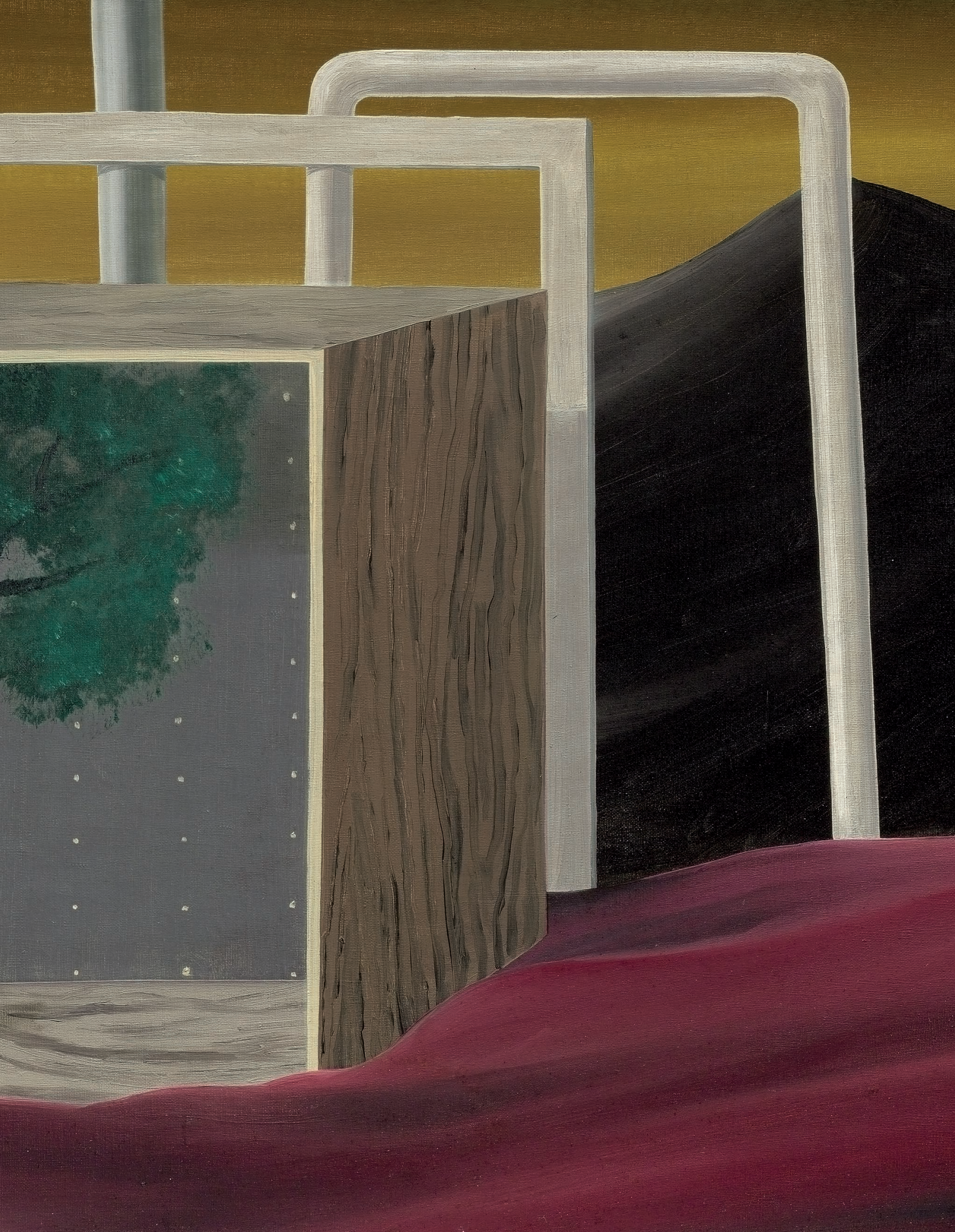




IMPRESSIONIST AND MODERN ART
EVENING SALE

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Robert Brown
Annabel Matterson
Jennifer Duignam
John Steinert

With thanks to Pauline Holzman and Vivienne Joncourt for their assistance in researching for the catalogue, Emily Lin and Isla McIntyre for their assistance in clearing copyright and Will Fergie for his operational support.

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*1

EGON SCHIELE

(1890-1918)

Liegender Mädchenakt

signed and dated 'SCHIELE EGON 09.' (upper left)
watercolour, India ink and pencil on paper
11 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (30.1 x 31.1 cm.)
Executed in 1909

£200,000-300,000

US\$260,000-380,000

€230,000-340,000

PROVENANCE:

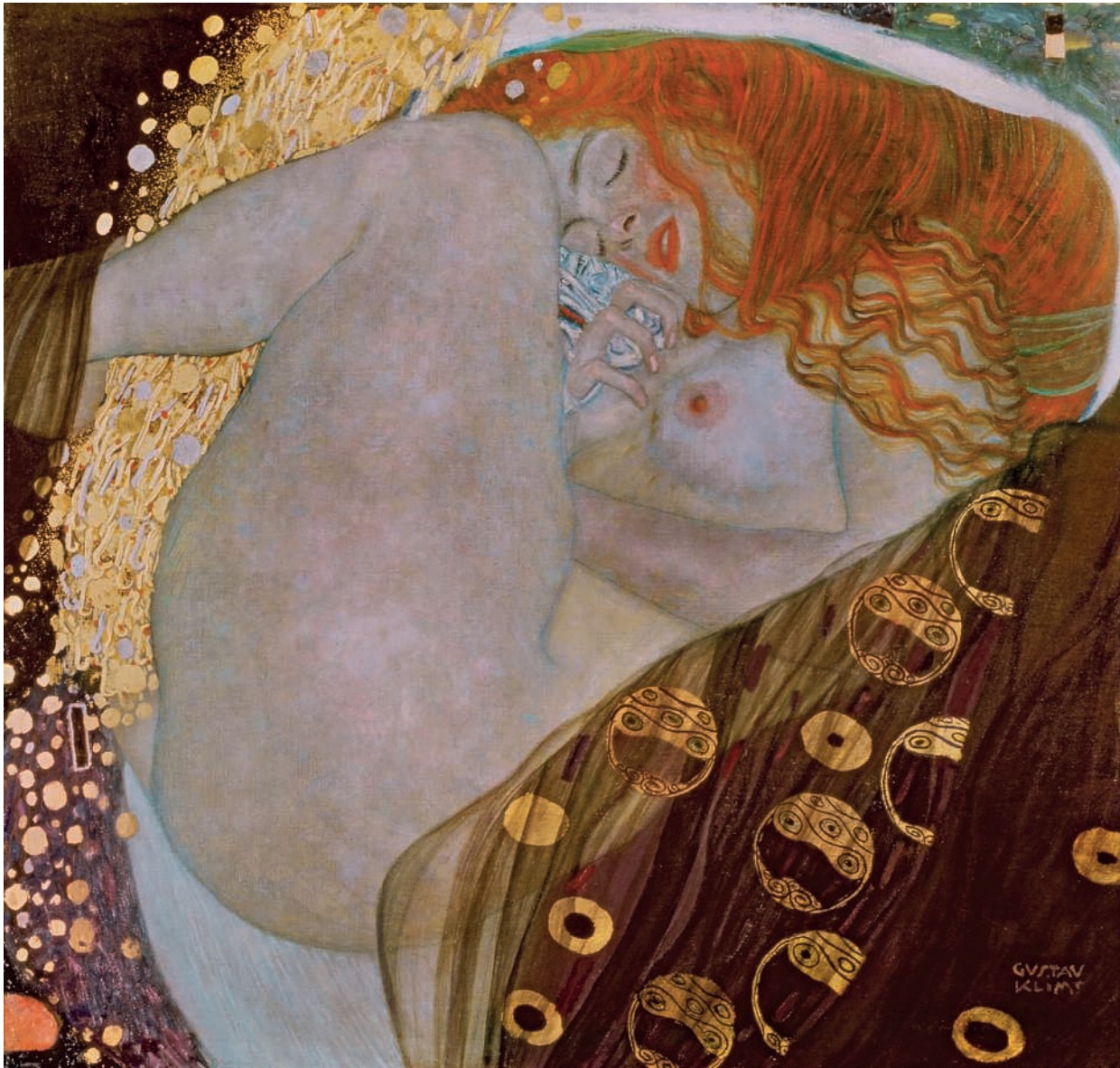
Karl Hayd, Austria, a gift from the artist.
Hedwig Hayd, Austria, by descent from the above,
in 1945, until at least 1967.
Galerie Richard Ruberl, Vienna, by August 1987.
Private collection, Switzerland, by whom probably
acquired from the above, in July 1988.

LITERATURE:

E. Hertlein, 'Frühe Zeichnungen von Egon Schiele',
in *Alte und moderne Kunst*, no. XII, vol. 95, Vienna,
November - December 1967, p. 38 (illustrated fig.
16, p. 39).
J. Kallir, *Egon Schiele: The Complete Works*,
London, 1998, no. 300, p. 382 (illustrated).

1950
100
100





Gustav Klimt, *Danaë*, 1907. Private collection.

‘By 1909, two-dimensional formal considerations had all but obliterated the tactile presence of the brushstroke. Schiele’s drawing style underwent a related change, abandoning interior modelling for a distillation of basic contour.’

– JANE KALLIR

Rendered with a delicacy and expression of handling that is the defining feature of Egon Schiele’s art, *Liegender Mädchenakt* was executed in 1909, a breakthrough year in the short yet groundbreaking life of the artist. The previous year, Schiele had met the great leader of Viennese art, Gustav Klimt properly for the first time and his work hit the young artist with the force of a revelation. Over the course of 1909, Schiele assimilated Klimt’s Jugendstil style, forging his own distinctive idiom, which was characterised by simplified, flowing lines illuminated by flattened planes of colour, of which the present work is a quintessential example. *Liegender Mädchenakt* was given as a gift to Schiele’s friend and fellow artist, Karl Hayd, and remained in his family’s collection for over half a century.

With her reclining yet compact pose depicted on an almost square format, *Liegender Mädchenakt* closely relates to Klimt’s *Danaë* of 1907-08 (Novotny & Dobai, no. 151; Private collection). This painting presents a flame-haired Danaë being impregnated by Zeus, who, as the Greek myth goes, had appeared in the form of a shower of golden coins in order to breach the bronze tower in which her father had locked her away from potential suitors. Schiele also painted an oil of this subject (Kallir, no. 148) as well as a study on paper (Kallir, no. 298; Graphische Sammlung Albertina, Vienna). In the present work, Schiele has adopted the same elegant, hermetic outline to describe the undulating forms of the female figure, using a flash of black to portray his sitter’s raven-coloured hair, which falls in lyrical tendrils down her body. Unlike Klimt’s mythologically-inspired work however, Schiele has made his Danaë resolutely modern, depicting her stockings with a flash of vivid green.



Detail of the present lot.

*2

ALEXEJ VON JAWLENSKY

(1864-1941)

Abstrakter Kopf: Stilles Leuchten

signed with the initials 'A.j.' (lower left)
oil on linen-finish paper laid down on card
14 x 10¾ in. (35.5 x 27.2 cm.)
Painted *circa* 1920

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

PROVENANCE:

Heinrich Kirchhoff, Wiesbaden, by whom acquired directly from the artist.

Toni Kirchhoff, Wiesbaden, by descent from the above.

Tom A. Noonan, Germany & United States.

Leonard Hutton Galleries, New York, by 1984.

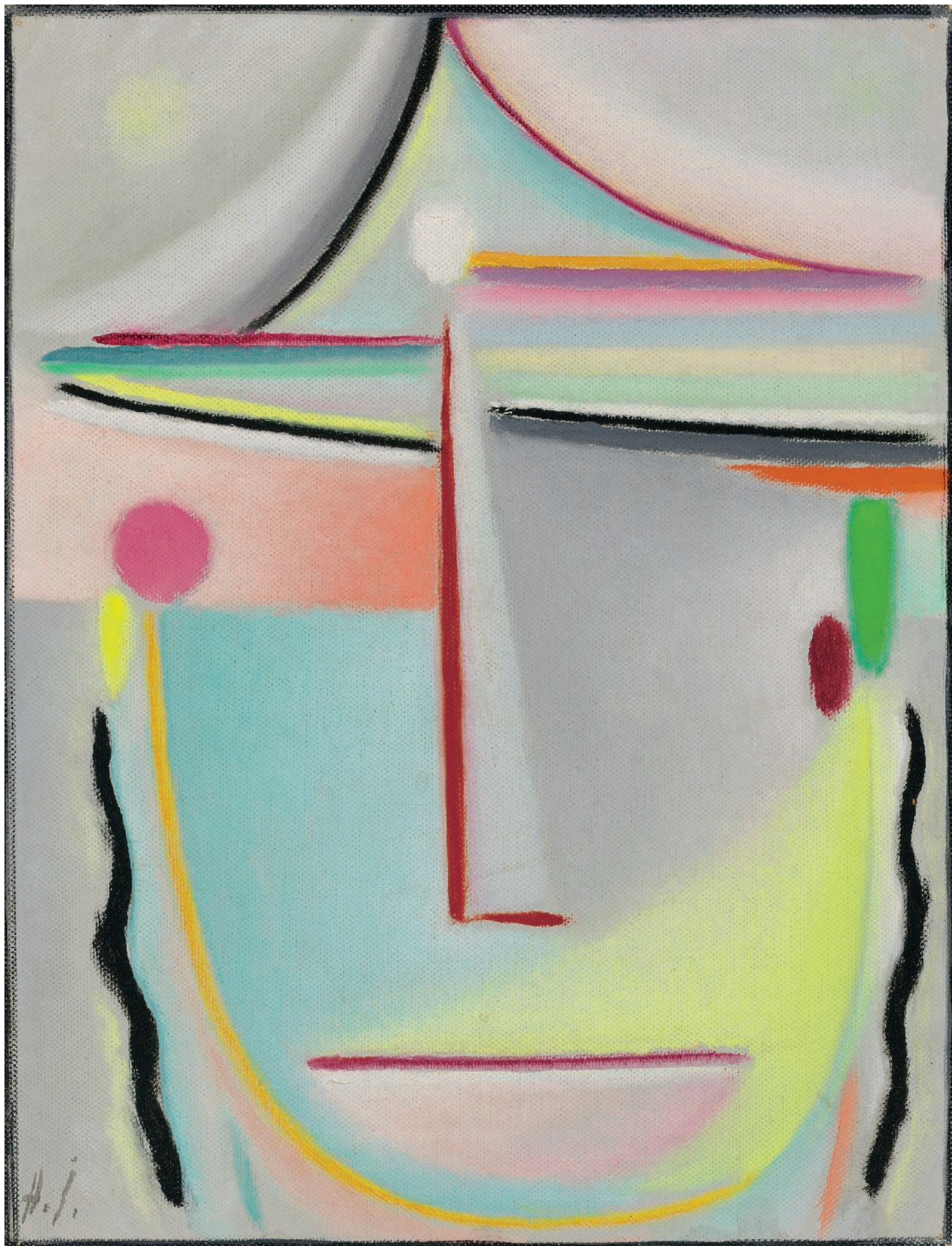
Private collection, Switzerland, by whom acquired from the above, in 1984.

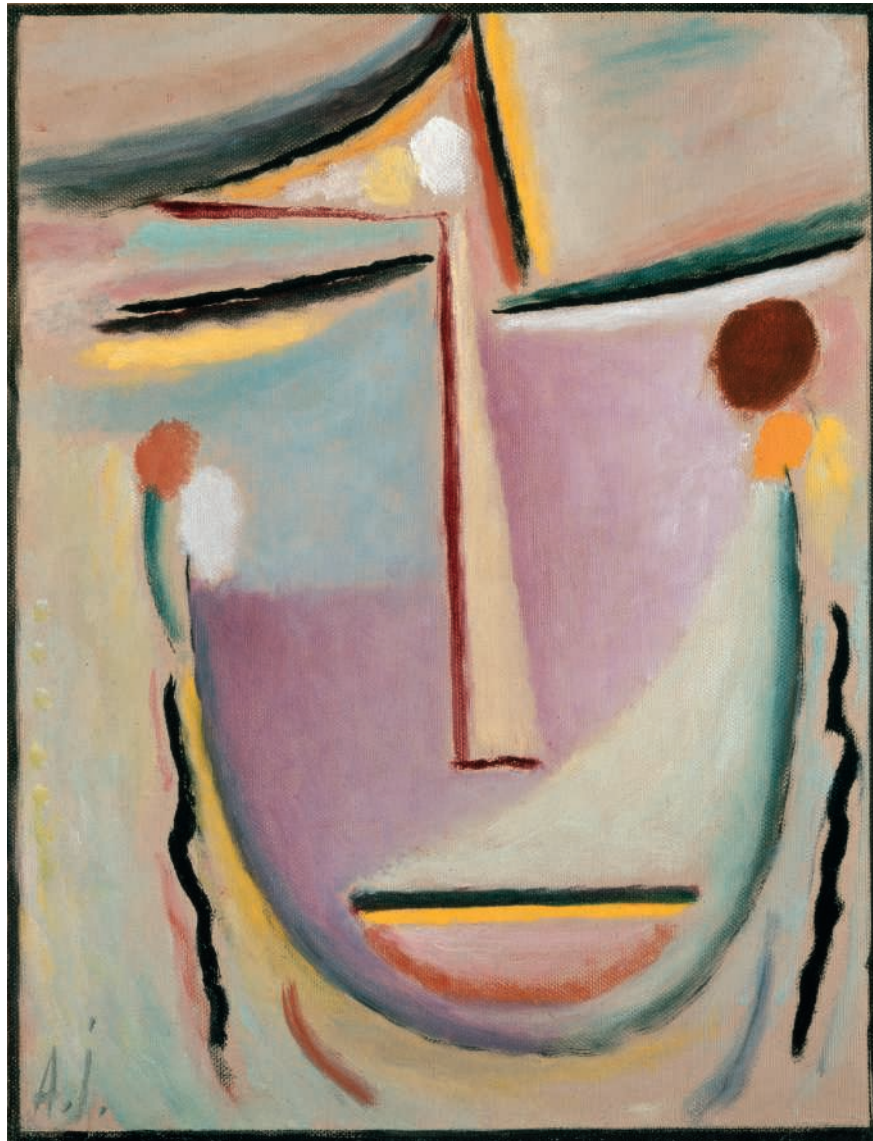
EXHIBITED:

New York, Leonard Hutton Galleries, *The Blue Four: Feininger, Jawlensky, Kandinsky, Klee*, March - May 1984, no. 27 (illustrated p. 38).

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings*, vol. II, 1914-1933, London, 1992, no. 1126, pp. 333 & 522 (illustrated p. 322).





Alexej von Jawlensky, *Kopf*, 1923. Pinakothek der Moderne, Munich.

‘It became necessary for me to find a form for the face, for I realised that great art was only to be painted with religious feeling. And that was something I could bring only to the human face.’

– ALEXEJ VON JAWLENSKY

Alexej von Jawlensky’s search for a pure means of expressing the spiritual aspect of the world reached a new maturity in his series of *Abstrakter Kopf* (*Abstract Head*) paintings. For Jawlensky, working in series offered an important means of exploring the meditative, introspective aspects of his subject matter. ‘I am not so much searching for new forms,’ he explained, ‘but I want to go deeper; not to progress in breadth but in depth’ (Jawlensky quoted in C. Weiler, *Jawlensky: Heads Faces Meditations*, New York, 1971, p. 17). Indeed, the artist declared on several occasions that before he started painting he would meditate, immersing himself in a religious frame of mind in order to approach the human visage from a new, spiritual dimension. The resulting works, which occupied Jawlensky for over a decade, are characterised by an intensely pared-back aesthetic, in which a near-abstract collection of geometric forms and free-floating lines, filled with soft, effervescent touches of colour, coalesce to form ethereal, enigmatic human faces.

Painted in 1920, *Abstrakter Kopf: Stilles Leuchten* is a quintessential example of the series, its delicate features, inscrutable expression and rainbow-like variety of colours radiating a mysterious, quiet intensity that captivates the eye and draws the viewer in. Jawlensky believed that the human visage could act as a medium for the experience of transcendence, with prolonged contemplation of the face eliciting a spiritual experience in both the artist and the viewer. In a letter written to the painter, monk and member of the Nabis, Pater Willibrod Verkade, Jawlensky explained: ‘I had come to understand that great art can only be painted with religious feeling. And that I could only bring to the human face. I understood that the artist must express through his art, in forms and colours, the divine inside him’ (Jawlensky, letter to Pater Willibrod Verkade, quoted in Jawlensky, Pieroni-Jawlensky & Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings Volume One 1890-1914*, London, 1991, p. 34).



Detail of the present lot.

PROPERTY FROM AN IMPORTANT SWISS COLLECTION

λ*3

SONIA DELAUNAY

(1885-1979)

Deux femmes et un enfant

oil on canvas
38 $\frac{3}{8}$ x 31 $\frac{5}{8}$ in. (97.5 x 80.2 cm.)
Painted in 1907

£500,000-700,000

US\$640,000-880,000

€570,000-790,000

PROVENANCE:

The artist's collection (no. 1542), until 1979.
Galerie Jean Chauvelin, Paris.
Private collection, Switzerland, by whom probably
acquired from the above.

Jean-Louis Delaunay and Richard Riss have
confirmed the authenticity of this work.





Paul Gauguin, *Femme et deux enfants*, 1901. Art Institute of Chicago.

Painted in 1907, *Deux femmes et un enfant* is a powerful composition, which demonstrates Sonia Delaunay's desire to devise an autonomous pictorial language out of colour – a guiding principle within her ever-evolving style throughout a long and prolific career as an artist. Featuring a group of anonymous sitters, the present canvas was executed in the artist's studio in the Rue Campagne Première in Paris. The three figures are depicted in half-length, arranged in a manner reminiscent of the Madonna and Child with St. John the Baptist compositions from the Renaissance. Revered by the artist herself, *Deux femmes et un enfant* remained in Delaunay's personal collection until her death in 1979. Dynamic and energetic, it presents an instinctive and emotional response to the contemporary art world, expressing vitality through vibrant colours applied with bold, impasto brushstrokes. *Deux femmes et un enfant* is the epitome of the innovative painterly aesthetic Delaunay had developed by fusing together the atavistic red, blue and yellow hues reminiscent of the atmospheric, rural landscape of her Ukrainian childhood, and combining them with the forms inspired by the contemporary French avant-garde: the unique colour scheme of this composition was achieved through the employment of contrasting chromatic ranges as a means of creating a structural basis for the artwork.

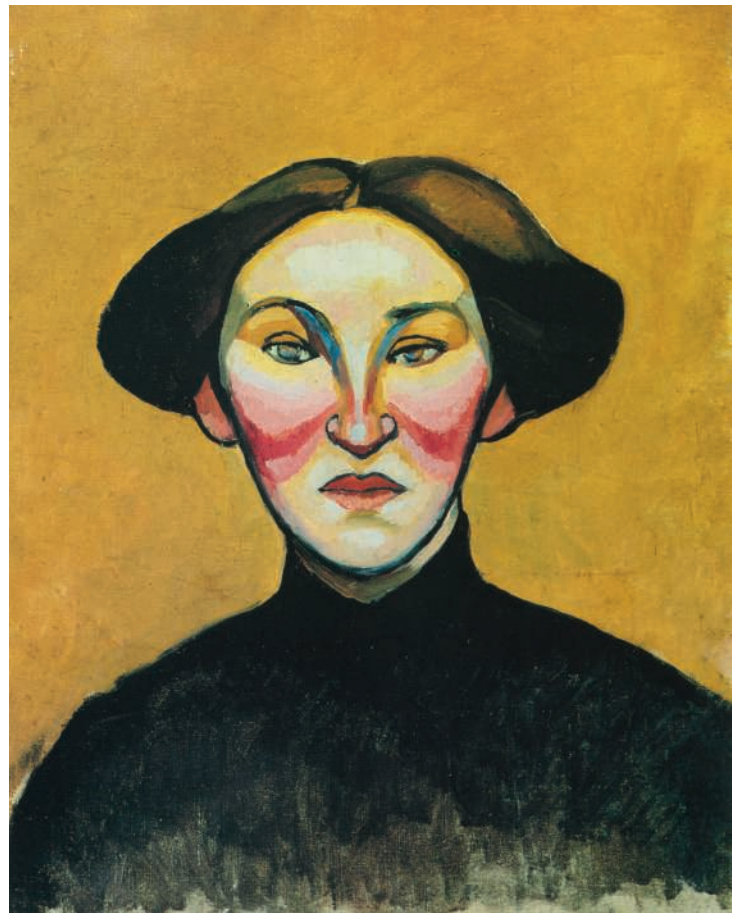
‘In 1907, I was in Paris, I was working in a studio in the Rue Campagne Première. I loved the oils by Van Gogh and Gauguin. I remembered my holidays in Finland and the faces of young girls. I remembered also the colours of my native Ukraine. I painted this work which I particularly liked – a sort of Holy Family. The young woman on the right was the subject of another work that is in the Musée d’Art Moderne de Paris, which I gave to the museum, but I always kept *Deux femmes et un enfant* with me in my studio.’

– SONIA DELAUNAY

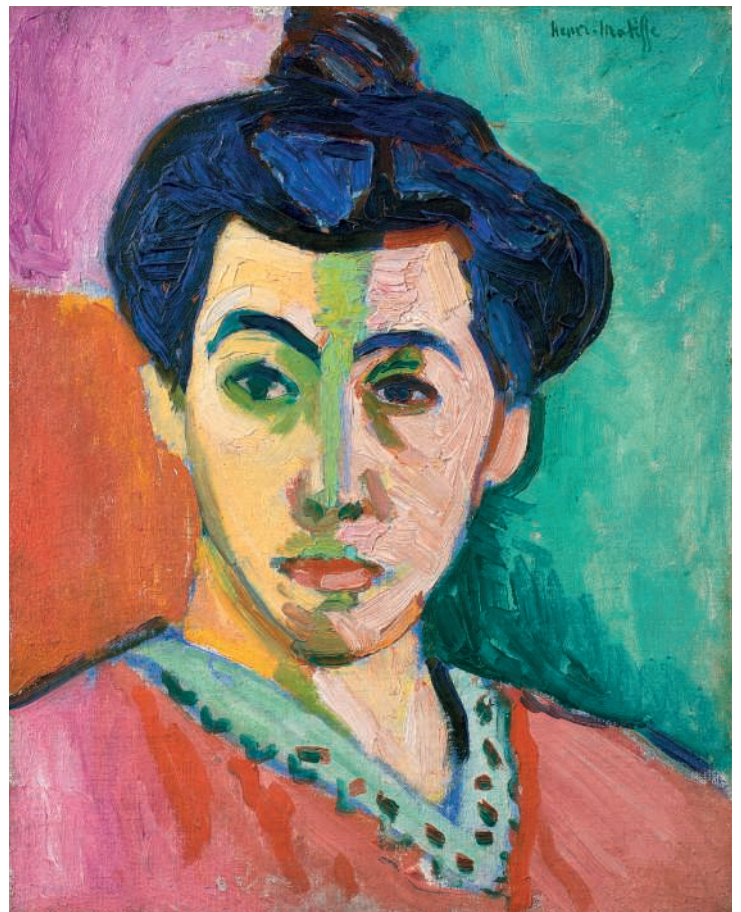
Out of the leading Eastern European artists of the time, including fellow Russian émigrés Wassily Kandinsky and Alexej von Jawlensky, who were based in Munich, Delaunay was one of the first to respond to the pervasive influence of Post-Impressionism and Fauvism. The artist had relocated to Paris in 1905, after a brief stint at the Kunstakademie Karlsruhe in southwestern Germany. The structure of plastic expression, prominent in the rendering of the facial features of the figures portrayed in *Deux femmes et un enfant*, is a legacy of her German period, after which having a strong, constructive basis becomes a cornerstone of her *oeuvre*. It was in Paris however, where Delaunay came to mature as an artist and developed her signature colour palette, comprising of contrasting hues separated by schematic outlines. The artist’s subjects within the present composition are composed of chromatic elements which are indicative of a specific state of mind, the cues for the sitters’ inner melancholy could also be detected in their empty or closed eyes, and languid, meditative poses.

By the time *Deux femmes et un enfant* was painted, Delaunay was well-acquainted with the works of the French avant-garde: the 1905 Salon d’Automne was an extraordinary showcase of a group of artists that would come to be known as *Les fauves*, including André Derain, Maurice de Vlaminck, and Henri Matisse. Furthermore, public showings of Paul Cézanne’s *Les grandes baigneuses*, drawings and paintings by Vincent Van Gogh at the Salon des Indépendants, and canvases by Paul Gauguin at the Galerie Vollard had offered intellectual stimulus for the young artist. Delaunay later acknowledged the impact that the *oeuvre* of Matisse, Van Gogh, and Gauguin had on her, stating: ‘It was from that very strong desire to go past Fauvism that my works from that epoch were born’ (Delaunay, quoted in *Sonia Delaunay*, exh. cat., Buffalo, 1980, p. 18).

Deux femmes et un enfant demonstrates how the artist moved beyond Gauguin and Matisse, fusing their influence into an extreme exaltation of colour with complete flatness. The rich and dynamic effect of the bold colour planes in the present composition is reminiscent of Matisse’s 1905 *Portrait de madame Matisse à la raie verte*; however, *Deux femmes et un enfant* exhibits no trace of chiaroscuro that, as the artist herself observed, even Matisse still employed in his compositions. This is particularly evident in the planar treatment of the facial features of the three figures: there are notable and striking contrasts in the vivid angles of the noses, mouths and jaws of the two women and the child against the rich darkness of their hair as well as their boldly coloured garments. An amalgamation of French Fauvism, German Expressionism and Russian Folk Art, *Deux femmes et un enfant* is a bold and dynamic composition. It prefigures the growing emphasis on line and colour that came to characterise major artistic movements of the 20th Century, establishing Delaunay as one of the leading pioneers among the international avant-garde.



Sonia Delaunay, *Portrait de jeune fille*, 1907. Private collection.



Henri Matisse, *Portrait de madame Matisse à la raie verte*, 1905. Statens Museum for Kunst, Copenhagen.

λ*4

HENRI LAURENS

(1885-1954)

Homme à la pipe

signed with the initials 'H.L.' (on the neck)
limestone
Height: 14½ in. (36.8 cm.)
Executed in 1919; this work is unique

£700,000-1,000,000

US\$890,000-1,300,000

€800,000-1,100,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler),
Paris.
Galerie Claude Bernard, Paris.
Otto Gerson Gallery, Inc., New York (no. 396), by
whom acquired from the above, in January 1959.
Irving & Charlotte Rabb, Cambridge,
Massachusetts, by whom acquired from the
above, on 27 June 1961, and thence by descent.

EXHIBITED:

Paris, Galerie Louise Leiris (Daniel-Henry
Kahnweiler), *Henri Laurens: Sculptures en pierre,
1919-1943*, October - November 1958, no. 3
(illustrated).

LITERATURE:

M. Laurens, *Henri Laurens: Sculpteur, 1885-1954*,
Paris, 1955, no. IV, p. 77 (illustrated).
P.G. Brugière, 'Pierres sculptées d'Henri Laurens',
in *Cahiers D'Art*, vol. 33, no. 35, Paris, 1960, p. 125
(illustrated).
C. Giedion-Welcker, *Contemporary Sculpture: An
Evolution in Volume and Space*, London, 1961, pp.
58 & 252 (illustrated p. 58).
W. Hofmann, intro., *The Sculpture of Henri
Laurens*, New York, 1970, no. 77, p. 217 (illustrated
pl. 77).
W. Zanini, *Tendências da escultura moderna*, Sao
Paulo, 1971, no. 45, n.p. & p. 119 (illustrated n.p.).





Pablo Picasso, *L'étudiant à la pipe*, March 1914. Museum of Modern Art, New York.



Henri Laurens, *Tête de jeune fille*, 1920. Tate Gallery, London.

‘For me, Laurens’ sculpture is, more than any other, a true projection of himself in space, a little like a three-dimensional shadow. The way he breathes, he touches, he feels, he thinks, becomes an object, a sculpture.’

– ALBERTO GIACOMETTI

One of the pioneers of cubist sculpture, Henri Laurens’ *Homme à la pipe* is among the finest of the artist’s work in stone. Encouraged to adopt a cubist idiom in his sculpture by his friend Georges Braque in around 1911, Laurens created a number of polychrome paper and cardboard constructions and assemblages, before taking up stone and terracotta as his mediums in 1917. From this time on, he created a series of cubist inspired pieces, such as the present work, which combine both the wit and playfulness of his earlier Picasso-inspired multimedia constructions with a sense of grandeur, simplicity and geometric lucidity that served as the embodiment of the prevailing wartime and post-war stylistic tendency: the ‘Return to Order’.

Taking as its subject an instantly recognisable cubist motif – a man smoking a pipe – the present work demonstrates Laurens’ deft ability at creating a paradoxical sense of wholeness from an assortment of fragmented planes, protrusions, cubes and hollows. Created to be regarded fully in the round, *Homme à la pipe* is composed of angular, geometric facets of smoothly carved stone, interspersed with semi-circular shapes to demarcate the figure’s eyes, ears and his pipe.

Zig-zagging carvings signify the man’s hair, these identifiable attributes serving, as in cubist painting and drawing, as recognisable features amidst an otherwise abstract arrangement of simplified forms. In many ways reminiscent of Picasso’s *Tête de Fernande*, in which Picasso created the head of his lover with a series of faceted planes, here Laurens has conveyed multiple viewpoints of this male figure. In so doing, the sculptor has imbued this piece of carved stone with a sense of dynamism and movement, as if the character is caught in a moment of animation or expression.

Laurens’ move to more traditional materials and methods of sculptural construction was, it has been suggested, a result in part of a trip that he made to Chartres in the spring of 1918. It was Chartres Cathedral, particularly the Romanesque parts, that most interested Laurens, the weight, texture and colour of the limestone inspiring him to adopt this in his own practice (I. Monod-Fontaine, in *Le Cubisme*, exh. cat., Paris, 2018-2019, p. 180). As a result, Laurens continued to expand the boundaries of cubist sculpture.



Detail of the present lot.

HENRI MATISSE

(1869-1954)

Le collier d'ambre

signed 'Henri MATISSE' (lower left)
oil on canvas
24¼ x 17⅞ in. (61.7 x 45.4 cm.)
Painted on 21 March 1937

£5,000,000-8,000,000

US\$6,400,000-10,000,000

€5,700,000-9,100,000

PROVENANCE:

Paul Rosenberg & Co., Paris & Bordeaux, by 1937.
Seized from the National Bank of Commerce and Industry, Libourne, on 28 April 1941.
Transferred by order of the Devisenschutzkommando to the Jeu de Paume, Paris, on 5 September 1941.
Included in Exchange #18 between the Einsatzstab Reichsleiter Rosenberg and Gustav Rochlitz, on 21 May 1942.
Sold by Gustav Rochlitz to Isidor Rosner, Paris.
M. Nicolas Karjensky, Galerie d'Art Cardo, by whom acquired in 1942.
M. Albert Dauré, Perpignan, by whom acquired from the above, until at least 1962.
Anonymous sale, Sotheby Parke Bernet, New York, 1 November 1978, lot 50A.
Lefevre Fine Art, London (no. 8585), by whom acquired from the above.
Marvin M. Mitchelson, Los Angeles.
Private collection, by 1982.
The heirs of Paul Rosenberg.

EXHIBITED:

Paris, Galerie Paul Rosenberg, *Oeuvres récentes de Henri-Matisse*, June 1937, no. 20, n.p.; this exhibition later travelled to London, Rosenberg & Helft, July 1937.
Nagoya, City Art Museum, *Matisse Retrospective*, August - September 1991, no. 59; this exhibition later travelled to Hiroshima, Museum of Art, October - November 1991; and Kasama, Nichido Museum, November - December 1991, no. 59, pp. 160 & 234 (illustrated p. 161; titled 'Woman with Pearl Necklace').

LITERATURE:

J. Cassou, *Paintings and Drawings of Matisse*, Paris, 1939, n.p. (illustrated pl. 21).
J. Cassou, *Paintings and Drawings of Matisse*, Paris, 1947, pl. 19 (illustrated).
G. Diehl, *Henri Matisse*, Paris, 1954, no. 112, p. 145 (illustrated pl. 112).
M. Luzi & M. Carrà, *L'opera di Matisse: dalla rivolta 'fauve' all'intimismo, 1904-1928*, Milan, 1971, no. 479, p. 106 (illustrated).
L. Delectorskaya, *With apparent ease...Henri Matisse, Paintings from 1935-1939*, Paris, 1988, p. 229 (illustrated).
G.-P. & M. Dauberville, *Matisse*, vol. II, Paris, 1995, no. 749, pp. 1363 & 1445 (illustrated p. 1363; titled 'Buste de femme').

Wanda de Guébriant has confirmed the authenticity of this work.





Henri Matisse, *La musique*, 1939. Albright-Knox Art Gallery, Buffalo.

The young model in *Le collier d'ambre* is clad in a Persian kaftan, blouse and sash, each worked with an ornate needlework filigree. These are garments Matisse pulled from his trove of ethnic costumes and textiles, mostly acquired in the markets of Nice, to lend her the appearance of an odalisque, in accordance with the time-honoured conventions of the Orientalist style in Western art. This painting of 1937 differs, however, from many in this mode that Matisse had painted during the previous decade. Foregoing the dreamy, sensuous fantasy of those earlier odalisque paintings, the artist's characterisation of his model here is casually and accessibly modern, and all the more forthrightly appealing as she gazes amiably at the viewer. A significant development in Matisse's 'modern' odalisques of the mid- and late 1930s is moreover the extent to which the model, in her colourful and exotic attire, becomes a fully integrated component within the larger ensemble of decorative elements. The odalisque paintings of this period are among the most rigorously designed and strikingly orchestrated compositions that Matisse had painted since the end of the First World War.

'Around 1936 there came a sort a renewal in Matisse's art', the printer and publisher Tériade commented in his 1951 interviews with the painter, published as *Matisse Speaks* (*Art News*, November 1951). In

a statement Matisse had given Tériade in 1936, reprinted in *Matisse Speaks*, the artist explained, 'When means become so refined, so distilled and extenuated that their expressive power exhausts itself, one must go back to the essential principles... Pictures which are refinements, subtle degradations, delicacies without energy, need the beautiful blues, the beautiful reds, the beautiful yellows, the materials which stir man's basic sensuality. This was the springboard of Fauvism – the courage to find anew the purity of means' (Matisse, quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 122-123).

Completed in Nice on 21 March 1937, *Le collier d'ambre* is one of the marvellous paintings that Matisse created during that banner year as he reinvigorated his art, going back to the very fundamentals he had discovered for himself over the course of previous decades and invaluable contributed to the cause of modernism. Matisse declared to Tériade in 1936, 'In my latest paintings, I united the acquisitions of the last twenty years to my essential core, to my very essence' (*ibid.*, p. 123). These ideas would continue to guide his production down through the final decade of his paintings on canvas, and then the miracle of the paper cut-outs that became his ultimate achievement, crowning the magical Indian summer he called 'une seconde vie' – his 'second life'.



Hélène Galitzine, 1937.
Photograph by Henri Matisse.



Henri Matisse, *Femme et anémones, fond jaune*, 1937. Philadelphia Museum of Art.



Henri Matisse, *Femme et renoncules*, 1937. Museum of Fine Arts Houston.

The paintings of odalisques that Matisse had made his signature theme during the first ten years he spent working in Nice, from 1917 to 1927, had brought him success and fame. The weekly news magazine *Time* featured him on the cover of its 20 October 1930 issue. A series of four major 60th birthday celebrations dedicated to his career soon followed. Galerie Thannhauser, Berlin, The Museum of Modern Art, New York, and the Kunsthalle, Basel, all mounted retrospectives of the artist's work during late 1930 and 1931. Most satisfying of all for Matisse was the reception accorded his large show at the Galerie Georges Petit, Paris, in June-July 1931. Two-thirds of the contents were drawn from his recent Nice production. Picasso, Matisse's long-time rival, took notice, remarking to Tériade, 'He's got the sun in his gut... there are some pretty good things' (Picasso, quoted in *Matisse/Picasso*, exh. cat., London, 2002, p. 237).

This anniversary excitement, however, did little to obscure from Matisse the hard fact that he had found himself 'blocked' in his work. He had ceased easel painting in late 1929. 'I don't feel up to work', he confessed to his wife Amélie. 'Probably I'll need a complete physical overhaul before I can stand the effort of setting off in a new direction all over again' (Matisse, quoted in H. Spurling, *Matisse the Master*, New York, 2005, p. 292).

The artist was ready for extended travel. Following a layover in New York to visit his son Pierre, his first trip to America, Matisse sailed half-way around the world to Tahiti, where he stayed from late March to mid-June 1930. He was back in Nice at the end of July. He returned to America later that year to serve on the jury for the Carnegie Institute International Exhibition. He met with Dr. Albert C. Barnes and viewed his collection in Merion, Pennsylvania, which contained important early paintings Matisse had not seen for years. Barnes commissioned a mural for the central gallery of his museum. Matisse painted the two versions of *La danse* during 1931-1933, twice again traveling to

America, making the last trip in May 1933 to accompany the completed second and final version of the mural to its destination and supervise its installation.

Although Matisse had done little work in Tahiti or elsewhere during these travels, the changing environments proffered the benefit of new perspectives. 'When you have worked a long time in the same milieu', the artist explained to Tériade in 1930, 'it is useful at a given moment to stop and take a voyage which will let parts of the mind rest while other parts have free rein--especially those parts repressed by the will. This stopping permits a withdrawal and consequently an examination of the past. You begin again with more certainty' (Matisse, quoted in J. Flam, ed., *op. cit.*, 1995, p. 88).

The experience of composing *La danse* within the context of its grand architectural setting proved to be the key factor in the development of Matisse's style during the 1930s and thereafter. In the odalisque paintings of the 1920s, 'he worked in a somewhat naturalistic way', Flam observed, 'depicting things from a specific point of view and emphasising transitory effects of light, shadow and mood' (J. Flam, *Matisse: In Search of True Painting*, exh. cat., New York, 2012, p. 135). By the end of that decade, Matisse had encountered increasing criticism that claimed his Nice odalisques and interiors offered little that went beyond the familiar tenets of Impressionism, and that he had, in effect, ceased evolving as a significant modernist. Matisse knew he must take steps to reclaim his status as a leading figure in the avant-garde. To this end, the Barnes commission proved to be a timely opportunity. Matisse rendered the figures of his dancing women as robustly rhythmical, flatly composed planes of colour set against an abstracted ground. 'He took with him a wholly different attitude toward space,' Catherine Bock-Weiss has written, 'a bolder architectural expansiveness...a new concept of space as a 'surround,' an immersion in boundless immensity' (C. Bock-Weiss, *Henri Matisse: Modernist Against the Grain*, University Park, Pennsylvania, 2009, p. 113).

When Matisse resumed working at the easel – somewhat tentatively at first – in late 1933 and early 1934, drawing led the way, prompting him to take a new direction in his painting, moving away from modelled volume and form to the expressive arabesque. ‘The description of objects in space increasingly gave way to denotation of objects as ideational signs’, John Elderfield discerned (J. Elderfield, *The Cut-Outs of Henri Matisse*, New York, 1978, p. 19). ‘It is enough to invent signs’, Matisse proclaimed in 1947 (Matisse, quoted in J. Flam, ed., *op. cit.*, 1995, p. 178). Matisse successfully translated the lessons of *La danse* in its monumental scale to an easel format in *Grand nu couché (Nu rose)*, painted in 1935. ‘Matisse had become increasingly involved with the evocation of objects in a flattened, abstracted space’, Flam has written. ‘As he continued to emphasise the flat areas of bright colour and the rhythmic patterning of the spaces between things represented, his paintings were eventually transformed into ensembles of distilled pictorial signs that asserted a certain independence from their surroundings’ (Flam, exh. cat., *op. cit.*, 2012, p. 135).

As Matisse had recently done while finalising the forms of the dancers in the Barnes mural, he pinned cut-out paper shapes to the canvas of *Grand nu couché* to make alterations in the outlines and the positioning of the nude. This procedure helped him to visualise both figure and ground as distinct, flat colour zones separated by clear contours. The use of cut papers initially served as a preparatory tool, but soon evolved into the artist’s first independently conceived, coloured paper cut-out compositions in 1937-1938.



Henri Matisse, *L'Odalisque, harmonie bleue*, 1937. Sold, Christie's, New York, November 6 2007 (\$33,641,000).



Henri Matisse, *La danse*, 1932-1933. The Barnes Foundation Merion, Philadelphia.



Henri Matisse, *La blouse roumaine*, 1940.
Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



Pablo Picasso, *Portrait de femme à la guirlande*, 1937. Private collection.

The presence of two new models also played an important role at this juncture in Matisse's approach to composing pictures. The blonde Russian émigré Lydia Delectorskaya, then 24 years old, served as the model for *Grand nu couché*. She had helped as a studio assistant while Matisse was working on the Barnes mural, and was hired in 1934 to look after the artist's ailing wife Amélie. She soon became indispensable in the studio, and began to pose as Matisse's favourite model. Matisse featured Lydia in his most important painting of 1937, *La grande robe bleue et mimosas*, which the photographer Matossian recorded in ten "states" between 26 February and the end of April. In late 1935, Lydia introduced to the artist her Russian friend Héléne, Princess Galitzine. An oval-faced, wavy-haired brunette, Héléne intrigued Matisse as a visual complement to fair Lydia's classic features, and both women served as the artist's preferred models until 1939. Héléne posed for a series of odalisque paintings Matisse created during January and February 1937 (Bernheim-Jeune, nos. 743-746). The artist painted her full-figure and seated, attired as in the present painting, in *Robe rouge et tulipes violettes*, completed on 7 March (no. 748). *Le collier d'ambre*, offered here, followed on 17 March (No. 749), while Matisse continued to work on the composition showing Lydia in the grand blue dress. Héléne's distinctively Slavic features enhanced the early Rumanian blouse drawings and paintings that occupied Matisse during the latter half of 1937. She also appears, with Lydia, in *Le chant*, the mantelpiece decoration that Matisse executed on commission for Nelson A. Rockefeller, New York, in 1938. Rounding out her service for Matisse, Héléne became the guitarist, joined by a cousin, in *La musique*, 1939.

The new paintings of the late 1930s marked a sea-change in Matisse's style, his overall aesthetic outlook and purpose. This tendency extended to his subjects as well. 'My models, human figures, are never just "extras" in an interior. They are the principal theme of my work', Matisse wrote in 1939. 'The emotional interest they inspire in me is not particularly apparent in the representation of their bodies, but often rather by the lines and the special values distributed over the whole canvas or paper, which form its orchestration, its architecture' (Matisse, quoted in J. Flam, ed., *op. cit.*, 1995, pp. 131-132). A persistent thread in these pictures, carried over from various odalisque paintings of the 1920s, is that of a woman or women in the presence of flowers and foliage, a composition arising from the symbiosis of woman and floral elements in a shared environment. Matisse's paintings of the late 1930s are surely the epitome of this theme, the *femme-fleur*, in modern French painting, alongside works by Picasso and Léger.

'Matisse sought not only to depict the appearance of specific women', Flam has written, 'but also to express an ideal akin to that of the 'Eternal Feminine', in which the power of Woman is associated with creativity, fecundity, and even a state of grace... Plants and decorative motifs express the inner vitality of the woman in a way that transcends her individuality... Floral motifs...transpose some of its decorative vigour to her body...both are often animated by the transfer of linear energy. Keeping the viewer's eye in continual motion, this transfer was part of Matisse's strategy for dispersing the individuality of the women in his pictures... These powerful, timeless symbols of Woman well reflect the artist's stated goal of making images that transcended the literal subject of the painting and allowed him to create a space that he described as being beyond him, "beyond any motif...a cosmic space"' (Flam, *exh. cat.*, *op. cit.*, 2012, p. 141).



Detail of the present lot.

**LÉGER
PICASSO**
ICONS OF THE TWENTIETH CENTURY

λ*06

PABLO PICASSO

(1881-1973)

**TWO MAJOR WORKS FROM A
DISTINGUISHED PRIVATE COLLECTION**

Homme et femme nus

signed 'Picasso' (upper right); dated '13.11.68.' (on the reverse)

oil and Ripolin on canvas

63¾ x 51½ in. (162 x 129.8 cm.)

Painted in Mougins on 13 November 1968

£10,000,000-15,000,000

US\$13,000,000-19,000,000

€12,000,000-17,000,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henri Kahnweiler),
Paris (no. 012899).

Pace Gallery, New York (no. 4095).

Acquired from the above by the present owner,
in 1973.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 27, *Oeuvres de 1967 à
1968*, Paris, 1973, no. 372, n.p. (illustrated pl. 153).

G. Boudaille, M.-L. Bernadac & M.-P. Gauthier,
Picasso, New York, 1987, no. 293, pp. 160 & 181
(illustrated p. 160; titled 'Man and Woman').





Pablo Picasso, *Nu Debout et Mousquetaire Assis*, 30 November 1968. The Metropolitan Museum of Art, New York.

‘...the last seven years of Picasso’s life constituted a Great Late Phase.’

– JOHN RICHARDSON

Painted over the course of a single day, Pablo Picasso’s monumental composition *Homme et femme nus* fizzes with erotic tension, the bodies of its two amorous protagonists intertwining and overlapping as they lie together in an intimate moment of sensual pleasure. Emerging from the artist’s renewed interest in the charged interaction between the painter and his model, a theme which occupied him almost continuously throughout the final decade of his life, this work not only offers a glimpse into the heady, passionate relationship between Picasso and his muse, but also the extreme zeal with which he approached the act of painting at this time. Picasso was filled by an enormous urge to create during this final chapter of his career, resulting in a great flourishing of painterly work that was characterised by its passionate vitality, fervent energy and distinct sense of spontaneity. Adopting an abbreviated style of painting, described as *écriture-peinture*, and rendered in bold, expressive strokes of paint, these compositions stand as an affirmation of Picasso’s continued artistic dynamism during the last decade of his life, and the endless wells of creative inspiration that lay within his imagination.



Picasso with *Le couple*, painted 9 October 1970, in Mougins, on the artist's 89th birthday, 25 October 1970. Photograph by Roberto Otero.



Titian, *Mars, Venus & Amor*, circa 1550. Kunsthistorisches Museum, Vienna.

‘The true heirs are us. The painters, those who carry on painting. We are the heirs of Rembrandt, Velázquez, Cézanne, Matisse. A painter always has a father and a mother, he doesn’t spring from nothing.’

– PABLO PICASSO

Picasso had returned to the subject of the painter and his model following of a decade-long exploration into the themes and iconography of the great masters of art history. During the 1950s and early 1960s, he conducted in-depth studies of a selection of masterpieces by artists including Delacroix (in his *Femmes d’Alger* series, 1954-1955), Velázquez (*Las Meninas*, 1957), Manet (*Le déjeuner sur l’herbe*, 1960-1962), and lastly Poussin (*L’enlèvement des sabinés*, 1962-63), absorbing the compositional techniques of his predecessors and then translating them through a decidedly non-traditional language into his own, unique variation of the subject. By directly engaging with the work of these revered artistic figures of the past, Picasso was not only measuring himself against their achievements, comparing the strength of their imagination against his own, he was also assessing his position within this esteemed lineage of great European painters.

These investigations also lent themselves to Picasso’s working practice at the time, in which he actively pursued a serial procedure in his painting, examining, assimilating and re-interpreting a chosen style, subject or manner across multiple canvases. Taking great pleasure in the act of painting itself, he allowed the process of creation to take prominence over the finished image. As he explained to Françoise Gilot: ‘It’s the movement of painting that interests me, the dramatic movement from one effort to the next, even if those efforts are perhaps not pushed to their ultimate end ... I’ve reached the moment, you see, when the movement of my thought interests me more than the thought itself’

(Picasso, quoted in E. Cowling, *Picasso: Style and Meaning*, London, 2002, p. 640). Similarly, he told Alexander Liberman, the editor of *Vogue* magazine, that ‘paintings are but research and experiment. I never do a painting as a work of art. All of them are researches. I search incessantly and there is a logical sequence in all this research. That is why I number them. It’s an experiment in time’ (Picasso, quoted in D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 72).

