

# The Art of The Surreal

Evening Sale

*London 27 February 2018*

CHRISTIE'S









## The Art of The Surreal - Evening Sale

Tuesday 27 February 2018 at 7.00 pm  
immediately following the Impressionist and Modern Art Evening Sale









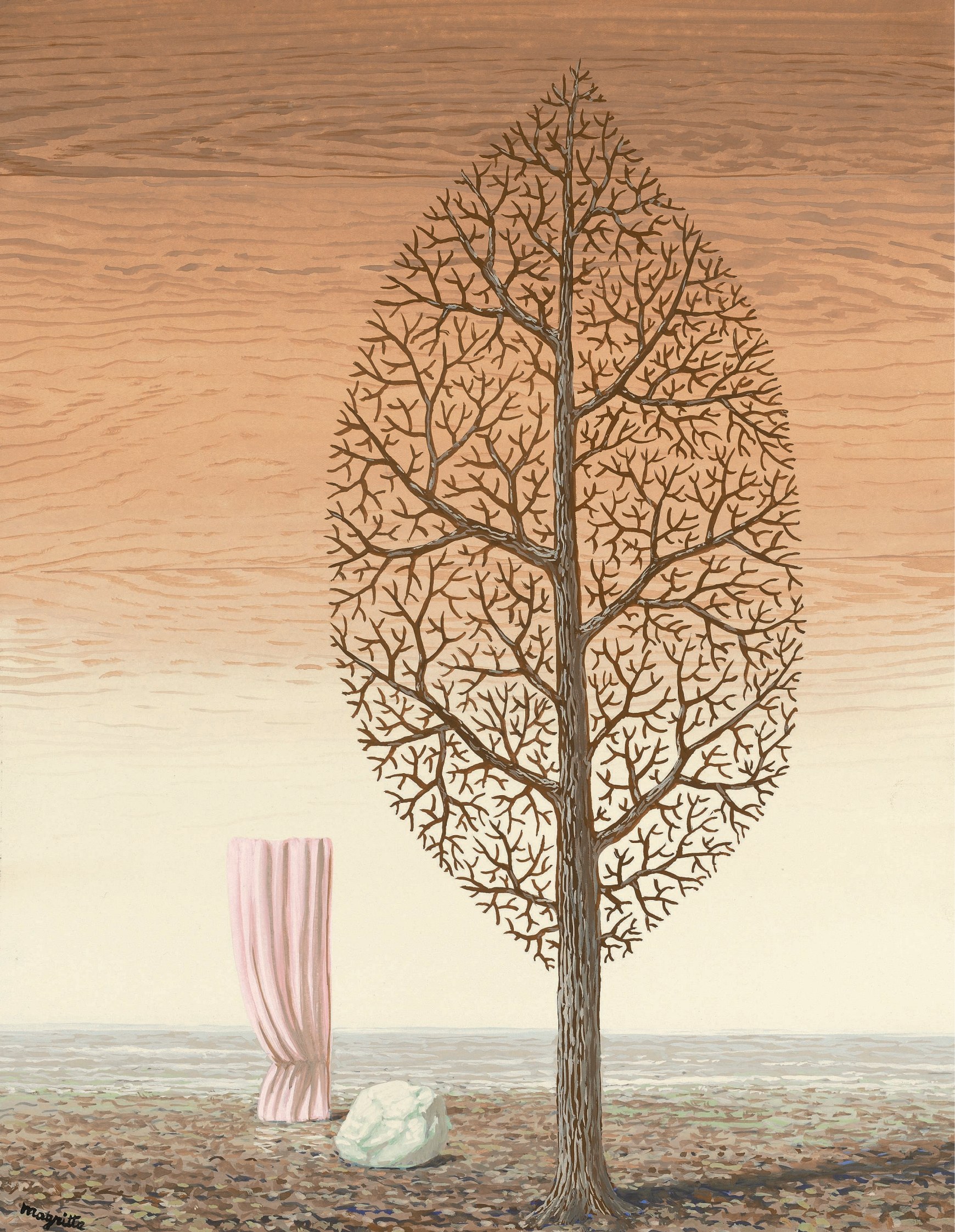










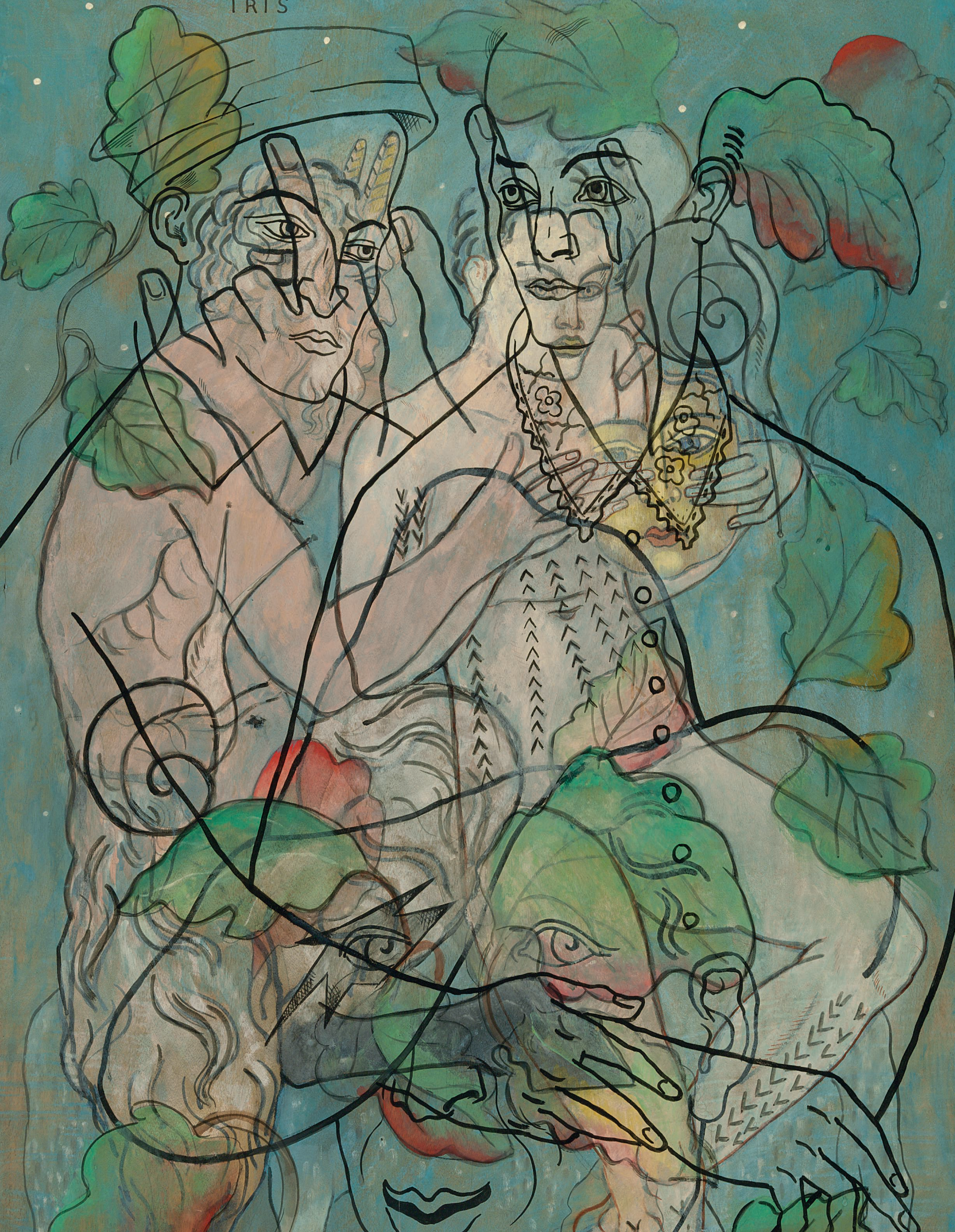


Magritte

















Magritte



# THE ART OF THE SURREAL EVENING SALE

TUESDAY 27 FEBRUARY 2018

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The Triton Collection Foundation,  
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The Collection of Antoni Tàpies  
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Tuesday 27 February 2018  
at 7.00 pm (immediately following the  
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[30]

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

### JUNIOR SPECIALIST

Veronica Scarpati  
Tel: +44 (0)20 7389 2365  
vscarpati@christies.com

### SENIOR SALE COORDINATOR

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

### EUROPEAN MANAGING DIRECTOR

Tara Rastrick  
+44 (0)20 7389 2193  
trastrick@christies.com

### BUSINESS MANAGER

Aoife Leach  
+44 207 389 2109  
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*For general enquiries about these auctions, emails should be addressed to the Sale Coordinator(s).*

### CATALOGUE NOTES

Robert Brown  
Annabel Matterson  
Jennifer Duignam  
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### RESEARCH

Emily Iin  
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30/01/18











## λ 101 RENÉ MAGRITTE (1898-1967)

*L'état de veille*

signed 'Magritte' (lower left)  
gouache on paper  
6 7/8 x 7 7/8 in. (15,5 x 20 cm.)  
Executed in 1958

£150,000–200,000

\$210,000–280,000

€170,000–230,000

**PROVENANCE:**

Jean Van Parys, Brussels, by whom  
acquired directly from the artist.

**LITERATURE:**

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994, no. 1449, p. 210 (illustrated).

A strange occurrence has taken place in René Magritte's *L'état de veille* ('The waking state') of 1958: next to the cropped image of a house that stands amidst a verdant landscape, a window is floating in the middle of the blue, cloud-filled sky. This floating apparition is made all the more bizarre due to the fact that the window is of exactly the same format as those of the house itself. Has this window floated off the wall in which it should reside, or perhaps the building it belongs to has been rendered invisible, or been painted with the image of the rolling hills and sky? A playful enigma, this small gouache perfectly encapsulates the overarching themes and preoccupations of Magritte's unique form of Surrealism,

bringing to the viewer's attention the very artifice of painting, as well as revealing the mystery that lies just beneath the surface of our everyday world. Just as Magritte had painted open doors in the middle of landscapes, so here, a window is floating in mid-air, immersing the viewer in his fantastical Surrealist world.

The concept of the floating window was first born two years before the present work, in 1956. Depicting an almost identical composition, though this time at night, *L'invitée* (Sylvester, no. 1420) presents the same cropped house next to which floats a single window in the middle of the sky. Accompanying this work is a sketch that Magritte included in a letter of 30 December 1955 to Mirabelle Dors and Maurice Rapin, which shows the origin of the idea. In many ways, the quiet, seemingly ordinary urban view of *L'état de veille* and *L'invitée* has equivalences with one of Magritte's most famous motifs: *L'empire des lumières*. Within a conventional street scene, so familiar that it becomes overlooked and unseen, Magritte takes one aspect and alters it, and in so doing renders the ordinary at once extraordinary.

In 1958, Magritte returned to this motif, executing *L'état de veille* and three related gouaches (Sylvester, nos. 1446-1448). The idea is said to have been inspired by a strange vision that writer Jacques Wergifosse had encountered and subsequently recounted to Magritte. Wergifosse explained:

'On my way to spend a day with Magritte in Brussels, for once I walked to the station. I was going along the boulevard Avroz (in Liège) when I came to a wide opening (it no longer exists) with a view of the Meuse. I looked into the distance. Suddenly, on the other side of the river, I saw a series of windows appear high up in the sky. The grey walls of the large buildings in the place d'Italie had melted into the sky. On arriving at Magritte's house, I told him what had happened. This gave him an idea for several gouaches, three of which were called "The waking state"... This was in 1958' (Wergifosse, quoted in D. Sylvester, ed., *René Magritte, Catalogue Raisonné*, vol. IV, London, 1994, p. 208).



René Magritte, *L'état de veille*, 1958. Sold, Sotheby's, London, 6 February 2008, lot 142, (£412,500).







# λ 102 RENÉ MAGRITTE (1898-1967)

## *Nu*

signed and dated 'Magritte 1925' (lower left)  
oil on canvas  
21 7/8 x 15 3/4 in. (55 x 40 cm.)  
Painted in 1925

£100,000–200,000

\$140,000–280,000

€110,000–230,000

### PROVENANCE:

Jean Van Parys, Brussels, by 1959.

### EXHIBITED:

Brussels, Musée d'Ixelles, *Magritte*, April - May 1959, no. 94, n.p. (dated '1957').  
Brussels, Galerie Isy Brachot, *Magritte: cent cinquante oeuvres, première vue mondiale de ses sculptures*, January - February 1968, no. 21, n.p..

### LITERATURE:

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. I, *Oil Paintings, 1916-1930*, London, 1992, no. 63, p. 158 (illustrated).

René Magritte painted *Nu* in 1925, at a crucial turning point in his early career as he began to leave behind the cubo-futurist style of his earlier work and forge his unique Surrealist idiom. Magritte's path to Surrealism had begun two years earlier in 1923, when he saw a reproduction of Giorgio de Chirico's 1914 masterpiece *Le chant d'amour*

(Museum of Modern Art, New York). The Italian painter's juxtaposition of incongruous, unrelated objects struck Magritte with the force of an epiphany, revealing to him for the first time how art could be freed from strictly formal investigation and imbued with the power of poetry. Having lost faith in the post-cubist-futurist aestheticism that had governed his previous work, Magritte painted very little for roughly two years. In 1925, he picked up his brushes again, and, using the same stylized, flattened planes of his earlier work, composed images that featured enigmatic spatial dislocations and unexpected juxtapositions; characteristics that would become central to his unique form of Surrealism.

These spatial enigmas are clearly evident in *Nu*. Amidst an interior setting, a highly stylized nude figure stands in front of what appears to be a folded screen. Behind her, to the left of the composition, there seems to be a window that leads out into a snow-covered landscape in the distance. The pink surroundings of this apparent opening distort the viewer's understanding of this composition: is this a window into an exterior world, or is it an image hanging on the wall of the interior? These perspectival

riddles would become central to Magritte's *oeuvre*, and particularly to his work of 1926. Magritte later recalled this formative period in his 1938 lecture 'La Ligne de vie': 'I obtained sets of objects shorn of their details and accidental particularities. These objects displayed only their essential being and, in contrast to the image we have of them in real life where they are concrete, the painted image aroused a very strong feeling of an abstract existence... I eventually found the same abstraction in the real world itself as in my pictures, since, despite the complicated combinations of details and shades of colour, I could see it as if it were just a curtain hanging in front of my eyes. I became quite uncertain of the depth of the countryside, and far from being convinced of the remoteness of the light blue of the horizon, which I experienced immediately as being simply situated on a level with my eyes I was in the same state of innocence as a child in its cot who thinks he can grasp a bird flying past in the sky' (Magritte, 'La Ligne de vie', lecture given in Antwerp on 20 November 1938, in G. Ollinger-Zinque & F. Leen, eds., *Magritte Centenary Exhibition*, exh. cat., Brussels, 1998, p. 45).



René Magritte, *Femme*, 1926. Sold, Christie's, London, 7 February 2006, lot 340 (£344,000).









## EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

Christie's is honoured to be offering for sale a significant group of works from the Triton Collection Foundation, which continues to evolve and grow in new areas. The collection spans a range of artistic movements from early Impressionism through to Post-War art, establishing the Foundation as a leading institution to carry out its many philanthropic aims.

Over many years the Foundation has considered public access to its works as a fundamental pillar of its collecting ethos. A continuous dialogue with curators around the world and an extensive loan programme to over seventy museums globally has made this dream a reality and benefited exhibitions at the likes of the Museum of Modern Art, New York, the Thyssen-Bornemisza Museum, Madrid, the Seoul Museum of Art and the Cleveland Museum of Art. These collaborations have ensured that an international audience has consistently had the opportunity to appreciate the quality and breadth of the collection, which stretches from classic Impressionism through to Surrealism and beyond to Post-War work by the major American artists. The sales of the major works in this season's auctions will give the opportunity to the Foundation to continue its excellent, philanthropic work.

The last major de-acquisition from the collection took place in our salerooms in Paris in March 2015 when the Exceptional Works on Paper from the Triton Collection Foundation sale elicited huge interest from collectors and public institutions around the globe. Those works, which had been collected by its founders over many years, saw spectacular prices for top quality pieces by artists such as Camille Pissarro and Fernand Léger, further to the numerous world record prices achieved for works on paper by Claude-Emile Schuffenecker, Paul-Elie Ranson and Frédéric Bazille. This strong market reaction is in recognition of the eye with which they had originally been selected.

The group of works being sold across our Impressionist sales here in London includes seminal examples of French Impressionism, Post-Impressionism and the European avant-garde, from Claude Monet's luminous *Vétheuil* of 1879 to Jan Toorop's resonating symbolist 1902 composition, *Faith and Reward*. Each of these works has been bought with a very discerning eye, and often the provenances of the pieces are as noble as the works themselves. We wish the Foundation great success with these sales as well as their future projects and continuous development of the Triton Collection Foundation.

Jussi Pylkkänen  
Global President, Christie's









λ 103

## YVES TANGUY (1900-1955)

*Sans titre (Taille de guêpe)*

signed and dated 'YVES TANGUY 45' (lower right)  
gouache, brush and India ink on buff paper  
laid down on paper  
22 1/8 x 11 in. (56.2 x 27.9 cm.)  
Executed in 1945

£120,000-160,000

\$170,000-230,000

€135,000-180,000

**PROVENANCE:**

Pierre Matisse, New York, by whom acquired directly from the artist.  
Pierre-Noël Matisse, by descent from the above; sale, Christie's, New York, 4 November 2010, lot 197.  
Triton Collection Foundation, The Netherlands, by whom acquired at the above sale.

**EXHIBITED:**

New York, Pierre Matisse Gallery, *Yves Tanguy*, November 1946, no. 3, n.p..  
New York, Pierre Matisse Gallery, *Gouaches and Drawings by Yves Tanguy*, March - April 1963, no. 17 (illustrated n.p.).  
New York, Pierre Matisse Gallery, *First Showing of Paintings, Sculpture, Drawings*, December 1967 - January 1968, no. 64, n.p. (illustrated).  
Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Yves Tanguy, Rétrospective 1925-1955*, June - September 1982, no. 100, p. 140 (illustrated); this exhibition later travelled to Baden-Baden, Staatliche Kunsthalle, October 1982 - January 1983, no. 87, p. 256 (illustrated p. 208); and New York, The Solomon R. Guggenheim Museum, January - February 1983, no. 100, p. 20.  
California, Newport Harbor Art Museum, *The Interpretive Link: Abstract Surrealism Into Abstract Expressionism, Works*

*on Paper 1938-1948*, July - September 1986, no. 135, p. 196 (illustrated p. 189); this exhibition later travelled to New York, Whitney Museum of American Art, November 1986 - January 1987; and Minneapolis, Walker Art Center, February - April 1987.  
Rotterdam, Kunsthall, *Avant-gardes: De collectie van de Triton Foundation*, October 2012 - January 2013.

**LITERATURE:**

P. Matisse, *Yves Tanguy, Un Recueil de ses oeuvres*, New York, 1963, no. 356, p. 159 (illustrated).  
J. Saucet & D. Marchesseau, *Yves Tanguy*, Paris, 1973 (illustrated n.p.).  
P. Waldberg, *Yves Tanguy*, Brussels, 1977, p. 340 (illustrated p. 57).  
K. Iwaya, 'Yves Tanguy, 1900-55', in *Mizue*, no. 927, Tokyo, Summer 1983, p. 30 (illustrated).  
R. R. Hubert, *Magnifying Mirrors: Women, Surrealism & Partnership*, Lincoln & London, 1994, p. 192 (dated '1946').  
S. van Heugten, *Avant-gardes: 1870 to the present, The Collection of the Triton Foundation*, Brussels, 2012, p. 565 (illustrated p. 325).



Yves Tanguy, *Sans titre*, 1946. Sold, Christie's, Paris, 28 November 2012, lot 50 (€253,000).

It is the present intention of the Yves Tanguy Committee to include this work in the revised catalogue raisonné, under preparation by the Pierre and Tana Matisse Foundation.

*Sans titre (Taille de guêpe)* ('Untitled (Narrow Waist)') is an exquisite gouache painting made by Yves Tanguy during his years in America. Painted in 1945, it belongs to the period in which Tanguy first moved, with his wife, the American artist Kay Sage, into a large house in Woodbury, Connecticut. Tanguy was advised in this move by the artist Alexander Calder, a fellow resident of Connecticut in nearby Roxbury and someone with whom Tanguy worked closely and saw often during the wartime period. Tanguy and Calder undoubtedly influenced one another at this time and, interestingly, Calder went on record as saying to Tanguy that he should 'put more red in his painting' (Calder, quoted in *Tanguy/Calder. Between Surrealism and Abstraction*, exh. cat., New York, 2010, p. 65). With its distinctive, narrow, spiky, stone-like forms, colourfully climbing against a what appears to be a cloudy sky, the strong vermillions and scarlets on display in this work appear to suggest that Tanguy took Calder at his word.







# THE EYE OF THE ARCHITECT

## PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

The disciplines of architecture and painting have been intimately intertwined throughout history, two independent strands of creative thought that have nevertheless remained bound to one another by a common interest in how people experience the world around them. When considered in conjunction with one another, they can achieve a synergistic relationship, one in which the experience and appreciation of both the painting and the space they occupy are enhanced by their connection. The following selection of works from the collection of an esteemed European architect has been assembled with this concern in mind, each work having been chosen for its ability to complement and enrich the spaces they inhabit.

Born from a keen sense of social responsibility, this architect's forward-thinking vision was rooted in the grand tradition of socially engaged housing, creating unique buildings that place the welfare of residents above the flaunting of architectural form. Allowing ample space for vegetation to grow over their balconies and transform apartment blocks into living, vertical gardens, the resulting homes are places of beauty and contentment, with proximity to water and greenery fulfilling basic human needs as well as affording countless environmental benefits. In these buildings, the architect offered hope for a way of urban living that did not suffocate the natural world, but rather embraces an organic conception of growth, renewal and sustainability.

The architect's inventiveness, imagination and eye for detail find clear parallels in the art collection he formed over the course of his collecting life, acquiring pieces by some of the most celebrated masters of the twentieth-century avant-garde, from Pablo Picasso to Francis Bacon, Giorgio de Chirico to Joan Miró, and Fernand Léger to Giorgio Morandi. One of the most striking features of this varied group is the way in which the collector has managed to create a sense of unity amongst the works, choosing pieces of a similarly intimate scale and thematic concern to generate a dynamic dialogue between each of the pieces when considered together. Focusing primarily on figurative compositions, this tightly curated group of works not only reveals the collector's discerning eye and architectural mind, but also his passion for artists who continuously sought to push the boundaries of tradition in their art. Indeed, many of the works in the collection date from pivotal periods of transition in each artists' career, as they began to explore new, ground breaking techniques, subject matter or styles in their compositions.

There is also a strong emphasis on form and construction in each of the compositions, and a fascination with the architecturally-minded approach to structure that feeds these artists' aesthetic practices. There is a clear focus on Cubism and its later developments, for example, from the carefully composed still-lives of Picasso, Juan Gris and Georges Braque, to the visionary machine aesthetic of Léger which expanded upon the traditions of the Cubist language and adapted them to his own unique style following the First World War. The automatic, fluid language of Miró's brand of Surrealism, meanwhile, is contrasted with the metaphysical contemplations of De Chirico's dreamlike scenarios and cityscapes, which share the pensive atmosphere of Morandi's highly subtle, architectural, still lifes. A rare example of Picasso's Surrealist-influenced series of figures, meanwhile, finds echoes in Bacon's disintegration of the human form, as the features of his model, Henriette Moraes, dissolve into an array of rich, expressive strokes of paint.

Offering an intriguing insight into some of the most dynamic and exciting periods of the European artistic avant-garde, these works stand as a testament to the collector's keen connoisseurial eye and deep appreciation for the connection between modern art and architecture.







THE EYE OF THE ARCHITECT  
PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 104 **GIORGIO DE CHIRICO (1888-1978)**

*Testa di manichino*

signed 'G. de Chirico' (centre left)  
oil on canvas  
14 1/8 x 11 3/8 in. (36 x 29.5 cm.)  
Painted in 1916-1917

£800,000–1,200,000

\$1,130,000–1,700,000

€900,000–1,400,000

**PROVENANCE:**

Mario Broglio, Rome.  
Léon Kochnitzky, Paris, by 1937.  
Philippe Soupault, Paris.  
Harold Diamond, New York.  
Alain Tarica, Paris.  
Galerie Jan Krugier, Geneva.  
Private collection, Europe, by whom acquired from the  
above *circa* 1974.  
Acquired from the above by the present owner in 1994.

**EXHIBITED:**

Paris, Musée du Jeu de Paume, *Origines et Développement  
de l'Art International Indépendant*, July - October 1937, no.  
100, n.p. (titled 'Les Muses inquiétantes' and dated '1911').  
Amsterdam, Galerie Robert, *Exposition Internationale  
du Surréalisme*, March 1938, no. 24, p. 3 (titled 'Muse  
déconcertée' and dated '1913').

**LITERATURE:**

G. Hugnet, *Surrealistische Schilderkunst*, Amsterdam,  
1938, no. 21, p. 20.  
M. Fagiolo, *L'opera completa di De Chirico, 1908-1924*,  
Milan, 1984, no. 130, p. 102 (illustrated p. 103; titled 'Musa  
Inquietante' and dated '1918').  
C. Bruni Sakraischik, *Catalogo Generale Giorgio de Chirico*,  
vol. VIII, *opere dal 1908 al 1930*, Milan, 1987, no. 469, n.p.  
(illustrated).  
P. Baldacci, *De Chirico, 1888-1919: La metafisica*, Milan, 1997,  
no. 143, pp. 399 & 442 (illustrated; titled 'Figura metafisica  
(Musa inquietante)' and dated '1918').







‘(...) For men of fate, even the saddest events, and perhaps these above all, are necessary for the development of the mysterious forces they harbour within them and which then appear in their works; I now feel that my departure from Paris, my distance from the milieu in which I lived, and the apparition of this fatal city in which I presently find myself, are fatally necessary to my creative self... I am writing to you from the bursar’s office; through the window I see the dark towers of the castle of the Marquis d’Este, where Parisina and her young lover were decapitated; it is very grand, very simple, very beautiful.’

GIORGIO DE CHIRICO

Executed while Giorgio de Chirico was stationed in the Italian city of Ferrara during the First World War, *Testa di manichino* is one of the great, revolutionary series of ‘metaphysical paintings’ that the artist pioneered between 1912 and 1918. Taking the comparatively rare form of a portrait that depicts one of the strange and enigmatic mannequin-like personages who came to populate de Chirico’s art during this period, the painting presents, in surprising close-up, the seemingly curious image of one of his philosopher-poets gazing directly at the viewer from a construction of geometric tools and drawing implements.

For de Chirico, the disquieting image of the mannequin that came to distinguish his work during the years of the First World War had grown out of the faceless statues and shadow-bound sculptures populating the enigmatic piazzas and metaphysical landscapes of melancholy he had painted in Paris. Originally a fusion between an artist’s dummy and a classical Greek statue, de Chirico’s mannequins grew, in Ferrara, to become lonely symbols of otherworldliness in his work. Portrayed in these paintings as a kind of morphed composite of the tools found in his studio - of his easel, his drawing implements, classical bust and



Giorgio De Chirico, *Ritratto premonitore di Guillaume Apollinaire*, 1914. Centre Georges Pompidou, Paris.



Giorgio De Chirico, *Il grande metafisico*, Autumn 1917. Sold, Christie's, New York, 4 May 2004, lot 20 (\$7,175,500).





Giorgio De Chirico, *Composizione metafisica (muse metafisiche)*, March 1918. Private collection.



Giorgio De Chirico, *Il trovatore*, Autumn 1917. Private collection.

artist's dummy - the mannequin came to stand, in de Chirico's paintings, as a kind of mysterious visitor from the metaphysical realm of his artistic inspiration. As the titles de Chirico often gave to his paintings suggest, such mannequins became for him, philosophers, seers, savants, poets and muses: figures expressive of, and inexorably caught up with, a world of thought and memory.

This was one of the reasons why these paintings so fiercely captured the attention of the French Surrealists when they first saw them. Such paintings seemed to be the first ones in modern art to speak the language of another world - a world formerly only known to poets, philosophers and dreamers. Like de Chirico's famous *Muse inquietanti (Disquieting Muses)* - a painting which was so greatly admired by the Surrealists that de Chirico was commissioned to paint a copy of it for Paul Éluard, *Testa di manichino* - a solitary portrait of another disquieting 'muse' or mannequin - was also a work that

attracted their attention. It was once in the collection of the Surrealist poet Philippe Soupault. Soupault himself had acquired this work from another writer, the Belgian poet and leader of the short-lived Lega di Fiume, Léon Kochnitzky and prior to this, *Testa di manichino* had been owned by de Chirico's friend and collaborator Mario Broglio, editor of the highly influential magazine *Valori Plastici*. Broglio, an important art critic, impresario, art dealer and painter from Rome, had first met de Chirico in April 1918 and on seeing his work became determined to publish what he called 'an important magazine' publicising this fascinating new development in Italian art. First appearing in November 1918, the first edition of *Valori Plastici* and the metaphysical paintings of de Chirico and Carlo Carrà that were illustrated in it would prove highly influential, not just among the Surrealists, but especially in Germany where they proved a major influence on the development of the new Verist, Realist and Neue Sachlichkeit tendencies there.

What was it that so appealed to these poets and writers about *Testa di manichino*? Was it the painting's strange combination of loneliness and otherworldliness? Or the almost spectral, companion-like quality of this enigmatic protagonist or muse-like figure gazing out of the picture from its strange metaphysical realm, like a protective avatar? Like de Chirico's later *Great Metaphysician* of 1917 and other poet-philosopher figures that appear in his work, the inquisitive and totemic mannequin or 'Muse' who functions like a melancholic watchman in this painting and is also, seemingly born from a construction of a set-squares, T-squares and other geometrical, measuring devices, carries about them a sense of tragic heroism. A lone figure, whose blank, dark and somewhat mournful eyes stare out of the picture as if questioning, this solitary 'manichino' commands its portrait-like frame in a way that makes the painting's mysterious combination of rational geometry, isolation and melancholy appear to speak somehow of the sadness of reason.



THE EYE OF THE ARCHITECT  
PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 105 JOAN MIRÓ (1893-1983)

*Tête d'homme*

signed and dated 'Miró. 2.31' (lower left); inscribed 'Tête d'homme' (on the reverse)  
oil on canvas  
16 1/8 x 10 7/8 in. (41 x 27.5 cm.)  
Painted in February 1931

£700,000-1,000,000

\$980,000-1,400,000

€800,000-1,200,000

**PROVENANCE:**

Georges Hugnet, Paris.  
Josias Leão, Rio de Janeiro.  
Albert Loeb & Krugier, New York (no. MRO11 5422).  
Galerie Jan Krugier, Geneva (no. 2372).  
Private collection, Europe, by whom acquired from the above.  
Acquired from the above by the present owner in 1994.

**LITERATURE:**

J. Dupin, *Joan Miró: Life and Work*, London, 1962, no. 279, p. 507 (illustrated).  
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. II, 1931-1941, Paris, 2000, no. 326, p. 18 (illustrated).

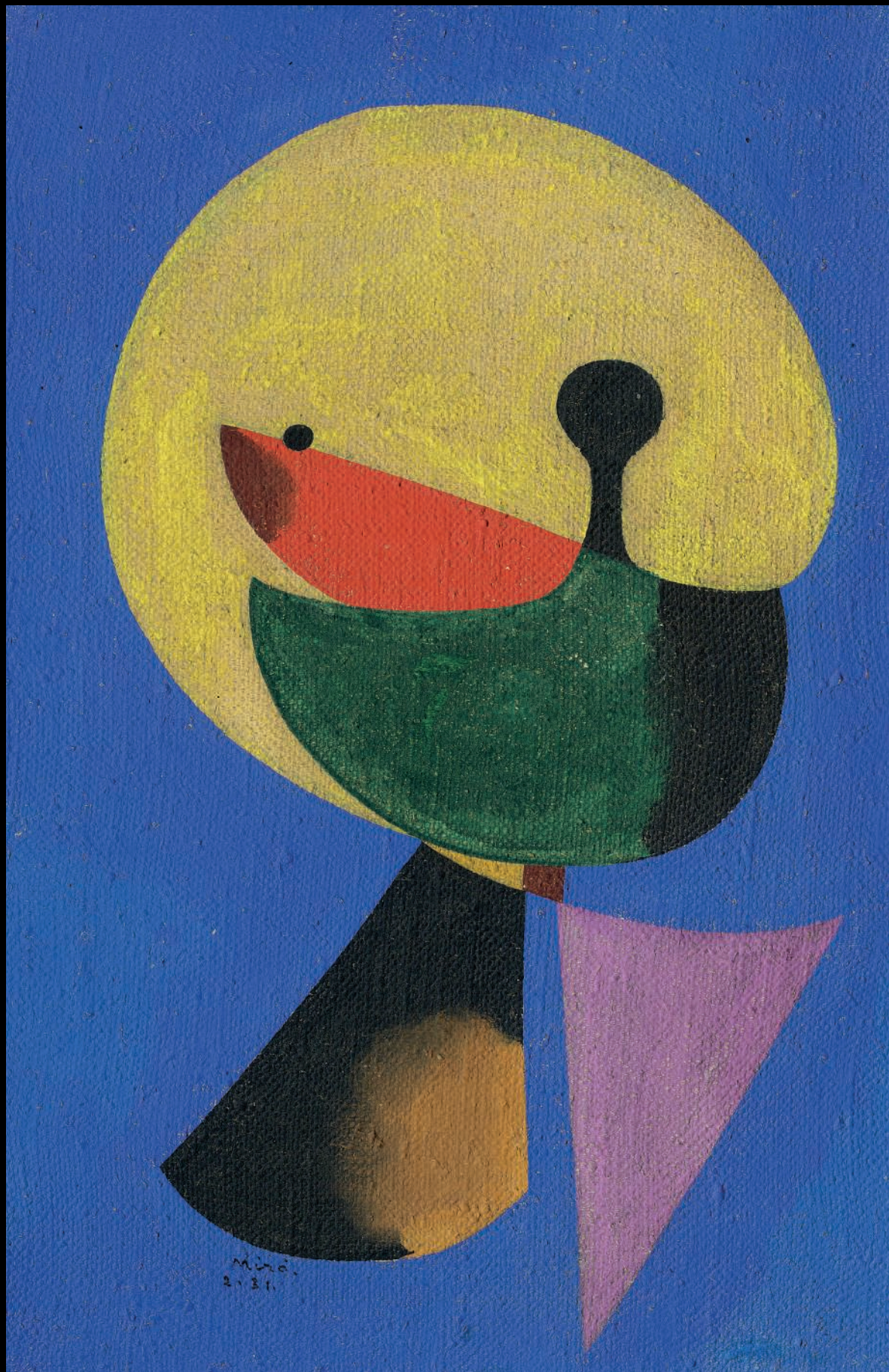
'When I stand in front of a canvas, I never know what I'm going to do – and nobody is more surprised than I at what comes out'

JOAN MIRÓ



Joan Miró in his studio, 3 Rue François-Mouthon, Paris, 1931.





Miró.  
2.31.





Joan Miró, *Tête d'homme*, 1931. Sold, Sotheby's, London 21 June 2017, lot 31 (£1,328,750; \$1,682,814)



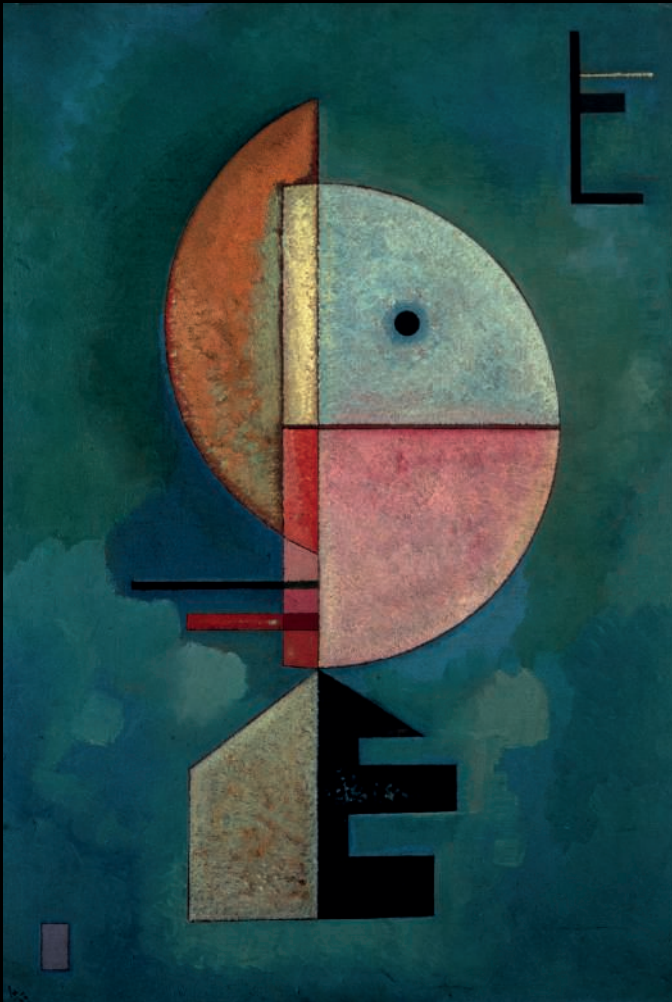
Joan Miró, *Tête humaine*, 1931. Private collection.

In January 1931 Joan Miró made a series of inflammatory statements during an interview with the Spanish journalist Francisco Melgar, in which he boldly proclaimed his intentions to bring about the death of painting: 'The only thing that's clear to me is that I intend to destroy, destroy everything that exists in painting. I have an utter contempt for painting. The only thing that interests me is the spirit itself...' (Miró, quoted in F. Melgar, 'Spanish Artists in Paris: Juan [sic] Miró,' in *Ahora*, 24 January 1931, reproduced in *Joan Miró: Selected Writings and Interviews*, ed., M. Rowell, p. 116). Although the artist later claimed that his combative mood was largely due to Melgar's ignorant attitude during the interview, his provocative comments offer a rare insight into the deep personal crisis that had been brewing within Miró's creative practice for several years, causing him to question his painterly abilities and fundamentally reconsider his approach to artistic creation. Painted less than a month after the infamous interview, *Tête d'homme* illustrates the dramatic shifts that were occurring in Miró's art, as he struggled to free himself of the mental block which was inhibiting his painterly practice.

Miró had been plagued by doubts and dissatisfaction with his work as early as 1928, following the completion of his 'Dutch interiors' series. As a result, the late 1920s and early 1930s have often been collectively described as a period of 'anti-painting' within the artist's oeuvre, during which time he temporarily stepped away from oil painting in an effort to find a new direction in his art. During this turbulent phase, Miró experimented intensely with various media, incorporating found objects into his compositions, creating collages and sculptural assemblages from items plucked from the sandy shores of the beach or found scattered around his Parisian studio. However, Miró did not abandon painting altogether – several experimental series of works were begun during this period, most notably the large paintings on white grounds which occupied him for much of the first half of 1930. Indeed, he continued to explore the medium throughout the period of 'anti-painting,' delving into new subjects, expanding his visual vocabulary and developing a more sculptural approach to form in his work. As he would later admit, 'What can I say, I can't be anything other than a painter. Every challenge to painting is a paradox – from the moment that challenge is expressed in a work' (Miró, quoted in D. Chevalier, 'Miró' in *Aujourd'hui: Art et Architecture*, Paris, November 1962, reproduced in *ibid*, p. 266).

It was on his return to Paris in January 1931, after an extended sojourn in Spain, that Miró threw himself forcefully into painting once again, pursuing the renewed approach to form and style that his collages and assemblages inspired





Wassily Kandinsky, *Empor*, October 1929. The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice.



Julio González, *Tête dite 'Le tunnel'*, 1932-33. Sold, Christie's, London, 21 June 2005.

him. The finely crafted paintings which followed, including *Tête d'homme*, were transitional canvases that proved pivotal to Miró's subsequent development as a painter. Exploring the dynamics between abstraction and figuration, between the traditional and the unconventional, between forms that were at once painted but which drew inspiration from his experiments in collage and assemblage, these works reflected a reinvigorated and reformed outlook within Miró's oeuvre that would usher in a new approach to pictorial thinking. Particularly striking is the manner in which sharply defined geometric elements, including triangles, quadrangles and circles, began to infiltrate his paintings during this period, lending his compositions a greater sense of structural complexity.

In *Tête d'homme*, Miró depersonalises the human head, reducing it to a series of overlapping, interweaving geometric shapes that reflect no more than the basic structure of the cranium. Exuding a powerful inner life, the repeated rectilinear and rounded segments knit together like a mosaic, the borders between each element sharply defined so that they retain a clear independence from one another. The composition's highly distilled, purified style appears in complete opposition to the animated, biomorphic forms of the oneiric paintings which had previously dominated Miró's oeuvre. Unlike the free-flowing, diaphanous, spontaneous shapes that populated these canvases, *Tête d'homme* and other works dating from the opening months of 1931 adopt a more sculptural approach to form, imbuing their subjects

with a greater sense of weight and mass. Discussing these paintings, Jacques Dupin has written: 'In short, his purpose became that of disciplining expression by opposing to lyricism the fruitful resistance of rigorous structures' (J. Dupin, *Miró*, New York, 1993, p. 161). However, echoes of the dream paintings remain. For example, in the present composition the 'tête' of the title appears to float against a deep blue abyss, suspended in space by an enigmatic, strange gravity, which may be seen as a direct continuation of the similarly coloured voids that lay at the heart of the dream series. However, here Miró utilises a much richer, more saturated hue to create a sonorous effect that enhances the colours within the central configuration, and grants them a greater sense of solidity and presence in the composition.



THE EYE OF THE ARCHITECT  
PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 106 PABLO PICASSO (1881-1973)

*Figure*

signed and dated '-2-II-XXX Picasso' (lower left)  
oil and charcoal on panel  
26 x 19 ¼ in. (66 x 49 cm.)  
Painted on 2 February 1930

£3,000,000–5,000,000

\$4,200,000–7,100,000

€3,400,000–5,700,000

**PROVENANCE:**

Valentine Gallery, New York (no. 446).  
Morton Goldsmith, New York, by whom acquired from the  
above in May 1933.  
Pierre Matisse Gallery, New York, by 1940.  
Mrs Julia Bentley, Chicago; sale, Sotheby's, New York,  
25 October 1972, lot 59.  
Acquavella Galleries, New York.  
Private collection, Europe, by whom acquired from the  
above in 1976.  
Acquired from the above by the present owner in 1994.

