

# THE ART OF THE SURREAL

LONDON, 1 MARCH 2022



CHRISTIE'S







Miro







JEUNE FILLE





20/21 CENTURY

Shanghai to London

# THE ART OF THE SURREAL EVENING SALE

TUESDAY 1 MARCH 2022

at 1.00 pm

(Following the 20th/21st Century: London Evening Sale).

8 King Street, St. James's

London SW1Y 6QT

AUCTIONEER  
Veronica Scarpati

## VIEWING

Wednesday 23 February	9.00am - 5.00pm
Thursday 24 February	9.00am - 5.00pm
Friday 25 February	9.00am - 8.00pm
Saturday 26 February	12.00pm - 5.00pm
Sunday 27 February	12.00pm - 5.00pm
Monday 28 February	9.00am - 5.00pm

## TICKETS

Admission to this sale is by ticket only.

To reserve tickets, please email  
ticketinglondon@christies.com.

Alternatively, please call Christie's Client  
Service on +44(0)20 7839 9060

## CONTACTS

### HEAD OF SALE

Olivier Camu

Tel: + 44 (0) 776 858 3825  
ocamu@christies.com

### SENIOR SPECIALIST

Michelle McMullan

Tel: +44 (0)20 7389 2137  
mmcmullan@christies.com

### EVENING SALE COORDINATOR

Olivia Vonberg

Tel: +44 (0)20 7389 2745  
ovonberg@christies.com

### EXECUTIVE ASSISTANT

Sandra Carli Karlsson

Tel: + 44 (0) 779 559 0756  
skarlsson@christies.com

### ASSOCIATE SPECIALIST

Veronica Scarpati

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

### POST-SALE SERVICES

Payment, Shipping and Collection

Tel: +44 (0)20 7752 3200

Fax: +44 (0)20 7752 3300

Email: PostSaleUK@christies.com

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.

**AUCTION CODE AND NUMBER**  
In sending absentee bids or making enquiries, this sale should be referred to as MT-20839

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

# CHRISTIE'S

christies.com



# CONTENTS

7	Auction Information
12	Property for Sale
108	Artists' Biographies
116	Conditions of Sale • Buying at Christie's
119	VAT Symbols and Explanation
120	Symbols used in this Catalogue and Important Notices
121	Storage and Collection
130	Index

## ACKNOWLEDGEMENTS

Catalogue notes by Annabel Matterson, Jennifer Duignam, Robert Brown, Pauline Holzman.

With thanks to Natasha Haining for her assistance in clearing copyright, and Emily Whittle for her assistance in researching for the catalogue.

Special thanks to Grace Cleverley, Ollie Chapman, Elijah Nicholson, Ilektra Stefanatou, Steve Ward, Andrew Smart, and Damian Wojcik for their assistance in preparing this catalogue.

## FRONT COVER:

Lot 108

Artwork: © Succession Picasso/DACS, London 2022.

## INSIDE FRONT COVER:

Lot 105 (detail)

## PAGE 2:

Lot 115 (detail)

## PAGE 3:

Lot 113 (detail)

## PAGE 4:

Lot 109 (detail)

## PAGE 5:

Lot 104 (detail)

## PAGE 6:

Lot 111 (detail)

## OPPOSITE:

Lot 118 (detail)

## INDEX:

Lot 103 (detail)

## BACK COVER:

Lot 102

Artwork: © ADAGP, Paris and DACS, London 2022.

## COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2021)





PROPERTY FROM AN IMPORTANT PRIVATE ENGLISH COLLECTION

λ\*101

## SALVADOR DALÍ (1904-1989)

### *Femme à la tête de rose, buste de femme et vieillard nu*

signed and dated 'Gala Salvador Dalí 1937' (lower right)  
pen and India ink and pencil on paper  
25½ x 19¼ in. (64.7 x 49 cm.)  
Executed in 1937

£100,000-200,000

US\$140,000-270,000

€120,000-240,000

#### PROVENANCE:

M.P. Belgarian, Paris, by 1986, and thence by descent.  
Private collection.  
Blain Di Donna, New York.  
Private collection, London, by whom acquired from the above in 2012.

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



Sheila Legge as Surrealist 'Phantom', Trafalgar Square, London, 11 June 1936.  
Photograph by Claude Cahun. Digital image: Courtesy of the Jersey Heritage.



Sandro Banti 1937



Salvador Dalí, *Figure aux tiroirs*, 1937. Private collection.  
 Sold Christie's, London, 18 June 2019, £971,250 (\$1,218,326).  
 Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2022.

Offering a beguiling view of a pair of elegant hybridised female figures locked in an intense gaze, *Femme à la tête de rose*, *Buste de femme et vieillard nu* is a striking example of Salvador Dalí's refined draughtsmanship. At the heart of the composition stands a nude female character, her sinuous body captured in a network of delicate flowing lines which wrap around her form in wave-like ripples, that simultaneously delineate the muscles of her lithe form and evoke the bark of a willow tree. Reaching upwards, she caresses the forehead of another figure floating weightless above her who, with her refined features and porcelain skin, strongly resembles a piece of classical sculpture. In a stark and surprising twist, the central woman's head bursts into a bold bouquet of delicate flowers, transforming her into a surreal hybrid creature. Beside them, an old man, who seems entirely human as opposed to the female protagonists, sits naked with his back turned away from them, apparently oblivious to their presence.

The flower-woman hybrid was a key leitmotif from Dalí's Surrealist idiom of the 1930s, present in his visual and performative productions alike. Most notably, she appeared in the artist's collaboration with Sheila Legge in Trafalgar Square for The International Surrealist Exhibition held at the New Burlington Galleries in London in 1938. This early example of performance art, titled *The Phantom of Sex Appeal*, became the cover of the International Surrealist bulletin. Dalí gave his own performance at the exhibition, delivering a lecture on the subject of 'phantoms' whilst dressed with a diving suit. Coming close to suffocation from the helmet he was wearing, he almost became a phantom himself.



Salvador Dalí, *Femme à la tête de roses*, 1935. Kunsthau Zurich.  
 Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2022.  
 Photo: © akg-images / Mondadori Portfolio / 1967 / Walter Mori.

Though Dalí's precise involvement in the performance is difficult to pin down, Legge's performance echoes three of the works the artist produced in 1936 – *Le rêve porte la main sur l'épaule d'un homme*, *Femmes aux têtes de fleurs retrouvant sur la plage la dépouille d'un piano à queue* and *Printemps nécrophilique*. The performance left a strong impression on those in attendance and became a work in its own right which Claude Cahun immortalised Legge in full costume in a photograph. Eileen Agar also went on to describe Legge as 'the legendary surrealist phantom who walked around Trafalgar Square' (M. A. Caws, *Surrealism and Women*, Cambridge, 1991, p 226).

Dalí eloquently outlined the effect of the elegant Surreal hybrid in a key theoretical text from the period, *The Spectral Surrealism of the Pre-Raphaelite Eternal Feminine*, which he discussed at the aforementioned exhibition. He urged that one paid attention 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"' (S. Dalí, *The Secret Life of Salvador Dalí*, New York, 1942, pp. 311 & 312). The flower-woman is both enchantingly beautiful and haunting, seductive in spite of her mysterious hybrid form.





# RENÉ MAGRITTE (1898-1967)

## *La lumière du pôle*

signed 'Magritte' (lower right); inscribed "LA LUMIÈRE DU PÔLE" (on the stretcher)

oil on canvas

54¾ x 41¼ in. (139 x 104.8 cm)

Painted in 1926-1927

**£5,500,000-7,500,000**

**US\$7,500,000-10,000,000**

**€6,600,000-8,900,000**

### PROVENANCE:

Galerie Le Centaure, Brussels.

E.L.T. Mesens, Brussels & London, by whom acquired from the above in 1932.

Galerie Isy Brachot, Brussels, by whom acquired from the above in 1968.

Galleria Internazionale, Milan, by whom acquired from the above in 1968.

Condotti 75 [Maria Laura Drudi Gambillo], Rome (no. 07.49).

Sophia Loren & Carlo Ponti, Rome.

Private collection, Brescia, by whom acquired from the above in the early 1990s.

Acquired from the above by the present owner.

### EXHIBITED:

Brussels, Galerie Le Centaure, *Exposition Magritte*, April - May 1927, no. 47.

New York, Julien Levy Gallery, *René Magritte*, January 1938, no. 3.

Amsterdam, Stedelijk Museum, *Dertien belgische schilders*, October - November 1952, no. 56.

Ghent, Museum voor Schone Kunsten, *Figuratie, defiguratie. De menselijke figuur sedert Picasso*, July - October 1964, no. 170, p. LXII.

London, Zwemmer Gallery, *René Magritte*, July 1966, no. 3.

Brussels, Galerie Isy Brachot, *Magritte, cent cinquante oeuvres: première vue mondiale de ses sculptures*, January - February 1968, no. 25 (with inverted dimensions).

Milan, Finarte, *Mostra di opere d'arte contemporanea*, November 1968, no. 13 (illustrated).

Rome, Condotti 75, circa 1970.

London, Marlborough Fine Art, *Magritte*, October - November 1973, no. 11, p. 35 (illustrated p. 60).

Paris, Galerie nationale du Jeu de Paume, *Magritte*, February - June 2003, p. 61 (illustrated p. 60; with incorrect medium).

### LITERATURE:

P.-G. van Hecke, ed., 'René Magritte: peintre de la pensée abstraite', in *Sélection*, vol. VI, no. 6, Brussels, March 1927, p. 447 (illustrated; titled 'Le Sommet du pôle').

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. I, *Oil Paintings, 1916-1930*, London, 1992, no. 129, p. 202 (illustrated).

D. Sylvester, *Magritte*, Brussels, 2009, p. 10 (illustrated; illustrated again p. 8).

S. Levy, *Decoding Magritte*, Bristol, 2015, p. 122.

A. Danchev & S. Whitfield, *Magritte, A Life*, London, 2021, pp. 131-132 & 387 (illustrated p. 132).





René Magritte, *La fin des contemplations*, 1927.  
 The Menil Collection, Houston.  
 Artwork: © ADAGP, Paris and DACS, London 2022.  
 Photo: © Index Fototeca / Bridgeman Images.

*La lumière du pôle* emerged during one of the most productive and innovative periods of René Magritte's early career, as he boldly embraced Surrealism and began to develop a unique visual aesthetic that would soon propel him to the forefront of the European avant-garde. Revelling in the unexpected juxtapositions that emerged between familiar objects arranged in strange configurations and situations, Magritte ruminated on the order and stability of perceived reality, playing with notions of artifice, illusion and representation, to unpick and challenge our very understanding of the world. Discussing this period of his career, the artist explained the intentions which underpinned his earliest forays into Surrealism: 'The pictures painted [...] from 1926 to 1936 were... the result of a systematic search for a disturbing poetic effect which, produced by the deployment of objects taken from reality, would give the

real world from which they were borrowed a disturbing poetic meaning through a quite natural interchange' (quoted in D. Sylvester, *Magritte*, Brussels, 2009, p. 284). Infused with a distinct sense of mystery, *La lumière du pôle* is a captivating example on a large scale of this quest for a 'disturbing poetic meaning' in Magritte's work during the 1920s, and highlights the different themes, subjects and concerns which fuelled his creative vision at this time.

Magritte's fascination with the surreal had initially been sparked by an artistic epiphany he experienced upon first encountering the metaphysical paintings of Giorgio de Chirico in the summer of 1923, when he came across a reproduction of the Italian artist's 1914 composition *Le chant d'amour*. Describing the impact of De Chirico's



René Magritte, *La coquetterie*, 1928. (Self portrait taken in a photo booth, Paris).  
Artwork: © ADAGP, Paris and DACS, London 2022.  
Photo: © Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.



René Magritte, *Le double secret*, 1927.  
 Musée national d'art moderne, Centre Pompidou, Paris.  
 Artwork: © ADAGP, Paris and DACS, London 2022.  
 Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian.

*'One cannot speak about mystery, one must be seized by it.'*

– RENÉ MAGRITTE

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' (quoted in *ibid.*, p. 71). Though it would take a full two years for the artist to process this revelatory experience, it would fundamentally re-orientate Magritte's painterly style, instilling his work with a feverish new energy that led him to abandon the cubo-futurist vocabulary which 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, in order to reveal the innate mysteries of our reality.

In *La lumière du pôle*, De Chirico's influence can be felt in the disquieting, unsettling atmosphere Magritte conjures and the sparse, expansive, stage-like space of the scene, as a pair of cracked and partially broken fashion mannequins stand amidst a desert-like landscape of steep-sided sand dunes. Behind them, a heavy, foreboding sky holds the threat of an oncoming storm, layers of thick grey cloud rolling in waves above the two humanoid characters, whose purpose and presence within the scene remains unknown. Though warmly coloured and depicting the sinuous, curvaceous lines of the female body, the mannequins appear precariously delicate, as their extremely thin, shell-like exteriors are dramatically fragmented and shattered, creating large gaping holes that offer a glimpse into dark interiors. While the deconstruction of the human figure, and in particular the female nude, was a chief preoccupation within Magritte's *oeuvre* during this period, here the artist



René Magritte, *Le sens de la nuit*, 1927.  
The Menil Collection, Houston.  
Artwork: © ADAGP, Paris and DACS, London 2022.  
Photo: © Photothèque R. Magritte /Adagp Images, Paris, / SCALA, Florence.

uses the fragmented bodies to explore the play between artifice and reality, as the deceptively realistic three-dimensional figure is revealed to be nothing more than a hollow, empty shell.

To the right of the two mannequins, a strange, amorphous object appears to hover above the undulating dunes, its form filled by overlapping layers of fur that subtly shift in tone and texture as they fall in rippling waves. Offering an intriguing textural counterpoint to the smoothness of the humanoid objects it is paired with, this strange, rippling stream of fur recalls the illustrations Magritte created for the autumn catalogue of the furrier 'Maison Ch. Müller. S. Samuel et Cie' in 1926, which showcased the season's latest designs. Featuring images of fourteen coats and four elegant stoles, the catalogue offered pithy, poetic texts alongside the illustrations, many of which seemed to parody



René Magritte, *Untitled*, 1926.  
Sold Christie's, London, 24 June 2003.  
Artwork: © ADAGP, Paris and DACS, London 2022.

contemporary advertisements and cast the images in a surreal light. In *La lumière du pôle*, Magritte divorces the fur cape from its traditional place across a model's lithe form, removing any details that suggest the presence of a body underneath, instead allowing it to appear to float completely unsupported in mid-air.

A similar motif appears in the 1927 composition *Le sens de la nuit* (Sylvester, no. 136; The Menil Collection, Houston), where the addition of truncated limbs and a glimpse of undergarments suggests a human presence within its folds, accentuating the fetishistic qualities of the fur. In *La lumière du pôle*, the upper edge of the fur element is marked by a lighter-toned layer of what appears to be gently curling human hair, presumably belonging to the figure who would typically wear the garment in a fashion illustration. By removing the model's face here,



Present lot illustrated (detail)





René Magritte, *Les eaux profondes*, 1941. Private collection.  
 Artwork: © ADAGP, Paris and DACS, London 2022.  
 Photo: © Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

essentially cutting her out of the picture, Magritte creates a sharp-edged beak shape, imbuing the fur with a bestial, bird-like quality that enlivens the inanimate object in an unexpected manner.

Casting no shadow, this fur element in *La lumière du pôle* appears to sit apart from the landscape in which it hovers, as if existing on an entirely different plane to everything else in the scene. Indeed, there is an unusual sense of perspective at play across the entire image, that appears to shift and change as the eye moves through the composition. In certain places, objects appear to float on top of one another in flat, overlapping planes, as if cut from another image and pasted into place. As such, *La lumière du pôle* appears to mimic the style and effects of *papiers collés*, a technique Magritte had been experimenting with

intensely since the end of 1925, largely inspired by the ground-breaking works of Max Ernst. For Magritte, Ernst's bold experiments in collage represented a radical shift in the act of art making, breaking through the traditional parameters by which an artist was judged: as he explained, 'scissors, paste, images and genius in effect superseded brushes, paints, models, styles, sensibility and that famous sincerity demanded of artists' (quoted in S. Whitfield, *Magritte*, exh. cat., London, 1992, p. 260).

Liberating the artist's creativity, *papiers collés* became an integral aspect of Magritte's *oeuvre*, and over the course of the following two years he produced approximately thirty works using this technique. Alongside this, a number of paintings from this period adopted a similar stylistic aesthetic to these collages, most notably in their



René Magritte, *Le groupe silencieux*, 1926. Private Collection. Sold, Christie's, London, The Art of the Surreal Evening Sale, 27 February 2018, £7,208,750 (\$10,021,896). Artwork: © ADAGP, Paris and DACS, London 2022.



René Magritte, *Les jours gigantesques*, 1928. Private Collection. Sold Christie's, London, 20 June 2012, £7,209,250 (\$11,351,362). Artwork: © ADAGP, Paris and DACS, London 2022.

sharply delineated forms and the juxtaposition of various elements and objects in unexpected groupings. However, the link between the two techniques ran much deeper than just visual similarities, with some paintings directly quoting elements and motifs from the *papiers collés* Magritte was working on. Indeed, both the distinctive shape of the fur element and the fragmentation of the female mannequins in the present work can be directly linked to an untitled *papier collé* of the same year (Sylvester no. 1618; Private Collection). In the painting, Magritte develops the idea further, creating an altogether more unsettling image through the application of rich colour, and the placement of the objects in this barren, dark landscape.

*La lumière du pôle* 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 *papiers collés*, this was the first opportunity for Magritte to reveal his new Surrealist aesthetic to the public and proved to be a seminal moment in his early career, announcing 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' (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]



Carlo Ponti and Sophia Loren arriving in Copenhagen en route from Rome to Los Angeles.  
Photo: © Keystone/Getty Images.

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' (in H. Torczyner, *op. cit.*, p. 215). In spite of the negativity from the press, the exhibition earned Magritte a loyal group of followers and supporters, who deemed him the first great Belgian Surrealist.

One such early supporter was the poet, musician, editor, gallerist and collector E.L.T. Mesens, who had met the artist while he was still a youth. Turning to art dealing in 1924, Mesens played a central role in the promotion of Surrealism in Belgium, running the Galerie L'Époque in

Brussels, and later Britain, where he ran the London Gallery alongside Roland Penrose. His support for Magritte remained constant throughout the 1930s, leading him to organise a number of exhibitions dedicated to the artist's work, as well as purchasing paintings directly from him in times of financial hardship. At its height, Mesens's collection included such seminal early masterpieces as Magritte's *Le groupe silencieux*, *L'assassin menacé*, *Les jours gigantesques* and *Les chasseurs au bord de la nuit*, to which *La lumière du pôle* was added in 1932. The painting was subsequently acquired by the legendary Italian actress Sophia Loren and her husband, film producer Carlo Ponti in the late 1960s, and remained in their esteemed collection for over three decades.

λ♦\*103

## RENÉ MAGRITTE (1898-1967)

### *La méditation*

signed 'Magritte' (lower left); inscribed "'LA MEDITATION'" (on the reverse)  
oil on canvas  
19<sup>7</sup>/<sub>8</sub> x 25<sup>5</sup>/<sub>8</sub> in. (50.5 x 65 cm.)  
Painted in 1936

£2,200,000-2,800,000

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

€2,700,000-3,300,000

#### PROVENANCE:

Edward James, West Dean, West Sussex, by whom probably acquired from The London Gallery in 1937.  
The Edward James Foundation, West Dean, West Sussex; sale, Christie's, New York, 13 November 1984, lot 148.  
Private collection, New York, by whom acquired at the above sale.

#### EXHIBITED:

The Hague, Huize Esher Surrey, *René Magritte*, November - December 1936, no. 10.  
London, The London Gallery, *Pictures by Young Belgian Artists*, January - February 1937, no. 19.  
Durham, Dunelt House, *Durham Surrealist Festival*, November - December 1968, no. 2, p. 14.  
London, Tate Gallery, *Magritte*, February - March 1969, no. 54.  
Manchester, City Art Gallery, *Surrealist Pictures from the Edward James Collection*, May - June 1969, no. 19 (dated '1937'); this Arts Council of Great Britain exhibition later travelled to Birmingham, City Art Museum and Gallery, June - July 1969; Norwich, Norwich Castle Museum, August - September 1969; Hull, Ferrens Art Gallery, September - October 1969; Bath, Holburne of Menstrie Museum, October - November 1969; Plymouth, City Museum of Art, November - December 1969.  
London, Marlborough Fine Art, *Magritte*, October - November 1973, no. 32, p. 40 (illustrated p. 80; dated '1937' and with incorrect dimensions).  
Edinburgh, Scottish National Gallery of Modern Art, *The Edward James Collection: Dali, Magritte and Other Surrealists*, August - September 1976, no. 35, p. 9 (dated '1937'; with incorrect dimensions).  
London, The Hayward Gallery, *Magritte*, May - August 1992, no. 73, n.p. (illustrated; with incorrect dimensions); this exhibition later travelled to New York, The Metropolitan Museum of Art, September - November 1992.  
Brussels, Musées Royaux des Beaux-Arts de Belgique, *René Magritte*, March - June 1998, no. 113, p. 129 (illustrated).

#### LITERATURE:

L. Scutenaire, *Magritte*, Antwerp, 1948, pl. 7 (illustrated).  
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, no. 345, n.p. (illustrated; dated '1937' and with incorrect dimensions).  
J.J. Spector, 'Magritte's *La lampe philosophique*: A Study of Word and Image in Surrealism', in *Dada/Surrealism*, vol. 7, New York, 1 January 1977, pp. 122, 125 & 127 (dated '1937').  
D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. II, *Oil Paintings and Objects, 1931-1948*, London, 1993, no. 410, p. 225 (image inverted; illustrated correctly vol. V, p. 30).  
Exh. cat., *René Magritte, 1948: La période vache*, Schirn Kunsthalle, Frankfurt, 2008, p. 135 (illustrated fig. III.17, p. 129).





René Magritte, *Le Principe du plaisir*, 1937. Private Collection.  
Sold New York, 12 November 2018, \$26,830,500.  
Artwork: © ADAGP, Paris and DACS, London 2022.  
Photo: © Gordon Robertson Photography Archive / Bridgeman Images.

In February 1937, René Magritte arrived in London to begin work on a commission of three major paintings for the house at 35 Wimpole Street belonging to Edward James, an eccentric English collector and now legendary patron of Surrealism, whose collection was to grow to include several of Magritte's finest creations. In the mid-1930s Magritte was at the very height of his powers and James acquired a number of masterpieces from the Belgian painter during this extraordinary period of creativity: in addition to the present painting, *La méditation* of 1936, his renowned collection included *Le modèle rouge*, (Sylvester, no. 428; Museum Boijmans Van Beuningen, Rotterdam), *Au seuil de la liberté* (Sylvester, no. 430) and *La durée poignardée* (Sylvester, no. 460), both now in the Art Institute of Chicago. Magritte also created two memorable portraits of James, notable for also being faceless: *Le principe du plaisir* (Sylvester, no. 443) and *La reproduction interdite* (Sylvester, no. 436) now in the Museum Boijmans Van Beuningen, Rotterdam.

Magritte and James had first met each other in Paris in the summer of 1936 not long after James had encountered Magritte's work at London's famous *International Surrealist Exhibition*, held at the New Burlington Galleries that same year. Struck by the innate mystery of the Belgian painter's compositions, James had immediately started to collect Magritte's work. *La méditation* – a serene, Magrittian subversion of a nocturnal seascape – had been painted during this same period (sometime between May and October 1936) and was among the very first of Magritte's paintings that James acquired.

It is thought that James probably bought this painting in January 1937 from the London Gallery, at an exhibition of young Belgian artists organised by Magritte's friend E.L.T. Mesens shortly before the artist himself arrived in the city. Evidently impressed by the picture, James was also later to acquire a similarly-themed gouache by Magritte, *La retour à la nature* of 1938-39 (Sylvester, no. 1148), before soon afterwards notifying the artist that he now believed he had amassed 'a large enough



René Magritte, *La Lumière des coïncidences*, 1937, Dallas Museum of Art.  
 Artwork: © ADAGP, Paris and DACS, London 2022.  
 Photo: © gift of Mr. and Mrs. Jake L. Hamon / Bridgeman Images.

proportion' of the artist's work not to need to buy any more (quoted in D. Sylvester, *Magritte*, London, 1992, p. 246). Although this was to mark the end of a short-lived but extraordinarily productive partnership between Magritte and his English patron, James would continue to remain a friend to the artist championing his work and helping to promote it in America. In 1940, James also sought to help Magritte escape possible persecution from the Nazis by providing him with a plane ticket out of Europe, via Lisbon, soon after the invasion of Belgium and France.

As a subtle inversion of the traditional Romantic subject of a moonlit seascape, *La méditation* is a work that fits perfectly within the canon of subversive Magritte masterpieces collected by Edward James. Here, the light of the moon in the night sky has been replaced by that of a procession of three, strangely animated, candles crawling across the beach like glow-worms in the lower half of the canvas. Painted in the summer of 1936, this work, like Magritte's portrait of James, *Le principe du plaisir*, is both a clever pictorial reversal of the conventional roles that

light and darkness play in a painting and one of a group of works from this period that reflect the artist's concern with what he was later to define as finding an 'elective affinity' between objects.

