

THE LANDSCAPE OF A MIND



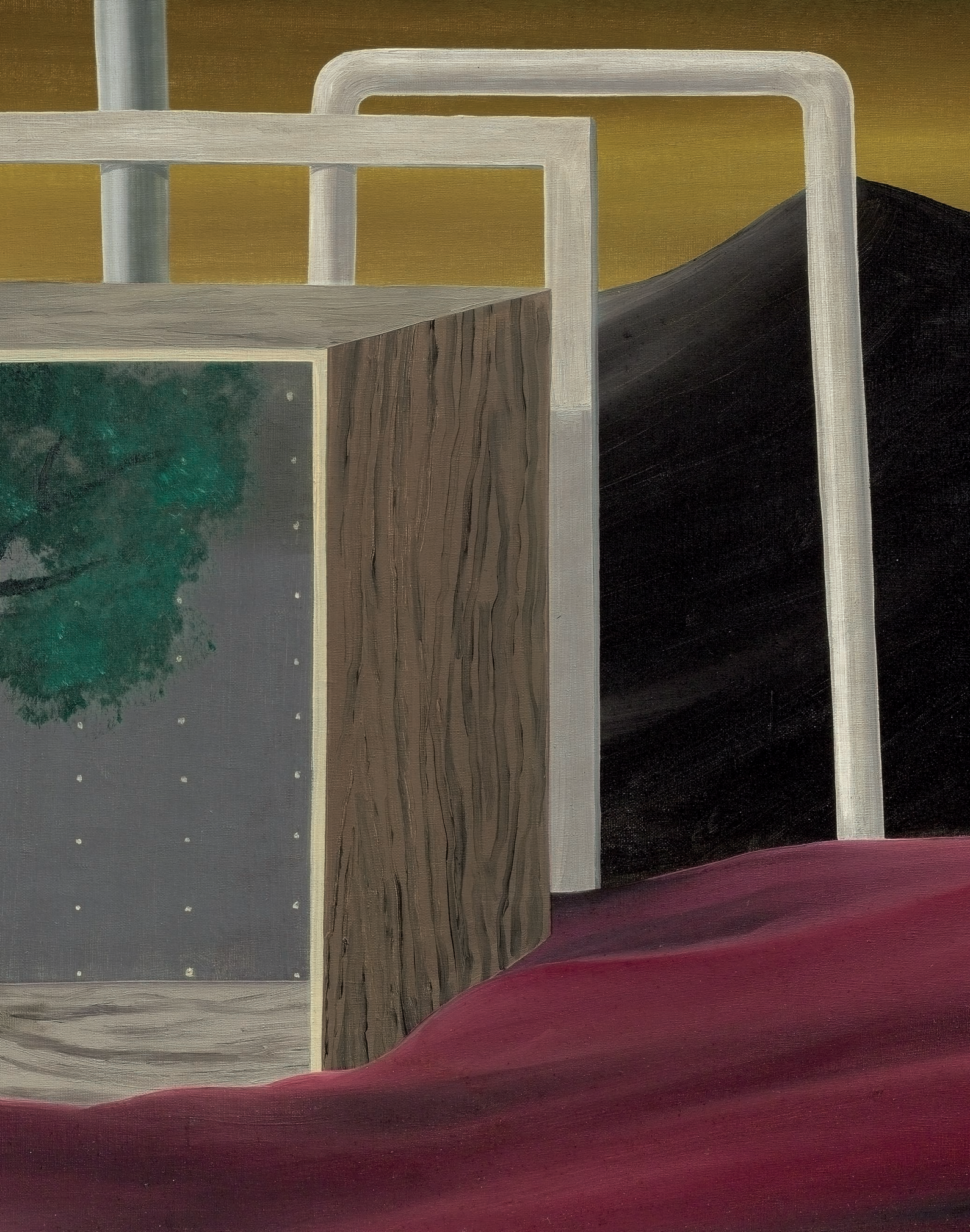
A PRIVATE COLLECTOR'S SURREAL VISION

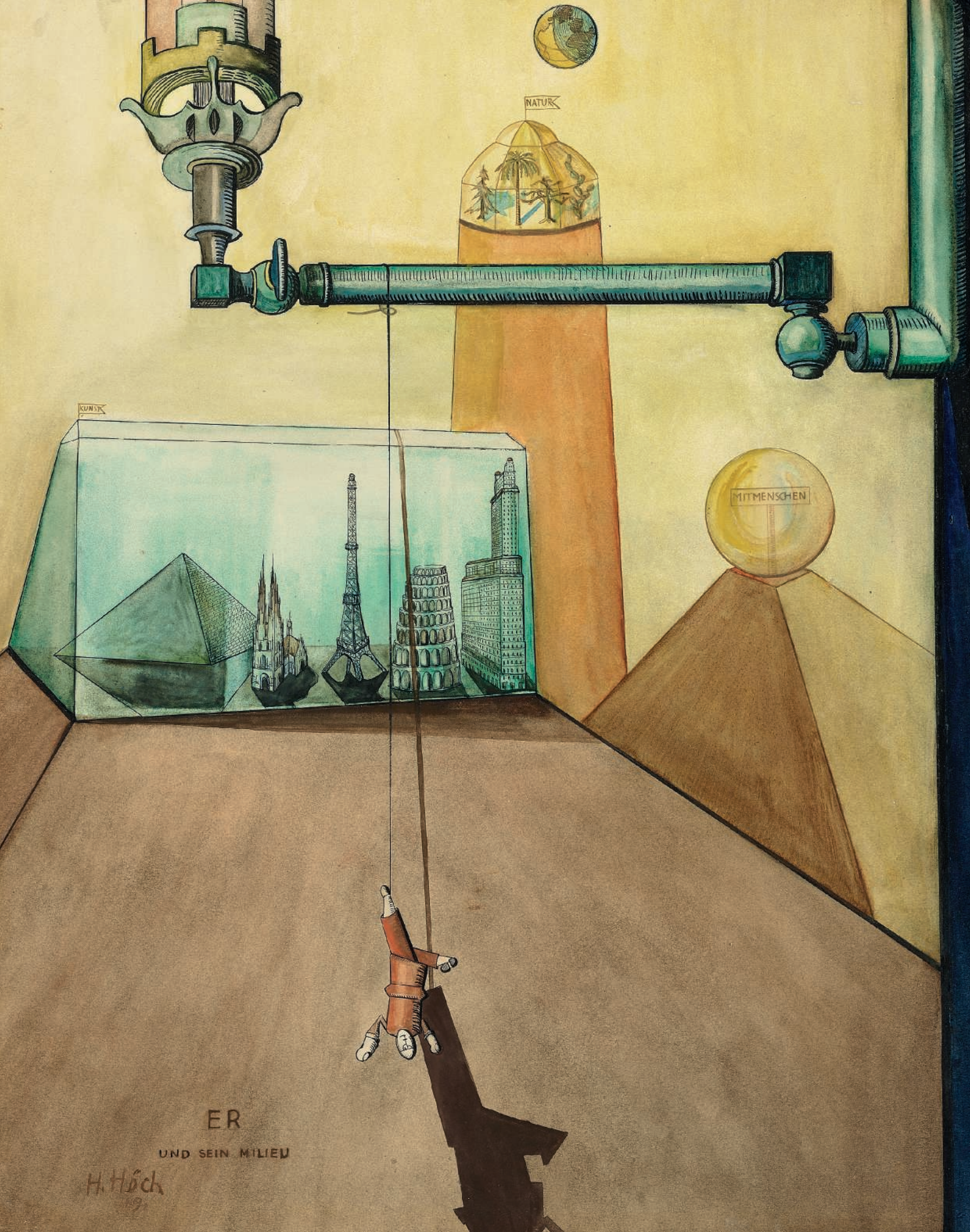
18 & 20 JUNE 2019



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THE LANDSCAPE OF A MIND



A PRIVATE COLLECTOR'S SURREAL VISION

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Tuesday 18 June 2019 at 7.00 pm
(Impressionist & Modern Art Evening Sale, lots 12-24)
and
Thursday 20 June 2019 at 1.00 pm (lots 501-585)
8 King Street, St. James's
London SW1Y 6QT

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Thursday	13 June	10.00 am - 7.00 pm
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Saturday	15 June	12.00 pm - 5.00 pm
Sunday	16 June	12.00 pm - 5.00 pm
Monday	17 June	9.00 am - 4.00 pm
Tuesday	18 June	9.00 am - 3.00 pm
Wednesday	19 June	9.00 am - 3.00 pm

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Magritte

MAGRITTE DANDEBROS LIAISONS BLANCI DONNA

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MAGRITTE



Surrealist Art

Surrealism

ERWIN BLUMENFELD

OBJET SURREALISTE

THE DUC

Surrealism

SURREALISM

DADA & SURREALIST OBJECTS

Surrealist Art

MAN RAY PORTRAITS

THE COLOUR OF MY DREAMS

THE SURREALIST REVOLUTION IN ART

SURREALISM IN PARIS

Alexander Calder 1898-1976

MAX ERNST

ERNST

ANDRÉ MASSON

MAN RAY

NEIL ALDWIN

Mundy Writings

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auctions, emails should be address ed
to the Sale Coordinator(s).*

RESEARCH

With thanks to Robert Brown,
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THE LANDSCAPE OF A MIND



A PRIVATE COLLECTOR'S SURREAL VISION

'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 Hugué 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



Magritte



LOTS 12-24
IMPRESSIONIST & MODERN ART
EVENING SALE
TUESDAY, 18 JUNE 7.00 PM

SALVADOR DALÍ

(1904-1989)

Figure aux tiroirs

signed and dated 'Salvador Dalí 1937' (lower right)
pen and ink on paper
29% x 21% 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, *XXIe 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 Sofía, *¿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.



John Ruskin, 1852



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.



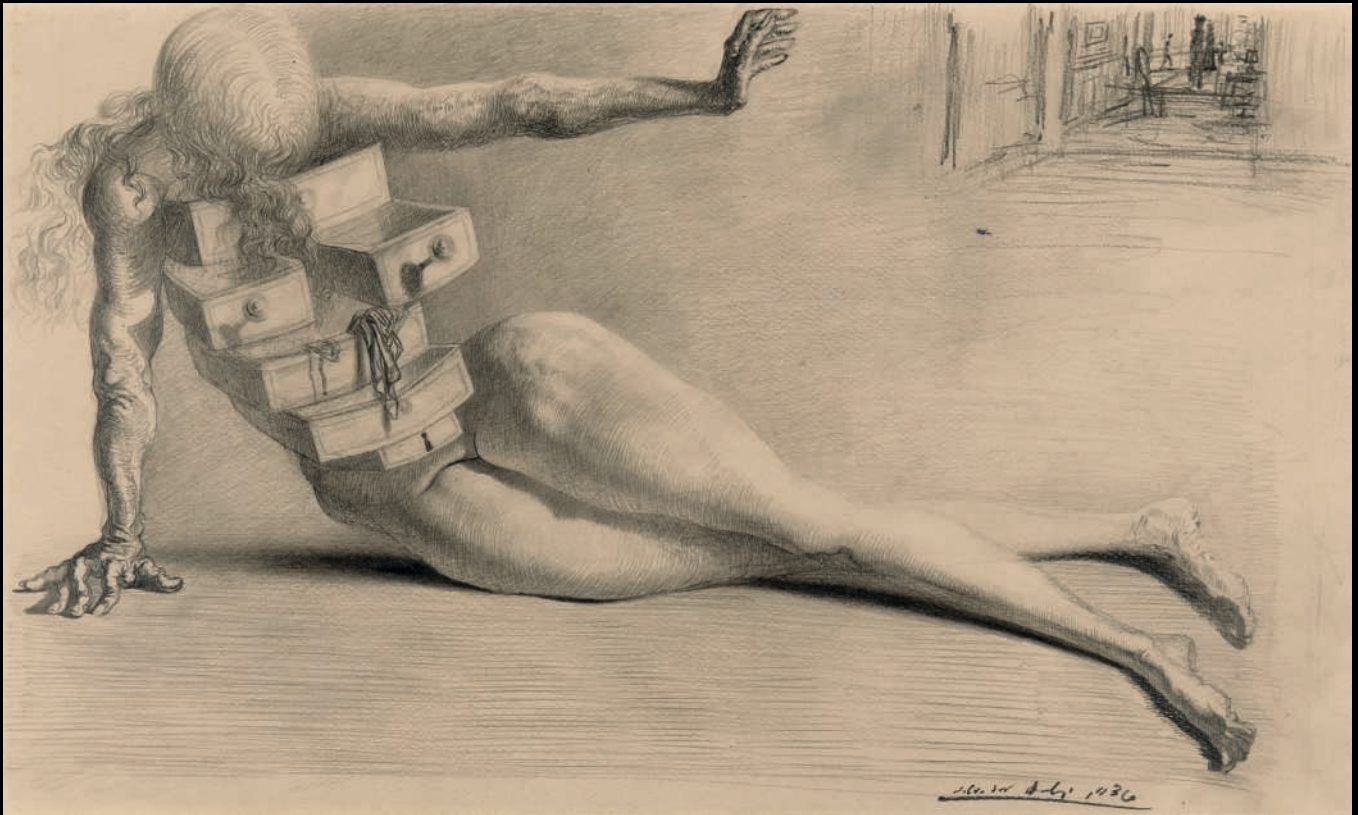
Salvador Dalí, *Espagne*, 1938. Formerly in the Collection of Edward James; Museum Boijmans van Beuningen, Rotterdam.

‘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 turgescenscent...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 narcissistic 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.



PABLO PICASSO

(1881-1973)

Composition

signed, dated and inscribed 'Cannes 15 Juillet XXIII 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).

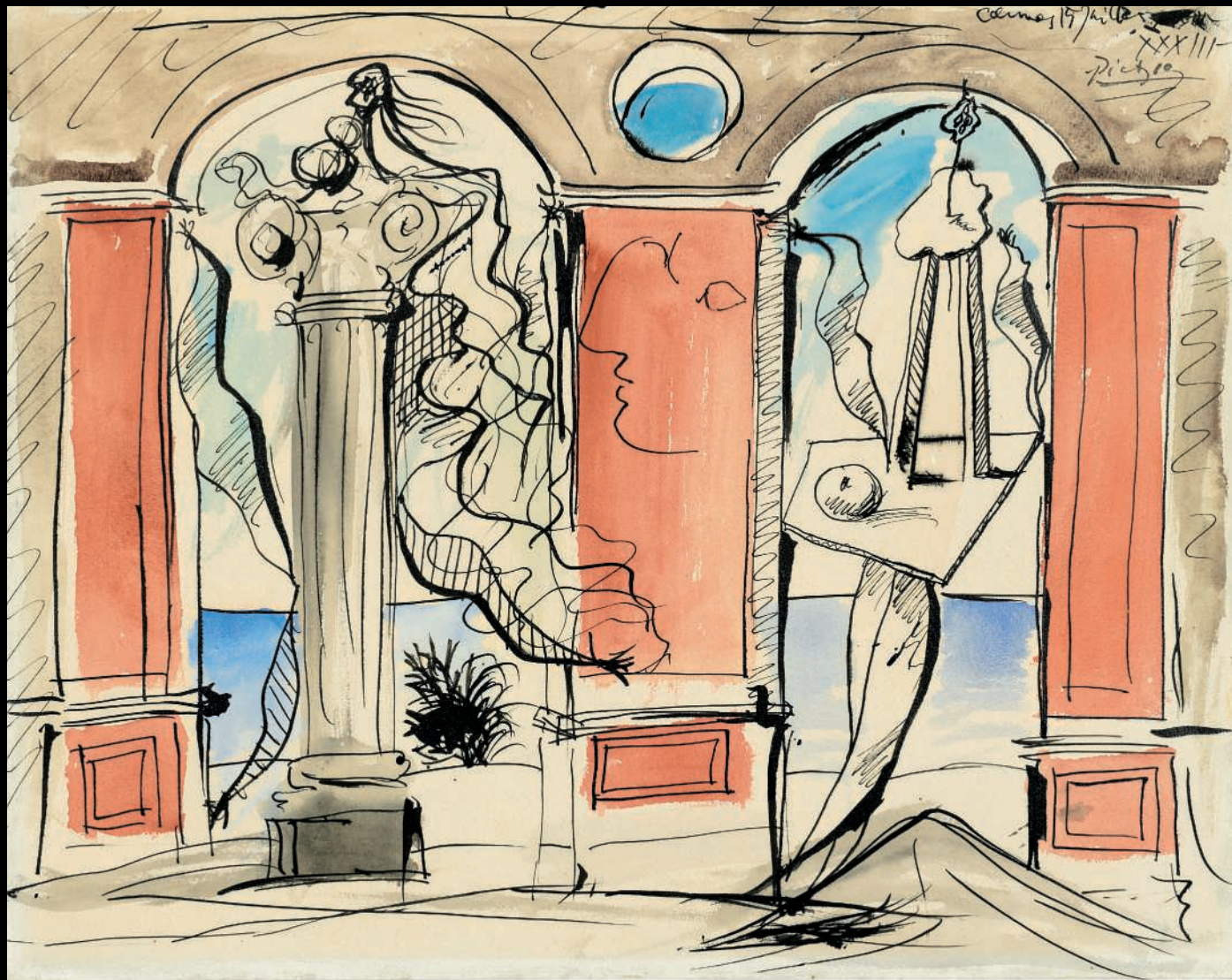
R. Penrose & J. Golding, eds., *Picasso in Retrospect*, New York, 1973, no. 181, pp. 108 & 277 (illustrated p. 108).

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 'Composición 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 myths with the aura of antiquity.

Carnegie Hill
XXXIII
Pichro



Detail of the present lot.

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.



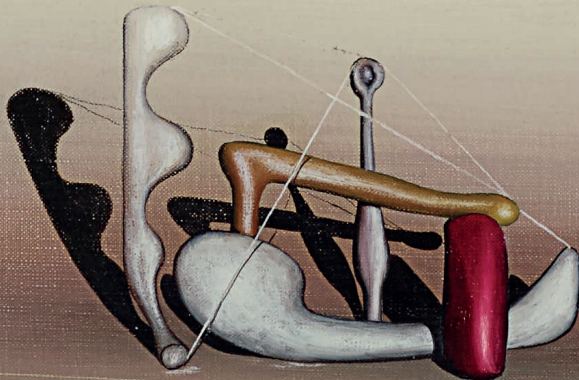


Yves Tanguy, *Les derniers jours*, 1944. Sold, Christie's, London, 7 February 2005 (£4,040,000).

'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.



'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.

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

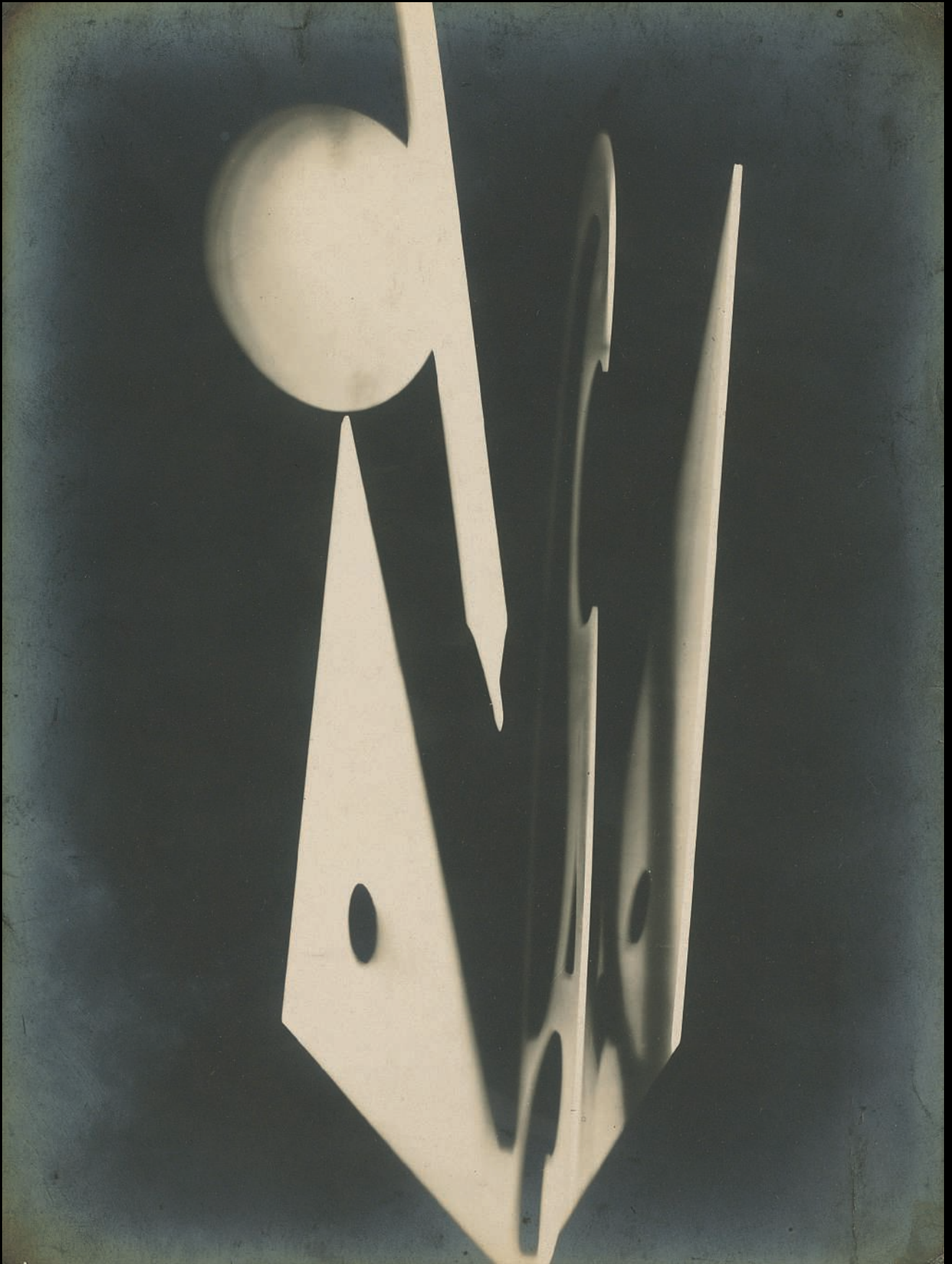
light; before my eyes an image began to form, not quite a simple silhouette of the objects as in a straight photograph, but distorted and refracted by the glass more or less in contact with the paper and standing out against a black background ... I made a few more prints, excitedly, enjoying myself 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).