**EXHIBITED:**

New York, Valentine Gallery, *Abstractions of Picasso*,  
January 1931.

**LITERATURE:**

C. Zervos, *Pablo Picasso*, vol. 7, *Oeuvres de 1926 à 1932*,  
Paris, 1955, no. 302, n.p. (illustrated pl. 124).

'I attempt to observe nature, always.  
I am intent on resemblance more  
real than the real, attaining the  
surreal. It was in this way that I  
thought of Surrealism'

PABLO PICASSO, QUOTED IN J. GOLDING, 'PICASSO  
AND SURREALISM' IN R. PENROSE & J. GOLDING, EDS.,  
*PICASSO IN RETROSPECT*, NEW YORK, 1973, P. 77.





Picasso  
1911



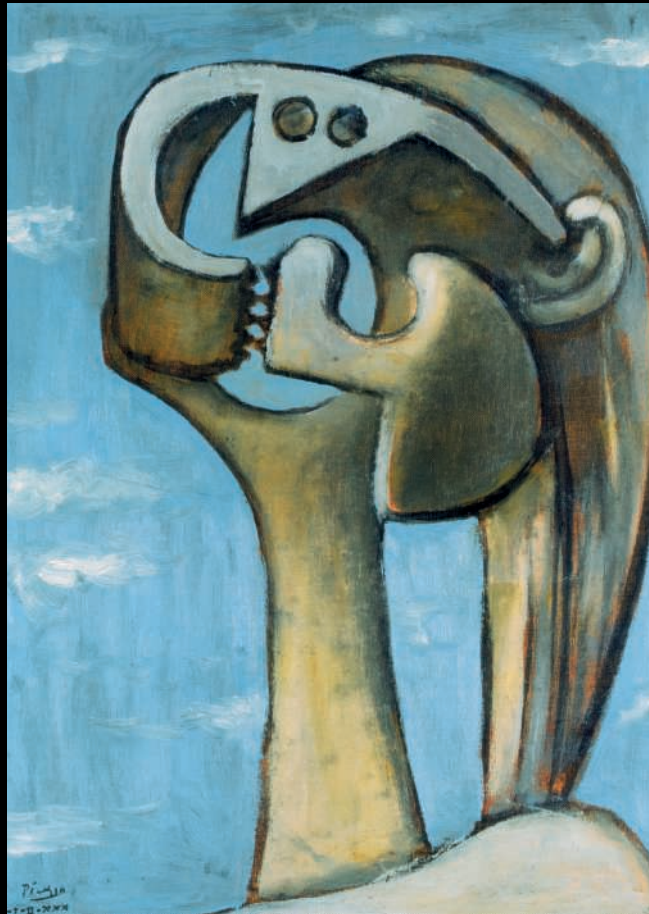
‘I have an absolute passion for bones...modelled, not just chipped out... On any piece of bone at all, I always find the fingerprints of the god who amused himself with shaping it...the convex and concave forms of bones fit into each other...artfully [and] are “adjusted” to each other.’

PABLO PICASSO, QUOTED IN BRASSAI, *PICASSO AND COMPANY*, NEW YORK, P. 74



Pablo Picasso, *Baigneuse*, 1930. Museum of Modern Art, New York.

*Figure* of 1930 is one of a rare and outstanding series of oil paintings depicting totemic, monumental, and often aggressive-looking female figures towering against a pale blue sky, which Pablo Picasso painted during what has come to be known as his ‘bone-period’ of the late 1920s and early 1930s. This ‘bone-period’ is so-called because of Picasso’s predilection at this time for creating surprising, highly sculptural, skeletal-like figures, all seemingly constructed out of bone-like forms. Occurring at a time when Picasso’s art was also informed by the then prevailing culture of Surrealism, these paintings fused the artist’s recently-acquired sculptural ambitions and his long-standing admiration for African and Oceanic sculpture (also a centre of Surrealist focus at this time), with the schizophrenia of his personal life. Picasso was emotionally torn during this period between the joys of his burgeoning affair with the young Marie-Thérèse Walter and a growing animosity towards his wife Olga. The result of this volatile mix of emotion and influence was the creation of a series of works that rank among the artist’s most visionary, inventive and disturbing pictorial creations.



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

Detail of the present lot.









Towards the end of 1929 Picasso's work went through a transformation working in close collaboration with Julio González on the creation of a radically inventive series of iron sculptures. Among these were the monumental work *Femme au Jardin* intended as a memorial to Guillaume Apollinaire and the brooding constructed-iron figure known as *Tête de femme*. In the immediate aftermath of making these sculptures, Picasso began work on a large and important painting that put into pictorial practice much that he had learned with González. This was his famous painting *Baigneuse* now in the Museum of Modern Art in New York, which Picasso completed in January 1930. This 'seated bather' presented the image of a large iron-like female figure in the form of a cage-like construction of disparate forms. While the body of the figure echoed, in some respects the iron construction of Picasso's *Femme au Jardin*, its head and aggressive mouth full of teeth resembled the mandibles of a praying mantis.

The predatory image of the mantis – a creature where the female is known to devour the male after mating by biting its head off – was a favourite motif and talking point of the Surrealists at this time; many of whom kept some of these insects as pets in the hope of witnessing the animals taking part in this savage act. Picasso, who knew well of this Surrealist fascination with the mantis, was, however, later to admit to William Rubin, that the female figure depicted in *Baigneuse* was a clandestine portrait of his wife Olga. As well as perhaps offering a nod to Surrealism, therefore, it is one of an increasing savage series of portraits of his wife that Picasso was to paint during this period.

Painted soon after *Baigneuse* in early February 1930, *Figure*, is one of a group of smaller-scale oil paintings, made on wooden panels, made in direct response to the MoMA painting and as a development from it. In this series of paintings Picasso explored many of the same motifs, especially the all-devouring mandibles, by rendering the female figure as a series of bone-like constructions that appear to tower against the open sky. This transformation of the female figure into a giant monument, may have its roots in Picasso's ongoing

Yipon figure, Alamlak Karawari River, East Sepik Province, Papua New Guinea.





Pablo Picasso, *Crucifixion*, 1930. Musée Picasso, Paris.

preoccupation with creating a monument to Apollinaire which, in the form of *Femme au Jardin* had also taken on the form of a woman intermingled with organic, constructed iron forms. On the other hand, the fusion of female figure and architecture was also a strong characteristic of many of Picasso's depictions of female bathers and bathing huts from the beach at Dinard. And many of these paintings, which were often clandestine images of Marie-Thérèse with a key, had morphed themselves, in other paintings, into grotesque portraits of a screaming Olga also mutating and becoming architecture.

The series of monumental females to which *Figure* belongs were all painted on wooden panels because Picasso was evidently in search of a particular sharpness of delineation and a sculptural hardness of form, that he found could not be achieved on canvas. The firm support and grain of these panels also helped to emphasise the bone-like quality of the shapes out of which these monstrous constructions appeared to have been made. As Picasso was later to tell his friend Brassai, 'I have an absolute passion for bones,' adding

that he saw bones as forms that appeared to have been 'modelled, not just chipped out... On any piece of bone at all, I always find the fingerprints of the god who amused himself with shaping it,' noting also that, 'the convex and concave forms of bones fit into each other...artfully [and] are "adjusted" to each other' (Picasso quoted in *Brassai Picasso and Company*, New York, p. 74).

John Richardson has pointed out in his multi-volume biography of the artist that Picasso was also inspired by the strange and wonderful structures that bones made in their support of the body, in the form of skeletons and also in such things as the diagrams of bones and internal organs that he knew by the sixteenth century anatomist Andreas Vesalius. Talking with André Malraux later in life about a bat's skeleton he owned for instance, Picasso indicated to Malraux that, not only was it a beautiful structure, but that it was also, he had come to realise, a 'fantastic crucifixion' (Picasso, quoted in J. Richardson, *A Life of Picasso*, vol. III, London, 2007, p. 392).



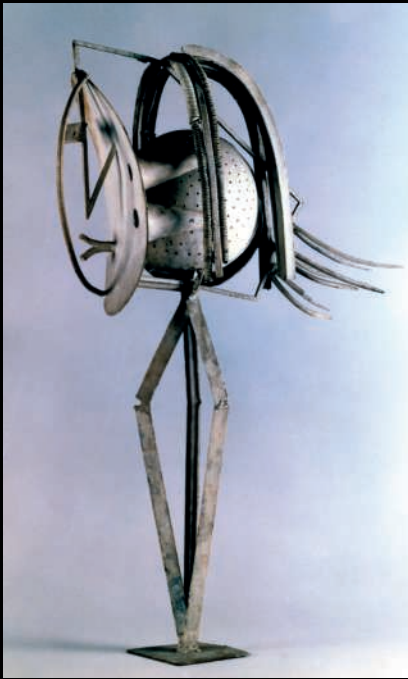


Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, circa 1944. Tate Gallery, London.



Henry Moore, *Four-Piece Composition: Reclining Figure*, 1934. Tate Galleries, London.

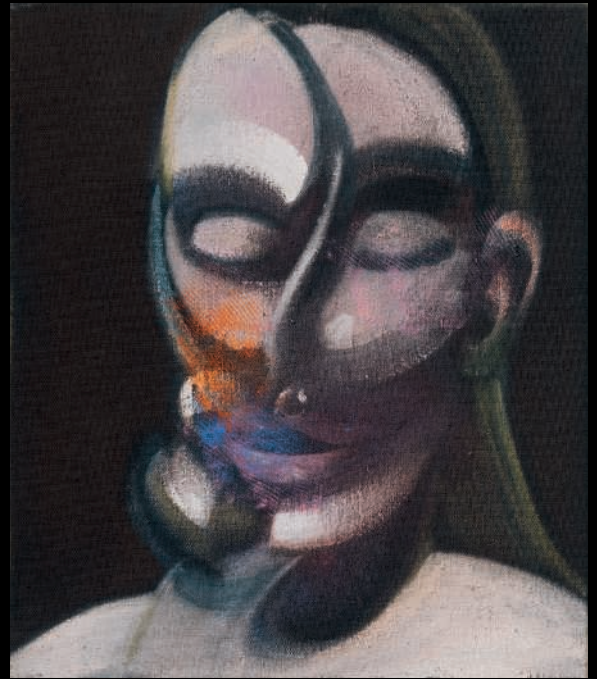




Pablo Picasso, *Tête de femme*, 1929-30  
Musée Picasso, Paris.



The present lot.



The left panel of Francis Bacon, *Three Studies for a Portrait*, 1976. To be offered from the same collection, *The Eye of the Architect*, in Post-War and Contemporary Evening Auction, March 6 2018.

‘A painter has to observe nature, but must never confuse it with painting. It can be translated into painting only with signs. But you do not invent a sign. You must aim hard at likeness to get to the sign. For me, surreality is simply that, and has never been anything else.’

PABLO PICASSO, QUOTED IN BRASSAÏ, *CONVERSAZIONI WITH PICASSO*, CHICAGO 1999, P. 222

Picasso's interest in bones, structures and figures in 1930 evidently also led the artist to consider taking on this great religious subject at the same time that he was experimenting with the bone-like figures of paintings such as *Figure*. Alongside paintings such as *Figure*, Picasso began a series of works on the theme of what he once declared to be 'the greatest subject in art': the *Crucifixion*. (Pablo Picasso, quoted in *ibid*, p. 395). The series of heads painted on wooden panels to which *Figure* belongs (Zervos VII, nos. 298-305) may all also relate to this project, for in Picasso's resultant painting of the *Crucifixion* of 1930 (now in Musée Picasso in Paris), a crouching figure set at the base of the cross echoes directly that of the monument-figure in *Figure*.

What is also interesting to note in this respect about *Figure* is that it was just these distorted and sculptural-looking figures made by Picasso in the late 1920s and early 1930s that were to prove so influential upon artists like Henry Moore and Francis Bacon. While Picasso's 'bone-period' figures would directly inspire many of Moore's pioneering sculptures of the 1930s, it was paintings like *Figure* which Picasso used for a figure at the base of his 1930 painting of a *Crucifixion* that were ultimately also to lead to Bacon's first masterpiece, his own, *Three Studies for Figures at the Base of a Crucifixion* of 1944.



λ ° ♦ 107 RENÉ MAGRITTE (1898-1967)

*Le groupe silencieux*

signed 'Magritte' (lower right); signed and inscribed  
"'le groupe silencieux" René Magritte' (on the stretcher)  
oil on canvas  
47 ¼ x 31 ½ in. (120 x 80 cm.)  
Painted in 1926

£6,500,000–9,500,000

\$9,200,000–13,400,000

€7,400,000–10,800,000

**PROVENANCE:**

Galerie L'Époque [Paul-Gustave van Hecke], Brussels.  
Galerie Schwarzenberg, Brussels, until *circa* 1932-1933.  
Edouard Léon Théodore Mesens, Brussels & London, by  
whom acquired *circa* 1932-1933 until 1968.  
Galerie Isy Brachot, Brussels, by whom acquired from the  
above in 1968.  
Private collection, Turin, by whom acquired from the above in  
1968.  
Private collection, Italy.  
Acquired from the above by the present owner.

**EXHIBITED:**

Brussels, Galerie Le Centaure, *Exposition Magritte*, April - May  
1927, no. 9, n.p..  
Ghent, Socialistische Studiekkring, 1935.  
Brussels, Palais des Beaux-Arts, *René Magritte*, May - June  
1954, no. 5, p. 21.  
Charleroi, Salle de la Bourse, XXXème salon [du] Cercle  
Royal Artistique et Littéraire de Charleroi, *Rétrospective René  
Magritte*, March 1956, no. 31.  
Knokke, Casino Communal, *XVème festival belge d'été,  
L'Oeuvre de René Magritte*, July - August 1962, no. 4, p. 43  
(illustrated p. 20).  
Arnhem, Gemeentemuseum, *Werkelijkheid en verbeelding:  
belgische surrealisten*, July - September 1964, no. 25, n.p..  
Brussels, Galerie Isy Brachot, *Magritte: cent cinquante oeuvres,  
première vue mondiale de ses sculptures*, January - February  
1968, no. 27, n.p..  
Basel, Fondation Beyeler, *René Magritte*, August - November  
2005.

**LITERATURE:**

J. Stevo, ed., *L'Art belge, Numéro René Magritte*, Brussels,  
January 1968 (illustrated on the cover).  
D. Naylor, *E.L.T. Mesens: His Contribution to the Dada and  
Surrealist Movements in Belgium and England as Artist, Poet  
and Dealer* (doctoral thesis, University College London),  
1980, p. 314.  
D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. I, *Oil  
Paintings, 1916-1930*, London, 1992, no. 83, p. 171 (illustrated).

‘Mystery is not one of the possibilities  
of reality. Mystery is what is absolutely  
necessary for reality to exist.’

RENÉ MAGRITTE









*Signes du soir*: Giorgio de Chirico, *Canzone d'amore*, 1914. The Museum of Modern Art, New York.



René Magritte, *La chambre du devin*, 1926. Sold, Christie's, London, 18 June 2013, lot 37.



Carlo Carrà, *Solitudine*, 1917. Sold, Christie's, London, 4 February 2014, lot 110.

In René Magritte's 1926 painting *Le groupe silencieux* ('The silent group') all the pictorial devices, props and structures that go into the making of a so-called 'figurative' or 'representational' painting have been rendered in an unusual, subversive and surprising manner - one that, in each case, lays bare and even ridicules, all the conventions of traditional picture-making.

An important example of Magritte's early 'Surrealist' style, the work is one of the finest of a pioneering series of oil paintings that the artist made between January 1926 and April 1927 in preparation for his first one-man show, held at the Galerie le Centaure, 62 Avenue Louise, Brussels in the spring of 1927. This seminal exhibition of Magritte's work marked a pivotal moment in the Belgian artist's career. It served to announce him not only as Belgium's leading Surrealist painter but also as an important new talent on the European avant-garde art scene in the months prior to Magritte's all-important departure for Paris where he joined André Breton's Surrealist group in August 1927. As with many of the pictures on view at this famous, *Le Centaure* exhibition, Magritte's chief preoccupation in *Le groupe silencieux* is with displaying the lie of all imagery and picture-making and in exposing the innate mystery that underpins outer appearance. In works such as *Le groupe silencieux*, Magritte does this in such a way that the surprising revelation of the uncanny that lies behind reality is one that is experienced like a shock of recognition by the viewer, as if seen for the very first time.





René Magritte, *Les muscles célestes*, 1927. Sold, Christie's, London, 4 February 2015, lot 115.

In both this respect and in the overt simplicity of its style, *Le groupe silencieux* is a work that draws directly upon the shock of recognition and the epiphany that Magritte himself had experienced when he first came across the work of Giorgio de Chirico. 'This triumphant poetry' Magritte wrote of the revelation of seeing de Chirico's metaphysical paintings for the first time, 'supplanted the stereotyped effect of the traditional painting. It represented a complete break with the mental habits peculiar to artists who are prisoners of talent, virtuosity and all the little aesthetic specialities. It was a new vision through which the spectator might recognize his own isolation and hear the silence of the world' (Magritte, quoted in D. Sylvester, *Magritte*, Brussels, 2009, p. 71). Following the revelation that Magritte experienced in seeing de Chirico's work, he embarked on the creation of a completely new type of picture in which the structures of painting and representation were not only exposed as the artifices they were, but also, as here in this work, subverted and twisted into new, strange forms aimed at exposing the innate enchantment and deeper mysteries of reality

and perception. In order to do this Magritte had to abandon the faux cubo-futurist style of painting he had hitherto been practicing and embraced a new, objective style of painting in which objects were rendered in a simple, dry, matter-of-fact, manner. In what he called a 'detached way of representing objects [which] seems to me related to a universal style, in which idiosyncrasies and minor predilections of an individual no longer count' (Magritte, quoted in *ibid.*, p. 110).

In its basic format *Le groupe silencieux* adopts the same, strange, irrational logic of De Chirico and Carlo Carrà's metaphysical paintings in which an often bizarre collation of seemingly disparate objects was presented in a way that, as here, fused still-life and landscape traditions to generate a mysterious and poetic expression of melancholy, enigma and silence. In *Le groupe silencieux* however, Magritte's similarly metaphysical method is more methodical, logical and focused in the way in which it concentrates on the components that go into making up a traditional pictorial image. In a flesh-coloured room that recedes in perspective to give out



René Magritte, *La naissance de l'idole*, 1926. Sold, Christie's, New York, 8 November 2000, lot 59.





René Magritte, *Les chasseurs au bord de la nuit*, 1928. Sold, Christie's, London, 4 February 2014, lot 114 (\$10,700,000).

onto a landscape view of a waterfall-like curtain of stone (into which a castle on a stone bridge is also shown disappearing), various elements of figurative painting are displayed as if they are abandoned stage-props. Most prominent among these is a backdrop-like board depicting a landscape of trees and shown leaning against one of the walls while partially covered by a crimson curtain reminiscent of the theatre. This representational, landscape-image is perforated with rectangular, picture-like, cut-out windows that reinforce the whole structure's manifest sense of artifice. Against this theatrical presentation of artificial landscape also rests a square, picture frame. In front of this is a flesh-coloured wooden cube adorned with eyes. Perspective,

pictorial illusion, sculpture, painting and even the act of looking itself are all here rendered simultaneously as both artifices and agents of mystery. To the right-hand-side of this impossible, flesh-coloured room rests the image of a wooden plank, cut-out in the shape of a human figure that leans against the right-hand wall. This form is reminiscent of the *bilboquets* that frequently appeared in Magritte's art of this period. These *bilboquets* as Magritte called them, were painted images of turned, wooden, bannister-like structures or objects that, in his paintings, both echoed and repeatedly functioned as either strange figures or peculiarly humanized trees. The similar presence here, of this near two dimensional, cut-out, human, plank similarly introduces an uncanny sense

of a strangely inanimate human presence into the overt enigma of this scene.

Indeed, the deconstruction of the human figure and in particular the female nude, was another chief preoccupation of Magritte's at this time and one that was to dominate much of his art throughout the late 1920s. In *Le groupe silencieux*, in conjunction with his deconstruction of the components of landscape and still-life painting into a de Chirico-like composition depicting a room of objects there is also a sense that the representation of the human figure has also been broken down into strange component parts. With its walls painted in a flesh colour, the human eyes appearing on the flesh-coloured cube and the standing presence of

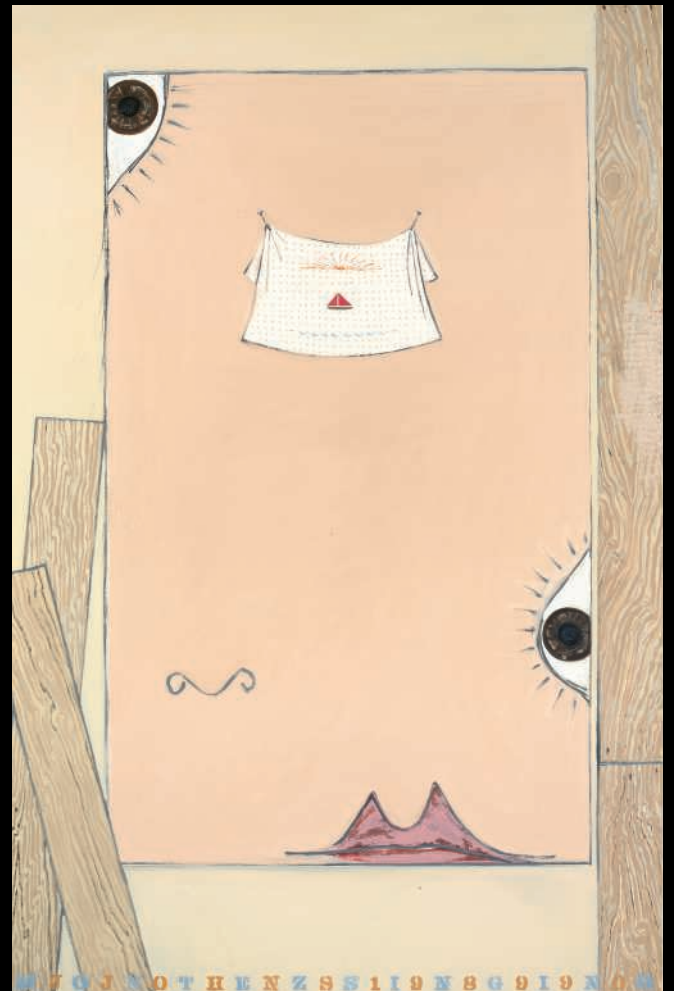








Pablo Picasso, *Femme au chapeau de paille*, 1936. Musée Picasso, Paris.



Jasper Johns, *Montez Singing*, 1989-1990. Collection of the artist.

the wooden human cut-out, the presence of the human figure pervades the painting in a way that emphasizes its absence. The picture is, in this respect, a work that, like 'metaphysical' pictures such as De Chirico's *Le jeu du savant* of 1917 or Carlo Carrà's *Solitude* of 1917-1926, which Magritte may have known from its appearance in the magazine *Valori Plastici*, evoke the human presence through humanoid objects such as mannequins and anatomical diagrams.

These are paintings that make use of surprising connections and disjunctions between objects and form to provide a visual image of the processes of thought and perception taking place on the picture plane. It is, in essence, a conceptual approach to the way in which a picture is perceived and understood that Magritte, here, in *Le groupe silencieux*, begins to map out through a poetic deconstructing of pictorial convention.

This painting is, in this respect, therefore, a landmark work that establishes the logic and framework of the aesthetic path that Magritte was to follow for the rest of his life.

'When our eyes are opened a little, we have to admit that all our actions, emotions, sensations and ideas never escape banality. In becoming known, unknown things become common, even if the "common" is composed of only one person. What all knowledge – intelligent or stupid, rare or widespread, beneficent or maleficent, unusual or familiar, large or small, etc. – has in common is its banality. Love of the unknown is synonymous with love of banality: to know is to find knowledge banal: to act is to discover the banality of feelings and sensations. No association among things ever reveals what it is that unites different things. No one thing ever reveals what makes it appear in the mind. The banality common

to all things is a mystery. The mind would assume the responsibility of a machine if the world is understood to be a language of mystery. This responsibility corresponds to no moral or physical code that might be extrapolated from it. Since this responsibility, like everything else, is mysterious, it cannot be defined with any conventional meaning since it is de facto mysterious...Human responsibility is no less mysterious than that of a machine, a stone or anything else. It is in strict compliance with convention to claim to know what we must do or think about the mystery of the past, present, or future. The responsibility we assume is mysterious de jure, although we believe knowledge can enlighten ignorance without ever shedding light on mystery. Mystery is what enlightens knowledge' (Magritte, *Bizarre*, no. 111, December, 1955, p. 44).







λ 108 PAUL DELVAUX (1897-1994)

*Nu sur la plage*

oil on canvas  
35 ½ x 39 ½ in. (90.1 x 100.3 cm.)  
Painted *circa* 1935

£150,000–200,000

\$210,000–280,000

€170,000–230,000

**PROVENANCE:**

Suzanne Purnal, Brussels, the artist's first wife.  
Bernard Giron, Brussels.  
Private collection, Belgium.

**EXHIBITED:**

Umeda, Daimaru Museum, *Paul Delvaux, Centenary Exhibition*, October 1996, no. 19 (illustrated p. 63); this exhibition later travelled to Shimonoseki, Daimaru Bunka Hall, November 1996; Sakura Municipal Museum of Art, November 1996 - January 1997; Kyoto, Daimaru Museum, January - February 1997; and Tokyo, Isetan Museum of Art, February - March 1997.  
Madrid, Fundación Juan March, *Paul Delvaux*, March - June 1998, no. 6 (illustrated p. 33).  
Patrick Derom Gallery, Brussels, *Paul Delvaux: les jardins secrets*, February - March 2000.  
Monaco, Salle d'exposition du Quai Antoine 1<sup>er</sup>, *Paul Delvaux*, March - April 2001, p. 77 (illustrated p. 30).  
Alicante, Museo de Bellas Artes de Gravina, *Paul Delvaux en las colecciones privadas*, November 2004 - January 2005.  
Malaga, Museo Casa Natal de Picasso, *Paul Delvaux*, January - April 2008; this exhibition later travelled to Valencia, Museu València de la Il·lustració i de la Modernitat, May - July 2008.  
Brussels, Musée d'Ixelles, *Paul Delvaux, Aux sources de l'oeuvre*, October 2010 - January 2011, pp. 98 & 100 (illustrated p. 99; dated '*circa* 1935'); this exhibition later travelled to Biarritz, Le Bellevue, July - October 2011.  
Brussels, Musée d'Ixelles, *Paul Delvaux dévoilé*, October 2014 - January 2015 (illustrated).

This work is sold with a photo-certificate from the Fondation Paul Delvaux.

‘Eroticism is one way of expressing oneself through painting. It is the expression of a profound instinct in men. It is in their primordial interests. It is the natural source of the preservation of the species. And so it is natural that an artist, even if he is not aware of doing so, should include eroticism in his work. It serves as a basis for his work and a trampoline for the definition of the direction that his artistic expression should take.’

PAUL DELVAUX



René Magritte, *L'invention collective*, 1935. Private collection.















# λ \*109 MAX ERNST (1891-1976)

## *Colombes et corail (Oiseaux et madrepore)*

signed twice and dated 'max ernst 1932' (lower right)  
oil, collage and pencil on paper  
19 5/8 x 25 5/8 in. (50.6 x 65.2 cm.)  
Executed in 1932

£60,000–90,000

\$85,000–130,000

€68,000–100,000

### PROVENANCE:

Simone Breton-Collinet, Paris, until at least 1979.  
Pascal Sernet, Paris.  
Galerie André François Petit, Paris.  
Galerie Brusberg, Berlin.  
Anonymous sale, Christie's, London, 13 October 1994, lot 170.  
The Mayor Gallery, London.  
Acquired from the above by the present owner in 2003.

### EXHIBITED:

Cologne, Wallraf-Richartz-Museum, *Max Ernst*, December 1962 - March 1963, no. 174, p. 54 (dated '1926'); this exhibition later travelled to Zurich, Kunsthaus, March - April 1963.  
Paris, Galerie l'Oeil, *Max Ernst*, December 1969.  
Krefeld, Kunstverein, *Max Ernst: Frottagen und Collagen*, March - April 1972, no. 38, n.p..  
Hannover, Kunstmuseum & Sprengel Museum, *Max Ernst: Gemälde, Skulpturen, Collagen, Frottagen, Zeichnungen, Druckgrafik und Bücher*, July - September 1981, no. 32, p. 68 (illustrated).  
Tubingen, Kunsthalle, *Max Ernst: die Welt der Collage*, September - November 1988, no. 196, p. 519 (illustrated); this exhibition later travelled to Bern, Kunstmuseum, December 1988 - February 1989; and Dusseldorf, Kunstsammlung Nordrhein-Westfalen, February - April 1989.  
New York, Nassau County Museum of Art, *Surrealism*, September 2000 - January 2001, p. 41 (illustrated p. 41, fig. 33).  
New York, Carosso Fine Arts, *Max Ernst: A Natural History of the Mind*, February - April 2003, no. 19, n.p. (illustrated).  
Cologne, Galerie Boisserée, *Max Ernst, Skulpturen, Arbeiten auf Papier, Radierungen und Lithographien*, September - November 2013, no. 2, n.p. (illustrated).

### LITERATURE:

W. Spies & S. & G. Metken, *Max Ernst: Werke 1929-1938*, Cologne, 1979, no. 1859, p. 151 (illustrated).



The Surrealist group in a car in an amusement park.

'On a rainy evening I found myself in a hotel on the French coast when I was gripped by an obsession that made me stare excitedly at the deeply grooved cracks in the floorboards. I decided to yield to the symbolism of the obsession. To sustain my potential for meditation and hallucination, I made a series of sketches on the floorboards by arbitrarily placing a few sheets of paper on them and then began to rub on them with black pencil. When I closely scrutinized the sketches thus made - "the dark areas and other, delicately lit half-dark areas" - I was amazed at the sudden intensification of my visionary capabilities and the hallucinatory result of the contrasting pictures.'

MAX ERNST









Tàpies, photographed in his home with an alternative view of:  
Pablo Picasso, *Le coq saigné*, 1948. To be sold in Impressionist and Modern  
Art Evening Sale, February 27 2018, Christie's King Street, London.  
Photograph by Barbara Klemm.



TWENTIETH CENTURY MASTERWORKS  
FROM THE COLLECTION OF

# ANTONI TÀPIES

*Tàpies*

Christie's is honoured to present a selection of Twentieth Century Masterworks from the personal collection of Antoni Tàpies. Offered across a series of auctions throughout 2017 and 2018, these exceptional works offer a unique insight into the powerful bond that existed between this revolutionary artist and the paintings, sculptures and artefacts he encountered over the course of his lifetime. Highly intimate objects, gathered together over the course of his meandering collecting journey, these objects were closely connected to Tàpies's own artistic practice and reflect the seminal relationships, friendships and concepts that inspired him throughout his artistic career. Each work in the collection stands as a testament to the critical, perceptive and engaged way of looking that Tàpies was renowned for, and the passion he had for the works of his artistic and cultural forebears.

Gathering together artworks and objects apparently epochs and cultures apart, Tàpies collected passionately, but in a unique and idiosyncratic manner. An avid reader of ancient and Eastern philosophy, he held a deep fascination for the concept of 'authentic reality', a state of awakening which could be triggered by contact with a piece of art. As his son, Toni has explained: 'For Tàpies, an artwork had to be like a talisman. A talisman capable of transmitting wisdom, thought and answers to the deepest doubts and concerns that may face a human being' (T. Tàpies, 'A Personal View', in *Tàpies: Lo Sguardo Dell'Artista*, exh. cat., Venice, 2013, p. 27). It was this energy, the unique spirit of an artwork, that Tàpies sought in all he collected. It was a power which obsessed him, which he attempted to absorb, to digest and nurture, to combine with his own artistic vision, and finally, to translate into the gestures, strokes and marks he put down on his canvases. Each of these carefully selected works of art, chosen for their visual and spiritual presence, provided Tàpies with a personal library of visual stimuli, which acted as a catalyst for his own creative impulses and shaped and influenced his art throughout his career. The importance of these artworks in Tàpies's everyday experience is evident – these are the images and shapes which captured his imagination, comforted him, inspired him and obsessed him on a daily basis. Each of these artworks provided essential nourishment for Tàpies's creativity, opening a path for his artistic evolution and pushing his work to new levels of dynamic expression.



## JOAN MIRÓ (1893-1983)

*Tête d'homme*

signed, dated and inscribed 'Joan Miró. 9-32. "Tête d'homme."' (on the reverse)

oil on panel

13 7/8 x 10 3/4 in. (35.2 x 27.3 cm.)

Painted in September 1932

£800,000–1,200,000

\$1,100,000–1,700,000

€900,000–1,400,000

**PROVENANCE:**

Galerie Pierre Colle, Paris.

Pierre Matisse Gallery, New York, by 1933.

Galerie Maeght, Paris, by 1962 until at least 1983.

Antoni Tàpies, Barcelona, and thence by descent to the present owner.

**EXHIBITED:**

Paris, Galerie Pierre Colle, *Exposition Miró*, December 1932.

London, The Mayor Gallery, *Paintings by Joan Miró*, July 1933, no. 8, n.p..

New York, Pierre Matisse Gallery, *Joan Miró, Paintings*, December 1933 - January 1934, no. 7, n.p..

Chicago, The Arts Club of Chicago, *Paintings by Joan Miró*, March 1934, no. 4, n.p..

San Francisco, San Francisco Museum of Art, *Drawings and Pastels by Miró*, June - August 1935.

Los Angeles, Stanley Rose Gallery, *Joan Miró*, October - November 1935.

New York, The Museum of Modern Art, *Cubism and Abstract Art*, March - April 1936, no. 171, p. 217 (illustrated fig. 203, p. 184).

Brussels, Palais des Beaux-Arts, *Joan Miró*, January - February 1956, no. 36, n.p..

Basel, Kunsthalle, *Joan Miró*, March - April 1956, no. 33, p. 10.

Saint-Paul-de-Vence, Fondation Maeght, *Miró*, July - September 1968, no. 23, n.p..

Munich, Haus der Kunst, *Joan Miró*, March - May 1969, no. 35 (illustrated).

Barcelona, Galeria Maeght, *Un Camí compartit: Miró-Maeght*, December 1975 - January 1976, no. 21, n.p..

Barcelona, Fundació Joan Miró, *Impactes, Joan Miró 1929-1941*, November 1988 - January 1989, no. 17, p. 11 (illustrated p. 46).

New York, The Museum of Modern Art, *Joan Miró*, October 1993 - January 1994, no. 100, pp. 398-399 (illustrated pp. 187 & 399).

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Joan Miró, 1917-1934*, March - June 2004, no. 191, p. 398 (illustrated pp. 260 & 398).

Barcelona, Fundació Antoni Tàpies, *Tàpies. An artist's collection*, June 2015 - January 2016, no catalogue.

**LITERATURE:**

M. M., 'Pierre Matisse Exhibits Miro', in *The Art News*, vol. 32, no. 14, New York, 6 January 1934, p. 4.

E. Jewett, 'Three Exhibits Get Attention at Arts Club: Compositions of the Modernist Puzzle Critic', in *Chicago Tribune*, Chicago, 17 March 1934, p. 19.

J. Prévert & G. Ribemont-Dessaignes, *Joan Miró*, Paris, 1956, p. 124 (illustrated p. 125).

J. Dupin, *Joan Miró: Life and Work*, London, 1962, no. 318, pp. 249 & 526 (illustrated p. 313).

P. Gimferrer, *Miró y su mundo*, Barcelona, 1978, no. 59, p. 62 (illustrated p. 63).

R.M. Malet, *Joan Miró*, Barcelona, 1983, no. 40, p. 127 (illustrated fig. 40).

A. Tàpies, *El arte y sus lugares*, Madrid, 1999, p. 382 (illustrated p. 383).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. II, 1931-1941, Paris, 2000, no. 400, p. 60 (illustrated).

'I am working with great enthusiasm on a new series of objects, and as soon as they are finished I shall make small paintings as concentrated as possible which express and sum up, as best as my strength will allow, my latest research...'

JOAN MIRÓ









Joan Miró, *Baigneuse*, 1932. Museum of Modern Art, New York.

Executed in the early autumn of 1932, *Tête d'homme* is one of a small group of twelve exquisitely painted, intimately sized, experimental oil paintings which emerged at a pivotal moment in Joan Miró's career, following several years marked by what the artist termed a 'crisis of personal consciousness' (Miró, quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 266). This crisis had led him to fundamentally question painting as an outlet for his creativity, and the late 1920s and early 1930s are often collectively known as his period of 'anti-painting,' in which he pursued the 'assassination of painting' after a remark ascribed to him by the poet Maurice Raynal. During this turbulent phase, Miró began to experiment intensely with various media including collage and sculptural assemblage, producing only a handful of oils on canvas that were intended as a 'goodbye' to painting (Miró, quoted in A. Umland, 'Large Paintings on White Grounds,' in A. Umland et al., *Joan Miró: Painting and Anti-Painting, 1927-1937*,

exh. cat., New York, p. 86). However, by 1932 Miró found himself drawn once again to the medium of paint, and the artist embarked on a series of transitional works on wood and canvas which not only embodied his most recent research, but also heralded a new direction in his art which would occupy him for much of the following year.

This new phase of creativity coincided with a period of serious financial difficulty for the artist, which forced him to abandon his flat in Rue Francois-Mouthon in Paris and return once again to Barcelona. In January 1932, he settled at number 4, Passatge del Crèdit, his childhood home where his mother still lived. Writing to Christian Zervos shortly after the move, he described his new studio and the oddness he felt upon his return: 'I just have to tell you that the room which will from now on be my studio is the room where I was born. This, after an eventful life and the experience of a reasonable success, feels very strange and worthy of being shared with you' (Miró,

quoted in A. de la Beaumelle, ed., *Joan Miró, 1917-1934*, exh. cat., Paris, 2004, p. 357). Just a few weeks later, in February 1932, he was commissioned to design the décor and costumes for the Ballet Russes production of *Jeux d'enfants*, a project which engrossed him for much of the first half of the year, and which he predicted would be 'as sensational as a bullfight or heavyweight match' (Miró, quoted in C. Lanchner, *Joan Miró*, exh. cat., New York, 1993, p. 58). After the ballet's premiere in June, Miró devoted the rest of the summer months to painting, producing a number of compositions on wood which take as their subject the distorted bodies of a collection of mysterious biomorphic figures. While the majority of this series focus on the contortions of the female body, *Tête d'homme* is unique in that it is the only one which takes the male cranium as its subject. Executed in acidic, glowing colours, Miró divides the head into a series of overlapping, converging, fluid planes, creating an abstract vision of the contours of the male physiognomy.



One of the most striking aspects of this work is the artist's bold use of colour, and the manner in which the curvilinear, meandering contours of the different portions of the head are delineated by sharp divergences in pigment. While they shift dramatically from cobalt blue to sharp tangerine, acidic yellow to pale lilac, the interlocking abstract forms maintain a sense of unity. This is in part due to the subtle way in which the artist utilises colour to highlight and accentuate the interconnectedness of the shapes. In some cases, the forms appear to overlap or bleed into one another, and the point of intersection is marked by a new shade. Like a Venn diagram, this section retains elements of the two converging shapes, while also attaining a new identity, at once independent and unique from its neighbours. In other areas, colour is introduced using a subtle graded application of paint, creating soft, blurred patches of pigment along the borders of these forms. For example, small touches of green are introduced to the corners of the central orange portion of the composition, their edges fanning outwards as they gradually merge with the rest of the tangerine pigment, while the small, curving cloud of black adds a greater sense of depth to the upper portion of the shape as it meets its blue neighbour. While the question as to whether the colours contain any symbolic or anatomical references remains a mystery, their visual power when combined in this manner imbues the composition with an enigmatic sense of harmony.

Exhibited at the Galerie Pierre Colle in Paris in December 1932, and then shortly afterwards in 1933 at the Pierre Matisse Gallery in New York, this series of works on board signalled a distinctive shift in Miró's approach to painting. For the artist, they illustrated not only a condensed synthesis of the theories and

'When I stand in front of a canvas, I never know what I'm going to do – and nobody is more surprised than I at what comes out'

JOAN MIRÓ

ideas which had occupied him for much of the previous two years, but also the path which lay ahead. As Miró explained, paintings such as *Tête d'homme* were often the gateway for his creativity: '...when I've finished something I discover it's just a basis for what I've got to do next. It's never anything more than a point of departure, and I've got to take off from there in the opposite direction... Far from being a finished work, to me it's just a beginning, a hotbed for the idea that's just sprouted, just emerged...' (Miró, quoted in F. Trabal, 'A Conversation with Joan Miró,' in *Joan Miró: Selected Writings and Interviews*, ed., M. Rowell, London, 1987, p. 98).



Hans Arp, *Concrete Relief*, 1916-1923. Staatliche Museen, Berlin.



Joan Miró, *Flama en l'espai i dona nua*, 1932. Fundació Joan Miró, Barcelona.



## JOAN MIRÓ (1893-1983)

## Painting

signed and dated 'Miró. 1926.' (lower right); signed and dated 'Joan Miró. 1926.' (on the reverse)

oil on canvas

15 x 18 3/8 in. (38.1 x 46.6 cm.)

Painted in 1926

£600,000–900,000

\$840,000–1,300,000

€680,000–1,000,000

## PROVENANCE:

Perls Galleries, New York.

Alexander and Louisa Calder, Roxbury.

Galerie Maeght, Paris (no. 16776).

Antoni Tàpies, Barcelona, and thence by descent to the present owner.

## EXHIBITED:

Barcelona, Fundació Joan Miró, *Joan Miró: anys 20, Mutació de la realitat*, May - June 1983, no. 86, n.p. (illustrated p. 63).

Venice, Palazzo Fortuny, *Tàpies. Lo sguardo dell'artista*, June - November 2013, p. 62 (illustrated).

## LITERATURE:

A. Tàpies, *El arte y sus lugares*, Madrid, 1999, p. 216 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. I, 1908-1930, Paris, 1999, no. 197, p. 155 (illustrated).

M. Dávila, ed., exh. cat., *Tàpies: In perspective*, Barcelona, 2004, p. 148 (illustrated).

‘Against a universe created and controlled by God, Miró offered us the continuous, changing, and infinite flux of nature.

