dusseldorf, Kunstsammlung Nordrhein-Westfalen, August - November 1991.

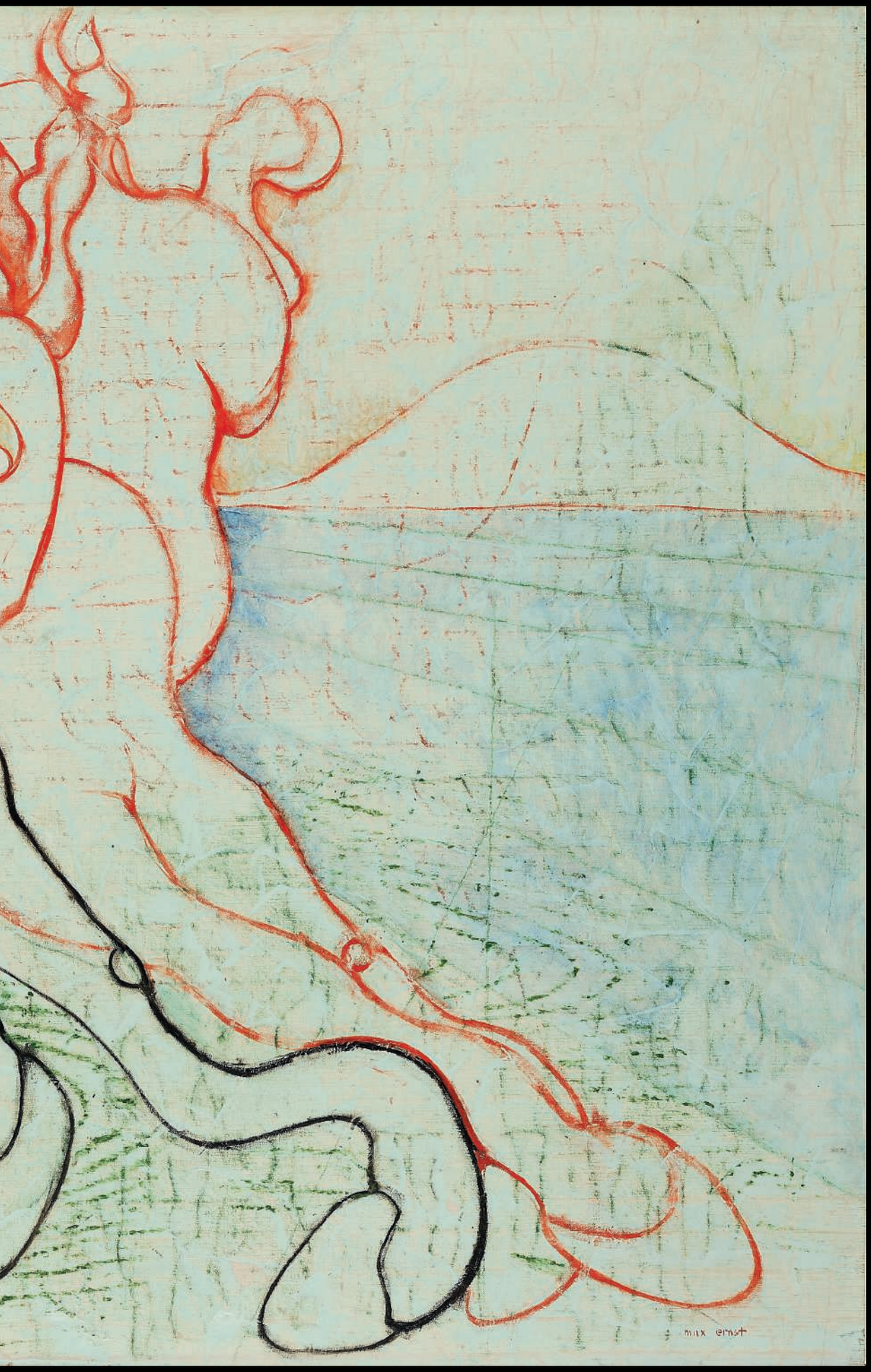
LITERATURE

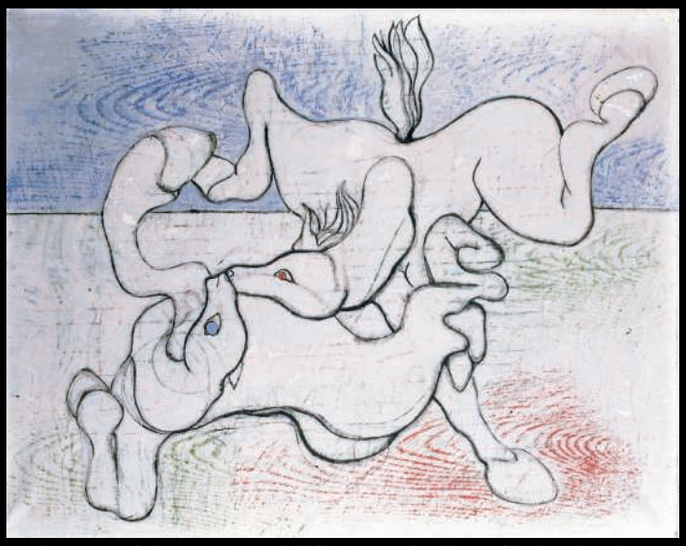
P. Waldberg, *Max Ernst*, Paris, 1958, p. 220 (illustrated).
Arte Figurativa, vol. VIII, Milan, January-February 1960, no. 43 (illustrated p. 53).
J. Russell, *Max Ernst, Leben und Werk*, Cologne, 1966, appendix no. 34 (illustrated).
W. Spies, S. & G. Metken, *Max Ernst, Werke 1925-1929*, Cologne, 1976, no. 1090, p. 154 (illustrated).

'It is not to be despised, in my opinion, if, after gazing fixedly at the spot on the wall, the coals in the grate, the clouds, the flowing stream, if one remembers some of their aspects; and if you look at them carefully you will discover some quite admirable inventions. Of these the genius of the painter may take full advantage, to compose battles of animals and men, of landscapes or monsters, of devils and other fantastic things which bring you honour. In these confused things genius becomes aware of new inventions'

(Leonardo da Vinci, *Treatise on Painting*).




max ernst



Max Ernst, *La mariée du vent, circa* 1928. Sold, Christie's, London, The Art of the Surreal, 6 February 2001, lot 54 (£773,750; $ 1,128,902).

Oskar Koskoschka, *Tempest*, 1914. Kunstmuseum, Basel.

La mariée du vent (The Bride of the Wind) was a key theme in Ernst's art during the mid-1920s. The first of a number of works on this theme executed in 1927, this painting is arguably the finest of six celebrated frottage-type paintings where the subject matter of the painting has been determined by the textures of natural forms. Like his other major series of works from this period the *Hordes*, the precise nature of the imagery in *La mariée du vent* originated in the grained patterns of the frottaged background. Following the inventive technique first suggested by Leonardo, Ernst has intuitively followed the forms he found emerging in his mind from the prompt of the patterns in the grain of a series of wood-rubbings that served as the starting point for his painting. 'It is as a spectator that the author assists, indifferent or passionate, at the birth of his work and watches the phases of its development,' Ernst maintained of these paintings, 'Even as the role of the poet...consists in writing according to the dictates of that which articulates itself in him, so the role of the painter is to pick out and *project that which sees itself in him*' (Max Ernst, 'On Frottage' 1936 in Hershell. B. Chipp, *Theories of Modern Art*, Berkeley, CA., 1968, p. 429).

In *Histoire Naturelle*, Ernst's 'Natural History' book of frottage images published in 1926, the image of a horse had repeatedly arisen in a variety of guises. This image, along with the repeated theme of twinning that also runs through much of Ernst's work of this period (from paintings like *Castor and Pollution* and *Long Live the Charming Countryside* to his pictures of mirroring and struggling couples such as *The Fall of the Angel*), here, in the *La mariée du vent* paintings, becomes one of a polarised struggle of cosmic flux. The title of these paintings, *Windsbraut/La mariée du vent*, refers to a poetic German name for a storm-wind that translates literally as 'bride of the wind'. *Windsbraut* was also the title of Oskar Kokoschka's famous 1914 painting of an erotically charged tempest in which he and his lover Alma Mahler were shown caught up in a whirlwind of elemental passion and tempestuousness.

Ernst's image of two horses struggling with one another amidst a mystical landscape that, to some extent, anticipates the vistas of Arizona where Ernst would settle in the 1940s, symbolises a similarly elemental and tumultuous union. Like a struggling *yin* and *yang*, the two horses in Ernst's own *Windsbraut* paintings seem to both oppose and unite with one another in a manner that is reminiscent of Leonardo's famous equestrian battle scene, *The Battle of the Anghiari*. This feature is made more explicit in this particular painting through the careful symmetry of the two horses heads, the mirroring of their eyes (correlating to the division of earth and sky), and the mystic atmosphere generated by the cosmic disc (sun/moon) that has been neatly positioned between the horses' two bodies. These features infuse the work with an overt sense of mysticism that helps to suggest that the horses are mythical manifestations of some powerful and ultimately united cosmic force.

'I was surprised,' Ernst later remarked of the images that emerged from his unconscious in such paintings, 'by the sudden intensification of my visionary capacities and by the hallucinatory succession of contradictory images superimposed, one upon the other, with the persistence and rapidity characteristic of amorous memories. My curiosity awakened and astonished, I began to experiment indifferently and to question, utilizing the same means, all sorts of materials to be found in my visual field; leaves and their veins, the ragged edges of a bit of linen, the brushstrokes of a 'modern painting, the unwound thread of a spool, etc. There my eyes discovered human heads, animals, (and) a battle that ended with a kiss' (*ibid*., pp. 429-431).

Opposite: Portrait of Max Ernst, *La clarinette* by George Braque in the background, New York, 1942. Photograph by Arnold Newman.

PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ123 SALVADOR DALÍ (1904-1989)

Pêcheurs au soleil

signed and dated 'Salvador Dalí 1929' (lower left)
oil and rope on canvas
39⅜ x 39⅜ in. (100 x 100 cm.)
Painted in 1929

£700,000-1,000,000
$1,100,000-1,500,000
€940,000-1,300,000

PROVENANCE:

Private collection, Figueres, by whom acquired from the artist *circa* 1929-1930, and thence by descent to the present owner.

EXHIBITED:

On loan to the Dalí Theatre-Museum, Figueres, 2006.
Cadaqués, Museu de Cadaqués, *Del primer Dalí al Manifest Groc, 1914-1928*, July - October 2011.
Paris, Centre Georges Pompidou, *Dalí*, November 2012 - March 2013, p. 368 (illustrated p. 106; dated '1928'); this exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofía, April – September 2013.

LITERATURE:

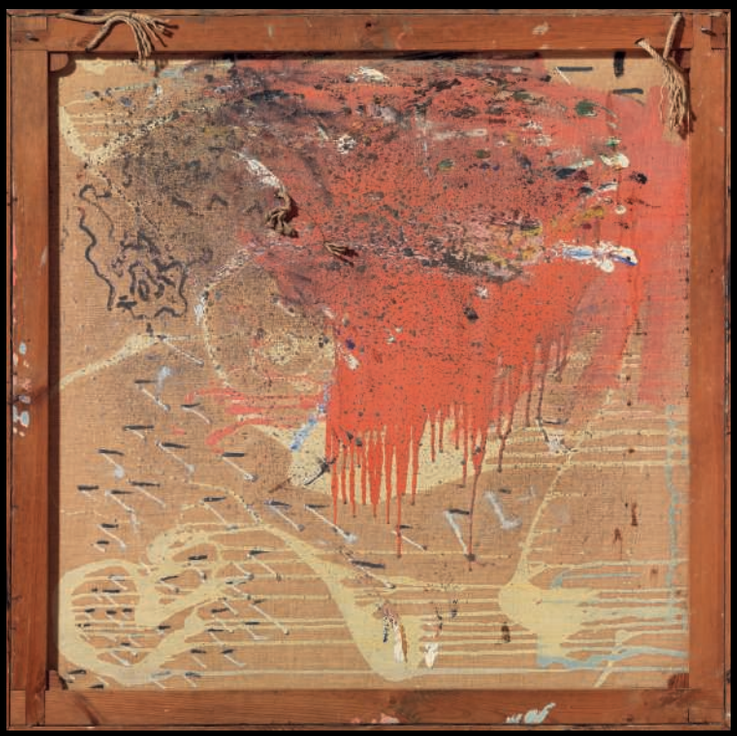
R. Descharnes & G. Néret, *Salvador Dalí, 1904-1989, The Paintings*, vol. I, 1904-1946, Cologne, 1994, no. 291, p. 133 (illustrated p. 132; dated '1928').
Exh. cat., *Salvador Dalí, antològica sobre paper: 1916-1980*, Cadaqués, 1996, p. 53.
Exh. cat., *Dalí*, Paris, 2012, p. 106.
Gala-Salvador Dalí Foundation, ed., *Salvador Dalí, Online Catalogue raisonné of paintings (1910-1964)*, no. 291 (illustrated; dated '1928'; accessed 2015).

'When inspiration and even the purest subconscious have revealed our individual truths, an organic world full of significant attributions invades the artist's figures...In these moments, the most stirring and disturbing facts, dormant at the deepest layers of our most intimate horrors and joys, acquire the highest taste of light.'

(Salvador Dalí, 'Nous límits de la pintura', *L'Amic de les Arts*, Stiges, 1928 quoted in Haim Finkelstein, *The Collected Writings of Salvador Dalí*, Cambridge, 1998, p. 88)


1929

Salvador Dalí, *Etude pour 'Le miel est plus doux que le sang'*, 1926-27. Sold, Christie's, London, The Art of the Surreal, 9 February 2011, lot 106 (£4,073,250; $ 6,552,847).



Reverse of the present lot.

Throughout much of 1928 Salvador Dalí was greatly preoccupied with ideas about anti-art, the establishing of a new-objectivity and the exploration of what his new Catalan friend Joan Miró had recently defined as 'the assassination of painting'. *Pêcheurs au soleil* is the finest of a unique, distinctive and very rare series of six relief-paintings made during this period in which Dali pioneered a completely new stylistic direction in his work; of these six paintings, four now reside in museums including the Fundación Gala-Salvador Dal, Figueras and the Reina Sofía, Madrid.

Created in the hope of doing away with all the old ideas of painting while widening the revelatory potential of his art to speak directly to man's unconscious mind, Dalí, in 1928, embarked on a unique series of works that made use of real, tactile, three-dimensional materials and reduced his already amorphous and anamorphic forms to two-dimensional semi-abstract cyphers that simultaneously suggested many different things at once. In so doing, as *Pêcheurs au soleil* clearly shows, Dalí forged a series of radically new psychic landscapes that, with their suggestions of an atemporal sandy plain of strange hallucinatory possibility stretching out beneath a strip of empty blue sky, lay the foundations for the dramatic, hyper-realist paintings that he began his Surrealist career with in 1929.

In 1928, after having worked through an automatic approach to painting that brought out into the open a myriad of strange, fragmented images derived from his many neurotic obsessions, Dalí was moving away from this 'passive' approach toward a more considered and concrete form of representation. In a manifesto he published in 1928, Dalí also said he was 'distancing' himself from Surrealism even though he was very much courting the Parisian group's approval and stylistically moving his art in a direction that appeared in many ways to approach the contemporaneous formal explorations in the so-called anti-art of Surrealist-affiliated artists like Arp, Masson and Miró.

Recognising these artists' radical contribution to a new form of expression, Dalí stated in an essay written in 1928 and appropriately entitled the 'New Limits in Painting' that he was now placing all his 'good will on this complete assassination of painting... The Surrealists are people who devote themselves to this. My thought is quite far from identifying with theirs, but can you still doubt that only those who risk all for everything in this endeavor will know all the joy of the imminent intelligence.' (Salvador Dalí, 'Nous límits de la pintura', *L'Amic de les Arts*, Stiges, 1928, in Haim Finkelstein, *The Collected Writings of Salvador Dalí*, Cambridge, 1998, p. 46)

Responding to the example set by Arp and Miró's most recent work, in 1928, Dalí embarked on a series of his own highly material works or 'anti-paintings' that aimed to build upon Miró's notion that 'a rich, vigorous material is necessary...to give the viewer that smack full in the face that must hit him before reflection comes in. In this way, poetry, expressed plastically, [will] speak its own language.' (Joan Miró,

Salvador Dalí, *Petit cendres – Cenicitas*, 1927-1928. Museo Nacional Centro de Arte Reina Sofía, Madrid.

Salvador Dalí, *Sans titre*, 1928. Fundació Gala-Salvador Dalí, Figueres.

quoted in Margit Rowell, ed., *Joan Miro Selected Writings and Interviews*, London, 1987, p. 151).

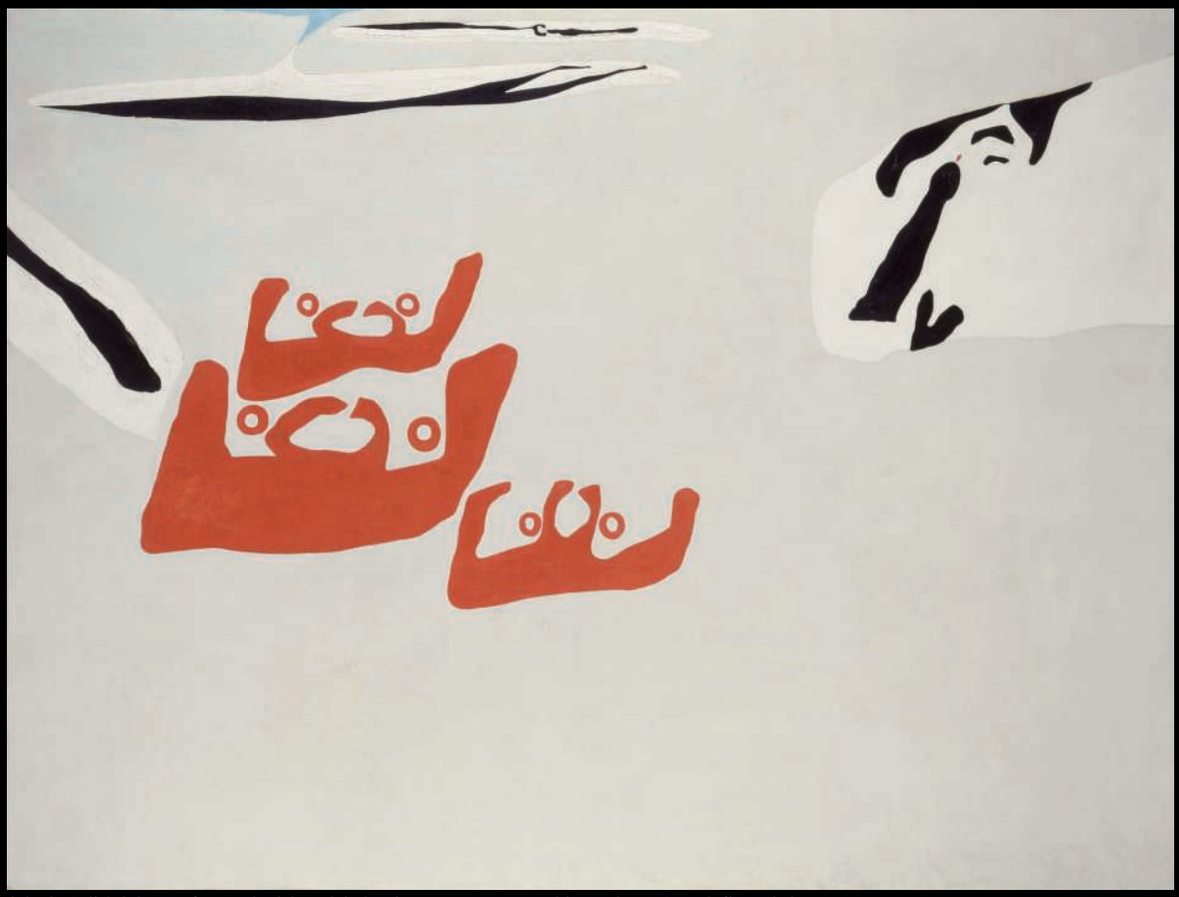
Pêcheurs au soleil belongs to a distinct and visually very similar group of 1928 paintings that all purport to represent fishermen and sometimes women on the beach in Dalí's home town of Cadaqués and which mark a considered move away from Surrealist automatism, towards the establishing of a concrete structure of deliberately ambiguous and visually evocative forms. Each of these new, overtly material paintings makes repeated use of a distinctive red cypher-like shape that appears to have originated in Dalí's untitled 1928 painting, sometimes known as *Composition (Torso)*, now in the Fundació Gala-Salvador Dalí in Figueres. Deliberately vague in its fluid, perhaps soft, and distinctly two-dimensional form, this repeated red shape appears, in the context of the subject of fishermen on the beach, to take on multiple possibilities. It asserts itself simultaneously on the flat empty picture plane as a face, a pair of women's breasts, a crab scuttling across the sand and the silhouette of a fishing boat out on the sea, alongside many other possibilities that may also include the strange visages and pairs of eyes that Mediterranean fisherman often paint on the prow of their boats.

Pêcheurs au soleil is by far the most densely worked and carefully composed of all these Cadaqués beach paintings, and in this work Dalí has adopted a distinctly systematic, almost classifying approach to the depiction of these evocative but isolated, silhouette-like forms. Collated against a flat white-painted ground that appears to hang like the sheet of a sail from a strip of sky-blue at the top of the picture, Dalí has set these cypher-like shapes into a series of groups starkly contrasted in black and red. In this way, these primitive-looking forms also begin to resemble herds of buffalo from a cave painting or a boat-painter's rendering of ancient Mediterranean fleets.