However, the task of reinterpreting Poussin’s calamitous scenes of distress, rampage and terror during the winter of 1962 had left the artist feeling drained. As the new year dawned, he resolved to turn away from these allusions to the past, and instead seek out a new theme which he hoped would reinvigorate his art. Hélène Parmelin, the wife of the painter Edouard Pignon and a close friend of Picasso at the time, witnessed first-hand this sea-change in the artist’s focus: ‘And now he says he is turning his back on everything. He says he is flinging himself into an incredible adventure. He says everything is changed, it’s all over, painting is something quite different from what we believed, perhaps it’s even the exact opposite... “We have to look,” says Picasso, “for something that develops all on its own, something natural, and not manufactured, it has to evolve just as it is, in its natural shape and not its shape in art ... Grass like grass, a tree like a tree, and a nude like a nude.” ... In February 1963, Picasso broke loose. He painted ‘The Painter and His Model.’ And from that moment he painted like a madman. Perhaps he will never paint again with such frenzy’ (H. Parmelin, *Picasso Says...*, trans. C. Trollope, London, 1966, pp. 84-84).

‘Paintings are but research and experiment. I never do a painting as a work of art. I search incessantly, and there is a logical sequence in all this research. This is why I number them. It’s an experiment in time.’

– PABLO PICASSO

The resulting works delve into the fundamental connection between the artist and his muse, revelling in the very act of looking itself, and the ways in which the figure could be translated through the artist’s subjective vision, into a paean of the female form. In many versions the artist is seen before his easel, paintbrush in hand, gazing at his model as she adopts a variety of dynamic poses; in others, the artist stands alone, lost in thought at the edge of a half-painted or empty canvas, while in another strand, the artist disappears altogether, and the nude model alone fills the expanse of the canvas. All suggest the excitement of rediscovery though, as Picasso, in the shape of the painter, becomes both observer and creator, the passive voyeur and the active agent in the scene, absorbing the view before him whilst simultaneously generating it. As he continued to explore this theme throughout the 1960s, the painter gradually emerged from behind his canvas, moving ever closer towards the reclining nude model, eliminating the barrier between the two until they become joined in a passionate embrace. Describing this evolution as the ‘ultimate conclusion’ of Picasso’s investigations into the subject, Marie-Laure Bernadac sees in this meeting of the two characters a fundamental transformation, as they shift from representing the artist and his model, to a paradigmatic vision of male-female relationships (Bernadac, ‘Picasso 1953-1972: Painting as Model,’ in *Late Picasso: Paintings, sculpture, drawings, prints 1953-1972*, exh. cat., London, 1988, p. 55).

Displaying a distinct confidence and self-assuredness as she reveals her naked body to the desiring gaze of her partner, the female character in *Homme et femme nus* does indeed appear to be the embodiment of *l’"éternel féminin*. Lounging nonchalantly before her admirer, she raises her arms above her head in a manner that frames her face and reveals her nude body in its entirety, her posture echoing the sensuous odalisques of Ingres and Matisse. With her dark hair, hieratic bearing and Grecian profile, the recumbent female nude appears to be an homage to the artist’s wife Jacqueline, the muse who entranced Picasso throughout his later years, filling his imagination and fantasies with her petite, yet voluptuous, form. Though she never modelled for him in the traditional sense, Jacqueline’s presence permeated every aspect of the artist’s work, captivating his imagination and inspiring a myriad of sculptures, drawings, etchings and paintings in her likeness. While Bernadac has characterised Jacqueline as ‘the ultimate odalisque’ in terms of ‘her physique, in her strange likeness to the women in the [Delacroix] painting, her sensuous nature,’ Picasso’s depictions of his last love went beyond a mere celebration of her physicality, capturing aspects of her personality and temperament in a manner that reveals the close intimacy the two shared (Bernadac, *ibid*).



Pablo Picasso, *Le couple*, 30 October 1967. Musée Picasso, Paris.



Pablo Picasso, *Femme nue à l'oiseau et joueur de flute*, 1967. Albertina, Vienna.



Pablo Picasso, *Homme à la guitare et nu couché*, 1970. Musée Picasso, Paris.



Jacqueline and Pablo Picasso,
circa 1957. Photograph by David
Douglas Duncan.





Pablo Picasso, *Nu assis avec, bras croisés sur la tête*, 1959. Private collection.

‘You see, for me a painting is a dramatic action in the course of which reality finds itself split apart. For me, that dramatic action takes precedence over all other considerations...’

– PABLO PICASSO

The male figure, meanwhile, remains entirely captivated by the woman, his eyes cast wide as he stares appreciatively at the sensual, curvaceous body before him. A surrogate for the artist himself, this virile, romantic figure was an extension of the swashbuckling *mosquetero* character that had first emerged in Picasso’s work during the final months of 1966. With their dandyish poses, elaborate costumes and debonair appearances, Picasso’s musketeers appear as mock-heroic cavaliers, often brandishing their swords towards their female companions in a gesture that alluded to their sexual prowess. Though the present male character is nude, and therefore without his usual weapon, the pipe he clenches between his lips acts in a similar manner, a playful nod towards the man’s intentions and the lust the female figure arouses in him. However, citing the emblematic tradition of seventeenth century Dutch painting as a possible source, in which tobacco smoke was seen as a symbol of the futility and fleetingness of love, Gert Schiff has observed that these ‘smoking musketeers invariably have a wistful expression, as if musing upon some lost or inaccessible happiness’ (Schiff, *Picasso: The Last Years, 1963-1973*, New York, 1983, p.40). While Picasso had indeed quit smoking by this time, it was but one of a number of pleasures in which he felt he could no longer indulge – as he explained to Brassai: ‘Whenever I see you, my first impulse is to ... offer you a cigarette, even though I know that neither of us smokes any longer. Age has forced us to give it up, but the desire remains. It’s the same with making love. We don’t do it anymore but the desire is still with us!’ (Picasso, quoted in J. Richardson, ‘L’Epoque Jacqueline,’ in *op. cit.*, p. 29).



Pablo Picasso, *L'Étreinte*, 26 September 1970. Musée Picasso, Paris.

As such, *Homme et femme nus* may be seen as the concrete expression of Picasso’s own passion-filled, sexual fantasies, his longing and desire channelled into the figure of the smoking *mosquetero* as he stares at the woman. Filling the entire breadth of the canvas with her statuesque form, she is the central focus of the work, captivating her male partner, and the artist, with her sumptuous curves and raw sexuality. Certain features are enlarged and given particular prominence in the composition, such as the woman’s feet, her shapely breasts, even her underarm hair, as if Picasso is guiding our attention to the aspects of her body which acted like magnets to his gaze. Nowhere is this more striking than in the open reveal of the woman’s vulva, its prominent position and clear delineation revealing the hold it had over the painter’s imagination. In some ways, the model’s pose echoes Gustave Courbet’s notorious *L’Origine du monde* (1866), its bold, unashamed display of the *mons veneris* and foreshortened view up the woman’s thighs recalling the scandalous nineteenth century artwork. However, in *Homme et femme nus* Picasso chooses not to focus solely on this site of sexual pleasure, but rather paints the woman in her entirety, celebrating the seemingly endless array of attractive qualities he discovered in her form, from her large eyes that return his steady gaze and the gentle parting of her full lips, to the manner in which her loosely coiffed hair tumbles around her face and the soft, silky texture of her skin.



Detail of the present lot.



Egon Schiele, *Umarmung*, 1917. Belvedere Museum, Vienna.

‘Art should not be a trompe-l’oeil, but a trompe-l’esprit.’

– PABLO PICASSO

While Picasso had always merged and synthesized numerous sources in his work, compositions such as *Homme et femme nus* are defined by their expression of the artist’s lived experiences in the moment of their creation. Residing in almost complete seclusion with Jacqueline at Notre-Dame-de-Vie in Mougins, the artist was able to immerse himself entirely in his work, painting without disturbance for long hours each day. The result was an exuberant burst of creativity that belied the artist’s age, as he produced an astounding body of work that valiantly proclaimed his undiminished powers of creation. Some days were marked by the completion of five or six canvases, while others were devoted to a single painting, as Picasso contemplated and explored the formal problems of a particular subject. This fervent energy is reflected in the bold, gestural brushwork the artist employed in the compositions of this period – forms are modelled in long, sinuous strokes of pigment, before being filled with broad dashes of colour that clearly show the speed with which the artist attacked the canvas. Indeed, adopting an almost unfiltered approach, Picasso responded to the currents of his creative imagination with lightning speed, often leaving subtle *pentimenti* still visible on the canvas, traces of the shifting directions his mind took as it danced around his subject.

It is this passion for painting, for life, for creation itself, which makes Picasso’s art from the twilight years of his career seem so vital and compelling to this day. Driven by a heady mixture of desire and memory, they show an artist painting without restraint, as he tried to express all that remained within his creative imagination, before it was too late: ‘I have less and less time to paint,’ he proclaimed in a moment of poignant honesty, ‘and I have more and more to say...’ (Picasso, quoted in M-L. Bernadac, p. 85).



Lucian Freud, *Naked Portrait with Reflection*, circa 1980. Private Collection.



Jacqueline Roque dans les bras de Picasso
dans l'atelier de La Californie, Cannes, en
1957. Photograph by David Douglas Duncan.

λ7

MARC CHAGALL

(1887-1985)

Fleurs au-dessus des fiancés bleus or Les amoureux bleus

signed 'Marc Chagall' (lower right)
oil, gouache and India ink on canvas
29½ x 18¼ in. (74.4 x 46.4 cm.)
Painted in 1948-1951

£500,000-700,000

US\$640,000-880,000

€570,000-790,000

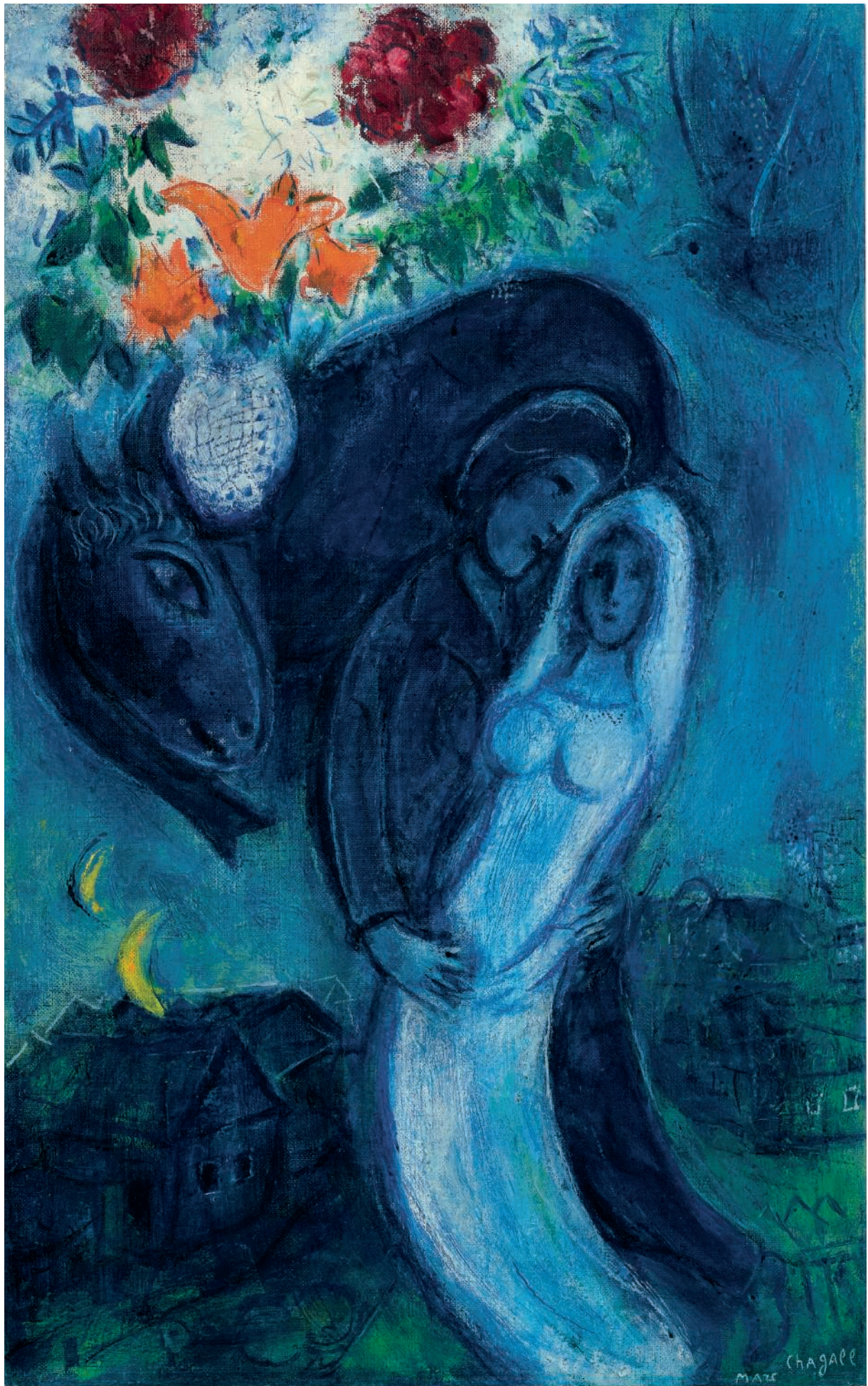
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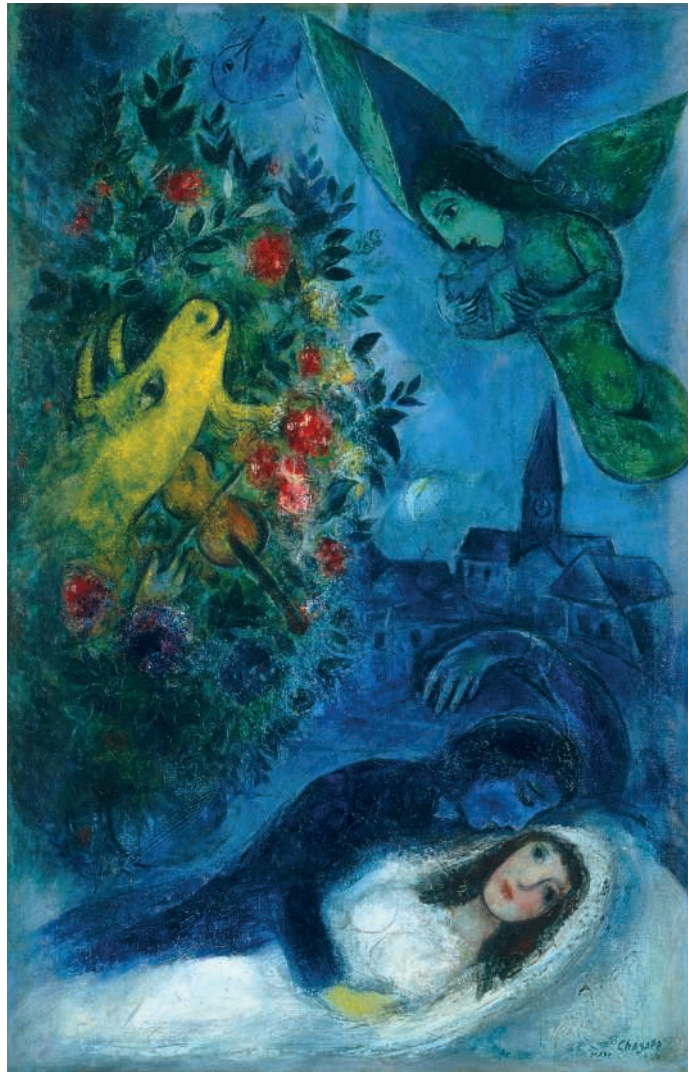
Galerie de l'Elysée (Alex Maguy), Paris.
Dina Toso Caffaratti, Paris & Santa Margherita
Ligure.
Lino Toso, Venice, a gift from the above.
A gift from the above to the present owner.

EXHIBITED:

Paris, Galerie de l'Elysée (Alex Maguy), *Tableaux
de qualité, Grande Exposition*, November -
December 1957, no. 6, n.p..

The Comité Marc Chagall has confirmed the
authenticity of this work.





Marc Chagall, *La nuit d'Orgeval*, 1949. The Museum of Art, Kochi, Japan.

Amidst a deep blue moonlight sky, a bride and groom float above a village, watched over by animals and framed by a magnificent bouquet of brightly coloured flowers in Marc Chagall's poetic *Fleurs au-dessus des fiancés bleus*. Painted between 1948 and 1951, this work dates from a time of transition and change in Chagall's life. In 1948 the artist had returned to France from his wartime exile in America, moving first to a house in Orgeval, in the countryside outside Paris. Chagall returned to Europe a deeply changed man. In 1944, his beloved wife and muse, Bella had died in New York. Bereft, he was unable to paint for six months. A year later, Chagall met a young and unhappily married English woman, Virginia Haggard McNeil. The pair fell quickly in love, and Virginia gave birth to their son, David, in June 1946. Together, Chagall, Virginia, her daughter, Jean, and David returned to France, where they were met by Chagall and Bella's daughter, Ida.

A few months after their arrival in Europe, Chagall and his family were invited by the Greek publisher Tériade to stay at his home in the south of France. Chagall immediately fell under the spell of the Côte d'Azur, finding respite from the anxiety he felt for the fate of his friends in Soviet Russia. He first rented a house in Saint-Jean-Cap-Ferrat, before moving, a year later, to Les Collines, an idyllic house with pistachio-coloured shutters set upon the hills of Vence. Surrounded by peach orchards, olive groves, palms and orange trees and overlooking the sparkling blue waters of the Mediterranean beyond, this house was a paradise and would remain his home for the next sixteen years, longer than he had lived anywhere before in his life.

Chagall set up his studio in one of the outbuildings, the large windows and expansive views flooding the space with light and colour. As a result, his work of this time became looser and more sensuous, filled with images of floating lovers and blossoming flowers, such as *Fleurs au-dessus des fiancés bleus*. As Virginia recalled, 'An explosion of new ideas was suddenly released at the sight of the Mediterranean... His store of "Chagall" material was jolted and injected with new substance, producing a series of variations around a theme...the sea, the boats and flowers of St. Jean tumbled out in exuberant succession' (V. Haggard McNeil, *My Life with Chagall*, New York, 1986, pp. 89-90).

'I have always painted pictures where
human love floods my colours'

– MARC CHAGALL



Chagall drawing from his terrace
in Vence, 30 June 1950.





Detail of the present lot.

**LÉGER
PICASSO**
ICONS OF THE TWENTIETH CENTURY

λ*8

FERNAND LÉGER

(1881-1955)

**TWO MAJOR WORKS FROM A
DISTINGUISHED PRIVATE COLLECTION**

Femme dans un fauteuil

signed and dated 'F. LEGER 13' (lower right)
oil on burlap
31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in. (81 x 100 cm.)
Painted in 1913

Estimate on Request

PROVENANCE:

Galerie Kahnweiler, Paris.
Galerie Louise Leiris, Paris.
Louis Carré Gallery, New York.
Saidenberg Gallery, New York.
Sidney Janis Gallery, New York (no. 8857).
Richard Feigen Gallery, New York (no. 15430-D).
Private collection, France.
Galerie Beyeler, Basel (no. 7831), by whom
acquired from the above, on 29 June 1973.
Acquired from the above by the present owner, on
25 March 1974.

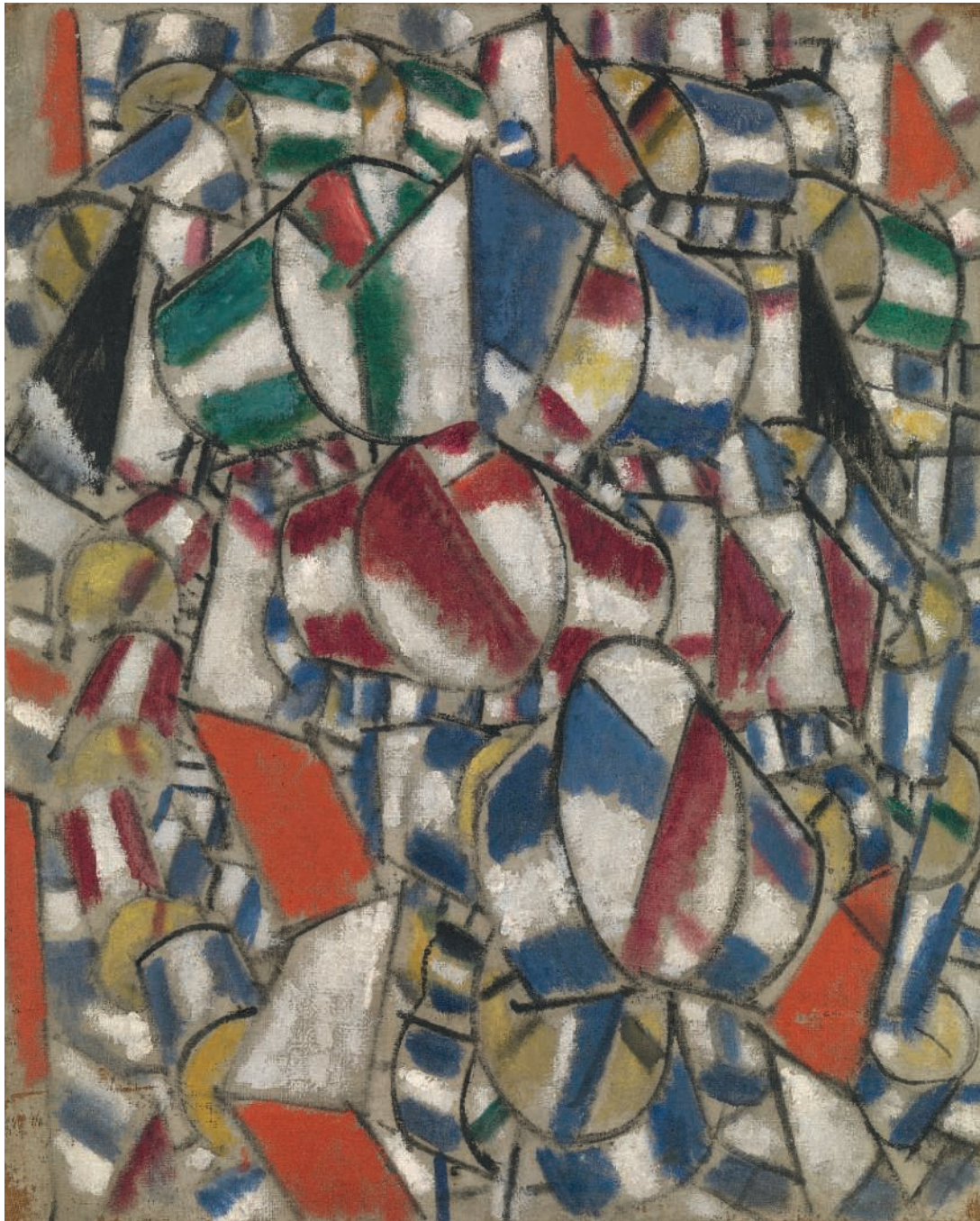
EXHIBITED:

New York, Louis Carré Gallery, *70th Anniversary
Exhibition Léger*, March - April 1951, no. 1, n.p.
(illustrated n.p.; titled 'Femme couchée sur un
canapé').

LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné
de l'oeuvre peint, 1903-1919*, Paris, 1990, no. 58, p.
108 (illustrated).





Fernand Léger, *Contraste de formes*, 1913. The Museum of Modern Art, New York.

‘Contrast has always frightened peaceful and satisfied people; they eliminate it from their lives as much as possible.’

– FERNAND LÉGER

Painted in 1913, Fernand Léger’s *Femme dans un fauteuil* belongs to a groundbreaking series of paintings and drawings known as the *Contrastes de formes*, which saw Léger venture beyond the formal and intellectual daring of Cubism to reach a new and unprecedented form of abstraction. Created between 1912 and 1914, this group dramatically broke with artistic convention as Léger expunged all vestiges of mimesis, fundamentally altering the course of art in the opening decades of the 20th Century. With their bold, direct and dramatic compositions filled with a tumbling array of lines, forms and colours, these works also conjure the cacophony of the modern metropolis, a world characterised by speed, dynamism and simultaneity. As such these works stand as luminous testaments to the halcyon pre-war years, a period defined by radical artistic innovation, rebellion and diversity.





Paul Cézanne, *Madame Cézanne dans un robe rouge*, circa 1890. The Metropolitan Museum of Art, New York.

Taking the tools of illusionism – colour, line and form, the ‘three indispensable components’ of art, as he described – Léger created a new, reduced and purified artistic vocabulary. Using an assortment of cylindrical, tubular and cubic shapes demarcated with black lines and streaks of bold colour, he constructed compositions based simply upon the contrasts and oppositions of forms. Once he had conceived this painterly language, he used it for the depiction of landscapes, still-lives and the figure, as well as creating a number of works in which there was no ostensible subject at all. *Femme dans un fauteuil* is one of a small group of five figurative works from 1913 that depict a seated female figure (Bauquier, nos. 58–62). As with the majority of the *Contrastes de formes*, three of this rare group are now housed in museums – the Centre Pompidou, Paris, Fondation Beyeler, Basel and the Sprengel Museum, Hannover – with the location of the remaining work unknown.

Here, Léger has created a radically new vision of woman that hovers on the border of abstraction and figuration. Taking a subject rich in art historical precedents – from the Renaissance to Cézanne and Picasso, the seated female figure was an inexhaustible motif for artists – Léger has created his female protagonist from a series of interlocking forms. The fiery streaks of red and orange interspersed with radiant white highlights that constitute her body suggest the metallic gleam of polished mechanical parts, turning this multipartite, abstracted figure into a machine – the aesthetic that would come to dominate Léger’s work for the rest of his life.

Seated in a chair, the arms of which are massive blue cylinders topped with yellow circles, the woman appears in a moment of introspection, resting her oval shaped head – her features described with a series of tighter, more refined lines – upon her cylindrical-shaped arm, a

‘An exacerbation of volumes, of forms – elements that remain the foundation of my art. This period of reaction, as you are aware, I pushed to its furthest limits, dislocating form and neglecting colour. When I was in possession of my form (the modelled volume), then colour reappeared, first of all in grey in the manner of Cézanne, then, little by little, it assumed its importance. In short, I reacted against Impressionism not because of its excess of colour but because of its lack of constructive form.’

– FERNAND LÉGER

very human pose that belies the mechanical nature of her depiction. Accompanied by a cup of tea placed upon a table in the immediate foreground, she appears world-weary, life in the frenetic, ever changing modern world clearly exhausting. Her left hand has become a large cube, divided into four vertical sections, while her legs appear like red roofs disappearing off the lower edge of the painting. Amidst the revolving pieces that constitute her torso and chest, a single curving passage of powdery green paint runs down the centre of the figure’s torso. Unaccompanied by the vigorous black lines that define the rest of the forms, this soft arc suggests the undulating torso of the woman, imbuing her mechanical construction with an undeniable sense of sensuality and femininity.

Rendered with an incredible sense of spontaneity and a deft rapidity, *Femme dans un fauteuil* is also novel in its exaltation of the materials of painting itself. Physicality, both in terms of the sense of solidity and mass of the geometric pictorial forms, as well as the canvas and pigment itself, is emphasised. Using unmixed colour applied in vigorous lines directly onto the surface of the canvas, Léger draws attention to the way in which this work is constructed. The highly textured white ground becomes an active component of the composition. This impetuous, raw and unmediated mode of painterly creation was highly innovative, as the act of painting itself became a subject in its own right.

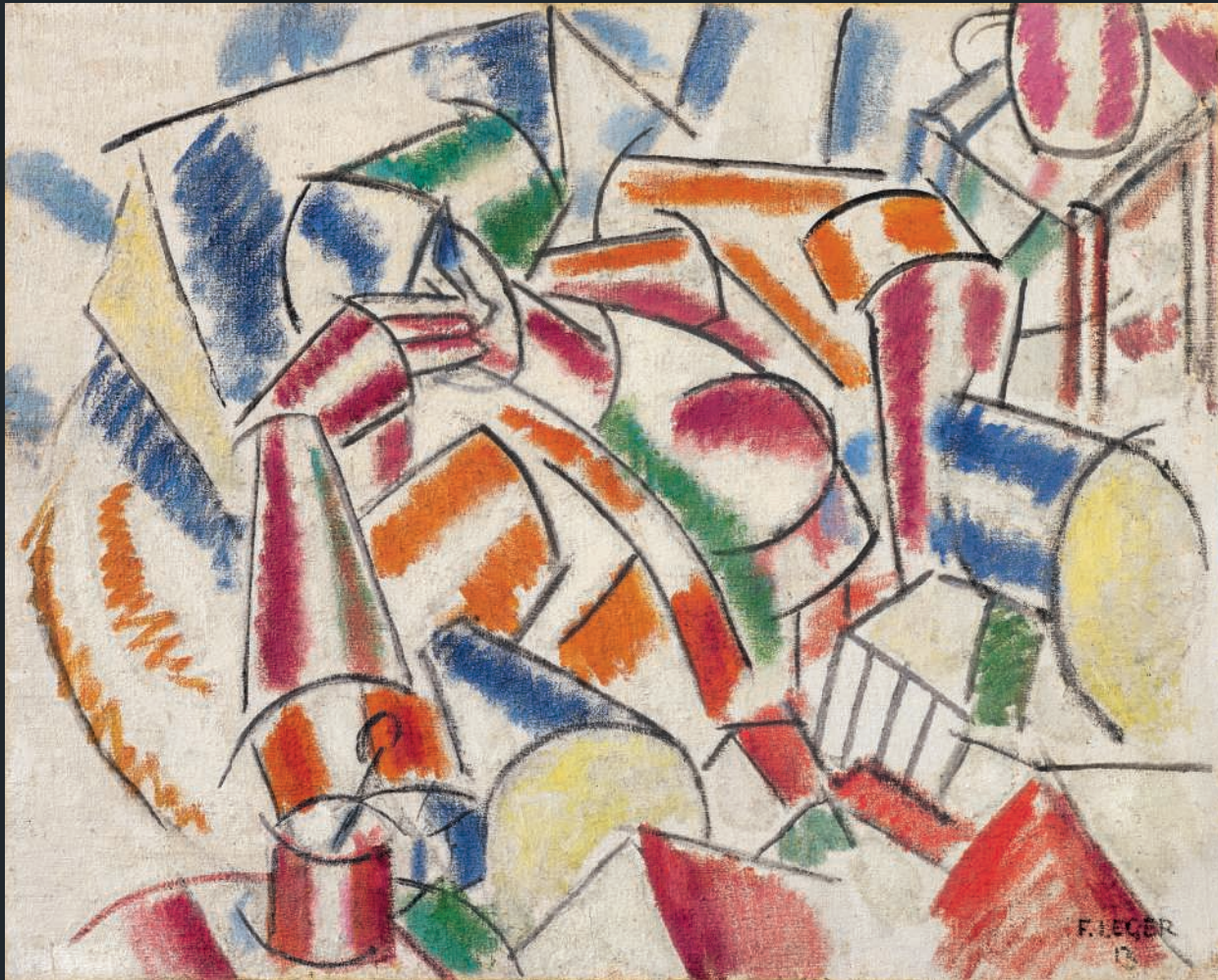
It has been suggested that the reappearance of the female subject in *Femme dans un fauteuil* and this small group of related *Contrastes de formes* was possibly related to the beginning of Léger’s relationship with Jeanne Lohy, whom he had met in May or June 1913. Jeanne stayed in Léger’s studio during the war, while the artist was serving at the Front, and the pair were married in December 1919. The artist rarely included autobiographical detail in his pre-war work. Yet, it is undeniable that the female figure in the present work, abstracted and effaced as she appears, is imbued with a distinctly personal quality. Her casual pose and the gentle tilt of her head suggest perhaps that the artist had a specific woman in mind when he painted this work; this abstract vision of colour and line imbued with a personal, playful intimacy. Of the four other works in this sub-series, the Fondation Beyeler and the Sprengel Museum’s works feature the same ovoid-shaped head with the same pattern of etched black lines, a similarity that would suggest a shared muse, Jeanne perhaps, at the heart of these works.



Jeanne Lohy, later Jeanne Léger, circa 1915.

FERNAND LÉGER

The *Femme* series of 1913



The present lot.



Fernand Léger, *Femme couchée*, 1913. Musée National d'Art Moderne, Paris.



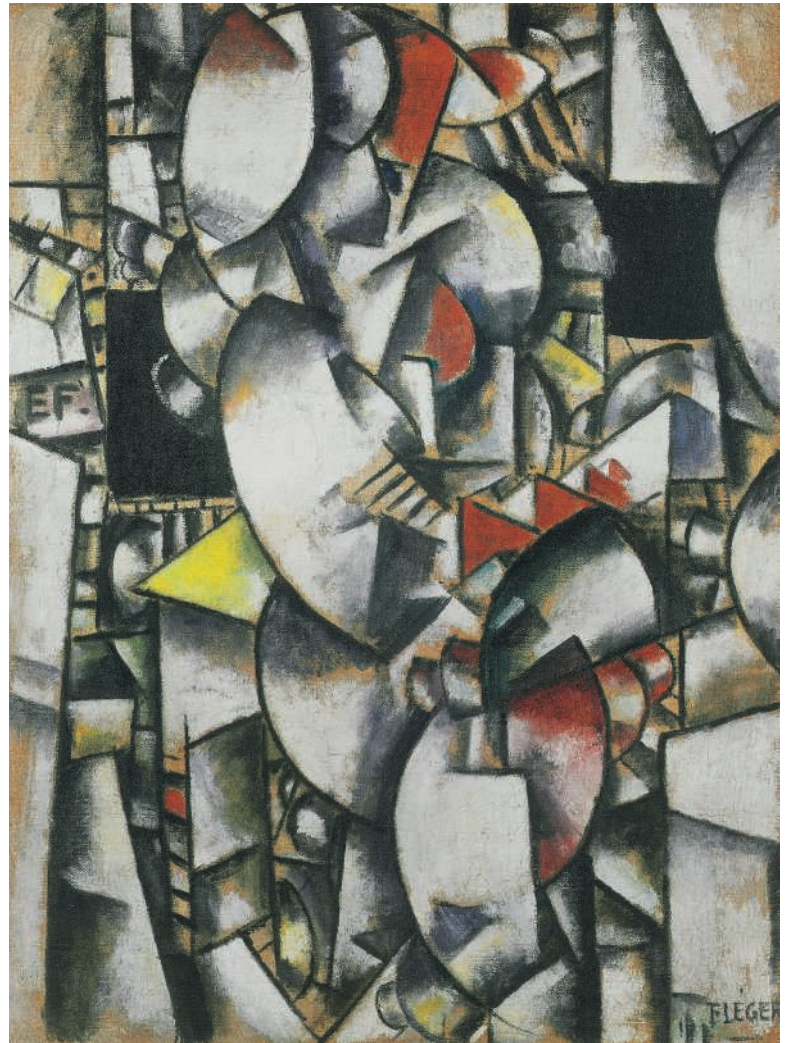
Fernand Léger, *Femme dans un fauteuil*, 1913. Sprengel Museum, Hannover.



Fernand Léger, *La femme au fauteuil*, 1913. Beyeler Stiftung, Basel.



Fernand Léger, *Le femme en bleu*, 1912. Kunstmuseum, Basel.



Fernand Léger, *Modèle nu dans l'atelier*, 1913. Solomon R. Guggenheim Museum, New York.

‘Pictorial contrasts used in their purest sense (complementary colours, lines, and forms) are henceforth the structural basis of modern pictures.’

– FERNAND LÉGER

The figure stands at the centre of Léger’s rapid ascension from his early experiments with Cubism in 1909, to the entirely novel pictorial language he invented and employed in *Femme dans un fauteuil*. In just four years, the artist had imbibed the principles of Cubism and Futurism, moving past the influence of Cézanne, and fashioning for himself a wholly distinctive, essentially abstract idiom that fused the essential tenets of this radical movement with his own love of modernity and the modern world.

In 1911, two years before he painted *Femme dans un fauteuil*, Léger had made his public debut as a cubist at the Salon des Indépendants. It was here that Léger exhibited his monumental *Nus dans la forêt* (Bauquier, no. 20; Kröller-Müller Museum, Otterlo), a work in which a ‘battle of volumes’ takes place across the large surface of the canvas. By faceting every part of the composition, Léger collapsed the distinction between figure and space – a typically cubist device.

A year later, in 1912, Léger exhibited a work that serves as a central precursor of *Femme dans un fauteuil*. Shown for the first time at the seminal Salon d’Automne in the autumn of this year, *La Femme en bleu* (Bauquier, no. 39; Kunstmuseum, Basel) demonstrates the great leap that Léger had made in his art in the space of a year. At this time, the air of Paris was thick with novel artistic developments and a heady sense of experimentation dominated artistic discourse. From the hermetic Cubism of Picasso and Braque, to the iconoclastic exaltations of the city made by the Futurists, and the daring work of Kupka, Duchamp and Delaunay, the concept of pure painting – art without any recognisable subject matter – was becoming ever more prevalent. In shattering the centuries-old Western pictorial conventions – namely perspective, tonal modelling and a single viewpoint – Cubism had blazed a new pathway to alternative visual realities, ones in which illusionism and representation was no longer paramount. Pure painting was now the new frontier and Léger was firmly at the forefront of this artistic quest.

‘Young painters of the extreme schools want to make pure painting, an entirely new art form. it is only at its beginning, and not yet as abstract as it wants to be.’

– GUILLAUME APOLLINAIRE

The ever-prescient poet Guillaume Apollinaire had drawn attention to this new pursuit, writing in February 1912, in his review of the Salon des Independents:

‘Verisimilitude no longer has any importance, for the artist sacrifices everything to the composition of his picture. The subject no longer counts, or if it counts, counts for very little. An entirely new art is thus being evolved, an art that will be to painting, as painting has hitherto been envisaged, what music is to literature. It will be pure painting, just as music is pure literature’ (Apollinaire, ‘On the Subject in Modern Painting’, in L.C. Breunig, *Apollinaire on Art*, Boston, 2001, p. 197).

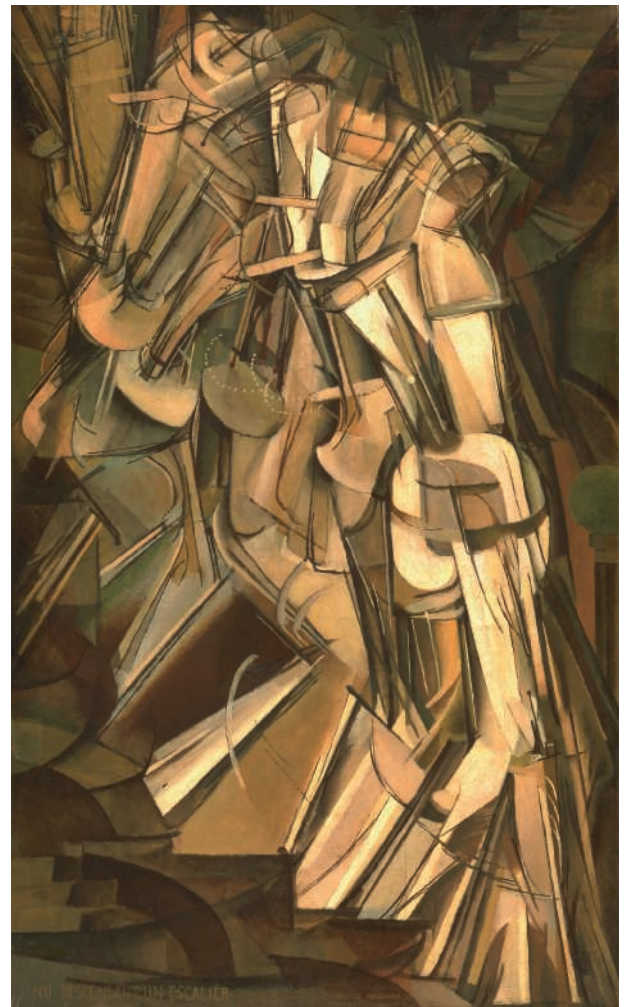
La Femme en bleu is a work of startling, near-total abstraction – the woman of the title is hardly legible – which sees Léger dissolve the figure into an abstract combination of colour, line and form, the practice that would define the *Contrastes de formes* and the present *Femme dans un fauteuil*. It was Cézanne, the great progenitor of Cubism, who led Léger to conceive of this novel form of pictorial abstraction. Taking Cézanne’s dictum to paint nature using ‘the cylinder, the cone, the sphere’, Léger pushed this concept to its farthest limits, and did so using a quintessential Cézannian motif: the seated figure. No longer is this painting about capturing a physical rendering of this blue-clothed woman, but rather, it is based on extreme formal contrasts: flatly coloured planes opposing modelled tubular, conical and cylindrical forms. As such, Léger found that he had freed himself from the great Master of Aix’s influence: ‘[Cezanne’s] grip was so strong,’ Léger later recalled, ‘that to get free of it I had to go as far as abstraction’ (Léger, quoted in C. Green, *Léger and the Avant-Garde*, New Haven & London, 1976, p. 52).

Yet, *La Femme en bleu* is a painting that is ultimately defined by the constantly fluctuating tension between abstraction and figuration, as the essential form of the female figure is still evident, and tantalising visual clues offer legible signs as to her presence, a technique similar to the attributes that Braque and Picasso added to their complex cubist compositions. It was not until the following year, when Léger returned once more to the seated figure in *Femme dans un fauteuil*, that he finally expunged himself of Cézanne’s indomitable presence.

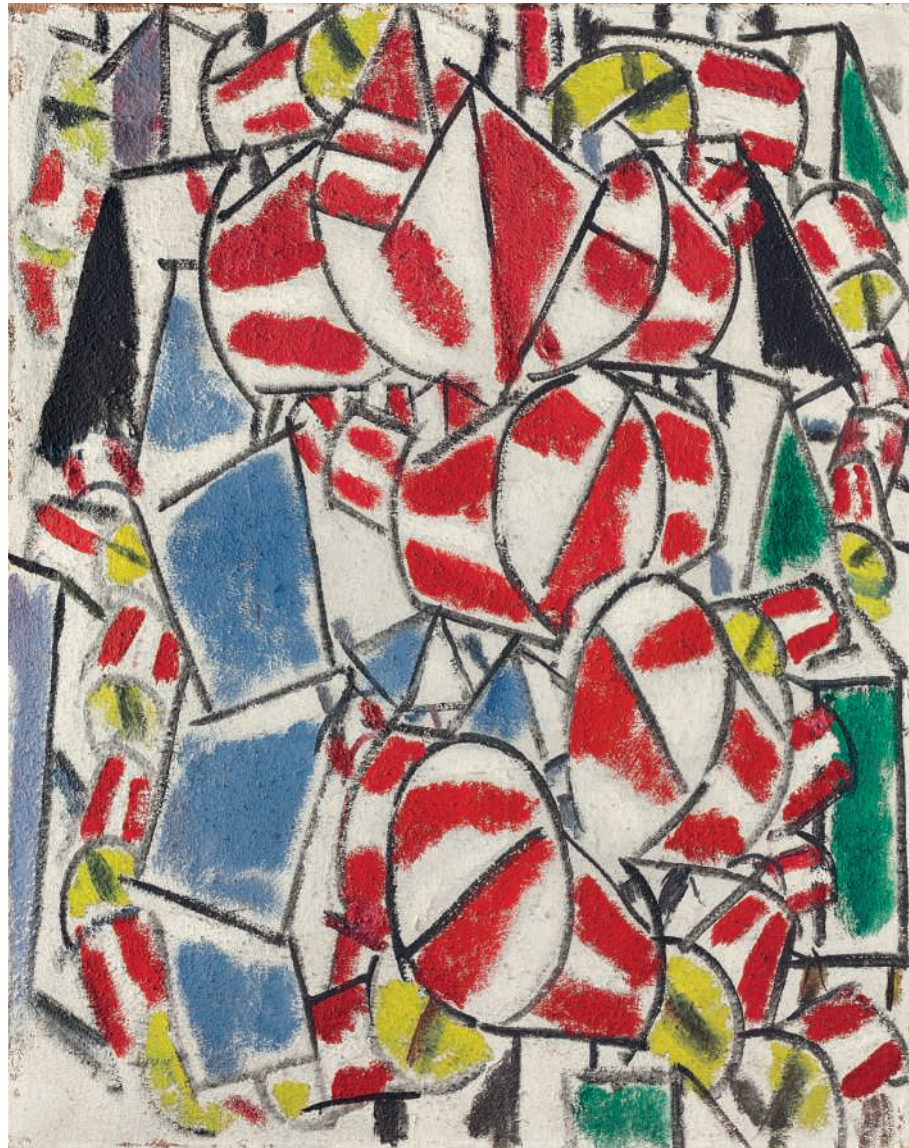
Léger now stood on the verge of pure painting and once again, it was the female figure which led him to cross the final boundary. At the end of 1912 and the beginning of 1913, Léger made a number of pencil, ink and gouache studies of a standing nude, before painting *Le Modèle nu dans l’atelier* (Bauquier, no. 40; Solomon R. Guggenheim Museum, New York). This work shows Léger decisively moving beyond the subject; translating the volumes of this object into a combination of contrasting lines and forms, none of which have any bearing on reality, but are entirely autonomous entities. As Christopher Green has described, ‘[Léger’s] dissonant and dynamic view of reality no longer found pictorial expression through the force of subject-matter, either traditional or modern. It found expression in the release of pure pictorial forces: the manner of execution was what mattered. Within a few months of *Le Modèle nu dans l’atelier*, Léger was to arrive at paintings with no subject at all – the pure painting of contrasts’ (C. Green, *ibid.*, p. 56).



Pablo Picasso, *Femme nue assise*, Winter 1909 - Spring 1910. Tate, London.



Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912. Philadelphia Museum of Art.



Fernand Léger, *Contraste de formes*, 1913. Sold Christie's New York, 13 November 2017 (\$70,062,500).

In early 1913, Léger made the final decisive break when he began the *Contrastes de formes*, works composed solely from the extreme contrasts of colour, line and form, such as *Femme dans un fauteuil*. As he explained in the first of two lectures at the Académie Wassilief in Paris in May of this critical year: 'From now on, everything can converge toward an intense realism obtained by purely dynamic means. Pictorial contrasts used in their purest sense (complementary colours, lines, and forms) are henceforth the structural basis of modern pictures' (Léger, 'The Origins of Painting and its Representational Value', in E. Fry, ed., *Functions of Painting by Fernand Léger*, London, 1973, p. 7).

Yet, life itself was paramount to the artist. Unlike Malevich, Kandinsky or Kupka, who sought with their abstractions to attain an inner, spiritual dimension, Léger, as Apollinaire had noted, was 'not a mystic'. Without any link to external reality, his art could not develop; as Léger's dealer, Daniel-Henry Kahnweiler would later write, '[Léger] does not succumb to the delusion of "abstract art" which is only ornamental' (D-H. Kahnweiler, *The Rise of Cubism*, New York, 1949, p. 18). A man entranced by the speed, simultaneity, modernity and technology of modern life, Léger never wanted to expunge his art from life or visual experience. As he stated in his lecture of 1914: 'Contemporary achievements in painting are the result of the modern mentality and are closely bound up with the visual aspect of external things that are creative and necessary for a painter' (Léger, 'Contemporary Achievements in Painting' in E. Fry, ed., *op. cit.*, p. 11).

As a result, at the same time that he was painting the subject-less *Contrastes de formes*, Léger also painted a number of works based on the figure, the still-life and the landscape. Using the same language of contrasts, a palette of bold, mostly primary colours, and a structure of black lines, Léger was in effect rendering the subject redundant. The same forms could be used interchangeably, untethered from any descriptive function. As such, the image itself became irrelevant, but rather, it was the means of its creation, the contrast of the 'three great plastic qualities', that was of sole import. 'Léger's goal', Kahnweiler succinctly surmised, 'is the painting itself, and he subordinates everything else to it. For him, the subject is often a pretext rather than a theme' (D-H. Kahnweiler, *op. cit.*, p. 18). As in *Femme dans un fauteuil* and the other four works of this group, the figure is hardly distinguishable amidst the frenzy of form and colour. Yet, the presence of a subject lends a human and emotional dimension not present in the earlier *Contrastes*, investing this work with a deeper meaning, though avoiding the artistic sentimentality he had so vocally disavowed.

It was then, with works such as *Femme dans un fauteuil* that Léger brought his cubist explorations to a remarkable resolution. Over the next year, he continued to explore the theme of the figure, turning them into evermore polished and mechanised visions in a number of works named *L'Escalier*.



Detail of the present lo



Fernand Léger, *L'Escalier*, 1914. Öffentliche Kunstsammlung, Basel.

‘And now, what does Léger really want? He wants to produce an effect. He strives for the weightiest three dimensionality of form and for stridency of colour. He is animated by a desire to endow his painting with power, to make it dominate and sweep everything before it. Léger’s work shows a wealth of unspent, boundlessly seething strength.’

– DANIEL-HENRY KAHNWEILER

In October 1913, Léger signed a contract with the legendary cubist dealer, Daniel-Henry Kahnweiler, joining a stable that included the leading cubist protagonists, Picasso, Braque and Gris, as well as Derain and Vlaminck. Kahnweiler had started to exhibit Léger’s work in 1912, and had begun to buy a number of the artist’s major works, including *Nus dans la forêt* directly from his studio. Once he had joined the galerie Kahnweiler, Léger was no longer allowed to exhibit in the Salons. And, similarly, Kahnweiler encouraged him to move to smaller canvases, rather than the large monumental works he had previously been exhibiting. In many ways, Kahnweiler was more than simply a dealer, but played a vital role in the shaping, dissemination and critical writing on Cubism.

The First World War would cut short this period of effervescent artistic discovery and development with Léger sent to the front line in October 1914. The arrival of war replaced the heady days of artistic experimentation with an overtly moralistic, nationalistic atmosphere in which modern art, particularly Cubism, began to be widely derided in a number of ways and for a number of different competing agendas. For Léger, the war would mark the end of the *Contrastes de formes*. Life on the Front irrevocably changed every part of the artist’s outlook, both personally, morally and artistically, and when he returned to art following his time in the army, he worked with an overt embrace of the subject and everyday life.

Owned first by Kahnweiler, *Femme dans un fauteuil* has never before been seen at auction and has remained in the same collection for over forty years.



Fernand Léger outside the entrance to his studio,
86, rue Notre-Dame-de-Champs, Paris. Photo by Robert Doisneau.

OTTO DIX

(1891-1969)

Soldat mit Tabakspfeife

signed and dated 'DIX 18' (upper right)
gouache on paper laid down on card
15½ x 15¾ in. (39.5 x 39 cm.)
Executed in 1918

£500,000-800,000

US\$640,000-1,000,000

€570,000-910,000

PROVENANCE:

(Possibly) Galerie Nierendorf, Berlin.
Private collection, Germany, circa 1960s, and
thence by descent to the present owners.