Against immutable laws, he offered us the spontaneous rhythm and ebb-and-flow of the waves of the living world. Against all that was closed and filled with taboos, he offered us clear open spaces. Against the monstrous pride of the powerful, he showed that we are all equal because we are all made of the same flames of stars. To the dispossessed he showed that the whole richness of the universe was in them’

ANTONI TÀPIES













Miró.  
1926.





Joan Miró, *Painting (Man with a Pipe)*, 1925. Centro de Arte Reina Sofía, Madrid.



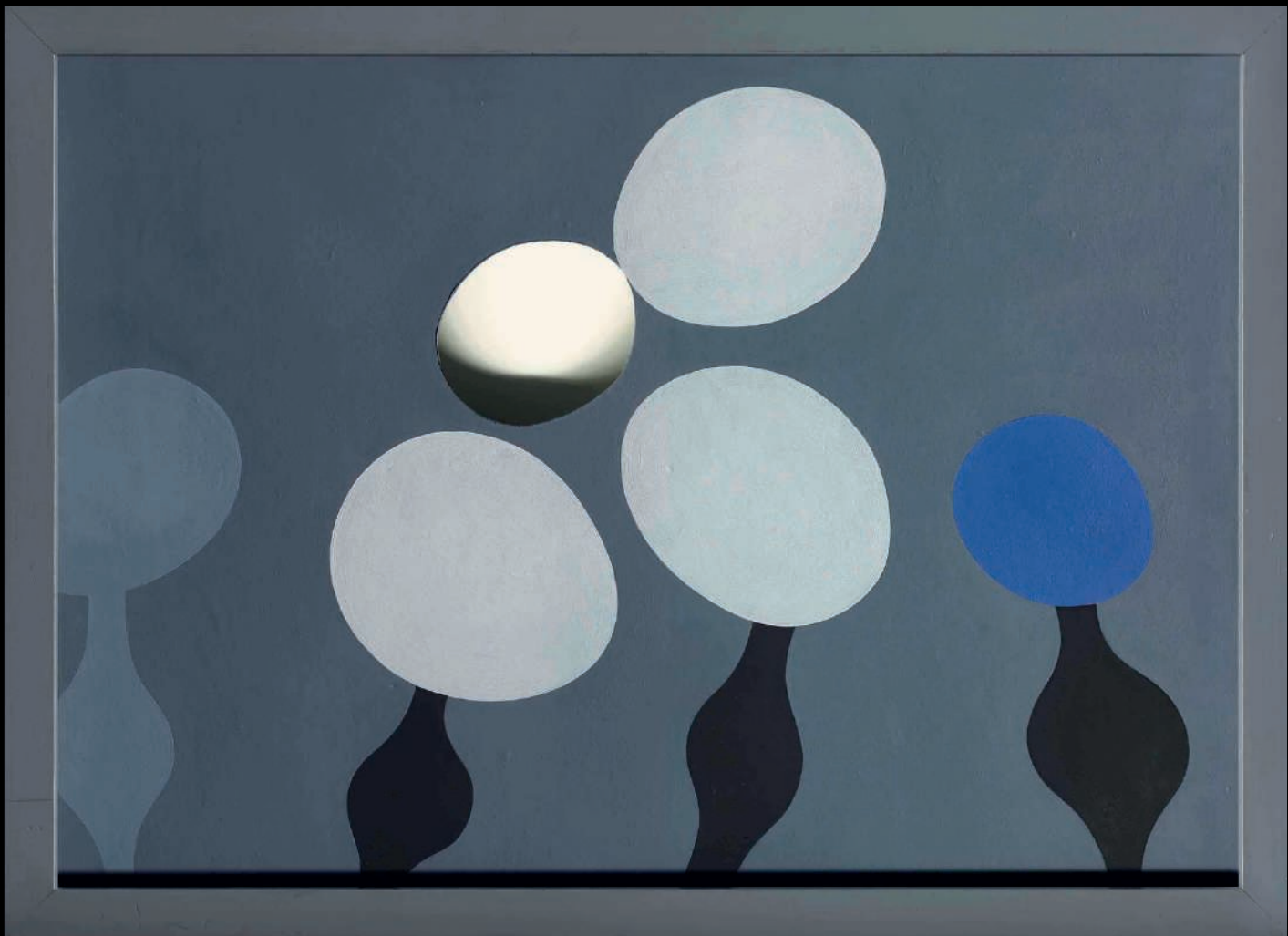
Joan Miró, *Peinture*, 1925. Sold, Christie's, London, 24 June 2008, lot 75 (£1,273,250; \$2,500,982).

Created in 1926, *Painting* belongs to Joan Miró's famed series of 'oneiric' or 'dream' paintings, an enigmatic group of spectral compositions which the artist began in Paris in 1925. Miró had received his first one-man exhibition of paintings at the Galerie Pierre that June, and used the event to showcase the most recent developments in his oeuvre. Featuring compositions populated by richly fantastic imagery alongside more spare works on flat colour grounds, these whimsical paintings remained rooted in the familiar objects and scenes of the artist's everyday experiences. Perhaps understanding that the milestone event of his exhibition in June indicated it was time to begin a new chapter in his work, Miró then embarked on a freer, more abstract and adventurously interior approach to painting. 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 onto his canvases (Miró, quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 83). The deceptive simplicity of the resulting paintings shocked contemporary viewers, their austere, minimalist 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.

Miró's first 'dream' paintings were executed while the artist was living and working at 45, rue Blomet, in the 15th arrondissement. In this intensely creative environment Miró found himself surrounded by a circle of pioneering artists and poets, including Michel Leiris, Robert Desnos, and André Masson, who had a studio right next door to his own. Immersing himself in their theories, he spent long hours reading the automatic poetry of his new acquaintances, absorbing their ideas and techniques, and came to see his time there as fundamental to his evolution as an artist: 'The rue Blomet was a decisive place, a decisive moment for me. It was there that I discovered everything I am, everything I would become' (Miró, quoted in J. Dupin, 'Memories of the Rue Blomet,' in *ibid*, p. 100). However, he later recalled the harsh realities of life as a young painter in Paris, describing the extreme poverty in which he lived, as he went for days on end without a full meal. Speaking to Jacques Dupin, he explained: 'I ate little and badly. I have already said that during this period hunger gave me hallucinations, and the hallucinations gave me ideas for paintings... It was a period of intense work. I filled my notebooks with drawings, and these served as the starting point for canvases' (Miró, *ibid*, p. 103). Indeed, Miró would sit on the floor of his studio, staring at the roughly textured walls of the sparsely decorated room, as these hallucinations filled his imagination with their fleeting forms, traces of an unknowable universe which suddenly flashed into being before his eyes. He would try to capture an impression of his visions on paper or burlap before they shifted and changed, and began to paint with a new vocabulary of abstract imagery, signs and forms plucked from these dream-like apparitions.

Set against a fluid, ethereal blue ground, the elegant, lyrical forms of *Painting* perfectly capture a sense of this ephemeral, hallucinatory quality that defined Miró's dream paintings. They appear to hover above the surface





Jean Arp, *Balcon I*, 1925. Sold, Christie's, London, 4 February 2015, lot 102 (£1,538,500).

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

JOAN MIRÓ

of the canvas, their weightless bodies held in place by a strange, atmospheric gravity that binds them together in this temporary configuration. The diaphanous quality of the cloud-like white form which dominates the right hand side of the composition is offset by the richly saturated red element which appears to its left, the elongated, balloon-like character of its profile stretching outwards as if drawn to the larger form by an invisible, magnetic pull. The flowing contours of these amorphous, nebulous forms seem to almost fluctuate before the eye, their loose edges oscillating ever so slightly, as if they may disappear or shift at any moment. The result is a mystical, almost cosmic, composition, an impermanent record of an equally fugitive phenomenon. The rest of the canvas is devoted almost entirely to the rich blue abyss, bar a few thin,

meandering black lines and a thick black circle which punctuates the white form. With this sparsity of forms, Miró communicates a poetic mystery, creating a dream-like vision set within an endless blue void.

*Painting* holds an illustrious provenance, having previously been in the private collection of the esteemed American sculptor, Alexander Calder, who was a close friend of Miró's throughout his life. The pair first met in Paris in 1928, after a mutual acquaintance recommended that Calder get in touch with the revolutionary Catalan painter on his next visit to the city. The resulting meeting – in which Miró showed Calder a large *Spanish Dancer* collage at his studio, and Calder, in turn, invited Miró to a performance of the *Cirque Calder* – would mark the beginning of a lifelong friendship between the two artists.

Looking back on their relationship in 1960, Calder remembered fondly their early years together: ‘We became very good friends and attended many things together, including a gymnasium. I came to love his painting, his colour, his personages, and we exchanged works... Gymnasium is a thing of the past, but Miró and I go on’ (Calder, quoted in E. Hutton & O. Wick, eds., *Calder Miró*, exh. cat., Basel, 2004, pp. 27-28). Indeed, they swiftly became a constant and integral presence in one another's lives, celebrating birthdays together, attending one another's exhibition openings, and conversing endlessly about their artworks, ideas, and inspirations. These exchanges resulted in a vital artistic dialogue between the two, shaping and influencing each artist's work as they developed their own individual artistic languages.



## PAUL KLEE (1879-1940)

*Weibsteufel, die Welt beherrschend. (She-Devil, Dominating the World)*

signed 'Klee' (lower right); dated, numbered and inscribed  
'1921/73 Weibsteufel, die Welt beherrschend.'

(on the artist's mount)

watercolour and oil transfer drawing on paper laid down on  
the artist's mount

Image: 17 ¾ x 11 in. (45 x 28 cm.)

Artist's mount: 20 ¼ x 14 ½ in. (51.3 x 35.7 cm.)

Executed in 1921

£200,000–300,000

\$280,000–420,000

€220,000–340,000

## PROVENANCE:

Karl Nierendorf, Berlin & Cologne.  
Staatliche Kunstsammlungen  
(Schlossmuseum), Weimar, 1923-1930.  
Lily Klee, Bern, 1940-1946.  
Klee-Gesellschaft, Bern, 1946-1947.  
Karl Nierendorf, New York, by 1947; his  
estate, New York, 1947-1948.  
Solomon R. Guggenheim Museum, New  
York, 1948-1973.  
Galerie Berggruen et Cie., Paris, until 1981.  
Fuji Television Gallery, Tokyo, by 1981.  
Gallery Kasahara, Osaka, by 1981.  
Anonymous sale, Galerie Kornfeld, Bern,  
18 June 1986, lot 391.  
Galerie Beyeler, Basel, by 1986.  
Galerie Lelong, Paris & Zurich, by 1988.  
Antoni Tàpies, Barcelona, and thence by  
descent to the present owner.

## EXHIBITED:

Berlin, Nationalgalerie, Kronprinzenpalais,  
*Paul Klee*, February 1923.  
New York, Nierendorf Gallery, *Paul Klee*,  
October 1947, no. 20, n.p..  
Tokyo, Fuji Television Gallery, *Exhibition*

of *Paul Klee*, October - November 1981, no. 7,  
pp. 66-67 (illustrated p. 23); this exhibition later  
travelled to Osaka, Gallery Kasahara, November -  
December 1981.

Valencia, IVAM Centre Julio González, *Paul  
Klee*, April - June 1998, p. 219 (illustrated p. 143);  
this exhibition later travelled to Madrid, Museo  
Thyssen-Bornemisza, June - October 1998.  
Barcelona, Museu d'Art Contemporani de  
Barcelona, *Art and Utopia: Limited Action*,  
June - September 2004, no. 281, pp. 165 & 389  
(illustrated p. 164; titled 'Weissteufel [sic], die  
Welt beherrschend').

Venice, Palazzo Fortuny, *Tàpies. Lo sguardo  
dell'artista*, June - November 2013, p. 64  
(illustrated; with incorrect medium).

Barcelona, Fundació Antoni Tàpies, *Tàpies. An  
artist's collection*, June 2015 - January 2016, no  
catalogue.

## LITERATURE:

M. Rosenthal, 'Paul Klee's "Tight-rope walker": An  
exercise in balance', in *Arts Magazine*, vol. 53, no.  
1, New York, September 1978, p. 111, footnote 11.

A. Tàpies, *El arte y sus lugares*, Madrid, 1999, p.  
202 (illustrated).

The Paul Klee Foundation, ed., *Paul Klee,  
Catalogue raisonné*, vol. III, 1919-1922, Bern, 1999,  
no. 2664, p. 307 (illustrated pp. 284 & 307).

M. Dàvila, ed., exh. cat., *Tàpies: In perspective*,  
Barcelona, 2004, p. 144 (illustrated).

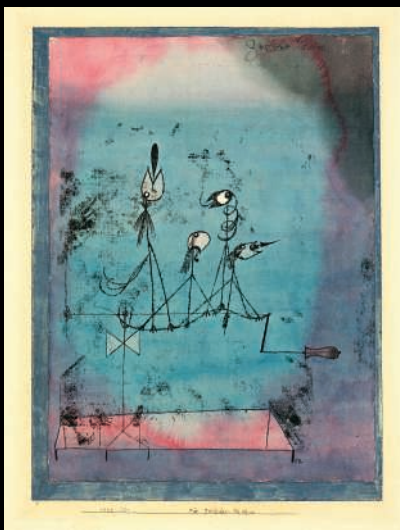
Composed of a series of thin, delicate  
black lines, the 'She-Devil' at the heart  
of Paul Klee's *Weibsteufel, die Welt  
beherrschend (She-Devil, Dominating the  
World)* appears as a strange hybrid creature,  
a dangerously enigmatic figure whose  
identity and intentions remain beyond our  
comprehension. While her shapely legs,  
encased in a pair of high heeled, leather  
boots, and exposed breasts clearly evoke  
an image of a contemporary, sexual woman,  
the upper portions of her form are a mixture  
of mechanical, man-made objects - her

'In Klee's work there's a  
complete synthesis of all  
these seminal ideas which  
went into modern art'

ANTONI TÀPIES

'face' appears to be made of an elongated  
sheet of metal or wood, its surface curling  
upwards, her 'eyes' a pair of spoked-wheels.  
Cast against a field of rich, pink hues,  
she illustrates Klee's remarkable ability to  
combine the humorous with the monstrous,  
the organic with the mechanical, to create  
an enigmatic, otherworldly creature,  
endlessly intriguing in the multiplicity of  
potential meanings she proposes.

Created in 1921, this intricately executed  
work is a beautiful example of the  
technical complexity of Klee's method  
of oil transfer drawing, an innovative  
technique he had pioneered in 1919 and  
called 'Ölfarbzeichnungen' (oil-colour  
drawings). In this process, Klee would cover  
one side of a sheet of Japan paper with a  
thin film of black oil paint which, when it  
had dried sufficiently, could be used like  
a piece of carbon paper to transfer the  
artist's preliminary drawing on to another  
sheet. Carefully tracing the contours of the  
drawing with a metal needle, Klee used  
this method to create a new version of the  
image, altering the quality and appearance  
of the line as he applied varying degrees  
of pressure during the translation process.  
The result is a softer, more granular line,  
which appears to gradually fade in and  
out of view as it traverses the page, while  
small smudges of oil paint, accidentally  
pressed through by the artist's drawing  
hand as he completed the tracing, lend the  
composition a greater sense of texture.  
For Klee, oil transfer drawings offered him  
an opportunity to introduce colour into his  
oeuvre without having to paint up to the  
line, or to colour in his forms. The oil paint  
would repel the sumptuous watercolour  
washes that he used to fill his backgrounds,  
their rich colours and subtly shifting  
tonalities, adding new atmospheric effects  
to the composition.



Paul Klee, *Die Zwitscher-Maschine*, 1922.  
Museum of Modern Art, New York.





1921/73 Weistafel, die er beherrschend. \*



## RENÉ MAGRITTE (1898-1967)

*La recherche de l'absolu*

signed 'Magritte' (lower left); dated and inscribed "'La Recherche de l'Absolu" 1948' (on the reverse)

gouache on paper  
18 x 14 in. (45.7 x 35.5 cm.)  
Executed in 1948

£1,000,000–1,500,000

\$1,400,000–2,100,000

€1,100,000–1,700,000

**PROVENANCE:**

Alexander Iolas, New York.  
William Copley, Los Angeles & New York.  
Felix Landau Gallery, Los Angeles.  
Alan Auslander Gallery, New York.  
Robert M. & Helen W. Benjamin, New York, by whom acquired from the above in 1965; her sale, Sotheby's, New York, 2 May 1996, lot 260.  
Gana Art Gallery, Seoul.

**EXHIBITED:**

New Haven, Yale University Art Gallery, *The Helen W. and Robert M. Benjamin Collection: A Loan Exhibition*, May - June 1967, no. 104, p. 95 (illustrated p. 19; titled 'Tree').

**LITERATURE:**

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994, no. 1284, p. 116 (illustrated).

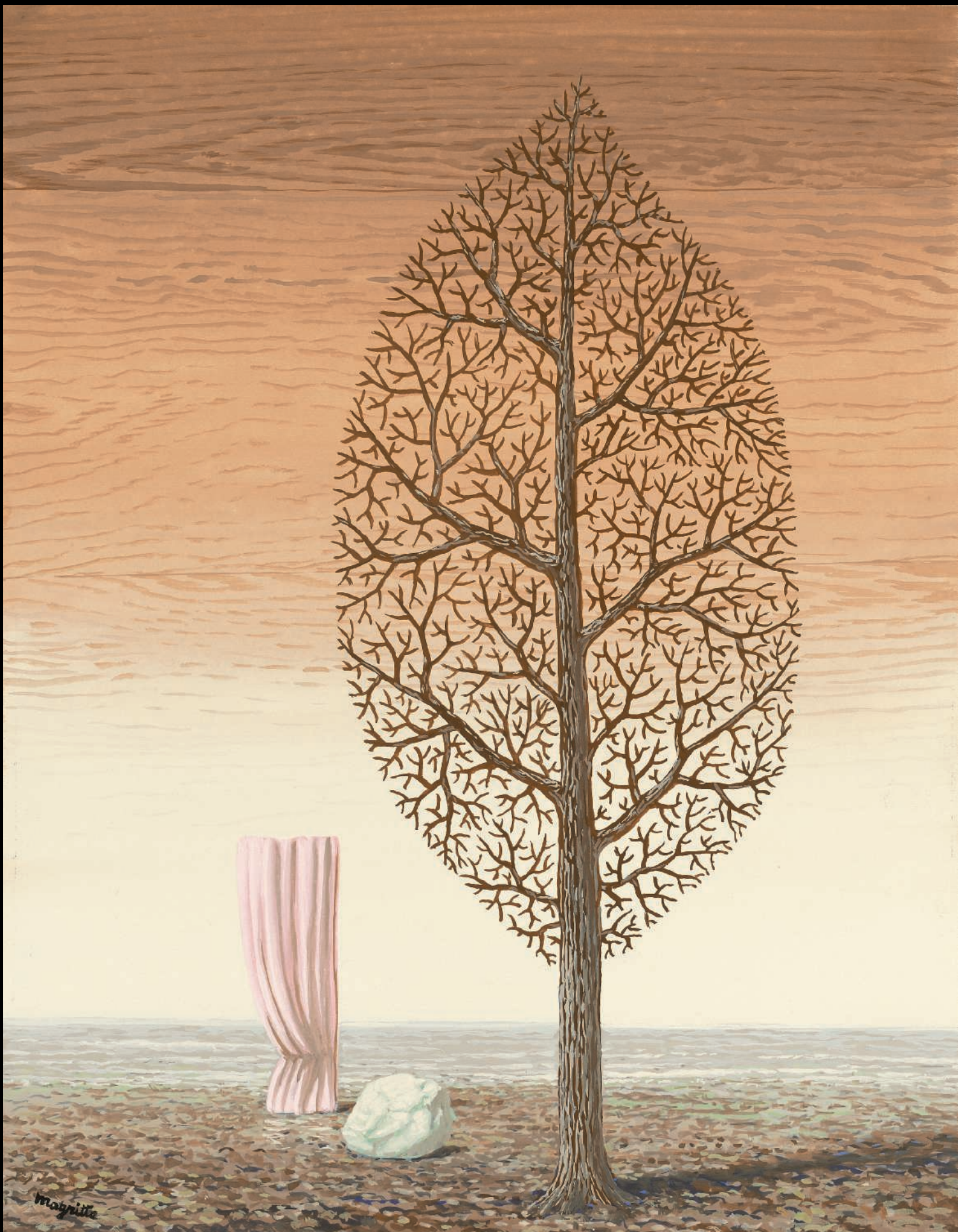


René Magritte, *La géante*, 1935. Private collection.

An exquisitely rendered gouache that was executed in 1948, *La recherche de l'absolu* ('The Search for the absolute') features one of René Magritte's best loved and enduring motifs: the 'leaf-tree'. Set amidst a strange seascape, under what seems to be a partly wooden sky, this captivating and poetic vision presents a leafless, post-autumnal tree whose branches form the shape of a large, single leaf. In this leaf-tree, the leaves themselves have been removed creating further ambiguity between leaf and tree, with the veins of the leaf doubling as the branches of the tree. Accompanying this totemic motif are two still-life objects that stand nearby: a large boulder and the form of a curtain – objects that reappeared frequently in Magritte's art.

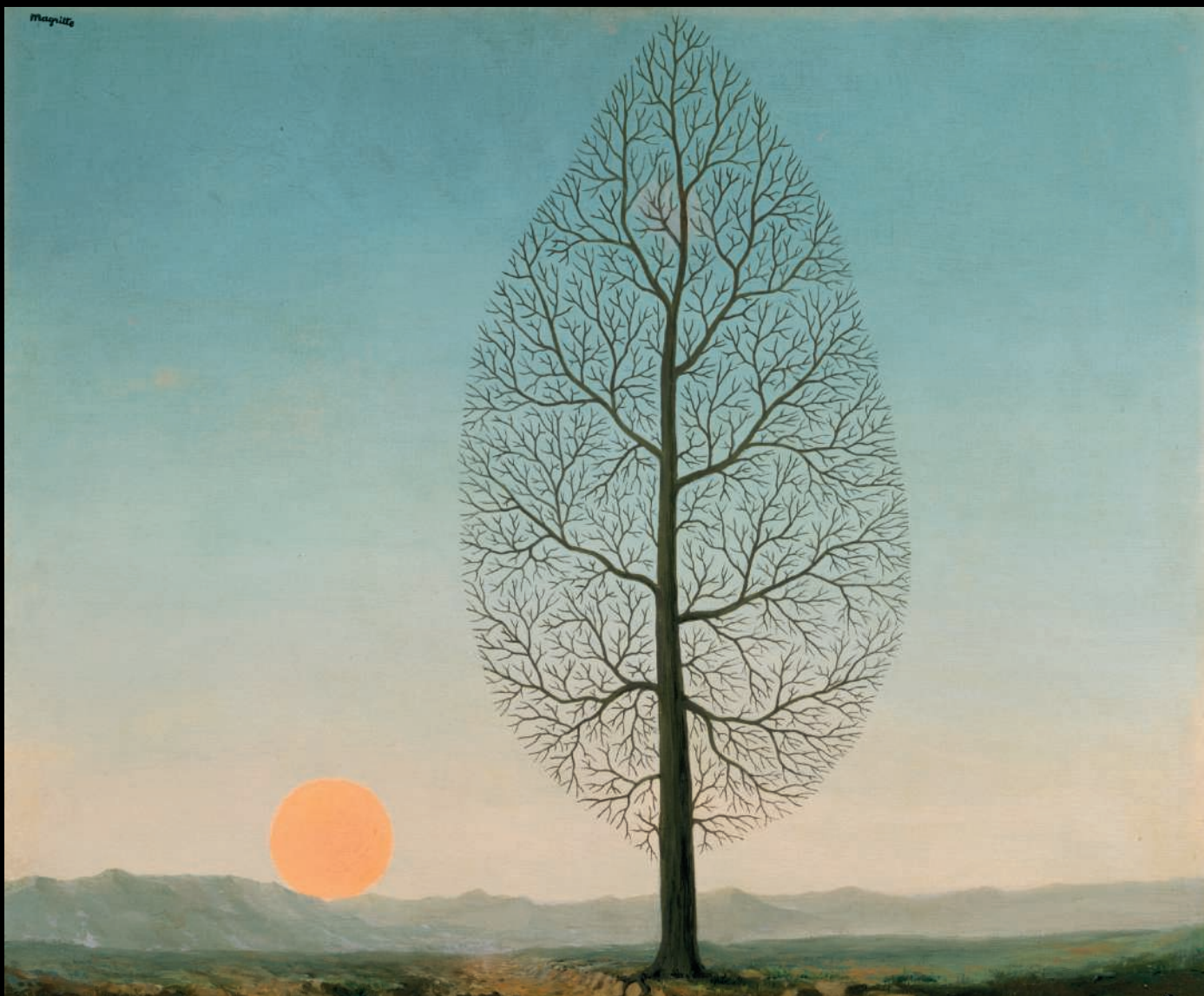
The idea of the 'leaf-tree' first entered Magritte's art in *La géante* of 1935 (Sylvester, no. 362) in which a sturdy tree trunk set within a verdant landscape is adorned not with a multitude of leaves, but with one single, over-sized leaf. At the time that he painted this oil, Magritte was in the midst of one of the most important periods of his career, during which he had embarked upon an artistic





*magnite*





René Magritte, *La recherche de l'absolu*, 1940. Ministère de la Communauté Française de Belgique, Brussels.

exploration to seek 'solutions' to particular pictorial 'problems' posed by various objects. In seeking, and subsequently revealing, the 'elective affinities' that lay hidden between related objects, Magritte was able to render the most banal and ubiquitous in an extraordinary way, removing the blinders of everyday life from his viewers' eyes so they could see the world afresh. The 'problem of the bird' was solved by depicting an egg in a cage; the 'problem of the door' resolved by painting a shapeless hole cut through it; 'the problem of the cloud' solved through the magnificent combination of a cloud balancing atop a glass, these disparate elements linked via the element of water. In July 1934, he wrote to André Breton, 'I am trying at the moment to discover what it is in a tree that belongs to it specifically but which would run counter to our concept of a tree' (Letter from Magritte to A. Breton,

July 1934, in D. Sylvester, ed., *René Magritte Catalogue Raisonné*, vol. II, London, 1993, p. 194). The answer he found was brilliant in its sheer simplicity: it was of course, the leaf. As he later explained in his lecture of 1938, 'The tree, as the subject of a problem, became a large leaf the stem of which was a trunk directly planted in the ground' (Magritte, 'La ligne de vie', lecture given in Antwerp on 2 November 1938, in G. Ollinger-Zinque & F. Leen, eds., *Magritte Centenary Exhibition*, exh. cat., Brussels, 1998, p. 47).

In *La recherche de l'absolu*, the verdant foliage has given way to a more autumnal conception of this idea. The development of this motif had first occurred eight years prior to the creation of the present work. At the end of 1940, Magritte painted three oils, all entitled *La recherche de l'absolu* (Sylvester, nos. 481-483), in which the same tree stands variously amidst a dusky, twilight

landscape, under a star-filled night sky, and in the morning. Magritte described these canvases to his friend the Belgian playwright Claude Spaak in a letter of January 1941, soon after he had completed the group: 'Among the recent canvases, there are three versions of "The search for the absolute", which is a leafless tree (in winter) but with branches that provide the shape of a leaf, a Leaf even so! One version takes place in the evening with a setting sun, another in the morning with a white sphere on the horizon, and the third shows this great, self-willed leaf rising against a starry sky' (Letter from Magritte to C. Spaak, 5 January 1941, quoted in D. Sylvester, *op. cit.*, p. 282). Magritte was clearly very pleased with this new conception, continuing to Spaak, 'These researches have allowed me to produce three very pure pictures, with which you would have been very pleased, I think' (*ibid.*, p. 282).



It is a reflection of the enduring strength and purity of this leaf-tree motif that Magritte would return to in later years, not least in this 1948 gouache. Here, he has added several elements that mark out the difference between *La recherche de l'absolu* and its predecessors. Not only has Magritte added the strange apparition of the curtain and the rock into the landscape, but he has also subtly altered the location and ambience of this scene. The tree stands amidst a plain that appears to lead into the sea, yet this beach is not rendered out of pale, yellow sand, nor even grey pebbles, but instead what appears to be earth, flecked in places with patches of green grass. More extraordinarily, the soft, strange dusky, or perhaps dawn sky is patterned with the delicately gradated texture of wood. By changing the boundless, intangible realm of the sky into a dense, tangible material – a technique he had immersed himself in with his paintings of scenes solidified into rock – Magritte infuses this scene with further mystery. The act of transformation from one state to another was one of the most effective tools that Magritte used to capture the unexpected in his art and change our conventional view of the world; as he explained, 'The creation of new objects, the transformation of known objects; a change of substance in the case of certain objects: a wooden sky, for instance...the use of certain visions glimpsed between sleeping and waking, such in general were the means devised to force objects out of the ordinary, to become sensational, and so establish a profound link between consciousness and the external world' (Magritte, 'La Ligne de vie', *op. cit.*, p. 46).

The title of the present gouache comes from the novel *La recherche de l'absolu* ('The Quest for the Absolute') by Honoré de Balzac, which portrays the destructive effects of one man's obsession with alchemy and a quest for absolute truth. Magritte often took inspiration from literature, film and music when creating titles for his canvases, and he also invited suggestions from friends such as the writers Paul Nougé and Louis Scutenaire, who is thought to have contributed the title for the present work. As in many of Magritte's paintings after 1930, the title has a tenuous, indirect or seemingly incongruous relationship with the imagery, through which the artist invites the viewer to build associations on their own.

*La recherché de l'absolu* has an esteemed provenance, having passed through the hands of two of the most important collectors of Surrealism in the United States. First owned by Alexander Iolas, Magritte's American dealer, it was acquired by William Copley, one of the artist's great friends and most influential supporters in the USA. Based in Los Angeles, Copley, with the advice of his friend, Marcel Duchamp, founded a gallery in 1948, which was dedicated to the exhibition of Surrealism, including the work of Magritte, Man Ray and Joseph Cornell. As his gallery closed after just six months, Copley accumulated for himself a large number of the works he had exhibited for his personal collection, including Magritte's seminal masterpiece, *La trahison des images* of 1929 (now in LACMA). *La recherche de l'absolu* later entered to collection of the New York-based philanthropists Robert M. and Helen W. Benjamin. From the early 1960s, the couple immersed themselves in the New York contemporary art world, acquiring a large collection and becoming involved with the Whitney Museum of American Art.





λ 114 SALVADOR DALÍ (1904-1989)

*Buste à tiroir*

signed and dated 'Salvador Dalí 1937' (lower left)  
gouache, brush, pen and India ink on tinted paper  
29 ¾ x 21 ¾ in. (74.5 x 54.3 cm.)  
Executed in 1937

£500,000–700,000

\$700,000–1,000,000

€560,000–800,000

**PROVENANCE:**

Edward James, West Dean, Sussex, by whom acquired directly from the artist; his sale, Christie's, London, 30 March 1981, lot 12. Private collection, by whom acquired at the above sale; sold, Sotheby's, London, 29 November 1989, lot 476. Private collection, Switzerland, by whom acquired at the above sale. Private collection, by whom acquired from the above. A. Alfred Taubman, by whom acquired from the above in 2014; sale, Sotheby's, New York, 4 November 2015, lot 69. Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, *Musée National d'Art Moderne, Centre Georges Pompidou, Salvador Dalí, rétrospective, 1920-1980*, December 1979 - April 1980, no. 205, p. 272 (illustrated). London, Tate Gallery, *Salvador Dalí*, May - June 1980, no. 139.

**LITERATURE:**

R. Descharnes, *Salvador Dalí: The Work, The Man*, New York, 1984, p. 206 (illustrated). R. Descharnes & G. Néret, *Salvador Dalí, 1904-1989: The Paintings*, vol. I, 1904-1946, Cologne, 1994, no. 627, pp. 278-279 (illustrated p. 278; dated '1936').



Gala, Dalí and Edward James in Rome, 1925.  
Photographer unknown.

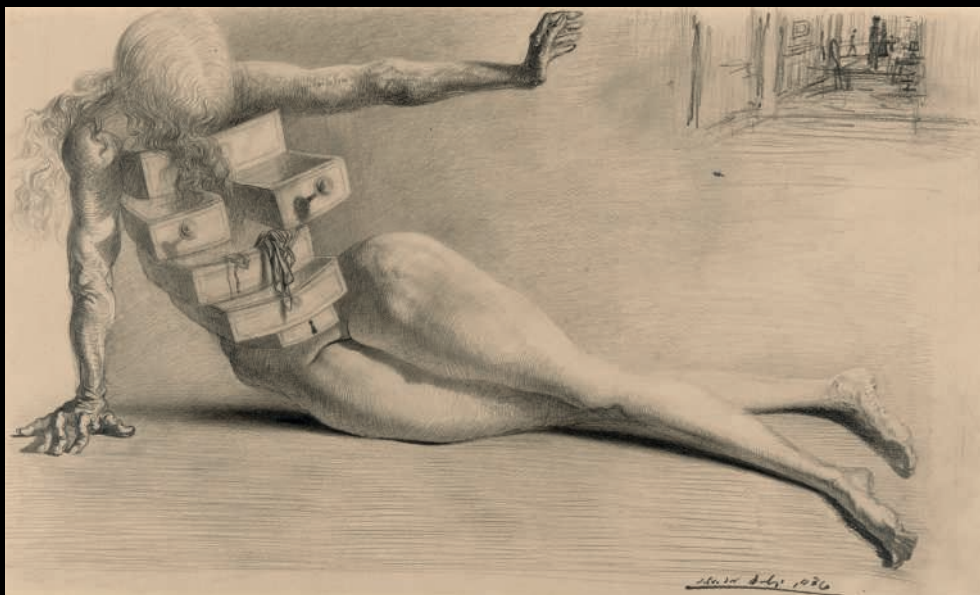
Created in 1937, *Buste à tiroirs* explores one of the fundamental obsessions which occupied Salvador Dalí during the late 1930s – the motif of the human body punctuated by drawers, each of which could be unlocked and pulled open to reveal the interior 'landscape' of the figure. The theme had first emerged several years before, often in hybrid creatures, or semi-human mannequins, and evolved further during Dalí's stay in England, where an unfamiliar phrase piqued the artist's interest. The artist, who still understood only a little English in 1936, heard someone use the typical British phrase 'chest of drawers' in passing and, unfamiliar with the term, was immediately struck by the image of a human being with drawers in his or her rib cage. This poetic slippage sparked Dalí's imagination, resulting in a flurry of drawings and paintings that explore the motif in a variety of guises, most notably in a series of elegant figures with torsos subdivided into a series of open drawers, such as *The Anthropomorphic Cabinet* (1936). The





Salvador Dalí 1932





Salvador Dalí, *La cité des tiroirs* (Study for the 'Anthropomorphic Cabinet'), 1936. Art Institute Chicago.

present work is a rare example amongst this group, as it is the only such drawing to focus on a male figure. Here, Dalí presents the man in a tormented, frenzied state, his head tossed violently downwards to reveal an open drawer that springs from his forehead.

As with *The Anthropomorphic Cabinet*, the figure in *Bust à tiroirs* dips its head in an effort to hide from our gaze, allowing their curly hair to fall forward, covering the face and obscuring their expression from view. However, in doing so, the bust causes a hidden drawer in the centre of its forehead to pop open, revealing their internal musings and thoughts to us, which we may examine and pick through. The treatment of the hair is reminiscent of Dalí's earlier drawings and paintings of the figure *Gradiva*, which had arisen from his interest in Wilhelm Jensen's 1903 novel and Sigmund Freud's subsequent psycho-analytic interpretation of Jensen's story. Indeed, the motif of the drawers may be seen as a metaphor for the manner in which Freudian psychoanalysis may open the hidden areas of the subconscious, revealing the mysteries and secrets which lay buried in the human psyche, revealing them for others to see. Dalí, who was an enthusiastic follower of Freud, explained this affinity: 'The only difference between immortal Greece and contemporary times is Sigmund Freud, who discovered that the human body, purely platonic in the Greek epoch, is nowadays full of secret drawers that only psychoanalysis is capable to open' (Dalí, quoted in 'Notable Acquisitions at the Art Institute of Chicago,' in *Art Institute of Chicago Museum Studies*, Vol. 32, No.1, 2006, pp. 64-65). In combining the motif with the idea of a sculpted figure, *Bust à tiroirs* may be seen as an important continuation of the concept originally explored in Dalí's famed Surrealist object, the *Vénus de Milo aux tiroirs*, conceived in 1936. Defying the logics of its materiality, the sculpture's dramatic movement to avoid our gaze simultaneously suggests animation and solidity, causing us to question our understanding of the bust's very substance, an effect typical of Dalí's playfully subversive aesthetic.

Almost immediately after its creation, *Bust à tiroirs* entered the collection of the renowned British eccentric, poet and patron, Edward James, who used much of his inherited fortune to support artists and projects associated with Surrealism. Cultivating close friendships with many of the principal protagonists of the movement, James became a pioneering collector, and was a driving force behind the pivotal 1936 International Surrealist Exhibition at the Burlington Galleries in London. Counting Marcel Duchamp, Pablo Picasso, Leonora Carrington and more amongst his friends,

by 1939, James had amassed one of the greatest Surrealist collections in the world. Dalí had first met James in 1934, and the pair enjoyed a lasting and fruitful friendship. In 1936, during a visit to James's London home, they conceived of elaborate Surrealist project that would transform the interiors into an eclectic, imaginary environment. Furthering the idea of a Surrealist object, a concept Dalí had proposed in 1931, they collaborated on a range of highly theatrical, surreal interior schemes, objects and pieces of furniture, transforming the rooms of James's country home, Monkton, into fantastical surrealist visions: a sofa became a pair of scarlet red lips inspired by a photograph of screen siren, Mae West, a pair of lamps was created from a tower of golden Champagne glasses, and in *Lobster Telephone*, a phone has metamorphosed into a lobster. With these surreal objects, assemblages and paranoiac-critical interiors, Dalí significantly expanded the

artistic possibilities of Surrealism, pushing this groundbreaking movement into an experimental new dimension.

It was during this period that James became concerned that the artist was struggling to make a living with his art. In December 1936, a contract was drawn up between the two, in which James committed his financial support to Dalí's artistic vision. Under its conditions, James would take sole ownership of Dalí's entire artistic output from June of the following year, through to the summer of 1938, in exchange for a generous allowance. James believed that the agreement would allow Dalí a new sense of liberty, unburdened by financial worries, that would allow him to fulfil his true creative potential. *Bust à tiroirs* most likely entered James's collection as a result of this agreement, and remained in his collections for over forty years.



Salvador Dalí, *Vénus de Milo aux tiroirs*, 1936. Art Institute Chicago.







# λ \*115 SALVADOR DALÍ (1904-1989)

## Drawing for 'Bacchanale', Ludwig II of Bavaria

signed and dated 'Gala Salvador Dalí 1939' (lower centre)  
gouache with collage, watercolour, India ink, pen and pencil  
on paper  
8 x 10 7/8 in. (20.2 x 27.6 cm.)  
Executed in 1939

£200,000–300,000

\$280,000–420,000

€220,000–340,000

### PROVENANCE:

Private collection, France, by whom  
acquired directly from the artist.  
Acquired from the above by the present  
owner in 2008.

### EXHIBITED:

Zaragoza, Centro de Exposiciones y  
Congresos Ibercaja, *Dalí*, February - April  
2006, no. D7, p. 59.

### LITERATURE:

*Ballet Russe de Monte Carlo, Season  
1939-1940*, New York, 1939 (illustrated).  
G. Goode, *The Books of Ballets, Classic  
and Modern*, New York, 1939, p. 18  
(illustrated).

R. Descharnes, *Dalí, l'oeuvre et l'homme*,  
Lausanne, 1984, p. 255 (illustrated).

K. v. Maur, exh. cat., *Salvador Dalí, 1904-  
1989*, Stuttgart, 1989, p. 276 (illustrated).

R. Descharnes & G. Néret, *Salvador Dalí,  
1904-1989: The Paintings*, vol. I, 1904-  
1946, Cologne, 2004, no. 728, p. 325  
(illustrated).

Exh. cat. *Dalí*, Venice, 2004, p. 318  
(illustrated fig. 3).

Executed in 1939, this complex and elaborate work is a drawing that relates to a ballet conceived by Salvador Dalí entitled *Bacchanale*. This first 'paranoiac performance' was staged by Léonide Massine and the Ballet Russe de Monte Carlo in November 1939 at the Metropolitan Opera in New York. One of the most ambitious projects of Dalí's career to date, he invented the concept, as well as designed the stage set, and with his friend, Coco Chanel, the costumes as well. Dalí's *Bacchanale* was based on the German composer, Richard Wagner's opera *Tannhäuser* of 1845, specifically the *bacchanale* that occurs in the opening scene. Dalí was fascinated by Wagner, and in turn, his great patron, the 'mad' King Ludwig II of Bavaria. With his ballet, Dalí wanted to present a heightened, frenzied vision of Wagner's acclaimed opera as imagined and visualised by Ludwig II; or, as Dalí described in the program for the ballet, to see Wagner through 'the deliriously confused brain of Louis II of Bavaria, who "lived" all of Wagner's myths with such profound hyperesthesia as to verge on madness' (Dalí, quoted in F. Joseph-Lowery & C. Stuckey, "'Drawing for "Bacchanale" Ludwig II of Bavaria", 1939', Brussels, n.d., p. 12). An important part of this largescale project, *Drawing for 'Bacchanale' Ludwig II of Bavaria* was selected to be used as a promotional image in the Ballet Russe de Monte Carlo's publications.