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 15¾ 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
Onafhankelijkken*, 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,
Tubingen, 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
1931



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.

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 21⅝ 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.

GIORGIO DE CHIRICO

(1888-1978)

Oreste e Pilade

signed 'G. de Chirico' (upper right)
 gouache, charcoal, black chalk and *estompe* on paper
 30% x 20% 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).





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



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

Executed in 1928, *Oreste et 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.

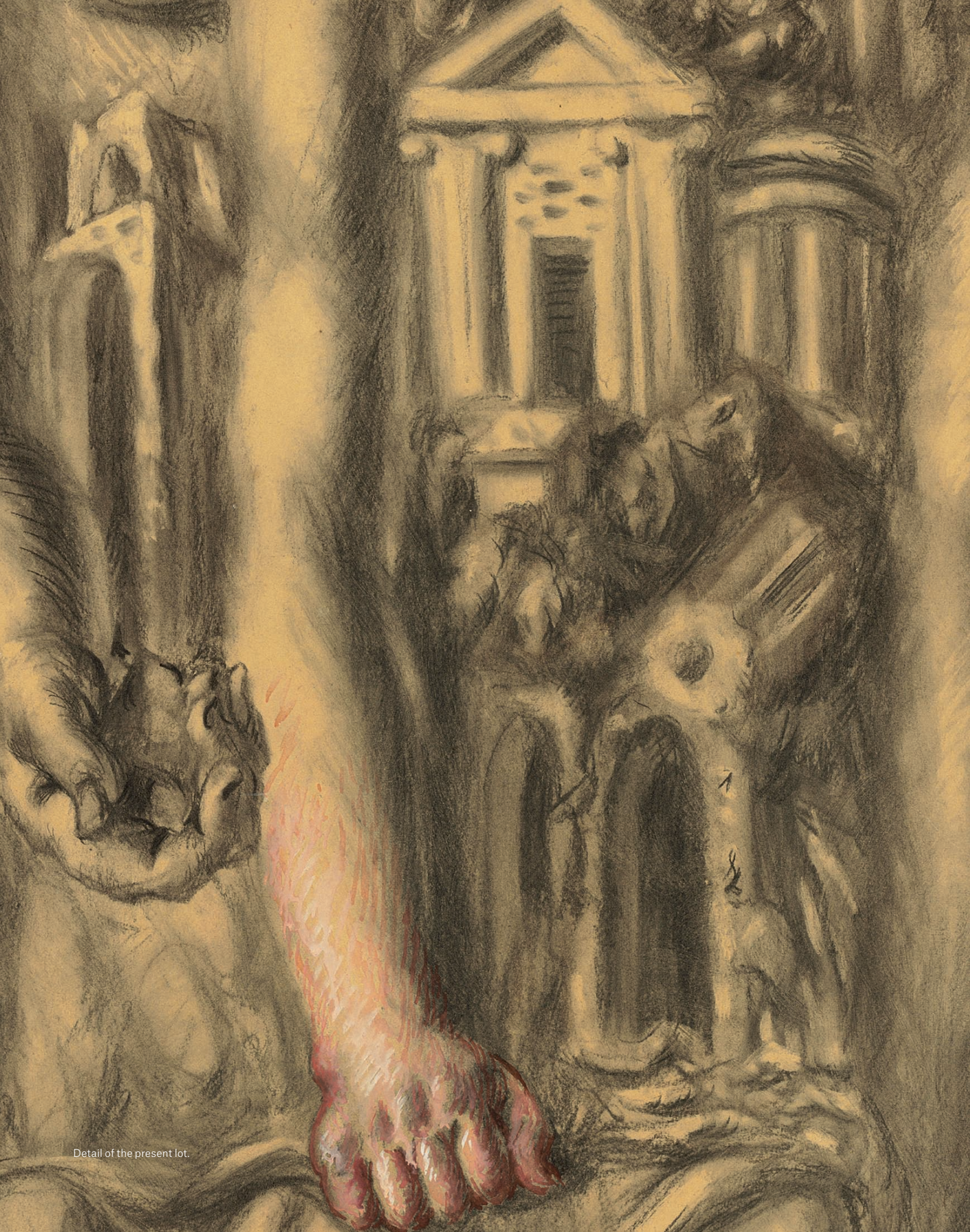
The title of the work derives from Greek mythology. Orestes and Pylades were known for the strength of their friendship and love for one another. In some stories, this was deemed to be a homoerotic love. Upon his return from Troy, Orestes, the son of Agamemnon and Clytemnestra, famously sought revenge 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 et 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

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 et 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.

RENÉ MAGRITTE

(1898-1967)

Le parc du vautour

signed 'Magritte' (lower right)
oil on canvas
25 $\frac{3}{4}$ 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.





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

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 chausseurs 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

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
 30⅞ x 80⅞ x 37¾ 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. 1, 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.

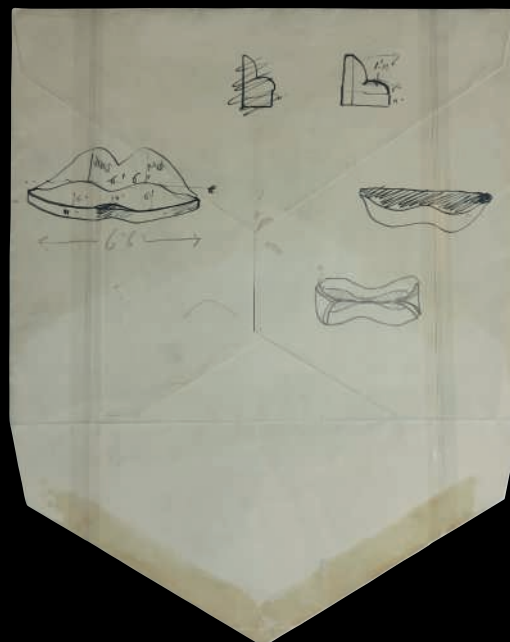
The earliest remaining reference to the production of the sofas dates to 20th January 1938. In this correspondence with John Hill, James confirms that pink satin, rather than a misunderstanding over the use of pink leather, is in fact to be used for the one sofa. James further details the specifics of 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.

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 37½ 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 Droite, *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 Humlebaek, 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.

'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

(quoted in N. Baldwin, *Man Ray, American Artist*, p. 274).

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-sensitization 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.



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



Afin que les traces de ma tombe s'éparpillent au-dessus de la surface de la terre, comme je me flatta 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.

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).

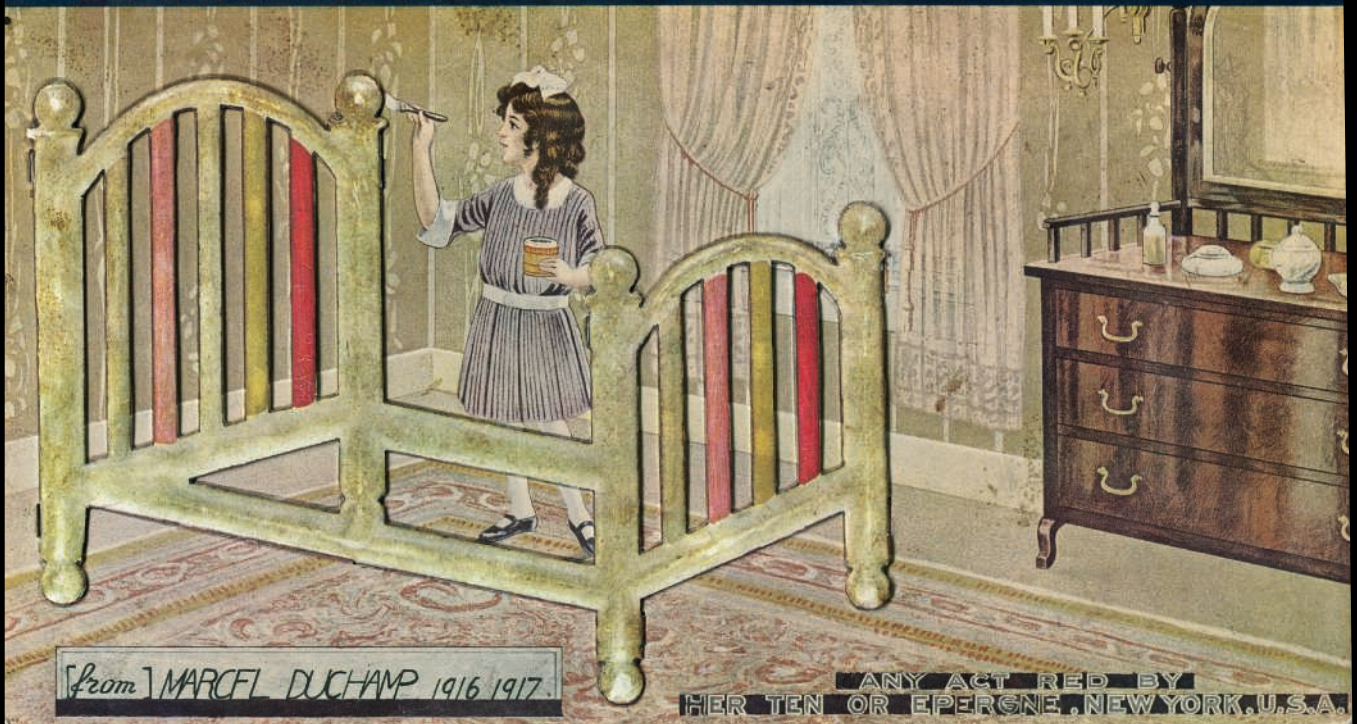
F.M. Naumann, ed., *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, exh. cat., Achim Moeller Fine Art, New York, 1999, no. 108, p. 39 (another example illustrated).

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.

Apolinère 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 RED BY
HER TEN OR EPERGNE, NEW YORK, U.S.A.

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.

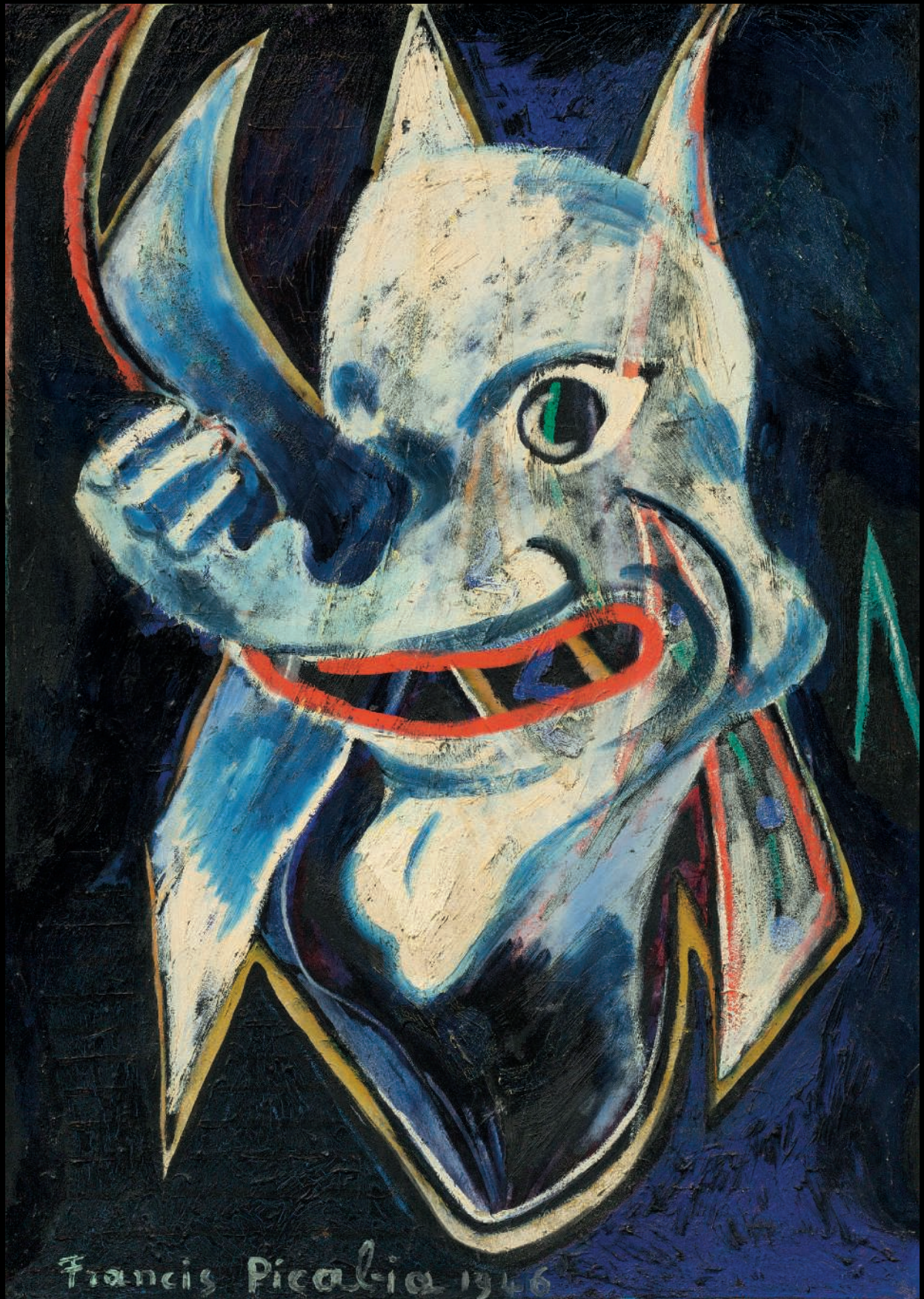
EXHIBITED:

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).

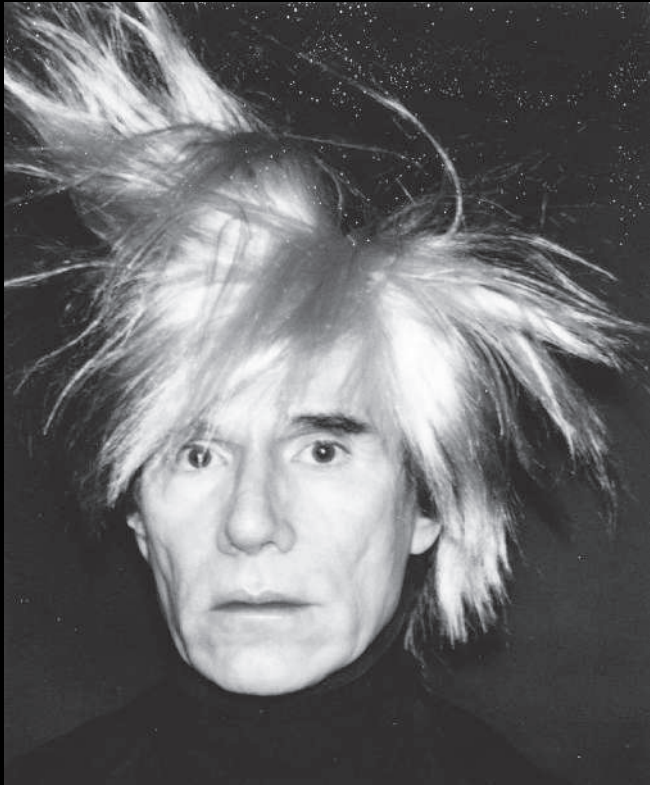
LITERATURE:

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.

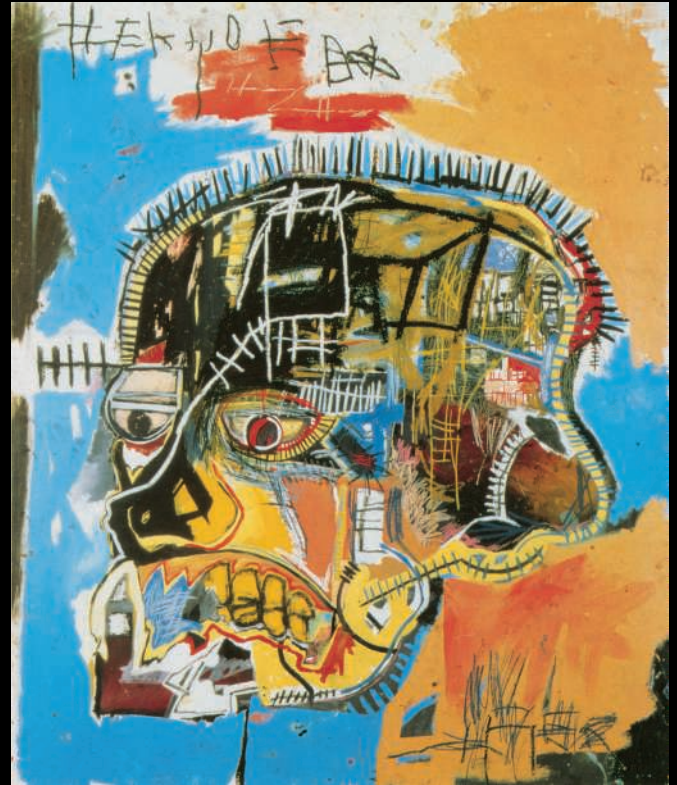
The Comité Picabia has confirmed the
authenticity of this work.



Francis Picabia 1946



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.

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
Etrillant des débris de style corinthien



Jean Bredt
26-12-34.

LOTS 501-585

THURSDAY, 20 JUNE 1.00 PM

λ501

RENÉ MAGRITTE (1898-1967)

Le retour au pays natal

signed 'Magritte' (lower left)
gouache on paper
5⅞ x 7⅞ in. (15 x 19.5 cm.)
Executed in 1959

£200,000-300,000
US\$260,000-380,000
€230,000-340,000

PROVENANCE:

Louis Scutenaire, Brussels, a gift from the artist.
Brachot collection, Brussels, a gift from the above, on 19 August 1977.
Private collection, Europe, a gift from the above; sale, Christie's,
London, 3 February 2003, lot 183.
Acquired at the above sale.

EXHIBITED:

Brussels, Galerie Isy Brachot, *Rétrospective Magritte (1898-1967)*
dans les collections privées, January - March 1988, p. 192 (illustrated
p. 193).

LITERATURE:

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994,
no. 1457, p. 215 (illustrated).

Filled with the fantasy and enigma that characterises René Magritte's beguiling form of Surrealism, *Le retour au pays natal* is almost identical in composition to *Melmoth*, an oil of the same date (D. Sylvester, no. 900), depicting an owl looking directly at the beholder against a backdrop of highland peaks, while in the middle ground a cyclist traverses the rough, mountainous landscape. Perhaps a personification of the eponymous figure of Melmoth from Charles Robert Maturin's 1820 novel *Melmoth the Wonderer*, the cyclist remains isolated in the centre of the composition and is blissfully ignorant of the presence of the owl. The monolithic figure of the owl, simultaneously growing out of and morphing into the terrain, remains the focal point of the composition, creating a complex interplay between what is real and what is illusory. In a letter to André Bosmans discussing the oil version of the present composition, dated April 25 1959, Magritte wrote: '*Melmoth* is indeed a narrative, as you suppose (the sketch made you think of a stone bird - but the picture shows a live owl). "Chance" is no more operative here than for instance: the figure 5 appearing in the addition of 3 and 2, or the light bathing an object which moves from shadow into the Sun' (Magritte, quoted in D. Sylvester (ed.), *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés*, 1918-1967, Antwerp, 1994, p. 215).

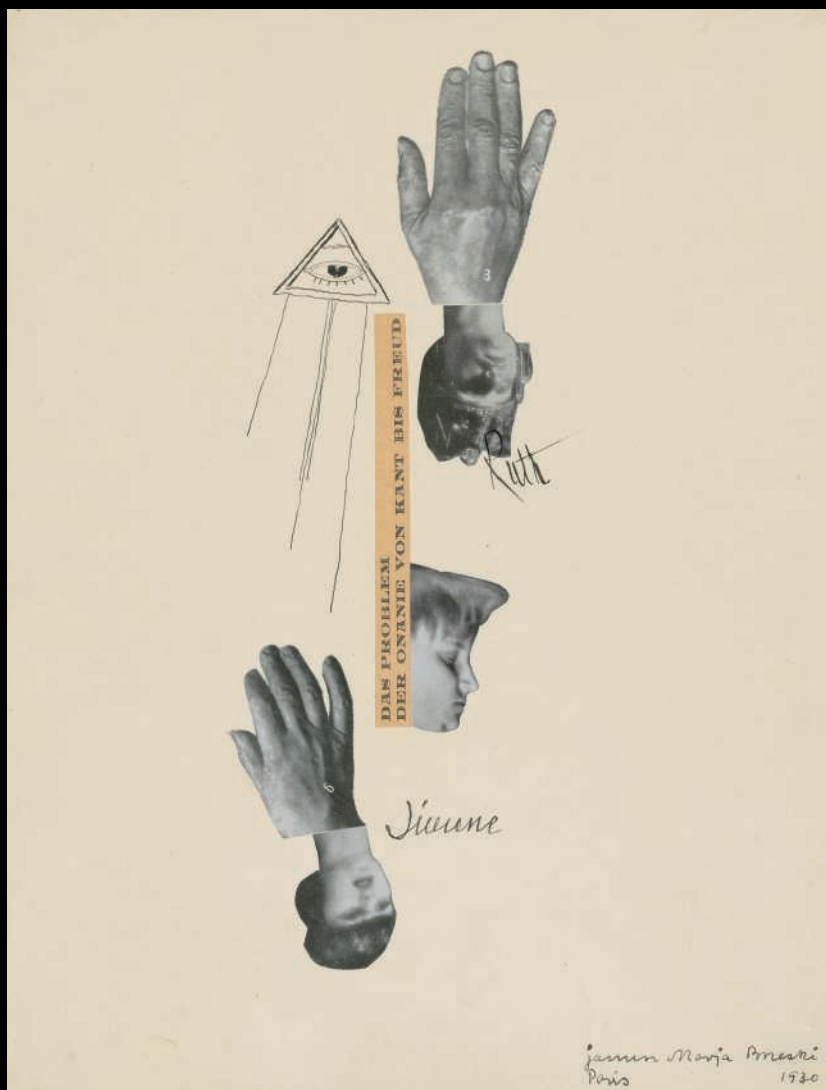
The gouache likely precedes the larger composition in oil, which was painted in February-March 1959. It was first given by René Magritte to his long-term friend, the Surrealist poet Louis Scutenaire, who in turn gifted it to the Brachot family in 1977. The only authority for the title of the present work originates from Scutenaire's inscription on the verso: '*Le retour au pays natal* For my infinitely dear Christine, Laure, Isadora and Isy Brachot. The bird of Minerva, goddess of wisdom, and a cyclist Scut 19 August 1977'.