EXHIBITED:

Paris, Musée d'Art Moderne de la Ville de Paris,
Dix, February - April 1971, no. 83, p. 79.
Stuttgart, Galerie der Stadt, *Otto Dix zum 80.
Geburtstag: Gemälde, Aquarelle, Gouachen,
Zeichnungen, Radierfolge 'Der Krieg'*, October -
November 1971, no. 155, p. 165.
Munich, Museum Villa Stuck, *Otto Dix, 1891-1969*,
August - October 1985, no. 28, p. 301 (illustrated
p. 42; titled 'Krieger mit Pfeife').
Bolzano, Castel Mareccio, *Otto Dix*, November
- December 1986, no. 73, n.p.; this exhibition
later travelled to Naples, Accademia di Belle Arti,
December 1985 - February 1986, no. 73, p. 121;
and Genoa, Centro per le arti visive e Museo d'arte
contemporanea di Villa Croce, July - September
1986, no. 73, p. 204 (illustrated p. 121; titled
'Krieger mit Pfeife' and with incorrect medium).
Hanover, Kestner-Gesellschaft, *Otto Dix*,
September - November 1987, no. 81, p. 253
(illustrated p. 132; titled 'Krieger mit Pfeife'); this
exhibition later travelled to Berlin, Staatliche
Kunsthalle, March - April 1987; and Vienna,
Kulturamt det Stadt, May - June 1987.
Los Angeles, County Museum of Art,
*Expressionismus: Die zweite Generation, 1915-
1925*, October - December 1988, no. 28, pp. 72,
75 & 154 (illustrated pp. 60 & 154; titled 'Krieger
mit Pfeife'); this exhibition later travelled to Fort
Worth, Modern Art Museum, February - April
1989; Dusseldorf, Kunstmuseum, May - July 1989;
and Halle, Staatliche Galerie Moritzburg, August -
September 1989.

Stuttgart, Galerie der Stadt, *Otto Dix, Zum 100.
Geburtstag 1891-1991*, September - November
1991, no. G 1918/1, p. 338 (illustrated p. 57; titled
'Krieger mit Pfeife'); this exhibition later travelled
to Berlin, Nationalgalerie, November 1991 -
February 1992; and London, Tate Gallery, March -
May 1992, no. 17, pp. 81-82 (illustrated p. 81; detail
illustrated p. 76).
Berlin, Neuen Nationalgalerie, Staatliche Museen
zu Berlin, *Der Potsdamer Platz- Ernst Ludwig
Kirchner und der Untergang Preussens*, April -
August 2001, no. 80, pp. 186 & 300 (illustrated
p. 186).
Regensburg, Kunstforum Ostdeutsche Galerie,
Welt & Sinnlichkeit: Otto Dix, October 2005 -
January 2006, p. 191 (illustrated); this exhibition
later travelled to Schaffhausen, Museum zu
Allerheiligen, June - October 2006.

LITERATURE:

B.S. Barton, *Otto Dix and Die neue Sachlichkeit
1918-1925*, Ann Arbor, 1981, no. B1, p. 132.
E. Karcher, *Otto Dix, 1891-1969: His Life and
Works*, Cologne, 1988, p. 49 (illustrated; titled
'Warrior with Pipe').
S. Pfäffle, *Otto Dix: Werkverzeichnis der Aquarelle
und Gouachen*, Stuttgart, 1991, no. G 1918/1,
pp. 13-15, 87 & 271 (illustrated pp. 89 & 271).
R. Beck, *Otto Dix, 1891-1969, Zeit Leben Werk*,
Konstanz, 1993, no. 88, pp. 56 & 181 (illustrated
p. 56).





Otto Dix (on the right) in a bunker, 12 November 1915.

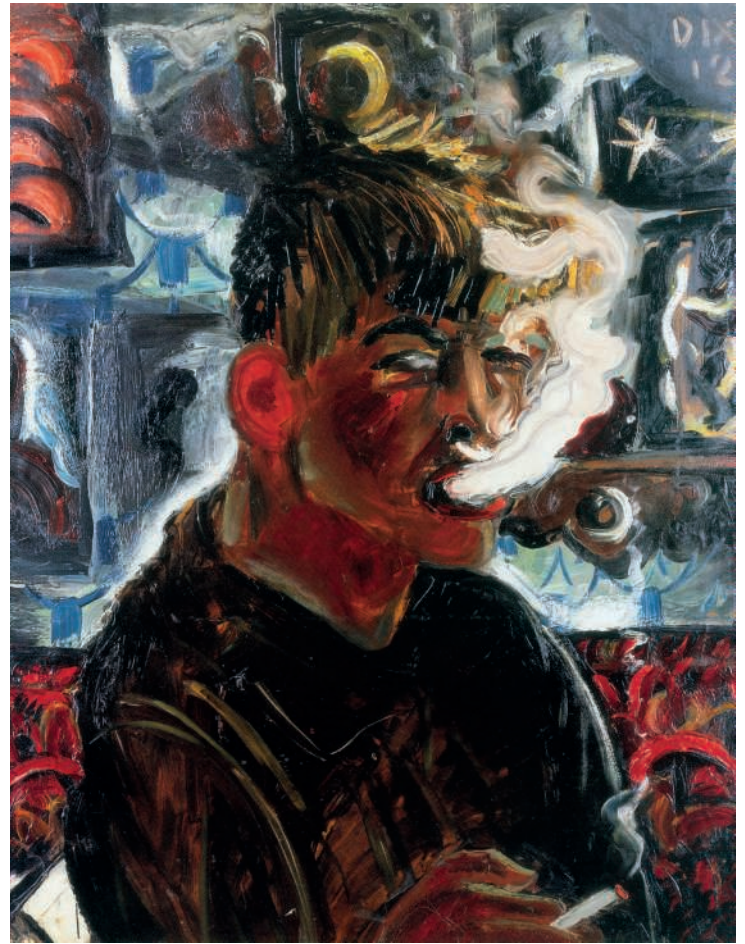
For Otto Dix, who served for four years, throughout World War I, on both the Western and Eastern fronts, oil paints and canvas were difficult to procure during the conflict. As a result, between 1914 and 1918 Dix painted predominantly in gouache.

Soldat mit Tabakspfeife (Soldier with Pipe) of 1918 is one of the finest of the great series of gouache paintings of the war that Dix made during his active service. Possibly a self-portrait, this boldly executed painting depicts the virile, nervously energised form of a soldier smoking his pipe while sheltering in a dug-out. Rendered in rich, colourful Cubo-Futurist fragments of form, the painting is a portrait that attempts to present a holistic picture of both a warrior and his experience of conflict through a single, integrated image of a soldier and the war-torn environment he inhabits.

It is in this respect that *Soldat mit Tabakspfeife* can be considered as a more realistic reworking, borne from the actual experience of war, of an earlier self-portrait that Dix had made in 1915. This was Dix's famous, self-aggrandizing self-portrait as the god of war, Mars, painted while he was in training to be a machine gunner on the Western Front. In that painting, now in the Stadtische Kunstsammlung im Haus der Heimat in Freital, Dix had presented himself as a Nietzschean-inspired warrior-god: a steel-helmeted vortex of chaos and an almost mythical figure capable of bestriding and embodying all that the war might have to throw at him. In *Soldat mit Tabakspfeife*, Dix has made use of similar heightened colours and Cubo-Futurist form to depict a more ordinary figure shown weathering this 'storm of steel.'



Otto Dix, *Selbstbildnis als Mars*, 1915. Städtischen Sammlungen Freital.



Otto Dix, *Selbstbildnis als raucher*, 1912. Kunstsammlung, Gera.

‘The war was a horrible thing but there was something tremendous about it too (and) I didn’t want to miss that at any price. You have to have seen human beings in this unleashed state to know what human nature is.’

– OTTO DIX

In the Tate Gallery catalogue for the centennial retrospective exhibition of Dix’s work, held in Berlin, Stuttgart and London, and in which *Soldat mit Tabakspfeife* was shown, it was suggested that this work was a self-portrait. Dix certainly painted himself as a soldier with regularity during this period, not only as the war-god Mars, but also as a bare-headed warrior, an artilleryman, as sheltering under fire, a face in his shaving mirror and, perhaps most ironically, as a shooting target. In its composition, *Soldat mit Tabakspfeife* also echoes an earlier work that Dix had painted of himself smoking in 1912, while the prominence of the bold signature ‘DIX 18’, visible through the door or window of the shelter in this work, also appears to announce a self-depiction. But whether the painting is a self-portrait or not, what was of primary interest to Dix in this work is the representation of the figure as a portrait of the experience of war. Dix, as he frequently recalled, wanted to go to war in order to observe the true nature of man under such extreme conditions. ‘I had to go to war,’ he said, ‘I had to live through it. I had to experience what it was like when someone near me was suddenly hit by a bullet and fell... I am such a realist, I had to see it all with my own eyes... the hunger,

the fleas, the mud, the shitting in one’s pants with fear... To be crucified, to experience the deepest abyss of life... If you want to be a hero, you also have to affirm the shit: only through being there and experiencing for yourself can you become a hero’ (Otto Dix, quoted in *Otto Dix*, exh. cat., Munich, 1981, p. 280).

In *Soldat mit Tabakspfeife* Dix presents an integrated vision of this experience as if it could be read in the hardened features of the soldier’s face. In many of Dix’s gouaches of this period, the artist anthropomorphised the landscape of the Front, depicting it as a wounded corpse or as a tortured Earth Mother. Here, he has done the reverse. Using Cubo-Futurist fragmentation, he depicts the soldier’s features as if it were a war-torn landscape. The furrows on his brow look like barbed wire, his teeth like barricades, the folds in his flesh, ravines and shell craters. Here, man and landscape have once again become one, but instead of observing ant-like creatures struggling over the ravaged body of Mother Earth, what we are presented with here is the figure of a man who has been made by the landscape he inhabits.

λ*10

PABLO PICASSO

(1881-1973)

Femme et Minotaure

dated '19-2-37-' (on the reverse)
pastel and pencil on board
9½ x 8 in. (23.2 x 20.5 cm.)
Executed in Paris on 19 February 1937

£1,500,000-2,500,000

US\$2,000,000-3,200,000

€1,700,000-2,800,000

PROVENANCE:

The artist's estate, and thence by descent to the present owner.

EXHIBITED:

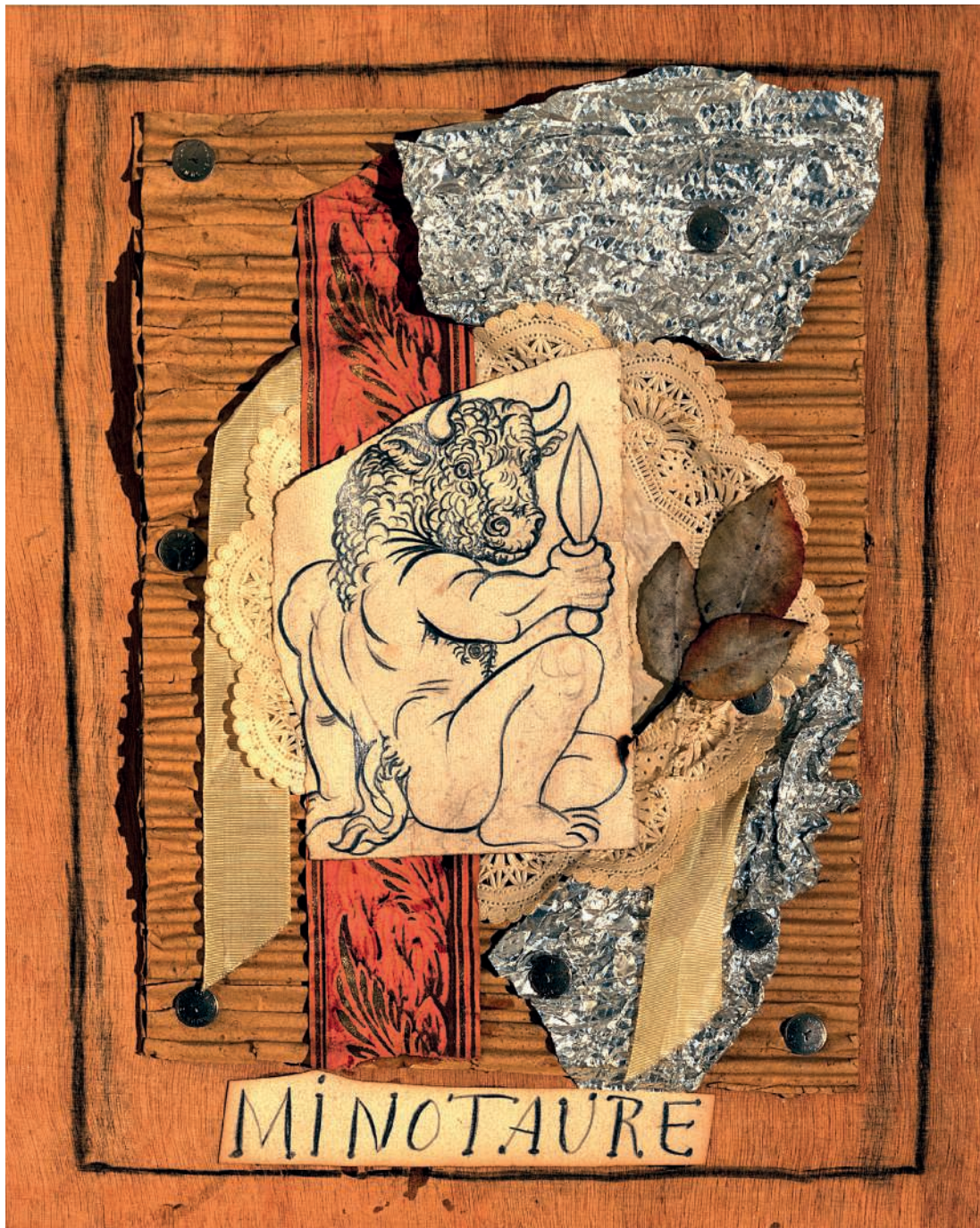
London, Institute of Contemporary Arts, *Homage to Picasso on his 70th Birthday: Drawings and Watercolours since 1893*, October - December 1951, no. 53, pp. 23 & n.p. (illustrated n.p.; titled 'The Minotaure and his family disembark').
Munich, Haus der Kunst, *Pablo Picasso: Eine Ausstellung zum hundertsten Geburtstag, Werke aus der Sammlung Marina Picasso*, February - April 1981, no. 188, pp. 111 & 348-349 (illustrated fig. 40, p. 110; illustrated again p. 348; titled 'Minotaurus in einem Boot mit Frauen' and with incorrect medium); this exhibition later travelled to Venice, Palazzo Grassi, May - July 1981, no. 230, pp. 121 & 335 (illustrated fig. 48, p. 120; illustrated again p. 335; titled 'Il Minotauro in barca'); Cologne, Josef-Haubrich-Kunsthalle, August - October 1981;
Frankfurt, Städtische Galerie im Städelischen Kunstinstitut, October 1981 - January 1982; and Zurich, Kunsthhaus, January - March 1982.
Tokyo, National Museum of Modern Art, *Picasso, Masterpieces from Marina Picasso Collection and from Museums in U.S.A. and U.S.S.R.*, April - May 1983, no. 149, p. 286 (illustrated p. 122; illustrated again p. 286; titled 'Minotaur on a Boat and Women' and with incorrect medium); this exhibition later travelled to Kyoto, Municipal Museum, June - July 1983.
Victoria, National Gallery of Victoria, *Picasso*, July - September 1984, no. 112, p. 120 (illustrated; titled 'Minotaur in a boat with women'); this exhibition later travelled to Sydney, Art Gallery of New South Wales, October - December 1984.
Tubingen, Kunsthalle, *Picasso: Pastelle, Zeichnungen, Aquarelle*, April - June 1986, no. 161, p. 280 (illustrated n.p.; titled 'Minotaurus in einen Boot mit Frauen' and with incorrect medium); this exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen, June - July 1986.

New York, Jan Krugier Gallery, *Picasso: "Petits Formats": Works from the Marina Picasso Collection*, May - June 1989, no. 46, n.p..
Tokyo, Seibu Art Forum, *Pablo Picasso, Collection Marina Picasso*, November - December 1990, no. 46 (illustrated); this exhibition later travelled to Ohtsu, Seibu Hall, December 1990 - January 1991.
Jerusalem, The Israel Museum, *Picasso the Draughtsman, 103 Works from the Marina Picasso Collection*, September - November 1993, no. 68, n.p. (titled 'Minotaur and Women in a Boat').

LITERATURE:

C. Zervos, ed., 'Dessins de Pablo Picasso, 1892-1948', in *Cahiers d'Art*, Paris, 1949, no. 130, n.p. (illustrated pl. 96; with incorrect dimensions).
C. Zervos, *Pablo Picasso*, vol. 9, *Oeuvres de 1937 à 1939*, Paris, 1958, no. 96, n.p. (illustrated pl. 43).
L. Gasman, *Mystery, Magic and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets*, Ann Arbor, 1981, no. 479, pp. 1506, 1527-1529 & xxvi (illustrated p. 1918; titled 'Minotaur and Expiring Woman Supported by a Winged-Headed Figure' and with incorrect medium).
P. Daix, *Picasso: Life and Art*, New York, 1987, pp. 248 & 425.
L. Ullmann, *Picasso und der Krieg*, Bonn, 1993, no. 92, p. 77 (illustrated; with incorrect medium).
B. Léal, C. Piot & M.-L. Bernadac, *The Ultimate Picasso*, New York, 2003, no. 769, pp. 313-314 & 527 (illustrated p. 314; titled 'Minotaur in a boat' and with incorrect medium).
J. Palau i Fabre, *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona, 2011, no. 885, pp. 286 & 443 (illustrated p. 286; with incorrect medium).





Pablo Picasso, Maquette pour la couverture du journal *Minotaure*, Paris, May 1933. Museum of Modern Art, New York.

‘If all the ways I have been along were marked on a map and joined up in a line, it might represent a Minotaur.’

– PABLO PICASSO

A work of fascinating enigma, *Femme et Minotaure* was executed on 19 February 1937, during one of the most turbulent moments in Pablo Picasso’s life. The Minotaur had become during the 1930s Picasso’s most prominent alter ego; the hybridic half-man, half-beast proliferating in the artist’s painting, drawing and printmaking, serving as a vessel in which to pour his anxieties and desires during these dramatic years of both public and personal upheaval. Holding a deeply personal significance for the artist, this work remained in Picasso’s collection for the rest of his life and has stayed in the Picasso family collection until today.



Pablo Picasso, *La Minotaure*, 1935. Fitzwilliam Museum, Cambridge.

The myth of the Minotaur had become hugely popular in 1930s Paris. Thanks to Arthur Evans' archaeological excavations of the palace of Knossos in Crete during the 20s and 30s, the story of this mythological beast – half man, half bull – and his labyrinthine domain had been rediscovered at this time, embraced in part due to the defiant propagation of the ideals of Mediterranean Classicism in reaction to the wave of Fascism sweeping across Europe. In addition, the Surrealists were particularly drawn to the Minotaur. As Brassai recalled, they saw, 'in the Minotaur the power that breaches the boundaries of the irrational, breaks its shackles so as to violate the laws and offend the gods' (Brassai, quoted in M. Müller, ed., *Pablo Picasso and Marie-Thérèse Walter: Between Classicism and Surrealism*, exh. cat., Münster, 2004, p. 45). In 1933, *Minotaure*, a new Surrealist periodical was founded, and Picasso was invited to design the cover. While the Minotaur had featured in his work in passing, this commission marked the beginning of an intense and deeply personal artistic dialogue with this mythological figure.

Picasso's Mediterranean heritage meant that he had a predilection for mythology and Classicism, and was, like his Surrealist counterparts, fascinated by the myth of the Minotaur. Yet, for Picasso, this interest was based in a very personal affiliation with the Cretan legend.

Picasso saw in himself the same untamable power of the Minotaur; regarding his supreme artistic powers as something that existed beyond his control and consciousness. The analogy continues: as with the maidens that were sacrificed to the Minotaur, so people in Picasso's life, sacrificed themselves upon the altar of his art; a fact that Picasso was almost certainly aware of.

Françoise Gilot recalled Picasso telling her about this deeply felt identification with the Minotaur: 'They know they're monsters and they live, like dandies and dilettantes everywhere...', he described. 'After the heat of the day has passed, they bring in the sculptors and their models for parties, with music and dancing, and everybody gorges himself on mussels and champagne until the melancholy fades away and euphoria takes over. From there on it's an orgy'. 'Picasso was speaking very quietly now', Gilot continued. "A minotaur can't be loved for himself," he said. "At least he doesn't think he can. It just doesn't seem reasonable to him, somehow..." He turned to another print, a minotaur watching over a sleeping woman. "He's studying her, trying to read her thoughts," he said, "trying to decide whether she loves him because he's a monster." (Picasso, quoted in F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, pp. 49-50).



Pablo Picasso, *Minotaure et jument morte devant une grotte face à une fille au voile*, 1936. Musée Picasso, Paris.



Pablo Picasso, *Minotaure dans une barque sauvant une femme*, Paris, March 1937. Private collection.

‘Picasso’s Minotaur, carousing, loving, and fighting, is Picasso himself. He is laying himself totally bare, in what he hopes is complete communion.’

– DANIEL-HENRY KAHNWEILER

As a result of the deep kinship that he felt with the Minotaur, its appearance in Picasso’s art took on an autobiographical meaning. It is no coincidence that this figure appeared at a time when the artist’s personal life was in turmoil, and his work involving the Minotaur frequently reflects the growing angst that plagued Picasso’s mind at this time. He was estranged from his wife Olga, and separated from her officially in 1935, the same year that his radiant muse, Marie-Thérèse Walter, had given birth to their daughter, Maya. At the end of 1935 (or the beginning of 1936), Picasso met the enigmatic Surrealist photographer Dora Maar, with whom he would begin an intense affair. This only complicated Picasso’s personal life further, with both Maar and Walter vying for the artist’s attentions. Until 1936, the Minotaur was frequently pictured in often headily erotic scenes, watching over or gallivanting with nude figures, who frequently adopt the same distinctive features of the artist’s voluptuous blonde muse, Marie-Thérèse. After April 1936 however, these depictions change, ‘the Minotaur’s brute desire for the blonde woman subsides, his sexual energy is still a perceptible feature, but henceforth he is primarily motivated by moral remorse and guilt feelings’, Lydia Gasman has written (L. Gasman, *Mystery, Magic and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets*, Ann Arbor, 1981, no. 479, p. 1397).

In addition to these personal predicaments, the storm clouds of war were ominously gathering over Europe. The artist’s native Spain had descended into Civil War in the summer of 1936, with the likelihood of all-out war seeming every more likely, and, at the beginning of February 1937, Málaga, the artist’s birthplace, had fallen to Nationalist troops. In this way, the Minotaur served as a vessel through which to express and explore the contradictory and often conflicting passions, angsts, guilt and desires in his life at this time. ‘Picasso’s Minotaur, carousing, loving, and fighting, is Picasso himself’, Daniel-Henry Kahnweiler, the artist’s sometime dealer and long-term friend wrote. ‘He is laying himself totally bare, in what he hopes is complete communion’ (D-H. Kahnweiler, quoted in J. Richardson, *Picasso: Minotaurs and Matadors*, exh. cat., London, 2017, p. 47).

Femme et Minotaure relates closely to a series of gouaches that Picasso had painted the previous year, in April and May 1936. In these, the Minotaur appears in ever more horrifying situations, pictured on occasion in the throes of death. With Spain now mired by Civil War, Picasso once again portrayed himself as the Minotaur in the present work, and another, executed a month later (*Baigneuses, sirens, femme nue et minotaure*, Zervos IX, no. 97). In the latter, the Minotaur is gallantly saving a lifeless figure whose profile is immediately reminiscent of Marie-Thérèse Walter, watched on by a host of Siren-like women in the sea, one of which assumes the likeness of Dora Maar. By contrast, in the present work, the same monstrous figure seems to turn his back on the women behind him, like Theseus deserting Ariadne after he had killed the Minotaur. To the left the same unmistakable profile of Walter can be seen, her flailing body held in the arms of a woman with a winged face. Lydia Gasman has described this enigmatic figure as being ‘a wing-headed Wagnerian Brunhilde, [enacting] the role of Siegelinde grieved by the loss of her lover Siegmund’ (L. Gasman, *op. cit.*, p. 1527). Picasso had first depicted Walter in this pose of helplessness in 1932, with a group of works entitled *Le Sauvetage*, inspired by Walter’s near-drowning. This same pose of utter helplessness would appear again in the artist’s work just a few months later in *Guernica*, this figure serving therefore in the present work as a portentous vision of the suffering that was soon to be unleashed upon the people of the small Basque town.

Another woman is aboard the Minotaur’s boat, her hands tied behind her back to the mast. Is this the figure of Olga, from whom he had recently separated? And is the figure with the winged visage that of Maar, whom the artist had at times depicted as a bird? Perhaps then, the Minotaur, the figure of the artist himself, is clutching the sail in an attempt to shield himself from the reality of the women he had left in his wake.



Portrait of Pablo Picasso posing in a large bull mask on a beach in Golfe-Juan, Vaillauris, France, 1949. Photograph by Gjon Mili.

HENRI LAURENS & PABLO PICASSO

(1885-1954)

(1881-1973)

Femme debout

terracotta and India ink
Height: 11 $\frac{7}{8}$ in. (29.8 cm.)
Conceived in terracotta by Henri Laurens in 1921; painted by
Pablo Picasso between 1951-1953; this work is unique

£500,000-800,000

US\$640,000-1,000,000

€570,000-910,000

PROVENANCE:

Henri Laurens, Paris.
Pablo Picasso, Paris & Vallauris, by whom acquired
from the above.
Marina Picasso, Paris, by descent from the above.
Acquired from the above; sale, Sotheby's, New
York, 3 November 2008, lot 7.
Private collection, Europe, by whom acquired at
the above sale; sale, Christie's, London, 9 February
2011, lot 27.
Private collection, Europe, by whom acquired at
the above sale.

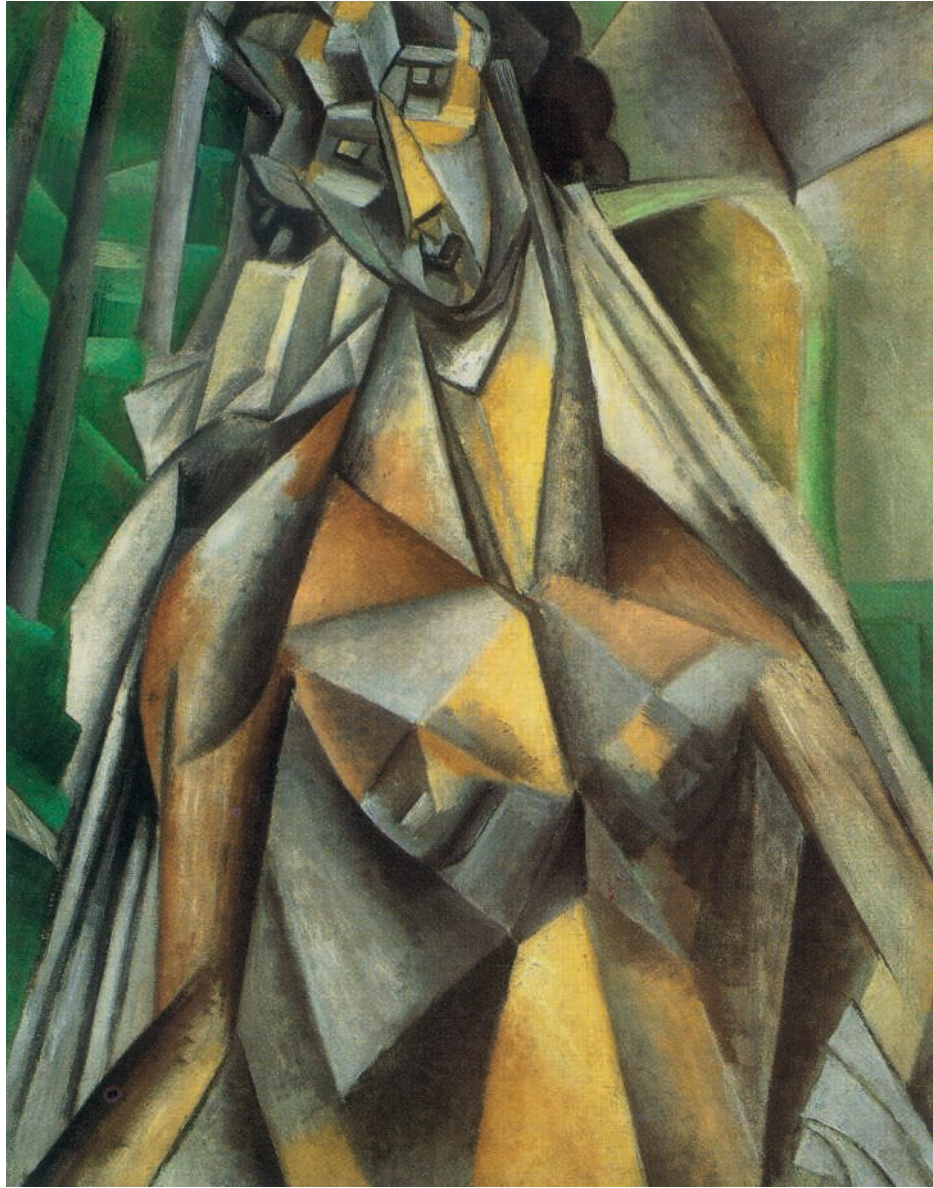
EXHIBITED:

New York, Jan Krugier Gallery, *Masters of Modern
Sculpture*, November - December 1989.
Santa Fe, Gerald Peters Gallery, *Picasso in Clay:
Three Decades of Ceramics from the Marina
Picasso Collection*, August - October 2000, no. 11,
n.p. (illustrated n.p.); this exhibition later travelled
to Dallas, Pillsbury & Peters Fine Art, October -
December 2000.

LITERATURE:

K. de Barañano, ed., *Picasso: A Dialogue with
Ceramics, Ceramics from the Marina Picasso
Collection*, exh. cat., Fundación Bancaja, Valencia,
1998, n.p. (illustrated p. 82).





Pablo Picasso, *Nu dans un fauteuil*, summer 1909. The Metropolitan Museum of Art, New York.

Femme debout is an intriguing sculpture, created by the hands of two artists, working almost three decades apart from one another on her form. The terracotta sculpture was originally made by Henri Laurens, who had been such a pioneer in creating three-dimensional Cubist works during the 1910s; however, it was later acquired by Pablo Picasso who, circa 1951-53, painted it. At this point, Laurens' *Femme en chemise* became Picasso's *Femme debout*.

The fact that Picasso took Laurens' Cubistic sculpture and twisted it to his own new purposes reveals the scavenger-like interaction that he had with the work of other artists. Picasso's incredible creative drive had earlier led him to paint over a picture by Amedeo Modigliani when he had found himself short of canvases; during the 1950s, his pictures often showed an active glance aside at the work of Henri Matisse, the artist's great friend and rival; and of course he plundered the canon of art history again and again. However, the transformation, or appropriation, of *Femme debout* is a more extreme act. Picasso has taken a Cubist sculpture by Laurens – perhaps in an act of reclamation considering he himself had pioneered the movement – and has deliberately subverted the other artist's use of negative space by adding his own shading and lively, playful swirls and curlicues, giving the woman hands more appropriate to the *Venus of Willendorf*-like proportions that she has. Likewise, Picasso has added

the hair, the breasts and a beautifully stylised face. While this reveals Picasso's fascination with sculpture and also with ceramics during this period, when he was spending time in Vallauris as well as Paris, it also serves to recall Marcel Duchamp's irreverent addition of a moustache to Leonardo's *Mona Lisa*. Picasso has ushered in a new, more vivacious work, using his fellow artist's sculpture as a foundation.

Perhaps it was this sort of interaction between Picasso and Laurens that led to Françoise Gilot's observations regarding the meetings between the two artists that took place at the Paris foundry of Valsuani, who cast sculptures by both of them: 'Laurens liked Picasso but better, I think, from a distance than at close range. He always greeted Pablo by saying something like, "What a pleasure to see you," but he said it so uncertainly that we were persuaded he wasn't quite so pleased as he claimed... A year or two later, after Laurens had been ill with a pulmonary congestion, the doctor sent him for a vacation to Magagnosc, not far above Vallauris. While he was there we called on him, and for the first time he seemed delighted to see Pablo. I think it was because he wasn't in his studio. Most of the painters and sculptors Pablo called on were a little uneasy when Pablo was in their ateliers, perhaps because Pablo often said, "When there's anything to steal, I steal"' (F. Gilot & C. Lake, *Life with Picasso*, New York, Toronto and London, 1964, p. 317).



Detail of the present lot.

THE LANDSCAPE OF A MIND



A PRIVATE COLLECTOR'S SURREAL VISION



‘Surrealism claims for our waking life a freedom
similar to that which we have in dreams.’

– RENÉ MAGRITTE

A COLLECTOR AND COLLECTION FILLED WITH WONDERMENT AND JOY

‘To be, or not to be, that is the question...’. For my very dear friend who assembled this oh-so-lovely and interesting collection, there was only the option of being, and doing so only in the fullest and most exciting way. (Let’s just say he trod upon no middle ground!).

My friend was a scholar who always performed his own research, and never accepted any object merely at face value. Value itself was never this gentleman’s ultimate criterion – not monetary value, anyway. The value that he sought was how deeply the work – whether a prominent oil painting, or a book, collage, photograph or etching – penetrated his extremely intelligent and discerning mind, and equally, the deepest recesses of his loving and very human heart.

To be succinct, he was a person of exquisite sensitivity, with cultivated, extremely well-focused taste. All of this will be evident to anyone who inspects this very special array of artworks. Surrealism was the realm of his adventure, and meticulously did he pursue it, as discernibly as any botanist, archaeologist or explorer. Being a world traveller – and always being a seeker and appreciator of marvels – he was fascinated by the previously unknown domains invented and pictorially described by this contingent of artists (and poets) called Surrealists.

Rather than describe too many of these works, all of which are available to your eye in the pages that follow in this catalogue, and shortly to be available for scrutiny on the walls of the exhibition rooms of Christie’s in London, as well, I will only suggest that you pay equal attention to all of them, and not just the larger or more colourful ones, for you will discover magic in each and every one.

So, look through these pages and enjoy: the owl in the gouache by Magritte, the proper young lady in the “rectified” readymade by Marcel Duchamp, the scantily-clad young ladies in the saucy Hugnet collages, and the founder of Surrealism himself (Monsieur André Breton), as photographically immortalised by his good friend, Man Ray, are all standing by to bid you welcome. Look and enjoy, while you learn and discover as well; welcome to the wonderland world of Surrealism!

Timothy Baum
New York

THE LANDSCAPE OF A MIND

A PRIVATE COLLECTOR'S SURREAL VISION

λ12

SALVADOR DALÍ

(1904-1989)

Figure aux tiroirs

signed and dated 'Salvador Dalí 1937' (lower right)
pen and ink on paper
29 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (75.2 x 55.5 cm.)
Executed in 1937

£600,000-900,000

US\$770,000-1,100,000

€690,000-1,000,000

PROVENANCE:

The artist, until at least 1943.
Ambassador Alfonso Gonzalez Pardo, Chile &
New York, by 1944.
Private collection, New York.
Edmund Peel, Madrid.
Cortes-Perez Escolar, Madrid, by December 1979.
Anonymous sale, Christie's, New York, 14
November 1984, lot 258.
Private collection; sale, Sotheby's, London, 5 April
1989, lot 344.
Artcurial, Paris, by whom acquired at the above
sale, until at least March 1997.
Russeck Gallery, Palm Beach.
Private collection, Palm Beach.
Anonymous sale, Sotheby's, New York, 5
November 2003, lot 51.
Acquired at the above sale.

EXHIBITED:

New York, The Museum of Modern Art, *Salvador
Dalí: Paintings, Drawings, Prints*, November
1941 - January 1942, no. 60, p. 82 (illustrated);
this exhibition later travelled to Northampton,
Massachusetts, Smith College Museum of Art,
February 1942; Cleveland, Museum of Art, March
1942; Indianapolis, John Herron Museum of
Art, April - May 1942; San Francisco, California
Palace of the Legion of Honor, May - June 1942;
Williamsburg, Virginia, College of William and
Mary, Muscarelle Museum of Art, October -
November 1942; Utica, Munson-Williams-Proctor
Institute Museum of Art, January 1943; Detroit,
Institute of Art, March - April 1943; and Omaha,
Joslyn Art Museum, April - May 1943.

New York, The Museum of Modern Art, *Modern
Drawings*, February - May 1944, p. 90 (illustrated
p. 73); this exhibition later travelled to Pittsburgh,
Carnegie Institute, June - July 1944; San
Francisco, California Palace of the Legion of
Honor, August 1944; Hagerstown, Washington,
County Museum of Art, October 1944; Saint Paul,
Gallery and School of Art, November - December
1944; Minneapolis, Walker Art Center, January
1945; Milwaukee, Art Institute, February - March
1945; Worcester, Massachusetts, Art Museum,
March - April 1945; and Louisville, J.B. Speed Art
Museum, May - June 1945.
Montrouge, Centre culturel et artistique, *XXIIe
Salon de Montrouge*, May - June 1977, no. 92
(illustrated).
Paris, Centre Georges Pompidou, *Salvador Dalí,
rétrospective, 1920-1980*, December 1979 - April
1980, no. 201, p. 270 (illustrated; with incorrect
dimensions).
London, The Tate Gallery, *Salvador Dalí*,
May - June 1980, no. 135, p. 27 (with incorrect
dimensions).
Milan, Palazzo Reale, *I surrealisti*, June -
September 1989, p. 625 (illustrated p. 355; with
incorrect medium).
Frankfurt, Schirn Kunsthalle, *Die Surrealisten*,
December 1989 - February 1990, no. 60, p. 409
(illustrated p. 226).
Paris, Artcurial, *Papiers de Peintres, Papiers de
Sculpteurs*, March - May 1991.
Milan, Fondazione Antonio Mazzotta, *Il disegno
del nostro secolo: Prima parte: Da Klimt a Wols*,
April - July 1994, no. 214, p. 418 (illustrated p. 319).

Madrid, Museo Nacional Centro de Arte Reina
Sofia, *¿Buñuel! La mirada del siglo*, July - October
1996, p. 393 (illustrated); this exhibition later
travelled to Mexico, Museo del Palacio de Bellas
Artes, December 1996 - March 1997.
New York, Acquavella Galleries, Inc., *XIX & XX
Century Master Paintings and Sculptures*, October
- November 1998, pl. 17 (illustrated).

LITERATURE:

J. Thrall Soby, *Salvador Dalí*, New York, 1946, p. 87
(illustrated).

Nicolas Descharnes has confirmed that this
work is in his archives under the number D201.





Salvador Dalí, *Girafe en feu*, circa 1937. Emmanuel Hoffmann Foundation, on permanent loan to the Kunstmuseum-Öffentliche Kunstsammlung, Basel.

One of the best known, instantly communicative images in Dalí's extensive, typically bizarre iconography is the female body no longer organically integrated and whole, but configured as if sectioned into a bureau of drawers, signifying the disjointed, compartmentalised state of the modern psyche. 'The only difference between immortal Greece and the present,' Dalí believed, 'is Sigmund Freud, who discovered that the human body, purely platonic at the time of the Greeks, was now full of secret drawers that only psychoanalysis could pull open' (Dalí, quoted in R. Descharnes & G. Néret, *Salvador Dalí: The Paintings*, Cologne, 1994, vol. 1, p. 276). Among the artist's various renderings of this idea, the present *Figure aux tiroirs* most tellingly reveals its feminine subject as the fraught victim of her male beholders. Taking the form of a surrealist assemblage of phallic edibles thrusting through the legs of a wicker stool, her admirers emerge from their own drawer as a disembodied clump of roots and branches that terminate in desperately grasping human hands, brandishing a fork and spoon, as they press forward to consume the contents of the opened drawers.



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



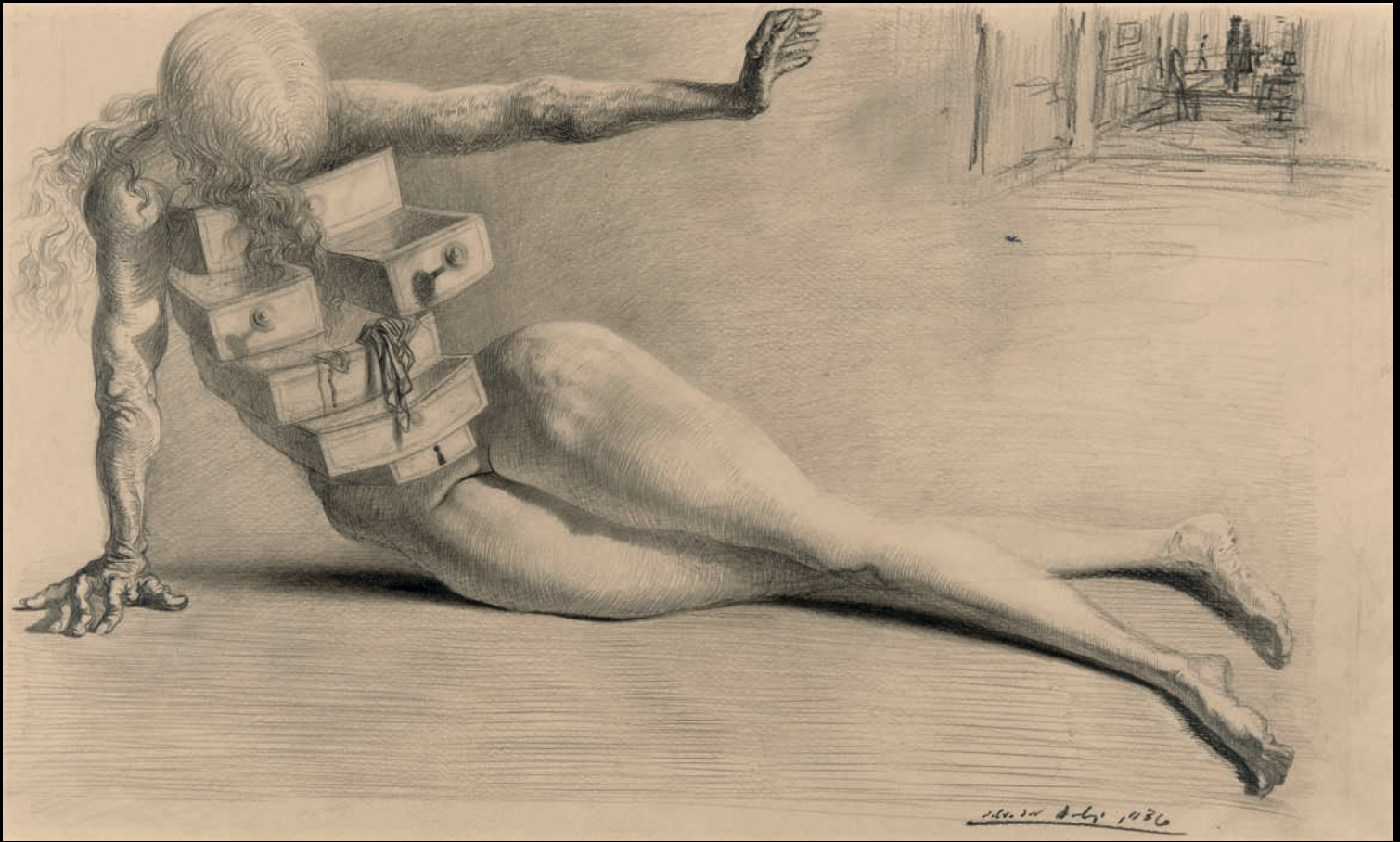
Salvador Dalí, *Espagne*, 1938. Formerly in the Collection of Edward James; Museum Boijmans van Beuningen, Rotterdam.

‘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.’

– SALVADOR DALÍ

Dalí conceived this idea of the drawers from a play on words, heard quite by chance while staying in London during November 1935 with his primary patron and collector Edward James. ‘At that time, his English was practically non-existent,’ the British surrealist painter Conroy Maddox wrote, ‘which would account for the misunderstanding that arose upon hearing someone talk of a “chest of drawers” [a *commode* in French]’ (C. Maddox, *Salvador Dalí, Eccentric and Genius*, Cologne, 1970, p. 78). The following year, back in Paris, Dalí exploited this confusion – a verbal formulation of his new paranoiac-critical method, in which one might visualise multiple representations in a single image – to create an astonishing surrealist object, *Vénus de Milo aux tiroirs*. Marcel Duchamp, who had recently begun assembling his portable museum, *La boîte en valise*, assisted in producing the five drawers that Dalí inserted into a half-scale plaster reproduction of the iconic marble sculpture in the Louvre collection, discovered in 1820, which has ever since epitomised for the modern mind the classical Greek ideals of beauty and love. Dalí embellished each drawer with a fur pom-pom as its pull, a reference to Leopold von Sacher-Masoch’s 1870 novel of female domination *Venus in Furs*, from which the Austrian psychiatrist Krafft-Ebbing derived the term ‘masochism’, a subject he included in his book *Psychopathia Sexualis*, 1886. Literature of this kind, and most recently from Freud, was always of paramount interest to Dalí in his life and art.

The female image in *Figure aux tiroirs* appears to have come from an incident – however real or imagined, one can only guess – that Dalí later fully elaborated in Chapter 5, ‘True Childhood Memories’, of his memoir *The Secret Life of Salvador Dalí*, New York, 1942, as ‘The Story of the Linden Blossom Picking and the Crutch’ (pp. 89-111). He developed the theme and chief characters from his confessional text *Daydream*, which met with widespread disapproval, even among the Surrealists, when it was published in 1931 (H. Finkelstein, ed., *The Collected Writings of Salvador Dalí*, Cambridge, UK, 1998, pp. 150-162). In *The Secret Life* version, Dalí refers to the summer holiday he spent, at age twelve (or ten, so he claimed), on the estate of the painter Ramon Pichot, from whom he first learned about Impressionism. Pichot gave the boy painter a room in his Muli de la Torre (‘Tower Mill’) to use as a studio. As he related in his memory narrative, Dalí became enchanted with the young country girl he called Dullita, whom he believed to be his earlier fantasy of the little Russian girl Galuchka (a premonition of his eventual lover and wife Gala), come to life – ‘Galuchka Rediviva’, Dalí was also attracted to the girl’s mother (‘Matilde’ in *Daydream*), especially her ‘large breasts, extremely beautiful and turgescient...her arm-pit presented a hollow of great softness,’ as she climbed a ladder to collect the linden tree blossoms. ‘The three images of my delirium,’ Dalí wrote, ‘mingled in the indestructible amalgam of a single and unique love-being’ (Dalí, *op. cit.*, 1942, p. 91).



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

'Freud's theory is like an allegory that illustrates and helps us to understand the countless narcissic smells that are released from the drawers.'

– SALVADOR DALÍ

The key theoretical text of this period is *The Spectral Surrealism of the Pre-Raphaelite Eternal Feminine*, which Dalí discussed at The International Surrealist Exhibition held at the New Burlington Galleries, London, in June-July 1936, and published in *Minotaure*, Paris, on 15 June (H. Finkelstein, ed., *op. cit.*, 1998, pp. 310-314). He inveighed against the materialist tendency inherent in Cézanne's influence on modern painting, noting the irony that one may love the artist's 'eternal' apples only 'platonically', because they are 'inedible par excellence... the structure and sex-appeal of the fruit in question allowed going no further' (*ibid.*, pp. 310 & 311). He urged that one turn instead to the 'flagrant Surrealism of English Pre-Raphaelitism', artists who 'give us and make radiant for us the women who are all at once the most desirable and the most frightening in existence...the gelatinous meat of our most shameful, sentimental dreams. The Pre-Raphaelites place on the table the sensational dish of the eternal feminine, livened up with a moral and thrilling touch of highly respectable "repugnance"' (*ibid.*, pp. 311 & 312).

'Cézanne's apple is a sort of "phantom sponge" that claims to have volume without weight, a "virtual volume"', Dalí declared. He preferred 'the Adam's apples of Rossetti's luminous beauties... apples that are of necessity moral, subcutaneous, and spectral, covered with the "geodesic" web of muscles and by the "catenaries" of translucent and lunar costumes' (*ibid.*, p. 312). He might have presented his *Figure aux*

tiroirs as a prime realisation of the Pre-Raphaelite eternal feminine in modern, Freudian guise – rendered, moreover, in his newly conceived 'geodesic' manner of drawing, in which he represented convex volumes by means of a series of lines that adhere to the geodesic curvature of each form, as in the 'skillful swaddling' of Egyptian mummies (*ibid.*, p. 313).

Dalí had been reading to Freud since the early 1920s, when the psychologist's writings first appeared in Spanish translation. He longed to meet the author of *The Interpretation of Dreams*, 1899, which had played a decisive role in his understanding of himself and the evolution of his art. The writer Stefan Zweig, like Freud a Jewish émigré from Nazi Austria, living in London, arranged for an audience to take place on 19 July 1938. Edward James was also present. Dalí brought along the painting *Métamorphose de Narcisse*, 1937, the first he had fully realised in his paranoiac-critical method; Zweig had written Freud in his introductory letter that the canvas was painted under his influence. Dalí had drawn some studies of Freud, and sketched another during the visit, while Zweig and James conversed with their host. The following day, Freud wrote Zweig, 'Until now I was inclined to regard the Surrealists – who seem to have adopted me as their patron saint – as 100 percent fools... This young Spaniard, with his ingenuous fanatical eyes, and his undoubtedly technically perfect mastership, has suggested to me a different estimate' (S. Freud, quoted in M. Etherington-Smith, *The Persistence of Memory: A Biography of Dalí*, New York, 1992, p. 235).



Detail of the present lot.

THE LANDSCAPE OF A MIND

A PRIVATE COLLECTOR'S SURREAL VISION

λ13

PABLO PICASSO

(1881-1973)

Composition

signed, dated and inscribed 'Cannes 15 Juillet XXXIII Picasso' (upper right)
watercolour and pen and India ink on paper
15 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (40.2 x 50.5 cm.)
Executed in Cannes on 15 July 1933

£400,000-600,000

US\$510,000-760,000

€460,000-680,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler),
Paris.

Dr Nahum Goldmann, Jerusalem, and thence by
descent; sale, Sotheby's, New York, 15 May 1985,
lot 227.

Private collection, by whom acquired at the above
sale; sale, Sotheby's, New York, 7 May 2003,
lot 337.

Acquired at the above sale; sale, Sotheby's, Paris,
3 December 2008, lot 27.

Acquired at the above sale.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 8, *Oeuvres de 1932 à
1937*, Paris, 1957, no. 116, n.p. (illustrated pl. 50).

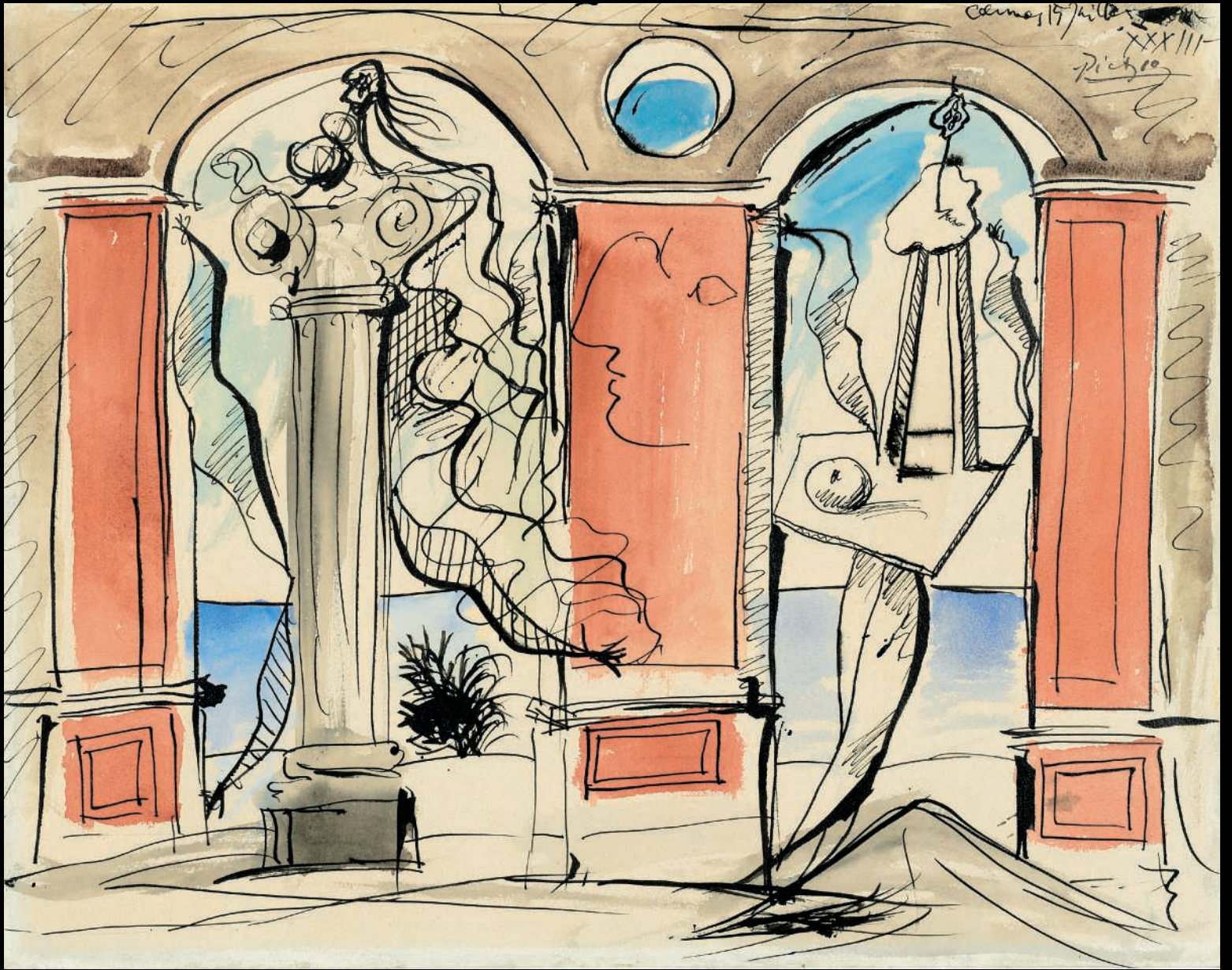
R. Penrose & J. Golding, eds., *Picasso in
Retrospect*, New York, 1973, no. 181, pp. 108 & 277
(illustrated p. 108).