Presiding over the composition of this drawing is a colour photograph of King Ludwig II of Bavaria cut from a biography of this historical figure. Framed by beams

of light, Dalí has drawn his likeness just above, in which he appears wild haired and frenzied, in the state of delirium that listening to Wagner's music induced. The King of Bavaria from 1864 to 1886, the extravagant, eccentric figure of Ludwig II had first captured Dalí's imagination in the early 1930s. Known for his uncontrolled spending and lavish lifestyle, the monarch, whose interests lay in the arts, particularly in the patronage of Wagner, rather than in politics or ruling, was accused of being mentally unstable and diagnosed with paranoia. He was deposed from the throne, and just three days later, was found dead in a lake of his palace; the precise cause of his mysterious death remaining unknown. The King's supposed paranoiac tendencies fascinated Dalí and fed into his art of the 1930s; as he described in an open letter of 1933, 'the so very fine, substantial, and remarkable phenomenon that constitutes for me, at this moment, the Ludwig II of Bavaria aspect, the aspect of concrete irrationality, the paranoiac, Art Nouveau aspect, the heroic aspect...the "illusionistic" aspect, the *trompe l'oeil* aspect...' (Dalí, in H. Finkelstein, ed. & trans., *Salvador Dalí: The Collected Writings*, Cambridge, 1984, p. 249). Surrounding the image of Ludwig, are surreal scenes and figures - many of which were included as dancers *Bacchanale* itself. Figures held up by crutches dominate the composition, each with a smaller assistant accompanying them, and likewise, a strange, metamorphosed umbrella man appears to dance on the top right of the drawing, a reference perhaps to the umbrella that was found at the site of King Ludwig's death.

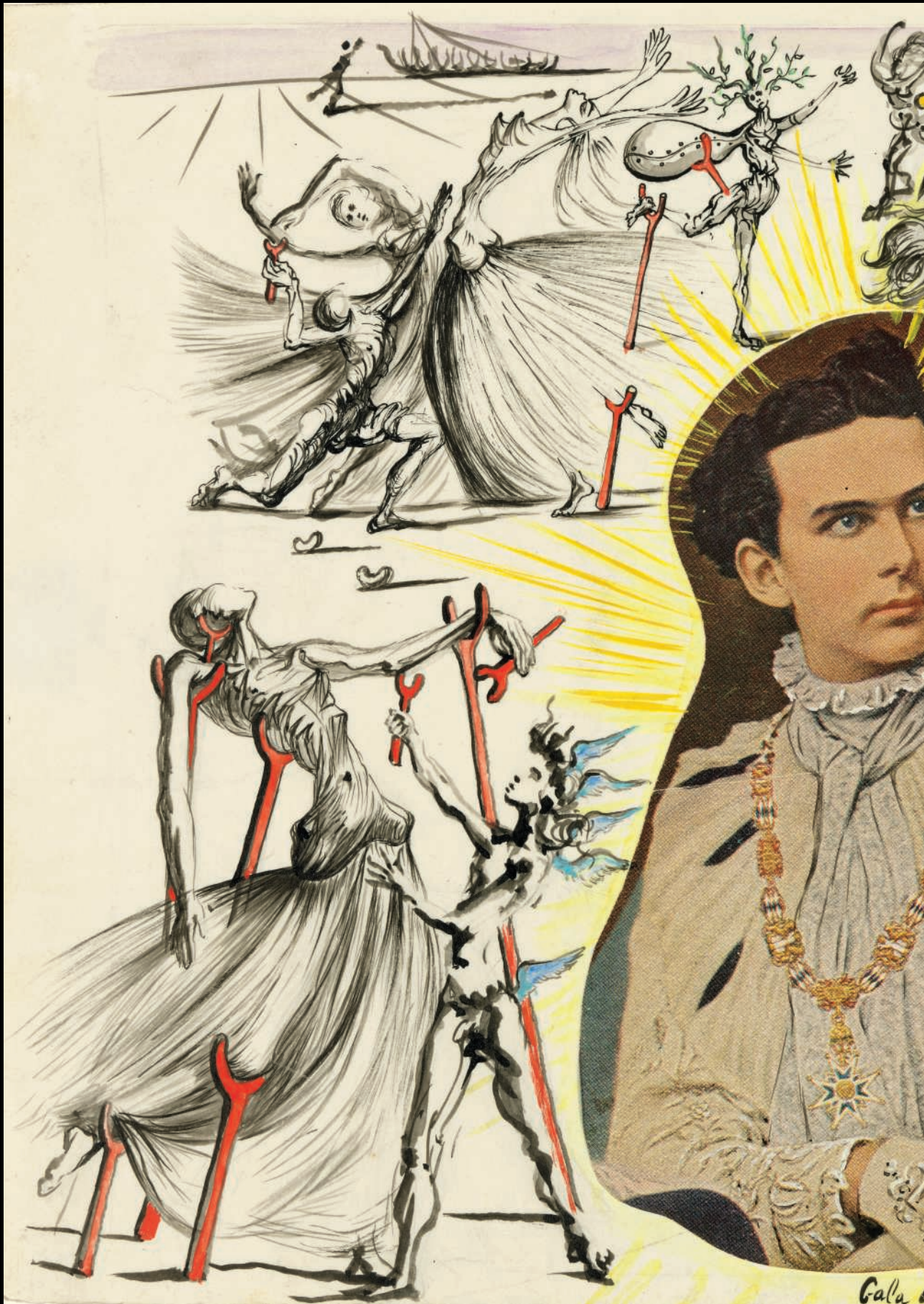


Salvador Dalí posing in the jacket of Ludwig II, designed by Coco Chanel, 1959. Photograph by Robert Descharnes.









Gala





Salvador Dalí 1939



λ 116 RENÉ MAGRITTE (1898-1967)

*L'explication*

signed 'Magritte' (lower left); signed, dated and inscribed  
'Magritte 1962 "L'EXPLICATION"' (on the reverse)

gouache on paper

14 1/8 x 10 3/4 in. (35.8 x 27.5 cm.)

Executed in 1962

£400,000–700,000

\$560,000–990,000

€450,000–800,000

**PROVENANCE:**

Arturo Schwarz, Milan, by whom acquired directly from the artist; sale, Nuova Brera Arte, Milan, 26-28 November 1963, lot 161.

Anonymous sale, Sotheby's, London, 1 April 1987, lot 402.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Milan, Galleria Arturo Schwarz, *Magritte*, December 1962.

Rome, L'Attico, *Magritte*, 9 January 1963.

Turin, Galleria Notizie, *Magritte: opere scelte dal 1925 al 1962*, March - April 1965, p. 12 (illustrated).

Rome, La Medusa, Studio d'Arte Contemporanea, *René Magritte: selezione di dipinti dal 1925 al 1962*, June 1965, no. 4 (illustrated).

Brussels, Galerie Isy Brachot, *Le Surréalisme en Belgique I*, April - July 1986, no. 20, n.p. (illustrated).

New York, Arnold Herstand & Co., *René Magritte: Paintings*, November - December 1986, pp. 38 & 46 (illustrated n.p.).

Paris, Musée Maillol, *Magritte tout en papier*, March - June 2006, p. 64 (illustrated p. 65).

**LITERATURE:**

Letter from R. Magritte to A. Iolas, 26 September 1962.

Letter from R. Magritte to A. Bosmans, 1 November 1962.

Statement of account from R. Magritte to A. Iolas, 1 January 1963.

D. Sylvester, ed., *René Magritte, Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés*, vol. IV, 1918-1967, London, 1994, no. 1513, p. 245 (illustrated).

‘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





Magritte





René Magritte, *L'explication*, 1952. Private collection.



René Magritte, *L'explication*, 1960. Sold, Christie's, London, 20 June 2012, lot 69 (£937,250).

Painted in 1962, René Magritte's *L'explication* presents a bottle and a carrot, next to which stands a mysteriously metamorphosing, surreal hybrid of these two objects. United solely by their long, cylindrical form, these two incongruous objects present a strange juxtaposition, while the third object, a bottle that seems to be turning into a carrot in front of our eyes, presents an impossible spectacle that both confounds and compels. This surreal combination of objects had first appeared in Magritte's work in 1951 in an oil painting of the same name, which his dealer, Alexandre Iolas, bought and promptly sold to the Museu de Arte Moderna, Rio de Janeiro (Sylvester, no. 764; now destroyed). The motif met with immediate popularity, and over the years that followed, Magritte frequently returned to this whimsical scene, painting variations in both gouache and oil, and altering, often very subtly, the setting of this unexpected union of objects, placing them in front of a mountainous landscape, within a surreal interior, or as in the present work, against a deep, endlessly purple background. The fact that he returned to this composition on so many occasions is testament to the importance that it held for the artist. The present gouache was initially owned by the legendary Italian writer, gallerist and collector, Arturo Schwarz. His eponymous Galleria Schwarz, located in Milan from 1945, became a centre for the exhibition and dissemination of Dada and Surrealist art in Italy, as well as contemporary Italian art.

With its strange union of quotidian

and fantastical objects, *L'explication* encapsulates Magritte's central line of artistic enquiry: to discover what he called the 'elective affinities' of objects and images. From the mid-1930s onwards, Magritte explored the ways in which linked objects – an egg and a birdcage for example – related to one another, as he sought to reveal the unseen mysteries of the visible world. This subtle means of inducing the shock of the ordinary by instead revealing an unexpected affinity between objects had come to the artist in 1932. 'One night...

I woke up in a room where there happened to be a bird sleeping', he recounted. 'A splendid misapprehension made me see the cage with the bird gone and replaced by an egg. I had grasped a new and astonishing poetic secret, because the shock I experienced was caused precisely by the affinity between the two objects: the cage and the egg, whereas previously I had provoked the shock of bringing together totally unrelated objects' (Magritte, 'La Ligne de vie' in G. Ollinger-Zinque & F. Leen, eds., *René Magritte 1898-1967*, exh. cat., Brussels, 1998, p. 16).

In order to achieve this, Magritte juxtaposed or, as in the present work, transformed, often ubiquitous and ordinary objects to create surreal combinations that defy logic and confound understanding. Magritte explained: 'The creation of new objects, the transformation of known objects; a change in substance in the case of certain objects...such in general were the means

devised to force objects out of the ordinary, to become sensational, and so establish a profound link between consciousness and the external world' (Magritte, *ibid.*, p. 46). Following this basic notion of seeking the mystery in ordinary things, Magritte has concocted in *L'explication*, from a wine bottle and a carrot, a hybrid phenomenon in which each of the original objects, related only in the semblance of shape, appears in a state of metamorphosis from one into the other, merging aspects of both. The same finely rendered reflection is visible both on the glass bottle as well as on the metamorphosing carrot-bottle, suggesting that the crunchy organic carrot is melding with the hard glass of the bottle whose shape the vegetable echoes. The result suggests another thing altogether, unrelated to either component: perhaps, most dramatically and unforeseen, the glowing, heated nose cone of an artillery shell.

The title of this work – *L'explication* or *The explanation*, and the title that Magritte's friend, Paul Nougé proposed – *Un discours de la méthode* or *Discourse on method* – suggests that the bottle-carrot motif was one of the defining examples of Magritte's method of exposing the unexpected affinities between objects (D. Sylvester, ed., *René Magritte Catalogue Raisonné*, vol. III, London, 1993, p. 185). Magritte placed great importance in the titles of his work, often entrusting the task of naming them to his closest friends, a group of poets and writers, including Nougé and Louis Scutenaire. Yet, although Magritte assigned great importance



to the titles of his paintings, he disliked the search for hidden or symbolic meanings that they could engender. 'The titles of my pictures are only a conversational convenience, they are not explanations', he stated, '[they] are meant as an extra protection to counter any attempt to reduce poetry to a pointless game' (Magritte, *ibid.*, p. 46). For Magritte, any attempt at explaining the playful contradictions, juxtapositions and disruptions that his compositions created was to miss the essence of his art. Perhaps then the title *L'explication* is not so much revealing his methods, but doing the very opposite: adding another layer of mystery to this playful, enigmatic and ultimately inexplicable and irrational composition.



René Magritte, *Le modèle rouge*, 1935. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



René Magritte, *L'amour désarmé*, 1935. Private collection.





# BEYOND BORDERS

WORKS FROM A DISTINGUISHED  
PRIVATE EUROPEAN COLLECTION

From Paris to Munich, Berlin, Milan and Hanover, in the opening decades of the Twentieth Century, a number of artists created art that radically differed from those of their predecessors. Working across Europe, these pioneering provocateurs, radicals and trailblazers – Georges Braque, Francis Picabia, František Kupka, to name just a few – shunned the last vestiges of illusionism to instead create unprecedented works with no visible, recognisable or definable subject matter. Liberating colour, line and form from their centuries-old descriptive role, they overturned pictorial tradition, embarking on an abstract adventure that would come to define art of the Twentieth Century. Crossing geographical boundaries, encompassing a variety of media, and often blurring traditional distinctions of painting and sculpture, abstraction spread with an extraordinary speed, transforming artistic practice forever.

From the initial steps towards a new artistic language, to the paradigmatic embodiment of this concept, this diverse group of works embodies this varied, experimental and groundbreaking path of abstraction, demonstrating the variety of ways that artists across the globe embraced this radical practice. Braque's cubist composition, *Cartes et cornet à dés* presents the origin of this move towards a new, non-representational artistic language. Along with Picasso – the pair, 'like mountain-climbers roped together', as Braque recalled of this frenzied period of seismic innovation – the artist undermined conventional notions of perspective, opening the door to a whole new way of depicting the world.

As rebellious as the cubists' rejection of the centuries-old rules of representation, Picabia's playful collage *Sans titre (Pot de fleurs)* uses the very materials of art making to parody the mimetic traditions of art, creating a semi-abstract play of colour and line. Far removed from any trace of the recognisable world, Kurt Schwitters' rare Merz relief, *Das Richard-Freitag-Bild* dates from the height of his involvement with the International Constructivist movement. It was executed during a period when he was codifying Merz – the one-man art movement that he created in 1919 – into a utopian Constructivist language of form, taking the deconstruction of Dada and combining it with the aims of Constructivism. Following the same aesthetic, Georges Vantongerloo's perfectly composed De Stijl composition embodies the tenets of geometric abstraction. In addition, Kupka, one of the leading pioneers of non-representational abstraction, is represented in this collection with a rare composition entitled *Series C, III, Elevation*, a work that marries his elegant abstract idiom with the deeper, spiritual dimension that was often the source of his abstractions.

*'There are really no limits to imagination and emotion except those imposed by habit or convention.'*

FRANCIS PICABIA

By contrast, Magritte, an artist whose unique form of Surrealism serves as the very antithesis to the development of non-representational abstraction, is represented in this group with an important early painting, *Les signes du soir*. A pictorial *trompe l'oeil* riddle, with this painting Magritte confuses, undermines and questions the entire nature of representational painting, paving the way for the conceptual art that dominated artistic production of the post-war era.

From the purely formal – Schwitters and Vantongerloo – to the spiritual, mystic or surreal – Kupka, Jawlensky, Magritte and Picasso, this collection, assembled with the eye of an aesthete, encapsulates the multi-faceted nature and pioneering spirit of modernist abstraction throughout the Twentieth Century. Their curiosity, daring eclecticism and pioneering spirit of exploration nearly 100 years ago paved the way for artists and collectors today.







WORKS FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ \* 117 FRANCIS PICABIA (1879-1953)

*Iris*

signed 'Francis Picabia' (lower right); inscribed 'IRIS' (upper left)  
gouache on panel  
63 ⅓ x 37 ¾ in. (160.8 x 96 cm.)  
Painted *circa* 1929

£800,000–1,200,000

\$1,100,000–1,700,000

€900,000–1,400,000

**PROVENANCE:**

Galerie L'Effort Moderne [Léonce Rosenberg], Paris (no. 9050 E),  
by whom acquired directly from the artist in 1929 until 1947.  
Galerie Jacques Tronche, Paris.  
Anonymous sale, Palais Galliera, Paris, 12 June 1972, lot 104.  
Galleria Notizie, Turin.  
Giovanni Traversa, Turin, by whom acquired from the above in 1974.  
Galleria Sprovieri, Rome.  
Acquired from the above by the present owner in 1983.

**EXHIBITED:**

Paris, Galerie Th.[éophile] Briant, *Francis Picabia*, November -  
December 1929, no. 13, n.p..  
Paris, Galerie L'Effort Moderne, *Exposition Francis Picabia: Trente  
ans de peinture*, December 1930, no. 46, n.p..  
Turin, Galleria Civica d'Arte Moderna, *Francis Picabia: mezzo  
secolo di avanguardia*, November 1974 - February 1975, no. 63, n.p.  
(illustrated n.p.; with incorrect medium).  
Zurich, Kunsthaus, *Francis Picabia*, February - March 1984, no. 81,  
p. 177 (illustrated p. 91; with incorrect medium).

**LITERATURE:**

M. L. Borràs, *Picabia*, London, 1985, no. 535, p. 523 (illustrated fig.  
703, p. 359).  
C. Derouet, ed., 'Francis Picabia, Lettres à Léonce Rosenberg  
1929-1940', in *Les Cahiers du Musée National d'Art Moderne*, Paris,  
2000, pp. 88 & 136.

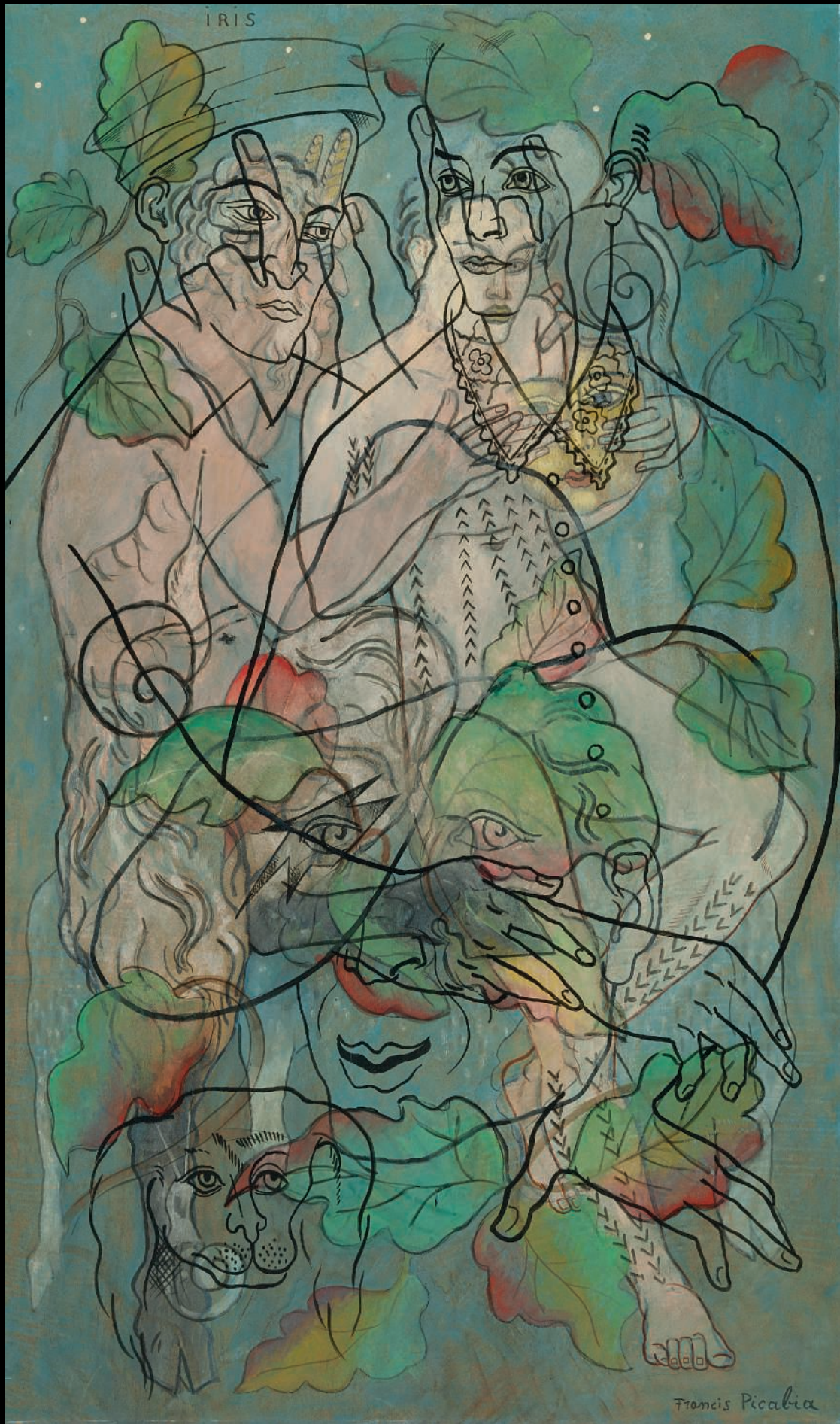
The Comité Picabia has confirmed the authenticity  
of this work.

'My present feeling as regards aesthetics comes from the boredom  
produced by the sight of pictures that seem to me to be congealed on  
their immobile surfaces, far removed from anything human. This third  
dimension, which is not a product of chiaroscuro, these transparencies  
with their secret depth, enable me to express my inner intentions with a  
certain degree of verisimilitude. When I lay the foundation stone, I want  
it to remain under my picture and not on top of it'

FRANCIS PICABIA



IRIS

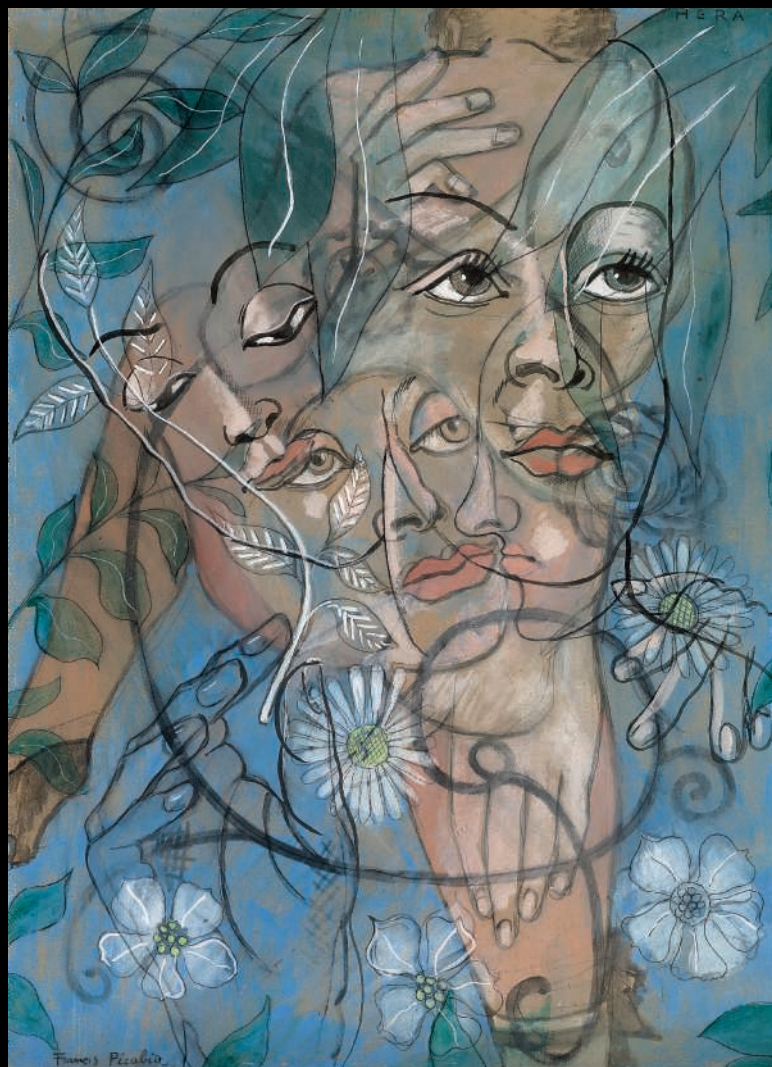




Executed in 1929, *Iris* is a captivating example of Francis Picabia's celebrated *Transparencies* paintings, a series of works named for their simultaneous depiction of multiple transparent images, dramatically layered atop one another in an effect reminiscent of multiple-exposure photography. The artist had previously played with superimposition in the illusory cinematographic techniques of his 1924 film, *Entr'acte*, as well as in his paintings from the *Monsters* and *Espagnoles* series, using the effect to plunge his viewers into a hallucinatory, sensual reverie filled with overlapping bodies and converging silhouettes. In paintings such as *Iris*, rather than using the painting as a window to another world, normalizing the illusionism at play, Picabia sought to stimulate the imagination by creating a surreal interlapping of imagery that confounded traditional reading. He traced the genesis of this fascination with the layering of transparent images to a revelatory moment in a café in Marseille where, on the glass of a window, the reflection of the interior appeared superimposed upon the outside view (quoted in D. Ottinger, ed., *Francis Picabia dans les collections du Centre Georges Pompidou, Musée d'art Moderne*, Paris, 2003, p. 71). Created while the artist was living a hedonistic existence in the South of France, these paintings have been interpreted as witty and disguised critiques of the lifestyle on the Côte d'Azur, contrasting the frivolous, modern reality of the holiday resorts of the Mediterranean with its elegant Classical past.

Picabia drew on a multitude of visual sources for the *Transparencies*, using prints and reproductions of classical sculpture, Renaissance paintings and Catalan frescoes to build his compositions. Picabia's son, Lorenzo, recalls his father having 'a trunkful of art books in his studio,' from which he most likely appropriated the majority of these images (Lorenzo Everling, quoted in M. L. Borràs, *Picabia*, transl. by K. Lyons, Paris, 1985, p. 340). Towards the end of the 1920s, the art of antiquity became particularly prominent in the *Transparencies*, with classical sculpture groups often appearing as the base image upon which the rest of the composition was subsequently built. In *Iris*, the Hellenistic sculptural group of *Pan and Daphnis* from the Museum of Naples, in which the god of the woods teaches the young Daphnis to play his pipes, appears to act as the central image over which the rest of the composition converges. Tracing the basic outlines of the sculptural form, Picabia subtly alters the subject, replacing the set of pipes in Daphnis's hands with a surreal, vacant mask reminiscent of those worn in classical Greek theatre. Although some scholars have seen the use of these classical sources as relating to the *retour à l'ordre* which had swept through the European art world in the aftermath of the First World War, Picabia's *Transparencies* seem to work more as provocative pastiches rather than reverent homages to the past. As he once proclaimed: 'Our back is enough to contemplate the respectful past' (Picabia, quoted in S. Pagé & G. Audinet, eds., *Francis Picabia: Singulier idéal*, exh. cat., Paris, 2003, p. 314).

One of the most striking elements of *Iris* is the interplay of disembodied hands which weave between and around the different layers of images. In several instances, the outline of a hand is placed in such a way as to create the impression that it is caressing one of the figures, while in certain sections of the canvas they appear to gesture directly at one of the characters. One of the most common motifs to appear in the *Transparencies*, these hands not only suggest a strange tactility, but also serve to connect each



Francis Picabia. *Hera*, c. 1929. Sold, Christie's, London, 7 February 2012, lot 105 (£1,833,250).



Sigmar Polke. *Kandinsdingsda*, 1976. Private Collection.





Francis Picabia, *Sphinx*, 1929. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

of the individual layers, often crossing the boundaries of several figures as they weave through the composition. Their presence only adds to the visual riddle, complicating the relationships between the individual figures and confounding our reading of this intricate web of imagery.

As with many of Picabia's *Transparencies*, *Iris* appears to have been made according to a personal code of imagery that only the artist himself could recognise and interpret. Indeed, in the introduction to an exhibition of his work in December 1930, Picabia somewhat humorously declared that they were expressions of 'inner desire', ultimately intended to be read by himself alone. Here, the sources for many of the figures included in the composition remain a mystery to the viewer, their forms just as likely to have been plucked from a kitsch contemporary postcard as a Renaissance masterpiece. Chosen for the mysterious effects of their juxtaposition with one another, the layered images in *Iris* combine to form an enigmatic, dream-like subject. By divorcing his source material from their original narrative and allegorical contexts, the artist forces these figures to enter in to new, mysterious

relationships with one another. Creating a labyrinth of forms, Picabia mixes the sacred with the profane, the old with the new, to generate a mischievous work that plays with the viewer's eye, the density of the overlapping images confounding all attempts to pick apart and understand the fragments of images and narratives that fill the canvas.

*Iris* was acquired directly from the artist in 1930 by the influential art dealer and gallerist Léonce Rosenberg, who staged an important retrospective of Picabia's work in his Galerie L'Effort Moderne in December of that year. Rosenberg's enthusiasm for the *Transparencies* was reflected by the fact that he commissioned Picabia to create several panels in this style to be included in his ambitious decorative project for his large and elegant flat in the fashionable sixteenth arrondissement. Rosenberg had instigated the project with the intention of making a grand aesthetic statement, bolstering his professional image by dedicating an entire space to new works from artists represented by his gallery. Works by Léger filled the entryway, De Chirico occupied the central hall, while Metzinger took over

the lounge. As in *Iris*, the *Transparencies* that Picabia contributed to the Rosenberg home were filled with allusions to the art of antiquity, their surfaces rendered in delicate washes of colour to create a fresco-like appearance. Viewed en-masse, these imposing, intricate paintings conjured up a strange, otherworldly atmosphere within the Rosenberg home, their multi-layered superimpositions creating the impression of a continuously expanding space beyond the surface of the walls.

The *Transparencies* signalled an exciting development in Picabia's practice where, he claimed, 'all my instincts may have a free course' (Picabia, quoted in W. Camfield, *Francis Picabia: His Art, Life and Times*, Princeton, 1979, pp. 233-234). His novel appropriation and subversion of the art of the past to create these personal dream-like worlds was, moreover, a response to what he felt was the increasing monotony of much modern art in Paris. In this, the *Transparencies* foreshadow techniques employed by many Post-modern artists of the latter half of the Twentieth Century and were to profoundly influence the work of the painter and photographer Sigmar Polke.



WORKS FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## λ \* 118 RENE MAGRITTE (1898-1967)

*Les signes du soir*

signed 'Magritte' (lower left); signed and inscribed 'Magritte  
"Les signes du soir"' (on the stretcher)  
oil on canvas  
29 ½ x 25 ½ in. (75 x 64.7 cm.)  
Painted in 1926

£1,500,000–2,500,000

\$2,100,000–3,500,000

€1,700,000–2,800,000

## PROVENANCE:

Galerie l'Époque, Brussels.  
Edouard Léon Théodore Mesens, Brussels, by whom acquired  
from the above on 22 February 1929.  
Claude Spaak, Brussels & Paris, a gift from the above, by 1933  
until at least 1977.  
Galerie Brusberg, Hannover.  
Acquired from the above by the present owner in 1978.

## EXHIBITED:

Brussels, Galerie Le Centaure, *Exposition Magritte*, April - May  
1927, no. 13, n.p..  
Brussels, Galerie Georges Giroux, *Exposition de quelques  
artistes wallons*, March - April 1931, no. 84, n.p..  
Brussels, Palais des Beaux-Arts, *Guiette, Magritte, Picard*,  
December 1931 - January 1932, no. 26, n.p..  
Brussels, Palais des Beaux-Arts, *René Magritte*, May - June  
1933, no. 7, n.p..  
New York, Julien Levy Gallery, *Exhibition Surrealist, Rene  
Magritte*, January 1936, no. 12, n.p..  
Paris, Galerie Beaux-Arts, *Exposition Internationale du  
Surréalisme*, January - February 1938, no. 104.  
Knokke, Casino Communal, *Vème Festival Belge d'Été,  
Expositions René Magritte, Paul Delvaux*, August 1952,  
no. 2, n.p..



Giorgio de Chirico, *Canzone d'amore*, 1914. Modern  
Museum of Art, New York.

Amsterdam, Stedelijk Museum, *dertien belgische schilders*,  
October - November 1952, no. 62, n.p. (titled 'de tekens van  
den avond').  
Brussels, Palais des Beaux-Arts, *René Magritte*, May - June  
1954, no. 2, p. 21 (illustrated).  
Venice, XXVIIème Biennale de Venise, *Le fantastique dans  
l'art Belge, de Bosch à Magritte*, June 1954, p. 62, n.p..  
Bordeaux, Galerie des Beaux-Arts, *Bosch, Goya et le  
fantastique*, May - July 1957, no. 313, p. 111.  
Knokke, Casino Communal, *XVème Festival Belge d'Été,  
L'oeuvre de René Magritte*, July - August 1962, no. 9, p. 43  
(illustrated n.p.).  
London, Tate Gallery, *Magritte*, February - April 1969, no. 1  
(illustrated p. 46); this exhibition later travelled to Hanover,  
Kestner-Gesellschaft, *René Magritte*, May - June 1969, no.  
4, p. 71 (illustrated p. 84); and Zurich, Kunsthaus, June - July  
1969.  
Bourges, Maison de la Culture, *magritte, delvaux, gnoli, le  
choix d'un amateur*, June - October 1972, no. 1 (illustrated n.p.).  
Paris, Galerie Arts/Contacts, *La Collection Claude Spaak*,  
October - November 1972, no. 1, n.p. (illustrated n.p.).  
London, Marlborough Fine Art, *Magritte: Retrospective Loan  
Exhibition*, October - November 1973, no. 3, p. 34 (illustrated  
p. 53).  
New York, The New York Cultural Centre, *Painters of the  
Mind's Eye: Belgian Symbolists and Surrealists*, January -  
March 1974, no. 91, p. 120 (illustrated); this exhibition later  
travelled to Houston, Museum of Fine Arts, April - May 1974.  
Bordeaux, Centre d'Arts Plastiques Contemporains de  
Bordeaux, *Magritte*, May - July 1977, p. 9.  
Brussels, Palais des Beaux-Arts, *Rétrospective Magritte*,  
October - December 1978, no. 20, n.p. (illustrated); this  
exhibition later travelled to Paris, Musée National d'Art  
Moderne, January - April 1979.

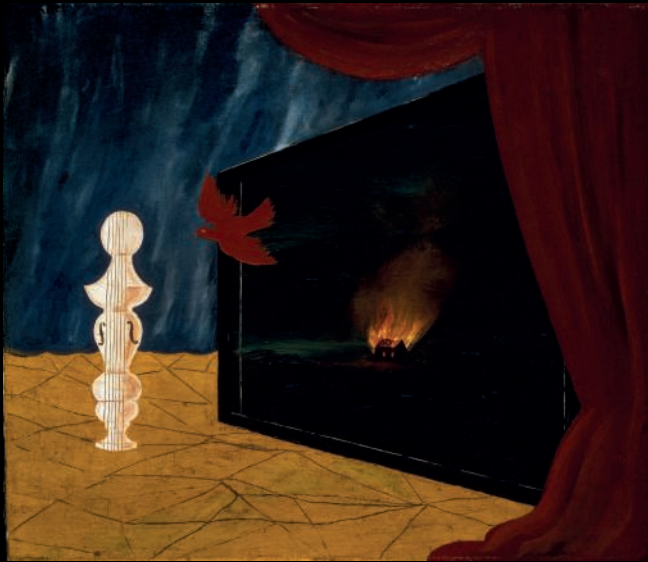
LITERATURE:  
P.-G. Van Hecke, 'René Magritte, peintre de la pensée  
abstraite', in *Sélection*, March 1927, p. 453 (illustrated).  
P. Waldberg, *René Magritte*, Brussels, 1965, p. 341  
(illustrated p. 80).  
P. Roberts-Jones, 'Les poèmes visibles de René Magritte',  
in *Bulletin des Musées Royaux des Beaux-Arts de Belgique*,  
nos. 1 & 2, Brussels, 1968, no. 19, p. 76 (illustrated).  
J. Vovelle, *Le Surréalisme en Belgique*, Brussels, 1972 no.  
189, p. 158 (illustrated).  
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977,  
no. 135, p. 267 (illustrated p. 93).  
R. Calvocoressi, *Magritte*, Oxford, 1984, no. 5, n.p. & p. 29  
(illustrated n.p.).  
D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol.  
I, *Oil Paintings, 1916-1930*, London, 1992, no. 100, p. 182  
(illustrated).  
S. Levy, *Decoding Magritte*, Bristol, 2015, p. 59  
(illustrated p. 58).





manzoni





René Magritte, *Nocturne*, 1925. The Menil Collection, Houston.



René Magritte, *Souvenir de voyage*, 1926. Musée d'Art Moderne et Contemporain, Strasbourg.



René Magritte, *L'esprit du voyageur*, 1926. Private collection.

A rare, early painting by René Magritte, *Les signes du soir* ('The signs of evening') is among the first to introduce one of the most beguiling, complex and fundamental themes of the artist's work: the notion of a picture within a picture. Painted in 1926, this work occupies a historic place within Magritte's *oeuvre*, included both in the artist's first, breakthrough one-man show, and featured in the first significant article dedicated to his work, written by Paul-Gustave Van Hecke, both of which took place in 1927. With its clear, crisp hyper realist execution, and its compelling subject that plays upon the conceptual ideas of artifice, illusion and representation, *Les signes du soir* serves as a visual manifesto of the artist's unique form of Surrealism.

Here, Magritte presents us with a strange amalgamation of disparate landscape scenes. Against a softly gradated, twilight sky, the dark silhouettes of a mountain range serve as the seeming backdrop of the painting. In the immediate foreground, a ball rests atop a corrugated stage-like platform, placed just in front of a framed painting whose canvas has been ripped to reveal yet another landscape behind. Which is the 'real' landscape or subject of this work, the viewer is left to wonder? Yet, this is precisely what Magritte sought to expose through his art. A painting never presents a 'real' image, but rather, it is a flat, fictional artifice purporting to show reality. By playing on this paradoxical concept of representation, Magritte constructed a universe of juxtapositions and seemingly impossible yet subtly linked visual contradictions, revealing to the viewer the mystery that can exist in front of their very eyes. A pictorial *trompe l'oeil* riddle, with this painting Magritte confuses, undermines and questions the entire nature of representational painting.

A reflection of its importance within Magritte's career, *Les signes du soir* was one of a small group of paintings that the artist created in the run up to his first major exhibition which was held at the Galerie Le Centaure, Brussels, in the spring of 1927. Launching Magritte's reputation as Belgium's leading Surrealist artist, this show comprised of 49 paintings and 12 *papier-collés*, all of which had been completed throughout 1926. With *Les signes du soir* and the accompanying works, Magritte presented to the public for the first time his newly forged Surrealist mode of painting, taking the everyday world and presenting it in a realistic style so as to upend conventional ways of seeing. The artist later recalled that this 1927 show was, 'my first exhibition that truly represented what I consider valuable in my work' (Magritte, quoted in A. Umland, ed., *Magritte: The Mystery of the Ordinary, 1926-1938*, exh. cat., New York, 2013, p. 232).

Originally owned by Paul-Gustave Van Hecke's Galerie L'Époque, *Les signes du soir* was, along with many other works of Magritte, purchased in 1929 by one of his closest friends and most loyal supporters, the Surrealist artist and writer E.L.T. Mesens. A few years later, this painting was included in an exhibition at the Galerie Georges Giroux which was visited by the Belgian writer, Claude Spaak. This was the first occasion that Spaak, who would later become Magritte's leading patron and close friend, had seen the work of the artist. Soon after the show, Mesens gave this painting to Spaak, making it the very first work of the artist that he owned. While it remained in his collection for more than forty years, it was included in some of the landmark exhibitions of the artist, including in 1936, the first monographic exhibition of the artist held in the USA, at the Julien Levy Gallery, New York, and in 1938, at the *Exposition Internationale du Surréalisme* at the Galerie Beaux-Art, Paris.

Alongside many of the artist's famed early works such as *L'assassin menacé* (The Museum of Modern Art, New York; Sylvester, no. 137), the Galerie Le Centaure exhibition also









included three paintings that are subtly related to *Les signes du soir*, *L'oasis* (lot 22, Sylvester, no. 95), *Les fleurs du voyage* (Sylvester, no. 96) and *Le parc du vautour* (Sylvester, no. 97). Each of these paintings incorporate the same sparse and expansive, stage-like landscape, populated by the same solitary type of tree. With a similar undulating black mountain range in the background, *Le parc du vautour* is also reminiscent of the present work. This imposing backdrop is said to have been inspired, whether by chance or consciously, by the slagheaps in Hainaut, the southern part of Belgium where Magritte had grown up.

The predominant subject of *Les signes du soir* is the playful, seemingly impossible 'picture-within-picture' motif. While Magritte was exploring this theme in other works of this time – the Menil Foundation's *Nocturne* or the Centre Georges Pompidou's *Souvenir de voyage*, for example – the present work presents, in the words of David Sylvester, 'a highly sophisticated variation' of this concept (D. Sylvester & S. Whitfield, *René Magritte, Catalogue Raisonné*, vol. I, Antwerp, 1992, p. 182). Never before had Magritte so flagrantly and provocatively undermined conventional notions of pictorial space, distorting depth and fields of vision. The canvas of the depicted painting has been ripped, causing it to roll back into the elegant scroll-like formation that is rarely seen within Magritte's *oeuvre* (he would later use flame to achieve the same effect, see Sylvester, no. 509). The landscape that is revealed behind the destroyed canvas is clearly incongruous with that which serves as the backdrop of the scene, yet, the smooth spheres that appear in this vista are the same as that which is placed in the immediate foreground of the main painting. It is as if one of these balls – a motif also



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





René Magritte, *La condition humaine II*, 1935. Sold, Christie's, London, 27 November 1989, lot 60 (£1,430,000; \$2,230,889).



René Magritte, *Le baiser*, 1938. Musées royaux des Beaux-Arts de Belgique, Bruxelles.

immediately reminiscent of Magritte's artistic hero, Giorgio de Chirico's images – has rolled out of the framed fictional landscape into the 'real' landscape of the work. This motif links these two disparate spaces, heightening the overall spatial ambiguity that comprises this enigmatic scene.

It was this preoccupation with the nature of representation that would become central to Magritte's work, serving as the basis for some of his greatest and most iconic paintings. A few years after he painted *Les signes du soir*, he returned to this concept in *La belle captive* of 1931 (Sylvester, no. 342) and the 1933 masterpiece, *La condition humaine* (National Gallery of Art, Washington D.C.). Here, a painting stands upon an easel in front of a window. In contrast to the present work, the same landscape appears both on the painted canvas, and in the view outside, beyond the window, forcing the viewer to consider the relationship between the interior and exterior world. Yet, both works question which image is real and which is fictional or imagined. Magritte explained the thought process behind *La condition humaine*, and in many ways, his explanation can likewise be applied to the present work: 'In front of a window seen from the inside of a room, I placed a picture representing exactly the

section of landscape hidden by the picture. The tree represented in the picture therefore concealed the tree behind it, outside the room. For the spectator, it was both inside the room in the picture and, at the same time, conceptually outside in the real landscape. This is how we see the world, we see it outside ourselves and yet the only representation we have of it is inside us' (Magritte, 'La ligne de vie', lecture given in Antwerp on 20 November 1938, in G. Ollinger-Zinque & F. Leen, eds., *Magritte Centenary Exhibition*, exh. cat., Brussels, 1998, p. 47). With *Les signes du soir*, and with many of the paintings that followed throughout the rest of his prolific career, Magritte has revelled in the ambiguity that exists between a real image, the viewer's mental image of it, and then the painted representation of it. In his exploration of the very nature of representation, Magritte followed in the path of the pioneering philosopher Ludwig Wittgenstein's linguistic writings. Just as Wittgenstein sought to demonstrate the arbitrary nature with which words are attached to objects and their meaning, so Magritte would in his art, particularly in his word paintings begun in the late 1920s, play with the ambiguity of the object, its painted representation, and the viewer's own image of it; all the while unpicking and playing with notions of language, signs and meanings.

