THE ART OF THE SURREAL
LONDON, 23 MARCH 2021
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FRONT COVER:
Lot 107

INSIDE FRONT COVER:
Lot 105 (detail)

PAGES 2-3:
Lot 120 (detail)

PAGES 4-5:
Lot 108 (detail)

PAGE 6:
Lot 109 (detail)

INDEX:
Lot 107 (detail)

BACK COVER:
Lot 106 (detail)

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*101

MAN Ray (1890-1976)

Femme aux yeux baissés

signed and dated ‘Man Ray oct 1937’ (lower right)
pen and India ink on paper
12¾ x 9⅞ in. (32.3 x 25.1 cm.)
Executed in October 1937
£25,000-35,000
US$35,000-50,000
€30,000-40,000

PROVENANCE:
Mira Jacob (Le Bateau-Lavoir), Paris, and thence by descent.

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

Created in October 1937, *Femme aux yeux baissés* illustrates Man Ray’s ongoing interest in pen and ink drawing during this period, its bold, flowing lines showcasing his deep understanding of the medium. The artist had recently spent several months creating illustrations for the captivating Surrealist publication *Les Mains libres*, a collaborative project he had embarked upon with his close friend, the poet Paul Éluard, in 1936. In *Femme aux yeux baissés*, Man Ray steps away from the sinister, hybrid forms which had populated many of the *Les Mains libres* drawings, and instead focuses his eye on a beautiful young woman in profile, her head bent as she looks down at the strange box in front of her, which resembles a wireless radio. While not a direct portrait, her delicate features, particularly the gentle curve of her slender nose, elegant eyebrows and tapered chin, recall the heart-shaped face of Nusch, Éluard’s wife, whom Man Ray had photographed on multiple occasions during these years. Through the minimalist compositional arrangement, Man Ray focuses on the connection between the woman and the box, infusing the scene with an intense, mysterious undertone, as we are left to wonder what has left her so captivated.
La grande marée

signed ‘Magritte’ (lower left); signed again, dated and titled ‘La Grande Marée’ Magritte 1946’ (on the reverse)
gouache on paper
16 x 23 in. (41 x 59.4 cm.)
Executed in 1946
£850,000-950,000
US$1,200,000-1,300,000
€760,000-1,100,000

PROVENANCE:
Pierre and Léontine Hoyez-Berger, Brussels.
Private collection, Belgium, a gift from the family of the above in 1949;
sale, Christie’s, London, 29 June 2000, lot 618.
Private collection, New York, by whom acquired at the above sale.
Anonymous sale, Christie’s, New York, 12 November 2015, lot 16C
(sold for $1,145,000).
Acquired at the above sale by the present owner.

EXHIBITED:
Brussels, Galerie Dietrich, Magritte, November - December 1946,
no. 10 (titled ‘Le grand monde’).

LITERATURE:
R. Magritte, Titres, Brussels, 1946.
Letter from Magritte to Alex Galler, 2 January 1947.
Letter from Magritte to Pierre Andrieu, 20 December 1947.

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Painted in 1946, La grande marée plunges the viewer into the mysterious world of René Magritte, presenting them with an enigmatic scene conjured through an elegantly restrained assortment of objects. A female torso stands in front of a rippling curtain, its smooth contours simultaneously suggesting human flesh and inanimate wood, while a box of cigars sits alongside, apparently abandoned, with one resting on the edge of the container, lit and gently emitting smoke. Filled with flickering, rippling brushwork that dances across the page, this brightly coloured gouache was offered to the collector Pierre Andrieu in Toulouse in December 1947, along with seven other recently completed paintings. Describing the works in a letter to Andrieu dated 20 December 1947, Magritte enclosed a small summary sketch of the painting, listing its contents: ‘cigare allumé sortant d’une caisse de cigares torse de femme moitié chair et moitié bois’ / ‘lit cigar protruding from a cigar box female torso half flesh half wood’ (D. Sylvester (ed.), S. Whitfield & M. Raeburn, René Magritte: Catalogue Raisonné, vol. IV, Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967, Antwerp, 1994, p. 324).

The gouache was included in Magritte’s solo exhibition at the Galerie Dietrich that opened on 30 November 1946, where it was titled in the catalogue Le grand monde (High Society). Magritte relabeled the gouache after the catalogue had gone to press, or perhaps while the exhibition was still in progress, as La grande marée (The Spring Tide), the name he called it in a letter dated 2 January 1947 to Alex Salkin mentioning the contents of the Dietrich show. The artist described the painting and its revised title in his Titres, 1946: ‘The image was originally called “High Society,” but the title has been changed because there was a possibility of it being interpreted as a satire on high society through the presence of a box of cigars. It is not a question of satire but of a poetic effect. “Spring tide” is the flooding into our field of vision of unknown objects such as a female torso, half flesh, half wood, and the cigar emerging lit from its box’ (ibid).

Either title is teasingly evocative; it is nevertheless curious that Magritte felt the need to change it. The initial title Le grand monde does indeed suggest a none-too-subtle interpretation of the imagery. This scenario is surrealistically Freudian; the lit and smoking cigar may be interpreted as aroused, libidinous male sexuality, but still confined within its wooden box. The soft sunlit flesh that comprises one side of the female torso is the object of this male desire, which has been thwarted by the hard, impenetrable wooden half that she has presented to such advances. In Magritte’s earlier use of a faux-bois surface for a woman’s body, the wood grain suggests animal fur, implying as well on her part an excited state of female sexuality.

The revised title is also telling, and in a more general way. La grande marée clearly alludes to the incoming, cresting oceanic wave, which – in a typically Magrittian reversal – places the flood-tide of the sea above, the billowing clouds of the sky below. As Magritte related in his Times, the writhing and contiguously related, even contradictory objects, is the larger story – the ‘poetic effect’ – he aimed to express in this gouache, in keeping with the method he typically practiced in his combination of images, as he outlined in his 1938 lecture La ligne de vie. ‘The basic device was the placing of objects out of context,’ Magritte explained. ‘The objects chosen had to be of the most everyday kind so as to give the maximum effect of displacement... Such in general were the means devised to force objects of the ordinary to become sensational, and so establish a profound link between consciousness and the external world... This is how we see the world, we see it outside ourselves and yet the only representation we have of it is inside us’ (quoted in D. Sylvester (ed.), S. Whitfield & M. Raeburn, René Magritte: Catalogue Raisonné, Vol. V, Supplement, Antwerp, 1997, pp. 20-21).

‘Mystery is not one of the possibilities of the real. Mystery is that which is necessary, absolutely, for there to be such a thing as the real.’
– René Magritte

Right:
Magritte photographed in 1950 with a plaster torso that was modeled from life. Photograph: © René Magritte, DACS 2021.
PROVENANCE:  
Guillaume Apollinaire, Paris, a gift from the artist in 1914.  
Jacqueline Apollinaire, Chandern, by 1918.  
Edmond Bomsel, Paris, until at least 1964.  
Acquired from the above by the present owner in 1995.

EXHIBITED:  
New York, Little Gallery of the Photo-Secession (29), Picabia Exhibition, March - April 1913, no. 3 (as 'A star dancer on a transatlantic steamer').  
Detroit, Institute of Arts, May - June 1971.  

texts, Galeria Civica d’Arte Moderna, Francis Picabia 1879-1953: mezzo secolo di avanguardia, November 1974 - February 1975, no. 11, p. 50 (Illustrated).  
Paris, Musee national d’art moderne - Centre Georges Pompidou, André Breton Le bateau ivre, April - August 1991, p. 494 (Illustrated p.149); this exhibition later travelled to Madrid, Museu Nacional Centro de Arte Reina Sofia, October - December 1991.  
Lisbon, Centro Cultural de Belém, Francis Picabia, antologia, antiologia, June - August 1993, no. 16, p. 37 (Illustrated).  
Paris, Galerie Pierre, Francis Picabia, September - October 1997

PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

Danseuse étoile sur un transatlantique

signed and dated Picabia 1913 (lower right) and titled DANSEUSE ÉTOILE SUR UN TRANSATLANTIQUE (upper right)

watercolour and brush and ink with pencil on board

29 x 21 in. (75 x 55.5 cm.)

Executed in 1913

€550,000-850,000

US$750,000-1,200,000

£550,000-850,000

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Danseuse étoile sur un transatlantique (Star-Dancer on a Transatlantic Liner) is one of Picabia’s most important early paintings. Both an historic and intensely personal work, it derives from the crucial years shortly before the First World War when Picabia was pioneering his own unique brand of post-Cubist abstraction. Like many of these great paintings, the picture draws upon themes of dance, music and the body in motion, as well as upon Picabia’s own recent experiences on a transatlantic voyage. The painting was made in New York during the heady days of Picabia’s first dramatic visit to America in 1913. Picabia was in New York at this time to help promote the latest developments in European art at the now legendary Armory Show of 1913. This was where, alongside Marcel Duchamp’s *Nude Descending a Staircase*, Picabia’s new ‘abstractions’ helped to provoke the scandal that effectively gave birth to the idea of modern art in America.

A concentration of many of the key themes of Picabia’s work from this period all combined into one lyrical, evocative and colourful abstraction, Danseuse étoile sur un transatlantique belongs to a series of abstract watercolours that the artist made on the theme of his recent experiences in America and exhibited in New York at the request of Alfred Stieglitz and his 291 group in March 1913. This inventive and pioneering abstract language that Picabia developed in these watercolours, and in Danseuse étoile sur un transatlantique in particular, were subsequently, on

‘The qualitative conception of reality can no longer be expressed in a purely visual or optical manner… The resulting manifestations of this state of mind which is more and more approaching abstraction, can themselves not be anything but abstraction…’

— FRANCIS PICABIA

Picabia’s return to Paris, to serve as the templates for the creation of the artist’s first two, great, masterpieces: the two, ten-foot square canvases mysteriously entitled *Udnie* and *Edtaonisl*, now in the Centre Pompidou, Paris and the Art Institute of Chicago respectively, that took centre-stage at the landmark Salon d’Automne in Paris in 1913.

The subject-matter of this pair of abstract masterpieces derives directly from the theme of a ‘star-dancer’ and an ‘ecclesiast’: two figures who have their roots in the story of Picabia’s transatlantic voyage to New York in 1913 and in the two watercolours (Danseuse étoile sur un transatlantique and its companion piece Danseuse étoile et son école (Star Dancer and Her School of Dance)) which Picabia made in memory of this voyage on his arrival in New York.

Picabia and his wife Gabrielle Buffet had set sail for New York in January 1913 aboard the transatlantic steamer the Lorraine, where, to Picabia’s disappointment, they were booked into a third-class cabin. During the voyage however, Picabia, by donning his black tie suit, managed to gain access to the first-class barroom where, to his delight, he found himself amongst a select group of passengers. There, alongside the cigars and the champagne, he was able to enjoy the dance rehearsals of a future dancer. This was the then famous dancer and silent movie actress Stacia Napierkowska who was travelling on a dance-tour of New York with her troupe. Of Polish origin, Napierkowska’s risqué dancing and dynamic personality had made her an international sensation. Indeed, so suggestive was her performance that soon afterwards in New York, her tour was to be cancelled and she was to be arrested on a charge of ‘public indecency’. During his seajourney Picabia became a regular at Napierkowska’s rehearsals where, to his great amusement, he often found himself in the company of a Dominican priest furtively watching while also trying to conceal his interest. During a prolonged storm that laid most of the other passengers low with sea-sickness, Picabia and Napierkowska came to know each other well, having found themselves among the few on board to remain unaffected.
feel it, and the crowded streets of your city as I feel them, their surging, their unrest, their commercialism, their atmospheric charm... I absorb these impressions. I am in no hurry to put them on canvas. I let them remain in my brain, and when the spirit of creation is at flood tide, I improvise my pictures as a musician improvises music’ (How New York Looks to Me, New York American, March 30, 1913, p. 10).

Of these New York paintings it is the watercolours Picabia made dealing with music and dance that were to point the way in which the great abstract paintings made on his return to Paris would develop. In addition to the two paintings (Danseuse étoile sur un transatlantique and Danseuse étoile de ton école) referring to Picabia’s encounter with Stacia Napierkowska on board the Lorraine, these New York works also include a series of pictures entitled Chansons nègres. Here, music, rhythm, dance, time, motion, the concept of displacement and of the body travelling through time and space – all the key concepts of Duchamp and Picabia’s abstraction, in fact – become completely interwoven within a lyrical form of abstraction. It is a new pictorial language expressive of an entirely modernist understanding of reality. A language that, similar to the new cinema, attempts to convey a sense of perpetual motion and to fuse moving form, sensation and experience into an entirely original pictorial language that still contains hints and suggestions of representational reality. Some observers, for instance, have detected the image of two ship’s funnels in the centre of Danseuse étoile sur un transatlantique.

In the preface to the exhibition of such radically new watercolour abstractions at the 291 Gallery in March 1913, Picabia admitted to the futility of attempting to create a completely non-objective art, but also discouraged attempts to decipher any remnants of representation in his new pictures. ‘The qualitative conception of reality can no longer be expressed in a purely visual or optical manner...’ he wrote. ‘The resulting manifestations of this state of mind which is more and more approaching abstraction, can themselves not be anything but abstraction... But expression means objectively otherwise contact between beings would become impossible, language would lose all meaning. This new expression in painting is “The objectivity of a subjectivity.”... Therefore, in my paintings the public is not to look for a “photographic” recollection of a visual impression or sensation, but to look at them in an attempt to express the purest part of the abstract realities of form and colour itself’ (quoted in W. Camfield, Francis Picabia - His Art, Life and Times, Princeton, 1979, pp. 50-1).

Many of the paintings on show at this landmark exhibition at 291 later went into the collection of Alfred Stieglitz and from there to The Art Institute of Chicago. This was not the case with Danseuse étoile sur un transatlantique however, which was kept by Picabia and later presented in 1914 as a gift to his friend and great champion in Paris, Guillaume Apollinaire.
RENÉ MAGRITTE (1898-1967)

La tapisserie de Pénélope
signed Magritte (lower right)
gouache on paper
15 x 22 in. (38.5 x 55.9 cm.)
Executed circa 1943
£500,000-700,000
US$700,000-1,000,000
€580,000-800,000

PROVENANCE:
Hanover Gallery, London (no. G 148/34), by whom acquired on 1 June 1968.
Hubert Girardin, Paris, by whom acquired from the above on 7 October 1970,
and until circa 1977.
Calisto Tanzi, Parma; sale, Pandolfini, Milan, 29 October 2019, lot 13.

EXHIBITED:

LITERATURE:
’I have nothing to express I simply search for images and invent and invent… only the image counts, the inexplicable and mysterious image, since all is mystery in our life.’

– RENÉ MAGRITTE

Questioning the fundamental laws of perception and perspective, *Le tapisserie de Pénélope* is a powerful example of the lyrical, yet logical, subversion of reality proposed by René Magritte’s Surrealist paintings. A unique image within the artist’s oeuvre, the gouache presents a simple landscape view of quaint houses and verdant trees dotted across a non-descript, grassy plain, while the calm flowing waters of a small brook draws the eye to the centre of the scene. The view is rendered uncanny, however, by Magritte’s playful inversion of the familiar rules of both linear and atmospheric perspective. Through this deceptively simple composition, the diagonal lines of the pathway receding into the distance, making the other elements appear one of the central pillars of human perception, and in so doing, draws attention to the fallibility of how we see the world.

Rooted in the unconscious processes of human vision, atmospheric or aerial perspective relies on a variety of subtle visual cues to generate a sense of depth or recession in a scene, from the gradation of colour to the blurring of contours as objects move further into the distance. In *La tapisserie de Pénélope*, Magritte allows the colours to appear highly saturated in the distant background, only to grow gradually softer and less concrete in the objects nearer the viewer. This playful yet disconcerting concept appears to have first occurred to Magritte in the summer of 1942, though it took several months for the idea to fully solidify in his imagination, finally emerging in the 1943 gouache *Le traité du paysage* (Sylvester, nos. 1183). Magritte discussed the evolution of this composition with the poet Paul Nougé in a number of letters, at one point admitting ‘The idea is doubtless not ripe enough. I have still to find the flicker of illumination which will show me the way’ (quoted in D. Sylvester (ed.), S. Whitfield & M. Raeburn, *Magritte: Catalogue Raisonné, Vol. IV*, Gouaches, Temperas, Watercolours and Papers Collis 1918-1967, Antwerp, 1994, p. 56). With *La tapisserie de Pénélope*, Magritte pushes these investigations even further by inverting the perspectival lines within the landscape – rather than allowing them to converge into a single vanishing point in the distance, the artist instead leads the eye through the scene along two different pathways, beginning with the central tree in the foreground and then traveling outwards towards the clusters of small, red-roofed houses on the horizon. In this way, Magritte places the viewer in the unexpected position within the landscape, suggesting that they are standing in the exact position of the vanishing point, as seen from the houses in the distance.

Magritte’s choice of title meanwhile, adds another layer of surprising contradiction to the composition, invoking the mythological tale of Odysseus’s patient and loyal wife Penelope, and her simple, yet ingenious plan to stall the suitors awaiting her hand in marriage. Penelope had promised to choose a new husband on the completion of a shroud for her father-in-law, which she wove during the day, only to secretly unpick at night, a deception that successfully held the men at bay until the return of Odysseus. While Magritte maintained that his poetic titles were independent of the compositions they were attached to, most often proposed after their completion by his intellectual friends at his weekly gatherings on a Saturday evening, it is possible that the reference to such a well-known mythological subject in the present gouache was a subtle allusion to the historical painting traditions of the seventeenth, eighteenth and nineteenth centuries. During this period landscape was considered a lesser pursuit within the hierarchy of artistic genres, and was valued below the grand traditions of historical painting and portraiture. As a result, painters such as Claude Lorrain would include characters from historical legends and mythology in their sublime visions of the landscape in order to imbue their compositions with a greater sense of gravitas. Here, Magritte’s conjuring of the story of Penelope and Odysseus within the context of this rather banal landscape, creates an unexpected disjunction that prompts the viewer to question their understanding of the emphatically unremarkable, everyday country scene before them.

‘I have nothing to express I simply search for images and invent and invent… only the image counts, the inexplicable and mysterious image, since all is mystery in our life.’

– RENÉ MAGRITTE
PROPERTY FROM THE COLLECTION OF CLAUDE HERSAINT

MAX ERNST (1891-1976)

Cage, forêt et soleil noir

signed ‘max ernst’ (lower right); signed, titled and dated ‘max ernst cage, forêt et soleil noir 1927’ (on the reverse)
oil with grattage on canvas
45 x 57 1/4 in. (114.4 x 146.3 cm.)
Painted in 1927
£2,000,000-3,000,000
US$2,800,000-4,200,000
€2,300,000-3,500,000

PROVENANCE:
Claude Hersaint, Paris, and thence by descent to the present owner.

EXHIBITED:

PROVENANCE:
Claude Hersaint, Paris, and thence by descent to the present owner.

LITERATURE:
Man and nightingale found themselves in the most favourable position for imagining: they had in the forest a perfect guide for their dreams.

– MAX ERNST

Painted in 1927, Cage, forêt, soleil noir is one of the great forest paintings that Max Ernst executed at the height of his involvement with the Surrealists. While the forest had initially emerged as a motif in Ernst's paintings in 1925, it was not until two years later that he embarked on a sustained exploration of the subject, creating over 80 works on this theme in a variety of media. These compositions, many of which exploit the expressive potential of the artist’s newly developed technique of grattage, are characterised by seemingly impenetrable walls of trees, their forms overlapping and interlocking, hemming in the viewer and shutting out the world beyond. In the present composition, the trees are paired with a mysterious solar disk hovering in the sky above, its form hanging so low that it is almost swallowed up by the voracious, all-consuming forest, while a solitary small bird remains trapped in a cage amidst the foliage.

Having grown up on the edge of thick woodland in Bèrghis in the Rhineland, the forest was a particularly powerful image for Ernst, a labyrinthine arena of mystery, danger and possibility, that preyed on and haunted the recesses of his unconscious mind. Indeed, one of the artist’s earliest memories was of his father taking him to the forests around their home, after the young boy had seen a watercolour by his father entitled The Hermit, which had supposedly been painted within the confines of the nearby woods. Recalling this formative moment, the artist wrote of ‘mixed feelings when he first went into a forest: delight and oppression and what the Romantics called “emotion in the face of Nature.” The wonderful joy of breathing freely in an open space, yet at the same time distress at being hemmed in on all sides by hostile trees. Inside and outside, free and captive, at one and the same time’ (quoted in U. M. Schneede, Max Ernst, transl. by R. W. Last, London, 1973, p. 36).