René Magritte, *Melmoth*, 1959. Private collection.



Magritte



502

JANUSZ MARIA BRZESKI (1907-1957)

Das Problem der Onanie von Kant bis Freud

signed, dated and inscribed 'Janusz Maria Brzeski Paris 1930'
(lower right)

collage and pen and ink on paper

12 7/8 x 9 7/8 in. (32.6 x 25 cm.)

Executed in 1930

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

The artist's estate.

Galerie Berinson, Berlin.

Merrill C. Berman collection, New York.

Private collection.

Steven Kasher Gallery, New York, by 1998.

Henry Buhl collection, New York; his sale, Sotheby's, New York,
12 December 2012, lot 26.

Acquired at the above sale.

EXHIBITED:

Lodz, Muzeum Sztuki, *Janusz Maria Brzeski, Kazimierz Podsadecki: Z
progranicza plastyki i filmu*, October 1980 - January 1981, no. 5.III, n.p.
(titled 'Onania').

Paris, Musée national d'art moderne, Centre Georges Pompidou,
*Présences polonaises: Witkiewicz, constructivisme, les contemporains:
L'art vivant autour du musée de Lodz*, June - September 1983, no. 869,
p. 256 (titled 'Onanisme').

New York, The Galerie St. Etienne, *Taboo: Repression and Revolt in
Modern Art*, March - May 1998, no. 6, n.p. (titled 'Masturbation').



λ503

HANS BELLMER (1902-1975)

Sans titre (Bottines)

gouache, watercolour, pencil and decalcomania on paper
17 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (44.7 x 44.7 cm.)
Executed *circa* 1949-1950

£50,000-80,000
US\$64,000-100,000
€58,000-91,000

PROVENANCE:

M. Suriray, Basel, by 1971.
Daniel Cordier, Antibes, by whom acquired from the above; sale,
Sotheby's, Paris, 5 December 2012, lot 2.
Acquired at the above sale.

EXHIBITED:

Paris, Centre national d'art contemporain, *Hans Bellmer*.
Rétrospective, November 1971 - January 1972, no. 57.
Chicago, Museum of Contemporary Art, *Hans Bellmer: Drawings and
Sculpture*, May - June 1975, n.p..
Paris, Musée national d'art moderne, Centre Georges Pompidou,
Hans Bellmer: Anatomie du désir, March - May 2006, no. 158, p.
248 (illustrated p. 32; with incorrect medium); this exhibition later
travelled to Munich, Staatliche Graphische Sammlung München,
Pinakothek der Moderne, June - August 2006; and London,
Whitechapel Art Gallery, September - November 2006.

Rodica Aldoux has confirmed the authenticity of this work.



504

MAN RAY (1890-1976)

Le toit

signed, dated and inscribed '11/12-40 Man Ray le toit' (lower right)
pen and India ink on paper
12 x 18 in. (30.5 x 45.8 cm.)
Executed in 1940

£12,000-18,000
US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Gérard Bouchetal, Paris, by whom acquired directly from the artist,
circa 1969; sale, Sotheby's, Paris, 3 December 2008, lot 25.
Acquired at the above sale.

EXHIBITED:

Paris, Château de Bagatelle, *Man Ray: 360 degrés de libertés*, March -
June 1989, n.p. (titled 'Le toit').
London, Serpentine Gallery, *Man Ray*, January - March 1995, n.p.
(titled 'Le toit').
Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray:
Rétrospective 1912-1976*, February - June 1997 (ex. cat.).

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.

505

PAVEL TCHELITCHEW (1898-1957)

New York Roofs

signed and dated 'P Tchelitchev 38' (lower right)
pen and brush and brown ink on paper
13 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in. (35.3 x 42.8 cm.)
Executed in 1938

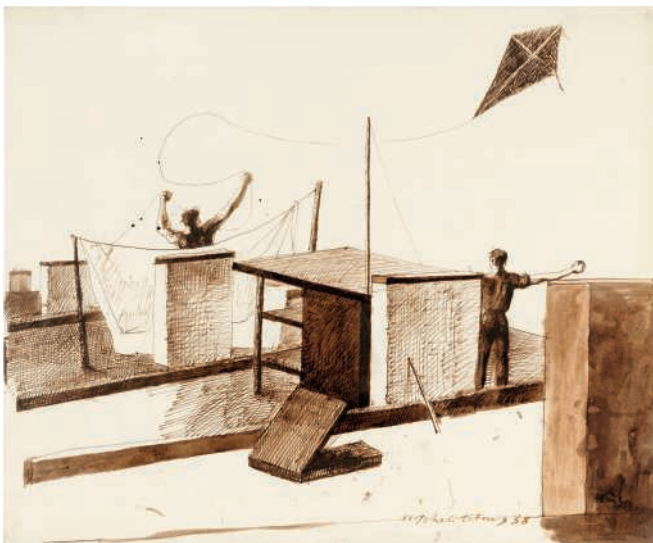
£2,000-3,000
US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Edward James, West Dean, West Sussex.
A Surreal Legacy, Selected Works of Art from The Edward James
Foundation, Christie's, London, 15 December 2016, lot 44.
Acquired from the above sale.

EXHIBITED:

London, Arthur Tooth & Sons, *Phenomena*, by Pavel Tchelitchev, June
- July 1938, no. 28, n.p..







506

OSCAR DOMINGUEZ (1906-1958)

Femme à la bicyclette

etching and drypoint printed with tone, 1935, on wove paper, signed, annotated and numbered 'Etat II - 2/2' in pencil, printed by Atelier 17, Paris, a rare proof impression of an unrecorded state, before the unsigned portfolio edition of seventy for Georges Hugnet, *La Hampe de l'imaginaire*, published by Guy Lévis Mano, Paris, 1936 Plate 257 x 168 mm., Sheet 445 x 327 mm.

£3,000-5,000
 US\$3,900-6,400
 €3,500-5,700

PROVENANCE:

Gilbert E. Kaplan (1941-2016), New York; Christie's, New York, 1-2 November 2016, lot 26.
 Acquired at the above sale.

EXHIBITED:

Visionary States: Surrealist Prints from the Gilbert E. Kaplan Collection, Hammer Museum, UCLA, Los Angeles, September 1996 - January 1997, no. 40.

LITERATURE:

G. E. Kaplan, *Surrealist Prints*, Harry N. Abrams, Inc., New York, 1997, no. 40 (this impression cited).



507

VALENTINE HUGO (1887-1968)

Vache, from: Paul Eluard, Les Animaux et leurs hommes, les hommes et leurs animaux

etching printed in blue, 1937, on Arches wove paper, annotated 'etat' in pencil, a proof before the edition of seventeen Image 239 x 149 mm., Sheet 318 x 225 mm.

£1,000-1,500
 US\$1,300-1,900
 €1,200-1,700

PROVENANCE:

Gilbert E. Kaplan (1941-2016), New York; Christie's, New York, 1-2 November 2016, lot 43.
 Acquired at the above sale.



508

MAN RAY (1890-1976)

A L'Heure de l'Observatoire--Les Amoureux, 1932-34

chromogenic print, printed in 1967
signed and dated 'Man Ray 1967' in ink (recto); facsimile signed, titled
and dated 'A L'HEURE DE L'OBSERVATOIRE--LES AMOUREUX
Man Ray 1932-1934' (recto)
image/sheet: 20½ x 47in. (52.2 x 125.5cm.)

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Private Collection, Chicago.
Anon. sale, Christie's New York, 29 September 2014, lot 201.
Francis Naumann Fine Art, New York.
Acquired from the above in 2014.

PAVEL TCHELITCHEW (1898-1957)

Allegorical Composition (Guardians of the Threshold)

oil and tempera on canvas
31 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in. (79 x 64.1 cm.)
Painted *circa* 1936-1937

£100,000-150,000
US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Edward James, West Dean, West Sussex, by 1963; his sale, Christie's, New York, 6 October 1988, lot 93.
Private collection, Japan, by whom acquired at the above sale; sale, Christie's, New York, 8 November 2012, lot 485.
Acquired at the above sale.

EXHIBITED:

Worthing, Worthing Art Gallery, *Paintings from the Edward James Collection: Dali, Tchelitchew, Chirico, Magritte*, October - November 1963, no. 49, n.p. (titled 'An allegorical scene on a beach'); this exhibition later travelled to Eastbourne, Towner Art Gallery, January - February 1964.
Edinburgh, Scottish National Gallery of Modern Art, *The Edward James Collection: Dali, Magritte and other Surrealists*, August - September 1976, no. 44, p. 10 (illustrated p. 20; titled 'Allegorical scene on a beach' and with incorrect dimensions).

We are grateful to Mr. Erik La Prade for his assistance in cataloguing this work.

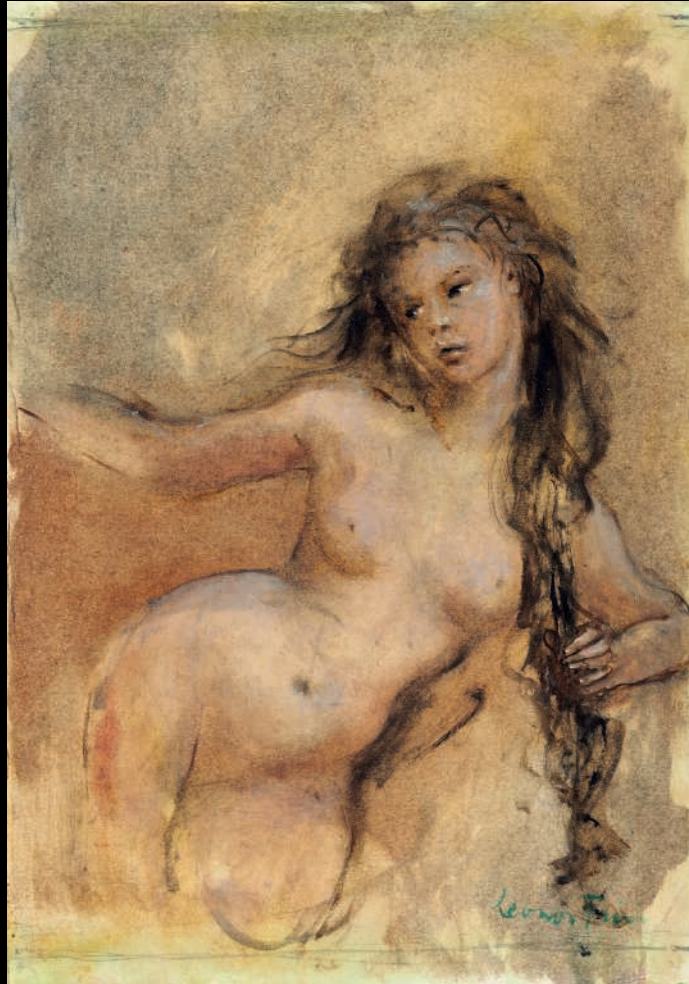
The present work was one of a number of studies and portraits made in preparation for the large-scale metaphysical painting *Phenomena* of 1936-1938 and gives us important insight into how Tchelitchew created one of his most iconic paintings.

Allegorical Composition relates to the upper left hand corner of the finished painting. The two figures sitting on the ground are Gertrude Stein and her companion Alice Tolkas, also referred to as 'Sitting Bull and the Knitting Maniac'. An alternate title for this study is *Guardians of the Threshold*. In the finished picture, Stein and Tolkas symbolize hoarders, sitting upon and guarding their famous painting collection.



Pavel Tchelitchew, *Phenomena*, 1938. The State Tretyakov Gallery, Moscow





510

LEONOR FINI (1908-1996)

Nu couché

signed 'Leonor Fini' (lower right)
oil and watercolour on paper
13¾ x 9¾ in. (35 x 24.6 cm.)

£4,000-6,000
US\$5,200-7,700
€4,600-6,800

PROVENANCE:

Edward James, West Dean, West Sussex.
A Surreal Legacy, Selected Works of Art from The Edward James
Foundation, Christie's, London, 15 December 2016, lot 55.
Acquired at the above sale.

This work is listed as No. 1205 in the forthcoming *Paintings of Leonor Fini - Catalogue Raisonné* by Richard Overstreet and Neil Zukerman, to be published in the fall 2019 by Scheidegger & Spiess/Park Books, Zurich.

511

EDWARD JAMES (1907-1984)

The Revolving Islands

inscribed 'The Revolving Islands' (on the reverse)
oil on canvas
50¼ x 28 in. (127.5 x 71 cm.)

£12,000-18,000
US\$16,000-23,000
€14,000-21,000

PROVENANCE:

The artist's estate.
A Surreal Legacy, Selected Works of Art from The Edward James
Foundation, Christie's, London, 15 December 2016, lot 68.
Acquired at the above sale.





λ512

ANDRÉ MASSON (1896-1987)

Le rêve d'une nonne

signed 'andré Masson' (lower left)
pen and India ink on paper
18 x 25¼ in. (46 x 64 cm.)
Executed in 1973

£5,000-7,000
US\$6,400-8,900
€5,800-8,000

PROVENANCE:

Anonymous sale, Bonhams and Butterfields, San Francisco, 23 April 2003, lot 6018.
Acquired at the above sale; sale, Christie's, New York, 14 February 2008, lot 88.
Private collection, Europe, by whom acquired at the above sale; sale, Christie's,
London, 8 February 2013, lot 49.
Acquired at the above sale.

The Comité André Masson has confirmed the authenticity of this work.

λ513

CORRADO CAGLI (1910-1976)

Figura Surrealista (Erotic standing figure)

pen and ink on paper
15¾ x 9¾ in. (40 x 25 cm.)

£1,000-2,000
US\$1,300-2,600
€1,200-2,300

PROVENANCE:

Edward James, West Dean, West Sussex.
A Surreal Legacy, Selected Works of Art from The Edward James Foundation,
Christie's, London, 15 December 2016, lot 57.
Acquired at the above sale.





λ514

VICTOR BRAUNER (1903-1966)

La femme liane

signed and dated 'VICTOR BRAUNER 1935' (lower right)
watercolour and gouache on paper
11 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (29 x 27 cm.)
Executed in 1935

£30,000-50,000
US\$39,000-64,000
€35,000-57,000

PROVENANCE:

Galerie Jacques de la Béraudière, Geneva.
Acquired from the above on 29 October 2012.

Samy Kinge has confirmed the authenticity of this work.

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

MARCEL DUCHAMP (1887-1968)

Nude Descending a Staircase, No. 2

collotype with pochoir in colours, 1937, on wove paper, signed and dated 'Dec. 37' in black ink on a French 5-centimes revenue stamp
Image 350 x 200 mm., Sheet 350 x 200 mm.

£70,000-100,000
US\$90,000-130,000
€80,000-110,000

PROVENANCE:

Francis Naumann Fine Art, New York.
Acquired from the above on 8 November 2016.

LITERATURE:

E. Bonk, *Marcel Duchamp/The Portable Museum*, New York, 1989, no. 10 (another impression illustrated).
F. M. Naumann, *Marcel Duchamp, The Art of Making Art in the Age of Mechanical Reproduction*, New York, 2000, p. 135.
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 2000, vol. 1, no. 458 (another impression illustrated).

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

'A nude never descends the stairs - a nude reclines'. This was the verdict of the Salon des Indépendants hanging committee when they rejected Duchamp's *Nude Descending a Staircase, no. 2* (Philadelphia Museum of Art) for inclusion in the annual exhibition of 1912. That the jury included several leading members of the Parisian avant-garde, the artist's brothers Jacques Villon and Raymond Duchamp-Villon, as well as Albert Gleizes and Jean Metzinger, makes this reactionary statement all the more extraordinary. The controversy surrounding his painting, which drew together Cubo-Futurist interests in time and space, with time-lapse photography and modern cinema, was heightened by its title. 'One just doesn't do a nude woman coming down the stairs, that's ridiculous', Duchamp later said, recalling the painting's chilly reception by his artistic contemporaries in 1912. 'It doesn't seem ridiculous now, because it has been talked about so much, but when it was new, it seemed scandalous. A nude should be respected.' When it was exhibited the following year at The Armory Show in New York, the painting created a sensation, scandalizing an American audience accustomed to a more deferential approach to the female nude. His subsequent rejection of painting by 1918, and adoption of the readymade, most famously the re-purposed porcelain urinal as art object *Fountain* 1917, confirmed Duchamp's notoriety as modern art's preeminent provocateur.

Duchamp's prerogative to blur distinctions of what is considered to be art, and what isn't, culminated in his famous *De ou par Marcel Duchamp ou Rrose Sélavy (La boîte en valise)*, a 'portable museum' containing diminutive reproductions and replicas of each of his works up to 1940. Made for *La boîte en valise*, this collotype facsimile of *Nude Descending a Staircase, no. 2*, with stencil-applied colouring, belongs to a small number of proof impressions, which were issued apart from the published edition. Unvarnished, and with slightly larger margins than the published versions, these proofs are the only ones signed by the artist. Duchamp mimicked the standard French practice of legally authenticating a document with the application of a postage stamp, signed by a notary, by signing and dating each impression on a 5-centimes stamp. In doing so he confounded assumptions of authenticity and originality, declaring a facsimile 'original' and 'authentic'.



NU DESCENDANT UN ESCALIER



KURT SCHWITTERS (1887-1948)

Untitled (It's terrific!)

signed with initials and dated 'KS 44' (centre left)
collage on leather-bound book cover
12¾ x 21 in. (31.5 x 53.5 cm.)
Executed in 1944

£150,000-250,000
US\$200,000-320,000
€180,000-290,000

PROVENANCE:

The London Gallery, London, by 1950.
Allan Frumkin Gallery, Chicago.
Private collection, United States, by whom acquired from the above,
on 3 December 1953, and thence by descent; sale, Christie's, New
York, 8 November 2012, lot 202.
Acquired at the above sale.

EXHIBITED:

London, The London Gallery, *E.L.T. Mesens Presents: An Hommage to
Kurt Schwitters (1887-1947)*, April - May 1950, no. 25, n.p..

LITERATURE:

K. Orchard & I. Schulz, eds., *Kurt Schwitters, Catalogue raisonné*, vol.
III, 1937-1948, Hannover, 2006, no. 3091, p. 438.

Dr. Karin Orchard and Dr. Isabel Schulz, editors of the Kurt
Schwitters *catalogue raisonné*, have confirmed that this work is
authentic and that it corresponds to no. 3091 currently listed in
volume III of the *catalogue raisonné*.



Untitled (It's terrific!) is a comparatively large Merz-collage made over the hardcover binding of a book that Kurt Schwitters made while living in exile in England during the last years of his life. Executed in 1944, it belongs to the period in which Schwitters was living with Edith Thomas ('Wantee') in Barnes in London and attempting to integrate himself with the avant-garde of the city during the harsh years of the war. It was in December of 1944 that Schwitters, with the help of Herbert Read was to hold his sole one-man-show in England, at the Modern Art Gallery.



Richard Hamilton, "Just what is it that makes today's
homes so different, so appealing?", 1956. Kunsthalle,
Tubingen, Germany.



At this exhibition Read announced Schwitters as 'the supreme master of the collage', pointing out that the artist had devolved a practice of 'making art out of anything' by 'taking up the stones which the builders had rejected and making something of them'. 'I doubt', Read continued, 'if Schwitters would like to be called a mystic, but there is nevertheless in his whole attitude to art a deep protest against the chromium-plated conception of modernism. The bourgeois loves slickness and polish: Schwitters hates them. He leaves the edges rough, his surfaces uneven' (H. Read, 'Kurt Schwitters', *Paintings and Sculptures of Kurt Schwitters (The Founder of Dadaism and "Merz")* exh. cat., London, 1944, n.p.).

Anticipating the techniques of Pop Art, which English artists such as Richard Hamilton and Eduardo Paolozzi were soon to develop, *Untitled (It's terrific!)* is a conconvocation of war-time English advertising phrases, images and posters taken from newspapers and popular magazines and reassembled into a work that is part picture, part nonsense poem. Its sentiments, for the main part, invoke food. Sentences such as 'Kurt Schwitters in Gravy goes wild', 'Raspberry Arch', and 'You are cordially invited to a fish dinner, iodised', can be read across this almost *décollage*-style Merz-collage.



517

JOAN MIRO (1893-1983)

Untitled

pochoir in colours, 1934, on wove paper, signed and dated in black ink, numbered 2/48 (there was also a smaller, unsigned version published in *Cahier d'art*), printed by Crété, Paris
Image 299 x 254 mm., Sheet 378 x 279 mm.

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Gilbert E. Kaplan (1941-2016), New York; Christie's, New York, 1-2 November 2016, lot 67.
Acquired at the above sale.

EXHIBITED:

Visionary States: Surrealist Prints from the Gilbert E. Kaplan Collection, Hammer Museum, UCLA, Los Angeles, September 1996 - January 1997, no. 81.

LITERATURE:

J. Dupin, *Miró Graveur, Vol. I, 1928-1960*, Daniel Lelong éditeur, Paris, 1984, no. 14 (another impression cited).
P. Cramer, *Joan Miró, The Illustrated Books: Catalogue Raisonné*, Patrick Cramer, Geneva, 1989, no. 3 (another impression cited).
G. E. Kaplan, *Surrealist Prints*, Harry N. Abrams, Inc., New York, 1997, no. 81 (this impression cited).



518

JOAN MIRO (1893-1983)

Untitled

pochoir in colours, 1934, on wove paper, signed and dated in black ink, numbered 26/48 (there was also a smaller, unsigned version published in *Cahier d'art*), printed by Crété, Paris
Image 251 x 327 mm., Sheet 378 x 279 mm.