Magritte had first been made aware of this hidden poetry between objects by a dream he had had in 1932 in which he saw an egg in a birdcage. This event awoke him to the realisation of 'an astonishing poetic secret' provoked by 'the affinity' between the egg and, the cage and, by 1936, Magritte had begun to seek out similar hidden connections between other objects in the hope of producing similarly 'poetic', revelatory shocks of recognition (Magritte, 'La ligne de vie', lecture given in Antwerp on 20th November 1938, in G. Ollinger-Zinque & F. Leen, eds., exh. cat., *Magritte Centenary Exhibition*, Brussels, 1998, p. 47).

As A. J. Hammacher, writing about *La méditation* has indicated, 'recollections of dripping candles probably led [Magritte] to discover their affinity with worms, as well as with reptiles, snails, wormlike



René Magritte, *La lampe philosophique*, 1936. Private Collection.  
 Artwork: © ADAGP, Paris and DACS, London 2022.  
 Photo: © 2022. Photothèque R. Magritte /Adagp Images, Paris, / SCALA, Florence.



Salvador Dalí, *The Persistence of Memory*, 1931. The Museum of Modern Art, New York.  
 Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2022.  
 Photo: © 2022. Digital image, The Museum of Modern Art, New York/Scala, Florence.

eruptions in the sand, glow worms and phosphorescent light on the water' (René Magritte, London, 1974, p. 116). Such 'affinities' between a candle and its drips or between the soft pliability of wax and the firm, erect, form of an upright candle also apply to a series of images that Magritte had made of his most iconic image: the pipe. In an anticipation of *La méditation*, for instance, Magritte's 1928 painting *Les pipes amoureuses de la lune* (Sylvester, no. 204) is a work that translates the image of three pipes 'enamoured of the moon' into soft, floating, worm-like creatures that appear to dance in front of a full moon rising above a sea or a lake. Another precedent for *La méditation* is Magritte's 1936 painting entitled *La lampe philosophique* (*The Philosophical Lamp*) (Sylvester, no. 399) which marks the first appearance in his work of the soft, worm-like candle. In this work, such a candle is shown illuminating an apparent self-image of Magritte smoking his pipe. Only here, the artist's nose has also become soft; melting and morphing into the also elongated, worm-like form of his pipe.

The fluidity and volatility displayed here between supposedly ephemeral light and the firm, solidity of objects has once again been broken

down and subverted. There is also, as the art historian Jack Spector has pointed out, an interesting affinity between the titles of *La lampe philosophique* and *La méditation*, in their referencing both philosophy and meditation, that suggests an apparent interconnection between the idea of light and thought (J. Spector. 'Magritte's La Lampe philosophique: A Study of Word and Image in Surrealism', *Dada/Surrealism*, Volume 7, Iowa, 1977, pp. 121-129). Light, as Magritte recalled, was, for him at least, an ephemeral phenomenon wholly dependent upon the world of objects for its own existence. Referring to his 1933 painting of a candle and a plaster-cast bust of a female torso, to which he had given the title *La lumière des coïncidences* (*The Light of coincidence*) (Sylvester, no. 352), Magritte wrote, 'as regards light, I reflected that while it has the power to make objects visible, its existence is manifest only on condition that it is accepted by objects. But for matter, light would be invisible. This is made obvious, I think, in *La lumière des coïncidences* [*The Light of Coincidence*] where an ordinary object, a female torso, is lit by a candle. In this case, it seems that the object illuminated itself gives life to light' (quoted in D. Sylvester and S. Whitfield, (eds.), *René Magritte, catalogue raisonné*, vol. II, *Oil Paintings*, London, 1994, p. 185).





René Magritte, *L'Empire des lumières*, 1953-1954. Peggy Guggenheim Collection, Venice.  
 Artwork: © ADAGP, Paris and DACS, London 2022.  
 Photo: © Bridgeman Images.

Such a simple reversal of the conventional way of looking at light also applies to *La méditation* – a painting in which Magritte has juxtaposed interior and exterior light in the form of candles setting out like reptilian explorers across a nocturnal landscape that they in turn illuminate and effectively bring into being. Such exploration of the idea of depicting light and darkness simultaneously within one image is also a move that directly anticipates the similar night/day duality of his later *L'Empire des lumières* pictures of the 1950s.

Later translated, for example, into the image of a candle whose flame is also that of a crescent moon passing across its peak or, as in the *L'Empire des lumières* paintings into a solitary streetlamp illuminating a nocturnal landscape above which a daylight sky shines, all these works are similar 'mediations' upon the mystery of light. As Magritte explained about the thinking that gave rise to the works he called 'The Dominion of Light', 'what is represented ... are the things I thought of, to be precise, a nocturnal landscape and a skyscape such as can be seen in broad daylight. The landscape suggests night and the skyscape day. This evocation of night and day seems to me to have the power to delight



Gerhard Richter, *Drei Kerzen (Three Candles)*, 1982. Private collection.  
 Artwork and photo: © Gerhard Richter 2022 (0018).

us. I call this power "poetry". The reason why I believe the evocation to have this poetic power is, amongst other things, because I have always felt the greatest interest in night and day, without however, having any preference for one or the other' (Magritte, commentary on *L'Empire des lumières* written for the 1956 television programme published in facsimile in *Peintures de l'Imaginaire: symbolistes et surréalistes belges*, exh. cat. Paris, 1972, p. 118).

*La méditation* is a work that marks the first stirrings of this idea in Magritte's work. Strangely animalistic, even somewhat macabre in the way in which its wriggling candles are seen to scuttle across the shoreline of this otherwise peaceful and serene seascape, there is a will-o'-the-wisp quality to these glow-worm-like candles that invokes the mood of 19th Century Romanticism at the same time that it also undermines this tradition. Similarly, the almost religious-like procession of these three, animated candles setting out into the night also lends this 'meditation' an almost formal sense of reverence reminiscent of biblical tales about wise and foolish virgins.

λ♦\*104

# RENÉ MAGRITTE (1898-1967)

## *La belle hérétique*

signed 'Magritte' (lower right); signed, dated and inscribed "'La belle Hérétique" Magritte 1964' (on the reverse)  
gouache on paper  
21½ x 13¾ in. (54.6 x 35 cm.)  
Executed in 1963-1964

**£700,000-1,000,000**

**US\$950,000-1,400,000**

**€830,000-1,200,000**

*'I do not feel the need to ridicule death, since ridicule is a feeling and, consequently, invisible. How could painting, which is visible, portray the invisible?'*

– RENÉ MAGRITTE

### PROVENANCE:

Galerie Alexander Iolas, Paris, by whom acquired directly from the artist.  
Private collection, France, by whom acquired from the above, *circa* 1964.  
Private collection, France, by whom acquired from the above, in 1986; sale, Sotheby's, London, 21 June 2016, lot 19.  
Acquired at the above sale by the present owner.

### EXHIBITED:

London, Hanover Gallery, *René Magritte*, May - July 1964, no. 25.  
Paris, Galerie Alexander Iolas, *Magritte: Le Sens Propre*, November - December 1964, no. 31 (illustrated).  
Paris, Artcurial, *L'Aventure surréaliste autour d'André Breton*, May - July 1986, no. 165.  
Paris, Artcurial, *Le Belvédère Mandiargues: André Pieyre de Mandiargues et l'art du XXe siècle*, May - July 1990, no. 70, p. 197 (illustrated p. 70; with inverted dimensions).  
New York, The Solomon R. Guggenheim Museum, *Surrealism: Two Private Eyes, The Nesuhi Ertegün and Daniel Filipacchi Collections*, June - September 1999.

### LITERATURE:

J. Saucet, ed., *La Septième Face du dé*, vol. I, *René Magritte*, Milan, 1970, p. 64 (illustrated; with incorrect dimensions).  
D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Tempéras, Watercolours and Papiers Collés, 1918-1967*, London, 1994, no. 1545, p. 263 (illustrated).





Edouard Manet, *Le Balcon*, 1868-1869.  
Musée d'Orsay, Paris.  
Photo: © 2022. Photo Scala, Florence.



René Magritte, *Perspective: Le balcon de Manet*, 1949.  
Sold Christie's, London, 5 February 2020, £3,724,750 (\$4,841,739).  
Artwork: © ADAGP, Paris and DACS, London 2022.

In this exquisitely rendered gouache, René Magritte returned to one of his most beloved images, a seated coffin. These anthropomorphised objects, at once fantastical and impossible, macabre and humorous, had become a central part of Magritte's oeuvre. Set in everyday locations, such as the present work, or inserted into popular masterpieces by Edouard Manet, Jacques-Louis David, and François Gérard, with this motif Magritte explored the concept of appropriation as well as playfully alluding to themes of life and death. The act of metamorphosis or transformation was one that obsessed the artist: bottles morph into carrots, shoes into feet; figures into sky; or as in the present work, a deceased historical figure into a wooden coffin.

The concept of a seated coffin first appeared in a closely related gouache of 1949 entitled *Perspective* (Sylvester and Whitfield, no. 1307). The Surrealist poet and friend of Magritte, Marcel Mariën described exactly how this playful composition percolated Magritte's artistic imagination, providing a rare glimpse into the artist's working practice: 'This is how things happened and, as I can truly say, under my very eyes. Magritte

began by painting a little gouache with a frontal view of a seated coffin installed in an armchair. I well remember that when Nougé and I saw it together for the first time, our immediate reaction was to burst out laughing, thus reawakening Magritte's own amusement which had necessarily subsided in the interval since he had found the idea. Because the fact is (not the sort of thing to say!) that the image is comic – laughter and death, it is well-known, have always gone hand in hand. Half an hour or so later, there was still louder laughter when Nougé announced the title he had just thought of: *Perspective* (in both the temporal and geometrical senses)' ('Activité surréaliste,' quoted in D. Sylvester, ed., *René Magritte, Catalogue Raisonné*, vol. III, *Oil Paintings, Objects and Bronzes, 1949-1967*, London, 1993, p.146)

Out of this motif, Magritte painted a small series of works in which he appropriated a famous work of art history by replacing the protagonists with the same coffin-figure forms. He first turned to Manet's *Le Balcon* (Musée d'Orsay, Paris); *Perspective: Le balcon de Manet* (Sylvester, no. 710; sold Christie's London, 5 February 2020, lot 34) was the first of this



Jacques Louis David, *Portrait de Madame Récamier*, 1800. Musée du Louvre, Paris.  
Photo: © 2022. Photo Scala, Florence.



René Magritte, *Perspective: Madame Récamier de David*, 1951. National Gallery of Canada, Ottawa.  
Artwork: © ADAGP, Paris and DACS, London 2022.  
Photo: © Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

series. He painted a second, near identical version the following year (Sylvester, no. 721; Museum van Hedendaagse Kunst, Ghent). Magritte subsequently took two more paintings, Jacques Louis David's *Madame Récamier* (1800, Musée du Louvre, Paris) and François Gérard's portrait of the same sitter (1802, Musée Carnavelet, Paris) and, remaining faithful to the other compositional details, likewise turned the female protagonists into wooden coffins (Sylvester, nos. 741, 742, 757).

When confronted about the meaning of these strangely compelling 'coffin-figures' Magritte denied the implication of any symbolic or iconographic connotations of this motif. The motif however, had perhaps been born of a childhood memory, which the artist described in his famous lecture, titled *La Ligne de la Vie*, of 1938. 'As a child', he explained, 'I used to play with a little girl in the old provincial cemetery. We would go down into the family vaults, when we could lift their heavy iron doors, and would come up into the light again to find an artist from Brussels at work on a very picturesque path, where broken stone columns were scattered among dead leaves' (quoted in J.T. Soby, *René Magritte*, exh. cat., New York, 1965, p. 44).

*La belle hérétique* is one of seven gouaches of this scale that Magritte created for the dealer, Alexandre Iolas (Sylvester, nos. 1546-1551), who included them in a one-man show of the artist which he organised in London with the Hanover Gallery in May 1964, then in Paris later the same year. Together with the present work, Magritte similarly returned to beloved themes and motifs, including *Le château des Pyrénées* (Sylvester, no. 1546), *Le chef d'oeuvre ou les mystères de l'horizon* (Sylvester, no. 1547) and *L'arc de triomphe* (Sylvester, no. 1551). The Paris exhibition, entitled *Le sens propre* at Magritte's request, included a text by André Breton, as well as a short text written by the artist himself. 'Only someone knowing nothing about my painting would associate it with symbolism,' he stated, 'whether naïve or sophisticated. At the same time, what I paint implies no superiority of the invisible over the visible: the latter is rich enough to constitute the language of a poetry evoking the mystery of the invisible and the visible' (quoted in D. Sylvester, op. cit., p. 129).

λ\*105

## PAUL DELVAUX (1897-1994)

### *Le soir tombe*

signed and dated 'P. Delvaux 1-70.' (lower right); signed again and inscribed 'P. DELVAUX -LE SOIR TOMBE-' (on the stretcher)

oil on canvas

55¼ x 71 in. (140.4 x 180.3 cm.)

Painted in January 1970

**£1,000,000-1,500,000**

**US\$1,400,000-2,000,000**

**€1,200,000-1,800,000**

*'The dream was in me and it looked at me.'*

– PAUL DELVAUX

#### PROVENANCE:

Private collection, Brussels, by whom acquired directly from the artist in 1971, and thence by descent to the present owners.

#### EXHIBITED:

Rotterdam, Museum Boijmans Van Beuningen, *Paul Delvaux*, April - June 1973, no. 67, p. 155 (illustrated).

Knokke-Heist, Casino, *Paul Delvaux*, June - September 1973, no. 56, p. 156 (illustrated).

Tokyo, National Museum of Modern Art, *Paul Delvaux*, March - May 1975, no. 33 (illustrated); this exhibition later travelled to Kyoto, National Museum of Modern Art, June - July 1975.

Brussels, Musées Royaux des Beaux-Arts de Belgique, *Paul Delvaux*, March - July 1997, no. 110, p. 167 (illustrated).

#### LITERATURE:

'Paul Delvaux: Retrospective te Knokke', in *De Volksgazet*, Antwerp, 26 July 1973 (illustrated).

I. Lebeer, *Paul Delvaux: Voice and Paintings [Interview with Paul Delvaux]*, Brussels, 1974, no. 32 (illustrated slide 32).

M. Butor, J. Clair & S. Houbart-Wilkin, *Delvaux*, Brussels, 1975, no. 315, p. 272 (illustrated).





Paul Delvaux, *L'Acropole*, 1966. Musée national d'art moderne, Centre Pompidou, Paris.  
 Artwork: © Foundation Paul Delvaux, Sint-Idesbald - SABAM Belgium/DACS 2022.  
 Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jacqueline Hyde.

Rife with potential narrative interpretations, *Le soir tombe* is an absorbing and poetic work executed in 1970 which exemplifies the mystery of Paul Delvaux's artistic vision, and the minutiae of his practice. This large enigmatic canvas uses the key themes of Delvaux's *oeuvre*, namely ethereal female nudes, deserted trains, and abandoned classical temples juxtaposed anachronistically to architectures from the 18th and 19th centuries, to create a puzzling, almost otherworldly scene. Finally, the brushwork, which is significantly softer than it is in Delvaux's earlier works, aided by a brighter, more vivid colour palette, participates in creating this atmosphere of destabilising pensiveness. Acquired directly from the artist in 1971, the work has remained in the same private collection in Brussels for over 50 years, and is offered to the market for the very first time.

*Le soir tombe* strikingly illustrates Delvaux's fascination for fantasy worlds which blend together seemingly anachronistic elements. The scene that is offered here sits outside of time, with all elements of the real being stripped of their rational trappings in an attempt to reach the realities of the unconscious mind. Attempting to accomplish what Apollinaire outlined as representing 'dreams, desires, the secret stirrings of the unconscious,' Delvaux eerily assembles figures caught in a trance, all disengaged from one another and placed in a setting at the cusp of classical antiquity and modernism (quoted in J. Edwards & S. Basch,

*Delvaux and Antiquity*, exh. cat., Brussels, 2009, p. 21). Doing so, he creates a sense of Surreal beauty, melancholy, and poetic shock that is unique to his *oeuvre*.

In a setting of Magrittean illogicality, a group of somnambulant women, accompanied by a sole androgenous man, gather to inhabit a disquieting nocturnal scene. The composition is divided into three key spaces, each telling a story, each functioning as well on its own as in combination with the other two. In the foreground, three naked golden-haired women are arranged in a diagonal. One sits with her back turned to the viewer, her hands resting peacefully on her lap. Opposite her, another woman kneels with her head tilted down and her arm raised up gracefully, while behind, a third figure stands straight, seemingly walking through an open door. She is crowned with a halo of flowers, an optical illusion conjured by her placement in front of a distant tree. These women seem to be enthralled in a meditative world of their own, unaware of each other and oblivious to their surroundings, caught in a trance-like state.

In the middle distance, another narrative appears to play out, between a half-dressed woman facing an open gate and a nude couple seemingly frozen mid-conversation. The background is equally legible, presenting a tram, aglow with electric light, as it passes by the vestiges of a classical construction. The train, plucked from the artist's personal memory,





Giorgione, *Sleeping Venus*, 1508-1510. Gemaeldegalerie Alte Meister – Staatliche Kunstsammlungen, Dresden.  
 Photo: © 2022. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin

is frozen directly below the Acropolis-like temple, conjuring a tension between the ancient past and modernity. Its movement is followed by the seated woman in the foreground, her gaze tracking its path through the landscape. Her posture does not hint at any action or impending movement, yet the figure sits expectantly.

Delvaux's use of architectural divisions, meanwhile, also owes a great deal to ideas of perspective developed during the Renaissance. The immobile women in the foreground as well as the figures caught in mid-action in the centre, the frozen tram, and finally the temple in the background are all arranged according to a strict and flattening linear perspective. This formal perspectival structuring, which affords varying degrees of importance to the different planes according to their position, is however deconstructed in the present work, as each element of the composition is painstakingly detailed and attention-grabbing. This use of perspective together with the association of absurdly eclectic pictorial elements, also evocative of Rene Magritte's works, impedes any attempt at finding a unique interpretation for the work.

The figures depicted act as characters in an imaginative game which the viewer is at liberty to play ceaselessly. To the left of the seated figure, a piece of red velvet fabric protrudes, recalling the curtains which one would find in a theatre. It becomes possible to imagine that the women

in the foreground are actors in a complex play. That being said, as is often the case in Delvaux's compositions, the distinction between interior and exterior spaces is almost non-existent. Therefore, figures and objects alike become players within the melancholic and curious story, whose shape ambiguously shifts each time a new glance is taken at the work. As the artist explained, there was never a sole interpretation to his works: 'I see no need to give a temporal explanation to what I do, neither do I feel the need to account for the human subjects who exist only for the purpose of painting. These figures recount no history: they are. Further, they express nothing in themselves...' (quoted in Jaques Meuris, *7 dialogues avec Paul Delvaux accompagnés de lettres imaginaires*, Paris, 1971, p. 22).

Delvaux's inspiration for his poetic and mysterious works lay in a series of important leitmotifs, which activated his imagination again and again. Indeed, *Le soir tombe* is a testament to the artist's unflinching interest in the female figure, which is omnipresent throughout his oeuvre. More specifically, Delvaux experimented profusely with representations of nude or semi-nude women in groups who gaze languidly into space as if hypnotized, and became well-known for such iterations of the 'surrealised' female nude. His approach to the female form was revitalised in 1966, when he began to work with the 22-year-old Danielle Caneel who may be the inspiration for several of the women represented



Paul Delvaux, *La route de Rome*, 1979. Private Collection.  
 Sold New York, November 14, 2016, \$2,652,500.  
 Artwork: © Foundation Paul Delvaux, Sint-Idesbald - SABAM Belgium/DACS 2022.

here. Indeed, Danielle was the artist's regular model until 1983, her slim body, symmetrical face and long hair inspiring his creative work. Though most often represented with fair hair, Danielle was not originally blond. The hair is false and the scenery fictitious, thus creating a visual construct designed to stimulate, but also to frustrate desire. Disengaged and incomplete yet beautiful, these figures appear attractive whilst also unsettling.

Executed at the end of Delvaux's career, *Le soir tombe* epitomises his experimentations with Surrealism and exemplifies his personal approach of the movement's key artistic and intellectual tenets. As Zachary Barthelman and Julie Van Deun have observed, '[Delvaux] appropriated many of the ideas that characterized the movement, such as the emphasis on the unconscious, the significance of dreams, the creation of a poetic atmosphere' (*Paul Delvaux: Odyssey of a Dream*, Saint-Idesbald, 2007, p. 27). Yet, 'he differed from the Surrealists, for he was not caught up in the dogmatic rules of André Breton's *Manifesto*, nor was he interested in approaching his paintings as if they were somehow revolutionary. Instead, Delvaux appropriated those surrealist elements that appealed to him, and diverged from the constraining boundaries of any one particular artistic movement. Unlike the Surrealists, Delvaux never forced himself to probe his unconscious through automatic writing, hypnotic dreams, or other surrealist experiences [...but] draws upon elements that came directly from reality, both past and present' (*ibid.*, pp. 28-29). Despite his intentional distance from the Surrealists, Breton greatly admired the odd worlds which Delvaux created.

Among the elements drawn from Delvaux's personal life to feature prominently here, is the train which cuts through the background and the elements of Classical architecture behind it. During his childhood, the artist became enthralled with the trams that ran through Brussels. This passion lasted the course of his life and re-appeared in many of his strongest works. Blessed with a faultless memory, Delvaux reportedly astonished railway engineers by the exactitude with which he was able to reproduce tramways he had seen in his youth. However, to aid his memory and satisfy his obsession for detail, he also used a collection of model trains, trams and a railway carriages he kept under glass. The architectural elements which are wielded in this work and seem to be borrowed from classical antiquity, are also likely to be taken from his past – a visit to Greece in 1956 left a permanent mark on his pictorial vocabulary.

The work's dark palette together with the classic architectural motifs and the spaces represented, strikingly document the lasting impression Giorgio de Chirico made on Delvaux who encountered his works for the first time in 1926. The unusual perspective, coupled with the anachronistic setting, creates a stage-like structure which, together with the stillness of the enigmatic figures, gives *Le soir tombe* an appearance of a drama caught mid-performance, evoking Delvaux's repressed memories by ways of a dreamlike world where realism, whilst present, is only a mirage.



Paul Delvaux, *The Viaduct*, 1963. Museo Nacional Thyssen-Bornemisza, Madrid.  
Artwork: © Foundation Paul Delvaux, Sint-Idesbald - SABAM Belgium/DACS 2022.  
Photo: © akg-images / Album.



Giorgio de Chirico, *Il viaggio ansioso*, 1913. The Museum of Modern Art, New York.  
Photo: © 2022. Digital image, The Museum of Modern Art, New York/Scala, Florence.  
Artwork: © DACS 2022.

λ\*106

## PAUL DELVAUX (1897-1994)

### *La tente rouge*

signed, dated and inscribed 'P. DELVAUX ST. IDESBALD 1-8-66' (lower right)  
watercolour, wash, pen and India ink and pencil on paper  
22½ x 31 in. (57.2 x 79.5 cm.)  
Executed on 1 August 1966

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

*'Delvaux has transformed the Universe into the empire of woman.'*

– ANDRÉ BRETON

#### PROVENANCE:

Acquired directly from the artist in April 1968, and thence by descent to the present owners.

#### EXHIBITED:

Ixelles, Musée d'Ixelles, *Paul Delvaux au Musée d'Ixelles*, 1967, no. 106.  
Brussels, Musées Royaux des Beaux-Arts de Belgique, *Paul Delvaux*, March - July 1997, no. 220, p. 283 (illustrated).

The Paul Delvaux Foundation has confirmed the authenticity of this work.



Paul Delvaux, *Champs Elysées*, 1966. Gift of Mr. and Mrs. Joseph R. Shapiro. The Art Institute of Chicago.  
Artwork: © Foundation Paul Delvaux, Sint-Idesbald - SABAM Belgium/DACS 2022.  
Photo: © akg-images.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ♦\*107

## MAX ERNST (1891-1976)

### *Le bijoutier du ciel*

signed, dated and inscribed 'max ernst 54 le bijoutier du ciel' (on the reverse)  
oil on canvas  
31 $\frac{7}{8}$  x 25 $\frac{1}{2}$  in. (81 x 64.7 cm.)  
Painted in 1954

£600,000-900,000

US\$820,000-1,200,000

€710,000-1,100,000

#### PROVENANCE:

Galerie Beyeler, Basel.

Private collection, Switzerland, by whom acquired from the above on 25 March 1955 and thence by descent; sale, Christie's, London, 25 June 2008, lot 543.

Private collection, France, by whom acquired at the above sale; sale, Christie's, London, 2012, lot 134 (\$1,222,195).

Private collection, New York, by whom acquired at the above sale.

#### EXHIBITED:

Basel, Galerie Beyeler, *Max Ernst*, February - March 1955, no. 18, n.p..

Tours, Musée des Beaux-Arts de Tours, *Le Jardin de la France*, October 2009 - January 2010, p. 208 (illustrated p. 59).

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





Max Ernst, *Les princes dorment mal*, 1957. (116 x 89 cm.)  
 Sold New York, 2 November 2011, \$2,434,500.  
 Artwork: © ADAGP, Paris and DACS, London 2022.  
 Photo: © Christie's Images / Bridgeman Images.