Ernst once famously stated that it was his aim ‘to bring into the light of day the results of his voyages of discovery in the unconscious and to record what is seen... on the frontier between the inner and the outer world’ (quoted in ibid., p. 105). For him, the forest was an archetypal symbol of this shadowy borderland between what is known and what is unknown. He elaborated on this concept in his 1934 essay ‘Les Mystères de la forêt,’ published in the Surrealist periodical Minotaure, vividly conveying his fascination with the various kinds of forests that populated the world. In particular, comparisons such as Cage, forêt, soleil noir resonate with the central qualities he identified in the forests of distant Oceania: ‘They are, it seems, savage and impenetrable, black and russet, extravagant, secular, swarming, diametrical, negligent, ferocious, fervent, and likeable, without yesterday or tomorrow... Naked, they dress only in their majesty and their mystery’ (‘Les Mystères de la forêt,’ Minotaure, no. 5, Paris, 1934).

A dense and impenetrable jungle of deeply textured, leafless trees fills the canvas in Cage, forêt, soleil noir, evoking the growing mastery of the grattage technique at this time, a semi-
automatic process which had evolved from the artist’s experimental frottage drawings in the mid-1920s. Grattage involved the artist laying a canvas prepared with layers of oil paint over materials such as wire mesh, wooden boards, chair caning, pieces of string, buttons, leaves and textured glass panes. Using a palette knife, Ernst would then draw or scrape the paint across the canvas, allowing the surface underneath to generate an intricate pattern within the oil paint. He would then interpret and adapt their spontaneous forms, evoking nature and its wild growth patterns more intensely than a traditional realist approach. The expressive potential of the grattage technique is made all the more powerful in the present composition by the rich interplay between the thick, viscous black pigment that dominates the surface of the painting, and the layers of vibrant, primary colour underneath, which are just glimpsed through the various whorls and ripples made by the artist’s scrapings. Suggesting layers and layers of life, colour, and joy, hidden by the encroaching darkness of the forest, these bright hues conjure a distinct sense of mystery behind the strange, jagged, ghostly forms of the trees.

In many ways, this dark and deeply romantic depiction of the forest recalls the paintings of Caspar David Friedrich and the German Romantic tradition. Indeed, as the artist himself proclaimed: ‘The fact is, I’ve always had [Caspar David] Friedrich’s paintings and ideas more or less consciously in mind, almost from the day I started painting’ (quoted in E. Roditi, ‘Ein Mittagessen mit Max Ernst,’ in *Der Monat*, vol. 13, n. 1950, March 1960, p. 70). Ernst’s interest in German Romanticism had initially been sparked during lectures as a student in Bonn, and the artist felt a deep spiritual connection to Friedrich, seeing in his art a profound, enigmatic approach to the landscape that paralleled his own thoughts and artistic concerns. Indeed, when nine Friedrich paintings were destroyed by a fire in Munich in 1931, Ernst felt it not only as a deeply personal loss, but also a foreboding and portentous event. In the *Forêt* paintings, Ernst’s dark, atmospheric thickets of trees appear to draw directly from Friedrich’s explorations of the Sublime, their towering, overlapping forms conjuring a sense of magical enchantment and awe before the wondrous forces of nature.
The presence of a caged bird in the midst of these towering, impenetrable trees, meanwhile, represents another important link to Friedrich’s art, with the small avian occupying the role of the lone wanderer, a common figure in the Romantic tradition, within the scene. Birds had always played a significant role in Ernst’s life – since childhood, as he himself explained, he had made a clear unconscious connection in his mind between people and birds, after his favourite pet (a bird by the name of Horneborn) had died on the same night his sister Loni was born. Unlike other works from the Forêt series, such as Vision provoquée par l’aspect nocturne de la porte Saint-Denis (Spies, no. 1177) where the birds appear free among the cluster of towering trees, here the singular songbird is trapped, the barriers of its cage sharply incised into the paint. Though it remains serene and apparently unconcerned by the situation, the foreboding, interlocking forms of its surroundings lends the impression that the bird is imprisoned not only within the small cage, but also the confines of the forest itself, suggesting that even if the creature were to slip between the bars, it would never find a way to escape from the depths of this mysterious place. Along with an impression of wild, untameable nature, the series of Forêt paintings evoke something of the modern urban landscape, the overlapping, abutting, geometric trees echoing the towering facades of buildings in the city. Indeed, the manner in which the mass of elongated geometric forms protrude into the bright blue sky summons an impression of the soaring skyscrapers of the vertically expanding cities of the interwar boom years. Ernst was not the first Surrealist to make this connection between the urban landscape and the forest – Louis Aragon’s Passage des corrompus, published in 1921, described an almost hallucinatory journey through a Parisian arcade, in which the shops and their wares are suddenly transformed into a primeval forest: ‘The plants are so overgrown, the animals are so rampant, that I feel myself entangled, crushed, strangled, warmike creations streak across my face, insect feet crawl about under my cloth, nature overpowers me’ (quoted in T. Wessolowski, ‘What is a Forest?’ in W. Spies, I. Müller-Westermann and K. Degel, eds., Max Ernst: Dream and Revolution, exh. cat.; Stockholm, 2008, p. 103).

In paintings such as Cage, forêt, soleil noir Ernst updated the Romantic vision of the mysterious forest for the modern experience, imbuing its wild, untameable nature with echoes of the urban landscape, capturing the sense of wandering through the city, feeling dwarfed by the environment, and becoming lost in the tangled landscape of the metropolis. Ernst brought this theme to further heights in his famous series of grattage paintings Ville entière (1933–1937), in which the striations and floral patterns consume the crumbling buildings of a ruined city, poignantly foreshadowing the political storm clouds gathering over Europe.

‘Mixed feelings when he first went into a forest: delight and oppression and what the Romantics called “emotion in the face of Nature.” The wonderful joy of breathing freely in an open space, yet at the same time dreading being hemmed in on all sides by hostile trees. Inside and outside, free and captive, at one and the same time.’

– MAX ERNST

Cage, forêt, soleil noir is one of just five forest paintings the artist created on this huge scale in 1927, three of which are now in important museum collections around the world. The painting was acquired directly from the artist by Claude Hersaint, and has been a central work within his esteemed collection for many years. Hersaint’s passion for Surrealist art had been sparked in 1921 when a friend’s sister brought him to see an exhibition of Ernst’s collages, entitled Exposition Dada Max Ernst, at the Au Sans Pareil bookshop in Paris. The artist had been invited to show a selection of his work in the ‘gallery’ by André Breton, who also contributed a text to the exhibition’s catalogue. This show, which was the first time Ernst’s work had been publicly shown in Paris, was an important turning point in the artist’s career, bringing him to the attention of many of the key figures of what would become the Surrealist movement. Hersaint made his first artistic purchase at the show, a move that marked not only the genesis of his collection but also the beginning of a long, personal friendship with Ernst.
PROPERTY FROM THE COLLECTION OF CLAUDE HERSAINT

**106**

JOAN MIRÓ (1893-1983)

Peinture

Signed and dated 'Miró. 1925.' (lower right); signed and dated again 'Joan Miró 1925.' (on the reverse).

Oil on canvas.

57 1/4 x 45 1/2 in. (146 x 114.3 cm.)

Painted in 1925.

£8,000,000 - 14,000,000

US$12,500,000 - 20,000,000

€10,400,000 - 16,200,000

PROVENANCE:

Georges Duthuit, Paris.

Claude Hersaint, Paris, by whom acquired from the above circa 1950, and thence by descent to the present owner.

EXHIBITED:


Saint-Paul-de-Vence, Fondation Maeght, Joan Miró: Réétrospective de l’œuvre peinte, July - October 1990, no. 21, pp. 58 & 200 (illustrated p. 59).

Paris, Galeries nationales du Grand Palais, Miró. Le couleur de mes rêves, October 2018 - February 2019, no. 52, pp. 56 & 201 (illustrated p. 56, titled ‘Femme’).

LITERATURE:

J. Lassaigne, Le goût de notre temps, Miró, Lausanne, 1963, p. 44 (illustrated).


A fantastical vision charged with romance and passion, Peinture is one of the finest of the great breakthrough ‘dream’ paintings that Joan Miró began during the summer of 1925. Rendered on a monumental scale, this towering canvas ranks among the largest of this extraordinary series of works, which saw the artist break through the boundaries of pictorial convention to reach a new form of poetic and abstract art. Instinctively rendered, lyrical and often breathtakingly poetic, these works are widely regarded as the most important of Miró’s career, going rise to the visual language of floating signs and forms that defines his oeuvre.

Exhibited in a number of landmark retrospectives of the artist, including most recently the Grand Palais exhibition of 2018-2019 in Paris, Peinture wholly immerses the viewer into the desirous inner world of the artist. With the dream paintings, Miró transformed the ground of the canvas into a boundless, infinite plane, filled with enigmatic, often literary-inspired ciphers, signs and forms. All illusionistic, mimetic elements were expunged, replaced instead by highly poetic and dream-like amalgamations of cursive lines and shapes, some of which tantalisingly allude to, yet never quite define, recognisable objects. In Peinture, the black wash upon the canvas appears as if a smoky vapour, quivering, unfurling, disappearing and emerging into the abstract void in ethereal, seemingly endless movements – a bold contrast to the shapes of intense unmodulated primary colour that hang Calder-like amid the large canvas. This type of ground is particularly rare, used by Miró at the very beginning of this period of fervent, all-encompassing creativity. Like The Museum of Modern Art’s monumental Peinture (La naissance du monde) (Dupin, no. 125), which he painted likely at the same time as Peinture, this ground captures the rawness and immediacy...
Joan Miró, Painting-Poem, 1925. (130.2 x 96.5 cm.).
Sold Christie’s, London, 7 February 2012 ($26,757,626).

“What counts is to bare our soul. Painting and poetry are done in the same way you make love, it’s an exchange of blood, a total embrace – without caution, without any thoughts of protecting yourself.”

– Joan Miró

of Miró’s new visual language, while at the same time, transforms this two-dimensional pictorial plane into a timeless, boundless realm, ‘an ocean of air’, as René Gaffe, the first owner of the MoMA’s Peinture, once described this smoky ground (quoted in J. Dupin, Joan Miró: Life and Work, New York, 1962, p. 161).

The dream paintings were the visionary product of a period of crisis in Miró’s art. In 1924, Miró found that he had exhausted the painstakingly rendered realism that characterised his densely composed work – such as La ferme (1921-1922, National Gallery of Art, Washington, D.C.). At this time, Miró, like André Breton and the nascent group of Surrealists, was searching for a new mode of artistic creation, one that harnessed the inner, subconscious realm, and was therefore freed from convention, tradition and real life. ‘It may be said that everything is up in the air,’ Breton wrote at this time. ‘There is an absolute crisis of the model. The old model, taken in the outside world, does not exist anymore, cannot exist anymore. The model to succeed it, which will be taken in the inner world, has not yet been discovered’ (quoted in ibid., p. 136).

For Miró, it was the heady avant-garde crucible of the rue Blomet, the small street tucked away in Montparnasse, that would provide the catalyst for his move away from realism and ‘escape’ from the conventional limitations of painting for a magical world of subconsciously inspired signs. 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, among others, the artist found himself within an extraordinarily fertile creative environment; or as Jacques Dupin has described, ‘an almost delirious intellectual effervescence’ (ibid., p. 120).

Under the influence of the group’s burgeoning automatist techniques and the inspiration of his friends and neighbours, Miró’s canvases opened up, liberated from the dense detail of his earlier work, to instead become ‘receptacles for dreams’ (ibid., p. 157). These abstract images were derived in part from the hunger induced hallucinations that Miró was experiencing at this time. On some days, he existed on just a few dried figs a day, too proud to ask his artist friends for financial help – and perhaps excited by the new
world of fantastical vision that these hallucinations provided for him. Whilst in this state, Miró stared at the walls of his studio, or marks on the ceiling, spontaneously capturing on paper the surreal signs, shapes and forms that appeared to him in this semi-conscious state.

Adhering solely to the irrational, spontaneous impulses of his unconscious, Miró started to paint with a new, unplanned and unconstrained abstract imagery composed of graphic-like signs and forms. ‘I painted without premeditation,’ he described, ‘as if under the influence of a dream. I combined reality and mystery in a space that had been set free… Later, a deepening sense of the marvellous led me to the notion of the fantastic. I was no longer subjected to dream-dictation, I was very interested in the void, in perfect emptiness. I put it of nature. I wanted my spots to seem to open to the magnetic appeal of the void. I was very interested in the void, in perfect emptiness. I put it...’

The poets Masson introduced me to interested me more than the painters I had met in Paris. I was carried away by the new ideas they brought and especially the poetry they discussed. ‘I greeted myself on it all night long – poetry principally in the tradition of Jarry’s L’ Addition (Dupin, no. 168), the forms and just definable imagery of the present work was possibly inspired by the various motifs and narratives of Jarry’s fantastical final novel, which centres around themes of speed and a Futurist obsession with modernity, as well as virility and eroticism. The protagonist of the book, André Marcueil, asserts that a man can make love an infinite number of times – the man clearly in the throes of passion. This spectral male figure seems to move towards the strange propeller-like form suspended weightlessly in the top right corner of the composition, the curving, hourglass silhouette perhaps referencing the form of a woman, the object of the man’s desire, who remains just beyond his reach though clearly the subject of his affections, a detail which made all the more clear with the bright red heart prominently serving as the male figure’s torso. The vaporous black forms that rise weightlessly on the opposite corner of the canvas could be stockinged legs emerging from a diaphanous black Spanish lace skirt a blue and white woman’s shoe also appears on the lower edge of the composition. Love, lust, passion and eroticism fill every corner of this enigmatic composition, as Miró confided to an entirely new pictorial language to capture these sentiments.

Aged thirty and unmarried, Miró admitted to having romance very much on his mind at this time – he wrote to Picasso in 1923 that he was then ‘in pursuit of a Mme Miró, a studio, and a dealer!’ (quoted in C. Lanchner, Joan Miró, exh. cat., New York, 1993, p. 322). Love and eroticism were central topics in the rue Blomet circle and Surrealism as a whole, and therefore unsurprisingly these themes pervade many of Miró’s dream paintings, themselves vehicles for the unimpeded, unmediated expressions of the artist’s innermost desires and primal impulses. In addition to the erotically charged Painture, Miró painted Le corps de ma brune (sold Christie’s, London, 7 February 2012, £16,841,250), which includes a rapturous declaration of hand written lines amid this monumental canvas. He is depicted striding forwards, his head an amorphous white form seen in profile, with an eye and an floribanty black moustache. Regarded in this way, the composition takes on an erotic context, the man clearly in the throes of passion.

Joan Miró: Magnetic Fields

Joan Miró: Le Gendarme, 1925.
The Art Institute of Chicago.

Photo: © Bequest of Claire Zeisler / Bridgeman Images.

Philadelphia Museum of Art.
yourself’ (quoted in G. Duthuit, ‘Where are you going, Miró?’, Cahiers d’Art, Paris, nos. 8-10, in M. Rowell, op. cit., 1987, p. 150). In creating Peinture and the dream paintings, Miró channelled every aspect of his life onto the canvas. Word and image, poetry and painting, material pigment and intangible parts of the imagination, all coalesce to create canvases that mirrored the blissful spirit of creativity, camaraderie and discovery that the artists and poets of the rue Blomet shared at this time.

Never before seen at auction, Peinture remained in Duthuit’s collection, before it was acquired by Claude Hersaint around 1950. One of the greatest collectors of Surrealism, Hersaint had begun collecting art from this movement even before it was formally inaugurated as such by Breton in the mid-1920s. His first surrealist work to enter his collection was by Max Ernst, which he acquired in 1921 after having fallen in love with the German artist’s work when a friend’s sister took him to see it for the first time at the Galerie au Sans Pareil in Paris that same year.

This acquisition, made at a time when Hersaint was only 17 years old, was to mark not only the genesis of his collection and a life-long passion for Surrealism, it also marked the beginning of a long, personal friendship with many of the leading figures in the Surrealist movement. These included artists such as Miró, Max Ernst, Salvador Dalí, Oscar Dominguez, Jean Dubuffet, Marcel Duchamp, René Magritte, Jean Faustin and Man Ray and many Surrealist patrons, poets and art historians; among them Paul Éluard, Marie-Louise de Noailles, William Copley, Jean-Louis Prat and Jacques Maritain.
PROVENANCE:
Alexander Iolas, Paris, by whom acquired directly from the artist in February 1960; Jean Lascace (Galerie Rive Droite, Paris), by whom (probably) acquired from the above in 1960; Max Gallo, Paris, 14 June 1963, lot 45; Claude Hersaint, Paris, by whom acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:

LITERATURE:

H. Janne, Le système social. Éssai de théorie générale, Brussels, 1968 (detailed illustrated on the cover).
Le Figaro Magazine, no. 4, Paris, 26 October 1978 (detailed illustrated on the cover).

PROPERTY FROM THE COLLECTION OF CLAUDE HERSAINT

RENÉ MAGRITTE (1898-1967)

Le mois des vendanges

signed Magritte (upper left), signed again, titled and dated
LE MOIS DES VENDANGES Magritte 1959 (on the reverse)
colour canvas
5’½ x 6’ 3½ in. (173 x 160 cm.)
Painted in 1959
€3,000,000-15,000,000
US$4,000,000-21,000,000
£2,500,000-13,500,000

In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.
Other pictures are interesting or charming enough, but at the moment [Le mois des vendanges] is the one which best reminds us how strange reality can be, if one has a "sense of reality".

– RENÉ MAGRITTE

One of the largest and most important works in Magritte’s entire oeuvre, Le mois des vendanges (The month of the grape harvest) is a painting that both encapsulates and exploits the innate and uncomfortable sense of strangeness that Magritte so often discerned existing within the supposed normality of everyday reality. Painted in 1959, it is one of the finest of all Magritte’s many famous depictions of the mysterious figure of the man in the bowler hat, here seen unnervingly multiplied into a banal and disquieting collective, in the form of a crowd of such figures, blankly confronting the viewer through an open window.

The man in the bowler hat is one of the most familiar icons of Magritte’s art. A totemic figure, usually seen from the back and therefore somewhat faceless and enigmatic, he functions in the artist’s work as a pictorial cipher: an apparently banal image of everyday, metropolitan ordinariness. He is essentially anonymous: the epitome of the generic and the commonplace. His smart uniform and typically bourgeois attire appear to indicate a mundane humanity, what Magritte once referred to as “the unity of man.” In the artist’s paintings of the 1950s and ’60s, this bowler-hatted figure (first painted by him in 1926), became an increasingly frequent and even familiar presence. Wandering like a suburban flâneur through the often strange landscapes of his pictures, he came to serve as a kind of reassuring counterpoint to the surprising and sometimes even shocking revelations of Magritte’s paintings and the way in which they upended the conventions we use to both perceive and represent the illusory surfaces of what we call ‘reality.’
Of all these paintings, Le mois des vendanges is among the most ambitious of all his works on this theme. It is also almost unique in Magritte’s oeuvre by being a work in which, here, it is actually the appearance of this ordinary figure that provides the disturbing element of the painting. In this composition, for the first and perhaps only time, it is the normally reassuring presence of the bowler-hatted man himself who activates the shock and unsettling sense of mystery within the picture. Executed on an unusually large-scale canvas (measuring 127.6 x 160 cm), the painting confronts the viewer with a somewhat sombre, existentialist image of a dark and empty room with a simple, grey window opening out onto a daylight scene that is comprised entirely of an apparent infinity of near-identical bowler-hatted men staring, expressionlessly, straight back at them. In this way, the viewer’s inquisitive gaze appears to be countered, thrown back on itself and perhaps also questioned by the equally intense, almost mechanical stares of the multiple everyman-like figures gathered in the window.

Until Magritte painted this work in 1959, the man in the bowler hat had been predominantly an anonymous and faceless individual in his work: a figure usually viewed from behind who almost always appeared alone. In the late 1950s and early ‘60s, however, Magritte began to reinvestigate this figure and Le mois des vendanges is the second in a sequence of three masterpieces on this theme in which the artist began to reinvent the function and purpose of the bowler-hatted man and, for the first time, to depict this previously enigmatic figure as seen from the front. These three, now famous, images are Golconde (The Menil Collection in Houston) made in 1953, the present work of 1959 and La présence d’esprit (Museum Ludwig in Cologne) which Magritte made one year later in 1960. In each of these three large paintings the figure of the bowler-hatted man is presented facing the viewer and functioning as a pictorial anomaly. In Golconde he appears in multiple form as if either levitating or falling like rain from the sky. In La présence d’esprit he appears standing between an equally tall eagle and a fish as the central persona in a strange lexicon of seemingly unconnected, but in fact related, images.