U. Weisner, ed., *Picassos Surrealismus, Werke
1925-1937*, exh. cat., Kunsthalle, Bielefeld, 1991,
no. 67a, p. 335 (illustrated; titled 'Composition
surréaliste').

B. Léal, C. Piot & M.-L. Bernadac, *Picasso Total,
1881-1973*, Barcelona, 2000, p. 283 (illustrated fig.
682, p. 282; titled 'Composició surrealista').

J. Palau i Fabre, *Picasso: From the Minotaur to
Guernica (1927-1939)*, Barcelona, 2011, pp. 158 &
436 (illustrated fig. 494, p. 158).

M. McCully, M. Raeburn & J.-L. Andral, *Picasso:
Cote d'Azur*, exh. cat., Forum Grimaldi, Monaco,
2013, no. 45, p. 111 (illustrated).





Pablo Picasso, *Composition: Nu sur la plage*, July 1933.
Sold, Christie's, New York, 6 May 2014, lot 1. Private collection.



Pablo Picasso, *Nu à la plage, Cannes*, July 18 1933. Ludwig Museum, Cologne.



Photomaton photograph of Marie-Thérèse Walter, circa 1930.

‘The day I met Marie-Thérèse I realised that I had before me what I had always been dreaming about.’

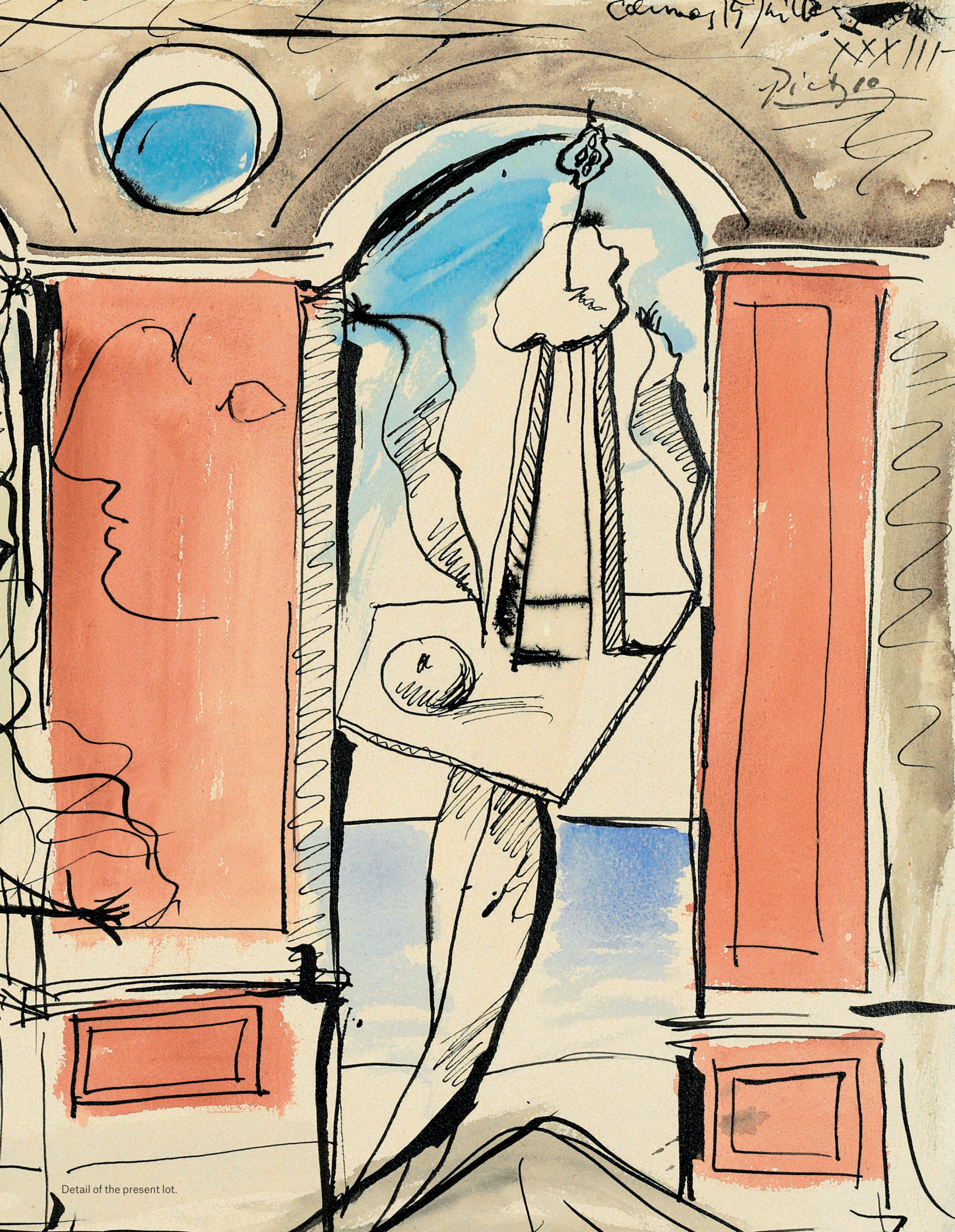
– PABLO PICASSO

A fantastical fusion of Neo-Classical and Surrealist influences, executed on the sun-drenched Côte d’Azur in the summer of 1933, Picasso’s *Composition* is a fascinating image that brings together many of the different themes, styles and motifs that the artist was exploring at this time. Executed while the artist was holidaying in Cannes, *Composition* is one of a remarkable series of around thirty works on paper that Picasso made during this summer sojourn. In this imaginary, dream-like idyll, an arched classical façade overlooks the sparkling waters and bright blue sky of the Mediterranean.

Yet, between the arches of this terracotta-toned architecture, Picasso has allowed his imagination to take flight, filling the spaces with an array of different drawings: surreal and whimsical webs of lines form strange figures composed of architectural elements, organic forms and artistic objects. At the very centre of this scene is the simple yet unmistakable profile of Picasso’s great lover and muse of this golden period: Marie-Thérèse Walter. These simple outlines had become an artistic shorthand for her clandestine presence in Picasso’s life – her nose, full lips and almond-shaped eyes dominating both his art and his thoughts at this time.

Picasso arrived in Cannes with his wife, Olga and their son Paulo at the beginning of July; Marie-Thérèse had remained in Paris. By this time, relations between Picasso and Olga had seriously deteriorated, as Picasso was still completely captivated by Marie-Thérèse. Despite the increasing marital tensions however, Picasso immersed himself in an imaginary, surrealist realm. His summer sojourns in the south always unlocked the classical side of his personality, putting him in an exultant mood that inspired many of his most serene fantasies, as he coloured his personal mythos with the aura of antiquity.

Edvard Munch
XXXIII
Pictor



Detail of the present lot.

THE LANDSCAPE OF A MIND
A PRIVATE COLLECTOR'S SURREAL VISION

λ14

YVES TANGUY

(1900-1955)

L'Extinction des espèces II

signed and dated 'YVES TANGUY 38' (lower right);
dated and inscribed 'L'Extinction des especes 1938'
(on the stretcher)

oil on canvas
36¼ x 28¾ in. (92 x 73 cm.)
Painted in 1938

£2,500,000-4,000,000

US\$3,200,000-5,100,000

€2,900,000-4,500,000

PROVENANCE:

Pierre Matisse Gallery, New York (no. ST. 999), by
1940.

Patricia K. Matisse, New York, between 1955 and
1963.

Pierre Matisse, New York, by descent from the
above, in 1972.

Maria-Gaetana 'Tana' Matisse, by descent from
the above, in 1989 until 2001.

The Pierre & Tana Matisse Foundation Collection,
New York, by descent from the above.

Blain Di Donna, New York.

Acquired from the above, on 6 December 2012.

EXHIBITED:

New York, Pierre Matisse Gallery, *Yves Tanguy:
Paintings, Gouaches, Drawings*, December 1939
(ex. cat.); this exhibition later travelled to Hartford,
Wadsworth Atheneum, January 1940; Chicago,
Arts Club, February 1940; Seattle, Henry Art
Gallery, March 1940; and San Francisco, Museum
of Art, May - June 1940.

New York, Pierre Matisse Gallery, *Contemporary
Art: Painting & Sculpture*, June 1950, no. 17, n.p..
Hartford, Wadsworth Atheneum, *Yves Tanguy, Kay
Sage*, August - September 1954, no. 12, n.p..
New York, The Museum of Modern Art, *Yves
Tanguy*, September - October 1955, p. 40
(illustrated).

Sarasota, John and Mable Ringling Museum of
Art, *René Magritte et Yves Tanguy*, November
- December 1961, no. 29; this exhibition later
travelled to Georgia, Mercer University, January
1962; Montreal, Montreal Museum of Fine Arts,
February - March 1962; Toronto, Art Gallery,
March - April 1962; Denver, Denver Art Museum,
May - June 1962; Manchester, Currier Gallery of
Art, August - September 1962; and Pennsylvania,
Allentown Art Museum, September - October
1962 (no cat.).

Bordeaux, Galerie des Beaux-Arts, *Surréalisme*,
May - September 1971, no. 219, p. 115 (illustrated n.p.).
Munich, Haus der Kunst, *Der Surrealismus 1922 -
1942*, March - May 1972, no. 435, n.p. (illustrated
n.p.); this exhibition later travelled to Paris, Musée
des arts décoratifs, June - August 1972, no. 420
(illustrated).

Cologne, Messenhallen, *Westkunst.
Zeitgenössische Kunst seit 1939*, May - August
1981, no. 6, p. 337 (illustrated; illustrated again p. 32).
Paris, Centre Georges Pompidou, *Yves Tanguy:
Rétrospective, 1925-1955*, June - September 1982,
no. 71, p. 118 (illustrated p. 119); this exhibition later
travelled to Baden-Baden, Staatliche Kunsthalle,
October 1982 - January 1983; and New York, The
Solomon R. Guggenheim Museum, January -
February 1983, no. 71, p. 18.

Venice, *XLII Esposizione internazionale d'arte, La
Biennale di Venezia*, 1986, no. 2, p. 94 (illustrated
p. 100).

Dusseldorf, Kunstsammlung Nordrhein-
Westfalen, "...und nicht die leiseste Spur einer
Vorschrift" - Positionen unabhängiger Kunst in
Europa um 1937, December 1987 - January 1988,
no. 93, p. 171 (illustrated p. 88).

Quimper, Musée des Beaux-Arts, *El universo
surrealista*, June - September 2007, no. 166, p. 164
(illustrated p. 165); this exhibition later travelled
to Barcelona, Museu Nacional d'Art de Catalunya,
October 2007 - January 2008.

New York, L & M Arts, *Tanguy Calder: Between
Surrealism and Abstraction*, April - June 2010, pp.
50, 168 (illustrated p. 51).

New York, Di Donna, *Fields of Dream: The
Surrealist Landscape*, October - December 2015,
n.p. (illustrated; illustrated again pl. 47).

LITERATURE:

P. Matisse & K. Sage, eds., *Yves Tanguy: Un Recueil
de ses oeuvres/A Summary of his Works*, New York,
1963, no. 215, p. 108 (illustrated; illustrated again n.p.).
D. Marchesseau, *Yves Tanguy*, Paris, 1973, p. 24
(illustrated).

E.M. Maurer, *In Quest of the Myth: An Investigation
of the Relationships Between Surrealism and
Primitivism*, Pennsylvania, 1974, p. 310 (illustrated
p. 510).

P. Waldberg, *Yves Tanguy*, Brussels, 1977, p. 178
(illustrated p. 177).

S. Gassert, 'Die sichtbare Endzeit', in *Basler
Zeitung*, Basel, 25 October 1982.

V. Baumeister, 'Das Universum der Reste, Plize
und Pasten', in *Badische Zeitung*, Baden-Baden 26
October 1982.

H.J. Muller, 'Ausstellung in Baden-Baden: Yves
Tanguy Flocken, Wolken, Gewolle und Gewurm', in
Die Zeit, Hamburg, 29 October 1982.

D. Bauerle, 'Yves Tanguy: 1900-1955, Baden-
Baden', in *Die Kunst und das schöne Heim*, no. 94,
vol. 12, Munich, December 1982, p. 830.

G. Onslow Ford, *Yves Tanguy and Automatism*,
Inverness, 1983, p. 18 (detail illustrated).

S. Nessen, 'Yves Tanguy's Otherworld: Reflections
on a Celtic Past and a Surrealist Sensibility', in
Arts Magazine, vol. 62, no. 5, 1988, pp. 28-29
(illustrated).

G. Durozoi, *Histoire du mouvement surréaliste*, Paris,
1997, p. 707.

R. Le Bihan, R. Mabin & M. Sawin, *Yves Tanguy:
Embannadurioù An Here*, Paris, 2001, no. 65, p. 116
(illustrated p. 117).

It is the current intention of the Yves Tanguy
Committee to include this work in the
forthcoming revised catalogue raisonné of
Tanguy's paintings, gouaches and objects.



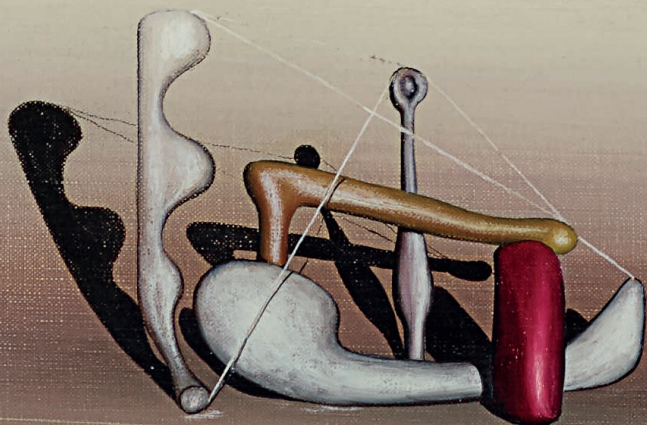


Yves Tanguy, *Les derniers jours*, 1944. Sold, Christie's, London, 7 February 2005 (£4,040,000).

'I expect nothing of my reflections,
but I am sure of my reflexes.'

– YVES TANGUY

L'*Extinction des espèces II* is a large scale and important painting by Yves Tanguy from 1938. One of the finest of the artist's paintings, made during the last full year that he spent in Europe, this work carries the same title as a smaller and very different painting, formerly in the collection of Richard Feigen, that Tanguy had painted two years earlier, in 1936. In this earlier painting, Tanguy had presented a series of hieroglyphic-like rows of amorphous, dolmen-like forms gradually receding towards a typically empty, far-away horizon. Measuring nearly three times the size of this previous 1936 painting, Tanguy's *L'Extinction des espèces II* is not only a larger, more ambitious and vibrant work, it is also one that marks a significant shift in direction. As James Thrall Soby was to write of this 1938 picture when it was exhibited at the great retrospective of Tanguy's work, held at the Museum of Modern Art in New York in 1955, *L'Extinction des espèces II* marks, 'a very considerable development in his art'. It is, for example, Soby wrote, 'completely different,' from a picture such as *Les Mouvements et les Acts (Movements and Acts)*, which Tanguy had painted only one year previously (J.T. Soby, *Yves Tanguy*, exh. cat., New York, 1955, p. 18).



Detail of the present lot.



Yves Tanguy, *Toilette de l'air*, 1937. Sprengel Museum, Hannover.



Yves Tanguy, *Temps meublé*, 1939. Museum of Modern Art, New York.

What is most notable about *L'Extinction des espèces II* in this respect is the heightened use of colour that Tanguy has bestowed upon the painting and the picture's complete absence of horizon. This tendency to favour brighter and more joyous colours and a completely ambiguous, horizonless space is a feature of *L'Extinction des espèces II* that would distinguish and characterise much of Tanguy's work during his last years in France and would continue long after his move to America in November 1939. As André Breton wrote in admiration of this development in Tanguy's work, it not only marked the introduction of a new element in his art but was one that effectively confirmed his pictures as uniquely original, fully-formed vistas of the mind and the processes of thought. 'There are no landscapes. There is not even a horizon', Breton wrote. 'There is only, physically speaking, our immense suspicion which surrounds everything. These figures of our suspicion, lovely and miserable shadows that prowl around our cave, are really shadows. The strong subjective light that floods Tanguy's canvasses makes us feel less abandoned. Every creature he depicts participates metaphysically in the life we have chosen, corresponds to our mental expectancy, belongs to some transcendent order (superior? inferior?) whose attractiveness is felt by us all. For a man who acts only on the purest motives, the fact of living among us gives him a vista on the mystery. It also implies his refusal to make a concession. Where most observers would see only a favourite setting for obscure and magnificent metamorphoses, there is actually presented the first survey – achieved without the aid of legends – of a considerable extent of the mental world which is not in its Genesis' (Breton, 'At an Equal Distance', *Yves Tanguy par André Breton*, New York, 1946, quoted in *Tanguy/Calder: Between Surrealism and Abstraction*, exh. cat. New York, 2009, p. 31).

Like the vast majority of Tanguy's mental landscapes *L'Extinction des espèces II* is the product of an intuitive and largely unconscious method of painting that Tanguy had first developed in the late 1920s. After first delineating a background landscape whose hazy colours and forms would articulate the mood of the picture, Tanguy would instinctively begin to populate the canvas with a series of intuitively arrived-at forms. The creation of one form would both lead to and suggest another until an entire, unknown and mysterious world was created. 'The painting', Tanguy recalled, 'grows before my eyes revealing its surprises as it comes together. That's what gives me a sense of total freedom, and for that reason I am incapable of conceiving a plan or of doing a preliminary sketch' (Tanguy, quoted in film by Fabrice Maze, *Yves Tanguy – Derrière la grille des ses yeux bleus*, Grenoble, 2007).

Apart from a brief period in the early 1930s when, inspired by the mountains of North Africa, the artist had created a few paintings according to a preconceived plan, Tanguy would always make use of this meditative and near mediumistic method of painting. 'I found that if I planned a picture beforehand,' Tanguy recalled, 'it never surprised me' (Tanguy, quoted in *Yves Tanguy*, exh. cat. New York, 1955, p. 17). And, as he was later to write in an article on his creative process, for Tanguy, it was this 'element of surprise in the creation of a work of art [that] is, for me, the most important thing' (Tanguy, 'The Creative Process', *Art Digest*, vol. 28, no. 8, New York, January 1954, p. 14.)



Detail of the present lot.



Detail of the present lot.

'The element of surprise in the creation of a work of art is, to me, the most important factor. The painting develops before my eyes, unfolding its surprises as it progresses. It is this which gives me the sense of complete liberty, and for this reason I am incapable of forming a plan or making a sketch beforehand.'

– YVES TANGUY

As a way to encourage and focus this medium-like method of creation, in 1935 Tanguy embarked upon a new and more methodical way of painting. Working solely on one picture at a time, he began to paint in a single room that he had emptied of all its former furnishings and objects, save that of his easel and his painting tools. This intentionally austere, monastic and meditative approach to the creation of his pictures was one that he was to continue for the rest of his life. Nothing else was allowed to enter this sacred empty space or to distract the artist while he concentrated on bringing into being the unique world that slowly made itself visible on the single canvas he set upon his easel. In this way, Tanguy felt, all of his energy, intuition and creative imagination could best be brought into focus on the unique mental landscape he was psychically creating in the heart of this otherwise empty space.

Set against a mysterious background of misty, cloudlike colours and shadows, in *L'Extinction des espèces II*, Tanguy has punctuated this colourful and ambiguous space with an extraordinary range of amorphous forms. Some stand like cacti in the desert. Others cluster together to create forms reminiscent of those that Alexander Calder would make a few years later under Tanguy's influence when the two artists lived in close proximity to one another in Connecticut. Towards the top of the painting three, eye-like forms seem to gather in conversation while towards the bottom of the painting – the apparent foreground – a tower-like collation of forms casting a strong shadow is balanced on the left by eight gossamer-like threads stretching, like guitar strings in deep perspective, into the middle ground of the picture. In all these disparate concatenations of form, a surprising and apparently joyous, poetic and new universe of form is conjured.

'Before Tanguy', André Breton wrote, 'the object, despite the occasional exterior attacks to which it was subjected, remained, in the final analysis, distinct and imprisoned within its own identity. With Tanguy we enter for the first time into a world of total latency...Here, the elixir of life is decanted, leaving behind all the cloudy sediment of our ephemeral individual existences. The tide ebbs, revealing an endless shore where hitherto unknown composite shapes, creep, rear up, straddle the sand, sometimes sinking below the surface or soaring into the sky. They have no immediate equivalent in nature and it must be said that they have not as yet given rise to any valid interpretation' (Breton, 'Yves Tanguy', in André Breton, *Surrealism and Painting*, London, 1965, pp. 178-9).



George Platt Lynes, Portrait
of Yves Tanguy, *circa* 1948.
Centre Pompidou, Paris.

THE LANDSCAPE OF A MIND

A PRIVATE COLLECTOR'S SURREAL VISION

15

MAN RAY

(1890-1976)

Rayograph (Les Champs Délicieux no. 11), 1921-22

gelatin silver print
signed and annotated 'épreuve provisoire tiré du Champs Délicieux' in ink (verso)
image/sheet: 9¼ x 6⅝in. (23 x 17.3cm.)

£150,000-200,000
US\$200,000-250,000
€180,000-230,000

'Painting is directed by the heart through the eye. Photography is directed by the mind through the eye. But desire and love for the subject direct both mediums. One cannot replace the other...'

– MAN RAY

PROVENANCE:

Tristan Tzara, Paris, by whom acquired directly from the artist.
Private Collection, Zurich.
Timothy Baum, New York.
The deLIGHTed eye: Modernist Masterworks, Christie's New York, 4 April 2013, lot 28.
Acquired at the above sale.

EXHIBITED:

New York, The Art Center, *European Photography*, 1931.
New York, International Center of Photography, *Modernist Masterworks to 1925 from 'the deLIGHTed eye'*, *A Private Collection*, 1985, p. 13.

LITERATURE:

R. Van de Velde, ed., *Man Ray 1890-1976*, exh. cat., Ronny Van de Velde, Antwerp, 1994, no. 301 (illustrated n.p.).
H. Bayer, et. al., *Photographies 1905-1948: Collection de Photographies du Musée, National d'Art Moderne*, Paris, 1996, p. 300 (illustrated).
J.-K. Schmidt, ed., *Man Ray*, exh. cat., Galerie der Stadt, Stuttgart, 1998, p. 70 (illustrated).
E. de l'Ecotais, ed., *Man Ray Rayographies*, Paris, 2002, no. 42 (illustrated p. 209).

Shortly after his arrival in Paris during the summer of 1921, Man Ray reached an artistic breakthrough with his discovery of the automatic photographic process known as the Rayograph. According to his own account, the artist had accidentally stumbled upon the technique while developing prints for the couturier Paul Poiret, unwittingly placing a handful of household objects onto an extra piece of sensitised paper in the developing tray in his make-shift darkroom. 'I turned on the

light; before my eyes an image began to form, not quite a simple silhouette of the objects as in a straight photograph, but distorted and refracted by the glass more or less in contact with the paper and standing out against a black background ... I made a few more prints, excitedly, enjoying myself immensely. In the morning I examined the results, pinning a couple of the rayographs – as I decided to call them – on the wall. They looked startlingly new and mysterious' (Man Ray, *Self Portrait*, London, 1988, p. 106).

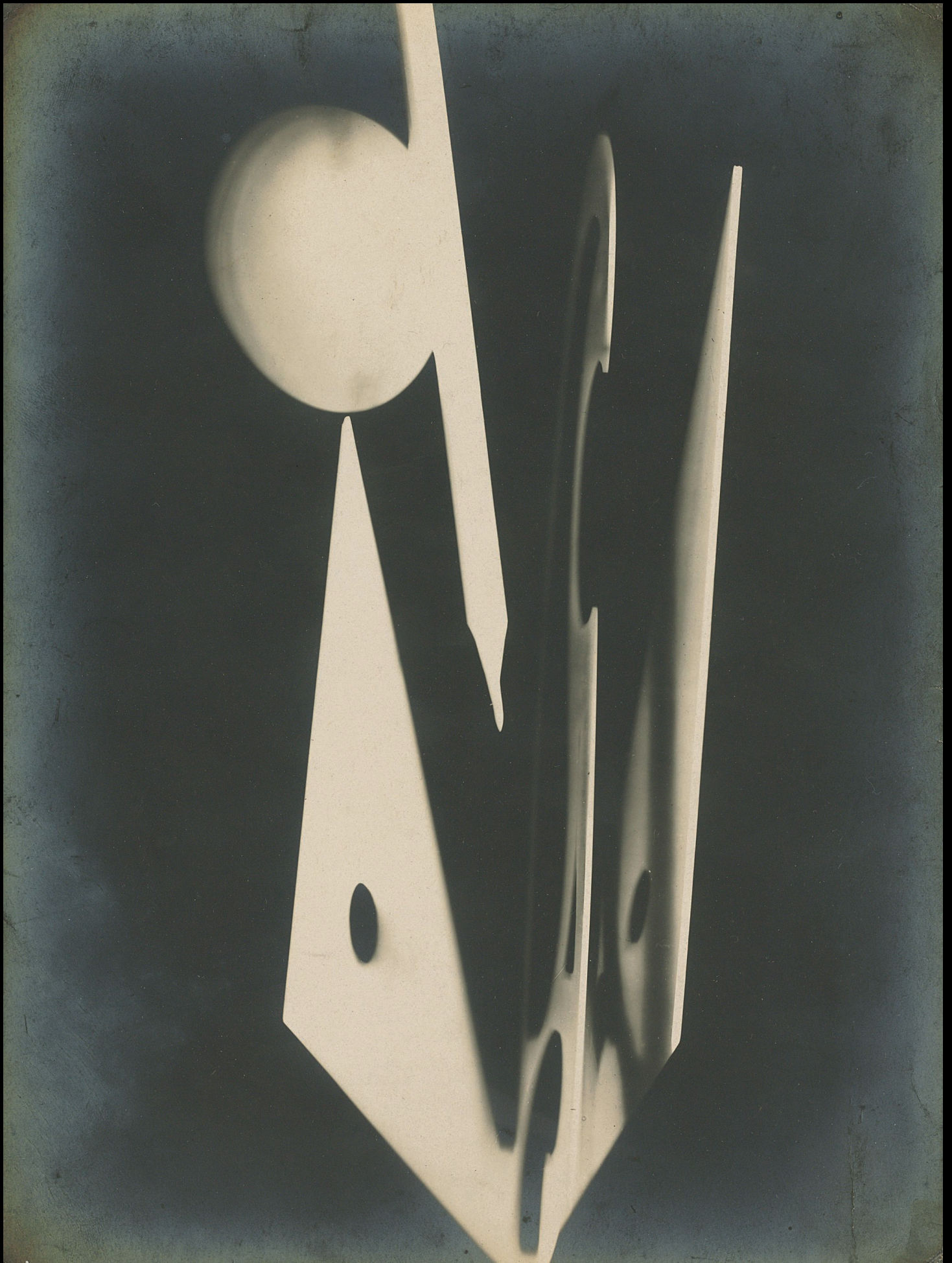
While the technique was based on the same principles explored by Henry Fox Talbot almost a century previously, what distinguished Man Ray's images from other automatic photogram processes was the manner in which the artist played with and manipulated light in their creation. Utilising objects of varying transparency to build his compositions, Man Ray typically shifted the angle and position of his light source, sometimes removing and reintroducing it in intervals, to add a dynamic sense of depth and textural richness to the finished work.

Uniting both the imprint of the object and its shadow in a single image, Man Ray successfully imbued these innocuous, everyday items with a mysterious, ethereal quality, that proved revelatory to contemporary audiences.

These unique, visionary images, hovering between the abstract and the representation, revealed a new way of seeing that delighted

the Dada poets and artists who championed Man Ray's work, most notably Tristan Tzara, who eloquently described them as 'projections surprised in transparency, by the light of tenderness, of things that dream and talk in their sleep' (Tzara, quoted in J. Fuller, 'Atget and Man Ray in the Context of Surrealism,' *Art Journal*, Vol. 36, No. 2, Winter 1976-77, p. 133). Later that year, Man Ray and Tzara collaborated to produce a deluxe portfolio showcasing twelve of these experimental Rayographs, entitled *Les champs délicieux*, in homage to André Breton and Philippe Soupault's collection of automatic writings, *Les champs magnétiques*. Created as a unique test-print for number 11 of the 12 images in *Les champs délicieux*, this gelatin silver print remained in Tzara's personal collection following the release of the publication, a testament to the close friendship and fruitful artistic partnership the two enjoyed at this time. Published privately in Paris in 1922 in a planned edition of 40, only approximately 15 sets of the portfolio are known to have been completed.

Complete portfolios of *Les Champs délicieux* are in the collections of:
Museum of Modern Art, New York (no. 1);
National Gallery of Australia, Canberra (no. 9);
J. Paul Getty Museum, Los Angeles (no. 11) and (no. 32);
The Firestone Library, Princeton University, New Jersey (no. 13);
Museum of Decorative Arts, Prague (no. 27);
Museum Folkwang, Essen (no. 33);
The Art Institute of Chicago, Chicago (no. 39).



THE LANDSCAPE OF A MIND

A PRIVATE COLLECTOR'S SURREAL VISION

λ16

HANNAH HÖCH

(1889-1978)

Er und sein Milieu

signed, dated and titled 'H. Höch 19, ER UND SEIN MILIEU' (lower left)
watercolour and pen and India ink on paper
19½ x 15½ in. (49.6 x 39.7 cm.)
Executed in 1919

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

PROVENANCE:

The artist, until at least 1924.
Galerie Franz, Berlin, by 1949.
Galerie Rudolf Springer, Berlin, by 1950.
Alain Bosquet, Paris.
William N. Copley, New York.
Mr & Mrs Barnet and Eleanor Cramer Hodes,
Chicago.
Private collection, United States, by whom
acquired from the above, circa 1980; sale,
Christie's, New York, 8 November 2012, lot 156.
Acquired at the above sale.

EXHIBITED:

Berlin, Grosse Berliner Kunstausstellung,
Abteilung der Novembergruppe, 1922, no. 1286.
Moscow, *Erste Allgemeine Deutsche
Kunstausstellung in Sowjet-Russland der
Künstlerhilfe I.A.H.*, Autumn 1924, no. 86.
Amsterdam, Stedelijk Museum, *De
Onafhankelijken*, 1929, no. 154.
Berlin, Galerie Franz, *Hannah Höch, Olbilder,
Zeichnungen, Foto-Montagen, Aquarelle*, 1949, n.p.
(illustrated).
New York, Sidney Janis Gallery, *Dada 1916-1923*,
April - May 1953, no. 124, n.p..
Berlin, Berlinische Galerie, *Hannah Höch, 1889-
1978: Ihr Werk, ihr Leben, ihre Freunde*, November
1989 - January 1990.

LITERATURE:

W. Grohmann, 'Zehn Jahre Novembergruppe', in
Kunst Der Zeit: Zeitschrift für Kunst und Literatur,
vol. III, nos. 1-3, Berlin, 1928, p. 83 (illustrated).
G. Adriani, ed., *Hannah Höch: Fotomontagen,
Gemälde, Aquarelle*, exh. cat., Kunsthalle,
Tübingen, 1980, pp. 56, 58 & 64 (illustrated p. 60).
H. Bergius, *Das Lachen Dadas: die Berliner
Dadaisten und ihre Aktionen*, Giessen, 1989, p. 132
(illustrated p. 135).
B. Gaehtgens, 'Ausstellung in Berlin: Hannah
Höch, Aufstand der Puppen und Papiere', in *Die
Zeit*, no. 52, Berlin, 22 December 1989.
E. Roditi, *Dialogues: Conversations with European
Artists at Mid-Century*, San Francisco, 1990, p. 71.
M. Lavin, *Cut with the kitchen knife: The Weimar
photomontages of Hannah Höch*, New Haven &
London, 1993, p. 135.
M. Stavrinaki, 'Dada inhumain: le sujet et son
milieu', in *Les Cahiers du Mnam*, no. 103, Paris,
Spring 2008, p. 77 (illustrated).

Dr Ralf Burmeister has confirmed the
authenticity of this work.



ER

UND SEIN MILIEU

H. Höck



Hannah Höch, *Mechanischer Garten*, 1920. Sold, Christie's New York, 14 February 2007 (\$824,000).

Executed in 1919, *Er und sein milieu* is a rare watercolour dating from the height of Hannah Höch's involvement with the Berlin Dadaists, in which the artist explored one of the key existential questions of the period – the place of humanity in the modern world of machinery. Drawing inspiration from the myriad of unusual objects, magazine clippings and mementos she preserved in a vast personal collection of ephemera, the otherworldly landscapes Höch produced during this period were intended, as she explained, to showcase 'a new and sometimes terrifying dream world,' one in which the fate of humanity seemed to hang precariously in the balance (Höch, in E. Roditi, *Dialogues: Conversations with European Artists at Mid-Century*, San Francisco, 1990, p. 71). With these otherworldly paintings, Höch believed she could 'blur the firm borders that we human beings, cocksure as we are, are inclined to erect around everything that is accessible to us. I paint pictures in which I try to make this evident, tangible ... I am a human being, but on the strength of my imagination – tied as it is – I can be a bridge. I should like to make what seems impossible appear possible; I should like to help to experience a richer world so that they may feel more kindly towards the world we know' (Höch, quoted in *Hannah Höch*, exh. cat., London, 2014, p. 140).

Constructed using a variety of disparate elements and fragments, in a manner that echoes the artist's work in photomontage, *ER und sein milieu* is infused with a dreamlike sense of mystery that echoes the enigmatic metaphysical paintings of Giorgio de Chirico. In the foreground a helpless, diminutive humanoid figure dangles upside down by the ankle, tethered to a gas pipe that extends horizontally across the picture plane, supplying a small bulb just visible along the upper edge of the frame. In the distance, a long rectangular glass case bearing the label 'kunst' houses a selection of famous architectural monuments – including a pyramid, a Gothic cathedral, a modern high-rise, the tower of Babel, and the Eiffel Tower – structures that embody the achievements and progress of humankind at particular moments in history. To the right, a tower surmounted by a terrarium shelters a variety of plant-life, symbolising the natural world, while below a translucent globe balanced precariously atop a truncated pyramid bears a sign saying 'Mitmenschen' (fellow man), yet remains empty, as if waiting to be filled by specimens. Suggesting a haunting vision of the future, in which mankind is completely detached and alienated from the reality we once knew, Höch challenges her viewers to contemplate their destiny in this new and uncertain world.



Hannah Höch with her
DADA-Puppen, 1920.
Photographer unknown.

THE LANDSCAPE OF A MIND

A PRIVATE COLLECTOR'S SURREAL VISION

λ17

RENÉ MAGRITTE

(1898-1967)

Le palais de rideaux

signed 'Magritte' (upper right); inscribed "'LE PALAIS DE RIDEAUX" (II)'
(on the reverse)
oil on canvas
28¾ x 21⅜ in. (73 x 54.2 cm.)
Painted in 1928

£500,000-800,000

US\$640,000-1,000,000

€570,000-910,000

PROVENANCE:

Galerie L'Époque [Paul Gustave Van Hecke],
Brussels, by whom acquired in 1928.
E.L.T. Mesens, Brussels, by whom probably
acquired from the above, circa 1932-1933.
Harold Diamond, New York, by whom acquired
from the above, circa 1959-1960.
Mr & Mrs Kenneth Newberger, Chicago, by whom
acquired from the above, in the early 1960s.
The Museum of Contemporary Art, Chicago, a gift
from the above in the 1980s.
Marianne Holtermann, London, by whom acquired
from the above.
Galerie Beyeler, Basel (no. 10865), by whom
acquired from the above, in July 1986.
David Tunkl, Los Angeles, by whom acquired from
the above, in April 1988.
Chalk and Vermilion Fine Art, Greenwich,
Connecticut.
Private collection, Greenwich, Connecticut, by 1998.
Anonymous sale, Sotheby's, London, 23 June
2003, lot 34.
Private collection, by whom acquired at the above
sale; sale, Sotheby's, London, 6 February 2008,
lot 383.
Acquired at the above sale.

EXHIBITED:

Chicago, Renaissance Society, University of
Chicago, *René Magritte*, March - April 1964, no. 10.
Chicago, Museum of Contemporary Art, *Dada and
Surrealism in Chicago Collections*, December 1984
- January 1985, pp. 63 & 66 (illustrated fig. 3).
Yamaguchi, Prefectural Museum of Art, *René
Magritte*, April - May 1988, no. 28, pp. 65 & 196
(illustrated p. 65); this exhibition later travelled
to Tokyo, National Museum of Modern Art, May -
July 1988.

Tokyo, Mitsukoshi Museum of Art, *Rétrospective
Magritte*, December 1994 - January 1995, no.
14 (illustrated pp. 80-81); this exhibition later
travelled to Hyogo, Museum of Modern Art,
January - April 1995; and Fukuoka, City Museum,
April - May 1995.
Brussels, Musées royaux des Beaux-Arts de
Belgique, *René Magritte, 1898-1967*, March - June
1998, no. 71, p. 99 (illustrated).
Liverpool, Tate, *René Magritte: The Pleasure
Principle*, June - October 2011, p. 32 (illustrated);
this exhibition later travelled to Vienna, Albertina,
November 2011 - February 2012.
New York, Di Donna, *Moon Dancers: Yup'ik Masks
and the Surrealists*, April - June 2018, pp. 106 &
151-152 (illustrated p. 107).

LITERATURE:

D. Sylvester, ed., *René Magritte, Catalogue
raisonné*, vol. I, *Oil Paintings, 1916-1930*, London,
1992, no. 267, p. 307 (illustrated).
R. Hughes et. al., *Magritte en poche*, Paris, 2009, p.
427 (illustrated p. 90).





René Magritte, *Le palais de rideaux III*, 1929. Museum of Modern Art, New York.

‘Despite the shifting abundance of detail and nuance in nature, I was able to see a landscape as if it were only a curtain placed in front of me. I became uncertain of the depth of the fields, unconvinced of the remoteness of the horizon.’

– RENÉ MAGRITTE

René Magritte’s *Le palais de rideaux* (‘The Palace of Curtains’) was painted in 1928, while the artist was living and working in Paris, a pivotal three-year period which saw him formulate his own, distinctive form of Surrealism. During this extraordinarily productive time, Magritte conceived of a number of new groups of work, including the groundbreaking ‘word paintings’, compositions based on the metamorphosis of materials, as well as the partitioned paintings, all of which offered radical pictorial innovations that contributed to the Surrealist discourse that dominated Paris at this time. As Josef Helfenstein has written, ‘During his time in the French capital, Magritte became one of the most creative artists of the era, systematically challenging representation in painting in ways that no other artist had done before’ (J. Helfenstein, ‘A Lightning Flash is Smouldering Beneath the Bowler Hats, Paris 1927-1930’, in *Magritte: The Mystery of the Ordinary, 1926-1938*, exh. cat., New York, 2013, pp. 71-72).

Against a densely wooded background, in *Le palais de rideaux*, two anthropomorphically shaped forms serve as both a screen or perhaps portals through to an unexpected and unknown realm beyond. Demarcated by a strange, seemingly metal or rubber tube, the left-hand hollow is filled by a curtain, while its neighbour reveals a glimpse through to Magritte’s characteristic cloud-filled sky. Playing with concepts of collage, surface and the nature of representation, *Le palais de rideaux* encapsulates the various artistic ideas that Magritte was exploring at this time, adding, with the figure-like forms, a distinctly human element. These shrouded shapes both reveal and conceal further dimensions of the composition: each compartment suggests there is an image behind, leaving the viewer to wonder what they are really looking at and what else is hiding amidst this painted ‘palace of curtains’?

‘The sky is a form of curtain because it hides something from us. We are surrounded by curtains.’

– RENÉ MAGRITTE

Le palais de rideaux is the second of three closely related works: the first dates from the same year and features the same shrouded figures – this time a group of four – each revealing a different surface or realm beyond (Sylvester, no. 266). A year later, Magritte returned to the same concept, reprising the title once more for a word painting (Sylvester, no. 305; Museum of Modern Art, New York), which features two similar cut outs, one filled by sky and the other, with the French for sky, ‘ciel’. While in this final work Magritte eschewed the anthropomorphic suggestion of the previous two paintings, it explores the same method of compartmentalisation that Magritte was depicting in the present work and its 1928 companion. This concept of a composition made up of compartmentalised images would reach its apogee in works such as *Le masque vide* of 1929 (Sylvester, no. 285; National Museum, Cardiff) and *Au seuil de la liberté* of 1930 (Sylvester, no. 326; Museum Boijmans van Beuningen).

In each of the *Le palais de rideaux* works, Magritte has used a compositional element that he had introduced into his painting a few years earlier while working in Brussels: the cut-out. This pictorial device simultaneously suggests an empty or negative space, yet is at the same time, a palpably distinct and often a seemingly tangible object within the composition. Cut out pieces of sky or wood confound the viewer’s expectation, appearing as recognisable pieces of the world in unexpected and impossible situations: suddenly the sky, a normally infinite realm, has become a solid and segmented object set within a non-sensical context. This method of inserting layers of different materials in a kind of painted collage is a frequent feature in Magritte’s Paris paintings, a reflection also of his acquaintance with Max Ernst, whom he met at this time, and who was a pioneer of this technique. Indeed, in *Le palais de rideaux*, it is as if Magritte has created an image which is a composite of different sources. Rather than creating a collage of different materials, the artist uses oil paint, mimicking this technique and deliberately creating a new form of unexpected and surprising pictorial juxtapositions.

In creating compositions that were composed of multiple surfaces or screens, Magritte was playing with the fundamental concept of representation, revealing not only the inherent artifice of a painted image, but emphasising to the viewer that the world of appearance itself is in fact a composite of ever-changing possibilities; a combination of the seen and unseen, the banal and the mysterious. As Magritte explained in 1938, ‘Despite the shifting abundance of detail and nuance in nature, I was able to see a landscape as if it were only a curtain placed in front of me. I became uncertain of the depth of the fields, unconvinced of the remoteness of the horizon’ (Magritte, quoted in S. Whitfield, *Magritte*, exh. cat., London 1992, pp. 13-15). With works such as *Le palais de rideaux* therefore, Magritte has artfully played with this idea of concealment and revelation. As a result, he not only deconstructed traditional pictorial conventions, such as perspective and mimesis, but showed the viewer the endless potential for mystery and revelation that exists in the world around us. In this way, he removed the blinkers that blind man to the wonder that can exist in the everyday, not only offering a new vision of reality, but a new way of life.



René Magritte, *Le démon de la perversité*, 1927. Musees Royaux des Beaux-Arts de Belgique, Brussels.



René Magritte, *Le palais de rideaux*, 1928. Private collection.



René Magritte, *Le masque vide*, 1928. National Museum of Wales, Cardiff.

THE LANDSCAPE OF A MIND

A PRIVATE COLLECTOR'S SURREAL VISION

λ18

GIORGIO DE CHIRICO

(1888-1978)

Oreste e Pilade

signed 'G. de Chirico' (upper right)
gouache, charcoal, black chalk and *estompe* on paper
30 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in. (77.2 x 53 cm.)
Executed in 1928

£300,000-500,000

US\$390,000-630,000

€350,000-570,000

'Long ago we grew accustomed to seeing statues in museums. To find newer and more mysterious properties we must have recourse to new combinations. For example: the statue in a bedroom, alone or in the company of living persons, could provide a new sensation especially if one sees to it that its feet, instead of standing on a pedestal, stand directly on the floor. Or one thinks of the impression made by a statue in a real armchair or leaning out a real window.'

– GIORGIO DE CHIRICO

PROVENANCE:

Private collection, Milan; sale, Farsetti Arte, Prato, 29 May 2004, lot 430.

Private collection, Lugano, by whom acquired at the above sale.

Galerie Cazeau-Béraudière, Paris, by whom acquired from the above.

Private collection, United States, by whom acquired from the above, in 2005; sale, Sotheby's, London, 19 June 2012, lot 30.

Acquired at the above sale.

LITERATURE:

Fondazione Giorgio e Isa de Chirico, eds., *Giorgio de Chirico: Catalogo Generale*, vol. I, *Opere dal 1912 al 1976*, Falciano, 2014, no. 72, pp. 91 & 464 (illustrated p. 91).

J. de Chirico





Orestes and Pylades or The San Ildefonso Group, circa 10th century B.C. Museo Nacional del Prado, Madrid.

Executed in 1928, *Oreste e Pilade* (*Orestes and Pylades*) depicts two melancholic, statue-like figures seated together in contemplation. Part mannequin, part statue, part architectural ruin, these twin figures, executed in charcoal grisaille, form a sombre and mysterious classical landscape. Looking like an ancient, nocturnal stage-set for the commedia dell'arte, it is, however, a landscape that appears to be coming to life; transfiguring into human flesh in front of the viewer's eyes.

The title of the work derives from Greek mythology. Orestes and Pylades were known for the strength of their friendship and love for one another. In some stories, this was deemed to be a homoerotic love. Upon his return from Troy, Orestes, the son of Agamemnon and Clytemnestra, famously sought revenge against his mother and her lover Aegisthus for the murder of his father. In Aeschylus' *Oresteia* trilogy, Pylades aided Orestes in this fateful act and later stood by his friend throughout their many other travails.

Here, in de Chirico's *Oreste e Pilade* the two figures take the form of the poet-philosophers, metaphysicians or architects, that De Chirico depicted frequently throughout the mid-1920s, often seated in interiors or by windows. A fusion of human and architectural form, these faceless figures were a development of de Chirico's early mannequins and statues, transformed into new and more surprising forms evocative of a strangely burdened and melancholic humanity. De Chirico, as he recalled in 1938, had been inspired to create these figures after visiting a Gothic cathedral, where he was 'struck by the strange and mysterious impression made on me, by certain figures, representing seated saints and apostles [...]. The very short legs, covered by the folds of their clothing formed a sort of base, of indispensable foundation but only to

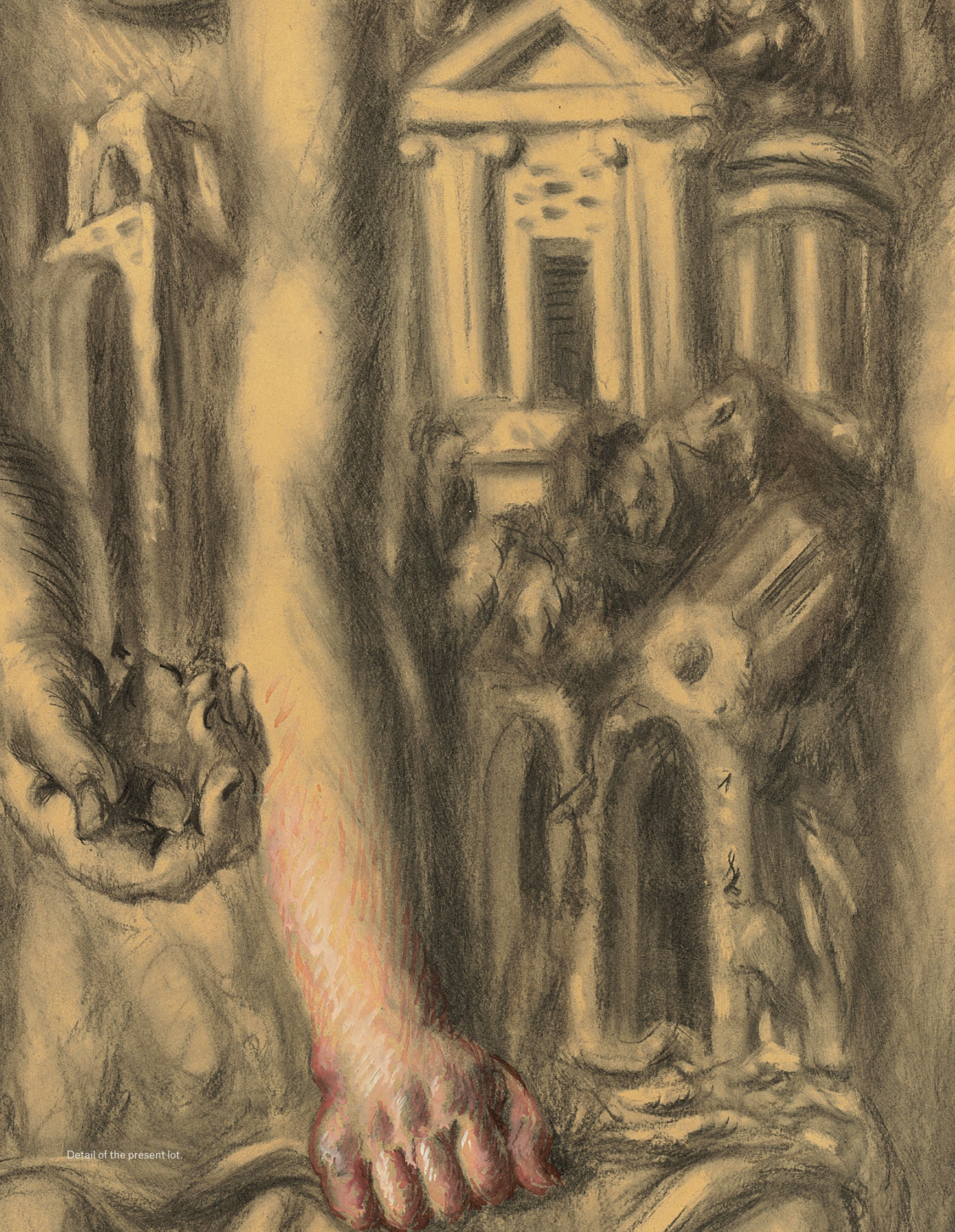


Giorgio de Chirico, *Archeologi*, 1926. Galleria Nazionale d'Arte Moderna e Contemporanea, Rome.

sustain the torso-monument, and the arms naturally stretched out of proportion to the torso' (Giorgio de Chirico 'Naissance du mannequin,' 1938, quoted in *Nature According to De Chirico*, exh. cat., Rome, 2010, pp. 139-140).