As in a painting like 1927's *Little Ashes*, there is also, here, a sense of motion, of flowing development and even of a state of evolution going on between the many different forms that Dalí presents; as if the scene depicts a sequence of events either caught in motion or seen collectively through a passage of time. With the exception of some of the decidedly phallic-looking black forms that appear also to derive from the obsessive and fetishistic iconography of Dalí's 1927 paintings, many of these red-shapes find a visual echo in the black groupings and vice-versa. This fluid sense of morphic change and development between the forms is augmented by a sharp sense of steep perspective that underpins the whole. Created largely by the long, thin, black crutch-like figure pulling at a piece of the sky to the left of the painting - in a manner that Dalí would later repeat in paintings such as *The First Days of Spring* of 1929 and *Fish-Woman* of 1930 - this lends the white plane of the painting's background a persuasive sense of it being a vast beach stretching upwards towards a far horizon.

Indeed, many of the elements of this picture seem to anticipate, in flat, silhouette-form, the strange but evocative paranoiac-critical images that would characterise Dalí's later paintings of the Ampurdan plain in the 1930s. At the centre of the painting, for example, a crutch-like form - anticipating Dalí's crutches/giraffes - is represented, seeming to grab at a piece of rope that has been threaded through from the also heavily painted and almost completely abstract verso of the painting. This, like several of the black forms in the work and one of the red ones, has been painted over a thick ground of white paint laid onto the wooden ground, as if in the manner of a torn paper collage-assemblage.

The painting therefore combines a strong material sense of presence with a bold and simplified iconography that appears



Salvador Dalí, *Soleil, quatre femmes de pêcheurs à Cadaqués*, 1928. Museo Nacional Centro de Arte Reina Sofía, Madrid.

to lay a special emphasis on these elemental shapes as important codifiers of meaning. From the elongated strip of red that appears like a bloody gash cut into the white sheet of the background, to the curiously phallic black forms that recall the disembodied fingers and genitals of earlier Dalí paintings like *Little Ashes* or *Symbiotic Woman-Animal*, Dalí appears to have translated the outlines of some of his earlier fetishised obsessions into a suggestive graphic language of ciphers. Reminiscent, in some respects, of Hans Arp's wood reliefs and Miró's blue and white-ground paintings of this same period, Dalí's inspiration for this move may also - as it had been for Miró - have lain in the realm of poetry.

Dalí, whose aesthetic ideas had been, for many years, worked out in collaboration with his close friend, the legendary poet, Federico Garcia Lorca, was, at the time he painted *Pêcheurs au soleil*, beginning to move away from what he now considered to be the more conventional and established realm of Lorca's poetics. 'This winter I invite you to throw ourselves into the void, I've already been there for sometime; I've never felt so secure,' Dalí wrote Lorca at the beginning of 1928, as he embarked on this series of works in which, like Miró, he appeared to be attempting to invent an entirely new visual poetics by means of symbol and cypher-like forms that could suggest multiple interpretations while collectively building a cohesive single image. (Salvador Dalí, 'Letter to Federico Garcia Lorca', early 1928, quoted in *Salvador Dalí The Early Years,* exh. cat, London, 1994, pp. 37-8)

In a work such as *Pêcheurs au soleil*, Dalí appears to have been trying to create a painting in which the strong material impact of the work disrupted all conventional painterly language and aesthetic and yet, at the same time, would evoke a sense of a hidden language of unconscious imagination running throughout. The ambiguous and evocative nature of Dalí's new cypher-like forms was central to this conveying of what Dalí quoted André Breton at this time as describing as 'a communicating vessel between the container and the contained' (André Breton, quoted by Salvador Dalí in *Salvador Dalí*, 'Nous límits de la pintura', *L'Amic de les Arts*, Stiges, 1928, quoted in Haim Finkelstein, *The Collected Writings of Salvador Dalí*, Cambridge, 1998, p. 90). Interestingly too, it would be precisely the same format of a semi-abstract painting like this, that in the following years Dalí would hyper-realise; turning its ambiguous forms into super-realistically rendered paranoiac-critical objects that conveyed a photographic sense of an hallucinatory reality wherein an object could visually suggest the concept of multiple, inner and outer worlds simultaneously existing.

'Everything I love,' Breton had written, 'everything that I think and feel, inclines me toward a special philosophy of immanence according to which surreality would be embodied in the very reality and would not be superior or exterior to it. And reciprocally, for the container would also be the contents. My concern is with what is close to a communicating vessel between the container and the contained.' (André Breton, quoted by Salvador Dalí in *Salvador Dalí*, 'Nous límits de la pintura', *L'Amic de les Arts, Stiges*, 1928, quoted by Haim Finkelstein, *The Collected Writings of Salvador Dalí*, Cambridge, 1998, p. 90).

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

λ*124 VICTOR BRAUNER (1903-1966)

Sphère de la naissance

signed and dated 'Victor Brauner 1943' (lower right)
oil on canvas
25⅝ x 21¼ in. (65 x 54 cm.)
Painted in 1943

£150,000-250,000
$220,000-370,000
€210,000-340,000

PROVENANCE:

Anonymous sale, Breraarte, Milan, 12 March 1987, lot 283.
Galerie Patrice Trigano, Paris.
Acquired from the above by the family of the present owner in June 1989.

Samy Kinge has confirmed the authenticity of this work.

Victor Brauner, *Ame démonocratique*, 1943. Sold, Christie's, London, The Art of the Surreal, 7 February 2012, lot 133 (£217,250).

'Le rendez-vous de minuit était plus favorable au fantôme ce pour que d'habitude.
Ils sont venus en grand nombre, avec leur affection bien connue.

Ephialtes
Lycanthropes
Incubes
Succubes
Spectres
Monstres
} *Mes Amis'*

Poem by Victor Brauner *Le rendez-vous de minuit*, 2 August 1941.

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

125 MAN RAY (1890-1976)

Telegram

signed and dated 'man Ray 1929' (upper left) and titled 'Telegram' (lower right)
oil on canvas
15 x 21¾ in. (38.2 x 55.2 cm.)
Painted in 1929

£120,000-180,000
$180,000-260,000
€170,000-240,000

PROVENANCE:

Studio Marconi, Milan, by 1969.
Paride Accetti, Milan, by 1977, and thence by descent.
Private collection, Milan, by whom acquired from the above.
Private collection, Lucca, by whom acquired from the above.

EXHIBITED:

Paris, Galerie Van Leer, *Man Ray*, November 1929.
Milan, Studio Marconi, *Man Ray*, April - May 1969 (illustrated).
Rotterdam, Museum Boymans-van Beuningen, *Man Ray*, September - November 1971, no. 11, p. 115 (illustrated p. 34); this exhibition later travelled to Paris, Musée National d'Art Moderne, January - February 1972; and Humlebæk, Louisiana Museum of Modern Art, March - April 1972.
New York, The New York Cultural Center, *Man Ray: Inventor, Painter, Poet*, December 1974 - March 1975; this exhibition later travelled to London, Institute of Contemporary Arts, *Man Ray*, April - June 1975; and Rome, Palazzo delle Esposizioni, *Man Ray: L'occhio e il suo doppio*, July - September 1975, no. 89 (illustrated).
Frankfurt, Kunstverein Steinernes Haus am Römerberg, *Man Ray: Inventionen und Interpretationen*, October - December 1979; this exhibition later travelled to Basel, Kunsthalle, January - February 1980.
Washington, D.C., National Museum of American Art, Smithsonian Institution, *Perpetual Motif: The Art of Man Ray*, December 1988 - February 1989, no. 143, p. 168 (illustrated); this exhibition later travelled to Los Angeles, Museum of Contemporary Art, March - May 1989; and Houston, The Menil Collection, June - September 1989.
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray: La costruzione dei sensi*, October 1995 - January 1996, p. 81 (illustrated).


Man Ray, *Lee Miller*, 1929. Museum of Modern Art, New York.

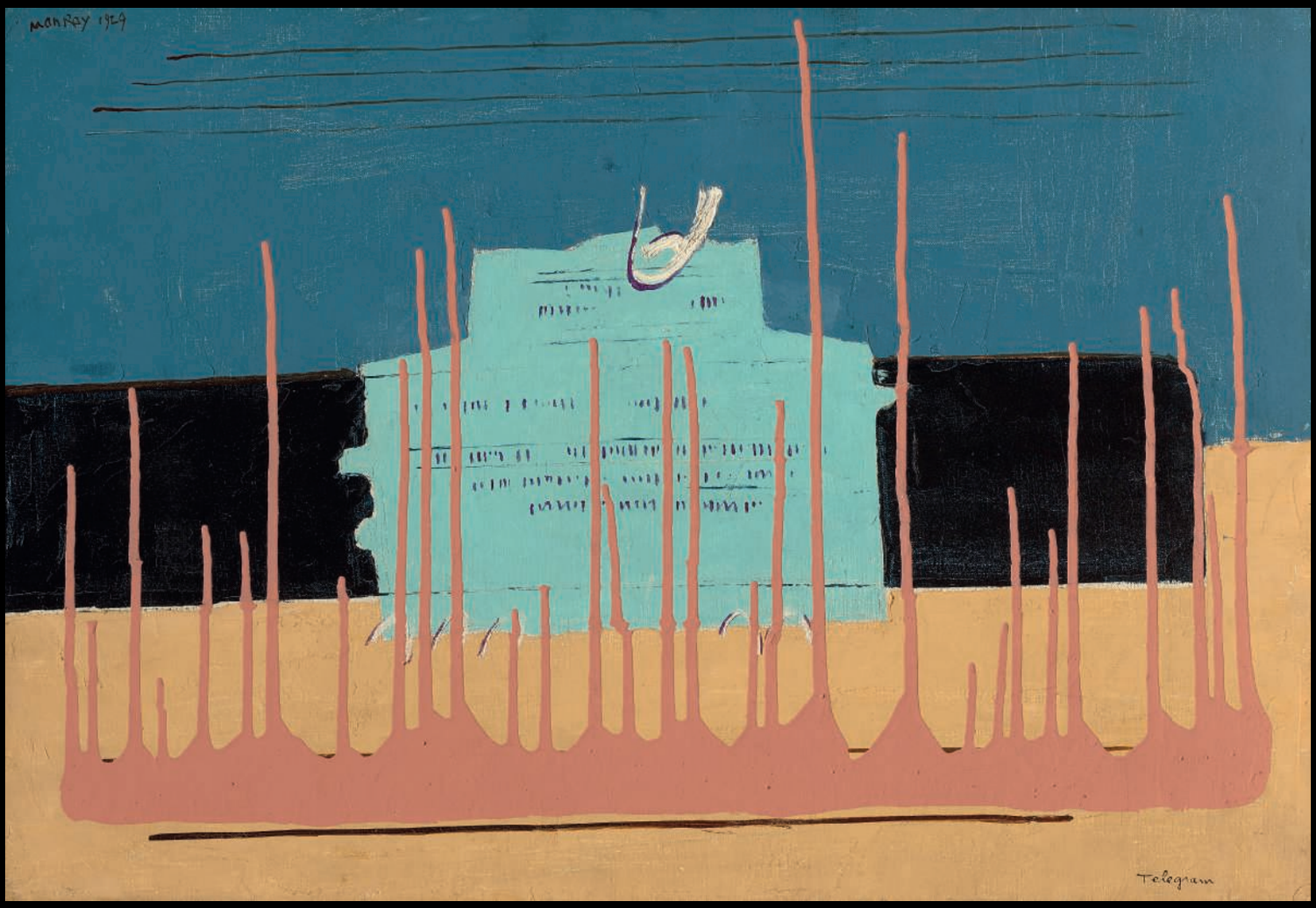
LITERATURE:

Janus, *Man Ray*, Milan, 1973, no. 33, p. 29 (illustrated).
A. Schwarz, *Man Ray: The Rigour of Imagination*, London, 1977, no. 56, p. 360 (illustrated p. 83).

To be included in the catalogue of the paintings of Man Ray being prepared by Andrew Strauss and Timothy Baum.

Executed in 1929, Man Ray's *Telegram* was created during a period of intense creativity for the artist, as he began to experiment with new techniques in his painting, inspired by the automatic practices of the surrealist poets and aimed at capturing the fleeting moment on canvas. The present work illustrates a mysterious message, whose subject remains indiscernible to the viewer, its letters disappearing into a series of dots and dashes reminiscent of the coded message used in telegraphic communication. The artist's immortalisation of this telegraphic message suggests its contents held a profound meaning for Man Ray, one to be treasured and remembered in the act of painting. In this way, *Telegram* could be interpreted as a communication between Man Ray and his young studio assistant Lee Miller, with whom he had begun a passionate love affair earlier that year.

One of the most striking elements of the composition is the artist's use of the revolutionary modern technique of paint-dripping, as streaks of orange pigment run upwards from the base of the canvas, in a series of dramatic bands. Their loose and non-uniform patterns reveal the improvised nature of their creation, as the artist sought a means of engaging with automatic processes in his application of pigment. These drips go against the painting's visual orientation, disrupting our view of the telegram, and adding an unexplainable element to the painting. As Man Ray explained, 'I was trying to destroy certain traditions, to leave the field clear again for a new approach to things' (Man Ray quoted in A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, p. 59).


Man Ray 1924
Telegram

λ△126 JOAN MIRÓ (1893-1983)

Femme et oiseaux dans la nuit

signed 'Miró' (lower right); signed again, dated and titled 'MIRO. 26/III/68 FEMME ET OISEAUX DANS LA NUIT' (on the reverse)
acrylic on canvas
63¾ x 51⅛ in. (161.5 x 130 cm.)
Painted on 26 March 1968

£3,000,000-5,000,000
$4,400,000-7,300,000
€4,100,000-6,700,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Galerie Melki, Paris (no. 270).
Galería Theo, Madrid, by 1975.
Private collection, by whom acquired from the above in 1978;
Christie's, London, The Art of the Surreal, 23 June 2010, lot 54 (£5,193,250).
Private collection, London, by whom acquired at the above sale.

EXHIBITED:

Saint-Paul-de-Vence, Fondation Maeght, *Joan Miró*, July - September 1968, no. 133 (illustrated).
Barcelona, Antic Hospital de la Santa Creu, *Joan Miró*, November 1968 - January 1969, no. 137 (illustrated p. 36).
Munich, Haus der Kunst, *Joan Miró*, 1969, no. 102 (illustrated).
Madrid, Galerie Theo, *Gran Formato*, January - February 1976, no. 12 (illustrated).
Madrid, Galerie Theo, *Joan Miró*, May - June 1978 (illustrated as the frontispiece).
Madrid, Real Academia de Bellas Artes de San Fernando, *Tesoros de las colecciones particulares madrileñas: pintura y escultura contemporáneas*, February - March 1989.

LITERATURE:

J.J. Sweeney, *Joan Miró*, Barcelona, 1970, p. 210 (illustrated).
M. Tapié, *Joan Miró*, Milan, 1970, no. 135 (illustrated).
P. Gimferrer, *Miró: colpir sense nafrar*, Barcelona, 1978, no. 122, p. 128 (illustrated).
R.M. Malet, *Joan Miró*, Barcelona, 1983, no. 99 (illustrated).
W. Erben, *Joan Miró*, Cologne, 1988, p. 189 (illustrated).
J. Punyet Miró & G. Lolivier, *Miró, le peintre aux étoiles*, Paris, 1993, p. 102 (illustrated).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*, vol. IV, *Paintings, 1959-1968*, Paris, 2002, no. 1292, p. 229 (illustrated).

'When I am back in my studio, I will look at everything I have been doing, coldly and calmly. What subjects will I deal with next? Well, besides Queen Marie Louise, there will be the Women and Birds in the Night. Where does that theme come from? Good Lord! Perhaps the bird comes from the fact that I like space a lot and the bird makes one think of space. And I put it in front of the night; I situate it in relation to the ground. Its always the same kind of theme, my kind of theme'

(Joan Miró, quoted in Yvon Taillander, 'Miró: Now I work on the Floor', in Margit Rowell, ed., *Joan Miró Selected Writings and Interviews*, London, 1987, p. 282).


Miró

Joan Miró, *Paysan catalan au clair de lune*, 1968. Fondació Joan Miró, Barcelona.

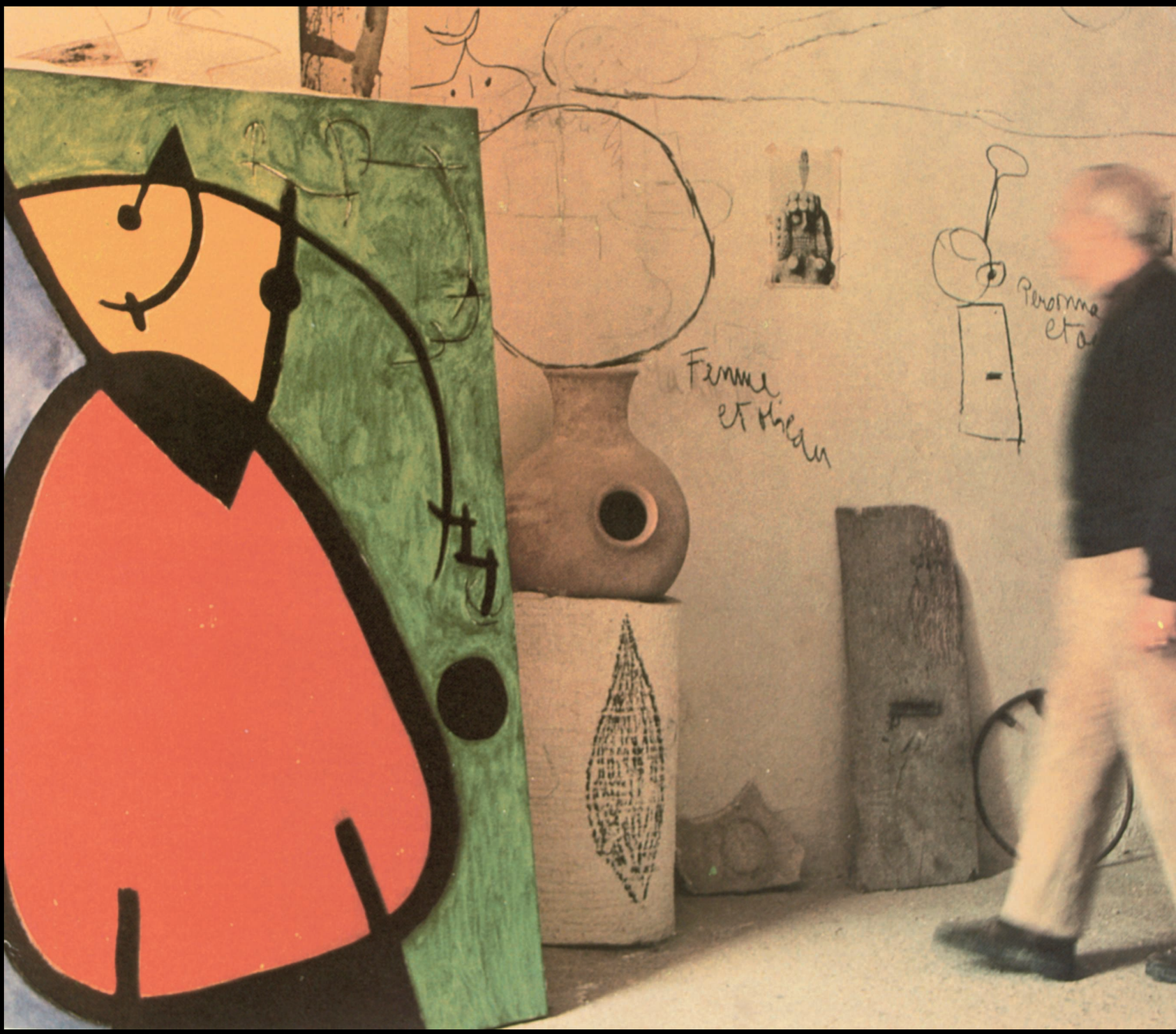
Joan Miró, *Femme aux 3 cheveux encerclés d'oiseaux dans la nuit*,1972. Museum of Modern Art, New York.

Painted in March 1968, *Femme et oiseaux dans la nuit* (Woman and Birds in the Night) is a major large-scale painting of one of the artist's favourite subjects, made for an important travelling retrospective exhibition of his work held at the Fondation Maeght in Saint-Paul-de-Vence, the Antic Hospital de la Santa Creu in Barcelona and the Haus der Kunst in Munich between 1968 and 1969. Of all these venues, it was Miró's exhibition in Barcelona, his first in Spain for over fifty years, that was to prove the most lastingly important as it led directly to the establishment of the Miró Foundation there seven years later.

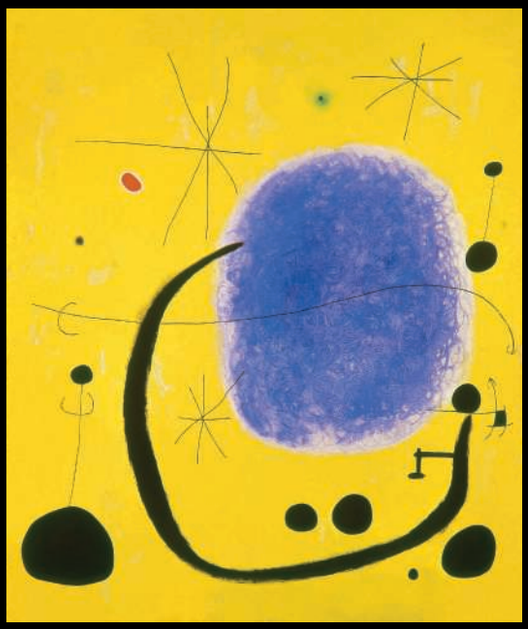
Femme et oiseaux dans la nuit is one of several paintings on the poetic theme of women, birds and the night that Miró made in the mid-1960s, at a time when he was pursuing the joint influences of recent American painting and of Japanese calligraphy on his own uniquely poetic, instinctive and gestural style of painting. American Painting, Miró admitted, had 'showed me a direction I wanted to take but which up to then had remained at the stage of an unfulfilled desire. When I saw these paintings, I said to myself, 'you can do it, too: go to it, you see, it is O.K.!' You must remember that I grew up in the school of Paris. That was hard to break away from.' (Joan Miró quoted in 'Interview with Margit Rowell', 1970, in M. Rowell, *ibid*., 1987, p. 219)

Inspired by the dramatic large scale open field style of painting as pioneered by such artists as Jackson Pollock and Franz Kline, in the 1960s, Miró, after moving into the large studio he had always dreamed of, began also to make work on an ever-increasing scale. In addition to this, a visit to Japan in 1966 for a retrospective of his work held in Tokyo allowed Miró to meet with Japanese poets, potters and calligraphers whose art he had always admired. In particular, as he recalled of this visit, 'I was fascinated by the work of the Japanese calligraphers and it definitely influenced my own working methods. I work more and more in a state of trance, I would say almost always in a trance these days. And I consider my painting more and more gestural' (*ibid*.).