While the first and the last of these paintings depict the bowler-hatted man in unusual circumstances, it is only in Le mois des vendanges that the apparent ordinariness of Magritte’s figure of the man in the bowler hat is used to create a powerful and disconcerting sense of unease and uncertainty about the reality of what is depicted. In this painting Magritte has returned to the window motif that he had previously explored so frequently in the late 1920s and ‘30s and which he had ultimately resolved in the series of paintings to which he gave the name La condition humaine (The Human Condition). Exploring the conventional pictorial device of the window as a picture-within-a-picture, Magritte, in these earlier paintings repeatedly illustrated, disrupted and exposed the artifice of pictorial representation and also the conventions and mechanisms which we use to see and interpret all imagery, both representational and real. In a manner that recalls the story of the cave in Plato’s Republic, with its tale of shadows and illusions, Magritte here pictorially calls into question man’s entire ability to comprehend either reality or representation. ‘We see [the world] as being outside ourselves,’ Magritte told his friend Louis Scutenaire, even though, in reality, and as such paintings as La condition humaine indicate, it is only a mental representation of [the world] that we [ever] experience inside ourselves (quoted in L. Scutenaire, Magritte, Chicago, 1962, p. 83).
This sense of uncertainty about what we see and about what is represented echoes throughout *Le mois des vendanges* - a painting in which the multiple figures of bowler-hatted men also function obstructively and in much the same manner as the paintings on the easel in the window of his ‘Human Condition’ paintings. These bowler-hatted figures ‘work our outlook,’ as the Surrealist historian Mary-Ann Caws has written of *Le mois des vendanges*: ‘Their gaze, directed at ours and all the more terrible for being a multiplication of the same look, blocks our outlook and renders us a prisoner of the room, denying us even the most ordinary of landscapes’ (M.-A. Caws, *The Eye in the Text: Essays on Perception. Mannerist to Modern*, Princeton, 1981, p. 100). At the same time, these bland, identical figures also return our own gaze establishing the field of the painting itself as one in which a strange game of looking is taking place.

It is in this respect that *Le mois des vendanges* reveals itself to be a simpler, starker and more direct resolution of the same ideas that underpinned one of Magritte’s greatest and most memorable paintings, his *L’assassin menacé* of 1927 now in The Museum of Modern Art, New York. In this picture (the only larger work featuring bowler-hatted men in Magritte’s oeuvre) a complex game of looking is established between a series of everyman-type figures (some in bowler hats, some not) all centred around a windowed interior within which a murder has taken place. With its series of figures in the window appearing to stare both into the room and also directly at the viewer, the viewer’s own gaze is, as in *Le mois des vendanges*, directly implicated in the complex depiction of things seen and unseen that are going on in the painting. In *Le mois des vendanges*, by contrast, it is as if Magritte has removed the drama from this painting to present only an existentialist confrontation taking place between the act of looking and the act of representation. ‘Everything we see hides another thing,’ Magritte said in this respect. ‘We always want to see what is hidden by what we see. There is an interest in that which is

‘The bowler […] presents no surprise. It is a headgear lacking originality. The man in the bowler hat simply constitutes the middle-class in its anonymity.’
– RENÉ MAGRITTE

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hidden and which the visible doesn’t show us. This interest can take the form of a quite intense feeling, a sort of conflict, one might say, between the visible that is hidden and the visible that is present’ (quoted in D. Sylvester, *Magritte*, Brussels, 1992, p. 28). It is essentially this conflict that Magritte articulates taking place between the viewer and the crowd of bowler-hatted men in *Le mois des vendanges*.

As his letters and comments on the painting attest, Magritte evidently considered *Le mois des vendanges* very highly. The large scale of the painting also attests to this. It reflects not only the ambition that Magritte had for the picture but also the importance that he had come to place upon several of the works he made in the late-1950s. *Le mois des vendanges* is, for instance, one of three notably outsize-scaled paintings that Magritte made in close succession throughout 1959. As David Sylvester has outlined, *Le mois des vendanges* appears to have been created over a period of around six months between the winter and the summer of 1959 at the same time that Magritte was working on *La clef de verre*, an identically-sized painting now in The Menil Collection in Houston, and also *Les château des Pyrénées*, a vast, two-metre-high painting that was bought by Harry Torczyner and later given by him to The Israel Museum in Jerusalem.

As Magritte wrote to his dealer Alexander Iolas while working on these three, large and impressive paintings, they reflected a decision on Magritte’s part to work on fewer but more important works. He had, Magritte explained, now come to a stage in his career and his life where painting had begun to ‘present me with new problems, and I cannot devote myself to easy work… There are enough pictures in the world, and… new pictures are not worth looking at unless they present us with necessary ideas’ (Letter to Alexandre Iolas, 19 October 1959, quoted in *ibid.*, p. 94). Magritte appears to have completed *Le mois des vendanges* by July 1959 when the painting appeared in Luc de Heusch’s documentary film on the artist, *Magritte ou la leçon de choses*. In this short film Magritte appears in front of the picture talking with his friends Louis Scutenaire, Camille Goemans and Irène Hamoir about the title of the picture which Magritte later, and with a twinkle in his eye, exclaimed had come about because the compressed crowd of bowler-hatted men resemble grapes. During this conversation it is also revealed that Magritte had originally thought of including some kind of object – perhaps a musical instrument – in the corner of the room but had ultimately rejected the idea. Other prospective titles for the painting are believed to have been, ‘Le jugement dernier (The Last Judgement)’ and ‘L’observateur (The Observer).’
‘It’s not a matter of painting “reality” as though it were readily accessible to me and to others, but of depicting the most ordinary reality in such a way that this immediate reality loses its tame or terrifying character and presents itself with mystery.’

— RENÉ MAGRITTE

Le mois des vendanges is today one of the four largest paintings by Magritte to remain in private hands. Seldom seen in public since it was acquired by the great collector Claude Hersaint in Paris in the 1960s, it was to become an important part of his great collection, one of the world’s leading private collections of Surrealist art. Claude Hersaint had begun collecting Surrealist art even before the movement itself was formally inaugurated. He acquired his first work (by Max Ernst) in 1921 after having fallen in love with the German artist’s work when a friend’s sister took him to see it for the first time at the Galerie au Sans Pareil in Paris that same year. This acquisition, made at a time when Hersaint was only 17 years old, was to mark not only the genesis of his collection and a life-long passion for Surrealism, it also marked the beginning of a long, personal friendship with Ernst and close associations with many of the other leading figures in the Surrealist movement. These included artists such as Salvador Dalí, Oscar Dominguez, Jean Dubuffet, Marcel Duchamp, René Magritte, Jean Fautrier, Jean-Michel and Man Ray and many Surrealist patrons, poets and art historians, among them Paul Eluard, Marie-Laure de Noailles, William Copley, Jean-Louis Prat and Jacques Martin.
Les jeunes amours

signed Magritte (upper right); signed again and titled “LES JEUNES AMOURS” Magritte (on the reverse)
signed and titled “LES JEUNES AMOURS” Magritte, verso
oil on canvas
13 x 16 in. (33 x 41.4 cm.)
Painted in 1963
£2,000,000-3,000,000
US$2,800,000-4,200,000
€2,300,000-3,500,000

PROVENANCE:
Galerie Isy Brachot, Brussels, by 1968.
Private collection, Brussels, by whom acquired from the above in 1979;
sale, Sotheby’s, London, 21 June 2004, lot 57.
Private collection, United States, by whom acquired at the above sale;
sale, Sotheby’s, New York, 9 May 2016, lot 3.
Acquired at the above sale by the present owner.

EXHIBITED:
Brussels, Galerie Isy Brachot, Dix maîtres contemporains, June - August 1968, no. 44.
Knokke, Galerie Isy Brachot, Magritte, March - April 1971, no. 7.
Brussels, Galerie Isy Brachot, Delvaux, Groh, Magritte, November - December 1974, no. 48.

LITERATURE:
As with the bowler hatted man, the motif of the apple has become synonymous with René Magritte and his art. From around 1950, Magritte integrated this quotidian fruit into a range of bizarre situations. In some compositions it is turned to stone, in others, anthropomorphized with a carnival mask, or exaggeratedly inflated, each guise playfully undermining and subverting the expected appearance of this object. In *Les jeunes amours* of 1963, Magritte has not only enlarged the volumetric form of the apples and turned them into an impossible palette of yellow, red, and blue, but has presented these pieces of fruit floating amidst an expansive beach scene. As such, the composition blurs the boundaries of perception and reality, forcing us to question what we see and what we think we see in our everyday world, opening a world of hitherto unimagined possibility.

For Magritte, the apple came to symbolize this perpetual tension between the hidden and the visible. “Those of my pictures that show very familiar objects, an apple, for example, pose questions,” Magritte explained. “We no longer understand when we look at an apple; its mysterious quality has thus been evoked. In a recent painting, I have shown an apple in front of a person’s face. At least, it partially hides the face. Well then, here we have the apparent visible, the apple, hiding the hidden visible, the person’s face. This process occurs endlessly. Each thing...”

“In my paintings, I showed objects situated in places where they are never actually encountered. That is to satisfy what is in most people a real if not conscious desire. Does not the ordinary painter try, within the limits set for him, to upset the order according to which he customarily sees objects arranged?”

– RENÉ MAGRITTE


we see hides another, we always want to see what is being hidden by what we see. There is an interest in what is hidden and what the visible does not show us. This interest can take the form of a fairly intense feeling, a kind of contest, I could say, between the hidden visible and apparent visible’ (quoted in H. Torczyner, René Magritte: Ideas and Images, trans. R. Miller, New York, 1977, p. 170).

Magritte explored the pictorial possibility of this playful pyramidal formation of apples in a small number of related works in the early 1960s. Titled Le chant d’amour (Sylvester, no. 959), and likely painted the year before the present work, in 1962, this oil demonstrates one of the possible sources of inspiration for Magritte in his adoption of this fruit amid an incongruous setting. Giorgio de Chirico’s work of the same name, painted in 1914 (The Museum of Modern Art, New York). De Chirico’s metaphysical masterpiece, in which a number of disparate objects, including a realistic glove and the head of classical statue, are arranged across the canvas, had a deeply profound, epiphanic effect on Magritte, supposedly moving him to tears when he first saw a reproduction of it in 1923. ‘This triumphal poetry [of Le chant d’amour] supplanted the stereotyped effect of traditional painting,’ he recalled. It represented a complete break with the mental habits peculiar to artists who are prisoners of virtuosity and all the little aesthetic specialties. It was a new vision through which the spectator might recognize his own isolation and hear the silence of the world’ (quoted in D. Sylvester, Magritte, Brussels, 2009, p. 71).

With its juxtaposition of recognizable and yet unexpectedly grouped objects, Le chant d’amour offered Magritte a new way of attaining the surreal through the banal, a method he would pursue for the rest of his career. Just as Paul Cézanne declared ‘With an apple I will astonish Paris,’ so Magritte continued almost a decade later to defy the spectator’s expectations with his own depictions of this object, as astonish Paris,’ so Magritte continued almost a decade later to defy the spectator’s expectations with his own depictions of this object, as was shown in the same trio are shown more spaced apart, a year later. ‘I have repainted some old pictures with pleasure […] particularly the one with the three apples,’ he wrote to André Boisrond on 5 August 1963, adding that he was still pleased with the title. Les jeunes amours (quoted in D. Sylvester, id. 3. Whitfield & R. Eastwood, René Magritte, Catalogue Raisonné, Vol. III, Oil Paintings, Objects and Bronzes, 1949-1967, Antwerp, 1993, p. 376).

It is not only the transformation of colour and size that turns the protagonists of Les jeunes amours from ordinary to extraordinary but the way in which the top apple is levitating above the golden sand to become absorbed by the endless blue sky was another means through which Magritte subverted the everyday. In a number of his compositions, Magritte’s objects break the chains of gravity to rise impossibly skywards, an effect that is masterfully demonstrated in his Le château des Pyrénées, in which a rock with a castle perched on top hovers weightlessly above a seascape. In the same way, Magritte used jubilation, or metamorphosing objects, so the act of an object levitating was another tool in the artist’s repertoire in which he forced the viewer to question the perceived, inherited, or conventional visual rules that govern our everyday perception of the world. ‘My paintings show objects deprived of the sense they usually have,’ Magritte once explained. ‘They are shown in unusual contexts… Ordinary objects fascinate me. A door is a familiar object but at the same time it is a bizarre object, full of mystery… I suppose you can call me a surrealist. The word is all right. You have to use one word or another. But one should really say realism, although that usually refers to daily life in the street. It should be that realism means the real with the mystery that is in the real’ (quoted in ‘The Enigmatic Visions of René Magritte’, Life, 22 April 1966, pp. 113-119).

‘Given my intention to make the most everyday objects shriek aloud, they had to be arranged in a new order and take on a disturbing significance.’

– RENÉ MAGRITTE
PROPERTY OF A DISTINGUISHED PRIVATE SPANISH COLLECTOR

JOAN MIRÓ (1893-1983)

Goutte d’eau sur la neige rose

signed, dated and inscribed ‘MIRÓ 18/III/68 GOUTTE D’EAU SUR LA NEIGE ROSE’ (on the reverse)
oil on canvas
71 x 51 in. (195.1 x 130.2 cm.)

Painted 18 March 1968

€3,000,000 - 5,000,000
US$3,500,000 - 7,000,000
£3,000,000 - 5,000,000

PROVENANCE:
Galerie Adriano Maeght, Paris;
Waddington Galleries Ltd., London (no. B17099), by whom acquired from the above in 1988;
Galerie Urban, Paris;
Art Now Gallery, Gothenburg, by 1993;
Galerie Gmurzynska, Cologne.

EXHIBITED:
Saint-Paul-de-Vence, Fondation Maeght, Mon - May 1968, no. 132;
Barcelona, Galería Maeght, June 1972, no. 51, p. 144 (illustrated p. 145; dated ‘18/II.1968’).
Barcelona, Galería Maeght, The co-exhibitions of Miro & Magritte, December 1976 - January 1976, no. 36;
Hamburg, Haus der Kunst, Joan Miro, 1977, no. 142, p. 13, illustrated;
Knokke-Heist, Casino Communal, Joan Miró, June - August 1978, no. 47, p. 77;
Munich, Haus der Kunst, Joan Miro, 1979, no. 53, illustrated;
Waddington Galleries Ltd., London (no. B17099), by whom acquired from the above in 1984;
Galerie Maeght, Paris.

LITERATURE:
P. Gimferrer, Mini, color and rhythm, Barcelona, 1978, p. 52 illustrated fig. 503.
M. Tapié, La force de l’oeuvre de Joan Miro, Barcelona, 2000, pp. 50-52 (Illustrated p. 51, fig. 18).
J. Dupin, Joan Miró, Barcelona, 2008, p. 79 (Illustrated).
V. Altaió, Mini-Miró, Exposiciones catalanas, Barcelona, 2016, p. 262.
‘My desire,’ stated Joan Miró in 1959, ‘is to attain a maximum intensity with a minimum of means. That is why my painting has gradually become more spare’ (quoted in M. Rowell, ed., Joan Miró: Selected Writings and Interviews, London, 1987, p. 251).

True to his word, Miró created in Goutte d’eau sur la neige rose an image of extraordinary poetic effect from only a very few, leanly stylized components, which resound against the boundless, monochromatic ground like sonorous musical notes in a vast, empty space. Two broad, calligraphic arcs evoke the landscape setting of the painting’s allusive title, while a single star pictogram, rendered with a contrasting fine line, establishes the cosmic aspect of the composition. Simultaneously, the elements may be seen to conjure the rudiments of a human figure – two eyes, a shock of hair, the arms interlocked in an embrace. Rather than yielding to any fixed interpretation, the painting encourages the mind to wander, contemplating the possible; the exquisite restraint of the composition suggests an entirely interior perspective, opening up the image to the individual subjectivity of the viewer.

Goutte d’eau sur la neige rose is the first in a pair of canvases, identical in size and painted exactly a month apart, in which Miró explored the expressive potential of the inversion of colour schemes. The present painting features a splash of green suspended against an intense orange field, while the pendant – Cheveu poursuivi par deux planètes (Hair Pursued by Two Planets), 18 March 1968 – projects an orange orb onto a green ground instead (Dupin, no. 1289). A preparatory drawing in the Fundació Joan Miró, Barcelona, indicates that the artist initially conceived the imagery of the two paintings in tandem, based on an interplay of formal equivalences and contrasts (see M. Rowell, The Captured Imagination, New York, 1987, no. 127). ‘The juxtaposition of these two paintings,’ Jacques Dupin wrote, ‘yields an oppositional rivalry, similar to a silent double metaphor’ (Miró, London, 2012, p. 332).
The deceptive minimalism of Goutte d’eau sur la neige rose harks back to the ‘oneiric’ or ‘dream’ paintings that Miró created in 1925-1927, which are among the most austere, elusive, and mysteriously evocative works in his entire oeuvre. Jettisoning the rules of perspective that artists had used since the Renaissance to construct illusionistic pictorial depth, Miró composed these visionary paintings from elemental motifs and calligraphic ciphers that hover weightlessly within an indefinite, vaporous space. The tawny hue of the present canvas calls to mind the diaphanous brown ground of the monumental Peinture, 1925 – better known as The Birth of the World – which enacts primal forms emerging from a cosmic abyss (Dupin, no. 125; The Museum of Modern Art, New York). ‘I escaped into the absolute of nature,’ Miró later recalled. ‘I wanted my spots to seem open to the magnetic appeal of the void, to make themselves available to it. I was very interested in the void, in perfect emptiness’ (quoted in M. Rowell, ed., op. cit., 1987, pp. 264-265).

The oneiric paintings represent Miró’s response to the poetry he was reading at the time, from the works of the nineteenth-century visionaries Novalis, Lautréamont, and Rimbaud, to the most recent verse of his surrealist confrères in Paris. This poetic element largely determined the lyrical, reductively essential aspect of Miró’s compositions in the dream pictures. ‘I thought you had to go beyond the “plastic thing” to reach poetry,’ the artist explained (quoted in Joan Miró, exh. cat., New York, 1993, p. 968). Miró’s freely intuitive, improvisatory approach to content and form became a potent inspiration during the post-Second World War era, especially in America. ‘In these paintings, Miró reveals himself to have been the most unmistakable precursor of contemporary abstract lyricism,’ Dupin claimed, ‘the natural consequence of a mode of expression ruled entirely by unconscious impulses and dreams’ (op. cit., 2012, pp. 124-125).
On his first journey to the United States in 1947, Miró was delighted to learn of the influence that his work had exerted on the rising generation of the American avant-garde since his inaugural retrospective six years earlier at The Museum of Modern Art, New York. The exchange of ideas that transpired during Miró's five subsequent trans-Atlantic visits, between 1959 and 1968, became noticeably reciprocal; he came away enriched as well. In the open-field, highly gestural paintings of the New York School, Miró found a model for a newly unfettered, more deeply subjective mode of pictorial expression. Post-war American painting, he explained, '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 OK!' (quoted in M. Rowell, ed., op. cit., 1987, p. 279).

'It showed me the liberties we can take,' he continued, 'and how far we can go, beyond the limits. In a sense, it freed me' (quoted in J. Dupin, op. cit., 2012, p. 303).

Miró's work during the 1960s reveals the profound effect of these transformative encounters. In his capacious new studio at Palma de Mallorca, he began to paint on an increasingly large scale and with unmediated directness, seeking a purer revelation of the act of painting. In *Goutte d'eau sur la neige rose*, the two black arabesques – each born of a single, summary gesture, with the graphic intensity of graffiti – point to the influence of Franz Kline and Robert Motherwell, among others, while the expansive, saturated field of ground colour exudes the radiant purity of Rothko. 'To me,' Miró declared in 1968, 'conquering freedom means conquering simplicity. At the very limit, then, one line, one colour can make a painting' (quoted in M. Rowell, ed., op. cit., 1987, p. 275).

Another abiding influence on Miró's work during this period was Japanese art and poetry. The painter made his first trip to Japan in autumn 1966, on the occasion of a retrospective exhibition of his work in Tokyo and Kyoto; a second sojourn followed in 1969, this time to Osaka. Long an admirer of Japanese culture, Miró was able to witness some of the country's most characteristic traditions, including a tea ceremony and a demonstration of *Ikebana*, the art of arranging flowers, and to engage first-hand with Japanese art, visiting a village of ceramicists and viewing one of the oldest collections of erotic prints. 'I feel deeply in harmony with the Japanese soul,' he affirmed in 1968, the year that he painted the present canvas (quoted in ibid., p. 275).

