



# THE ART OF THE SURREAL

LONDON, 28 FEBRUARY 2023

CHRISTIE'S

*Magritte*







# 20/21 CENTURY

## THE ART OF THE SURREAL

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London SW1Y 6QT

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Thursday	23 February	9.00am - 8.00pm
Friday	24 February	9.00am - 5.00pm
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Sunday	26 February	12.00pm - 5.00pm
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Opposite: Lot 112, Oscar Dominguez,  
*Machine à coudre électro-sexuelle*,  
1934-1935 (detail).

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# Memory of a Surreal Journey

## Property from an Important San Francisco Bay Area Collection

Christie's is honoured to present *Memory of a Surreal Journey*, an exceptional grouping of Surrealist works from an important San Francisco Bay Area collection. Built over the course of two decades, the seed of this collection can be found in Mexico City, where the collecting couple were introduced to Leonora Carrington and Walter Gruen, Remedios Varo's widower, by gallerist Wendi Norris. Without her astute eye and profound belief in the importance of these and other artists – many of whom had been overlooked for decades – this collection could not have come into being. Their travels proved transformative as the collectors immersed themselves wholly into the world of Mexican Surrealism, acquiring works such as Carrington's *Quería ser pájaro*, a striking portrait of Enrique Álvarez Félix, and Varo's *Retrato del Doctor Ignacio Chávez (Portrait of Dr. Ignacio Chávez)*. It was the start of what would become an incomparable collection of Surrealist art. As their collection grew, they leant generously and eagerly, offering works to seminal exhibitions such as the *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States* at the Los Angeles County Museum of Art in 2012; *Leonora Carrington: The Celtic Surrealist* at the Irish Museum of Modern Art, Dublin in 2014; *Leonora Carrington: Magical Tales* at the Museo de Arte Moderno, Mexico City in 2018; and 2019's *Wolfgang Paalen* at the Belvedere Museum Vienna, amongst others.

Perhaps their greatest achievement, however, was the establishment of such a forward looking and magnanimous collection, which comprises a diversity of artists. Important works include an early *fumage* by Wolfgang Paalen; Óscar Domínguez's masterpiece *Machine à coudre électro-sexuelle*; and the enthusiastic and important representation of female Surrealist artists (Carrington and Varo as well as Dorothea Tanning, Leonor Fini, and Stella Snead) as well as less internationally known Surrealist artists such as Gordon Onslow Ford and Gunther Gerzso. This collection speaks to the current moment in which Surrealism is once again at the fore: Recent exhibitions such as *Surrealism Beyond Borders*, co-organised by The Metropolitan Museum of Art and Tate Modern, and *Surrealism and Magic: Enchanted Modernity*, which just closed at the Museum Barberini, Potsdam, were sensational as was last year's Venice Biennale, aptly named 'The Milk of Dreams' after Carrington's publication.

In a truly surrealist twist, the collectors only turned their eye towards more 'traditional' Surrealist artists such as René Magritte, Paul Delvaux, Yves Tanguy, and André Masson after they had assembled works by the Surrealists in exile. The last painting to enter the collection was René Magritte's aptly titled *Souvenir de voyage*, and thus the collecting couple has journeyed in reverse. In doing so, they have shed light upon a constellation of artists, their lives and friendships, great loves, and daring dreams. May the works from this wonderful collection continue their journey after the auction, giving life to new collections and new histories.



MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*101

**WOLFGANG PAALEN (1905-1959)**

*Taches solaires*

signed, dated and titled 'WP 38 taches solaires' (on the reverse)

oil and *fumage* on canvas

51 x 38¼ in. (129.5 x 97.2 cm.)

Painted in 1938

£350,000-550,000

US\$440,000-680,000

€400,000-620,000

**PROVENANCE:**

The artist's studio, Mill Valley.

Franz Josef and Ann von Braun, Munich, by 1993.

Gordon Onslow Ford, Inverness, California.

Lucid Art Foundation, Inverness, California, by descent from the above.

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2007.

**EXHIBITED:**

Paris, Galerie Renou et Colle, *Exposition Wolfgang Paalen*, June - July 1938, no. 16.

London, Guggenheim Jeune Gallery, *Wolfgang Paalen*, 1939, no. 11.

Vienna, Museum Moderner Kunst Stiftung Ludwig, *Wolfgang Paalen: Zwischen Surrealismus und Abstraktion*, September - November 1993, p. 139 (illustrated).

Mexico City, Museo de Arte Contemporáneo Alvar y Carmen T. de Carrillo Gil, *Wolfgang Paalen. Retrospectiva*, July - September 1994, no. 21, p. 275 (illustrated p. 139).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Surrealistas en el exilio y los inicios de la Escuela de Nueva York*, December 1999 - February 2000, p. 69 (illustrated);

this exhibition later travelled to Strasbourg, Musée d'Art Moderne et Contemporain, May - August 2000.

Dresden, Galerie Döbele, *Wolfgang Paalen: Denker und Visionär im Medium der Malerei*, September - October 2001, p. 54 (illustrated p. 55).

San Francisco, Frey Norris Gallery, *Wolfgang Paalen: Implicit Spaces*, May - July 2007, pp. 30-31 (illustrated).  
Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, *La danza de los espectros*, November 2013 - March 2014, p. 103 (illustrated).

**LITERATURE:**

*Minotaure: revue artistique et littéraire*, vol. 11, Paris, 1938, (illustrated).

A. Neufert, *Wolfgang Paalen. Im Inneren des Wals: Monografie - Schriften - CEuvrekatalog*, Vienna, 1999, no. 38.05, p. 301 (illustrated p. 132).

K. Maur, ed., *Yves Tanguy und der Surrealismus*, Staatsgalerie, Stuttgart, 2001, p. 201 (illustrated).

A. Neufert, *Paalen. Life and Work. Forbidden Land: The Early and Crucial Years 1905-1939*, vol. I, Norderstedt, 2022, p. 88 (illustrated).







MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*102

**RENÉ MAGRITTE (1898-1967)**

*Souvenir de voyage*

signed 'Magritte' (lower left)

oil on canvas

15 7/8 x 12 in. (40.1 x 30.2 cm.)

Painted in August 1958

£2,500,000-3,500,000

US\$3,100,000-4,300,000

€2,900,000-3,900,000

**PROVENANCE:**

Harry Torczyner, New York, by whom commissioned from the artist.

Bodley Gallery, New York, by whom acquired from the above by 1962.

Private collection, United States, by whom acquired from the above in 1964; sale, Sotheby's, London, 4 December 2000, lot 3.

Acquired at the above sale; sale, Sotheby's, London, 3 February 2009, lot 25.

Guggenheim, Asher, Associates, United States.

Private collection, United States.

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2020.

**EXHIBITED:**

New York, Bodley Gallery, *Magritte: Paintings, Gouaches, Collages, Drawings*, October 1962, no. 9 (illustrated; dated '1952' and titled 'la tour de pise').

Philadelphia, Philadelphia Museum of Art, on loan, 1970.

New York, Sidney Janis Gallery, *Magritte*, December 1977, no. 17 (titled 'La nuit de Pise').

**LITERATURE:**

Letter from Magritte to Harry Torczyner, 8 October 1958, in H. Torczyner, *L'ami Magritte. Correspondence et souvenirs*, Antwerp, 1992, p. 86.

Letter from Magritte to Harry Torczyner, 20 October 1958, in H. Torczyner, *L'ami Magritte. Correspondence et souvenirs*, Antwerp, 1992, p. 87.

H. Torczyner, *Magritte, Ideas and Images*, New York, 1977, no. 85, p. 61 (illustrated; titled 'La Nuit de Pise').

D. Sylvester, ed., *René Magritte, Catalogue Raisonné*, vol. III, *Oil Paintings, Objects and Bronzes, 1949-1967*, London, 1993, no. 881, pp. 294-295 (illustrated p. 294).





MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

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**REMEDIOS VARO (1908-1963)**

*Retrato del Doctor Ignacio Chávez*

signed 'R. VARO' (lower right)

oil on Masonite

37¼ x 24¾ in. (94.6 x 61.9 cm.)

Painted in 1957

€2,500,000-3,500,000

US\$3,100,000-4,300,000

€2,900,000-3,900,000

**PROVENANCE:**

Dr Ignacio Chávez, Mexico, by whom acquired directly from the artist.

Private collection, Mexico, by descent from the above.

Frey Norris Gallery, San Francisco.

Acquired from the above by the present owners in 2010.

**EXHIBITED:**

Mexico City, Museo Nacional de Arte Moderno, *La obra de Remedios Varo*, August 1964, no. 75.

Mexico City, Museo de Arte Moderno, *Obra de Remedios Varo*, October 1971, no. 22.

Mexico City, Museo de Arte Moderno, *Surrealismo y Arte Fantástico*, November 1971, no. 139.

Mexico City, Museo de Arte Moderno, *La mujer como creadora y tema del arte*, June 1975, no. 25.

Mexico City, Museo de Arte Moderno, *Remedios Varo 1908-1963*, February - June 1994, p. 102 (illustrated p. 58).

Tokyo, Isetan Museum of Art, *Remedios Varo*, June 1999, no. 24; this exhibition later travelled to Tokyo, Denki Bunka Kaikan, July - August 1999; and Kamakura, The Museum of Modern Art, October - November 1999.

Washington, D.C., National Museum of Women in the Arts, *The Magic of Remedios Varo*, February - May 2000; this exhibition later travelled to Chicago, Mexican Fine Arts Center, June - August 2000, p. 138 (illustrated p. 77).