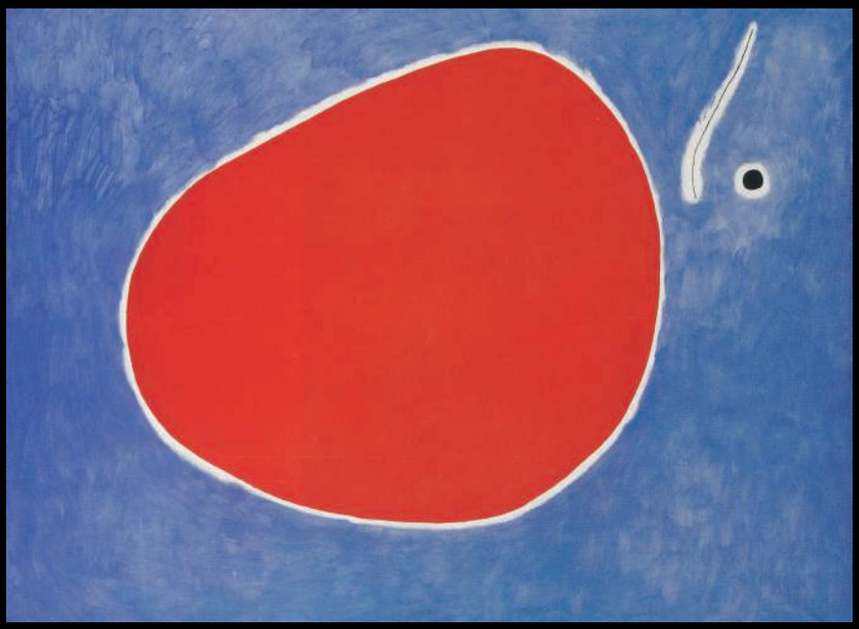
As Miró's work of the 1960s progressed, he became freer and more at ease with his working process. Similarly, as a work such as *Femme et oiseaux dans la nuit* demonstrates, as a direct result of this practice, Miró's forms grew more open and expansive, his gestural lines more dramatic and flowing while the poetic nature and integrity of his pictorial vocabulary remained essentially the same. In this large-scale and comparatively open-form work the iconic sturdy and distinctly earth-bound figure of a woman stands boldly set against the green land and the blue of the night sky, while the stars and the path of a bird in flight seem to dance around her. Segregated into distinct fields of pure colour, the smooth flowing calligraphic lines of Miró's



Joan Miró in his studio with the present lot *in situ*. Photo: F. Català-Roca.



Joan Miró, *L'Or de l'azur*, 1967. Fondació Joan Miró, Barcelona.



Joan Miró, *Le vol de la libellule devant le soleil*, 1968. Mr. & Mrs Paul Mellon collection, National Gallery of Art, Washington D.C.

Jiun Onkÿ, *Sukuna Kikona no Mikoto (God of Medicine and Wine)*, Edo period (1615-1868), Sylvan Barnet & William Burto collection, The Metropolitan Museum of Art, New York.

powerful glyph-like imagery also signify strongly the transient path and process of their own creation.

According to the leading authority on Miró's work, his friend and author of the catalogue raisonné of his work, Jacques Dupin, the 'theme of the woman, the bird and the night provides '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... Nothing is heavy or stabilised in this poetic stylisation of woman in the 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 marvelous hybrid creature... This suspended union... takes place in the privileged space of carnal night, in an intimacy of nature, which Miró has never departed from. Reality is revealed as a sort of break in the smooth flowing of time' (Jacques Dupin, *Miró: Life and Work*, London, 1962, p. 485).

λ*127 RENÉ MAGRITTE (1898-1967)

La projection lumineuse

signed 'Magritte' (lower right); signed, dated and titled '"LA PROJECTION LUMINEUSE" Magritte 1961' (on the reverse)
gouache on paper
10⅝ x 13⅞ in. (26.9 x 35.2 cm.)
Executed in 1961

£600,000-900,000

$880,000-1,300,000

€810,000-1,200,000

PROVENANCE:

Galerie Lou Cosyn, Brussels.
Private collection, by whom acquired from the above in the 1960s.
Dickinson Roundell, Inc., London.
Acquired from the above by the present owner.

LITERATURE:

D. Sylvester, *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés 1918-1967*, London, 1994, no. 1372, p. 164 (illustrated; dated '1954').

'To name the image of a tree 'Tree' is an error, a 'mistaken identity,' since the image of a tree is assuredly not a tree. The image is separate from what it shows. What we can see that delights us in a painted image becomes uninteresting if what we are shown through the image is encountered in reality; and the contrary, too: what pleases us in reality, we are indifferent to in the image of this pleasing reality if we don't confuse real and surreal, and surreal with subreal'

(Magritte, quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 109).


Magritte

Caspar David Friedrich, *Ruin of Castle Teplitz, circa* 1928. Pushkin Museum, Moscow.

René Magritte, *La leçon des ténèbres,* 1956. Sold, New York, 7 May 2013, lot 28 (19.5 x 25.4 cm. $1,325,000).

La projection lumineuse is an exquisitely rendered gouache by René Magritte showing a plunging Romantic landscape. The cloud-dappled sky rolls over a plateau punctuated with trees, while mountains are shown in the distance through a bluish haze. In the foreground, adding to the poetry and romance of the scene, are the remains of a wall. Within this picturesque, evocative ruin is a frameless window. It is here that the viewer enters the Magrittean universe: through this opening, the same landscape is repeated in impossible miniature, even down to the cluster of saplings surrounding it, the mountains behind and the cloud formations above.

La projection lumineuse relates to another picture of the same title dated to 1954, the year that Magritte was granted his first major retrospective, held at the Palais des Beaux-Arts, Brussels. In that other work of the same title, a parallel composition is shown: a group of boats are seen together beyond a wall, within whose brickwork is an opening through which the same vista is repeated. In formal terms, the composition of each of the gouaches entitled *La projection lumineuse* echoes that of an oil painting also dating from 1954, *La leçon des ténèbres*. In that work, a still life of fruit is shown in a darkened room, while beyond a window placed to the left of the composition a landscape is shown in bright daylight. Thus, in *La leçon des ténèbres*, the artist uses the window as a means of toggling between two genres, in *La projection lumineuse*, it is employed in order to repeat, and therefore undermine, one.

In *La projection lumineuse*, Magritte presents the viewer with a paradox that deliberately, flagrantly and flamboyantly undermines the entire nature of representative painting. The validity of supposedly objective observations of the world around us is thrown into doubt. Magritte is shining a spotlight on the artifice inherent in art. At the same time, he is revealing both the futility of trying to show the world as we see it to others who may not share our perspectives, as well as the limitations to which we become accustomed through life, through education, through experience. Gradually, we close our minds to the infinite possibilities of life and of perception, relying on our eyes too much and our brains too little. In *La projection lumineuse*, Magritte is triggering thought, contemplation and imagination. He is inviting us to question what we see, and by doing so, is inciting a revelation, begging us to see the world as he did, in a series of revelations. In this way, *La projection lumineuse* masquerades as a traditional landscape in order to immerse the viewer in a world of mystery.

René Magritte, *La projection lumineuse*, 1954. Private collection.

The present lot.

Magritte was adept at using the visual language of everyday life as his own arsenal in his continuous assaults on our understanding of the world around us. In *La projection lumineuse*, this is evident on a number of levels. Firstly, the picture shows stones, trees and mountains, elements to which most viewers are able to relate. Secondly, Magritte has represented them in a manner that itself has cultural and art historical ramifications. After all, with its melancholy ruins in the foreground and the plunging landscape in the background, *La projection lumineuse* clearly evokes works by artists such as the great German Romantic painter, Caspar David Friedrich. Magritte deliberately lulls us into a place that appeared filled with the familiar in order to make his dismantling of our preconceptions all the more extreme. In a letter written to André Bosmans in 1959, Magritte discussed some of his thoughts regarding painting in terms that apply to *La projection lumineuse*: 'words such as unreal, unreality, imaginary, seem unsuited to a discussion of my painting. I am not in the least curious about the "imaginary," nor about the "unreal". For me, it's not a matter of painting "reality" as though it were readily accessible to me and to others, but of depicting the most ordinary reality in such a way that this immediate reality loses its tame or terrifying character and finally presents itself with its mystery. Understood in this way, that reality has nothing "unreal" or "imaginary" about it' (Magritte, quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 70).

The exploration of visual reality and of painting that underpins the internal logic of *La projection lumineuse* relates to that of one of Magritte's early masterpieces, *La condition humaine* of 1933, now in the National Gallery of Art, Washington DC. In that work, a painting is shown on an easel by a window. The picture perfectly and impossibly superimposes the features outside the window upon the landscape beyond, creating an uncanny continuity. In *La projection lumineuse*, Magritte has again played with the idea of the representation of landscape, but through the device of showing the smaller version through the window of the tumbledown wall so aesthetically placed in the foreground. In this, he appears to have created a fractal, a sequence that in theory could recede ad infinitum, with another window just out of shot showing the same miniature landscape, and within that another, and within that...

PROPERTY FROM AN IMPORTANT PRIVATE BELGIAN COLLECTION

λ128 RENÉ MAGRITTE (1898-1967)

Le puits de vérité

signed, dated and inscribed 'Magritte/ 1967 E.A' (on the top of the base)
bronze with golden brown patina
Height: 31⅞ in. (81 cm.)
Conceived in 1967 and cast in the same year in an edition of 6 numbered 0/5 to 5/5 plus one artist's proof

£120,000-180,000
$180,000-260,000
€170,000-240,000

PROVENANCE:

Georgette Magritte (the artist's wife), by descent from the artist; estate sale, Sotheby's, London, 2 July 1987, lot 896.
Galerie Isy Brachot, Brussels, by whom acquired at the above sale.
Galerie Guy Pieters, Belgium.
Acquired from the above by the present owner.

EXHIBITED:

Brussels, Galerie Isy Brachot, *Magritte: cent-cinquante oeuvres*, January - February 1968, no. 7.

LITERATURE:

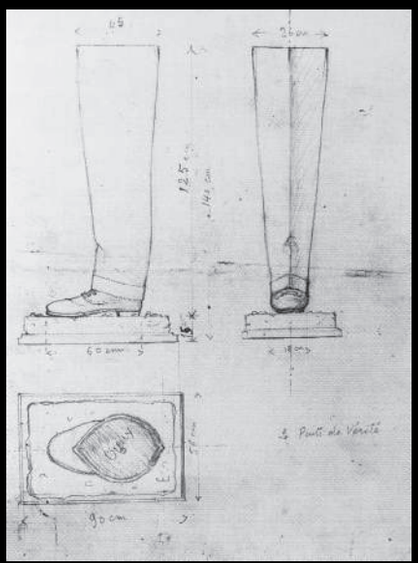
P. Rouve, 'Space conquered', in *Art and Artists*, London, August 1968, pp. 24-27.
S. Gablik, *Magritte*, London, 1971, no. 171, p. 204 (another cast illustrated p. 174).
D. Sylvester, ed., *René Magritte, Catalogue Raisonné*, vol. III, *Oil Paintings, Objects and Bronzes, 1949-1967*, Antwerp, 1993, no. 1087 (another cast illustrated p. 459).

This work is sold with a photo-certificate from the Comité Magritte.

In 1967, René Magritte conceived a group of sculptures to be cast in bronze, taking inspiration from his earlier paintings. This rare cast of *Le puits de vérité* is one of only five other than the artist's proof; this example has the further distinction of having remained in the possession of Magritte's wife, Georgette, after his death; it remained in her collection until after her death.

Le puits de vérité owes its composition to the painting of the same name, which dates from 1962 or 1963. However, this sculpture has transcended the painting that was its inspiration in a manner that few of the other bronzes achieve. Most of the seven other compositions that Magritte selected to be cast in bronze are essentially frontal; they are relief-like renderings of their subjects, and their three-dimensionality is not intended to supplement their interpretation. In the case of *Le puits de vérité*, however, the isolated trouser-leg and foot of the original oil painting is made all the more striking because of its plastic qualities. In particular, the medium of bronze introduces a playfully irreverent relationship with civic statuary. Deprived of the rest of its body, this leg completely undermines the entire nature of the portraiture and posterity marked by the statues of various dignitaries and heroes that punctuate the urban fabrics of so many cities. Here, instead, we see a leg and show that are not only anonymous, but also provocatively autonomous.

As in the original painting, the 'framing' of this composition shows this leg without the context that would be provided by the rest of the body to which one imagines it belongs. In this way, Magritte has managed to create a twist on portraiture that is playful yet mysterious. At the same time, *Le puits de vérité* serves as an intriguing precursor to the later sculptures of Robert Gober, for instance *Untitled Leg* of 1989-90, now in the Museum of Modern Art, New York, in which the leg protrudes from an otherwise normal wall. This reflects the enduring power of Magritte's idiosyncratic vision.


René Magritte, *Study for Le puits de la vérité*, 1967.


Robert Gober, *Untitled Leg*, 1989-90. Museum of Modern Art, New York.


Alternate view of the present lot.

THE **MILES AND SHIRLEY FITERMAN** COLLECTION

‘Nothing gives Shirley and me greater pleasure than seeing works of art we have donated in the company of the Walker’s world-class collection.’

–Miles Fiterman

Miles and Shirley Fiterman held a lifelong and deeply shared affinity for fine art. Encompassing the work of such influential figures as Hockney, Miró, Warhol, Picasso, Calder and Johns, the Fiterman Collection was built on personal scholarship, visual delight, and the ineffable connection between artist and patron. In assembling their striking collection of fine art, Miles and Shirley Fiterman sought to engage with the very best in creative thinking—a fount of inspiration that informed their lives.

COLLECTORS AND PATRONS

Miles and Shirley Fiterman began to collect soon after they were married. Initially drawn to the work of artists from their native Minnesota, they soon became ardent students of the wider art historical canon. Shirley Fiterman, in particular, recalled devouring "every art course, symposium, [and] forum I could get my hands on." In 1960, the couple happened upon an advertisement in a fine art magazine for work by respected living artists. "That did it," Mrs. Fiterman said. "The next time we were in New York, we began to find the work of Warhol, Oldenburg, Calder, Kelly, and others, and to add it to our growing collection."

Spirited bidders at the New York sales, the couple also worked closely with East Coast dealers such as André Emmerich, Europeans such as Daniel LeLong of Galerie Maeght, esteemed Minneapolis gallerists Gordon Locksley and George Shea of Locksley Shea Gallery, whose gallery brought an international roster of Contemporary art and Modern masters to the Midwest. Indeed, it was Locksley who introduced the Fitermans to Andy Warhol, when the gallerist staged the artist's first exhibition in Minneapolis. The collectors enjoyed extraordinary relationships with the artists they collected, most notably David Hockney, the dealers with whom they worked and the museum directors and curators, particularly Martin Friedman of the Walker Art Center, who helped shape their worldview. The many letters and correspondences exchanged with these luminaries of twentieth-century art testify to the genuine friendships Miles and Shirley Fiterman fostered during their remarkable journey in collecting.

Claes Oldenburg, *Geometric Mouse – Scale A, Yellow and Blue 5/6*, 1965 -1975.
Walker Art Center, Minneapolis.

Throughout the latter decades of the twentieth century, the Fiterman Collection evolved into an impressive assemblage of Modern, Latin American, Post-War, and Contemporary art. Miles and Shirley Fiterman were particularly devoted to the art of their time: whether in David Hockney's *Beach Umbrella* (1971) or Joan Miró's *L'Oiseau au Plumage Rougeâtre Annonce L'Apparition de la Femme Eblouissante de Beauté* (1972), their collection was centered on works of exceptional vibrancy and artistic dynamism. Early proponents of movements such as Pop art, Miles and Shirley Fiterman firmly believed in the role of artists as challengers and illuminators of the human condition. At the Fitermans' residences in Minneapolis and Palm Beach, painting, sculpture, and editions by some of the twentieth century's leading creative minds took center stage.

When Warhol photographed Miles and Shirley Fiterman for their silkscreen portraits, he managed to capture the spirit of two individuals profoundly connected with fine art. It was a passion the collectors believed in sharing with others in ways both large and small—a combination of personal leadership and prodigious financial support that became a model of cultural philanthropy. Together with Joan Mondale, wife of Senator and later Vice President Walter Mondale, Shirley Fiterman toured Minnesota to bring "art and politics" to the people. In venues across the state, Mrs. Mondale lectured on the history of art while Shirley Fiterman ran the slide projector. "We called it the 'cream chicken circuit,'" the collector laughed, "because that's what all the farmers' wives would serve us for lunch." In Minneapolis, the Fitermans founded the Associates of the Minneapolis College of Art

Left: Miles and Shirley Fiterman seated in front of their portraits by Andy Warhol.

Miles and Shirley Fiterman at their home, in front of David Hockney's *Sea at Malibu*

Joan Miró and Shirley Fiterman.

and Design, giving generously to build new studio facilities and bring artists such as Rauschenberg, Christo, Stella, and Nevelson to lecture at the college. "They came willingly, it was fantastic," Shirley Fiterman enthused. "The modern masters coming to Minneapolis, Minnesota!"

At the Walker Art Center, the collectors pledged longtime financial support and leadership, with Miles Fiterman serving as a board member and chair of the museum's Acquisitions Committee. Over several decades, the Fitermans gifted or facilitated the purchase of some seventy pieces at the Walker, including Claes Oldenburg's sculpture *Geometric Mouse - Scale A*. "Nothing gives Shirley and me greater pleasure than seeing works of art we have donated in the company of the Walker's world-class collection," Mr. Fiterman noted. Two years after Mr. Fiterman's death in 2004, Shirley Fiterman provided significant funding toward the Walker's expansion campaign. The couple were also generous benefactors to the Minneapolis Institute of Arts, donating substantial funds toward the acquisition of works for the permanent collection and the museum's physical expansion. Today, galleries in both Minneapolis Institute of Arts original McKim, Mead and White building, as well as the Michael Graves-designed Target Wing, bear the Fiterman name.

Miles and Shirley Fiterman's remarkable dedication to the cultural vitality of communities reached far beyond their native Minnesota. The couple were steadfast patrons and board members of the Tel Aviv Museum of Art and the Tel Aviv Museum, where they were honored as Patrons of the Year in 2001. Miles and Shirley Fiterman both sat as on the board of

the Norton Museum of Art in West Palm Beach, Florida, where Mrs. Fiterman rose to board president. Shirley Fiterman also held positions with the American Friends of the Israel Museum and the University of Minnesota's Goldstein Gallery, among other institutions.

In addition to underwriting fine art institutions and initiatives, the Fitermans were leaders in funding medical research and higher education. Founders of the National Foundation for Research in Ulcerative Colitis, the couple personally encouraged scientific breakthroughs in this important field. In 1993, Miles and Shirley Fiterman donated a fifteen-story building in downtown Manhattan to the City University of New York – the largest gift in CUNY's history. The newly minted Miles and Shirley Fiterman Hall became a vibrant hub for the Borough of Manhattan Community College, a steppingstone to university education and lifelong learning for thousands of students. Irreparably damaged on 9/11, the original structure was demolished to give rise to a new, architecturally arresting building that is also home to the Shirley Fiterman Art Center. Today, the Center serves as a dynamic venue for student and faculty exhibitions, and further solidifies the Fitermans' reputation as patrons of artists from a diversity of backgrounds.

THE FITERMAN LEGACY

Alongside her children and grandchildren, Shirley Fiterman continues the mission in fine art and philanthropy she so wholeheartedly built with her husband. Through unwavering dedication to art and ideas, Miles and Shirley Fiterman provided a tremendous example to future generations of American collectors and benefactors. Alongside outstanding achievements in education, medicine, and culture, the Fiterman Collection stands as their exceptional, inspiring legacy.

The Miles and Shirley Fiterman Hall, New York, 2012.

λ*129 JOAN MIRÓ (1893-1983)

Tête, paysage, constellations

signed 'Miró' (lower right); signed, dated and titled 'Miró 1/III/74. Tête, Paysage, Constellations' (on the reverse)
oil on canvas
24 x 19⅝ in. (61 x 50 cm.)
Painted in 1974

£600,000-900,000
$880,000-1,300,000
€810,000-1,200,000

PROVENANCE:

Galerie Maeght, Paris.
Acquired from the above by the present owner in September 1978.

LITERATURE:

A. Cirici, *Miró-Mirall*, Barcelona, 1977, no. 161, p. 147.
P. Gimferrer, *Miró, colpir sense nafrar*, Barcelona, 1978, no. 131, p. 139 (illustrated).
P.A. Serra, *Miró i Mallorca*, Barcelona, 1984, no. 280, p. 209 (illustrated).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Paintings,* vol. V, *1969-1975*, Paris, 2003, no. 1591, p. 197 (illustrated).