The rhythmically interlocking arcs of black pigment that dominate *Goutte d'eau sur la neige rose* have an unmistakable affinity with the expressive characters of Japanese calligraphy, which fascinated Miró during his two trips. The exquisite spareness of the composition, moreover, may be likened to Japanese haiku and its visual counterpart, Zen painting, in which form is pared down to a few essential strokes that float in a surrounding void, conveying the inherent nature of the aesthetic object rather than its material illusion. 'What expresses cosmic truth in the most direct and concise way – so wrote the Master Tenshin Yausuda – is the heart of Zen art... Western art has volume and richness when it is good. Yet to me it is too thickly encumbered by what is dispensable. It's as if the Western artist were trying to hide something, not reveal it' (quoted in L. Stryk and T. Ikemoto, *Zen Poems of China and Japan*, New York, 1973, pp. xxxvii-xxxviii).

The mingling of Miró's uniquely personal, poetic, and instinctive style of painting with the enriching, outside influences of American post-war and Japanese art during the 1960s gave rise to a final flowering in his work, in which his signs were fully unshackled from the matrix of realistic representation. ‘Miró was synonymous with freedom – something more aerial, more liberated, lighter than anything I had seen before,’ Alberto Giacometti declared as Miró entered this late period. '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' (quoted in P. Schneider, ‘Miró,’ *Horizon*, no. 4, March 1959, pp. 70-91).
PROPERTY FROM A PRIVATE BRITISH COLLECTION

ÓSCAR DOMÍNGUEZ (1906-1958)

Madame
signed and indistinctly dated ‘Óscar DOMÍNGUEZ 37’ (lower right);
signed, dated and inscribed ‘Óscar DOMÍNGUEZ 83 Blvd. Montparnasse
“MADAME” 1937’ (on the reverse)
oil on canvas
24 x 19 in. (61 x 50.1 cm.)
Painted in 1937
£700,000-1,000,000
US$950,000-1,400,000
€890,000-1,200,000

PROVENANCE:
Private collection, Barcelona.
Galería Cazaux de la Béraudière, Paris.
Private collection, Belgium, by whom acquired from the above in September 2006; sale, Christie’s, London, 4 February 2015, lot 112.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Galerie des Beaux-Arts, 1st International Exhibition of Surrealism (EROS), January - February 1938, p. 4 (illustrated); this exhibition later travelled to Amsterdam, Galerie Robert, Spring 1938.

LITERATURE:
I. Hernández, Crisálidas que viajan a través de los tiempos, in Cosmos. Enciclopedia de la poesía, De Kapel á Kórdix, exh. cat., Tenerife Espacio de las Artes, Tenerife, p. 253 (illustrated).
J.C. Guerra, Óscar Domínguez: obra, contexto y tragedia, Tenerife, 2020, p. 40 (illustrated).

The Asociación in Defensa de la Obra de Óscar Domínguez has confirmed the authenticity of the work.
In 1933, the Spanish writer Domingo López Torres heralded the arrival of an exciting new artistic talent in Spain, whose bold compositions had recently appeared in the inaugural exhibition of the Círculo de Bellas Artes de Tenerife: ‘Through the murky waters of the psyche, navigating between high sexual complexes – the door ajar to Freudian theory – comes Óscar Domínguez, a young painter, surrealist and one of the most promising stars of this island. […] In these paintings he achieves unexpected tonalities and transparencies. From the darkest corners the most audacious forms are prodigiously assembled. Secular forms deformed by an exuberant fantasy. Elongated figures; shadowy forms. The paintings of Óscar Domínguez […] – more restrained than those of Dalí – are silent, cold, like a blade in the chest of the viewer’ (quoted in Óscar Domínguez Antológica 1926–1957, exh. cat., p. 275).

Painted just four years later, Madamme illustrates the unique creative drive of Óscar Domínguez’s art at the height of his involvement with the Surrealist movement, showcasing the unique blend of association, dreams, and mysterious imagery that characterised his work. Though he had been living in Paris for several years and working in a Surrealist vein since 1929, it was not until 1934 that Domínguez became personally acquainted with André Breton and the circle of artists, poets and writers that surrounded him. Attracted to the inventiveness of Domínguez’s enigmatic imagery, infused with memories, colours and forms from his native Tenerife, the Surrealists quickly embraced the young Spaniard, incorporating several of his works in their earliest exhibitions abroad. He rapidly became a key player in the movement, one of an important new generation of artists that Breton believed would help to revitalise Surrealism at a time when it was in danger of losing momentum.

Nicknamed ‘le Dragonnier des Canaries’ by his new acquaintances, Domínguez cut a powerful figure within the group, not least following his development of the automatic painting technique known as decalcomania, in which a thin layer of paint was spread on to the surface of a sheet of paper, while another sheet was laid on top and pressed against the fluid pigment to create an irregular pattern and texture that evolved without the intervention of the artist. Domínguez himself reported that the process allowed him to escape into a new world of conscious and unconscious into their compositions. Domínguez in turn, threw himself into the movement, engaging enthusiastically in their discussions and debates, even going so far as to organise an exhibition of Surrealist pictures in his native land of Tenerife.

In Madamme, the viscous, in-between nature of the woman’s forms is made all the stranger by the manner in which the white figure appears to be pinned to the landscape, small black nails anchoring her to the rocky surroundings, one even drawing blood as its sharp end punctures her body. A cloud in the sky above is similarly pinned in place, suggesting that different parts of the composition are in danger of dissolving before our eyes, rapidly slipping away to another realm. The surrounding landscape, in contrast, appears solid and monumental, its stratified rock formations, clusters of cacti and open, rolling ocean recalling the unique geography of the artist’s homeland of Tenerife, an island shaped by the daily pounding of the Atlantic Ocean. While the dream-like quality of the composition, and in particular the fluid bodies of the female characters, suggests the influence of Salvador Dalí’s work on the artist, it is in the shifting sense of materiality and space that Madamme captures Domínguez’s train of thought at this time, as he began to explore a new path that would lead to the development of his cosmic landscapes the following year.
La découverte du feu
signed ‘Magritte’ (lower right); signed again and titled “La découverte du feu” (on the reverse)
canvas on panel
8½ x 6¼ in. (22.2 x 16.1 cm.)
Signed in 1936
£2,000,000-3,000,000
US$2,800,000-4,200,000
€2,300,000-3,500,000

PROVENANCE:
Claude Spaak, Brussels, by 1936.
M. De Moor, Antwerp, by 1968.
J. Komkommers, Antwerp, sale, Sotheby’s, London, 1 July 1987, lot 276.
Josy Bracht, Brussels, by whom acquired at the above sale.
Private collection, Belgium, by whom acquired from the above.
Josy Bracht, Brussels, by whom acquired from the above.
Anonymous sale, Christie’s, London, 3 April 1990, lot 756A.
Acquired at the above sale by the family of the present owner.

EXHIBITED:
Brussels, Galeries Isy Brachot, Magritte cent cinquante œuvres, January - February 1968, no. 126.
Brussels, Galeries Isy Brachot, Magritte dans les collections privées, January - March 1986, no. 32.

LITERATURE:
P. Colinet, Pour illustrer Magritte, Brussels, 1936.
P. Colinet, “Pour illustrer Magritte” reprinted in Le fait accompli, Brussels, 1971, no. 56.
S. Gohr, Magritte: Attempting the Impossible, New York, 2009, fig. 7.
p. 11 (Illustrated).
R. Hughes, Magritte en poche, 400 ouvrages d’art par le maître du surréalisme, Antwerp, 2009, p. 344 (illustrated, p. 360).
Epb. cat., Rene Magritte: The Pleasure Principle, Tate, Liverpool, 2011, p. 74 (Illustrated); 75.
I take one of my pictures: La découverte du feu, which depicts a... burning trumpet. Nobody had ever thought of that before, or at least, nobody had ever mentioned it in writing, speaking or painting. The “anecdotal” history might reveal that a few years after the birth of this picture Dalì painted a burning giraffe, and that owing to an intensive publicity campaign he is the one who is believed to have invented the notion of an unusual burning object. Thus, the “anecdote” misses the point, it is ignorant of its measure, it only takes into account a superficial exaggeration that waters down the precise vigour of the original invention.

— RENÉ MAGRITTE TO HARRY TORCZYNER, 24 JANUARY 1959

A spectacularly dramatic vision of a tuba engulfed in flames, La découverte du feu of 1936 is the final, most fully realised iteration of René Magritte’s celebrated series of works depicting burning objects. The incongruous combination of everyday objects set ablaze had first appeared in Magritte’s iconography in 1934 as a gouache entitled L’échelle du feu (Sylvester, no. 1108). Here the artist depicted a trio of quotidian items — a piece of paper, an egg and a key — each of which is alight with flames. The creation of this powerful visual motif was revelatory for Magritte; as he later explained this distillation of the flaming trumpet motif — made all the more dramatic. The present work, painted in 1936, is the more “precise”, in Sylvester’s words, most fully resolved visualization of Magritte’s initial idea (ibid., p. 190).

Magritte later explained this distillation of the flaming trumpet motif in a letter to André Bosmans in 1959: “I would remark further that Dalì painted a flaming key, for instance’ (quoted in Sylvester, ibid., vol. II, 1994, p. 190). After an oil composition of 1934, also titled L’échelle du Feu, which depicts a piece of paper, a chair, and a tuba, all of which have similarly erupted into violent flames (ibid., no. 358), Magritte realised his ‘solution’ in La découverte du feu (1934–1935; Sylvester, no. 359), in which the instrument now stands alone, the contrast between flame and metal made all the more dramatic. The present work, painted at 1936, is the only painting of a tuba, an image that I later made more precise by providing it was made of iron, a key, a sewing-machine or a trumpet, that could either be hung like a picture upon the wall or placed on a flat surface like an object. There were also objects, which included Ceci est un morceau de fromage (Sylvester, no. 681), made of different materials,’ he wrote to André Breton in July 1934. ‘A piece of paper, a chair, and a tuba, all of which have similarly erupted into violent flames (ibid., no. 358).

By contrast to the dramatic Samé that lights up La découverte du feu however, La malédiction presents a serene ipsum segment of a cloud-filled sky, literally a piece of sky, as Jacques Wengifouse described quoted in dail, p. 215). Taking those two natural elements — air and fire — Magritte not only rendered these two essentially immaterial forces tangible, but furthered this contrast by blurring the boundaries between a two-dimensional image and a three-dimensional object. Using heavy and careful impasto to depict the flames enveloping the musical instrument, Magritte made the scene almost three-dimensional. It appears as a real object, rather than simply a painted representation of one. Additionally, Magritte’s inclusion of this pictorial type was extremely prescient, a month after the Palais des Beaux-Arts exhibition in Brussels opened, the show, Exposition surréaliste d’objets, dedicated to Surrealist objects organised by Breton, opened in Paris. I take one of my pictures: La découverte du feu, which depicts a... burning trumpet. Nobody had ever thought of that before, or at least, nobody had ever mentioned it in writing, speaking or painting.

— RENÉ MAGRITTE

objects (‘picture-objects’), a category he had invented for an image that could either be hung like a picture upon the wall or placed on a flat surface like an object. There were also objects, which included Ceci est un morceau de fromage (Sylvester, no. 681). The other ‘Tableau-object’, La malédiction (Sylvester, no. 354), was, like the present work, an oil on panel, painted the same year. When the present 1936 oil was exhibited by Magritte in his seminal one-man show held in the spring of the same year at the Palais des Beaux-Arts in Brussels, he listed it as one of only two ‘tableau-objets’ (‘picture-objects’), a category he had invented for an image that could either be hung like a picture upon the wall or placed on a flat surface like an object. There were also objects, which included Ceci est un morceau de fromage (Sylvester, no. 681). The other ‘Tableau-object’, La malédiction (Sylvester, no. 354), was, like the present work, an oil on panel, painted the same year. When the present 1936 oil was exhibited by Magritte in his seminal one-man show held in the spring of the same year at the Palais des Beaux-Arts in Brussels, he listed it as one of only two ‘tableau-objets’ (‘picture-objects’), a category he had invented for an image that could either be hung like a picture upon the wall or placed on a flat surface like an object. There were also objects, which included Ceci est un morceau de fromage (Sylvester, no. 681). The other ‘Tableau-object’, La malédiction (Sylvester, no. 354), was, like the present work, an oil on panel, painted the same year.
Magritte’s continuous quest for pictorial ‘solutions’ to various ‘problems’ enabled him to constantly challenge and reconfigure the most ubiquitous and commonplace elements of everyday life. Since 1932, when, awaking from sleep he mistakenly glimpsed an egg instead of a bird in a bird cage, Magritte had sought to reveal the undiscovered yet indissoluble connections – ‘elective affinities’ – between hitherto seemingly unrelated objects. ‘I became certain that the element to be discovered, the unique feature residing obscurely in each object, was always known to me in advance, but that my knowledge of it was, so to speak, hidden in the depths of my thought… my investigation took the form of trying to find the solution of a problem with three points of reference: the object, the something linked to it in the obscurity of my consciousness and the light into which this something had to be brought’ (‘La Ligne de vie,’ 1938, in G. Ollinger-Zinque and F. Leen, eds., René Magritte 1898-1967, exh. cat., Brussels, 1998, p. 47).

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 answered, as Magritte visualised in La découverte du feu, by showing an inanimate, supposedly incombustible metal object incongruously set ablaze and miraculously unscathed by the flames. In combining the banal with the extraordinary, Magritte created a vision at once conceivable and yet impossible. In addition to this, the presence of fire – a primal, natural force of destruction, the image of which indicates danger, while at the same time also symbolising creation and renewal – adds a further layer of meaning to this composition, arousing powerful human instincts in the viewer. As Suzi Gablik has written, ‘Fire in Magritte’s work is always an element of transcendence, the transition between the inanimate and the animate, one of the cosmic mysteries. The tuba seen out of its normal context has a disquieting presence; on fire it is even more disturbing, because of the deviation from its normal behaviour’ (Magritte, London, 1971, p. 93).
In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.
In the winter of 1924-1925, Francis Picabia began an inventive series of works known as the Monstres paintings. Rendered in rich, gaudy colour and revelling in a loose, free-flowing and open style, these radical compositions, which earned their sobriquet from the artist’s friend and colleague Marcel Duchamp, were intentionally shocking in their deliberate distortion of popular imagery and traditional subjects. The main thematic trends in these works were lovers, landscapes, and women, influenced either by the society people Picabia met in the South of France, or themes treated by the Old Masters, and as such were intended as both a mockery of the pretensions of high art and as a satirical dig at the monstrosity of Riviera ‘high life’ and the ‘flappers’ who chose to party through the winter there.

Picabia had relocated to Mougins in the South of France in 1925, trading in the factionalism and snobbery of the Parisian art world for the luxurious and laidback atmosphere of the Midi. Renouncing the Dadaists, Surrealists, and the artistic establishment in Paris, Picabia fully embraced his new life on the French Riviera, enjoying the pleasures of daily visits to the beach, the raucous atmosphere of the local casinos, as well as his frequent jaunts along the coast in his prized motor-car. Revelling in the sunshine and relaxed climate of his new life in the South of France, Picabia developed a renewed interest in painting, throwing himself headlong into the creation of experimental, novel works. ‘This country which seems … to make some lazy, stimulates me to work,’ he wrote to the renowned couturier and collector Jacques Doucet. ‘I have more and more pleasure in the resumption of painting’ (quoted in W. A. Camfield, Francis Picabia: His Art, Life and Times, Princeton, 1979, p. 218).

Picabia’s newly built home, the Château de Mai, became a focus for avant-garde artists visiting the South of France, receiving such illustrious guests as Pablo Picasso, Fernand Léger, Paul Eluard, Gertrude Stein, Jean Cocteau, Marcel Duchamp and René Clair. Living in his château and playing on his yacht, Picabia played host to an endless series of parties and intellectual gatherings during these years. Although he later derided the environment on the Côte d’Azur as having given in to ‘the absolute reign of ersatz,’ he revelled in the shallow hedonism and empty materialism of the place, drawing his subjects from the burgeoning population of nouveaux riches and their opportunistic hangers-on, relishing, unmasking and then mercilessly skewering their hypocrisies and pretensions (quoted in S. Cochran, Duchamp Man Ray Picabia, exh. cat., London, 2008, p. 146). In the Monstres series, Picabia captures these scenes and subjects in a striking new vocabulary, embracing bold, colourful patterns, such as stripes, zig-zags and layers of dots, which stood in stark contrast to his linear mechanomorphs and silhouette paintings of the early 1920s.

In Baigneuse, a bather is seen emerging from the bright blue water, her towering form portrayed in brilliant, clashing colours using oil and Ripolin paint. A readily available and relatively cheap commercial paint, Ripolin was marketed to the general public as a do-it-yourself material and had been formulated to allow for easy application, usually to interior walls, doors or radiators. Aware of its provocative potential in a fine art context, Picabia had begun to use Ripolin after the First World War as a means of challenging and undermining the hierarchical nature of painting. Writing about the artist’s use of this unconventional
material, Marcel Duchamp claimed that it was a thirst for the new, for a fresh way of approaching painting, that drove Picabia to adopt the paint: ‘[his] restlessly inventive spirit leads him to use Ripolin instead of the traditional paint in tubes, which, to his way of thinking, takes on far too quickly the patina of posterity. He likes everything new and the canvases done in 1923, 1924 and 1925 have that newly painted look which preserves all the intensity of the first moment... The gaiety of the titles and his collages of everyday objects shows his impulse to be a renegade, to maintain his position of non-belief in the divinities created far too lightly by the exigencies of society’ (quoted in M. L. Borràs, *Francis Picabia*, London, 1985, p. 289).

In the present composition, the shiny, bright quality of the Ripolin paint and the unexpected colour combinations create a disquieting effect, underscored by the figure’s deliberately distorted face and elongated limbs. While the bather may have been inspired by a stunningly voluptuous beauty that the artist had spied on a trip to the beach, it is more likely that her origin lay in the mass media – Picabia regularly used motifs from the plethora of brightly coloured, highly kitsch postcards produced for tourists and sold throughout the Riviera. Often repeating the poses almost exactly in his paintings, the artist then introduced a note of parody to their forms by adding multiple eyes, elongated noses and monstrous features.

Francis Picabia, *Mi-Carême (Mid-Lent)*, 1925. (100.4 x 81 cm.). Sold Christie’s, London, 4 February 2015 ($2,936,121).

At the same time, Picabia was increasingly intrigued by the work of the Old Masters during these years, using paintings by Sandro Botticelli, Peter Paul Rubens, and Thomas Gainsborough as the basis for his figures in a number of the *Monstres* series from 1925-26. In *Baigneuse*, the figure appears to run from the waves, dashing from the water with speed and intent, almost as if she is involved in a sporting event or race. Perhaps inspired by a snapshot from an illustrated magazine, Picabia transforms the bather into a mythical aquatic creature by translating her body into a series of rippling, sinuous waves, lending her form an amorphous quality.

At the same time, *Baigneuse* may be interpreted as a tongue-in-cheek swipe at Pablo Picasso’s bathers of the same period, perhaps making fun of his penchant for exaggeration and deformation, limbs and extremities enlarged by gigantic proportions. During the summer of 1925 Picasso spent time with Picabia and his family at the beach in Juan-les-Pins, where their children often played together. Clearly impressed by Picabia’s work that summer, Picasso adopted his use of crude paints such as Ripolin and applied the simplistic assemblage-like language of his *Monstres* paintings into the formal logic of his own work. In his biography of Picasso, John Richardson discusses not only this artistic exchange between the two artists that summer, but also highlights Picabia’s apparent uncertainty regarding the *Monstres* paintings: ‘According to Gabrielle [the artist’s wife], Picabia thought he had gone too far in these Monster paintings. Much as he loved to shock, he may have feared that modernists would look askance at a style and technique so perfectly attuned to the sleazy underbelly of the Riviera [...] “He was going to destroy them,” Gabrielle said, “but I begged him to do nothing of the sort since they manifested some of the most astonishing aspects of his personality.”’


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‘This country which seems ... to make some lazy, stimulates me to work.’

– FRANCIS PICABIA
PROPERTY FROM A PRIVATE BRITISH COLLECTION

113

YVES TANGUY (1900-1955)

Zones d’instabilité

signed and dated ‘YVES TANGUY 43’ (lower right)
oil on canvas
20 x 18 in. (51 x 45.8 cm.)
Painted in 1943
£900,000-1,200,000
US$1,250,000-1,700,000
€1,000,000-1,400,000

PROVENANCE:
Pierre Matisse Gallery, New York, by whom acquired directly from the artist on 10 January 1943.
Mrs Hubert C. Morris, Bryn Mawr, Pennsylvania, by whom acquired from the above on 22 March 1944.
Galerie Daniel Malingue, Paris.
Galerie Cazeau-Béraudière, Paris.
Private collection, United States, by whom acquired from the above.
Galerie de la Béraudière, Geneva.
Acquired from the above by the present owner in 2015.