For de Chirico, the image of the poet-philosopher was an icon of the power of art and creativity, symbolising the transformation, through creative thought, of the ordinary into the extraordinary. 'Art', de Chirico once wrote, 'was liberated by philosophers and modern poets. Schopenhauer and Nietzsche were the first to teach us the deep meaning of the non-sense of life and how such non-sense could be transformed into art, in fact, it should have constituted the intimate skeleton of an art truly new, free and profound'(Giorgio de Chirico, 'Noi metafisici', 1919 quoted in *op cit*, p. 269)

In *Oreste e Pilade* these figures of transformation are themselves rendered in a condition of metamorphosis. Using watercolour over his charcoal drawing, de Chirico has rendered one of the figures' elongated, outstretched arms in coloured flesh tones. Here, the inanimate appears to be becoming animate. These seated figures, which, with their architectural interiors, seem chair-like, form a counterpart to de Chirico's other central theme of these years – the depiction of simple furniture placed outside in the landscape. In these pictures it was the landscape that was humanized by the unusual, but distinctly human-looking presence of furniture within it. Here, a pictorial reversal of this motif has a similar effect: an ancient, sterile, classical landscape appears to be gaining new life through an act of pictorial metamorphosis that anticipates similar pictorial transformations later made by René Magritte.



Detail of the present lot.

THE LANDSCAPE OF A MIND

A PRIVATE COLLECTOR'S SURREAL VISION

119

RENÉ MAGRITTE

(1898-1967)

Le parc du vautour

signed 'Magritte' (lower right)
oil on canvas
25¾ x 59 in. (64.5 x 149.8 cm.)
Painted in 1926

£2,500,000-4,000,000

US\$3,200,000-5,100,000

€2,900,000-4,500,000

PROVENANCE:

Galerie Le Centaure, Brussels, by 1927, until 1932.
E.L.T Mesens, Brussels, by whom probably
acquired from the above, in 1932.
Harold Diamond, New York, by whom acquired
from the above, in 1959.
Galerie Beyeler, Basel (no. 2331).
Private collection, Venice, by 1986.
Blain Southern, London.
Acquired from the above, on 26 June 2012.

EXHIBITED:

Brussels, Galerie Le Centaure, *Exposition
Magritte*, April - May 1927, no. 38, n.p..
Dallas, Museum for Contemporary Arts, *René
Magritte in America*, December 1960 - January
1961, no. 4, n.p. (dated '1928'); this exhibition
later travelled to Houston, Museum of Fine Art,
February - March 1961.
New York, Albert Landry Galleries, *René Magritte
in New York Private Collections*, October -
November 1961, no. 3, n.p. (dated '1928').
L'Aquila, Castello Spagnolo, *Alternative attuali 2:
rassegna internazionale di pittura, scultura, grafica,
Omaggio a Magritte, Opere 1920-1963*, August -
September 1965, n.p. (illustrated).
Ferrara, Gallerie Civiche d'Arte Moderna, Palazzo
dei Diamanti, *René Magritte*, June - October 1986,
no. 10, p. 145 (illustrated p. 167).
London, The Hayward Gallery, *Magritte*, May
- August 1992, no. 13, n.p. (illustrated n.p.);
this exhibition later travelled to New York,
The Metropolitan Museum of Art, September
- November 1992; and Houston, The Menil
Collection, December 1992 - February 1993.
Lyon, Musée des Beaux-Arts, *Joseph Cornell et les
surréalistes à New York*, October 2013 - February
2014, no. 127, p. 146 (illustrated p. 147).

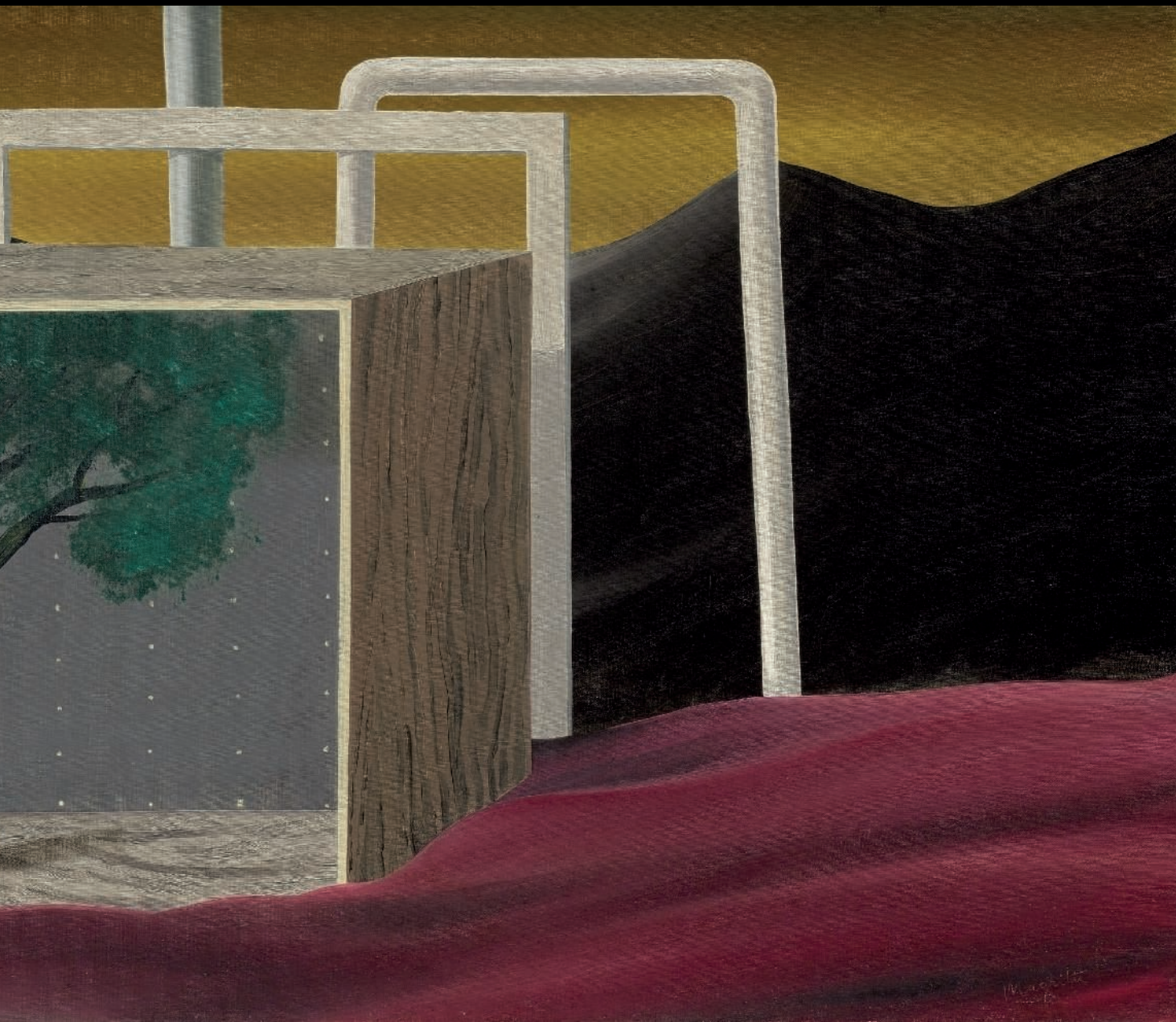
LITERATURE:

D. Sylvester, ed., *René Magritte, Catalogue raisonné*,
vol. I, *Oil Paintings 1916-1930*, London, 1992, no. 97,
p. 180 (illustrated).
P. Roberts-Jones, *Signes ou traces: Arts des XIXe et
XXe siècles*, Brussels, 1997, p. 40.
T. Riley, 'Rethinking the Modern', in *Imagining the
Future of the Museum of Modern Art*, New York, 1998,
p. 125 (illustrated fig. 23, p. 127).
P. Allmer, 'Framing the Real: Frames and Processes
of Framing in René Magritte's oeuvre', in *Framing
Borders in Literature and Other Media*, Amsterdam &
New York, 2006, p. 133.
D. Sylvester, *Magritte*, Brussels, 2009, pp. 143 & 437
(illustrated p. 121).
H. Finkelstein, *The Screen in Surrealist Art and
Thought*, Oxon & New York, 2016, n.p. (under note 11).
M. Draguet, *Magritte*, Paris, 2014, n.p.



Detail of the present lot.







René Magritte, *Panorama populaire*, 1926. Kunstsammlung Nordrhein-Westfalen, Dusseldorf.

Painted in 1926, René Magritte's enigmatic *Le parc du vautour* (*The Park of the Vulture*) emerged during a pivotal moment in the artist's career, as he boldly turned towards Surrealism and began to explore seemingly impossible visual scenarios and conundrums in his painting. Through these compositions, the artist ruminated on the order and stability of perceived reality, playing with notions of artifice, illusion and representation, in order to unpick and question our understanding of the world. As Magritte explained, 'For me it's not a matter of painting "reality" as though it were readily accessible to me and to others, but of depicting the most ordinary reality in such a way that this immediate reality loses its tame or terrifying character and presents itself with mystery...' (Magritte cited in H. Torczyner, *Magritte*, New York, 1977, p. 203).

Magritte had experienced an artistic epiphany in the summer of 1923 upon first encountering the metaphysical paintings of Giorgio de Chirico, citing a reproduction of the Italian artist's 1914 composition *Le chant d'amour* as the image which truly sparked his imagination. Describing the impact of de Chirico's strange, uncanny worlds, Magritte wrote: 'This triumphant poetry replaced the stereotyped effects of 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 recognise his own isolation and hear the silence of the world' (Magritte, quoted in D. Sylvester, *Magritte*, Brussels, 2009, p. 71).

‘Despite the shifting abundance of detail and nuance in nature, I was able to see a landscape as if it were only a curtain placed in front of me. I became uncertain of the depth of the fields, unconvinced of the remoteness of the horizon.’

– RENÉ MAGRITTE

This revelatory experience fundamentally re-oriented Magritte’s art, instilling his work with a feverish new energy that would lead him to abandon the cubo-futurist style that had hitherto dominated his painting, and instead develop the disjointed and surreal visual world that would become his artistic trademark. Throughout the rest of the 1920s, he boldly explored the limits of this new language, examining the very structures of painting and perception, in order to reveal the innate mysteries of our reality.

In his pursuit of this new vision, Magritte embraced a more objective style of painting in which the props and players in his compositions were rendered in a detached, matter-of-fact manner. ‘I made paintings where the objects were represented with the appearance they have in reality,’ he explained, ‘in a style sufficiently objective so that the subversive effect, which they would reveal themselves capable of evoking through certain powers, might exist again in the real world from which these objects had been borrowed – by a perfectly natural exchange’ (Magritte, quoted in S. Gablik, *Magritte*, London, 1992, p. 184). Max Ernst, writing in 1937, remarked that Magritte’s paintings resembled ‘hand-painted collages,’ plucking elements from our everyday existence and relocating them into surreal situations that challenged the viewer to reconsider the image before them (Ernst, quoted in S. Whitfield, *Magritte*, exh. cat., London, 1992, p. 13).

Indeed, it is this disconcerting duality at play within compositions such as *Le parc du vautour*, the intense familiarity of the imagery and yet the entirely alien atmosphere conjured by their juxtapositions and dislocations, that make Magritte’s paintings of this period so captivating. Adopting an unusually elongated canvas, which may have been an homage to Fernand Khnopff’s celebrated composition *Des caresses* (1896), the artist creates a sparse, expansive stage-like space, in which an odd collection of objects coalesce into a strange configuration within a disconcerting, alien landscape. At the heart of the scene stands a single tree, its branches thick with verdant green leaves that brush the edges of the carefully constructed wooden box that encloses it. While the tree seems to sprout directly from the base of the box, rooted as it were in the very object which confines its growth, its upper limbs appear to push against the boundaries of the container, straining to break free. Playing with the materiality of the tree and the wooden box, Magritte creates a visual pun that questions the relationship between the two objects, suggesting an existential riddle akin to the chicken and the egg. At the same time, this tension between the tree and the box imbues the scene with a sense of anticipation, as if the branches may break through the upper edge of the box and force the cube apart at any moment.



Giorgio de Chirico, *Grande Interno Metafisico*, 1917. The Museum of Modern Art, New York.



René Magritte, *L'oasis*, 1926. Sold, Christie's, London, 27 February 2018 (\$4,349,175).



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



René Magritte, *La rencontre*, 1926. Kunstsammlung Nordrhein-Westfalen, Duesseldorf.

Perhaps most striking however, is the dreamlike immateriality of the landscape surrounding the enclosed tree. The terrain in *Le parc du vautour* appears almost fluid, undulating across the canvas in long, flowing streams of crimson paint, while the towering inky black mountains in the distance, reminiscent of the slag heaps that dotted the landscape around the artist's childhood home of Hainaut, appear melded together in a single, continuous band. Reduced to simple silhouettes, these ominous peaks appear flattened, as if painted on a theatrical backdrop rather than existing in a real, three-dimensional space, lending the scene an artificiality that recalls the constructed world of the stage. Magritte had designed sets for an experimental theatre group in Brussels in 1925, and subsequently incorporated many of the tricks and tropes of dramatic staging into his paintings. Frames, false walls, mirrors, curtains, boxes and flat pieces of *trompe l'oeil* scenery appear alongside innocuous props in numerous compositions from this period, emphasising the fabricated nature of the artwork, shaped solely by the artist's vision. In the present composition, Magritte uses the subtle addition of several different framing devices behind the central tree to further accentuate this effect, stacking them one behind the other in a series of flat, vertical surfaces, that suggest a myriad of different visual planes, which may be shifted or removed to reveal other layers of reality beyond the one that is immediately visible to us at first glance.

Le parc du vautour was featured in the artist's first one-man show, held at the Galerie Le Centaure in Brussels during the spring of 1927. Comprised of 49 recent paintings and 12 papier-collés, this was the first opportunity for Magritte to reveal his new Surrealist aesthetic to the public and announced the artist as an important talent in the European avant-garde scene. Indeed, Magritte later proclaimed that the event 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). The critical response, however, was less than enthusiastic: 'The sense of freedom [my pictures] revealed naturally outraged the critics, from whom I had expected nothing anyway,' the artist later recalled. 'I was accused of everything. I was faulted for the absence of certain things and for the presence of others' (Magritte, in H. Torczyner, *op. cit.*, p. 215). In spite of the negativity from the press, the exhibition earned Magritte a loyal group of followers and supporters, who deemed him the first great Belgian Surrealist.

One such early supporter was the poet, musician, editor, gallerist and collector E. L. T. Mesens, who had met the artist while he was still a youth. Turning to art dealing in 1924, Mesens played a central role in the promotion of Surrealism in Belgium, running the Galerie L'Époque in Brussels, and later Britain, where he ran the London Gallery alongside Roland Penrose. His support for Magritte remained constant throughout the 1930s, leading him to organise a number of exhibitions dedicated to the artist's work, as well as purchasing paintings directly from him in times of financial hardship. At its height, Mesens's collection included such seminal early masterpieces as Magritte's *Le groupe silencieux*, *L'assassin menacé*, *Les jours gigantesques* and *Les chasseurs au bord de la nuit*, to which *Le parc du vautour* was added in 1932.



'I do not juxtapose strange elements
to shock. I describe my thoughts
of mystery which is the union of
everything and anything we know.'

– RENÉ MAGRITTE

THE LANDSCAPE OF A MIND



A PRIVATE COLLECTOR'S SURREAL VISION

■/20

SALVADOR DALÍ & EDWARD JAMES

(1904-1989)

(1907-1984)

Mae West Lips Sofa

red and green Melton wool fabric upholstery with green wool appliqué and black wool fringing
30 $\frac{1}{8}$ x 80 $\frac{7}{8}$ x 37 $\frac{3}{4}$ in. (77 x 205.7 x 96 cm.)
Conceived by Salvador Dalí and Edward James in 1936 and executed by Green & Abbott in 1938 as one of a pair for the dining room at Monkton House, West Sussex

£400,000-600,000

US\$510,000-760,000

€460,000-680,000

PROVENANCE:

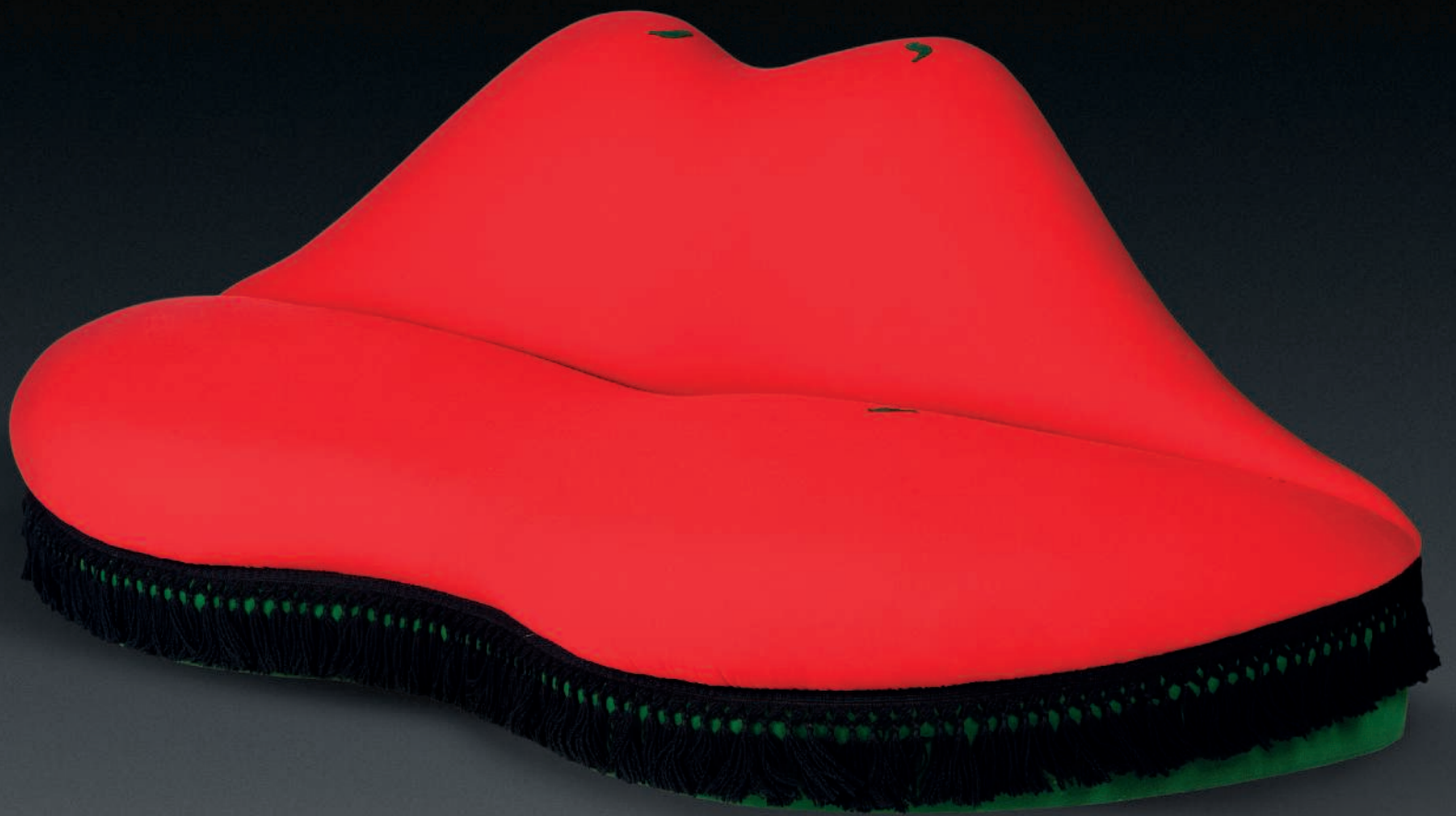
Made for Edward James by Green & Abbott in 1938; Monkton House, West Dean Estate, West Sussex, until 1986, and then moved to West Dean House, West Sussex;
The Edward James Foundation, West Dean, West Sussex; sale, Christie's, London, 15 December 2016, lot 30.
Acquired from the above sale.

EXHIBITED:

The model exhibited:
Brighton, Brighton Museum & Art Gallery, *A Surreal Life: Edward James, 1907-1984*, April - July 1998.
Venice, Palazzo Grassi, *Dalí: The Centenary Retrospective*, September 2004 - January 2005; this exhibition later travelled to Philadelphia, Philadelphia Museum of Art, February - May 2005.
London, Victoria & Albert Museum, *Surreal Things, Surrealism and Design*, March - July 2007; this exhibition later travelled to Rotterdam, Museum Boijmans Van Beuningen, September 2007 - January 2008; and Bilbao, Guggenheim Museum, March - September 2008.
Edinburgh, National Galleries of Scotland, *Surreal Encounters: Collecting the Marvellous*, June - September 2016; this exhibition later travelled to Hamburg, Kunsthalle, October 2016 - January 2017; and Rotterdam, Museum Boijmans Van Beuningen, February - May 2017.

LITERATURE:

R. Descharnes, *Salvador Dalí, The Work The Man*, New York, 1984, p. 201 (the pink satin sofa illustrated).
M. Etherington-Smith, *Dalí*, London, 1992, no. 23, pp. 8 (the pink satin sofa illustrated).
R. Descharnes & G. Néret, *Salvador Dalí, The Paintings*, vol. I, 1904-1946, Cologne, 1994, no. 552, p. 244 (the pink and red wool sofa illustrated).
R. & N. Descharnes, *Dalí, The Hard and The Soft, Sculptures & Objects*, Azay-le-Rideau, 2004, pp. 40-41 (the pink satin sofa illustrated p. 41).
D. Ades, *Dalí: The Centenary Retrospective*, exh. cat., Palazzo Grassi, Venice, 2004, p. 285 (the pink satin sofa illustrated).
G. Stamp, 'Surreal Recall', in *Apollo*, London, July 2007, fig. 4, p. 81 (the present design, red, green and black wool sofa illustrated *in situ* at Monkton House).
G. Wood, *Surreal Things, Surrealism and Design*, exh. cat., Victoria & Albert Museum, London, 2007, pp. 2-3 (the pink satin sofa illustrated on the cover).
A. Görgen, ed., *Surreal Encounters, Collecting the Marvellous*, exh. cat., National Galleries of Scotland, 2016, p. 206 (this example and its pair illustrated *in situ* at Monkton House).





The present lot *in situ*, Monkton House, West Sussex.

In 1936 Edward James proposed to his friend Salvador Dalí that they collaborate to create a complete Surrealist interior for the drawing room of his London home on Wimpole Street. These discussions enjoyed a lively momentum and the concept swiftly evolved into the project that would lead to the remodelling of James's country house, Monkton, as one of the most important manifestations of British Surrealism. Throughout 1938 James immersed himself passionately in his new project, negotiating the minutiae of every detail, gaining confidence in the possibilities of his imagination. By summer 1939 the final details of the installation were complete and the interiors of Monkton revealed themselves as a dazzling and wildly innovative cornucopia.

Amongst the most significant objects to evolve from James's fertile imagination and his collaboration with Dalí was the *Mae West Lips Sofa*, of which a total of five examples were made for James, by two different manufacturers, in 1938. By the early 1930s, assessments of eroticism and sensuality, of seduction and compliance, prevailed as persistent undercurrents within Surrealism. Ambiguities of implicit expression were explored through the communicative parts of the human body, the eye, hands, sexuality and above all the mouth. André Breton's Second Surrealist Manifesto of December 1929 featured seductive lipstick-imprints to the cover and is amongst the first literal expressions of the body within Surrealism.

Crucial to the initial discussions between James and Dalí in 1936, was the latter's gouache *Mae West's Face which May Be Used as a Surrealist Apartment*, 1934-1935 – a deconstruction of a 1934 photograph of Mae West, her characteristics dismantled and re-conceived as furnishing components within an interior, her lips now rendered as a sofa. Together, James and Dalí discussed notions of paranoiac furniture – as witnessed by Dalí's sketch, *The Birth of Paranoiac Furniture* – which James then planned to manufacture. Dalí attributed his inspiration for the sofa to the uncomfortable, jagged rocks of *Cadaqués*, which by turn he associated with balconies on the façades of architect Antonio Gaudí.

Dalí and James collaborated on the essential design of the *Mae West Lips Sofa*, however it was James who decided upon the final shapes and the upholstery treatment of the five examples that he commissioned for his own use. James designed three subtly different interpretations of the sofa, which were produced as two pairs in wool and a single example finished in satin. Of these five sofas, one pair was produced by Edward Carrick's firm Associated Artist Technicians and another pair and the single satin example were produced by John Hill's firm, Green & Abbott, who also coordinated most of the other internal works undertaken at Monkton.

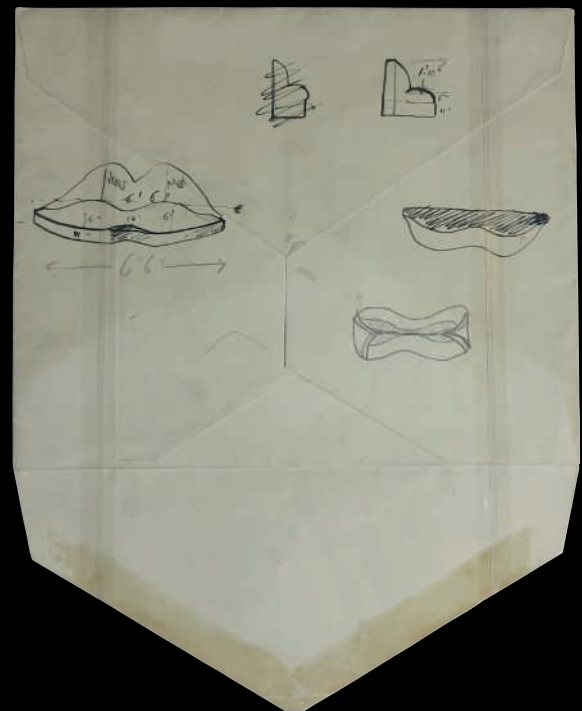
The earliest remaining reference to the production of the sofas dates to 20th January 1938. In this correspondence with John Hill, James confirms that pink satin, rather than a misunderstanding over the use of pink leather, is in fact to be used for the one sofa. James further details the specifics of the black fringe to be used on another – this – version of the design, and within the same context references the version then also being made by Edward Carrick. This important document reveals that all three versions of the sofa were conceived concurrently and with actual production having been sufficiently initiated by late 1937.

In February 1938, James received the first of the sofas, which he retained for the dining room of his Wimpole Street home. This example, produced by Green & Abbott, featured duo-tone pink satin dyed specifically to match couturier Elsa Schiaparelli's characteristic 'shocking pink' lipstick. Schiaparelli remained an influential and active member of the Surrealist circle and her Upper Grosvenor Street boutique, which opened in 1934, was noted for elaborate Surrealistic window displays. This satin example of the *Mae West Lips Sofa* remains with the Edward James Foundation, and was exhibited at the retrospective *Surreal Things: Surrealism and Design*, the Victoria & Albert Museum, London, 29 March – 22 July 2007. In early March 1938, James received an invoice from Edward Carrick for a pair of sofas, these now upholstered in red and pink Melton wool enhanced by brass close-nailed detail to the apron. Of these, one was subsequently purchased from James on the 12 January 1983 by the Royal Pavilion, Libraries & Museums, Brighton & Hove, where it remains exhibited. The other, having been purchased from James by the Robert Fraser Gallery, London, in October 1984, was subsequently secured at auction, Christie's London, 8 October 2003, by the Boijmans Van Beuningen Museum in Rotterdam.

The present example is one of a pair that was designed specifically for the Dining Room of Monkton, having remained at the site since delivery in July 1938. This version of the *Mae West Lips Sofa*, upholstered in bright red wool, is principally distinguished by a heavy black worsted fringe to the green wool apron and also by an overall structure that is more elongated than the other versions. James's communication with John Hill reveals fastidious attention to this detail – the fringe was to be specially woven and according to James, needed "to look like the embroidery upon the epaulettes of a picador, or the breeches and hat of a toreador." (Edwards James, letter to John Hill, 20th January 1938). James subsequently chose to further ornament this pair of sofas by the careful positioning of three delicate felt appliqué shapes, suggestive of caterpillar larvae, to the seat and backs of both examples. The matching example to this sofa was sold Christie's, London, *The Art of the Surreal*, 28th February 2017, lot 130, and has since been acquired by the Victoria & Albert Museum, London, with support from Art Fund.



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



Edward Carrick's sketch and dimensions for his version of the *Mae West Lips Sofa*, on an envelope, 1938. The Edward James Foundation.

THE LANDSCAPE OF A MIND

A PRIVATE COLLECTOR'S SURREAL VISION

21

MAN RAY

(1890-1976)

Aline et Valcour

signed and dated 'Man Ray-1950' (lower left); inscribed
"Aline et Valcour" 1950 Man Ray' (on the stretcher)
oil on canvas
30 x 37 $\frac{7}{8}$ in. (76 x 96.4 cm.)
Painted in Hollywood in 1950

£600,000-800,000

US\$770,000-1,000,000

€690,000-910,000

PROVENANCE:

Juliet Man Ray, Paris, by descent from the artist,
in 1976.
Galerie 1900-2000, Paris.
Private collection, Paris, by whom acquired from
the above; sale, Sotheby's, London, 5 February
2008, lot 61.
Private collection, England, by whom acquired at
the above sale; sale, Christie's, London, 7 February
2012, lot 136.
Acquired at the above sale.

EXHIBITED:

Paris, Galerie Furstenberg, *Exposition de peintures
de Man Ray*, June 1954, no. 5, n.p..
Tours, Musée des Beaux-Arts, *Exposition de trois
peintres américains, deux Tourangeux - un Parisien,
Max Ernst, Man Ray, Dorothea Tanning*, November
- December 1956, no. 23, n.p..
Paris, Galerie Rive Droit, *Man Ray*, October 1959,
no. 17, n.p..
Los Angeles, County Museum of Art, *Man Ray*,
1966, no. 92.
London, Hanover Gallery, *Man Ray*, 1969, no. 7, n.p.
(illustrated n.p.).
Rotterdam, Museum Boymans-van Beuningen,
Man Ray, September - November 1971, no. 43,
n.p. (illustrated; illustrated again p. 46); this
exhibition later travelled to Paris, Musée national
d'art moderne, January - February 1972; and
Humblebaek, Louisiana Museum, March - May
1972, no. 41, p. 35.

LITERATURE:

P. Wescher, 'Man Ray as Painter', in *Magazine of Art*,
New York, January 1953, p. 37 (illustrated p. 36).
Janus, ed., *Man Ray*, Milan, 1973, no. 88, p. 31
(illustrated n.p.).
S. Alexandrian, *Man Ray*, Paris, 1973, p. 55 (detail
illustrated pp. 56-57).
R. Penrose, *Man Ray*, London, 1975, no. 114, pp. 170
& 206 (illustrated p. 171).
M. Fagiolo dell'Arco, ed., *Man Ray: L'occhio e il
suo doppio: dipinti, collages, disegni, invenzioni
fotografiche, oggetti d'affezione, libri, cinema*, exh.
cat., Palazzo delle Esposizioni, Rome, 1975, no. 68,
n.p. (illustrated).
A. Schwarz, *Man Ray: The Rigour of Imagination*,
London, 1977, no. 204, p. 365 (illustrated p. 116).
M. Foresta, ed., *Perpetual Motif: The Art of Man
Ray*, exh. cat., National Museum of American Art,
Smithsonian Institution, Washington D.C., 1988,
pp. 215, 287 & 326-327 (illustrated fig. 268, p. 326).

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



Man Ray 1950



Man Ray, *Wooden mannequin lying between a sphere and a cone*, 1926. Boston Museum of Fine Arts.

Created in 1950, Man Ray's enigmatic painting *Aline et Valcour* emerged during a crucial moment in the artist's life, as he contemplated his return to Paris following almost a decade living in California during the Second World War. Throughout the artist's time in America, he committed himself almost solely to painting, often delving into the archives of his early work to re-evaluate subjects which had fascinated him since the beginnings of his artistic career. Taking the form of an eerily staged still-life, the composition uses an arresting combination of motifs appropriated from Man Ray's photographs and assembled objects of the 1920s to create an uncanny, composite image that straddles the boundary between reality and artifice. At the same time, the painting is an ode to the notorious eighteenth-century author, the Marquis de Sade, whose prescient writing on political systems and morality in his novel of the same name, *Aline et Valcour*, profoundly resonated with Man Ray in the wake of the war. While Sade's work was still considered taboo within mainstream culture, the author's sexual libertarianism, revolutionary rhetoric, and clear refusal to conform to tradition resonated strongly with Surrealist artists and writers, and directly inspired Man Ray's interest in themes of power, manipulation, dehumanisation and violence.

Sade composed *Aline et Valcour* between 1785 and 1788 while imprisoned in the Bastille. An elaborate epistolary novel involving numerous subplots and an enormous cast of characters, the book is amongst Sade's least salacious works and marked his attempt to establish himself as a serious writer and political thinker. Built around a framework of seventy-two letters, it tells the tragic tale of two young lovers – Valcour, a young man of noble birth but little means, and the virtuous and innocent Aline – who fall victim to the evil machinations of Aline's depraved father, which ultimately lead the heroine to commit suicide rather than submit herself to her father's will.

At the same time, Sade uses the novel to explore structures of power, comparing two socio-political systems as characterised by the fictional lands of Batua and Tamoé. The dystopian Portuguese-African Kingdom of Batua, a satirical vision of absolute monarchy, is ruled by fear, oppression, violence and the subjugation of women. This is contrasted with the utopian, but nonetheless, conformist Tamoé, governed by a benevolent despot and underpinned by a strictly enforced equality. These imagined lands are ultimately ruled through an in-depth knowledge of the mechanisms of the human psyche, manipulated in both cases as a means of asserting power and maintaining control.

Man Ray was deeply fascinated by Sade's *Aline et Valcour*, describing it as 'a beautiful book, one of his most important novels, in which Sade solved every problem by merely pointing out the absurdity of universal standards' (Man Ray, quoted in A. Schwartz, *Man Ray. The Rigour of Imagination*, London, 1977, p. 121). Although his painting bears the title of the novel, it does not aim to illustrate the book's narrative in any way, but rather explores various aspects of its central themes. It was De Sade's willingness to show the true character of humankind, 'with all its capacities for horror, crime and indifference', that particularly appealed to Man Ray, (Man Ray, quoted in K. Hoving Powell, "'Le Violin d'Ingres: Man Ray's Variations on Ingres, Deformation, Desire and De Sade', *Art History*, Vol. 23, No. 5, December 2000, p. 796). It is in part this indifference and de-sensitivity to crime and suffering that is illustrated in Man Ray's *Aline et Valcour*, as the recumbent mannequin turns away apathetically from the disturbing spectacle of a severed and blindfolded head, boldly displayed in its glass casing. As Arturo Schwartz has posited, this conjunction of imagery may also point to the notion of the relativity of moral standards, which had so interested Man Ray upon reading the novel (A. Schwartz, *op. cit.*, 1977, p. 121).

The image of a jointed wooden mannequin reclining between a sphere and a cone, so evocative of the mysterious atmosphere of Giorgio de Chirico's paintings, had first appeared in a Man Ray photograph of 1926, published in *La Révolution Surréaliste* (15th June 1946, No. 7). Along with the accompanying geometric shapes, which Man Ray had previously created as chess pieces, the uncanny figure of the mannequin signifies the dehumanisation and manipulation of mankind in the modern world, corresponding to the themes found in Sade's novel. Similarly, the woman's head, blindfolded, resting upon a book and encased within a bell jar, was adapted by Man Ray from an iconic photograph published in *Le Surréalisme au Service de la Révolution* in 1930. Entitled *Hommage à D. A. F. de Sade*, this disquieting image of a guillotined head evokes the French Revolution, an event which de Sade claimed to have foreseen in 1788 when writing *Aline et Valcour*, although the book was not published until 1795. Conceived in collaboration with Lee Miller and echoing a self-portrait by Claude Cahun from 1925, the photograph featured the model Tanja Ramm as the woman in the jar, but appears to have initially been posed without the blindfold. A reversal of the story of Judith and Holofernes or Salome and John the Baptist, this captured sacrificial head, perhaps a *momento mori*, is here presented like an exotic specimen, while the addition of the blindfold has been said to remind us of the traditional personification of justice who is often depicted with her eyes covered.

Man Ray famously claimed to love things which are incomprehensible; the inscrutable nature of this work, with its depiction of a closed drawer and book, blindfolded eyes, sealed bell jar and juxtaposition of two of the artist's earlier images, serves to create a highly enigmatic and deeply fascinating painting. Despite previous encounters in his oeuvre with individual elements of the painting and knowledge of Sade's book, Man Ray's homage to *Aline et Valcour* remains a work which can be viewed as tending towards that incomprehensibility he loved in its re-portrayal of the familiar and unfamiliar, suffering and indifference, manipulation and our own lack of humanity.



Lee Miller, *Tanja Ramm under a Bell Jar*, 1930.



afin que les traces de ma tombe disparaissent au-dessus de la surface de la terre, comme je me flatte que ma mémoire s'effacera de l'esprit des hommes... D.A.F.SADE.

Man Ray, *Portrait imaginaire de D.A.F. de Sade (Imaginary portrait of D.A.F. de Sade)*, 1938. The Menil Collection, Houston.

THE LANDSCAPE OF A MIND
A PRIVATE COLLECTOR'S SURREAL VISION

λ22

MARCEL DUCHAMP

(1887-1968)

Apolinère Enameled

signed and numbered 'Marcel Duchamp 3/8' (on the reverse); signed again, dated, numbered and inscribed 'Marcel Duchamp 1964 3/8 APOLINERE ENAMELED, 1916-17 EDITION GALERIE SCHWARZ, MILAN' (on a copper plaque on the reverse)
printed cardboard and tin
9 5/8 x 13 1/4 in. (24.6 x 33.8 cm.)
Readymade conceived in New York in 1916-1917; this example executed in 1964-1965 by Galleria Schwarz under the artist's supervision in a numbered edition of eight plus two artist proofs and two museum proofs

£200,000-300,000

US\$260,000-380,000

€230,000-340,000

PROVENANCE:

Galleria Schwarz, Milan.
Private collection, Italy, by whom acquired from the above; sale, Sotheby's, Paris, 5 December 2012, lot 14.
Acquired at the above sale.

LITERATURE:

R. Lebel, *Sur Marcel Duchamp*, Paris, 1959, no. 130, pp. 39, 47, 102 & 168 (Readymade illustrated pl. 81, n.p.).
A. Schwarz, *Omaggio a Marcel Duchamp*, exh. cat. Galleria Schwarz, Milan, 1964, no. 9, p. 80 (another version illustrated n.p.).
R. Hamilton, *Not Seen and/or Less Seen of/by Marcel Duchamp/Rose Sélavy, 1904-1964*, exh. cat., Cordier & Ekstrom, New York, 1965, no. 62 (another version illustrated).
A. Schwarz, *Marcel Duchamp: 66 Creative Years, From the First Painting to the Last Drawing*, exh. cat., Galleria Schwarz, Milan, 1972, p. 32 (other versions illustrated).
P. Cabanne, *The Brothers Duchamp: Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp*, New York, 1976, no. 143, pp. 141-142 & 270 (Readymade illustrated p. 143).
G. Moure, *Duchamp*, exh. cat., Fundació Joan Miró, Barcelona, 1984, no. 107 (another version illustrated).

F.M. Naumann, B. Lorquin & P. Cabanne, *Marcel Duchamp et ses frères*, exh. cat., Galerie Dina Vierny, Paris, 1988, p. 84 (another version illustrated p. 85).

P. Cabanne, *Duchamp & Co.*, Paris, 1997, pp. 106 & 108 (Readymade illustrated p. 106).

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, no. 344c, pp. 647-648 (another version illustrated p. 647).

C. Tomkins, *Duchamp: a biography*, London, 1998, p. 177 (Readymade illustrated).

D. Judovitz, *Unpacking Duchamp: art in transit*, London, 1998, pp. 104-106 & 108-109 (Readymade illustrated fig. 46, p. 104).

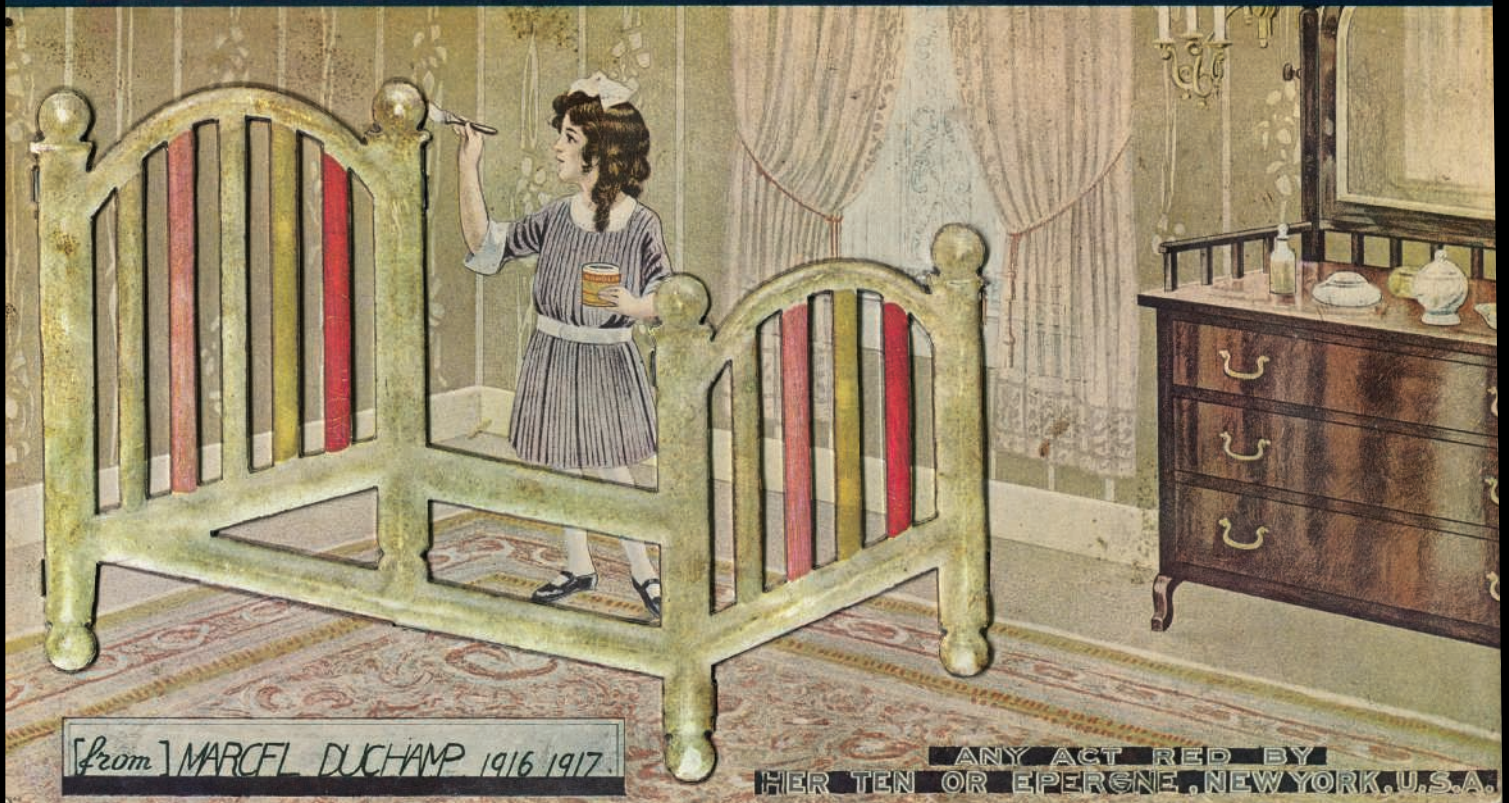
F.M. Naumann, ed., *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, exh. cat., Achim Moeller Fine Art, New York, 1999, no. 108, p. 39 (another example illustrated).

J. Mink, *Marcel Duchamp, 1887-1968: Art as Anti-Art*, Cologne, 2006, pp. 92-93 (Readymade illustrated p. 92).

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work.

A *polinère Enameled* is one of an edition of eight, signed and numbered works created in 1964-5 that Marcel Duchamp had made after the 'rectified ready-made' of the same name, produced in 1916-17. This original ready-made work of art, now in the Philadelphia Museum of Art, was an advertisement for the popular brand of household enamel paint Sapolin. The logo for the Sapolin paint company was a metal bedstead, which, in this advertisement, was shown being painted by a little girl with various colours of its enamel paint. As Duchamp recalled in a lecture he gave in St Louis in 1964, 'I changed the lettering in the advertisement... misspelling intentionally the name of Guillaume Apollinaire and also adding the reflection of the little girl's hair in the mirror: I am sorry Apollinaire never saw it - he died in 1918 in France' (Marcel Duchamp, 'Apropos of Myself' held on 24 November, 1964 published in *Marcel Duchamp*, exh. cat., New York, 1973, p. 281).

APOLINÈRE ENAMELED



[from] MARCEL DUCHAMP 1916 1917.

ANY ACT REPRODUCED BY
HER TEN OR EPERGNE, NEW YORK, U.S.A.

THE LANDSCAPE OF A MIND



A PRIVATE COLLECTOR'S SURREAL VISION

123

FRANCIS PICABIA

(1879-1953)

Monstre

signed and dated 'Francis Picabia 1946' (lower left)
oil on board
41¾ x 29¾ in. (106 x 75.2 cm.)
Painted in 1946

£400,000-600,000

US\$510,000-760,000

€460,000-680,000

PROVENANCE:

Galleria Bussoli, Turin (no. 8A19).
Luciano Anselmino, Turin, by 1974.
Andy Warhol, New York; his collection sale,
Sotheby's, New York, 29 April 1988, lot 2861.
Acquired at the above sale; sale, Sotheby's, Paris,
3 December 2008, lot 41.
Acquired at the above sale.

EXHIBITED:

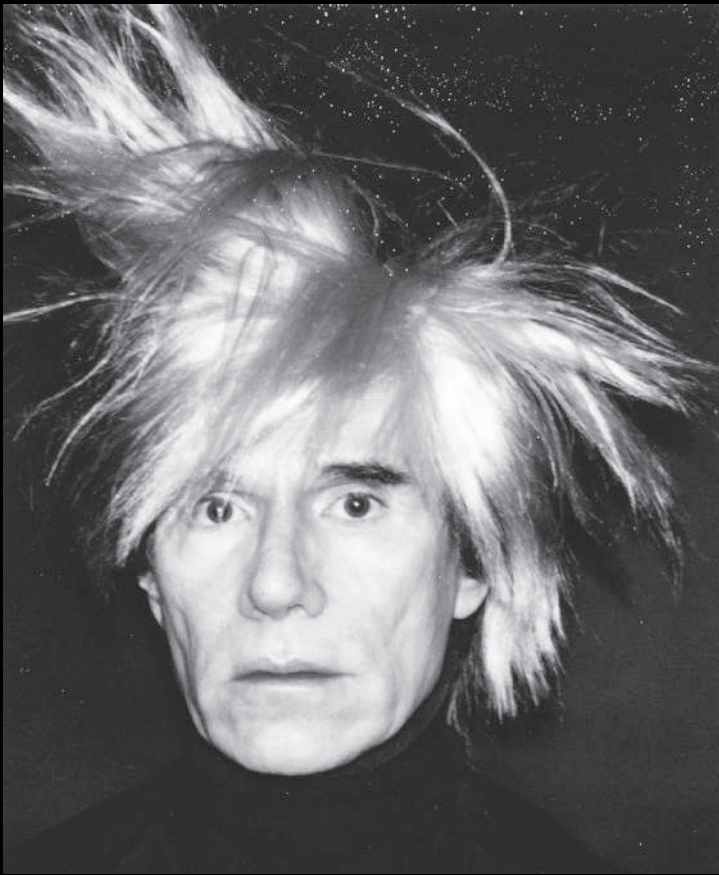
Turin, Galleria Civica d'Arte Moderna, *Francis
Picabia 1879-1953: mezzo secolo di avanguardia*,
November 1974 - February 1975, no. 72, n.p.
(illustrated).
New York, Di Donna, *Moon Dancers: Yup'ik Masks
and the Surrealists*, April - June 2018, pp. 52 & 156
(illustrated p. 53).

LITERATURE:

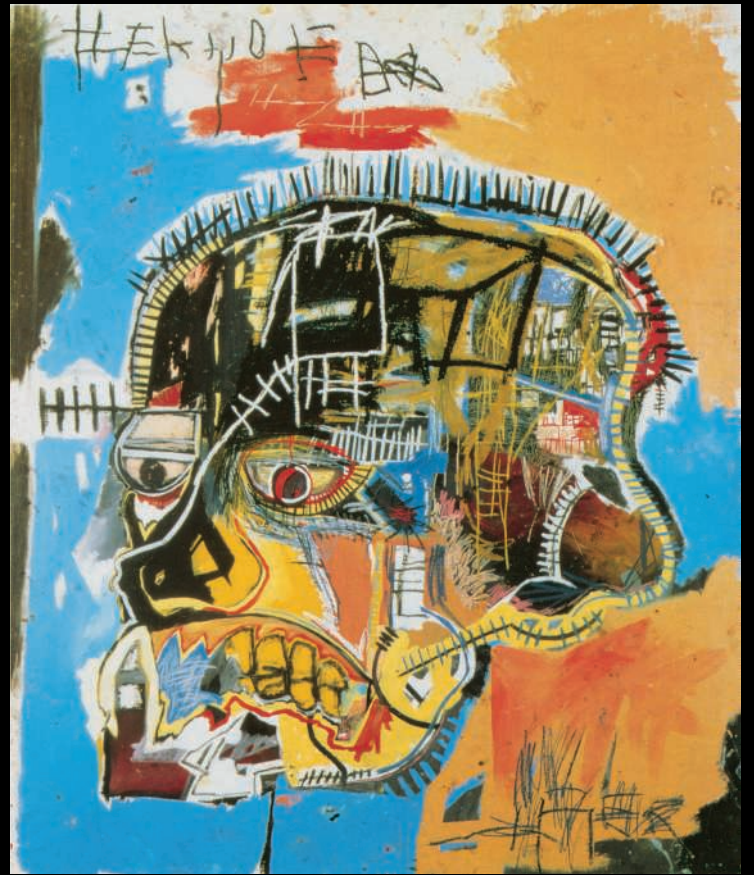
J. Bolaffi, L. Carluccio & P. Levi, eds., *Catalogo
internazionale Bolaffi d'arte moderna*, Turin, 1971.
M. Fagiolo Dell'Arco, *Francis Picabia*, Milan, 1976,
no. 156, p. 23 (illustrated).
M.L. Borràs, *Picabia*, London, 1985, no. 847,
pp. 472 & 534 (illustrated fig. 1033, p. 473).
A. Pierre, *Francis Picabia: La peinture sans aura*,
Paris, 2002, p. 273.

The Comité Picabia has confirmed the
authenticity of this work.





Andy Warhol, *Self-Portrait*, circa 1970. Private collection.



Jean-Michel Basquiat, *Untitled*, 1981. The Broad, Los Angeles.

Formerly in the collection of Andy Warhol, this work, known as *Monstre* (Monster), is one of a series of abstract and semi-abstract paintings that Francis Picabia made in the immediate aftermath of the Second World War. Greatly underappreciated during his lifetime and only recently becoming recognised for their significance and quality, this late body of work was created as a somewhat sardonic conjunction to the post-war boom in abstract art that took place in the late 1940s in both Europe and the United States.

With its clearly discernible mask-like face, *Monstre* is a work that is clearly not, in fact, abstract at all. But this is the case with almost all of Picabia's so called 'abstractions' from this period. Almost all of these works derived in some part from figurative sources that were translated by Picabia into some degree of abstraction. In the case of *Monstre*, Picabia has taken one of his most frequent motifs of the late 1930s and 40s – the mask – and extended the rhythm of some of its forms into a playful pictorial abstraction (perhaps with sexual overtones) that in the end creates a painting that is neither figurative nor abstract, but hovers in some netherworld between the two. Original, playful and distinctly post-modernist in this respect, Picabia's irreverent pictorial approach won him few friends in the immediate post-war era but can today be seen to anticipate the later approaches to painting of artists such as Sigmar Polke, Martin Kippenberger, Albert Oehlen and even to some extent Warhol himself.