Max Ernst, *Les dieux obscurs*, 1957. Museum Folkwang, Essen.  
 Artwork: © ADAGP, Paris and DACS, London 2022.  
 Photo: © Bridgeman Images.

1954 was a seminal year for the Max Ernst. He and his wife Dorothea Tanning had returned to France the previous year, having spent a decade living in Arizona. Awarded the Grand Prix at the Venice Biennale of 1954, the artist now gained major public recognition and a series of important retrospective exhibitions followed. Painted during this momentous period, *Le bijoutier du ciel* was exhibited at Ernst's solo show of 1955, held at the prestigious Galerie Beyeler in Basel.

It was after his return to Europe that Ernst's paintings began to exhibit more decorative qualities, apparent in the fractured prismatic planes, varied textures and shimmering surface of *Le bijoutier du ciel*. Layer upon layer of paint has been applied and then partially scraped off in a grattage-like painterly technique, creating an effect of translucency, revealing grains and patterns which served as stimuli for Ernst's ever-fertile imagination. As with a number of paintings executed during the mid-to-late 1950s, enigmatic animal forms appear alongside humanoid features to create a mysterious portrait, the 'jeweller of the sky' as the title indicates. In this multi-faceted, jewel-like astral landscape, the central form and that to right of it are suggestive of birds – a perennial motif in Ernst's work, birds played a profound role in his imagination, representing liberty, spiritual freedom and often symbolizing the artist himself.

The more central and larger bird-like form is also evocative of a radiant celestial body, the 'eye' like a glowing sun surrounded by curving lines which suggest stellar motion. It was during this period that Ernst became increasingly concerned with depicting and interpreting the cosmos. The artist's celestial landscapes, such as *Le bijoutier du ciel*, spoke to the same sense of visionary imagination he had explored in his mountainous landscapes, fantastical forests and primordial rock formations of the preceding years in Arizona. 'When you walk through the woods keeping your eyes fixed on the ground, you will doubtless discover many wonderful, miraculous things,' Ernst explained. 'But when you suddenly look upwards into the sky, you are overcome by the revelation of another, equally miraculous world. Over the past century the significance of the suns, moons, constellations, nebulae, galaxies and all of outer space beyond the terrestrial zone has increasingly entered human consciousness, as it has taken root in my own work and will very probably remain there' (Ernst, quoted in W. Spies, ed., *Max Ernst: A Retrospective*, exh. cat., London, 1991, p. 10).





la joie de vivre.

la toilette de la mariée. le jardin des herbes

l'île de pâques

barbares marchand vers l'ouest. la ville ent

barbares regardant vers l'ouest. squelettes. s'enferme la méditer

les courants d'air

comme de belfort. un acier combattant (entre autres) orions

du 17 au 31 mai 1935. Exposition organisée par Yvonne Ferras aux "Salons d'Art" 14 rue

Max Ernst and Man Ray, Maquette to the exhibition invitation for "Max Ernst - Recent Works", Galeries d'Art, Paris, 17 - 31 May 1935. Photo and Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2022; © AL AGP, Paris and DACS, London 2022.

λ♦\*108

## PABLO PICASSO (1881-1973)

*La fenêtre ouverte*

signed and dated 'Picasso XXIX' (lower left)  
oil on canvas  
51% x 63% in. (130.5 x 163.4 cm.)  
Painted in Paris on 22 November 1929

£14,000,000-24,000,000  
US\$19,000,000-32,000,000  
€17,000,000-28,000,000

*'Life needs to be deciphered like a cryptogram.'*

– ANDRÉ BRETON

## PROVENANCE:

Galerie Paul Rosenberg, Paris & New York, by whom acquired directly from the artist, by 1932.  
Mollie Bostwick (née Netcher), Chicago, New York & Palm Beach, by whom acquired from the above on 2 November 1961.  
Galerie Beyeler, Basel (no. 6375), by whom acquired from the above on 10 March 1970, via the intermediation of James Goodman Gallery, New York. Acquired from the above on 30 May 1974, and thence by descent to the present owner.

## EXHIBITED:

Paris, Galerie Georges Petit, *Exposition Picasso, 1901-1932*, June - July 1932, no. 189.  
Zurich, Kunsthhaus, *Picasso Retrospektive, 1901-1932*, September - October 1932, no. 190, p. 14 (illustrated pl. XXVIII; titled 'Das Atelier des Künstlers' and with incorrect dimensions).  
New York, The Museum of Modern Art, *Dada, Surrealism, and Their Heritage*, March - June 1968, no. 270, p. 240 (illustrated fig. 181, p. 126); this exhibition later travelled to Los Angeles, Los Angeles County Museum of Art, July - September 1968; and Chicago, The Art Institute of Chicago, October - December 1968.  
Basel, Galerie Beyeler, *Surréalisme et Peinture*, February - April 1974, no. 37 (illustrated).  
Basel, Kunstmuseum, *Picasso: aus dem Museum of Modern Art New York und Schweizer Sammlungen*, June - September 1976, no. 55, p. 110 (illustrated pl. 55).  
Stuttgart, Staatsgalerie, *Picasso, Klee, Giacometti*, October 1998 - February 1999, no. 9, pp. 64 & 169-170 (illustrated p. 65; titled 'Das Atelier des Künstlers (Das offene Fenster)').  
Paris, Centre Georges Pompidou, *La Révolution surréaliste*, March - June 2002; this exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Surrealismus 1919-1944*, July - November 2002.  
Basel, Fondation Beyeler, *The Surrealist Picasso*, June - September 2005, no. 21, p. 249 (illustrated p. 102).  
Zurich, Kunsthhaus, *Picasso by Picasso: His First Museum Exhibition 1932*, October 2010 - January 2011, no. 62.  
Stuttgart, Staatsgalerie, *Mythos Atelier: Von Spitzweg bis Picasso, von Giacometti bis Nauman*, October 2012 - February 2013, no. 29, pp. 67 & 262 (illustrated p. 87; illustrated again on the cover; titled 'Das offene Fenster (Das Atelier des Künstlers)').  
Stuttgart, Staatsgalerie (no. L 1346), on long term loan, 1998-2022.

## LITERATURE:

M. Leiris, 'Toiles récentes de Picasso', in *Documents* 2, 2nd year, Paris, 1930, p. 57 (illustrated).  
C. Zervos, *Pablo Picasso*, vol. 7, *Oeuvres de 1926 à 1932*, Paris, 1955, no. 288 (illustrated pl. 117).  
J. Golding, 'Picasso and Surrealism', in D. Kahnweiler, ed., *Picasso 1881-1972*, London, 1973, no. 178 (illustrated).  
L. Gasman, *Mystery, Magic and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets*, New York, 1981, pp. 1040-1045 (illustrated p. 1806).  
J. Golding, 'Picasso und der Surrealismus', in *Picassos Surrealismus: Werke 1925-1937*, exh. cat., Kunsthalle, Bielefeld, 1991, p. 183 (illustrated).  
J.S. Boggs, ed., *Picasso & Things*, exh. cat., The Cleveland Museum of Art, Cleveland, 1992, p. 203 (illustrated p. 202).  
J. Golding, *Visions of the Modern*, Berkeley & Los Angeles, 1994, p. 233-234.  
J. Richardson, *A Life of Picasso*, vol. III, *The Triumphant Years, 1917-1932*, London, 2007, p. 389 (illustrated in colour p. 340).  
J. Palau i Fabre, *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona, 2011, no. 197, p. 75 (illustrated).  
M. McCully, M. Raeburn & E. Bouvard, *Picasso: Tableaux Magiques*, exh. cat., Musée national Picasso, Paris, 2019, no. 134, p. 153 (illustrated p. 135).





Pablo Picasso, 1933. Photograph by Man Ray.  
Photo: © Man Ray 2015 Trust / ADAGP, Paris and DACS, London 2022.  
Digital image: © 2022. The Metropolitan Museum of Art/Art Resource/Scala, Florence.



Photomaton photograph of Marie-Thérèse Walter, circa 1930.  
Photo: © Archives Maya Widmaier-Ruiz-Picasso.

Painted on 22 November 1929, in the midst of a heady moment of creativity, Pablo Picasso's *La fenêtre ouverte* is a monumental, surrealist depiction of himself and his new muse and lover, Marie-Thérèse Walter. Having met Marie-Thérèse two years prior, Picasso was completely enraptured by his passionate new love affair. It was not just his personal life that was filled with new inspiration; so his artistic life was at this time infused with a variety of influences. Closely aware and keenly stimulated by the radical developments of the Surrealists, Picasso was also at this moment engaged in an intense sculptural collaboration with Julio González, creating some of the most important works of his career in this medium. All of these various strands feed into this cryptic, complex

painting. As André Breton declared in his book, *Nadja*, published in 1928, 'Life needs to be deciphered like a cryptogram,' so the myriad images, symbols and signs that constitute this powerful work must be unpicked and decoded (*Nadja*, London, 1999, p. 112).

In many ways, this period of renewal and rejuvenation in Picasso's life and work culminated in 1932 with his first large scale retrospective held at the Galerie Georges Petit in Paris, as well as the second leg of this show, held at the Kunsthaus Zurich, his first major museum exhibition. Closely overseen by the artist, these exhibitions represented a landmark moment for the 50 year-old Picasso. The present work was included



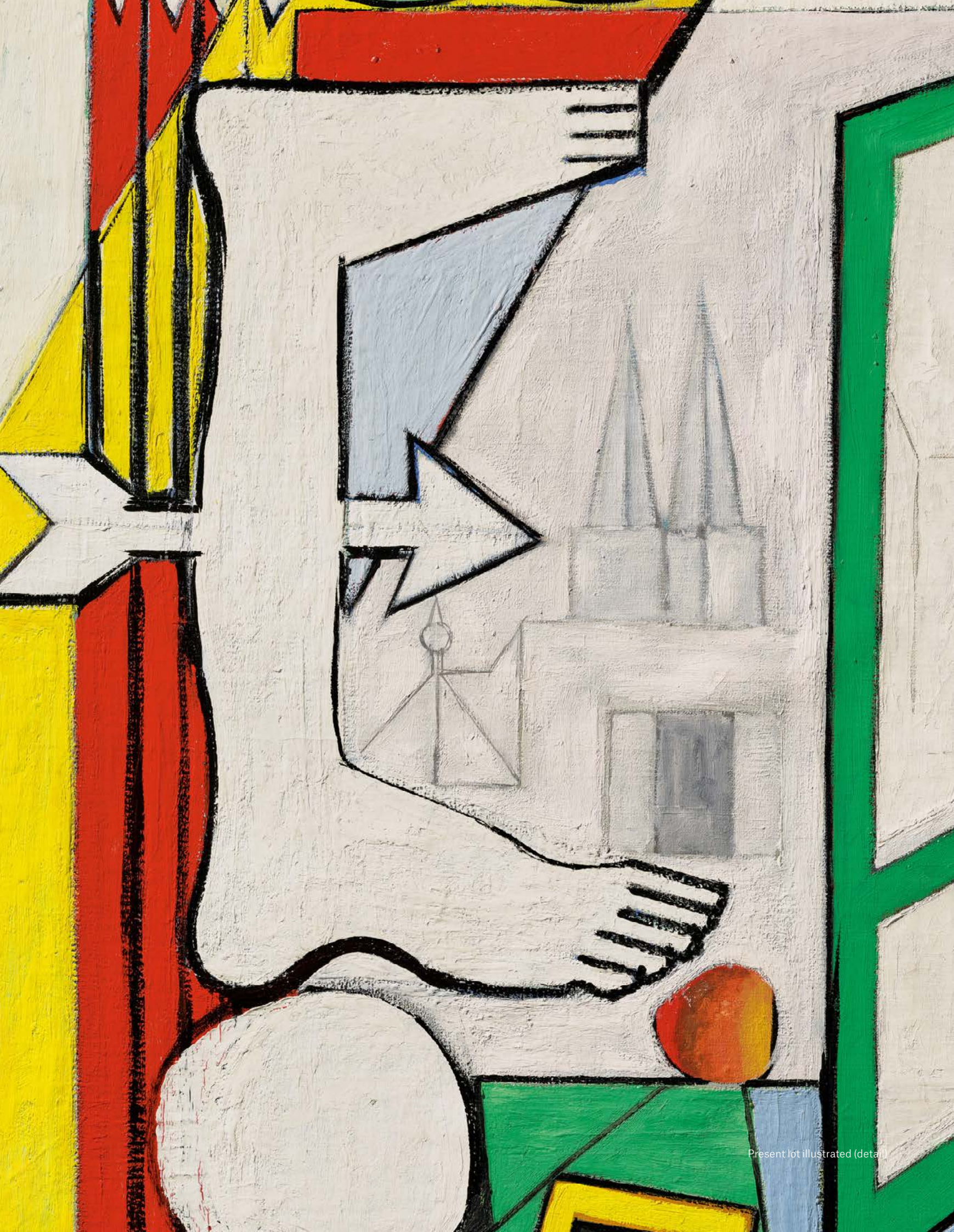
The present lot exhibited at the Exposition Picasso at Galeries Georges Petit, Paris, 1932. Photo: Kunsthaus Zürich, Collection of Photography. Photo credit: Margaret Scolari Barr. Artwork: © Succession Picasso/DACS, London 2022.

in both shows, a testament to the importance with which it was clearly regarded by the artist. Latterly, this work has featured in The Museum of Modern Art, New York's *Dada, Surrealism & Their Heritage* in 1968.

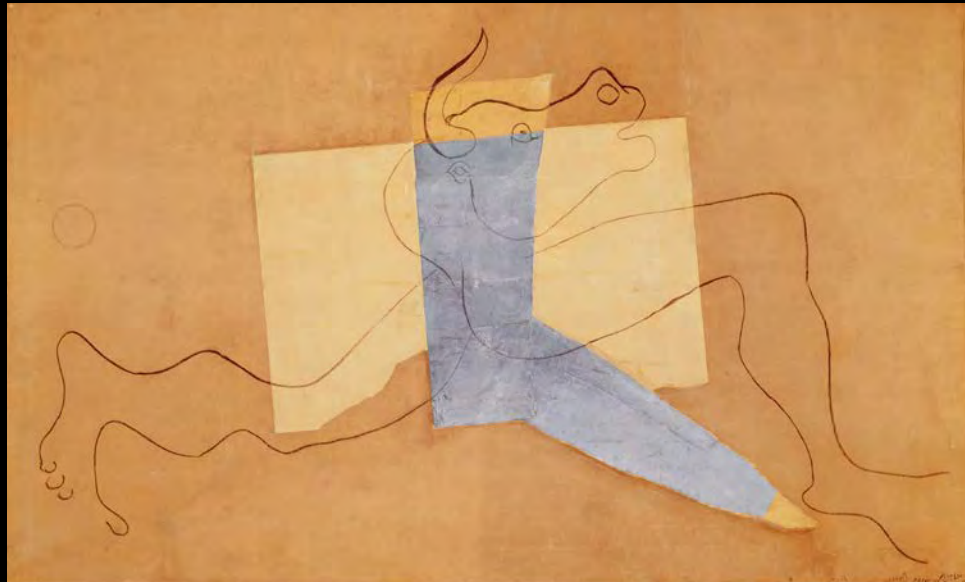
Composed with planes of pure, bold colour, *La fenêtre ouverte* presents a surreal assortment of objects in front of a green-rimmed window that is thrown open. The window opens up onto a vista of Paris, the quintessentially silver Parisian light of a winter's day casting the view into a veil of white. While the background may be recognisable, in the foreground lies an extraordinary configuration of highly abstracted objects. What appears to be a still life is placed at the front, the

objects depicted as if they are slipping off the tipped up table, a device reminiscent of the artist's cubist still lifes. The coloured orb that balances right at the edge of the window ledge could be interpreted as an apple, a reference perhaps to Adam and Eve in the Garden of Eden, a symbolism that fills the canvas with a sense of temptation.

Towering next to this assortment of abstracted objects are two monumental forms: on the right stands a plaster bust depicting a disguised, yet eroticised, image of the artist's great lover and muse of this time, Marie-Thérèse Walter. Though she was yet to emerge in full recognisable form in the artist's work, her profile and bobbed hair are



Present lot illustrated (detail)



Pablo Picasso, *Collage*, 1927. Private collection.  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © 2022. Scala, Florence.



Pablo Picasso, *L'Acrobate*, November 1929. Musée national d'Art Moderne, Centre Georges Pompidou, Paris.  
 Artwork: © Succession Picasso/DACS, London 2022. Photo: © AISA/© Succession Picasso/DACS, London 2022 / Bridgeman Images.



Joan Miró, *Personne jetant une pierre sur un oiseau*, 1926. The Museum of Modern Art, New York. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2022. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

*‘The arrow is not only an allusion to Picasso’s magic weapon, but also a mythological symbol of “love and death” given to Cupid and Mars.’*

– LYDIA GASMAN

instantly identifiable. ‘It’s me alright,’ Marie-Thérèse told Lydia Gasman when she was shown a reproduction of this painting (quoted in J. Richardson, *A Life of Picasso: The Triumphant Years, 1917-1932*, New York, 2007, vol. III, p. 389).

The configuration on the left is less immediately identifiable. John Richardson has provided an insightful interpretation of this enigmatic work: ‘In *La fenêtre ouverte*, Picasso reverses the Pygmalion process and metamorphoses himself and Marie-Thérèse into conceptual sculptures. The artist likens himself to the semblance of the letter E: two huge feet connected by a single vertical leg, pierced by a mammoth arrow. The arrow forms the middle bar of the E and is aimed

directly at the humanoid facing him: Marie-Thérèse, who has been no less drastically reduced to a sharp-featured head on a tall armlike neck, clutched by a hand as if it were a beach ball’ (*ibid.*, p. 389).

At the time that Picasso painted the present work, he was living in the rue la Boétie, the home he shared with his wife, Olga. His domestic life however was increasingly strained. At the beginning of 1927 he had met the young, blonde haired Marie-Thérèse, with whom he had begun a passionate love affair. So that their clandestine relationship could take place, Picasso had rented an apartment for the couple on the rue de Liège, not far from the Gare Saint Lazare, the train station from which Marie-Thérèse could travel back to her family home in the suburbs of Paris.



Pablo Picasso, *Nude, Green Leaves and Bust*, 8 March 1932. Private collection.  
 Sold Christie's New York, 4 May 2010, lot 6.  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © 2022 Christie's Images Limited.



Pablo Picasso, *Femme assise près d'une fenêtre (Marie Thérèse)*, 30 October 1932 (146 x 114 cm.) Private collection.  
 Sold, Christie's New York, 13 May 2021 (\$ 103,410,000).  
 Artwork: © Succession Picasso/DACS 2022.

*'The shock of the painting is in displacement, a Surrealist device, and in the arrogant humour, which is Picasso's own.'*

– JEAN SUTHERLAND BOGGS

The present work however, as Richardson has explained, in fact depicts another view. Through the open window, the soaring steeples of what has been identified as the church of Sainte-Clotilde, situated on the Left Bank, rise heavenwards. This secret hideaway, which was never mentioned in the artist's, nor Marie-Thérèse's, correspondence and makes no appearance in their respective archives, was the site of a number of paintings of the artist's golden muse, including *La femme au jardin* (Spies, no. 72), *Nude, Green Leaves and Bust* (Private collection), and *Le Rêve* (Zervos, vol. 7, no. 364; Private collection) (see J. Richardson, *ibid.*, p. 372). While the present work likely depicts their secret bolt hole, it is unlikely that Picasso actually painted it in situ. Given its large scale, as well as the studio accoutrements that lie on the table, it is more likely that Picasso worked on this in his own Rue la Boétie studio.

Soon after they met in January 1927, Picasso began to translate Marie-Thérèse's image into visual form, creating naturalistic drawings as he

explored her features and image. Yet, the pairs' affair had to be kept entirely secret; Picasso was married, and Marie-Thérèse was much younger than the artist. Instead, Picasso first portrayed Marie-Thérèse in his art using a coded language known only to the artist. He painted a series of cryptic still-life scenes, each of which features his new paramour's initials integrated within a minimal composition of lines and reduced forms.

Picasso took great pleasure in this secrecy, relishing the opportunity to play visual games with his lover's identity, the meaning of which could only be deciphered by him. It is not surprising therefore that Picasso integrated his beloved muse into the present work in this disguised form. The identity of this plaster bust would have been known only by the artist; the arrow pointing toward her a clear indication of his amorous adoration of her. The bold palette that would come to the fore in depictions of Marie-Thérèse is evident here – the radiant yellows, blues,





Pablo Picasso, *Femme dans un fauteuil*, 1929. Musée Picasso, Paris.  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © Photo Josse / © Succession Picasso/DACS, London 2022 / Bridgeman Images.



Pablo Picasso, *Femme*, 1929. The Metropolitan Museum of Art, New York.  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © 2022 The Metropolitan Museum of Art/Art Resource/Scala, Florence.

whites and greens that would become the defining tones of her serve to construct this playful erotic puzzle. Indeed, as the arrow signifies, all roads led to Marie-Thérèse at this time, culminating in the series of rapturous nudes that he painted in the spring of 1932.

At the time that Picasso painted *La fenêtre ouverte*, the human figure dominated his art. As Picasso's marriage deteriorated in the late 1920s, so Olga's presence incited a series of distorted and disquieting figures in Picasso's art. These fearful portraits were interspersed with the increasingly abstracted depictions of bathers Picasso painted during his summertime sojourns – first in Cannes in 1927, followed by Dinard in 1928 and 1929. There, inspired by the statuesque form and youthful presence of Marie-Thérèse, he painted a series of surreal, biomorphic bathers and figures, whose proportions are enlarged and exaggerated. Many of these figures feature gallivanting or stationary figures, reduced to an assemblage of volumetric forms, together with a spherical

beachball-like orb – a motif that reappears in the present work. A cabana is visible in a number of these works. Picasso and Marie-Thérèse used these beach tents as secret hideaways during their stays in Dinard. Perhaps the bright red curtain of the present work is a reminder of this, the blue of the window and table a reflection of the sky and sea of these heady days in Dinard.

Throughout 1929, the human figure had taken on increasingly terrifying appearance. In a number of works, Picasso reduced the head to an abstract construction of pictorial signs as he relentlessly pushed the boundaries of representation. Eyes are rendered as tiny circles, heads as flattened, geometric forms, or rendered as if carved from stone, monumental and sculptural. While depersonalised, these heads and busts are nevertheless filled with an emotive power, often appearing monstrous, with open mouths and pointed teeth, or sexualised, with genitalia disguised as facial features.



Pablo Picasso, *Dessin à l'encre de Chine*, 8 July 1928. Musée Picasso, Paris.  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © RMN-Grand Palais (Musée national Picasso-Paris) / Franck Raux.



Pablo Picasso, *Femme dans un fauteuil (Métamorphose)*, 1929. Museu Coleção Berardo, Lisbon.  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © akg images / Cameraphoto.



Pablo Picasso, *Tête de femme*, 1929. Musée Picasso, Paris.  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © RMN Grand Palais (Musée national Picasso- Paris)/Mathieu Rabeau.

*'I paint the way some people write their autobiography. The paintings, finished or not, are the pages of my journal, and as such they are valid. The future will choose the pages it prefers. It's not up to me to make the choice.'*

– (PABLO PICASSO QUOTES IN F. GILOT AND C. LAKE, LIFE WITH PICASSO, NEW YORK, 1964, P. 123)

Towards the end of this year, at the same time that Picasso painted the present work, Picasso painted two works, *La Nageuse* (Zervos, vol. 7, no. 419; Musée Picasso, Paris) and *L'Acrobate* (Centre Pompidou, Paris), in which the human body becomes a weightless, floating, abstracted form. Legs and arms become interchangeable, twisted into configurations impossible for a living person to enact. Just days after completing *La fenêtre ouverte*, Picasso returned to a sketchbook and depicted more drawings along the same lines as these contortionist-like figures, their interchangeable limbs rotating and head relocated to their torso.

While they depict a fantastical, hallucinatory vision of the human form, these works also demonstrate Picasso's total mastery of compositional space. The bodies hover amid the picture plane in perfect equilibrium. The same sense of balance permeates *La fenêtre ouverte*. Recalling Picasso's *Acrobate à la boule* of 1904 (Zervos, vol. 1, no. 290; The Pushkin

State Museum of Fine Arts, Moscow), the foot balances upon a white orb or ball. A piece of fruit hangs precariously on the edge of the window ledge, as if it could tip over into the white abyss beyond, while Marie-Thérèse's bust is mounted upon a hand that rests atop another circle-like ball. Indeed, this composition is underpinned by these dynamic forces, movement, stasis, and moments of exquisite balance and proportion.

All of Picasso's explorations into the representation of the human form played into the surreal symbols and stand ins for figures that dominate the present work. Having reduced a head to a composite of overtly sexualised signs – Marie-Thérèse's mouth and eye appear as slits amid the flattened plane of her head – so here Picasso has taken this a step further, and presented the figure of the painter, or himself, as the extraordinary hieroglyphic construction of feet and an arrow – once again a phallic symbol.





Pablo Picasso, *L'Atelier*, 1927-1928. The Museum of Modern Art, New York (149.9 x 231.2 cm.).  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © 2022. Digital image, The Museum of Modern Art, New York/Scala, Florence.