EXHIBITED:

LITERATURE:
The element of surprise in the creation of a work of art is, to me, the most important factor,' he explained. This painting develops before my eyes, unfolding its surprises as it progresses. It is this which gives me the sense of complete liberty, and for this reason I am incapable of forming a plan or making a sketch beforehand' (The Creative Process, in Art/Object, vol. 29, no. 8, 1954, p. 14). It was this process that essentially allowed his otherwise highly restrictive language of semi-abstract form to develop its own organic kind of growth that prevented it from ever repeating itself. This is most evident following his move to America, as the assemblage of forms which populate Tanguy’s paintings take on a distinctly more stone-like and monumental character, invoking an archetypal sense of ancient history, in contrast to the anthropomorphism so apparent in his earlier forms and constructions.

As a way to encourage and focus this medium-like method of creation, in 1935 Tanguy embarked upon a new and more methodical way of painting. Working solely on one picture at a time, he began to paint in a single room that he had emptied of all its former furnishings and objects, save that of his easel and his painting tools. In this way, Tanguy felt, all of his energy, intuition and creative imagination could best be brought into focus on the unique composition he was psychically creating in the heart of this otherwise empty space.

The most dramatic change that America was to produce in Tanguy’s work however, as he himself observed, was in his palette. Richer, warmer colours and a predisposition towards the use of red in particular came to predominate in his ‘skies’ and also many of his forms. In an interview Tanguy gave to James Johnson Sweeney of New York’s Museum of Modern Art in 1946, he remarked on this recent change in his work: ‘Here in the United States the only change I can distinguish in my work is possibly in my palette. What I have caused of this intensification of colour is I can’t say. But I do recognise a considerable change. Perhaps it is due to the light. I also have a feeling of greater space here — more “room.” But that was why came’ (Interview with James J Sweeney, in Eleven European Artists. The Museum of Modern Art Bulletin, vol. 13, no. 4/5, New York, 1946, p. 23).

Like the vast majority of Tanguy’s mental landscapes, Zones d’instabilité is the product of an intuitive and largely unconscious method of painting that this artist had first developed in the late 1920s. After first delineating a background landscape whose hazy features a collection of bizarre and partially abstract forms, huddled together in the foreground of a mysterious otherworldly landscape. The most dramatic change that America was to produce in Tanguy’s work however, as he himself observed, was in his palette. Richer, warmer colours and a predisposition towards the use of red in particular came to predominate in his ‘skies’ and also many of his forms. In an interview Tanguy gave to James Johnson Sweeney of New York’s Museum of Modern Art in 1946, he remarked on this recent change in his work: ‘Here in the United States the only change I can distinguish in my work is possibly in my palette. What I have caused of this intensification of colour is I can’t say. But I do recognise a considerable change. Perhaps it is due to the light. I also have a feeling of greater space here — more “room.” But that was why came’ (Interview with James J Sweeney, in Eleven European Artists. The Museum of Modern Art Bulletin, vol. 13, no. 4/5, New York, 1946, p. 23).
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20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

JOAN MIRÓ (1893-1983)

Le piège

signed and dated ‘Miró. 1924.’ (lower right); signed, titled and dated ‘Joan Miró “Le Piège” 1924.’ (on the reverse)

oil, charcoal and graphite on canvas

36 x 29 in. (92.4 x 73.5 cm.)

Painted in 1924

£3,000,000-5,000,000

US$4,200,000-6,700,000

€3,500,000-5,800,000

LITERATURE:

La révolution surréaliste: first year, 15 October 1925, no. 15, p. 25 (illustrated).

J. Dupin, Joan Miró, Life and Work, Cologne, 1962, no. 56, p. 506 (illustrated).


PROVENANCE:

André Breton, Paris, 1925-1966, and thence by descent to Aube Breton-Elléouët; sale, Collection André Breton, Calmels-Cohen, Paris, 14 April 2003, lot 6449.

Acquired by the present owner in 2004.

EXHIBITED:

Paris, Galerie Daniel Cordier, Exposition Internationale Orale du Surréalisme [EROS], December 1959 - February 1960 (illustrated on one of six postcard reproductions in the limited edition exh. cat., Boîte Alerte [lot 114 in this sale]).

London, Tate Gallery, Joan Miró, October - November 1964, no. 35, p. 22 (illustrated).

Paris, Musée national d’art moderne, Centre Georges Pompidou, André Breton, La beauté convulsive, April - August 1991, pp. 479 (illustrated p. 254); this exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofía, October - December 1991, p. 214 (illustrated).


Le piège (The Trap) is a brilliantly lyrical and magically inventive painting that depicts the hot, sun-baked landscape of Joan Miró’s Catalan homeland. It was created at the artist’s farmhand home in Mont-roig in the summer of 1924 and is one of a now legendary series of radical and ground-breaking paintings made by Miró during that summer in which his flowing line and fertile imagination suddenly gave birth to an entirely new realm of pictorial space and ‘Surrealist’ vocabulary of near-magical imagery. This series of works includes many of Miró’s finest early creations, including such pictures as La Terre labourée (Dupin, p. 98; The Solomon R. Guggenheim Museum, New York), Paysage catalan (Le chasseur) (Dupin, p. 90). The Museum of Modern Art, New York), Tête de paysan (Dupin, p. 99; The Scottish National Gallery of Modern Art, Edinburgh) and his early Catalan paintings (see Dupin, nos. 91 and 112).

André Breton, the leader of the Surrealist movement - also founded in 1924 - was among the first to recognize the true significance of Miró’s extraordinary achievement with this series of works. Breton was also the first owner of Le piège, acquiring it directly from the artist soon after it was painted and keeping it as a part of his prodigious collection for the rest of his life. Breton described Miró’s 1924 paintings as works that had marked ‘an important date in the development of Surrealist art.’ With ‘one leap,’ he wrote, Miró had ‘jumped over the last obstacles to affect the mind’ (ibid., p. 85).

Picasso too, in a rare moment of largesse, was to congratulate Miró about the new direction that these works had announced, telling his fellow countryman proudly that, after all, you are the one who is opening a new door! (quoted in J. Miró, ‘Memories of the Rue Blomet,’ M. Rowell, ed., Joan Miró: SELECTED WRITINGS AND INTERVIEWS, London, 1987, p. 100). Miró, for his part, was always keen to acknowledge the great debt that he felt his 1924 paintings had owed to the unique methods of the group of ‘Surrealist’ poets and writers, such as Breton, Philippe Soupault, Louis Aragon and Tristan Tzara, with whom, in Paris, he had so recently come into contact. Writing to Michel Leiris at the time he was at work on Le piège, Miró proclaimed that he had begun to follow a painterly path that was distinctly anti-painterly and against all conventional notions of ‘painting.’ His forms and figures had become reduced to lyrical lines, ciphers, and grid-like progressions or dots, now set against a usually bleak or empty pale ground. ‘I am working furiously,’ he reported eagerly. ‘You and my other writer friends have given me much help and improved my understanding of many things. I think about our conversation when you told me how you started with a word and watched to see where it would take you – and I have adopted a similar method… Using an artificial thing as a point of departure like this, I feel parallel to what writers can obtain by starting with an arbitrary sound…the isolated sound of a consonant or vowel, any sound be it nasal or labial. This can create a surprising juxtaposition of sounds in your poems, even when you use the sound of vowels or consonants that have no meaning at all’ (Letter to Michel Leiris, 10 August 1924, reproduced in M. Rowell, op. cit., p. 86).

What Miró was attempting to do with his new paintings, he claimed, was to now ‘free himself of the passion of all pictorial conventions’ and to express another, more intense reality with precision and using all the ‘golden sparks the soul gives off.’ The series of pictures that this approach produced, he wrote, were so new, and so radical that he had, he said, even grown reluctant to call them ‘paintings’ (ibid., p. 86). ‘There is no doubt,’ he wrote to Leiris, that these ‘canvasess that are simply drawn, with a few dots of colour…are more profoundly moving in the elevated sense of the word, like the tears of a child in its cradle’ than ‘other, more conventional works which, he claimed, were more ‘like the scrawls of a white lie. It was, he found also, that it was the more simplistic, graphic, or ‘merely drawn’ of his new canvases (or, at any rate, the lightly coloured ones that seemed most ‘directly’ and most powerfully to ‘affect the mind’ (ibid., p. 86).
As Jacques Dupin has observed, what Miró had begun to create in the lyricism of such new, pared-down, strongly linear and graphic works as Le piège was an entirely new space and a new reality (Miró, Barcelona, 1993, p. 96). Very much rooted in the rustic nature of his homeland and the fertile soil that, two years earlier, had given birth to his first masterpiece, La ferme (Dupin, no. 81; The National Gallery of Art, Washington D.C.), Miró now applied the same free-flowing automatic, unconscious and dream-like approach that his new poet friends had shown him as a way to further energize and enrich the poetic sense of reality already hinted at in works such as La ferme. Miró was ‘not so much trying to escape from reality’ in these 1924 paintings, Dupin has written, as attempting ‘to escape into nature, that is, into all of nature, including the imaginary as well as the real which is revealed in the omnipotence of desire’ (ibid., p. 96).

Le piège is one of the most powerful and complete examples of this radical fusion of desire, raw nature, eroticism and lyrical, free-form invention in all of this great series of works. Rooted in an almost primordial and distinctly rustic sense of his native landscape and containing a poetic sense of the symbiotic relationship between its people, animals and the landscape, many of these works are also pervaded by an overt and often bawdy eroticism that appeared to both unite and define the universe outlined by Miró’s pictures. A central ingredient in much of Miró’s work at this time, this eroticism was, as Dupin has pointed out, ‘essentially, an untroubled, rustic kind of eroticism, an outpouring of nature, a flowering of life’ (ibid., p. 110).
"I am" hard at work and full of enthusiasm. Monstrous animals and angelic animals. Trees with ears and eyes and a peasant in a barretina and a rifle smoking a pipe. All the pictorial problems resolved. We must explore all the golden sparks of our souls. Something extraordinary! The acts of the Apostles and Brueghel.

– JOAN MIRÓ

This is perhaps nowhere better illustrated than in Le piège, a work which, like both La Terre labourée and Paysage catalan (le chasseur) before it, is centred upon a lone, solar, male, figure seen uniting the earth and the sky and fertilizing the Catalan soil by literally sowing his seed into it. With his one-eyed head appearing to flame like the burning sun, the torso of this mysterious, almost archetypal figure is that of a tree trunk that here sprouts with leaves (not ears as in La Terre labourée). By contrast the bottom half of this solar-tree-figure’s body is decidedly human and, in a deliberately frank and diagrammatic manner, shown to be both farting and ejaculating in front of the twin figures of a somewhat startled rabbit and a coquettish bird. Above them a halved lemon, with leaves reminiscent of a propeller, introduces a rare element of colour and perhaps also mechanisation into the picture.

Miró leaves all these elements out of the completed painting, preferring to concentrate on the powerful graphic force of the main imagery and the poetic lyricism that his fluid, meandering line umbrellas when set against a plain, primed canvas background. Here, in a powerful evocation of the coastal Catalan plain in high summer, simple graphic form and eloquent line all interplay in a new dynamic relationship which, in places, Miró has augmented with subtle dabs and spots of colour. Far removed from conventional painting Miró’s style here is more evocative of the art making of primordial times. It is in this way that in a work like Le piège Miró has established a wholly original and seemingly timeless form of pictogram-like writing – a new graphic language which merges line, image, sign, symbol and shape all into one, dream-like imaginative and surprisingly intense reality: a ‘sur-reality.’

I have already managed to break absolutely free from nature and the landscapes have nothing whatever to do with outer reality, the artist wrote. Nevertheless, they are more Mont-roig than if they had been done from nature. I always work in the house and use real life only as a reference... I know that I am following very dangerous paths, and I confess that at times I am seized with a panic like that of a hiker who finds himself on paths never before explored, but this doesn’t last thanks to the discipline and seriousness with which I am working and, a moment later, confidence and optimism push me onward once again (quoted in J. Dupin, op. cit., p. 96).
Peinture
signed and dated ‘Miró. 1927.’ (lower left); signed and dated again ‘Joan Miró. 1927.’ (on the reverse)
oil on canvas
38 x 51½ in. (97 x 130 cm.)
Painted in 1927
£400,000-1,800,000
US$620,000-2,600,000
€680,000-2,100,000

PROVENANCE:
Lusen Lefèvre-Foinet, Paris (no. 3560).
Galerie de Beaune, Paris.
Pierre Matisse Gallery, New York.
Wallace F. Chrysler, Jr., New York; his sale, Parke-Bernet Galleries, New York, 22 March 1945, lot 129.
Pierre Matisse Gallery, New York.
Private collection, Switzerland.
Acquired by the present owner in 2004.

EXHIBITED:
Richmond, Virginia Museum of Fine Arts, Exhibition of the Collection of Wallace F. Chrysler, Jr., January - March 1941, no. 141; this exhibition later travelled to the Philadelphia Museum of Art, March - May 1941.
New York, Pierre Matisse Gallery, Joan Miró, 1923-1927 (probably) no. 8 or 95.

LITERATURE:
J. Dupin, Joan Miró, Life and Work, Cologne, 1962, no. 280, p. 516 (illustrated).
I often change the way I paint, looking for means of expressing myself: always I'm guided by this burning passion, which makes me walk from right to left.

— JOAN MIRÓ

Working with the conscious aim of pushing the logic of his famed ‘dream paintings’ to their most elemental and extreme, Joan Miró spent much of the opening months of 1927 huddled up in a new studio at 22 rue Tourlaque in Paris’s 18th arrondissement. ‘I decided that I would shut myself up completely, and not let anyone see my work,’ the artist explained to the Catalan journalist Francesc Trabal in 1928. ‘I'd prepare a major exhibition showing all the formal innovations and aggressiveness I had inside me. It would be a real knockout’ (quoted in M. Rowell, ed., Joan Miró: Selected Writings and Interviews, London, 1987, p. 96). It was in this environment that the present Peinture was born, its stark elegance and almost minimalist array of forms highlighting Miró’s growing interest in the raw, tactile qualities of his materials, as he brought his ‘dream’ paintings to a culmination.

The so-called ‘dream,’ or ‘onanic,’ paintings had first emerged in Miró’s oeuvre in 1925. Inspired by the automatic poetry of his peers, the nascent Surrealist movement, and the dream-like, hallucinatory visions that he was experiencing due to extreme hunger, the artist had begun to paint with a new, unpremeditated and unconstrained abstract imagery composed of signs and forms, seeking to capture what he once described as ‘all the golden sparks of our souls.’ Miró delved into his subconscious inner world, drawing from its depths a series of cryptic signs and symbols, shapes and forms, which he then translated on to his canvases quoted in abd....
I wanted my spots to seem open to the magnetic appeal of the void, to make themselves available to it. I was very interested in the void, in perfect emptiness. I put it into my pale and scumbled grounds, and my linear gestures on top were the signs of my dream progression.
– JOAN MIRO

The deceptive simplicity of the resulting paintings shocked contemporary viewers, their austere aesthetic and ambiguous subject matter securing Miró's reputation as a revolutionary figure within the European avant-garde, and bringing him to the attention of the leaders of the Surrealist movement.

Amongst the paintings which emerged during the opening months of 1927, there is a concentrated group of eighteen compositions which drew their inspiration from a collection of sketches spread through four separate notebooks, identified by the artist's addition of the letter G to four sheets, followed by a super-script number (see A. Umland, Joan Miró: Painting and Anti-Painting, 1927-1937, exh. cat., New York, 2008, pp. 30-35). Subsequently described by Miró as a 'laboratory experiment,' these works investigate the very materiality of the art-making process, focusing on the various different elements which make up the final composition, exploring subtle variations in texture, tone and colour through the familiar language of forms of the dream paintings. Of the eighteen paintings, all but two leave the background free of colour, allowing the warm biscuit tones of the raw, untouched canvas to become the dominant element within the composition. While the artist had previously employed non peint (unpainted) canvases on a sporadic basis throughout his career, this suite of works marked a radical reversal of the relationship between paint and canvas within the composition.

Louis Aragon was among the first commentators to recognise the artistic shift that these works represented within Miró's oeuvre, drawing attention to their unique character in his 1930 essay La Peinture au défi: 'Many things in [Miró’s] paintings recall what is not painted. He makes paintings on coloured canvas, painting there only a white patch, as though he had not painted in that spot, as though the canvas were the painting' (quoted in ibid., p. 32). In the present Peinture, one such white patch dominates the right hand side of the composition, loosely applied using a spatula or palette knife, creating a small cloud of pigment. The flowing contours of the amorphous nebulous form seem to almost fluctuate before the eye, its loose edges oscillating ever so slightly, as if it may disappear or shift at any moment. Atop this white cloud, Miró adds a handful of graphic elements, including a single slender stroke of black paint that runs vertically down the canvas, and a loosely formed circle, inside of which a series of looping black brushstrokes create a tangle of lines. Perhaps the most eye-catching element though is the flowing panel of red and yellow which flutters outwards from the cloud of white, like a flag or a flame, its bright colours and dynamic movement a bold counterpoint within the otherwise minimalist composition.

Displaying a lightness of touch and restrained approach to mark-making, Peinture captures the probing, experimental nature of Miró's so-called G paintings, particularly in the way it emphasises the essential tactility of the surface of the canvas, allowing the artist's interventions to appear separate and independent to the raw, untouched ground. This final suite of dream paintings would prove a jumping off point for Miró's creative vision, acting as a bridge between his painterly activities of the mid 1920s and the bold experiments in mixed media, collage and sculptural assemblage that would dominate his output from 1928-1931. Indeed, rather than representing a rupture or schism, these paintings demonstrate the ways in which Miró's art was constantly evolving, each composition feeding into the next. 'When I've finished something I discover it’s just a basis for what I’ve got to do next,' the artist explained in 1928. 'It’s never anything more than a point of departure, and I’ve got to take off from there in the opposite direction' (quoted in ibid., p. 38).
Max Ernst (1891-1976)

Aux 100,000 colombes

titled ‘aux ernst’ (lower right)
oil on canvas
36¼ x 50 in. (96.7 x 130 cm.)
Painted in 1925
£1,200,000-1,800,000
US$1,700,000-2,600,000
€1,400,000-2,100,000

PROVENANCE:
Galerie Beyeler, Basel (no. 7411), by whom acquired from the above in October 1972.

EXHIBITED:
Basel, Galerie Beyeler, Max Ernst, June - October 1974, no. 9.
Dusseldorf, Städtische Kunsthalle, Surrealität-Bildrealität, December 1974 - February 1975, no. 69, p. 73 (illustrated, p. 73), this exhibition later travelled to Baden-Baden, Staatliche Kunsthalle, February - April 1975.
Tokyo, The Seibu Museum of Art, Max Ernst, April - May 1977, no. 51 (ill.), (Illustrated), this exhibition later travelled to Kobe, Museum of Modern Art, June - July 1977.
Saint-Paul-de-Vence, Fondation Maeght, Max Ernst, July - October 1983, no. 38, p. 116 (Illustrated p. 53).
Basel, Galerie Beyeler, Max Ernst, Landschaften, June - September 1985, no. 10 (dated 1926), this exhibition later travelled to Bonn, Städtisches Kunstmuseum, November 1985.
Madrid, Fundacion Juan March, Max Ernst, February - April 1986, no. 24 (dated 1926), this exhibition later travelled to Barcelona, Fundacion Juan March, May - June 1986, no. 23 (Illustrated p. 33).
Nantes, Musée des beaux-arts, Histoires de forêts. Max Ernst, June - September 1987, p. 43 (Illustrated).

LITERATURE:
Max Ernst, *Aux 100,000 Colombes*, 1924.
Private Collection.

*Right:
Sprengel Museum, Hannover.
Artwork: © Max Ernst, DACS 2021. Photo: © bpk / Sprengel Museum Hannover / Aline Herling / Michael Herling / Benedikt Werner.

‘Just as a poet listens to his involuntary thought processes and notes them down, so a painter projects on paper or canvas what is suggested to him by his visual imagination.’