Magritte's own words spoken later in his life seem strangely apt when thinking about *Les signes du soir*. When plagued by critics or interviewers trying to shed light on the hidden meanings of his paintings, Magritte resolutely denounced such interpretations, stating, 'There is nothing "behind" this image. (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)' (Magritte, quoted in D. Sylvester, *Magritte*, Brussels, 1992, p. 408). Yet, as this painting suggests, the painted image can take on infinite forms, proving itself never to be entirely knowable. Within the painting there is another painting, behind which there appears to be another painting, and who knows what may lie beyond that. With *Les signes du soir*, Magritte shows us that the possibilities of this mode of imagery are endless, mysterious and most importantly, unfathomable.

'Our gaze always wants to penetrate further so as to see at last the object, the reason for our existence'

RENÉ MAGRITTE



*Le cirque*

signed and dated 'Picasso 5-2 XXXIII' (upper right); dated and inscribed 'Paris 5 fevrier XXXIII' (on the stretcher)

oil on canvas

13 1/8 x 16 1/4 in. (33.5 x 41.2 cm.)

Painted in Paris on 5 February 1933

£600,000–900,000

\$840,000–1,300,000

€680,000–1,000,000

**PROVENANCE:**

Galerie Beyeler, Basel (no. 11181), by 1991.

Private collection, Switzerland.

Acquired from the above by the present owner in 1999.

**EXHIBITED:**

Bielefeld, Kunsthalle *Picassos Surrealismus: Werke 1925-1937*, September - December 1991, no. 52, p. 328 (illustrated p. 87; with incorrect dimensions).

**LITERATURE:**

C. Zervos, *Pablo Picasso*, vol. 8, *Oeuvres de 1932 à 1937*, Paris, 1957, no. 88, n.p. (illustrated pl. 38).

D. Cooper, *Picasso Theatre*, New York, 1987, no. 388, p. 357 (illustrated n.p.; titled 'Circus scene' and with incorrect dimensions).

J. Palau i Fabre, *Picasso: from the Minotaur to Guernica (1927-1939)*, Barcelona, 2011, no. 417, p. 435 (illustrated p. 138; with incorrect dimensions).

‘Resemblance is what I am after,  
a resemblance deeper and more  
real than the real, that is what  
constitutes the sur-real’

PABLO PICASSO









Pablo Picasso, *Le cirque*, 6 February 1933. Private collection.



Pablo Picasso, *Le cirque*, 6 February 1933. Private collection.

‘From [Picasso’s] open air laboratory, divinely unusual beings will continue to fly into the gathering night, dancers dragging shards of marble fireplaces with them...’

ANDRÉ BRETON

Depicting three floating, amorphously rendered figures engaged in a whirling acrobatic display in front of an audience of onlookers, Pablo Picasso’s *Le cirque* was painted in Paris on 5 February 1933, a time that is often regarded as his Surrealist period. One of a small series of five works, this painting presents one of Picasso’s favourite themes: the circus. Since his earliest days as an artist, the performance and characters of the circus, the harlequins and acrobats, had served as rich subject matter for the artist. Here, perhaps as a result of visiting Paris’ Cirque Médrano, something that he had frequently done throughout his life in Paris, Picasso has reimagined this motif, using a language of biomorphic distortion to depict the dancing performers. Engaged in part with the Surrealist movement since its bold inception in 1924, Picasso, while sharing the same preoccupations as these artists, and admiring their collaborative spirit of creativity, had maintained a conscious distance from this avant-garde group, hesitant to lose his artistic independence.

*Le cirque* encapsulates a number of the themes and ideas that had been preoccupying Picasso at this time. Completely immersed in his youthful, radiant and blonde-haired muse Marie-Thérèse Walter, Picasso had spent the previous year painting the now-legendary portraits and nudes of his clandestine lover and muse. Young, innocent, athletic and cheerful, Marie-Thérèse had unleashed a rapturous new passion-filled aesthetic in the artist, as he painted with sweeping, sensuously undulating lines and radiant colours. Together the pair spent blissful days at the artist’s home in Boisgeloup. Far from his neurotic wife Olga, and the commitments of life in Paris, Picasso could indulge unimpeded in his muse and lover, producing a prolific number of paintings, sculptures and drawings. Towards the end of the year however, Marie-Thérèse had fallen seriously ill after catching a disease whilst swimming in the river Marne. Hospitalised, she took many months to recover. This event deeply affected Picasso, a fact reflected by the proliferation at this time of works that take as their subject the theme of a rescue. In November, he painted a small series of paintings that combine acrobatic, leaping figures set upon a seashore – reminiscent of his earlier *Bather* scenes of the late 1920s – with a drowning figure being scooped up out of the water (Zervos vol. 8, nos. 62-64). In December, this theme culminated in the *Le sauvetage* (Zervos vol. 8, no. 66, Fondation Beyeler, Basel), which presents a nymph-like girl – most likely the figure of Marie-Thérèse – falling back lifelessly as two other women attempt to pull her from the watery depths. Though presenting a starkly contrasting subject, the three acrobatic protagonists of *Le cirque* are immediately reminiscent of the ‘Rescue’ works of the previous year. Picasso has used the same simplified corporeal distortion to portray these circus performers. With their limbs extended in different directions, they seem to float amorphously above the stage, their lilac and white bodies – the same painterly language that he frequently used to depict Marie-Thérèse – iridescent under the glowing stage lights and the darkened background. It comes as no surprise that these acrobatic figures are reminiscent of Picasso’s contemporaneous depictions of Marie-Thérèse. At this time, every figure in Picasso’s art became that of Marie-Thérèse; she appears as a recumbent fertility goddess, an enthroned Madonna, a Venus serenaded by a pipe player, a nude woman being devoured by a minotaur, a bather, or a girl at rest, sleeping or reading. Painted at the height of his obsession with Marie-Thérèse, *Le cirque* could likewise be seen as another evocation of his lithe, athletic lover; a further metamorphosis of his powerful muse.





Joan Miró, *Painting (Figures with Stars)*, 1933. The Art Institute of Chicago.

As much as *Le cirque* reflects Picasso's current obsessions, it is also reminiscent of one of the artist's earlier masterpieces: *La danse* of 1925 (Tate Gallery, London). In what has become regarded as one of the artist's most Surrealist works, here Picasso pictures three frenzied female figures engaged in an ecstatic, Dionysian-like ritualistic dance. Moving away from the Synthetic Cubism that had defined his art post-World War One, this enigmatic painting shows Picasso embrace the unbridled biomorphic figural abstraction that would come to characterise his work of the later 1920s and 30s, fusing these distinct idioms in a work that seems to explode with fervent energy and vibrating emotion. In front of a window, these figures are engaged in a performance, their arms thrown up and legs lifted as if moving to a sound the viewer is unable to hear. This sense of performance and display is also evident in *Le cirque* and the rest of the works of this small series. Like *La danse* there is the same sense of frenzy and movement, as these abstracted figures seem to dance and move in tandem, their limbs almost touching one another as if they are linked in a chain of feverish movement. Heightening this sense

of performance are the faces that look on from the shadowy background, as well as the lines of red and green paint – most likely the glowing stage lights – that frame this whirling trio. Transporting the viewer in to the realm of the circus, Picasso presents us with a strange, energy-charged ritualistic performance. As Josep Palau i Fabre has described these figures, 'Bird-personages they spin through the space, describing with their bodies arabesques that are more subtle still' (J. Palau i Fabre, *Picasso 1917-1926: From the Ballets to Drama*, Cologne, 1999, p. 136).

It was in 1933, the year that he painted *Le cirque*, that Picasso came the closest he ever came to publicly affiliating himself with the Surrealists. Indeed, John Richardson states that this was the only year in which Picasso actually confessed to being a Surrealist (J. Richardson, *A Life of Picasso, Volume III: The Triumphant Years*, London, 2007, p. 488). In the spring of this year, Picasso was commissioned to design a cover for a new Surrealist periodical edited by André Breton, called *Minotaure*. Inspired by the periodical's name, he created a work that featured a minotaur, which graced the front

of what was essentially an issue dedicated to the artist. Along with Brassai's photographs of Picasso's Boisgeloup sculpture studio, the periodical also presented the artist's concurrent *Anatomies*, a sequence of drawings in which the female figure is transformed into a composite of found object parts. In addition to his contribution to this project, the artist also participated in the *Surrealist Exhibition* at the Galerie Pierre Colle. Never before had Picasso so overtly linked himself with Surrealism. Breton had long hailed Picasso as the embodiment of the Surrealist artist – someone who was dedicated to the pursuit of a distinct subjective vision which was realised with a constant diversity of styles – and had tried on numerous occasions to persuade Picasso to publicly declare himself as a member of the Surrealist group. Ultimately however, Picasso maintained his own unique form of expression, remaining distinct from any specific group or movement. It was this independence that ensured he remained in a league of his own, occupying a distinct and unassailable position at the forefront of the interwar avant-garde world of Paris.



# λ \* 120 OSCAR DOMÍNGUEZ (1906-1957)

## *La vague*

signed and dated 'OSCAR DOMÍNGUEZ 1938' (lower right);  
signed, numbered and inscribed 'DOMÍNGUEZ VAGUE 5'  
(on the reverse)  
oil on canvas  
21 5/8 x 18 1/4 in. (55 x 46.2 cm.)  
Painted in 1938

£200,000–300,000

\$280,000–420,000

€220,000–340,000

### PROVENANCE:

Vicomtesse Marie-Laure de Noailles, Paris, by 1953.  
Anonymous sale, Hôtel des Chevaux-Légers, Versailles, 21  
June 1962, lot 6.  
Private collection, Cannes, by whom acquired at the above  
sale; sale, Cannes Enchères, Cannes, 25 June 2006, lot 188.  
Acquired at the above sale by the present owner.

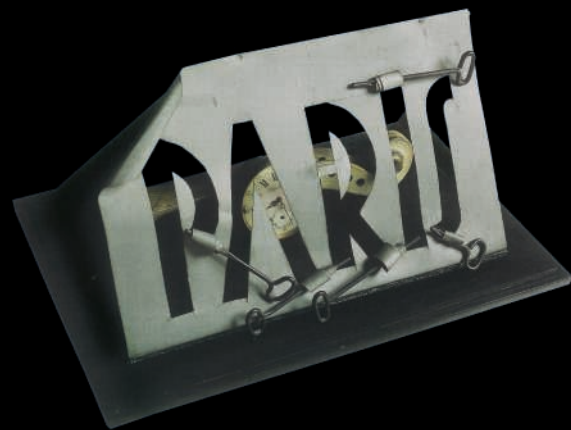
### EXHIBITED:

Ostend, Kursaal, *Art Fantastique*, July - August 1953,  
no. 43, n.p..  
Brussels, Palais des Beaux-Arts, *Óscar Domínguez*,  
November 1955, no. 1 (dated '1935').  
Rome, Complesso Monumentale del Vittoriano, *Dada e  
Surrealismo riscoperti*, October 2009 - February 2010,  
p. 295 (illustrated).  
Tenerife, Espacio de las Artes, *Óscar Domínguez: Una  
existencia de papel*, February - October 2011, pp. 33 &  
372 (illustrated p. 35; illustrated *in situ* pp. 214 & 216 and  
illustrated on the cover).

### LITERATURE:

I. Hernández, 'Crisálidas que viajan a través de los tiempos',  
in exh. cat., *Cosmos: En busca de los orígenes, de Kupka a  
Kubrick*, Tenerife, 2008, p. 251 (illustrated p. 250).

Isidro Hernández Gutiérrez, curator of the Óscar  
Domínguez Collection, Tenerife, and the Comisión  
Consultiva de Expertos y en Defensa de la Obra  
de Óscar Domínguez (CEDOOC), confirmed the  
authenticity of this work.



Oscar Domínguez, *Ouverture*, 1935. Instituto Óscar  
Domínguez de Arte y Cultura Contemporánea (IODACC).  
Organismo Autónomo de Museos y Centros del Cabildo  
Insular de Tenerife.





Оскар Доминго  
1955



Painted in 1938, at the height of Oscar Domínguez's involvement with the Surrealist movement, *La vague* is a playful, enigmatic work, which toys with the expectations of the viewer to create a scene filled with incongruous juxtapositions. Using a subtle scale of blue-grey tones and fluid brushstrokes, Domínguez portrays the majestic, towering form of a wave as it reaches the height of its crest, rolling over on itself as it rushes towards land. However, the artist interrupts the natural flow of the water by introducing a series of rectilinear trenches into the surface of the wave, their forms echoing the thin rectangular cans used to store tinned fish. This allusion is reinforced by the manner in which the surface of the water has been peeled back in tight curling coils by the pins of a sardine can lid. Going against the flow of the tide, these metallic layers roll upwards towards the crest of the wave, at once mimicking its curl and standing in sharp contrast to it, complicating our understanding of its materiality. A pair of strange, otherworldly sardines add a further note of disquiet to the scene, as their forms float on the surface of the water rather than sinking into its depths, granting the wave a solidity that is at odds with the usual, fluid nature of the sea. In this way, Domínguez' painting creates a vision at once solid and liquid, stationary and flowing, the in-between nature of the rolling wave adding a fantastical quality to the scene that transforms it into a dreamlike mirage.

The detail of the sardine tin lids being peeled open was a recurring motif within Domínguez' work of this period, sometimes appearing in his objets surréalistes, such as *Ouverture* (1935) or in the bodies of the figures that populated his paintings, as in *Femmes aux boîtes de sardines (Deux couples)* (1937). Other works, such as *L'ouvre-boîte* (1936) go so far as to incorporate the sardine can opener into the structure of the painting itself, adhering it to the left hand edge of the frame in such a way that it seems the surface of the painting may be peeled back too, to reveal another image, another reality, beneath. As such, the motif may be read as a metaphor for the Surrealist vision, which allows Domínguez to peel back the veil that obscures a true understanding of the world. He is revealing a hidden, fundamental dimension that lurks beneath our own, calling for the scales to fall from our eyes. The hidden properties and forces of the universe are being exposed while the artifice, all that we take for granted, is being rent asunder. Nowhere is this more powerfully expressed than in the strange, mysterious landscapes which flowed from his imagination, where the introduction of the sardine can lids causes us to question our understanding of the world around us, revealed to us by the 'keys' the artist provides.

In paintings such as *La vague*, Domínguez' unique vision relies on a combination of association, dreams, and his own strange and mysterious lexicon of images in a manner that faintly recalls the strange realities of a Magritte or a Dalí painting. From the outset, the artist's fantastical landscapes had contained strange combinations of objects such as umbrellas and sewing machines, egg boxes and revolvers, phonographs and theatrical props, that had come into the artist's possession and which would continue to feature throughout his later work. Other elements were plucked from the artist's own memories and experiences, and



Oscar Domínguez, *Femmes aux boîtes de sardines (Deux couples)*, 1937. Sold, Christie's, 28 February London, 2017, lot 126 (£461,000).



Oscar Domínguez, *L'ouvre-boîte*, 1936. Private collection.





Óscar Domínguez, *Une mer céleste*, 1938.  
Sold, Christie's, London, 2 February 2016, lot 117 (£242,500).

then translated through his unique visual language to imbue it with an otherworldly strangeness. The powerful form of the wave, for example, may have been inspired by memories from the artist's childhood in Tenerife. With its black sand beaches and stratified rock formations, the western coastline of the island, shaped by the daily pounding of the Atlantic Ocean into a series of dramatic cliff-faces, inlets and caves, left a powerful impression on the young artist's imagination.

While Domínguez had originally come under the influence of the burgeoning Surrealist movement when he was living in Paris during the late 1920s, it was not until a meeting in 1934 with André Breton and Paul Éluard that he became a member of the official Surrealist group. From then on, Domínguez played a central role in their activities, and was an important figure in encouraging the dissemination of the movement in Spain. Perhaps his most lasting contribution to Surrealism was his

development of the decalcomania transfer process, a technique 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's Surrealist colleagues quickly embraced the new technique, which they believed transferred the basic principles of automatic writing into the painterly process, introducing the random and the unconscious into their compositions. The freshness and sheer expressiveness of this unique vision made Domínguez one of the most important of the second generation of Surrealists, reinvigorating the movement at a crucial moment, in which it was in danger of losing its momentum.

*La vague* once formed part of the collection of the Vicomtesse Marie-Laure de Noailles, an enthusiastic collector and patron of the arts who enjoyed a particularly close relationship with the Surrealists. Marie-

Laure's marriage to Charles, Vicomte de Noailles, in 1923 represented an important alliance between the aristocracy and the 19th-century financial élite of France, and the pair quickly became a power couple within Parisian high society. Together, they played a central role in the patronage of modern art and design in France in the 1920s, using their fortune to enjoy a self-consciously modern life style, and to encourage and collect the most advanced art of their time. Earning a reputation as daring and influential patrons, their collection was initiated in 1923 with a small work by Picasso: at the end of the decade it included *Le jeu lugubre* by Dalí and constituted a representative cross-section of the contemporary avant-garde, particularly that associated with Surrealism. They also sponsored projects such as Jean Cocteau's first film, *Le sang d'un poète*, in 1929 and Luis Bunuel's *L'Age d'Or*, in 1930. The Vicomtesse was among Domínguez's most ardent supporters, enjoying a close personal relationship with the artist through the 1950s.



λ \* 121 MAX ERNST (1891-1976)

*Les invités du dimanche*

signed 'max ernst' (lower right)  
oil on canvas  
21 5/8 x 25 5/8 in. (55 x 65 cm.)  
Painted in 1924

£2,000,000–3,000,000

\$2,800,000–4,200,000

€2,500,000–3,400,000

**PROVENANCE:**

Henri Parisot, Sceaux, by 1945 and until at least 1975.  
Galerie Malingue, Paris.  
Private collection, London, by whom acquired from the above,  
and thence by descent.  
Acquired from the above by the present owner.

**LITERATURE:**

M. Butor, 'Hommage partiel à Max Ernst', in *La peinture et la littérature libres*, Mantes, 1945 (illustrated n.p.).  
J. Russell, *Max Ernst: Life and Work*, London, 1967, no. 22,  
p. 349 (illustrated n.p.).  
G. Diehl, *Max Ernst*, Paris, 1973, p. 27 (illustrated).  
W. Spies, *Max Ernst, Collagen: Inventar und Widerspruch*,  
Cologne, 1974, no. 35, p. 487 (illustrated n.p.).  
W. Spies & S. & G. Metken, *Max Ernst, Werke 1906-1925*,  
Cologne, 1975, no. 662, p. 344 (illustrated).













MAX ERNST





Piero della Francesca, *The Flagellation of Christ* (detail of the three figures in the foreground), circa 1459. Galleria Nazionale delle Marche, Urbino.

*Les invités du dimanche* (*The Sunday Guests*) is a rare and important oil painting made by Max Ernst in 1924. It is one of a small number of highly important paintings made by Ernst between 1923 and 1925 in which the artist first attempted to move beyond the inspiration of the metaphysical paintings of Carrà and de Chirico and his own experimental work with collage, to create images based on the haunting logic of dreams.

In this respect of course, the paintings that Ernst began to make at this time articulate his close relationship and growing fascination with the burgeoning Surrealist movement whose membership he had painted in his large oil *Rendezvous of Friends* of 1922 and whose collective aims would be first published in the same year as the present painting in André Breton's first *Surrealist Manifesto*.

Like several of Ernst's paintings of this period, *Les invités du dimanche* is one that derives from the surprising juxtaposition of imagery caused by the technique of collage that Ernst had begun to practice during his Dada years in Cologne. In this case the strange imagery of three mysterious, faceless people originates in a small, earlier collage-painting of 1924 entitled *Les visiteurs du dimanche* (*The Sunday Visitors*). In this composite work Ernst had made use of a series of printed images of women's hairstyles as the prompt for the creation of a sequence of bizarre and haunting figurative personages. These have been made in much the same way as his earlier 1920 work *C'est le chapeau qui fait l'homme* (in which he used an illustrated sequence of gentlemen's hats in a 'family tree' structure to generate new figures) or the 1923 painting *Le couple* in the Museum Boymans-van Beuningen in Rotterdam





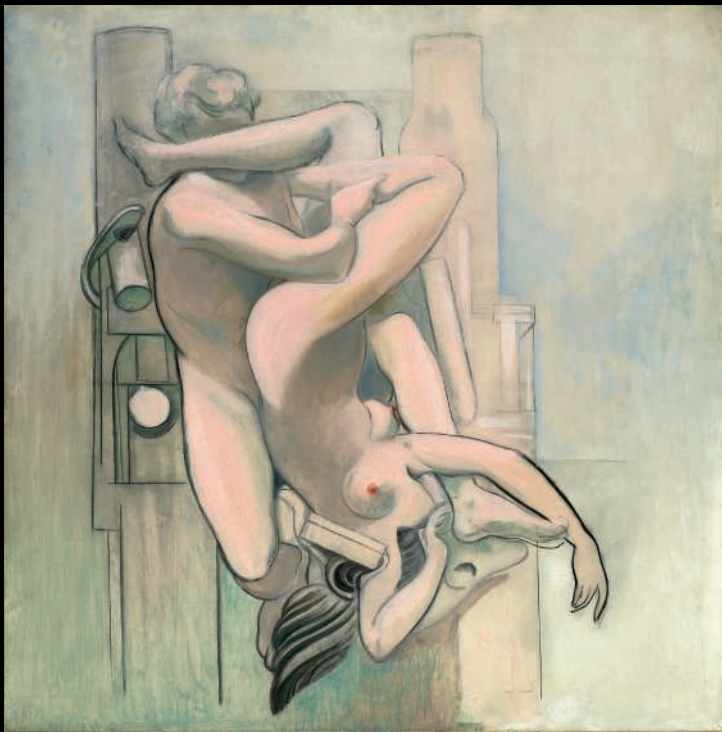
Carlo Carrà, *Camera incantata*, 1919. Pinacoteca di Brera, Milan.

(in which he used lace and crochet patterns). As in these earlier paintings, it appears that the elaborate cut-out hairstyles from an old magazine have served as the original prompt from which the ensuing figures and their mystery has come into being. Ernst may have also been inspired here by the precedent of Carlo Carrà's *La camera incantata* - a work that appears to have prompted several of Ernst's motifs and which prominently displayed an automaton-like dummy seemingly brought to life by its sporting of a detailed and elaborate hair-piece.

As André Breton wrote of Ernst's work after seeing his first exhibition in Paris in 1921, what was most notable about the artists *oeuvre* of these early years was its 'wonderful ability to reach, without leaving the field of our experience, two widely separated worlds, bring

them together, and strike a spark from their conjunction' (André Breton quoted in Werner Spies, *Max Ernst: Collages* London, 1988, p. 228). It was a poetic ability, derived initially from De Chirico and Carrà's example and also from his own hatred of all formalised logic, systematised order and authoritarian rationality - those pillars of sanity that had led to the madness of the First World War in which he had fought - which Ernst used partially as a nonsensical attack on such fixed notions of order. In a letter of this period Ernst wrote that it was his intention to always 'create an electric or erotic tension between... elements that we have become accustomed to think of as mutually alien and unrelated. Discharges, high-tension currents would result. And the more unexpected the elements brought together, the more surprising to me was the spark of poetry that jumped the gap' (Ernst quoted in W. Spies, *Max Ernst: Collages*, London, 1988, p. 228).





Max Ernst, *La chute de l'ange*, circa 1923.  
Sold, Christie's, London, 21 June 2011, lot 71 (£2,729,250).

Inspired also by the kind of eroto-mechanics of Duchamp and Picabia's machine pictures and deeply interested in alchemy and in alchemical illustration, with its potent mixture scientific apparatus and sexual metaphor, there is often a sexual or erotic undercurrent running through much of Ernst's work of this period. With their faceless automaton-like forms seemingly suggestive of strangely regal or archetypal figures as well as of game pieces or the 'malic moulds' of Duchamp's bachelors seeking the bride, the three figures in this painting also seem to convey a hidden and somewhat regal sense of play and meaning. This is an element of Ernst's work that in this case may well also, like several other of his works from this period, have been expressive of the artist's personal life at this time. The fact that throughout the early 1920s, after leaving his wife and moving to Paris, Ernst had been living with Paul and Gala Éluard and was deeply embroiled in a *ménage à trois* with them, may well also have played its part in the creation of this memorable image of a faceless woman and her two regal and mysterious companions.

Indeed, the year in which this picture was painted, 1924, was also the year in which Ernst's three-way relationship came to a dramatic head. In the spring of 1924, Éluard suddenly, and without warning, ran off alone to Indo-China, leaving his job, wife, daughter, Ernst, and everything else behind him. Traumatized by his departure, Gala, along with Ernst, set off to Saigon to join him and to coax him home. After joining Éluard in Saigon, Gala and Éluard reunited as a couple while Ernst stayed on alone in French Indo-China for several months. In the autumn of 1924, he too returned to Paris. On his return Ernst launched into an almost neurotic routine of drawing Gala's piercing stare repeatedly in hundreds of drawings and other images – a practice which, his later wife, Dorothea Tanning, described as a necessary process of 'exorcism' (Tanning, quoted in R. McNab, *Ghost Ships. A Surreal Love Triangle*, New Haven, 2004, p. 227).



Max Ernst, *Le couple (L'accolade)*, 1924.  
Sold, Christie's, New York, 11 May 2015, lot 7a (\$9,125,000).

On account of this personal drama, Ernst made comparatively few paintings in 1924. Of these, *Les invités du dimanche* is one of the most ambitious and complete images that Ernst was to produce during this turbulent period. It is not known whether the work was completed before or after Ernst's return from Indo-China, but if the triumvirate of regal looking figures that it presents do relate to Ernst's personal life, then this painting of an anonymous bride with her two attendant bachelors can only be seen as a timely commemoration of one of the great Surrealist love stories.



Max Ernst, *Les visiteurs du dimanche*, oil and collage on card, 11.7 x 15.2 cm, 1924.  
Sold Christie's, London, 7 February 2012. Private collection.







λ 122 RENÉ MAGRITTE (1898-1967)

*L'oasis*

signed 'Magritte' (lower right); signed and inscribed  
"'L'OASIS MAGRITTE'" (on the stretcher)

oil on canvas  
29 ½ x 25 ⅝ in. (75 x 65 cm.)  
Painted in 1926

£1,400,000–2,000,000

\$2,000,000–2,800,000

€1,600,000–2,300,000

**PROVENANCE:**

Galerie L'Epoque, Brussels.  
Galerie Schwarzenberg, Brussels.  
(Probably) Galerie Le Centaure, Brussels.  
Edouard Léon Théodore Mesens, Brussels, by whom probably  
acquired from the above in 1932.  
Jean Van Parys, Brussels, by 1954.

**EXHIBITED:**

Brussels, Galerie Le Centaure, *Exposition Magritte*, April - May  
1927, no. 17, n.p..  
Charleroi, Salle de la Bourse, *Musique de chambre [et]  
l'exposition des quelques toiles de René Magritte*, January 1929,  
no. 2.  
Brussels, Palais des Beaux-Arts, *René Magritte*, May - June  
1954, no. 7, p. 22.  
Charleroi, Salle de la Bourse, *XXXème salon, Cercle Royal  
Artistique et Littéraire de Charleroi, Rétrospective René  
Magritte*, March 1956, no. 23.  
Brussels, Musée d'Ixelles, *Magritte*, April - May 1959, no. 4,  
n.p. (with correct dimensions).  
Knokke, Casino Communal, *XVème festival belge d'été,  
L'Oeuvre de René Magritte*, July - August 1962, no. 18,  
p. 44 (dated '1927').  
Rotterdam, Museum Boymans-van Beuningen, *René Magritte:  
het mysterie van de werkelijkheid*, August - September 1967,  
no. 11, p. 54 (illustrated p. 55; dated '1927'); this exhibition  
later travelled to Stockholm, Moderna Museet, *René Magritte*,  
October - November 1967, no. 7, p. 6 (dated '1927').

**LITERATURE:**

P.-G. Van Hecke, 'René Magritte: peintre de la  
pensée abstraite', in *Sélection*, no. 6, Antwerp, March  
1927, p. 458.  
L. Scutenaire, *René Magritte*, Brussels, 1947, p. 87  
(dated '1925').  
D. Sylvester, ed., *René Magritte, Catalogue raisonné*,  
vol. I, *Oil Paintings, 1916-1930*, London, 1992, no. 95,  
p. 179 (illustrated).  
S. Levy, *Decoding Magritte*, Bristol, 2015, p. 86  
(illustrated).

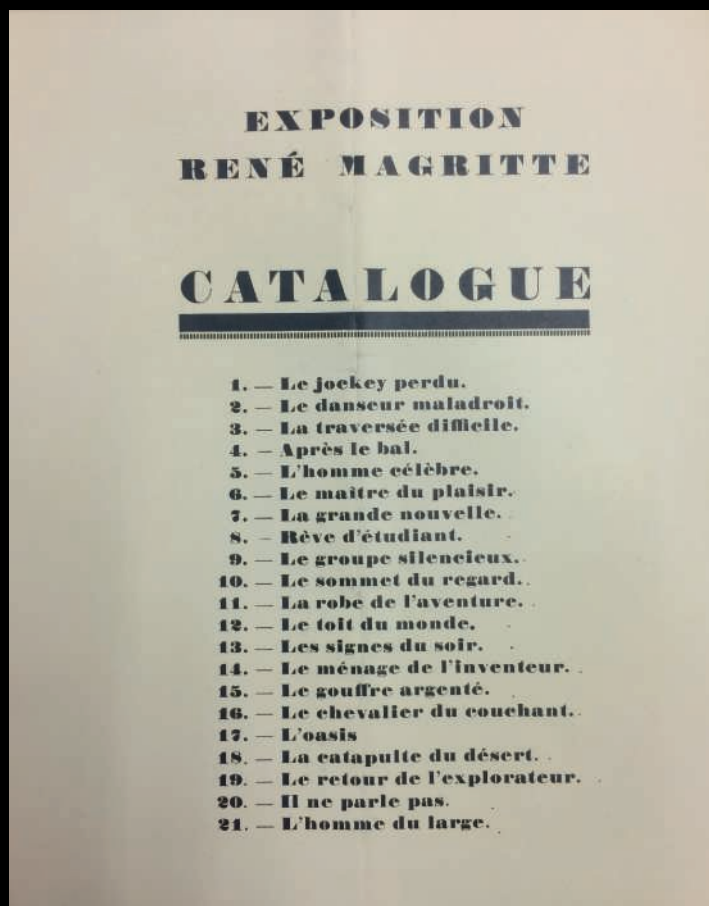
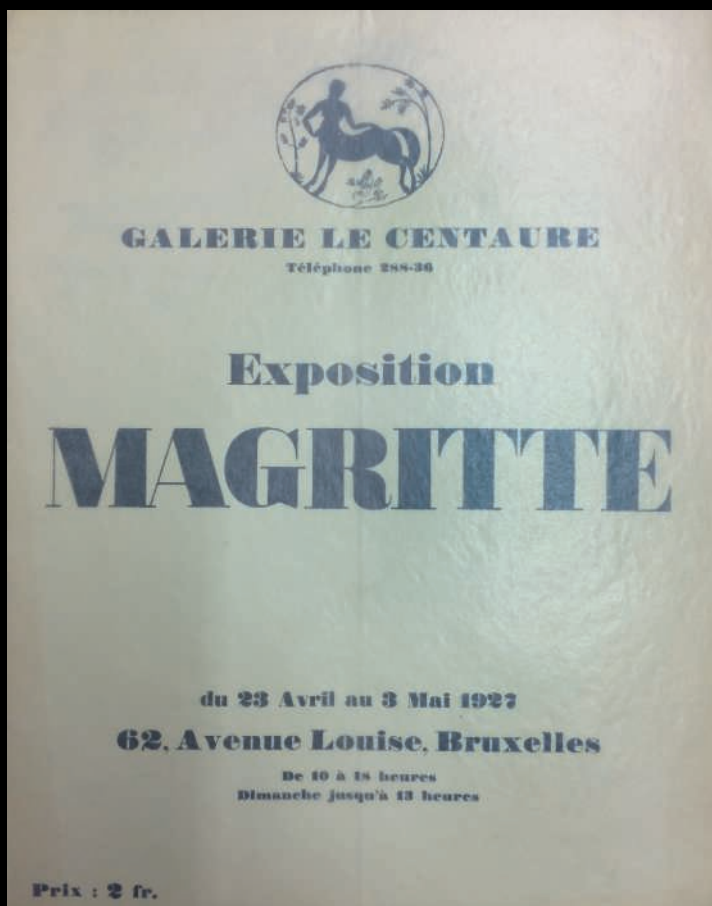


Victor Brauner, *Le Loup-Table*, 1939-1947. Musée National  
d'Art Moderne, Centre Georges Pompidou, Paris.









Catalogue cover (left) and list of works exhibited (right) at the 1927 René Magritte exhibition at Galerie Le Centaure.

René Magritte painted *L'oasis* in 1926, at the very dawn of Surrealism. This picture shows a small copse in an expansive desert, the trees surrounded by a covey of clouds. Yet these trees are placed upon a table, making this 'oasis' a zone of intense mystery. *L'oasis* dates from the vital period in which Magritte had begun to hone the unique, hallmark aesthetic that would propel him to the forefront of Surrealism, and make his works some of the most recognised even today. It is an indication of the importance of *L'oasis* that it featured in a string of Magritte's landmark lifetime exhibitions, beginning with the 1927 show at the Galerie Le Centaure in Brussels which presented his Surreal works to the world for the first time. It also featured in a number of post-war retrospectives; in several of these, existing correspondence reveals the extent to which Magritte himself helped suggest the selection of works being made, highlighting the importance of *L'oasis*.

This picture was owned by the Galerie Le Centaure and the Galerie L'Époque, and was also in the collection of Magritte's friend and supporter, E.L.T. Mesens. It later belonged to Magritte's friend, the lawyer and poet Jean Van Parys.

With its presentation of a clutch of trees and clouds sitting atop a table in the midst of a blasted landscape, *L'oasis* reveals the process that underscored Magritte's early works, and which formed a foundation for many of his subsequent ones. This was essentially a form of visual collage, taking recognisable elements from the real world and presenting them in a manner that exerted a new, radical poetry. This is the case with the familiar objects in *L'oasis*, which would all remain critical to Magritte's ever-expanding visual lexicon over the coming decades. The table itself is clinical, presented as an item of furniture more

suited to a surgery than a bourgeois home; such tables would serve as vital arenas for the Surrealists, for instance in Alberto Giacometti's *Table Surréaliste* of 1933.

In a sense, the tables tapped into the language of the *guéridon* which had been espoused by so many artists, especially the Cubists, in previous years. Yet here, the table is sprouting trees. Is this a comment on shared ancestry, with the wood of the table being revealed as the once-living entity above? Or is it a simple technique of displacement, the trees represented rootless upon a table? Meanwhile, the clouds hover improbably around the foliage, introducing a motif that would be explored in a number of ways throughout Magritte's career. They appear in an interior in *A la suite de l'eau, les nuages*, another 1926 painting formerly in the collection of René Gaffé and now in the Kunsthau Zurich; they also float impossibly



alongside cubes of sky in *Les Marches de l'été* of 1938, now in the Centre Georges Pompidou, Paris. Other clouds would be shown floating in mysterious new contexts over the decades.

With its collage-like combination of elements, *L'oasis* owed some of its appearance to the works of that arch-collagist, Max Ernst. Magritte had already been a great admirer of many of the figures associated with Dada, and was familiar with Ernst's pictures, including the murals he had created in the house he had shared with Paul and Gala Éluard in Eaubonne. As Magritte recalled:

'Max Ernst superbly demonstrated, through the shattering effect of collages made from old magazine illustrations, that one could easily dispense with everything that had given traditional painting its prestige. Scissors, paste, images, and some genius effectively replaced the brushes, colours, model, style, sensibility and the divine afflatus of artists' (Magritte in 1938, quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 214).

While Magritte created actual collages, he also applied a similar mental process to his paintings, as is the case in *L'oasis*. Here, the table, trees and clouds appear juxtaposed in a manner that is beyond the grasp of our everyday logic. They have been rearranged and reconfigured in a manner that brings out a new poetry. It is a mark of the success of Magritte's aesthetic that Ernst himself would in later years discuss Magritte's 'collages painted entirely by hand' (Max Ernst, quoted in D. Sylvester, *Magritte*, Brussels, 2009, p. 140).

It is telling that *L'oasis* and some other works from the period have been compared in the catalogue raisonné of his works to Ernst's own recent picture, *Las Pampas*, an early *frottage* from his series, *Histoire naturelle*. The *frottage* technique was one that Ernst had finessed in 1925, placing his picture surface against organic matter and pressing against it in order to create patterns that themselves suggested images, for instance the grain of wood visible in floorboards. The desert landscape in *L'oasis* itself recalls Ernst's *frottage* landscapes, with the shadows of the small dune-like protrusions resembling the patterns in the surface of wooden boards. In *Las Pampas*, the upper portion of the sheet was punctuated by a solitary tree, as is the case here, and also in another picture from the period by Magritte, *Les fleurs du voyage*.

The juxtaposition of trees, clouds, desert and furniture in *L'oasis* doubtless also owed something to Giorgio de Chirico's *Le chant d'amour*, a picture which had served as an epiphany for Magritte. *L'oasis* thus reveals both of the central influences on Magritte's early Surreal paintings, and the way that he had digested them in order to create something that was entirely his own. *L'oasis* can be seen to



René Magritte, *Les Fleurs du Voyage*, 1926. Private Collection.



Max Ernst, *Las Pampas*, 1925. The Menil Collection, Hudson.

‘This painting, indeed, ceases to defend itself. Aggressive, it assaults us. Better still, it invites oblivion, it seems to dissolve, to reveal itself, then to let itself go. It insinuates itself. Suddenly one notices that its unknown forms have taken over everywhere. It thus eludes judgement, eludes praise, like René Magritte’

PAUL NOUGÉ



have strands of the DNA of, say, Pittura Metafisica, Cubism, Dada and even André Derain. Yet it is its own creature. In a sense, this is emphasised by the play of space that Magritte has created within this landscape. Indeed, the table itself appears to show Magritte dispensing with the shackles of traditional Western painting. It is anti-perspectival, tapering as it approaches the viewer, instead of shrinking into the distance. It has been painted in a manner that deliberately contrasts with the background, the tubes recalling the structures that underpinned the paintings of Fernand Léger. Magritte has deliberately and provocatively abandoned the tenets of the picturesque that still held such sway in the 1920s, instead creating something jarring, something that demands the viewer's attention.

The table both co-opts and disrupts the more traditional means employed in figurative painting. Contrasting with the deadpan painting style Magritte has employed, its perplexing dimensions provide a deliberate cognitive hurdle. Combined with the absurd sight of a bunch of trees sprouting from this table and then being surrounded by a flock of clouds, the picture succeeds in taking elements from the visual vocabulary of everyday life and presenting them in a way that provokes a new appreciation. As Magritte himself explained in a 1938 lecture, these images were, 'the result of a systematic search for an overwhelming poetic effect through the arrangement of objects borrowed from reality, which would give the real world from which those objects had been borrowed an overwhelming poetic meaning by a natural process of exchange' (Magritte, quoted in Torczyner, *op. cit.*, 1977, pp. 215-216).

Magritte himself confessed that the initial reception of his early pictures was not widely enthusiastic. He would recall in the third-person autobiographical notes he wrote for his 1954 retrospective—which featured *L'oasis*—that he even felt, 'obliged to write unpleasant things to certain journalists who exceed the bounds of stupidity' (Magritte, *Selected Writings*, trans. J. Levy, Richmond, 2016, p. 153). Fortunately, Magritte had his supporters as well as his detractors. Paul-Gustave Van Hecke, the art dealer who had initially sponsored Magritte and who subsequently became a partner in the Galerie Le Centaure, wrote an extensive defence of his work earlier in 1927, in which *L'oasis* was illustrated. Meanwhile, Magritte's friend Paul Nougé wrote of the works shown at the Galerie Le Centaure in terms which pre-empted the artist's own later analysis:

'This painting, indeed, ceases to defend itself. Aggressive, it assaults us. Better still, it invites oblivion, it seems to dissolve, to reveal itself, then to let itself go. It insinuates itself. Suddenly one notices that its unknown forms have taken over everywhere. It thus eludes judgement, eludes praise, like René Magritte' (Nougé, quoted in D. Sylvester, ed., S. Whitfield & M. Raeburn, *René Magritte Catalogue Raisonné*, vol. I, London, 1992, p. 68).



René Magritte, *La Vengeance*, 1938-39. Sold, Christie's, New York, 12 November 2015, lot 58C.



René Magritte, *La Victoire*, 1939. Sold, Christie's, London, 3 February 2003, lot 166.





Detail of the present lot.

The important position that *L'oasis* occupies in Magritte's work, and within the wider context of Belgian Surrealism, was reinforced when it was included in another exhibition of his work at Charleroi in 1929. There, in the Salle de la Bourse, a total of only eighteen pictures were hung during a musical performance introduced by Nougé and conducted by André Souris (see *ibid.*, p. 94). The recitals included music by composers including Igor Stravinsky and Arnold Schönberg, as well as Souris. Crucially, this event demonstrates one of the key defining differences between Belgian Surrealism and its marginally-older sister movement in France. Where André Breton was notoriously averse to music, and kept it at a distance from Paris Surrealism, it was at the very heart of the movement in Belgium. Indeed, another key figure, Magritte's old friend E.L.T. Mesens, who formerly owned *L'oasis*, was originally a piano teacher. Many

of these figures retained a strong love of music, and felt that it was vital to their Surrealism. While the Belgian branch was the junior, albeit by only a short time, it nonetheless had its own distinct character, and characters.