£12,000-18,000
US\$16,000-23,000
€14,000-21,000

PROVENANCE:

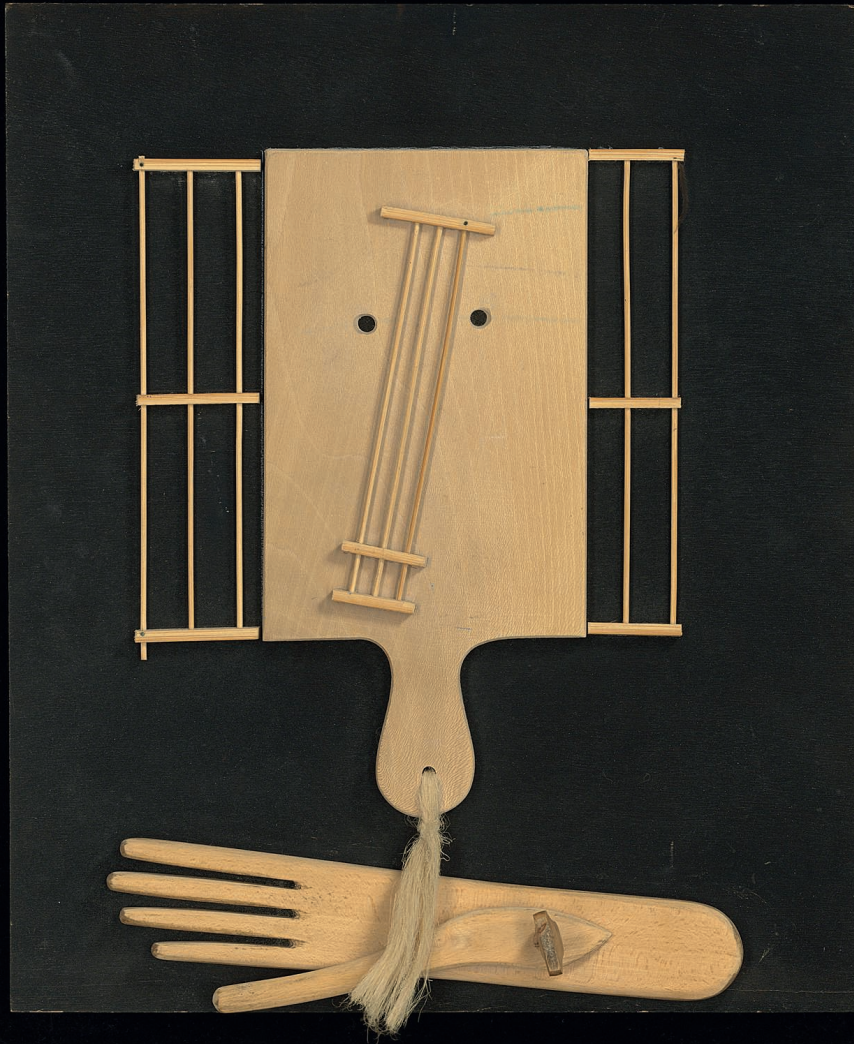
Gilbert E. Kaplan (1941-2016), New York; Christie's, New York, 1-2 November 2016, lot 68.
Acquired at the above sale.

EXHIBITED:

Visionary States: Surrealist Prints from the Gilbert E. Kaplan Collection, Hammer Museum, UCLA, Los Angeles, September 1996 - January 1997, no. 82.

LITERATURE:

J. Dupin, *Miró Graveur, Vol. I, 1928-1960*, Daniel Lelong éditeur, Paris, 1984, no. 15 (another impression cited).
P. Cramer, *Joan Miró, The Illustrated Books: Catalogue Raisonné*, Patrick Cramer, Geneva, 1989, no. 3 (another impression cited).
G. E. Kaplan, *Surrealist Prints*, Harry N. Abrams, Inc., New York, 1997, no. 82 (this impression cited).



λ519

MAX ERNST (1891-1976)

Un triste Sire

signed, dated and inscribed 'un triste Sire max ernst 1967'
(on the reverse)

wooden found-object collage on board

21¼ x 16¾ in. (54 x 42.7 cm.)

Executed in 1967

£40,000-60,000
US\$52,000-77,000
€46,000-68,000

PROVENANCE:

Alexandre Iolas, Paris.

Baron & Baronne Urvater, Brussels; sale, Sotheby's, London, 5 April 1989, lot 180.

Private collection, by 2007.

Blain Di Donna, New York.

Acquired from the above on 4 November 2013.

EXHIBITED:

Paris, Galerie Alexandre Iolas, *Max Ernst: Le néant et son double*, January - February 1968, n.p. (illustrated n.p.; with inverted dimensions).

New York, Blain Di Donna, *Dada & Surrealist Objects*, October - December 2013, pp. 130 & 147 (illustrated p. 131).

LITERATURE:

H. Wescher, *Die Collage, Geschichte eines künstlerischen Ausdrucksmittels*, Cologne, 1968, no. 168, p. 405 (titled: 'Ein trauriger Herr - Un triste Sire').

R. Lebel, 'Max Ernst parle avec Robert Lebel', in *L'Œil*, 1969, p. 33, reproduced in J. Duwa, ed., *Robert Lebel, Le Surréalisme comme essuie-glace, 1943-1984*, vol. I, Geneva, 2016.

W. Spies, S. & G. Metken & J. Pech, *Max Ernst, Werke 1964-1969*, Cologne, 2007, no. 4305, p. 233 (illustrated).

520

MAX ERNST (1891-1976)

Pays sage I

drypoint, 1923, on *simili*-Japan paper, a very good impression of this rare print, signed in pencil, numbered 'no. 6', from the edition of approximately ten impressions
Plate 170 x 127 mm., Sheet 324 x 248 mm.

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:

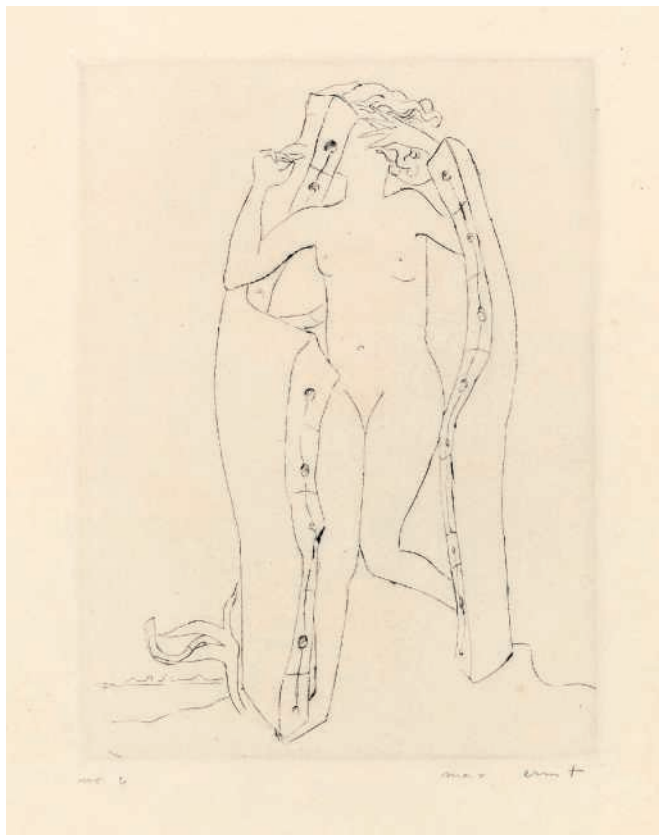
Anonymous sale; Sotheby's, London, 30 November 1989, lot 344.
Gilbert E. Kaplan (1941-2016), New York; Christie's, New York, 1-2 November 2016, lot 35.
Acquired at the above sale.

EXHIBITED:

Visionary States: Surrealist Prints from the Gilbert E. Kaplan Collection, Hammer Museum, UCLA, Los Angeles, September 1996 - January 1997, no. 50.

LITERATURE:

W. Spies & H. R. Leppien, *Max Ernst/Das Graphische Werk*, Menil Foundation, Houston, Texas, & Verlag M. DuMont Schauberg, Cologne, 1975, no. 10 (another impression cited).
G. E. Kaplan, *Surrealist Prints*, Harry N. Abrams, Inc., New York, 1997, no. 50 (this impression cited).



521

LEONORA CARRINGTON (1917-2011)

Untitled, from: VVV Portfolio

etching, 1942, on wove paper, signed in pencil, from the edition of twenty, printed by Atelier 17, published by VVV Editions, New York, 1943
Plate 203 x 250 mm., Sheet 304 x 346 mm.

£1,500-2,500
US\$2,000-3,200
€1,800-2,900

PROVENANCE:

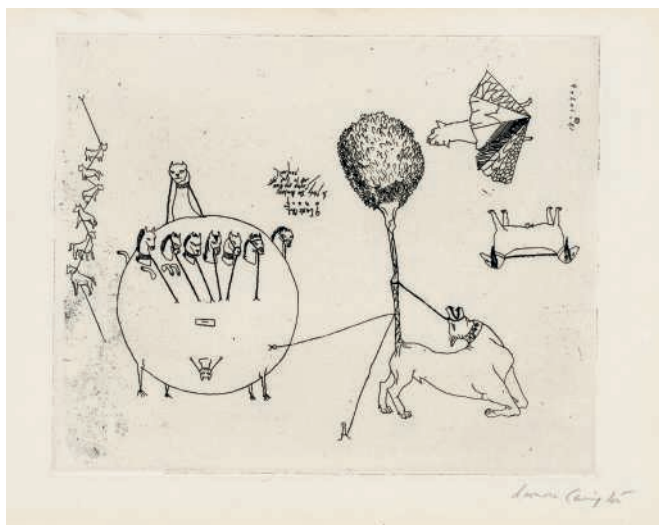
Gilbert E. Kaplan (1941-2016), New York; Christie's, New York, 1-2 November 2016, lot 10.
Acquired at the above sale.

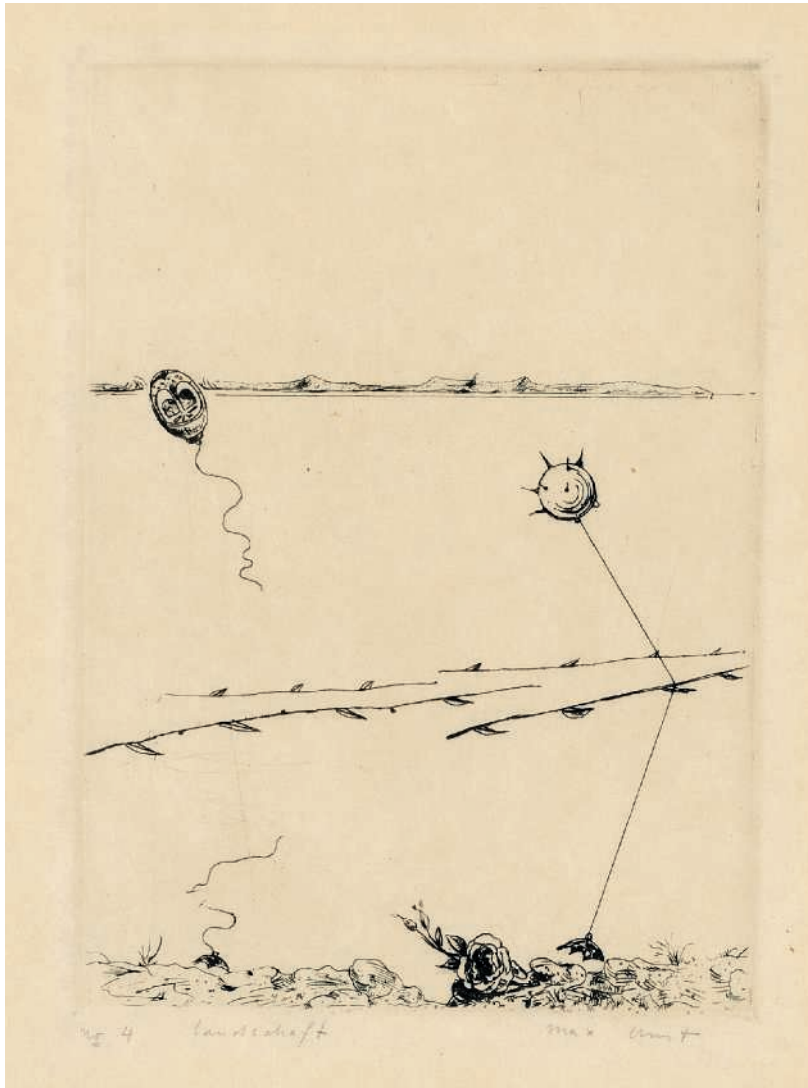
EXHIBITED:

Visionary States: Surrealist Prints from the Gilbert E. Kaplan Collection, Hammer Museum, UCLA, Los Angeles, September 1996 - January 1997, no. 14.

LITERATURE:

G. E. Kaplan, *Surrealist Prints*, Harry N. Abrams, Inc., New York, 1997, no. 14 (this impression cited).





522

MAX ERNST (1891-1976)

Pays sage II

etching, 1923, on *simili*-Japan paper, a fine impression of this rare print, signed, annotated and numbered 'no. 4 landschaft' in pencil, from the edition of approximately seven impressions
Plate 175 x 123 mm., Sheet 320 x 248 mm.

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Anonymous sale, Christie's, New York, 20 November 1989, lot 154.
Gilbert E. Kaplan (1941-2016), New York; Christie's, New York,
1-2 November 2016, lot 36.
Acquired at the above sale.

EXHIBITED:

Visionary States: Surrealist Prints from the Gilbert E. Kaplan Collection, Hammer Museum, UCLA, Los Angeles, September 1996 - January 1997, no. 51.

LITERATURE:

W. Spies & H. R. Leppien, *Max Ernst/Das Graphische Werk*, Menil Foundation, Houston, Texas, & Verlag M. DuMont Schauberg, Cologne, 1975, no. 11 (another impression cited).

G. E. Kaplan, *Surrealist Prints*, Harry N. Abrams, Inc., New York, 1997, no. 51 (this impression cited).

To our knowledge, only one other impression of this very rare and early print has been offered at auction in the last thirty years.

MAX BECKMANN (1884-1950)

Entkleidetes Café

signed 'Beckmann' (lower right); inscribed and dated by Quappi Beckmann "'das entkleidete café" 12. Mai 1944' (on the reverse)
pen and India ink on paper
10 $\frac{3}{8}$ x 14 $\frac{1}{2}$ in. (27.2 x 36.8 cm.)
Executed in Amsterdam on 12 May 1944

£30,000-50,000
US\$39,000-64,000
€35,000-57,000

PROVENANCE:

Achim Moeller, London.
Catherine Viviano Gallery, New York.
Stanley J. Seeger Jr., London, by whom acquired from the above, on 2 April 1956; his sale, Sotheby's, New York, 9 May 2001, lot 90.
Private collection, Europe, by whom acquired at the above sale; sale, Christie's, London, 6 February 2003, lot 464.
Acquired at the above sale.

EXHIBITED:

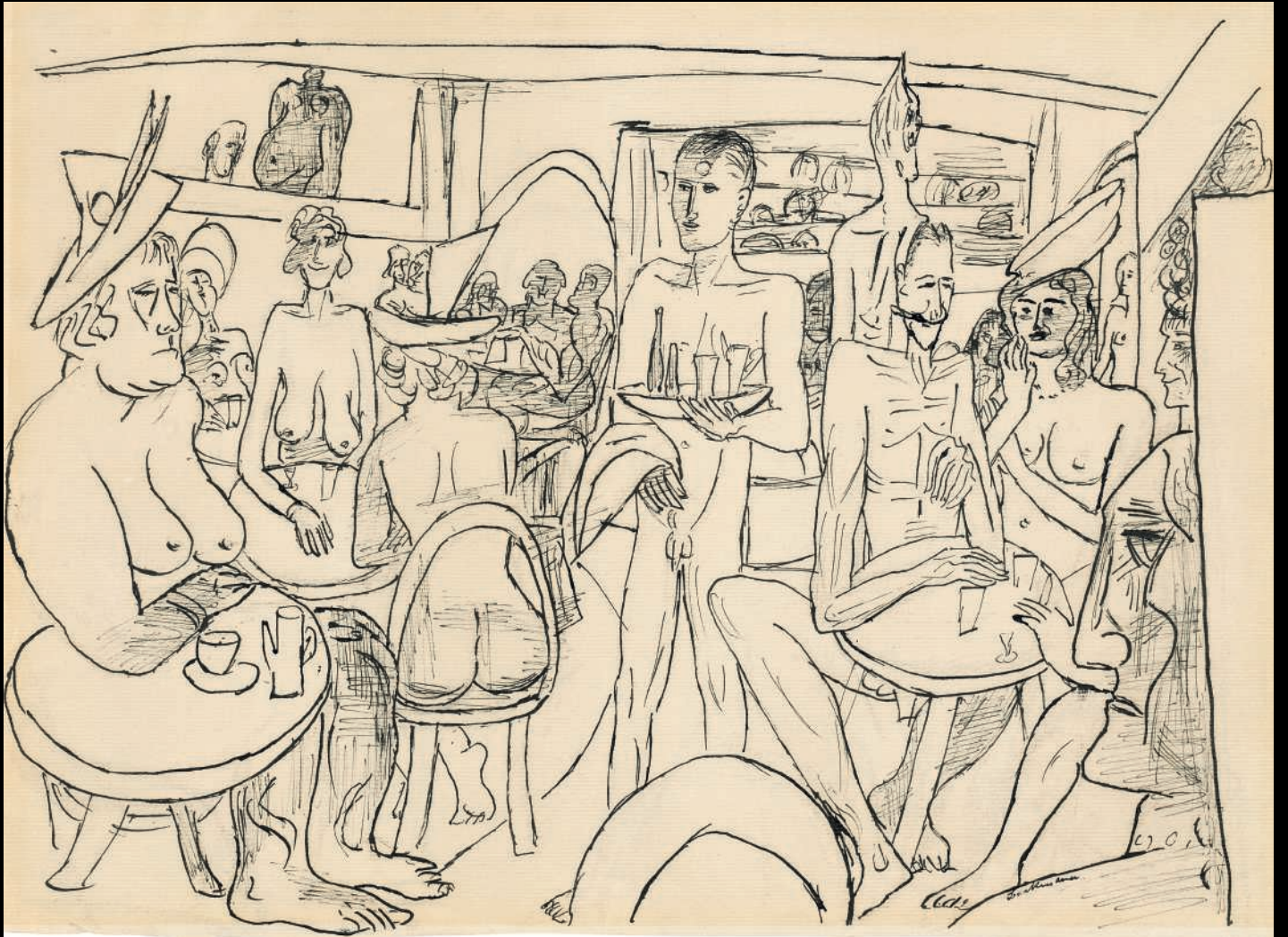
Princeton, Princeton University Art Museum, *The Stanley J. Seeger Jr. Collection*, June 1961, no. 27, n.p. (illustrated n.p.).
Bielefeld, Kunsthalle, *Max Beckmann: Aquarelle und Zeichnungen, 1903 bis 1950*, October - December 1977, no. 164, p. 63 (illustrated n.p.); this exhibition later travelled to Tübingen, Kunsthalle, January - February 1978; and Frankfurt, Städtische Galerie im Städelschen Kunstinstitut, March - May 1978.

LITERATURE:

M.Q. Beckmann & E. Göpel, eds., *Max Beckmann: Tagebücher 1940-1950*, Munich, 1979, p. 89.

This work will be included in the forthcoming *catalogue raisonné* of the artist's drawings.

This work is mentioned by the artist in his diary: "'Entkleidetes Café' gezeichnet... Sehr heiß. Abenspaziergang mit Q. zur Amstel...!['Drew "Entkleidetes Café"... Very hot. Evening walk to the Amstel with Q...']" (quoted in E. Göpel (ed.), *Op. cit.*, p. 89.).





λ524

HANS BELLMER (1902-1975)

(i) *Femme au Bidet* and (ii) *La Croix Gamahuchée*,
1945-46

two gelatin silver prints, in theatrical frame
each image: 2 $\frac{1}{8}$ x 2 $\frac{1}{4}$ in. (5.3 x 6.04cm.)
each sheet: 3 x 2 $\frac{3}{8}$ in. (7.6 x 6cm.)
overall: 24 x 20 5 $\frac{1}{2}$ in. (61 x 50.7 x 14cm.)

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

(i) Timothy Baum, New York.
Acquired from the above in 2013.
(ii) Miguel Abreu Gallery, New York.
Anon. sale, Phillips New York, 1 October 2013, lot 238.
Acquired at the above sale.

EXHIBITED:

Paris, Centre Pompidou, *Hans Bellmer*, 2006, no. 136, p. 268
(illustrated, p. 159). This exhibition later travelled to Munich,
Staatliche Graphische Sammlung, Pinakothek der Moderne, and
London, Whitechapel Art Gallery. (ii)

LITERATURE:

S. Taylor, *Hans Bellmer: The Anatomy of Anxiety*, no. 5.7 (illustrated,
p. 108). (ii)



λ525

GEORGES HUGNET (1906-1974)

Cache-cache

titled and dated 'CACHE-CACHE (1935/36)' (mount, recto)
gelatin silver print photcollage, mounted on board
image: 9 x 7 in. (23 x 17.8 cm.)
mount: 12 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in. (31.5 x 25.1 cm.)
Executed *circa* 1933-1936

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:

The artist's estate.
Timothy Baum, New York, by whom acquired from the above.
Private collection, Mexico City, by whom acquired from the above.
Timothy Baum, New York, by whom acquired from the above.
Acquired from the above on 29 May 2013.

EXHIBITED:

New York, Ubu Gallery, *Behind the Surrealist Curtain: Sex, Sensuality and Silence*, January - March 2002, pl. 16 (illustrated).

LITERATURE:

T. Baum, F. Buot & S. Stourd , *Georges Hugnet: Collages*, Paris, 2003, no. 50, n.p. (illustrated n.p.).



λ526

GEORGES HUGNET (1906-1974)

Le Clocher

titled 'LE CLOCHER' (mount, verso)
photcollage, mounted on board
image: 10 x 8 $\frac{1}{4}$ in. (25.5 x 21 cm.)
mount: 15 x 12 $\frac{3}{4}$ in. (38.2 x 32.4 cm.)
Executed *circa* 1933-1936

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:

The artist's estate.
Timothy Baum, New York, by whom acquired from the above.
Acquired from the above on 21 May 2012.

EXHIBITED:

New York, Ubu Gallery, *Behind the Surrealist Curtain: Sex, Sensuality and Silence*, January - March 2002, pl. 15 (illustrated).