Mexico City, Museo de Arte Moderno, *Five Keys to the Secret World of Remedios Varo*, May - August 2008 (illustrated on the cover and p. 118)

Chichester, England, Pallent House Gallery, *Surreal Friends: Leonora Carrington, Remedios Varo, and Kati Horna*, June - September 2010, p. 111 (illustrated).

San Francisco, Gallery Wendi Norris, *Exultation: Sex, Death, and Madness in Eight Surrealist Masterworks*, February - April 2011.

San Francisco, Frey Norris Gallery, *Remedios Varo: Indelible Fables*, January - February 2012 (illustrated).

Copenhagen, The Louisiana Museum of

Modern Art, *The Moon - From Inner Worlds to Outer Space*, September 2018 - January 2019, no. 205, p. 71.

**LITERATURE:**

A. De Neuvillate, 'Remedios Varo, pintora de lo imposible', in *Novedades, México en la cultura*, Mexico City, 1964.

J. Fernández, 'Catálogos de las exposiciones de arte', in *Anales del Instituto de Investigaciones Estéticas*, Mexico City, 1965, p. 104.

O. Paz, et al., *Remedios Varo*, Mexico City, 1966, no. 23, p. 175 (illustrated p. 23).

Bambi, 'Remedios Varo', in *Revista de Revistas*, Mexico City, 1968 (illustrated).

P. Montelongo, 'Un mundo de magia y revelaciones', in *El Heraldo*, Mexico City, 1971 (illustrated).

J. Fernández, 'Catálogos de las exposiciones de arte', in *Anales del Instituto de Investigaciones Estéticas*, Mexico City, 1972, pp. 122 & 104.

E. Jaguer, *Remedios Varo*, Mexico City, 1980, p. 71 (illustrated).

J. Kaplan, *Remedios Varo: Unexpected Journeys*, New York, 1988, no. 122, pp. 136 & 172 (illustrated p. 139).

R. Santos Torroella, 'El tiempo nunca perdido de Remedios Varo', in *Remedios Varo*, Madrid, 1988, p. 57 (illustrated).

J. Kaplan, et al., *Art Vivant n. 32*, Tokyo, 1989 (illustrated).

B. Espejo, *Historia de la pintura mexicana*, vol. III, Mexico, 1989, p. 231 (illustrated).

L. Andrade, *Remedios Varo y la alquimia*, Mexico, 1990, p. 52.

B. Morris, 'El surrealismo extragaláctico de la pintora Remedios Varo', in *Turia, Revista Cultural*, nos. 21-22, Teruel, Spain, 1992.

R. Ovalle, et al., *Remedios Varo, Catalogue Raisonné*, Mexico City, 1994, no. 192, p. 275 (illustrated p. 149).

R. Ovalle, et al., *Remedios Varo, Catalogue Raisonné Second Revised Edition*, Mexico City, 1998, no. 192, p. 275 (illustrated p. 149).

R. Ovalle, et al., *Remedios Varo, Catalogue Raisonné Third Edition*, Mexico City, 2002, no. 192, p. 340 (illustrated p. 209).

R. Ovalle, et al., *Remedios Varo, Catalogue Raisonné Fourth Edition*, Mexico City, 2008, no. 192, p. 340 (illustrated p. 209).

M. Nonaka, *Remedios Varo: The Mexican Years*, Mexico City, 2020, p. 56 (illustrated).

We are grateful to Dr. Salomon Grimberg for his assistance cataloguing this work.





MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

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**LEONORA CARRINGTON (1917-2011)**

*Quería ser pájaro*

signed and dated 'Leonora Carrington April 1960' (lower left); signed, dated and inscribed 'Leonora Carrington 1960 Enrique Alvarez Felix' (on the reverse)

oil on canvas

47¼ x 35½ in. (120 x 90.2 cm.)

Painted in 1960

£900,000-1,400,000

US\$1,200,000-1,700,000

€1,100,000-1,600,000

**PROVENANCE:**

María Félix, Mexico City; her sale, Christie's, New York, 18 July 2007, lot 386.

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2007.

**EXHIBITED:**

San Francisco, Frey Norris Gallery, *Talismanic Lens*:

*Leonora Carrington*, February - March 2008, no. 9, p. 33 (illustrated on the cover and p. 32).

Mexico City, Museo de Arte Moderno, Palacio de Bellas Artes, *Leonora Carrington: Magical Tales*, April - September 2018, no. 96, pp. 266-269 and 471 (illustrated p. 268);

this exhibition later travelled to Monterrey, Museo de Arte Contemporáneo, October - February 2019.

New York, Gallery Wendi Norris, *Leonora Carrington: The Story of the Last Egg*, May - June 2019.

**LITERATURE:**

M. Carson, 'Leonora Carrington: The Story of the Last Egg', in *Review: Literature and Art of the Americas*, vol. 53, no. 1, June 2020 (illustrated on the cover).

G. Subelyté & D. Zamani, *Surrealism and Magic, Enchanted Modernity*, exh. cat., Peggy Guggenheim Collection, Venice, 2022, p. 239 (illustrated).

We are grateful to Dr. Salomon Grimberg for his assistance cataloguing this work.





MEMORY OF A SURREAL JOURNEY  
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λ\*105

**WIFREDO LAM (1902-1982)**

*Untitled*

signed 'Wifredo Lam' (lower right)  
oil on canvas  
38 $\frac{7}{8}$  x 31 $\frac{5}{8}$  in. (98.8 x 80.3 cm.)  
Painted *circa* 1969

£300,000-500,000  
US\$380,000-620,000  
€340,000-560,000

**PROVENANCE:**

Collezione d'Arte Moderna, Milan.  
Freites Revilla Gallery, Boca Raton.  
Anonymous sale, Christie's, New York, 16 May 1995, lot 169.  
Private collection, Massachusetts.  
Private collection, Miami.  
Anonymous sale, Christie's, New York, 21 November 2006,  
lot 61.  
Frey Norris Gallery, San Francisco.  
Acquired from the above by the present owners in 2006.

**EXHIBITED:**

San Francisco, Frey Norris Contemporary & Modern,  
*Exultation: Sex, Death and Madness in Eight Surrealist  
Masterworks*, 2011.

**LITERATURE:**

L. Laurin-Lam & E. Lam, *Wilfredo Lam: Catalogue Raisonné  
of the Painted Work, Volume II, 1961-1982*, Lausanne, 2002,  
no. 69.03 (illustrated p. 308).

This work is sold with a certificate of authenticity signed by  
Lou Laurin-Lam and dated 21 September 21 1994.







MEMORY OF A SURREAL JOURNEY  
PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

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**MAX ERNST (1891-1976)**

*Golden Eye*

indistinctly signed 'Max Ernst' (lower right)  
oil on canvas  
14 x 11 in. (35.6 x 28.2 cm.)  
Painted in 1948

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

**PROVENANCE:**

Nevada Frye, Las Vegas, by 1975.  
Richard Feigen Gallery, New York, by 1987.  
Hirschl and Adler Galleries, Inc., New York.  
Acquired from the above by the present owners in 2002.

**EXHIBITED:**

Tuscon, The University of Arizona, University Art Gallery, on loan, 1959-1970.

**LITERATURE:**

W. Spies & S. & G. Metken, *Max Ernst, Werke 1939-1953*,  
Cologne, 1987, no. 2575, p. 145 (illustrated).





MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*107

**LEONORA CARRINGTON (1917-2011)**

*Hierophante, pour Dauphine*

signed and inscribed 'Leonora Carrington For Dauphine'  
(lower right)

oil on canvas

39½ x 19¾ in. (100.3 x 50.2 cm.)

Painted in 1958

£400,000-700,000

US\$500,000-860,000

€450,000-790,000

**PROVENANCE:**

Dauphine Edwards, England, a gift from the artist.

Wittie McDonald and Juliet McHenry, England, by descent  
from the above.

Anonymous sale, Sotheby's, London, 6 December 1984,  
lot 612.

Galerie 1900-2000, Paris.

Galerie Artcurial, Paris.

Galería Arvil, Mexico City.

Private collection, Mexico City.

Weinstein Gallery, San Francisco.

Acquired from the above by the present owners in 2001.

**EXHIBITED:**

San Francisco, Frey Norris Gallery, *Leonora Carrington:  
The Talismanic Lens*, February - March 2008, no. 8, p. 30  
(illustrated p. 31).

Dublin, Irish Museum of Modern Art, *Leonora Carrington:  
The Celtic Surrealist*, September 2013 - January 2014, p.  
163 (illustrated).

Liverpool, Tate Liverpool, *Leonora Carrington*, March - May  
2015.

Mexico City, Museo de Arte Moderno, Palacio de Bellas  
Artes, *Leonora Carrington: Magical Tales*, April - September  
2018, no. 42, p. 469 (illustrated p. 165); this exhibition later  
travelled to Monterrey, Museo de Arte Contemporáneo,  
October - February 2019.

New York, Gallery Wendi Norris, *Leonora Carrington: The  
Story of the Last Egg*, May - June 2019.

We are grateful to Dr. Salomon Grimberg for his assistance  
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MEMORY OF A SURREAL JOURNEY

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**DOROTHEA TANNING (1910-2012)**

*Visite jaune (Visite éclair)*

signed and dated 'Dorothea Tanning 60' (lower right);  
signed again and titled 'VISITE ECLAIR DOROTHEA  
TANNING' (on the reverse)

oil on canvas

34% x 45% in. (88.7 x 116 cm.)