Magritte had met Mesens when the latter was only a teenager, yet he was to play a central role, both in terms of his life and his legacy. Within a short time, Mesens had become an invaluable go-between, encountering a wide range of prominent writers and thinkers. He became an art dealer, running the Galerie L'Époque; that gallery in turn was absorbed by the Galerie Le Centaure in 1929. Mesens subsequently acquired a group of paintings by Magritte, presumably including *L'oasis*, during the liquidation of the Centaure (see *ibid.*, p. 179). By the time that the work was shown again in the 1954 retrospective at the Palais des

Beaux-Arts in Brussels, it was owned by Jean Van Parys, a lawyer and poet who was himself a friend of Magritte, as well as a collector of a number of his works.

During the late 1930s, Mesens had moved to London, running the London Gallery with Roland Penrose. He was thus at the forefront of the presentation of Surrealism to the English-speaking world. He nonetheless retained strong connections with Belgium and his friends there. Indeed, when Robert Giron first suggested the 1954 retrospective, Magritte suggested that Mesens should be involved; he ended up helping not only with the selection, but also editing the catalogue. *L'oasis* featured in a string of lifetime retrospectives of Magritte's work from this point, including what would become his last: the show that opened on 4 August 1967, which had over 100 exhibits, pre-empted the artist's death by only eleven days.



λ \* ◦ ♦ 123 JOAN MIRÓ (1893-1983)

*Painting*

signed and dated 'Miró. 1925.' (lower right); signed and dated 'Joan Miró 1925. 14/IX/64' (on the reverse)  
oil on canvas  
35 x 45 ¾ in. (88.8 x 116.4 cm.)  
Painted in 1925 and on 14 September 1964

£2,000,000–3,000,000

\$2,800,000–4,200,000

€2,250,000–3,400,000

**PROVENANCE:**

Galerie Pierre, Paris.  
René Gaffé, Brussels.  
Roland Penrose, London, by whom acquired from the above in 1936 until at least 1973.  
Xavier Fourcade Inc., New York.  
E.V. Thaw & Co., New York.  
John Russell & Rosamond Bernier, by whom acquired from the above *circa* 1975; sale, Christie's, New York, 1 November 2005, lot 51 (sold \$2,704,000).  
Private collection, United States, by whom acquired in 2005.

**EXHIBITED:**

New York, The Solomon R. Guggenheim Museum, *Joan Miró: Magnetic Fields*, October 1972 - January 1973, no. 7, p. 84 (illustrated).  
Dusseldorf, Städtische Kunsthalle, *Ausstellung Surrealität-Bildrealität*, December 1974 - February 1975, no. 236.  
Cleveland, Cleveland Museum of Art, *The Spirit of Surrealism*, October - November 1979, no. 26, pp. 75 & 174 (illustrated p. 74).

**LITERATURE:**

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*, Paris, 1999, vol. I, 1908-1930, no. 154, p. 129 (illustrated).

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

JOAN MIRÓ





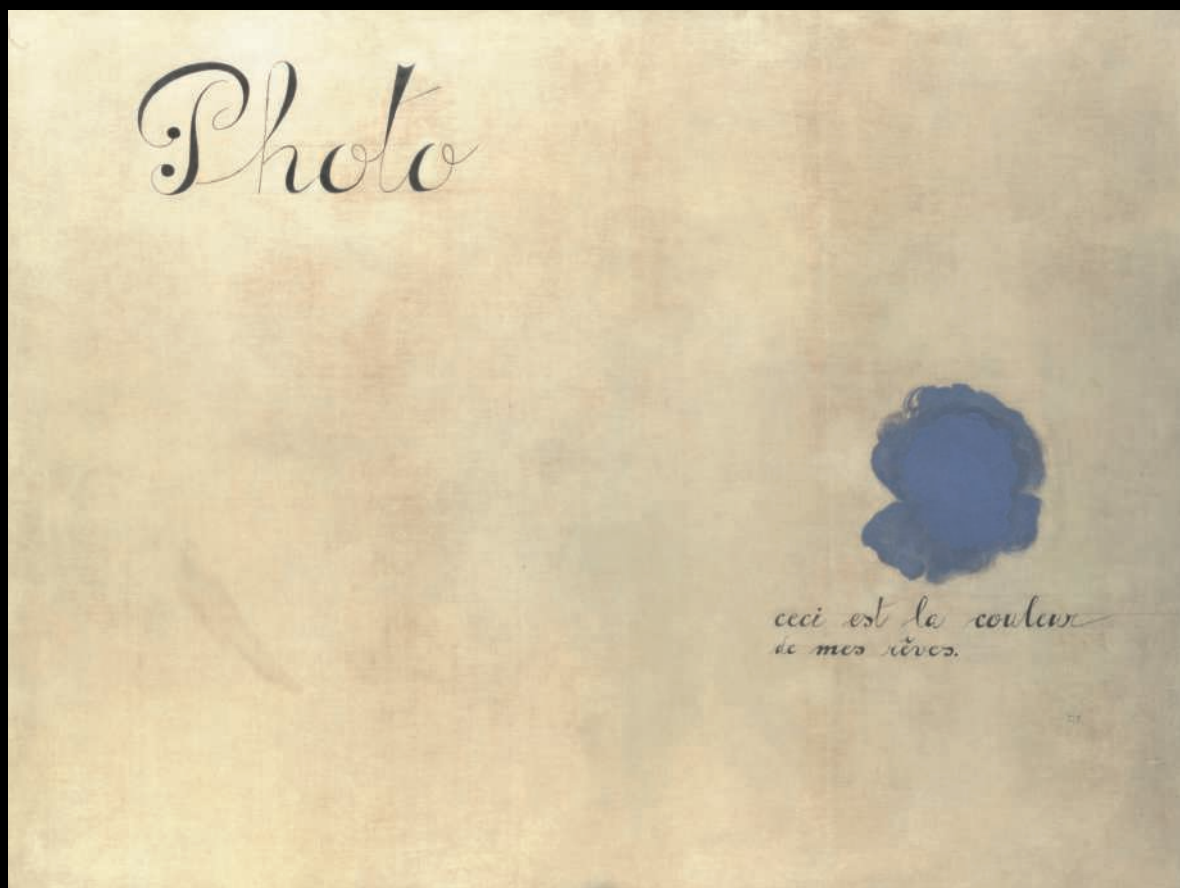












Joan Miró, *Photo: ceci est la couleur de mes rêves*, 1925.  
The Metropolitan Museum of Art, New York

Filled with an ethereal, mysterious array of forms set against an impenetrable blue void, Joan Miró's *Painting* dates from the early stages of the artist's remarkable series of 'oneiric' or 'dream' pictures. In these radically simplified compositions where lines, cipher-like forms and spectral shapes are suspended upon brushed, monochromatic grounds, Miró succeeded in liberating his art from Western pictorial conventions of illusionistic representation and resemblance. These enigmatic works first emerged in the immediate aftermath of the artist's inaugural solo exhibition of paintings at the Galerie Pierre in June 1925, and represent a distinctive shift in Miró's output at this time. Turning away from the densely packed compositions of paintings such as *Carnaval d'Arlequin*, which comprised a teeming inventory of personages and things excerpted from daily life, the artist focused instead on a simplified aesthetic, creating diaphanous forms and otherworldly spaces plucked from the depths of his imagination. Symbolist and Surrealist poetry, the antics of Dada artists, the paintings of Paul Klee and, according to the artist himself, hallucinatory visions induced by hunger, were amongst the many and disparate stimuli that led to the invention of these paintings. Their deceptive simplicity proved shocking to audiences in the 1920s, who had grown accustomed to expecting some measure of formal complexity in modern painting, and after almost a century they have retained their status and reputation as being among the most radical paintings in the artist's entire oeuvre. Indeed, Miró's imagery has yielded up little of its teasingly enigmatic meaning over the years, and the

austere, minimalist aesthetic of the dream paintings continues to surprise and confound viewers to this day.

Although Miró worked on the majority of the dream paintings in his family home in Montroig, Catalonia, their foundations lay in the extraordinarily stimulating environment of 45, rue Blomet, where the artist lived and worked from 1921 to the beginning of 1926. Here, Symbolist poets and authors, as well as writers from the nascent Surrealist movement, gathered in the painter André Masson's studio, who was a close friend and neighbour of Miró's. As a result of these encounters, Miró 'gorged on poetry' and discovered automatic drawing where images were elicited unconsciously, a technique then being explored by Masson and promoted by André Breton in his *Manifeste du Surréalisme* of 1924. Inspired by these revelatory techniques, Miró no longer found it necessary to identify objects as translations of things known and seen. He realised instead that there were even more profound and exciting realms to be revealed, where the unknowable and the invisible suddenly flashed into one's consciousness, leaving only a vague trace of its passing, which was subject neither to precise description nor rational explanation. This was the primordial world of the innermost consciousness, lying beyond the sphere of ordinary dreams, to which Miró and his Surrealist colleagues now laid claim as the source of their creative powers.

Writing about this aspect of the dream paintings, Jacques Dupin has suggested that '[w]hat is at issue





Joan Miró, *Painting (The White Glove)*, 1925.  
Fundació Joan Miró, Barcelona.



Joan Miró, *Peinture (Composition)*, July-September, 1925.  
Pinakothek der Moderne, Munich.

here is not only a dream state or a state of reverie but a kind of agitation that effects one's entire being. The smallest shudder carries its disturbance and truth into the painting. Through a rift in the fabric of conventional plastic language, a wave of nocturnal energy comes surging up bearing an emotional charge that combines erotic fantasies, inner demons, primitive urges and cosmic sparks in a movement that continually threatens to overwhelm or exhaust the painter, to drown him in the void which is both a source of life and the abyss of death. The lines oscillate, intertwine, bunch into knots, break apart. Pulsing, monochromatic space becomes an organic environment that induces couplings and metamorphoses, perverse collusions between form and colour, between the sign and the movement that alters it' (J. Dupin, *Joan Miró: A Retrospective*, exh. cat., New York, 1987, pp. 38-39).

The forms which populate Miró's dream paintings were derived from ambiguous and often hallucinatory images that the artist had begun to conjure in his mind, which he then painstakingly recorded in a series of sketchbooks he kept in his studio. 'I'd go home in the evening to my studio in the rue Blomet,' he recalled. 'I'd go to bed, I hadn't always eaten, I saw things, I noted them

in notebooks. I saw shapes in the cracks in the walls, in the ceiling, especially the ceiling' (Miró, quoted in G. Picon, *Joan Miró: Carnets Catalans: Dessins et textes inédits*, Geneva, 1976, p. 72). As can be seen from this methodical approach to the creation of such a seemingly impulsive created work, 'the absolute spontaneity of Miró's paintings from this period' as Dupin has pointed out, 'is not strictly speaking automatism.' It was the product of a careful preparation aimed at allowing Miró's painterly impulses to flow and build productively. It is an automatism that 'results from the hand's natural, docile, throbbing submission to internal impulses' and, as Dupin claimed, 'no longer a representation or an interpretation of dreams but (rather) their consummation on canvas' (J. Dupin, *Miró*, New York, 1993, p. 120).

As Miró himself recalled, it was through such a carefully-prepared process allowing him free-rein to invent that, 'the signs of an imaginary writing appeared in my work. I painted without premeditation, as if under the influence of a dream. I combined reality and mystery in a space that had been set free. I owed this light-hearted atmosphere to the influence of Dada. Later a deepening sense of the marvellous led me to the notion of the fantastic. I was no longer subjected to dream-dictation, I created my

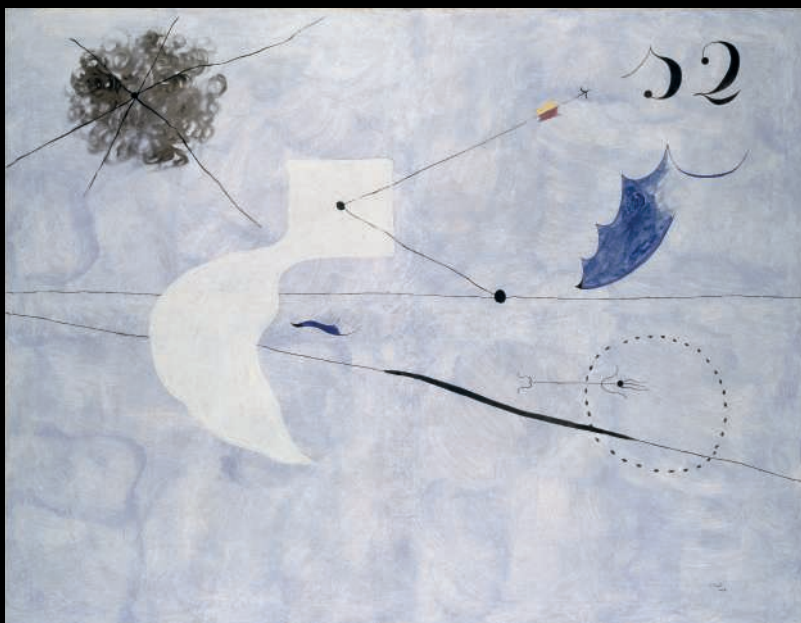
'When the starting point of a work is to some extent the real world, I always write a title on the back of the canvas with my name and the date. For those conceived out of the void, I never put a title'

JOAN MIRÓ

dreams through my paintings... I escaped into the absolute 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 into my pale and scumbled grounds, and my linear gestures on top were the signs of my dream progression' (Joan Miró, quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, pp. 264-265).

Miró painted *The Birth of the World*, the most famous of his dream pictures, in the late summer and fall of 1925. The present work





Joan Miró, *La sieste*, 1925. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



Joan Miró working on the present lot, 1964. Photograph by Antony Penrose.

probably emerged in the weeks that followed, and contains many of the key characteristics that would come to define the dream paintings as a series. Here, forms have been left intentionally vague so as to be more lyrically evocative. A white, wraithlike spirit sails like a kite across this blue dome of heaven, while the flowing black contour that wraps itself around the lower edges of shape appears to suggest a cursive letter 'R.' Similarly delineated lines in the upper right corner of the composition suggest the obscure beginnings of other letters, and perhaps allude to the artist's dramatic painting-poems of the same period. The circular dotted lines at lower right, meanwhile, are perhaps intended to mimic a pair of eyes, the mind's eyes, indicating the presence of the artist himself. The monochrome blue abyss upon which these forms float and converge has its origins in a series of empty-ground canvases created by Miró in 1923 and 1924, in which the artist had attempted to remove all extraneous painterly detail from his works. These empty, painterly grounds become a dreamlike void in the oneiric paintings, filled with an otherworldly sense of gravity and light, which holds the forms in a strange state of suspension. While some of the dream canvases utilise a dark, nocturnal ground, Miró executed many of his most evocative dream paintings using pale, blue tones. His preference for this tranquil and introspective colour is reinforced by the inscription he left below a spot of blue paint on his *peinture-poésie* of 1925, which reads 'ceci est la couleur de mes rêves' ('this is the colour of my dreams'). The cerulean tones of the present work recall the colour of the diurnal sky over Miró's home in Montroig, and as such *Painting* may be read as an ode to the inspirational environment that fed his imagination and artistic musings whenever he returned to it.

*Painting* holds an extremely distinguished provenance, which led to a most unusual encounter between the painting and its creator nearly forty years after its realisation. The first owner was Miró's most enthusiastic early collector and patron, the journalist René Gaffé, who also owned *Carnaval d'Arlequin*, *The Birth of the World*, and, among many other early Mirós, *Portrait de Mme K.* and *Danseuse espagnole*, both painted in 1924. Gaffé sold *Painting* to Roland Penrose, Miró's friend and early biographer, in 1936. Almost thirty years later, in 1964, Penrose invited Miró to his home, a large farm in Sussex, when the artist came to London to attend a retrospective of his work at the Tate Gallery. Miró was delighted to see *Painting* once again. He asked Penrose to remove it from its frame and, borrowing a brush and black paint, he proceeded to add two comma-like strokes on the 'R' figure, a spot on the tail of the curving forms at upper right, as well as below it, and a pictograph representing a bird in flight at bottom right. A photograph by the collector's son, Antony Penrose, records the event, capturing a snapshot of Miró from behind as he puts his brush to the canvas once more. These subtle additions blend seamlessly with the rest of the forms, and stand as a testament to the endless depths of Miró's imagination.







λ 124 **ANDRÉ MASSON (1896-1987)**

*Corrida mythologique*

signed 'andré Masson' (lower right)  
oil on canvas  
35 7/8 x 33 7/8 in. (90.3 x 85.4 cm.)  
Painted in 1936

£800,000–1,200,000

\$1,100,000–1,700,000

€900,000–1,400,000

**PROVENANCE:**

Galerie Simon, Paris, by 1936.  
Curt Valentin Gallery, New York (no. 14779), by 1953.  
Galerie Louise Leiris, Paris, by 1968.  
Acquired from the above in the late 1960s,  
and thence by descent to the present owner.

**EXHIBITED:**

Paris, Galerie Simon, *André Masson: Espagne, 1934-1936*,  
December 1936, no. 35.  
Basel, Kunsthalle, *André Masson, Alberto Giacometti, May -  
June 1950*.  
New York, Curt Valentin Gallery, *André Masson: Recent Work  
and earlier Paintings*, April - May 1953, no. 38 (illustrated n.p.).  
New York, The Museum of Modern Art, *The Classical Motif*,  
1953 - 1954.  
Prague, Galerie Vincence Kramaré, *Masson- Obrazy a Kresby,  
1924-1966*, May - June 1967, no. 6 (illustrated).  
Marseille, Musée Cantini, *André Masson*, July - September  
1968, no. 15, n.p. (illustrated n.p.).  
Aix-en-Provence, Musée Granet, Palais de Malte, *André  
Masson, Oeuvres de 1921 à 1975*, July - October 1975, no. 14  
(dated '1937' and with inverted dimensions).  
Bern, Kunstmuseum, *Masson-Massaker-Metamorphosen-  
Mythologien*, September - November 1996, no. 117, p. 109  
(illustrated).  
Nimes, Carré d'Art- Musée d'Art contemporain, *La part de  
l'autre*, May - September 2002, p. 58 (illustrated).  
Madrid, Museo Nacional Centro de Arte Reina Sofía, *André  
Masson (1896-1987)*, January - April 2004, p. 158 (illustrated).  
Andros, Museum of Contemporary Art, *André Masson  
and Ancient Greece*, June - September 2007, no. 44, n.p.  
(illustrated).

**LITERATURE:**

P.-G. de Persin, *D.-H. Kahnweiler- Aventure d'un grand  
marchand*, Paris, 1990, p. 173 (illustrated).  
C. Morando, *Peinture, Dessin, Sculpture et Littérature autour  
du Collège de Sociologie pendant l'entre-deux-guerres*, Paris,  
2000, no. 594, p. 1702 (illustrated).  
G. & M. Masson & C. Loewer, *André Masson, Catalogue  
raisonné de l'oeuvre peint, 1919-1941, vol. II, 1930-1941*,  
Manchester, 2010, no. 1936-15, p. 264 (illustrated p. 265).

‘These studies are more about  
imagined corridas rather  
than precise representations  
of *tauromachia*, but they  
are composed with all the  
elements of the real thing’

ANDRÉ MASSON

















Pablo Picasso, *Course de taureaux: la mort du torero*, 1936. Musée Picasso, Paris.



André Masson, *Vue emblématique de Tolède*, 1933-39.  
Sold, Christie's, London, *The Art of the Surreal*, 6 February  
2006, lot 117 (£1,016,000).

Dating from the final months of André Masson's acclaimed Spanish period, *Corrida mythologique* stands as a highly dramatic, personal reflection of the intense anxiety the artist felt regarding the Civil War which threatened to engulf the nation he had called his home for several years. Masson's first encounter with Spain came in March 1934 when he took a short trip to the country with his wife Rose, visiting Madrid, Avila, Córdoba, Grenada and Almería, taking in cultural and artistic masterpieces in each city, from the paintings of El Greco and Jérôme Bosch, to the beautiful architecture of the Mosque and the Medina at Córdoba. Charmed by the country's unique culture, rich history, and pleasant climate, the artist decided to move to the Catalan village of Tossa de Mar in June of that year. Masson's decision to relocate to Spain was in part motivated by the deteriorating political situation in France at the time, and the rise of increasingly violent fascist groups across the country. Haunted by his experiences during the First World War, and fearing another conflict, Masson fled Paris for Spain in search of refuge and peace, a self-imposed exile from Fascism which would ultimately prove a futile endeavour.

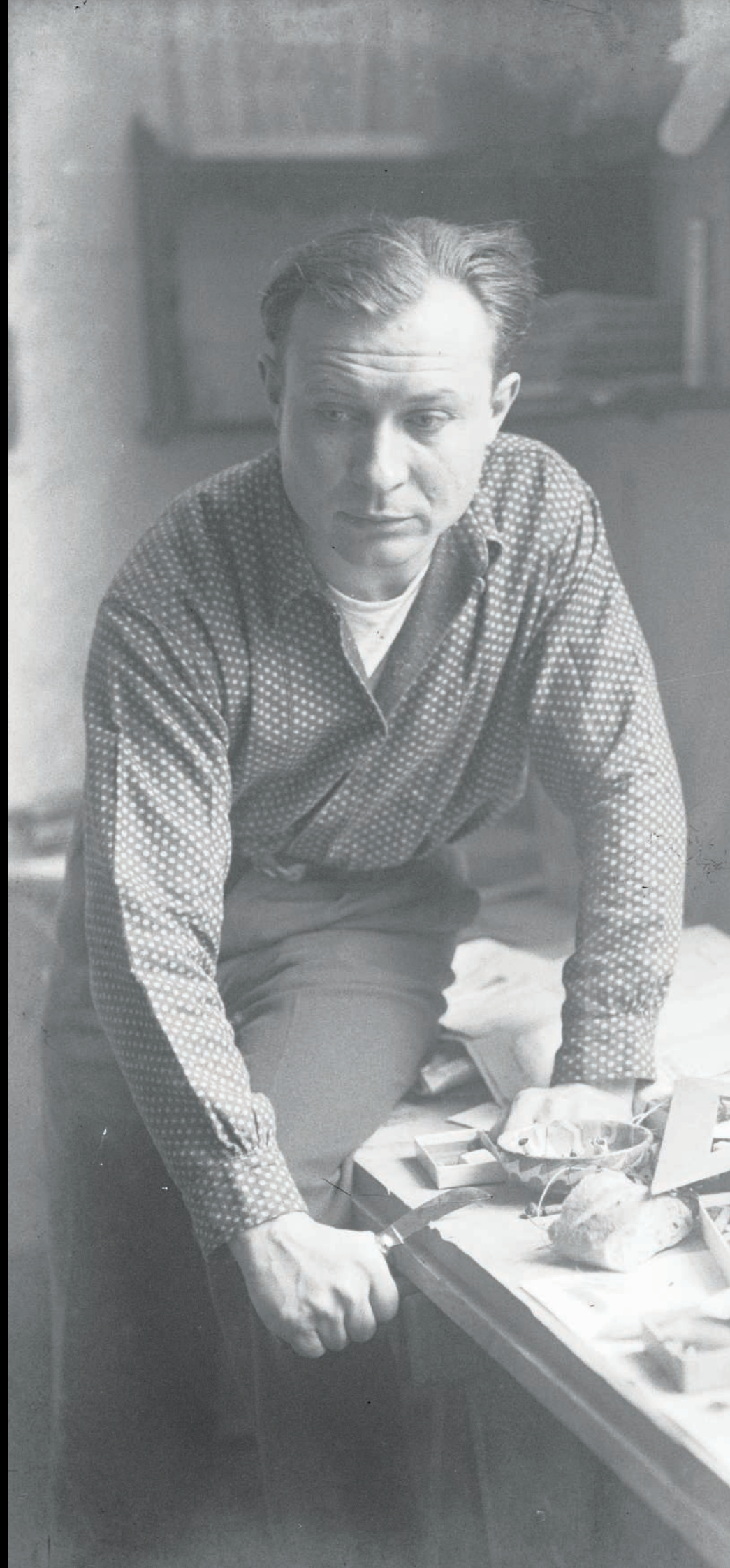
Masson's art reacted immediately to his new surroundings, taking inspiration from Spanish art, culture, traditions and the unique



landscape, which he believed possessed a mysterious, magnetic quality. Perhaps the most enduring theme of his time in Spain was the *corrida*, the dramatic, ritualistic bullfights steeped in ancient traditions which took place regularly around the country. These suspenseful, danger-filled performances typically featured a cast of players, from the team of sword-wielding toreadors in their elaborate costumes, to the enraged, powerful bulls driven demented by their movements and the jabs of their weapons, and the sacrificial horses the toreadors rode into the ring which often bore the brunt of the bull's initial attacks. Intrinsicly linked to the country's national identity, these elaborate and bloody performances offered spectators a heady mix of perilous violence, theatrical showmanship and intense spectacle. Describing his attraction to the *corrida*, Masson explained: 'The visual aspect, the spectacle... is magnificent; when man and beast seem wedded. There are sublime moments' (Masson, quoted in W. Rubin & C. Lachner, *André Masson*, exh. cat., New York, 1976, p. 142). The subject occupied Masson almost obsessively between 1935-1937, inspiring an array of compositions and drawings of increasing complexity, exploring various moments in the performance, from the dynamic movements of the toreadors' whirling capes to the clash of bodies in the midst of the fray, and the final, tumultuous moment of the killing of the bull.

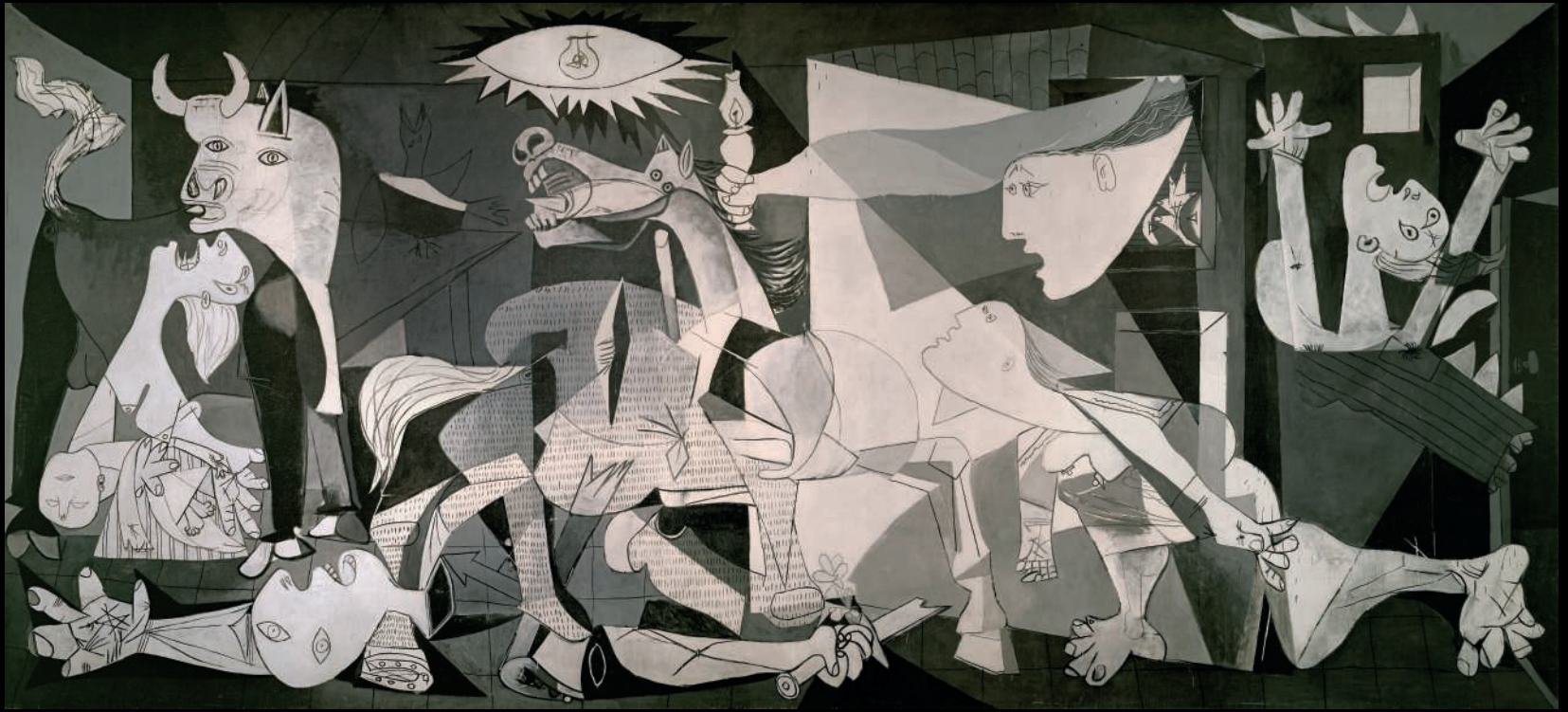
In a letter to Michel Leiris, Masson wrote that these 'tauomachies' were born from a strange hallucination that 'triggered a whole series of visions that I tried to transpose immediately, and since that time, without stopping, I live with the bulls...' (Masson, quoted in D. Ades, 'André Masson,' in *André Masson, Catalogue raisonné de l'oeuvre peint 1919-1941*, vol. I, Manchester, 2010, p. 57). Masson certainly attended bullfights, in Barcelona and closer to his home in Tossa de Mar, and occasionally would sketch from nature, using his elevated position within the stands to capture an aerial view of the unfolding events. Other compositions present a condensed, swirling view of the intense fight between the protagonists in the *corrida*, emphasising not only the confusion and turmoil of the confrontation between man and beast, but also the inherent danger of the performance, which at any moment could descend into serious injury or death for all involved.

In *Corrida mythologique*, these themes of performance and death collide in the centre of the ring, as the characters converge in a heaving mass of bodies, each of them fighting for their own survival. A pair of charging, manic bulls meet the rearing form of the torreador's horse, which struggles against the onslaught, and attacks the first thing it can reach, biting the flailing legs of a nude, male figure hurtling through the air above the milieu. Lashing out in pure fear, the horse - typically cast as the



André Masson, circa 1931. Photograph by Eli Lotar.





Pablo Picasso, *Guernica*, 1937.  
Museo Nacional Centro de Arte Reina Sofía, Madrid.

sacrificial victim in the bullfight - becomes the aggressor, injuring the man, whose face creases in an anguished scream. Tossed into the centre of the clash between the animals, this nude figure is clearly not a part of the performance, but rather an unintended victim caught up in the conflict. Similarly, to the right of the crowd of clashing bodies, a bare-breasted young woman falls beneath the hooves of the enraged bull, her lithe form trampled by its massive body. These two characters appear as unwitting victims of the clash, their complete lack of costume and weaponry implying they have been caught unawares, and are merely a pair of innocent bystanders who have been engulfed in the violence that surrounds them. The toreador, meanwhile, remains on the edge of the conflict, his skeletal form and vacant stare lending him a strange, demon-like quality, as he conducts the 'performance', and yet remains untouched by its horrific violence. This nightmarish vision, dominated by bright, crimson reds, takes place in the centre of an otherworldly arena, the rhythmic arches in the background curving around to envelope the figures at the centre of the composition, adding to the overwhelming, claustrophobic atmosphere of the scene.

Such fantastical, surreal, and visceral visions of the *corrida* were among Masson's most striking explorations of the theme, and were almost immediately interpreted by his contemporaries as a direct response to the growing tensions and eventual conflict of the Civil War which engulfed Spain in July 1936. Masson had been left deeply scarred by his experiences during the First World War, and the artist lived in constant fear of another conflict which would plunge Europe into madness once again. His despair at the outbreak of hostilities in Spain is evident in a letter to Jean Paulhan, written during the opening weeks of the Civil War, in which he described the overwhelming atmosphere in Spain as the conflict began to engulf the country: 'Violence, fanaticism - so much love and so much hate - exceeds anything I had imagined...' (Masson, quoted in C. Morando, *André Masson, Catalogue raisonné de l'oeuvre peint 1919-1941: Biography*, Manchester, 2010, p. 161). Although unable to bring himself to join the fighting directly, Masson felt desperate to contribute in some way to the anti-Fascist cause, designing several insignias for the International Brigades fighting against Franco's forces, as well as a series of grotesque satirical drawings attacking the Fascists. However,

it was in the canvases he created during this time that he truly channelled his anxiety about the outbreak of the war, with each composition becoming a highly personal howl of despair in the face of what he saw as the wanton slaughter of a pointless conflict, in which only the innocent suffer. As such, it contains strong affinities to Picasso's monumental *Guernica*, created in the wake of the bombing of civilians at Guernica in April 1937.

*Corrida mythologique* was first exhibited upon Masson's return to Paris in the winter of 1936, featuring in a one-man show dedicated to the artist's most recent works from Spain and organised by his dealer, Daniel-Henry Kahnweiler. Freed from the confining atmosphere of the conflict and inherent dangers of being an outspoken protagonist against the Fascist regime, Masson was able to fully express his vehement condemnation of Franco and the conflict. As he explained, 'Les peintures et les dessins que j'ai faits de la guerre d'Espagne ne sont pas du tout obscurs. Je voulais faire un timbre-lutte: clouer ouvertement au pilori des dictateurs que je considérais comme malfaisants' (Masson, quoted in D. Ades, *op. cit.*, p. 54).







## λ ■ 125 PAUL DELVAUX (1897-1994)

*Le Sabbat*

signed and dated 'P. DELVAUX 6-62' (lower right)  
oil on canvas  
63 x 102 ¾ in. (160 x 260 cm.)  
Painted in June 1962

£1,500,000–2,500,000

\$2,100,000–3,500,000

€1,700,000–2,800,000

**PROVENANCE:**

Private collection, Belgium, to whom given by the artist in 1965, and thence by descent.

**EXHIBITED:**

Vienna, Museum des 20. Jahrhunderts, *Belgische Malerei seit 1900*, November - December 1962, no. 35, p. 14.  
Paris, Musée d'Art Moderne de la Ville de Paris, *XIXe salon de Mai*, April - May 1963, no. 49, p. 25 (illustrated n.p.).  
Ostend, Casino-Kursaal, *Art d'aujourd'hui en Belgique*, June - July 1965, no. 22.  
Ghent, Centrum voor kunstambachten, Sint-Pietersabdij, *Kunst van heden in België*, October - November 1965, no. 15.  
Antwerp, Koninklijk Museum voor schone Kunsten, *De generatie van 1900: Surrealisten, Animisten*, February - April 1966, no. 65, p. 265.  
Geneva, Galerie Isy Brachot, *Rétrospective Paul Delvaux*, September - October 1966, no. 19 (illustrated).  
Lille, Palais des Beaux-Arts, *Exposition rétrospective des oeuvres de Paul Delvaux*, November - December 1966, no. 37, n.p. (with incorrect dimensions).  
Brussels, Musée d'Ixelles, *Paul Delvaux*, November - December 1967, no. 42.  
L'Aquila, Castello Spagnolo, *Alternative Attuali 3, Rassegna internazionale d'arte contemporanea*, June - September 1968, p. 1.141 (illustrated).  
Paris, Musée des Arts Décoratifs, *Rétrospective Paul Delvaux*, May - July 1969, no. 59, n.p. (illustrated n.p.).  
Brussels, Galerie Isy Brachot, *Hommage à Paul Delvaux*, March - April 1978, no. 12.  
San Francisco, Museum of Modern Art, *Paul Delvaux, Oil Paintings, Watercolours, Drawings, Lithographs, Etchings*, 1980, no. 16, n.p. (illustrated n.p.).  
Osaka, Daimaru Museum of Art, *Paul Delvaux*, October - November 1983, no. 20, n.p. (illustrated n.p.).  
Munich, Kunsthalle der Hypo-Kulturstiftung, *Paul Delvaux*, January - March 1989, no. 21, p. 84 (illustrated p. 85).  
Paris, Grand Palais, *Paul Delvaux, peintures et dessins 1922-1982*, 1991, no. 48.  
Mouscron, Centre Culturel Marius Staquet, *Trains, trams, gares*, 1993, no. 46.  
Osaka, Daimaru Museum of Art, *Paul Delvaux*, 1996-1997, pp. 84-85.  
Osaka, Kintetsu Art Museum, *Les Maîtres du Surréalisme, Explorateurs de l'inconscient*, September 1998, no. 67, pp. 82-83 & 168 (illustrated pp. 82-83).  
Bielefeld, Kunsthalle, *Paul Delvaux*, 2006 - 2007, p. 72 (illustrated).  
Malaga, Sala de exposiciones de la Fundación Pablo Ruiz Picasso, *Paul Delvaux*, January - April 2008, p. 155 (illustrated).

**LITERATURE:**

Romi, *Histoire de l'insolite*, Paris, 1964, p. 109.  
P. A. de Bock, *Paul Delvaux. Der Mensch, Der Maler*, Hamburg, 1965 p. 62 (illustrated p. 39; dated '1961').  
L. Norin, 'Le monde magique de Paul Delvaux', in *Le Phare Dimanche*, Brussels, 28 March 1965, p. 8.  
*Plexus*, no. 7, Paris, 1967, p. 76 (illustrated).  
G. Zwang, *Le sexe de la femme*, Paris, 1967, p. 443 (illustrated).  
G. Meuris, 'Paul Delvaux à Ixelles', in *Industrie*, Brussels, November 1967, no. 11, p. 680.  
R. Passeron, *Histoire de la peinture surréaliste*, Paris, 1968, p. 179 (illustrated fig. 96, n.p.; dated '1963').  
J. Parisse, 'L'érotisme dans la peinture contemporaine', in *Synthèses*, Brussels, February 1968, no. 260, p. 128.  
*Alpha Encyclopédie*, vol. 5, Paris, 1969, p. 1892.  
S. Alexandrian, *Surrealist Art*, London, 1970, no. 127, p. 249 (illustrated p. 127).  
P. Cabanne, *Psychologie de l'art érotique*, Paris, 1971, p. 235 (illustrated p. 186).  
J. Meuris, *7 dialogues avec Paul Delvaux, accompagnés de 7 lettres imaginaires*, Paris, 1971, pp. 87-88, 94 & 98 (illustrated p. 86; details illustrated pp. 89, 93, 95 & 99).  
*Les Muses*, vol. 6, Paris, 1971, p. 1871.  
A. Terrasse, *Paul Delvaux*, Paris, 1972, p. 36 (illustrated pp. 38-39).  
J. Vovelle, *Le surréalisme en Belgique*, Brussels, 1972, pp. 188 & 206 (dated '1961').  
J.-Cl. Guilbert, *Het fantastische realisme*, The Hague, p. 40 (illustrated).  
J.-Cl. Guilbert, *Le réalisme fantastique, 40 peintres européens de l'imaginaire*, Paris, 1973, p. 40 (illustrated).  
P. A. Touttain, 'Du Voyage au centre de la terre aux Phases de la lune (A propos d'une lettre de Paul Delvaux)', in *Cahier de L'Herne*, no. 25, Paris, 1974, p. 107.  
M. Butor, J. Clair & S. Houbart-Wilkin, *Delvaux*, Brussels, 1975, no. 269, pp. 256-257 (illustrated p. 256).  
D. Scott, *Paul Delvaux: Surrealizing the Nude*, London, 1992, no. 40, pp. 97 & 136 (illustrated p. 81).  
Exh. cat., *Paul Delvaux 1897-1994*, Brussels, 1997, p. 41 (illustrated p. 42).

















Paul Delvaux, *L'Eveil de la forêt*, 1939. The Art Institute of Chicago.

‘I have spent all my life trying to change reality into dreams – dreams in which the objects retain their actual appearance, and yet gain a poetic significance. In this way the painting becomes a fiction in which every object has its proper place.’

PAUL DELVAUX

Painted in 1962 *Le Sabbat* (The Sabbath) is one of Delvaux's most important paintings from the 1960s. It is, in many ways a work that can be seen as a painterly invocation of the night – the subject that had so preoccupied the artist and which had sustained the mysteries of his art from the 1930s onwards. Delvaux, as he himself was often quick to point out, did not paint dreams. His paintings are hyper-real, presenting reality as if seen for the first time in a more intense and startling way through their carefully co-ordinated and always slightly bizarre conjunctions of imagery.

In *Le Sabbat* Delvaux takes the traditional North European subject of *Walpurgisnacht* or the Witches' Sabbath and transforms it into a strangely erotic and rather genteel midnight garden party taking place near a railway junction in a suburb of Brussels. The debauched revelry and apocalyptic

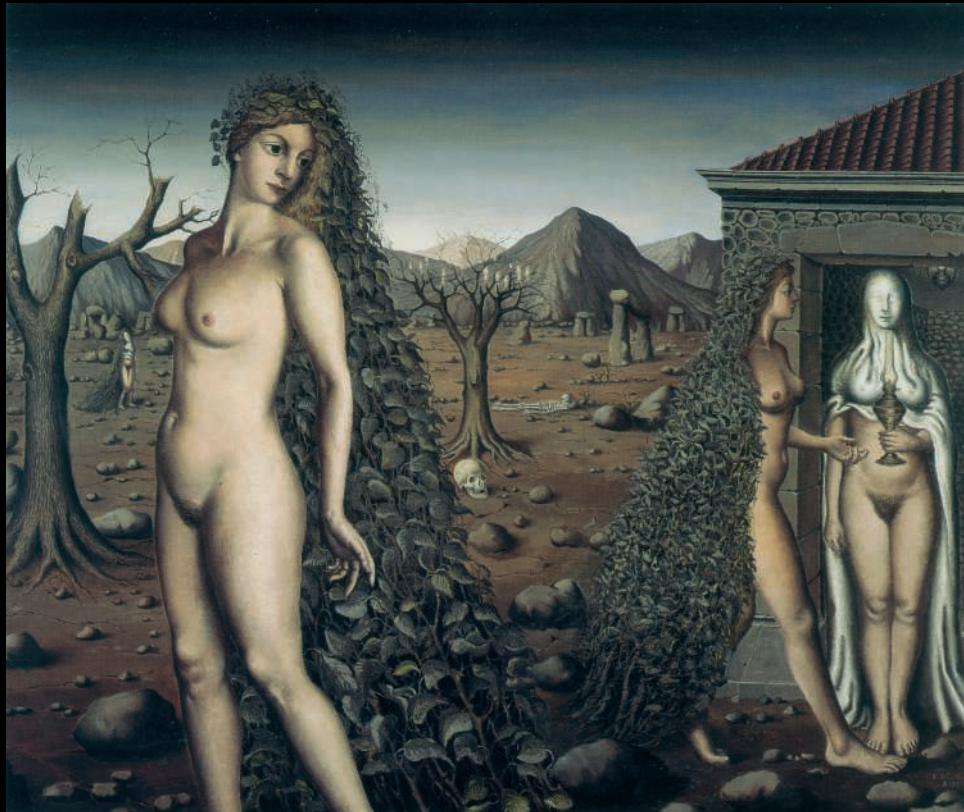
fervour that, in German art, for example, usually accompanies depictions of this subject is here merely hinted at by the Munch-like temptress standing baring all to the viewer at the centre of the painting and the two writhing/wrestling women behind her. In typical Delvaux fashion, everything is deliberately left enigmatic and mysterious, seeming to present at least two possibilities.