LITERATURE:

T. Baum, F. Buot & S. Stourd , *Georges Hugnet: Collages*, Paris, 2003, no. 39, n.p. (illustrated n.p.).





λ527

GEORGES HUGNET (1906-1974)

Arms and Canal

gelatin silver print photomontage, mounted on board
image: 10¾ x 7⅞ in. (27.2 x 18.1 cm.)
mount: 15⅝ x 10¼ in. (39.2 x 26 cm.)
Executed *circa* 1936

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:

Juliette Moral.
Christian Bouqueret, Paris, by whom acquired from the above,
in 1999.
Henry Buhl collection, New York; his sale, Sotheby's, New York,
13 December 2012, lot 178.
Acquired at the above sale.

Timothy Baum has confirmed the authenticity of this work.



λ528

GEORGES HUGNET (1906-1974)

Untitled (Scantly Clad Girl Exposing Herself to Palace Guard)

gelatin silver print photomontage, mounted on board
image: 10½ x 7 in. (26.7 x 17.7 cm.)
mount: 15¼ x 11 in. (38.7 x 28 cm.)
Executed *circa* 1935

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:

The artist's estate.
Timothy Baum, New York, by whom acquired from the above.
Acquired from the above on 29 May 2013.

LITERATURE:

T. Baum, F. Buot & S. Stourdzé, *Georges Hugnet: Collages*, Paris,
2003, no. 52, n.p. (illustrated n.p.).

λ529

GEORGES HUGNET (1906-1974)

Une petite fille modeste or *Le Scandale*

gelatin silver print photocolage, mounted on board
image: 12¾ x 9¾ in. (32 x 2 cm.)
mount: 17⅞ x 14⅞ in. (45.4 x 37 cm.)
Executed circa 1934-1936

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:
The artist's estate.
Timothy Baum, New York, by whom acquired from the above.
Acquired from the above on 21 May 2012.

LITERATURE:
G. Hugnet, *La Septième face du dé: poèmes, découpages*, Paris, 1936, n.p. (illustrated).
T. Baum, F. Buot & S. Stourdézé, *Georges Hugnet: Collages*, Paris, 2003, no. 9, n.p. (illustrated n.p.).



λ530

GEORGES HUGNET (1906-1974)

Les Complices

gelatin silver print photocolage, flush-mounted on board,
mounted on board
initialed and dated 'GH. 1936' (recto)
image: 7¼ x 7⅞ in. (18.3 x 20 cm.)
mount: 14¾ x 15¾ in. (37.5 x 40 cm.)
Executed in 1936

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:
The artist's estate.
Timothy Baum, New York, by whom acquired from the above.
Acquired from the above on 21 May 2012.

EXHIBITED:
Berkeley, University Art Museum, *Anxious Visions: Surrealist Art*, October - December 1990, no. 172, pp. 134 & 286 (illustrated p. 134; titled 'Untitled').

LITERATURE:
T. Baum, F. Buot & S. Stourdézé, *Georges Hugnet: Collages*, Paris, 2003, no. 43, n.p. (illustrated n.p.).





531

MAN RAY (1890-1976)

Rayograph (Les Champs Délicieux no. 4), 1921-22

gelatin silver print
stamped 'MAN RAY/31 bis, Rue/Campagne/Première/PARIS'
[Manford M2], annotated '2' and 'MR#9' in pencil (verso)
image/sheet: 8 $\frac{5}{8}$ x 6 $\frac{3}{4}$ in. (22 x 17.2cm.)

£25,000-35,000
US\$32,000-45,000
€29,000-40,000

PROVENANCE:

Private Collection, Prague.
Modern Visions: Exceptional Photographies, Christie's New York,
17-18 February 2016, lot 134.
Acquired at the above sale.

LITERATURE:

G. Ribemont-Dessaignes, *Man Ray*, Paris 1930 (illustrated, p. 43).
A. Schwarz, *Man Ray, The Rigour of Imagination*, London 1977, p. 372,
no. 398 (illustrated, p. 249).
Man Ray 1890-1976, exh. cat., Antwerp, Ronny Van de Velde, 1994,
no. 301 (illustrated, unpagged).
H. Bayer, et. al., *Photographies 1905-1948: Collection de Photographies
du Musée National d'Art Moderne*, Paris 1996 (illustrated, p. 299).
W. Naef (ed.), *Man Ray: Photographs from the J. Paul Getty Museum*,
1998, p. 28, pl. 10 (illustrated on the cover and p. 29).
Man Ray, exh. cat., Stuttgart, Galerie der Stadt Stuttgart, 1998
(illustrated, p. 70).
E. de l'Ecotais, *Man Ray: Rayographies*, Paris 2002, no. 34 (illustrated,
p. 208).
M. Klein, *Alias Man Ray: The Art of Reinvention*, exh. cat., New York,
The Jewish Museum, 2009, pp. 22-23, fig. 22 (illustrated, p. 22).



532

MAN RAY (1890-1976)

Rayograph (Les Champs Délicieux no. 12), 1921-22

gelatin silver print
stamped 'MAN RAY/31 bis, Rue/Campagne/Première/PARIS'
[Manford M2], titled and annotated 'Champs Délicieux 400 frs'
in pencil (verso)
image/sheet: 8 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. (22.5 x 17.5cm.)

£40,000-60,000
US\$52,000-77,000
€46,000-68,000

PROVENANCE:

Tristan Tzara, Paris.
Private Collection, Zurich.
Timothy Baum, New York.
Acquired from the above in 2013.

LITERATURE:

P. Migennes, 'Les photographies de Man Ray', in *Art et décoration*,
Volume LIV, July-December 1928 (illustrated, p. 155).
A. Schwarz, *Man Ray The Rigour of Imagination*, London 1977, p. 372,
no. 392 (illustrated, p. 248).
Man Ray 1890-1976, exh. cat., Antwerp, Ronny Van de Velde, 1994,
no. 301 (illustrated, unpagged).
H. Bayer, et. al., *Photographies 1905-1948: Collection de Photographies
du Musée National d'Art Moderne*, Paris 1996 (illustrated, p. 300).
Man Ray, exh. cat., Stuttgart, Galerie der Stadt, 1998 (illustrated,
p. 68).
E. de l'Ecotais, *Man Ray: Rayographies*, Paris 2002, no. 41 (illustrated,
p. 209).

MARCEL DUCHAMP (1887-1968)

Couverture-cigarette, 1935-36

hand coloured photograph
 signed 'Marcel Duchamp' in pencil (on a green label affixed to the
 lower edge of the mat)
 image/sheet: 11¼ x 7⅞in. (29.8 x 20cm.)
 Another variant is in the collection of the Metropolitan Museum of
 Art, New York.

£60,000-80,000
 US\$77,000-100,000
 €69,000-91,000

PROVENANCE:

Georges Hugnet.
 Myrtille Hugnet, Paris.
 Timothy Baum, New York.
 Robert Shapazian, Los Angeles, 1984.
 His sale, Christie's New York, 11 November 2010, lot 127.
 Private Collection, France.
 Anon. sale, Sotheby's Paris, 6 June 2013, lot 13.
 Acquired at the above sale.

LITERATURE:

G. Hugnet, *La Septième Face du dé: Poèmes-Découpages*, Paris 1936
 (illustrated in colour, front and back covers).
 A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York
 1997 (illustrated, p. 733).
 F. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of
 Mechanical Reproduction*, New York 1999, (illustrated, pp. 129 and 131).



Marek Dunham

λ534

**ANDRÉ BRETON (1896-1966)
& LOUIS ARAGON (1897-1982)**

Ci-gît Giorgio de Chirico, c. 1928

gelatin silver print
annotated by André Breton 'prière de soigner
particulièrement ce cliché' and '15 cm' in pencil, further
annotations in unknown hand in pencil (verso)
image/sheet: 5½ x 8in. (14 x 20.3cm.)

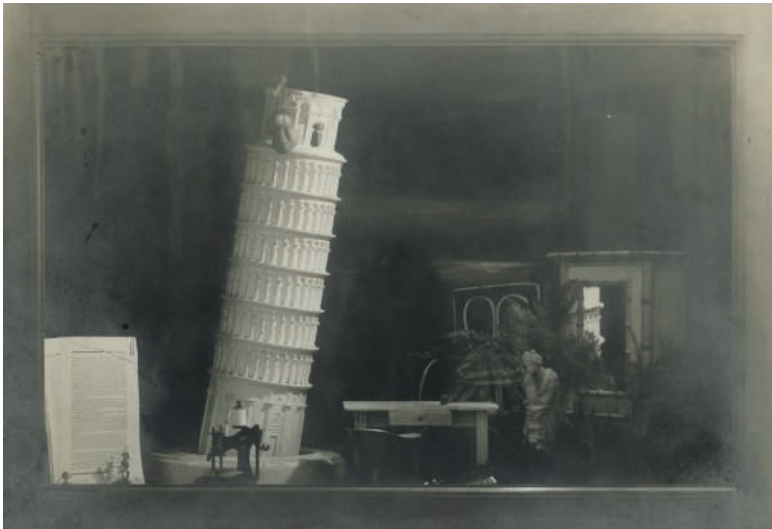
£7,000-9,000
US\$9,000-12,000
€8,100-10,000

PROVENANCE:

André Breton Collection, Paris.
His sale, Calmels Cohen Paris, 17 April 2003, lot 5095.
Private collection, Paris.
Anon. sale, Christie's Paris, 16 November 2013, lot 236.
Acquired at the above sale.

LITERATURE:

La révolution surréaliste, quatrième année, no. 11,
15 March 1928 (illustrated, p. 8).
O. Paz, J.-M. Goutier, *André Breton, je vois, j'imagine*,
Paris, 1991 (illustrated, p. 83).



λ535

RAOUL UBAC (1910-1985)

Les Murs, 1936

gelatin silver print, mounted on board
annotated 'R UBAC'; 'Je soussigné A. Ubac Delfieu
certifie que cette photographie est bien une oeuvre
originale d'époque de mon père Raoul Ubac. Paris le
24 octobre 2000, Anne Delfieu.' and '13 x 17.5' in pencil
by Anne Ubac-Delfieu (verso)
image: 4¾ x 6¾in. (12.1 x 17cm.)
sheet: 5½ x 7½in. (13.2 x 18cm.)
mount: 8¾ x 10¾in. (22.2 x 27.3cm.)

£7,000-9,000
US\$9,000-12,000
€8,100-10,000

PROVENANCE:

Private collection, Paris.
Anon. sale, Christie's Paris, 16 November 2013, lot 268.
Acquired at the above sale.

LITERATURE:

C. Bouqueret, *Raoul Ubac Photographie*, Paris 2000
(illustrated, p. 53).





536

MAN RAY (1890-1976)

Lydia et Mannequins, 1926

gelatin silver print, printed in 1974
annotated, date of image and of print 'Tête aux deux
mannequins 1926'; 1974'; annotated '48' and '7' in pencil;
stamped 'MAN RAY PARIS' [Manford M32], photographer's
Paris ADAGP copyright credit [Manford M29] and printer
Pierre Gassmann [Manford M36] (verso)
image: 10 $\frac{7}{8}$ x 9 $\frac{1}{8}$ in. (27.8 x 23.3cm.)
sheet: 15 $\frac{3}{4}$ x 12in. (40 x 30.5cm.)

£3,000-4,000
US\$3,900-5,100
€3,500-4,600

PROVENANCE:

Private Collection.
Anon. sale, Minerva Auctions, 29 April 2013, lot 118.
Acquired at the above sale.

LITERATURE:

Man Ray 1890-1976, exh. cat., Antwerp, Ronny Van de
Velde, 1994, no. 54 (illustrated, unpagged).



537

MAN RAY (1890-1976)

Jacqueline Lamba à la Lanterne, c. 1934

gelatin silver print
stamped 'Man Ray Trust Archive' (verso)
image/sheet: 4 $\frac{7}{8}$ x 5 $\frac{1}{4}$ in. (12.5 x 13.4cm.)

£7,000-9,000
US\$9,000-11,000
€8,000-10,000

PROVENANCE:

Man Ray Trust.
Their sale, Sotheby's Paris, 15 November 2014, lot 16.
Acquired at the above sale.

EXHIBITED:

Madrid, PHotoEspana, Museo Colecciones ICO, *Man Ray Unconcerned But Not Indifferent*, 2007-2008, p. 350 (illustrated, p. 197). This exhibition later travelled to Paris, Pinacothèque de Paris, Berlin, Martin-Gropius Bau, Tokyo, The National Art Center and Osaka, The National Museum of Art, p. 352, no. 159 (illustrated, p. 130). London, National Portrait Gallery, *Man Ray Portraits*, 2013-2014, no. 81 (illustrated, p. 111). This exhibition later travelled to Edinburgh, Scottish National Portrait Gallery and Moscow, Pushkin Museum of Fine Arts.

LITERATURE:

C. Chéroux, *Man Ray Portraits. Paris - Hollywood - Paris*, Paris 2010 (variant illustrated, p. 171).



(actual size)

538

MAN RAY (1890-1976)

Jean Cocteau with Self-Portrait Wire Structure, c. 1925

gelatin silver print on carte postale
annotated by Pierre Cabanne 'photo appartenant à Pierre
Cabanne (à rendre)' in ink (verso)
image: 4¼ x 3⅞in. (10.9 x 8cm.)
sheet: 5½ x 3½in. (14 x 9cm.)

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:
Pierre Cabanne, Paris.
Private Collection, Paris.
Timothy Baum, New York.
Acquired from the above in 2013.

LITERATURE:
Man Ray's Paris Portraits: 1921-38, Washington, D.C. 1989,
pl. 32 (variant illustrated).



539

MAN RAY (1890-1976)

Lee Miller au Collier d'Éponges, Juan-les-Pins, hiver, 1930-31

gelatin silver print, printed later
stamped 'Man Ray Trust Archive' (verso)
image/sheet: 8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (22.5 x 17.5cm.)

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Man Ray Trust.
Their sale, Sotheby's Paris, 15 November 2014, lot 29.
Acquired at the above sale.

EXHIBITED:

West Palm Beach, Norton Gallery of Art, *Man Ray's Man Rays*, 1994, p. 71, no. 65.
Tokyo, The National Art Center, *Man Ray Unconcerned But Not Indifferent*, 2010 p. 352, no. 160 (illustrated, p. 131). This exhibition later travelled to Osaka, The National Museum of Art.
Salem, Peabody Essex Museum, *Man Ray Lee Miller Partners in Surrealism*, 2011-2012 (illustrated, p. 72). This exhibition later travelled to Montclair, Montclair Art Museum and San Francisco, Fine Arts Museum of San Francisco.
London, National Portrait Gallery, *Man Ray Portraits*, 2013-2014, no. 74 (illustrated, p. 104). This exhibition later travelled to Edinburgh, Scottish Portrait Gallery and Moscow, Pushkin Museum of Fine Arts.

LITERATURE:

J. P. Jacob (ed.), *Man Ray. Trees + Flowers - Insects Animals*, Gottingen 2009 (illustrated, p. 304).



540

MAN RAY (1890-1976)

Pablo Picasso, 1932

gelatin silver print, printed later
stamped 'MAN RAY/31bis, RUE/CAMPAGNE/PREMIÈRE/
PARIS' [Manford M28], photographer's Paris ADAGP copyright
credit [Manford M30] and 'Man Ray Trust Archive' (verso)
image/sheet: 11½ x 8¾in. (29.2 x 22.2cm.)

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Man Ray Trust, Paris.
Their sale, Sotheby's Paris, 15 November 2014, lot 8.
Acquired at the above sale.

EXHIBITED:

Madrid, PHotoEspaña, Museo Colecciones ICO, *Man Ray Unconcerned But Not Indifferent*, 2007-2010 (illustrated, p. 139). This exhibition later travelled to Paris, Pinacothèque de Paris, Berlin, Martin-Gropius Bau, Tokyo, The National Art Center and Osaka, The National Museum of Art, p. 347, no. 72 (illustrated, p. 80).

LITERATURE:

A. Haus, *Man Ray Photographien Paris 1920-1934*, Munich 1980, no. 77 (illustrated, unpagged).
Man Ray's Man Ray, exh. cat., West Palm Beach, Norton Museum of Art, 1994, fig. 7 (illustrated, p. 19).



541

MAN RAY (1890-1976)

Solarised portrait of Joella Loy, 1929

gelatin silver print
stamped 'MAN RAY/31 bis, RUE/CAMPAGNE/PREMIERE/
PARIS XIV' [Manford M6]; titled and dated 'Joella Loy, 1929'
in pencil, annotated '55' and 'Original' in pencil, 'Soby.25' and
'149.41' in ink (verso)
image/sheet: 11 $\frac{3}{8}$ x 8 $\frac{7}{8}$ in. (28.8 x 22.5cm.)

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:
Private Collection, New York.
Timothy Baum, New York.
Acquired from the above in 2013.

LITERATURE:
J. T. Soby, *Man Ray: Photographies 1920-1934 Paris*,
Hartford 1934 (illustrated, p. 47).



542

MAN RAY (1890-1976)

Solarised portrait of André Breton, c. 1930

gelatin silver print
signed and dated 'Man Ray Paris 1930' in ink (recto)
image/sheet: 6 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (17.5 x 13.1cm.)

£50,000-70,000
US\$64,000-89,000
€58,000-80,000

PROVENANCE:

Private Collection, Paris.
Timothy Baum, New York.
Acquired from the above in 2013.

LITERATURE:

A. Schwarz, *Man Ray. The Rigour of Imagination*, London 1973, p. 373, no. 426 (variant illustrated, p. 259).
T. Baum, *Man Ray's Paris Portraits: 1921-39*, Washington, D.C. 1989, no. 53 (variant illustrated, unpagged).
T. Baum, *Man Ray's Paris Portraits: 1921-39*, exh. cat., St. Petersburg, Salvador Dalí Museum, 1997, no. 44 (variant illustrated, unpagged).

543

MAN RAY (1890-1976)

Edward James, 1937

gelatin silver contact print with ink cropping marks
image: 3¼ x 2⅝in. (8.3 x 6cm.)
sheet: 3½ x 2⅝in. (8.9 x 6.7cm.)

£6,000-8,000
US\$7,700-10,000
€6,900-9,100

PROVENANCE:

Man Ray Trust.
Their sale, Sotheby's Paris, 15 November 2014, lot 54.
Acquired at the above sale.

EXHIBITED:

Madrid, PHotoEspana, Museo Colecciones ICO, *Man Ray Unconcerned But Not Indifferent*, 2007-2008 (illustrated, p. 143). This exhibition later travelled to Paris, Pinacothèque de Paris, Berlin; Martin-Gropius Bau; Tokyo, The National Art Center and Osaka, The National Museum of Art, p. 347-348, no. 76 (illustrated, p. 82).

LITERATURE:

Man Ray 1890-1976, exh. cat., Antwerp, Ronny Van de Velde, 1994, no. 266-267 (variants illustrated, unpagged).
Man Ray, La Photographie à l'Envers, exh. cat., Paris, Centre Georges Pompidou, 1998, p. 253 (variants illustrated, pp. 110 and 111).



(actual size)

544

MAN RAY (1890-1976)

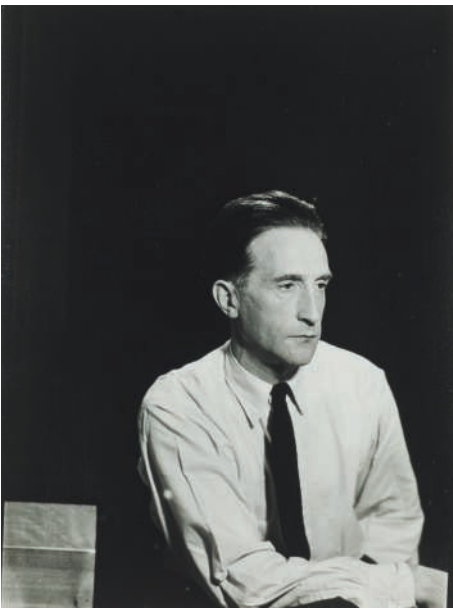
Marcel Duchamp, 1964

gelatin silver print
stamped 'MAN RAY/31 bis, RUE/CAMPAGNE/PREMIÈRE/
PARIS XIVE' [Manford M28] (verso)
image/sheet: 3⅞ x 2⅝in. (7.9 x 6cm.)

£5,000-7,000
US\$6,400-8,900
€5,800-8,000

PROVENANCE:

Galerie 1900-2000, Paris.
Anon. sale, Phillips New York, 1 October 2013, lot 234.
Acquired at the above sale.



(actual size)



545

MAN RAY (1890-1976)

Tristan Tzara, 1924

gelatin silver print
stamped 'PHOTOGRAPH/BY MAN RAY' [Manford M22] (verso)
image/sheet: 9 x 6 $\frac{7}{8}$ in. (22.7 x 17.5cm.)

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Galerie Stefan Röpke, Cologne.
Anon. sale, Christie's Paris, 16 November 2013, lot 270.
Acquired at the above sale.

LITERATURE:

Man Ray, The Photographic Image: Edited by Janus, exh. cat., Venice, Venice Biennale, 1976, pl. 61 (illustrated, pp. 77 and 194).
A. Schwartz, *Man Ray: The Rigour of Imagination*, New York 1977, p. 372, pl. 421 (illustrated, p. 257).
Aperture Masters of Photography: Man Ray, New York 1979, p. 93 (illustrated, p. 45).
Man Ray: Photographien Paris 1920-1934, Munich 1980, no. 69 (illustrated, unpagged).
A. Schwartz, *Man Ray, Carte Varie e Variabili*, exh. cat., Milan, Padiglione d'Arte Contemporanea, 1983, p. 135, pl. 157 (illustrated, p. 101).
T. Baum, *Man Ray's Paris Portraits: 1921-1939*, Washington 1989, pl. 20 (illustrated, unpagged).
Man Ray 1890-1976, exh. cat., Antwerp, Ronny Van de Velde, 1994, no. 50 (illustrated, unpagged).
Photographies de Man Ray, exh. cat., Tokyo, The Bunkamura Museum of Art, 2002, no. 226 (illustrated, p. 144).

MAN RAY (1890-1976)

Alberto Giacometti, 1932

Solarised gelatin silver print
image/sheet: 3¼ x 2¼in. (8.2 x 5.7cm.)

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Man Ray Trust.
Their sale, Sotheby's Paris, 15 November 2014, lot 9.
Acquired at the above sale.