Far from a mimetic, representational depiction of the real world, Picasso's presentation of these two stand-in figures can be regarded as highly surrealist. As John Golding described this work, it appears 'to show a genuine interest in "the marvellous," and in the deliberately ambiguous effects that were so much the province of true Surrealism' (*Visions of the Modern*, London, 1994, p. 233). The artist's relationship with Surrealism, was, as has been well documented, complex and complicated. With a keen awareness – and rivalry – with his avant-garde contemporaries, Picasso was extremely cognisant of the rise of this new artistic group in the mid-1920s. André Breton, the self-styled leader, courted Picasso, repeatedly attempting to convince him to sign up and publicly pledge allegiance to his nascent group. Picasso, however, was nothing if not shrewd. He recognised that his talent, and indeed his success, lay in his expectation-defying ability to artistically shapeshift. His autonomy had long set him apart from the various factions and

groups that had come to define the early years of the twentieth century. He therefore had no desire to sign away his independence to the Surrealist program.

The birth and rise of Surrealism came at a time when Picasso was seeking a new direction in his art, and he found his ideas to be closely aligned with certain parts of the Surrealist enterprise. While ensuring that his identity was separate from the Surrealists, Picasso's work of the 1920s reflected their shared concerns. His work gradually shifted from his Neo-Classicism of the early years of the decade, to instead become more biomorphic, abstracted, exaggerated, and often sexualized. Works such as *La Danse* of 1925 (Zervos, vol. 5, no. 426; Tate Gallery, London), which like the present work, features the figures in front of a window, as well as many of his depictions of the human form discussed above, convey a sense of violence, rage, or disquiet, embodying a disturbing,



Pablo Picasso, *Le peintre et son modèle*, 1928. The Museum of Modern Art, New York, (129.8 x 163 cm.).  
 Artwork: © Succession Picasso/DACS, London 2022.  
 Photo: © 2022. Digital image, The Museum of Modern Art, New York/Scala, Florence.

magic power. While the Surrealists' automatic techniques did not interest Picasso, he did experiment with some of the other processes and practices that they employed, such as metamorphosing, distorting and eroticizing the human form into his own work throughout the 1930s and beyond.

A reflection of the reciprocity of influence is the Surrealist sources to which Picasso may have turned in the creation of *La fenêtre ouverte*. In November 1929, the same month that he painted the present work, the radical surrealist poet, writer and philosopher, Georges Bataille published an article, 'Le gros orteil' ('The Big Toe'), in the journal he had begun to edit this same year, *Documents*. Featuring close up photographs of toes by Jacques-André Boiffard, Bataille's text called attention to the importance of this body part, despite the commonly held view that 'man, who has a light head, in other words a head raised

to the heavens and heavenly things, sees it as spit, on the pretext that he has this foot in the mud' (in A. Stoekel, ed., *Visions of Excess: Selected Writings, 1927-1939*, Minnesota, 1985). Perhaps these concepts, as well as the graphic illustrations, alighted Picasso's imagination, allowing him to conjure the prominent, disembodied feet in the present work.

Lydia Gasman has also suggested that the visual symbolism rife in the present work was related to another key Surrealist writer, Michel Leiris. In an article of 1929, also published in *Documents*, 'Notes sur deux figures microcosmiques des XIVe et XVe siècle,' Leiris explored the symbolic links between the universe and man's feet. The left foot he explained corresponded to the planet Saturn, and the right, to Mercury. The right hand was also linked to Venus. Perhaps, Picasso has portrayed Marie-Thérèse, her hand resting on the ball-like plinth, as Venus, and himself, clutching an arrow-like spear, as Mars? Or indeed, as Gasman



Pablo Picasso at his sculpture studio in Boisgeloup, 1934.  
 Photographer unknown.  
 Photo: © RMN-Grand Palais (Musée national Picasso-Paris) / Mathieu Rabeau.  
 Artwork: © Succession Picasso/DACS, London 2022.



Detail of the present lot.

*'It's me alright.'*

– MARIE THÉRÈSE WALTER, WHEN SHOWN A  
 REPRODUCTION OF THIS PAINTING

writes, 'The arrow is not only an allusion to Picasso's magic weapon, but also a mythological symbol of "love and death" given to Cupid and Mars' (L. Gasman, *Mystery, Magic and Love in Picasso, 1925-1938*, Ann Arbor, 1981, p. 1044). Has Picasso therefore transformed himself into an abstract visual symbol of Eros or Cupid, the winged god of love?

While Picasso's affiliation with the surrealists would continue in the opening years of the 1930s, what lay at the heart of Picasso's distance from them was his absolute concern with real life. He did not agree with their deification of dreams and automatist techniques. While he broke down the real world via his cubist pictorial language, or reconstituted the appearance of the human form, this, for Picasso, was a means of attaining a greater level of reality. 'Resemblance is what I am after,' he stated, 'a resemblance deeper and more real than the real, that is what constitutes the sur-real' (quoted in J. Richardson, *op. cit.*, 2007, p. 349).

He later explained this inherent difference in their artistic outlooks to Roland Penrose, 'We [cubists] wanted to go deep into things. What was wrong with [the] Surrealists was that they did not go inside, they took the surface effects of the subconscious. They did not understand the inside of the object or themselves' (quoted in J. Richardson, *A Life with Picasso: The Painter of Modern Life*, London, 2009, vol. II, p. 285).

John Richardson has stated that the 'puzzling allegory,' that is *La fenêtre ouverte*, can be in part decoded with the realisation that it dates from a period during which Picasso was immersed in a rush of heady creativity in the medium of sculpture (*op. cit.*, 2007, p. 372). At this time, the artist was collaborating with sculptor, Julio González, whose studio on the rue Médéah was midway between Picasso's rue la Boétie home and studio, and the secret Left Bank hideaway that he used for his meetings with Marie-Thérèse.

Opposite:  
 Marie-Thérèse Walter, *Juan-les-Pins*, circa 1929.  
 Photograph by Pablo Picasso.  
 Photo: © Archives Maya Widmaier-Ruiz-Picasso.  
 © Succession Picasso/DACS, London 2022.





The present lot exhibited at the Dada, Surrealism & Their Heritage exhibition, The Museum of Modern Art, New York, March June 1968.  
 Artwork: © Succession Picasso/DACS, London 2022. © André Masson, DACS 2022.

In 1928, the year before he painted the present work, Picasso began working with González. The Spanish born González had known Picasso since their early days in Paris in the 1900s. Having grown up in a family of metalsmiths, he had an innate understanding of the art of shaping and joining metal, and, thanks to these skills in metalwork, he was able to construct his works from start to finish, without sending them to a foundry to cast. This technique was rare at this time – sculpting directly in metal was almost impossible for artists without direct experience of these methods.

As a result, Picasso's work from this time are constructed, multipartite sculptures made from welded metal. González translated Picasso's visions of the human form into three-dimensional form. Works such as *Tête* of 1928 (Spies, no. 66) and *La femme au jardin* of 1929 (Spies, no. 72) have correspondences to the large *Atelier* scenes of this period –

*Tête* in particular finds a near exact representation in painterly form in *Le peintre et son modèle* of the same year. Undoubtedly the assemblage-like conceptual construction with which Picasso has depicted himself and Marie-Thérèse in the present painting was in part inspired and informed by his concurrent work in three dimensions.

This present work also prefigures the plaster busts inspired by Marie-Thérèse that Picasso created in 1931. While with González, he had been exploring the concepts of negative space and abstraction in his sculpture – namely in his assemblage works, he now embraced mass as a new form of monumental figurative sculpture emerged. Modeled in plaster, half-a-dozen heads and reliefs constitute Picasso's protean return to sculpture at this time. Monumental and hieratic, these works are at once classically-inspired busts derived from the physiognomy of Marie-Thérèse – her high cheekbones, wide eyes and prominent nose –





Ernst Beyeler in front of the present lot.  
Photo: Kurt Wyss, Basel.  
Artwork: © Succession Picasso/DACS, London 2022.

while at the same time are exaggerated, highly stylized conceptions of femininity and eroticism; the variously abstracted, amorphous features of the figure's face morphing into phallic symbols.

By the end of June 1931, Picasso concluded these plaster busts, and yet, the relationship between sculpture and painting, sculptor and painter, remained firmly lodged in his mind. The monumental sculptural language that Picasso invented in these works would go on to serve as the defining aesthetic for depictions of Marie-Thérèse. *La fenêtre ouverte* in many ways marks the conception of the artistic shorthand Picasso devised for his beloved.

Having remained in the same collection for almost half a century, *La fenêtre ouverte* has an esteemed exhibition history. In 1932, Picasso included this work in his landmark first retrospective held at the Galerie

Georges Petit in Paris. Including over two hundred works that spanned his *oeuvre* to this point, the exhibition was an important milestone for the artist, who had just turned fifty. The show was curated by Picasso himself, and he chose to hang works from various time periods and styles not by date, but in an eclectic arrangement of often thematic groupings. *La fenêtre ouverte* was also included in the second leg of this exhibition, held in the Kunsthaus Zurich, which was to be the artist's first museum exhibition.

This painting was acquired directly from Picasso in 1932 by his dealer of the time, Paul Rosenberg. Some years later, it entered the collection of the Chicago-born socialite, Mollie Bostwick. Known for sporting oversized white sunglasses, she was pictured in front of *La fenêtre ouverte* in her Palm Beach home by the legendary photographer, Slim Aarons. It was subsequently acquired by the Galerie Beyeler. It has remained in the same collection since 1974.

λ\*109

# RENÉ MAGRITTE (1898-1967)

## *La mémoire*

signed 'Magritte' (upper right); signed again, dated and inscribed  
'Magritte 1948 "La Mémoire"' (on the reverse)  
gouache on paper  
18 $\frac{1}{8}$  x 14 $\frac{5}{8}$  in. (46 x 37 cm.)  
Executed in 1948

**£1,200,000-1,800,000**

US\$1,700,000-2,400,000

€1,500,000-2,100,000

### PROVENANCE:

Alexander Iolas [Hugo Gallery], Paris & New York, by whom acquired directly from the artist, on 8 August 1949.  
Hazel Heineberg, New York, and thence by descent; sale, Sotheby's, New York, 14 November 1990, lot 152.  
Galerie Isy Brachot, Brussels, by whom acquired at the above sale.  
Private collection, Belgium, by whom acquired from the above in 1991, and thence by descent to the present owner.

### EXHIBITED:

New York, Hugo Gallery, *Magritte*, May 1948, no. 29.  
Verona, Palazzo Forti, *Da Magritte a Magritte*, July - October 1991, no. 64, p. 277 (illustrated p. 114).  
Brussels, Musées Royaux des Beaux-Arts, *René Magritte*, March - June 1998, no. 283, p. 247 (illustrated).  
Mexico City, Museo del Palacio de Bellas Artes, *El Mundo Invisible de René Magritte*, March - July 2010, p. 109 (illustrated).  
Tokyo, The National Art Center, *René Magritte*, March - June 2015, no. 78, p. 164 (illustrated); this exhibition later travelled to Kyoto, Municipal Museum of Art, July - October 2015.  
Brussels, Musée Magritte, on long-term loan, 2012-2021.

### LITERATURE:

Letter from Magritte to Alexander Iolas, 23 Feb 1948.  
Letter from Magritte to Alexander Iolas, 11 March 1948.  
D. Sylvester, S. Whitfield & M. Raeburn, *René Magritte, Catalogue raisonné, vol. IV, Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994, no. 1254, p. 99 (illustrated).

Magritte





René Magritte, *La mémoire*, 1948. Ministère de la Communauté française, Belgium. Artwork: © ADAGP, Paris and DACS, London 2022. Photo: © 2022. Photothèque R. Magritte /Adagp Images, Paris, / SCALA, Florence.



René Magritte, *La magie noire*, 1945. Musees Royaux des Beaux-Arts, Brussels. Artwork: © ADAGP, Paris and DACS, London 2022. Photo: © 2022. Photothèque R. Magritte /Adagp Images, Paris, / SCALA, Florence.

First painted in 1942, in an oil version that is now in the collection of the Musée d'Ixelles in Brussels, *La mémoire* (*Memory*) is one of the most magical and enduringly mysterious of all of René Magritte's images and a theme which the artist himself considered among the most successful of his many creations. Painted on numerous occasions by Magritte, the enigma of his *La mémoire* paintings centres around the surprise appearance of a bleeding wound on the marble-like face of the plaster-cast head of a woman that has been set into an open landscape. This image, accompanied by an often incongruous collation of other objects such as a metal *grelot*, or bell, conjures a disquieting sense of both stillness and violence that appears to transcend the supposed division between the worlds of life and death.

Painted in 1948, this early gouache version is a famous example that relates most closely to the second, and probably best-known oil version of *La mémoire* that Magritte made (also in 1948) and which is now in the collection of the Ministère de la Communauté française, Belgium (Sylvester, no. 666). As in the 1948 oil painting, in this gouache, the image of the bleeding sculptural head has now been set more poetically in front of the sea. In the oil version this background is fenced off by a curtain, whereas here, Magritte has left the scene entirely open and instead added the image of a rose. First exhibited at the Gallery Hugo in New York in 1948, Magritte and the gallerist Jacques Wergifosse chose to include in the catalogue for this exhibition a specific description of this gouache that, echoing its title, read: 'This painting will never leave your memory' (*Magritte, exh. cat.*, Hugo Gallery, New York, May 1948, n. p.).

For Magritte, the titles he gave to his paintings were always significant additions aimed at extending and invoking the same innate sense of

mystery and enigma that he sought to achieve through his imagery. Towards this end, he would often involve many of his Surrealist poet friends in seeking an appropriate title for each of his pictures. In an interview Magritte gave in 1962, he spoke at length specifically about this innate relationship between the title and the image with direct reference to *La mémoire*, explaining that 'the title is related to the painted figures in the same way that the figures are related to each other. The figures are brought together in an order that invokes mystery. The title is joined to the painted image according to the same order. For instance, the picture *La mémoire* shows a plaster face with a bloodstain on it. When I gave the picture the title, I felt they went well together... but first I must say that when I painted the picture *La mémoire* I wasn't thinking about what I'm going to say now. I only thought about harmonizing the image and the title that names the image. Consequently, the picture is not the illustration of the following ideas. When we say the word "memory," we see that it corresponds to the image of a human head. If memory can take up space, it can only be inside the head. Then the bloodstain may suggest to us that the person whose face we can see is the victim of a fatal accident. Lastly, it's a question of an event in the past that remains present in our minds thanks to the memory' (in Jan Walravens, 'Ontmoeting met René Magritte' in *De Vlamse Gids*, Antwerp, Nov 1962, reproduced in K. Rooney and E. Platter, (eds.), *René Magritte Selected Writings*, Richmond, 2016, pp. 198-202).

The central motif of all of the pictures that Magritte entitled *La mémoire* is that of the bleeding plaster head. This plaster head, without a wound, had made its first appearance in Magritte's 1941 painting *Les eaux profondes* (Sylvester, no. 491). In this work it functioned in the place of the face of a painted female figure and thereby reflected, in some



Giorgio de Chirico, *Le Chant d'amour*, 1914. The Museum of Modern Art, New York.  
 Artwork: © DACS 2022  
 Photo: © Boltin Picture Library / Bridgeman Images.

respects, the artist's pictures entitled *La magie noire* – an extensive series of works from these years that contrasted the living flesh of a female nude with the cold, dead, stone of a statue. Magritte owned several examples of this plaster head of a woman and was even to use them as the basis of two sculptures he made around 1945 in which he painted these casts blue.

With its downcast eyes and its hair tied back with a band, these casts resemble the mournful beauty of a famous death mask known as *L'inconnue de la Seine*. This was the notoriously beautiful image of an unknown young girl of around sixteen years old who was believed to have drowned in the Seine in the 1880s and which subsequently became a, rather morbid, erotic fetish for a whole generation of Bohemians in Paris in the 1920s and '30s as well as the inspiration for numerous literary works. Magritte, as David Sylvester and Sarah Whitfield have pointed out, seems to have mistakenly believed his casts to also be that of *L'inconnue de la Seine* as he had bought them from his sister-in-law at the Maison Berger who also believed these casts to be that of the famous *L'inconnue* (D. Sylvester and S. Whitfield (eds.), *René Magritte, catalogue raisonné*, vol. II, *Oil Paintings*, London, 1994, p. 299).

The origin of Magritte's startling idea of bringing this plaster cast to life through the image of a bleeding wound in its temple is also thought to have derived from Jean Cocteau's 1930 film *Le sang d'un poète* (*The Blood of a Poet*) in which a beautiful female statue, (played by a naked Lee Miller covered in butter), mysteriously comes to life while, in a mirrored dimension, the male poet shoots himself through the temple. The apparent mystery as well as the sinister connotations of this wound on the face of a beautiful woman was however also something that

evidently played on Magritte's mind throughout the dark and difficult years of the early 1940s. In the same year that he painted his first version of *La mémoire* for instance, Magritte's wife Georgette also appeared with a similar bleeding wound to her temple in the first film to be made about Magritte, Robert Cocriamont's 1942 movie *Recontres de Magritte*.

As so often in Magritte's work, however, the most potent source of inspiration for *La mémoire* is to be found in the work of Giorgio de Chirico and in particular, the Italian artist's famous 1914 picture, *Le chant d'amour* (*The Song of Love*). It was this painting, with its strange juxtaposition of a marble bust, a ball and a surgeon's glove set into an urban landscape that caused an epiphany of revelation for Magritte in 1923 and first led him on the artistic path he was to follow for the rest of his life. Magritte was later to say about de Chirico's painting, that, for the first time, 'I saw thought', and recognised in this picture that 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 recognizes his own isolation and hears the silence of the world' (quoted in Alex Danchev, *René Magritte*, London, 2020, p. 114).

It is this same 'silence of the world' that penetrates Magritte's *La mémoire* where de Chirico's classical bust, glove and ball have now been replaced by Magritte's bleeding cast of a woman's head, a rose and a *grelot* in front of the sea. The surprising poetics of this strange juxtaposition of objects both reflects the elegance of what Magritte referred to as their 'elective affinity' and also refers back to the underlying sense of trauma that had distinguished so much of his early work of the 1920s.

λ110

## YVES TANGUY (1900-1955)

*L'empalmage*

signed and dated 'YVES TANGUY 35' (lower right)  
oil on canvasboard  
13¾ x 11⅞ in. (34.4 x 26.8 cm.)  
Painted in 1935

£200,000-300,000

US\$280,000-410,000

€240,000-360,000

## PROVENANCE:

Rudolph Glossop, London.  
Richard Feigen Gallery, Chicago (no. 1725-A), by 1963.  
Private collection, North Germany, by 1969.

## EXHIBITED:

(Probably) London, Guggenheim Jeune Gallery, *Paintings by Yves Tanguy*,  
July 1938 (ex. cat.).  
Hamburg, Kunstverein, *Malerei des Surrealismus von den Anfängen bis  
heute*, April - May 1969, no. 115 (illustrated p. 111).  
Hanover, Landesmuseums, *Kleid und Bild: Mode und Malerei: Klassizismus  
bis Art deco*, December 1983 - February 1984, no. K35, p. XXIV (illustrated).

## LITERATURE:

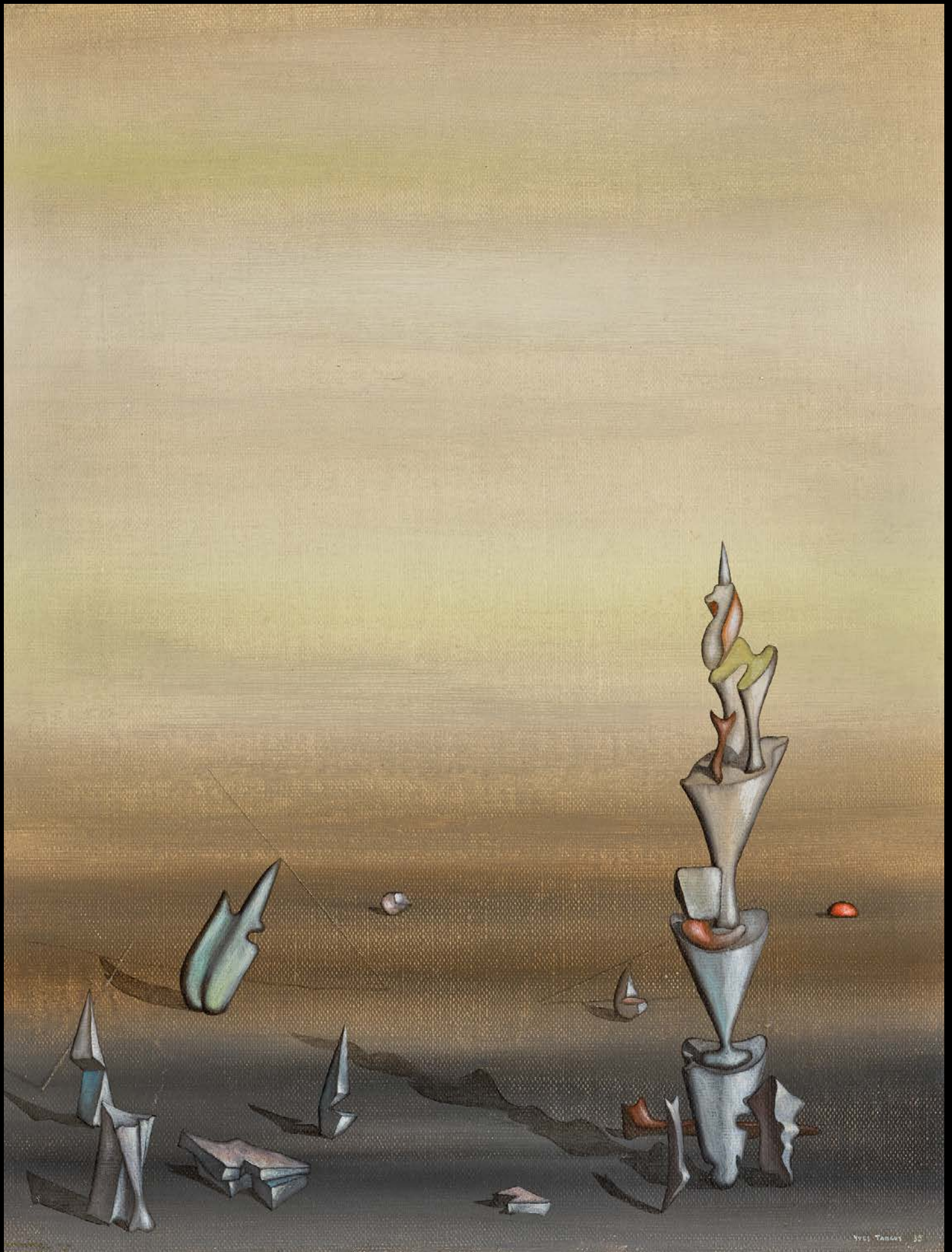
P. Matisse, *Yves Tanguy: A Summary of his Works*, New York, 1963, no. 159, p.  
92 (illustrated).  
P. Waldberg, *Yves Tanguy*, Brussels, 1977, p. 339 (illustrated p. 46).  
K. von Maur, ed., *Yves Tanguy und der Surrealismus*, exh. cat., Stuttgart,  
2000, pp. 85 & 87 (illustrated fig. 71, p. 85).



Yves Tanguy, *A force égale*, 1935. Private collection.  
13¾ x 10⅞ in. (35.2 x 27.1 cm.).  
Sold Christie's, London, The Art of the Surreal Evening Sale,  
27 February 2019, £431,250 (\$574,310).  
Artwork: © ARS, NY and DACS, London 2022.

Painted in 1935, *L'empalmage* illustrates the captivating power of Yves Tanguy's enigmatic Surrealist landscapes, in which he created a sequence of sculptural forms set against a hazy, mysterious and infinite background that slowly fades away into an impenetrable distance. Like the majority of the artist's paintings from this period, *L'empalmage* is the product of a near-automatic technique that Tanguy had developed in the late 1920s and then refined over the course of the following decade. 'I found that if I planned a picture beforehand,' Tanguy once remarked, 'it never surprised me, and surprises are pleasure in painting' (quoted in *Yves Tanguy*, exh. cat. New York, 1955, p. 17). For the artist, what interested him most was the way in which the first motif he painted always suggested a second, beginning a sequence of spontaneous painterly impulses in which each individual shape came to serve as the prompt for the next, until the composition as a whole felt complete.

In *L'empalmage* a collection of Tanguy's familiar amorphous, stone-like sculptural forms are arranged against a richly modulated ground of softly gradated golden tones. In places, these organic structures are reminiscent of stony forms on the beaches of Brittany where the artist had grown up, and yet at the same time appear to belong to some mysterious and as yet unknown alien landscape. The title of the painting, *L'empalmage* or 'palmage,' refers to an act of sleight-of-hand whereby an object is hidden in the hollow curve of the palm, only to be revealed in a theatrical flourish, as if conjured from thin air. It is a title which captures Tanguy's uncanny ability to intrigue the mind's eye and seduce us with a mystery that does not divulge its secret.