In his mask paintings of the late 1930s, Picabia had explored the possibilities, first determined in his *Transparencies* of the late 1920s and 30s, of multiple-layered imagery. In these mask pictures Picabia had merged the often strongly graphic image of a mask with that of a more naturalistic representation of the human face in order to create a new, ambiguous, but also startling, pictorial reality. Something of this same logic was subsequently applied to the abstractions he began to make after the end of the war.

These works, which once again glorified the same vitalist philosophy of living passionately without restriction and in accordance with principles advocated by Friedrich Nietzsche, that Picabia had celebrated in his youth, often carried titles based on aphorisms and essays found in Nietzsche's book *Die frohliche Wissenschaft* (The Gay Science). Full of the joy of invention, but irreverent in their playfulness, canvases like *Monstre* annoyed critics of the period because they appeared to mock abstraction and not to take it seriously at a time when it was being championed, in both Paris and New York, as the great new hope for art in a post-apocalyptic era. After an exhibition of Picabia's new work, held at the Galerie des Deux Îles in Paris in 1948, Michel Seuphor observed that 'There is perhaps no painter more contested today than Picabia' (Seuphor quoted in Carole Boulbès, 'Painting, Poetry and Impudent Correspondence', in *Francis Picabia: Our Heads Are Round So Our Thoughts Can Change Direction*, exh. cat, Kunsthau, Zurich, 2016, p. 244).

Part abstraction, part frightening visage, Picabia's *Monstre* is an anomaly. It is a work that fits no category known to the period in which it was made, but in spite of this, is an image that powerfully asserts its own pictorial reality, its own vitality and apparent right to exist. That it is a painting that was owned by Andy Warhol is also appropriate in this respect, for Warhol, in the 1970s, would himself, attempt to enter this ambiguous pictorial realm between abstraction and figuration. In his paintings of shadows, Rorschach stains, Camouflage and Oxidation pictures for example, Warhol also both mocked and paid homage to the great abstract painters of the 1940s and 50s.



Detail of the present lot.

THE LANDSCAPE OF A MIND
A PRIVATE COLLECTOR'S SURREAL VISION

λ24

ANDRÉ BRETON

(1896-1966)

Le torrent automobile (Poème-assemblage)

signed and dated 'André Breton 26-12-34.' (lower right); inscribed 'château de Fougères Pour Valentine.' (on a card attached to the reverse of the mount)

handwritten poem in ink on paper with twine-bound penknife mounted on card

4 x 5½ in. (10.1 x 12.8 cm.)

Executed on 26 December 1934

£200,000-300,000

US\$260,000-380,000

€230,000-340,000

'It is living and ceasing to live
that are imaginary solutions.
Existence is elsewhere.'

– ANDRÉ BRETON

PROVENANCE:

Valentine Hugo, Paris, a gift from the artist, in 1934.
Jean Petithory, Paris, by whom acquired from the above.

Private collection, Paris, by whom acquired from the above.

Timothy Baum, New York, by whom acquired from the above.

Acquired from the above, on 4 November 2013.

EXHIBITED:

New York, La boetie, *A Selection of Objects by Artists, 1915-1965*, October 1981 - January 1982, no. 7, n.p. (illustrated n.p.).

Los Angeles, County Museum of Art, *The Dada & Surrealist Word-Image*, June - August 1989, pp. 50, 53 & 126 (illustrated fig. 49, p. 52); this exhibition later travelled to Connecticut, Wadsworth Atheneum, October - December 1989; and Frankfurt, Schirn Kunsthalle, February - May 1990. Paris, Musée national d'art moderne, Centre Georges Pompidou, *André Breton: La beauté convulsive*, April - August 1991, p. 482 (illustrated p. 294); this exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofía, *André Breton y el surrealismo*, October - December 1991, p. 254 (illustrated).

Frankfurt, Schirn Kunsthalle, *Surreal Objects. Three-Dimensional Works from Dalí to Man Ray*, February - May 2011, p. 219 (illustrated fig. 1; illustrated again p. 150; with incorrect dimensions).

New York, Blain Di Donna, *Dada & Surrealist Objects*, October - December 2013, pp. 52 & 138 (illustrated p. 53).

LITERATURE:

L. Rochon, 'Humour Noir et Surréalisme', in *Europe*, vol. 46, nos. 475-476, Paris, November - December 1968, p. 66 (illustrated).

J.H. Matthews, *The Imagery of Surrealism*, Syracuse, 1977, p. 182 (illustrated).

O. Paz, *Je vois, j'imagine, Poèmes-objets*, Paris, 1991, p. 170 (illustrated fig. 5, p. 20).

P. Powrie, 'The Surrealist Poème-Objet', in S. Levy, ed., *Surrealism: Surrealist Visuality*, Keele, 1996, pp. 63-66 (illustrated fig. 5.2, p. 64).

S. Alexandrian, *Les Peintres Surréalistes*, Paris, 2009, p. 126 (illustrated).

J.C. Stout, *Objects Observed: The Poetry of Things in Twentieth Century France and America*, Toronto, 2018, pp. 50-51.

Le torrent automobile (Poème-assemblage) is one of the finest of a very small series of rare *poèmes-objets* or *assemblages* that the poet, writer and indomitable founder and leader of Surrealism, André Breton, created in the 1930s and 40s. These works, part assemblage, part-readymade, part poetry, saw the artist combine words and objects to create strange and unexpected juxtapositions, serving as a unique contribution to the concept of the Surrealist object which had come to prominence in the 1930s. As Breton stated: 'The *poème-objet* is a composition which combines the resources of poetry and plastic art, and thus speculates on the capacity of these two elements to excite each other mutually' (Breton, *Surrealism and Painting*, trans. S. Watson Taylor, London, 1972, p. 284). Indeed, it was the fascinating and often fantastical encounters and relationships between word and image that lay at the heart of Breton's artistic outlook and his vision of Surrealism as a whole.

While sometimes Breton accompanied his *poèmes- assemblages* with a written interpretation, or used the words to illustrate the accompanying object, the present work remains inscrutable and brilliantly bizarre, serving as the epitome of Breton's desire to attain the marvellous and absurd through chance discoveries and unexpected juxtapositions. The work consists of a three-line poem under which a pen-knife is affixed with string to the piece of card:

*'The speeding automobile made of
candied sugar
Takes a sharp a long vegetal thrill
Spewing debris in the Corinthian way.'*

Together the surreal imagery conjured in Breton's lines combines with the potential meaning or symbolism of the knife to create a plethora of possible meanings. Added to this playful ambiguity is the inscription on the reverse, which dedicates the work to the Surrealist artist and for a short time, Breton's lover, Valentine Hugo. The pair had enjoyed a short, tumultuous relationship which begun in 1931 and ended abruptly in 1932. They remained in the same Surrealist circles however, and this *Poème-assemblage*, which Breton gave to Hugo in 1934, serves perhaps as a poignant, conciliatory memento of their relationship.

Le torrent automobile de sucre candi
Prend en i charge un long frisson végétal
Ebrillant des débris de style corinthien



J. P. B. B.
26-12-34.

λ*25

PABLO PICASSO

(1881-1973)

Nu allongé et tête d'homme de profil III

dated and numbered '27.3.65. III' (on the reverse)

oil on canvas

23¾ x 28¾ in. (60 x 73 cm.)

Painted in Mougins on 27 March 1965

£1,500,000-2,500,000

US\$1,900,000-3,200,000

€1,700,000-2,800,000

PROVENANCE:

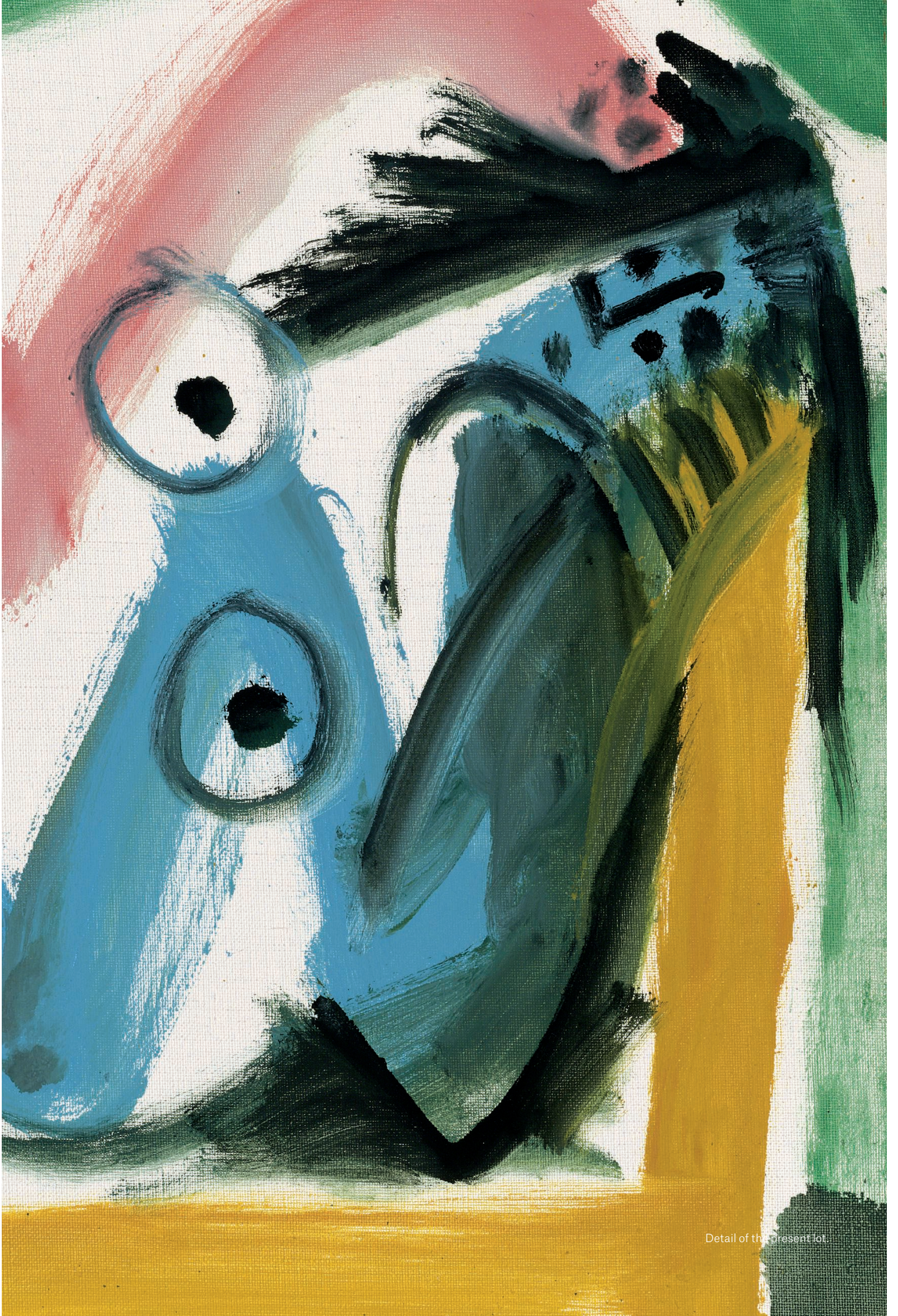
The artist's estate, and thence by descent to the present owner.

EXHIBITED:

Cannes, Centre d'Art La Malmaison, *Picasso, le nu en liberté*, *Collection Marina Picasso*, June - October 2013, p. 103 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 25, *Oeuvres de 1965 à 1967*, Paris, 1972, no. 73, n.p. (illustrated pl. 42).



Detail of the present lot.







Francisco José de Goya y Lucientes, *The Naked Maja*, circa 1800. The Prado Museum, Madrid.

“Braque said to me once: ‘deep down, you’ve always loved classical beauty.’ That is true. It was then, and it still is.”

– PABLO PICASSO

Painted on the 27th of March, 1965, Pablo Picasso’s *Nu allongé et tête d’homme de profil III* exemplifies the indefatigable zeal and astounding creative vigour that characterises the great Spanish master’s late work. Referencing art historical precedents from Titian to Velázquez, Goya to Manet, Ingres to Matisse, the composition centres on a raven haired female model as she lies in repose atop a divan, her arms raised elegantly above her head, exposing her nude body to the viewer. The left of the canvas is dominated by a close-up view of the head of the painter, his eyes locked on her form as he attempts to capture her figure in all its sensual beauty. Picasso had long been fascinated by the near mystical relationship between the artist, the model and the canvas, by the power of the painter’s gaze to immortalise the image of the woman before him, and the deep connection that existed between the creator and his subject. However, the theme took on a new importance for Picasso during the 1960s, reinvigorating his art and ushering in a period of unfettered creativity in which he once again revelled in the physical act of painting itself.

Picasso’s style became increasingly simplified as he explored the artist-model theme, and by the spring of 1965 the protagonists in his multivalent and manifold depictions had become reduced to a series of simple, graphic lines and ideographic signs, which the artist masterfully deployed and played with to generate a scene using the most minimal of components. In *Le peintre et son modèle*, the painter’s face emerges from the white of the canvas, his presence conjured by a simple formation of black, almost calligraphic, lines which denote eyes, nostrils, mouth, and beard. Likewise, the reclining female nude is constructed using a pair of zig-zagging strokes of paint, the artist capturing a sense of her voluptuousness and sensuality with the briefest sweep of his brush. This schematic approach to his characters reflects a considered effort by the artist to marry the act of drawing with painting, as he sought to simplify the process of translating his vision on to the canvas as swiftly and directly as he possibly could. Reduced to its barest, essential elements, his late work is painting in its purest form, a direct and immediate embodiment of life and of art making. As Picasso explained: ‘A dot for the breast, a line for the painter, five spots of colour for the foot, a few strokes of pink and green... That’s enough, isn’t it? What else do I need to do? What can I add to that? It has all been said’ (Picasso, quoted in B. Léal et al., *The Ultimate Picasso*, New York, 2003, p. 464).



Picasso and Jacqueline. Mas Notre-Dame-de-Vie, Mougins, 14 February 1962. Photograph by Edward Quinn.

CAMILLE PISSARRO

(1830-1903)

Paysanne rêveuse assise, soleil couchant

signed and dated 'C. Pissarro. 1892' (lower left)
oil on canvas
31 $\frac{7}{8}$ x 25 $\frac{5}{8}$ in. (81 x 65 cm.)
Painted in 1891-1892

£1,500,000-2,000,000**US\$1,900,000-2,500,000****€1,700,000-2,300,000**

PROVENANCE:

The artist's estate.
Lucien Pissarro, London, by descent from the above, by 1904.
Orovida Pissarro, London, by descent from the above.
O'Hana Gallery, London.
Private collection, Greece & London, by circa 1954.
Alan Bond, Sydney, by circa 1989.
Falcone Gallery, Paris.
Collection B.C.P. (Banque Commerciale Privée), Paris; sale, Briest, Paris, 28 November 1996, lot 34.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Durand-Ruel, *Camille Pissarro*, January - February 1892, no. 48.
Paris, Galerie André Weil, *Pissarro*, June 1950, no. 26, n.p.
London, O'Hana Gallery, *Three Generations of Pissarros, 1830-1954*, April - May 1954, no. 14, n.p.
Canberra, Australian National Gallery, *Irises and Five Masterpieces: Alan Bond Collection*, June - July 1989, n.p. (illustrated n.p.); this exhibition later travelled to Sydney, Art Gallery of New South Wales, July 1989; Brisbane, Queensland Art Gallery, July - August 1989; Melbourne, National Gallery of Victoria, August 1989; and Perth, Art Gallery of Western Australia, August - September 1989.
London, Thomas Gibson Fine Art, *19th & 20th Century Masters*, May - July 1990, p. 16 (illustrated p. 17).
Paris, Falcone Gallery, *Impressionist and Modern Masters*, Autumn 1993.

Tokyo, Isetan Museum of Art, *Pissarro: Camille Pissarro & The Pissarro Family*, March - April 1998, no. 52, pp. 82 & 161 (illustrated p. 82); this exhibition later travelled to Osaka, Daimaru Museum, April - May 1998; Fukuoka, Mitsukoshi Gallery, May - June 1998; Mie, Mie Prefectural Museum, June - July 1998; and Yamaguchi, Prefectural Museum of Art, August 1998.
Fort Lauderdale, Museum of Art, *Impressionism to the Present: Camille Pissarro and His Descendants*, January - April 2000, no. 45, p. 74 (illustrated).
London, Stern Pissarro Gallery, *Camille Pissarro, 1830-1903: St Thomas to Paris*, November - December 2003, no. 35, n.p. (illustrated n.p.).

LITERATURE:

G. Lecomte, 'M. Camille Pissarro', in *Art et critique*, Paris, 6 February 1892, p. 16.
G. Geffroy, 'Chronique artistique: L'exposition de Camille Pissarro', in *La Justice*, no. 4402, Paris, 2 February 1892, p. 1.
Joleaud-Barral, 'Un maître impressionniste', in *La Justice*, no. 4402, Paris, 2 February 1892, p. 2.
A. Alexandre, 'Chroniques d'aujourd'hui: Camille Pissarro', in *Paris*, 3 February 1892, p. 2.
A. Paulet, 'Les petits salons: Camille Pissarro', in *Le Jour*, Paris, 5 February 1892, p. 2.
F. Fénéon, 'Exposition Camille Pissarro', in *L'Art moderne*, Brussels, 14 February 1892, p. 55.
G.A. Aurier, 'Choses d'Art', in *Mercure de France*, no. 27, Paris, March 1892, p. 283.

C. Saunier, 'L'Art nouveau: Camille Pissarro', in *La Revue indépendante*, vol. XXIII, no. 66, Paris, April 1892, p. 37.
C. Kunstler, 'Un fondateur de l'impressionnisme, Camille Pissarro. Des lettres inédites de Camille Pissarro à Octave Mirbeau (1891-1892) et à Lucien Pissarro (1898-1899)', in *La Revue de l'Art, Ancien et Moderne*, vol. LVII, Paris, January - May 1930, p. 186.
L.R. Pissarro & L. Venturi, *Camille Pissarro, son art, son oeuvre*, vol. I, Paris, 1939, no. 824, p. 196 (illustrated vol. II, pl. 169).
J. House, 'Camille Pissarro's Seated Peasant Woman: The Rhetoric of Inexpressiveness', in *Essays in Honor of Paul Mellon, Collector and Benefactor*, Washington, D.C., 1986, pp. 165-166 (illustrated fig. 6, p. 165).
J. House, 'Camille Pissarro's Idea of Unity', in *Studies on Camille Pissarro*, London, 1986, p. 30 (illustrated fig. 19, p. 24).
J. Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. III, 1891-1894, Paris, 1988, nos. 706, 713, 745, 750 & 776, pp. 142, 149, 189, 193 & 220.
J. Pissarro, *Camille Pissarro*, London, 1993, pp. 160, 163 & 165 (illustrated fig. 165, p. 162).
S. Roffo, *Camille Pissarro*, Paris, 1994, p. 27.
T.J. Clark, *Farewell to an Idea: Episodes from a History of Modernism*, New Haven & London, 1999, pp. 59 & 133 (illustrated fig. 24, p. 59).
J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Paris, 2005, no. 914, pp. 601-602 (illustrated p. 601).





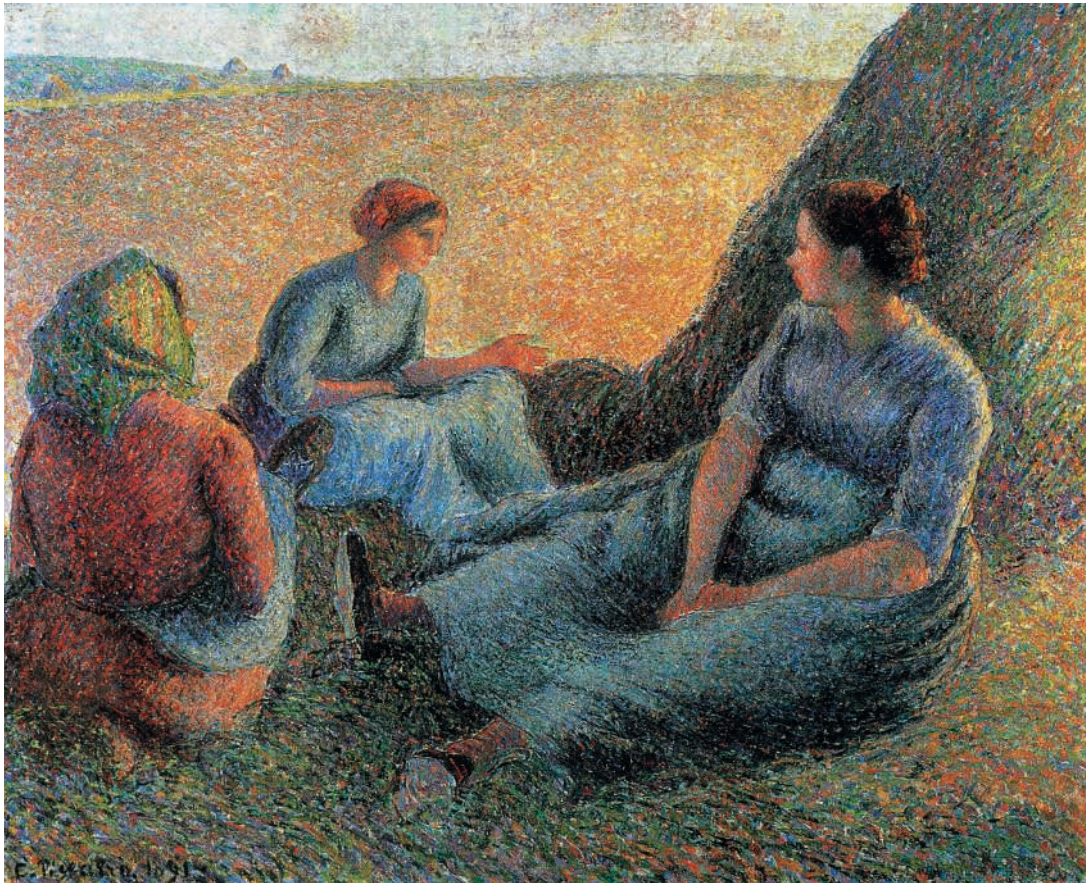
Raphael, *The Small Cowper Madonna*, circa 1505. National Gallery of Art, Washington, D.C.

Painted in 1891-1892, *Paysanne rêveuse assise, soleil couchant* originates from the most creative and politically charged period of Camille Pissarro's *oeuvre*. Entering a completely novel phase of his prolific career in the 1880's, Pissarro began producing works that were developed into a series of figure paintings devoted to rural female workers. The cycle of rural portraiture occupied the artist for over two decades, and it was during this period of Pissarro's career that many of his finest works were produced. Aesthetically monumental, a great number of his figure paintings from the same series have since found their way into the collections of established museums across the world.

Pissarro's peasants – such as the young woman in *Paysanne rêveuse assise, soleil couchant* – are labourers contributing to the contemporary French economy. Strong, hardy, and often not meant to be perceived as conventionally attractive, they embody a different type of relaxed beauty inspired by rural fieldwork which Pissarro sought to portray in his pictorial realm. The present work depicts farming as a cooperative pursuit, balanced by ample opportunities for leisure. The isolated figure of the daydreaming peasant girl in this composition is therefore entirely a part of the modern world, rather than a dying tradition amidst rapid industrialisation of France. Pissarro gave the notion of dreaming a repeated voice in his works, also commenting on its importance in anarchist thought: 'It must be said that even though it is utopian, it is at any rate a beautiful dream and we often have examples of utopias that have turned real, nothing stops us from believing that one day this will be possible, unless man sinks and returns to total barbarity' (Pissarro, quoted in J. Pissarro, *Camille Pissarro*, London, 1993, p. 163). Designed to counter the 'realist' notion of the rural labourers toiling away without a moment of leisure, the present work is the embodiment of the anarchist dream inspired by Peter Kropotkin's semi-utopian theories of agriculture. Even though she is caught up in a reverie, Pissarro's peasant girl, in a subtle manner, is making a powerful statement about cooperation and division of labour, suggesting that the quality of one's life should never be compromised by their employment.



Détail of the present lot.



Camille Pissarro, *Fanyuses au repos*, 1891. Marion Koogler McNay Art Museum, San Antonio.

‘M. Pissarro is entirely rid of any reminders of Millet; he paints his peasants without false grandeur, simply, as he sees them.’

– JORIS-KARL HUYSMANS

Unlike Jean-François Millet’s vision of the French countryside, in which farm labour is ceaseless and gruelling, Pissarro associated outdoor work with health and vitality. Millet’s works certainly served as an inspiration for Pissarro. He had studied Millet’s *oeuvre* for ideas regarding imagery and composition, as well as the technique he used to integrate figures into landscape. However, Pissarro was interested in creating artworks that stood apart from romantic sentimentalities, using innovative pictorial and chromatic strategies. When discussing the present work, Pissarro opted for adjectives such as ‘calm, simple, seated’, qualities that are associated with rational thought, rather sentimentality and romance which the artist despised: ‘And *Paysanne rêveuse assise* sitting on a bank on the edge of a field, sundown, she has just finished gathering grass, she is sad, utterly sad ... the rub is that she won’t tolerate mediocrity, otherwise she becomes a romance ... I loathe romance’ (Pissarro, quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Paris, 2005, vol. III, p. 601).

From a technical standpoint, the year 1891 also marks a turning point for Pissarro. Seeking to depart from the Divisionist method, he had been tirelessly experimenting in order to devise a distinct manner of painting which would enable him to incorporate certain Divisionist principles with a more precise form of modelling. The present work is especially important in this context, as according to the artist himself, *Paysanne rêveuse assise*, *soleil couchant* and *Paysannes plantant des rames* (J. Pissarro & C. Durand-Ruel Snollaerts, no. 922) are the two works which best reflect his artistic aspirations: ‘They are the most representative of my work ... the [canvases] in which I have carried out my theories most completely ... In them I strove to combine the division of

tones with a great precision of modelling, and to bring about the synthetic harmony of colours’ (Pissarro, quoted in J. Pissarro & C. Durand-Ruel Snollaerts, *ibid.*).

Paysanne rêveuse assise, soleil couchant is not observed from life, but is patiently constructed and highly worked. The figure is not simply painted onto the canvas – the composition is strictly based on graphic study, resorting to memory as much as direct observation. Treatment of the subject matter evokes comparison with the pictorial language Renaissance masters employed to convey the notion of melancholy – the pose Pissarro has adapted to depict his peasant girl finds its origins in Dürer’s *Melencolia*. A squared up preparatory drawing of the present work, now in the collection of the Kupferstichkabinett in Kunstmuseum Basel, as well as an oil sketch identical in size to the present work demonstrate the creative process Pissarro had to go through in order to devise a composition that was aesthetically pleasing without appearing overly polished or being reminiscent of a pastoral romance. The background of this scene has been meticulously reworked and simplified, drawing the full attention of the beholder onto the female figure, who has become central to this composition. Any notion of an artificially engineered pose is however exempt from this work, suggestive of a close and familiar collaboration with his model in developing an image of a relaxed, natural looking body in an unforced position.

Well-received during the artist’s lifetime, *Paysanne rêveuse assise, soleil couchant* was one of the works included in the 1892 exhibition at the gallery of the renowned Parisian art dealer Paul Durand-Ruel where it received highly favourable reviews from contemporary art critics.



Portrait of Camille Pissarro.
Musée Marmottan Monet, Paris.

*27

HENRI EDMOND CROSS

(1856-1910)

Eucalyptus et oliviers

signed 'Henri Edmond Cross' (lower left)
oil on canvas
29 $\frac{1}{8}$ x 36 $\frac{1}{8}$ in. (74 x 91.8 cm.)
Painted in Saint-Clair in July - October 1907

£1,000,000-1,500,000

US\$1,300,000-1,900,000

€1,200,000-1,700,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris, by 1913, and until at least 1914.
Galerie Paul Rosenberg, Paris.
Georges Lurcy, New York; his sale, Parke-Bernet Galleries, New York, 7 November 1957, lot 47.
Ambassador Ruth Lewis Farkas, New York, by whom probably acquired at the above sale.
By descent from the above to the late owner.

EXHIBITED:

Dusseldorf, Städtische Kunstpalast, *Ausstellung des Sonderbunds westdeutscher Kunstfreunde und Künstler*, July - October 1910, no. 27, p. 20.
Douai, Hôtel de Ville, *57ème exposition de la Société des Amis des Arts*, July - August 1911, no. 52, p. 20.
Paris, Galerie Bernheim-Jeune, *Exposition Henri-Edmond Cross*, February - March 1913, no. 24, n.p..
Paris, Galerie Bernheim-Jeune, *Le Paysage du Midi*, June 1914, no. 12, p. 3 (incorrectly dated '1908').
New York, Metropolitan Museum of Art, *Summer Loan Exhibition: Paintings from Private Collections*, Summer 1967, no. 24.

LITERATURE:

G. Blas, 'Le Paysage du Midi', in *Les Arts*, Paris, 9 June 1914.
I. Compin, *H.E. Cross*, Paris, 1964, no. 198, pp. 63 & 296-297 (illustrated p. 296).

This work will be included in the forthcoming catalogue raisonné of Henri Edmond Cross being prepared by Patrick Offenstadt.



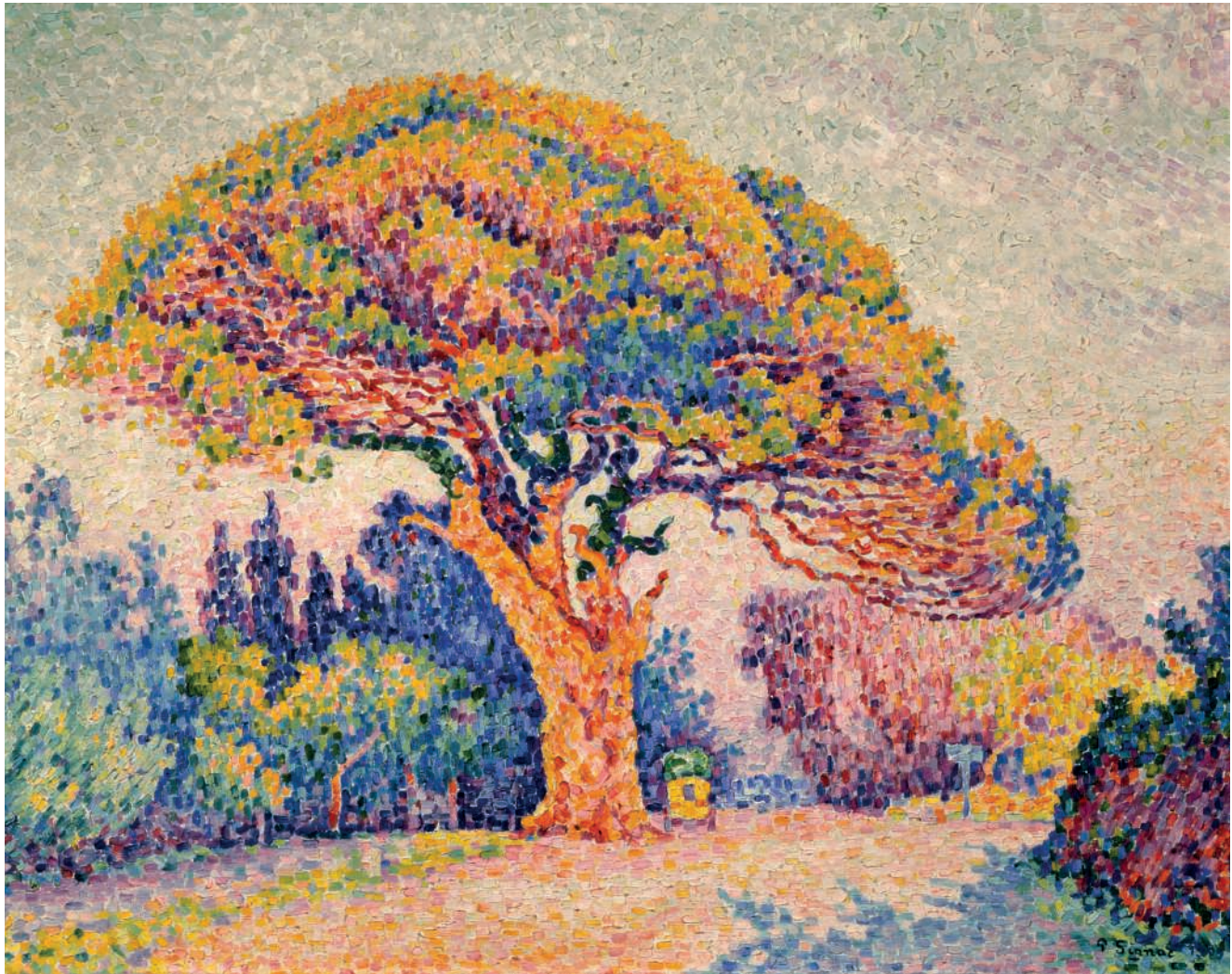


Henri Edmond Cross, *Les Cyprès à Cagnes*, 1908. Musée d'Orsay, Paris.

‘It is full of interesting things: an admirable plain, sprinkled with little houses and groups of trees, as far as the hills and the sea. In the morning, it is extremely delicate in colour and I want to make this the starting point for new harmonies.’

– HENRI EDMOND CROSS

Executed in a shimmering mosaic of luminous colour, *Eucalyptus et oliviers* is an ode to the serene, sun-kissed atmosphere of the South of France, where Henri Edmond Cross had relocated to in 1891. Renowned for its unspoilt, natural charm, the Côte d’Azur was popularly known as the *pays du soleil* during this period, an exotic, halcyon land of sunshine and light. Drawn to the warm climate for health reasons, Cross and his wife settled in the tiny remote hamlet of Saint-Clair, where they built a house nestled amongst vineyards and orchards at the foot of the Massif des Maures, just a short distance from the sea. His letters to Paul Signac shortly after his arrival described the area as a ‘fairytale’ land, whilst almost a decade later, the artist still spoke of the powerful effects the sunlight had on his imagination: ‘In summer ... the light streaming profusely down on everything attracts you, stupefies you, drives you mad’ (Cross writing to Charles Angrand, 12 August 1901, quoted in I. Compin, *H. E. Cross*, Paris, 1964, p. 32).



Paul Signac, *Pin de Bertaud*, 1909. Pushkin Museum, Moscow.

Over the following two decades Cross immersed himself completely in these environs, captivated by their rich, exotic vegetation, dramatic topography and the sparkling play of light that danced across the surface of the Mediterranean Sea, using the location as the inspiration for countless drawings, sketches and paintings. Created following a brief summer sojourn to the small village of Bormes in 1907, slightly further inland than the artist's home, *Eucalyptus et oliviers* illustrates the powerful hold this land exerted on Cross's imagination, years after he had first experienced it.

An article published in 1904 described the unique character of Bormes, crediting its sheltered position for a micro-climate that elicited a more tropical atmosphere than other parts of the Midi, and which encouraged exotic plants such as eucalyptus trees, aloes, palms and ancient orange trees, to flourish. Cross himself explained he was attracted to the village by its 'admirable plain, sprinkled with little houses and groups of trees, as far as the hills and the sea. In the morning, it is extremely delicate in colour and I want to make this the starting point for new harmonies' (Cross, quoted in J. House and M. Stevens (eds.), *Post-Impressionism: Cross-Currents in European Painting*, exh. cat., London, 1979, p. 61).



Henri Edmond Cross, *La petite maison à Saint-Clair*, 1894. Sold, Christie's, New York, 8 May 2018, lot 31 (\$1,812,500).



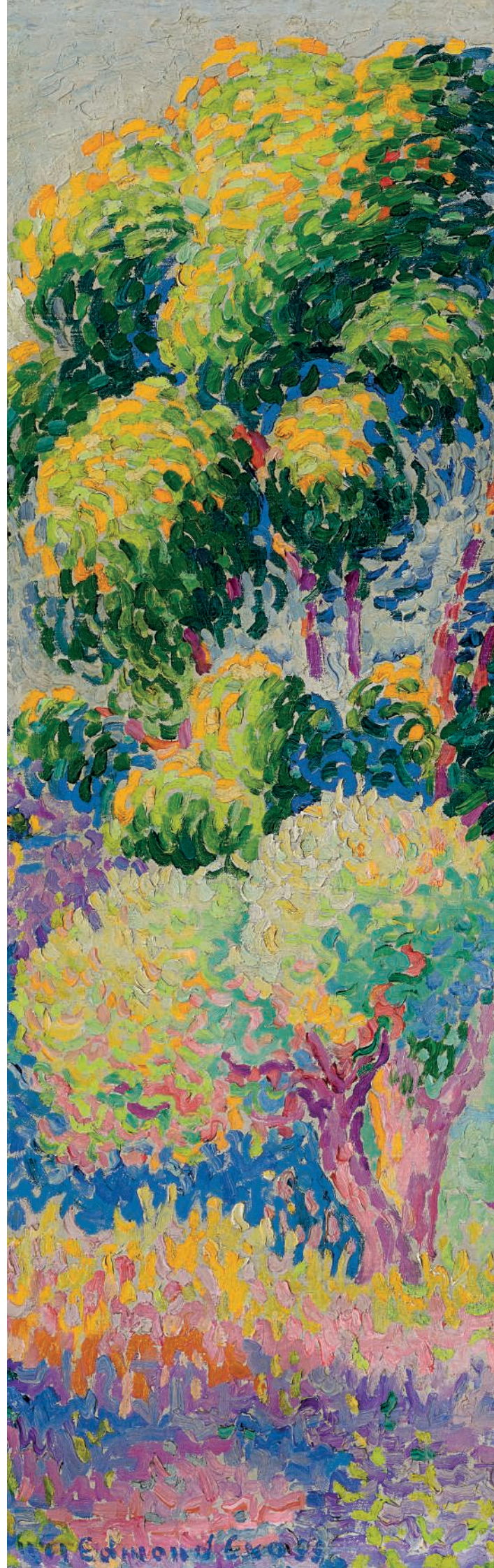
André Derain, *Paysage de Collioure*, 1905. National Gallery of Art, Washington, D.C.

Positioning himself amongst a grove of olive trees overlooking the village, the artist captures in *Eucalyptus et oliviers* an expansive view of this rich landscape at the height of its summer growth, in which every space seems filled with layers of dense foliage, the profuse plant-life almost engulfing the cluster of dwellings in the middle-distance. Cross initially recorded the view in a brief watercolour sketch executed *en plein air* (Compin, p. 344, P), which he then used as an *aide de memoire* upon his return to Saint-Clair, transforming the scene into an intricately woven tapestry of colourful brushstrokes that overlap and intertwine one another in an ornate pattern of vibrant tonal contrasts.

There is a fluidity and liberalism to Cross's brushwork in *Eucalyptus et oliviers*, which was a direct result of his attempts to marry the chromatic principles of 'divisionism' with a new expressiveness that reflected the artist's own personal response to the landscape. As he explained to Signac in 1895, his ultimate aim was to have 'technique cede its place to sensation' (Cross, quoted in I. Compin, *op. cit.*, p. 42). Here, his brush appears to dance across the canvas, alternating between slightly elongated, dashes of paint that resemble the carefully placed geometric tesserae of a mosaic, and sinuous, almost cursive, comma-like strokes that seem to resonate with the energy of the artist's hand.

It was this highly personal approach to Neo-Impressionism, filtered through long contemplation and deep understanding of the principles of the Divisionist technique, which led Cross to become an important touchstone for a younger generation of artists, in particular Henri Matisse and the Fauves. Indeed, Matisse and Cross had become close friends during the younger artist's visit to Saint Tropez in 1904, and the pair enjoyed a lively artistic exchange throughout their correspondence, with Cross proving an important source of encouragement during the many artistic crises that plagued Matisse during the years that followed. The chromatic intensity of Cross's paintings during this period – where, even under an overcast sky, the landscape comes alive in an explosion of bright colour – may have influenced in part the development of Matisse's own palette, which would reach its apogee in Collioure during the summer of 1905.

However, it was the timeless tranquillity of Cross's art, his pursuit of harmony and order within the exuberant world of nature, which emerged most strongly in works such as *Eucalyptus et oliviers*. 'What has nature to offer?' the artist asked. 'Disorder, hazard, gaps. Yet we fall into ecstasy at this chaos and exclaim: "How beautiful." This is where the artist's work begins and where he must "organise his sensations" by imposing order and completeness on this disorder. The fact that we feel a sensual emotion means that there is a subject for painting. But how are we to proceed in the concrete expression of our emotion? We must select fragments and details, and arrange them in an orderly manner with the artist's aim in mind, which is to transform, transpose and interpret ... Every time I feel tied down to the true fact, the documentation, the feeling "this is how it looked", I must ignore it and remember the final aim of rhythm, harmony, contrasts, etc. – I must paint in verse' (Cross, quoted in J. Sutter, ed., *The Neo-Impressionists*, London, 1970, p. 76).





Detail of the present lot.

*28

PAUL SIGNAC

(1863-1935)

Venise. Le Rédempteur

signed and dated 'P Signac 1908' (lower left);
signed, dated and inscribed 'Venise 1908 Le Redempteur
P. Signac' (on the stretcher)
oil on canvas
25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (65.1 x 80.6 cm.)
Painted in 1908

£2,200,000-4,000,000

US\$2,800,000-5,100,000

€2,500,000-4,500,000

PROVENANCE:

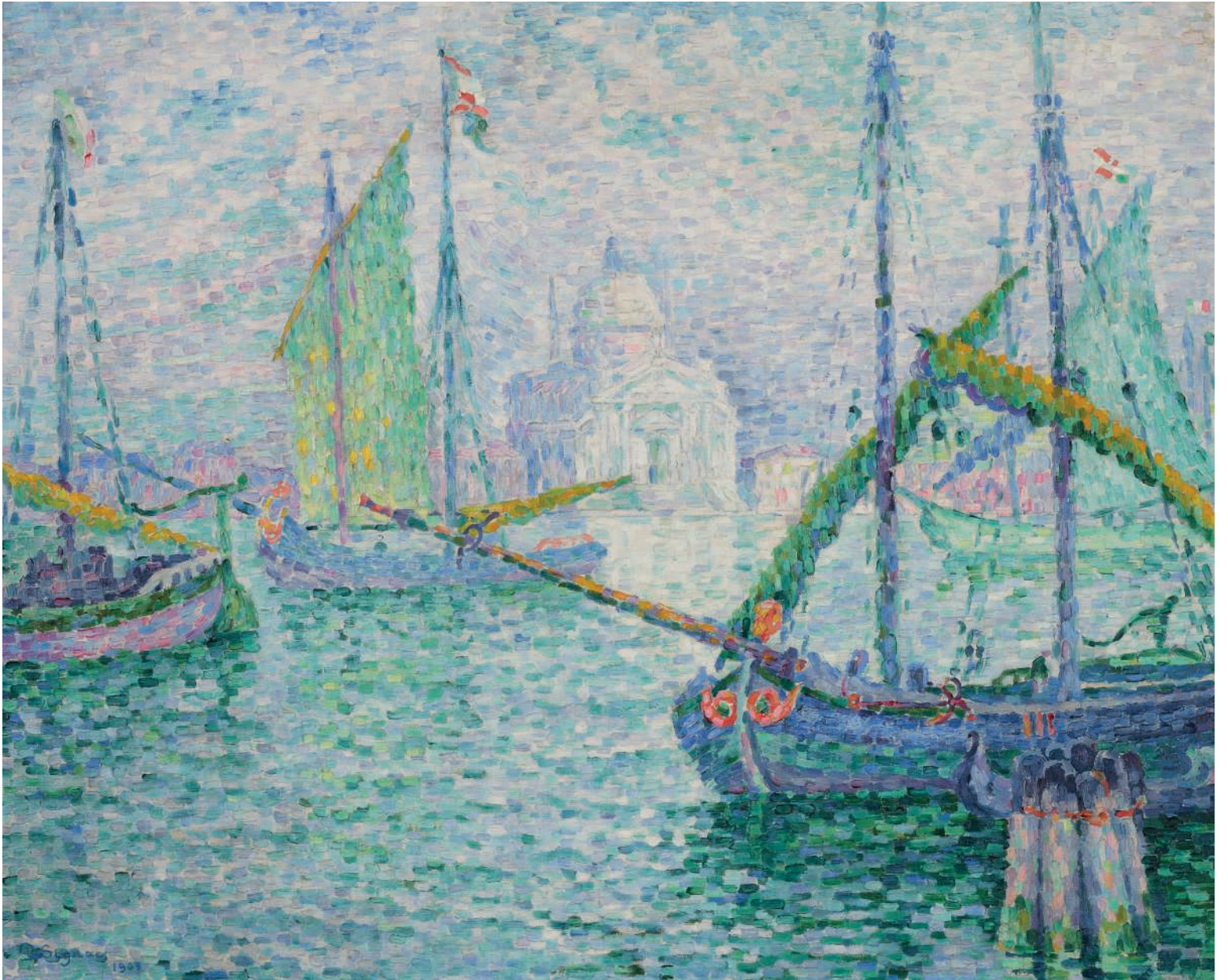
Galerie Bernheim-Jeune, Paris (no. 16846), by whom acquired directly from the artist, until at least 1914.
Van Beuningen collection, Rotterdam & Switzerland, by 1914, and thence by descent, until at least 1982.
Galerie Ivo Bouwman, The Hague, by 1985.
Ann Kendall Richards, Inc., New York.
Acquired from the above by the family of the present owners, on 17 July 1985.

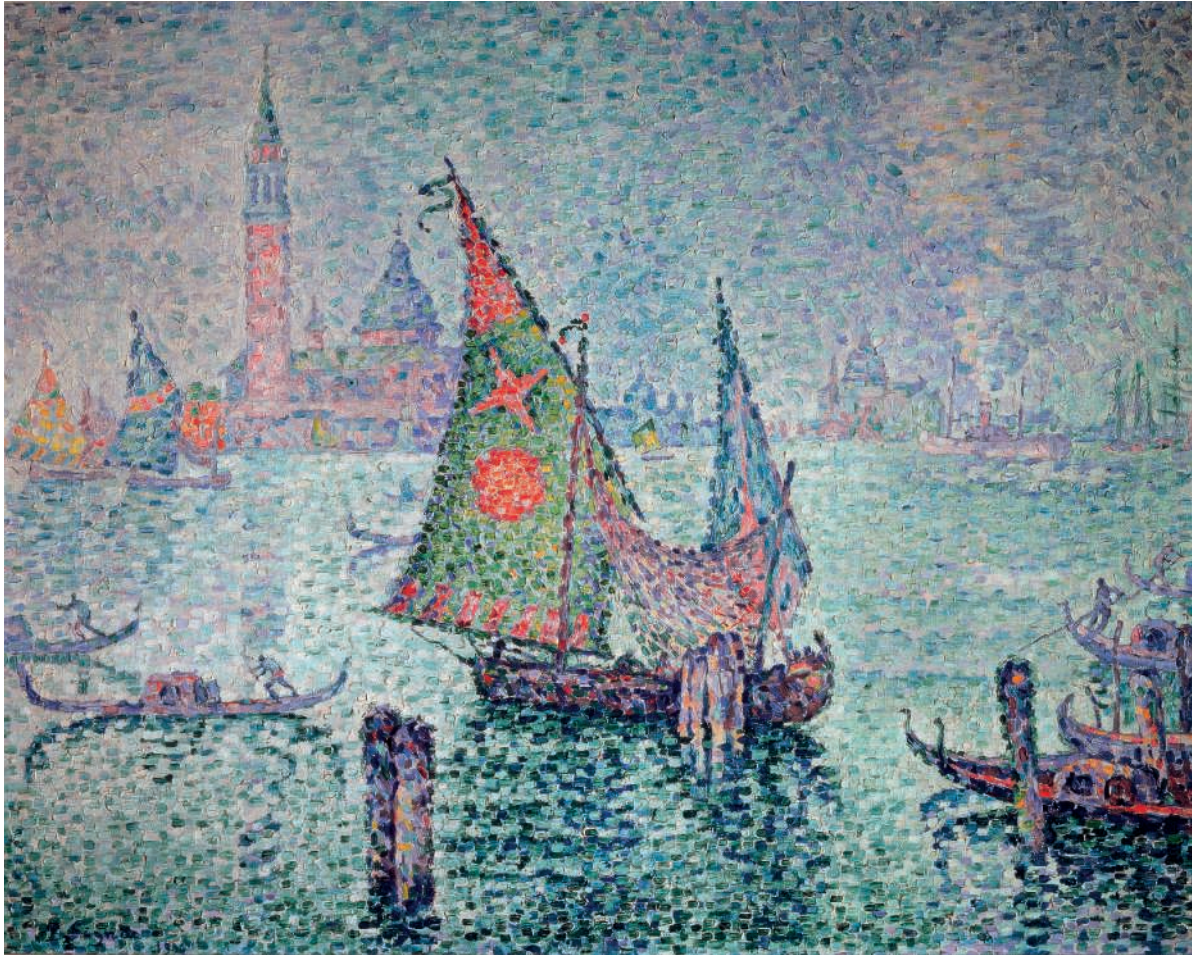
EXHIBITED:

Paris, Salon des Indépendents, 1909, no. 1470.
Dusseldorf, Galerie Flechtheim, *Exposition Paul Signac*, 1913, no. 15, n.p.; this exhibition later travelled to Paris, Galerie Bernheim-Jeune, November - December 1913.
Copenhagen, Musée Royal, *Exposition d'art Français du XIXe siècle*, May - June 1914, no. 194, p. 44.
Paris, Ligue Navale française, *Exposition des Peintres de la Mer*, April - May 1917, no. 61, p. 18 (titled 'Venise, église du Rédempteur').
Amsterdam, Kunsthandel Huinck & Scherjon, *Paul Signac, 1863-1935*, November 1935, no. 12, n.p. (illustrated n.p.).

LITERATURE:

F.R. Kemp, *L'Aurore*, Paris, 25 March 1909, p. 1.
P. Forthuny, *Le Matin*, Paris, 25 March 1909, p. 2.
R. Chavance, *L'Autorité*, Paris, 25 March 1909, p. 2.
L. Vauxcelles, *Le Gil Blas*, Paris, 25 March 1909, pp. 1-2.
H. Pellier, *La Petite République*, Paris, 25 March 1909.
A. Salmon, *L'Intransigeant*, Paris, 27 March 1909, p. 2.
Le Cri de Paris, Paris, 28 March 1909, p. 9.
A. Rimbault, *L'Action française*, Paris, 31 March 1909, p. 3.
J. Eggiman, *Critique indépendante*, Paris, 1 April 1909.
A. Redan, *Revue de Paris*, Paris, 1 April 1909, p. 777.
G. Geffroy, *La Dépêche*, Paris, 3 April 1909, pp. 1-2.
E. Hoffmann, *Journal des artistes*, Paris, 4 April 1909.
Montmartre La Chapelle, Paris, 17 April 1909.
L. de Saint-Valéry, *Revue des Beaux-Arts*, Paris, 7 December 1913, p. 4.
L. Cousturier, *P. Signac*, Paris, 1922, pl. 8 (illustrated).
G. Besson, 1935, pl. 12 (illustrated).
F. Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, no. 472, p. 290 (illustrated).





Paul Signac, *La voile verte*, 1904. Musée d'Orsay, Paris.

'I always experience a very painterly emotion in front of Signac's canvases. I like to look at them close up as much as from far away. There's a play of hues in them as ravishing as happy combinations of gems, and it is his alone.'

– HENRI EDMOND CROSS

With its shimmering, opalescent surface and intricate play of colour, Paul Signac's 1908 composition *Venise. Le Rédempteur* bursts with radiant light and dynamic reflections, capturing the unique, ethereal atmosphere for which the city was renowned. Signac had first journeyed to Venice in 1904, drawn to its waterways, winding streets, and ornate architecture by his reading of John Ruskin's *The Stones of Venice*, and was immediately dazzled by its blend of water, sky and the urban environment. The artist returned during the spring of 1908, making the city the final stop on a grand tour through Italy with his wife Berthe, which had featured visits to in Camogli and Portofino, Florence, Siena and Rome. Staying on the lively Riva degli Schiavoni, the artist immersed himself once again in the spectacles of the city on the lagoon, creating numerous watercolour studies of his experiences, in which he recorded fleeting effects and reflections, architectural details and picturesque scenes that caught his attention as he wandered along the endless network of alleyways and canals. Unlike his earlier trip, in which the artist had largely focused on the famous vistas and monuments emblematic of Venice, Signac now trained his eye on the more secluded corners of the city, adopting unusual, often spontaneous viewpoints and lesser known sites for his compositions.