EXHIBITED:

Madrid, PHotoEspaña, Museo Colecciones ICO, *Man Ray Unconcerned But Not Indifferent, 2007-2008*, p. 347 (illustrated, p. 141). This exhibition later travelled to Paris, Pinacothèque de Paris; Berlin, Martin-Gropius Bau; Tokyo, The National Art Center and Osaka, The National Museum of Art, p. 347, no. 73 (illustrated, p. 81).

LITERATURE:

Man Ray, *Self Portrait*, London 1988 (illustrated, p. 203).
H. Bayer, et. al., *Photographies 1905-1948: Collection de Photographies du Musée National d'Art Moderne*, Paris 1996 (variant illustrated, p. 318).
Man Ray Rétrospective Photographique 1917-75, exh. cat., Tokyo, Tokyo Station Gallery, 1996, p. 217, no. 3-72 (variant illustrated, p. 84).



(actual size)

MAN RAY (1890-1976)

James Joyce, 1922

gelatin silver print
stamped 'MAN RAY/31 bis, RUE/CAMPAGNE/PREMIÈRE/
PARIS XIVE' [Manford M28] (verso)
image/sheet: 4⅞ x 3½in. (12.3 x 9cm.)

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Edwynn Houk Gallery, New York.
Anon. sale, Phillips New York, 1 April 2014, lot 10.
Acquired at the above sale.

EXHIBITED:

New York, Edwynn Houk Gallery, *Man Ray: Paris*, 2010.

LITERATURE:

Perpetual Motif, The Art of Man Ray, exh. cat., Washington, National Museum of American Art, Smithsonian Institution, 1988, no. 91 (illustrated, p. 110).
Man Ray's Paris Portraits: 1921-39, exh. cat., St. Petersburg, Salvador Dalí Museum, 1997, no. 8 (illustrated, unpagged).
Photographies de Man Ray, exh. cat., Tokyo, The Bunkamura Museum of Art, 2002, no. 233 (illustrated, p. 146).
Alias Man Ray: The Art of Reinvention, exh. cat., New York, The Jewish Museum, 2009, fig. 29 (illustrated, p. 27).





(actual size)

548

MAN RAY (1890-1976)

Francis Picabia dans Sa Voiture, 1922

gelatin silver contact print
stamped 'Man Ray Trust Archive' (verso)
image: 3 x 4¾in. (7.7 x 12.1cm.)
sheet: 3 x 5in. (7.7 x 12.8cm.)

£5,000-7,000
US\$6,400-8,900
€5,800-8,000

PROVENANCE:

Man Ray Trust.
Their sale, Sotheby's Paris, 15 November 2014, lot 56.
Acquired at the above sale.

EXHIBITED:

Madrid, PHotoEspana, Museo Colecciones ICO, *Man Ray Unconcerned But Not Indifferent*, 2007-2010 (illustrated, p. 117). This exhibition later travelled to Paris, Pinacothèque de Paris; Berlin, Martin-Gropius Bau; Tokyo, The National Art Center and Osaka, The National Museum of Art, p. 346, no. 47 (illustrated, p. 66).

LITERATURE:

Man Ray, The Photographic Image: Edited by Janus, exh. cat., Venice, Venice Biennale, 1976, no. 30 (variant illustrated twice, pp. 46 and 186).
Man Ray, Self Portrait, London 1988 (illustrated, p. 158).
Perpetual Motif: The Art of Man Ray, exh. cat., Washington, National Museum of American Art, Smithsonian Institution, 1988, no. 88 (variant illustrated, p. 107).
Man Ray 1890-1976, exh. cat., Antwerp, Ronny Van de Velde, 1994, no. 209 (variant illustrated, unpagged).
Man Ray Rétrospective Photographique 1917-75, exh. cat., Tokyo, Tokyo Station Gallery, 1996, p. 215, no. 3-5 (variant illustrated, p. 74).
Man Ray, exh. cat., Stuttgart, Galerie der Stadt Stuttgart, 1998 (variant illustrated, p. 76).
Photographies de Man Ray, exh. cat., Tokyo, The Bunkamura Museum of Art, 2002, no. 225 (variant illustrated, p. 144).
J. P. Jacob (ed.), *Man Ray. Trees + Flowers - Insects Animals*, Gottingen 2009 (illustrated, p. 350).

RON ARAD (B. 1951)

'MT Rocker'

polished bronze rods
31½ x 32¼ x 40¾ in. (80 x 81.9 x 103.8 cm.)
Produced in 2007 by Ron Arad Associates Ltd., London
From the edition of 6 plus 2 artist's proofs executed in bronze

£60,000-90,000
US\$77,000-120,000
€69,000-100,000

PROVENANCE:

Friedman Benda, New York;
Acquired from the above in 2008.

LITERATURE:

M.-L. Jousset, Sir C. Frayling and J. Safran Foer, et al, *Ron Arad No Discipline*, exh. cat., The Museum of Modern Art, 2009, p. 102 another example illustrated.

Christie's would like to thank Caroline Thorman of Ron Arad Associates for her assistance with the cataloguing of the present lot.



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







■550

MARC NEWSON (B. 1963)

'Black Hole' Table

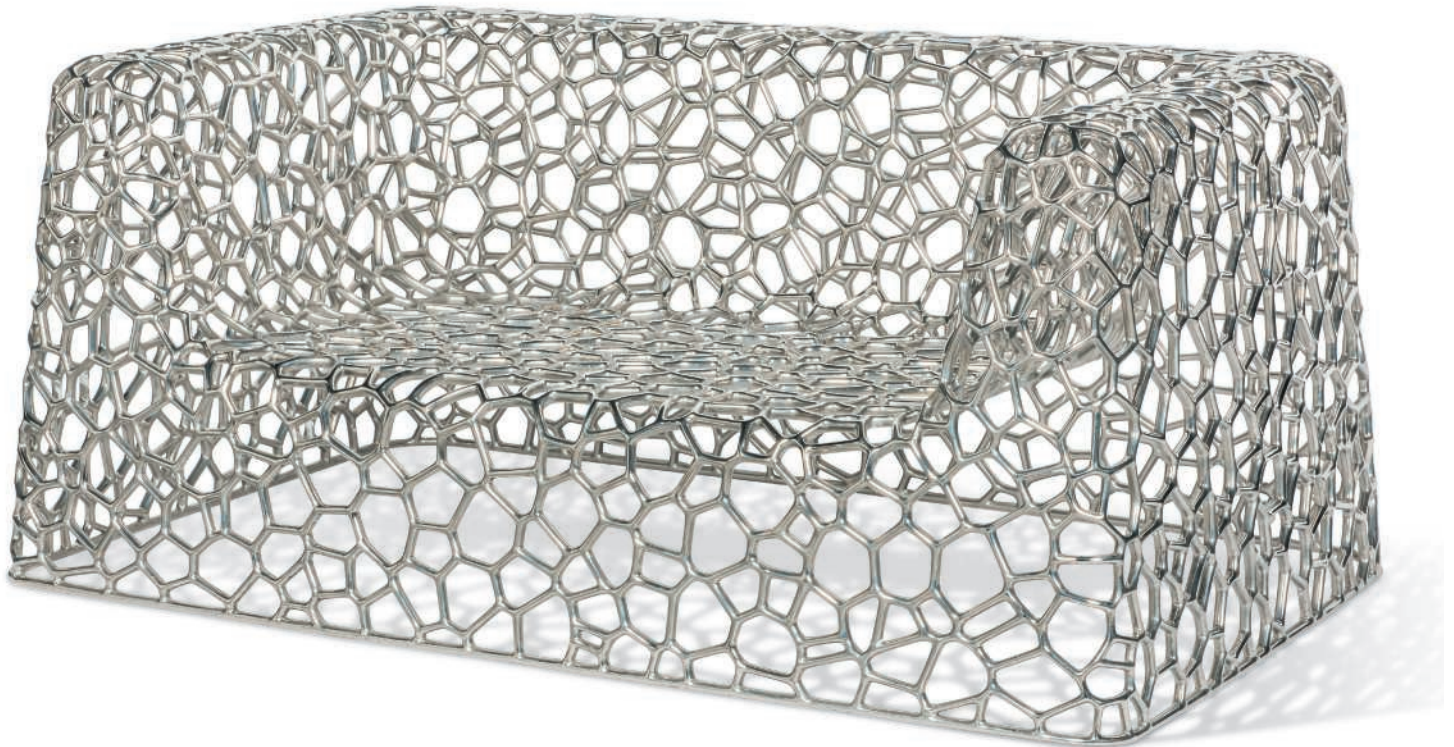
underside signed *Newson* and numbered 1 / 10
carbon-fibre
28½ x 39¾ x 98¾ in. (72 x 100 x 250 cm.)
Produced in 2000 by Marc Newson Ltd.
Number 1 from the edition of 10 plus 2 prototypes and 2 artist's proofs

£50,000-70,000
US\$65,000-90,000
€58,000-80,000

PROVENANCE:

Anon. sale, Phillips de Pury & Co., London, 24 April 2008, lot 135;
Acquired from the above.

Newson's *Black Hole Table* endures as a defining example of the designer's skilled abilities to celebrate the properties of new, synthetic or extruded materials. Often these are associated with the aviation industry, and have included aluminium, neoprene rubber, Micarta, and in the case of the present example, carbon-fibre. The process for the production of carbon-fibre was originally patented by the Ministry of Defence in the early 1960s, with a concession to manufacture being granted to Rolls Royce Aviation, and to Courtauld's. Of extreme light weight and strength, the synthetically-woven DNA of carbon-fibre masquerades as the substance of Life itself – carbon – here engaged as an oblique, opaque, smooth polished sentinel of timelessness, redolent of science fiction, as befits the stylised black hole of Space.



■551

MARC NEWSON (B. 1963)

'Random Pak Twin' Sofa

reverse with metal label signed and incised
Random Pak/twin/Newson/8 / 10
polished nickel
34 x 55 x 25 in. (86.4 x 139.7 x 63.5 cm.)
Produced in 2006 by Marc Newson for Gagosian Gallery, New York
Number 8 from the edition of 10

£40,000-60,000
US\$52,000-77,000
€46,000-69,000

PROVENANCE:
Gagosian Gallery;
Acquired from the above in 2007.

EXHIBITED:
Another example exhibited:
Marc Newson, Gagosian Gallery, New York, 25 January - 3 March 2007.
L. Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, pp. 12-13.

Presented at the first ever solo exhibition of the designer in America, staged by Gagosian Gallery New York in 2007, *Random Pak* is the result of a sophisticated and meticulous process of fabrication involving 3D Modelling, Laser Sintering and Electroforming, usually employed by the military and aerospace industries. The dazzling nickel structure is generated using a 3D Digital programme creating casual samples of cells collapsing against one another. This complex pattern is then extracted to build the frame, developed following the boundaries between one cell and the next. This 'randomly' devised pattern is not repeated but composed of unique sections, each affecting the further series in an unpredictable way. The model is grown through a process of Selective Laser Sintering, an 'additive manufacturing' process where the desired shape is grown vertically, accumulating layers upon layers of laser cut sections. The final stages of the production of the *Random Pak* include Electroforming and hand finishing to achieve its smooth reflective surface, a characteristic also found in some of the designer's most well-known designs, such as Lockheed Lounge or the Orgone Series.



■552

A SET OF EIGHT GILTWOOD DINING CHAIRS

Six covered in opposing green, purple and gold velvet, two in ikat-style velvet

Each 37 in. (94 cm.) high; 21½ in. (54.5 cm.) wide;
24¾ in. (63 cm.) deep

(8)

£2,000-4,000
US\$2,600-5,200
€2,300-4,600

■553

ATTRIBUTED TO MAISON JANSEN

Illuminated Chess Table

etched mirrored glass, chromium-plated metal
15 $\frac{3}{8}$ x 29 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (39 x 76 x 76 cm.)
Manufactured circa 1970

£4,000-6,000
US\$5,200-7,700
€4,600-6,800

PROVENANCE:
Anon. sale, Wright, Chicago, 21 May 2006, lot 443;
Acquired from the above.



■554

IN THE STYLE OF GUGLIELMO ULRICH

Pair of Lounge Chairs

ebonised wood, brass, upholstery
28 $\frac{3}{4}$ x 46 $\frac{1}{8}$ x 31 $\frac{1}{2}$ in. (73 x 117 x 80 cm.)
Produced 1940s

(2)

£3,000-5,000
US\$3,900-6,400
€3,500-5,700



■555

RON ARAD (B. 1951)

'Deep Table'

honeycomb aluminium mesh, steel, glass
 13¾ x 31½ in. diameter (34.5 x 80 cm.)
 Produced circa 1986 by One-Off Ltd., London

£15,000-20,000
 US\$20,000-26,000
 €18,000-23,000

PROVENANCE:

Angle Gallery, Montreal, 1989;
 Anon. sale, Sotheby's, New York, 16 June 2010, lot 113;
 Acquired from the above.

LITERATURE:

Ron Arad, Fishes and Crows 1958-1994, exh. cat., Friedman Benda, New York, 2018, n.p. another example illustrated.

Christie's would like to thank Caroline Thorman of Ron Arad Associates for her assistance with the cataloguing of the present lot.

■556

MAARTEN BAAS
(B. 1978)

Unique 'Chinese Cabinet'

side with inset metal signature BAAS
charred pre-existing cabinet, epoxy resin,
brass
83 $\frac{3}{8}$ x 41 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (213 x 106.4 x 45.4 cm.)
Produced in 2008 by Baas & den Herder,
the Netherlands

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:
Contrasts Gallery, Shanghai;
Acquired from the above in 2008.

Christie's would like to thank the Maarten
Baas Studio for their assistance with the
cataloguing of the present lot.



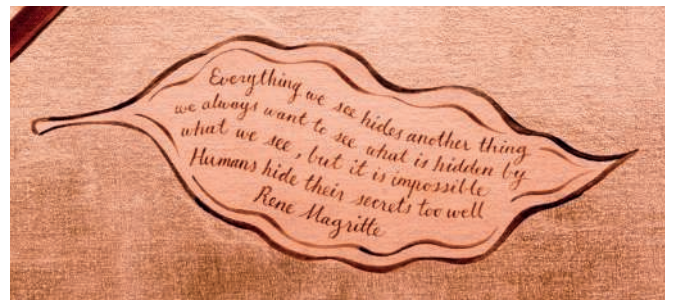


■557

THREE LARGE COPPER-LEAF PANELS

Modern, each decorated with flowering trees and inscribed with quotes from Surrealist artists and writers including Guillaume Apollinaire, René Magritte, Gertrude Stein, Francis Picabia, Paul Eluard, André Breton, Yves Tanguy, Max Ernst, Marcel Duchamp, Giorgio de Chirico, Man Ray and Salvador Dalí each 80in. (203.2cm.) high; 74in. (188cm.) wide (3)

£2,000-4,000
US\$2,600-5,100
€2,300-4,600



■558

SHIRO KURAMATA (1934-1991)

'How High the Moon' Sofa

copper-plated steel mesh

28½ x 60¾ x 32¾ in. (72.4 x 154.6 x 82.2 cm.)

Produced circa 1988 by Terada Tekkojo for Idée, Japan

From the edition of 30

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

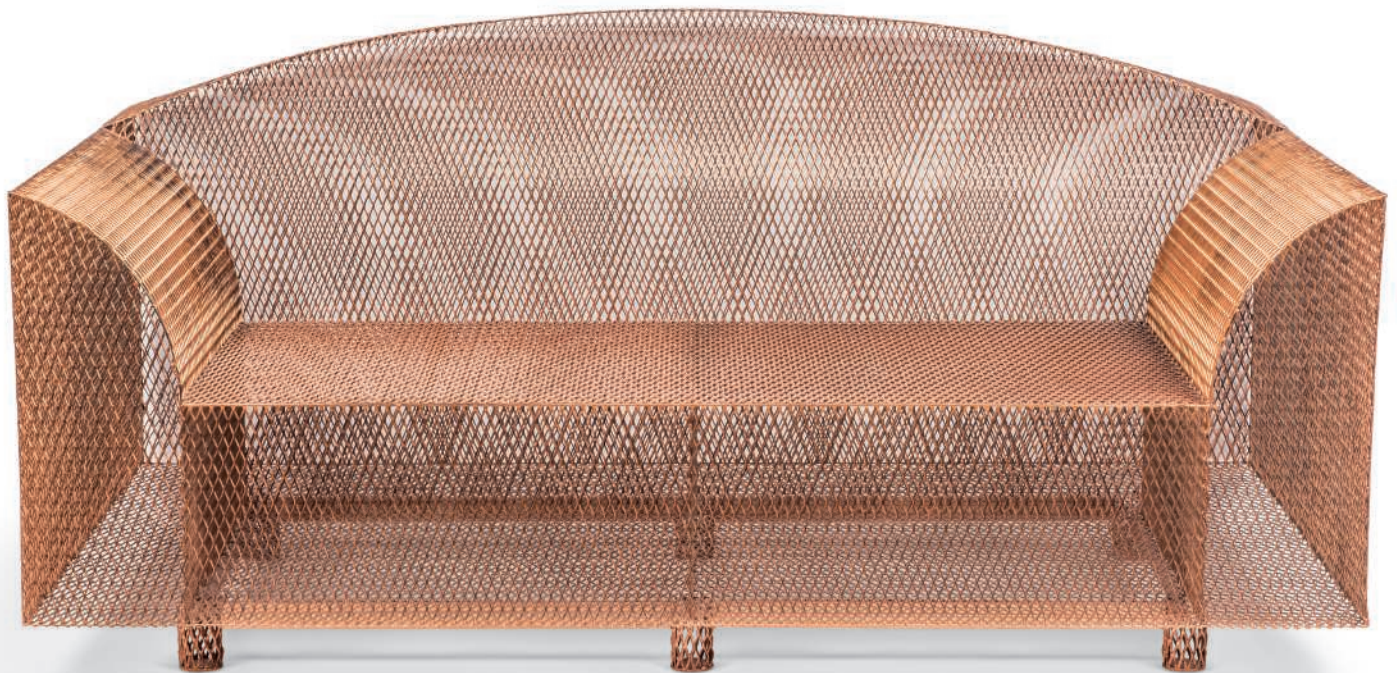
PROVENANCE:

Friedman Benda LLC, New York;

Acquired from the above in 2008.

LITERATURE:

D. Sudjic, *Shiro Kuramata*, London, 2013, *Essays & Writings*, pp. 102, 114, 139, 161 for drawings and images of an armchair of this design, *Catalogue of works*, p. 340, no. 445 for an armchair of this design.





559

MUGHAL SCHOOL, NORTH INDIA, CIRCA 1780

AN ILLUSTRATION TO A *RAGAMALA* SERIES : *DIPAK RAGA*

Opaque pigments and gold on paper, a couple embracing on a bed at night, surrounded by female musicians and attendants, a yellow cartouche at top, cream and blue borders
Painting 11½ x 7¼in. (29.3 x 18.5cm.); folio 14 x 10⅝ in. (35.6 x 27 cm.)

£5,000-8,000

US\$6,400-10,000

€5,800-9,100

PROVENANCE:

Private collection, London, 2007

Christie's South Kensington, 10 June 2013, lot 36.

Acquired at the above sale.

Dipak means lamp or flame, and this *raga* is a celebration of light. Instead of fire, the artist has chosen to depict the soft warmth of candle-light, heightening the seductive feel of this painting. Another painting of *dipak raga* from the Doris Wiener Collection, attributed to Bundi and dated 1738, sold at Christie's New York, 20 March 2012, lot 260.



560

GULER, PUNJAB HILLS, CIRCA 1840

A PRINCESS RECEIVING HER LOVER

Opaque pigments on paper heightened with gold on paper, a young princess lying on a bed waited on by two maidservants within geometric borders, colours somewhat faded
Painting 8¾ x 7in. (22.4 x 17.8cm.); folio 12 x 9¼in. (30.7 x 25.4cm.)

£5,000-7,000

US\$6,400-8,900

€5,800-8,000

PROVENANCE:

Christie's London, 4 October 2012, lot 38.

Acquired at the above sale.



561

PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1750-60

A PRINCESS ON A MOON-LIT TERRACE WITH ATTENDANTS

Opaque pigments heightened with gold on paper, the princess reclining on a bed smoking a water pipe, with protective fly-leaf
Painting 8¾ x 5¾ in. (21.2 x 14.7 cm.)

£4,000-6,000

US\$5,200-7,700

€4,600-6,800

PROVENANCE:

Christie's South Kensington, 11 October 2013, lot 564.

Acquired at the above sale.





562

JODHPUR, RAJASTHAN, NORTH WEST INDIA, CIRCA 1820

MAHARAJA MAN SINGH WITH HIS MISTRESS

Opaque watercolour heightened with gold on paper, the couple in an amorous embrace, black and yellow borders within white rules, red margins, verso with three lines of *devanagari* script in black ink
Painting 8½ x 5¾in. (20.6 x 13.7cm.); folio 12¼ x 9½in. (31.1 x 22.9cm.)

£1,000-1,500
US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Christie's South Kensington, 23 April 2012, lot 348.
Acquired at the above sale.



563

NORTH INDIA, CIRCA 1800

A COUPLE EMBRACING ON A TERRACE

Opaque pigments and gold on paper, leaning against pink and green bolsters, on a yellow carpet, laid down between blue and cream borders with gilt foliage, with damaged protective fly-leaf
Painting 8¼ x 6in. (21 x 15.2cm.); 16¼ x 11½in. (41.5 x 30.2cm.)

£3,000-5,000
US\$3,900-6,400
€3,500-5,700

PROVENANCE:

Christie's South Kensington, 11 April 2014, lot 108.
Acquired at the above sale.