λ\*111

## FRANCIS PICABIA (1879-1953)

### *Jeune fille*

signed and dated 'Picabia 1912' (lower right); inscribed 'JEUNE FILLE' (upper left)  
oil on canvas  
39 $\frac{3}{8}$  x 31 $\frac{1}{8}$  in. (100 x 81 cm.)  
Painted in 1912

£400,000-700,000

US\$550,000-950,000

€480,000-830,000

#### PROVENANCE:

Thérèse Treize (née Maure), Paris, a gift from the artist and thence by descent; sale, Sotheby's, London, 25 June 1996, lot 133.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

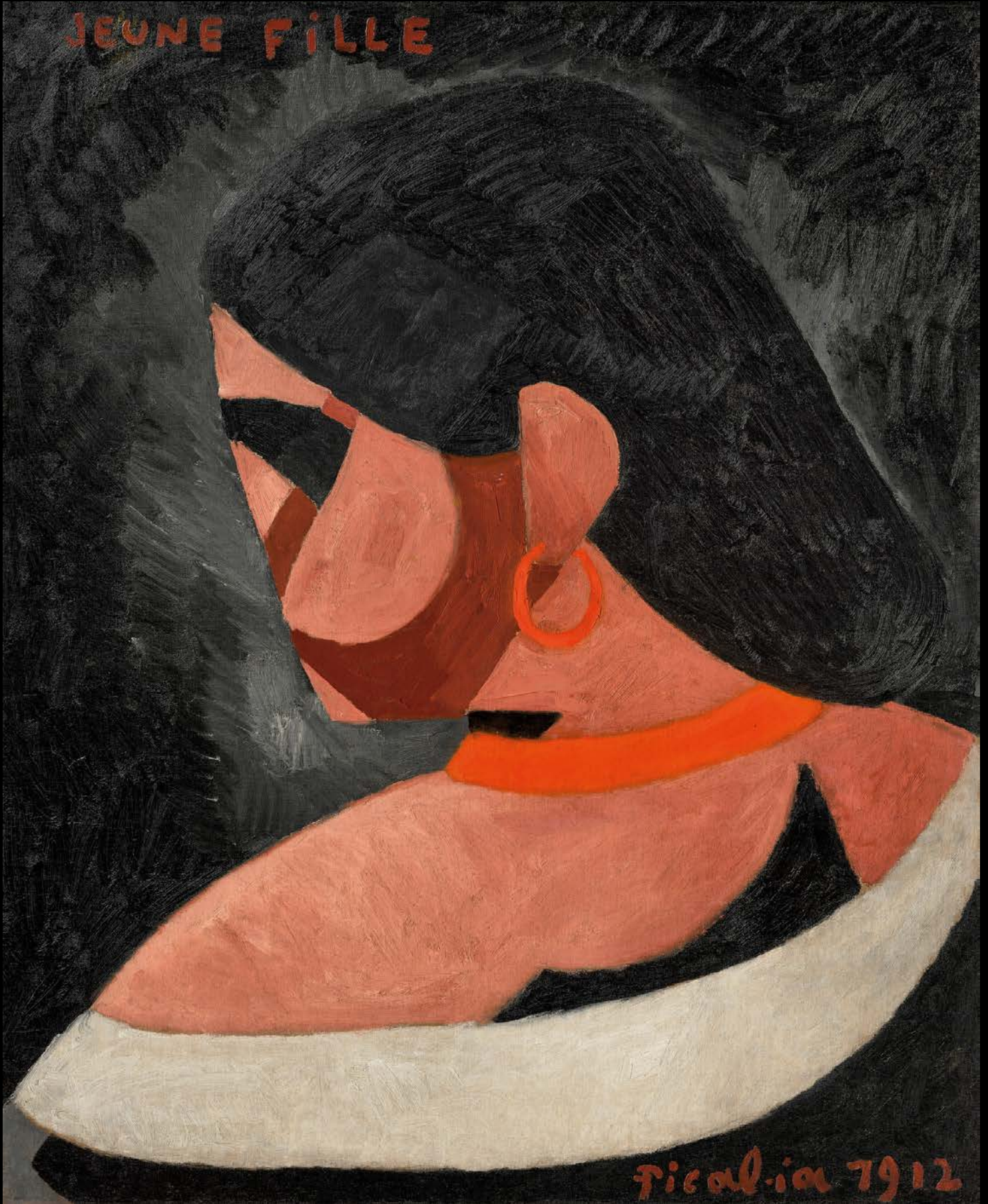
Paris, Galeries Nationales du Grand Palais, *Francis Picabia*, January - March 1976, no. 22, p. 4 (illustrated).  
Lisbon, Centro Cultural de Belém, *Francis Picabia, Antologia*, June - August 1997, no. 10, p. 81 (illustrated).  
Paris, Galerie Piltzer, *Francis Picabia*, September - October 1997 (no cat.).  
Berlin, Galerie Brockstedt, *Francis Picabia*, October - November 1997, n.p. (illustrated); this exhibition later travelled to Hamburg, Galerie Brockstedt, January - February 1998.  
Vence, Galerie Beaubourg, *Francis Picabia*, July - October 1998, no. 71, p. 214 (illustrated p. 71).  
Tokyo, Isetan Museum of Art, *Francis Picabia*, August - September 1999, no. 7, p. 57 (illustrated); this exhibition later travelled to Fukushima, Iwaki City Art Museum, October - November 1999; and Osaka, The Museum of Art, Kintetsu, January - February 2000.

#### LITERATURE:

M.L. Borràs, *Picabia*, London, 1985, no. 121, p. 507 (illustrated fig. 230, p. 130).  
A. Jouffroy, *Picabia*, Paris, 2002, p. 77 (illustrated; illustrated again n.p.).  
G. Baker, *The Artwork Caught by the Tail: Francis Picabia and Dada in Paris*, Cambridge, 2007, p. 71.  
W.A. Camfield, B. & P. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue raisonné*, vol. I, 1898-1914, New Haven & London, 2014, no. 441, p. 336 (illustrated).  
G. Baker, 'The Body After Cubism', in *Francis Picabia: Our Heads Are Round So Our Thoughts Can Change Direction*, exh. cat., Museum of Modern Art, New York, 2016, p. 41 (illustrated fig. 2).



JEUNE FILLE



Ficallia 7912



Francis Picabia, *Figure triste*, 1912. Albright-Knox Art Gallery, Buffalo. Artwork: © ADAGP, Paris and DACS, London 2022. Photo: © Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.



Francis Picabia, *Danseuse étoile sur un transatlantique*, 1913. Private collection. Sold Christie's, London, The Art of the Surreal Evening Sale, 23 March 2021, £1,246,500 (\$1,719,310). Artwork: © ADAGP, Paris and DACS, London 2022.



Francis Picabia, *Dances à la source (I)*, 1912. Philadelphia Museum of Art. Artwork: © ADAGP, Paris and DACS, London 2022. Photo: © The Philadelphia Museum of Art/Art Resource/Scala, Florence.

Painted in 1912, *Jeune fille* emerged during a crucial period of intense experimentation and innovation in Francis Picabia's art, as he searched for a mode of expression that captured his restless, revolutionary spirit. The multifaceted character of Picabia's art during the crucial years preceding the First World War saw him move between a number of avant-garde styles and techniques, absorbing and translating the stylistic and thematic tenets of a variety of movements – from Pointillism to Cubism, Futurism to Orphism – experimenting with their potential to reach an increasingly abstract, unique stylization of form in his work.

With her dark hair swept back into a low chignon, the curving neckline of her off-the-shoulder dress and the red accents of her accessories, the woman at the heart of *Jeune fille* exudes an exotic elegance that recalls the costumes of Spanish flamenco dancers. Several of the artist's paintings from this year focused on Spanish subjects, including *Figure Triste*, *Procession Seville* and *Dances à la source*, drawing on recollections of places from the artist's 1909 honeymoon to Spain with his wife Gabrielle. While demonstrating the growing importance of memory and imagination in his art at this time, these paintings are remarkable for the increasingly fragmented approach to form that Picabia adopts in their construction. While their subject matter remains loosely recognisable under close scrutiny, the artist boldly examines the border separating figuration and abstraction, dissolving his scenes into an intriguing play of faceted geometric shapes and planes. Here, the young woman is shown in profile, caught as she turns to look back over her shoulder towards us. Eschewing a detailed rendering of her features, the artist instead emphasises the soft, sweeping curves of her form in a series of long, fluid lines, building her likeness through simplified, flat planes of subtly modulated colour alone.

In the upper left corner of the composition, the title of the painting is printed in bold red letters that clearly identify the subject. While Picabia's practice of adding the title directly on to the canvas in this way was later viewed as tongue-in-cheek act of provocation, in these pre-war paintings, the practice seems to follow the example of Marcel Duchamp, who was an important influence on his thinking at this time. The two revolutionary artists appear to have met in late 1910 or early 1911, and over the course of their long and enduring friendship, they proved an important stimulus for one another's creativity. In 1912, Duchamp's paintings provided a particularly potent catalyst for Picabia's own experiments with abstraction and cubist form – paintings such as *La Mariée*, which Picabia had received as a gift from Duchamp shortly after its creation, encouraged the artist to push the boundaries of his own approach to representation even further, transforming the human body into an almost mechanical assemblage of geometric forms.

Through its suggestion of a flamenco performer, meanwhile, *Jeune fille* appears to reference two important subjects which would continue to exert a firm grip on Picabia's imagination through the following decade. On the one hand, the motif of dancers in motion would provide the inspiration for two of the artist's great early masterpieces, the ten-foot square canvases entitled *Udnie* and *Edtaonisl* now in the Centre Pompidou, Paris and the Art Institute of Chicago respectively. At the same time, Spanish subjects would continue to fascinate Picabia, culminating in his *Espagnole* paintings of the early 1920s which offered a deliberately kitsch view of elegant women in delicate lace mantillas and traditional costumes. As such, *Jeune fille* stands as a key transitional work in Picabia's oeuvre, pointing not only towards his leap into pure abstraction less than a year later, but also his return to figuration and embrace of a playful Dadaist aesthetic following the First World War.



Francis Picabia in his studio, avenue Charles Floquet, Paris, Summer 1912.  
Photo: © Granger / Bridgeman Images.  
Artwork: © ADAGP, Paris and DACS, London 2022.

## FRANCIS PICABIA (1879-1953)

*Geai bleu*

signed 'Francis Picabia' (lower left); inscribed 'GEAI BLEU' (upper right)  
oil on board  
41½ x 32 in. (105.6 x 81 cm.)  
Painted *circa* 1938-1939

£250,000-350,000

US\$340,000-470,000

€300,000-410,000

## PROVENANCE:

The artist, until at least 1949.  
Anonymous sale, Espace Cardin, Paris, 27 April 1981, lot 135.  
Galerie Neuendorf, Hamburg & Frankfurt.  
Galerie Michael Werner, Cologne.  
Waddington Galleries, London (no. B21194), by 1990.  
Galerie Patrice Trigano, Paris, by whom acquired from the above.  
Sperone Westwater Gallery, New York, by whom acquired from the above, *circa* 2003.  
Acquired from the above by the present owner.

## EXHIBITED:

New York, Mary Boone-Michael Werner, *Francis Picabia*, September - October 1983, unnumbered list (illustrated).  
Dusseldorf, Städtische Kunsthalle, *Francis Picabia*, October - December 1983, no. 166, p. 184 (illustrated); this exhibition later travelled to Zurich, Kunsthau, February - March 1984, no. 169; and Stockholm, Moderna Museet, April - May 1984, no. 153, p. 87 (dated '1948').  
London, Waddington Galleries, *Francis Picabia*, September 1990, no. 16, pp. 38 & 55 (illustrated p. 39; with incorrect medium and dated 'circa 1948').  
Paris, Galerie Patrice Trigano, *Destins Croisés: Picabia, Carmen Calvo*, October - November 2002, no. 14 (illustrated).  
New York, Sperone Westwater, *A Triple Alliance: Giorgio de Chirico, Francis Picabia, Andy Warhol*, January - February 2004, pp. 7 & 68-69 (illustrated).  
Zurich, Hauser & Wirth, *Alexander Calder, Francis Picabia: Transparence*, June - July 2015, no. 84 (illustrated).

## LITERATURE:

W.A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue raisonné*, vol. III, 19127-1939, Brussels, 2019, no. 1552, p. 405 (illustrated).

As the 1930s drew to a close, Francis Picabia returned, once again, to the idea of superimposition and transparency in his work, exploring the surreal potential of multiple inter-lapping and converging images within a single painting. The artist had first experimented with these concepts in the late 1920s, creating his renowned *Transparence* paintings, a series of works named for their simultaneous depiction of multiple transparent images, layered atop one another in an effect reminiscent of multiple-exposure photography. Combining to create an illusionistic and seemingly impenetrable allegory with all the characteristics of a dream or a mystic vision, these paintings confounded traditional reading, and seemed rooted in the artist's highly personal language of signs.

However, unlike the frenetic, multi-layered, overlapping surfaces of his earlier *Transparences*, where outlines bled into one another and converged in a great mass of complex intertwining forms, the canvases from this period illustrate a growing refinement of Picabia's vision. Favouring more legible images with fewer layers, the artist's compositions from these years focus on the simplified forms of just two or three elements, captured in strong bold outlines and bright colours, which he then superimposed atop one another in a carefully considered pattern. In *Geai bleu*, a heraldic looking bird occupies the centre of the canvas, its multicoloured form and dramatic outline lending it an even greater presence within the scene. Beneath, a decorative green and orange shape echoes the organic forms of a leaf or plant, while simultaneously suggesting a pair of wings with which the blue-jay has taken flight. The final layer, executed in a bold red and black pigment and hovering above the bird, reveals that Picabia drew inspiration for these works from the illustrations of a much-thumbed compendium on Catalan Romanesque art, which he had consulted sporadically for over a decade in search of intriguing motifs.



Francis Picabia, *Au Théâtre*, *circa* 1935-1946. Private collection.  
Sold New York, 9 May 2016, \$1,390,000.  
Artwork: © ADAGP, Paris and DACS, London 2022.

GEAI BLEU



Francis Picabia

# JOAN MIRÓ (1893-1983)

## *Personnage, oiseau, étoile dans un paysage*

signed 'Miró' (lower right); signed again, dated and inscribed '14.4.78 MIRÓ.  
15 IV. 78. Personnage, oiseau étoile dans un paysage' (on the reverse)  
oil on canvas  
45 $\frac{1}{8}$  x 34 $\frac{5}{8}$  in. (114.7 x 88 cm.)  
Painted on 14-15 April 1978

**£1,500,000-2,500,000**

**US\$2,100,000-3,400,000**

**€1,800,000-3,000,000**

### PROVENANCE:

Fundació Joan Miró, Barcelona.  
Galerie Urban, Paris.  
Anonymous sale, Christie's, London, 2 December 1996, lot 57.  
Acquired at the above sale by the present owner.

### EXHIBITED:

Ferrara, Palazzo Dei Diamanti, *Joan Miró*, March - June 1985, no. 37, p. 88  
(illustrated p. 163; with incorrect dimensions).  
Venice, Palazzo delle Prigioni Vecchie, *Joan Miró*, July - September 1985.

### LITERATURE:

P. Gimferrer, *Miró: colpir sense nafar*, Barcelona, 1978, no. 202, p. 216  
(illustrated).  
R.M. Malet, *Obra de Joan Miró: Dibuixos, pintura, escultura, ceràmica, tèxtils*,  
Barcelona, 1988, no. 1316, p. 358 (illustrated).  
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol.  
VI, 1976-1981, Paris, 2004, no. 1894, p. 133 (illustrated).





Joan Miró, *Femme à la voix de rossignol dans la nuit*, 1971. Private collection.  
 Sold Christie's, London, 24 June 2014, £4,562,500 (\$7,743,550).  
 Artwork: © Successió Miró / ADAGP, Paris and DACS London 2022.

Painted during a period of great optimism in Spain in the late 1970s following the death of General Franco in 1975 and the restoration of democracy to the country, *Personnage, oiseau, étoile dans un paysage* is a triumphant canvas created by Miró in April 1978, which the artist personally donated to his Foundation in Barcelona shortly after its completion. The year 1978 was a time of renewed vigour and frenetic activity on the part of Miró. In the first part of the year he had not only been engaged in the completion of a large-scale mural for the Wilhelm-Hack-Museum in Ludwigshafen, Germany but also in the staging of his first theatre-piece – an *Ubu-Roi*-inspired celebration of the death of Franco, entitled *Mori el Merma* (Death to Merma). In April, around the time that he painted *Personnage, oiseau, étoile dans un paysage*, Miró was also occupied with preparations for a major retrospective exhibition of his work to be held at the Museo Español de Arte Contemporáneo in Madrid. Executed only a week or so before this opening, *Personnage, oiseau, étoile dans un paysage* is an important painting from this dramatic period of Miró's career and a work that signals the ongoing invention and continuous development of his art throughout this era of change.

As Miró's friend and biographer, Jacques Dupin has written, the 1970s was a period in which Miró's perennial motifs of the bird in flight, the woman, the male figure and the star all became fused with and ultimately subordinated to the immediate graphic power of his increasingly gestural and calligraphic style through the form of the sign. 'During the final years of his life, Miró continued to execute magnificent paintings, densely inhabited, insurgent dances...' he wrote. '[His] works had reached such a level of success and buoyancy, or freedom and aloofness, that it seemed absurd and even 'sterile' to seek to invent new figures and to renew old themes. The perennial depiction of a woman and a bird, of a star, of the sun and the moon, or the striking appearance of a rooster or a dancer confirmed that the importance of the theme was now secondary compared to the sign. The sign itself no longer the image's double, it was rather reality assimilated then spat out by the painter, a reality he had incorporated then liberated, like air or light. The importance of the theme now depended on its manner of appearing or disappearing, and the few figures Miró still endlessly named and inscribed in his works are the natural go-betweens and guarantors of the reality of his universe... In a word, Miró's painting





Joan Miró, *L'Or de l'azur*, 1967. Fundació Joan Miró, Barcelona.  
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2022.  
Photo: © AISA / Bridgeman Images.

became solar, purged of anecdotal references, refined mannerisms, self-satisfied taste and obscure maneuvers. Hidden or fleeting elements lost their place, nor was there any need to decipher these works. For they had become sovereignly pure acts bursting with a self-evidence that the painter had achieved only through an endless series of interruptions and ruptures' (*Miró*, New York, 1983, pp. 340-351).

*Personnage, oiseau, étoile dans un paysage* is a work in which image, motif and sign have now become fluid and interchangeable with one another. In the late 1940s and early '50s, Miró had been inspired by the more open approach to automatism taken by the American Abstract Expressionists – painters who, in turn, had themselves been influenced by Miró's revolutionary early paintings of the 1920s. After visiting many of these artists in the United States soon after the war, Miró had become freer with his own work and thereafter increasingly adopted a more gestural approach that was later to be augmented by the more meditative methods and techniques of Japanese calligraphers, that Miró learned from during two visits to Japan in 1966 and 1969. In Japan, meeting with potters, poets and calligraphers, Miró began to

experiment with Japanese techniques and with new brushes. He also started to paint with his hands and fingers. Feeling 'deeply in harmony with the Japanese soul', Miró recalled that he 'was fascinated by the work of the Japanese calligraphers and it definitely influenced my own working methods. [Now] I work more and more in a state of trance, I would say almost always in a trance these days. And I consider my painting more and more gestural' ('Interview with Margit Rowell,' 1970, in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 219).

By the 1970s all these disparate influences and approaches had coalesced in Miró's work into a powerful, dramatic and often violent assault on his canvases in the form a myriad of gestural marks, splashes, smudges and drips. Miró was even, on occasion, slashing and burning parts of his canvases in a manner aimed directly at reflecting the continuing mix of violence, oppression and bitter resistance happening in Spain under Franco. By 1978, and the passing of the Franco years, this renewed energy and vigour in Miró's work continued, but now coalesced with his earlier repertoire of more poetic signs,



Jackson Pollock, *Bird*, 1938-1941. The Museum of Modern Art, New York.  
 Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2022.  
 Photo: © 2022. Digital image, The Museum of Modern Art, New York/Scala, Florence.



Calligraphy by an unknown artist, Japanese School. The Davis Museum at Wellesley College.  
 Photo: © Davis Museum at Wellesley College / Bequest of Merrill Millar Lake (Class of 1936) / Bridgeman Images.

motifs and constellations into new, vibrant and lyrical forms in which the raw energy and directness of his gestural mark-making fused with the calligraphic logic of his earlier pictorial language. The result was the creation of more elegant and subtle paintings such as *Personnage, oiseau, étoile dans un paysage* that persuasively conjure the idea of an entire fluid universe of pictographic harmony.

Here, within the unique logic of the picture that Miró has set up, for example, the apparently autonomous and separate entities of line, form, symbol, colour and motif are all in fact wholly interdependent upon one another in the creation of the image. Set against a bright yellow ground that emits a rich radiant energy, these bold marks seem to float before the eye, suggesting an apparently fluid cosmos of perpetual and constant metamorphosis where one element or painterly action can magically change into or form part of another. It is an optimistic, new universe of potential that Miró here articulates: a world where the artist's own creative imagination seamlessly unites with his actions and gestures to become an integral and interwoven part of his traditional, archetypes, forms and motifs and in so doing becomes expressive of a new, cohesive domain of totality, interdependence and oneness.

*Personnage, oiseau, étoile dans un paysage* was painted only a week or so before the opening, in May 1978, of Miró's retrospective at the Museo Español de Arte Contemporáneo in Madrid. This exhibition went on until July and it was at this time that Miró decided to donate *Personnage, oiseau, étoile dans un paysage* to his newly built Foundation in Barcelona. The writer and journalist Santiago Amón visited Miró in his studio in June that year and observed how Miró, now at the age of 85, was still breaking new ground with paintings such as *Personnage, oiseau, étoile dans un paysage*. Miró, at this time, Amón wrote, was preoccupied mostly with his 'earliest and latest works.' These were 'the ones to which [he] pays most attention. He gazes at them silently, moving back and forth before them like an automaton. His wife, Pilar, tells him again and again to sit down. The painter grumbles: "Damn it, let me see them standing up. I painted these paintings in a frenzy with real violence so that people will know that I'm alive, that I'm breathing, that I still have a few more places to go. I'm heading in new directions." I comment that the most recent canvas painted just one week before the show opened, is, in fact, very different from all the others. Miró nods in agreement, as though flattered at receiving a compliment that is no more than the strictest truth. "You still haven't heard the last of me!" ('Three Hours with Joan Miró,' *El País Semanal*, Madrid, 18 June 1978, quoted in *ibid.*, p. 301).



F. Català-Roca. Miró in his studio at Son Abrines, Palma de Mallorca, 1962.  
Photo: © Photographic Archive F. Català-Roca - Arxiu Històric del Col·legi d'Arquitectes de Catalunya.  
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2022.

λ\*114

## FRANCIS PICABIA (1879-1953)

### *Tête de faune*

signed 'Francis Picabia' (lower left)  
oil on canvas  
21 $\frac{7}{8}$  x 18 $\frac{1}{8}$  in. (55.5 x 46 cm.)  
Painted *circa* 1934-1935

£60,000-80,000

US\$82,000-110,000

€72,000-95,000

#### PROVENANCE:

Germaine Everling, Cannes; her sale, Villa Robioni, Nice, 28 December 1956, lot 4.

Galerie Serguy, Cannes & Paris.

Margaret Krebs, Brussels.

Private collection.

#### EXHIBITED:

La Napoule, Château Historique, Henry Clews Art Foundation, *Exposition Picabia, Les artistes au soleil et Jean-Gabriel Domergue*, September - October 1956, no. 11.

Mechelen, Cultureel Centrum Burgemeester Antoon Spinoy, *Kunst in Europa 1920-1960, een confrontatie*, September - November 1976, no. 126, p. 22 (dated '1927').

#### LITERATURE:

Y.A. Bois, *Picabia*, Paris, 1975, p. 99 (illustrated p. 86).

M.L. Borràs, *Picabia*, London, 1985, no. 740, p. 530 (illustrated fig. 990, p. 444; dated '*circa* 1940-1941').

W.A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue raisonné*, vol. III, 1927-1939, New Haven & London, 2019, no. 1289, p. 304 (illustrated).