Painted in 1960

£160,000-240,000

US\$200,000-300,000

€180,000-270,000

**PROVENANCE:**

Galerie Le Point Cardinal, Paris.

Mme Vernhes, Paris, by 1966.

Daniel Vernhes, Paris, by descent from the above.

Anonymous sale, Artcurial, Paris, 6 December 2016, lot 42.

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2019.

**EXHIBITED:**

Knokke-le-Zoute, Casino Communal, *Dorothea Tanning*,  
June - August 1967, no. 50 (titled 'Visite éclair I').

San Francisco, Gallery Wendi Norris, (*ism*): *80 Years of  
Nonconformity*, July - September 2017.

San Francisco, Gallery Wendi Norris, *Threads of Memory:  
One Thousand Ways of Saying Goodbye*, October -  
November 2017.

**LITERATURE:**

A. Bosquet, *La peinture de Dorothea Tanning*, Paris, 1966, p.  
101 (illustrated).

We are grateful to The Dorothea Tanning Foundation for  
their assistance in cataloguing this work.





MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*109

**ANDRÉ MASSON (1896-1987)**

*Le fauteuil Louis XVI*

signed 'André Masson' (upper left)

oil on canvas

29 x 23<sup>3</sup>/<sub>8</sub> in. (73.7 x 59.5 cm.)

Painted in 1938

£800,000-1,200,000

US\$990,000-1,500,000

€900,000-1,300,000

**PROVENANCE:**

Galerie Simon [Daniel-Henry Kahnweiler], Paris, by 1965.

Buchholz Gallery [Curt Valentin], New York.

Saidenberg Gallery, New York.

Henry A. Markus, Chicago, by whom acquired from the above in 1968, and thence by descent; sale, Sotheby's, New York, 5 November 2012, lot 41.

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2012.

**EXHIBITED:**

Mexico, Galería de Arte Mexicano, *Exposición internacional del surrealismo*, January - February 1940, no. 51 (illustrated).  
New York, Coordinating Council of French Relief Societies, *First Papers of Surrealism*, October - November 1942 (illustrated).

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Paris - Paris: Créations en France 1937-1957*, May - November 1981, no. 430 bis, p. 512 (illustrated p. 78).

Chicago, Museum of Contemporary Art, *In the Mind's Eye: Dada and Surrealism in Chicago Collections*, December 1984 - January 1985, p. 184 (illustrated pl. 42, p.185; dated '1938-1939').

**LITERATURE:**

A. Breton, 'Prestige d'André Masson', in *Minotaure*, vols. 12-13, Paris, 1939, pp. 13-15 (illustrated p. 14).

A. Masson, 'Life and Liberty', in *Art in Australia*, series 4. no. 5, Sydney, 1 March 1942, p. 13 (illustrated).

M. Jean, *The History of Surrealist Painting*, Paris, 1959, p. 294 (titled 'The Louis XV Armchair').

O. Hahn, *Masson*, New York, 1965, p. 76 (illustrated pl. 47).

J.-P. Clébert, *Mythologie d'André Masson*, Geneva, 1971, no. 106 (illustrated; with inverted dimensions).

G. Brownstone, *André Masson: Vagabond du Surréalisme*, Paris, 1975, p. 96 (illustrated).

W. Rubin & C. Lanchner, *André Masson*, exh. cat., The Museum of Modern Art, New York, 1976, p. 41 (illustrated; dated '1938-1939').

'André Masson vom Automatismus zur Allegorie' in *Kunstforum International*, 1987, p. 128 (illustrated).

C. Morando, *Peinture, dessin, sculpture et littérature autour du Collège de Sociologie pendant l'entre-deux-guerres*, 2000, Paris, no. 268, p. 1388 (illustrated).

M. Ries, 'André Masson: Surrealism and His Discontents', in *Art Journal*, vol. 61, no. 4, New York, 2002, pp. 79-80 (illustrated p. 80).

E. Darragon, ed., *La provocation: Une dimension de l'art contemporain (XIXe-XXe siècles)*, Paris, 2004, p. 102.

G. & M. Masson & C. Lœwer, *André Masson, Catalogue raisonné de l'œuvre peint*, vol. II, 1930-1941, Vaumarcus, 2010, no. 1938\*6, p. 326 (illustrated p. 327).







MEMORY OF A SURREAL JOURNEY  
PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*110

**LEONORA CARRINGTON (1917-2011)**

*Lepidoptera*

signed and dated 'Leonora Carrington 1968 13th Agosto'  
(lower right)

tempera and charcoal on Masonite

48 x 27½ in. (121.9 x 69.9 cm.)

Painted on 13 August 1968

£160,000-240,000

US\$200,000-300,000

€180,000-270,000

**PROVENANCE:**

Private collection, Miami.

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2019.

**EXHIBITED:**

San Francisco, Gallery Wendi Norris, *Leonora Carrington: The Talismanic Lens*, February - March 2008.

Dublin, Irish Museum of Modern Art, *Leonora Carrington: The Celtic Surrealist*, September 2013 - January 2014, p. 47 (illustrated); this exhibition later travelled to San Francisco, Gallery Wendi Norris, April - May 2014.

Sacramento, The Crocker Museum, *Arte Mexicano: Legacy of the Masters*, October 2014 - February 2015.

Mexico City, Museo de Arte Moderno, *Leonora Carrington: Magical Tales*, April - September 2018, no. 53, p. 469

(illustrated p. 389); this exhibition later travelled to Monterrey, Museo de Arte Contemporáneo, October 2018 - February 2019.

We are grateful to Dr. Salomon Grimberg for his assistance cataloguing this work.

ESA ES LA LEPIDOPTERA

No

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DE UN POLITICO

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TAMPOCO DE  
UN GRANADERO,

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MALTRATA  
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es UN  
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LIBRE, QUIERO  
GUARDAR MI  
LIBERTAD

'POOR Victories!  
But if you were to BEAR,  
No pleasure in your ENIGMA  
Have

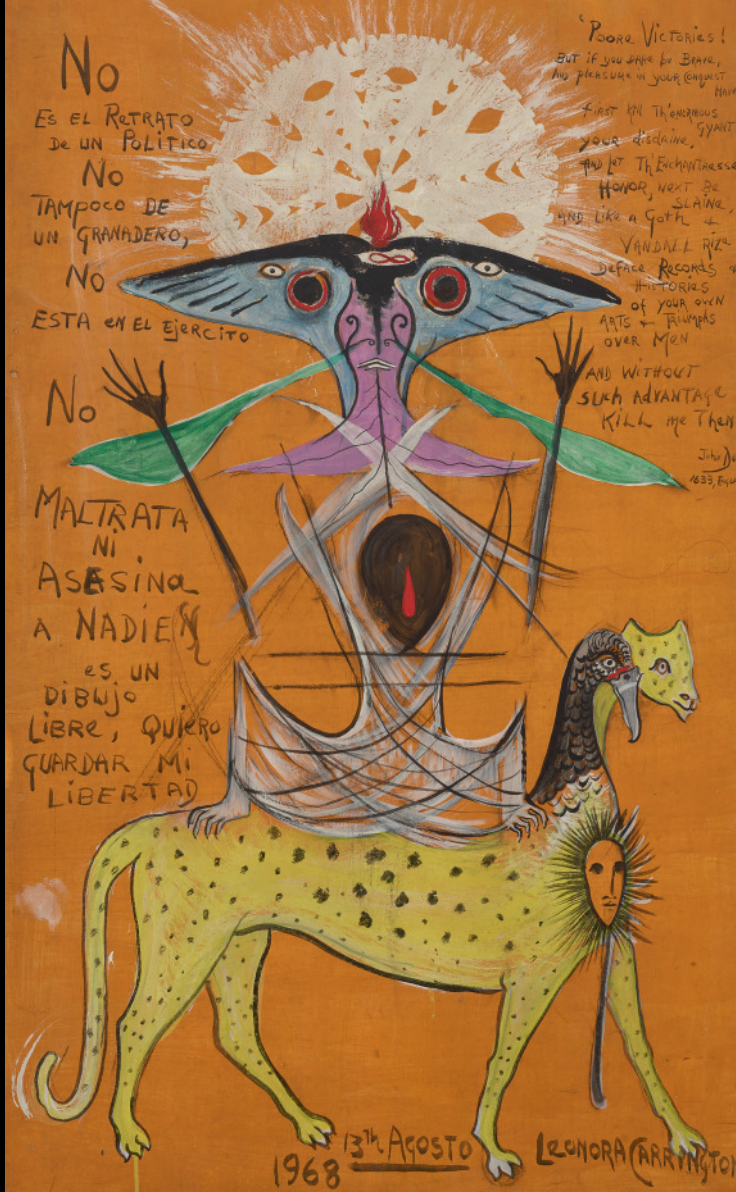
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SLAVE,  
AND LIKE A GOTH +

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SUCH ADVANTAGE  
KILL me THEN

July 1968  
1968, F.M.U.



13th AGOSTO  
1968

LEONORA CARRINGTON



MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*111

**YVES TANGUY (1900-1955)**

*Le lourd palais*

signed and dated 'Yves Tanguy 35' (lower right)

oil on canvasboard

10 $\frac{5}{8}$  x 13 $\frac{3}{4}$  in. (26.8 x 34.8 cm.)