564

ATTRIBUTED TO SITAL DAS,
FAIZABAD, NORTH INDIA, CIRCA 1770

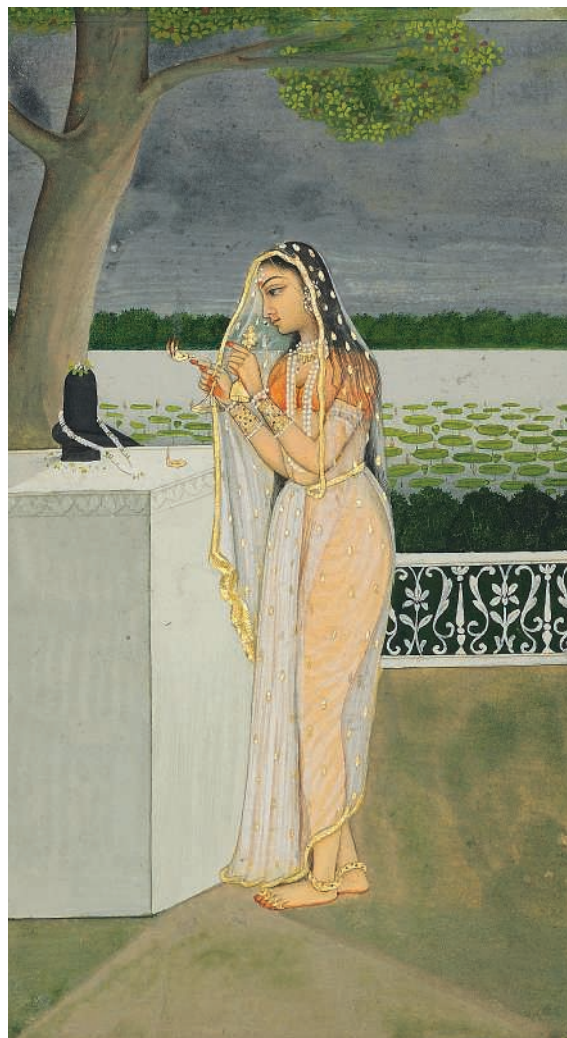
A LADY MAKING AN OFFERING TO A SHRINE

Possibly *Bhairavi Ragini*, opaque pigments heightened with gold on paper, a lady worshiping a *lingam* at night, an attribution in elegant *nasta'liq* on gold ground above
Painting 5¾ x 3½ in. (14.2 x 8cm.); folio 15¼ x 10¾ in. (38.4 x 26.2cm.)

£7,000-9,000
US\$9,000-11,000
€8,000-10,000

PROVENANCE:

Ex-Gunnar Tragardh Collection
Christie's London, 25 April 2013, lot 175.
Acquired at the above sale.



565

MUGHAL INDIA,
SECOND HALF 18TH CENTURY

A LADY AT HER TOILET

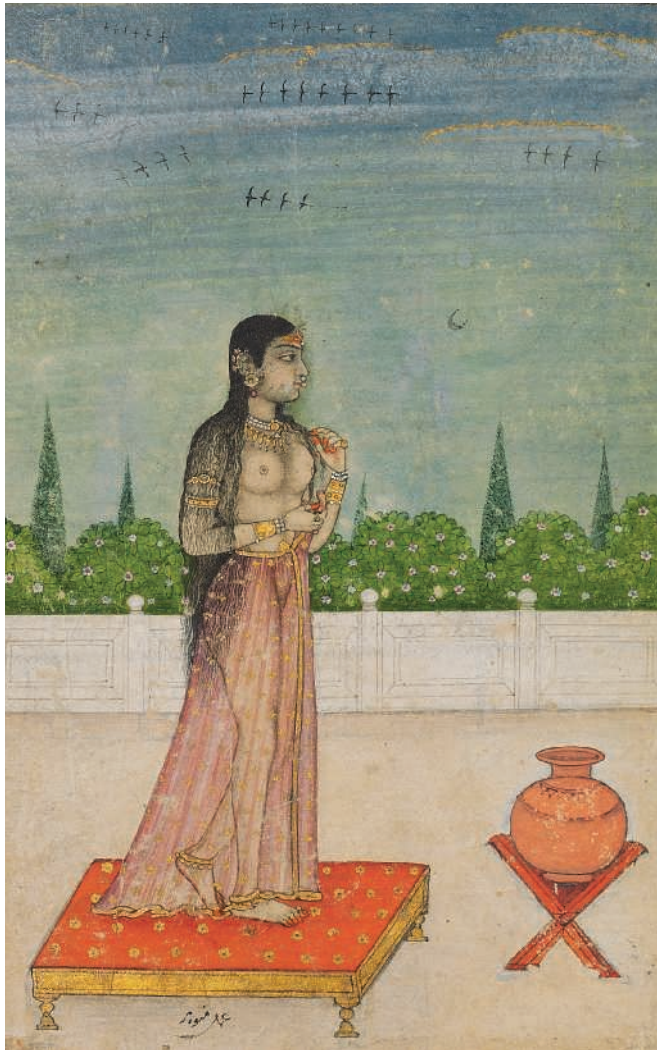
Opaque pigments heightened with gold on paper, wearing a white sari and adorned with gold jewellery, laid down between narrow gold borders and wide gold-speckled pink margins
Painting 9½ x 6¾ in. (24.3 x 16.8 cm.); folio 13¾ x 9¾ in. (34 x 24 cm.)

£2,500-3,500
US\$3,200-4,500
€2,900-4,000

PROVENANCE:

Christie's South Kensington, 11 October 2013, lot 543.
Acquired at the above sale.





566

PROVINCIAL MUGHAL SCHOOL, NORTH INDIA, LATE 18TH CENTURY

A NAKED BEAUTY

Transparent and opaque pigments with gold on paper, standing on a square stool, laid down on cream card with gold and silver figural illumination with floral borders, with later ascription to Manohar, the reverse with various annotations in pencil
Painting 5½ x 3½in. (13.8 x 8.8cm.); folio 10⅝ x 6⅜in. (27 x 16.5cm.)

£3,000-5,000

US\$3,900-6,400

€3,500-5,700

PROVENANCE:

Christie's South Kensington, 11 April 2014, lot 55.
Acquired at the above sale.



567

MUGHAL INDIA, 18TH CENTURY

A PORTRAIT OF A COURTESAN

Opaque pigments heightened with gold on paper, naked but for hat and jewellery, reclining against a cushion holding a flowering spray, with red border and gold rules, gold speckled buff margins
Painting 4 x 3⅜ in. (10.1 x 8.4 cm.); folio 10⅝ x 8⅞ in. (26.5 x 20.6 cm.) (7)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Christie's South Kensington, 23 April 2012, lot 301.
Acquired at the above sale.

568

BUNDI, RAJASTHAN, NORTH INDIA, CIRCA 1760

A WOMAN AT HER TOILET

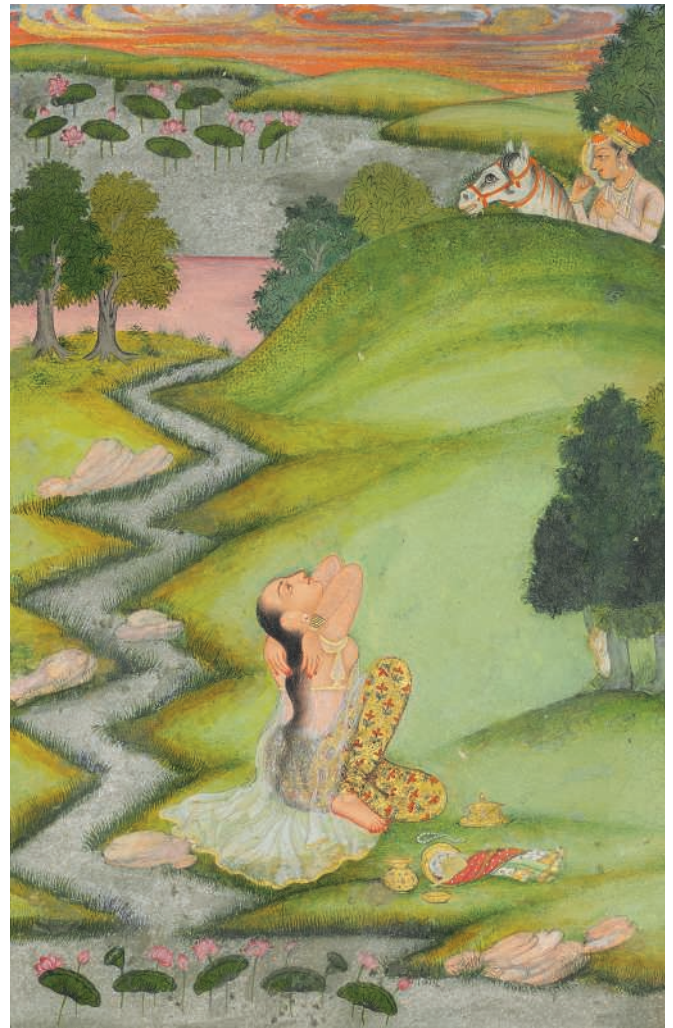
Opaque pigments and gold on paper, observed by a prince on horseback peering over a hill, the reverse with 4ll. of very loose *devanagari* script in ink and pencil notes and inventory number
Painting 7¼ x 4⅝ in. (18.4 x 11.7 cm.);
Folio 8⅝ x 5½ in. (21.3 x 14 cm.)

£4,000-6,000
US\$5,200-7,700
€4,600-6,800

PROVENANCE:

Christie's New York, 18 September 2013, lot 357.
Acquired at the above sale.

The scene of a bathing woman observed by an admirer on horseback is popular in Indian painting and was part of the repertoire of most schools. Another from Bundi and dated earlier than the present work, coming from the Carter Burden Collection and published by S.C. Welch, was sold by Christie's New York, 21 September 2007, lot 14.



569

IRAN OR INDIA, 19TH CENTURY

A RECLINING LADY

Opaque pigments heightened with gold on paper, reclining against bolsters holding a wine flask, within scrolling floral borders, laid on card
Painting 4¾ x 8⅝ in. (11.9 x 21.3 cm.);
Folio 7½ x 11¼ in. (19.2 x 28.4 cm.)

£1,500-2,000
US\$2,000-2,600
€1,800-2,300





570

MARK TANSEY (B. 1949)

The Seven Deadly Sins

(i) titled 'Taste' (lower left)
 (ii) titled 'Touch' (lower left)
 (iii) titled 'Smell' (lower left)
 (iv) titled 'Sound' (lower left)
 (v) titled 'Motion' (lower left)
 (vi) titled 'Depth' (lower left)
 (vii) titled 'Time' (lower left); signed and dated 'Tansey 82' (lower right)
 graphite on paper, in seven parts
 each image: 4¾ x 3¾in. (12 x 9.5cm.)
 overall: 12¼ x 46¼in. (31.2 x 117.5cm.)
 Executed in 1982

£60,000-80,000
 US\$77,000-100,000
 €69,000-91,000

PROVENANCE:

Grace Borgenicht Gallery, New York.
 Leslie and Ron Rosenzweig, Short Hills, New York.
 Curt Marcus Gallery, New York.
 Gagosian Gallery, New York.
 Acquired from the above in 2011.

EXHIBITED:

Oberlin, Allen Memorial Art Museum, *Drawings: After Photography, 1984-1985* (illustrated, p. 40).
 This exhibition later travelled to Mount Vernon, Mitchell Museum; Aspen, Aspen Center for the Visual Arts; Wausau, Leigh Yawkey Woodson Art Museum and Newport Beach, Newport Harbor Art Museum.



'He seeks to lure us ever more deeply into the flux of time and the gaps of space by drawing the viewer into the work of art and drawing the work of art into the field of the viewer... Within his frame of reference, time is no longer a prison from which we seek to escape but is the vital medium of life itself'

- M.C. Taylor



(details)



'In Gordon's oeuvre, our visual memories are informed by both real and fictional events, by the interwoven texture of imagined and recollected plots, and by what we remember contrasted with what actually happened.'

- L. Biesenbach

λ571

DOUGLAS GORDON
(B. 1966)

Self-portrait of You + Me (Catherine Deneuve)

burnt print, smoke and mirror
image: 24 $\frac{3}{8}$ x 39 $\frac{3}{4}$ in. (62 x 101cm.)
overall: 25 $\frac{3}{8}$ x 40 $\frac{3}{8}$ in. (65.8 x 103.8cm.)
Executed in 2007

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:
Gagosian Gallery.
Acquired from the above in 2008.



572

QIU YACAI (CH'IU YA TS'AI, 1949-2013)

Ting-Yue

signed in Chinese (lower left); inscribed 'Ting-Yue' in Chinese (on the stretcher)

oil on canvas

76 $\frac{3}{8}$ x 53 $\frac{3}{8}$ in. (194 x 135.5 cm.)

Painted in 1994

£40,000-60,000

US\$52,000-77,000

€46,000-68,000

ANDY WARHOL (1928-1987)

Brillo Soap Pads Box

signed and dated 'Andy Warhol 64' (on the underside)
acrylic, ink and shellac on canvas
17 x 17 x 14in. (43.2 x 43.2 x 35.6cm.)
Executed in 1964

£220,000-280,000

US\$290,000-360,000

€260,000-320,000

PROVENANCE:

Bruno Bischofberger, Zurich.
Private Collection, Vienna.
Private Collection, Antwerp.
Anon. sale, Christie's New York, 8 November 1989, lot 322.
Private Collection.
Anon. sale, Phillips de Pury & Company New York, 12 November 2009, lot 16.
Acquired at the above sale.

EXHIBITED:

Salzburg, Galerie Ropac, Andy Warhol, *Arbeiten 1962-1986: August 1987, 1987*, nos. 8, 12 (illustrated in colour).
Tokyo, Mistukoshi Ltd., *Andy Warhol*, 1991, p. 152, no. 9 (illustrated in colour, p. 42).
Tel Aviv, Tel Aviv Museum of Art, Andy Warhol, 1992, no. 6 (illustrated in colour).

Vienna, KunstHaus, *Andy Warhol 1928-1987: Works from the Collection of José Mugrabi and an Isle of Man Company*, 1993, p. 101, no. 13 (illustrated in colour, unpagged).
Lausanne, Fondation de l'Hermitage, *Andy Warhol: Collection José Mugrabi*, 1995, p. 180, no. 63 (illustrated in colour, unpagged).
Ludwigshafen am Rhein, Wilhelm-Hack-Museum, *Andy Warhol: Sammlung José Mugrabi*, 1996-97, p. 191, no. 69 (illustrated in colour, p. 110).
Helsinki, Taidehalli, *Andy Warhol: José Mugrabin kokoelma*, 1997 (illustrated in colour, p. 81).
Warsaw, The National Museum, *Andy Warhol: Works from a Private Collection of Jose Mugrabi*, 1998. The exhibition later travelled to Krakow, The National Museum.
Rio de Janeiro, Centro Cultural Banco do Brasil, *Warhol: Coleção Mugrabi*, 1999.
Kochi, The Museum of Art, *Andy Warhol from the Collection of José Mugrabi*, 2000-2001, p. 229, no. 65 (illustrated in colour, p. 87).
This exhibition later travelled to Tokyo, The Bunkamura Museum of Art; Umeda-Osaka, Daimary Museum; Hiroshima, Hiroshima City Museum of Contemporary Art; Nagoya, Kawamura Memorial Museum of Art and Niigata, Niigata City Art Museum.

LITERATURE:

K. Honnef, *Andy Warhol, 1928-1987: Commerce into Art*, Cologne 1989 (illustrated in colour, pp. 34 and 39).
B. Nilsson, "Andy Warhol - den reflekterende folsomheds mester" in *Louisiana Revy: Andy Warhol*, no. 1, September 1990, p. 73 (illustrated in colour, p. 6).
C. Cappa Legora, *Andy Warhol: Eine ungläubliche Geschichte nicht nur für Kinder*, Milan 1996 (illustrated in colour, p. 42).
N. Printz (ed.), *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures 1964-1969*, vol. 02A, New York 2004, pp. 74-75, no. 694.



Alfred Stieglitz, *The Fountain* by Marcel Duchamp and *The Warriors* by Marsden Hartley, 1917.
Philadelphia Museum of Art.



24 GIANT SIZE PKGS.
Brillo
SOAP PADS

New!
24 GIANT SIZE PKGS.

Brillo[®]
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WITH RUST RESISTER

SHINES ALUMINUM FAST

24 GIANT SIZE PKGS.

New!
Brillo[®]
soap pads
WITH RUST RESISTER

BRILLO MFG. CO., INC. BROOKLYN, N. Y.
MADE IN U. S. A.



Andy Warhol, *Campbell's Soup Cans*, 1962.
Museum of Modern Art (MoMA), New York.

In its precise copy of the catchy commercial design, Andy Warhol's *Brillo Soap Pads Box*, 1964, presented a radical rethinking of understandings of the art object. Using plywood and silkscreen, he closely mimicked the red and blue design of one of the United States' most recognizable products. They were uncannily naturalistic, an effect further underscored by the first exhibition of the Brillo Boxes, for which Warhol curated Stable Gallery as if it was a supermarket display. If for much of art history, painting served as a mirror to the world, *Brillo Soap Pads Box* instead challenged the belief in verisimilitude and fundamentally questioned the meaning that images construct. Although deceptively simple in their design, the Brillo Boxes present a ground-breaking and thought-provoking challenge to accepted ideas governing aesthetics.

Warhol was already painting American consumer products two years earlier, and his *Campbell's Soup Cans*, 1962, and *Coca Cola*, 1962, built off his earlier work as a successful commercial illustrator. Both works took their subjects from contemporary mass culture, and evince the artist's earliest forays into appropriation. Warhol hand painted these canvases, endeavouring to capture the slick contours and meticulous details of both products. If these two works were brought to the fore questions of appropriation, Warhol further extended such conceptual considerations with his *Brillo Soap Pads Box*. Unlike *Campbell's Soup Cans* or *Coca Cola*, the *Brillo Soap Pads Box* was a three-dimensional object that could be handled and moved in the same manner as its real-world counterpart. Moreover, by stacking the boxes in a variety of combinations, Warhol removed the need for a plinth, thereby obliterating any separation between art and actual life. Art, Warhol seemed to say, was open to all.

By making sculptures that looked very much like consumer products, Warhol expanded upon Marcel Duchamp's earlier provocation. For his *Fountain*, 1917, the artist purchased a urinal from a wholesaler, tipped it on its side, and signed it R. Mutt; initially, no one knew the work was by Duchamp. He then submitted it to the Salon des Indépendants, where the board summarily rejected the work. Debates amongst critics and viewers concerned whether the work constituted an art object. Arguing his own case soon afterward in the Dada magazine *The Blind Man*, Duchamp wrote, 'Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for the object' (M. Duchamp quoted in *The Blind Man*, reprinted in C. Tomkins, *The Bride and the Bachelors: Five Masters of the Avant-Garde*, New York, 1962, p. 41). For *Brillo Soap Pads Box*, Warhol inverted Duchamp's gesture: instead of choosing a product to call it art, he made art that perfectly replicated a consumer product. In fact, the Brillo Boxes were so convincing that, when shipped to Canada for an exhibition, customs authorities insisted the boxes be taxed as merchandise.

But what is lifelike art, if not a replica of life itself? Contemplating his own reactions to the Brillo Boxes, Arthur Danto wrote, 'Mr. Andy Warhol, the Pop artist, displays facsimiles of Brillo cartons, piled high, in neat stacks, as in the stockroom of the supermarket. They happen to be made of wood, painted to look like cardboard, and why not? To paraphrase the critic of the Times, if one may make a facsimile of a human being out of bronze, why not the facsimile of a Brillo carton out of plywood?' (A.C. Danto, 'The Artworld', 1964, reprinted in S.H. Madoff (ed.), *Pop Art: A Critical History*, London, 1997, p. 275). In collapsing the divide between art and life, Warhol offered a new way of seeing and a new set of aesthetic criteria, and *Brillo Soap Pads Box* represents a fundamental shift from art *about* the world to art *of* the world.

Right: Andy Warhol at the the Stable Gallery, New York, 1964.



574

ANDY WARHOL (1928-1987)

Mick Jagger, 1975

Polaroid print, mounted on board
 image: 3¾ x 2⅞in. (9.5 x 7.3cm.)
 sheet: 4¼ x 3½in. (10.8 x 8.9cm.)
 mount: 7⅞ x 7⅞in. (19.9 x 18.7cm.)

£6,000-8,000
 US\$7,700-10,000
 €6,900-9,100

PROVENANCE:
 Private Collection.
 Anon. sale, Phillips de Pury & Company London,
 21 November 2009, lot 50.
 Acquired at the above sale.

575

ANDY WARHOL (1928-1987)

Princess Caroline of Monaco, 1983

two Polaroid prints
 each blindstamped photographer's copyright credit (margin);
 each stamped 'The Estate of Andy Warhol' (verso)
 each image: 3¾ x 2⅞in. (9.5 x 7cm.)
 each sheet: 4¼ x 3½in. (10.8 x 8.9cm.)

(2)

£4,000-6,000
 US\$5,200-7,700
 €4,600-6,800

PROVENANCE:
 The Andy Warhol Foundation for the Visual Arts, Pittsburgh.
 Acquired from the above in 2008.





576

ANDY WARHOL (1928-1987)

Max Ernst & Dorothea Tanning, 1975

two Polaroid prints
one annotated 'ME D.T.' in ink (image), each stamped
'The Estate of Andy Warhol' (verso)
each image: 3¾ x 2½in. (9.5 x 6.3cm.)
each sheet: 4¼ x 3¼in. (10.8 x 8.3cm.)

(2)

£4,000-6,000
US\$5,200-7,700
€4,600-6,800

PROVENANCE:
The Andy Warhol Foundation for the Visual Arts, Pittsburgh.
Acquired from the above in 2012.

577

ANDY WARHOL (1928-1987)

Paul Delvaux, 1981

Polaroid print
titled 'P. Delvaux' in ink and blindstamped photographer's copyright
credit (image); stamped Andy Warhol Foundation (verso)
image: 3¾ x 3in. (9.5 x 7.5cm.)
sheet: 4¼ x 3¼in. (10.8 x 8.3cm.)

£2,000-3,000
US\$2,600-3,800
€2,300-3,400

PROVENANCE:
The Andy Warhol Foundation for the Visual Arts, Pittsburgh.
Acquired from the above in 2012.





578

ANDY WARHOL (1928-1987)

Salvador Dalí & Candice Bergen, 1976

gelatin silver print
 stamped 'The Estate of Andy Warhol' and numbered
 'FL06-0027' in ink (verso)
 image: 5 $\frac{7}{8}$ x 9in. (14.9 x 22.9cm.)
 sheet: 9 $\frac{1}{4}$ x 12in. (23.5 x 30.5cm.)

£2,000-3,000
 US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 The Andy Warhol Foundation for the Visual Arts, Pittsburgh.
 Acquired from the above in 2012.



579

BILL RAY (B. 1936)

Elvis in Uniform, 1958

gelatin silver print, printed later
 signed and dated 'Bill Ray '58' in ink (margin)
 image: 12 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in. (31.4 x 21.6cm.)
 sheet: 14 x 11in. (35.6 x 27.9cm.)