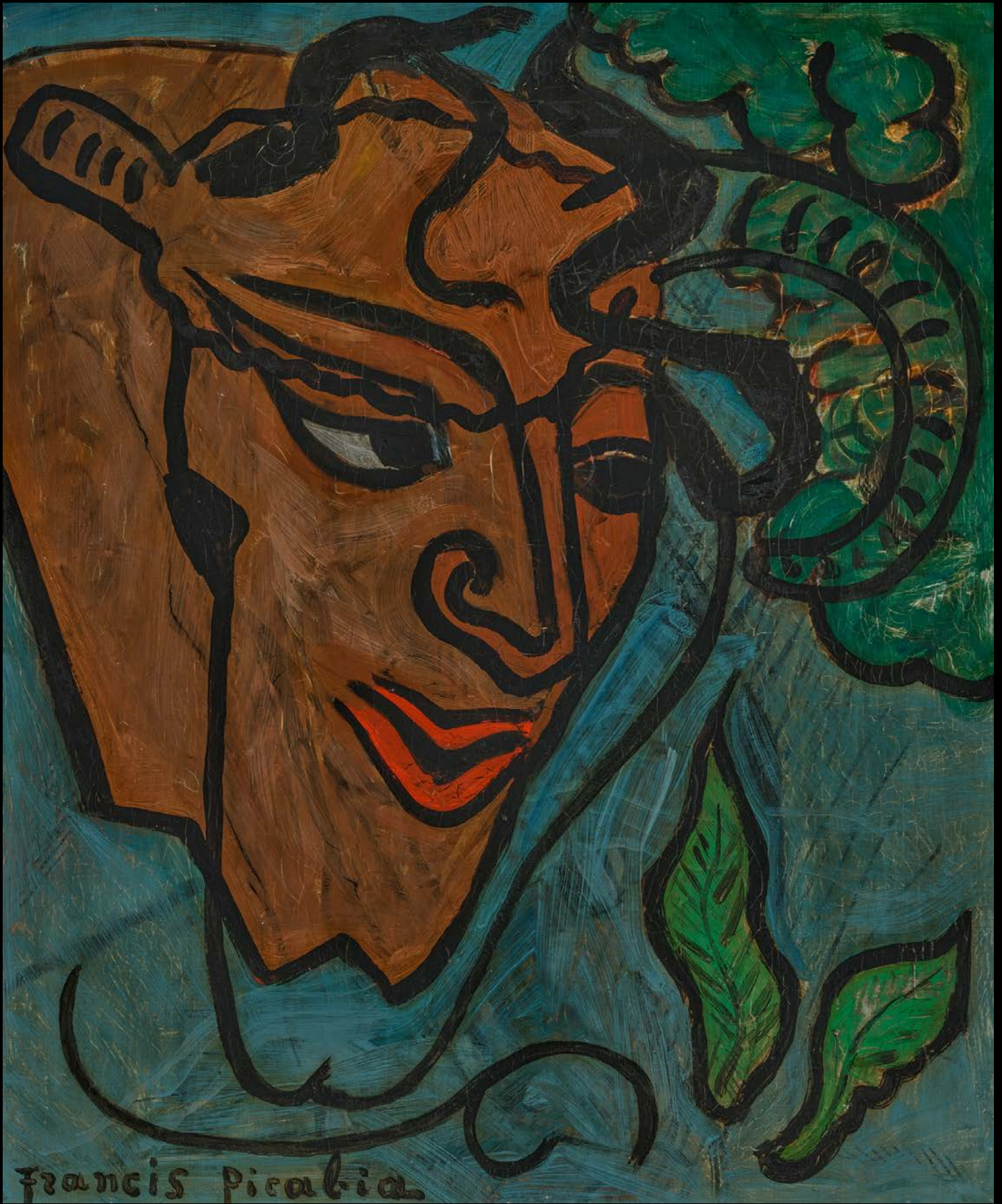
Workshop of Peter Paul Rubens, *Faun and Nymph*, *circa* 1600-1619.

Museum Mayer van den Bergh, Antwerp.

Photo: © 2022, Photo Scala, Florence

As Marcel Duchamp proclaimed, Francis Picabia's career is a 'kaleidoscopic series of art experiences', one in which he actively sought to define himself in opposition to his peers by championing constant innovation. His radical, experimental approach to materials and techniques is particularly visible in *Tête de faune*, painted in 1935-36, which beautifully expresses Picabia's ability to master the painterly medium, creating unique effects on the work's surface. Here, the artist makes great use of his pictorial as well as plastic skills, adding layer upon layer of paint and varnish to create a beautiful, thick surface that bears the distinctive complex craquelure, typical of his compositions of this period. Featuring a combination of wide, open and amorphous drying cracks, and brittle fracture cracks which appear as a network of delicate, thin lines, the painting achieves a rich texture and almost sculptural quality.

*Tête de faune* also illustrates Picabia's love of and playful approach to classical imagery, continuing the central themes and techniques of his acclaimed *Transparence* paintings, which had first emerged in the late 1920s, by superimposing a series of images atop one another in a complex sequence. Instead of depicting the faun as the mythological creature commonly referred to as beastly and virile, the subject is presented here with a sense of ambiguity and almost absurdity, not living up to its notorious reputation. Formerly in the collection of Picabia's long-term partner Germaine Everling, *Tête de faune* last appeared at auction in 1954 and has remained in private hands for over thirty years.



λ\*115

# JOAN MIRÓ (1893-1983)

## *Personnage et oiseau*

signed 'Miró' (lower left); signed again, dated and inscribed 'MIRÓ. 27/7/63  
Personnage et oiseau' (on the reverse)  
oil on board  
40<sup>5</sup>/<sub>8</sub> x 29<sup>1</sup>/<sub>4</sub> in. (104 x 74.4 cm.)  
Painted on 27 July 1963

**£1,800,000-2,500,000**

**US\$2,500,000-3,400,000**

**€2,200,000-3,000,000**

### PROVENANCE:

Pierre Matisse Gallery, New York (no. ST 7097), by whom acquired directly from the artist, in October 1965.  
Acquavella Modern Art, Nevada (no. 1586), by whom acquired from the above in 1990.  
Private collection, Japan, by whom acquired from the above in 1990.  
Private collection, Spain, by whom acquired from the above in 2007.  
Acquired from the above by the present owner in 2011.

### EXHIBITED:

New York, Pierre Matisse Gallery, *Miró: 'Cartones', 1959-1965*, October - November 1965, no. 25, n.p. (illustrated *in situ* p. 35; illustrated again pp. 37 & 40).  
Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition: The Pierre Matisse Collection*, January - March 1992, no. 81, p. 120 (illustrated p. 121).

### LITERATURE:

J.J. Sweeney, *Joan Miró*, Barcelona, 1970, no. 92, n.p. (illustrated pl. 92; titled 'Character with bird').  
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. IV, 1959-1968, Paris, 2002, no. 1048, p. 44 (illustrated).





*Graffiti*, from the series *VIII La Magie*, 1935-1950. Photograph by Brassai.  
 Photo: © Estate Brassai - RMN-Grand Palais.  
 Digital image: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / image Centre Pompidou, MNAM-CCI.



Franz Kline, *Black Reflections*, 1959. The Metropolitan Museum of Art, New York.  
 Artwork: © ARS, NY and DACS, London 2022.  
 Photo: © 2022. Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence.

Glowing with intense colour, this large-scale painting encapsulates the style, handling and subject matter of Joan Miró's late work. Simplified to the artist's signature language of pictorial signs and ciphers, the purported subjects of *Personnage et oiseau* are rendered as powerful, abstract forms, the centre appearing as if an all-seeing eye that radiates from the composition. Appearing as if a sign or primal mark from an age-old civilization, or an inscription from a mythical era, the large black form of the figure and bird – the artist's perennial motifs – are at once timeless, while at the same time, wholly contemporary. The gestural execution and abstract imagery of this work directly relates to the post-war developments in art, in particular Abstract Expressionism and Art Informel.

In 1959, Miró resumed painting following a five-year hiatus during which he focused on lithography, engraving, and ceramics. Three years prior he had moved into a large studio in Palma de Mallorca. Designed by the artist's friend, the architect José Louis Sert, the light-filled

studio was majestically positioned on a hillside that rose up from the sea below. Miró was finally able to unpack the work that he had accumulated over the course of his peripatetic life moving between France and Catalonia, and look back and consider his work as a whole.

After a period of deep reflection, Miró returned to painting with a newfound energy and vigour, his new, capacious work space allowing him to work on a large scale. 'I work in a state of passion and excitement,' he described of this time. 'When I begin a painting, I am obeying a physical impulse, a necessity to begin. It's like receiving a physical shock' (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 249).

Belonging to a series of 'Cartones' or oils on cardboard that the artist painted between 1959 and 1965, *Personnage et oiseau* embodies Miró's impassioned, liberated and instinctive approach to painting





Joan Miró, *Goutte d'eau sur la neige rose*, 1968. Private Collection. Sold Christie's, London, The Art of the Surreal Evening Sale, 23 March 2021, £3,862,500, (\$5,327,586). Artwork: © Successió Miró / ADAGP, Paris and DACS London 2022.

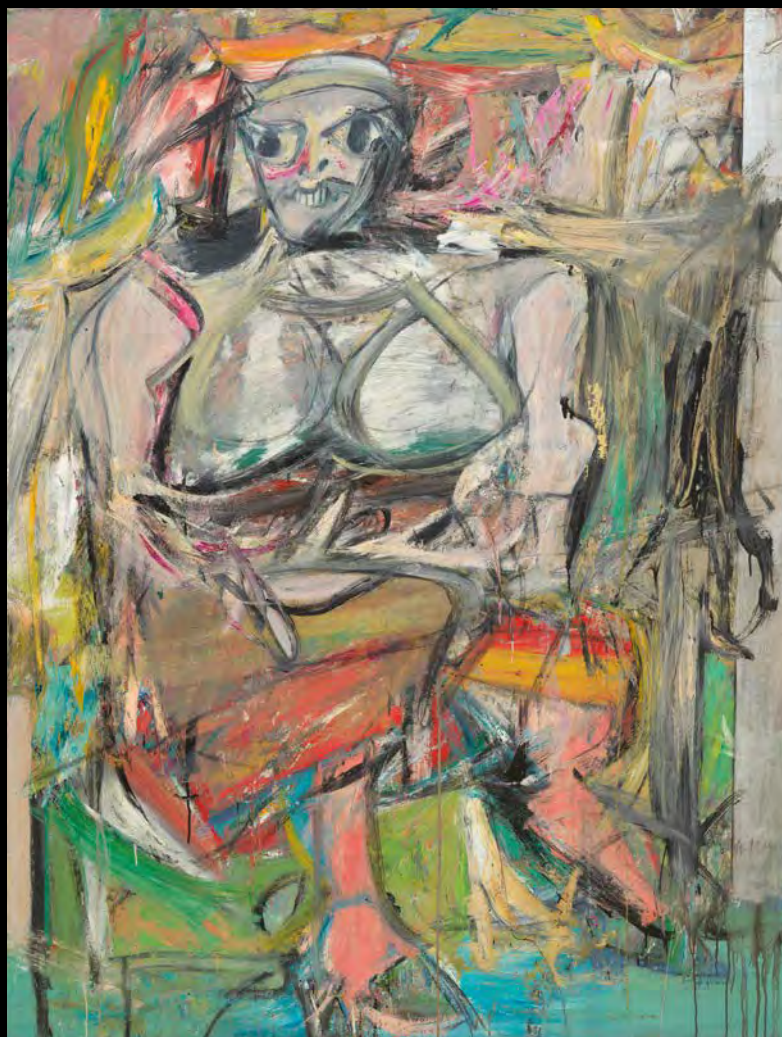
in the 1960s. No longer depicting his highly individual pictorial idiom with careful precision and detail, Miró instead applied paint with an unrestrained gesturality and vitality. 'The heavy graphism, most often traced in an unbroken flow of paint, does not repudiate Miró's world of forms, but simplifies it by greater vehemence of gesture,' Jacques Dupin has described the artist's work of this time. 'When we do, nonetheless, find a bird or a woman, the result is no longer an exploitation of fantastic, graceful, or sensual possibilities for our enjoyment, but the stark presence of the figure, its energy liberated by the suspension of form and delayed realization of its will to exist. The former process of elaboration gives way to concentration on gesture for its own sake, mindful only of its own mark on the canvas, oblivious of the precision and details of its trajectory. The birds in space are now merely primitive ideograms of flight' (*Joan Miró, Life and Work*, New York, 1962, p. 479).



Jiun Sonja, *Profound Sincerity*, circa 1780–90. The Metropolitan Museum of Art, New York. Photo: © Artokoloro / Alamy Stock Photo.

The large scale, gestural handling and abstract force of this work reflects Miró's awareness and openness to contemporary painting. There is an evident relation between the expansive format and expressive synthesis of pictorial signs of *Personnage et oiseau* and the recent traditions of Abstract Expressionism. Miró had first encountered the works of the Abstract Expressionists – for whom his own painting was an essential reference – in the course of an extensive visit to New York in 1947. In 1959, a second stay in the city reinforced his interest in this group of painters, who were then celebrated as the heirs of post-war modernism. It was on this trip – made to attend the opening of his second retrospective at The Museum of Modern Art – that this artistic influence was reciprocated.

This visit had a significant impact on Miró's work: seeing the work of artists such as Jackson Pollock, Franz Kline, Willem de Kooning and others, Miró was presented with a liberated, deeply subjective mode



Willem de Kooning, *Woman I*, 1950-1952. The Museum of Modern Art, New York.  
 Artwork: © The Willem de Kooning Foundation / Artists Rights Society (ARS),  
 New York and DACS, London 2022.  
 Photo: © Digital image, The Museum of Modern Art, New York/Scala, Florence.

of pictorial expression. In Miró's words, American Painting 'showed me a direction I wanted to take but which up to then had remained at the stage of an unfulfilled desire. When I saw these paintings, I said to myself, you can do it, too: go to it, you see, it is O.K.! You must remember that I grew up in the school of Paris. That was hard to break away from' (quoted in *op. cit.*, 1987, p. 279). 'It showed me the liberties we can take, and how far we could go, beyond the limits', he explained to Margit Rowell. 'In a sense, it freed me' (quoted in J. Dupin, *Miró*, Paris, 1993, p. 303).

It is not just the radical execution of works such as *Personnage et oiseau* that ensured the artist remained at the forefront of post-war artistic developments, but also Miró's use of colour. In the present work, it is applied with myriad looping strokes, splashes and smears, as well as powdery deposits that dance upon other pigments. This dazzling chromatic kaleidoscope centres around the central black and white rimmed orb that serves as the eye of the figure. Freed entirely

from description as well as from the meticulous handling that Miró had utilized in his early work, here colour and mark making become an expressive life force in their own right.

As Dupin has so eloquently described, 'Colour comes into these works in intense spots and sudden flickers; there is no effort to achieve refined tones. It brings light and rhythm, is revelatory by didn't of violent contrasts, plays an autonomous part, and only rarely serves to accentuate a detail of a figure, to stress an eye or the line of a mouth. It owes its power to its sudden, sparing use as much as to its brilliance; the colour accents are like sparks in the night... So strong is the sensation of life conveyed by this animation of pigment, these plays of brushwork and spots, these conflagrations of colour. And yet the beings, phantoms, and images take second place to the pure manifestation of painting as such, resolved to reveal itself without recourse to figuration... These paintings are traps into which everything is to be gained by falling' (*op. cit.*, 1962, p. 480).



Inside Joan Miró's workshop at Fundació Miró Mallorca, Palma de Mallorca, 1987. Photograph by Evelyn Hofer. Photo: © Evelyn Hofer/Getty Images. Artworks: © Successió Miró / ADAGP, Paris and DACS London 2022.

λ\*116

## ANTONI TÀPIES (1923-2012)

*El dolor de Brunhilda*

signed and dated 'Tàpies - 1950' (on the reverse)  
oil on canvas  
35 x 45<sup>5</sup>/<sub>8</sub> in. (89 x 116 cm.)  
Painted in 1950

£70,000-100,000

US\$95,000-140,000

€83,000-120,000

## PROVENANCE:

Private collection, Barcelona, by whom acquired directly from the artist in the early 1950s, and thence by descent to the present owners.

## EXHIBITED:

Barcelona, Galeries Laietanes, *Exposició Antoni Tàpies*, October - November 1950, no. 25.

Vienna, Museum des 20. Jahrhunderts, *Antoni Tàpies*, March - April 1968, no. 10, p. 48 (illustrated pl. 13); this exhibition later travelled to Hamburg, Kunstverein, May - July 1968; and Cologne, Kunstverein, July - August 1968.

## LITERATURE:

G. Gatt, *Antoni Tàpies*, Bologna, 1967, no. 26, p. 42 (illustrated pl. 26).

E. Gribaudo, ed., *Pittori d'oggi: Tàpies*, Milan, 1969, no. 36, p. 23 (illustrated).

F. Vincens, *Antoni Tàpies o L'Escarnidor de Diademes*, Barcelona, 1971, no. 2 (illustrated pl. 2).

A. Cirici, *Tàpies: Witness of Silence*, Barcelona, 1972, pl. 74 (illustrated).

P. Gimferrer, *Antoni Tàpies i l'esperit català*, Barcelona, 1974, no. 115, p. 368 (detail illustrated p. 93).

A. Franzke & M. Schwarz, *Antoni Tàpies, Werk und Zeit*, Stuttgart, 1979, p. 68 (illustrated fig. 59).

M. Fernández-Braso, *Conversaciones con Tàpies*, Madrid, 1981, p. 35 (illustrated).

A. Tàpies, *Autobiografia*, Venice, 1982, p. 181 (illustrated).

J. Vallès Rovira, *Tàpies Empremta (art-vida)*, Barcelona, 1983 (illustrated).

A. Franzke, *Tàpies*, Barcelona, 1992, no. 29, pp. 62 & 357 (illustrated p. 62).  
Fundació Antoni Tàpies, ed., *Tàpies: The Complete Works*, vol. I, 1943-1960, New York, 1989, no. 302, pp. 144 & 528 (illustrated p. 144).

Painted in 1950, *El dolor de Brunhilda* is a powerful illustration of the drama and suspense of Antoni Tàpies's enigmatic 'magic paintings,' which emerged during the late 1940s and early 1950s. In these compositions, the artist conjured a surreal, underground or hidden world of magic and fantasy using a combination of intuitive figurative representation, geometric abstraction and personal symbolism, to reveal the imaginative potential that lay within the act of picture-making. During this period, Tàpies was closely involved with the staunchly Catalan group of poets and painters known as the *Dau al Set* (*Seven faced die*), whose principles were rooted in Surrealism's embrace of magic and the occult as a way of charting the unconscious. Fascinated by the relationship between the imagination, the dream and the materials which could give them expression, Tàpies sought a mode of communication that would awaken the senses and subconscious directly.

Tàpies's vision evolved along new paths at the dawn of the 1950s, and his paintings from the beginning of the decade are marked by a distinctly dramatic atmosphere, focusing on a series of strange, closed interiors which appear like twilight stage sets. Marked by dramatically modulated lighting and strong chiaroscuro effects, these interiors are infused with a concentrated stillness, as if everything is held in suspense, awaiting an unknown event or character to animate them. In *El dolor de Brunhilda* a number of doorways, openings and passageways punctuate the space, suggesting routes to another unknown world, while a series of weighty cubes hover in mid-air above, almost disappearing into the deep shadows. Featured in Tàpies's inaugural solo-exhibition at Galeries Laietanes in Barcelona in 1950, *El dolor de Brunhilda* was purchased directly from the artist shortly after its creation, and has remained in the same family collection for the last seven decades.



λ\*117

## VICTOR BRAUNER (1903-1966)

### *Inclusion morphogène*

signed and dated 'VICTOR BRAUNER. VIII.1960.' (lower right)  
oil on canvas  
32 x 25½ in. (81.1 x 64.8 cm.)  
Painted in August 1960

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

*You will like my painting... because each drawing, each painting is an adventure, a departure toward the unknown...'*

– VICTOR BRAUNER

#### PROVENANCE:

Galerie Rive Droite, Paris.  
Galleria Iolas-Galatea, Rome, by 1969.  
Maurice Weinberg, Paris, and thence by descent to the present owner.

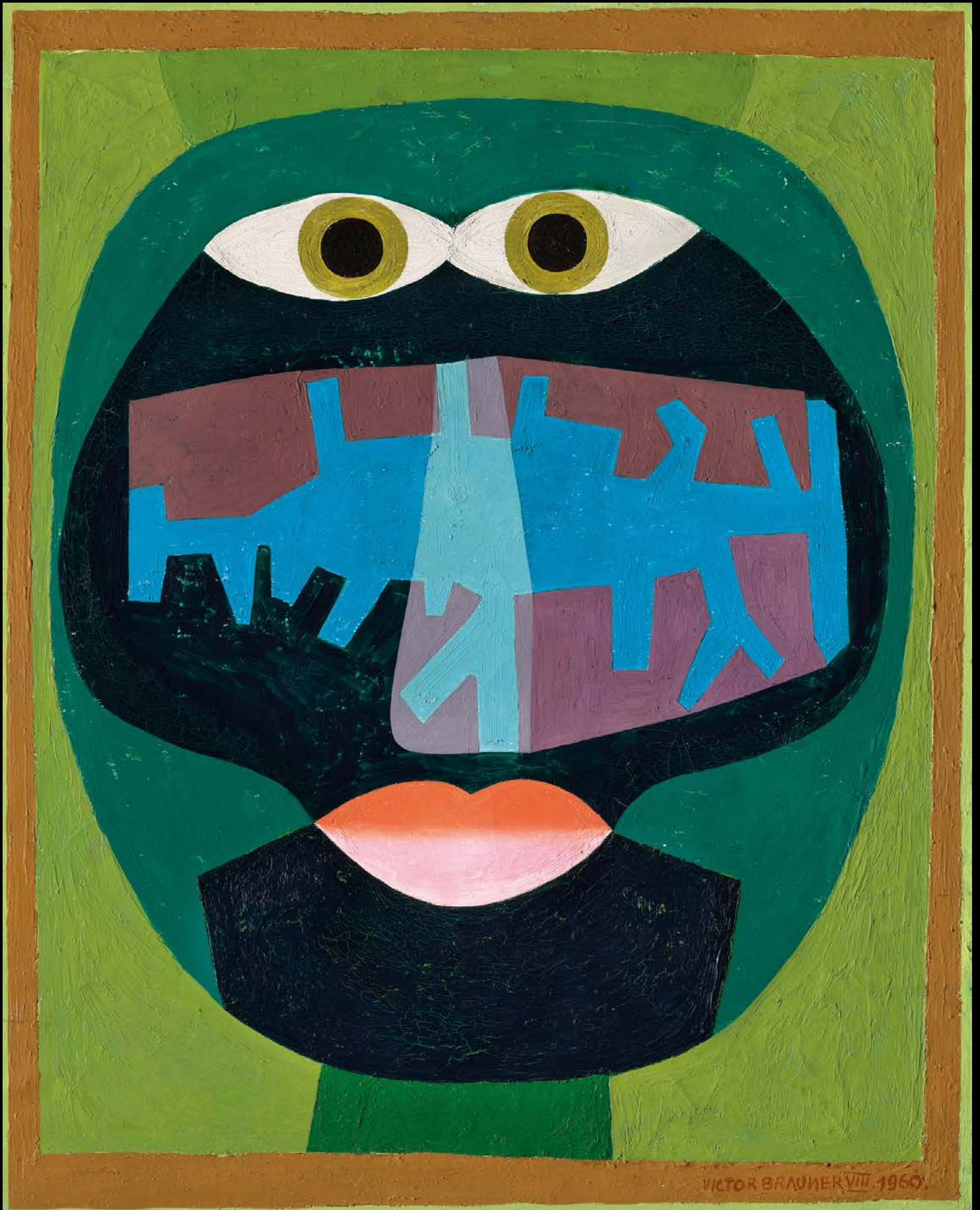
#### EXHIBITED:

Rome, Galleria Iolas-Galatea, *Victor Brauner*, 1969, no. 7 (with incorrect dimensions).

Samy Kinge has confirmed the authenticity of this work.



Victor Brauner, *Le boyard*, 1958. Private Collection.  
Sold Paris, 8 December 2010, €288,750 (\$382,298).  
31.9 x 25.6 in. (81 x 65 cm.)  
Artwork: © ADAGP, Paris and DACS, London 2022.



VICTOR BRAUNER VIII. 1960.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ\*118

## MAX ERNST (1891-1976)

### *Simplicity*

signed and dated 'max ernst 60' (lower right); signed again and inscribed 'Simplicity max ernst 1960' (on the reverse)

oil and *grattage* on canvas  
41¾ x 35½ in. (116 x 89.2 cm.)  
Painted in 1960

**£400,000-600,000**

US\$550,000-810,000

€480,000-710,000

#### PROVENANCE:

Maurice Lefebvre-Foinet, Paris, by whom acquired directly from the artist.  
Private collection, Paris, by whom acquired *circa* 1990, and thence by descent.