‘Something is going to happen.’ Delvaux said of this picture. ‘An invocatory dance perhaps? That’s what I wanted: eroticism and incantation; an erotic dance and incantation. I wanted the night to reveal itself; the light disseminating from the candles on the ground illuminates nothing, only really the lantern on the table sheds light. Nevertheless, everything is visible’ (Paul Delvaux quoted in *Jacques Meuris/ Paul Delvaux: Sept Dialogues*, Brussels, 1987, p. 76). As Delvaux himself also

pointed out, in conversation about this work with Jacques Meuris, it was his direct intention to establish a series of pictorial ambiguities in this picture and then to weave them together into a harmonious but ultimately indecipherable whole. One of the most important of these was the suggested relationship between the naked women and the trees: a relationship that would ultimately give the impression that these figures may be tree nymphs or creatures of the forest and do so in such a way as to evoke the ancient association between wild, untamed nature and sexual abandon.

Caught in varying degrees of veiling and unveiling, the women in this picture are often shown in pairs. As a direct counterweight to this, the doubled image of a man, seemingly engaging himself in conversation in a mirror, is also presented at the left of the painting. This theme of





Paul Delvaux, *L'Appel de la nuit* (*The Call of the Night*), 1938. Scottish National Gallery of Modern Art, Edinburgh.



Edvard Munch, *Kvinnen*, 1894. Bergen Kunstmuseum.

doubling is one that is, in fact, also echoed in many other places throughout the picture. It is perhaps most noticeable in the formal play of dark trees and leafy bridal veils that are cleverly counterbalanced by the illuminating whiteness of the women's bodies as well as in the procession of unflickering candles that run as a counter to the dark, columnar trees all the way from the foreground to the wooded depths of the picture. Indeed, these calm,

immaculate, candles, formulaically strewn throughout the composition in the manner of a genteel garden party, are highly instrumental in bestowing the work with a sense of serenity and order that is wholly unbecoming of a witches' Sabbath. In addition, the familiar paradox, common to so much of Delvaux's work, that the scene depicted is at night, and yet everything remains as clear and as visible as in daylight, also

reinforces this unusual atmosphere and generates the strangely familiar feeling that everyone, the viewer included, is somehow sleepwalking through the painting.

This sense of being a visitor or a gatecrasher at someone else's party is perhaps most strongly reinforced by the surprising contrast of the fully-dressed figure of the middle-aged and bespectacled man standing somehow apart from the





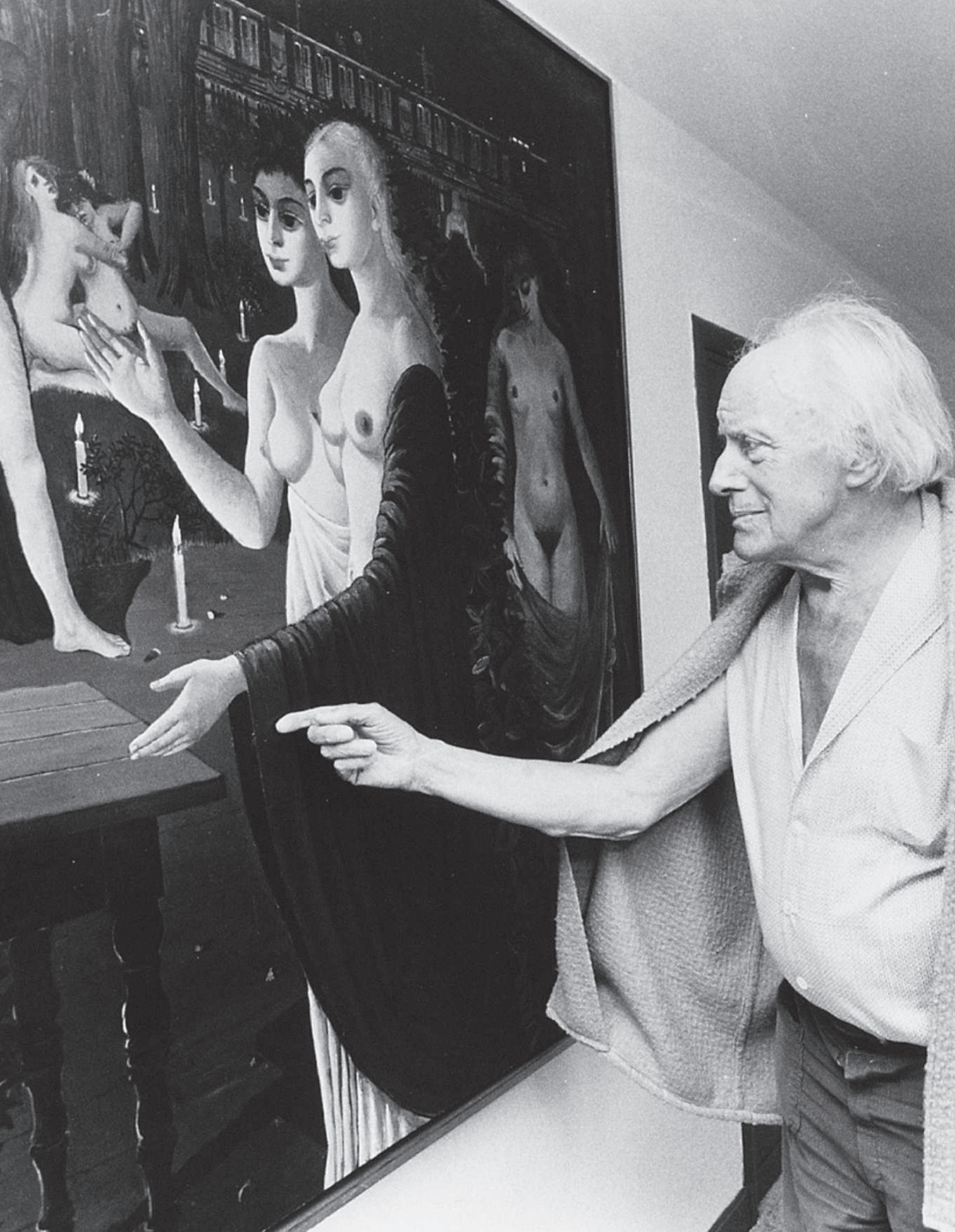
Sandro Botticelli, *La Primavera*, 1481 – 1482. Galleria degli Uffizi, Florence.

whole scene at the left of the painting. He is a figure who, like Delvaux's ladies, has made his appearance in many of the artist's works. He is drawn from the fictional character of the geologist and explorer Otto Lidenbrock from Jules Verne's famous novel *Journey to the Centre of the Earth*. Lost in a world of his own, this respectable, bourgeois figure seems to question the reality of his whereabouts, facing himself in a mirror and appearing to converse with himself. The mirror is, of course, another favoured device of Delvaux's. Here it is used to reinforce the fundamental uncertainty of what we see. As Gisèle Ollinger-Zinque has pointed out, paraphrasing Delvaux's own comments, 'the mirror that appears so often in his pictures... reflects a double, but a double that is different from reality - disturbing and mysterious. At times one doubts whether it is a mirror at all and not, rather, an opening, a doorway to the world of the unseen? The person who is mirrored sees himself differently and that uncertain view adds to his expressive force since if the phenomenon were logical the "sense of mystery would be destroyed". The mirror has become a form of second sight, a reflection of the hidden, of the wonderful, of the unspoken. This mental image, a second view of the artist's world or a meeting place for the internal and external heightens the significance of that world and serves the artist's concept.' (Gisèle Ollinger-Zinque, 'The making of a painter poet' in *Paul Delvaux 1897-1994* exh. cat., Brussels, 1997, p.25.)

Jacques Meuris interpreted the figure of Lidenbrock as a 'voyeur',

but Delvaux vigorously retorted. 'No, he is not a voyeur. It would be a sad thing if he were. In reality, the man is holding a discourse with himself; on the pictorial level he is contrasted with the other figures. But do I agree with your suggestion? He might have been a quite different personage, a sort of devil, for example; a nocturnal figure who diabolical, would justify more clearly and simply his participation in this Sabbath. To imagine from that point of view, from every conceivable point of view, a reason for the presence of each actor would be to go very far! The man is there of necessity, because of his physical character. He has to be there and placed in that situation in view of the context which justifies that. I leave all other interpretations open. What seems to me certain is that the duplication of the figure by means of the glass (is it a mirror? I do not care, the personage can see himself otherwise than through a mirror) adds to the quality of his presence and so to the quality of the picture itself, as much in its construction as in its meaning. If one explained this phenomenon in a completely logical fashion, all sense of mystery would be lost. Any plausible explanations are necessarily fanciful, including any I might put forward myself. I am convinced that the explanation of the picture is written in the picture itself. It is part of the contents of the picture. Anyone who cares to do so can find his own personal interpretation, nothing more. I can suggest a number of possible explanations - you used the word yourself - starting from a definite subject which it charms and absorbs me to describe.' (*Jacques Meuris/Paul Delvaux: Sept Dialogues*, Brussels, 1987, pp. 71-72.)







λ 126 **MATTA (1911-2002)**

*Morphologie psychologique de l'angoisse (La veille de la mort)*

oil on canvas  
28 ¾ x 36 ¼ in. (73 x 92 cm.)  
Painted in 1938

£700,000–900,000

\$980,000–1,300,000

€800,000–1,000,000

**PROVENANCE:**

Gordon Onslow Ford, California, by whom acquired directly from the artist.  
San Francisco Museum of Art, on long term loan from the above, from 26 September 1958 until at least 17 April 1978.  
Gordon Onslow Ford, California; sale, Sotheby's, New York, 20 May 1986, lot 23.  
Geneviève & Pierre Hebey, Paris; their sale, Artcurial, Paris, 22 February 2016, lot 11.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Cincinnati, Cincinnati Art Museum, *Abstract and Surrealist Art in the United States*, February - March 1944; this exhibition later travelled to Denver, Denver Art Museum, March - April 1944; Seattle, Seattle Art Museum, May - June 1944; Santa Barbara, Santa Barbara Museum of Art, June - July 1944; and San Francisco, San Francisco Museum of Art, July 1944.  
Paris, Galerie Enrico Navarra, *Au Rendez-vous des Amis...de Pierre Hebey*, September - November 1990, p. 52 (illustrated p. 53).  
Paris, Galerie de France.  
Paris, Galerie Malingue, *Matta, 1935-1944: Début d'un nouveau monde*, May - July 2004, p. 22 (illustrated p. 23).

**LITERATURE:**

G. Onslow Ford, *Création*, Basel, 1978, p. 20 (illustrated p. 21).  
J. Pierre, 'Le peintre surréaliste par excellence', in exh. cat., *Tanguy*, Paris, 1982, p. 58.  
G. Onslow Ford, 'Notes sur Matta et la peinture (1937-1941)', in exh. cat., *Matta*, Paris, 1985, p. 28 (illustrated).  
G. Ferrari, *Entretiens morphologiques- Notebook No. 1, 1936-1944*, London, 1987, pp. 72 & 262 (illustrated p. 72).  
M. Nédélec, 'Matta, Le non-peintre de l'être-à-tout', in exh. cat., *Matta, du surréalisme à l'histoire*, Marseille, 2013, p. 172.  
P. Lismonde, 'Matta, il faut léonarder', in *art absolu*, no. 52, Paris, March - April 2013, p. 70.  
M. Ahmed, 'Generating New Epistemological Coordinates: Roberto Matta's Open Cubes as Meta-Images', *Meta-and Inter-Images in Contemporary Visual Art and Culture*, Leuven, 2013, p. 250 (dated '1939').  
B. de Rochebouët, 'Pierre and Geneviève Hebey: an extraordinary collection', in *Le Figaro*, 31 January 2012 (illustrated).

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari.



*Involuntary Sculpture (The morphological happenstance of oozed toothpaste...)*. Photograph by Brassai.

‘Automatism means the irrational and the rational are running parallel and can send sparks to each other and light the common road’

ROBERTO MATTA

















Roberto Matta, *Listen to Living*, 1941. Museum of Modern Art, New York.

*Morphologie Psychologique de l'angoisse (La veille de la mort)* is among the very first of Roberto Matta's 'psychological morphologies', a seminal series that he began in the summer of 1938. With these fantastical, career-defining landscapes, or 'inscapes', as he later described them, the Chilean artist, whom Marcel Duchamp would later call 'the most profound painter of his generation', firmly proclaimed his presence within the Surrealist group. Using the process of automatism – a technique revered and frequently adopted by the Surrealists – Matta created powerful visions that fuse the depths of the inner psyche with the infinite, incomprehensible realm of the cosmos. Presenting a boundless, dramatic new spatial realm, in the present work, gestural swathes of

convulsing paint blur and distort the seeming horizon line of this intangible, unknown world. Like a heaving body of turbulent water, oozing lava, or a seismically shifting, cosmic landscape, the painting engulfs the viewer into this strange, apocalyptic vision. Explosions of bright yellow and orange pigment light up this tempestuous, hallucinatory world, reminiscent of an exploding planet or star amidst the night sky.

Having already exhibited with the Surrealists in the landmark 1938 Surrealist exhibition held in Paris at the Galerie des Beaux-Arts, it was not until the summer of this year that Matta would truly make his mark within the movement. Together with the British Surrealist, Gordon Onslow Ford, the artist spent the summer in

the small village of Trévignon on the coast of Brittany. Here, the friends immersed themselves in the work of the Russian mathematician P.D. Ouspensky, whose writings on the limits of human perception and the fourth dimension captivated the artists and inspired Matta to attempt to render them in pictorial form. *Morphologie Psychologique de l'angoisse (La veille de la mort)* was, according to Onslow Ford, one of the most important paintings that Matta created during this seminal summer of discovery. Refusing a traditional representation of space, this 'psychological morphology' instead conveys a realm that lies beyond spatial and temporal limits, in which forms and entities coexisted in a perpetual flux of transformation.



Yet, in addition to this groundbreaking evocation of novel spatial dimensions, Matta also sought to evoke particular states of human consciousness, integrating the themes of birth, death, growth and decay into these works. 'Everything urged me to believe that I should apply myself to displaying the world I carried within me', he recalled, 'the subconscious in its burning liquid state... [my works are] exercises of individual poetry related to desires sometimes unknown' (Matta, quoted in E. Goizueta, ed., *Matta: Making the Invisible Visible*, exh. cat., Boston, 2004, p. 50). In this way, these paintings become deeply personal; evocations of man's experiences and his place within the boundless realm of the universe. Indeed, Onslow Ford recalled that the present work was inspired in part by Matta's strict Jesuit upbringing that had led him to hold a deep fear of the Last Judgement. 'He once told me that the purpose of life was to prepare to be at peace with oneself the hour before death', Onslow Ford explained. 'In [*Morphologie Psychologique de l'angoisse (La veille de la mort)*], there is a cataclysmic encounter between heaven and earth, where one could see the anxieties of the birth of a new world' (G. Onslow Ford, 'Notes sur Matta et la peinture (1937-1941)', in *Matta*, exh. cat., Paris, 1985, p. 28).

It was through the process of automatism that Matta achieved his desire at exposing these inner, hitherto unrealised realms of the human mind. For Matta automatism was a 'method of reading "live" the actual function of thinking at the same speed as the matter we are thinking "of", to read at the speed of events, to grasp unconscious material functioning in our memory with the tools at our disposal. Automatism means the irrational and the rational are running parallel and can send sparks to each other and light the common road' (Matta, *op. cit.*, 2004, p. 30). With this technique, Matta was able to capture two distinct and constantly shifting realities at a precise and synchronous moment in time. The result would be a picture of reality never before seen.

This *Morphologie Psychologique de l'angoisse* remained in the collection of Onslow Ford for almost fifty years after its creation in 1938, a poignant testament to the importance that this work held in the lives of Matta and Onslow Ford. Onslow Ford would later remember of this pioneering time: 'It was a constructive time. By the end of the summer, we had defined the boundaries of the unknown in modern art and we had embarked on an adventure we have always carried out since then, each of us in our own way. Our work was based on automatism and guided by poetic intuition. This is how we entered a world of lines, forms, colours where the appearances perceived were transformed or sublimated. We talked about our universes (his, mine), but in reality our universes were really close from one to another, beyond dreams, in a place of which there is no model and which could only be revealed by painting. The interest of a painting was measured against its never-seen before nature' (G. Onslow Ford, quoted in *op. cit.*, p. 28).



El Greco, *View of Toledo*, circa 1599-1600. The Metropolitan Museum of Art, New York.



Yves Tanguy, *Le ruban des excès*, 1932. Scottish National Galleries.

'The world of the psychological morphology gives form to our unbridled thoughts. It is a Hell-Paradise where all is possible...'

GORDON ONSLOW FORD



\* 127 WIFREDO LAM (1902-1982)

*Sans titre*

signed and dated 'Wifredo Lam, 44' (lower right)  
oil on canvas  
28 3/8 x 23 3/4 in. (72.1 x 60.3 cm.)  
Painted in 1944

£300,000–500,000

\$420,000–700,000

€340,000–570,000

**PROVENANCE:**

Private collection, Spain.

Art Now Gallery, Sweden.

Anonymous sale, Christie's, New York, 19 November, 1991,  
lot 39.

M. W. Knyper, Aspen, by whom acquired at the above sale;  
sale, Sotheby's, New York, 16 November 2010, lot 17.

Acquired at the above sale by the present owner.

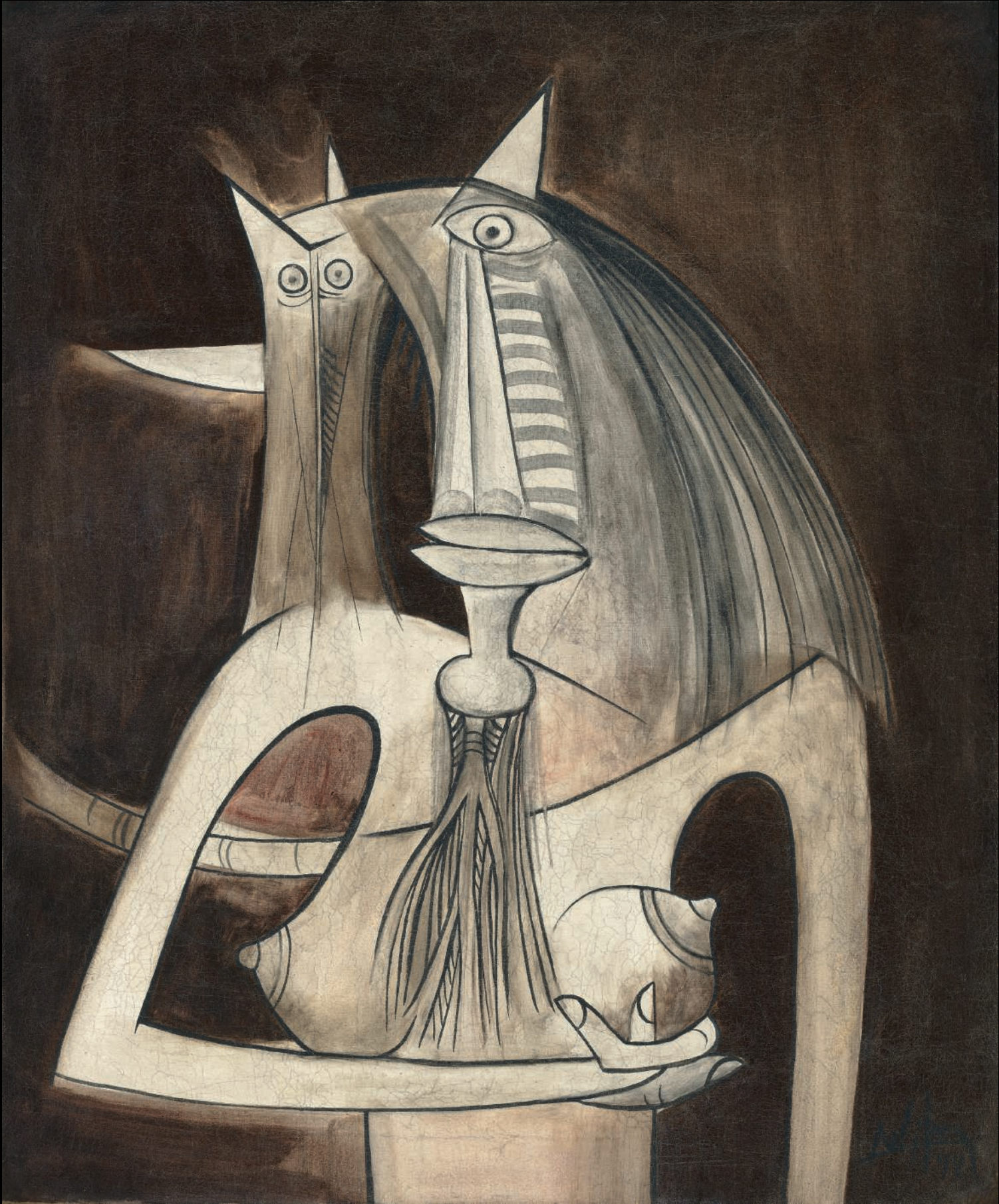
**LITERATURE:**

L. Laurin-Lam, *Wifredo Lam, Catalogue Raisonné of the Painted Work*, vol. I, 1923-1960, Lausanne, 1996, no. 44.08, p. 342  
(illustrated).

'I believe my paintings reflect our life. Our complexes and the idiosyncrasies of our people, with their rhythm and sensuality manifested in our music and dance; the sugarcane which alternately represents our misery as well as our wealth; our beliefs and superstitions... and our climate and geography with their beauty and violence; the cacophony which characterizes our common condition.'

WIFREDO LAM









Wifredo Lam, *Femme-Cheval*, 1948.  
Sold, Christie's, New York, 31 May 2007, lot 33 (\$992,000).



Wifredo Lam, *Femme Cheval*, 1950.  
Sold, Christie's, New York, 12 November 2015, lot 25C (\$1,805,000).

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

WIFREDO LAM

Fleeing the rapidly advancing hostilities and persecution of the Second World War, Wifredo Lam set sail from Marseille in the spring of 1941, seeking refuge in his native land of Cuba. This homecoming resulted in an unexpected creative breakthrough for the artist, as his experiences of the rich landscapes and cultural heritage of the island ushered in a wealth of mysterious new motifs and themes in his art. Stimulated by this environment, Lam developed a style that was a unique synthesis of Cubism, Surrealism, and Afro-Cuban sources, effortlessly blending elements of each to create a striking visual lexicon of mysterious figures and shadowy landscapes. Painted in 1944, *Sans titre* boldly depicts this evolution within the artist's oeuvre, interpreting the spirit and magic of Cuba through one of Lam's recurring obsessions during this period – the powerful, enigmatic, hybrid form of the *femme cheval*. At once constructed and organic, the figure at the heart of the composition is an interlocking assemblage of shapes and animalistic body parts, half-woman, half-horse, each element of her body connecting to one another in a surreal, otherworldly combination. Certain features are exaggerated to emphasise the

bestial nature of her form, particularly in her elongated face, full lips and bulbous bearded chin, while the continuous sweeping curve of her head and neck grants her figure a distinctly equine quality. Using well-defined, assured lines to draft this figure, Lam clearly emphasises the fantastical nature of her hybridity, as her unflinching gaze draws the viewer into her world.

Lam's idiosyncratic visual language had evolved from his experiments in collective production with the Surrealists during his time in Marseille, participating in automatic drawing sessions, contributing designs for the tarot pack *Jeu de Marseille*, and executing a number of India ink drawings in the Surrealist sketchbooks which became known as the *Carnets de Marseille*. In these works, Lam experimented with human, plant and animal hybrids, visual punning and doubling, stimulated by the games and techniques of his fellow Surrealists. The surrealist nature of Lam's imagery was perfectly compatible with the visual culture of Afro-Cuban religions of his homeland, which frequently included hybrid deities in their worship and ritual practices. The Lucumí and Santería faiths, which

fused elements from Christianity with West African and Amerindian belief, were extremely popular in Cuba during this period, and the artist often observed the ritual religious ceremonies practiced by believers.

Indeed, the *femme cheval* paintings may allude to a central practice within the Santería or Lucumí rites, whereby devotees were possessed by spirits known as *orishas*, who would thereby share their powerful life force with humanity. Individuals seeking possession during sacred ceremonies were likened to 'horses' waiting to be 'mounted' by their appointed spirits. Possessing the body of the believer, the *orisha* rides the figure, transforming it into a creature that is part human, part horse and, in some cases, part vegetation. Considered against this backdrop, the images of the *femme cheval* seem to channel the inherent mystery of this union, and fuse it with the architectural, deconstructed bodies of the European avant-garde. In this way, Lam not only tests the permeability of the boundaries between the physical and metaphysical worlds, but also the visual language of the Surrealists and the mysterious indigenous culture of Cuba.

Wifredo Lam in his studio, Villa d'Alésia, Paris 14e, 1954. Photograph by Denise Colomb.







λ \* 128 SALVADOR DALÍ (1904-1989)

*Portrait de Picasso*

signed and inscribed 'Salvador Dalí Ge conu L'Empereur,  
Mantilla Erecta' (centre right)  
pencil and gouache on handmade paper  
17 7/8 x 11 1/8 in. (45.2 x 28.2 cm.)  
Executed circa 1930

£500,000–700,000

\$700,000–1,000,000

€560,000–800,000

**PROVENANCE:**

M. Knoedler & Co., Inc., New York (no. 6162), by whom  
acquired directly from the artist in March 1970.

Paul Goodman, Baltimore, by whom acquired from the above  
in June 1972, and thence by descent to the present owner.

**EXHIBITED:**

Baltimore, Baltimore Museum of Art, *A Tribute to Picasso*,  
Summer 1973.

Baltimore, Baltimore Museum of Art, *Twentieth Century  
Prints and Drawings*, January - May 1974.

Baltimore, Baltimore Museum of Art, *Picasso: Drawings &  
Watercolors, 1899-1907*, October 1976 - January 1977.

Baltimore, Baltimore Museum of Art, *Baltimore's Print and  
Drawing Society, 1968-1988: Selections from the Members'  
Collections*, October - December 1988, n.p..

St. Petersburg, Florida, Salvador Dalí Museum, *The Young  
Dalí, 1914-1930*, May - September 1995.

Baltimore, Baltimore Museum of Art, *Picasso, Surrealism and  
the War Years*, January - August 2004.

**LITERATURE:**

L. Wertenbaker, *The World of Picasso*, New York, 1967, p. 125  
(illustrated p. 124; dated '1933').

A. Reynolds Morse, *Pablo Picasso, Salvador Dalí: A Preliminary  
Study in their Similarities and Contrasts*, Cleveland, 1973  
(illustrated on the cover).

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





Luigi con L. Caputo  
Salvador Dali

Montella  
Rocca



An exquisitely rendered portrait of one of Salvador Dalí's early artistic heroes, *Portrait de Picasso* was executed circa 1930, one of the most important periods of the artist's career. At this time, Dalí was becoming a central presence within the Surrealist group in Paris, having made his scandalous debut with his first one-man show there in the winter of 1929. In this portrait, Dalí has portrayed his idol and fellow Spaniard in the guise of Napoléon Bonaparte, adorned in a laurel wreath, with the inscription upon his lapel deferentially referring to the artist as 'the Emperor'. This reverential homage to Picasso remained in Dalí's collection until 1970, a reflection of its importance to the artist over the course of his long career.

Picasso had served as an influence on Dalí for many years, however, it was not until 1926, during the artist's first trip to Paris, that he was finally able to meet him in person. 'During this brief sojourn I did only three important things', Dalí recalled. 'I visited Versailles, the Musée Grevin, and Picasso. I was introduced to the latter by Manuel Angeles Ortiz, a cubist painter of Granada, who followed Picasso's work to within a centimetre'. Dalí went to Picasso's studio filled with an expectant, deferential awe. 'When I arrived at Picasso's on Rue de la Boétie I was as deeply moved and as full of respect as though I were having an audience with the Pope. "I have come to see you," I said, "before visiting the Louvre". "You're quite right," he answered'. Dalí showed Picasso a carefully chosen painting – *The Girl of Ampurdán* of 1926 – to which the artist did not comment but simply observed. After this, Picasso showed the admiring young Dalí the works in his studio: 'he went to fetch others among an infinity of canvases stacked in rows against the wall... At each new canvas he cast me a glance filled with a vivacity and an intelligence so violent that it made me tremble. I left him without having made the slightest comment either. At the end...just as I was about to leave we exchanged a glance which meant exactly, "You get the idea?" "I get it!"' (Dalí, quoted in R. Descharnes & G. Néret, *Salvador Dalí, 1904-1989, The Paintings*, vol. I, Cologne, 1994, pp. 131-132).

Picasso would remain supportive of Dalí in his early years in Paris, serving as a kind of father figure to the young artist. 'Dalí revered Picasso', John Richardson has written. 'Picasso did not revere Dalí, but he was much amused by him and impressed by the virtuosity of this Catalan clown' (J. Richardson, *A Life of Picasso: Volume III, The Triumphant Years, 1917-1932*, London, 2007, p. 394). At this time, Picasso was the undisputed leader of the avant-garde art world of Paris, his effortless, unceasing stylistic innovation



Pablo Picasso, *Autoportrait*, 1919-20. Musée Picasso, Paris.



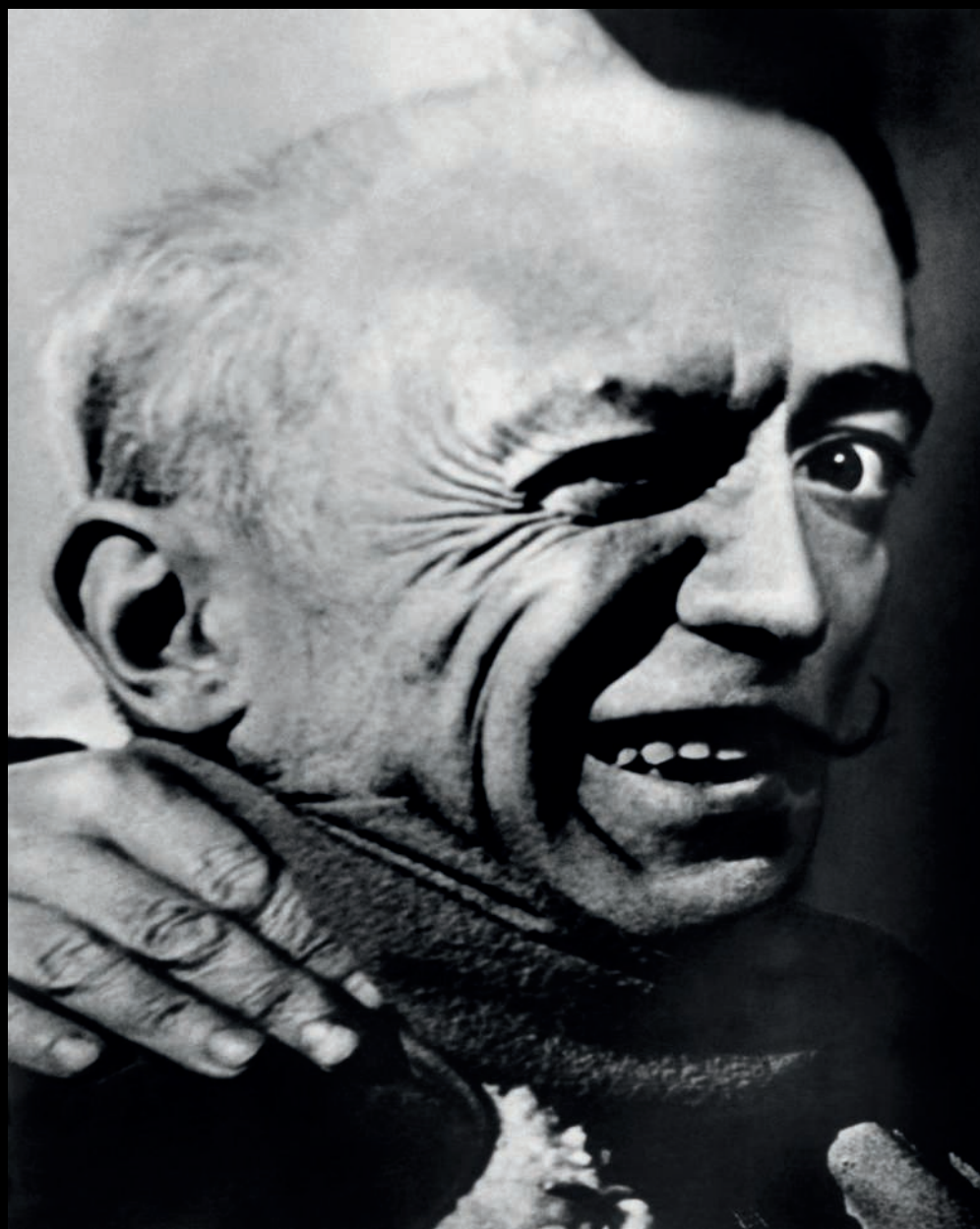
Jean Auguste Dominique Ingres, *Portrait de Napoléon Ier sur le trône impérial en costume de sacre*, 1806. Musée de l'Armée, Paris.



ensuring that he maintained his pioneering, indomitable status among his peers. Lauded by the Surrealists, Picasso was at this time increasingly involved in the Surrealist circle, with his work showing a clear embrace of their ideals. After the *succès de scandale* of Dalí's first one-man show at the Goemans Gallery in Paris in November 1929, which included some of his greatest and most shocking works, *Le jeu lugubre* and *Le grand masturbateur*, Picasso, competitive and keenly aware of artistic developments in Paris, felt challenged, impelled to pursue and make known his own, distinctive form of Surrealism, which was, like so much of his art, based not on the automatic, hallucinatory realm of the subconscious which typified Breton's form of Surrealism, but on the power that could be garnered from the exploration of reality.

In the present work, Dalí has, while creating a homage to Picasso, also placed himself in a shared artistic allegiance with his great hero. Like Picasso, Dalí had an outstanding ability as a draughtsman visible in his work from an early age. Following the years of the First World War, Picasso had made a remarkable *volte-face* in his art, turning away from the fragmented, faceted avant-garde aesthetic of Cubism, to instead embrace a graceful, naturalistic idiom inspired by Ingres. Following in the style of the great French master, Picasso executed a number of line drawings, as well as monumental portraits. Dalí has used this Neo-Classical, Ingres-esque style in the *Portrait de Picasso*, thereby linking himself to this esteemed lineage of artists, each of which shared an outstanding ability as draughtsmen. Indeed, with his open shirt collar and the wide lapel of his jacket, the artist looks as if he is one of the host of distinguished male sitters that Ingres captured in his art. More than simply emulating the skill and style of Picasso and Ingres however, Dalí has presented Picasso as the figure of the Emperor Napoleon, the subject of one of Ingres' most famous paintings: *Portrait de Napoléon Ier sur le trône impérial en costume de sacre* (1806, Musée de l'Armée, Paris). Hailing the older artist as an emperor, this small yet powerful portrait demonstrates Dalí's complete, almost obsequious devotion to Picasso, while simultaneously showcasing his mastery of draughtsmanship that linked him to this revered artist.

By the mid-1930s, the friendship between Dalí and Picasso had begun to cool. Though in 1934, he paid for Dalí and Gala to travel for their first visit to America, from this time onwards their respect for one another would diminish, something that would be exacerbated by their divergent political sympathies in the Spanish Civil War. This difference is marked visually by a second portrait of Picasso that the artist painted



Picasso/Dalí. Photograph by Philippe Halsman.

in 1947. In stark contrast to the admiring homage that is *Portrait de Picasso*, in this later portrait, now in the Fundació Gala-Salvador Dalí, Figueres, Dalí, who believed that Picasso had done more to destroy than to create art, has portrayed the artist as the embodiment of everything he had come to revile in him. Finally, in 1951, Dalí made this conclusive statement on their parting of ways: 'Towards the genius, Picasso, I am nothing but grateful; for his Cubism – vital for my aestheticism, for having loaned me money for my first visit to America – vital for my fortune, for his anarchism, for my monarchism' (Dalí, quoted in M. Etherington-Smith, *Dalí, A Biography*, London, 1992, p. 362).

'I have come to see you before visiting the Louvre'.  
"You're quite right," Picasso answered'

SALVADOR DALÍ



λ 129 **MAX ERNST (1891-1976)**

*Untitled*

signed 'max ernst' (lower right)  
oil on board  
15 7/8 x 19 1/2 in. (40.2 x 49.5 cm.)  
Painted in 1926

£120,000–180,000

\$170,000–250,000

€135,000–200,000

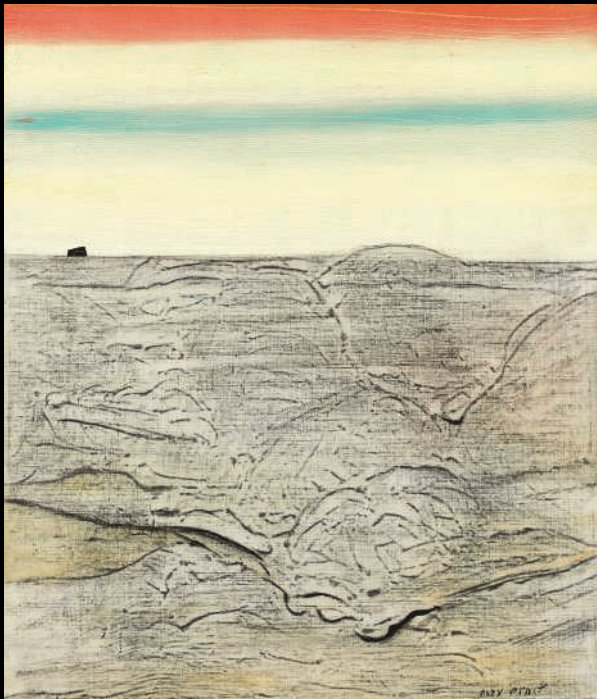
**PROVENANCE:**

Jean Van Parys, Brussels, by the 1980s.

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

‘Anything that is strange, accidental, individual can become our portal to the universe. A face, a star, a stretch of countryside, an old tree, etc., may make an epoch in our inner lives’

MAX ERNST



Max Ernst, *La mer*, 1935–36. Sold, Christie's, New York, 4 November 2013, lot 30 (\$461,000).







λ 130 PAUL DELVAUX (1897-1994)

*La bougie*

signed, dated and inscribed 'LA BOUGIE P. DELVAUX 10-74 FURNES' (lower right)

gouache, watercolour, India ink and pen and ink on paper

27 ½ x 40 ¾ in. (70.5 x 103 cm.)

Executed in Furnes in October 1974

£100,000–150,000

\$140,000–210,000

€110,000–170,000

**PROVENANCE:**

Private collection, Belgium, by whom acquired *circa* 1974, and thence by descent to the present owner.

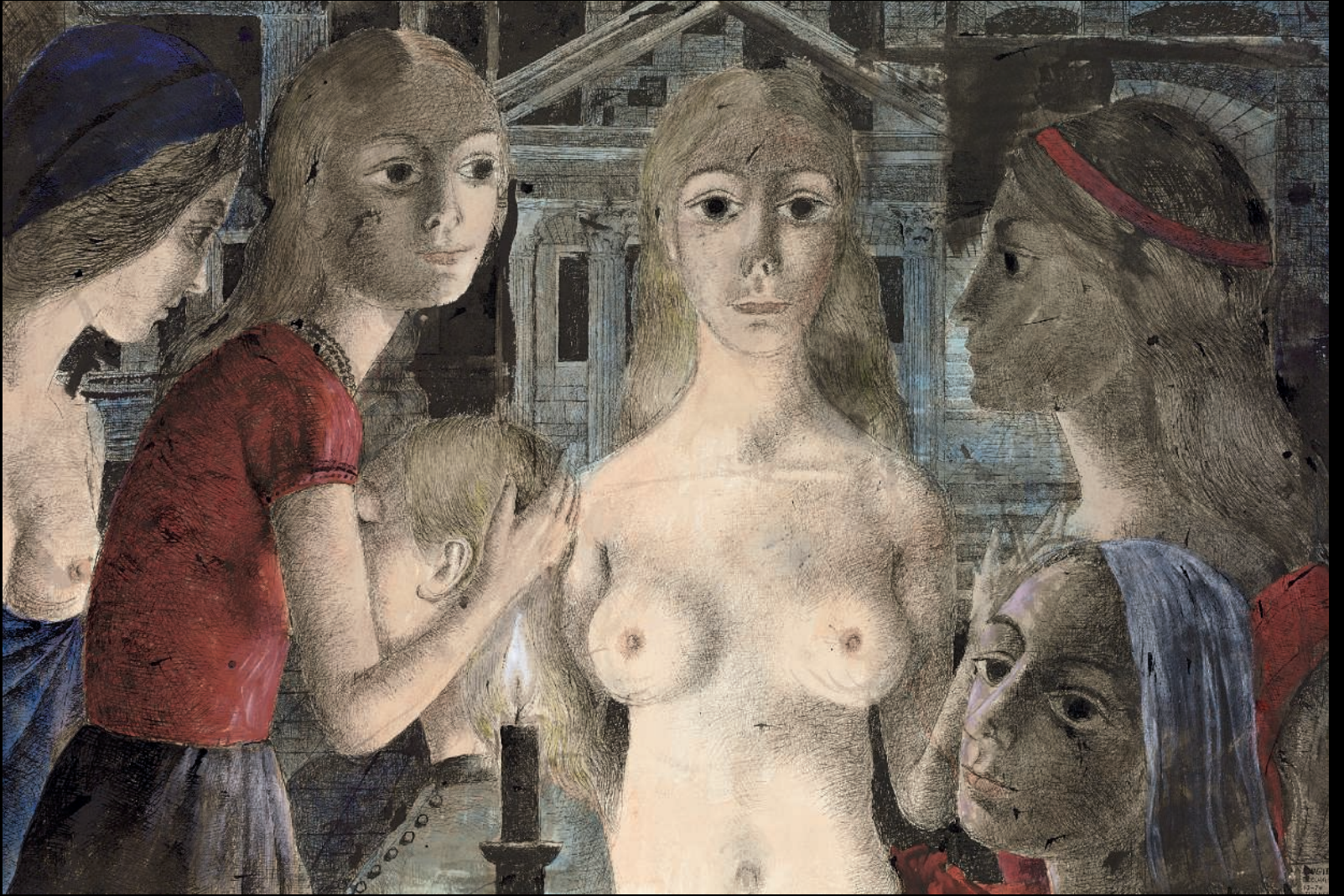


Paul Delvaux, *Jeune fille*, 1976. Sold Christie's, London 9 February 2011, (£229,250).