£1,000-2,000
 US\$1,300-2,600
 €1,200-2,300

PROVENANCE:
 Private Collection.
 Anon. sale, Phillips de Pury & Company London, 21 November 2009,
 lot 211.
 Acquired at the above sale.



580

ARNOLD NEWMAN (1918-2006)

Max Ernst, New York City, 1942

gelatin silver print, printed later, mounted on board
 signed, titled and dated '© Arnold Newman Max Ernst 1942'
 in pencil (margin)
 image: 14 $\frac{1}{4}$ x 8 $\frac{1}{2}$ in. (36.2 x 21.6cm.)
 sheet: 19 $\frac{7}{8}$ x 16in. (50.5 x 4.6cm.)
 mount: 22 x 18in. (55.9 x 45.7cm.)

£2,000-3,000
 US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 Private Collection.
 Anon. sale, Phillips de Pury & Company New York,
 14 November 2009, lot 255.
 Acquired at the above sale.

581

ETHAN RUSSELL (B. 1945)

John Lennon Listening to White Album, London, 1968

platinum palladium print, printed later
signed, titled, numbered and dated 'Ethan Russell 1968 John Lennon
Listening to White Album, London 28/35' in ink (margin)
image: 22 x 15in. (55.9 x 38.1cm.)
sheet: 23 $\frac{7}{8}$ x 20in. (60.7 x 50.8cm.)
This work is number twenty-eight from an edition of thirty-five

£2,000-3,000
US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Peter Fetterman, Santa Monica.
Anon. sale, Phillips de Pury & Company London, 21 November 2009,
lot 82.
Acquired at the above sale.



582

BOB GRUEN (B. 1945)

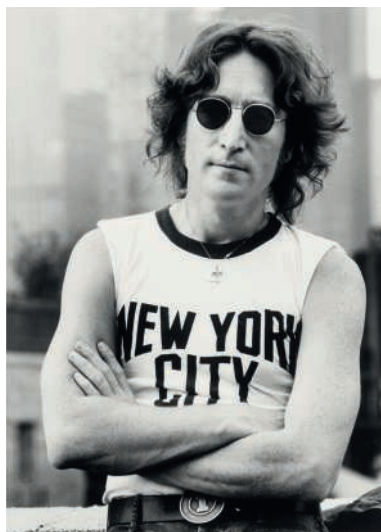
John Lennon, NYC, 1974

gelatin silver print, printed in 2008
signed, titled and dated 'Bob Gruen John Lennon - NYC - 1974' in ink
(margin)
image: 16 x 11 $\frac{1}{2}$ in. (40.6 x 29.5cm.)
sheet: 20 x 16in. (50.8 x 40.6cm.)

£1,000-2,000
US\$1,300-2,600
€1,200-2,300

PROVENANCE:

Private Collection.
Anon. sale, Phillips de Pury & Company London, 21 November 2009,
lot 84.
Acquired at the above sale.



583

ALLEN GINSBERG (1926-1997)

Heroic Portrait of Jack Kerouac, New York, 1953

gelatin silver print, printed later
signed and dated 'Allen Ginsberg 1953' and extensively annotated in
ink (margin)
image: 16 x 10 $\frac{1}{2}$ in. (40.6 x 26.7cm.)
sheet: 19 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in. (49.3 x 40.5cm.)

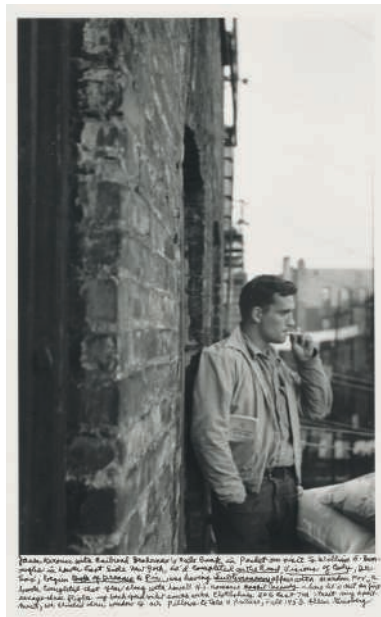
£3,000-5,000
US\$3,900-6,400
€3,500-5,700

PROVENANCE:

Fahey Klein Gallery, Los Angeles.
Paul Tomlinson Collection, Dallas.
His sale, Phillips de Pury & Company New York, 8 October 2010, lot 218.
Acquired at the above sale.

LITERATURE:

A. Ginsburg, *Allen Ginsberg Photographs*, Altadena 1990, pl. 1 (illustrated).
S. Greenough, *Beat Memories: The Photographs of Allen Ginsberg*,
New York 2011, p. 47.



ANDY WARHOL (1928-1987)

*Anatomy Class; Buffalo; Buildings; Cars; Flag;
Flowers; Horses in Colorado; Interior; Mannequins;
People on the Street; Shop Window; Sign; Signage;
Skyline; Stores; Window; Window Display, c. 1976-
1984 and Unidentified Men and Women, 1984*

twenty-eight gelatin silver prints, individually mounted on board
each stamped 'The Estate of Andy Warhol' (verso)
each image/sheet: 7¾ x 9⅞in. (19.7 x 25cm.) or inverse
each mount: 8½ x 10½in. (21.6 x 26.7cm.) or inverse (28)

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

Timothy Taylor, London.
Acquired from the above in 2008.

*"A picture means I know where I was every minute.
That's why I take pictures. It's a visual diary."*

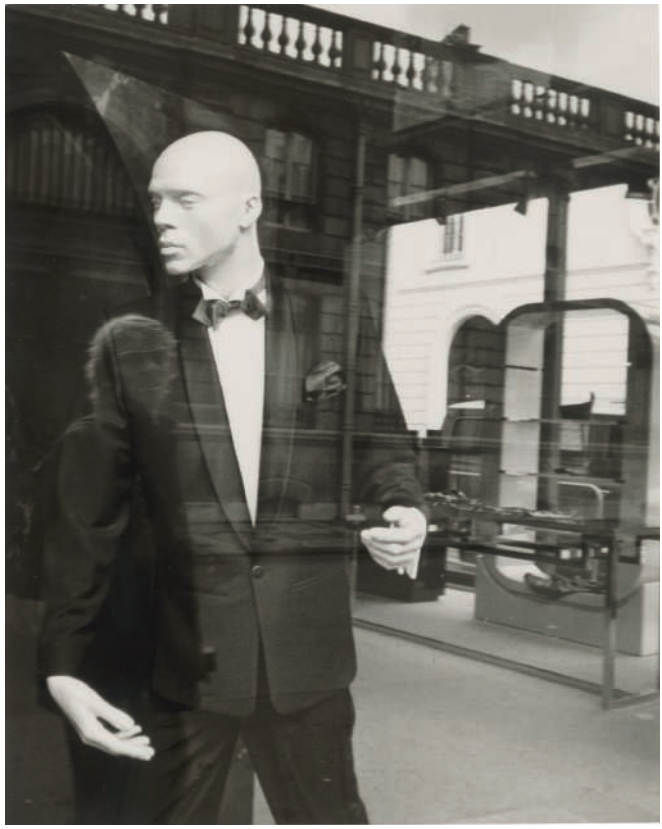
– A. Warhol



(Lot 585 part illustrated)









585

HIROSHI SUGIMOTO (B. 1948)

Salvador Dalí, 1999

gelatin silver print, flush-mounted on board, in artist's frame
signed 'Hiroshi Sugimoto' in ink on typed titled, dated and numbered
photograph's credit label "Salvador Dalí" 1999 #2/5' (frame backing
board)

image/sheet/flush mount: 57½ x 46in. (146 x 116.8cm.)

frame: 71¼ x 60in. (182.3 x 152.4cm.)

This work is number two from an edition of five.

£60,000-80,000
US\$77,000-100,000
€69,000-91,000

PROVENANCE:

Sonnabend Gallery, New York.
Anon. sale, Phillips de Pury & Company New York, 14 November
2009, lot 144.

Acquired at the above sale.

EXHIBITED:

Berlin, Deutsche Guggenheim, *Sugimoto: Portraits*, 2000, p.
138 (illustrated, p. 139). This exhibition later travelled to Bilbao,
Guggenheim Museum and New York, Guggenheim Soho.

END OF SALE

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THE LANDSCAPE OF A MIND



A PRIVATE COLLECTOR'S SURREAL VISION

THE FOLLOWING WORK WILL BE OFFERED IN
POST-WAR & CONTEMPORARY ART
CHRISTIE'S, NEW YORK
NOVEMBER 2019

MARK TANSEY (B. 1949)

End of History Victory Party

signed, titled and dated "End of History Victory Party Tansey '93"
on the lower edge
oil on canvas
77 $\frac{1}{8}$ x 108 $\frac{1}{8}$ in. (196 x 274.6 cm.)
Painted in 1993.

PROVENANCE

Curt Marcus Gallery, New York.
Acquired from the above in 1994.

EXHIBITED

West Hollywood, Kohn Abrams, *Mark Tansey*, July 1993.
New York, Curt Marcus Gallery, *Twenty-Eight Pictures*, 1994.

LITERATURE

S. Kandel, "ART REVIEWS : Nothing Nostalgic About Tansey's Works," *Los Angeles Times*, 1 July 1993.
C. Diehl, "Installing the Lens and Other Thorny Jobs," *ARTnews*, February 1994, vol. 93, no. 2, p. 135.





Mark Tansey, *The Innocent Eye Test*, 1981. Metropolitan Museum of Art, New York.



Umberto Boccioni, *States of Mind III: Those Who Stay*, 1911. Museum of Modern Art, New York.

Executed in 1993, Mark Tansey's *End of History Victory Party* is a painting which poses as many questions as it answers. His meticulously detailed canvases often present a complex idea, depicting figures from history or literature, or with narratives routed in philosophy. They investigate differing realities, mixing together the conceptual with the formal and the fictional with the metaphorical. The result is often deceptively simple, depicting naturalistic figures in domestic interiors, yet prolonged attention reveals a sometimes-hidden layer of meaning, which becomes a jumping off point for an adventure in art history.

In *End of History Victory Party* a celebration appears to be in full swing, as in a dimly lit room people are standing around smoking, talking, and sharing a joke. The women are outfitted in festive dresses, sometimes sporting a jauntily placed party hat, while the men are more dressed in chinos and open necked shirts or more formal lounge suits. While some of the guests are clearly visible, others are not; they are instead secreted in the looming shadows of the room, shrouded by voluminous drapes. Yet, while the guests appear to be enjoying themselves, something appears to be amiss, as what looks like a rising tide of water seems to be encroaching on the sanctity of their well-appointed surroundings. This sense of impending unease is enhanced by a slight—almost imperceptible—tilt of the horizon, indicating that all is not well. The off-center verticality of the door frames and the swaying movement of the drapes all signify that, despite their nonchalance, the passengers may soon be in imminent danger.

This sense of disquiet is further enhanced by Tansey's decision to render the image in monochrome. A common tactic in his paintings, painting the canvas in a single-color range gives his work an ethereal quality, in addition to disrupting its relationship with any original source material. "On one level," writes Oystein Hjort, "this use of monochrome enables a synthesis of features from different time periods, for example, while on another, Tansey uses it to create a play between original and copy, between authentic and false. All traces of moment of inspiration have disappeared. Tansey has taken the liberty of working in reproduction's terms, and from this position he criticizes the concept of the aura of the work of art and seriously questions our deep-rooted conceptions of originality and artistic value" (O. Hjort, "Mark Tansey's Border's," in *Mark Tansey*, exh. cat., Galleri Faurshou, Copenhagen, 1995, p. 12).

By nature, Tansey's works are unashamedly intellectual and multifaceted, often relying on rich layers of content, while at the same time making use of numerous art historical or literature references. Tansey once said, "A painted picture is a vehicle. You can sit in your driveway and take it apart or you can get in it and go somewhere" (J. Freeman, *Mark Tansey*, Los Angeles, 1993, p.26). Continuing the debate which had begun with Douglas Crimp's famous 1981 treatise *The End of Painting*, in *End of History Victory Party*, the artist explores the possibilities offered by the End of History—a popular theory in the late 1980s/early 90s following the publication of Francis Fukuyama's influential essay of the same title in which he proposed that the end of the



Gerhard Richter, *5 Doors (II)*, 1967.



Thomas Cole, *The Course of Empire: Destruction*, 1836. New York Historical Society.

Cold-War marked the end of human history, and that the Western, liberal, capitalist based democracies marked the ultimate form of human civilization. What possibilities, Tansey wonders, would the end of history offer painters, what lies beyond? If indeed, history has ended, what do we do, and how best does a picture deal with that? This new freedom could offer multiple opportunities, multiple framings, and multiple dimensions of experience. Thus, the painting becomes a parable of change, and a way of asking how we should quantify and celebrate that change.

In addition to the intellectual rigor of his work, Tansey's production methods help to accentuate the level of detail that goes into each work. The artist lays down a layer of monochrome pigment on canvas that can only be altered easily before it dries. This leaves him only about a six-hour window in which to complete his alterations. As such, he works in a style similar to fresco painters, painting in segments that he can finish in this short time frame. Tansey creates his images by pulling away and wiping pigment, so that various textures and tones are produced on the canvas. He adds pigment to darken certain areas; and when he wipes away pigment, the white of the canvas shows through the thin layer of paint to lighten the area.

The son of art history teachers, Tansey came of age during a fertile period in post war art. Trying to figure out what to paint after the 'death of painting' led him to working initially as a freelance illustrator for the New York Times and the New York

Review of Books. He later took classes with the critic and theorist Rosalind Krauss, who introduced him to a range of philosophical criticism and critical theory. This, in turn, led to his early work in which he relentlessly criticizes and satirizes the modern avant-garde. The culmination of this process was a series of works begun in 1990 in which Tansey investigates the relationship of meaning within texts. In *End of History Victory Party*, his cast of characters appears caught up in the changing nature of the time—celebrating new freedoms, but unsure of exactly what will follow.

Tansey's own working methods add to the complex level of meaning that surrounds his works. For in his pictures, the paint that he has so painstakingly worked has in fact been applied initially as a monochrome surface on a prepared canvas, and is subsequently removed bit by bit by the artist using various methods in order to create various textures and impressions. This act of un-painting a picture reflects Tansey's unique participation in its literal deconstruction, "In my work," Tansey says, "I'm searching for pictorial functions that are based on the idea that the painted picture knows itself to be metaphorical, rhetorical, transformational, fictional. I'm not doing pictures of things that actually exist in the world. The narratives never actually occurred. In contrast to the assertion of one reality, my work investigates how different realities interact and abrade. And the understanding is that the abrasions start within the medium itself" (M. Tansey, quoted in A.C. Danto, *Mark Tansey: Visions and Revisions*, C. Sweet (ed.), New York, 1992, p. 132).

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Mark Tansey, End of History Victory Party, 1993.

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(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 that **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 not 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:

- 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
- 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:

- 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**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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:

- 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;
 - 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
 - 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:

- 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;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed estimate;
- books which are described in the catalogue as sold not subject to return; or
- 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 saleroom 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)(ii) 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:

- 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;
- 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;
- 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:

- the **hammer price**; and
 - the **buyer's premium**; and
 - any amounts due under section D3 above; and
 - 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:
- 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 Cashiers Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- 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):

- 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;
- 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;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- 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
- 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) 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 **W** 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 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 that 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 our 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.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU 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 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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/ 'Dated ...'/ 'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/ 'With date ...'/

'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

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.

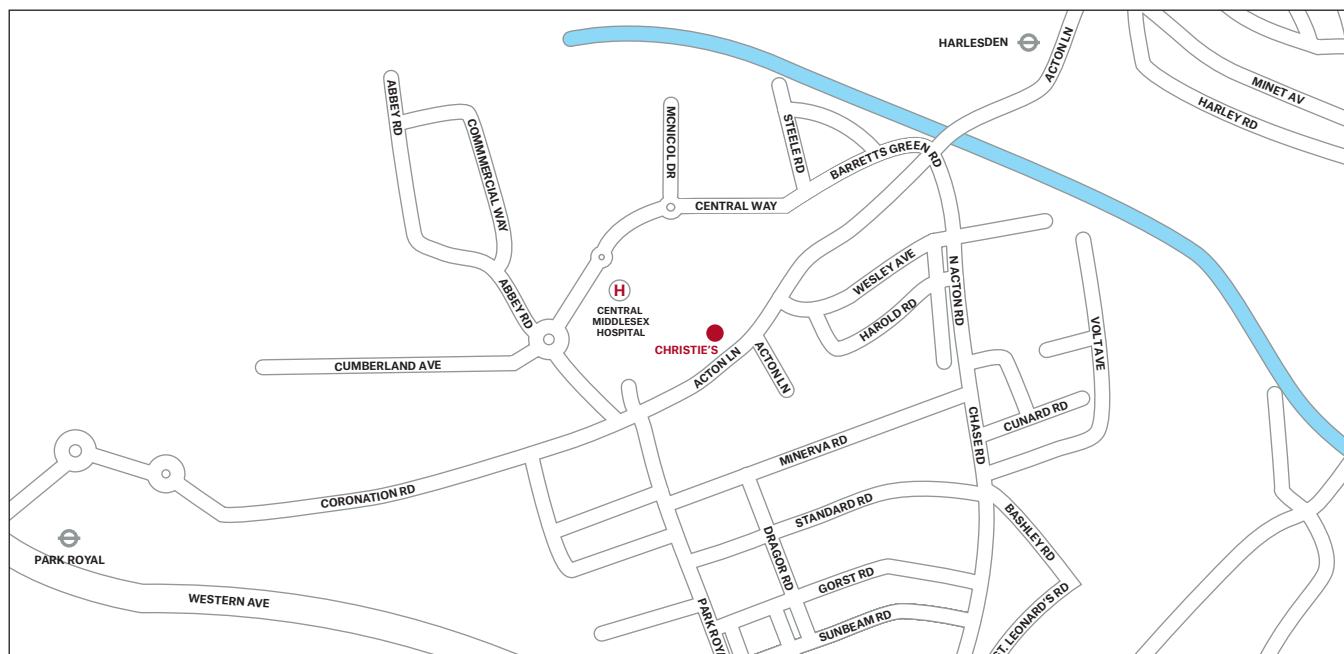
CHRISTIE'S PARK ROYAL

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.



THE LANDSCAPE OF A MIND



A PRIVATE COLLECTOR'S SURREAL VISION

THURSDAY 20 JUNE 2019 AT 1.00 PM

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

CODE NAME: COPPER
SALE NUMBER: 18504

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

18504

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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

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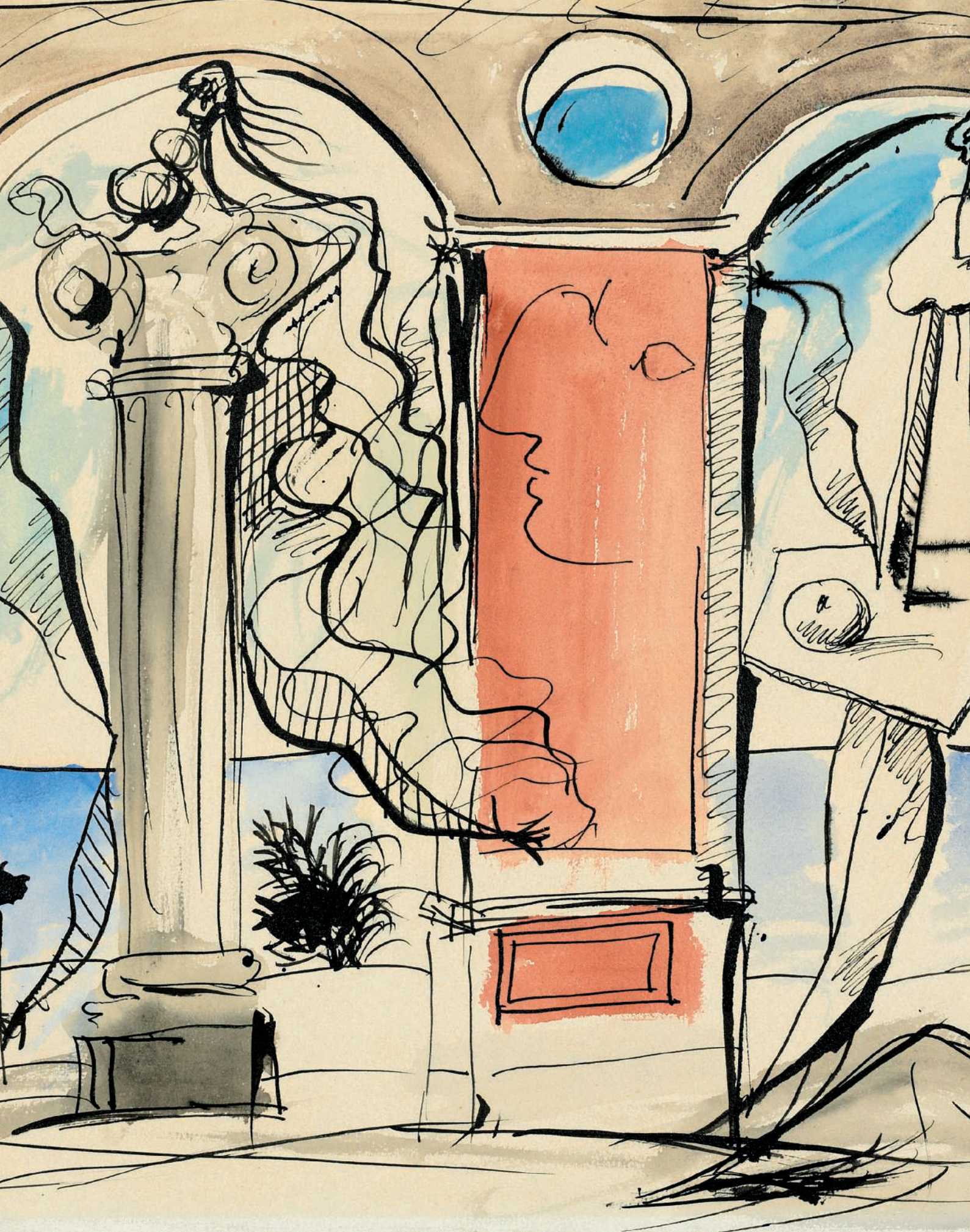
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