– MAX ERNST

Created in 1925, Max Ernst’s *Aux 100,000 colombes* presents an ethereal vision in which a plethora of birds converge in a great cloud of paint at the centre of the canvas, their bodies overlapping and intertwining as they jostle for space. The title, which wittily parodies the name of the ready-to-wear Parisian clothing manufacturer *Aux 100,000 Chemises*, lends the impression that the great flock of birds at the centre is only the tip of the iceberg and that innumerable others remain hidden from view, waiting to emerge. Birds had always played a significant role in the artist’s life - since childhood, as Ernst himself explained, he had made a clear unconscious connection in his mind between people and birds. When only a boy, his favourite pet, a bird by the name of Horneborn, died on the same night that his sister Loni was born. This, the artist later wrote, led to ‘confusion in the brain of this otherwise quite healthy boy – a kind of interpretation mania, as if the one-born innocent had in her lust for life, taken possession of the vital fluids of his favourite bird. The crisis is soon overcome. Yet in the boy’s mind there remains a voluntary if irrational confounding of the images of human beings with birds and other creatures, and this is reflected in the emblems of his art’ (*Biographische Notizen*, in *Max Ernst*, exh. cat., Zurich, 1962, p. 23).

By the opening months of 1925, Ernst had entered a new period of financial security which allowed him to concentrate solely on his art for the first time in his life. Almost immediately, a series of recognisable creatures began to manifest themselves in his work. Foremost amongst these often strongly autobiographical characters was the figure of a bird, which Ernst would later develop into his mysterious alter ego – a hybrid creature that was half bird, half man – to which he would give the name *Loplop*. Usually male though sometimes also androgynous, Loplop was what Ernst later described simply as the ‘Bird Superior, a private phantom very much attached and devoted to me, who the artist believed to be a mystic guide to the netherworld of his unconscious imagination (*Cahiers d’Art*, Max Ernst edition, Paris, 1937, p. 24). Prior to Loplop’s arrival, the bird remained a clearly identifiable leitmotif in Ernst’s work, most often shown in the form of a pair of small, richly plumed song-birds, trapped together in a cage. Gazing forlornly from within the tight confines of their enclosure, the two birds are clearly prevented from spreading their elegantly coloured wings, lending the scene a discomforting claustrophobia. In contrast, the doves of *Aux 100,000 colombes* exude an almost boisterous sense of freedom as they converge at the centre of the composition, flocking together in a great mass of bodies, their forms filled with an insatiable energy as they clamour for room.

References:

The highly worked surface is an example of the artist's earliest experiments with the semi-automatic technique of *grattage* (scrapping in French), as a series of multicoloured pigments are placed in thick, consecutive layers on the canvas, then gently scraped away to reveal the underlying hues and layers. Exposing points and patterns that, as in his earlier graphic *frottage* rubbings, subsequently served as prompts for his ever-fertile imagination and creativity, this technique allowed Ernst to push past the fear he claimed to feel before the empty, blank surface of a page or canvas. "I was surprised 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," he recalled about the revelation these techniques brought to his working practice. "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." ('On *Frottage*, 1936; reproduced in H. B. Chipp, *Theories of Modern Art: A Source Book by Artists and Critics*, Berkeley and London, 1968, p. 429).

In *Aux 100,000 colombes*, Ernst delves into the expressive possibilities of *grattage*, playing with the materiality of the oil paint to produce unexpected patterns and impressions. Laying the canvas over a textured surface, he scraped and scratched the layers of paint away to reveal rich, multi-coloured patterns which both echo the underlying material used in their creation and suggest entirely new forms. The heavily impastoed paint retains traces of the artist's movements as he worked, with thin lines of pooled pigment indicating the path and direction in which he dragged the oils across the surface of the canvas. Responding to the unexpected marks and shapes that emerged from the scrapings, the artist then worked back into the painting, adding the simplified outlines of the birds in a variety of sizes and poses — some spread their wings to their full expanse, while others appear to preen their feathers, or glance around at another new arrival. In this way, Ernst imbues the scene with an incredible sense of movement and energy, almost conjuring an impression of the great cacophony of sound that would have accompanied the crowd of birds as they gathered.
**PROPERTY FROM A PRIVATE AMERICAN COLLECTION**

118

**SALVADOR DALÍ (1904-1989)**

*Leda Atomica, primer dibujo (first drawing)*

signed, inscribed and dated ‘Gala Salvador Dalí de Figueres 1947 primer dibujo por la “Leda Atomica”’ (lower right)

pen and red and black inks, sanguine, and charcoal with white hightoning and estompe on toned paper

22 x 18 in. (56.7 x 46.9 cm.)

Executed in Figueres in 1947

£200,000-300,000

US$280,000-420,000

€240,000-350,000

**PROVENANCE:**

Private collection, United States, by whom acquired at the above sale.

**EXHIBITED:**

**LITERATURE:**

The authenticity of this work has been confirmed by Nicolas Descharnes.
I started to paint the Leda Atomica to exalt Gala, the goddess of my metaphysics, and I succeeded in creating the “suspended space.”

– SALVADOR DALÍ

In November 1947, the exhibition 'New Paintings by Salvador Dalí' opened at the Bignou Gallery in New York. In the catalogue for the show Dalí proclaimed that, at the age of forty-four, he now believed it was his duty to start painting masterpieces, the first of which would be his grand composition Leda Atomica, then making its public debut at the exhibition in a draft stage. The artist executed a number of precise sketches and studies in preparation for the final painting, exploring the divine proportions conceived by Luca Pacioli in the 15th century and the theories of the Romanian mathematician Matila Ghyka, in order to create a work that was rooted in compositional harmony. As is clear from the inscription in the lower right corner of the present drawing, Leda Atomica, primer dibujo (first drawing) is the first of these studies the artist completed for the painting, focusing on the lithe form of the central figure, here shown floating against the open space of the page.

Casting his wife and muse, Gala, in the title role, Dalí creates an ethereal vision of Leda who, according to legend, was seduced by Zeus in the form of a swan. While her nude form is shown seated, she appears completely weightless, as she twists her body to the left, gazing at her outstretched hand where, in the final painting, the swan’s head rests. Eschewing the more carnal vision of the story favoured by painters such as Paolo Veronese and Peter Paul Rubens, Dalí instead focuses on a more serene rendering of the spiritual connection between the pair in Leda Atomica. The myth occupied an important position in the artist’s imagination – Dalí felt a deep affinity to Leda’s offspring, believing that he and Gala were born souls in a similar manner to the twins that resulted from her passionate interaction with Zeus. In the present drawing, Dalí alludes to this by prominently positioning Gala’s wedding band, a symbol of their union, on her left hand as it curves around towards the viewer.

Using a mixture of sanguine, pen and ink in the present composition, Dalí displays his remarkable skills as a draughtsman, portraying the sinuous curves of Gala’s body with a classic purity that harks back to the drawings of Leonardo Da Vinci and Jean-Dominique Ingres. While classically-inspired motifs and subjects had first begun to make their presence felt in Dalí’s work following a sojourn in Italy during the late 1930s, they gained a new prominence in the wake of the Second World War, as news of the atomic bomb forced the artist to reconsider his understanding of the world. Indeed, the dawning of the Nuclear age had prompted in Dalí a new awareness of the innate immateriality of matter, its ability to be in constant flux and disintegration at the same time, a revelation which led him to believe in an inherent mysticism at the heart of all existence. This ‘Nuclear Metaphysics’ manifests itself in Leda Atomica and its studies in the manner in which everything appears to be held in a strange state of suspension, floating independently from one another, never touching, the space between their forms charged with an unknown energy.
Les peupliers
signed ‘max ernst’ (lower right)
oil with decalcomania on paper laid down on panel
15 ¼ x 11 in. (38.8 x 28 cm.)
Executed in 1939
£450,000-650,000
US$600,000-900,000
€530,000-750,000

PROVENANCE:
Mayor Gallery, London.
Richard Kraus Gallery, Chicago (no. 764-A), by whom acquired from
the above in May 1968.
Emerson W. Cheng, Sherman Oaks, California.
Galleria Domena-Galatea, Rome (no. 2362).
Galleria Galatea, Turin (no. 2162).
Marinetti collection.
Acquired from the above by the present owner circa 2002.

EXHIBITED:
London, Mayor Gallery, Max Ernst, April 1959, no. 22.
Rome, Museo del Corso. Fondazione Cassa di Risparmio di Roma, Max
Ernst a suo tempo formattico, July – November 2000, p. 156 (illustrated, p. 41).
La Coruña, Fundación Pedro Barre de la Mata. Surrealismo. Max Ernst y su
amigo arquitectos, June – September 2004, p. 10 (illustrated, p. 87).
Paris, Musée d’art moderne de la ville de Paris, L’art en guerre. France 1939–
1945, October 2012 – February 2013, p. 473 (illustrated, p. 70); this exhibition
later travelled to Bilbao, Guggenheim Museum, March – September 2013.
Aix-en-Provence, Musée Municipal du camp des Milles, Hans Bellmer, Max
Ernst, Ferdinand Springer,Wei au camp des Milles, September – December
2013, p. 16 (illustrated, p. 47).
Düsseldorf, K20, Kunstsammlung Nordrhein-Westfalen, Unter der Erde.
Von Kafka bis Kippenberger, April – August 2014, no. 26, pp. 140 & 152
(illustrated, p. 120).

LITERATURE:
F. Laws, Mayor Gallery exhibition review in The Manchester Guardian,
23 April 1959.
no. 2334, p. 11 (illustrated).
W. Spies, Max Ernst. Life and work. Cologne, 2005, p. 348 (illustrated
p. 160).
A n the 1930s, despite a turbulent close, Max Ernst’s creativity continued to flourish unabated, even as the threat of war loomed menacingly on the horizon. In 1937 the artist’s work had been denounced in his homeland of Germany, confiscated from museums and labelled Entartete kunst by the National Socialists. When the conflict finally erupted less than two years later, he was living with his paramour Leonora Carrington in an old farmhouse in the small village of Saint-Martin-d’Ardèche in the South of France. As a German citizen, Ernst was considered an enemy alien by the local authorities and imprisoned in an internment camp, where he shared a room with his fellow Surrealist, Hans Bellmer. In the midst of this turmoil, Ernst continued to paint, inspired by the semi-automatic technique of décalcomania, which had been introduced to Surrealist circles by the Spanish artist Oscar Domínguez in 1936. It was at the very height of this period of upheaval and uncertainty that the very height of this period of upheaval and uncertainty that

While many surrealists dabbed in the technique simply to marvel at the bizarre evocative shapes they could quickly create by accident, Ernst was the only artist to adopt décalcomania in a sustained manner to painting in oils on canvas, incorporating panes of glass and specially modified pigments to generate the evocative patterns. Through concentrated practice, he became a master of the technique, achieving a remarkable degree of control over this fundamentally unpredictable process. However, Ernst rarely employed this technique as an end in itself, but rather used it as a systematic means of applying paint in conjunction with various kinds of brush work and the use of the palette knife. From the depths of these rich, variegated surface patterns, his vivid imagination conjured magical striations of form and colour, which he then built into towering trees and rock formations, eventually conjuring jungle-like landscapes, filled with menacing, mythical creatures and variegated vegetation from their forms.

In 1939, Ernst began to apply the décalcomania technique by degrees, beginning with tree forms (Spies, nos. 2330-2335), amongst which the artist identified cyprés (cypresses) and poplars (peupliers). Les peupliers is an exquisite example from this small group of abnormal subjects, its fluid passages of paint and subtly shifting tones capturing the visual dynamism of the technique. No other species of tree was perhaps so inextricably tied to the French identity as the poplar: svelte and elegant, they were a common feature within the public imagination, characteristics to be celebrated and embraced as the country braced itself once more for war. Indeed, the wartime climate and the stress of the threat to his security must have helped to stimulate Ernst’s imagination, transforming the random, unmediated patterns into fantastical landscapes which boasted a strange blend of magic, mystery, beauty and foreboding in their forms. Discussing this aspect of Ernst’s artistic practice, John Russell has observed: ‘[Décalcomanian] would not suit every subject, but for a world in process of self-destruction it was exactly right...’ The very act of squashing an area of wet paint on the canvas corresponded to the panic and irreality... as for the act of pulling the picture round, and of making sense of a dramatic but as yet meaningless situation, that also met the needs of the moment... Chias was subject once more to the artist’s will (Max Ernst: Life and Work, London, 1962, p. 126).
PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

RENÉ MAGRITTE (1898-1967)

Le monde poétique

signed Magritte (lower right); inscribed and dated
"LE MONDE POÉTIQUE" (1947) (on the reverse)
oil on canvas
19 ½ x 23 ½ in. (50.3 x 60.4 cm.)
Painted in 1947
£3,000,000-5,000,000
US$4,200,000-7,000,000
€3,500,000-5,800,000

PROVENANCE:
The artist, until at least 1953.
Private collection, Italy.
Acquired from the above by the present owner in May 1980.

EXHIBITED:
(Probably) Brussels, Galerie Dietrich, Exposition Magritte,
January - February 1948.
New York, Hugo Gallery, René Magritte, May 1948, no. 16.
Beverly Hills, Copely (Galleries, Magritte, September 1948, no. 9.
Rome, Galleria dell’Obelisco, Magritte, January - February 1953, no. 4.

LITERATURE:

In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.
At first glance, the ‘poetic world’ that René Magritte has created in the present work appears untroubling. Painted in hues of soft pink, peach, and sky blue, the composition consists of an eclectic array of objects - a glass, a painted bottle adorned with a nude blonde haired woman, a baguette, one of Magritte’s signature bells, and a trio of pale pink pyramids - set upon a table top, in front of a seemingly blissful seascape that stretches into the distance. Yet, a disquieting mystery pervades. The curtains have been drawn to show the quintessential Magrittean sky tearing before our eyes, as if a pane of shattering glass or peeling wallpaper. The pyramidal objects with their pointed tips likewise imbue the scene with a sense of impending threat, the central one looming threateningly behind the *femme-bouteille*. As with the greatest of Magritte’s paintings, what appears to be a simple assortment of objects in a still-life tableau is in fact a beguiling, strange, and enigmatic composition that revels in the boundaries between banality and mystery, the knowable and unknowable, reality and artifice. This composition is rare in Magritte’s oeuvre, the combination of objects not often pictured together in this way.

Painted in 1947, after the long, dark years of the Occupation were over, *Le monde poétique* is endowed with a distinctly human presence thanks to the painted wine bottle featuring a female nude that stands sentinel amid this compelling scene. Living in Occupied Belgium and enduring the privations of war, including a lack of canvases, in 1940 Magritte painted a claret bottle with the form of a nude woman (*Sylvester*, no. 690). This marked the beginning of a series of *femme-bouteilles* that the artist continued to create until the end of his career. Initially an exploration that Magritte made in three-dimensional form, these objects - a brilliant combination of painted image and readymade sculpture - were subsequently included in painterly form, first in a gouache of 1942, *L’Inspiration* (*Sylvester*, no. 1174), followed five years later by the present work, the first oil painting in which he depicted this motif.

"Tear away, tear away, something of it will always be left."

– RENÉ MAGRITTE ON THE PRESENT WORK
At around the same time, Magritte also composed a still-life photograph in which he positioned one of his painted bottles upon a tabletop in front of a painting that featured one of his signature cloud-filled skies composed of floating cubic forms. The visual equivalences between this constructed still-life scene and Le monde poétique has led David Sylvester to wonder whether the present work was in fact inspired by the photograph, which was reproduced in Marcel Mariën’s La terre n’est pas une vallée de larmes in 1945. It is this relationship between reality and fiction, three dimensional objects and their two-dimensional pictorial counterparts that lies at the heart of Le monde poétique and Magritte’s work as a whole.

Indeed, in the present work these visual dichotomies are heightened by the depiction of the sky. No longer a seemingly endless cloud filled vista that recedes towards the horizon in the distance, the background is revealed to be exactly what it is: a painted, two-dimensional backdrop, a stage setting devised by the artist in the creation of this composition. The curtains that hang on each side of the composition heighten this effect. The painting is no longer the Albertian ‘window on the world’; instead Magritte has revealed it to be nothing more than a painted – and in this case slowly disintegrating – representation of an invented vista. ‘I used light blue where sky had to be represented but never represented the sky,’ he once cryptically explained (quoted in C. Grunenberg, ed., Magritte A to Z, London, 2011, p. 36).

Playing with the depiction of the sky was one of Magritte’s favourite pictorial tricks. He presents this infinite, unknowable blue atmosphere in myriad ways: as cubes built up upon each other; as cut-outs or a curved piece of sky-patterned paper amid an interior; on fire or cut through; flanked with curtains each side; or as a pane of glass shattered on the floor. ‘Despite the shifting abundance of detail and nuance in nature,’ he stated in 1938, ‘I was able to see a landscape as if it were only a curtain placed in front of me. I became uncertain of the depth of the fields, unconvinced of the remoteness of the horizon’ (quoted in S. Whitfield, Magritte, exh. cat., London, 1992, pp. 13-15).

‘I simply search for images, and invent and invent. The idea doesn’t matter to me: only the image counts, the inexplicable and mysterious image, since all is mystery in our life.’

– RENÉ MAGRITTE
'Let us think of the torn sky, the blocks of sky in a dark room, the sky in process of construction, the sky as triumphal arcades.'

– PAUL NOUGÉ

In creating compositions that were composed of these screens and surfaces, Magritte was playing with the fundamental concept of representation, revealing not only the inherent artifice of a painted image, but emphasizing to the viewer that the world of appearance itself is in fact a composite of ever-changing possibilities. ‘There is nothing “behind” this image,’ was his response to someone asking what meaning lay behind one of his compositions. ‘(Behind the paint of the painting there is the canvas. Behind the canvas there is a wall, behind the wall there is…etc. Visible things always hide other visible things. But a visible image hides nothing’ (quoted in D. Sylvester, Magritte, Brussels, 1992, p. 408).

The same painted, shattering sky appears in two earlier, related works also entitled Le monde poétique from 1926 and 1937 respectively (Sylvester, nos. 107 and 435). In these pictures, the latter of which Magritte painted for the great Surrealist patron, Edward James, the same peeling sky serves as the setting for a tabletop filled with strange objects. Two curtains are hanging from mid-air, next to a troop of white pyramid forms that flanks a grotesque eye ball lodged on the end of a serpentine tail or root. A decade later, Magritte modified this disquieting work, transforming the serpent-like object into the less repellent form of the baguette and the ball. These, David Sylvester believes, were stand-ins for their more monstrous predecessors.

A year after he had completed Le monde poétique, Magritte sent it to New York to feature in his one man show of recent work held at Alexandre Iolas’s Hugo Gallery. For this exhibition, Magritte designed the catalogue himself, including reproductions of drawings, a poem by Paul Eluard, ‘A René Magritte’, as well as a commentary on each of the works written in collaboration with the artist’s new protégé, Jacques Wergifosse (see D. Sylvester & S. Whitfield, René Magritte, Catalogue Raisonné, vol. II, Oil Paintings and Objects, 1931-1948, Antwerp, 1993, pp. 152-153). The present work was included with the lines, ‘Tear away, tear away, something of it will always be left,’ a reference, Sylvester has stated, to the famous passage on calumny in Le barbier de Séville (ibid., p. 382). After the New York exhibition, the work traveled to California, where it was included in the inaugural exhibition at William Copley’s Copley Gallery in Beverly Hills. Magritte subsequently included it in his selection for his first Italian exhibition in 1953, at the Galleria dell’Obelisco, Rome.
Jean (Hans) Arp (1886-1966)

Lot 381

Provenance:
Marguerite Arp-Hagenbach, Meudon.
Johannes Warmuth, Rolandseck, by whom acquired from the above circa 1976-1978.
Galerie Dietmar Wscribe, Cologne, by whom acquired from the above on 7 October 1977.
Galerie Biegemann, Cologne.
Galerie Mildirolba, Cologne.
Private collection, Munich; sale, Sotheby's, London, 20 June 2007, lot 355, where acquired by the present owner.

Exhibited:

Trois objets désagréables sur une figure
brass with a light brown patina
H. s 11 1/5 x w 9 1/2 x d 5 1/5 in. (29.5 x 24.1 x 13.5 cm)
Conceived in 1930 and cast in an edition of 6; this example cast by Susse Fonderie in February 1972.
€46,000-60,000
US$58,000-75,000
£37,000-50,000

Literature:
C. Zervos, Cahiers d’Art, vol. 8, Paris, 1933, nos. 5-6, p. 236 (plaster version illustrated).
A. Iwaski, "Inscriptions under Perfume", in Asia, no. 1, London, January 1935 (plaster version illustrated p. 16, titled "Carnegie humaine").
C. Ewanski-Weir, Modern Plastic Art, Zürich, 1937, p. 89 (stone version illustrated; titled "Configurations and dated 1932").