Celebrating the effervescent atmosphere and unique play of light that characterise La Serenissima, *Venise. Le Rédempteur* captures the contrast between the monumentality of the city's iconic architecture and the apparent immateriality of its location, blurring the lines between the shimmering surface of the waterways and the built environment of the floating city. At its heart stands the stark white façade of the monumental Chiesa del Santissimo Redentore, also known as Il Redentore (The Redeemer), a sixteenth-century Franciscan church on the Giudecca constructed to the designs of Palladio.



Venice in 1895.



Canaletto, *Venice, A View of the Churches of the Redentore and San Giacomo, With a Moored Man-of-war, Gondolas and Barges*, 1747-55. Private collection.



Claude Monet, *Saint-Georges Majeur*, 1908. Indianapolis Museum of Art.

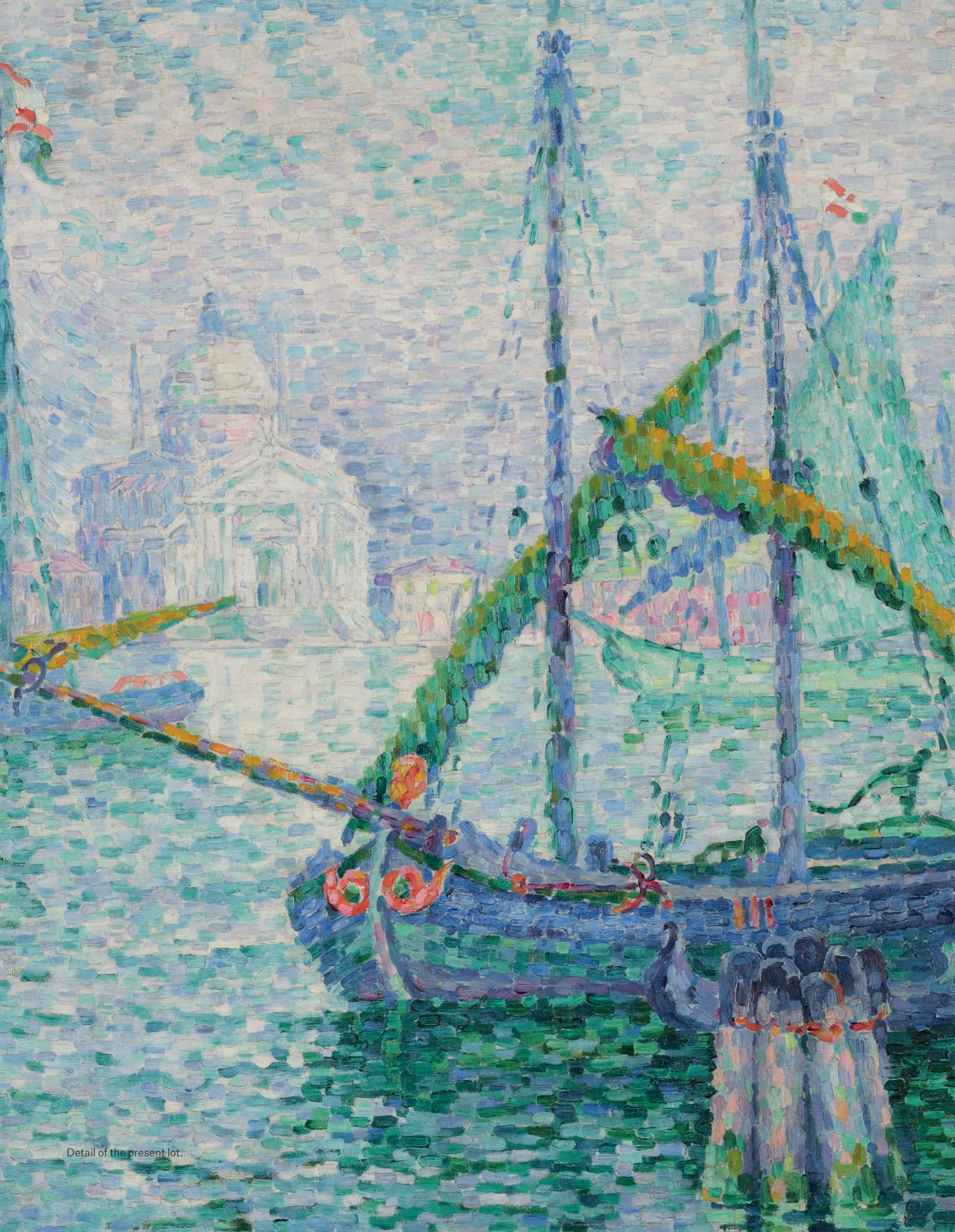


Paul Signac, *Venise. Brume*, 1908. National Museum Hannover.

Built as a votive offering for the safe deliverance of the city during the plague of 1575-77, the church was an important focal point within the ritual life of Venice, as the site of an annual pilgrimage during which the Doge travelled across the Canale della Giudecca on a temporary bridge of boats to attend a thanksgiving service in the church. Here, the artist captures a snapshot of the more typical day-to-day life of this portion of the canal, as a small group of *bragozzi*, each adorned with an Italian flag atop their masts, traverse the waterway, their overlapping forms lending the composition a dynamic sense of movement as they enter, leave and take rest in the bustling waterways. Signac's visions of Venice were filtered through a prism of art historical references, shaped by the maritime vistas of Canaletto and the delicate visions of J. M. W. Turner. In the foreground, a single gondola bobs on the gently rippling water, its elegant arabesques and elongated profile offering a striking visual counterpoint to the robust hull of the neighbouring ship, an addition that also subtly references the city's flourishing tourism industry.

There is a distinctly idyllic atmosphere within Signac's Venetian views from this trip, an approach which Maurice Denis described as 'reasoned romanticism,' in which the artist married the cool, methodical nature of his pointillist style with a luxurious sense of colour and light. (Denis, quoted in J. Leighton, 'Out of Seurat's Shadow: Signac, 1863-1935, An Introduction', in M. Feretti-Bocquillon, et. al., *Signac: 1863-1935*, exh. cat., New York, 2001, p. 20). The extreme precision of George Seurat's pointillist technique had exerted a powerful influence upon Signac's art during the early years of their friendship, transforming his painterly style into rigorous studies on the nature of perception, colour and light. However, following Seurat's death in 1891, Signac's style gradually began to shift away from meticulously co-ordinated points of colour, and became more concerned with achieving a rich chromatic brilliance and a sense of overall harmony in his compositions. As John Leighton has written, 'If [Signac's] earlier Neo-Impressionism was an art of renunciation and restraint, his mature style is rich, luxuriant, and sensual... The finest of these later canvases are impressive performances, with a few simple elements orchestrated into extraordinary optical effects. Freed from the burden of description, colour takes on its own exuberant life' (J. Leighton, in *Signac 1863-1935*, exh. cat., New York, 2001, p. 19).

Throughout the opening years of the twentieth century, the small dots of pigment gave way to thicker, stronger strokes of lustrous paint, applied in tesserae-like blocks that reverberate across the composition's surface. A number of commentators at the time likened Signac's brushwork to the glittering mosaics of pre-Renaissance Italy and Byzantium, an analogy further strengthened by Signac himself in his influential treatise *D'Eugène Delacroix au néo-impressionisme*, comparing the effects of his canvases to monumental decorative schemes: 'These canvases, which restore the light to the walls of our modern apartments, which enshrine pure colours in rhythmic lines, which share the charm of Oriental rugs, mosaics and tapestries, are not these decorations also?' (Signac, *D'Eugène Delacroix au néo-impressionisme*, Paris, 1911, p. 88). *Venise. Le Rédempteur* is a superbly accomplished example of Signac's mature painterly style, the intricate dance of blues and greens, punctuated by gem-like dashes of pinks and lilac, suggesting the evocative, dazzling effects of sunlight on the lagoon.



Detail of the present lot.

PIERRE-AUGUSTE RENOIR

(1841-1919)

Les hauteurs de Trouville

signed 'Renoir' (lower left)
oil on canvas
21¾ x 25¾ in. (55 x 65.3 cm.)
Painted in Trouville *circa* 1885

£1,000,000-1,500,000

US\$1,300,000-1,900,000

€1,200,000-1,700,000

PROVENANCE:

Georges Urion, Paris; his sale, Galerie Georges Petit, Paris, 30-31 May 1927, lot 89.
Galerie Druet, Paris, by whom acquired at the above sale.
Mme Alfred Savoir, Paris, by 1937.
Jean-Claude Savoir, Coppet, by descent from the above, by 1959.
Wildenstein & Co., New York, by whom acquired from the above, in 1968.
Private collection, United States, by whom acquired from the above, in 1973; sale, Christie's, New York, 6 May 1998, lot 184.
Private collection, United States, by whom acquired at the above sale; sale, Christie's, New York, 3 November 2009, lot 16.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galeries Durand-Ruel, *Tableaux, pastels, dessins par Renoir (1841-1919)*, November - December 1920, no. 58, n.p..
Paris, Galerie Druet, *Renoir*, February 1923, no. 73.
Venice, French Pavilion, *XXI Biennale internazionale d'arte, Mostra retrospettiva di Auguste Renoir*, 1938, no. 14, p. 246 (titled 'Trouville').
Mexico City, Instituto Frances de America Latina, *Cien años de pintura francesa*, June - July 1953, no. 9.

New York, Metropolitan Museum of Art, *Paintings from Private Collections*, July - September 1959, no. 97, n.p. (titled 'Trouville').
Geneva, Musée de l'Athénée, *De l'impressionnisme à l'école de Paris*, July - September 1960, no. 71, n.p. (titled 'Trouville' and dated '*circa* 1880').
Tokyo, Matsuzukaya, *Masterpieces of European Arts*, January 1974 (illustrated).
Cape Town, South African National Gallery, *French Paintings of the Turn of the Century*, Summer 1974, no. 17, n.p. (dated '*circa* 1874').

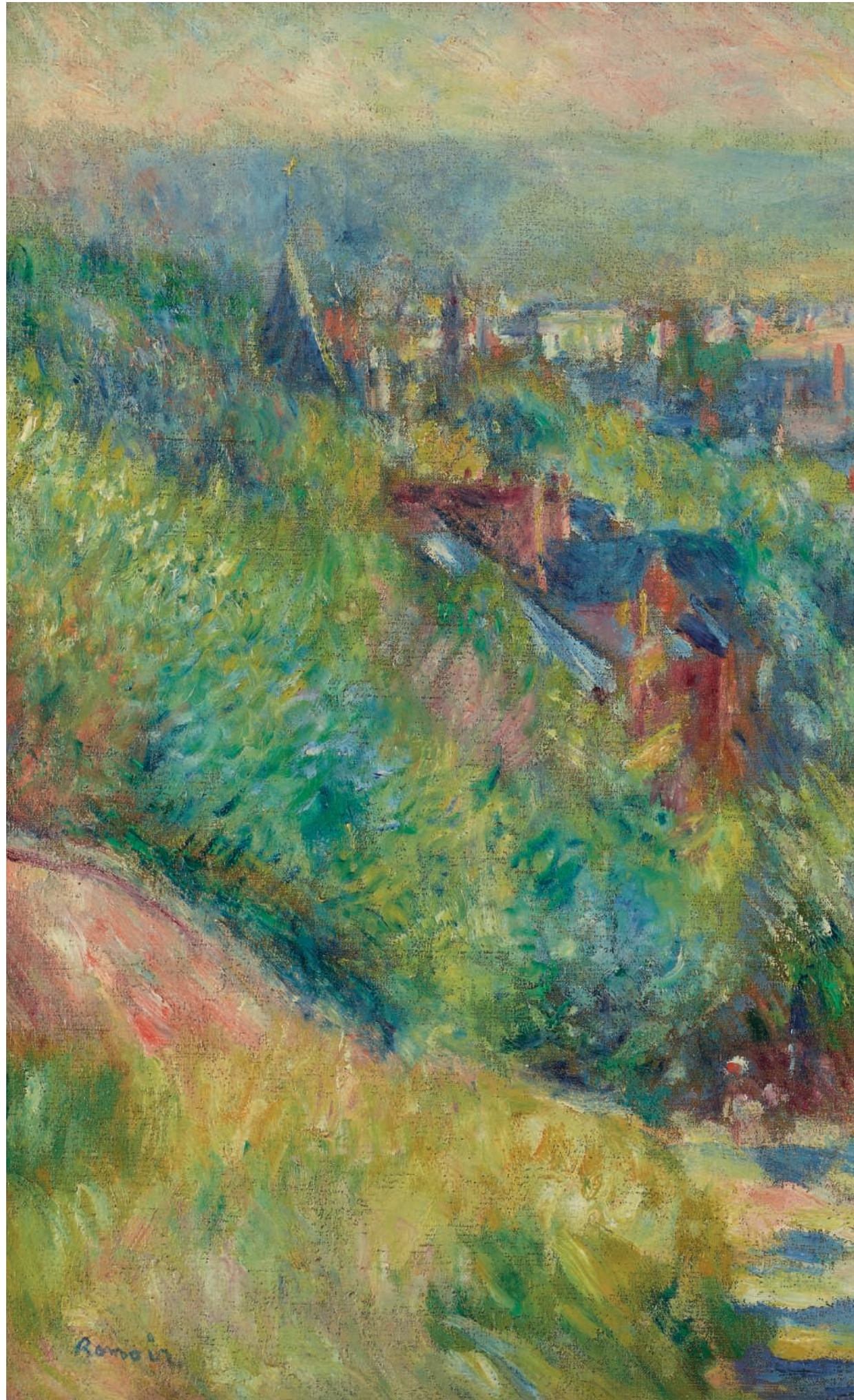
LITERATURE:

G. Néret, *Renoir: 60 chefs-d'oeuvre*, Paris, 1985, pl. 40 (illustrated).
G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, 1882-1894, Paris, 2009, no. 853, p. 103 (illustrated).

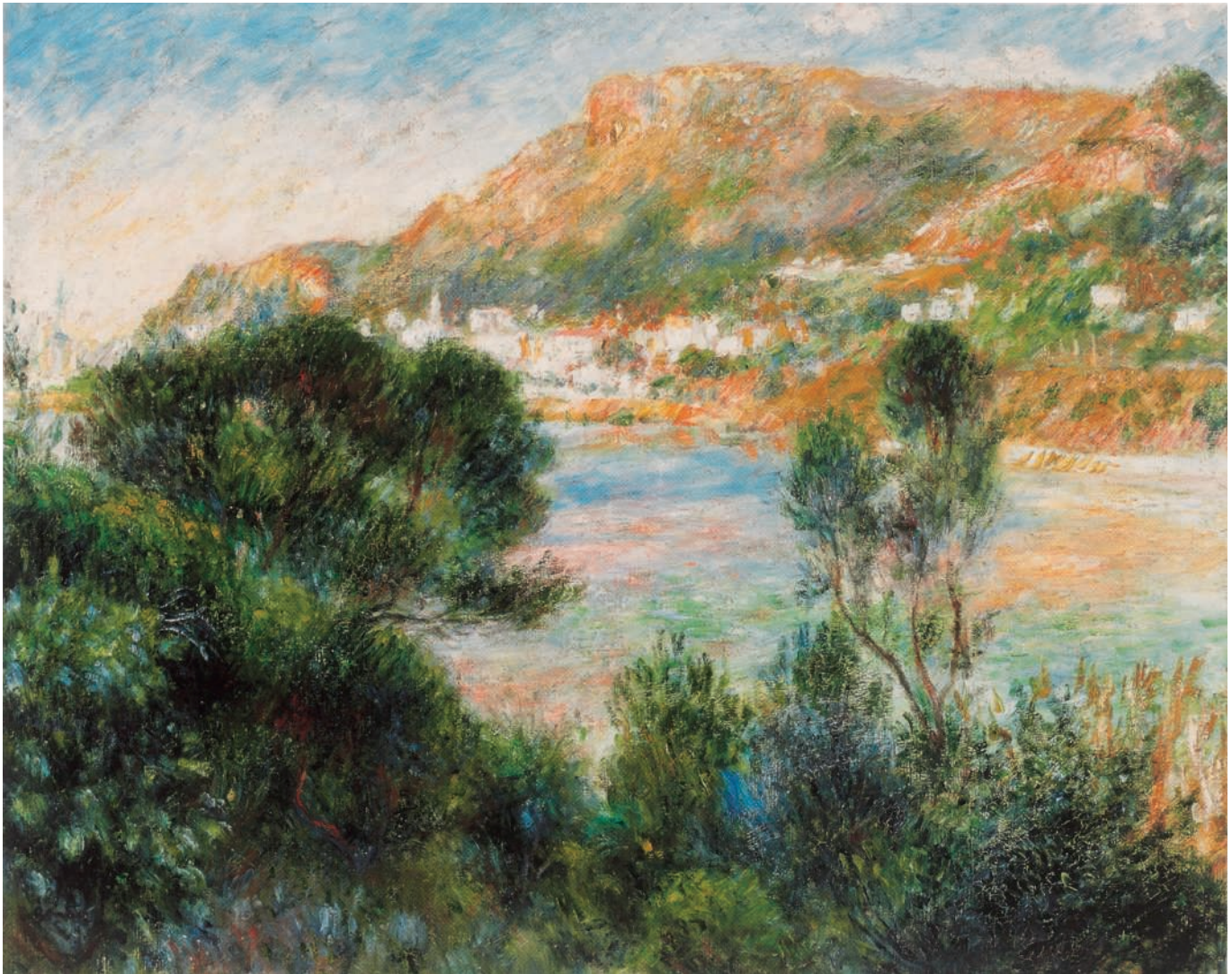
This work will be included in the forthcoming Pierre-Auguste Renoir Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



Detail of the present lot.







Pierre-Auguste Renoir, *Bordighera*, 1883. Corcoran Gallery of Art, Washington, D.C.

‘In the open air, one feels encouraged to put on the canvas tones
that one couldn’t imagine in the subdued light of the studio’

– PIERRE-AUGUSTE RENOIR

Following his trip to Italy in 1881, Renoir became increasingly preoccupied with the classical traditions of the *paysage composé*. He and his colleagues had come to question the spontaneity and informality of Impressionist *plein-air* techniques, and they began to consider and experiment with alternative, more systematic approaches. John House has noted that, ‘Renoir was deliberately moving away from any suggestion of the fleeting or the contingent, away from the Impressionist preoccupation with the captured instant’ (J. House, *Renoir*, exh. cat., London, 1985, p. 242). During the summer of 1885, Renoir holidayed with his companion Aline Charigot and their newborn son Pierre at La Roche-Guyon, a village on the Seine between Paris and Rouen. Renoir invited Paul Cézanne, his wife and son to join them, and the two families spent four weeks together there from 15 June to 11 July. This invitation was in part an expression of Renoir’s gratitude for the care that Cézanne and his mother had extended to him when he fell ill with pneumonia while visiting them in L’Estaque in late January 1882 on his return from Italy, as well as Cézanne’s hospitality the following year when Renoir visited him following a painting trip to the Riviera with Monet. Renoir and Cézanne welcomed this opportunity in La Roche-Guyon to work side-by-side again, and to discuss the issues of technique that had been on their minds.



Trouville, 1920s.

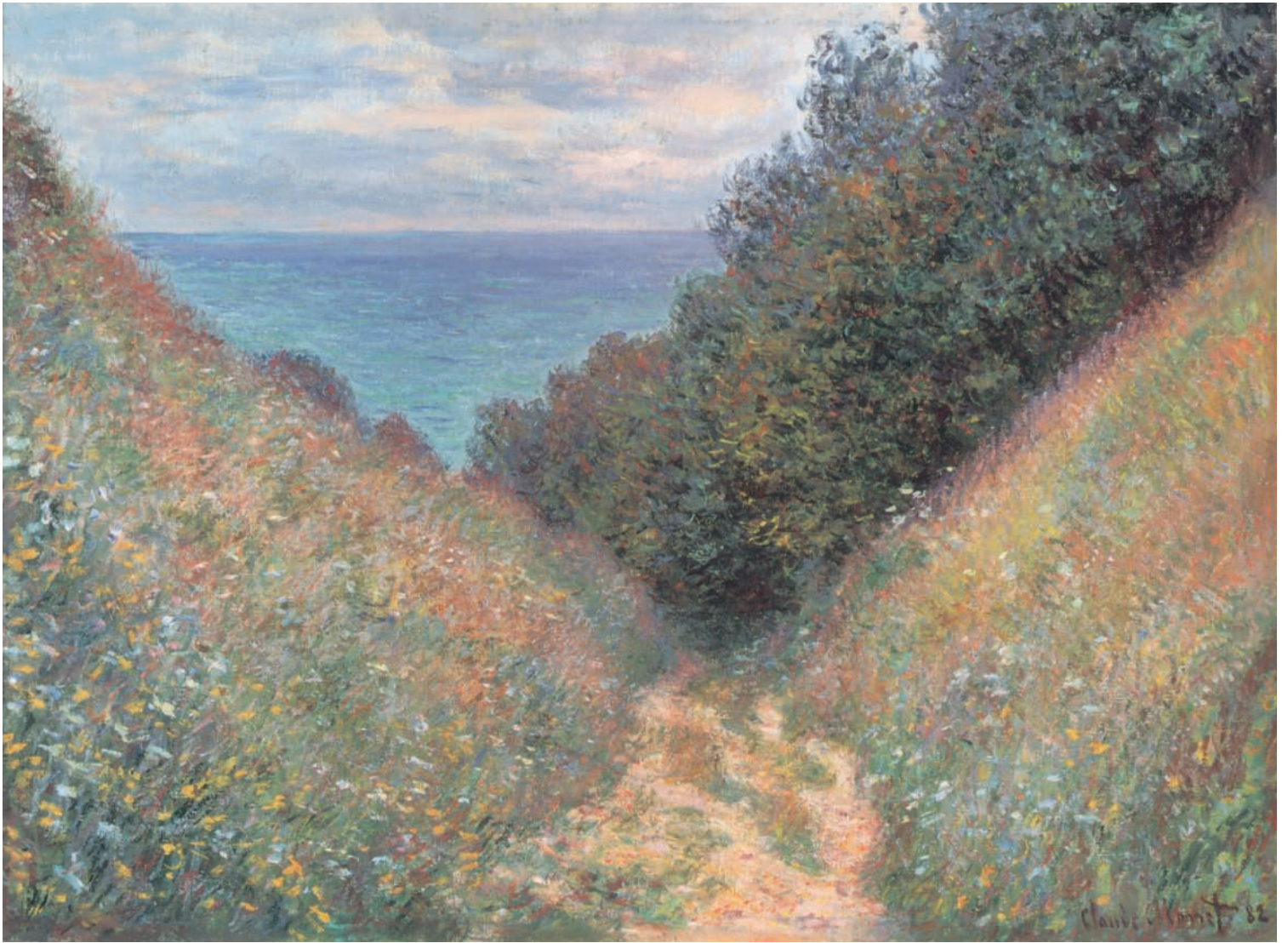


Paul Cézanne, *L'Estaque*, 1879-1883. Museum of Modern Art, New York.

'Though painting directly from nature, like the Impressionists,' as Meyer Schapiro has pointed out, 'Cézanne thought often of the more formal art he admired in the Louvre. He wished to create works of a noble harmony like those of the old masters... [with] completeness and order...that is, to find the forms of the painting in the landscape before him and to render the whole in a more natural colouring based on direct perception of tones and light' (M. Schapiro, *Cézanne*, New York, 1952, p. 12). Having absorbed and expanded on the lessons he had drawn from working with Pissarro for more than a decade, Cézanne had by the mid-1880s arrived at a controlled, constructivist brushstroke in his landscape painting, a disciplined method that was as controversial as it was intriguing to his fellow painters. Renoir was interested in Cézanne's structured method, and began to adapt elements of it to his own painting –the results are visible in various canvases that Renoir painted that summer and autumn. Later on in this summer of 1885, Renoir visited his patron, the diplomat and banker, Paul Bérard and his family at their home, the opulent château de Wargemont, situated to the north of Dieppe. During this stay, he painted at various sites along the Normandy coast; it was possibly during this time that he made the present view of Trouville from the heights above this popular resort town. The steeple at the lower right is well-known from Monet's early views of the promenade, and to the left appear the various multistorey hotels that catered to vacationing Parisians who flocked to this fashionable summer destination.

By the time that he painted the present work, Renoir had come to love this corner of northern France. He had first met Bérard in the spring of 1879 at the salon of Renoir's other major patrons, Marguerite Charpentier and her husband Georges. Shortly after this, Bérard commissioned the artist to paint a portrait of his eldest daughter. Pleased with the outcome, Bérard invited Renoir to his country home, a visit that he would repeat over the years to come, painting over the course of his stays there a variety of portraits of the Bérard family, as well as a number of landscapes, still-lives, and paintings in the Château itself. 'I was often present when Renoir painted in Normandy in the region around Pourville, Berneval and the château de Wargemont, where he was Paul Bérard's guest', Jacques-Emile Blanche, a neighbour of Bérard in Normandy, recalled. 'Portraits, seascapes, geraniums, fruits, summer landscapes: I frequently observed him at work, "knitting" them with his sable brushes and plaster-white canvases' (J-E. Blanche, quoted in C. Bailey et al., *Renoir Landscapes, 1865-1883*, exh. cat., London, Ottawa & Philadelphia, 2007-2008, p. 199).

Renoir's technique in *Les hauteurs de Trouville* is a synthesis of Cézanne's ideas and his own more casual and painterly approach to outdoor painting. He painted the windswept brush and trees with short, staccato marks, while rendering the hazy atmosphere of the sea, the distant bluffs and sky in more blended strokes. Discussing another painting of this



Claude Monet, *Chemin de la Cavée*, Pourville, 1882. Museum of Fine Arts, Boston.

‘To seek the charming aspects of nature, the aspects that make us love it, that is Renoir’s aim; his whole oeuvre has this as its goal!’

– GEORGES. RIVIÈRE

period, House has noted that, ‘The strokes themselves... are quite unlike Cézanne’s – less crisp, and tending to blend together. In Cézanne’s paintings such strokes belong to the picture’s two-dimensional fabric; their effect is flat, too, in parts of Renoir’s picture... but elsewhere they act more illusionistically, suggesting the appearance of forms in space... Renoir was reluctant to subordinate the natural elements in a scene to an overriding surface pattern’ (J. House, *op. cit.*, p. 247).

In addition to Cézanne, the presence of Monet is at once evident in the present work. Indeed, the pair had been working together in the south of France in the autumn of 1883, still remaining close despite the years that had passed since they had embarked upon their Impressionist endeavours together in the late 1860s and early 70s. At this time in the early 1880s, Monet had largely devoted himself to the depiction of the north coast of France, returning on numerous painting campaigns to Fécamp, Pourville, Étretat and Dieppe as he sought to capture the dramatic land formations and stark beauty of Normandy.

In 1882, Monet had adopted a similar compositional device as in the present work (see Wildenstein, nos. 760-763), depicting a coastal path winding through two steep land banks that leads down to the sea beyond. In adopting a similarly audacious composition, Renoir plays with fields of depth, contrasting the intimate detail of the foreground, which places the viewer at the same spot that Renoir likely painted this scene, with the panoramic vision of the background. The narrow, sun-dappled pathway framed by verdant foliage makes the expansive view of the Channel and the town of Trouville all the more impressive. Using long, streaks of white paint in the sky and on the sea, Renoir has conveyed a bright, windswept day, such as is characteristic of this stretch of northern France. With his distinctive Impressionist handling, Renoir has captured all the freshness and immediacy of the scene, yet, in structuring this view of Trouville with a form of *repoussoir*, the artist has combined the central tenets of *plein-air* painting with a more classical approach to the portrayal of the landscape, a feature that would come to define his works of the rest of the decade.

*30

PIERRE-AUGUSTE RENOIR

(1841-1919)

Nu dans un paysage or Le Fleuve

signed 'Renoir' (lower right)
oil on canvas
21 $\frac{7}{8}$ x 58 in. (55.6 x 147.3 cm.)
Painted in 1885

£500,000-800,000

US\$640,000-1,000,000

€570,000-910,000

PROVENANCE:

Ambroise Vollard, Paris, circa 1907.
Martin Fabiani, Paris.
Walter Feilchenfeldt, Zurich, by 1966, until at least 1979.
Acquired by the present owner, by 1987.

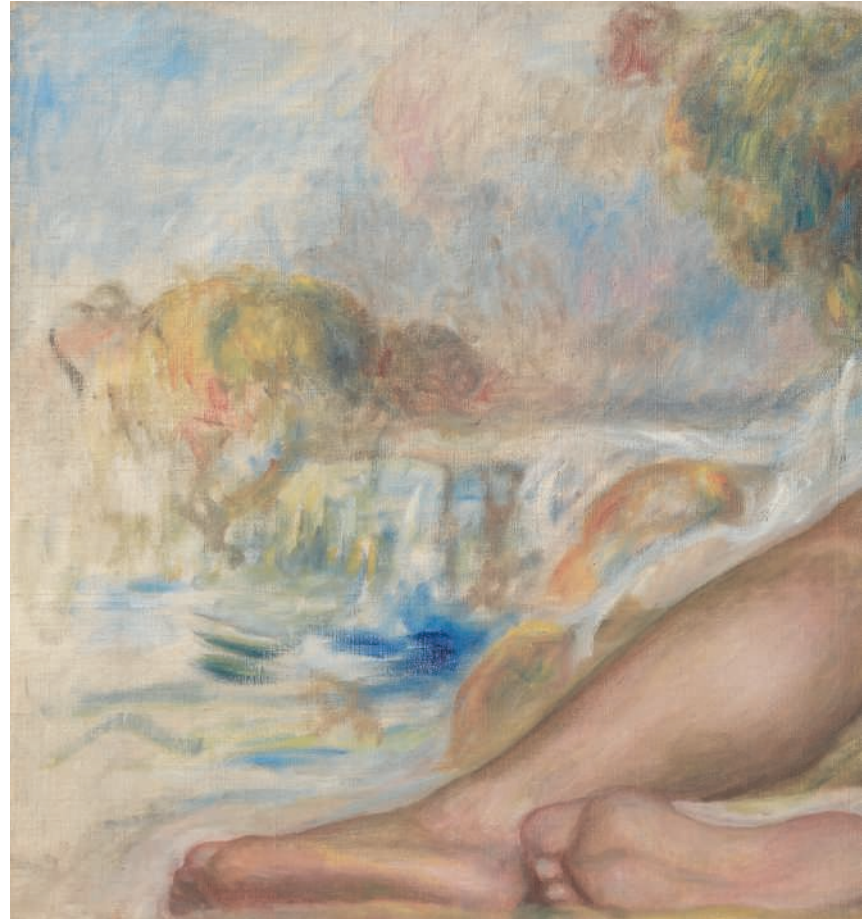
EXHIBITED:

Chicago, The Art Institute of Chicago, *Paintings by Renoir*, February - April 1973, no. 50, n.p. (illustrated n.p.; titled 'The River God').
Tokyo, Isetan Museum of Art, *Renoir*, September - November 1979, no. 36, n.p. (illustrated); this exhibition later travelled to Kyoto, Municipal Museum, November - December 1979.

LITERATURE:

A. Vollard, *Pierre-Auguste Renoir: Tableaux, pastels et dessins*, vol. I, Paris, 1918, no. 9, pp. 3 & n.p. (illustrated p. 3).
F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint*, vol. I, *Figures, 1860-1890*, Lausanne, 1971, no. 475, n.p. (illustrated n.p.).
G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, *1882-1894*, Paris, 2009, no. 1343, p. 409 (illustrated p. 410).
C.B. Bailey, *Renoir, Impressionism, and Full-Length Painting*, exh. cat., The Frick Collection, New York, 2012, no. 62, n.p. (illustrated).

This work will be included in the forthcoming Pierre-Auguste Renoir Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.







Statue of the River God Arno, Pio Clementino Museum, The Vatican City.

Renoir painted this monumental male nude in 1885, while deeply engaged in a process of experimentation and resolution, during which he wholly re-ordered his goals as a painter. Early in the decade, increasingly dissatisfied with the Impressionist goal of capturing ephemeral and contingent effects, he sought new ideas in the art of the past, studying the work of Ingres and immersing himself in Cennino Cennini's *Il Libro dell'Arte*, a 15th century Florentine manual of painting technique. In the autumn and winter of 1881-1882, he undertook a three-month voyage to Italy, where he admired 'the grandeur and simplicity of the ancient painters' and became ever more convinced that he was on the right course. During the ensuing three years, he travelled very little, exhibited only occasionally, and accepted few portrait commissions, focusing instead on consolidating a timeless and classicizing vision for his art, based on the primacy of the human form.

Renoir's inspiration for the powerfully built figure that dominates the present canvas came from ancient Roman statues of reclining river-gods, who were frequently depicted pouring water from an upturned jug. The painter could have seen any number of these venerable personifications in the Eternal City, along with their Baroque counterparts such as Bernini's *Four Rivers* in the Piazza Navona. Renoir's figure is indebted in pose and physique as well to Michelangelo's sculpture personifying Day on Giuliano de' Medici's tomb in Florence and to the long-haired male deity in the foreground of Raphael's fresco from the Villa Farnesina depicting a council of gods on Mount Olympus. The robust articulation of the musculature in the present painting suggests that Renoir worked from observation, posing a hired model in his Paris studio to bring these various classical prototypes to life.

While this canvas represents Renoir's sole, unique, and definitive statement on the theme of the male river-god, he later created a trio of large-scale decorative panels that depict a nude woman reclining by a stream, the female body envisioned as humankind's elemental life source (Dauberville, nos. 2442 & 3152, Barnes Foundation, Philadelphia; no. 2447, Christie's, London, 21 June 2011, lot 29). These paintings repeat the elongated format of the male *Fleuve*, with the figure likewise viewed at close range against a softly brushed, imaginary landscape ground. 'Perhaps the most impressive technical aspect of [the present] painting,' John Maxon wrote, 'lies in its extraordinary anticipation of Renoir's last manner, in the heroic cast of the forms, the softness of focus, and the insistence on both the solidity of the shapes and the concomitant flatness of the picture plane' (J. Moxon, *Paintings by Renoir*, exh. cat., Chicago, 1973, n.p.).



Detail of the present lot.

PABLO PICASSO

(1881-1973)

Le Peintre

signed 'Picasso' (lower right); dated and numbered '25.3.67. II' (on the reverse)

oil on canvas

39½ x 31½ in. (100.2 x 80 cm.)

Painted in Mougins on 25 March 1967

£1,500,000-2,000,000

US\$1,900,000-2,500,000

€1,700,000-2,300,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris (no. 16465).

Galerie Beyeler, Basel (no. 6927), by whom acquired from the above, in November 1971.

Private collection, Belgium, by whom acquired from the above, on 17 July 1974.

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris, by whom probably acquired from the above.

Galerie Beyeler, Basel (no. 10878), by whom acquired from the above, on 23 July 1986.

Private collection, Australia, by whom acquired from the above, on 8 September 1988; sale,

Sotheby's, London, 5 February 2008, lot 75.

Nahmad collection, New York & London, by whom acquired at the above sale.

Hammer Galleries, New York, by whom acquired from the above, in 2013.

Private collection, England, by whom acquired from the above, in October 2013; sale, Christie's, New York, 15 May 2018, lot 32A.

EXHIBITED:

Basel, Galerie Beyeler, *Picasso, 1881-1981: A Centennial Selection*, April - July 1981, no. 60, p. 119.

Kunstmuseum Basel, *Pablo Picasso: Das Spätwerk, Themen 1964-1972*, September - November 1981, no. 22, p. 159.

Vienna, Rathaus, *Picasso in Wien, Bilder, Zeichnungen, Plastiken*, November 1981 - January 1982, no. 73, n.p..

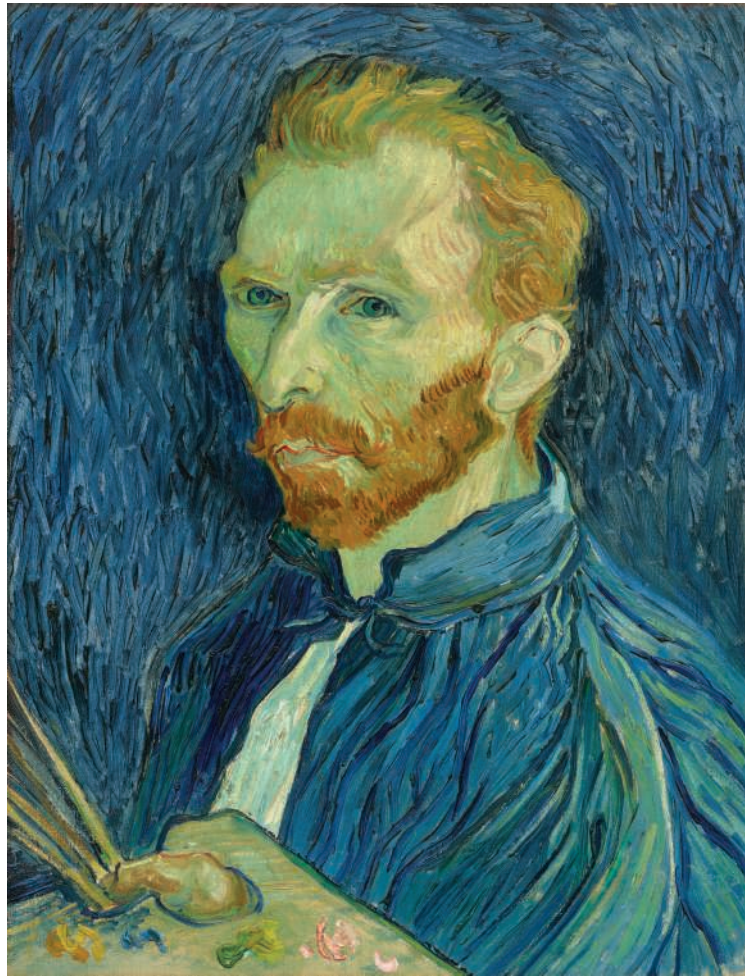
Basel, Galerie Beyeler, *Picasso: der Maler und seine Modelle*, July - October 1986, no. 55, n.p. (illustrated p. 110).

Monaco, Grimaldi Forum, *Picasso dans la collection Nahmad*, July - September 2013, p. 372 (illustrated p. 373).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 25, *Oeuvres de 1965 à 1967*, Paris, 1972, no. 310, n.p. (illustrated pl. 136).





Vincent van Gogh, *Autoportrait*, Saint-Rémy, 5-6 September 1889.
National Gallery of Art, Washington, D.C.

Painted on 25 March 1967, *Le Peintre* is a gestural and emphatic declaration of Pablo Picasso's lifelong identity as an artist. At this time, painting had become the primary component of the artist's output, as well as the singular theme and subject of his art. Throughout the 1960s, he entered into battle with some of the most revered artists and masterpieces of the past; he depicted the studio, the artist and the model in countless iterations, honing in on the sacred, secret moment of inspiration and the ensuing artistic creation; and he painted himself, shown either in the guise of the swashbuckling musketeer, or, as *Le Peintre* shows, as a painter, with paintbrush and palette in hand.

Here, Picasso has combined the two leading protagonists of this period: the musketeer and the artist. The profile of a curly haired, moustachioed man with an ornate white ruffled collar dominates the large canvas. He is holding a palette and brush in his hand, leading the viewer to assume that he is standing in front of an unseen easel, engaged in the act of painting. The musketeer had first appeared in Picasso's work just a few months before he painted *Le Peintre*. After undergoing surgery in the autumn of 1965, the artist endured a long period of convalescence that he spent at his home, Notre-Dame-de-Vie in Mougins. During this time he immersed himself in the world of literature, as well as the great art of the past. Reading Alexandre Dumas' *The Three Musketeers*, the plays of Shakespeare and the novels of Dickens and Balzac, his mind was filled with visions of a long-gone age and an assortment of heroic male characters.

It was at this time that Picasso also became increasingly interested in Rembrandt, both his art and his life. When his wife, Jacqueline was later asked where her husband had found the character of the musketeer, she responded simply, 'They came to Pablo when he'd gone back to studying Rembrandt' (J. Roque-Picasso, quoted in G. Schiff, *Picasso The Last Years, 1963-1973*, exh. cat., New York, 1984, p. 31). He increasingly identified with the great Dutch artist, who like him, had enjoyed a long and prolific career. 'You and I, old fellow', Picasso once said of himself and Rembrandt, 'are the only ones who can paint everything' (Picasso quoted in P. Daix, *Picasso: Life and Art*, 1993, p. 355). At around this time, Picasso projected Rembrandt's *The Night Watch* (1642, Rijksmuseum, Amsterdam) onto his studio wall, discussing it with Jacqueline and others, and John Richardson, the artist's biographer and friend, noted Picasso's interest in monographs of the Dutch artist and volumes of his drawings that he had pored over during his recuperation (J. Richardson, *Picasso: Mosqueteros*, exh. cat., New York, 2009, p. 19).



Detail of the present lot.



Rembrandt, *Self Portrait*, circa 1665-69. Kenwood House, London.



Lucian Freud, *Reflection (Self Portrait)*, 1985. Private collection.

‘Picasso is often heard to say that when he paints, all the painters are with him in the studio. Or rather behind him. Watching him. Those of yesterday, and those of today... A painter in solitude is never alone.’

– HÉLÈNE PARMELIN

All of these influences came together in early 1967 when Picasso returned to oil painting. A new figure now materialized on his canvases: the rakishly handsome, swashbuckling musketeer. This daring adventurer, the very incarnation of vitality and virility, would be the last in a long line of artist-surrogates that populated Picasso’s work. ‘When things were going well’, Jacqueline recalled, ‘he would come down from the studio saying, “They’re coming! They’re still coming!”’ (J. Picasso, quoted in A. Malraux, *Picasso’s Mask*, trans. J. Guicharnaud, New York, 1994, p. 78). These musketeers served as an emphatic symbol of life, masculinity and above all, virility. Now in his mid-80s, able to travel only locally, and with his vaunted sexual powers on the wane, Picasso transformed himself into the brave, adventurous and virile musketeer, clad in ornate costumes and involved in daring escapades, romantic exploits and heroic deeds.

By the spring of this year, the figure of the musketeer began to merge with that of the painter, a character who had dominated Picasso’s work of the 1960s. Instead of a lance or sword, Picasso depicted the musketeer brandishing a paintbrush, and often paired this painter-musketeer character with a reclining nude. Paired with a palette and brush – the defining symbol of painterly creation – the musketeer of *Le Peintre* affirms Picasso’s unimpeded creative powers as he defiantly fought the passage of time with his unceasing creativity and prodigious artistic powers. As John Richardson wrote, ‘Picasso, who never quite outgrew his birthright of black beliefs and superstitions, put his faith in his miracle-working paintbrushes and the death-defying images of carnality that they engendered’ (J. Richardson, *Sacred Monsters, Sacred Masters: Beaton, Capote, Dali, Picasso, Freud, Warhol, and More*, London, 2001, p. 238).

Le Peintre could also be seen to evoke another artist whom Picasso greatly admired: Vincent Van Gogh. Picasso was said to have felt a strong affiliation with the Dutch artist, referring to him, John Richardson states, as his patron saint (Picasso, quoted in J. Richardson, ‘L’Époque Jacqueline’, in *Late Picasso, op. cit.*, p. 32). It is said that he used to project one of Van Gogh’s self-portraits onto his studio walls and, as Hélène Parmelin, a friend of the artist who spent a great deal of time with him towards the end of his life, recalled, ‘Picasso talks about Van Gogh all the time, and thinks about him all the time... For him, Van Gogh is the one painter whose life was exemplary, up to and including his death’ (H. Parmelin, *Picasso Says...*, trans. C. Trollope, London, 1969, p. 37). Unlike the other artists to whom Picasso looked to in his late career – Delacroix, Manet, Velázquez and Rembrandt, amongst others – his artistic dialogue with Van Gogh went beyond the appropriation of compositions or themes, manifesting itself as a deep spiritual identification with the artist. Using the same vigorous, expressive and instinctive brushwork, Picasso, like Van Gogh, painted his own image countless times, creating powerful works that boldly declare, affirm and celebrate his life-long identity as an artist.



Pablo Picasso in La Californie,
Cannes, 11 September 1956.
Photograph by Arnold Newman.

λ*32

HENRI MATISSE

(1869-1954)

Femme nue

signed 'Henri.Matisse' (lower left); signed again
'Henri.Matisse' (lower right)
oil on canvas
25⁵/₈ x 21¹/₂ in. (65.3 x 54.5 cm.)
Painted *circa* 1915

£800,000-1,200,000

US\$1,100,000-1,500,000

€910,000-1,400,000

PROVENANCE:

Walter Pach, New York, by whom acquired directly
from the artist, in Summer 1926; sale, Parke-
Bernet Galleries, New York, 6 January 1949, lot 57.
Joseph Peters, New York; sale, Parke-Bernet
Galleries, New York, 19 March 1958, lot 48.
Dina Vierny, Paris, by 1970.
Waddington Galleries, London, by whom acquired
from the above, in 1974.
Acquired from the above by the late owners, on 10
July 1974.

EXHIBITED:

Paris, Galerie Dina Vierny, *Matisse*, April - June
1970, n.p. (illustrated; titled 'Nu couché avec une
draperie' and with incorrect provenance).

LITERATURE:

J. Flam, *Matisse: The Man and His Art, 1869-1918*,
Ithaca & London, 1986, p. 404 (illustrated fig. 407,
p. 406).

Wanda de Guébriant has confirmed the
authenticity of this work.





Jean Auguste Dominique Ingres, *The Bather*, known as the *Valpinçon Bather*, 1808. Musée du Louvre, Paris.

Matisse painted this *Femme nue* circa 1915, during the early years of the First World War. The painterly, naturalistic way in which the artist rendered his model, the palette he chose to depict her – entirely in Mediterranean sienna and pale ochre, terracotta-like tints, loosely contoured in black – and indeed the very subject itself, are unusual in his work at this time. Looking ahead, however, as Jack Flam has observed, ‘The lush handling of the paint and the sensuality of this painting anticipate the numerous portraits of Laurette that Matisse produced over the next two years and the nudes he later did in Nice’ (J. Flam, *Matisse: The Man and his Art, 1869-1918*, Ithaca, 1986, p. 404).

The declarations of war in August 1914 caught nearly everyone, including Matisse, by surprise. Within a few weeks, as the initial German offensive rapidly approached Paris, Matisse and his family left their home in Issy-les-Moulineaux to join the hordes of Parisians who fled south and west to escape the fighting. Having deposited their children in Toulouse, Matisse and his wife Amélie continued the journey to their rented house in Collioure. There Matisse painted the now iconic *Porte-fenêtre à Collioure*, a composition of sombrelly coloured panels that verges on abstraction, in which a pitch black void suggests the anxious uncertainty the artist felt as he learned what little he could about events of the day. Most alarming of all, Matisse’s elderly mother and relations in his native Bohain were trapped behind German lines, and would remain so for the next four years. His brother Auguste had been made a hostage and detained for forced labour.



Henri Matisse, *L'Odalisque*, 1917. The Art Institute of Chicago.



Henri Matisse, *L'atelier du quai Saint-Michel*, 1916. The Phillips Collection, Washington.

The arrival, at this juncture, of the American painter, critic, and enthusiastic advocate of modernism, Walter Pach in Paris on 15 October 1914, proved a godsend for Matisse. Pach had been the chief talent scout who searched the capitals of Europe for modern paintings to include in the 1913 Armory Show in New York. He secured from Leo Stein the loan of Matisse's *Nu bleu: souvenir de Biskra*, 1907, which became one of the most notorious works in the exhibition. Undaunted by the threat that the hostilities caused, Pach was keen to return to Europe, and continue to seek out works for acquisition, exhibition and sale in New York at the Montross and Carroll Galleries. Pach was especially looking forward to organising a solo exhibition of Matisse's work, the artist's first in America, at the Montross Gallery, slated for 20 January-27 February 1915. He met with Matisse several times in Paris before returning to New York on 15 November.

The shipment of Matisse and Pach's selection of 74 paintings, sculptures and prints arrived in New York on 15 January 1915. In March, following the show, Pach listed for Matisse the numerous prints and six sculptures that had been sold; both John Quinn and Walter Arensberg had been buyers. Pach continued to correspond with Matisse during the war, and to receive art to sell. He did not return to Paris until he spent the summer of 1921 in Neuilly, and visited Matisse in nearby Issy.

Matisse did little painting during the early months of 1915. At 45 he was three years shy of the upper age limit for conscription. When he reported for his summons he had a flu; noticing a weak heart, the examining officer relegated Matisse to the auxiliary reserve, where the artist

engaged in relief work, sending aid packages to the needy and French prisoners of war. He tried twice, in vain, to have his status changed, pleading to be placed on some kind of active duty. 'I am often sickened by all of the upheaval to which I am not contributing', he confided to the critic René Jean, 'and it seems to me my place is not here. I work as much as I can' (Matisse, quoted in *Matisse: Radical Invention 1913-1917*, exh. cat., Chicago, 2010, p. 226).

When Matisse resumed painting on a dedicated basis in mid-1915, he worked in his own cubist, architectonic mode – the severe, uncompromising phase of 'radical invention'. In October he commenced, continuing in this manner, the large canvas *Les marocains*, drawing upon his memories of the two trips he made to Tangier during 1912-1913. It was perhaps in late 1915 that Matisse painted the present *Femme nue*, depicting a reclining odalisque. Pach would later acquire this work in the summer of 1926.

Matisse may have not employed an actual model for this *Femme nue*, but instead took inspiration from the odalisques of Delacroix, the premier French orientalist, and the harem nudes of Ingres, contrasting approaches at the romantic and the classical antipodes of 19th Century art, not unlike the dual, opposing manners in which Matisse was painting *Femme nue* and *Les marocains*. Matisse remembered how he, Picasso, Derain, and many others had admired the retrospective accorded Ingres in the 1905 Salon d'Automne, the same venue where Matisse and his colleagues had caused a storm of controversy in *salle VII*, as they first showed their *fauve* paintings.

λ33

OTTO DIX

(1891-1969)

Sitzender Akt mit blondem Haar

signed with the monogram and dated '1931' (lower right)
oil on canvas laid down on panel
39¼ x 31½ in. (100 x 80.3 cm.)
Painted in 1931

£2,200,000-3,000,000

US\$2,800,000-3,800,000

€2,500,000-3,400,000

PROVENANCE:

Galleria del Levante, Rome.
Sergio Vacchi, Rome, circa 1965, until at least 1981.
Private collection, Cologne, by whom acquired
from the above.
Private collection, New York, by whom acquired
from the above.
Private collection, by whom acquired from the above.

EXHIBITED:

Tuttlingen, Städtische Ausschuss für
Wissenschaft und Kunst, *Otto Dix:
Gemäldeausstellung*, June - July 1947, no. 2.
Berlin, Deutsche Akademie der Künste, *Otto Dix,
Gemälde und Graphik von 1912-1957*, April - May
1957, no. 31, p. 122.
Rome, Galleria del Levante, *Aspetti della 'Nuova
Oggettività'*, June - September 1968, no. 5, n.p.
(illustrated; titled 'Blondes Mädchen', dated '1932'
and with incorrect dimensions).
Milan, Rotonda di Via Besana, *Il Realismo in
Germania*, December 1971 - January 1972, p. 37
(illustrated n.p.).
Paris, Centre Georges Pompidou, *Les Réalismes,
1919-1939*, December 1980 - April 1981, n.p.
(illustrated p. 161); this exhibition later travelled to
Berlin, Staatliche Kunsthalle, May - June 1981.
Naples, Accademia di Belli Arti, *Otto Dix*,
December 1986 - February 1987, no. 18 (illustrated).
Siena, Fondazione Vacchi, Castello di Grotti,
*Sergio Vacchi: La sua arte, la sua collezione- gli
anni di Grotti, 1997-2001*, September - October
2001, no. 255, n.p. (illustrated n.p.).