Painted in 1935

£400,000-700,000

US\$500,000-860,000

€450,000-790,000

**PROVENANCE:**

Lucien Lefebvre-Foinet, Paris.

E.L.T. Mesens, London, by 1940.

A.S. Hubbard, London.

Jacques Ulmann, Paris by 1963, and thence by descent.

Private collection.

Frey Norris Gallery, San Francisco.

Acquired from the above by the present owners in 2011.

**EXHIBITED:**

San Francisco, San Francisco Museum of Art, *Yves Tanguy*,  
April - June 1940, no. 813.38.

London, The London Gallery, *Paintings and drawings by  
Yves Tanguy: Work by two Scandinavian painters, Vilhelm  
Bjerke Petersen and Elsa Thoresen, and recent work by the  
English artist Samuel Hecht*, May - June 1950, no. 9.

Paris, Galerie Malingue, *Yves Tanguy*, May - July 2002, p. 44  
(illustrated p. 43).

Quimper, Musée des Beaux-Arts, *Yves Tanguy: L'univers  
surréaliste*, June - September 2007; this exhibition later  
travelled to Barcelona, Museu Nacional d'Art de Catalunya,  
October 2007 - January 2008.

San Francisco, Gallery Wendi Norris, *EXPO Chicago*,  
September 2014.

**LITERATURE:**

P. Matisse & K. Sage, eds., *Yves Tanguy, Un Recueil de ses  
œuvres / A Summary of his Works*, New York, 1963, no. 214,  
p. 108 (illustrated).

P. Waldberg, *Yves Tanguy*, Brussels, 1977, p. 339 (illustrated  
p. 36).

A. Cariou, *Yves Tanguy L'univers surréaliste*, Paris, 2007, no.  
137, p. 149 (illustrated).





MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*112

**ÓSCAR DOMÍNGUEZ (1906-1957)**

*Machine à coudre électro-sexuelle*

signed and dated 'OSCAR DOMINGUEZ 1934' (upper left); signed and dated again 'OSCAR DOMINGUEZ 1935' (lower left)

oil on canvas

39½ x 31⅞ in. (100.2 x 80.8 cm.)

Painted in 1934-1935

£2,000,000-3,000,000

US\$2,500,000-3,700,000

€2,300,000-3,400,000

**PROVENANCE:**

Eduardo Westerdahl, Santa Cruz de Tenerife.

Galerie André François Petit, Paris, by 1966 and until at least 1971.

Galería Biosca, Madrid.

Private collection, Spain, by whom acquired from the above circa 1975, and thence by descent; sale, Christie's, London, 24 June 2008, lot 74.

Private collection, Europe, by whom acquired at the above sale; sale, Christie's, London, The Art of the Surreal, 6 February 2013, lot 127 (\$3,307,638).

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2013.

**EXHIBITED:**

Santa Cruz, Círculo de Bellas Artes de Tenerife, *La Exposición de Arte Contemporáneo*, June 1936.

Tel Aviv, Museum of Art, *Le Surréalisme*, December 1966 - January 1967, no. 25 (dated '1934').

Hamburg, Kunstverein, *Malerei des Surrealismus*, April - May 1969, no. 37 (illustrated pl. 43.; dated '1934')

Stockholm, Moderna Museet, *Surrealism?*, March - April 1970, no. 21, p. 109 (illustrated p. 75; dated '1935'); this exhibition later travelled to Gothenburg, Göteborgs Konsthall, April - May 1970; Sundsvall, Sundsvalls Museum, May - June 1970 and Malmö, Malmö Museum, June 1970.

Bordeaux, Galerie des Beaux Arts, *Exposition "Le Surréalisme"*, May - September 1971, no. 64, p. 53 (illustrated; dated '1934').

Munich, Haus der Kunst, *Der Surrealismus, 1922-1942*, March - May 1972, no. 112 (illustrated); this exhibition later travelled to Paris, Musée des Arts décoratifs, June - September 1972, no. 106. Madrid, Galería Biosca, *Óscar Domínguez*, October - November 1973, no. 13 (illustrated).

Barcelona, Galería Laietana, *Óscar*

*Domínguez*, February - March 1974, no. 31 (illustrated). Bern, Kunsthalle, *Junggesellenmaschinen, Les Machines Célibataires*, July - August 1975, p. 88 (illustrated p. 89; dated '1935').

Paris, Musée d'Art moderne de la Ville de Paris, *Le siècle de Picasso*, October - November 1987, no. 69 (illustrated p. 124).

Las Palmas, Centro Atlántico de Arte Moderno, *El Surrealismo entre Viejo y Nuevo Mundo*, December 1989 - February 1990, p. 147 (illustrated; dated '1935').

Madrid, Museo Nacional Centro de Arte Reina Sofía, *El Surrealismo en España*, October 1994 - January 1995, no. 50, p. 363 (illustrated p. 168; dated '1934').

Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *Óscar Domínguez, Antológica 1926-1957*, January - March 1996, no. 17, p. 254 (illustrated p. 101; dated '1934'); this exhibition later travelled to Santa Cruz de Tenerife, Centro de Arte 'La Granja', April - May 1996 and Madrid, Museo Nacional Centro de Arte Reina Sofía, June - September 1996.

Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *Máquinas*, September - November, 2000, pp. 46 & 194 (illustrated p. 47; dated '1934').

London, Tate Modern, *Surrealism: desire unbound*, September 2001 - January 2002, pp. 245 & 329 (illustrated fig. 241, p. 244; dated '1934').

Madrid, Museo Nacional Centro de Arte Reina Sofía, on loan from 2008 - 2012.

**LITERATURE:**

E. Westerdahl, *Oscar Domínguez*, Barcelona, 1968, no. 23, p. 62 (titled 'Machine à coudre'; dated '1935' and with inverted dimensions).

Filipacchi (ed.), *Oscar Domínguez*, Paris, 1973, p. 21 (illustrated; dated '1934').

F. Castro, *Óscar Domínguez y el Surrealismo*, Madrid, 1978, no. VII, p. 118 (illustrated pl. VII; dated '1934').

Exh. cat., *10x Max Ernst*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 1978 (illustrated p. 35; dated '1934').

A. Zaya, *Óscar Domínguez: el infierno de la civilización me llama a gritos negros*, Madrid, 1992, p. 146 (illustrated; dated '1935').

V. Bozal, *Arte del siglo XX en España; pintura y escultura*, Madrid, 1995, p. 591 (illustrated; dated '1935').

Exh. cat., *Óscar Domínguez, surrealista*, Fundación Telefónica, Madrid, 2002 (illustrated *in situ* p. 24).

V. Serrano & C. Migletti, eds., *La Part de jeu et du rêve: Óscar Domínguez et le surréalisme 1906-1957*, exh. cat., Musée Cantini, Marseille, 2005 (illustrated fig. 4; dated '1934').

Please refer to [christies.com](https://www.christies.com) for full cataloguing.





MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*113

**PAUL DELVAUX (1897-1994)**

*Squelette*

signed, dated and inscribed 'P. DELVAUX ANDERLECHT  
7-45' (lower right)

oil on canvas

61½ x 23½ in. (157 x 59.7 cm.)

Painted in Anderlecht in July 1945

£350,000-550,000

US\$440,000-680,000

€400,000-620,000

**PROVENANCE:**

Gustav van Geluwe, Brussels.

Dr Purnal, Brussels.

Mme Jean Krebs, Brussels, by 1971.

Galleria Internazionale, Milan, by 1975.

Anonymous sale, Christie's, London, 4 April 1978, lot 40.

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

Private collection, Belgium, by whom acquired from the above circa 1998; sale, Christie's, London, *The Art of the Surreal*, 4 February 2008, lot 180.

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2008.

**EXHIBITED:**

Ostende, Musée des Beaux-Arts, *Paul Delvaux*, July - August 1962, no. 76.

Bordeaux, Galerie des Beaux-Arts, *Surréalisme*, May - September 1971, no. 57, p. 49 (titled 'Squelette à l'Atelier').

Charleroi, Palais des Beaux-Arts, *Le Hainaut, terre de surréalisme*, October 1971, no. 19.

Knokke-Heist, Christian Fayt Art Gallery, *Selection I*, June - July 1978, no. 16.

New York, Cheim & Reid, *I am as you will be - The Skeleton in Art*, September - November 2007.

San Francisco, Frey Norris Contemporary & Modern, *Exultation: Sex, Death and Madness in Eight Surrealist Masterworks*, 2011.

New York, Blain/di Donna, *Paul Delvaux*, May - June 2013, pp. 32 & 84 (illustrated p. 33; titled 'Squelette dans l'atelier'); this exhibition later travelled to London, Blain/di Donna, June - July 2013.

**LITERATURE:**

M. Butor, J. Clair & S. Houbart-Wilkin, *Delvaux: catalogue de l'œuvre peint*, Brussels, 1975, no. 159, p. 213 (illustrated).







MEMORY OF A SURREAL JOURNEY

PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

λ\*114

**YVES TANGUY (1900-1955)**

*Merveilles des mers*

signed and dated 'Yves Tanguy 36' (lower right)

oil on canvas

21½ x 18½ in. (55 x 46 cm.)

Painted in 1936

£900,000-1,500,000

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

€1,100,000-1,700,000

**PROVENANCE:**

Galerie Jacques Tronche, Paris.

Michel et Susi Meyer collection, Zurich.

Galerie Beyeler, Basel (no. 12884), on consignment from

the above, September 1994 - June 1995.

Shaler collection, Darmstadt.