EXHIBITED:

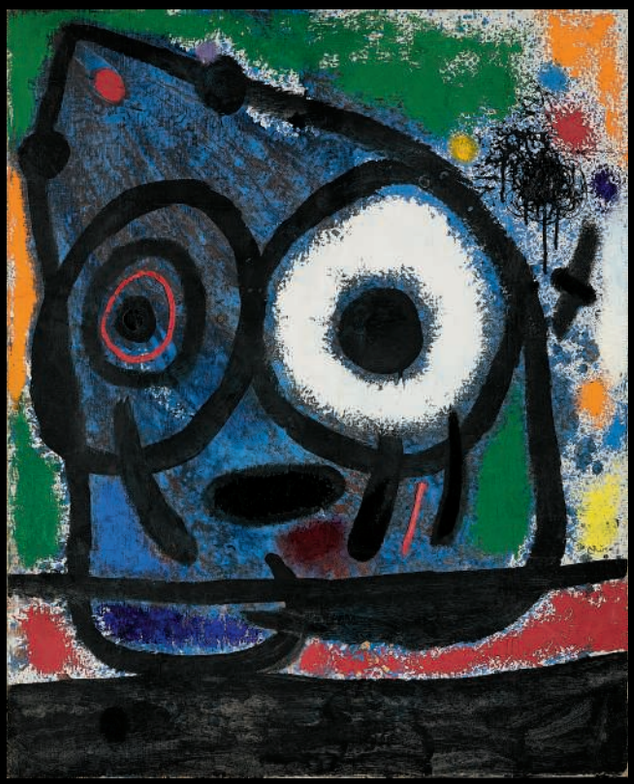
Paris, Grand Palais, *Joan Miró*, May - October 1974, no. 190, p. 142.
Saint-Paul-de-Vence, Fondation Maeght, *Joan Miró: peintures, sculptures, dessins, céramiques, 1956-1979*, July - September 1979, no. 33, p. 171.

Joan Miró in his Son Boter studio, Palma de Mallorca, *circa* 1973.
Photo: F. Català-Roca.

'For me, a painting must give off sparks. It must dazzle like the beauty of a woman or a poem. It must radiate like the flints that shepherds in the Pyrenees use for lighting their pipes'

(Miró, quoted in M. Rowell (ed.), *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 251)


Miró



Joan Miró, *Tête bleue et oiseau flèche*, 1965. Sold, Christie's, London, The Art of the Surreal, 9 February 2011, lot 127 (£1,721,250; $2,769,063).

Joan Miró, *Tête, oiseau*, 1974. Fundació Joan Miró, Barcelona.

Against a deep blue background punctuated with constellations of vivid white dots and circular pools of black, a dark shape emerges from the corner of the canvas, with two oval-shaped eyes dominating the composition of Joan Miró's *Tête, paysage, constellations*. Painted in 1974, at the end of Miró's career, this striking and deeply poetic work is one of a series of bold, free and dramatic paintings that the artist created in the early 1970s. In contrast to the visceral gesturality that dominates much of Miró's work from this time, *Tête, paysage, constellations* resonates with a graceful elegance of form: gone are the splashes, drips and clouds of paint, and in their place remains a unified, harmonious and powerfully mysterious composition that exemplifies Miró's singular artistic vision. Indeed, the blue background of this painting is rarely seen in Miró's work of the 1970s, and heightens the poetic, nocturnal ambience that the painting exudes. *Tête, paysage, constellations* was included in one of the largest retrospectives of Miró's work that was held at the Grand Palais in Paris in 1974.

Tête, paysage, constellations dates from a period of prolific creativity and abundant production in the life of the artist. In 1956, Miró had moved into the large studio that he had always dreamed of occupying. Designed by his friend, the architect, Josep Lluís Sert, the large space was set into the landscape of Palma de Majorca, and from this point onwards, Miró painted with an endless enthusiasm and ceaseless passion, filling his expansive surroundings with his work.

In *Tête, paysage, constellations*, Miró has taken some of the most central and iconic themes and pictorial motifs of his career – namely, the head of a figure, stars and a nocturnal landscape – and portrayed them with a dramatic simplicity and expressive power. While earlier in his career Miró had depicted these poetic themes with a meticulous, delicate linear symbolic system, by the 1970s, he had developed a more immediate and expansive approach as exemplified by the bold, simplified, near-abstract forms of *Tête, paysage, constellations*. In Jacques Dupin's words, 'Miró's works had reached such a level of success and buoyancy, or freedom and aloofness, that is seemed absurd and even "sterile" to seek to invent new figures and to renew old themes. The perennial depiction of a woman and a bird, of a star, of the sun and the moon, or the striking appearance of a rooster or a dancer confirmed that the importance of the theme was now secondary when compared to the sign. The sign itself was no longer the image's double, it was rather reality assimilated then spat out by the painter, a reality he had incorporated then liberated, like air or light... In a word Miró's painting became solar, purged of anecdotal references, refined mannerism, self-satisfied taste and obscure manoeuvres' (J. Dupin, *Miró*, Paris, 1993, pp. 339-340).

In these late years, Miró did not seek to alter his distinctive pictorial vocabulary, but instead he wanted to strip it down to its most minimal components. This liberated freedom of expression is encapsulated in *Tête, paysage, constellations*. 'Through this rarefaction and seeming lack of prudence', Dupin described, 'the canvas' pictorial energy was in fact magnified, and

his painting strikingly reaffirmed. This process also seemed like a breath of fresh air, or an ecstatic present from which new signs, colours, and the full freedom of gesture emerged forth' (Dupin, *ibid*., p. 338). This change had been partly inspired by Miró's travels to New York, which had exposed him to the innovations of the American Abstract Expressionists. The large scale, open field painting pioneered by the likes of Jackson Pollock, Mark Rothko, Adolph Gottlieb, Hans Hoffmann and Franz Kline, amongst others, had demonstrated to Miró new possibilities for painting. 'When I saw these paintings, I said to myself, "You can do it, too; go to it, you see, it is O.K!"', Miró explained, 'You must remember that I grew up in the school of Paris. That was hard to break away from' (Miró, quoted in M. Rowell (ed.), *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 279).

Miró's new approach to painting was also heavily influenced by the artist's trips to Japan. Indeed, travel for Miró became an essential part of his life in his later years, as he remained eager to refresh and renew his imagination and seek new inspiration; 'to see what was happening elsewhere, to hear the sound of different bells, and in a word, to recharge his batteries' (Dupin, *ibid*., p. 324). Having long been interested in Asian art, in 1966, Miró made his first voyage to Japan for a retrospective of his work that was being held in Tokyo and returned again four years later in 1970. While there, the artist met Japanese poets, calligraphers and potters, visiting temples and museums and immersing himself in the unique art forms of this part of the world. This sojourn had a monumental effect on Miró's artistic outlook. He became fascinated by Japanese calligraphy, enthralled by these artists' complete concentration on the gesture and the act of mark making, along with their deep, meditative practice. 'I work more and more in a state of trance', Miró stated in 1970, in response to a question about the influence of Japanese art on his work at this time, 'And I consider my painting more and more gestural' (Miró, quoted in Rowell, *ibid*., p. 279). In Tête, paysage, constellations, the elegant swathes of black paint are reminiscent of the dramatic forms and gestures of Japanese calligraphy, indicating the deep and long-lasting effect that this art form had on the Spanish artist.

In 1974, the year that he painted *Tête, paysage, constellations*, one of the largest and most important retrospectives of Miró's work was held at the Grand Palais in Paris. Miró spent five years preparing for the retrospective, believing that it was to be the final great exhibition of his work in his lifetime. This exhibition traced the entire career of the artist, presenting a selection of his early work as well as, due to the artist's insistence, his most recent paintings, including the present work. Despising the idea that a retrospective exhibition was historicising and backward looking, Miró wanted his most current work to be included, and sent a hundred paintings to Paris directly from his studio. 'Here, on the high walls of the Grand Palais', the French art historian, Jean Leymarie wrote at the time, 'is the full spectrum of the works of Joan Miró, the contemporary of cosmonauts and cave-men, an octogenarian with a child's gaze, whose name means to see and to marvel' (Dupin, *ibid*., p. 334).

The present lot.

Joan Miró, *Landscape*, 1974. Museo Nacional Centro de Arte Reina Sofía, Madrid.

λ*130 JOAN MIRÓ (1893-1983)

Femme et oiseau

signed, numbered and stamped with foundry mark 'Miró CLEMENTI FONDEUR PARIS No. 2' (on the base)
painted bronze
Height: 79½ in. (202 cm.)
Conceived in 1967 and cast in an edition of six.

£700,000-1,000,000

$1,100,000-1,500,000

€940,000-1,300,000

PROVENANCE:

Galerie Maeght, Paris.
Acquired from the above by the present owner.

LITERATURE:

J.J. Sweeney, *Joan Miró*, Barcelona, 1970, p. 226 (illustrated).
M. Tapié, *Joan Miró*, Milan, 1970, no. 166 (illustrated).
A. Jouffroy & J. Teixidor, *Miró Sculptures*, Paris, 1980, no. 85, p. 83.
Fundació Joan Miró, *Obra de Joan Miró*, Barcelona, 1988, no. 1475, p. 400.
J. Dupin, *Miró Firebird*, Paris, 1988, p. 111 (illustrated).
E.F. Miró & P.O. Chapel, *Joan Miró, Sculptures, Catalogue raisonné 1928-1982*, Paris, 2006, no. 102, p. 113 (illustrated).

'Miró invents objects just as he invents signs. He does not rest contented with simply giving them a form and imposing a style upon them. With these objects, Miró begins with nothing, but creates something, still provokes examples, and pushes the limits of freedom still further outward'

(J. Dupin, *Miró*, Paris, 1993, p. 371)

Conceived in 1967, *Femme et oiseau* is one of the first of a pivotal series of painted bronze sculptures that Joan Miró began to execute in this year. In the late 1960s, Miró wholeheartedly embraced sculpture in his continuing quest to expand the limits of art, and following an earlier suggestion by Alberto Giacometti, in 1967, Miró fused his sculpture with painting by adding colour to these works. Ranking among the artist's greatest contribution to 20th Century sculpture, this series of playful, highly coloured and exuberant works are created from an array of 'found objects', which, once assembled, were cast in bronze and then painted with boldly contrasting primary colours. *Femme et oiseau* was originally composed from a piece of driftwood or a root, on top of which a metal lid stands with a long, thin piece of wood extending from the top and a piece of twisted metal seemingly balancing above it. Having been cast in bronze, Miró painted these parts using black and vibrant blue, red and yellow, transforming the objects into playful and highly original sculpture. From this group of disparate objects, both natural and manmade, Miró has created the figure of a woman, the large painted red circles indicating her large, staring eyes, the black, horizontal line below, her mouth and the handle of the lid, her nose.

Miró had first turned his attention to sculpture in the late 1920s, when, encouraged by his Surrealist colleagues, he executed a series of *peintre-objets* which utilised wood, metal and found-objects in order to challenge the conventions of sculpture, and indeed, of art as a whole. It was not until the years during and following the Second World War however, that Miró began to explore in earnest the possibilities of sculpture. Residing in Montroig, Miró once again found inspiration from the countryside that he loved so much, resulting in the formation of a new approach to sculpture that was to be rooted in the everyday world. 'When sculpting, I start from the objects I collect, just as I make use of stains on paper and imperfections in canvases – I do this here in the country in a way that is really alive, in touch with the elements of nature', Miró stated in a series of notes detailing how he would engage with sculpture, continuing, 'in order to work in a more vital and direct way, work frequently out-of-doors' (Miró, 'Working Notes, 1941-41' in M. Rowell (ed.), *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 175). Experimenting first with small clay sculptures, by the late 1950s, Miró, spurred on by a commission from Aimé Maeght to create sculpture for the Maeght Foundation in the South of France, began to look seriously at the potentials of bronze, and by the late 1960s, sculpture had come to dominate his artistic production as he created an array of large, free-standing 'Assemblage-Sculptures' such as *Femme et oiseau*.

The 'Assemblage-Sculptures', as Jacques Dupin called them, were composed of different assortments of found objects, as exemplified by the array of both natural and man-made objects that constituted *Femme et oiseau* before it was cast in bronze. From the 1940s onwards, Miró had continued to amass a host of different objects, from bones, stones and tree trunks, to ironing boards and pieces of metal, trawling beaches and the countryside, as well as construction

Joan Miró, *Jeune fille s'évadant*, 1967, from the Fiterman collection. Sold, Christie's, New York, 9 November 2015, lot 12A ($5,373,000).

Found objects in Joan Miró's Son Boter Studio. Photo: F. Català-Roca.

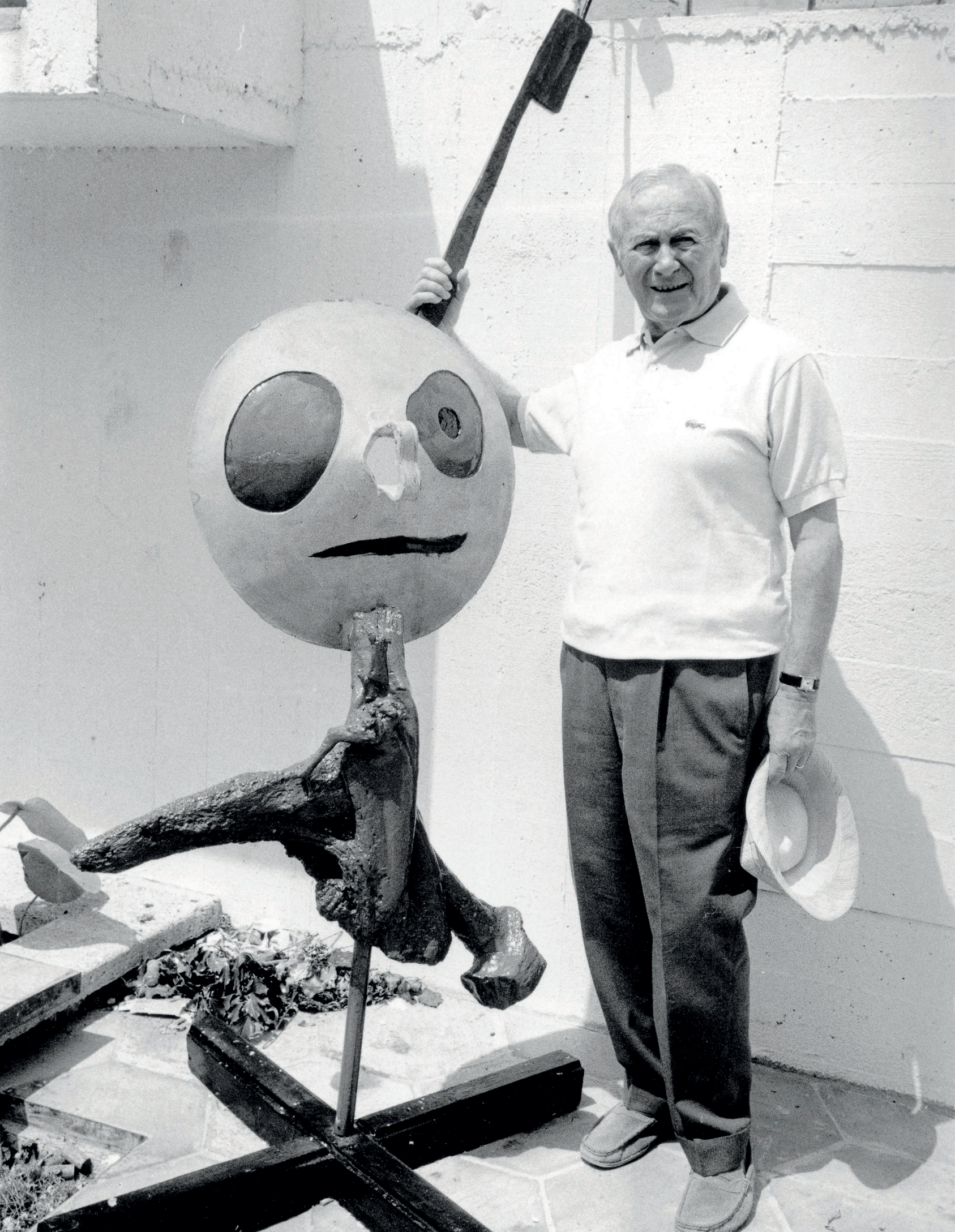
sites for objects that particularly caught his eye. Jacques Dupin accompanied Miró on many of the daily walks the artist took to look for objects, and recalls that his selection process was far from arbitrary: 'Seizing a crushed old tin was for him an important act, a serious task. He was convinced that whatever his foot might stumble over on the edge of a path could very well overwhelm our world' (J. Dupin, *Miró*, Paris, 1993, p. 374). 'When I go for a stroll, I don't search for things like one searches for mushrooms', Miró stated when explaining how he chose the pieces that he would later use in his work, 'There is a force – clack! – that makes me bend my head downward, a magnetic force' (Miró, quoted in W. Jeffett, 'The Shape of Colour: Joan Miró's Painted Sculpture, Monumentality, Metaphor' in *The Shape of Colour: Joan Miró's Painted Sculpture*, exh. cat., Washington, D.C., 2002-03, p. 34).

The artist filled his studios both at Montroig and Palma with these pieces, laying them out on the floor whereupon he could mediate on them, often for long periods of time before he used them in a sculpture, allowing him to realise unexpected juxtapositions and unplanned combinations of elements. There is a photograph of the objects used in *Femme et oiseau* arranged on the floor of Miró's San Boter studio – a space the artist had acquired in 1960 which was adjacent to his large Palma studio. Jacques Dupin poetically described this long, contemplatory working process, '[Miró] also kept his distance, staying on the side-lines, all the while listening to [the objects], espying them, catching a glimpse of their own secret desires. Before approaching and combining them, he would withdraw and let their energy run its own course, letting them deliver themselves from their own insistent or overly eloquent nature... Miró would confine himself to patience and waiting, until the found-object matured, found its own language, and confided its inner secret in this very language. An eternity passed, then the sculptor's intervention was triggered, a lightning death-blow, or an eternal musical pause...' (J. Dupin, *ibid*., p. 372).

Miró often conceived of the idea for a sculpture and envisaged the composition and structure of these works many years before their actual creation and subsequent casting in bronze. There are sketches dating from 1959 and 1963 which display the basic composition of *Femme et oiseau*, before the work was cast in bronze. Yet it was not until Miró discovered the perfect combination of found objects that the sculpture was realised in physical form. Unlike his painting, in which he poured imagined signs, symbols and forms onto the canvas, with his sculpture, he began with real, concrete objects which he constructed using his powerful and visionary imagination, resulting in the vital immediacy that is exemplified by a work such as *Femme et oiseau*.

Femme et oiseau and the majority of the other works of the series of painted sculptures of the late 1960s take women as their subject, conveying femininity with a playful, humorous and poetic approach. In *Femme et oiseau* it has been suggested that the piece of driftwood that serves as the woman's torso reflects the idea of a woman's body as a branch of a tree rooted in the soil of Catalonia, a concept that Miró was familiar with in the philosophical literature of Eugenio D'Or (Jeffett, *ibid*., p. 34). Throughout the series, Miró continues to examine different conceptions and symbols of femininity: using the plastic legs of a female mannequin to impart a sense of playful eroticism in *Jeune fille s'évadant*, deifying the figure with a red crown in *Sa majesté* and presenting male and female couples in works such as *Homme et femme dans la nuit*. It is with this group of joyously coloured, diverse and compelling sculptures that Miró truly succeeded in achieving his aim of creating 'a truly phastasmagoric world of living monsters... that give you the feeling of entering a new world' (Miró, 'Working Notes, 1941-41' in Rowell, *ibid*., p. 175), and *Femme et oiseau* encapsulates the irrepressible creativity and sense of *joie de vivre* that characterises Miró's late *oeuvre*.

Opposite: Joan Miró celebrating his 75th birthday at The Maeght Foundation in Saint Paul De Vence, July 24, 1968, with *Femme et oiseau*.



THE **MILES AND SHIRLEY FITERMAN** COLLECTION

λ*131 JOAN MIRÓ (1893-1983)

L'Oiseau au plumage rougeâtre annonce l'apparition de la femme éblouissante de beauté

signed and numbered 'Miró 2/2' (on the base)
bronze with green and brown patina
Height: 87⅜ in. (222 cm.)
Conceived in 1972 and cast in an edition of five.

£300,000-500,000
$440,000-730,000
€410,000-670,000

'Nothing is foreign to painting, to etching, to sculpture: one can work with anything – everything can be useful. If I frequently integrate the objects as they are, with raw materials, it is not to obtain a plastic effect but by necessity. It is in order to produce the shock of one reality against another...I need to walk on my earth, to live among my own, because everything that is popular is necessary for my work'

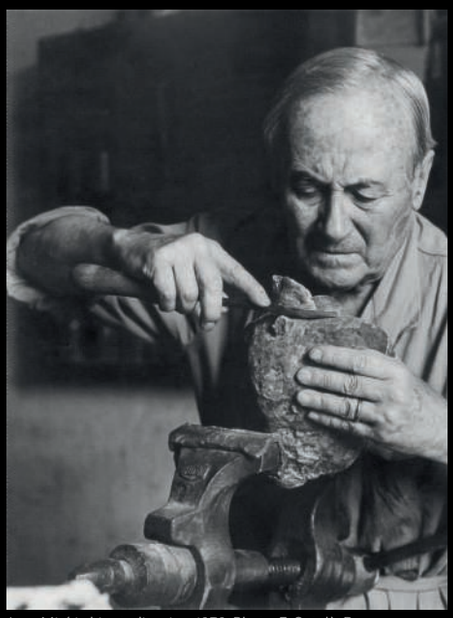
(Miró, 'L'humanité', in *The Shape of Colour: Joan Miró's Painted Sculpture*, exh. cat., Washington, D.C., 2002, p. 21)

PROVENANCE:

Galerie Maeght, Paris.
Acquired from the above by the present owner in May 1981.

LITERATURE:

A. Jouffroy & J. Teixidor, *Miró sculptures*, Paris, 1973, no. 234, p. 241.
P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, no. 1263, p. 407.
J. Dupin, *Miró*, Paris, 2004, no. 403, p. 377 (another cast illustrated).
F. Miró & P.O. Chapel, *Joan Miró, Sculptures, Catalogue raisonné 1928-1982*, Paris, 2006, no. 281, p. 268 (another cast illustrated p. 269).



Joan Miró in his studio, *circa* 1972. Photo: F. Català-Roca.