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or symbol. Check Section D of the Conditions of Sale at the back of this catalogue.
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JOAN MIRÓ (1893-1983)

**Tête**
Signe, daté et inscrit 'MIRÓ. Tête 27/2/74.' (sur la revers)
Huile sur toile
28 x 36 cm. (73 x 92.1 cm.)
Peinte le 27 février 1974
£600,000-800,000
US$800,000-1,200,000
€700,000-920,000

**PROVENANCE:**
Galerie Maeght, Paris.
Sutton Manor Arts Center, England.
Anonymous sale, Christie’s, New York, 14 May 1999, lot 613.
Acquired at the above sale by the present owner.

**EXHIBITED:**

**LITERATURE:**
For me, the eye belongs to mythology. By mythology I mean something that is endowed with a sacred character, like an ancient civilization.

– JOAN MIRÓ

Painted on the 27th February 1974, Tête is a striking example from the series of bold and dramatic compositions that Joan Miró created during the mid-1970s, many of which took the form of large, close-up heads, rendered as back-lit silhouettes of black paint. Here, a mythological beast springs into view, almost filling the entire canvas with its dark, undulating body. Seen in profile, the monstrous head surges forth, the artist’s brief strokes of white pigment suggesting a wide, gaping mouth, ready to consume whatever lies in the creature’s path. 

Tête was among the most recent works included in the major retrospective of Miró’s work held at the Galeries Nationales du Grand Palais, in Paris in October 1974, where the imposing, gestural canvases were set in direct confrontation with the artist’s early work, a testament to Miró’s boundless energy and endless creative imagination during this late stage of his career.

Miró’s Têtes from this period often boast a powerful gaze, channelled through their large, stylized eyes, which stare outwards, huge and ovoid-like from their bodies. According to the artist, this fascination with the eye was rooted in his memories of religious imagery: ‘It’s not hard for me to tell you where those [...] figures come from, the ones that have eyes all over them: an eye on the face, an eye on the leg, an eye on the back,’ he said, shortly after the present work was completed. ‘They come from a Romanesque chapel where there is an angel whose wings have been replaced by eyes. Another Romanesque angel has its eyes in its hands, right in the palm. I saw that in Barcelona when I was still a baby. Moreover, the eye has always fascinated me’ (Y. Taillandier, ‘Miró: Now I Work on the Floor’, in XXè Siècle, 30 May 1974, reproduced in M. Rowell, ed., Joan Miró: Selected Writings and Interviews, London, 1987, p. 282). In the present composition, the bright, scarlet red oculus is accompanied by another, almost invisible eye, just to its left, delineated using the same dark black paint of the body of the beast.

The creatures that populate these Tête paintings would prove a key inspiration for Miró’s ever evolving artistic practice in the ensuing years, most notably his collaboration with the Catalan theatre group La Claca, led by Joan Baixas, whom the artist had met in 1973. While the artist had previously contributed designs for the Ballet Russes in the 1920s and 30s, the production with La Claca, entitled Miró el Merma, saw him become more involved with the spirit of the stage show, designing costumes and sets, as well as conceiving the overall atmosphere and imaginative scenarios. He painted a whole cast of biomorphic, grotesque creatures for the production, constructing large, puppet-like costumes for the actors, many of which echoed the monstrous and forms that had emerged in the Tête paintings. Discussing the appeal of this project, Miró said: ‘These figures are very exciting to me. They are part of the carnival tradition, the parades with giant puppets. You can make a puppet say everything, with a brusque mobility that can dispense with words and explanations’ (R. Bernard, ‘Miró to L’Express: Violence Liberates,’ in L’Express, 4-10 September 1978; reproduced in ibid., p. 303).
Le chevalier

signed and dated DALI 1954 (lower left)
watercolour and pen and ink on paper
23½ x 29 in. (59.6 x 73.6 cm.)
Executed in 1954
£220,000-260,000
US$300,000-360,000
€260,000-300,000

PROVENANCE:
Anonymous sale, Sotheby’s, New York, 2 May 1996, lot 296.
Private collection, Asia, by whom acquired at the above sale; sale, Christie’s, New York, 10 May 2001, lot 187.
Private collection, Europe, by whom acquired at the above sale; sale, Christie’s, New York, 9 November 2006, lot 188.
Private collection, London, by whom acquired at the above sale, and thence by descent.

This work is included in Archives Descharnes under no. d3068 1954.


Created using a mixture of delicate watercolour and thin strokes of pen and ink, Salvador Dalí’s 1954 composition Le chevalier is dominated by a monumental horse and rider charging triumphantly through the scene, their forms heroically towering over the landscape. Bearing a scroll and shield, and wearing laurel leaves tucked behind his ears, the dashing knight seems to have been plucked from an ancient Greek myth, his muscular form suggesting a heroic figure such as Herakles, perhaps riding one of the mares of Diomedes. Behind the knight and his steed, a frieze-like sequence of otherworldly characters are dotted along the shoreline of a quiet inlet, which contains echoes of the landscape near Dalí’s home in Port Lligat in Northern Spain. More than any other place on earth, it was the bay at Port Lligat that provided the landscape of Dalí’s hallucinatory visions. It was the place where the paranoiac-critical images of his paintings repeatedly seemed to emerge before his eyes and the enigmatic shapes of its hills and rocks gave form to so many of his strange and haunting images. Somewhat evocative of the mysterious shorelines of Arnold Böcklin’s paintings which Dalí had always admired, there is an underlying sense of odyssey and of the metaphorical Mediterranean voyages of antiquity in this work.
PROPERTY FROM THE POWER OF COLOUR COLLECTION

JOAN MIRÓ (1893-1983)

Projet d’illustration d’un livre (Handmade Proverbs)
signed ‘Miró,’ lower right
gouache and brush and ink on cardboard laid down on canvas
34 x 17 in. (86.8 x 43.8 cm.)
Executed in 1970 as an illustration for Handmade Proverbs to Joan Miró by Shuzo Takiguchi (Barcelona 1970), a limited edition portfolio book with supplementary lithographs by Joan Miró

£80,000-120,000
US$110,000-170,000
€90,000-140,000

PROVENANCE:
Galleria dell’Annunciata, Milan.
Sala Gaspar, Barcelona.
Galleria d’Arte 2000, Treviso.
Galleria Dante Vecchiato, Padova.
Private collection, by whom acquired from the above in 2000; sale, Sotheby’s, London, 26 June 2008, lot 245.
Galerie Gmurzynska, Zurich.
Acquired from the above by the present owner on 20 June 2011.

LITERATURE:
S. Takiguchi, Handmade Proverbs to Joan Miró, Barcelona, 1970 (illustrated on the leaf of the English text).

ADOM (Association pour la défense de l’œuvre de Joan Miró) has confirmed the authenticity of this work.

Executed in 1970, the enigmatic Projet d’illustration d’un livre (Handmade Proverbs) reveals a sense of an almost magnetic energy, it’s unique mixture of bold, gestural mark-making and extreme minimalism showcasing the continued inventiveness of Joan Miró’s art throughout the latter stages of his career. Set against a vaporous background, a single streak of black paint travels across the page, appearing like an abbreviated piece of Japanese calligraphy or ancient script, whilst above a pair of amorphous white forms float against the open space of the void. Capturing a sense of the spontaneous, raw and direct outpouring of Miró’s imagination, Projet d’illustration d’un livre (Handmade Proverbs) reflects the artist’s deliberate pursuit of a new simplicity and minimalism in his work during this period. ‘My desire,’ he stated in 1959, ‘is to attain a maximum intensity with a minimum of means. That is why my painting has gradually become more sparse’ (quoted in M. Rowell, ed., Joan Miró: Selected Writings and Interviews, London, 1987, p. 251).

Floating amidst a boundless, oneiric space, the composition of Projet d’illustration d’un livre (Handmade Proverbs) is in some ways reminiscent of the monochrome grounds in the final iteration of Miró’s ‘dream’ paintings of the mid-1920s. In these semi-abstract compositions, whimsical signs and ciphers hovered amongst a seemingly timeless pictorial space, and the same effect is evident in the present work. It was this ability to convey tension, space and energy through the sparsest of marks and forms which lay at the heart of Miró’s genius, according to Alberto Giacometti: ‘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 squares 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’ (quoted in P. Schneider, ‘Miró’, in Horizon, no. 4, March 1959, pp. 70-81).
PROPERTY FROM A PRIVATE GERMAN COLLECTION

HANNAH HöCH (1889-1978)

Der Berg
signed and dated H.H. 39. (lower right); signed, inscribed and dated ‘HANNAH HöCH-MATTHIES BERLIN-HEILIGENSEE’ ‘Der Berg’ 1939 (on the reverse); signed again ‘HANNAH HöCH-MATTHIES’ (on the stretcher)
oil on canvas
29 x 27 3/4 in. (75.3 x 70.5 cm.)
Painted in 1939
£150,000-250,000
US$210,000-350,000
€180,000-290,000

PROVENANCE:
Estate of the artist.
By descent to the present owners.

EXHIBITED:
Apolda, Kunsthalle Apolda, Hannah Höch: Flora Vitalis, July - September 2017, no. 64, p. 84 (Illustrated).

LITERATURE:

We are grateful to Dr. Ralf Burmeister and to Dr Ellen Maurer for their assistance in cataloguing this work.
Painted in 1939, the enigmatic Der Berg (The Mountain) emerged during a period of deep turmoil and angst in Hannah Höch’s life. For much of the decade, the artist had been unable to show her work publicly in Germany due to the restrictive cultural policies of the National Socialist party, and in 1937 she was among the group of avant-garde artists vilified as ‘cultural bolsheviks’ in Wolfgang Willrich’s publication Säuberung des Kunsttempels (The Cleansing of the Temple of Art), which would provide the framework for the notorious Entartete Kunst (Degenerate Art) exhibition later that year.

To avoid persecution during the Third Reich, Höch moved from central Berlin to the quiet rural suburb of Heiligensee, where her past artistic affiliations remained unknown to her neighbours. Here, Höch entered a period of artistic and social isolation, keeping her rich archive of DADA ephemera and artworks hidden in her house, all the while continuing to paint and create photomontages under the radar of the authorities. “I often wonder how I managed to survive that dreadful reign of terror,” she later said. “When I now look back, I’m surprised by my own courage or irresponsibility in preserving in my home all the “subversive” Dada art and literature… But it never occurred to me, until it was all over, that I could still be considered a dangerous revolutionary…” (E. Roditi, Dialogues: Conversations with European Artists at Mid-Century, San Francisco, 1990, p. 74).

While the Pittura Metafisica of Giorgio de Chirico had been an important inspiration for Höch since the early 1920s onwards, it was during this period of tension, uncertainty and fear that she fully embraced the Surrealist idiom in her painting, discovering in it a path to artistic freedom amid the ‘nightmarish’ atmosphere of the ‘illusory world of National Socialism’ (quoted in The Photomontages of Hannah Höch, exh. cat., Minneapolis, 1996, p. 17). In Der Berg, Höch examines the universal and timeless theme of the cycle of life through the metaphor of a mountain hike – several figures are seen at different stages of climbing the steep, stark mountain, their slender, simple forms appearing almost doll-like in their anonymity. While some take the clearly delineated path, traversing the mountainside along an established, predetermined route, others look for more direct shortcuts to the top, such as the figure clinging to the cliff-face. At the summit, a lone figure stands tall, their body basking in the bright sunlight of the distant star that hangs in the sky, while to the right, a stream of figures are seen descending from the peak, heading towards a dark cave in the mountainside, where they will disappear.

Höch signifies the different ages of her humanoid characters through a nuanced treatment of body language and pose – while the figures on the left of the composition seem filled with youthful vigour and energy, boldly racing through the initial stages of the climb, the characters descending the shadowy slope and entering the cave are hunched over, their movements slow and careful as they navigate the treacherous path. This progression of time and life is echoed in the foreground of the painting, where three botanical elements are clustered together, their forms illustrating different stages of their lifecycle, from the lush beauty of the bright red flower in full bloom, to the pale blue leaves of a plant on the brink of withering, and the bare, lifeless tree at the centre, completely uprooted from the soil and ready to be discarded. While the doll-like figures and rock formations of the mountain, reminiscent of wrinkled leather, also appear in Höch’s cover designs for Victor Witte’s 1938 adventure novel Der Berg Lichtes, in Der Berg the artist explores profound questions about humanity and the journey of life, at a time when the chaos and turmoil of German politics and the impending war placed such certainties in peril.
PROPERTY FROM A DISTINGUISHED DUTCH COLLECTION

MAX ERNST (1891-1976)

*126

PROPERTY FROM A DISTINGUISHED DUTCH COLLECTION

MAX ERNST (1891-1976)

SORTONS: L’INSTANT ET LA DURÉE

SIGNED MAX ERNST (LOWER RIGHT)
OIL WITH DECALCOMANIA ON PAPER
16 x 12 in. (41 x 32.8 cm.)
EXECUTED IN 1966

£60,000-90,000
US$80,000-120,000
€70,000-100,000

PROVENANCE:
Alexander Iolas Gallery, New York.
Dorothea Tanning, Callas.
Kent Belenos, Stockholm, by whom acquired from the above in 1978.
Kunsthandel Lambert Tegenbosch, Heusden.
Acquired from the above by the family of the present owner in 1995.

EXHIBITED:
Vence, Galerie Alphonse Chave, Max Ernst, Peintures et collages récents, September - November 1966, no. 13 (illustrated).
Munich, Galerie Lazarides, Max Ernst, August - October 1967, no. 30 (illustrated).

LITERATURE:

Printed in 1966, Sortons: L’instant et la durée illustrates Max Ernst’s enduring passion for the semi-automatic techniques which had fueled his creative energies since he first discovered them in the 1920s and 30s. Such processes added an unplanned element to Ernst’s compositions, feeding his curiosity for automatic images and aiding his ‘meditative and hallucinatory faculties.’ (Beyond Painting,’ in M. Caws, ed., Surrealism, London & New York, 2004, p. 215). In Sortons: L’instant et la durée, the artist intercuts with the effects of decalcomania, generating unexpected, spontaneous patterns by pressing two sheets of paper together, one prepared with richly pigmented oil paint, and then peeling them apart to reveal an unmediated image. Here, almost the entire composition is taken over by the intricate, unregulated pattern of magenta paint, which rises like a mountain before us, drawing our eye to the mystical sun or moon hovering in the deep blue sky above. This celestial star stands out from the rest of the composition through its rich layers of impastoed white paint, a contrast in textures that is repeated in the small white form which appears in the middle of the field of red paint. Simultaneously evoking the red sandstone landscapes of Arizona, where the artist had lived during his years in America, and suggesting the alien terrain of another world, in this work Ernst generates an enigmatic landscape painting that appears at once deeply familiar and yet completely otherworldly and unsettling.
In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

*127

MAX ERNST (1891-1976)

Le hibou et sa fille

signed ‘max Ernst’ (lower right); signed again, dated and titled ‘Le hibou et sa fille max ernst 57’ (on the reverse)
oil on canvas
16 x 12 in. (40.9 x 30.7 cm.)
Painted in 1957
£90,000-150,000
US$120,000-200,000
€100,000-170,000

PROVENANCE:
The artist.
Acquired from the above by the present owner on 26 April 1999.

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

Following his return to Europe after years living in exile in America, Max Ernst chose to settle in the small hamlet of Huismes in the Loire Valley, writing shortly after the move: ‘It is beautiful and gentle and calm here’ (quoted in W. Spies and J. Drost, eds., Max Ernst: Retrospective, exh. cat., Vienna, 2013, p. 278). It was in this verdant green landscape, surrounded by the idyllic beauty of the French countryside, that his paintings reached a new level of harmony and peace, suffused with an almost fairytale atmosphere rooted in the natural world. Seemingly illuminated from within, Le hibou et sa fille (The Owl and his daughter) achieves a depth and complexity of surface that calls to mind, through relentless point and counterpoint, American post-war painting. However, though created at the height of the Abstract Expressionist movement, this painting remains firmly rooted in nature through the presence of the benign avian creatures at its centre, lending the scene a clearly figurative, if distinctly otherworldly reality.

Ernst had utilized animal imagery, and bird forms especially, throughout his career. In his mind, the animal world stood apart from our own, pure and free from the folly of human ambition; a dream-like memory of a paradise lost. Ernst wrote: ‘The world throws off its cloak of darkness, it offers to our horrified and enchanted eyes the dramatic spectacle of its nudity, and we mortals have no choice but to cast off our blindness and greet the rising suns, moons and sea levels. Be it with awe and controlled emotion, as with the Indians of North America, corralled into their reserves. Be it with song, sonority and music-making by such as the blackbird, thrush, finch and sterling (and the whole host of poets)’ (quoted in Histoire naturelle, Cologne, 1965).
Jean Arp (1886–1966)
I recall that as a child of eight I passionately drew in a huge book that looked like an accounting ledger I used colored pencils. No other work, no other profession ever interested me, and in those childhood games—the exploration of unknown dream places—already lay the germ of the career of the artist (Arp quoted in Jean (Hans) Arp, Collected French Writings: Essays, Drawings, Letters, ed. M. Jean, man, J. Neutgen, London, 1974, p. 13). Jean (Hans) Arp was born in 1887 in the Alsatian city of Strasbourg to a Jewish family. Both his parents were French, and Jean became a citizen of France in 1939. Arp studied at the Academy of Fine Arts in Munich, and then went on to study in Paris. He was one of the founding members of the group of artists known as the Dadaists, who sought to challenge traditional forms of art and culture. Arp became one of the first artists to introduce chance into his art, by using methods such as chance operations to create his works. He was also interested in the idea of the cosmos and the universe, and his art often reflected his fascination with these subjects. Arp's work was characterized by its avoidance of linear perspective and its use of flat, abstract shapes. He was a member of the Surrealist movement, and his work often featured dreamlike and fantastical elements. Arp died in 1966 in Paris, France.

Salvador Dalí (1904–1989)
‘At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing ever since.’ (Salvador Dalí, The Secret Life of Salvador Dalí, St. Petersburg, FL, 1965, 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 ideas while his mother was a devout Catholic. Dalí’s first recorded painting was a landscape in oil supposed to have been painted in 1915, when he was ten years old. While studying at the San Fernando Academy of Fine Arts in Madrid, Dalí became close friends with the poet Federico García Lorca and Luis Buñuel, with whom he would collaborate on films. In 1928, Dalí met his future wife, muse and personal manager, Gala, when she visited him in Paris for the first time. In 1933, with the support of André Breton and Paul Eluard, he joined the Surrealist movement. Although Dalí not strictly adhered to much of the Surrealist mindset, but nonetheless saw himself as an originator of ‘conceptual’ art, behind the whole development of the art of the post-war generations of painters, becoming deeply interested in Nuclear physics and biology. At the age of 64, Dalí had an international sensation at the Armory Show in New York, but by the end of this year Dalí had already abandoned painting in favor of heavily-styled—everyday objects presented as art and erotic objects that took the form of non-funic- tioning machines. In 1966 Dalí moved to New York where, with Françoise Giroud, he established New York Dada. At the same time he began work on a huge masterpiece, Le Désir de vivre, an entirely new work. The year 1966 was an important year for Dalí, as he began work on a huge project called the ‘Dali Museum’, which he had been working on for eight years and which was completed and opened in 1971. Despite his success, Dalí continued to work on his paintings and sculptures until his death in 1989.

Oscar Domínguez (1906–1957)
‘At 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 card-crazy among the birds, the black rocks, the strange flowers, under a sky of blue silk pierced by his opulence.’ (Oscar Domínguez cited in Domínguez, ex. cat., Brook Street Gallery, London, 1995, p. 3)
Oscar Domínguez was born in 1906 in the Canary Islands when he contributed to the organisation of the Exposition Internacional de Surrealismo in 1934 as the creator of ‘conceptual’ art, behind the whole development of the art of the post-war generations of painters, becoming deeply interested in Nuclear physics and biology. At the age of 64, Dalí had an international sensation at the Armory Show in New York, but by the end of this year Dalí had already abandoned painting in favor of heavily-styled—everyday objects presented as art and erotic objects that took the form of non-funic- tioning machines. In 1966 Dalí moved to New York where, with Françoise Giroud, he established New York Dada. At the same time he began work on a huge masterpiece, Le Désir de vivre, an entirely new work. The year 1966 was an important year for Dalí, as he began work on a huge project called the ‘Dali Museum’, which he had been working on for eight years and which was completed and opened in 1971. Despite his success, Dalí continued to work on his paintings and sculptures until his death in 1989.