Milan, Compagnia del disegno, *Nuova oggettività
- Neue Sachlichkeit*, January - April 2005 (detail
illustrated on the cover; illustrated again n.p.).
Manheim, Kunsthalle, *Dix/Beckmann: Mythos
Welt*, November 2013 - March 2014, no. 172,
pp. 174 & 243 (illustrated p. 174); this exhibition
later travelled to Munich, Kunsthalle der Hypo-
Kulturstiftung, April - August 2014.
Monterrey, Museum of Contemporary Art, *Otto
Dix: Violencia y pasión*, June - September 2016,
no. 167, p. 256 (illustrated); this exhibition later
travelled to Mexico, Museo Nacional de Arte,
October 2016 - January 2017.

LITERATURE:

O. Conzelmann, *Otto Dix*, Hanover, 1959, p. 46.
F. Löffler, *Otto Dix, Leben und Werk*, Dresden,
1960, p. 78 (illustrated p. 87).
F. Löffler, *Otto Dix, Leben und Werk*, Dresden &
Munich, 1967, no. 118, pp. 86 & 374 (illustrated n.p.).
F. Löffler, *Otto Dix, Leben und Werk*, Dresden, 1977,
no. 118, p. 415 (illustrated n.p.).
Storia della Pittura I Maestri del Colore, no. 27b,
p. 28 (illustrated no. 31).
F. Löffler, *Otto Dix, 1891-1969, Oeuvre der
Gemälde*, Recklinghausen, 1981, no. 1931/3, n.p. &
p. 311 (illustrated).





Otto Dix, *Selbstbildnis im Malkittel mit mit Kristallkugel und Palette*, 1931. Museum Ludwig, Cologne.

‘Dix does not render his contemporaries with satire, it is our present time in its stupid everydayness that is already a grotesque satire.’

– CARL EINSTEIN

A sharply realist portrait, indicative of the *Neue Sachlichkeit* tendency in German art of the 1920s and of the idea of *nuda veritas* or ‘naked truth’, *Sitzender Akt mit blondem Haar* of 1931 is one of a prolonged series of provocative and disturbingly realistic paintings of nude women that Otto Dix made during the last years of the Weimar Republic. Painted at a time of great uncertainty and political instability in Germany, it is a meticulously well-crafted painting made in a deliberately Old Master-like style that harks back to the great German tradition of painting during the Renaissance and to the work of Albrecht Dürer in particular.



Albrecht Dürer, *Man Drawing a Reclining Woman*, 1538.

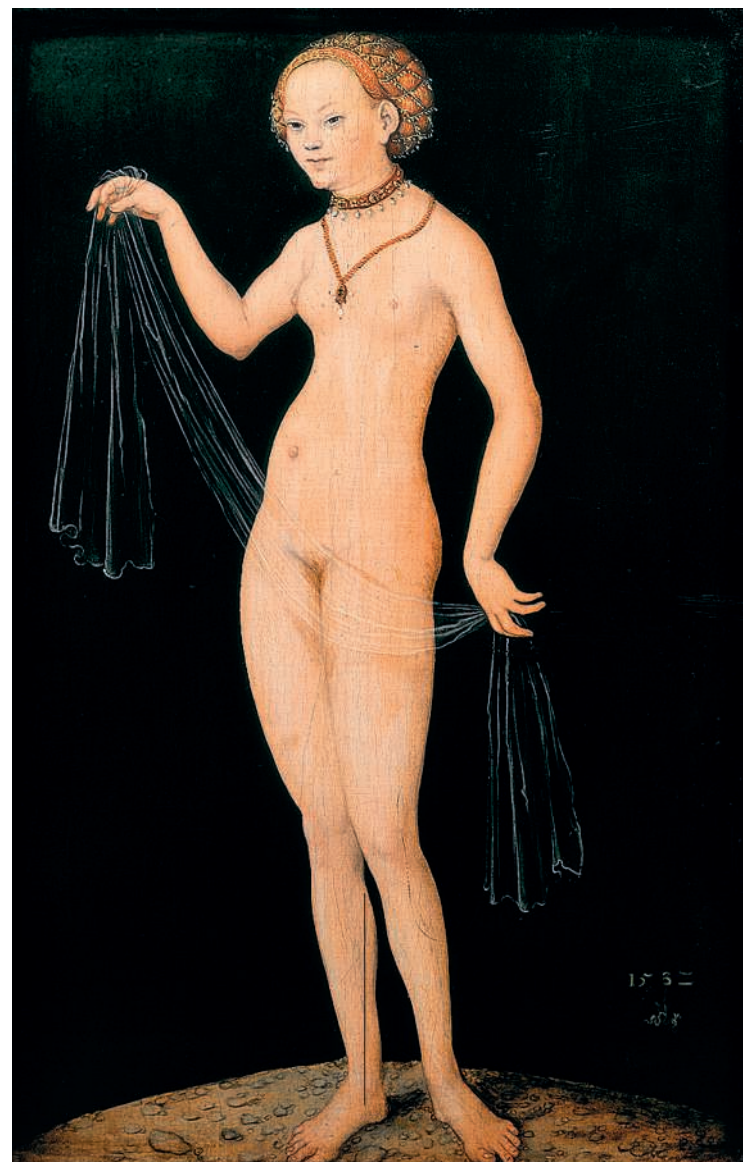
‘I wasn’t at all interested in depicting ugliness. Everything I’ve ever seen is beautiful.’

– OTTO DIX

With its piercingly realistic image a distinctly nondescript Germanic-looking young woman, it is in part, an emulation of Dürer’s search to reveal the beauty of nature within even the most humble and commonplace of elements. ‘Nature holds the beautiful, for the artist who has the insight to extract it,’ Dürer famously remarked, thus, beauty lies even in humble, perhaps ugly things.’ In accordance with this principle, *Sitzender Akt mit blondem Haar* depicts a distinctly plain, thin and perhaps even slightly malnourished blonde woman. She is shown seated on a chair in Dix’s studio and unveiling her naked form in the manner of one of the 16th Century Venuses of that other great Germanic master of the Renaissance, Lucas Cranach.

Where, earlier, during the heyday of Weimar-period decadence and excess, Dix’s searing, analytical and objective eye had fastened upon and emphasised the idiosyncrasies and eccentricities of unusual and extreme characters such as Anita Berber or Sylvia von Harden, in the late 1920s and 30s Dix deliberately began to focus upon more mundane and recognisably ordinary subjects. The early 1930s were a time of extreme political polarization and an ever-increasing threat of violence in Germany. In such an age, ordinariness and normality became qualities to be celebrated and cherished.

Dix’s productivity during this period illustrates this fact. By far the majority of his paintings from this period are realist paintings of nude women: stark representations of a literally, naked truth that assert his belief in what he called the central importance to painting of its subject-matter (‘das Objekt’). In ‘recent years’, Dix proclaimed, ‘one catchphrase has motivated the present generation of creative artists. It urges them to “find new forms of expression!” I very much doubt however, whether such a thing is possible. Anyone who looks at the paintings of the Old Masters, or immerses himself in the study of their works, will surely agree with me... The new element in painting lies in the extension of the subject area, an enhancement of those forms of expression already present in essence in the Old Masters. For me, “Das Objekt” is primary and determines the form. I have therefore always felt it vital to get as close as possible to the thing I see. The What matters more to me than the How. Indeed, the How arises from the What’ (Dix, ‘The Object is Primary’ Berliner Nachtausgabe, 1927, in C. Harrison & P. Wood, eds., *Art In Theory 1900-1990*, London, 1997, p. 390).



Lucas Cranach the Elder, *Venus*, 1531. Städel Museum, Frankfurt.



Otto Dix, *Drei Weiber*, 1926. Kunstmuseum Stuttgart.

In 1927, Dix had become a teaching professor at the Dresden Academy. This period, he later reflected, was the happiest time of his life and, at the academy, Dix – the former-Dadaist painter of deliberately crude, vulgar and ugly paintings – embraced the discipline, rigour and finesse of Old Master practice. In fact, he sought to translate and extend such old-fashioned methods and techniques into a piercingly precise and modern form of realism. Throughout the years 1928 to 1932, Dix was also engaged upon a magnum opus. This was the production of the vast war triptych that now hangs in the Galerie Neue Meister in Dresden. A veteran of the First World War, Dix had undertaken the creation of this huge, grotesque anti-war masterpiece in protest against the then burgeoning Nazi Party's increasingly vocal celebration of war and militarism and what he saw as people beginning to forget the horrors of the recent past. In addition to this work, in 1930, Dix had painted an allegory on the Dürer-esque theme of Melancholia depicting a nude and a mannequin in the studio with a fiery, apocalyptic landscape outside the window. The following year, he painted a grim, ominous, grisaille-tone self portrait with a crystal ball and, after the Nazis came to power in 1933, Dix completed this cycle of gloomy, prophetic pictures with images of the Seven Deadly Sins and the Triumph of Death.

Dix's embracing of such Renaissance themes was part of a pervasive tendency in Germany at this time to look back to the Germanic tradition in art. It was a tendency argued for in many circles at this time, including the Nazis and also their fiercest critics – artists such as Dix and his old Dadaist friend, George Grosz. Indeed, in 1931, Grosz wrote on this subject that, 'it often seems to me that we are living in an age like the end of the Middle Ages...that humanistic ideas are dying out. People set no great store by the Rights of Man that were so ecstatically proclaimed a century ago... Of course, you cannot live as a Dutch Old Master today, but...in this faithless materialistic age, you must show people their own hidden, diabolical face...so why not hark back to our own forebears and continue a 'German' tradition' (Grosz, 'Among other Things a Word in Favour of German Tradition,' *Das Kunstblatt*, 1931). Dix, too saw in the art of old German masters such as Dürer, Cranach, Hans Baldung Grien, Albrecht Altdorfer and others, an important method of showing things the way they really are. In the light of this he



Otto Dix, *Der Krieg* triptych with a predella, 1932. Galerie Neue Meister, Dresden.

‘When Dix paints people it is as if he were sending out arrest orders... his portraits are like enlargements or close-ups, which reveal almost everything.’

– PAUL WESTHEIM

had begun looking closely at Dürer, even adapting his own signature into a Dürer-like monogram as can be seen in *Sitzender Akt mit blondem Haar*. And, as he told Grosz at this time, he had also begun to read Nietzsche again, the philosopher who had warned against all forms of idealistic illusion and who had once written that, ‘the real human is of far greater value than the ‘desired’ human of some previous ideal...up to now the ideal has in fact been the world- and human-denying force, the poisonous mist covering reality, the great seduction to nothing’ (F. Nietzsche, posthumous fragment, 1887- 1888, quoted in P. Gutbrod, *Otto Dix, The Art of Life*, Ostfildern, 2010, p. 117).

Nudes from this period in Dix’s work, such as *Sitzender Akt mit blondem Haar*, all function, therefore, like anchors of ordinariness in the midst of these times of increasing turbulence and uncertainty. As one of Dix’s pupils at the Academy where Dix taught remembered, at the regular Monday morning model markets, Dix would always pick out for himself, those models whose bodies had been branded by their lives: widows, pregnant women, worn-out prostitutes, or those trying to hide their age under a cosmetic facade. As Dix himself recalled of this period, it was ‘the sad and the everyday [that] enticed and inspired me’ (Dix quoted in F. Löffler, *Otto Dix: Life and Work*, New York, 1982, p. 11) But also, as Paul Westheim noted of Dix’s portraits, there is also in his work, ‘an unmistakable tendency not to treat the model as a mere object, but to look inside and around them, to expose in turn, the peculiar, frenzied and unruly spirit of the age’ (P. Westheim, *Das Kunstblatt*, 1926, p. 145, quoted in *Otto Dix retrato de Hugo Erfurth* exh. cat, Madrid, 2008, p. 184, n. 70).



Otto Dix, *Melancholie*, 1930. Kunstmuseum Stuttgart.



Otto Dix, *Bildnis des Schauspielers Heinrich George*, 1932. Kunstmuseum Stuttgart.



Otto Dix, *Venus mit den Handschuhen*, 1932. Private collection.

In *Sitzender Akt mit blondem Haar* Dix's naked blond model sits Cranach-like with a veil in front of a hell-fire-red curtain. Seeming to gaze with a mixture of apprehension and weariness at something in the distance, this modern-Teutonic Venus, though naked, casts a distinctly unerotic figure. The relationship between the erotic and the creative is one that is frequently explored in Dix's paintings of nudes at this time and a theme that culminates in a repeated series of self-portraits with naked models that Dix made throughout the 1930s. Here, Dix crudely alludes to the sexual nature of this figure in the way in which he has depicted the folds of the drapery falling over her lap.

Dix's skill in depicting this convincingly transparent drapery reflects his complete mastery of the subtle glazing technique using mixed media that he had first adopted in the mid-1920s. This technique was a difficult, slow and painstaking process heavily reliant upon a complete command of draughtsmanship. Making use of a mixture of oil and tempera, it too derived from Old Master painting and, as Dix himself explained required a sequence of processes that began with an 'exact drawing after the model', which was then, 'transferred to the canvas, [where] the underpainting (grisaille) was applied also using the model. Only then came the essential element; painting without the model. I have learned through experience that when one paints from the model one sees here and there, this and that – and gradually everything becomes worse and much too complicated – always less simple and big. Consequently I let it be, to complete the painting without a model'(Dix, interview with Maria Wetzel, 1965 in Otto Dix, exh. cat., Munich, 1985, pp. 284-290).

George Grosz, who met up with Dix during the summer of 1931, later remembered witnessing Dix employing this painstaking method on a painting that, from his description, might even have been *Sitzender Akt mit blondem Haar*. 'I once saw Otto "Hans Baldung" Dix in Dresden', Grosz recalled, and how, 'with his mahlstick held fast in one hand and a special brush that he had adapted for the purpose in the other, he painted fine curls of hair...in the manner of Dürer. With everything going like the devil, the image appeared in no time, and all the emerging details were mastered, as they should be, almost without looking, as in braiding or basket weaving... If the brush becomes disobedient or gets too heavily laden, then it doesn't work. Didn't Dürer speak somewhere about a brush that he brought from Italy, especially for hair and curls? Dix draws the motif first in a thin layer of tempera then layers cold and warm tones over it using a thin mastic glaze. He was the only Old Master that I have seen using this technique' (Grosz, 'Letter to Arnold Rönnebeck', 8 November, 1943, in H. Knust, *George Grosz, Briefe, 1913-1959*, Berlin, 1979, p. 324).

In his landmark work on Dix's life and work, the artist's friend and biographer Fritz Löffler singled out *Sitzender Akt mit blondem Haar* from other of Dix's paintings of nudes from this period for being 'Mannerist' in contrast to the apparent 'classicism' of other nudes such as *Sitzender Akt mit dunklem Haar* of 1930. 'The precious way in which the fingertips hold the cloth,' Löffler writes, 'the excessive leanness and length of the upper body are characteristic of a Mannerist mode' (F. Löffler, op cit, p. 88). It is however, the surprising contrast between the model's aged face, seemingly too old and world-weary in comparison with her otherwise youthful body that most shocks and surprises in this work. This vanitas-themed juxtaposition is one that Dix had used repeatedly in his work ever since his famously controversial painting, *Mädchen vor dem Spiegel* of 1921. It was a juxtaposition intended, as here too probably, to awaken in the viewer a shared sense of fascination and curiosity about how, throughout life, both beauty and ugliness, often sit side-by-side.

Robert Brown



Detail of the present lot.

*34

EDGAR DEGAS

(1834-1917)

Le Tub

stamped with signature 'Degas' (Lugt 658; on top of the base); numbered and stamped with the foundry mark '26/L AA HÉBRARD CIRE PERDUE' (on the side of the base)

bronze with red and dark brown patina

Length: 17¾ in. (45 cm.)

Original wax model executed *circa* 1889; this bronze version cast at a later date in an edition numbered A-T, plus one cast marked 'HER.D' for the Degas heirs and one cast marked 'HER' for the founder Hébrard

£800,000-1,200,000

US\$1,100,000-1,500,000

€910,000-1,400,000

PROVENANCE:

Private collection, Paris.

M. Knoedler & Co., New York (no. A6217), by whom acquired from the above, in November 1955.

Sylvester W. Labrot, Jr., New Orleans, by whom acquired from the above, on 21 February 1956.

Private collection, Paris.

LITERATURE:

Ferargil, vol. 2, no. 2, New York, October 1926 (another cast illustrated on the cover).

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, no. XXVII, p. 23 (original wax model illustrated pl. 78; other casts illustrated pls. 79-80; dated '*circa* 1886').

J. Rewald & L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, no. XXVII, p. 146 (other casts illustrated pls. 76-78; dated '*circa* 1886').

F. Russoli & F. Minervino, *L'opera completa di Degas*, Milan, 1970, no. S56, p. 144 (another cast illustrated; titled 'Donna in una tinozza').

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, pp. 9-10 & 107-108 (original wax model illustrated fig. 92, n.p.).

I. Dunlop, *Degas*, New York, 1979, p. 216 (another cast illustrated fig. 199, p. 214).

D. Sutton, *Edgar Degas: Life and Work*, New York, 1986, no. 238, p. 10 (another cast illustrated p. 246).

R. Thomson, *Degas: The Nudes*, London, 1988, no. 154, p. 236 (original wax model illustrated n.p.).

J. Rewald, *Degas's Complete Sculpture: A Catalogue Raisonné*, San Francisco, 1990, no. XXVII, pp. 92-93 (another cast illustrated pp. 38 & 92; original wax model illustrated pp. 36 & 93; dated '*circa* 1886').

A. Pinget, *Degas Sculptures*, Paris, 1991, no. 56, p. 179 (other casts illustrated pp. 118-119; original wax model illustrated p. 179).

S. Campbell, 'Degas: The Sculptures, A Catalogue Raisonné', in *Apollo*, vol. CXLII, no. 402, London, August 1995, no. 26, pp. 23-24 (another cast illustrated fig. 26, p. 23).

S. Sturman & D. Barbour, 'The Materials of the Sculptor: Degas' Techniques', in *Apollo*, vol. CXLII, no. 402, London, August 1995, pp. 53-54 (original wax model illustrated fig. 7, p. 53).

J.S. Czeszochowski & A. Pinget, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 26, p. 173 (original wax model illustrated p. 172).

S. Campbell, R. Kendall, D. Barbour & S. Sturman, *Degas in the Norton Simon Museum*, vol. II, Pasadena, 2009, no. 84, pp. 421-424 & 521-522 (original wax model illustrated p. 422; details of other casts illustrated pp. 421-424).

S.G. Lindsay, D.S. Barbour & S.G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, no. 42, pp. 250-258 & 365 (original wax model illustrated on the frontispiece & p. 253; other casts illustrated pp. 250, 255-256 & 365).

B. Growe, *Edgar Degas: On the Dance Floor of Modernity*, Cologne, 2013, pp. 87-88 (another cast illustrated p. 87).





Edgar Degas, *Le Tub*, 1886. Hill-Stead Museum, Farmington, Connecticut.

Le *Tub* is widely regarded as one of the most innovative and important sculptures of the modern era. 'It is difficult to exaggerate the brilliance and originality of *The Tub*,' Richard Brettell has written (R. Brettell, *Degas in the Art Institute of Chicago*, New York, 1984, p. 164). 'This unique work,' Charles Millard agrees, 'is among the most original not only of Degas' own pieces but of all nineteenth-century sculpture' (C. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, p. 107). With its bold and unconventional combination of materials, its unflinching physiognomic realism, and its deliberate revision of the traditional syntax of the female body, this arresting sculpture of a young woman washing herself in a shallow basin represents a daring break with academic mores. 'Although Degas' bather could be seen as a shockingly modern interpretation of Venus in her shell, she is ruthlessly stripped of all such idealising conventions,' Ann Dumas has written. 'One can barely imagine the effect of this piece on the visitors to Degas' studio' (A. Dumas, 'Sculptor, Painter', in S. Czestochowski & A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 46).

Unlike the majority of Degas' sculptures, *Le Tub* can be dated with some certainty. It was likely already underway by 1888, when Degas wrote to the sculptor Albert Bartholomé, 'I have not done enough horses. The women must wait in their basins' (Degas, quoted in *Degas*, exh. cat., New York, 1988, p. 469). Degas updated Bartholomé on his progress in June 1889, at which point the sculpture seems to have been near completion: 'I have worked the little wax a great deal. I have made a base for it with rags soaked in a more or less well-mixed plaster' (*ibid.*, p. 469).

In its original form, the sculpture features an audacious juxtaposition of different materials, which constituted an overt challenge to the accepted criteria of statuary in the late 19th Century. Degas modeled the figure itself from wax and made the tub from a bent strip of lead-zinc alloy. The bath water is formed from a thin layer of plaster in which the artist drew ripples with a modeling tool or the handle of a brush, and real draperies soaked in plaster (as Degas mentioned to Bartholomé) have been crumpled around the tub like discarded clothing to create an integral base. At once illusory and real, *Le Tub* anticipates the central role that the *objet trouvé* would play in 20th Century sculpture, from Picasso onward. 'Degas' sculpture was crucial to the development of cubist sculptural collages and the surrealists' magical concoctions,' Dumas has written, 'and his experiments even touched artists in the later twentieth century, such as Robert Rauschenberg and others who conjure poetry from everyday items' (A. Dumas, *op. cit.*, 2002, p. 47).

In iconographic terms, *Le Tub* is closely related to a magnificent sequence of pastels that Degas made in the mid-1880s, which depict women standing, kneeling, crouching, or sitting in the same sort of shallow basin. The artist exhibited several of these pastels in the eighth and final Impressionist exhibition in 1886, where they provoked heated controversy. The liberties that Degas took with accepted canons of physical grace alarmed contemporary critics, who likened his angular, awkwardly posed bathers to zoological specimens. Freed from all narrative codes and literary references, Degas' bathers also gave rise to intense and uncomfortable speculation about the identity of the women depicted. Were they prostitutes (who were required by law to bathe frequently), working women, or even modern *bourgeoises*? 'Uncertainty about the sexual status of the women depicted provides Degas' images with one of their most powerful effects of modernity,' Carol Bernheimer has written. 'A hint of prostitution is countered by a suggestion of autonomy; an alluring appearance of sexual accessibility is undermined by an alienating sense of the subject's absorption' (C. Bernheimer, *Figures of Ill Repute: Representing Prostitution in Nineteenth-Century France*, Cambridge, Massachusetts, 1989, p. 163).

The pose of the figure in *Le Tub* only amplifies these ambiguities. In Degas' pastels, the bathers use the round vessel as a catch basin, dousing themselves in water and quickly scrubbing. In the sculpture, by contrast, the reclining pose of the svelte young bather suggests a luxurious, full-immersion bath. The hand that holds the sponge lies to the side, unused, and the bather idly massages her raised left foot with her other hand, as though daydreaming. There is even a sense of languor in her hair, loosened and cascading over the edge of the basin rather than gathered in a chignon to keep dry. 'This exceptional sculpture epitomises Degas' elusive blend of anti-idealist modern imagery and artistic control,' Suzanne Glover Lindsay has written. 'The shallow, flared walls of the tub expose the bather's entire body as three-dimensional form: she spills over and rises well above the rim. The water's low level silhouettes the voluptuous curves of her body at their widest points. However the subject is read, its formal and erotic power is palpable' (S. Glover Lindsay, *Edgar Degas Sculpture*, Washington, D.C., 2010, p. 256).

The original wax version of this ground-breaking sculpture is housed today in the National Gallery of Art, Washington, D.C., and the bronze *modèle* in the Norton Simon Art Museum. Other bronze casts of *Le Tub* reside in the Metropolitan Museum of Art, the Art Institute of Chicago, the Minneapolis Institute of Arts, the National Gallery of Scotland, the Stedelijk Museum, the Ny Carlsberg Glyptotek, and the Musée d'Orsay.



Pablo Picasso, *Le Tub*, 1901. The Phillips Collection, Washington, D.C.



Edgar Degas, *Le Tub*, 1886. Musée d'Orsay, Paris.



Alternate view of the present lot.

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. 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 6GT.

(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 any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

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

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

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

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

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

(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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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 ♀ 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and

(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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 7389 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.

□

Bidding by interested parties.

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. 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.

○ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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.

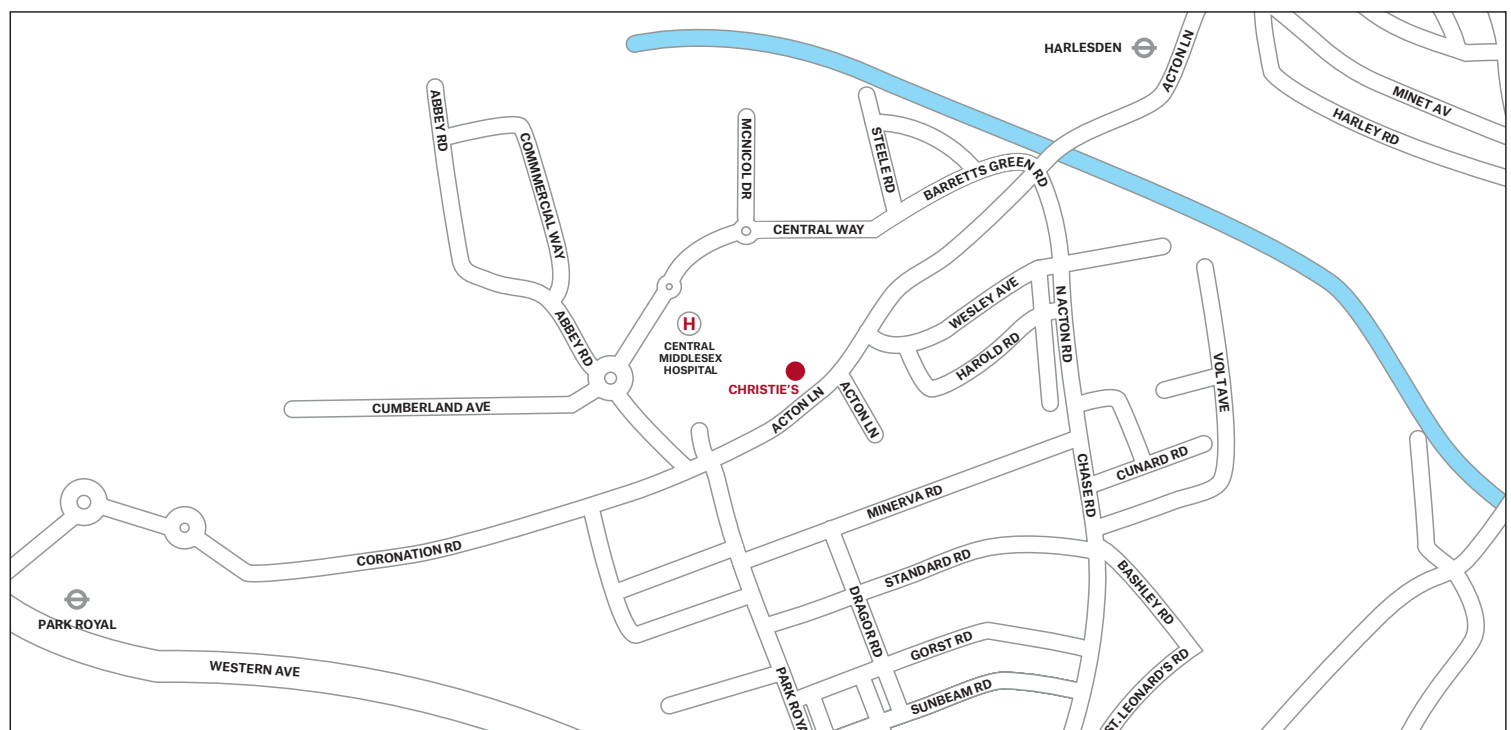
CHRISTIE'S PARK ROYAL

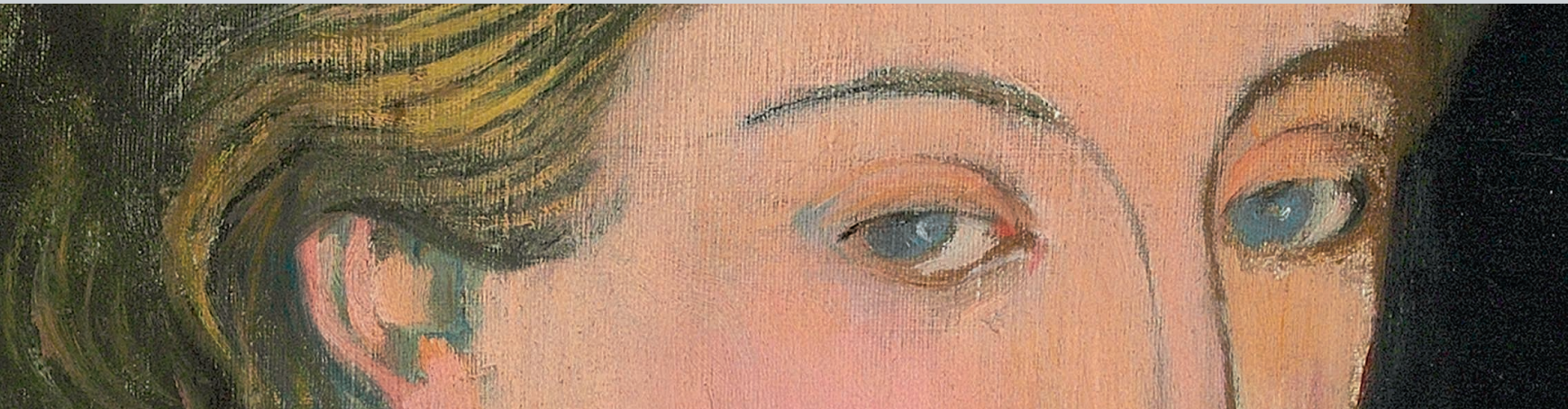
Unit 7, Central Park
Acton Lane
London NW10 7FY

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.





IMPRESSIONIST AND MODERN ART

Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

CONTACT

Jay Vincze
jvincze@christies.com
+44 (0) 20 7389 2536

David Kleiweg de Zwaan
dkleiwegdezwaan@christies.com
+1 212 636 2093

christies.com/privatesales

CHRISTIE'S
PRIVATE SALES



CAMILLE PISSARRO (1830-1903)
L'Anse des Pilotes et le brise-lames est, Le Havre
signed and dated 'C. Pissarro. 1903' (lower right)
oil on canvas
18 ¼ x 21 ¾ in. (46.2 x 55 cm.)
Painted in 1903
£600,000-800,000

**IMPRESSIONIST AND MODERN
WORKS ON PAPER AND DAY SALES**

London, 19 June 2019

VIEWING

13-18 June 2019
8 King Street
London SW1Y 6QT

CONTACT

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awallington@christies.com
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Ottavia Marchitelli
Omarchitelli@christies.com
+44 (0)20 7389 2980

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



JEAN-MICHEL BASQUIAT (1960 - 1988)
Sabado por la Noche (Saturday Night)
acrylic, silkscreen and paper collage on canvas
77 x 88 in. (195.6 x 223.5cm.)
Executed in 1984

**POST-WAR AND CONTEMPORARY ART
EVENING AUCTION**

London, 25 June 2019

VIEWING

21-25 June 2019
8 King Street
London SW1Y 6QT

CONTACT

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karnold@christies.com
+44 (0)20 7389 2024

Cristian Albu
calbu@christies.com
+44 (0)20 7752 3006

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



The Robert B. and Beatrice C. Mayer Family Collection
JEAN (HANS) ARP (1886-1966)
Chapeau-Forêt
white marble
Height: 14 in. (35.7 cm.); Length: 24 in. (60.8 cm.)
Executed in 1960; unique
Price Realized: \$879,000

INVITATION TO CONSIGN
**IMPRESSIONIST AND MODERN ART
DAY SALE**

New York, November 2019

VIEWING

November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sarah El-Tamer
sel-tamer@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



THOMAS SCHÜTTE (B. 1954)
Kleiner Geist (Little Spirit)
aluminium
19 $\frac{3}{8}$ x 10 $\frac{7}{8}$ x 7 $\frac{1}{4}$ in. (49.2 x 27.5 x 18.5cm.)
Executed in 1996, this work is unique

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**

London, 26 June 2019

VIEWING

21-25 June 2019
8 King Street
London SW1Y 6QT

CONTACT

Paola Saracino Fendi
pfendi@christies.com
+44 (0)20 7389 2796

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



Property from A Private British Collection
EDWARD BURRA (1905-1976)
The Sphinx
stamped with signature 'E. J. Burra' (lower right)
pencil, watercolour and gouache on two sheets, joined
30 x 43 in. (76.2 x 109.2 cm.)
Executed circa 1945.
£150,000 - 250,000

MODERN BRITISH ART EVENING SALE

London, 17 June 2019

VIEWING

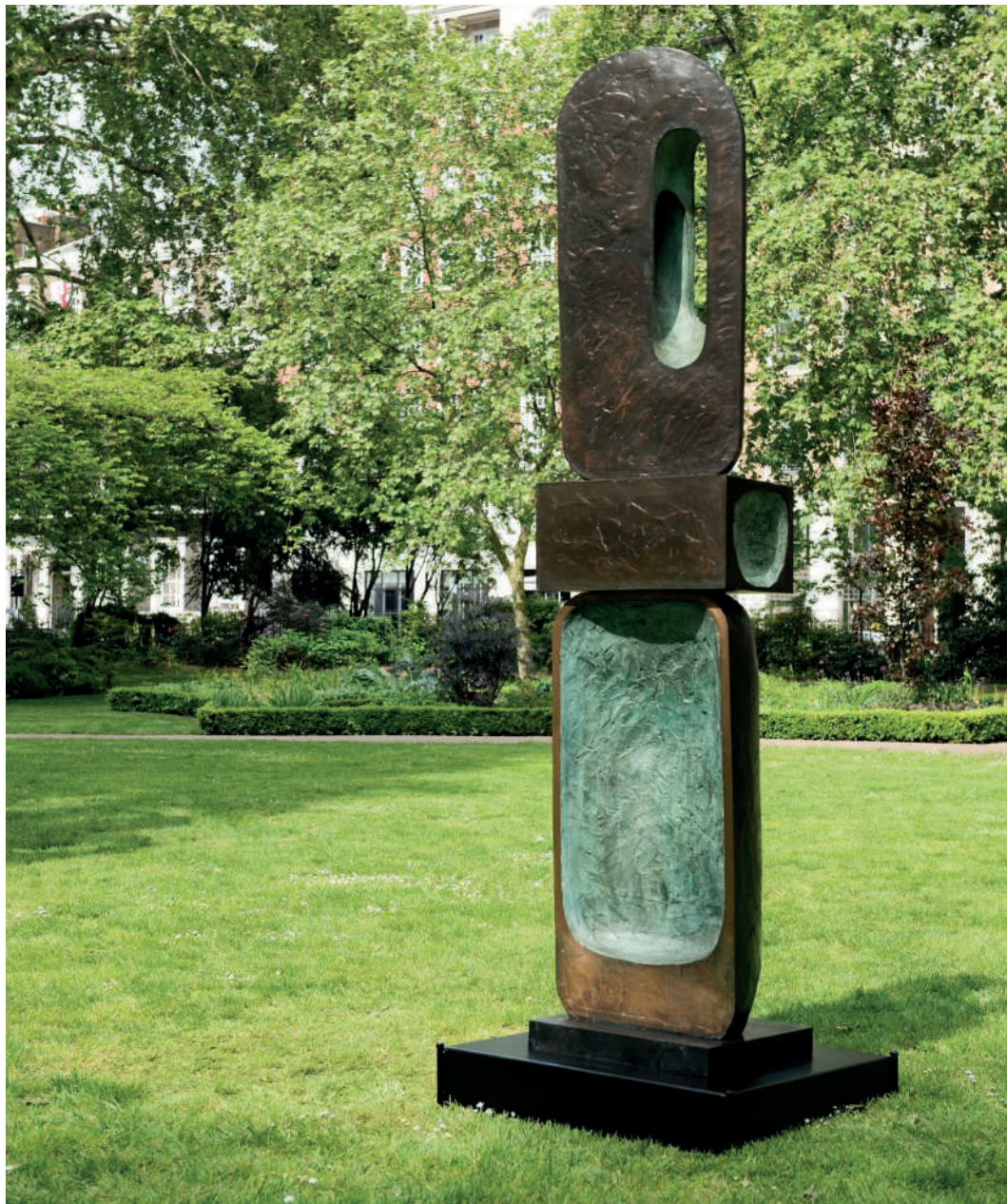
13-17 June 2019
8 King Street
London SW1Y 6QT

CONTACT

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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



Property from The Estate of a Distinguished Swiss Collector
DAME BARBARA HEPWORTH (1903-1975)
The Family of Man (Figure 8, The Bride)
signed and numbered 'Barbara Hepworth 3/4' (on the bottom right of the lower section)
and stamped with foundry mark 'Morris/Singer/FOUNDERS/LONDON' (on the bottom left of the lower section)
bronze with a dark brown and green patina and polished bronze
97 in. (246.4 cm.) high, including bronze base
Conceived in 1970 and cast in an edition of 4, with 2 further full sets cast.
This work is recorded as BH 513h.
£2,000,000 – 3,000,000

MODERN BRITISH ART EVENING SALE

London, 17 June 2019

VIEWING

13-17 June 2019
8 King Street
London SW1Y 6QT

CONTACT

Nicholas Orchard	William Porter
norchard@christies.com	wporter@christies.com
+44 (0)20 7389 2548	+44 (0)20 7389 2688

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



Property from A Private North American Collection
HENRY MOORE, O.M., C.H. (1898-1986)
Working Model for Oval with Points
signed and numbered 'Moore 8/12' (on the edge of the base)
bronze with a brown patina
45 ½ in. (115.5 cm.) high, including bronze base
Conceived circa 1968-69, and cast in an edition of 12.
£700,000 - 1,000,000

MODERN BRITISH ART EVENING SALE

London, 17 June 2019

VIEWING

13-17 June 2019
8 King Street
London SW1Y 6QT

CONTACT

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+44 (0)20 7389 2548	+44 (0)20 7389 2688

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



BERNARDO BELLOTTO (Venice 1721-1780 Warsaw)
Venice, the Molo, with the Doge's Palace, the Piazzetta and the Libreria, looking west
oil on canvas
23 ⁷/₈ x 38 ³/₈ in. (60.8 x 97.5 cm.)
£1,000,000-1,500,000

OLD MASTERS EVENING SALE

London, 4 July 2019

VIEWING

29 June - 3 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Clementine Sinclair
csinclair@Christies.com
+44 (0)20 7389 9060

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



Newhouse: Masterpieces from the Collection of S.I. Newhouse
VINCENT VAN GOGH (1853-1890)
Arbres dans le jardin de l'asile
oil on canvas
16 ³/₈ x 13 ¹/₄ in. (41.6 x 33.5 cm.)
Painted in Saint Rémy, October 1889
Price Realized: \$40,000,000

INVITATION TO CONSIGN
**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, November 2019

VIEWING

November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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+1 212 636 2050

Jessica Fertig
jfertig@christies.com

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



PÉRET, BENJAMIN, ET YVES TANGUY

Dormir, dormir dans les pierres

Paris, Éditions surréalistes, 1927

Copy on China paper, with 12 original drawings by Yves Tanguy, and almost the entire text handwritten by Benjamin Péret.

€80 000 - 120 000

**BIBLIOTHÈQUE PAUL DESTRIEATS -
PREMIÈRE PARTIE**

Paris, 3-5 July 2019

VIEWING

29-30 June & 1-2 July 2019
9, Avenue Matignon
75008 Paris

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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



GIORGIO MORANDI (1890-1964)
Natura morta
signed 'Morandi' (lower center)
oil on canvas
cm 23.5x36
Painted in 1946
£400,000 - 600,000

THINKING ITALIAN

London, 4 October 2019

VIEWING

8 King Street
London SW1Y 6QT

CONTACT

Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

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



JEAN DUBUFFET (1901 - 1985)
Cérémonie
oil on canvas
64 $\frac{7}{8}$ x 86 $\frac{5}{8}$ in. (164.7 x 220cm.)
Painted in November 1961

**POST-WAR AND CONTEMPORARY ART
EVENING AUCTION**

London, 25 June 2019

VIEWING

21-25 June 2019
8 King Street
London SW1Y 6QT

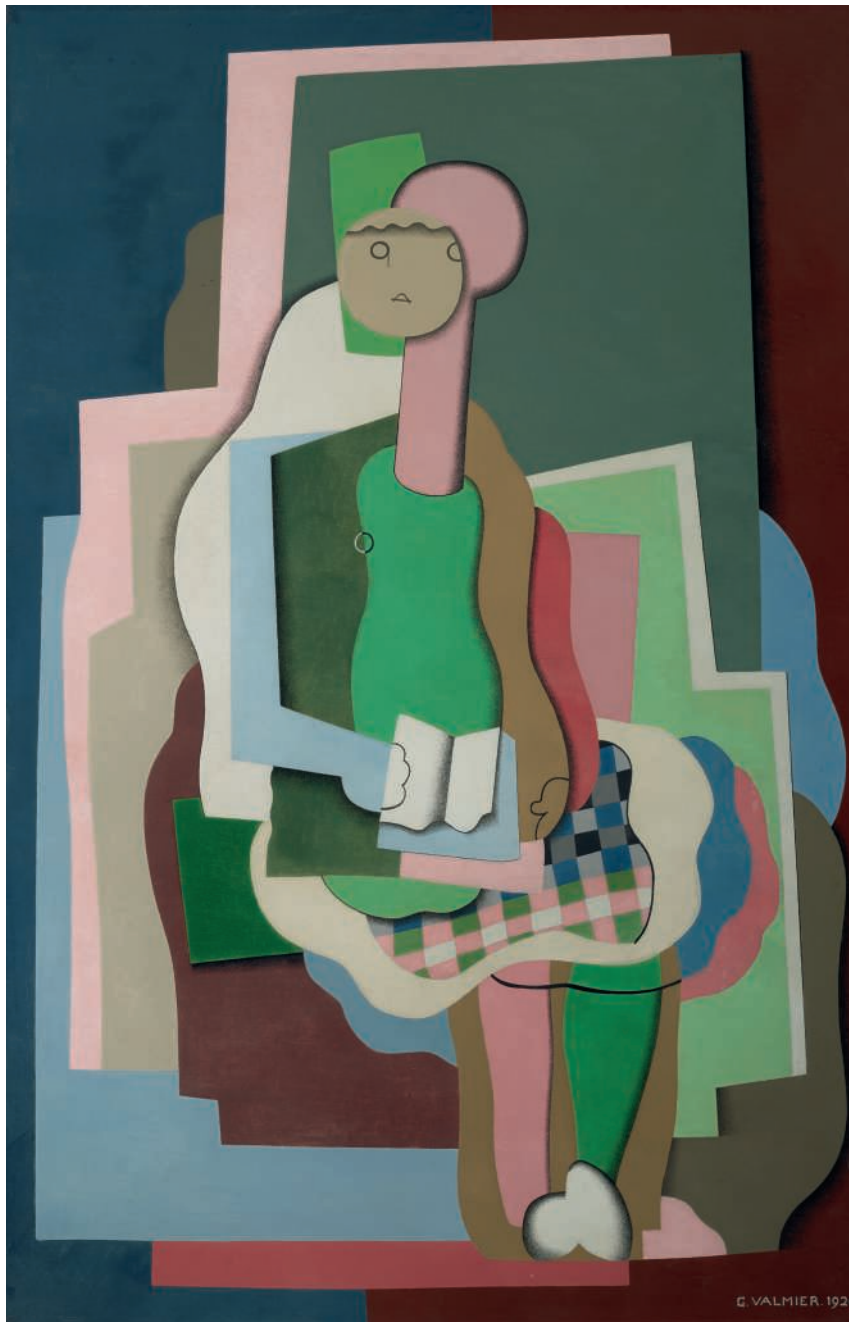
CONTACT

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+44 (0)20 7752 3006

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



Provenant d'une collection particulière française
GEORGES VALMIER (1885-1937)
Jeune fille assise
signé et daté 'G. VALMIER. 1926' (en bas à droite)
huile sur toile
99.7 x 64.8 cm.
Peint en 1926
€100,000 - 150,000

ART MODERNE

Paris, 18 October 2019

VIEWING

12-18 October 2019
9, Avenue Matignon
75008 Paris

CONTACT

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vhess@christies.com
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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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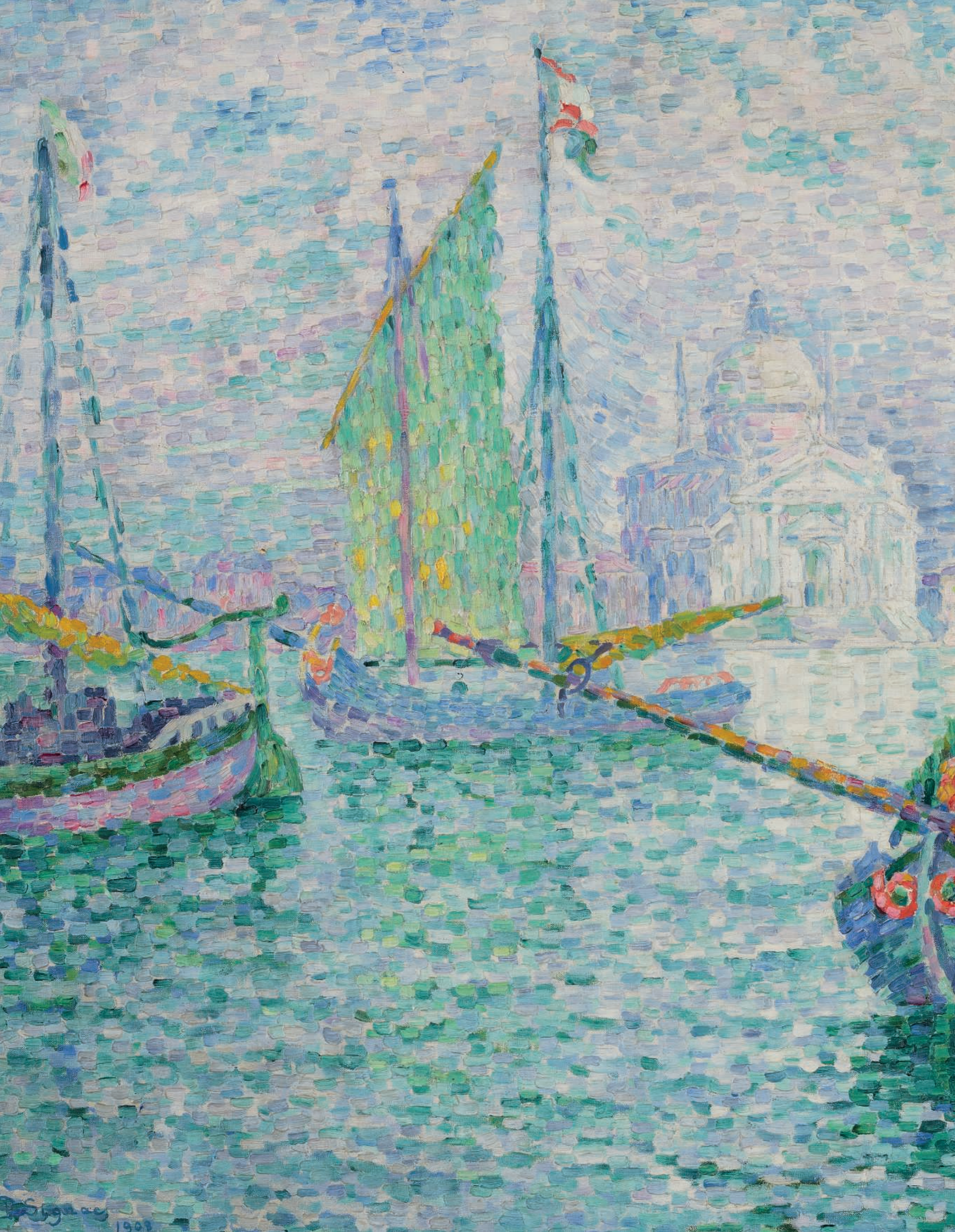
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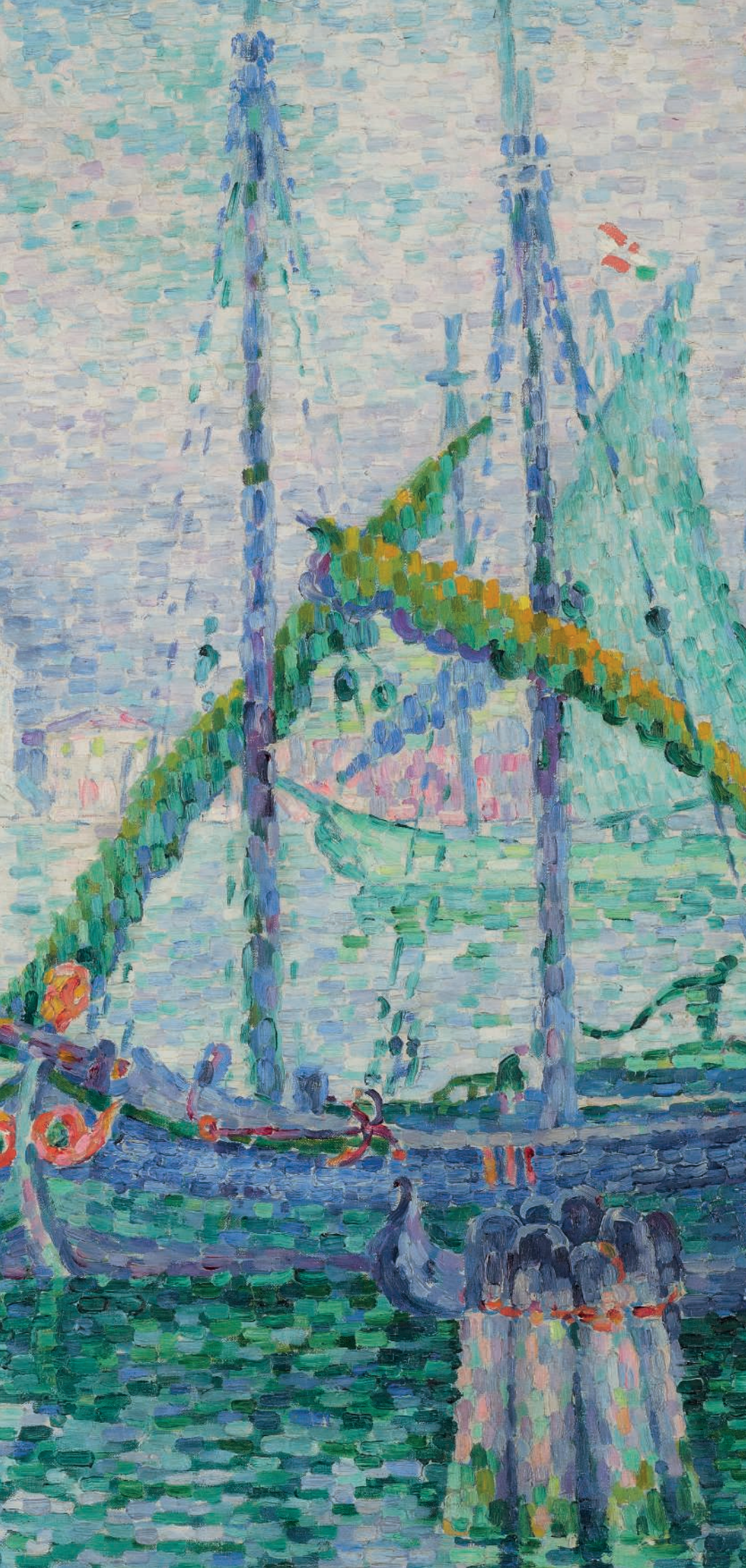
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