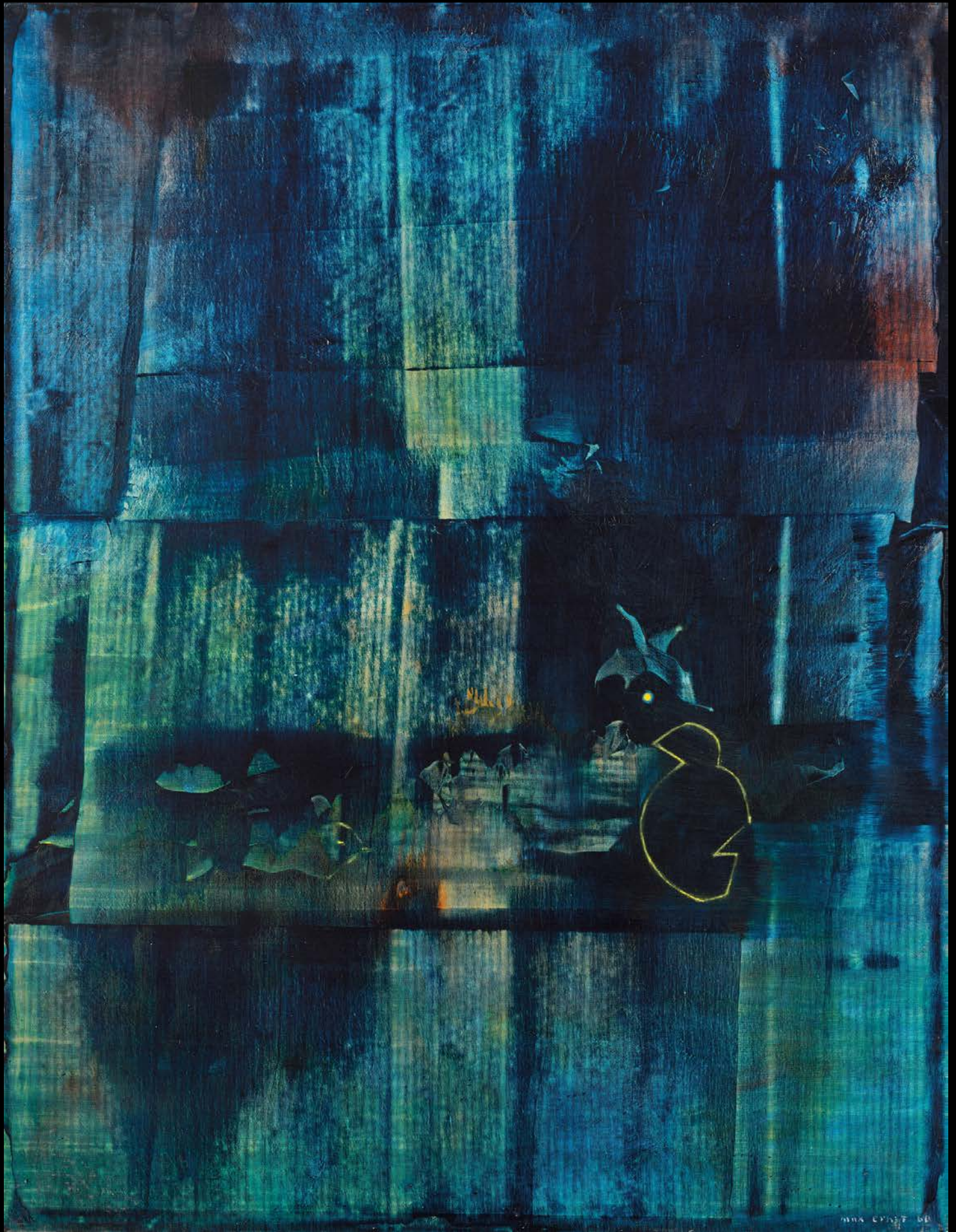
#### EXHIBITED:

London, Tate Gallery, *Max Ernst*, September - October 1961, no. 188, p. 66.  
Venice, Palazzo Grassi, *Max Ernst, Oltre la pittura*, June - October 1966, no. 39 (dated '1962').  
Hamburg, Kunstverein, *Malerei des Surrealismus von den Anfängen bis heute*, April - May 1969, no. 48 (illustrated pl. 50; with incorrect dimensions).  
Paris, Orangerie des Tuileries, *Max Ernst, A l'intérieur de la vue*, April - May 1971, no. XXVII, p. 7 (illustrated p. 34).

#### LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst, Werke 1954-1963*, Cologne, 1998, no. 3524, p. 245 (illustrated).







Arnold Böcklin, *The Isle of the Dead*, 1880. Kunstmuseum, Basel.  
Photo: © Bridgeman Images.



Gerhard Richter, *Abstraktes Bild*, 1995.  
Artwork and Photo: © Gerhard Richter 2022 (0027).

Following his return to Europe after years living in exile in America, Max Ernst chose to settle in the small hamlet of Huismes in the Loire Valley, writing shortly after the move: 'It is beautiful and gentle and calm here' (quoted in W. Spies and J. Drost, eds., *Max Ernst: Retrospective*, exh. cat., Vienna, 2013, p. 279). It was in this verdant green landscape, surrounded by the idyllic beauty of the French countryside and far removed from the busy city streets and the dogmas of the Surrealist group from which he was excluded in 1954, that Ernst reached new levels of creative freedom in his work.

In *Simplicity*, Ernst achieves a depth and complexity of surface that calls to mind, through relentless point and counterpoint, American post-war painting. However, though created at the height of the Abstract Expressionist movement, this work remains firmly rooted in the semi-automatic techniques which had underpinned his art-making for decades. Exploring the interaction between oil paint and a number of richly textured materials, which he often pressed into the wet pigment, or placed underneath the canvas before scraping away the paint, Ernst imbued his compositions with a rich sense of movement, spontaneity and depth. Generating unexpected patterns, these processes added an unplanned element to the artist's compositions, feeding his curiosity for automatic images and aiding his 'meditative and hallucinatory faculties' ('Beyond Painting,' in M. Caws, ed., *Surrealism*, London & New York, 2004, p. 215). In the present composition, Ernst appears to have prepared the canvas with a layer of

blue, red and yellow oil paint, and then used a heavily textured material to achieve a patterned grain that resembles the rippling surface of corrugated cardboard or metal. He then worked within the painting, establishing a dialogue with the random marks and shapes generated by the process, adding sharply delineated lines to suggest the forms of creatures and animals within the blue expanse.

Drawing on his personal response to the German Romantic movement, the place of man and nature in art was of central concern to Ernst. In an interview with Georges Charbonnier in 1959, the artist explained: 'Although we rarely find a faithful depiction of man in my paintings, everything is anthropomorphic: birds, trees [...] This is probably what distinguishes my work from more abstract concerns' (quoted in G. Charbonnier, *Le Monologue du peintre*, Paris, 1959, p. 40). Ernst had utilized animal imagery, and bird forms especially, throughout his career. In his mind, the animal world stood apart from our own, pure and free from the folly of human ambition, a dream-like memory of a paradise lost. As he wrote: 'The world throws off its cloak of darkness, it offers to our horrified and enchanted eyes the dramatic spectacle of its nudity, and we mortals have no choice but to cast off our blindness and greet the rising suns, moons and sea levels: Be it with awe and controlled emotion, as with the Indians of North America, corralled into their reserves, Be it with song, sonority and music-making by such as the blackbird, thrush, finch and starling (and the whole host of poets)' (quoted in *Histoire naturelle*, Cologne, 1965).



Max Ernst, New York, 1942. Photograph by Arnold Newman.  
Photo: © Arnold Newman/Getty Images.

λ\*119

## SALVADOR DALÍ (1904-1989)

### *Le cheval de Troie*

signed and dated 'DALÍ 1969' (lower right)  
oil, gouache, India ink and watercolour on paper laid down on canvas  
30½ x 22¾ in. (77.5 x 56.2 cm.)  
Executed in 1969

£150,000-200,000  
US\$210,000-270,000  
€180,000-240,000

#### PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

#### EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: la vita è sogno*, November 1996 - March 1997.

Turin, Palazzo Bricherasio, *Luci del Mediterraneo*, March - June 1997, p. 166 (illustrated p. 52; with inverted dimensions).

Augsburg, Römisches Museum, *Dalí: Mara e Beppe, Bilder einer Freundschaft*, September - November 2000, p. 99 (illustrated; with inverted dimensions and incorrect medium).

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



Anonymous, *Le Recueil des histoires de Troie*, 1495.  
Paris, Bibliothèque nationale de France.  
Photo: © BnF, Dist. RMN-Grand Palais / image BnF.



THE PROPERTY OF A LADY

λ\*120

## ÓSCAR DOMÍNGUEZ (1906-1957)

### *Composición surrealista*

signed and dated 'O. DOMINGUEZ37' (lower right)  
oil on canvas  
13 x 18½ in. (33 x 46 cm.)  
Painted in 1937

£120,000-180,000

US\$170,000-240,000

€150,000-210,000

#### PROVENANCE:

Private collection, France.

Acquired from the above by the present owner in 1977.

Isidro Hernández Gutiérrez, curator of the Óscar Domínguez Collection (Tenerife) and the Association of experts and heirs in defence of Óscar Domínguez's work, confirmed the authenticity of this work.



Óscar Domínguez, *Le lion du désert*, 1934. Private collection.  
Sold Christie's, London, The Art of the Surreal Evening Sale,  
6 February 2006, £254,400 (\$444,213). 11½ x 9 in. (29 x 23 cm.).  
Artwork: © ADAGP, Paris and DACS, London 2022.

Painted in 1937, *Composición Surrealista* is a recently rediscovered work from the height of Oscar Domínguez's involvement with the Surrealists, created during a period in which he made significant contributions to the movement and produced some of his most daring, enigmatic works. Here, the artist conjures an otherworldly scene that perfectly blends the potent dream imagery of his figurative works with a suggestive, spontaneous automatism that would fuel his artistic development through the rest of the decade. Set within a bare rocky landscape, its dark soil reminiscent of the artist's homeland of Tenerife, the composition is dominated by a fantastical biomorphic mass that blooms to life in a burst of colour.

While Domínguez often included man-made elements in his compositions, such as steam rollers, pistols and sardine cans, here the imagery appears to be exclusively organic. Amorphous forms in shades of blue and pink stretch outwards in great flowing tendrils, their edges marked by spiky structures reminiscent of cacti, vines and leaves. At the base of the swirling mass the lower half of a female nude is just visible as it perches atop a rock, legs crossed and apparently wrapped in a flowing white sheet, lending the scene an enigmatic sensuality and eroticism that is characteristic of the artist's work at this time. The ambiguous, fluid cloud of colour appears to spring from this woman's torso, as if she herself is dissolving into the landscape, imbuing the nebulous form above with suggestions of a humanoid hybridity. Indeed, the soft, shadowy elements that line the edges of the cloud suddenly appear to echo hair, while two cerulean orbs at the centre can be read as a pair of large blue eyes surrounded by long lashes, gazing out over the scene.



λ\*121

# RENÉ MAGRITTE (1898-1967)

## *L'endroit du décor*

signed 'Magritte' (lower right)  
oil on canvas  
21<sup>7</sup>/<sub>8</sub> x 25<sup>7</sup>/<sub>8</sub> in. (54.2 x 65.5 cm.)  
Painted in 1965

£400,000-700,000

US\$550,000-950,000

€480,000-830,000

*'It can happen that a portrait tries to resemble its model.  
However, one can hope that the model will try to resemble its  
portrait.'*

– RENÉ MAGRITTE

### PROVENANCE:

Private collection, Brussels, by whom acquired directly from the artist.  
Anonymous sale, Phillips, New York, 11 November 1985, lot 157.  
Acquired at the above sale, and thence by descent to the present owners.

### LITERATURE:

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. III, *Oil Paintings, Objects and Bronzes, 1949-1967*, London, 1993, no. 1026, p. 420 (illustrated).







René Magritte, *Georgette*, 1937.  
Musées Royaux des Beaux-Arts, Brussels.  
Artwork: © ADAGP, Paris and DACS, London 2022.  
Photo: © 2022. Photothèque R. Magritte /Adagp Images, Paris, / SCALA, Florence.



René Magritte, *Le lieu commun*, 1964.  
Private Collection. Sold, Christie's, London, The Art of the Surreal Evening Sale, 27 February 2019, £18,366,250 (\$24,458,982).  
Artwork: © ADAGP, Paris and DACS, London 2022.

Painted in 1965, *L'endroit du décor* offers a captivating example of René Magritte's unique approach to portraiture, illustrating his ability to infuse the familiar genre with the striking, magical idiom of Surrealism. While still offering a clearly legible likeness of his sitter, painted with the artist's usual degree of finesse and accuracy, Magritte's portraits transport the figure into his Surreal universe, offering unexpected visions in which the subject becomes a player in the artist's mysterious scenarios, most often in combination with a series of recognisable leitmotifs from his *œuvre*. In the present work, the sitter – one Marianne Tagnon (née Coessens) – appears to merge with the stage curtain against which she is set, the contours of her body matching the rippling edges of the fabric, most noticeably as it brushes against the floor. Capturing her as her lips tilt upwards at the corner with a wry twist, Magritte imbues the portrait with a sense of character and humour, suggesting through her direct gaze not only a certain familiarity between artist and sitter, but also an unerring eye as she critiques his work.

While Magritte had sporadically explored portraiture during the 1920s and 30s, most often depicting his wife Georgette or members of his close-knit circle of Surrealist friends and patrons in paintings that played with and subverted the tropes of the genre, it was not until the 1950s that he began to consider systematically accepting commissions. His

portrait of Anne Marie Crowet, known as *La fée ignorante* (Sylvester, no. 832; Private Collection), appears to have initially sparked the artist's imagination, prompting him to write to Alexander Iolas in the spring of 1956 to ask him to test interest levels amongst his clients. Seeing in *La fée ignorante* a model for future commissions, Magritte claimed he only required a good photograph of the sitter, along with a precise description of their colouring, to achieve a successful depiction.

In *L'endroit du décor*, Magritte transforms the traditional portrait into a highly theatrical composition, one which plays with an Escher-like, impossible sense of perspective to confound the viewer's expectations. Only a partial segment of the sitter is visible, the left-hand portion of her face and shoulder cut off from view, offering a playful twist on Magritte's familiar explorations of the tension between something visible and something hidden. As our gaze moves across the canvas, the planes of the scene appear to shift, changing their relation to one another. For example, the curtain initially appears to sit behind the blue sky in the upper portion of the canvas, only to gradually move as it travels towards the lower edge, where it clearly now stands in front of the sea-scape. Challenging any sense of single-point perspective in this way, Magritte recalls the complex compositional structuring of two of his most famous paintings of the 1960s – *Le lieu commun* (Sylvester, no. 994; Private

collection) and *Le blanc-seing* (Sylvester, no. 1017; National Gallery of Art, Washington D.C.) – a similarity further enhanced by the artist's fragmentation of the human form in the present work.

Little is known about Marianne Tagnon, other than that she owned several examples of Magritte's work from the 1960s. In a preliminary drawing for *L'endroit du décor*, which Magritte dedicated to the sitter, it is clear that the artist settled quite quickly on the idea of the curtain and the figure merging, though he initially heightened the theatricality of the scene by replacing the fabric on the right with a flat, free-standing element that appears like a piece of stage scenery. A familiar motif from Magritte's compositions of this period (Sylvester, nos. 922, 931, 943, 944, 947 and 948), this element echoes the shape of the drapery, but is filled with clouds floating through a blue sky, introducing an impossible slice of another world to the scene. In the finished portrait, this element disappears entirely, and a more subtle, ambiguous atmosphere emerges. Here, the view opens on to a moonlit seascape, while a single rose appears in the foreground, as if tossed by an unseen admirer to Marianne. As such, the mystery of *L'endroit du décor* hinges not only on the merging of figure and object in the curtain, but also in the way Magritte plays with concepts of illusion, perception, and association to confound and compel the viewer in equal measure.



λ\*122

## ENRICO DONATI (1909-2008)

### *Untitled*

signed and dated 'donati45' (lower right); signed again and dated 'Enrico Donati 1945' (on the stretcher)

oil and *grattage* on canvas  
30 x 40 in. (76.2 x 101.5 cm.)  
Painted in 1945

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

#### PROVENANCE:

Stanley McGee, Connecticut, by whom probably acquired directly from the artist.

Walter Anderson Museum of Art, Ocean Springs, Mississippi, a gift from the above.

#### EXHIBITED:

Ocean Springs, Mississippi, Walter Anderson Museum of Art, *Walter Inglis Anderson: Artist, Naturalist, Mystic*, April 2019 - February 2021.

In 1939, the Italian artist Enrico Donati moved his young family from Paris to New York to escape the growing threat of war, and it was through his meeting with renowned historian Lionello Venturi that his fortunes and his notoriety would flourish. It was Venturi who introduced Donati to André Breton in 1942, and in typical spontaneous fashion Breton pronounced the young Italian artist a Surrealist on the spot. Fascinated by the lyrical beauty and mysterious tension of Donati's unique paintings, Breton proclaimed: 'I love the paintings of Enrico Donati as I love a night in May' (in *Enrico Donati*, exh. cat., New York, 1944).

Donati felt a kindred calling towards the exploration of the human psyche, notably the primal and often irrational elements which govern mankind's actions as well as his creativity. He would explore his own unconscious in order to develop a Surrealist visual style often featuring imaginary scenes of nature, composed of atmospheres where the elements of air and water seemed interchangeable, and populated by amorphous creatures, floating or flying through these imaginary worlds. These sweeping panoramas, whose titles were often chosen by Breton, were depicted using a technique which welcomed the development of chance and accidental effect, lending the surface of Donati's paintings an intuitive quality which requires close examination in order to fully appreciate the complexity of the image. In *Untitled*, an enigmatic, richly coloured form springs to life amidst the deep blue moon-scape, its bright glowing hues and shifting textures captivating the eye as it bursts forth in a great flowing arc. Using a nuanced play of vibrant tones which shift and move under our gaze, Donati creates an almost mystical sense of three dimensionality in these interconnected forms, as if he is conjuring a gateway to another realm or universe.



Enrico Donati, 1952. Photograph by Tony Vaccaro.  
Photo: © Tony Vaccaro / Bridgeman Images.



# ARTISTS' BIOGRAPHIES



## *Victor Brauner (1903-1966)*

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

## *Salvador Dalí (1904-1989)*

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

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



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

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

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

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

### *Enrico Donati (1909-2008)*

Born in Milan in 1909, Enrico Donati originally studied economics at the Università degli Studi, Pavia, before moving to Paris to study the latest developments in avant-garde music. It was here that he first discovered the radical language of the Surrealists which, along with the sacred artefacts of Native American cultures he came across at the city's Musée de l'Homme, had an enormous impact on his imagination. The artist spent several months travelling through the American Southwest and Canadian Northwest during the mid-1930s, immersing himself in the mythology and art of the Apache, Hopi, and Zuni tribes, before returning to Europe to complete his artistic studies. In 1939 the artist emigrated to New York with his young family to escape the war, and soon after came into contact with a number of Surrealist artists, forging friendships with André Breton, Yves Tanguy, Marcel Duchamp and Roberto Matta. Donati was particularly close to Breton, who wrote the preface to the artist's 1944 exhibition and supplied a number of titles for his Surrealist paintings during these years. In 1947, Donati was a participant in the notorious *Salle des Superstitions* at the Exposition Internationale du Surréalisme at the Galerie Maeght, where he helped Duchamp to create the foam breasts for the catalogue's cover. His art grew more experimental through the 1950s, embracing unconventional materials to create boldly gestural works that moved beyond his Surrealist style. Donati became fascinated with surface and texture, mixing his paint with sand, dust, coffee grounds and, at times, the contents of his vacuum cleaner, which he mixed with pigment and glue and slathered on his canvas. His work is held in the permanent collections of the Museum of Modern Art, the Guggenheim Museum and the Whitney Museum of American Art in New York, the Museum of Fine Art in Houston and the Royal Museums of Fine Arts of Belgium in Brussels. The artist, who later moved into the world of business, died in 2008 at the age of 99.



### *Oscar Domínguez (1906-1957)*

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

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

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

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





### René Magritte (1898-1967)

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



### Joan Miró (1893-1983)

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

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



### *Francis Picabia (1879-1953)*

As a child Francis Picabia had a toy scale in which he weighed the light and shadow falling on his windowsill. From this important childhood experiment Picabia learnt that darkness was heavier than light and this experience played an important part in shaping his profoundly pessimistic and often tragic view of life. Born in 1879 in his grandfather's house in Paris to a French mother and a Cuban-born Spanish father, Picabia became an artist who was linked closely to most key issues and movements of the modern era. In 1898, Picabia entered the *École des Arts Décoratifs* and became close friends with Rodó (Manzana) Pissarro, who introduced him to his father, the painter Camille Pissarro. At the beginning of his career Picabia became well-known as an Impressionist painter and began to exhibit his paintings at the *Salon d'Automne* and *Salon des Indépendants*. Between 1908 and 1912 he sought a more personal manner of expansion and explored Neo-Impressionist, Fauvist, and Cubist styles. Significantly in 1908 Picabia met his future wife, Gabrielle Buffet, a music student who shared his interest in 19th century concepts of *correspondance*. By 1912, Picabia had developed a unique blend of Cubism and Fauvism which developed into an important form of abstract art motivated by the desire to express internal states of the mind or emotions. In this same year Picabia became close friends with Apollinaire, who placed the artist's painting at the heart of the new Orphic movement. His wife's money enabled Picabia to travel and in 1913 he and his wife travelled to New York for the Armory Show, where the artist exhibited at Alfred Stieglitz's '291' gallery. Recklessly abandoning his army supply mission to the Caribbean, Picabia became involved in the activities around '291' and with Marcel Duchamp formed a New York branch of the Dada movement. This period marked the beginning of Picabia's machinist or mechanomorphic paintings in which machinery and technology were subverted and given sexual *personae*. In the summer of 1916 Picabia left New York to settle in Barcelona, where in 1917 he began the publication of the Dadaist magazine entitled '391'. During the 1920s Picabia produced provocative paintings that incorporated matchsticks, curlers and buttons, and in 1923 he began to make 'Dada collages', which were followed by a series of paintings of *Monstres*, and in the late 1920s, the *Transparences*. During the early years of Surrealism Picabia took part in a number of important Surrealist exhibitions and also designed covers for and contributed many texts for *Littérature*, but he was always reluctant to become totally adherent to the movement. His extreme originality, extravagant nature and propagandist buffoonery exerted an important influence on the Surrealist movement during these years. In the 1930s his work grew more varied and became naturalistic, more frequently depicting nudes. It remained so until 1945 when Picabia resumed his distinctive abstract painting and poetry. In 1936 he took part in the highly important international exhibition of Dada and Surrealist works at the Museum of Modern Art, New York, organised by Alfred Barr, and in 1949 he held an exhibition of works he described as 'sur-irrealist' at the Galerie Denise René Drouin. Picabia died in the same house he was born in, on the 30th of November 1953.

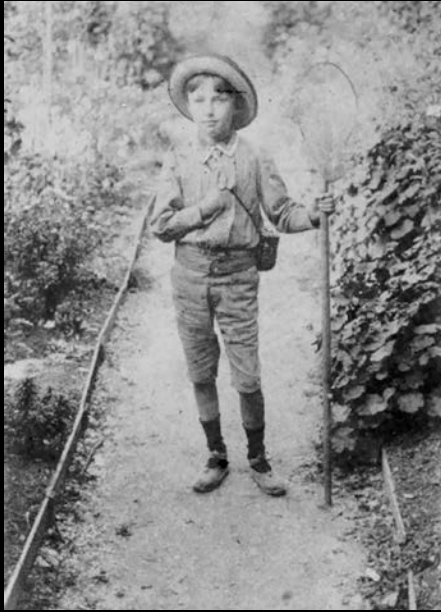


### *Pablo Picasso (1881-1973)*

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

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

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



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

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



### *Antoni Tàpies (1923-2012)*

The Catalan nationalist painter Antoni Tàpies was born in Barcelona, where he lived and worked until his death in 2012. He was twelve years old when the Spanish Civil War broke out, and vividly recalls the invasion of his school by anarchists dressed up in the vestments of the holy fathers dancing around triumphantly before burning all of the liturgical objects they could find. After abandoning his law studies at the University of Barcelona he devoted himself to his artistic career in 1946. In the same year he met the poet and playwright Joan Brossa, and the collector Joan Prats, who in 1948 introduced him to Miró, whose visual poetry deeply influenced him. His early works were mostly figurative, and were inspired by Eastern art, religion and philosophy, but his entire *œuvre* is informed mostly by the philosophy and mystical teachings of Ramon Llull, venerated by the Catalans as a patron Saint. Tàpies took the reality of Catalonia as the basis for his pictorial world, and created a universe that appears abstract and surreal, yet at the same time unveils a reality which is reduced to a set of schematic signs and archetypal symbols, such as the cross. Between 1945 and 1947 Tàpies produced paintings that were in the 'anti-aesthetic' spirit of Dada, using collages, hautes-pâtes, untreated materials and graffiti. After 1949 he developed a new aesthetic that was shaped and dominated by Surrealist art, particularly the work of Miró and Klee. Although greatly concerned with materials, often making his own, mixing and adding elements from the environment, Tàpies has declared that he is anti-materialist and that the aim of his art is to bring us back to our elemental roots and instincts. In 1953 there was a turning point in his art when he created his first thick impasto paintings on the themes of walls and with art brut graffiti-like elements. Throughout these years Tàpies continued to explore his own self and his relationship as an individual to the collective and universal world surrounding him. Always looking for the spiritual and magical realm in both art and life this is a quest that continues in his work today. Towards this end many of his paintings contain autobiographic elements or motifs, and frequently depict the artist, whether it be a full portrait, eyes, a footprint, or a palm-print. In the 1980s Tàpies made his first sculptures, often examining everyday objects, such as a door, a chair or a shirt, giving a concrete shape to their essence. In 1981 he was asked to design a tribute to Picasso by the city of Barcelona, which was inaugurated in 1983. Tàpies' received due recognition in 1990 when a foundation of his work was opened in Barcelona, making him only the third artist, after Picasso and Miró, to have a museum dedicated to his work there.

NOTES



NOTES



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work

may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

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

### 4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

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

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT and Customs 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  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## 1 WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses.

The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

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

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

(i) Your only right under this **authenticity warranty** is to cancel the

sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

### 2. TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

### 5 KEEPING YOUR PROPERTY

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

### G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction

(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

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

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://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](http://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](http://www.christies.com/shipping) or contact us at [artransport.london@christies.com](mailto:artransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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.

#### (d) 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.

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA

prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

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

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

Under current laws, jewellery over 50 years old which is worth £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.