Private collection, France, by whom acquired *circa* 1989.

Gallery Wendi Norris, San Francisco.

Acquired from the above by the present owners in 2014.

**EXHIBITED:**

Bordeaux, Musée des Beaux- Arts, *Bosch, Goya et le fantastique*, May - July 1957, no. 358.

Cologne, Baukunst Galerie, *Surrealismus in Europa: phantastische und visionäre Bereiche*, October - November 1969, no. 141, pp. 78 and 135.

Stuttgart, Staatsgalerie, *Yves Tanguy und der Surrealismus*, December 2000 - April 2001, no. 52, p. 234 (illustrated); this exhibition later travelled to Houston, Menil Collection, June - September 2001.

Rome, Museo del Corso, *Max Ernst e i suoi amici surrealisti*, July - November 2002, p. 137 (illustrated p. 113; illustrated again on the back cover).

Aix-en-provence, *Des duos et des couples*, 2003 (illustrated).

A Coruña, Fundación Pedro Barrié de la Maza, *Surrealismo: Max Ernst y sus amigos surrealistas*, June - September 2004, p. 130 (illustrated p. 117).

Santa Cruz Tenerife, Instituto Óscar Domínguez de arte y cultura contemporánea, *Éxodo hacia el sur*, 2006, no. 6, p. 185 (illustrated).

Quimper, Musée des Beaux-Arts, *Yves Tanguy: L'univers surréaliste*, June - September 2007, no. 138, p. 150 (illustrated); this exhibition later travelled to Barcelona, Musée National d'Art de Catalogne, October 2007 - January 2008.

Saint-Louis, Alsace, Espace d'Art Contemporain Fernet-Branca, *Chassé-croisé Dada-Surréaliste 1916-1969*, January - July 2012, p. 55 (illustrated).

Paris, Maison de Victor Hugo, *La Cime du rêve: les surréalistes et Victor Hugo*, October 2013 - February 2014, no. 241, p. 177 (illustrated).

**LITERATURE:**

P. Matisse & K. Sage, eds., *Yves Tanguy: Un Recueil de ses œuvres*, New York, 1963, no. 176, p. 96 (illustrated).

P. Waldberg & A. De Rache, eds., *Yves Tanguy*, Brussels, 1977, p. 337 (illustrated p. 14).

R. Le Bihan, R. Mabin & M. Sawin, *Yves Tanguy*, Paris, 2001, p. 111 (illustrated).

G. Sebbag, *Memorabilia: Constellations inaperçues: Dada & Surréalisme 1916-1970*, Paris, 2010, pp. 291 & 398 (illustrated p. 290).



Mark Tansey 2000



MEMORY OF A SURREAL JOURNEY  
PROPERTY FROM AN IMPORTANT SAN FRANCISCO BAY AREA COLLECTION

**\*115**

**GORDON ONSLOW FORD (1912-2003)**

*Cycloptomania*

signed and dated 'G Onslow Ford 4.40' (lower right);  
signed, dated and inscribed 'Clyptomania G.O.-F. 40' (on  
the reverse)

oil on canvas  
35 x 50 in. (88.9 x 127 cm.)  
Painted in April 1940

£150,000-250,000  
US\$190,000-310,000  
€170,000-280,000

**PROVENANCE:**

The artist, until at least 1988.  
Weinstein Gallery, San Francisco.  
Acquired from the above by the present owners in 2003.

**EXHIBITED:**

London, Zwemmer Gallery, *Surrealist Show*, June - July  
1940.  
London, Hayward Gallery, *Dada and Surrealism Reviewed*,  
January - March 1978, no. 14.43, p. 367.  
New York, Artists Space, *Moderns in Mind*, April - May  
1986, pp. 23-24.  
Geneva, Musée d'Art et d'Histoire, *Focus on Minotaure: The  
Animal-Headed Review*, October 1987 - January 1988, no.  
204, p. 270 (illustrated p. 256); this exhibition later travelled  
to Paris, Musée d'Art Moderne de la Ville de Paris, March -  
May 1988.  
Berkeley, University Art Museum, *Anxious Visions:*  
*Surrealist Art*, October - December 1990, no. 136, p. 288  
(illustrated, p. 107).  
Fresno, Fresno Art Museum, *Fifteen Profiles: Distinguished  
California Modernists*, 1995-1996, p. 49.  
Berkeley, John F. Kennedy University, *The Quest of the  
Inner-Worlds: Paintings by Gordon Onslow Ford*, November  
1996, p. 58 (illustrated, p. 40).  
San Francisco, Weinstein Gallery, *Roberto Matta, Gordon  
Onslow Ford, A Vision Shared*, 2003, p. 6 (illustrated).  
San Francisco, Gallery Wendi Norris, *Science in Surrealism*,  
May - August 2015 (illustrated, p. 39).

**LITERATURE:**

E.L.T. Mesens, R. Penrose & G. Onslow-Ford, eds., *London  
Bulletin*, June 1940, p. 37 (illustrated).  
Exh. cat., *Gordon Onslow Ford: Mirando en lo profundo*,  
Fundación Eugenio Granell, Santiago de Compostela,  
1998, p. 194 (illustrated p. 30).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ\*116

**RENÉ MAGRITTE (1898-1967)**

*Untitled*

signed 'magritte' (lower right)

gouache, photomontage, paper collage and pen and ink on card

16¼ x 22½ in. (41.4 x 57 cm.)

Executed in 1926 or 1927

£250,000-350,000

US\$310,000-430,000

€290,000-390,000

**PROVENANCE:**

Galleria La Bussola, Turin.

Private collection, by whom acquired from the above in 1969,  
and thence by descent.

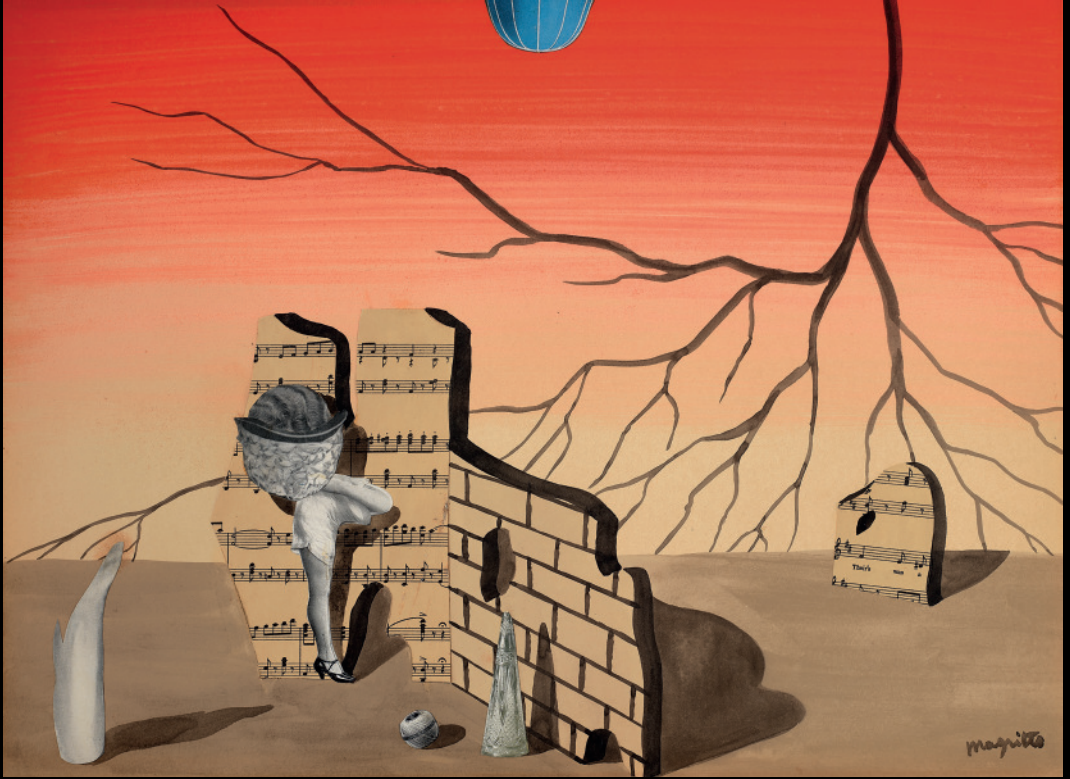
**EXHIBITED:**

Brussels, Galerie Le Centaure, *Exposition Magritte*, April  
- May 1927 (one of nos. 51 - 61).

Milan, Studio Bellini, *Panorama 3: autor du surrealisme*, May  
1967, no. 3 (illustrated pl. XV; titled 'Note musicali' and dated  
'1926').

**LITERATURE:**

D. Sylvester, ed., S. Whitfield & M. Raeburn, *René Magritte,  
Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours  
and Papiers Collés, 1918-1967*, London, 1994, no. 1620, p. 303  
(illustrated).



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ\*117

**JOAN MIRÓ (1893-1983)**

*Sans titre (Danseuse espagnole)*

signed and dated 'Miró 20-10-24.' (lower right)  
charcoal, watercolour, wax crayon and graphite on paper  
24¾ x 18¾ in. (61.8 x 47.4 cm.)  
Executed on 20 October 1924

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

**PROVENANCE:**

Julien Levy, Bridgewater, Connecticut.  
Harold Diamond, New York.  
Private collection, Chicago.  
Allan Frumkin Gallery, New York.  
Acquired from the above by the present owner on  
29 November 1973.