Marcel Duchamp (1887–1968)
Marcel Duchamp was born near Blainville in Normandy in July 1887 six months after the death of what was at the time his only daughter of the artist. Consequently, for the first three years of his life Marcel was raised as a girl by his almost completely leaf and withdrawn mother. Duchamp grew up as one of his children—son of whom became known. He is widely regarded as the single most influential presence in the history of 20th Century art and the father of Conceptual art. Beginning as an illustrator, his first exhibition was in 1925 at the Salon des Indépendants. Shortly afterwards, he developed an interest in representing numbers and non-representational forms and began to paint works in a Cubo-Futurist style. In 1913 his Nude Descending a Staircase, a Stanza caused a sensation at the Armory Show in New York, but by the end of this year Duchamp had already abandoned painting in favor of heavily-styled—everyday objects presented as art and erotic objects that took the form of non-funic- tioning machines. In 1915 Duchamp moved to New York where, with Françoise Péchan, he established New York Dada. At the same time he began work on a huge masterpiece, Le Désir de vivre, an entirely new work. The year 1966 was an important year for Dalí, as he began work on a huge project called the ‘Dali Museum’, which he had been working on for eight years and which was completed and opened in 1971. Despite his success, Dalí continued to work on his paintings and sculptures until his death in 1989.
Max Ernst (1891-1976)

In 1916 the young Max Ernst ran away from his authoritarian father later, when he was found by some policemen, they summoned him for the Child-Child, a game at which his father painted him, but Ernst was never the son his father wished. 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 August 1918. He returned to life on November 1918, a young man who wanted to become a magician and find the mythos of his time” (Ernst quoted in U.M. Schneede, The Essential Max Ernst, London, 1972, p. 48). Ernst soon became involved with Stoll, a non-rational protest against the ‘civilisation’ that had caused the terrible massacres of the War. His collages, often incorporating mechanical designs as core-compositions, mocked his anger against the logic and mechanisation that could lead to such a cruel. After meeting Paul Eluard in 1919, he moved to Paris. Under the sway of the metaphysical works of Georges de Chirico, Ernst became a core member of the Surrealist movement, exhibiting in its pioneering 1924 exhibition at the Galerie Pierre. He left the movement in 1927 because of Breton’s endorsement of Elian Arnaud as a decadent in the early 1920s. Ernst escaped to Spain, then the United States with the help of Peggy Guggenheim, his third wife. Then, the met his last wife, the painter Dorothy Tanning. They moved to Sedona, Arizona, and then returned to France after the Second World War when Ernst continued creating his own brand of surrealist works. As well as collage and painting, Ernst developed various techniques including his self-assertive ‘approach’ for ‘mirage’, he incorporated the shapes formed in rubbing of wood or brick, creating imagined images. The interpretation of ready-made designs remained crucial to Ernst’s artistic output, especially in his ‘frottage’, ‘depitograph’, and ‘drip-painting’ works. His recurring forest scenes and more general preoccupation with nature was a significant output, especially in his ‘grattage’, ‘decalcomania’ and ‘drip-painting’ works. The reinterpretation of ready-made designs remained crucial to Ernst’s artistic vision. While Ernst’s semi-automatic approach, for instance in ‘frottage’, he reinterpreted the wooden rubbing and collage, creating imagined images. The same mechanism that led to a new departure in the 1930s and ultimately the creation of his remarkable series of Constellations, the development of automatic writing was an important influence on his art. Under the influence of his Surrealist friends, his intimacy between painting and poetry became fundamental to Ernst, and his work in the 1920s grew increasingly lyrical. Moving from gristy Catalan realisms towards the imaginary, Ernst developed a radically new style that culminated in his Oeuvres Fantastiques of 1923-1925. Miro’s natural independence prevented him from conforming completely to strict Surrealist doctrine under the shadow of Breton, but his work continued to appear in Surrealist publications, such as La Révolution Surréaliste and Minotaure, and was displayed in many Surrealist exhibitions. In 1939 Ernst underwent a crisis of painting, which was followed by a period of collage making that led to a new departure in the 1950s and ultimately the creation of his remarkable series of Constellations. Between 1945 and 1959, Ernst was also involved in the development of automatic writing, which he believed to be a ‘mirage’ and an ‘impression’. In 1965 at the age of 74, Ernst made his first terra-cotta sculpture, which marked the beginning of his second period of creativity and work. During this period, Ernst continued to work in various media, including paint, collage, and sculpture, creating a series of works that are now considered some of his most significant contributions to modern art.
Francis Picabia (1879-1953)

As a child Francis Picabia had a toy scale in which he weighed the light and shadow falling on his windowsill. From this important childhood experiment Picabia learnt that darkness was heavier than light and this experience played a central role in his art. Born in 1879 in his grandfather's house in Paris to a French mother and a Cuban-born Spanish father, Picabia became an artist who was linked closely to most key issues and movements of the modern era. In 1898, Picabia entered the École des Arts Décoratifs and became close friends with Pedro Masanes Puente, who introduced him to his father, the painter Camille Puente. At the beginning of his career Picabia became well-known as an Impressionist painter and began to exhibit his paintings at the Salon des Indépendants. Between 1902 and 1904 he took part in the highly important international exhibition of Dada and in 1917 he began the publication of the Dadaist magazine entitled '391'. Picabia was close friends with Apollinaire, who placed the artist's painting at the heart of the Orphism movement. His wife's money enabled Picabia to travel and in the late 1920s and early 1930s he took part in the mission to the Caribbean, Picabia became involved in the activities around '291' where in 1917 he began the publication of the Dadaist magazine entitled '391'. Picabia produced provocative paintings that incorporated matchsticks, curlers and buttons, and in 1923 he began to make 'Dada collages'. During the 1920s Picabia produced provocative paintings that incorporated matchsticks, curlers and buttons, and in 1923 he began to make 'Dada collages'. picabia became close friends with Apollinaire, who placed the artist's painting at the heart of the Orphism movement. His wife's money enabled Picabia to travel and in the late 1920s and early 1930s he took part in the mission to the Caribbean, Picabia became involved in the activities around '291' where in 1917 he began the publication of the Dadaist magazine entitled '391'. Picabia produced provocative paintings that incorporated matchsticks, curlers and buttons, and in 1923 he began to make 'Dada collages'. During the early years of Surrealism Picabia took part in a number of important Surrealist exhibitions and also designed covers for and correspondance Saloon. 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. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries. His œuvre therefore has a solidity and consistency uncommon in the work of many of his contemporaries.

Man Ray (1890-1976)

Born Ennemund Radinsky 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 instead to study technical subjects 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 work of international modern artists, a visit to the Armory Show in 1913 cemented his interest in modern photography. 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 rayography and solarisation, techniques that won him critical acclaim from the Surrealists. Aligning his technique with the high art, 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 Man Ray. On leaving 291 in 1917 Man Ray spent time in Mexico, making a significant contribution to the avant-garde art with José de la Plaza (1926), L'Artista di Motor (1931) and Le Meurice de Château (1929) films, which all became classics of the Surrealist genre. 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 1927. At this point Tanguy decided to become a painter. He already had access to the avant-garde through friends like Pierre Matisse and Jacques Prevert, 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 a rented Marcel Duchamp-infamous house at rue de Château, one of the great centres of Surrealist life. He was a central figure in the movement until his departure for the United States at the outbreak of war. On traveling to the Western United States, Tanguy was inspired 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 these until his death. His works from this later American phase are characterised by bright colours and luminosity.

Yves Tanguy (1904-1955)

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 Ile de France, where the strange mythical, geological surroundings and the rock formations of the many landscapes into became a significant influence on the detached 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 1927. At this point Tanguy decided to become a painter. He already had access to the avant-garde through friends like Pierre Matisse and Jacques Prevert, 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 a rented Marcel Duchamp-infamous house at rue de Château, one of the great centres of Surrealist life. He was a central figure in the movement until his departure for the United States at the outbreak of war. On traveling to the Western United States, Tanguy was inspired 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 these until his death. His works from this later American phase are characterised by bright colours and luminosity.

Tanguy was one of the most important members of the Surrealist movement, to which he contributed much of his oeuvre. His work therefore has a solidity and consistency uncommon in the work of many of his contemporaries.
20 CENTURY

WE ARE ALL WARRIORS
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this sale should be referred to as 20415.
JEAN-MICHEL BASQUIAT (1960-1988)

Warrior
signed and dated ‘Jean-Michel Basquiat 1982’ (on the reverse)
acrylic, oilstick and spray paint on wood panel
72 x 48 in. (183 x 122 cm.)
Painted in 1982.
HK$240,000,000-320,000,000
US$31,000,000-41,000,000

PROVENANCE:
Galerie Enrico Navarra, Paris
Mugrabi Collection, New York
Hamiltions Gallery, London
Anon. sale; Sotheby’s, New York, 9 November 2005, lot 42
Private collection, Milan
Anon. sale; Sotheby’s, London, 21 June 2007, lot 28
Private collection
Anon. sale; Sotheby’s, London, 26 June 2012, lot 49
Acquired at the above sale by the present owner

EXHIBITED:
Tokyo, Akira Ide Gallery, Jean-Michel Basquiat: Paintings, November-December 1983, no. 3

LITERATURE:

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JUSSI PYLKKÄNEN & ARLENE BLANKERS

CONDITIONS OF SALE
This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

20TH CENTURY
EVENING SALE

In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or a symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

Opposite:
Pablo Picasso,
Femme nue couchée au collier
(Marie-Thérèse), 1932 (detail).

Christie’s
christies.com
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THE POWER OF COLOUR: PICASSO MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION

PABLO PICASSO (1881-1973)

Femme nue couchée au collier (Marie-Thérèse)
signed, dated and inscribed ‘Boisgeloup 18 juin XXII Picasso’ (upper left)
oil on canvas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in Boisgeloup on 18 June 1932
£9,000,000-15,000,000
US$12,500,000-21,000,000
€10,500,000-17,000,000

Femme assise dans un fauteuil noir (Jacqueline)
dated ‘19.11.62, 18.12.’ (on the reverse)
oil on canvas
51¼ x 38¼ in. (130.4 x 97.8 cm.)
Painted in Mougins on 19 November & 18 December 1962
£6,000,000-9,000,000
US$8,000,000-12,500,000
€7,000,000-10,500,000
PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

FRANCIS BACON (1909-1992)

Sand Dune
signed, titled and dated ‘Sand Dune 1981 Francis Bacon’ (on the reverse)
oil, pastel, dust and dry transfer lettering on canvas
78 x 58 in. (198 x 147.5cm.)
Executed in 1981
Estimate on Request

FRANCIS BACON (1909-1992)

Sand Dune
signed, titled and dated ‘Sand Dune 1981 Francis Bacon’ (on the reverse)
oil, pastel, dust and dry transfer lettering on canvas
78 x 58 in. (198 x 147.5cm.)
Executed in 1981
Estimate on Request

BRIDGTER RILEY (B. 1931)

Cupid’s Quiver
signed and dated ‘Riley 85’ (on the turnover edge); signed, titled and dated ‘CUPID’S QUIVER. Riley 1985’ (on the overlap); signed, titled and dated again ‘CUPID’S QUIVER. Riley 1985’ (on the stretcher)
oil on canvas
60 15/16 x 49 1/4 in. (154.5 x 125.5cm.)
Painted in 1985
£1,800,000-2,200,000
US$2,600,000-3,100,000
€2,100,000-2,500,000
PROPERTY FROM A PRIVATE FRENCH COLLECTION

LUCIO FONTANA (1899-1968)

Concetto Spaziale

signed 'l. Fontana' (lower right)
Aluminium
25½ x 38⅞ in. (65 x 98cm.)
Executed in 1964-1965
£2,000,000-3,000,000
US$2,800,000-4,200,000
€2,400,000-3,500,000

In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

LOUISE BOURGEOIS (1911-2010)

Pregnant Woman II

stamped with the artist’s initials and dated ‘LB 41/80’ (on one side)
polished bronze
52 x 17½ x 11in. (132 x 45.5 x 28cm.)
Conceived in 1941 and cast in 1980, this work is number one from an edition of six plus one artist’s proof.
£900,000-1,200,000
US$1,300,000-1,700,000
€1,100,000-1,400,000
JEAN DUBUFFET (1901-1985)

Le Vase de Barbe (Beard Vase)
signed and dated ‘J. Dubuffet 59’ (upper right); titled and dated again ‘Le vase de barbe octobre 59 B’ (on the reverse)
oil on canvas
51⅛ x 38½ in. (130 x 96.5 cm.)
Painted in October 1959
£2,000,000-3,000,000
US$2,800,000-4,200,000
€2,400,000-3,500,000

PIERRE SOULAGES (B. 1919)

Peinture 202 x 159 cm, 3 juillet 1965
signed and dated ‘Soulages 65’ (lower right); signed, titled and dated ‘SOULAGES “Peinture 202 x 159cm 3-7-65”’ (on the reverse)
oil on canvas
79⅝ x 63⅝ in. (202 x 159cm.)
Painted on 3 July 1965
£2,500,000-3,500,000
US$3,500,000-4,900,000
€2,900,000-4,000,000
In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

ALEXANDER CALDER (1898-1976)

Submarine Christmas Tree
hanging mobile—sheet metal, wood, string, paint and graphite
88⅛ x 86 x 16⅞ in. (224.8 x 218.4 x 41.9 cm.)
Executed in 1947
£4,000,000-6,000,000
US$5,600,000-8,400,000
€4,700,000-6,900,000

23 MARCH 2021 | LONDON

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

HENRY MOORE (1898-1986)

Working Model for Reclining Mother and Child
signed and numbered ‘Moore 3/9’ (on the back of the base)
bronze with brown patina
Length: 26 ⅜ in. (67.4 cm.)
Conceived in 1974-1975 and cast in an edition of nine
£800,000-1,200,000
US$1,200,000-1,700,000
€930,000-1,400,000
In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or symbol. Check Section D of the Conditions of Sale at the back of this catalogue.
FERNAND LÉGER (1881-1955)

Deux femmes couchées
signed with initials, dated and inscribed ‘FL.13 Deux femmes couchées/ (lower centre)
gouache and brush and ink on paper
19 ¼ x 25 ½ in. (50 x 64 cm.)
Executed in 1913
£1,200,000-1,800,000
US$1,700,000-2,500,000
€1,400,000-2,100,000

LYONEL FEININGER (1871-1956)

Kirche über Stadt
signed and dated ‘Feininger 27’ (lower right)
oil on canvas
39 ¼ x 39 ¼ in. (99.5 x 99.5 cm.)
Painted at the Bauhaus in Dessau in 1927
£1,200,000-1,800,000
US$1,700,000-2,500,000
€1,400,000-2,100,000
In addition to the hammer price, a Buyer’s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or symbol. Check Section D of the Conditions of Sale at the back of this catalogue.
CONDITIONS OF SALE • BUYING AT CHRISTIE'S

1. INTRODUCTION TO BID
   (a) Bidders in the saleroom; (b) Pre-auction viewings are open to the public free of charge. Our
   (c) Written Bids

2. BIDDING ON BEHALF OF ANOTHER PERSON
   We require a written authority to bid on behalf of another person. If a bid is placed which is not
   on your account with us, we will require a written authority to bid on your behalf. You must
   (d) Conditions of Sale

3. CONDITIONS OF SALE
   (a) Conditions of Sale
   (b) Christie's will collect sales tax where legally required. Payment is due no later than by the end of
   (c) The buyer's premium in paragraph E2 (b) – (e) above shall

4. YOUR RESPONSIBILITY
   (a) You are responsible for your purchases; (b) You are responsible for your purchases; (c) You are
   (d) Christie's Group

5. ESTIMATES
   Estimates are our opinion only and must not be treated as a guarantee or prediction of the
   (a) Certain shipments to the EU (Brexit), UK VAT and Customs rules will apply only.
   (b) If you make a written bid on a lot, you will be charged the hammer price plus the buyer's
   (c) Where Christie’s sells lots on behalf of an ultimate buyer(s), the benefit of the

6. MAINTENANCE
   (a) Maintenance work is the responsibility of the owner of the lot; (b) Maintenance work is the
   (a) Christie's ci...
Easily confused with elephant ivory (for example, mammoth ivory, property containing such protected or regulated material. It is your responsibility to ensure that you do not import such material into the USA. We will not be obliged to cancel your purchase and refund your purchase price.

TRANSLATIONS

In the event that any provision of this agreement is found to be invalid or unenforceable, that part of the agreement will be treated as if it had been written without that provision.

Handling, packing, transporting and shipping a lot

Subject to applicable VAT rules, if you ask us to and pay the costs of doing so. We recommend that you do this if you intend to return the lot to us within the UK, and if you are a resident of California you can see a copy of our California Privacy Notice at info@christies.com for more information on our processing activities that apply to you.

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 if it had been written without that part.

When you have made full and clear payment of all amounts due to us (whether by your own means or by a third party on your behalf) we will include the lot in the sale. However, if we cannot deliver the lot to the buyer, we will take reasonable steps to resell the lot and the buyer will be entitled to receive a refund of any amount paid in respect of the lot. If we do not resell the lot within a reasonable time, the buyer will be entitled to a refund of all amounts paid in respect of the lot.

If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below. We will refund the VAT charged on the buyer’s premium if you later cancel or change your decision to purchase the lot. VAT can only be refunded if you are an overseas business.

VAT symbols and explanation

UK registered buyer

No symbol and "UK VAT registered buyer"

No VAT refund is possible if the lot is withdrawn from the UK without an agreed transition deal. Please refer to the Brexit section below.

The VAT amount in the buyer’s premium cannot be refunded if you later cancel or change your decision to purchase the lot. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the hammer price.

If the VAT amount in the buyer’s premium cannot be refunded, you may be able to reclaim the VAT on the buyer’s premium if you are an EU VAT registered buyer. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the hammer price.

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SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section headed ‘Conditions of Sale’.

- **Bidding by interested parties.**
- **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(c) of the Conditions of Sale.**

**Christie’s has a direct financial interest in the lot.** 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.


**Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.**

**IMPORTANT NOTICES**

**CHRISTIE’S INTEREST IN PROPERTY CONSIDERED FOR AUCTION**

**Property Owned in part or in full by Christie’s**

**From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue by the symbol © (copyright). Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate such lot with any symbol.**

**Lot will stand in the name of the third party guarantor.**

**Third party guarantors are required by us to disclose to the unsuccessful bidder the **net of the fixed financing fee.****

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William Haydock
whaydock@christies.com
+1 212 707 5938

PRIVATE SALES
CHRISTIE’S

Buy and Sell Privately. Now.

MARC CHAGALL (1887-1985)
La place du village
stamped ‘Marc Chagall’ (lower centre);
signed ‘MARC’ (upper centre) and ‘ChAgALL’ (lower centre)
gouache, brush and ink, wash and charcoal on paper
37 ½ x 29 ¾ in. (95.8 x 75.7 cm.)
Executed in 1983
PRICE UPON REQUEST

© Marc Chagall DACS 2021.
**IDENTITY VERIFICATION**

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

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

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

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

Please email your documents to info@christies.com or provide them in person.

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**THE ART OF THE SURREAL**
**EVENING SALE**
TUESDAY 23 MARCH 2021 AT 1.00 PM
(FOLLOWING THE 20TH CENTURY EVENING SALE)
8 King Street, St. James’s, London SW1Y 6QT

**CODE NUMBER:** 19518

(Exhibit bidding name and address must agree with tax exemption certificates. 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.

<table>
<thead>
<tr>
<th>Lot range up to</th>
<th>£4,500,000</th>
<th>£4,500,000 to £9,000,000</th>
<th>£9,000,000 to £20,000,000</th>
<th>£20,000,000 to £30,000,000</th>
<th>£30,000,000 to £45,000,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>hammer price</td>
<td>20%</td>
<td>14.5%</td>
<td>10%</td>
<td>7.5%</td>
<td>5.5%</td>
</tr>
<tr>
<td>buyer’s premium</td>
<td>25%</td>
<td>20%</td>
<td>17.5%</td>
<td>15.5%</td>
<td>13.5%</td>
</tr>
</tbody>
</table>

**Auction Results:** +44 (0)20 7839 9060

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**WRITTEN BIDS FORM**

**CHRISTIE’S LONDON**

**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:
T: +44 (0)20 7389 2658 - FAX: +44 (0)20 730 8970 - ON-LINE WWW.CHRISTIES.COM

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**Lot number** | **Maximum Bid £**
----------------|---------------------
187              | 19518

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**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)**

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If you are registered within the European Community for VAT/IVA/TVA/BTW/MVST/MOMS Please quote number below:
INDEX

A
Arp. J 121

D
Dali, S. 118, 123
Domínguez, Ó. 110
Duchamp, M. 114

E
Ernst, M. 105, 117, 119, 126, 127

H
Höch, H. 126

M
Magritte, R. 102, 104, 107, 108, 111, 120
Man Ray 101
Miró, J. 106, 109, 115, 116, 122, 124

P
Picabia, F. 103, 112

T
Tanguy, Y. 113