“The only true thing is “eternal femininity.” Since man became aware of his ability to express himself he has relentlessly reproduced the image of woman in various forms from the rough Venus of Magdalen to the blonde beauties of Venice, to the cherubs of Velázquez, so sumptuous and fragile. One should not forget the modern representations of woman following the inclinations of her generation, always with a different norm of beauty. Of course eternal femininity continues in our time. How many artists have tried to express its mystery and charm?”

PAUL DELVAUX







λ 131 PAUL DELVAUX (1897-1994)

*Le songe d'Aphrodite*

signed, dated and inscribed 'LE SONGE D'APHRODITE 2-2-76 P. DELVAUX.' (lower right)  
gouache, watercolour, India ink and pen and ink on paper  
27 ½ x 36 ⅝ in. (70.5 x 93.5 cm.)  
Executed on 2 February 1976

£100,000–150,000

\$140,000–210,000

€110,000–170,000

**PROVENANCE:**

Private collection, by whom acquired directly from the artist.  
Acquired from the above by the present owner.

**EXHIBITED:**

Menton, Palais de l'Europe, *XIe Biennale Internationale d'Art, Hommage à Paul Delvaux*, July - September 1976, no. 21,  
n.p. (illustrated; titled 'Etude pour Nuit sur la mer' and with incorrect dimensions).



Henri Rousseau, *La charmeuse de serpents*, 1907. Musée d'Orsay, Paris.

‘Woman lends a very special atmosphere to a painting. Though she may be reduced to a tiny part of the scene playing her plastic role in the composition as do other elements, she draws attention to herself and becomes the centre of the composition, while being simultaneously an integral part of the architecture of the painting.’

PAUL DELVAUX







λ 132 SALVADOR DALÍ (1904-1989)

*Rhinocéros en désintégration*

signed and dated 'Dalí 1950' (lower centre)  
watercolour, pen and ink on paper  
29 ¾ x 39 ⅞ in. (76 x 101.7 cm.)  
Executed in 1950

£350,000–450,000

\$490,000–630,000

€400,000–510,000

**PROVENANCE:**

Carstairs Gallery, New York.  
Donald and Phyllis Sterling, Toronto, by whom acquired in  
1981; sale, Sotheby's, New York, 5 November 2014, lot 130.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Barcelona, Museo de Arte Moderno, *I Bienal  
Hispanoamericana de Arte*, January - February 1952, p. 9.

**LITERATURE:**

R. Santos Torroella, *Salvador Dalí*, Madrid, 1952, n.p.  
(illustrated).  
R. Descharnes & G. Néret, *Salvador Dalí, 1904-1989: The  
Paintings*, vol. II, 1946-1989, Cologne, 2004, pp. 436 & 764  
(illustrated fig. 965, p. 437).



Philippe Halsman, *Dalí with Rhinoceros*, from the portfolio Halsman/Dalí, 1956





Talk  
1950

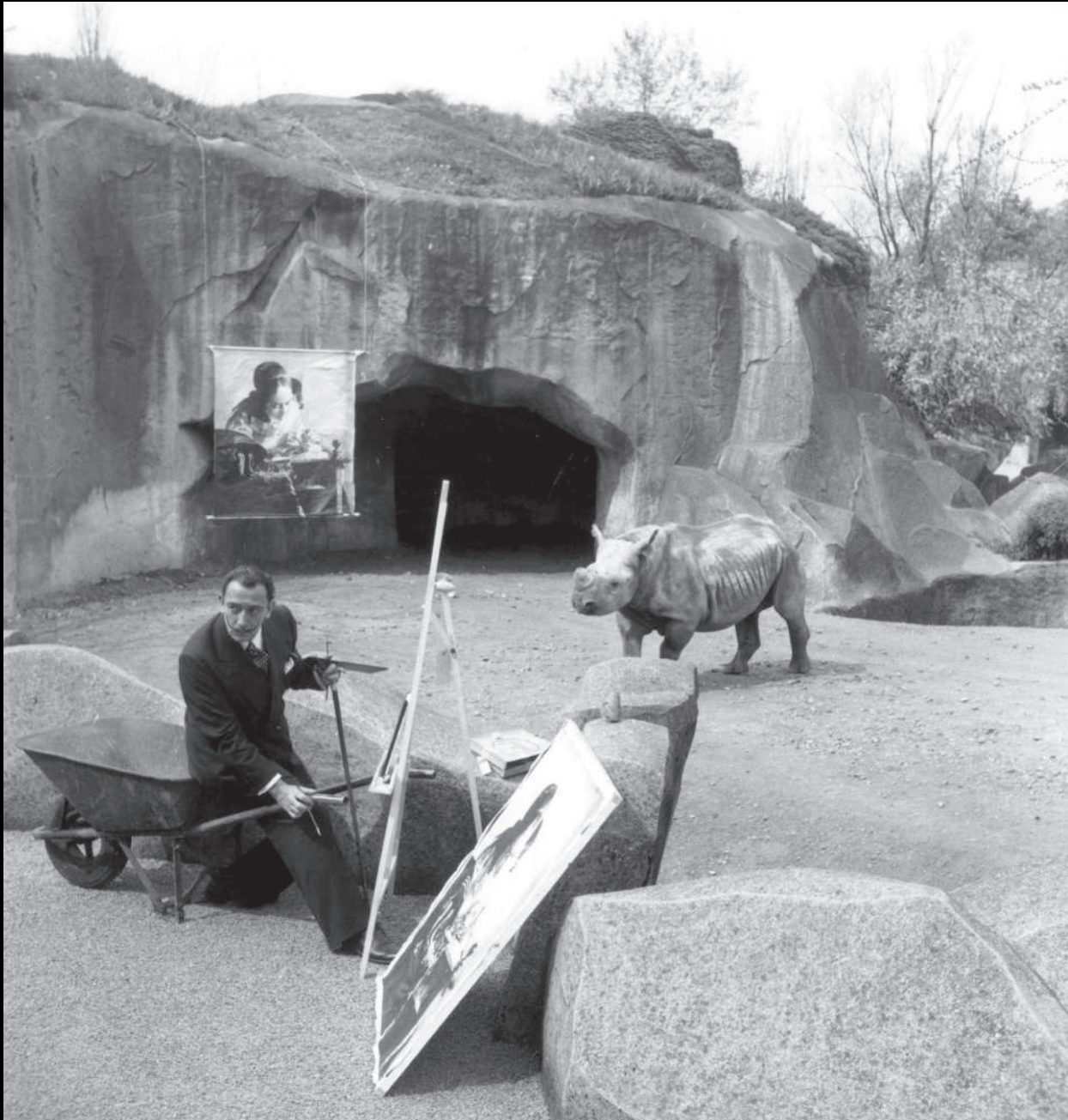












Salvador Dalí at the Vincennes Zoo in Paris in May 1955 on the set of the movie *The prodigious story of the Lacemaker and the Rhinoceros* (1954-1962). Photograph by Robert Descharnes.

*Rhinocéros en désintégration* is a remarkable watercolour painted by Salvador Dalí in 1950 that invokes several of the key themes in the artist's work of the immediate post-war era. Centring on the image of a rhinoceros suspended in space and in the process of disintegrating under the mystical spell of a divine, heavenly being, the work is an invocation of the new personal form of mysticism that Dalí was to outline one year later in his 'Mystical Manifesto' of 1951.

Particle physics, the Atomic Bomb and scientific concepts of matter and

anti-matter had awoken in Dalí a new concern with the nature of being in the post-war era. The dawning of a new Nuclear age had prompted in him an appreciation of the innate immateriality of matter and an understanding of how, as Heraclitus had once explained, matter existed in a constant and mysterious state of flux and disintegration. This revelation, for Dalí, affirmed what he subsequently declared to be 'the spirituality of all matter,' and led to his embracing of an innate mysticism at the heart of existence – a mysticism which in turn began to manifest itself in his paintings through

predominantly Roman Catholic imagery.

Embroiled also in these concerns, was Dalí's obsession throughout the early 1950s with the rhinoceros. For Dalí the rhinoceros was a 'cosmic' animal that belonged in the heavens – even more than the elephants of his famous painting *The Temptation of Saint Anthony*. The rhino's hide, Dalí asserted, had 'plenty of divine granulations', and its horns, he had been delighted to discover, were 'the only ones in the animal kingdom constructed in accordance with a perfect logarithmic spiral' (Dalí quoted in H. Finkelstein,





Salvador Dalí, *Chevauchée céleste*, 1957.  
Sold, Christie's, London, 23 June 2015, lot 28 (£2,882,500).

*The Collected Writings of Salvador Dalí*, Cambridge, 1998, p. 433).

It had been around the time that Dalí painted *Rhinocéros en désintégration* in 1950 that Dalí had first been given a rhino horn by the poet Emmanuel Looten. Following this it was, in the early part of the decade at least, to become an obsessive icon in his work. In much Eastern mythology the rhino horn is widely believed to be a source of sexual potency. For Dalí too, the rhinoceros was an image of strength and virility that ultimately manifested itself in the phallic projection of its horn. Its complimentary symbol, however, was the Virgin whom Dalí regarded as being

both the target and the receptacle of the rhino's virility.

In many images of the rhinoceros, therefore, the mighty armoured creature is accompanied by the figure of a virgin brandishing either a cross or a crutch. The crutch is one of the most repeated images in Dalí's work and was, for the artist, a perennial symbol of impotency that had comforted and inspired him since his childhood. By the 1950s Dalí openly celebrated his own sexual difficulty in this respect, claiming that 'all the great people who realise sensational achievements are impotent, Napoleon, everybody. The people who are not impotent

make children, embryos, and nothing more. But immediately that sex works only with extreme difficulty, you create fantastic music, architecture, visions, imperial invasions' (Dalí quoted in I. Gibson, *The Shameful Life of Salvador Dalí*, London, 1997, p. 546).

Like matter and anti-matter therefore, the rhinoceros and the Virgin are symbolic opposites that collectively form a whole. Something of this mystical sense of union and division is being expressed here in *Rhinocéros en désintégration* where an archangel is shattering a rhinoceros into particles amidst a heavenly light.



# λ \* 133 SIR ROLAND PENROSE (1900-1984)

## Artifact

dated and inscribed 'ARTIFACT 37' (on the stretcher)  
oil on canvas  
24 x 18 in. (61 x 45.7 cm.)  
Painted in 1937

£50,000–80,000

\$70,000–110,000

€57,000–90,000

### PROVENANCE:

The artist's collection, until at least 1982.  
Galerie 1900-2000, Paris.  
Private collection, Germany, by whom acquired from the above, circa 1990.  
Acquired from the above by the present owner.

### EXHIBITED:

King's Lynn, Fermoy Arts Centre, *Roland Penrose*, July - August 1980, no. 16, p. 24 (titled 'Artefact'); this exhibition later travelled to London, Institute of Contemporary Arts, August - September 1980; Bristol, Arnolfini, October - November 1980; Preston, Harris Museum & Art Gallery, November - December 1980; Hull, Ferens Art Gallery, December 1980 - January 1981; and Barcelona, Fundació Joan Miró, *Roland Penrose: Pintures, dibuixos, collages i objectes*, February - March 1981, no. 18, p. 22 (titled 'Artefacte').  
Paris, Galerie 1900-2000, *Les enfants d'Alice: La peinture surréaliste en Angleterre, 1930-1960*, May - June 1982, no. 111, pp. 83 & 99 (illustrated p. 83; with incorrect dimensions).  
Edinburgh, Scottish National Gallery of Modern Art, *The Surrealist and the Photographer: Roland Penrose, Lee Miller*, May - September 2001, no. 13, n.p. (illustrated; with incorrect dimensions).

### LITERATURE:

R. Penrose, *Scrap Book, 1900-1981*, London, 1981 (illustrated fig. 237, p. 99).

In Sir Roland Penrose's mysterious 1937 composition, *Artifact*, a strange, biomorphic creature stands atop an innocuous table, its otherworldly appearance at odds with the banality of its surroundings. Although highly sculptural, its peculiar assemblage of body parts appearing like a man-made, Surrealist object, there is a distinct sense of animation to its form, as if it may turn to look at us, or gnash its teeth in our direction at any moment. Two arms spring from the crown of the metallic helmet which encases its vibrantly painted face, while another arm emerges from its mouth, an incongruous placement that adds a note of disquiet to the scene. The three hands grasp one another by the wrist, creating a complex, interlocking gesture, that alternatively appears tender and threatening, caring and violent.

With its arrangement of overlapping, interconnecting body parts, *Artifact* holds many affinities to the work of Pablo Picasso, who had been an important influence and an artistic idol for Penrose since the beginnings of his artistic career in the early 1920s. Penrose had first met Picasso just a year prior to the present work being created, during a heady summer visit to the home of Paul Éluard in Mougins. Although their initial encounter almost ended in disaster after Penrose crashed a car in which they were both travelling, injuring Picasso enough so that the Spaniard required x-rays and a brief trip to the hospital, it marked the beginning of an important and lasting friendship between the two artists, which would last until Picasso's death. Penrose would come to own several important works by the artist, including Picasso's iconic 1937 composition, *Weeping Woman*, now at the Tate Gallery in London.



Pablo Picasso, *L'Acrobate*, 18 January 1930. Musée National Picasso, Paris.







# λ ■ 134 SALVADOR DALÍ (1904-1989)

## *Mae West Lips Sofa*

signed and numbered 'Dalí E.A. 1/4' (on a copper plaque on the back)  
 wood carcass upholstered in red and white brushed satin fabric  
 Length: 87 ¼ in. (221.5 cm.)  
 Height: 22 in. (92.4 cm.)  
 Depth: 28 ⅞ in. (73.5 cm.)  
 Conceived by Salvador Dalí and Edward James in 1936; this version executed by Max Clarac-Sérou for the Galerie du Dragon, Paris, under the supervision of Salvador Dalí in 1974 in an edition of eight plus four artist's proofs

£150,000-200,000

\$210,000-280,000

€170,000-230,000

### PROVENANCE:

Galerie du Dragon, Paris.  
 Private collection, France.  
 Acquired from the above by the present owner in 2014.

### LITERATURE:

R. & N. Descharnes, *Dalí: Le dur et le mou, Sortilège et magie des formes, Sculptures & objets*, Azay-le-Rideau, 2003, no. 77, p. 41 (another sofa illustrated; with incorrect dimensions).  
 F. Lechien, *Dalí, Dalí! ou l'éclosion apothéosique d'un sculpteur*, Brussels, 2004, p. 23 (illustrated).

This work is sold with a photo-certificate from Nicolas and Olivier Descharnes.

An instantly recognisable icon of Surrealism, Salvador Dalí's striking bright red *Mae West Lips Sofa* is one of a number of playful and highly theatrical paranoid pieces of furniture and objects that the artist conceived in the late 1930s. The present work is the first of four artist proofs made by Max Clarac-Sérou, director of the Galerie du Dragon, with the supervision of Dalí in 1974. This is the first time that a sofa from this edition is appearing at auction.

The *Mae West Lips Sofa* was the result of a creative collaboration between the artist and the legendary Surrealist patron, collector and poet, Edward James. The pair had first met in 1934, and immediately struck up a close friendship. Two years later, in 1936, James signed a contract with Dalí to purchase his entire production, giving the artist the creative freedom to work unhindered by financial strain. This same year, when Dalí and his wife Gala were visiting James in his London home, they conceived of an elaborate Surrealist interior project. As the ideas took shape, it was decided that Monkton, James's country house, would be the site for the project. Together they collaborated on a range of surreal interior schemes, objects and pieces of paranoid furniture, transforming the rooms of Monkton into fantastical surrealist visions. Amidst eclectic wallpapers, carpets and upholstery, strange Surrealist objects appeared: a telephone was metamorphosed

into a lobster, a pair of lamps was created from a tower of golden Champagne glasses, and, as in the present work, a sofa has become a pair of scarlet red lips inspired by a photograph of screen siren, Mae West. With these surreal objects, assemblages and paranoid-critical interiors, Dalí significantly expanded the artistic possibilities of Surrealism, pushing this groundbreaking movement into an experimental new dimension.

The initial idea for a sofa in the shape of lips supposedly came when James saw Dalí's *Mae West's Face which May Be Used as a Surrealist Apartment* of 1934-35 (The Art Institute of Chicago), and a related drawing of around the same time, *The Birth of Paranoid Furniture* (Former collection of Edward James). In the former gouache, which Dalí had executed on his trip to the USA in 1934, he transformed a magazine cover photograph of the Hollywood actress, Mae West, re-conceiving her face as an interior scene with long, hanging curtains as her hair, paintings for eyes, and most importantly, a sofa as her lips, an image that had been supposedly inspired by the uncomfortable, jagged rocks of Cadaqués. Captivated by the image of the sofa lips, James suggested producing the *Mae West Lips Sofa*, as it became known, transforming Dalí's idea into reality. The softly curving, bright red lips have become one of the most identifiable symbols of Surrealism, embodying the eroticism that lay at the heart of the movement.



Salvador Dalí, *Mae West's Face which May Be Used as a Surrealist Apartment*, 1934-1935. The Art Institute of Chicago.















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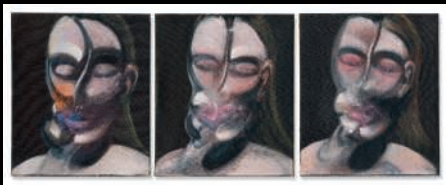
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Francis Bacon, *Three Studies for a Portrait*, 1976. To be offered from the same collection, *The Eye of the Architect*, in Post-War and Contemporary Evening Auction, March 6 2018.

**Lot 107**

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## ARTISTS' BIOGRAPHIES



### *Giorgio de Chirico (1888-1978)*

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



### *Salvador Dalí (1904-1989)*

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

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





### *Paul Delvaux (1897-1994)*

Delvaux's art is infused by his childhood memories. From the first electric trams that he remembered passing his house and the skeleton in a cage at the local museum to the scientific characters from the Jules Verne novels that he read as a boy, Delvaux populated his largely nocturnal paintings with images that seemed to convey a sense of sleepwalking. Delvaux was born into a reasonably wealthy family and given what he described as a 'complete' education largely on account of his doting but puritanically strict mother. He enrolled at the Académie des Beaux-Arts in Brussels in 1920 to train as an architect, but soon transferred to decorative painting. Eschewing Cubism in the early 1920s, in 1926 he was profoundly moved by seeing De Chirico's *Enigma of an Afternoon* and in the early 1930s he began to create pictures that attempted to generate the same sense of poetry and mystery. He was also profoundly influenced by the work of fellow Belgian artist René Magritte. A trip to Italy further helped establish his predilection for the classical, and his art began to develop his taste for both the classical poise and the naked female body – something that had been heavily repressed during his adolescence. 'Sleeping Venuses' and wandering nudes soon came to proliferate in the classical landscapes of his paintings. During the Second World War Delvaux began to paint skeletons animating his paintings – often acting out religious themes such as the Crucifixion and the Descent from the Cross.

Considered alongside Magritte as a leading exponent of the Belgian Surrealists, Delvaux himself did not really regard his art as Surreal. Although for a long time he associated with the Belgian group of Surrealists led by E.L.T. Mesens, he considered his art to be a renewed form of classicism that sought to evoke the poetry of everyday life, rather than an art that strictly adhered to Surrealist principles. In the mid 1930s he began to disassociate himself from the Surrealist group in favour of working alone.

He produced many of his most important works during the Nazi Occupation of Belgium in the Second World War as well as executing a number of remarkable large-scale mural commissions in the 1950s, including the decoration of the Knokke-le-Zoute casino, and a completely illusionist interior in the Brussels house of Gilbert Perier. A collection of his work was opened in 1982 as the Musée Paul Delvaux at Saint-Idesbald, a small town on the North Sea coast, two years after the creation of the Fondation Paul Delvaux, Koksijde. He died in 1994.



### *Max Ernst (1891-1976)*

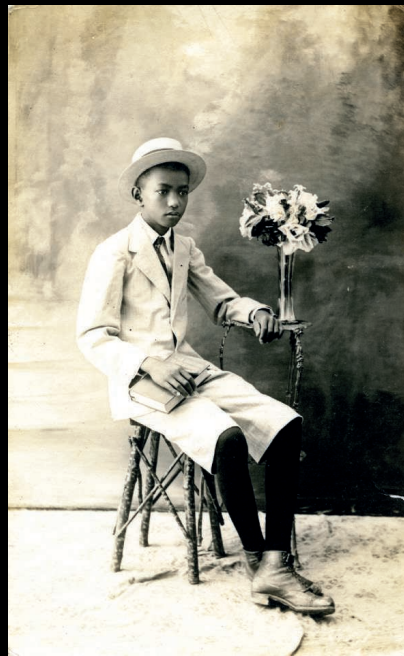
In 1896 the young Max Ernst ran away from his authoritarian father; later, when he was found by some pilgrims, they mistook him for the Christ Child, a guise in which his father painted him, but Ernst was never the son his father wished for. A student of philosophy and psychology, Ernst was mobilised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





### *Paul Klee (1879-1940)*

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



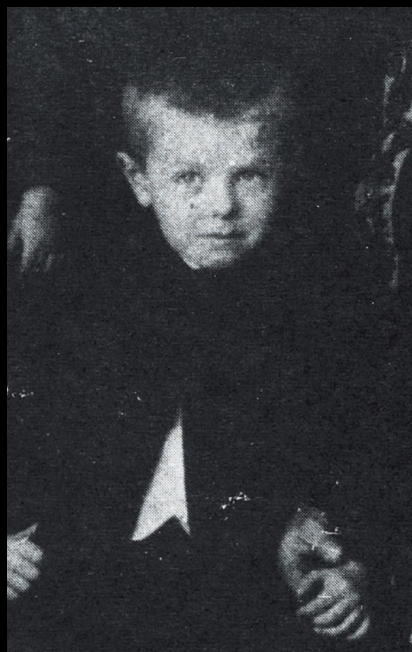
### *Wifredo Lam (1902-1982)*

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

In 1923 Lam pursued a scholarship in Madrid, where he trained with the curator of the Prado and became fascinated with the museum's collection of Bosch, Brueghel, and El Greco. During his fifteen years in Spain, Lam encountered the work of Matisse, Torres-García and Picasso; his work evolved from the Spanish Realist tradition to a synthesis of Expressionism and Cubism. Lam fought briefly in the Spanish Civil War, taking part in the defence of Madrid in 1937. In 1938, he arrived in Paris where he befriended Picasso and met Breton and the Surrealists, who welcomed him into the movement. He was forced to flee Europe in 1941 and travelled by steamship with Breton, Claude Lévi-Strauss and more than 300 other refugee intellectuals. Arriving in Havana, he rediscovered the light and atmosphere of his homeland and sought to express the spirit of his culture in a style inspired by Picasso, Ernst and by African sculpture.

Between 1947 and his death in 1982 Lam lived in Cuba, Haiti, New York, Paris, and Italy and his work involved ever-more occult symbolism with mysterious totem-like personages, often part animal and part human. Lam is championed as the greatest artist to have emerged from the Caribbean region and his work is admired for its vibrant combination of Afro-Cuban folklore, modernist influences, and oblique references to the history of slavery.





### René Magritte (1898-1967)

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

### André Masson (1896-1987)

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





### *Matta (1911-2002)*

Roberto Matta recorded his own history in a sketchbook, calling it his 'Auto-elasto-infra-biography': '11.11.11 Roberto Sebastian Antonio Matta Echaurren, born in Santiago, Chile. 1912-1914 Memory of the lights of Valparaiso at night, a giant tortoise I ride upon, my black dog Siki and Dr. Comentz's gold watch. 1914-1918 Memory of travels in Europe with my parents and grandmother, of being dressed like an angel, of wearing glass slippers at a children's party, and of learning to swim at Viña del Mar in the Pacific Ocean with the temperature of 12°C. 1918-1926 Memory of the Dempsey / Carpentier match. Memory of the botany, history and biology lessons at the College of the Sacred Heart of Jesus and Mary and my stomach-ache during exercise... 1933 Cut the Gordian knot of the Jesuits, the family and Chile' (Matta, quoted in G. Ferrari, *Entretiens morphologiques: Notebook No. 1 1936-1944*, London, 1987, p. 199). This medley of life experiences was merely the beginning – Matta's time as an architect alone brought him into contact with swathes of the vanguard of art and design at the time. By the late 1930s, he had worked with Le Corbusier, Gropius, Moholy-Nagy, had met Duchamp, Aalto, Lorca, Magritte and Moore. And yet his great revelation was Picasso's *Guernica*, which he saw while working on the Spanish Republican pavilion at the Exposition Universelle de Paris in 1937. To compound the effect, he met Breton the same year and was soon brought to the heart of Surrealism: '1938 At *Les Deux Magots*, with the Surrealists. I was like Jesus in the temple, a child with the doctors of the law. They gave me faith, affection and an education in the verb to be' (Matta, *ibid.*, p.199).

Soon after this induction, Matta left for the United States, along with so many other Surrealists (and on the same boat as Tanguy). He revelled in life back in the New World and was repeatedly exhibited during the war, the first time alongside Walt Disney. His art made dramatic advances, and he found himself Surrealism's natural ambassador to the young American artists. However, the emancipation he had felt on his arrival in the United States gradually resulted in his work veering from the strict constraints of Breton's Surrealism and, in 1948, he was expelled from the group, resulting in the resignations of several other members. Although later re-embraced by the group, from this moment of rupture his work advanced freely, adopting its language from popular media as well as his Surreal training. His affiliations became increasingly political, as did his art. Although he continued to travel extensively, he set up homes in Paris and in a monastery in Italy where he lived and worked until his death in 2002.

### *Óscar Domínguez (1906-1957)*

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

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





### Joan Miró (1893-1983)

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

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

### Sir Roland Penrose (1900-1984)

'Penrose est Surrealiste dans l'amitie' wrote André Breton, a befitting description of the man, who was, through his deep personal friendships, responsible for the introduction of European Surrealism to the art world in Britain. The child of strict Quaker parents, Penrose's amicability and pacifism took him to Italy with the Red Cross during the First World War, and, after studying architecture at Queens' College, Cambridge, he would subsequently return to Europe where he took up painting in Paris. He became close friends with Picasso and Ernst, whose ideas would strongly influence his oeuvre.

On returning to London in the 1930's, he brought Surrealism to the forefront of British Art as one of the organisers of the London International Surrealist Exhibition in 1936. Penrose took up residence in north London and was to become a key figure in the Hampstead community of émigrés and avant-garde British artists such as Henry Moore and Ben Nicholson. By 1939 Penrose had begun his relationship with the renowned model and photographer Lee Miller whom he married in 1947 after amicably ending his first marriage to Valentine Boué.

Penrose abhorred violence so as a conscientious objector volunteered as an air raid warden during the Second World War, later taking up a post at the Home Guard training center at Osterley Park teaching military camouflage. During his lectures, he liked to shock his audience by showing a photograph of Miller lying on a lawn naked under camouflage netting, arguing that, 'if camouflage can hide Lee's charms, it can hide anything'. After the war, in 1947, Penrose co-founded the Institute of Contemporary Arts (ICA) in London, with the art critic and writer Herbert Read. In 1960 Penrose was awarded a CBE and was later knighted for his services to the visual arts. Penrose shaped the artistic landscape of Twentieth Century Britain. He is renowned not only for his enigmatic and audacious paintings and sculpture, which remain some of the most enduring images of the movement, but also as one of the leading curators of the day.





### 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 an important part in shaping his profoundly pessimistic and often tragic view of life. 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 Rodo (Manzana) Pissarro, who introduced him to his father, the painter Camille Pissarro. At the beginning of his career Picabia became well-known as an Impressionist painter and began to exhibit his paintings at the *Salon d'Automne* and *Salon des Indépendants*. Between 1908 and 1912 he sought a more personal manner of expansion and explored Neo-Impressionist, Fauvist, and Cubist styles. Significantly in 1908 Picabia met his future wife, Gabrielle Buffet, a music student who shared his interest in 19th century concepts of *correspondance*. By 1912, Picabia had developed a unique blend of Cubism and Fauvism which developed into an important form of abstract art motivated by the desire to express internal states of the mind or emotions. In this same year Picabia became close friends with Apollinaire, who placed the artist's painting at the heart of the new Orphimist movement. His wife's money enabled Picabia to travel and in 1913 he and his wife travelled to New York for the Armory Show, where the artist exhibited at Alfred Stieglitz's '291' gallery. Recklessly abandoning his army supply mission to the Caribbean, Picabia became involved in the activities around '291' and with Marcel Duchamp formed a New York branch of the Dada movement. This period marked the beginning of Picabia's machinist or mechanomorphic paintings in which machinery and technology were subverted and given sexual *personae*. In the summer of 1916 Picabia left New York to settle in Barcelona, where in 1917 he began the publication of the Dadaist magazine entitled '391'. During the 1920s Picabia produced provocative paintings that incorporated matchsticks, curlers and buttons, and in 1923 he began to make 'Dada collages', which were followed by a series of paintings of *Monstres*, and in the late 1920s, the *Transparences*. During the early years of Surrealism Picabia took part in a number of important Surrealist exhibitions and also designed covers for and contributed many texts for *Littérature*, but he was always reluctant to become totally adherent to the movement. His extreme originality, extravagant nature and propagandist buffoonery exerted an important influence on the Surrealist movement during these years. In the 1930s his work grew more varied and became naturalistic, more frequently depicting nudes. It remained so until 1945 when Picabia resumed his distinctive abstract painting and poetry. In 1936 he took part in the highly important international exhibition of Dada and Surrealist works at the Museum of Modern Art, New York, organised by Alfred Barr, and in 1949 he held an exhibition of works he described as 'sur-irrealist' at the Galerie Denise René Drouin. Picabia died in the same house he was born in, on the 30th of November 1953.



### Pablo Picasso (1881-1973)

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

Pablo Ruiz Picasso was born in Malaga in 1881 and from an early age showed an exceptional talent. According to his mother, long before he could speak, Picasso could draw and he completed his first oil painting when he was only nine years old. By the age of thirteen, Picasso had become so successful that his father, Don José Ruiz Blasco, himself an accomplished painter, was so overwhelmed by his son's talent that he gave him his own palate and brushes, declaring that he would never paint again. From his father's encouragement and ambitious paintings Picasso became acquainted with the possibilities of using materials in unconventional ways. In the autumn of 1901 Picasso began his Blue period which lasted until early 1904 when he left Barcelona for Paris.

During the course of 1905 his mood changed and the gloom and tension of his early work yielded in his first Rose period and Circus paintings in which he frequently depicted Acrobats, Harlequins and Saltimbanques. His style rapidly developed in 1907 when he created the breakthrough painting *Les Femmes d'Alger (O. J. Version O)*. André Breton claimed Picasso for Surrealism at a very early stage, even including some of the artist's Synthetic Cubist collages in the Surrealist canon. Although Picasso never actually signed the *Surrealist Manifesto* and his individualism stopped him from fully participating in the movement, Picasso was in close contact with the Surrealists, particularly Breton, Aragon, and his close friend Eluard. Picasso frequently contributed to official Surrealist publications and exhibitions, and participated in the first group exhibition of Surrealist painting at the Galerie Pierre in Paris, where his works hung alongside those by de Chirico, Ernst, Masson, Miró and Arp in 1925. Picasso's paintings and sculptures of 1928-1930 display his absorption of the Surrealist ideal, and are among some of the most violent and disturbing works in his *oeuvre*. Towards the end of 1935, Picasso's association with the Surrealists led to him composing a number of 'automatic' poems that he combined with illustrations, these were published in *Cahiers d'Art* along with an enthusiastic introduction by Breton. In 1936 in the company of the Surrealists, Picasso met Dora Maar, the photographer and Surrealist painter, who became his mistress, companion and muse for the next eight years. The outbreak of the Spanish Civil War and the bombing of the Basque town Guernica, led to the creation of the monumental work, *Guernica*. Deeply affected by the outbreak of war in Europe, his art of this period was full of anger and dark visions. Towards the end of the war, in a happier mood Picasso worked intensively in the late 1940s creating prints and ceramics, and from the 1950s lithographs and engravings.





### *Yves Tanguy (1900-1955)*

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



NOTES





NOTES





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

## 8 WATCHES & CLOCKS

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

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's Live™

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and  
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

### 2. TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

### 5 KEEPING YOUR PROPERTY

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



## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase..

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

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

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

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

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

#### (d) Lots of Iranian origin

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

#### (e) Gold

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

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.



# SYMBOLS USED IN THIS CATALOGUE

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

◦  
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ  
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

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

?, \*, Ω, α, #, †  
See VAT Symbols and Explanation.

■  
See Storage and Collection Page.

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 CONSIGNED 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 with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

#### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

## PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

## COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



11/10/17



THE COLLECTION OF PEGGY AND DAVID  
ROCKEFELLER

*“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”*

— DAVID ROCKEFELLER

**THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER**

New York, May 2018

**CONTACT**

Rockefeller@christies.com  
212.636.2000

To receive updates, and for more information,  
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),  
follow our dedicated Instagram feed @ChristiesRockefeller





© Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018

JOAN MIRO (1893-1983)  
*Mural I, Mural II, Mural III*

I: signed and dated 'Joan Miró. 12.33' (on the reverse); II: signed and dated 'Joan Miró-12.33' (on the reverse); III: signed and dated 'Miró. 12.33' (on the reverse)  
oil on canvas • each 21¾ x 98¾ in. (55.2 x 249.8 cm.) • painted in December 1933

Estimate on Request

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S





MARIA HELENA VIEIRA DA SILVA (1908-1992)  
*L'Incendie I (The Fire I)*  
oil on canvas  
31 $\frac{7}{8}$  x 39 $\frac{3}{8}$  in. (81 x 100cm.)  
Painted in 1944

**POST-WAR & CONTEMPORARY ART  
EVENING AUCTION**

*London, 6 March 2018*

**VIEWING**

2-6 March 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Katharine Arnold  
karnold@christies.com  
+44 (0)20 7389 2024

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**





ANDY WARHOL (1928-1987)  
*Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482)*  
acrylic and silkscreen ink on canvas  
48 x 72in. (122 x 183cm.)  
Executed in 1984

**POST-WAR & CONTEMPORARY ART  
EVENING AUCTION**

*London, 6 March 2018*

**VIEWING**

2-6 March 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Katharine Arnold  
karnold@christies.com  
+44 (0)20 7389 2024

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**





© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PABLO PICASSO (1881-1973)  
*Nature morte: tête de taureau*  
signed and dated 'Picasso 15.1.39.' (lower center)  
oil on canvas  
31 $\frac{1}{8}$  x 39 $\frac{7}{8}$  in. (81 x 100 cm.)  
Painted on 15 January 1939  
\$5,000,000 – 7,000,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE - INVITATION TO CONSIGN**

*New York, May 2018*

**CONTACT**

Jessica Fertig  
jfertig@christies.com

Max Carter  
mcater@christies.com  
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**





MAX ERNST (1891-1976)  
*Gracieux et subtil or Ecllosion*  
signed 'max ernst' (lower right); signed and inscribed 'max Ernst gracieux et subtil' (on the reverse)  
oil on canvas  
10 $\frac{1}{8}$  x 12 $\frac{1}{8}$  in. (25.6 x 30.7 cm.)  
Painted in 1957  
£100,000-150,000

**IMPRESSIONIST AND MODERN ART DAY SALE**

*London, 28 February 2018*

**VIEWING**

20-27 February 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Michelle McMullan  
mmcmullan@christies.com  
+44 (0)20 7389 2137

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**





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LOUISE BOURGEOIS (1911 - 2010)  
*He Disappeared Into Complete Silence*  
the complete rare illustrated book of nine signed engravings, one with drypoint and one with drypoint and scraper, 1947  
with introduction text by Marius Bewley, text by the artist, title and justification page,  
signed by the author and the artist in ink on the justification page  
\$400,000-600,000

## PRINTS & MULTIPLES

*New York, 18 & 19 April 2018*

### VIEWING

13-18 April 2018  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Richard Lloyd  
rlloyd@christies.com  
+1 212 636 2290

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S







# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BRAZIL

**SÃO PAULO**  
+55 21 3500 8944  
Nathalie Lenci  
(Independent Consultant)

## CANADA

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

## COLOMBIA

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Independent Consultant)

## DENMARK

**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø (Consultant)  
+ 45 2612 0092  
Rikke Juel Brandt (Consultant)

## FINLAND AND THE BALTIC STATES

**HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

## FRANCE

**BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory (Consultant)

## GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## -PARIS

+33 (0)1 40 76 85 85

## POITOU-CHARENTE AQUITAINE

+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 170 840 7950  
Natalie Radziwill

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne Schweizer

## INDIA

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

## INDONESIA

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

**-MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi (Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori  
Veneti (Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

## FLORENCE

+39 055 219 012  
Alessandra Niccolini di  
Camugliano (Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria  
(Consultant)

## JAPAN

**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

## MALAYSIA

**KUALA LUMPUR**  
+65 6735 1766  
Julia Hu

## MEXICO

**MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

**-AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

## NORWAY

**OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

## PEOPLES REPUBLIC OF CHINA

**BEIJING**  
+86 (0)10 8583 1766

## -HONG KONG

+852 2760 1766

## -SHANGHAI

+86 (0)21 6355 1766

## PORTUGAL

**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## RUSSIA

**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Zain Talyarkhan

## SINGAPORE

**SINGAPORE**  
+65 6735 1766  
Julia Hu

## SOUTH AFRICA

**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomberg  
(Independent Consultant)

## DURBAN & JOHANNESBURG

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

## WESTERN CAPE

+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

## SOUTH KOREA

**SEOUL**  
+82 2 720 5266  
Jun Lee

## SPAIN

**MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

## SWEDEN

**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

## SWITZERLAND

**-GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

## -ZURICH

+41 (0)44 268 1010  
Jutta Nixdorf

## TAIWAN

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

## THAILAND

**BANGKOK**  
+66 (0) 2 252 3685  
Benjawan Uraipraivan

## TURKEY

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES

**-DUBAI**  
+971 (0)4 425 5647

## UNITED KINGDOM

**-LONDON**  
+44 (0)20 7839 9060

## NORTH AND NORTHEAST

+44 (0)20 3219 6010  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES

**CHICAGO**  
+1 312 787 2765  
Catherine Busch

## DALLAS

+1 214 599 0735  
Capera Ryan

## HOUSTON

+1 713 802 0191  
Jessica Phifer

## LOS ANGELES

+1 310 385 2600  
Sonya Roth

## MIAMI

+1 305 445 1487  
Jessica Katz

## -NEW YORK

+1 212 636 2000

## SAN FRANCISCO

+1 415 982 0982  
Ellanor Notides

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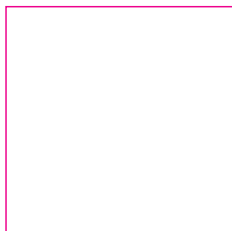
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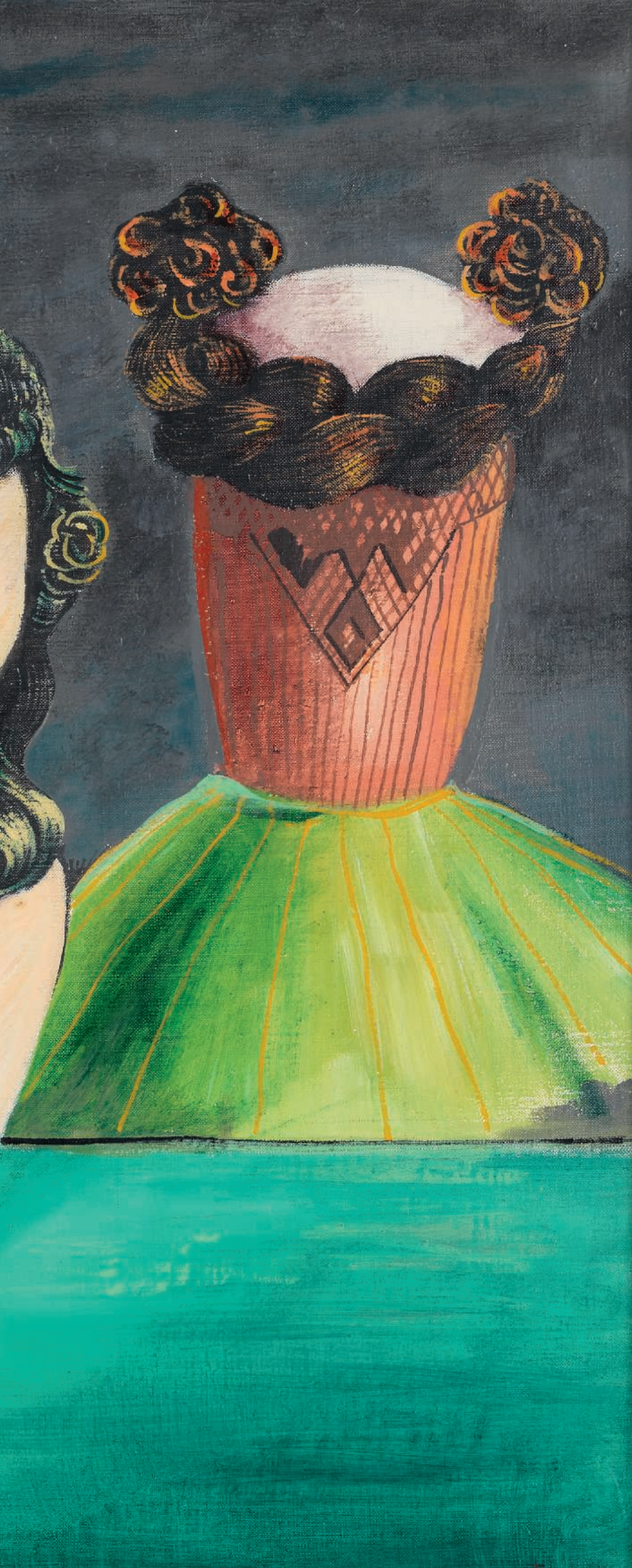
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CHRISTIE'S

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*magritte*