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





THE PROPERTY OF A PRIVATE SWISS COLLECTOR

°λ\*118

**RENÉ MAGRITTE (1898-1967)**

*Le retour*

signed 'Magritte' (lower left)

gouache on paper

11% x 16% in. (29.6 x 41.7 cm.)

Executed *circa* 1950

£4,000,000-6,000,000

US\$5,000,000-7,400,000

€4,500,000-6,700,000

**PROVENANCE:**

Lou Cosyn, Brussels, by whom probably acquired directly from the artist, and thence by descent.

Serge de Bloë, Brussels, by whom acquired from the above.

Private collection, Brussels, by whom acquired from the above *circa* 1978; sale, Christie's, London, *The Art of the Surreal*, 2 February 2004, lot 69.

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

**LITERATURE:**

D. Sylvester, ed., S. Whitfield & M. Raeburn, *René Magritte, Catalogue Raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, Antwerp, 1994, no. app. 173, p. 332 (incorrectly referred to as no. 1397).

S. Whitfield, ed., *René Magritte, Newly Discovered Works, Catalogue Raisonné*, vol. VI, Brussels, 2012, no. 20, p. 36 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ\*119

**RENÉ MAGRITTE (1898-1967)**

*Le masque de la foudre*

signed 'Magritte' (lower left)

oil on canvas

31½ x 25⅝ (80.2 x 65.1 cm.)

Painted in 1965 or 1966

£3,000,000-5,000,000

US\$3,800,000-6,200,000

€3,400,000-5,600,000

**PROVENANCE:**

Private collection, Brussels, by whom acquired directly from the artist in 1966.

Private collection, Brussels, by descent from the above; sale, Christie's, London, *The Art of the Surreal*, 6 February 2001, lot 80.

Private collection, Europe, by whom acquired at the above sale and thence by descent.

**LITERATURE:**

R. Passeron, *René Magritte*, Paris, 1970, p. 47 (illustrated; dated '1967').

E. Calas, 'Magritte's inaccessible woman', in *Colóquio: artes*, no. 30, Lisbon, December 1976, p. 29 (dated '1961').

G. Mazzotta, ed., *Da Magritte a Magritte*, exh. cat., Palazzo Forti, Verona, 1991, p. 258 (illustrated; dated '1967').

D. Sylvester, ed., *René Magritte, Catalogue Raisonné*, vol. III, *Oil Paintings, Objects and Bronzes, 1949-1967*, London, 1993, no. 1031, p. 423 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ\*120

**PAUL DELVAUX (1897-1994)**

*Rosine*

signed and dated 'P. DELVAUX ST. IDESBALD. 9-68.' (lower right); signed, titled and inscribed 'ROSINE. P. DELVAUX. 34A AV. DES CAMPANULES. BRUXELLES 17 (WAT. BOITSFORT)' (on the stretcher)

oil on canvas

63½ x 55¼ in. (160 x 140.4 cm.)

Painted in Saint-Idesbald in September 1968

£1,200,000-1,800,000

US\$1,500,000-2,200,000

€1,400,000-2,000,000

**PROVENANCE:**

The artist.

Private collection, Brussels, by descent from the above.

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

American/European Art Association, Inc., New York.

Private collection, Washington D.C., by whom acquired from the above; sale, Christie's, London, 25 June 2002, lot 43.

Private collection, Europe, by whom acquired at the above sale, and thence by descent.

**EXHIBITED:**

Paris, Musée des Arts Décoratifs, *Rétrospective Paul Delvaux*, May - July 1969, no. 75.

Ferrara, Palazzo dei Diamanti, *Paul Delvaux*, April - June 1986, no. 28, p. 15 (illustrated p. 119; with incorrect medium).

Osaka, Daimaru Museum of Art, *Paul Delvaux*, November 1989, no. 38 (illustrated); this exhibition later travelled to Kyoto, Daimaru Museum of Art, January 1990; Tokyo, Isetan Museum of Art, February 1990; Himeji, Himeji City Museum of Art, March - April 1990; and Yokohama, Yokohoma Museum of Fine Art, April - May 1990.

**LITERATURE:**

M. Butor, J. Clair & S. Houbart-Wilkin, *Delvaux*, Brussels, 1975, no. 308, p. 271 (illustrated p. 270).



P. DELVAUX  
SIDIJSALAI 9-68

THE PROPERTY OF A GENTLEMAN

**\*121**

**DOROTHEA TANNING (1910-2012)**

*The Moonstone Effect* (formerly *Opale, Opale, Opale*)

signed 'Dorothea Tanning' (lower right)

oil on canvas

44 $\frac{5}{8}$  x 57 $\frac{1}{2}$  in. (113.4 x 146 cm.)

Painted in 1959 and 2005

£250,000-350,000

US\$310,000-430,000

€290,000-390,000

**PROVENANCE:**

William and Noma Copley, Paris & New York, by whom acquired directly from the artist.

Noma Copley, New York.

Dorothea Tanning, New York, by whom acquired from the above *circa* 2005.

The artist's estate, New York.

The Destina Foundation, New York, by bequest.

Private collection, Hong Kong, by whom acquired from the above in 2019 via the intermediation of Alison Jacques Gallery.

**EXHIBITED:**

Paris, Galerie Edouard Loeb, Soci t  d'Art Saint-Germain des Pr s and Paris, Galerie Mouradian Vallotton, *Dorothea Tanning*, May - June 1959, n.p. (titled 'Opale, Opale, Opale').

Knokke-Le Zoute, Casino Communal, *XXe Festival belge d' t : Dorothea Tanning*, June - August 1967, no. 44. n.p. (titled 'Opale, Opale, Opale'; dated '1959').

New York, Kent Gallery, *Dorothea Tanning, Insomnias, 1956-1963*, October - December 2005, no. 6, n.p. (dated '1959').

We are grateful to The Dorothea Tanning Foundation for their assistance in cataloguing this work.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

°λ\*122

**ANDRÉ MASSON (1896-1987)**

*Homme et femme*

signed 'andré Masson' (on the reverse)

oil and sand on canvas

36¼ x 23¾ in. (92 x 60.3 cm.)

Painted in 1927

£800,000-1,200,000

US\$990,000-1,500,000

€900,000-1,300,000

**PROVENANCE:**

Galerie Simon [Daniel-Henry Kahnweiler], Paris.

Josef Mueller, Switzerland, by whom acquired from the above in 1927.

Private collection, Switzerland, by descent from the above in 1977, and thence by descent to the present owner.

**EXHIBITED:**

Geneva, Musée d'Art et d'Histoire, *Art du 20<sup>e</sup> siècle, Collections Genevoises*, June - September 1973, no. 105, p. 116 (illustrated; titled 'L'homme et la femme').

New York, The Museum of Modern Art, *André Masson*, June - August 1976, no. 37, p. 120 (illustrated); this exhibition later travelled to Houston, Museum of Fine Arts, October - November 1976; and Paris, Galeries nationales d'expositions du Grand Palais, March - May 1977.

Bern, Kunstmuseum, *Masson. Massaker, Metamorphosen, Mythologien*, September - November 1996, no. 53, p. 60 (illustrated).

New York, The Museum of Modern Art, on loan.

**LITERATURE:**

F. Levailant, 'L'Image littéraire revisitée: André Masson et Piranèse', in *Psychologie médicale*, vol. 17, no. 9, Paris, 1985, pp. 1395-1402 (illustrated fig. 14, p. 1402).

G. Masson, M. Masson & C. Løwer, *André Masson, Catalogue raisonné de l'œuvre peint 1919-1941*, vol. 1, 1919-1929, Paris, 2010, no. 1927\*25, p. 362 (illustrated p. 363).



THE PROPERTY OF A PRIVATE BELGIAN COLLECTOR

λ123

**SALVADOR DALÍ (1904-1989)**

*Le voyage fantastique*

signed twice and dated 'Dalí 1965' (lower left)  
gouache, watercolour, brush and India ink, coloured pencils  
and pencil on board  
39 $\frac{7}{8}$  x 60 $\frac{1}{8}$  in. (101.2 x 152.7 cm.)  
Executed in 1965

£2,000,000-3,000,000  
US\$2,500,000-3,700,000  
€2,300,000-3,400,000

**PROVENANCE:**

Twentieth Century Fox Film Corporation, by whom  
acquired directly from the artist.  
Anonymous sale, Doyle, New York, 22 September 1982,  
lot 63.  
Private collection, Europe; sale, Christie's, London, The Art  
of the Surreal, 6 February 2007, lot 140.  
Private collection, by whom acquired at the above sale; sale,  
Sotheby's, London, 2 November 2011, lot 5.  
Acquired at the above sale; sale, Christie's, London, The Art  
of the Surreal, 2 February 2016, lot 132.  
Acquired at the above sale by the present owner.

**LITERATURE:**

Exh. cat, *Dalí*, Centre Pompidou, Paris, 2012, p. 19 (detail of  
the work illustrated in an unfinished state).

This work is sold with a photo-certificate from the late  
Robert Descharnes.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ124

**MAX ERNST (1891-1976)**

*Don Juan et Faustroll*

signed and dated 'max ernst' (lower right); signed, dated and titled 'DON JUAN ET FAUSTROLL max ernst 51' (on the reverse)

oil on canvas

56½ x 43¼ in. (142.5 x 109.8 cm.)

Painted in 1951

£1,500,000-2,500,000

US\$1,900,000-3,100,000

€1,700,000-2,800,000

**PROVENANCE:**

Aram D. Mouradian, Paris.