Magnificently soaring from the ground, Joan Miró's *L'Oiseau au plumage rougeâtre annonce l'apparition de la femme éblouissante de beauté* 'The Russet-feathered Bird Announces the Apparition of the Dazzlingly Beautiful Woman' is an elegant and poetic sculpture conceived in 1972. At over two metres tall, this work is created from disparate, 'found' objects cast in bronze, illustrating the artist's playful and inventive imagination, and revealing his ability at envisioning birds and human figures from an amalgamation of seemingly incongruous, quotidian and natural objects. A long elegant branch stretches upwards, a cauliflower attached to its length, as well as shoe-like form that extends from one of its arms, on top of which a piece of metal balances in a state of perfect equilibrium with another shoe delicately placed on top. The highly elaborate and poetic title of the present work serves to transform the pieces of the sculpture into the figure of a 'dazzling woman', with the placement of the cauliflower and the piece of metal on the branch serving perhaps as symbols of the female sex.

L'Oiseau au plumage is one of Miró's 'Assemblage-sculptures', which dominated his late *oeuvre*. From the 1940s, when Miró returned to Montroig during the Second World War, he had begun to amass objects that he found on walks in the countryside and along the seashore. Over the following years, the artist continued this process, collecting everything from tree-trunks, stones and bones to tin-cans, ironing boards and wheels, storing them in his studio until inspiration struck and he combined various pieces to create a large, free-standing sculpture. The artist's great friend and biographer, Jacques Dupin described this working process, 'These works began with Miró slipping out of his studio, unseen, only to return with an impromptu harvest of objects – his bounty – without value or use, but susceptible, in his view, of combinations and surprising metamorphoses. All these objects had been abandoned, thrown away or forgotten by nature and man alike, and Miró recognized them as his own. This refuse was the visionary's secret treasure, his infinitely rich deposit of insignificant objects, still imbued with the smells of the beach, construction site, dump or port where they had been found' (J. Dupin, *Miró*, Paris, 1993, p. 374). With an acute sensitivity to the textures, scale, volume and material of the objects in *L'Oiseau au plumage rougeâtre annonce l'apparition de la femme éblouissante de beauté*, Miró, without consciously disguising or transfiguring the pieces, invented a new form of sculpture, infused with a magical poeticism that is so unique to both the painting and sculpture of the prolific Spanish artist.

λ*132 SALVADOR DALÍ (1904-1989)

Le voyage fantastique

signed twice and dated 'Dalí 1965' (lower left)
gouache, watercolour, brush and India ink, coloured pencils and pencil on board
39⅞ x 60⅛ in. (101.2 x 152.7 cm.)
Executed in 1965

£1,200,000-1,800,000
$1,800,000-2,600,000
€1,700,000-2,400,000

PROVENANCE

Twentieth Century Fox Film Corporation, by whom acquired directly from the artist.
Anonymous sale, Doyle, New York, 22 September 1982, lot 63.
Private collection, Europe; sale, Christie's, London, 6 February 2007, lot 140.
Private collection, by whom acquired at the above sale; sale, Sotheby's, London, 2 November 2011, lot 5.
Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Robert Descharnes.

Andy Warhol and Salvador Dalí in front of the present work, St. Regis Hotel, New York, 1965.

Promotional poster for the 20th Century Fox film, *Fantastic Voyage*, 1966.

Roy Lichtenstein, *Nurse*, 1964. Sold, Christie's, New York, 9 November 2015, lot 13A.

Le voyage fantastique is an hallucinatory portrait made at the height of Dalí's so-called 'Pop' period in New York in the winter of 1964-1965. The painting was made as part of the promotion of the 1966 film 'Fantastic Voyage' starring Stephen Boyd, Donald Pleasence and Raquel Welch. Early in 1965 Dalí had been asked by Twentieth Century Fox to be in charge of the artistic part of this groundbreaking science fiction film. Dalí's first response to this challenge was to paint this work which incorporates many of the elements of the film using several of his most recent painterly techniques.

Foremost among these is the computer-based printing technique of building an image with dots that Dalí had recently transformed into a new optical style in such works as *Portrait of my Dead Brother* of 1963. Like several contemporary Pop artists such as Roy Lichtenstein or Sigmar Polke for example, Dalí had begun to experiment with raster dots as a way of rendering images. Painting them illusionistically as spheres, Dalí transformed these raster dots into molecule-like particles that echoed those of his 'Nuclear mystical' paintings of the 1950s. In *Le voyage fantastique* these dots are rendered as a flat field in an op-art way that combines to form a partially recognisable image of Raquel Welch. This image is shown dissolving into particles in a way that echoes the plot of the film in which a crew of scientists were reduced to molecular scale and injected into the body of a man in order to save his life.

Dalí's painting of the subject seems to describe this transformation. Split into two halves with one, the facial image, shown dissolving into the figure of the patient at the left, the painting also shows the emergence of the space-suit-clad figures forming from the molecules and their injection into the man's skull. This, Dalí has also mysteriously adorned with a sequence of numbers. In addition, the patient also models another particularly Dalínean feature, an excessively elaborate and bushy moustache.

According to photographer David McCabe who visited Dalí with Andy Warhol at the time that he was painting the work, *Le voyage fantastique* was one of several paintings that Dalí made directly in his hotel suite at the St Regis having turned one of the rooms into a studio-cum-greeting room or what he called his 'humble atelier for the fabrication of dollars'. There Dalí had hung *Le voyage fantastique* next to his largest and most important painting of this period, his vast *Apotheosis of the Dollar* now in the Dalí Theatre-Museum, Figueres. McCabe documented the, by all accounts, awkward meeting between Dalí and Warhol - the two leading eccentrics of the 1960s New York art scene at this time - in a series of photographs and recalled the event in his book, *A Year in the Life of Andy Warhol*. 'I went with Andy to see Dalí at the St. Regis Hotel, ' McCabe wrote, 'Dalí used to paint his suite at the St. Regis. He was working on two enormous paintings at the time. He greeted us at the door, ordered up all sorts of lavish room service - bottles of wine and so on - and that was that. After 'Hello, welcome to my humble atelier for the fabrication of dollars' or whatever folderol Dalí was putting out that day, Dalí and Andy barely said another word to each other. It was not possible. The music was playing so loudly. He had grand opera blasting at ear-splitting level. To add to the chaos, Dalí had picked up a stray cat on the street. It was wild, totally feral, and it was bouncing off the walls, bouncing off his paintings, careening off everything in the room. Dalí would grab it and try to hold it, but he'd have to let it go because it was trying to claw him. Dalí was in shock, I think, because he loved cats. It was a hair-raising situation. Andy was just *stunned*. It was the first time I'd seen Andy drink. He was slugging back white wine. Dalí turned the whole event into theatre, and Andy wasn't theatrical in that way. At one point Dalí grabbed this elaborate Inca headdress that he had been using as a prop - you can see its outline in that painting behind him - and put the headdress on Andy. He positioned himself very melodramatically behind Andy still wearing the silly-looking headdress, glared into the camera, and gestured wildly with his walking stick. A total Dalí performance. Theatre of the Absurd. Gala drifted in and out. At one point, I remember Dalí gesturing to her menacingly with his walking stick, as if to say that she shouldn't be in the photograph. Dalí took over the situation outrageously. He just staged the whole thing. Andy was petrified. He sat there frozen, like a statue, utterly speechless. He couldn't have spoken anyway, because the volume of the music was so loud. An ingenious way Dalí had perhaps devised to avoid having to talk to anyone. But of course with Andy he needn't have worried. Andy wouldn't have said anything anyway.' (David McCabe, *A Year in the Life of Andy Warhol*, New York, 2003, pp. 38-9).

Opposite: Salvador Dalí with *Le voyage fantastique*, 1965. Photograph by Philippe Halsman.


Yogi Bear
PITCH
KIT

λ133 JOAN MIRÓ (1893-1983)

Tête et oiseau

signed 'Miró' (lower left); signed, dated and inscribed 'MIRÓ. 4/2/60 Tête et oiseau.' (on the reverse)
oil on board
41¼ x 29⅜ in. (104.7 x 74.6 cm.)
Painted on 4 February 1960

£400,000-600,000
$590,000-880,000
€540,000-800,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, New York (no. 1583).
Galerie Larock-Granoff, Paris.
Acquired from the above by the present owner *circa* 2003.

EXHIBITED:

New York, Pierre Matisse Gallery, *Miró: Cartones*, October - November 1965, no. 3.
Ikebukuro, Seibu Art Forum, *Joan Miró*, 1995, no. 14 (illustrated).
Cannes, La Malmaison, *Joan Miró: Ancienne collection Pierre Matisse*, July - September 2001, p. 45 (illustrated).

LITERATURE:

J. Dupin, *Joan Miró: Life and Work,* London, 1962, no. 901, p. 568 (illustrated).
Y. Taillandier, *Creación Miró 1961*, Barcelona, 1962, p. 45 (illustrated).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings,* vol. IV, *1959-1968*, no. 1003, p. 20 (illustrated).

Miró working in his studio, *Son Arbines*, Palma, 1962.

At the start of 1960, the period from which *Tête et oiseau* derives, Miró had resumed painting after a period of five years, during which he had concentrated more on lithography, engraving and ceramics. Following his move into a large new studio in Palma de Mallorca, the artist had unpacked the work that had accumulated over the years of his 'international' life, living between France and Catalonia, and began to look back over his career.

In *Tête et oiseau*, Miró once again resumes the metamorphic imagery of human figures and animals that had characterised his pictorial vocabulary since the early 1920s, when he used it to depict Catalan peasant life. Painted with an intense and visceral gesturality, *Tête et oiseau* embodies Miró's impassioned, liberated and instinctive approach to painting in the 1960s. No longer displaying his highly individual pictorial idiom with careful precision and detail, Miró instead applied paint with an unrestrained vigour and energy. 'When we do spot a bird or a woman', Jacques Dupin writes of Miró's work in 1960, 'the result is no longer a use of fantastic, graceful, or sensual possibilities for our enjoyment, but the stark presence of the figure, its energy liberated by the suspension of form and delayed realisation of its will to exist. The former process of elaboration gives way to concentration on gesture for its own sake, mindful only of its mark on the canvas, oblivious of the precision and details of its trajectory. The birds in space are now merely primitive ideograms of flight' (J. Dupin, *Miró*, Paris, 1993, p. 304).

The choice of rough materials and of an instinctive graphism seen in *Tête et oiseau*, shows Miró's awareness and openness to the new historical development of modern paining in the post-war era. There is an evident relation between the large format and expressive synthesis of pictorial signs of *Tête et oiseau* and the recent traditions of Abstract Expressionism. Miró had first encountered the works of the Abstract Expressionists – for whom his own painting was an important reference – in the course of an extensive visit to New York in 1947. In 1959, a second stay in the city reinforced his interest in the young generation of painters (and especially Jackson Pollock), who were then celebrated as the heirs of post-war modernism. 'When I saw those paintings', Miró recalled of the Abstract Expressionists' large and gestural works, 'I said to myself, "You can do it, too; go to it, you see, it is O.K.!"' (Miró, quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 279). The simplified and calligraphic signs of *Tête et oiseau*, however, also show Miró's faithfulness to the world of forms. By anchoring his vocabulary in nature, these minimised shapes create a poetic script – a delicate and fascinating balance between representation and evocation.

Miró's use of the cardboard support in this large and dramatic work, grounds this lyrical vocabulary, connecting it to the solidity of a humble material. In the process, his mythical celebration of rural life through the high art of painting connects to the culture of urban graffiti that fascinated so many artists in the post-war period, and which, of course, was a medium that had already appealed to the Surrealists, who had featured Brassaï's iconic photographs of Parisian graffiti in *Minotaure* in 1934. Indeed, in 1955, Brassaï photographed his friend Miró in front of some graffiti in Barcelona. Echoing the spontaneity and directness of graffiti, the monumentality of the mythical signs of *Tête et oiseau* has here been humanised through a similar use of such simple and immediate means while also perhaps providing a nod to the unofficial culture then embraced by a generation of artists in both Europe and America.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

λ*134 VICTOR BRAUNER (1903-1966)

Réalisation matérielle de la volupté

signed and dated 'Victor Brauner XII 1960' (lower right)
oil on canvas
31⅞ x 25⅝ in. (81 x 65 cm.)
Painted in December 1960

£120,000-180,000
$180,000-260,000
€170,000-240,000

PROVENANCE:

Galerie Patrice Trigano, Paris.
Acquired from the above by the family of the present owner in February 1988.

Samy Kinge has confirmed the authenticity of this work.

Victor Brauner, *Rupture hypnotique*, 1960. Sold, Christie's, London, The Art of the Surreal, 21 June 2006, lot 351.

'...each drawing, each painting is an adventure, a departure toward the unknown...'

(Victor Brauner, 'On the Fantastic, I. In Painting,' in *Surrealist Painters and Poets: An Anthology*, ed. M. Caws, p. 124).


VICTOR BRAUNER XII 1960.

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ135 GIORGIO DE CHIRICO (1888-1978)

Ettore e Andromaca

signed 'G. de Chirico' (lower left)
oil on canvas
23¾ x 19¾ in. (60.3 x 50.3 cm.)
Painted *circa* 1955-1960

£250,000-350,000
$370,000-510,000
€340,000-470,000

PROVENANCE:

Galleria d'Arte Santo Stefano, Venice.
Private collection, Milan, and thence by descent to the present owner.

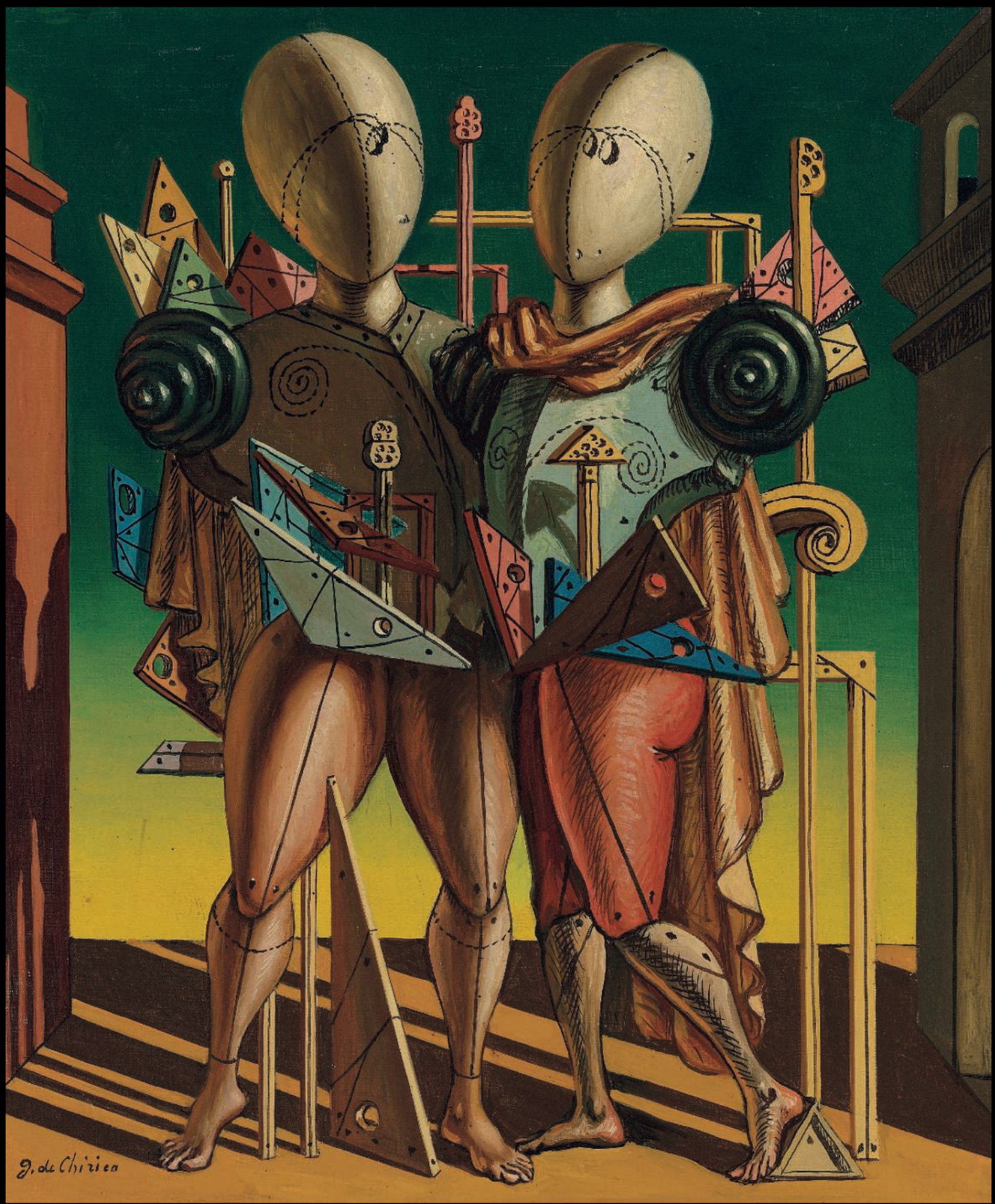
This work is sold with a photo-certificate from the Fondazione Giorgio e Isa de Chirico, Rome.

Andy Warhol, *Hector and Andromache*, 1982. Private collection.

Painted *circa* 1955-60, *Ettore e Andromaca* is a reprisal of a theme that de Chirico first explored during the height of his Metaphysical period. One of the most memorable and enduring images of his career, de Chirico subsequently returned to this subject, creating numerous pictorial iterations of this tragic scene in which the Trojan hero, Hector bids farewell to his beloved and loyal wife, Andromache.

De Chirico had first introduced mannequins into his painting in 1914, and in 1917 painted a definitive series of paintings, including *Il Trovatore* and the first version of *Ettore e Andromaca* in which constructed, geometric mannequins are placed within often empty, enigmatic, melancholic settings, creating compellingly disquieting and surreal visions. In the 1917 *Ettore e Andromaca*, from which the present work was derived, Hector and Andromache's sorrowful and final scene of departure is depicted not with the qualities of pathos and despair that befit the epic tale, but instead is void of human emotion and expression. The faceless, inanimate mannequins act as a substitute for a real, human presence. *Ettore e Andromaca* was painted in the midst of the First World War, while de Chirico was serving as a soldier at a military base in Ferrara. The mechanical, emotionless figures can be seen as de Chirico's condemnation on the claustrophobic and stifling effect that war had on creativity, while also presenting, in a deliberately inanimate and satirical way, an everyday episode of loss and parting prevalent during the war years.

In the same way that de Chirico borrowed the images and themes of antiquity, the constant repetition of many of the key themes and motifs of his work also stands as one the first examples of appropriation in modern art. For de Chirico, who saw himself primarily as a philosophical painter, it was purely the idea expressed within a painting that was of value, never the artefact itself nor the means by which the idea was expressed. One of the first artists to recognise the central importance of this pioneering aspect of de Chirico's work was the Pop artist, Andy Warhol. In tribute to the artist, and in recognition of his use of appropriation as an artistic technique, in the 1980s, Warhol created a series of silkscreen paintings of de Chirico's work. De Chirico's iconic and already much-repeated image of *Ettore e Andromaca* was one of the central images of Warhol's series.


G. de Chirico

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ136 HANS BELLMER (1902-1975)

Desarticulation sur fond rayé

signed 'Bellmer' (lower right) and dated '1958.' (lower left)
oil and pen and India ink on canvas
25¾ x 25¾ in. (65.3 x 65.3 cm.)
Painted in 1958

£70,000-100,000
$110,000-150,000
€94,000-130,000

PROVENANCE:

René Rasmussen, Paris, and thence by descent to the present owner in 1979.

EXHIBITED:

Paris, Centre national d'art contemporain, *Hans Bellmer*, November 1971 - January 1972, no. 108.

Rodica Aldoux has confirmed the authenticity of this work.

'The body is like a sentence which invites dissection in order that its true meaning may be reconstituted in an endless series of anagrams'

(Bellmer, quoted in C. Jelenski, *Hans Bellmer*, London, 1972).

Hans Bellmer, *Céphalopode, circa* 1939. Sold, Christie's, London, The Art of the Surreal, 4 February 2002, lot 61.


1938.
Bellmer

λ137 JOAN MIRÓ (1893-1983)

Painting IV/V

signed with the initial 'M' (lower left); signed, dated and numbered 'MIRÓ. 25/10/60 IV/V' (on the reverse)
oil on canvas
36⅜ x 28⅞ in. (92.3 x 73.5 cm.)
Painted on 25 October 1960

£400,000-600,000
$590,000-880,000
€540,000-800,000

'Miró was synonymous with freedom – something more aerial, more liberated, lighter than anything I had seen before. In one sense he possessed absolute perfection. Miró could not put a dot on a sheet of paper without hitting square on the target. He was so truly a painter that it was enough for him to drop three spots of colour on the canvas, and it would come to life – it would be a painting'

(A. Giacometti quoted in P. Schneider, 'Miró', *Horizon*, no. 4, March 1959, pp. 70-81)

PROVENANCE:

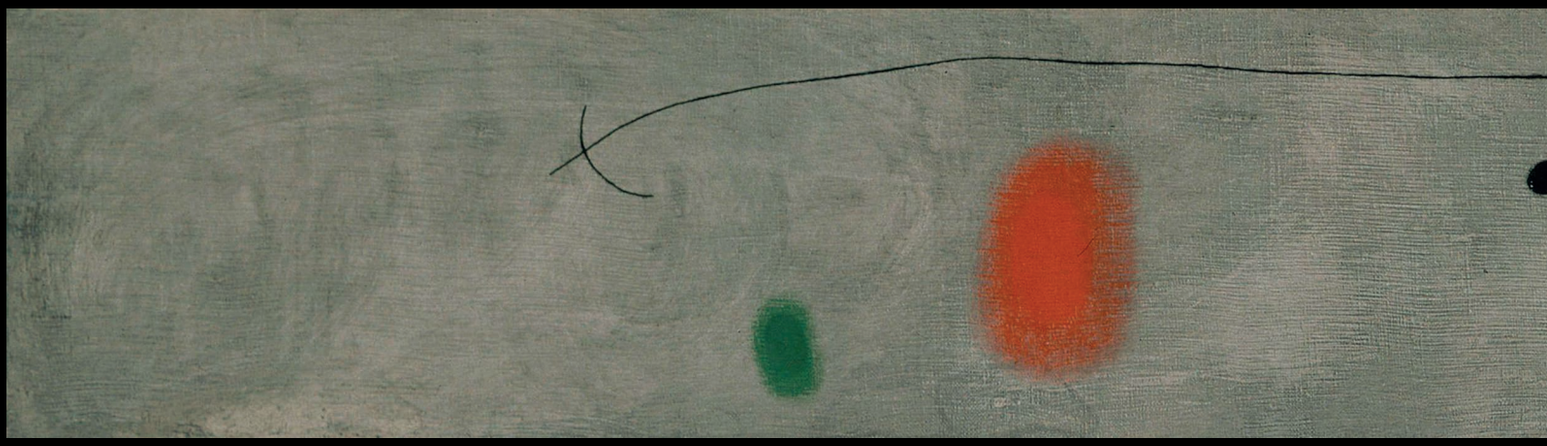
Pierre Matisse Gallery, New York (no. 7665), by 1964.
Acquavella Galleries, Reno, Nevada (no. 503).
Galerie Larock-Granoff, Paris.
Acquired from the above by the present owner *circa* 2003.