#### (h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♣ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line

with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHIRSTIES.COM

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

## K GLOSSARY

**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.

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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



# VAT SYMBOLS AND EXPLANATION

## Important Notice

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

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

## VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

<b>Non-UK buyer</b>		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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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

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

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

a) have registered to bid with an address outside of the UK; and

b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for \* and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using

the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

# SYMBOLS USED IN THE 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'.

o

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(c) 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(h) of the Conditions of Sale.

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### 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.

#### o **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 o next to the **lot** number.

#### o◆ **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 o◆.

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 made loans or advanced money to consignors or prospective purchasers 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.

#### 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

#### EXPLANATION OF CATALOGUING PRACTICE FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

#### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

\*\*"Studio of ..."/"Workshop of ..."

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

\*\*"Circle of ..."

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

\*\*"Follower of ..."

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

\*\*"Manner of ..."

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

\*\*"After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/"With date ..."/

"With inscription ..."

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

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

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

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

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. Collection from Momart is strictly by **appointment only**. We advise that you inform our Christie's Client Service Collections Team [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com) at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:  
Tel: +44 (0)20 7426 3000  
Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk).

## PAYMENT OF ANY CHARGES DUE

**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.



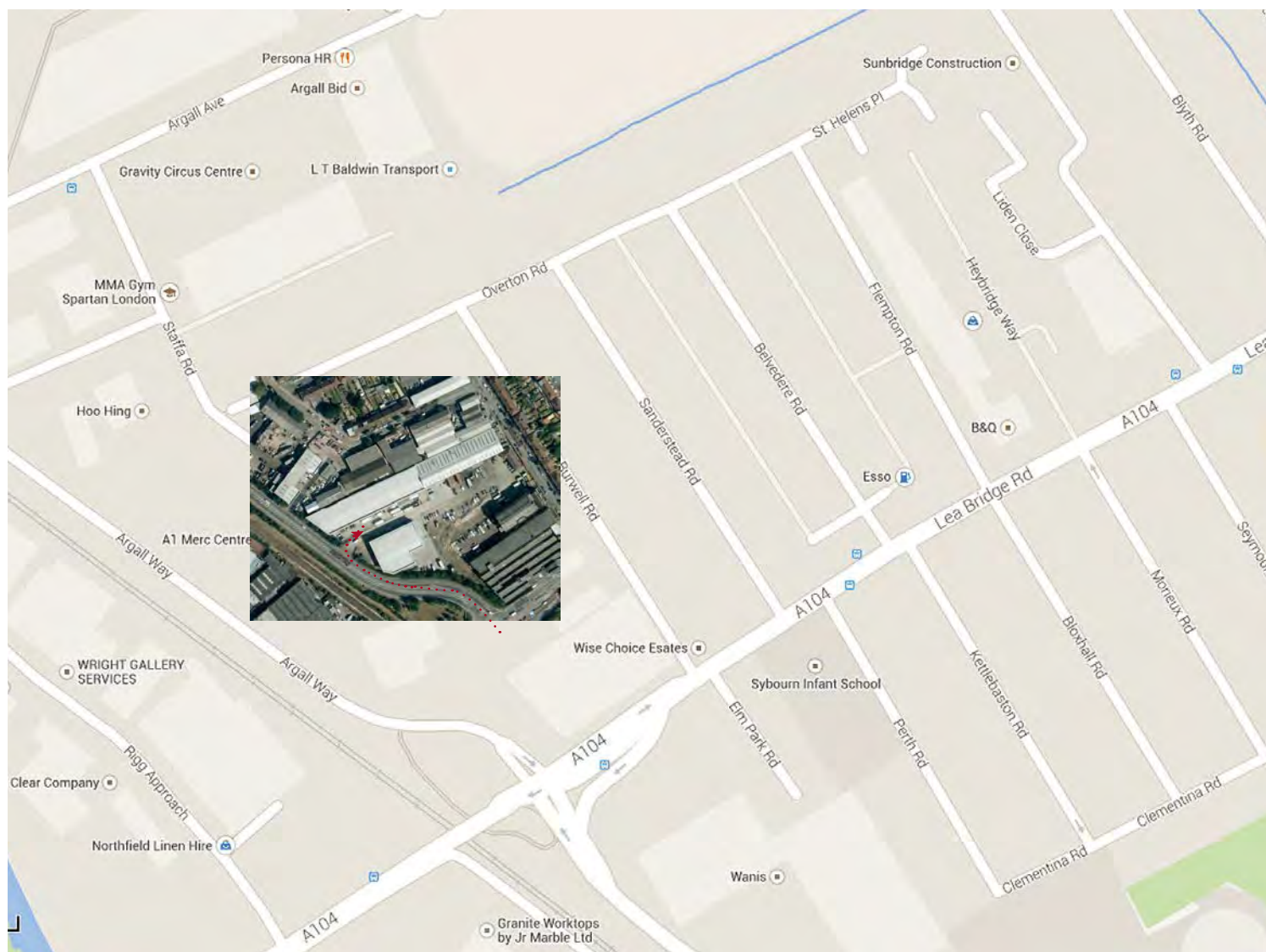
# MOMART

*Moved by Art*

Units 9-12, E10 Enterprise Park,  
Argall Way, Leyton,  
London E10 7DQ

Tel: +44 (0)20 7426 3000

Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk)





## IDENTITY VERIFICATION

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

### **Private individuals:**

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

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

### **Organisations:**

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

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BRAZIL

**SÃO PAULO**  
+55 21 3500 8944  
Marina Bertoldi

## CANADA

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

## COLOMBIA

**BOGOTÁ**  
+571 635 54 00  
Juanita Madrinan  
(Consultant)

## DENMARK

**COPENHAGEN**  
+ 45 2612 0092  
Rikke Juel Brandt (Consultant)

## FRANCE

**BRITTANY, THE LOIRE VALLEY & NORMANDY**  
+33 (0)6 09 44 90 78  
Virginie Greggory

**CENTRE AUVERGNE LIMOUSIN & BURGUNDY**  
+33 (0)6 10 34 44 35  
Marine Desproges-Gotteron

## •PARIS

+33 (0)1 40 76 85 85

## POITOU CHARENTAIS AQUITAINE

+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE -

**ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## GERMANY

**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 170 840 7950  
Natalie Radziwill

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne Schweizer

## INDIA

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

## INDONESIA

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

**•MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

## ROME

+39 06 686 3333  
Marina Cicogna (Consultant)

## NORTH ITALY

+39 348 3131 021  
Paola Gradi (Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

## FLORENCE

+39 335 704 8823  
Alessandra Niccolini di  
Camugliano (Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria  
(Consultant)

## JAPAN

**TOKYO**  
+81 (0)3 6267 1766  
Katsura Yamaguchi

## MALAYSIA

**KUALA LUMPUR**  
+62 (0)21 7278 6268  
Charmie Hamami

## MEXICO

**MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

**•AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

## NORWAY

**OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

## PEOPLE'S REPUBLIC OF CHINA

**BEIJING**  
+86 (0)10 8583 1766  
Julia Hu

## •HONG KONG

+852 2760 1766

## •SHANGHAI

+86 (0)21 6355 1766  
Julia Hu

## PORTUGAL

**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## QATAR

+974 7731 3615  
Farah Rahim Ismail  
(Consultant)

## RUSSIA

**MOSCOW**  
+7 495 937 6364  
Daria Parfenenko

## SAUDI ARABIA

+44 (0)7904 250666  
Zaid Belbagi (Consultant)

## SINGAPORE

**SINGAPORE**  
+65 6735 1766  
Jane Ngiam

## SOUTH KOREA

**SEOUL**  
+82 2 720 5266  
Jun Lee

## SPAIN

**MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

## SWEDEN

**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

## SWITZERLAND

**•GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

## •ZURICH

+41 (0)44 268 1010  
Jutta Nixdorf

## TAIWAN

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

## THAILAND

**BANGKOK**  
+66 (0) 2 252 3685  
Prapavadee Sophonpanich

## TURKEY

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES

**•DUBAI**  
+971 (0)4 425 5647

## UNITED KINGDOM

**•LONDON**  
+44 (0)20 7839 9060

## NORTH AND NORTHEAST

+44 (0)20 7104 5702  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
Robert Lagneau  
David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES

### CHICAGO

+1 312 787 2765  
Catherine Busch

### DALLAS

+1 214 599 0735  
Capera Ryan

### HOUSTON

+1 713 802 0191  
Jessica Phifer

### LOS ANGELES

+1 310 385 2600  
Sonya Roth

### MIAMI

+1 305 445 1487  
Jessica Katz

### •NEW YORK

+1 212 636 2000

### PALM BEACH

+1 561 777 4275  
David G. Ober (Consultant)

### SAN FRANCISCO

+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

### CORPORATE COLLECTIONS

Tel: +44 (0)20 7389 2548  
Email: norchard@christies.com

### FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

### HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email: rcornett@christies.com

### PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES

Tel: +44 (0)20 7389 2488  
Tel: +44 (0)7827 843191  
Email: zgibson@christies.com

### VALUATIONS

Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: mwrey@christies.com

## OTHER SERVICES

### CHRISTIE'S EDUCATION

**LONDON**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

### NEW YORK

Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

### HONG KONG

Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

### CHRISTIE'S FINE ART

### STORAGE SERVICES

**NEW YORK**  
+1 212 974 4570  
Email: newyork@cfass.com

### CHRISTIE'S INTERNATIONAL

### REAL ESTATE

### NEW YORK

Tel +1 212 468 7182  
Fax +1 212 468 7141  
Email: info@christiesrealestate.com

### LONDON

Tel +44 20 7389 2551  
Fax +44 20 7389 2168  
Email: info@christiesrealestate.com

### HONG KONG

Tel +852 2978 6788  
Fax +852 2760 1767  
Email: info@christiesrealestate.com

## • DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office      EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

11/11/20



PROPERTY FROM THE NEUMANN FAMILY COLLECTION

JEAN DUBUFFET (1901-1985)

*Discoureur fossile (Fossilised Speaker)*

signed 'J.Dubuffet' (on the reverse)

oil, sand and putty on canvas

28½ x 23½in. (72.4 x 59.7cm.)

Executed in 1945

£1,200,000-1,500,000

**20TH / 21ST CENTURY:  
LONDON EVENING SALE**

*London, 1 March, 2022*

**VIEWING**

23 - 28 February, 2022

8 King Street

London SW1Y 6QT

**CONTACT**

Tessa Lord

tlord@christies.com

+44 774 814 7845

**CHRISTIE'S**



SIR PETER BLAKE, R.A. (B. 1932)

*Doktor K. Tortur*

Cryla and collage on hardboard, with found objects

24 x 10in. (61 x 25.4cm.)

Painted in 1965.

£350,000-550,000

**MODERN BRITISH & IRISH ART  
EVENING SALE**

*London, 22 March, 2022*

**VIEWING**

14 - 22 March, 2022

8 King Street

London SW1Y 6QT

**CONTACT**

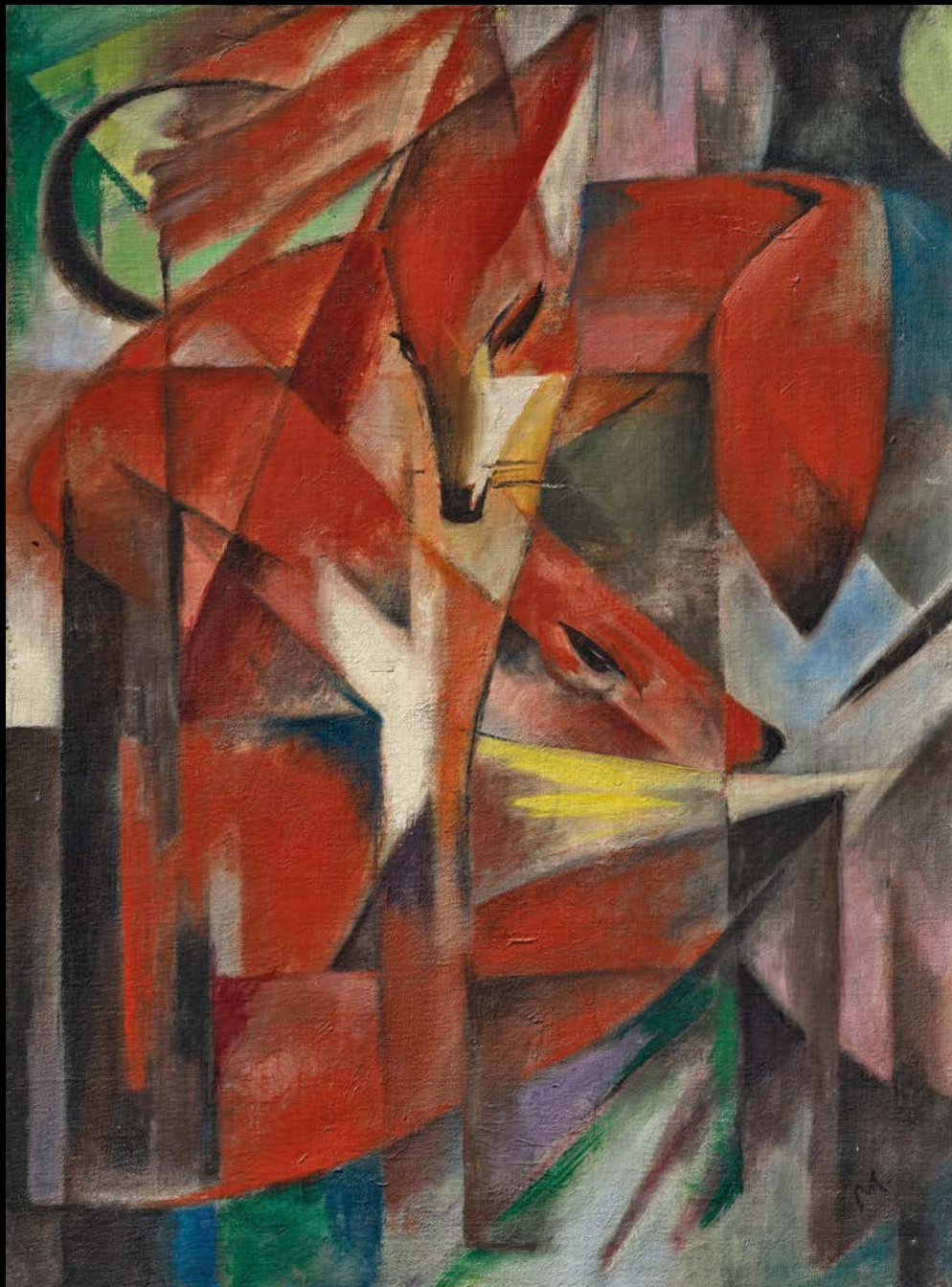
Angus Granlund

agranlund@christies.com

+44 (0) 207 752 3240

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



PROPERTY FROM THE HEIRS OF KURT & ELSE GRAWI, BERLIN  
FRANZ MARC (1880-1916)  
*The Foxes (Die Füchse)*  
signed with initial 'M.' (lower right)  
oil on canvas  
34¾ x 26¼ in. (88.3 x 66.4 cm.)  
Painted in 1913  
Estimate on Request

**20TH / 21ST CENTURY:  
LONDON EVENING SALE**

*London, 1 March, 2022*

**VIEWING**

23 - 28 February, 2022  
8 King Street  
London SW1Y 6QT

**CONTACT**

Keith Gill  
kgill@christies.com  
+44 (0) 207 389 2175

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

MARC CHAGALL (1887-1985)

*Le jongleur*

signed, dated and inscribed 'Chagall Marc 1943 N.J.' (lower right)

oil on canvas

43½ x 31 in. (110.5 x 78.8 cm.)

Painted in New York in 1943

£7,500,000–10,500,000

**20TH / 21ST CENTURY:  
LONDON EVENING SALE**

*London, 1 March, 2022*

**VIEWING**

23 - 28 February, 2022

8 King Street

London SW1Y 6QT

**CONTACT**

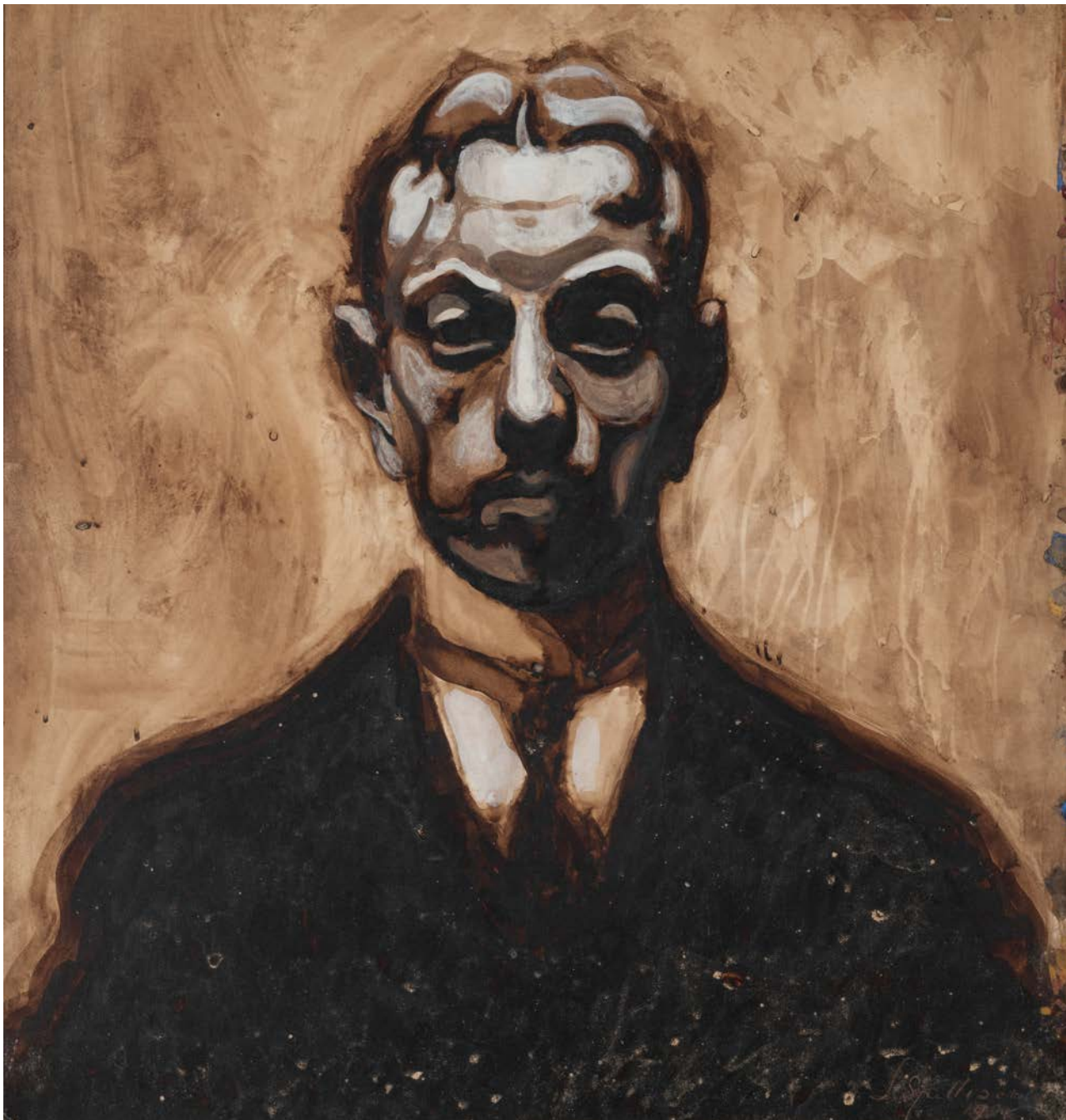
Keith Gill

kgill@christies.com

+44 (0) 207 389 2175

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



PROPERTY FROM AN IMPORTANT BELGIAN PRIVATE COLLECTION  
LÉON SPILLIAERT (1881-1946)

*Autoportrait*

*signed and dated 'L. Spilliaert 1906' (lower right); signed, dated and inscribed 'Leon Spilliaert Ostende 1906' (on the reverse)*

*gouache, wash and ink on paper*

*19.1/2 x 18.3/4 in.*

*Executed in Ostende in 1906*

€300,000-600,000

**ŒUVRES MODERNES SUR PAPIER /  
ART IMPRESSIONNISTE ET MODERNE**

*Paris, 31 March, 2022*

**VIEWING**

26 - 31 March, 2022

9 Avenue Matignon

Paris 75008

**CONTACT**

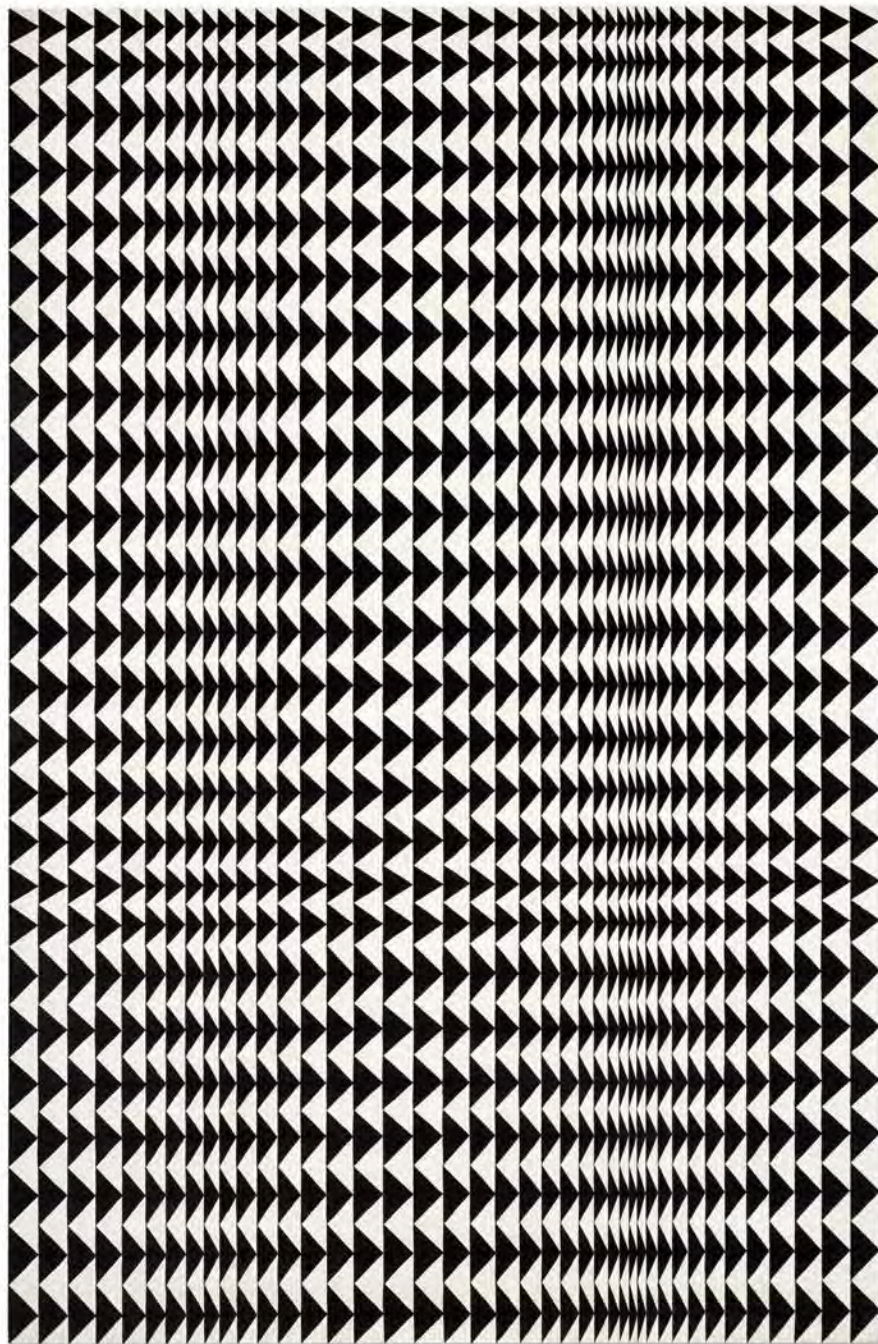
Antoine Lebouteiller

alebouteiller@christies.com

+33 1 40 76 85 83

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



Property from the Neumann Family Collection  
BRIDGET RILEY (B. 1931)

*Reverse*

signed and dated 'Riley '63' (on the turnover edge)

emulsion on board

43¼ x 28¼in. (109.9 x 71.8cm.)

Painted in 1963

£3,000,000-5,000,000

**20TH / 21ST CENTURY:  
LONDON EVENING SALE**

*London, 1 March, 2022*

**VIEWING**

23 - 28 February, 2022

8 King Street

London SW1Y 6QT

**CONTACT**

Tessa Lord

tlord@christies.com

+44 774 814 7845

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



magrita



## INDEX

### B

Brauner 117

### D

Dalí 101, 119  
Delvaux 105, 106  
Domínguez 120  
Donati 122

### E

Ernst 107, 118

### M

Magritte 102, 103, 104, 109, 121  
Miró 113, 115

### P

Picabia 111, 112, 114  
Picasso 108

### T

Tanguy 110  
Tàpies 116