Ragnar Moltzau, Oslo, until at least 1958.

Maurice d'Arquian [Galerie Helios Art], Brussels.

Private collection, Belgium, by whom acquired from the above in October 1959, and thence by descent; sale, Christie's, London, *The Art of the Surreal*, 4 February 2015, lot 105.

Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, Alexander Iolas Gallery, *Max Ernst, Dancers*

*Under the Starry Sky*, November - December 1951, no. 43.

Houston, Contemporary Arts Association, *Max Ernst*,

January - February 1952, no. 18.

Venice, *La Biennale di Venezia, XXVII. Esposizione*

*Internazionale d'Arte*, June - October 1954, no. 20

(illustrated).

Paris, Galerie Mouradian-Vallotton-Loeb, *Max Ernst*, June -

July 1956, no. 25.

Bern, Kunsthalle, *Max Ernst*, August - September 1956,

no. 72.

London, Matthiesen Gallery, *Max Ernst*, November -

December 1956, no. 27.

Bordeaux, Galerie des Beaux-Arts, *Bosch, Goya et le*

*Fantastique*, May - July 1957, no. 271, p. 95.

London, The Tate Gallery, *From Cézanne to Picasso: The*

*Moltzau Collection*, October - November 1958, no. 30.

**LITERATURE:**

P. Waldberg, *Max Ernst*, Paris, 1958, p. 437 (illustrated).

S. Takiguchi, *Max Ernst*, Tokyo, 1960, p. 57 (illustrated).

W. Spies, S. & G. Metken, *Max Ernst, Werke 1939-1953*,

Cologne, 1987, no. 2877, p. 294 (illustrated).



THE PROPERTY OF A GENTLEMAN

λ\*125

**WOLFGANG PAALEN (1905-1959)**

*Pays interdit*

signed with initials 'WP' (lower centre); signed again with initials and dated 'WP 36-37' (on the reverse)

oil and fume on canvas

36¼ x 23¾ in. (92 x 59.2 cm.)

Painted in 1936-1937

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

**PROVENANCE:**

Gordon Onslow Ford, Inverness, by whom acquired directly from the artist in 1940, and thence by descent.

Private collection, Berlin, by whom acquired from the above in 2008.

**EXHIBITED:**

New York, Julien Levy Gallery, *Surrealist Paintings by Wolfgang Paalen*, April 1940, no. 3 (titled 'L'upyre').

Vienna, Jüdisches Museum der Stadt, *Moderne auf der Flucht, Österreichische KünstlerInnen in Frankreich 1938-1945*, June - September 2008, no. 75, p. 104 (illustrated p. 105).

Ludwigshafen, Wilhelm Hack Museum, *Gegen jede Vernunft: Surrealismus Paris - Prag*, November 2009 - February 2010, no. 83, pp. 144 & 353 (illustrated p. 144).

San Francisco, Frey Norris Gallery, *Exultation: Sex, Death and Madness in Eight Surrealist Masterworks*, 2011.

Vancouver, Vancouver Art Gallery, *The Colour of My Dreams: The Surrealist Revolution in Art*, May - September 2011, pp. 234 & 328 (illustrated p. 234).

Herford, MARTa Herford, *Asche und Gold: Eine Weltenreise*, January - April 2012, pp. 58 & 218 (illustrated p. 58); this exhibition later travelled to Bedburg-Hau, Museum Schloss Moyland, May - August 2012.

Frankfurt, Städel Museum, *Schwarze Romantik, Von Goya bis Max Ernst*, September 2012 - January 2013, no. 183, pp. 252 & 300 (illustrated p. 252); this exhibition later travelled to Paris, Musée d'Orsay, March - June 2013, no. 174, pp. 266 & 295 (illustrated p. 266).

Berlin, Hamburger Bahnhof, *Hello World: Revision einer Sammlung*, April - August 2018, p. 407 (illustrated pp. 27 & 28 *in situ*).

Vienna, *Unteres Belvedere, Der Österreichische Surrealist in Paris und Mexiko: Wolfgang Paalen*, October 2019 - January 2020, p. 111 (illustrated).

London, Camden Art Centre, *The Botanical Mind, Mysticism and the Cosmic Tree*, September - December 2020.

Bad Frankenhausen, Panorama Museum, *Surrealismus in Deutschland: Kunst von 1919 bis 1949*, July - October 2021, no. 104, pp. 117 & 339 (illustrated p. 117).

**LITERATURE:**

I. Rodríguez Prampolini, *El Surrealismo y el Arte Fantástico de México*, Mexico, 1969, no. 44, p. 124 (first state illustrated pl. 44; dated '1936').

A. Neufert, *Wolfgang Paalen. Im Inneren des Wals - Monografie/Schriften/Oevrekatalog*, Wien, 1999, p. 291 (first state illustrated).

T. Arcq, G.M.M. Colville, A. Neufert, L. Jarbouai & N. Deffebach, *Una surrealista en México: Alice Rahon*, exh. cat. Mexico City, Museo de Arte Moderno, 2009, p. 99 (illustrated).

D. Ades, R. Eder & G. Speranza, 'Wolfgang Paalen: The Totem as Sphinx', in *Surrealism in Latin America, Vivísimo Muerto*, Los Angeles, 2012, no. 6, pp. 122-123 (illustrated p. 123).

J. Barnitz & P. Frank, *Twentieth Century Art of Latin America*, Austin, 2015, no. 4.14, pp. IX & 127 (illustrated p. 127).

D. Morris, *The Lives of the Surrealists*, London, 2018, p. 210 (illustrated).

A. Dempsey, *Art Essentials: Surrealism*, London, 2019, p. 89 (illustrated p. 88).

M. Richardson, ed., *The International Encyclopedia of Surrealism*, vol. III, *Surrealists M-Z*, London, 2019, p. 155 (illustrated).

N. Schedlmayer, 'Mann der vielen Möglichkeiten', in *Belvedere Kunstmagazin No. 2*, Vienna, 2019, no. 5, p. 11 (illustrated).

R. Bertra, ed., *Wolfgang Paalen, Der Axolotl / El Axolotle*, Mexico, 2019 (illustrated on the cover).

A. Neufert, *Paalen: Life and Work*, vol. I., *Forbidden Land: The Early and Crucial Years, 1905 - 1939*, Berlin, 2022, pp. 248-254 (illustrated p. 250 & the first state illustrated p. 251; illustrated again on the cover).





PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

λ\*126

**MATTA (1911-2002)**

*Sans titre*

wax and coloured crayons and pencil on paper

19¾ x 25½ in. (50 x 65 cm.)

Executed in 1937

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

**PROVENANCE:**

André Breton, Paris, by whom probably acquired directly from the artist.

Elisa Breton, Paris, by descent from the above in 1966.

Aube Elléouët Breton, Paris, by descent from the above in 2000; her sale, Calmels Cohen, Hôtel Drouot, Paris, 15 April 2003, lot 4366.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Musée National d'art Moderne, Centre Georges Pompidou, *Matta*, October - December 1985, no. 2, p. 83 (illustrated).

Marseille, Centre de la Vieille Charité, *La planète affolée, Surréalisme Dispersion et Influences 1938-1947*, April - June 1986, no. 204, p. 327 (illustrated p. 44).

Bochum, Museum Bochum, *Roberto Matta, Zeichnungen, 1937-1988*, June - July 1988, no. 4.

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *La révolution surréaliste*, March - June 2002, p. 43.

**LITERATURE:**

G. Ferrari & R. Matta, *Entretiens morphologiques*, Notebook no. 1, 1936-1944, London, 1987, p. 262 (illustrated p. 53).

Roberto Matta's *Sans titre* was executed in 1937, the

The Matta Archives have confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

λ\*127

**MAX ERNST (1891-1976)**

*eh bin l'vla l'petit chien*

signed 'max ernst' (lower right); titled 'eh bin l'vla l'petit chien' (lower left)

gouache on paper

8 x 9½ in. (20.3 x 23.7 cm.)

Executed *circa* 1924

£220,000-320,000

US\$280,000-400,000

€250,000-360,000

**PROVENANCE:**

Solange Dreyfus, Paris.

Dr Ewald Rathke, Frankfurt.

Dr Hans Feith, Frankfurt.

Elisabeth Feith, Frankfurt, and thence by descent.

Galerie 1900-2000, Paris, by 2018.

Private collection, by whom acquired from the above.

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.



shiba p'ola & petit chien

max ernst

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ\*128

**MARCEL DUCHAMP (1887-1968)**

*French Military Paper*

signed, dated and inscribed '(From) Marcel Duchamp 1918.' (lower left)

Readymade: typed note, pen and black and red ink and pencil on paper

9 $\frac{7}{8}$  x 8 $\frac{1}{2}$  in. (25 x 21.5 cm.)

Executed in New York in 1918

£100,000-200,000

US\$130,000-250,000

€120,000-220,000

**PROVENANCE:**

Pierre de Massot, Paris, probably a gift from the artist, *circa* 1921.

Pierre André Benoit, Alès, France, until at least 1967.

Galerie Tarica, Paris, *circa* 1970.

Acquired from the above by the family of the present owners, *circa* 1970.

**EXHIBITED:**

Zurich, Kunsthaus Zürich, *DADA: Ausstellung zum 50-jährigen Jubiläum*, October - November 1966, no. 42, p. 69 (titled 'Ready-made ohne Titel'); this exhibition later travelled to Paris, Musée National d'Art Moderne, November 1966 - January 1967.

**LITERATURE:**

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1970, no. 250, p. 469 (illustrated).

A. Schwarz, *The Complete Works of Marcel Duchamp*, vol. II, New York, 2000, no. 352, p. 657 (illustrated).

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

MIS À LA DISPOSITION DE L'ATTACHÉ MILITAIRE

ARRIVÉS LE 1er JANVIER 1918.

M1/ des Logis

~~AUFRERE G.G.E.~~

"

~~VAN MINDEN R.S.~~

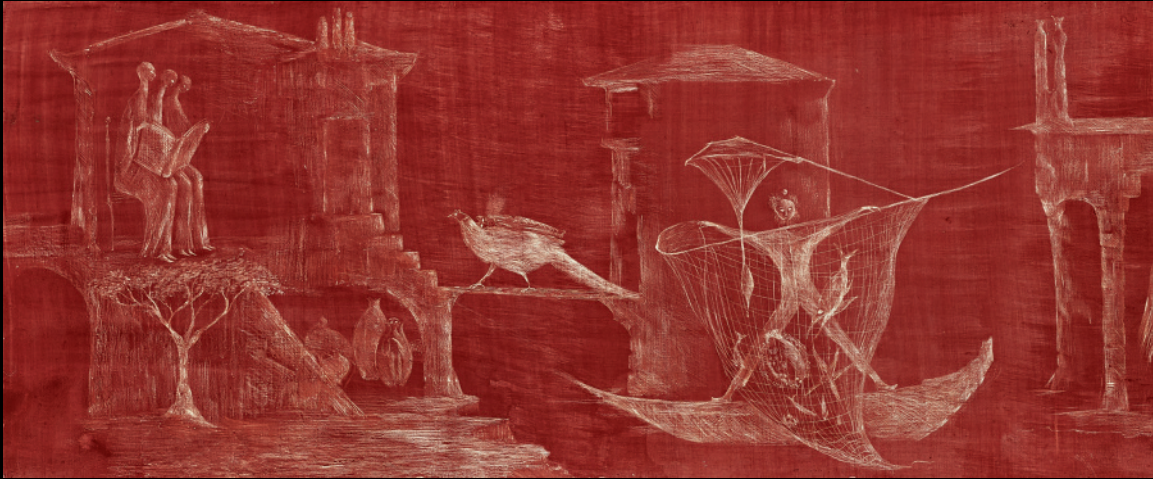
"

~~WOLF G.C.R.~~

"

~~BRIERE J.~~

(From) Marcel Duchamp  
1918.



PROPERTY FROM A PRIVATE ENGLISH COLLECTOR

λ129

**LEONORA CARRINGTON (1917-2011)**

*Mars Red Predella*

signed and dated 'LEONORA CARRINGTON -  
SEPTEMBER 1947' (lower right)

tempera and *sgraffito* on prepared panel

8 $\frac{1}{2}$  x 39 $\frac{1}{2}$  in. (21.2 x 100 cm.)

Painted in September 1947

£170,000-250,000

US\$210,000-310,000

€200,000-280,000

**PROVENANCE:**

Edward James, West Dean Park, West Sussex; his estate  
sale, Christie's, London, 5 June 1986, lot 1789.

Acquired at the above sale by the present owner.

We are grateful to Dr. Salomon Grimberg for his assistance  
cataloguing this work.

**EXHIBITED:**

New York, Centre for Inter-American Relations, *Leonora  
Carrington: A Retrospective Exhibition*,

November 1975 - January 1976, no. 7 (illustrated); this  
exhibition later travelled to Austin, Texas, University Art  
Museum, January - February 1976.





PROPERTY FROM THE COLLECTION OF RUTH MAYER

**\*130**

**JEAN (HANS) ARP (1886-1966)**

*Grand personne*

signed with the artist's monogram, numbered '2/3' and inscribed with foundry mark 'Susse Fondateur Paris' (on the inside of the base)

polished bronze

Height: 65½ in. (166.8 cm.)

Conceived in 1957; this version cast in July 1958

£800,000-1,200,000

US\$990,000-1,500,000

€900,000-1,300,000

**PROVENANCE:**

Sidney Janis Gallery, New York (no. 1717).

Robert and Beatrice Mayer, Chicago, by whom acquired from the above on 13 January 1961, and thence by descent to the present owner.

**LITERATURE:**

J. Thrall Soby, *Arp*, exh. cat., Museum of Modern Art, New York, 1958, no. 112, p. 123 (another cast illustrated pl. 112; titled 'Great Lady').

Exh. cat., *Jean Arp: sculpture, reliefs, paintings, collages, tapestries*, Tate Gallery, London, 1962, no. 34.

Exh. cat., *Exhibition of sculpture by Jean Arp in marble bronze and wood relief from the years 1923-63*, Sidney Janis Gallery, New York, 1963, no. 16 (another cast illustrated).

G. Marchiori, *Arp*, Milan, 1964 (detail of another cast illustrated fig. 44, p. 60).

H. Read, *Arp*, London, 1968, no. 116, p. 207 (illustrated p. 206).

E. Trier, M. Arp-Hagenbach & F. Arp, *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968, p. 107, no. 157 (another cast illustrated).

Exh., *Jean Arp*, Museum of Contemporary Art, Madrid, 1985, no. 20, p. 112 (another cast illustrated).

Exh., *Hans Arp, Die Metamorphose der Figur*, Museum Ludwig, Cologne, 1991, no. 10, p. 169 (another cast illustrated p. 64).

B. Mayer, *The Passionate Collector: Robert B. Mayer's Adventures in Art*, New York, 2011 (illustrated p. 61).

A. Hartog & K. Fischer, *Hans Arp, Sculptures - a Critical Survey*, Ostfildern, 2012, no. 157, p. 128 (another cast illustrated; with incorrect provenance).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



Alternative view of the present lot.



THE PROPERTY OF A PRIVATE COLLECTOR

λ\*131

**PAUL DELVAUX (1897-1994)**

*Faubourg*

signed and dated 'P. Delvaux 11-56' (lower right)

oil on panel

51 x 51 in. (129.7 x 129.7 cm.)

Painted in November 1956

£400,000-600,000

US\$500,000-740,000

€450,000-670,000

**PROVENANCE:**

The artist's studio, Boitsfort.

René Simonis, Brussels, by 1962; sale, Sotheby Parke

Bernet, London, 3 December 1975, lot 48.

Private collection, Switzerland, by whom acquired at the above sale, and thence by descent; sale, Christie's, London, *The Art of the Surreal*, 4 February 2009, lot 44.

Private collection, Europe, by whom acquired at the above sale; sale, Christie's, New York, 5 November 2014, lot 32.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Charleroi, Cercle royal Artistique et Littéraire, Salle

de la Bourse, *XXXIe Salon, hommage à Marc Chagall,*

*rétrospective Paul Delvaux*, March - April 1957, no. 66.

São Paulo, Museu de Arte Moderna, Pavillon belge, *IV*

*Bienal*, September - December 1957, no. 7 (illustrated).

Ostend, Musée des Beaux-Arts, *Paul Delvaux*, July - August 1962, no. 50.

Geneva, Galerie Krugier, *Rétrospective Paul Delvaux*,

September - October 1966, no. 15.

Brussels, Musée d'Ixelles, *Paul Delvaux*, November -

December 1967, no. 32 (illustrated).

Brussels, Musées royaux des Beaux-Arts de Belgique, *Paul Delvaux*, March - July 1997, no. 87 (illustrated p. 144).

**LITERATURE:**

L.L. Sosset, 'Les expositions à Brussels', in *Les Beaux Arts*, 5 April 1957, no. 767 (illustrated p. 5).

L.L. Sosset, 'Un monde d'évasion en suspens: Paul Delvaux', in *Le Rail*, January 1965, no. 101 (illustrated p. 23).

L.L. Sosset, 'Een wereld van magisch realisme: Paul Delvaux', in *Het Spoor*, January 1965, no. 101 (illustrated p. 23).

P.A. de Bock, *Paul Delvaux, l'homme, le peintre, psychologie d'un art*, Brussels, 1967, p. 297 (illustrated pl. 119, p. 193).

M. Butor, J. Clair & S. Houbart-Wilkin, *Delvaux: Catalogue de l'oeuvre peint*, Brussels, 1975, no. 226, p. 241 (illustrated).



F. DELVAUX  
11-56

THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

λ\*132

**JOAN MIRÓ (1893-1983)**

*Personnage, oiseaux, étoiles*

signed 'Miró' (lower right); signed, dated and inscribed 'MIRÓ. 5/VII/65 PERSONNAGE, OISEAUX, ÉTOILE' (on the reverse); dated indistinctly, inscribed and numbered '5/6/65 personnage, oiseaux, étoile' (on the stretcher) oil on canvas

16½ x 13 in. (41 x 33 cm.)

Painted on 5 July 1965

£220,000-320,000

US\$280,000-400,000

€250,000-360,000

**PROVENANCE:**

Galerie Maeght, Paris.

Richard L. Feigen & Co., New York.

Galleria La Bussola, Turin.

Private collection, by 2002.

Galleria d'arte Anthea, Rome.

Galleria Marescalchi, Bologna.

Private collection, Italy, and thence by descent to the present owner.

**LITERATURE:**

G. Weelen, *Miró*, Paris, 1984, no. 236, p. 170 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*, vol. IV, *Paintings, 1959-1968*, Paris, 2002, no. 1186, p. 150 (illustrated).