EXHIBITED:

London, Tate Gallery, *Joan Miró*, August - October 1964, no. 206, p. 46 (titled 'Painting – White ground IV/V'); this exhibition later travelled to Zurich, Kunsthaus, October - December 1964.
Cannes, La Malmaison, *Joan Miró: Ancienne collection Pierre Matisse*, July - September 2001, p. 20 (illustrated).

LITERATURE:

J. Dupin, *Joan Miró: Life and Work*, London, 1962, no. 919, p. 569 (illustrated).
J. Dupin, *Miró*, Paris, 1993, no. 328, p. 307 (illustrated).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné. Paintings*, vol. IV, *1959-1968*, Paris. 2002, no. 1107, p. 80 (illustrated).



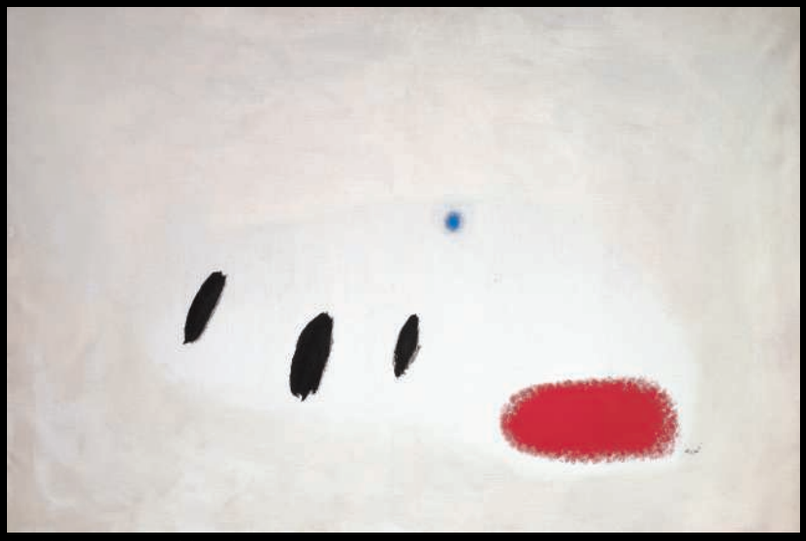
Joan Miró, *Oiseau dans l'espace I*, 1965. Museo Nacional Centro de Arte Reina Sofía, Madrid.

Painting IV/V is one of a series of five paintings that Joan Miró completed in one day, on 25th October 1960. Two days later, the artist embarked on a similar series of the same name, adding strokes of crayon to the radiant white canvas. This prolific period of impassioned and feverish production marked Miró's exultant return to painting following a break of five years during which he had focused on ceramics and printmaking. Against a vaporous white surface, in *Painting IV/V*, two distinct spots of red and green emerge, dazzling against the light-filled canvas as their blurred edges gradually dissolve into the background. Reducing the composition to its barest, most essential components, Miró, in *Painting IV/V* created a pure and poetic union of colour and form, as he continued to push painting to its furthermost limits.

Four years before he painted *Painting IV/V*, Miró had finally found the 'large studio' that he had been dreaming about since the 1930s. Set on the hills overlooking the coast in Palma de Mallorca, his large, light-filled, white-painted studio fulfilled his wishes, yet left him feeling overwhelmed. Over the next two years, Miró collected driftwood from the beach, objects from the countryside, as well as things he found in village antique shops and pieces from the studios of local potters, filling the bare space of his studio with these various finds. Feeling more acclimatised to his new surroundings, in 1959 the artist began to paint once more with a newfound vigour. In this same year, Miró described how instinctive the act of painting was for him: 'I work in a state of passion and excitement. When I begin a painting, I am obeying a physical impulse, a necessity to begin. It's like receiving a physical shock' (Miró, quoted in M. Rowell (ed.), *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 249).

Miró's move to his new studio also permitted him to evaluate and contemplate much of his life's work. Unpacking hundreds of paintings, drawings and sketchbooks, some of which he had not seen since they were stored in Paris at the outbreak of the Second World War, Miró was able to look back and consider his artistic development across decades' worth of work. 'I went through a process of self-examination', the artist recalled, 'I "criticised" myself coldly and objectively... It was a shock, a real experience. I was merciless with myself. I destroyed many canvases...my current work comes out of what I learned during that period' (Miró quoted in *ibid*., p. 257). After this phase of rigorous self-reflection and cathartic purging, Miró wanted to start afresh, leaving his past achievements behind and instead advance forward to explore the unknown. In the words of Jacques Dupin, Miró, 'resisted tested formulas, the endless rehashing of discoveries already made, and liked to take chances. He returned to the iconoclastic fury of his youth, but it was now against himself that this rage was to be directed' (J. Dupin, *Miró*, Paris, 1993, p. 303).

With its minimal simplicity, *Painting IV/V* encapsulates the artist's rejuvenated and liberated approach to painting. Miró has stripped the composition to its essential elements, leaving only two flashes of colour that emerge from, and simultaneously blend into the textured white canvas. 'My desire', Miró stated in

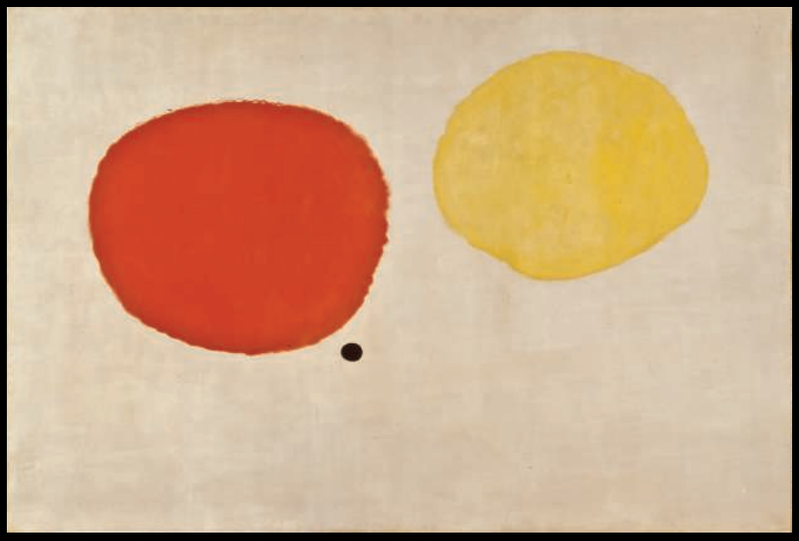


Joan Miró, *Le sourire nacré devant l'azur*, 1972.
Sold, Christie's, London, 6 February 2013, lot 129 (£2,057,250).

1959, a year before he painted the present work, 'is to attain a maximum intensity with a minimum of means. That is why my painting has gradually become more spare' (Rowell, *op. cit.*, p. 251). In contrast to the dynamic gestures and bold colours that characterise much of Miró's work of this period, *Painting IV/V* and the other paintings of the series resonate with an intense purity and complete simplicity. Gone are the *personages* and idiosyncratic signs that populate so much of Miró's work. Instead, the artist has focused on the expressive materiality of the paint itself. White paint has been layered, brushed, splashed and dripped onto the canvas, creating a multi-faceted surface, which has glimmers and tints of red paint coming through above the circle of red. In places soft and powdery, in others, gestural and dynamic, the white pigment has a tactile quality as Miró clearly relished in the very act of painting itself.

Miró had used white, monochrome grounds in the final conception of his 'dream' or 'oneiric' paintings of the mid-1920s. In these paintings, the whimsical lines, signs and ciphers of Miró's distinct pictorial language mark the flattened white background, seemingly floating within a limitless, infinite and dream-like space. In *Painting IV/V*, the surface is, by contrast, painterly and enlivened, evoking a more earthly quality. Jacques Dupin described *Painting IV/V* and the accompanying white series of 1960: '...these white background canvases present us with a radiant diurnal space, a fluid matter suggestive of a more earthly reality. Above all, the light is natural, utterly unlike the obscure light of the oneiric paintings. This void [of the canvas] does not evoke the vertigo or the temptation of nothingness; rather, it is a haze of light, a field of infinite possibilities, a scattering of imperceptible germinations of life' (Dupin, *ibid.*, p. 304).

Painted the year after Miró's second seminal trip to New York, *Painting IV/V* shows the affinities between the Spaniard's work and that of the Abstract Expressionists. The first retrospective of Miró's work had been held at the Museum of Modern Art, New York in 1941. His highly individual artistic language had an enormous impact on the group of young artists who were beginning to make their reputations in New York: Arshile Gorky, Jackson Pollock, Willem de Kooning, Mark Rothko, Hans Hoffmann, Robert Motherwell and Barnett Newman. Just as Miró's work had, many years earlier, exerted a deep and pivotal influence on this group of artists, after this second visit, Miró was left profoundly moved by their radical painting. Inspired by the dramatically large-scale, gestural style of painting by the likes of Pollock, Motherwell and Franz Kline, Miró returned to his own work with a renewed intensity and freedom, revelling in the expressive power that colour and gesture could exert when applied without restraint to the canvas. Recalling the powerful influence of Abstract Expressionism, Miró stated, 'It showed me the liberties we can take, and how far we could go, beyond the limits. In a sense, it freed me' (Dupin, *ibid.*, p. 303).



Joan Miró, *Peinture (La magie de la couleur)*, 1930. The Menil Collection, Houston.

Salvador Dalí's Les Quatre Saisons

Printemps, Eté, Automne and *Hiver* form a unique series of works of paper executed in the late 1960s and early 1970s by the legendary surrealist artist, Salvador Dalí. *Les quatre saisons*, as this series is known, is a theme rich in art historical precedents. From Nicholas Poussin to Camille Pissarro, Edouard Vuillard and Cy Twombly, for centuries artists have depicted the annual cycle of seasons, using genre scenes, landscapes, allegorical figures or biblical episodes to characterise and illustrate the different times of the year.

Depicting imaginary landscapes filled with fantastical objects, figures and motifs, *Printemps, Eté, Automne* and *Hiver* demonstrate Dalí's expansive and unique creative vision. Bathed in blue, *Printemps* presents what appears to be a fantastical Garden of Eden, depicting a proliferation of birds, flowers and butterflies – the latter of which were recurring symbols in Dalí's work, captivating his imagination with their symbolic associations of fertility and metamorphosis. Glowing with yellow and orange, *Eté* conjures the hazy warmth of summer, as two ornately adorned women pick the golden heads of corn, reminiscent of Poussin's *L'Eté* (1660-64, Musée du Louvre, Paris) which illustrates the biblical tale of Ruth gleaning corn from the field of Boaz. *Automne* presents a figure cloaked in an ethereal blue surrounded by elegant gold strands and linear branches, while *Hiver* depicts a panoramic, seemingly snow-covered landscape set under a dark, foreboding sky as an array of figures partake in various activities around a lake below. An explosive proliferation of colour, motifs, signs and symbols, these four paintings exemplify Dalí's unique pictorial iconography, as an array of phantasmagorical images freely flows from the artist's unbridled and powerful imagination.

Printemps, Eté, Automne and *Hiver* also exemplify Dalí's skilled draftsmanship. Using a combination of gouache, watercolour, pen, ink and, in *Eté* and *Automne*, gold paint, in these works, Dalí combines fine lines of ink and pen with clouds of glowing colour, heightening the fantastical and magical effect of the imagery that floods the paper.

Printemps

Été

Automne

Hiver

λ138 SALVADOR DALÍ (1904-1989)

Printemps

signed and dated 'DALI 1968' (lower right)
gouache, watercolour and pen with India ink on paper
22 x 30¼ in. (56 x 77 cm)
Executed in 1968

£120,000-180,000
$180,000-260,000
€170,000-240,000

PROVENANCE:

Acquired from the artist by the family of the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 18, p. 53 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken en Aquarellen*, July - November 1997, no. 95, p. 174 (illustrated).

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


DALI
1968

λ139 SALVADOR DALÍ (1904-1989)

Été

signed and dated 'DALI 1968' (lower right)
gouache, gold paint, watercolour and pen with India ink on paper
22½ x 30¼ in. (57 x 77 cm.)
Executed in 1968

£180,000-250,000
$270,000-370,000
€250,000-340,000

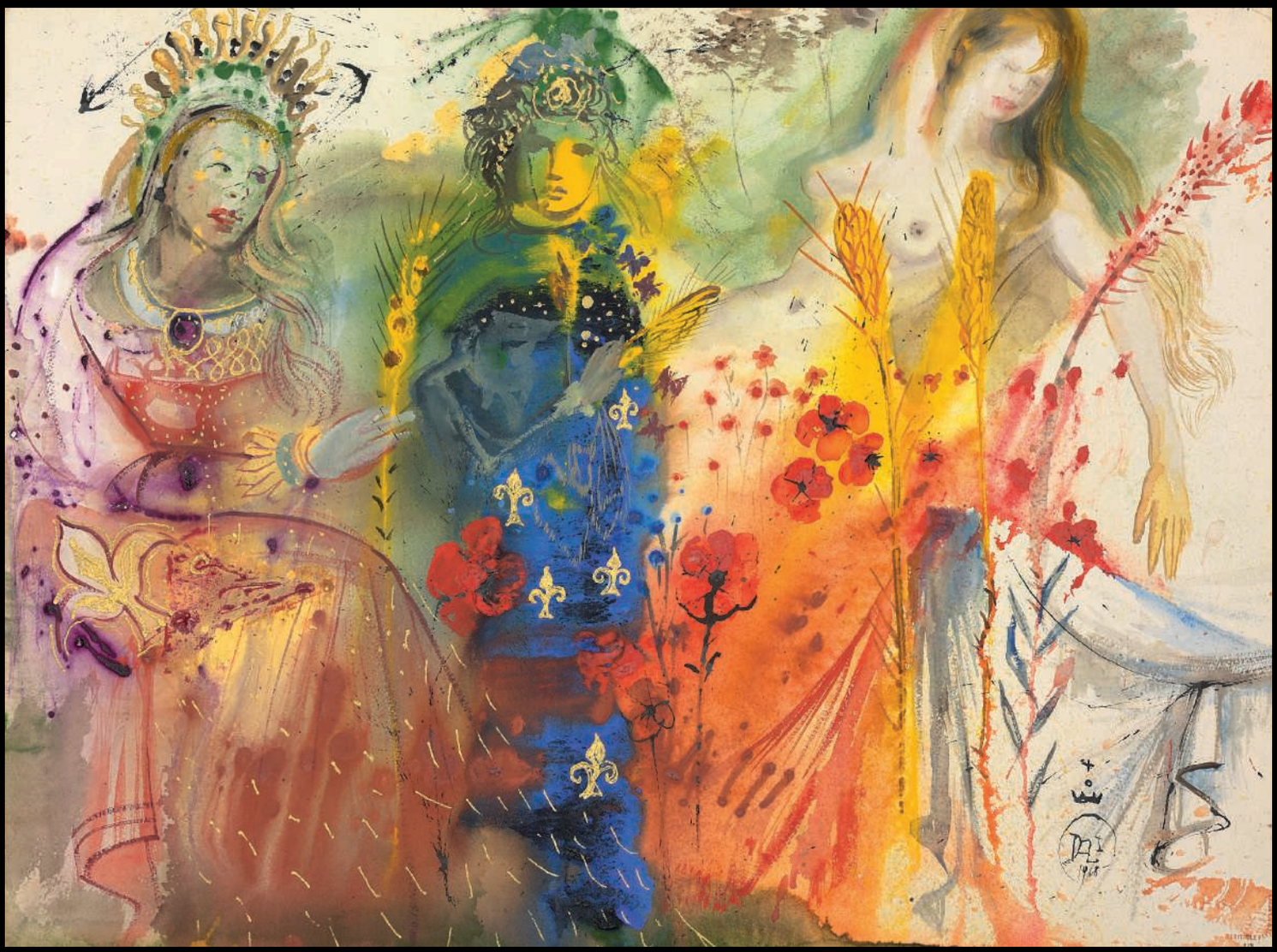
PROVENANCE:

Acquired from the artist by the family of the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 19, p. 54 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken en Aquarellen*, July - November 1997, no. 96, p. 175 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 100 (illustrated).

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



λ140 SALVADOR DALÍ (1904-1989)

Automne

signed and dated 'Dalí 1968' (lower right)
gouache, gold paint, watercolour and pen and India ink on paper
30¼ x 22 in. (77 x 56 cm.)
Executed in 1968

£100,000-150,000
$150,000-220,000
€140,000-200,000

PROVENANCE:

Acquired from the artist by the family of the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 20, p. 55 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken en Aquarellen*, July - November 1997, no. 97, p. 176 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 101 (illustrated).

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


1968

λ141 SALVADOR DALÍ (1904-1989)

Hiver

signed and dated 'DALI 1970' (lower left)
gouache, watercolour, brush and pen with India ink on paper
25⅜ x 35 in. (64.5 x 89 cm.)
Executed in 1970

£180,000-250,000
$270,000-370,000
€250,000-340,000

PROVENANCE:

Acquired from the artist by the family of the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 21, p. 56 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken en Aquarellen*, July - November 1997, no. 98, p. 177 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 102 (illustrated).

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

λ142 SALVADOR DALÍ (1904-1989)

Sirène

signed and dated 'DALI 1969' (upper left)
gouache, watercolour, pen with India ink and charcoal on paper
30¼ x 22¼ in. (77 x 56.5 cm.)
Executed in 1969

£200,000-300,000
$300,000-440,000
€270,000-400,000

PROVENANCE:

Acquired from the artist by the family of the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Luci del Mediterraneo*, March - June 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken en Aquarellen*, July - November 1997, no. 85, p. 164 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 85 (illustrated).

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

Executed in 1969, *Sirène* is one of a series of works by Salvador Dalí that was inspired by Homer's *Odyssey*. Throughout his career, Dalí looked to literature, history and mythology for inspiration, reinterpreting these stories and themes and envisaging them in his own highly unique style. He created a number of series of watercolours and drawings inspired by a range of classical works of literature, from Dante's *Divine Comedy*, to Cervantes' *Don Quixote*.

Narrating Ulysses' ten-year long journey back to Ithaca, which was filled with dangers, gods and goddesses, fantastical creatures and heroic deeds, the *Odyssey* provided a rich source of imagery to a wide variety of artists throughout the ages, and Dalí was no exception. In *Sirène*, Dalí has illustrated the seductive figure of the siren. Luring sailors to their island and thus to their doom with their seductive singing, the siren is an alluring yet dangerous female character from Greek mythology. These sea nymphs are most famously described in the *Odyssey*, when Ulysses encounters a pair of sirens when he passes their island on his voyage home. In order to avoid becoming enchanted by their voices, Ulysses tells his companions to block their ears with wax. Intrigued by the power of the sirens' beguiling music however, Ulysses instead asks to be tied to the mast of the ship so to avoid becoming entranced. Falling under the spell of their music, Ulysses begs to be released. His crew, however, respond by tightening the ropes and they pass the sirens unharmed. Ulysses' boat is visible in *Sirène*, viewed through an arch painted with thick impasto over which the charcoal impression of a nude woman floats. The seascape is said to be reminiscent of Port Lligat, where Dalí was born.

Photo Credits

Front cover: © ADAGP, Paris and DACS, London 2016.

Back cover: © ADAGP, Paris and DACS, London 2016.

Lot 101
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat. © DACS 2016.

Lot 102
© Courtesy of Menil Archives, The Menil Collection, Houston. ©ADAGP, Paris and DACS, London 2016.
© Christie's Images, London/Scala, Florence. ©ADAGP, Paris and DACS, London 2016.
© akg-images. ©ADAGP, Paris and DACS, London 2016.

Lot 104
© akg-images. © DACS 2016.
© DACS 2016.

Lot 105
© The Bridgeman Art Library © Man Ray Trust/ADAGP, Paris and DACS, London 2016.
© Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Firenze. © Successió Miró / ADAGP, Paris and DACS London 2016.
© Successió Miró / ADAGP, Paris and DACS London 2016.
© Scottish National Gallery of Modern Art. Purchased with help from the Art Fund 2012. © Successió Miró / ADAGP, Paris and DACS London 2016.

Lot 106
© Photo by Arnold Newman/Getty Images.
© Photo Art Media/Heritage Images/Scala, Florence. © DACS 2016.
© Lee Miller Archives, England 2016. All rights reserved. www.leemiller.co.uk
© Artepics / Alamy Stock Photo. © DACS 2016.
© DACS 2016.
© Digital image, The Museum of Modern Art, New York/Scala, Florence. © DACS 2016.
© White Images/Scala, Florence. © DACS 2016.

Lot 107
© Digital Image Museum Associates/LACMA/Art Resource NY/Scala, Florence. © DACS 2016.
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat. © DACS 2016.
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat. © DACS 2016.
© Wifredo Lam Archives, SDO Wifredo Lam, Paris. © DACS 2016.
© Wifredo Lam Archives, SDO Wifredo Lam, Paris. © DACS 2016.

Lot 108
© Christie's Images / Bridgeman Images. © DACS 2016.
© Digital image, The Museum of Modern Art, New York/Scala, Firenze. © DACS 2016.
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / image Centre Pompidou, MNAM-CCI. © DACS 2016.

Lot 109
© DACS 2016.

Lot 110
© Scottish National Gallery of Modern Art. Purchased with help from the Art Fund 2012. © DACS 2016.

Lot 111
© DACS 2016.
© DACS 2016.
© AGIP / Bridgeman Images. © DACS 2016.

Lot 112
© Musée d'Art Moderne, Strasbourg, France / Bridgeman Images. © Succession Picasso/DACS, London 2016.
© The Metropolitan Museum of Art/Art Resource/Scala, Florence. © Succession Picasso/DACS, London 2016.
© RMN-Grand Palais (musée Picasso de Paris) / Droits réservés. © Succession Picasso/DACS, London 2016.
© Succession Picasso/DACS, London 2016.
© Succession Picasso/DACS, London 2016.
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jacques Faujour. © Succession Picasso/DACS, London 2016.

Lot 113
© Digital image, The Museum of Modern Art, New York/Scala, Florence. © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2016.

Lot 114
© De Agostini Picture Library / G. Nimatallah / Bridgeman Images. © DACS 2016.
Courtesy of Philippe Migeat.
© Scottish National Gallery of Modern Art, Edinburgh, UK / Bridgeman Images. © DACS 2016.

Lot 115
© DACS 2016.
© DACS 2016.

Lot 116
© DACS 2016.

Lot 117
© DACS 2016.

Lot 118
© BI, ADAGP, Paris/Scala, Florence. © DACS 2016.
© DACS 2016.
© DACS 2016.
© BI, ADAGP, Paris/Scala, Florence. © DACS 2016.
© DACS 2016.
© BI, ADAGP, Paris/Scala, Florence. © DACS 2016.

Lot 119
© Christie's Images, London/Scala, Firenze. © ADAGP, Paris and DACS, London 2016.
© DACS 2016.
© DACS 2016.

Lot 120
© akg-images. © DACS 2016.
© Christie's Images, London/Scala, Firenze. © DACS 2016.
© Private Collection / Bridgeman Images. © DACS 2016.

Lot 121
© DACS 2016.

Lot 122
© DACS 2016.
© Kunstmuseum, Basel, Switzerland / Bridgeman Images. © © Fondation Oskar Kokoschka/ DACS 2016.
© Photo by Arnold Newman/Getty Images. © DACS 2016.

Lot 123
© Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2016.
© Heritage Image Partnership Ltd / Alamy Stock Photo. © Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2016.
© Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2016.
© Heritage Image Partnership Ltd / Alamy Stock Photo. © Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2016.

Lot 124
© DACS 2016.

Lot 125
© Digital image, The Museum of Modern Art, New York/Scala, Florence. © Man Ray Trust/ADAGP, Paris and DACS, London 2016.

Lot 126
© Mondadori Portfolio/Walter Mori / Bridgeman Images. © Successió Miró / ADAGP, Paris and DACS London 2016.
© The Museum of Modern Art, New York/Scala, Firenze. © Successió Miró / ADAGP, Paris and DACS London 2016.
© Photographic Archive F. Català-Roca - Arxiu Històric del Col•legi d'Arquitectes de Catalunya© Successió Miró / ADAGP, Paris and DACS London 2016.
© Album/Scala, Firenze. © Successió Miró / ADAGP, Paris and DACS London 2016.
Image courtesy of the National Gallery of Art, Washington. © Successió Miró / ADAGP, Paris and DACS London 2016.
www.metmuseum.org.

Lot 127
© akg-images.
© DACS 2016.
© DACS 2016.

Lot 128
© DACS 2016.
© Digital image, The Museum of Modern Art, New York/Scala, Florence. © Robert Gober, courtesy Matthew Marks Gallery.

The Fiterman Collection
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.
© 1965-1975 Claes Oldenburg.
© DACS 2016.

Lot 129
© Photographic Archive F. Català-Roca - Arxiu Històric del Col•legi d'Arquitectes de Catalunya © Successió Miró / ADAGP, Paris and DACS London 2016.
© Successió Miró / ADAGP, Paris and DACS London 2016.
© Mondadori Portfolio/Walter Mori / Bridgeman Images. © Successió Miró / ADAGP, Paris and DACS London 2016.
© Successió Miró / ADAGP, Paris and DACS London 2016.
© Album/Scala, Florence. © Successió Miró / ADAGP, Paris and DACS London 2016.

Lot 130
© Successió Miró / ADAGP, Paris and DACS London 2016.
© Mondadori Portfolio/Walter Mori / Bridgeman Images. © Successió Miró / ADAGP, Paris and DACS London 2016.
© AGIP / Bridgeman Images. © Successió Miró / ADAGP, Paris and DACS London 2016.

Lot 131
© Mondadori Portfolio/Walter Mori / Bridgeman Images. © Successió Miró / ADAGP, Paris and DACS London 2016.

Lot 132
© Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2016.
© Estate of Roy Lichtenstein/DACS 2016.
© Philippe Halsman/Magnum Photos. © Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2016.

Lot 133
© Photographic Archive F. Català-Roca - Arxiu Històric del Col•legi d'Arquitectes de Catalunya © Successió Miró / ADAGP, Paris and DACS London 2016.

Lot 134
© DACS 2016.

Lot 135
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

Lot 136
© DACS 2016.

Lot 137
© Album/Scala, Florence. © Successió Miró / ADAGP, Paris and DACS London 2016.
© Successió Miró / ADAGP, Paris and DACS London 2016.
© Courtesy of Menil Archives, The Menil Collection, Houston. © Successió Miró / ADAGP, Paris and DACS London 2016.

Artists' Biographies

Hans Bellmer (1902-1975)

'Like everyone else I was born with a very pronounced need for a sense of well-being, for a paradise of limitless permissiveness. But for me the limits were there in the shape of 'father' and (a little later) 'police'. Behind the warm, comforting presence of my mother I could sense masculine authority; the enemy, the possessor of arbitrary powers in the outside world.' (Hans Bellmer cited in *The Drawings of Hans Bellmer*, ed. Alex Grall, London 1972, unpaginated.)

As a child Bellmer developed a profound fear and hatred for his tyrannical father, who totally dominated his gentle and affectionate mother. He and his younger brother Fritz found refuge from this oppressive family atmosphere in a secret garden decorated with toys and souvenirs and visited by young girls who joined in sexual games. In 1923 Bellmer was sent by his father to study engineering at the Technische Hochschule in Berlin, but left to study with former artists of the Dada Movement. He was especially close to George Grosz, who taught him drawing and perspective in 1924 and whose advice to be a savage critic of society led him to abandon his engineering studies. Taking a job at the Malik Verlag, he began designing advertisements as a commercial artist and illustrated various Dada novels in a style influenced by Grosz. With the election of the Nazis in 1933 Bellmer gave up all commercial work in protest against the new regime. At the same time, a surprise package from his mother containing a number of his childhood toys proved a revelation to him and he began to work on his first doll. His erotic and provocative doll is on one level a protest against the repressive Nazi ideology of normality but was also what Bellmer called 'the remedy, the compensation for a certain impossibility of living'. Reading Nietzsche, Lautremont, Roussel and Jarry during the 1930s he developed a close relationship with the Paris Surrealists and his doll was exhibited at the International Surrealist exhibitions in both London and New York. Following the death of his first wife Marguerite in 1938 Bellmer moved to Paris, where he associated closely with Breton and the Surrealists and began to paint for the first time since the Nazis came to power. Late in 1939 he was interned as a German alien along with his friend Max Ernst. On his release he remained in France, reuniting after the war with the Surrealists with whom he maintained close contact for the rest of his life. His art is dominated by drawing and he became a particularly fine book illustrator. In 1947 he illustrated Bataille's *L'Histoire de l'oeil* and continued writing his own theory of art, which was eventually published as *The Anatomy of the Image* in 1957.

Victor Brauner (1903-1966)

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

Giorgio de Chirico (1888-1978)

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

Salvador Dalí (1904-1989)

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

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

Óscar Domínguez (1906-1957)

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

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

Max Ernst (1891-1976)

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

Paul Klee (1879-1940)

At the age of four Klee was given a box of coloured chalks by his maternal grandmother. Often inspired by her fairytales he was known to have rushed to his mother for comfort on several occasions when the 'evil spirits' he was drawing became too real for him to bear. Throughout his life he would refer to a work being completed only 'when it looks at you.' Klee was born into a family of musicians in Münchenbuchsee near Bern on December 18 1879 and from the age of seven onwards became an accomplished violinist. He was Swiss on his mother's side and German on his father's side and for many years swayed between pursuing a life in music and art. He decided to become a painter in 1898 and by 1910, along with friends Wasilly Kandinsky and Franz Marc, become a forceful advocate of modern art. His painting was metamorphosed after a trip to Africa with August Macke in 1914. After the First World War, Klee, who had by now developed his own unique and highly personal style of painting – one that through a combination of objective analysis and intuitive mysticism attempted to 'penetrate' the world of visible reality – began to teach at the Bauhaus. A product of the German Romantic tradition, Klee's art was closely akin to many of the developments in German Expressionism. He never belonged to the Surrealist movement, but in his search for and exploration of the underworld of nature and of man's spirit, his work often mirrored some of the Surrealist artists' exploration of the realm of the unconscious. Klee never subscribed to the automatism of many Surrealist painters but his work was greatly admired by the Surrealist group and was often exhibited at Surrealist exhibitions, most notably at the Galerie Pierre *Exposition internationale du surréalisme* in 1925.

Wifredo Lam (1902-1982)

Wifredo Lam was born in 1902 in Sagua la Grande, Cuba. The eighth of nine children born to an elderly Chinese father and a mother of African and Spanish descent, Lam became a truly international artist, thanks to his heritage, his travels and the far-reaching sources of his art. Although his father adhered to Confucius and Lao Tse and his mother raised him a Catholic, Lam's godmother was a Santería priestess who educated him in the ways of the moon and the jungle, of the god Shago, and the *guije* goblins that live by the river. These Afro-Cuban divinities would all find their way into Lam's art.

In 1923 Lam pursued a scholarship in Madrid, where he trained with the curator of the Prado and became fascinated with the museum's collection of Bosch, Brueghel, and El Greco. During his fifteen years in Spain, Lam encountered the work of Matisse, Torres-García and Picasso; his work evolved from the Spanish Realist tradition to a synthesis of Expressionism and Cubism. Lam fought briefly in the Spanish Civil War, taking part in the defence of Madrid in 1937. In 1938, he arrived in Paris where he befriended Picasso and met Breton and the Surrealists, who welcomed him into the movement. He was forced to flee Europe in 1941 and travelled by steamship with Breton, Claude Lévi-Strauss and more than 300 other refugee intellectuals. Arriving in Havana, he rediscovered the light and atmosphere of his homeland and sought to express the spirit of his culture in a style inspired by Picasso, Ernst and by African sculpture. Between 1947 and his death in 1982 Lam lived in Cuba, Haiti, New York, Paris, and Italy and his work involved ever-more occult symbolism with mysterious totem-like personages, often part animal and part human. Lam is championed as the greatest artist to have emerged from the Caribbean region and his work is admired for its vibrant combination of Afro-Cuban folklore, modernist influences, and oblique references to the history of slavery.

René Magritte (1898-1967)

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

André Masson (1896-1987)

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

Joan Miró (1893-1983)

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

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

Pablo Picasso (1881-1973)

The first noise Picasso learned to make was 'piz, piz', an imperative demand for 'lapiz', a pencil.

Pablo Ruiz Picasso was born in Malaga in 1881 and from an early age showed an exceptional talent. According to his mother, long before he could speak, Picasso could draw and he completed his first oil painting when he was only nine years old. By the age of thirteen, Picasso had become so successful that his father, Don José Ruiz Blasco, himself an accomplished painter, was so overwhelmed by his son's talent that he gave him his own palate and brushes, declaring that he would never paint again. From his father's encouragement and ambitious paintings Picasso became acquainted with the possibilities of using materials in unconventional ways. In the autumn of 1901 Picasso began his Blue period which lasted until early 1904 when he left Barcelona for Paris. During the course of 1905 his mood changed and the gloom and tension of his early work yielded in his first Rose period and Circus paintings in which he frequently depicted Acrobats, Harlequins and Saltimbanques. His style rapidly developed in 1907 when he created the breakthrough painting *Les Demoiselles d'Avignon*. André Breton claimed Picasso for Surrealism at a very early stage, even including some of the artist's Synthetic Cubist collages in the Surrealist canon. Although Picasso never actually signed the *Surrealist Manifesto* and his individualism stopped him from fully participating in the movement, Picasso was in close contact with the Surrealists, particularly Breton, Aragon, and his close friend Eluard. Picasso frequently contributed to official Surrealist publications and exhibitions, and participated in the first group exhibition of Surrealist painting at the Galerie Pierre in Paris, where his works hung alongside those by de Chirico, Ernst, Masson, Miró and Arp in 1925. Picasso's paintings and sculptures of 1928-1930 display his absorption of the Surrealist ideal, and are among some of the most violent and disturbing works in his *oeuvre*. Towards the end of 1935, Picasso's association with the Surrealists led to him composing a number of 'automatic' poems that he combined with illustrations, these were published in *Cahiers d'Art* along with an enthusiastic introduction by Breton. In 1936 in the company of the Surrealists, Picasso met Dora Maar, the photographer and Surrealist painter, who became his mistress, companion and muse for the next eight years. The outbreak of the Spanish Civil War and the bombing of the Basque town Guernica, led to the creation of the monumental work, *Guernica*. Deeply affected by the outbreak of war in Europe, his art of this period was full of anger and dark visions. Towards the end of the war, in a happier mood Picasso worked intensively in the late 1940s creating prints and ceramics, and from the 1950s lithographs and engravings.

Peter Rose Pulham (1910-1956)

Peter Rose Pulham was born in Hampstead, London in 1910. After seeing the work of the legendary photographer, Cecil Beaton published in *Vogue* magazine, Pulham, having studied at the Architectural Association School of Architecture and then at Oxford University, decided to pursue a career in photography. On moving from Oxford to London in 1928, Pulham was quickly drawn into the vibrant circle of artists, writers, aristocrats and bohemians known as 'Bright Young Things', including the likes of Cecil Beaton, Evelyn Waugh, Bryan and Diana Guinness and Brian Howard. Pulham became one of the most renowned fashion and portrait photographers of the decade, using experimental forms of photography that are characterised by striking contrasts of light and shade, often isolating or fragmenting the human figure. Many of his photos were published in fashion magazine, *Harper's Bazaar,* where the artist worked for many years.

Throughout the 1930s, Pulham was also involved in the Surrealist art circles of Paris. Feeling that he had gone as far as he could with his photographic experiments, in 1938 Pulham left photography behind and embraced painting full-time, although the artist continued to explore and interrogate the differences between these mediums for the rest of his short career. This same year, Pulham moved to Paris where he became immersed in the Parisian art world, influenced by the likes of Max Ernst and Giorgio de Chirico.

During the Second World War, Pulham returned to London. This turned out to be a fateful turn of events, as it was in London in 1943 that he became acquainted with Francis Bacon, a precipitous meeting that would entirely change the direction of his art. The two artists became friends, socialising, along with other young British artists such as Lucian Freud, John Banting and John Minton at venues such as the notorious Colony Room in Soho. Pulham's art quickly began to show the influence of Bacon, as he left behind the precise, linear style of his Surrealist painting and incorporated the same amorphous, ambiguous and haunting forms of Bacon's early painting in his own work. In around 1948 and 1949, Pulham moved back to France, living in the town of Conives in Indre where he remained until his untimely death in 1956.

Man Ray (1890-1976)

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

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

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

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

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

Yves Tanguy (1900-1955)

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

Wols (1913-1951)

Born Alfred Otto Wolfgang Schulze, Wols had a deeply unhappy childhood. Moving to Dresden in 1919, the Schulze family was ruled by their strictly authoritarian father, a lawyer and chancellor of Saxony. Fascinated by botany and geography the young Wols was also an excellent violinist and in 1931 was invited to lead the orchestra of the Dresden State Opera, but he declined in favour of working in a photographic studio. Having studied at the Dresden Academy where he had befriended Otto Dix, Wols later enrolled at the Bauhaus but was encouraged by Moholy-Nagy to go to Paris where he worked as a portrait photographer and met, Léger, Ozenfant, Arp and Domela. After emigrating to Spain Wols was later interned on several occasions after the outbreak of war but was released in 1940. During his internment he began to drink and drew his strange and distressing watercolours by candlelight. It is however for his paintings of the immediate post-war period that he is best-known. At the end of the war he met Jean-Paul Sartre who supported him financially on a number of occasions. His exhibition at the Galerie René Drouin in 1947 filled with his ambivalent exploding and disintegrating abstract paintings and poems and aphorisms by his favourite philosophers and poets announced Wols as the quintessential 'existentialist' painter and instigator of the 'informel'. This reputation was enhanced in 1951 when, hounded by the authorities, living in poverty and creating almost solely for himself Wols died an alcoholic at the age of only thirty-eight.

Notes

Notes

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

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

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

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

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

(a) This additional **warranty** does not apply to:

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

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

(iii) books not identified by title;

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

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.

(b) If you have not collected the lot within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.

(c) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to us or our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

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

(c) **US import ban on African elephant ivory**

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

(d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

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

(g) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) **Watches**

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

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

I OUR LIABILITY TO YOU

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

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

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

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

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

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

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		**No VAT refund is possible**
UK VAT registered buyer	**No symbol and α**	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	*** and Ω**	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	**No Symbol and α**	**The VAT amount in the buyer's premium cannot be refunded**. However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	*** and Ω**	**The VAT amount on the hammer and in the buyer's premium cannot be refunded**. However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the **hammer price**. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	*** and Ω**	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
7. All reinvoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, ✶, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

° Minimum Price Guarantees
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ° next to the **lot** number.

° Third Party Guarantees/Irrevocable bids
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° .

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest
In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings
In Christie's opinion a work by the artist.

✶'Attributed to …'
In Christie's qualified opinion probably a work by the artist in whole or in part.

✶'Studio of …'/ 'Workshop of …'
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

✶'Circle of …'
In Christie's qualified opinion a work of the period of the artist and showing his influence.

✶'Follower of …'
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

✶'Manner of …'
In Christie's qualified opinion a work executed in the artist's style but of a later date.

✶'After …'
In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed …'/'Dated …'/'Inscribed …'
In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

'With signature …'/ 'With date …'/'With inscription …'
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

✶This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:
241 Acton Lane, Park Royal,
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.
To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.
The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.
Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

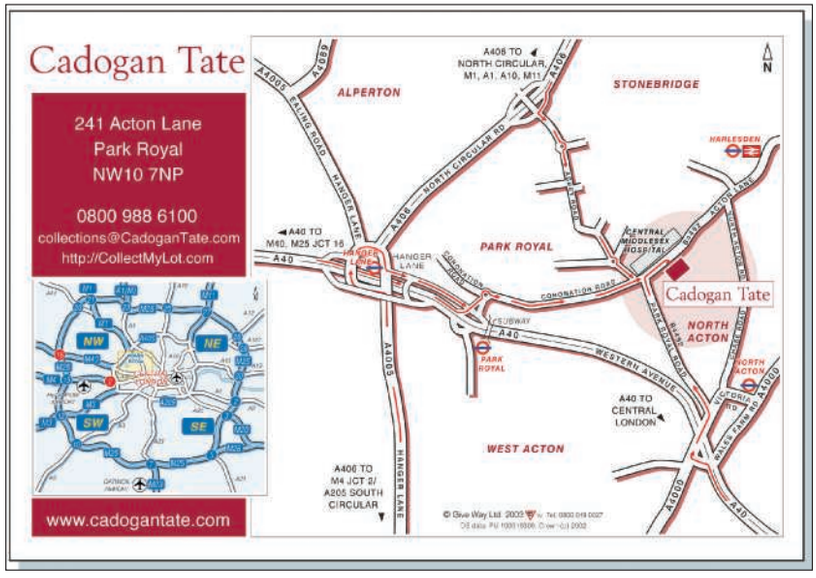
From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1–28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.
These charges do not include:
a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE
241 Acton Lane,
Park Royal,
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

WORLDWIDE SALEROOMS AND OFFICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA
BERMUDA
+1 401 849 9222
Betsy Ray

BRAZIL
RIO DE JANEIRO
+5521 2225 6553
Candida Sodre

SÃO PAULO
+5511 3061 2576
Nathalie Lenci

CANADA
TORONTO
+1 416 960 2063
Brett Sherlock

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES
HELSINKI
+358 40 5837945
Barbro Schauman (Consultant)

FRANCE
BRITTANY AND THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Greggory (Consultant)

GREATER EASTERN FRANCE
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet (Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts (Consultant)

•PARIS
+33 (0)1 40 76 85 85
Poitou-Charente Aquitaine
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron (Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
•MUMBAI
+91 (22) 2280 7905
Sonal Singh

DELHI
+91 (011) 6609 1170
Sanjay Sharma

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
• MILAN
+39 02 303 2831

ROME
+39 06 686 3333
Marina Cicogna

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA
KUALA LUMPUR
+60 3 6207 9230
Lim Meng Hong

MEXICO
MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255

NORWAY
OSLO
+47 975 800 78
Katinka Traaseth (Consultant)

PEOPLES REPUBLIC OF CHINA
BEIJING
+86 (0)10 8572 7900
Jinqing Cai

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766
Gwenn Delamaire

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho (Consultant)

• DENOTES SALEROOM

02/09/15

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE
SINGAPORE
+65 6735 1766
Wen Li Tang

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent
Consultant)

**DURBAN &
JOHANNESBURG**
+27 (31) 207 8247
Gillian Scott-Berning
(Independent
Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle
Conyngham
(Independent
Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Hye-Kyung Bae

SPAIN
BARCELONA
+34 (0)93 487 8259
Carmen Schjaer

MADRID
+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)70 5368 166
Marie Boettiger
Kleman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén
(Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH
+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0)2 652 1097
Yaovanee Nirandara
Punchalee Phenjati

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

**UNITED ARAB
EMIRATES**
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
**• LONDON,
KING STREET**
+44 (0)20 7839 9060

**• LONDON,
SOUTH KENSINGTON**
+44 (0)20 7930 6074

**NORTH AND
NORTHEAST**
+44 (0)20 3219 6010
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon
(Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)1534 485 988
Melissa Bonn
(Consultant)

IRELAND
+353 (0)59 86 24996
Christine Ryall
(Consultant)

UNITED STATES
BOSTON
+1 617 536 6000
Elizabeth M. Chapin

CHICAGO
+1 312 787 2765
Lisa Cavanaugh

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600

MIAMI
+1 305 445 1487
Jessica Katz

NEWPORT
+1 401 849 9222
Betsy D. Ray

•NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 833 6952
Maura Smith

PHILADELPHIA
+1 610 520 1590
Christie Lebano

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

For a complete salerooms & offices listing go to christies.com

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

KEY TO ABBREVIATIONS:
HK: *Hong Kong* KS: *London, King Street* NY: *New York, Rockefeller Plaza* PAR: *Paris* SK: *London, South Kensington*

DEPARTMENTS

AFRICAN AND OCEANIC ART
PAR: +33 (0)140 768 386

AMERICAN FURNITURE
NY: +1 212 636 2230

AMERICAN INDIAN ART
NY: +1 212 606 0536

AMERICAN PICTURES
NY: +1 212 636 2140

ANGLO-INDIAN ART
KS: +44 (0)20 7389 2570

ANTIQUITIES
SK: +44 (0)20 7752 3219

ARMS AND ARMOUR
SK: +44 (0)20 7752 3119

ASIAN 20TH CENTURY AND CONTEMPORARY ART
NY: +1 212 468 7133

AUSTRALIAN PICTURES
KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS
KS: +44 (0)20 7389 2674
SK: +44 (0)20 7752 3203

BRITISH & IRISH ART
KS: +44 (0)20 7389 2682
NY: +1 212 636 2084
SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER
KS: +44 (0)20 7389 2278
SK: +44 (0)20 7752 3293
NY: +1 212 636 2085

BRITISH PICTURES 1500-1850
KS: +44 (0)20 7389 2945

CARPETS
KS: +44 (0)20 7389 2035
SK: +44 (0)20 7389 2776

CHINESE WORKS OF ART
KS: +44 (0)20 7389 2577
SK: +44 (0)20 7752 3239

CLOCKS
KS: +44 (0)20 7389 2357

CONTEMPORARY ART
KS: +44 (0)20 7389 2446
SK: +44 (0)20 7389 2502

COSTUME, TEXTILES AND FANS
SK: +44 (0)20 7752 3215

EUROPEAN CERAMICS AND GLASS
SK: +44 (0)20 7752 3026

FURNITURE
KS: +44 (0)20 7389 2482
SK: +44 (0)20 7389 2791

HANDBAGS & ACCESSORIES
PAR: +33 (0)1 40 76 7249

IMPRESSIONIST PICTURES
KS: +44 (0)20 7389 2638
SK: +44 (0)20 7752 3218

INDIAN CONTEMPORARY ART
KS: +44 (0)20 7389 2700
NY: +1 212 636 2189

INTERIORS
SK: +44 (0)20 7389 2236
NY: +1 212 636 2032

ISLAMIC WORKS OF ART
KS: +44 (0)20 7389 2372
SK: +44 (0)20 7752 3239

JAPANESE WORKS OF ART
KS: +44 (0)20 7389 2591
SK: +44 (0)20 7752 3239

JEWELLERY
KS: +44 (0)20 7389 2383
SK: +44 (0)20 7752 3265

LATIN AMERICAN ART
NY: +1 212 636 2150

MARITIME PICTURES
SK: +44 (0)20 7752 3284
NY: +1 212 707 5949

MINIATURES
KS: +44 (0)20 7389 2650

MODERN DESIGN
SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS
SK: +44 (0)20 7752 3365

NINETEENTH CENTURY FURNITURE AND SCULPTURE
KS: +44 (0)20 7389 2699

NINETEENTH CENTURY EUROPEAN PICTURES
KS: +44 (0)20 7389 2443
SK: +44 (0)20 7752 3309

OBJECTS OF VERTU
KS: +44 (0)20 7389 2347
SK: +44 (0)20 7752 3001

OLD MASTER DRAWINGS
KS: +44 (0)20 7389 2251

OLD MASTER PICTURES
KS: +44 (0)20 7389 2531
SK: +44 (0)20 7752 3250

ORIENTAL CERAMICS AND WORKS OF ART
SK: +44 (0)20 7752 3235

PHOTOGRAPHS
KS: +44 (0)20 7752 3083

POPULAR CULTURE AND ENTERTAINMENT
SK: +44 (0)20 7752 3275

POST-WAR ART
KS: +44 (0)20 7389 2446
SK: +44 (0)20 7389 2502

POSTERS
SK: +44 (0)20 7752 3208

PRINTS
KS: +44 (0)20 7389 2328
SK: +44 (0)20 7752 3109

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES
KS: +44 (0)20 7389 2343

RUSSIAN WORKS OF ART
KS: +44 (0)20 7389 2057

TRAVEL, SCIENCE AND NATURAL HISTORY
SK: +44 (0)20 7752 3291

SCULPTURE
KS: +44 (0)20 7389 2331
SK: +44 (0)20 7389 2794

SILVER
KS: +44 (0)20 7389 2666
SK: +44 (0)20 7752 3262

SWISS ART
ZUR: +41 (0) 44 268 1012

TOPOGRAPHICAL PICTURES
KS: +44 (0)20 7389 2040
SK: +44 (0)20 7752 3291

TWENTIETH CENTURY BRITISH ART
KS: +44 (0)20 7389 2684
SK: +44 (0)20 7752 3311

TWENTIETH CENTURY DECORATIVE ART & DESIGN
KS: +44 (0)20 7389 2140
SK: +44 (0)20 7752 3236

TWENTIETH CENTURY PICTURES
SK: +44 (0)20 7752 3218

VICTORIAN PICTURES
KS: +44 (0)20 7389 2468
SK: +44 (0)20 7752 3257

WATERCOLOURS AND DRAWINGS
KS: +44 (0)20 7389 2257
SK: +44 (0)20 7752 3293

WINE
KS: +44 (0)20 7752 3366

AUCTION SERVICES

CORPORATE COLLECTIONS
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email:rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES
Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK
Tel: +44 (0)20 7389 2570
Email: llindsay@christies.com

PRIVATE SALES
US: +1 212 636 2034
Fax: +1 212 636 2035
Valuations
Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6747
Fax: +852 2525 3856
Email: hongkong@christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES

NEW YORK
+1 212 974 4570
newyork@cfass.com

SINGAPORE
Tel: +65 6543 5252
Email: singapore@cfass.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

NEW YORK
Tel +1 212 468 7182
Fax +1 212 468 7141
info@christiesrealestate.com

LONDON
Tel +44 20 7389 2551
Fax +44 20 7389 2168
info@christiesrealestate.com

HONG KONG
Tel +852 2978 6788
Fax +852 2973 0799
info@christiesrealestate.com

KEY TO ABBREVIATIONS
KS:
London, King Street
NY:
New York, Rockefeller Plaza
PAR:
Paris
SK:
London, South Kensington

The Miles and Shirley Fiterman Collection
DAVID HOCKNEY (B. 1937)
Beach Umbrella
acrylic on canvas
124.4 x 92.7cm. (49 x 36½in.)
Painted in 1971

POST-WAR AND CONTEMPORARY EVENING AUCTION
London, King Street, 11 February 2016

VIEWING
6-11 February 2016
8 King Street
London SW1Y 6QT

CONTACT
Katharine Arnold
karnold@christies.com
+44 207 389 2024

CHRISTIE'S
THE ART PEOPLE

SALVADOR DALÍ (1904-1989)
Allégorie de l'âme, 1951
pencil, estompe, pastel, gouache, collage and ink on tinted paper
12 ¼ x 9 ⅛ in.
€ 300 000–500 000

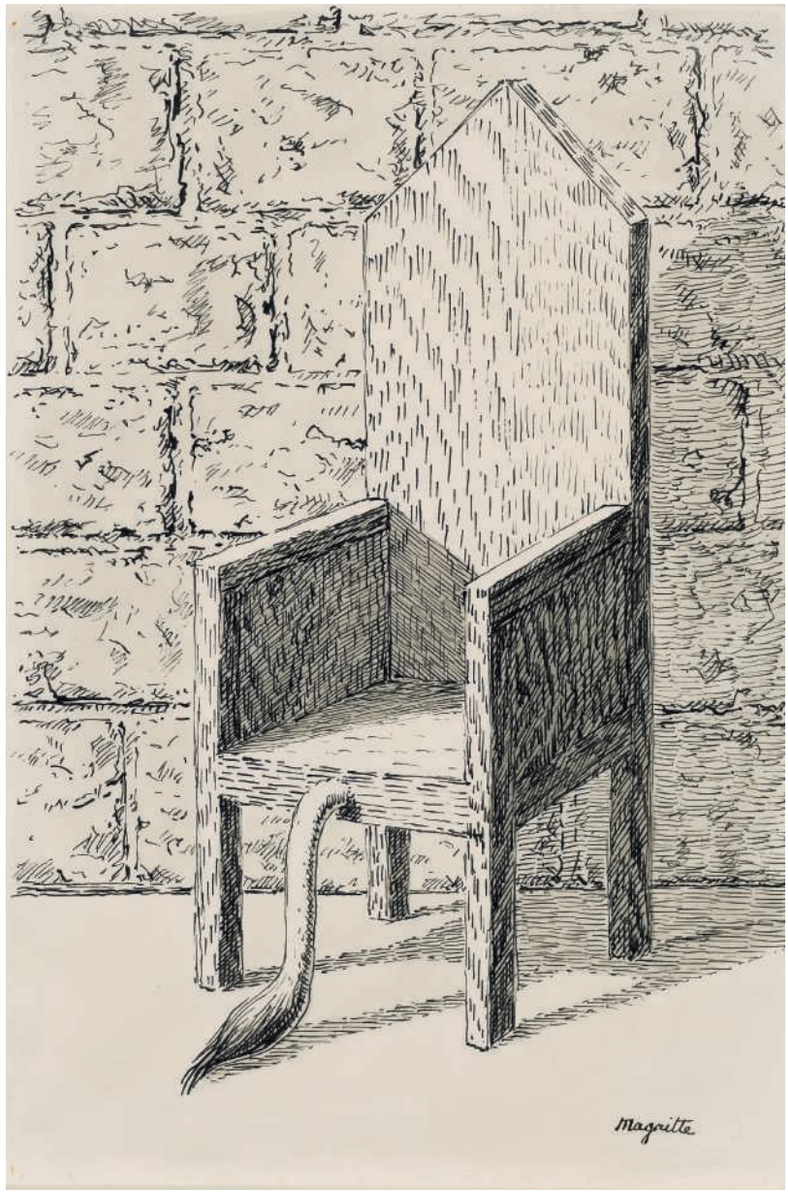
ŒUVRES MODERNES SUR PAPIER

Paris • Invitation to consign

VENTE
March 31st 2016
9, avenue Matignon
75008 Paris

CONTACT
Tudor Davies
tdavies@christies.com
+33 1 40 76 86 18

CHRISTIE'S
THE ART PEOPLE



RENÉ MAGRITTE (1898-1967)
Une simple histoire d'amour
signed 'Magritte' (lower right) · pen and India ink and wash on paper
10⅝ x 7⅛ in. (27 x 18 cm.) · Drawn circa 1958-1959
£60,000–80,000

IMPRESSIONIST & MODERN WORKS ON PAPER
London, King Street, 3 February 2016

VIEWING
29 January-2 February 2016
8 King Street
London SW1Y 6QT

CONTACT
Keith Gill
kgill@christies.com
+44 (0)20 7824 416 016

CHRISTIE'S
THE ART PEOPLE

Property from the Wynn Las Vegas Collection
FERNANDO BOTERO (B. 1932)
Tiger and Trainer
oil on canvas · signed and dated 'Botero 07' (lower left)
48¼ x 73¼ in. (122.6 x 186.1 cm.)
$600,000–800,000

LATIN AMERICAN ART
New York, 25 & 26 May 2016

VIEWING
20 Rockefeller Plaza
New York, NY 10020

CONTACT
+1 212 636 2150

CHRISTIE'S
THE ART PEOPLE

PROPERTY FROM A PRIVATE ESTATE
A HIGHLY IMPORTANT GOLD TEA AND COFFEE SERVICE
FROM THE DOWRY OF GRAND DUCHESS ELENA PAVLOVNA OF RUSSIA
Grand Duchess Elena Pavlovna (1784-1803) was the daughter of Emperor Paul I of Russia (1754-1801).
In 1799, she was married to Frederick Louis, Hereditary Grand Duke of Mecklenburg-Schwerin (1778-1819),
and the present set was part of her lavish and extensive dowry.
$1,500,000-2,500,000

THE EXCEPTIONAL SALE
New York, 13 April 2016

CONTACT
Izabela Grocholski
igrocholski@christies.com
+1 212-636-2302

CHRISTIE'S
THE ART PEOPLE

EDGAR DEGAS (1834–1917)
Jockeys

Sold privately by Christie's to the
Ny Carlsberg Glyptotek, Copenhagen, 2015

CHRISTIE'S

PRIVATE SALES

Contact Europe
Liberté Nuti
lnuti@christies.com
+44 (0) 20 7389 2441

Contact Americas
Adrien Meyer
ameyer@christies.com
+1 212 636 2056

LOUIS-LÉOPOLD BOILLY (LA BASSÉE 1761-1845 PARIS)
The Interior of a Tennis Court
oil on canvas
15 x 18 1/8 in. (38.1 x 46 cm.)
$400,000-600,000

REVOLUTION
A CURATED EVENING SALE
New York, 13 April 2016

VIEWING
8–13 April
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Alan Wintermute
AWintermute@christies.com
+1 212 636 2231

Christie's presents Revolution, a curated cross-category auction featuring masterworks of fine art. From paintings and sculpture to photography and prints, these works bring to life the many ways in which the visual arts have documented and contributed to great revolutions — whether political, philosophical or aesthetic.

CHRISTIE'S
THE ART PEOPLE

CHESA CHERINA
ST. MORITZ, SWITZERLAND

One of Switzerland's most exclusive ski resorts and summer retreats, Suvretta, St. Moritz, in the area of the Upper-Engadine, is renowned for its breathtaking mountain views. This south-facing chalet enjoys long hours of sun and panoramic views of the Swiss Alps.

Large timber fencing sets the tone of the estate, and announces a lavish interpretation of the traditional 'Engadine' style. Thick walls with a range of small windows recessed deeply into them, larger timber framed windows, carved timber, rock tiles, and window boxes are just a few of the typical Swiss architectural features that hallmark the estate's five-level chalet and detached staff house. The luxurious amenities offered by Chesa Cherina include a gourmet kitchen, supreme wine cellar, elevator, garages for seven cars, and a wellness area with a large swimming pool, dazzling hammam, well-equipped fitness center, and a massage room.

CHRISTIE'S
INTERNATIONAL REAL ESTATE

Price upon request

CHRISTIE'S INTERNATIONAL REAL ESTATE
Joachim Wrang-Widén · +44 20 7389 2734
jwrang-widen@christies.com

WETAG CONSULTING IMMOBILIARE SA
Ueli Schnorf · +41 (0)91 751 3106

WÜST UND WÜST
Michael Blaser · +41 (0)44 388 58 39

www.christiesrealestate.com

WRITTEN BIDS FORM
CHRISTIE'S LONDON

THE ART OF THE SURREAL EVENING SALE
TUESDAY 2 FEBRUARY 2016 AT 7.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: GIULIA
SALE NUMBER: 12027

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

Client Number (if applicable) — Sale Number: 12027

Billing Name (please print)

Address

Postcode

Daytime Telephone — Evening Telephone

Fax (Important) — E-mail

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid $ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid $ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE, BEAUTIFULLY PRESENTED

IMPRESSIONIST & MODERN ART

Paintings, sculpture and works on paper by the most important artists of the late 19th century through the mid-20th century, including Cézanne, Matisse, Monet, Picasso, van Gogh and all those who forged artistic movements such as Fauvism, Cubism and Surrealism. Paintings, sculpture and works on paper by Swiss artists from the early 19th to the late 20th century.

Code	Subscription Title	Location	Issues	UK£Price	US$Price	EURPrice
	Impressionist and Modern					
A194	Modern Art	Amsterdam	2	27	44	40
L194	Impressionist & Modern Art (includes German, Austrian and Surrealist Art)	King Street	5	143	238	219
L3	Modern British and Irish Art	King Street	4	95	152	144
N194	Impressionist & Modern Art	New York	4	141	228	213
P194	Impressionist & Modern Art	Paris	2	38	61	57
K194	Impressionist & Modern Art	South Kensington	3	43	71	66
K5	Modern British and Irish Art	South Kensington	4	57	95	87
C110	Swiss Art	Zurich	2	48	76	72

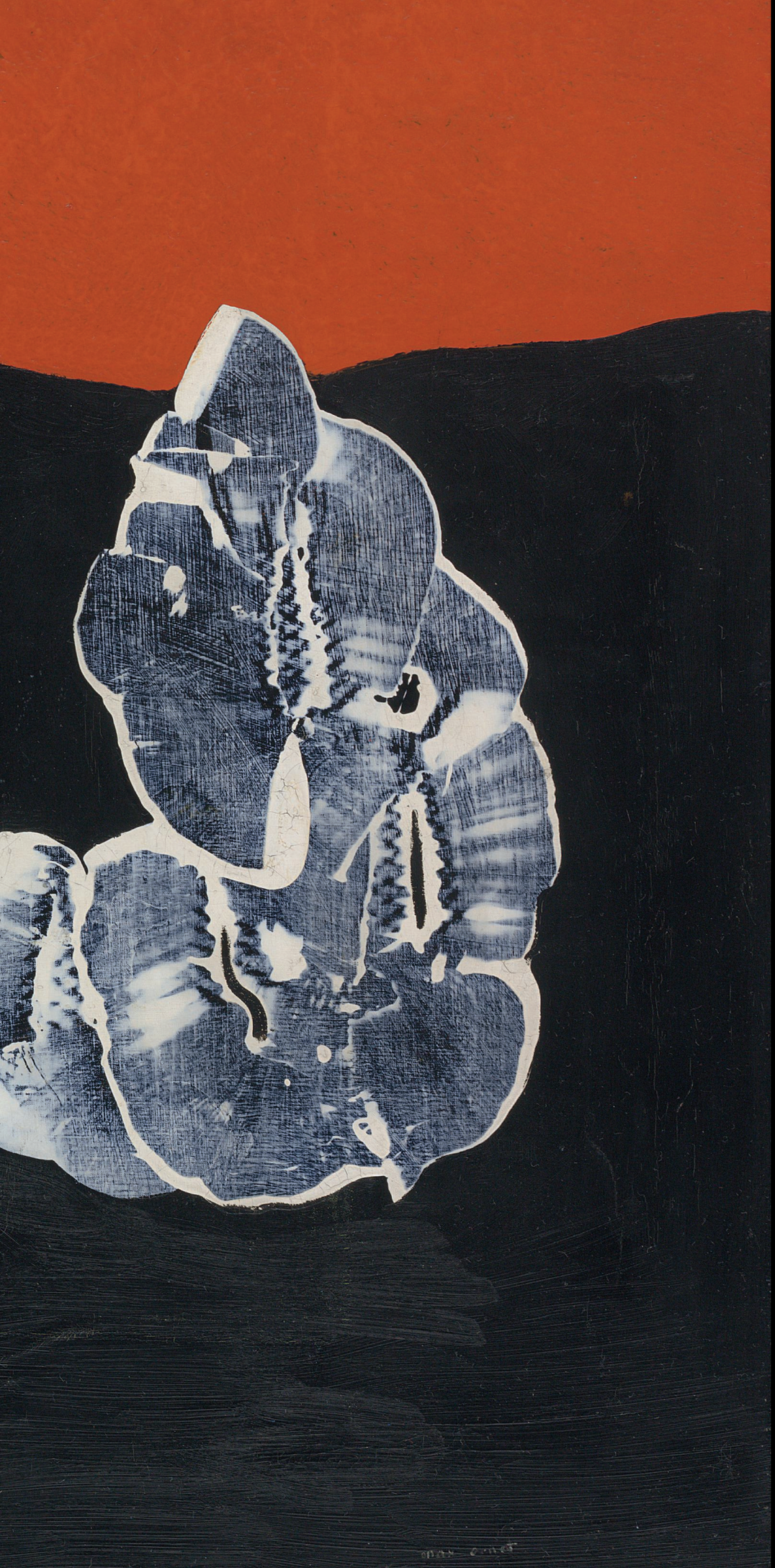
CHRISTIE'S
WWW.CHRISTIES.COM/SHOP

Photographs, Posters and Prints · Impressionist & Modern Art
Jewellery, Watches and Wine · Antiquities and Tribal Art
Asian and Islamic Art · Russian Art
Furniture, Decorative Arts and Collectables · American Art and Furniture
Books, Travel and Science · Design, Costume and Memorabilia
Post-War and Contemporary Art
Old Master Paintings and 19th Century Paintings

CHRISTIE'S

18/12/15

0112 0271



INDEX

CHRISTIE'S

THE ART PEOPLE

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT