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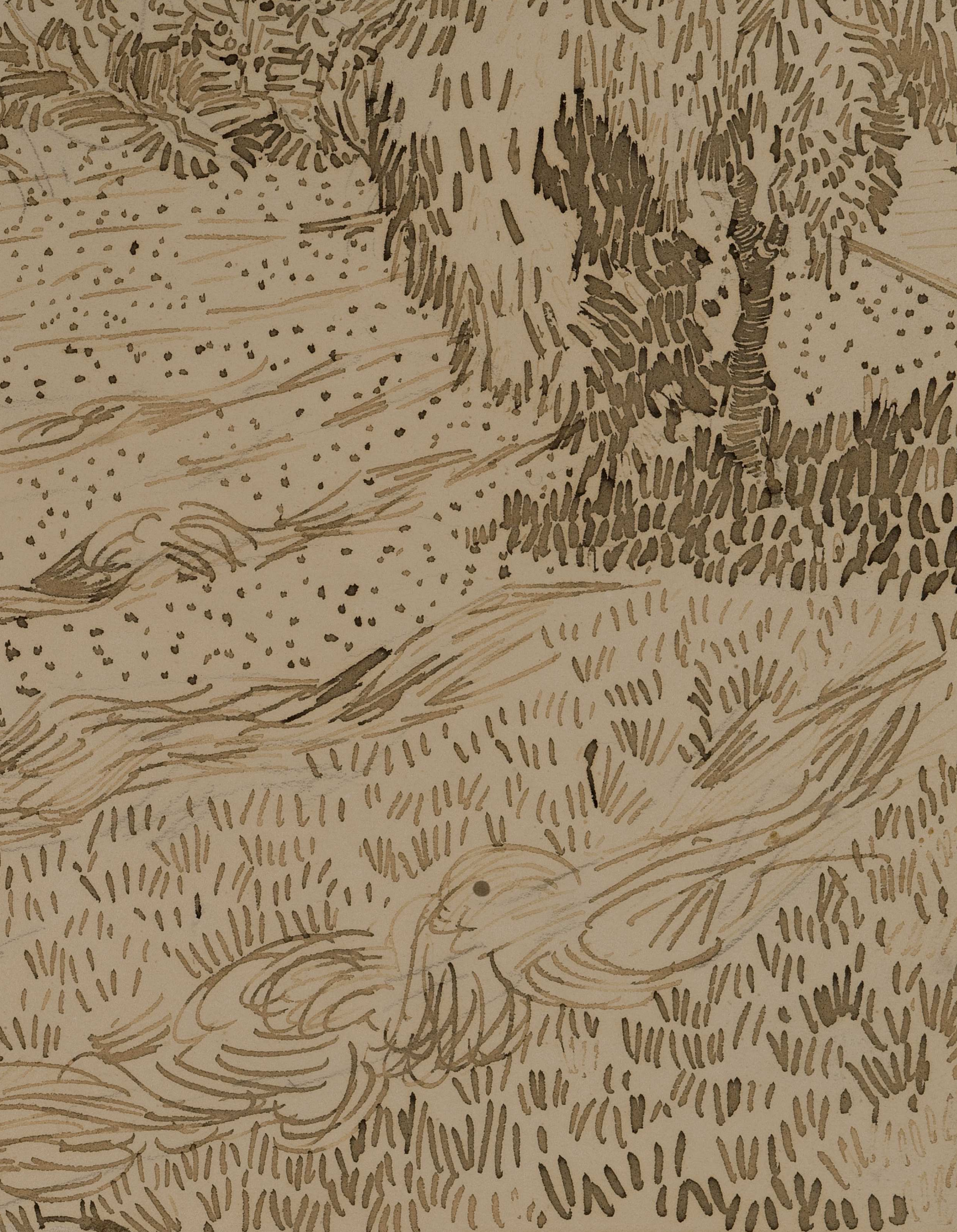
LONDON 21 JUNE 2017







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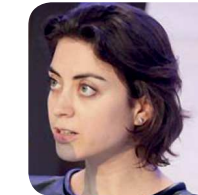
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THE SINGULAR OF DICE

In conversation with the two curators of *Actual Size*

ALLAN SCHWARTZMAN: I was taught art history through slides, which meant that every work of art was depicted as a uniform size. The focus was so strongly upon content, style and cultural context that I did not understand anything about scale. That is, until I went to the Louvre Museum in Paris when I was a sophomore in college.

I had my favorite periods and cultures as a student of art history, and I could respect most of those that I wasn't passionate about – except for French Neoclassicism of the late 18th and early 19th centuries. I could not fathom why such revivalist imagery could be perceived to have the significance of, say, the Renaissance or the Baroque. Then I turned a corner at the Louvre and was stopped dead in my tracks by David's *Oath of the Horatii* (1784). Finally I understood. The content of that period's painting was rooted as much in the epic, larger-than-life scale of those monumental works as in the heroic stories they told.

And then there are the opposite moments, when an artist has depicted a world on a scale so intimate you can hold an entire artistic vision in your hand. Sometimes small things can contain a universe of thought and emotion.

THOMAS BOMPARD: These little objects can be so intimate that the artists invite us into their vulnerabilities and tenderness – secrets that might otherwise not be shared. Some small-scale sculptures and paintings can occupy the space of a child's shoe and yet command the room. By focusing the eye, little things concentrate attention in ways that conjure wondrous worlds of escape that allow time and scale to disappear.

There comes a moment in the life of a star, when it no longer has enough energy to shine. At that point, the star suddenly contracts in on itself until it literally explodes in space – and becomes a supernova. The density of the material contained within a star which is about to explode is the equivalent of trying to fit 25,000 Eiffel Towers into a dice.

ALLAN: The singular of dice is die. Believe it or not!

THOMAS: Well, I am not particularly keen on astrophysics but I have always considered this imagery of the die as an apt analogy for the ultimate work of art – it is the infinitely big contained within the infinitely small. Vermeer's *Milkmaid* (c. 1660) when seen from a distance in the galleries of the Rijksmuseum has the same effect. Exhibited amongst the supernovas of the Dutch golden age, Vermeer's little painting immediately stands out as the image which is the most truthful, the most powerful, the most beautiful and the most enduring. It eclipses everything that surrounds it. It is as though Vermeer's *Milkmaid* contains 25,000 times more painting than any other.

ALLAN: I had another Eureka moment at the John Chamberlain retrospective at the Guggenheim Museum in 2012. While known as a sculptor of epic gestural abstractions in metal whose power is often rooted in the automobile scale of his sculptures, that exhibition made clear that his best small works (many so little that they are the size of toddlers' toys – some of them even made of toys) are just as fully conceived and realized as the largest works for which he is best known, and just as satisfying. And their satisfaction is that much more personal for the viewer because of the intimacy of the experience.

THOMAS: The works in this sale include an exquisitely precise still life by Ambrosius Bosschaert the Elder and span many magical moments in the history of Modern and Contemporary art created by artists including Van Gogh, Cézanne, Rodin, Picasso, Miró, Calder, Manzoni and Ruscha amongst many others. None is larger than the size of the catalogue that documents them, but they all show the best of their makers – whether as elaborate preparatory studies, drawings as a primary form of artistic expression or fully realized paintings that provide deep insight into each artist's way of creating meaning and presence.

In art collecting today, there seems to have developed the sometimes misguided bias that bigger is almost always better. So we are happy to share with you the well-kept secret that little can be delicious – exquisite, significant and singular.

ALLAN: One need only look towards most of the great collections of the world to remember that the bedrock of connoisseurship and personal distinction in collecting – that lifelong process of gathering works of art that together are greater than the sums of their parts – is a focus on difference in art and on art that is unique. It takes a big man, or woman, to have the confidence to pursue a great little work of art.







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1 ALFRED KUBIN (1877 - 1959)

Napoleon

signed *Kubin* (lower left)
pen and ink and watercolour on Kataster paper
23 by 15cm.; 9 by 5 7/8in.
Executed circa 1900-03.

The authenticity of this work has been confirmed by Dr Annegret Hoberg at the Kubin Archiv, Munich.

⊕ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300

'What is the world, O soldiers?
It is I:
I, this incessant snow,
This northern sky;
Soldiers, this solitude
Through which we go
Is I.'

NAPOLEON, WALTER DE LA MARE

PROVENANCE

Wienerroither & Kohlbacher, Vienna

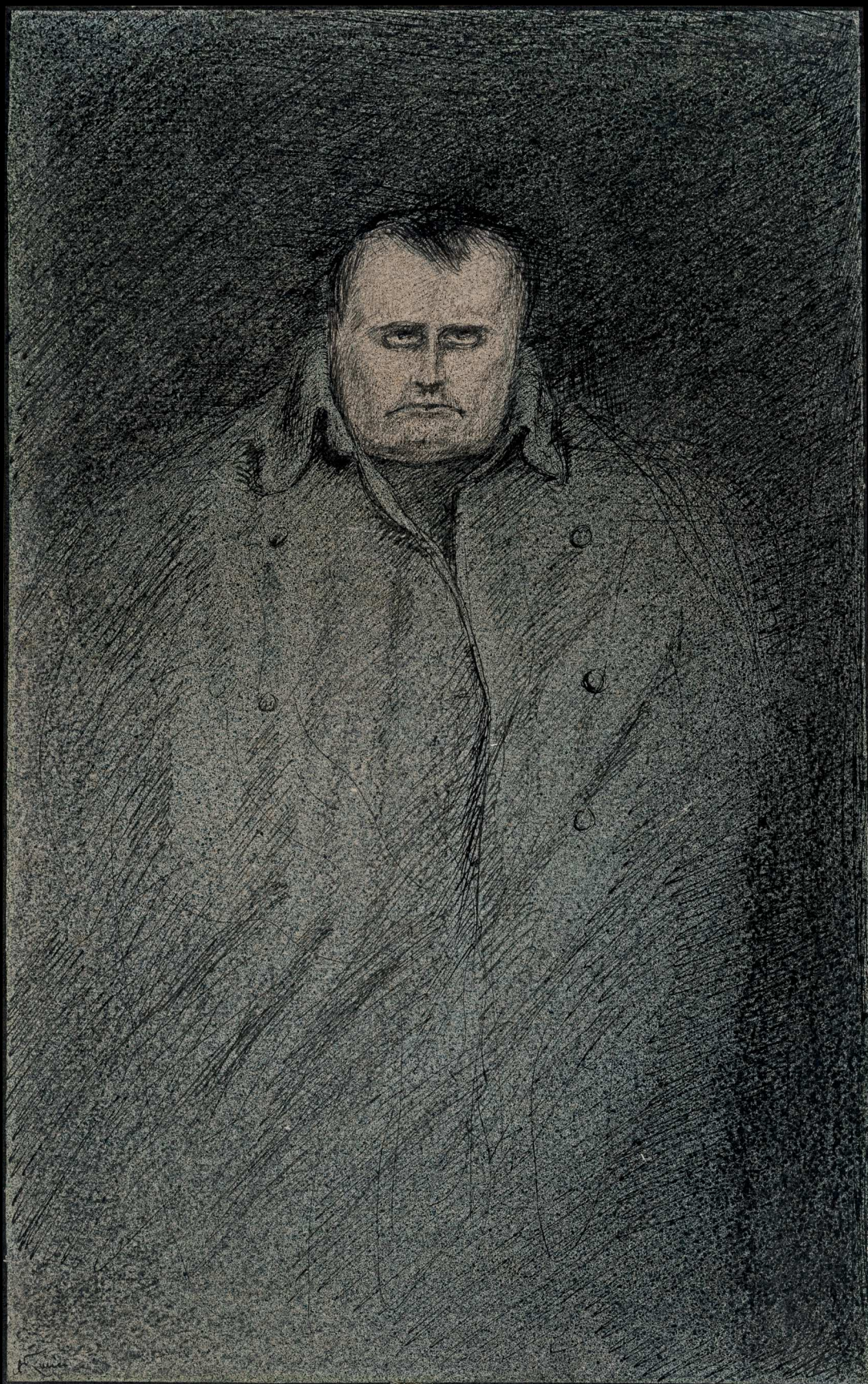
Acquired from the above by the present owner in 1998

EXHIBITED

New York, Serge Sabarsky Gallery, *Alfred Kubin. An Exhibition of Drawings and Watercolors*, 1970-71, no. 7, illustrated in the catalogue

Kubin's *Napoleon* is a figure to be both pitied and feared. Looming out of the shadows, his small head hunched over monstrously broad-set shoulders, he is the embodiment of great power gone to seed and Kubin delights in contrasting a suggestion of surviving physical strength with the petulant down-turned mouth and expressionless eyes. Hanns Holzschuher wrote in a portfolio of the artist's prints published in 1903: 'Just as Goya appeared a unique phenomenon in his time, Alfred Kubin has become an artistic philosopher on the basis of his own unique world view, making him an extremely pessimistic caricaturist of our time and its excesses. Kubin's works represent the sharpest, most poisonous epigrams on the condition of the State, the Church, Life, Love and Death, Fame and Honour' (quoted in *Alfred Kubin. Aus Meinem Reich. Meisterblätter aus dem Leopold Museum, Wien* (exhibition catalogue), Leopold Museum, Vienna, 2002-03, p. 30).

Although Napoleon was evidently not a contemporary figure, the shadow he cast over Europe was long – and if you would believe Kubin, wide – and he retained a powerful symbolic resonance; to depict him was to pass comment on the role of the state and the relationship of sovereignty and power. Kubin's depiction is a clever pastiche; the close-set eyes and twisted mouth are familiar from the famous portraits by Jacques-Louis David and the monumental physicality is surely an allusion to the emperor's famously small stature. Like all great satirists though, Kubin understood the need for an element of pathos, and the real brilliance of *Napoleon* lies not only in the physical satire but also in the sombre and darkly mesmerising humanity that the figure retains.



2 ED RUSCHA (b.1937)

Punk

signed *E. Ruscha* and dated 1966
pencil and graphite on paper
22.8 by 17.8cm.; 9½ by 7½in.
Executed in 1966.

± £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000

PROVENANCE

James Meeker and Peter Gill

Peter Gill, San Antonio

Janie Beggs Gallery, Beverly Hills

Tom O'Gara, Los Angeles

Acquired from the above by the present owner

EXHIBITED

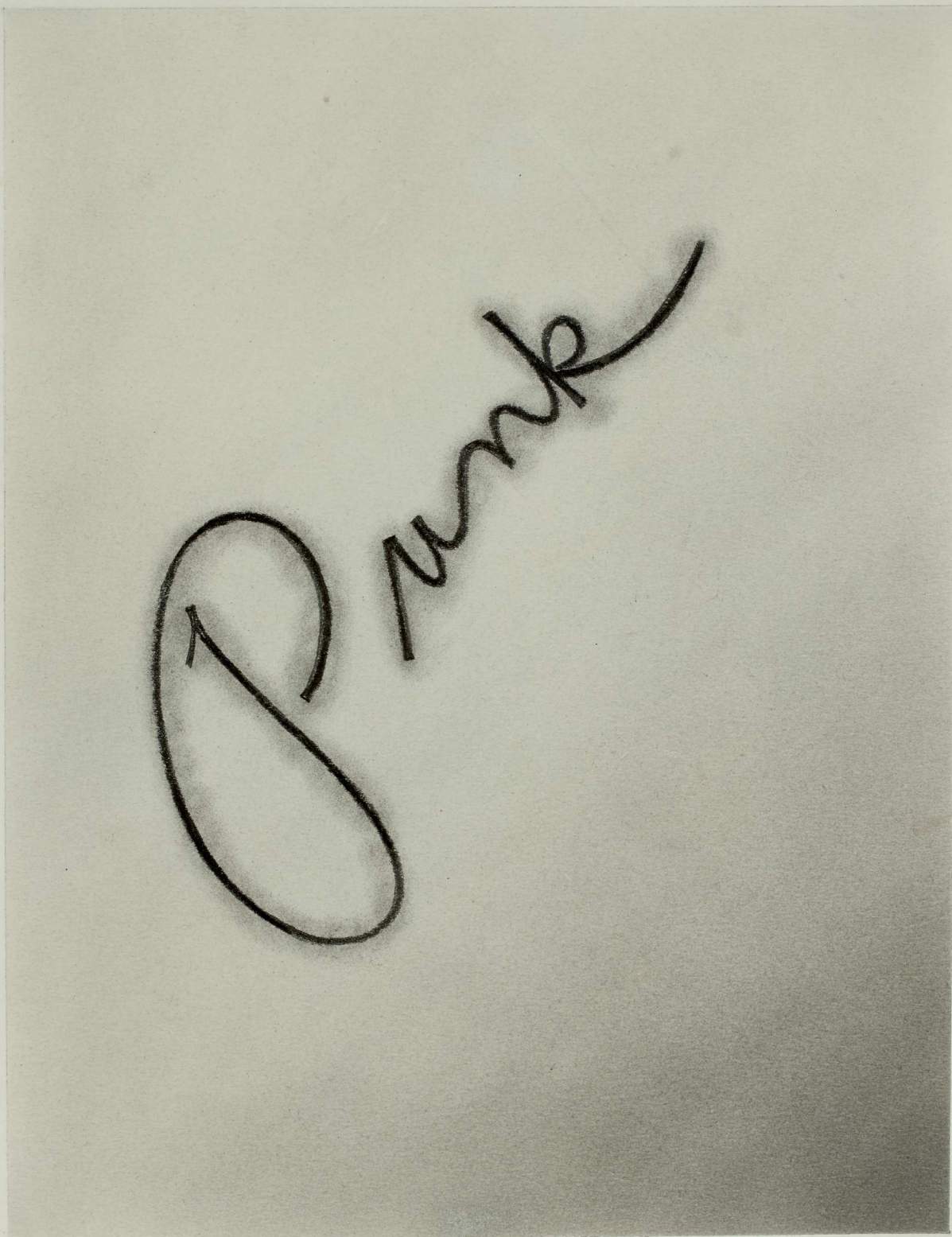
Vero Beach, Florida, Gallery at Windsor, *Ed Ruscha: The Drawn Word*, 2003-04, illustrated in colour in the catalogue

New York, Edward Tyler Nahem Fine Art, *Ed Ruscha: Selected Works*, 2005, illustrated in colour p. 18

LITERATURE

Ed Ruscha, *They Called Her Styrene*, Phaidon, London, 2000, illustrated in colour

Lisa Turvey, *Edward Ruscha Catalogue Raisonné of the Works on Paper: Volume One: 1956-1976*, Yale University Press, New Haven & London, 2014, no. D.1966.21, illustrated in colour p.172



E. Ruscha 1966

'All punk is attitude.
That's what makes it.
The attitude.'

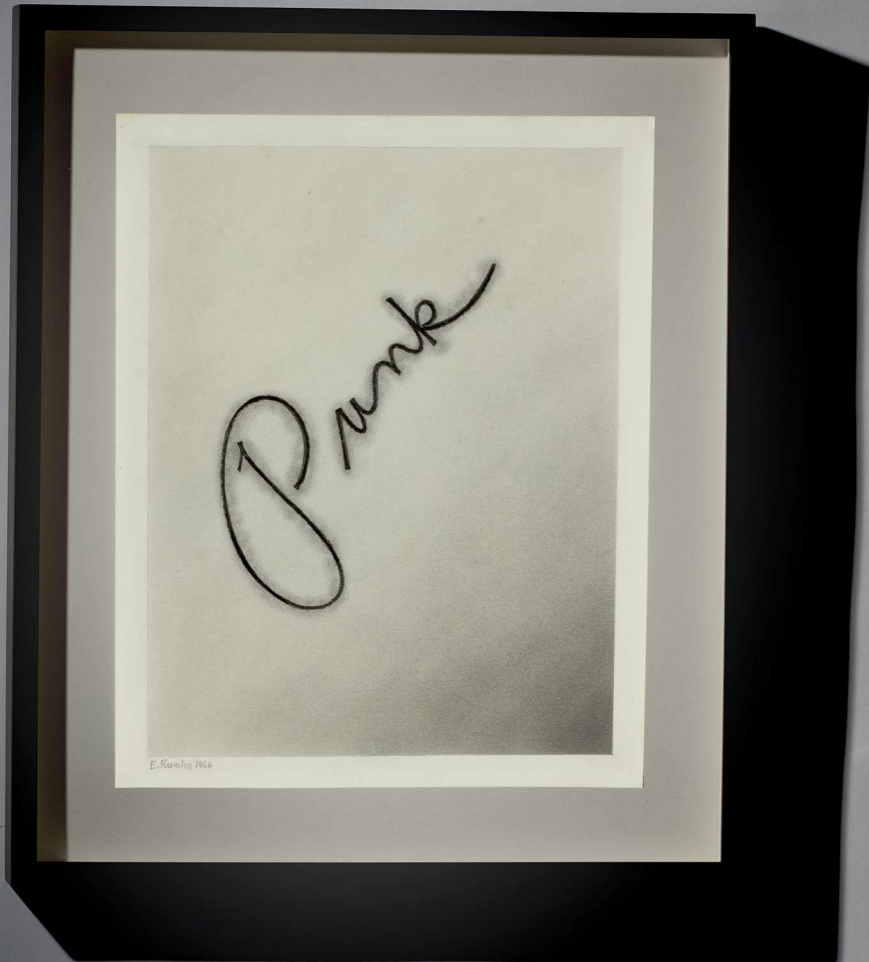
JOEY RAMONE

Brash and defiant, the word *Punk* emerges like a beacon from a hazy mist in this sublime work by Ed Ruscha, father of West Coast Pop Art and the foremost contemporary artist of signs and symbols. Audacious and unapologetic, *Punk* is evocative of the changing commercial and social vernacular which began to increasingly permeate American society in the twentieth century.

By 1966 Ruscha had turned his back on the landscapes that had populated his early artistic output to focus almost exclusively on words. In this year he executed a small suite of twenty-five drawings inscribed in strong pencil script on softly modulated fields of graphite. Some words such as *Cherish* reinforced the intimate nature of the series, whilst others such as *Heart Attack* and *Punk* introduced a note of humour and incongruity.

Communication marks are a primary concern for Ruscha and he has explored them through numerous mediums and guises in his illustrious oeuvre. With this series Ruscha began to investigate the aesthetics of generic words and phrases by creating fantastical *trompe l'œil* pictures that radically alter the traditional typeface and meaning of the depicted word. These early single word drawings are also a pure expression of Ruscha's concept that words can perform as an object, a title, an image and a plastic element all in one.

Although he is generally fascinated with the graphic appearance of written words rather than their implied meanings, it is tempting to read some autobiographical content into such an evocative word as *Punk*. As Lisa Turvey notes with the series to which *Punk* belongs: 'That these drawings feel personal is due not only to their small size, but also to their depiction of handwriting, that inimitable trace of a person, one through which he or she might be identified. They actualise a long-standing analogy in Western Art, articulated by Alberti, Leonardo, and Vasari, amongst others, between drawing and handwriting' (L. Turvey, 'Whistling at the Symphony', in *Edward Ruscha Catalogue Raisonné of the Works on Paper: Volume One: 1956-1976*, New Haven & London, 2014, p. 22).



3 RICHARD PETTIBONE (b.1938)

Andy Warhol, 'Elvis', 1964

signed *R Pettibone*, titled, dated 1968 and numbered LC 52 on the stretcher
acrylic and silkscreen ink on canvas
20.3 by 17.8cm.; 8 by 7in.
Painted in 1968.

£ 20,000-30,000

€ 23,700-35,600 US\$ 25,900-38,900

PROVENANCE

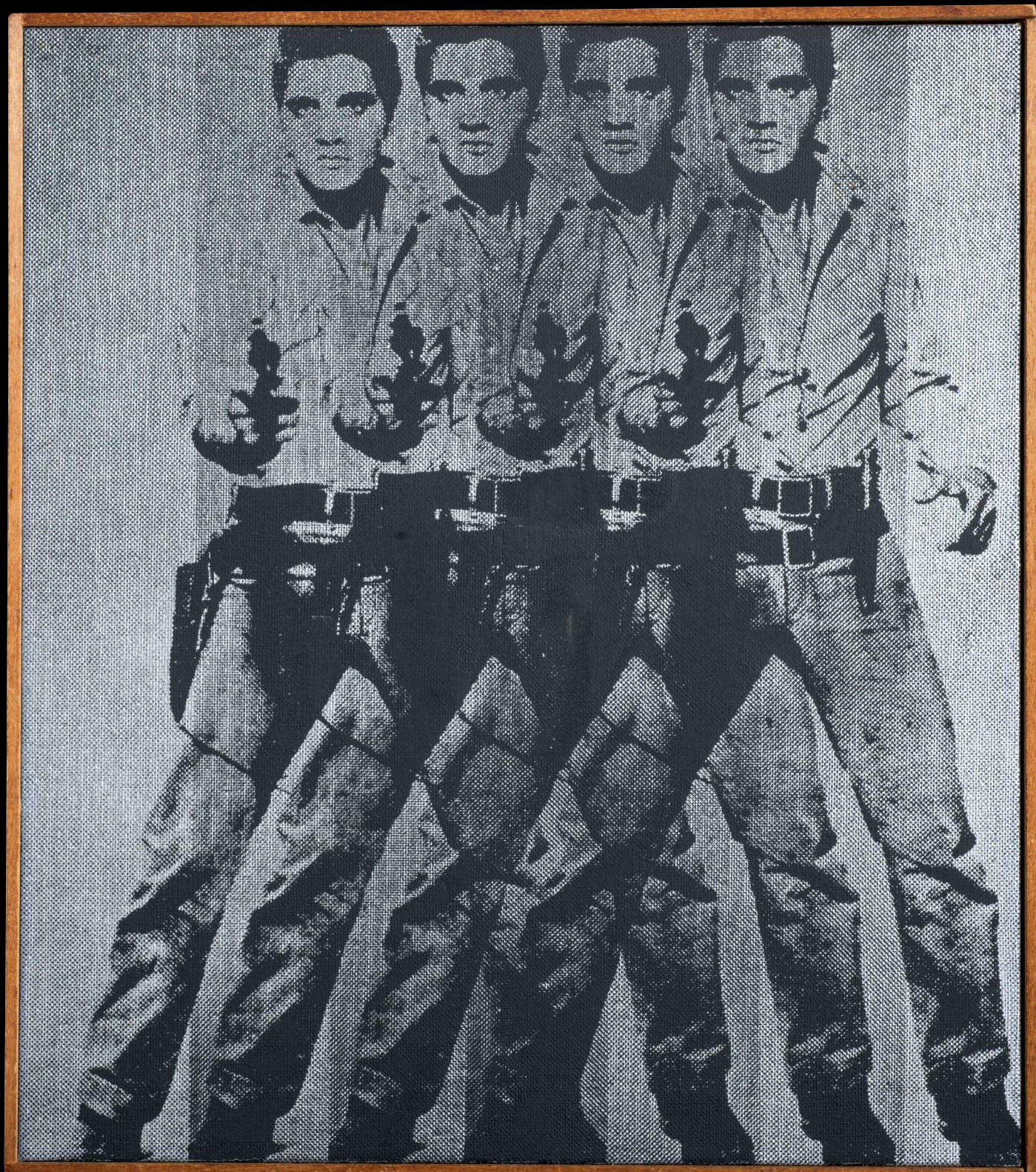
Private Collection, Europe

Thence by descent to the present owner

"When I did the first Warhol imitation, in the late 1960s,
I was a young artist. I wanted to be a great painter. What
better way to do that than to copy a great painting?"

RICHARD PETTIBONE

quoted in: Brienne Walsh, 'Jesus Made Pettibone Mock His Idols', *Art in America*,
15 September 2011, online



4 PABLO PICASSO (1881 - 1973)

Tête de femme

signed *Picasso* (lower right)

oil on canvas

22 by 14cm.; 8⁵/₈ by 5¹/₂in.

Painted in 1929.

The authenticity of this work has been confirmed by Claude Picasso.

⊕ £ 600,000-800,000

€ 715,000-950,000 US\$ 780,000-1,040,000

PROVENANCE

Valentine Gallery, New York

Richard Feigen Gallery, New York & Chicago

Private Collection, New York

Galerie 27, Paris

Acquired from the above by the present owner in 1997

LITERATURE

Robin Langley Sommer, *Picasso*, New York, 1988, illustrated in colour p. 109

Jesse McDonald, *Pablo Picasso*, New York, 1993, p. 74



Combining vivid, primary colours with a striking angularity, *Tête de femme* epitomises Picasso's Surrealist painting of the late 1920s. Much of his work of this period is centred on the two women in his life; in 1929 Picasso was still married to Olga but he had met Marie-Thérèse two years previously and, although their relationship remained secret, they had managed to spend much of the summer of 1928 together at Dinard. This complex *ménage* – with its many undercurrents of emotion – surfaces repeatedly in the painting of this period; Picasso alternates between sensual portraits inspired by his young lover and works that express his growing frustration at being apart from her and the corresponding deterioration of his relationship with Olga. In a number of works from 1928 and early 1929 Picasso imagines a monstrous double-faced figure, often superimposed over his own silhouette and presenting an undeniably threatening countenance. In the present work he adopts the same device, seemingly adapting it to refer more explicitly to his personal circumstances; the left-hand profile has the sharp-toothed angularity that is associated with Olga, whilst the right-hand profile's softer palette and lines might allude to Marie-Thérèse. The two halves certainly combine to create a compelling dynamic that captures something of the tension that Picasso must have felt as he balanced these opposing forces.

However, whilst there is a tendency to read the work of this period through a purely biographical lens, Michael C. Fitzgerald argues convincingly for a more nuanced reading that takes into account Picasso's engagement with Surrealism: 'Although Picasso's increasingly troubled relationship with Olga probably provided raw material for these images, their conception and sequence suggest that imaginative transformation quickly overran representation. Rather similar to Picasso's procedure in the earlier Neo-classical pictures, his process of transformation subordinated direct experience to broader thematic concerns. The silhouettes may symbolize his emotional distance from Olga, but they also affirm a classical order that is threatened with destruction. The predatory females are obviously fantastic constructions; they derive at least as much from the Surrealists' often demonic conception of women as from any personal circumstances. As if darkly mirroring the consonance of Picasso's Neoclassicism with the early years of his marriage to Olga, his immersion in Surrealism corresponded to the dissonance of their subsequent relationship' (M. C. Fitzgerald in *Picasso and Portraiture: Representation and Transformation* (exhibition catalogue), The Museum of Modern Art, New York & Grand Palais, Paris, 1996-97, p. 324).



5 JOAN MIRÓ (1893 - 1983)

Sans titre

signed *Miró*, dated 11/XII/1938 and dedicated *pour Florence Löeb* (lower right)

India ink and watercolour on card

13.8 by 17.9cm.; 5³/₈ by 7in.

Executed on 11th December 1938.

⊕ £ 250,000-350,000

€ 296,000-415,000 US\$ 324,000-453,000

PROVENANCE

Florence Löeb, Paris (a gift from the artist)

Galerie du XXe Siècle, Paris

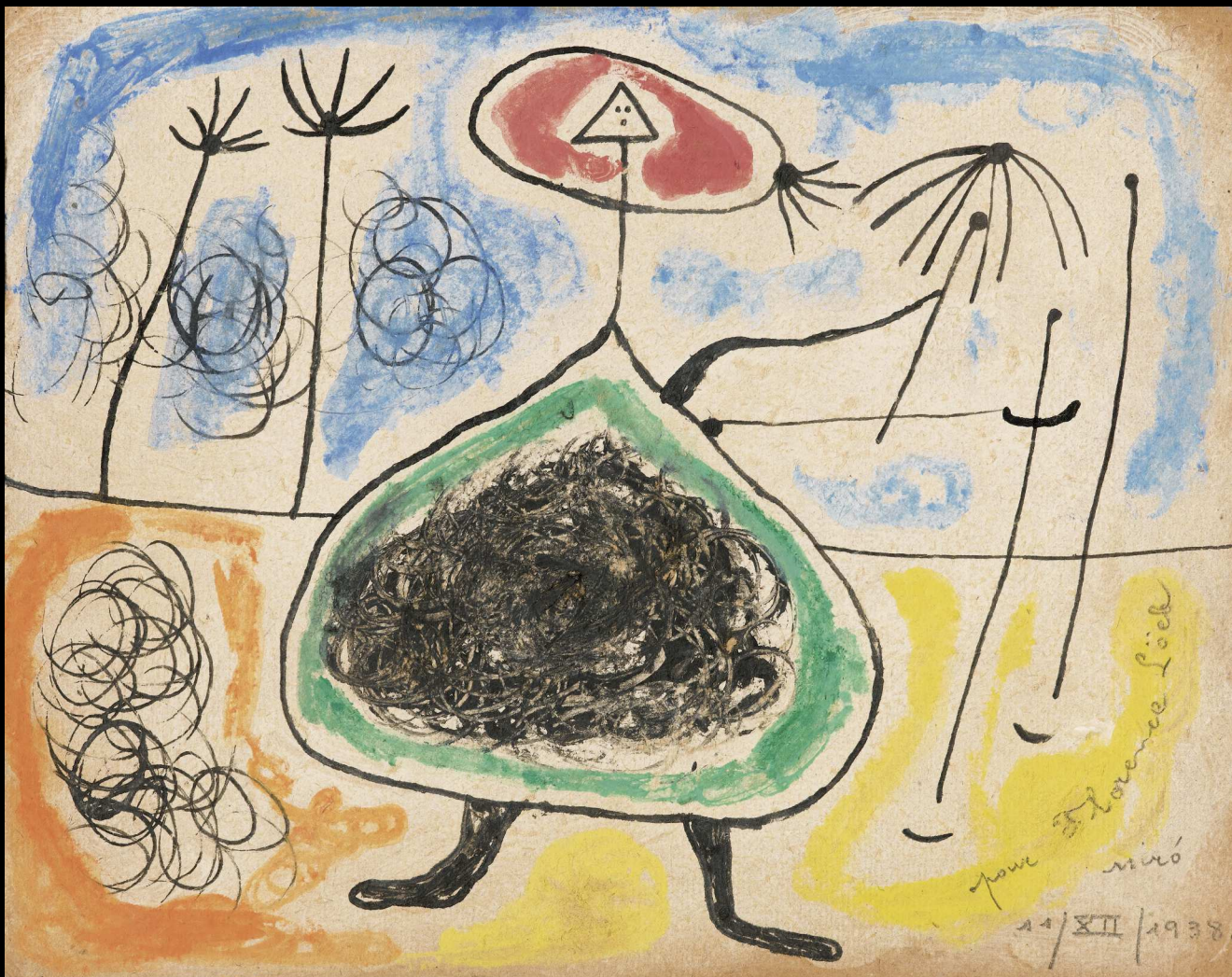
Acquired from the above by the present owner

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró. Catalogue raisonné. Drawings*, Paris, 2010, vol. II, no. 871, illustrated in colour p. 47

A striking combination of colour and lines, *Sans titre* exemplifies Miró's innovative approach to painting. Describing a slightly earlier group of works Jacques Dupin noted Miró's imaginative handling of paint, writing: 'Miró had always been fond of the scrawls on walls, and they are found in great abundance on the walls of Barcelona. The graphism here evokes graffiti by its freedom and spontaneity, but it also expresses very simple, furtive movements like the flight of insects, birds, or curling smoke. All gesture and light spots, these works plunge us into the freshness of childhood impressions, still green in the painter's memory and unimpeded in their flow' (J. Dupin, *Joan Miró. Life and Work*, London, 1962, p. 298). This description seems equally appropriate to the present work which in its scumbled application of watercolour and ink seems to anticipate some of the visual experiments of the Abstract Expressionists.

The child-like nature of the work – which is not to imply an unnecessary naivety but rather a freeness and originality in its expressive force – makes it a particularly endearing present for a young girl. The work is dedicated to Florence Löeb; Florence, who would have been eight years old at the time, was the daughter of the celebrated and visionary gallery-owner Pierre Löeb, the Parisian dealer of many of the greatest modern artists of the inter-war period, including Picasso, Giacometti and Miró. That the work was given to her adds a touching coda to a composition of remarkable imagination and vitality.







6 AMBROSIUS BOSSCHAERT THE ELDER

(Antwerp bapt 1573 - 1621 The Hague)

Still life of flowers in a Berkemeijer glass beaker decorated with raspberry prunts, including red and white parrot tulips, a white rose with a butterfly and a pink rose, marigolds, lily-of-the-valley, forget-me-not and violets, with a sprig of rosemary and a fly on the shelf beneath

signed with the monogram AB (lower right)

oil on copper, the reverse stamped with the mark of the maker: *Pieter Stas*

23.2 by 18cm.; 9 $\frac{1}{8}$ by 7 $\frac{1}{8}$ in.

£ 2,000,000-3,000,000

€ 2,370,000-3,560,000 US\$ 2,590,000-3,890,000

PROVENANCE

Professor Hugh Hale Bellot, High Ham, Somerset (1890-1969)

His estate sale: Sotheby's, London, 25th June 1969, lot 19, for £30,000

Private Collection, Switzerland (purchased at the above sale)

Johnny van Haften, London (acquired from the above in 1995)

Acquired from the above by the father of the present owner in 1996





Ambrosius Bosschaert was one of the very first artists to specialise in still-life painting, and certainly the first painter whose oeuvre consisted almost entirely of flower pieces. In his finest works such as this he rendered his subject with a highly finished and meticulous naturalism. The variegated bouquet of both wild and cultivated flowers, placed in a simple studded glass *roemer*, is here set against a monochrome background. The composition is deliberately considered and executed, and its symmetry achieved without recourse to repetition: the bouquet is carefully composed by the balanced arrangement of different flowers, each minutely delineated in a highly naturalistic, almost scientific, manner. The considered individuality of each bloom supports the contention that these earliest of all still-lives may have been painted as commissions for botanists, and conceived out of the individual studies required for such works. As in all Bosschaert's works, a few carefully chosen insects - here a butterfly alighting on a white rose and the fly in the foreground - enliven the composition. In contrast to Bosschaert's earliest essays in this vein, the bouquet is less crowded and a greater harmony achieved as a result by its constituent parts. Even seemingly small details such as the sprig of rosemary, the fly and the painter's monogram in the foreground, all combine to anchor the diagonals of the composition. In contrast to the nervous and shimmering lines of his contemporary and fellow pioneer Jan Brueghel the Elder (1568-1625), whose work he clearly knew and was greatly influenced by, Bosschaert applied his paint carefully and methodically; the smooth surface of the copper lends it a rich enamel-like finish, and it is this, combined with the extraordinary detailing of the flowers and insects which lends this tiny panel a richness which transcends its tiny dimensions.¹

We are grateful to Fred G. Meijer of the Netherlands Institute for Art History (RKD) in The Hague for suggesting a date of execution to around 1608-10 for this painting. Such a dating can be supported by comparison with other extant still-lives from the same period, for example a *Still life with flowers in a vase and shell*, probably from 1608-10 sold Zurich, Koller, 19 September 2008, lot 3014 (Sfr. 5.7million) and later with Johnny van Haeften in London.² The variegated cyclamen leaf to the lower right is a frequent motif in Bosschaert's work, and can be found again, for example, in an earlier work of around 1606-8 sold in these Rooms, 6 July 2000, lot 56, together with the butterfly alighting on the white rose on the left of this picture, and the small yellow ranunculus beneath it. Similarly the rose, butterfly, lily-of-the-valley and the pink rose between them are all to be found in another earlier but rather smaller copper panel of 1608, formerly in the collection of Mr. and Mrs. Paul Mellon, and sold New York, Sotheby's, 10 November 2014, lot 33 (\$4.64 million). Another comparable but slightly later copper depicting *Roses, tulips and other flowers in a glass vase* of circa 1612-14 was formerly with Galerie Sanct Lucas in Vienna.³ Here we find the same balanced colour scheme, with the vivid reds and yellows of the tulips offset by the cooler tones of the pinks and whites of the roses.

The arrangement of lily-of-the-valley, forget-me-nots and a yellow ranunculus at the base of the bouquet is very similar in both works. As with each of these works, pride of place in the composition is given to the magnificent variegated tulips in the centre and right of the bouquet. Tulips had only been cultivated in the Low Countries for a few decades at this date and were extremely rare and expensive flowers, most likely far too costly for Bosschaert to have owned many examples himself. Although such pictures were no doubt intended by Bosschaert and his viewers to be read as celebrations of the abundance and variety of divine creation, the presence of the butterfly and the fly in the picture (both common motifs in Bosschaert's paintings) serve to remind the spectator of the brevity and vanity of life on earth.

In common with these other works, this still life was painted in Middelburg, the prosperous capital of Zeeland, where Bosschaert and his family had moved for reasons of religious persecution around 1587. He seems to have taken up flower painting rather late in life, around the age of thirty, and he is recorded as both a painter and a dealer and served as Dean of the Painters' Guild of Saint Luke on several occasions. The majority of his working life was spent here, helped no doubt by the fact that Middelburg was then a city where floriculture was enthusiastically pursued, and where rare and exotic species of plant were collected and studied. Bosschaert was to remain there until 1614, when he moved again via Amsterdam and Bergen-op-Zoom to Utrecht. His following was larger in the latter city, where his sons Ambrosius the Younger and Abraham were both active as still-life painters, as indeed was his son-in-law, Balthasar van der Ast. A document of 1619 recording a civil case for debt between Bosschaert and a certain Ludolf von Lintsenich provides us with an idea of the prices charged by him for such pictures: '....for a painting of a large flower pot £33:6:8...for two other pieces with flowers, both in ebony frames, equal to the sum of £33:6:8 (200 guilders)'. Bosschaert finally died in The Hague in 1621, apparently in the process of delivering a painting made for the butler of Prince Maurits. By this date his pioneering still life paintings had become enormously influential and would continue to remain so until the middle of the century.

¹ For Bosschaert's use of Peter Stas as a maker of copper panels see J. Wadum, 'Antwerp copper plates', in *Copper as canvas*, exhibition catalogue Phoenix, Phoenix Art Museum, Kansas City, Nelson Atkins Museum of Art, The Hague, Mauritshuis, 1998-1999, pp. 107, 109-10.

² The last digit of the date is indistinct and has been read variously as 1608, 1610 or 1612.

³ Copper 25.1 x 17.1 cm. L.J. Bol, *The Bosschaert Dynasty*, Leigh-on-Sea 1960, p. 61, no. 16.







7 ○ LUCIAN FREUD (1922 - 2011)

Strawberries

oil on copper
10.2 by 12cm.; 4 by 4¾in.
Painted *circa* 1950.

⊕ £ 550,000-750,000

€ 655,000-890,000 US\$ 715,000-975,000

PROVENANCE

Lady Rothermere, London (acquired directly from the artist)

Private Collection, United Kingdom (by descent from the above. Sold: Sotheby's, London, 23rd October 2001, lot 495)

Private Collection, Denver (purchased at the above sale)

Sale: Christie's, London, 8th February 2007, lot 55

Private Collection, United Kingdom (purchased at the above sale. Sold: Sotheby's, London, 17th October 2008, lot 36)

Hazlitt Holland-Hibbert, London


Purchased from the above by the present owner

'One remembers the little pictures as sharpened by their minuteness, as if to pierce the eye and haunt it. Sharpened equally by the penetrating authenticity, which made them irresistible and captivating'

LAWRENCE GOWING

Lucian Freud, London, 1982, p. 24





This jewel-like depiction of strawberries encapsulates the intensity of purpose, observation and technical virtuosity that has marked Freud as a master of his generation. Freud has transformed a simple still life into a work of extraordinary power and energy that extends far beyond the limits of the canvas. Throughout Freud's lifetime still lifes played an enduring and significant role, from as early as the 1940s they have laid the foundations to a discipline that is the principal artistic concern of his practice. Indeed, the extraordinary degree of psychological intensity and penetrating visual scrutiny that he places upon his human subjects owes a great debt to his still lifes.

Forensically observed down to its smallest naturalistic detail, the all-over composition of *Strawberries* is delicately articulated in modulating tones of succulent reds and verdant greens. Their stippled texture has been exceptionally rendered using the finest sable brushes, resulting in a quality that owes an immeasurable debt to the Netherlandish masters of the Northern Renaissance. As Freud explained: 'I felt that the only way I could work properly was using maximum observation and maximum concentration. I thought that by staring at my subject matter and by examining it closely I could get something from it [...]. I had a lot of eye trouble, terrible headaches because of the strain of painting so close' (L. Freud, quoted in *Lucian Freud* (exhibition catalogue), Museo Correr, Venice, 2005, p. 33).

Painted in 1950, the young Freud gifted this intimate work to Ann, Lady Rothermere. She was an early and passionate supporter of the painter, famously sitting for a portrait by him in the same year. Ann played a significant role in London's high society and delighted in gathering together political figures and aristocrats alongside writers and artists at her celebrated soirées. She introduced Freud to a wide circle of her influential friends, most notably the Devonshire family and a young girl who would quickly become his second wife, Lady Caroline Blackwood. Following a long affair she would later marry Ian Fleming and Freud would often visit them at their Jamaican villa Goldeneye, which they had acquired from Noel Coward.

Whether flesh, foliage or fabric, Freud's creative vision was fuelled by his obsessive commitment to conquering the intimate character of material and surface. From the very inception of his artistic practice plants and still lifes became significant protagonists in Freud's art, whether appearing as supporting actors, starkly contrasted against his uncompromising treatment of the human form, or as subjects in themselves. Devoid of humanity, these rare and intricate compositions reveal a glimpse of the artist at his most private and contemplative.



8 AUGUSTE RODIN (1840 - 1917)

Tête d'Hanako, etude type A, moyen modèle

inscribed A. Rodin and dedicated A l'Admirable Géniale artiste Loie Fuller
bronze

height: 17.5cm.; 6 7/8in.

Conceived in 1907-08, this example was cast circa 1913, probably by René Fulda.

This work will be included in the forthcoming *Catalogue critique de l'œuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme LeBlay under the archive number 2007VI727B.

£ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000

PROVENANCE

Loïe Fuller, Paris (acquired from the artist)

Private Collection, France

Sold: Sotheby Park Bernet, Monaco, 25th November 1979, lot 75

Purchased at the above sale by the present owner

EXHIBITED

Andros, Fondation Basil & Elise Goulandris, Musée d'Art Contemporain, *Auguste Rodin - Camille Claudel*, 1996, no. 46, illustrated in colour in the catalogue

LITERATURE

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1929, other versions illustrated pp. 116 & 117

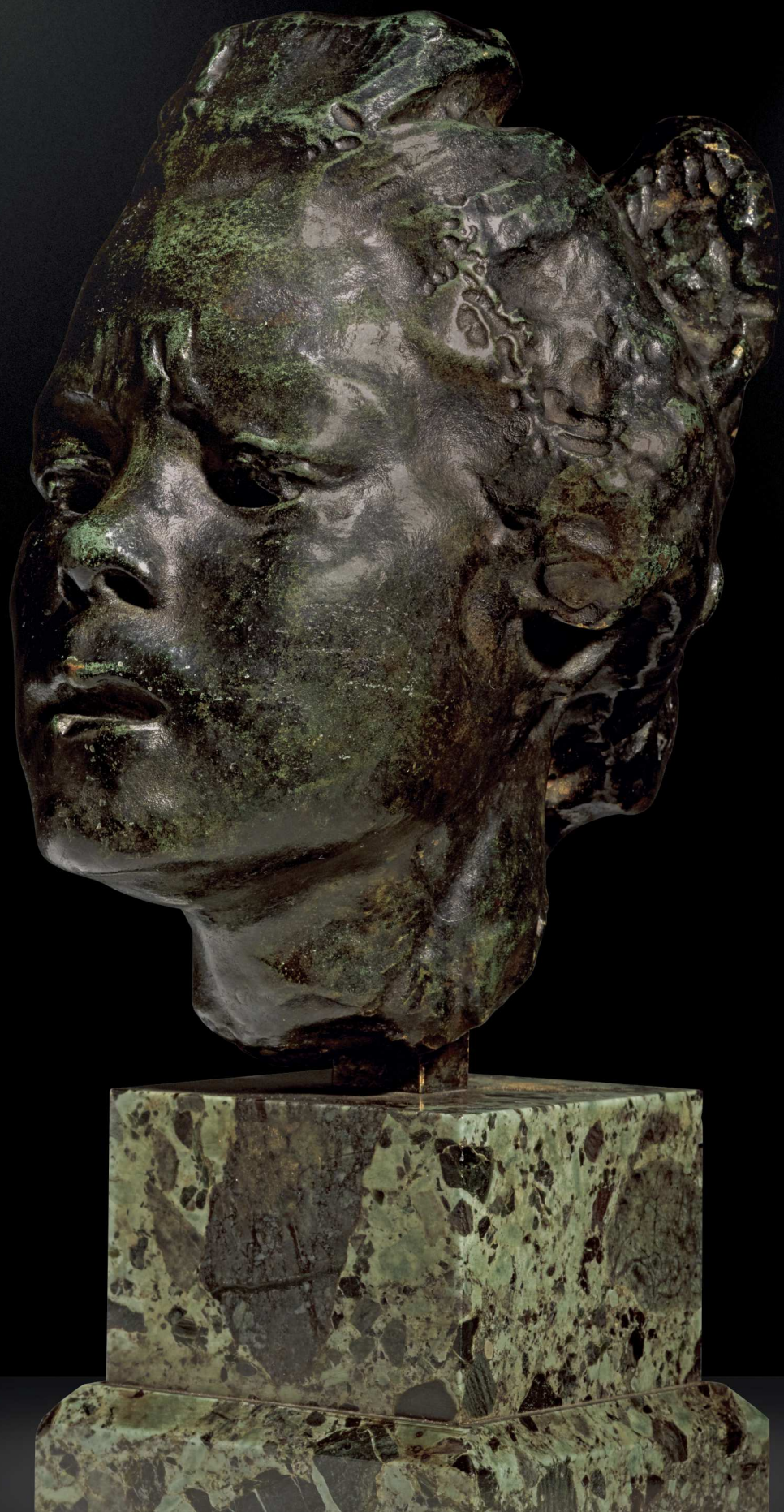
Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*, Lausanne & Paris, 1967, a larger cast illustrated p. 254

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, edition catalogued p. 111

Albert E. Elsen, *Rodin*, London, 1974, another cast illustrated p. 119

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, plaster illustrated p. 547

Antoinette Le Normand-Romain, *The Bronzes of Rodin. Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, other casts illustrated pp. 403 & 404





Rodin first saw the Japanese actress Ohta Hisa (nicknamed Hanako or 'little flower') in a performance of *La Revanche de la Geisha* in Marseille in 1906. He was immediately struck by her performance and by the expressivity of her face, recalling: 'Her face became immovable, as if petrified, but her eyes continued to reveal intense animation... with great wide open eyes she surveyed death, which had just overtaken her' (quoted in A. Le Normand-Romain, *op. cit.*, p. 403). Hanako, who had once been a geisha, belonged to a troupe of Japanese performers who had been discovered by the legendary dancer and producer Loïe Fuller whilst performing in England. It was Fuller – to whom this work is dedicated – who arranged for Hanako to come to Rodin's Meudon studio and sit for the great artist; she would model for him over a period of four years with Rodin experimenting with different forms and dispositions before settling on the close-up intimacy of the heads that he would eventually have cast in bronze.

These sculptures reveal Rodin's acute sensitivity to physiognomy and ability to capture the full force of a fleeting expression or emotion. Hanako was the perfect model in this respect; her ability – after years as a performer – to hold a fixed expression for long enough to model, made her an attractive proposition for the artist. The resulting sculptures are notable for their intensity of expression and the remarkable intimacy that Rodin achieves. As Albert E. Elsen writes: 'one does not have the sense that Rodin was striving for the essential Hanako or 'reassembling in a single expression the successive expressions given by the same model'. Other than the faces of the anonymous models who inspired the anguished expressions in *The Gates of Hell*, the Hanako series alone shows Rodin encouraging a woman to express a range of feelings that include anger as well as serenity' (A. E. Elsen, *Rodin's Art: The Rodin Collection of Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, Stanford, 2003, p. 430).

9 PABLO PICASSO (1881 - 1973)

Femme assise

signed *Picasso* (upper right)
pen and ink on paper
19.7 by 14cm.; 7¾ by 5½in.
Executed in 1902.

± £ 800,000-1,200,000

€ 950,000-1,430,000 US\$ 1,040,000-1,560,000

PROVENANCE

Galerie Louise Leiris, Paris

Saidenberg Gallery, New York

Richard K. Weil, St. Louis

Galerie Beyeler, Basel (acquired from the above in 1985)

Vivian Horan, New York (acquired from the above in 1987)

Thomas Ammann Fine Art, Zurich

Acquired from the above by the present owner in 1987

EXHIBITED

Basel, Galerie Beyeler, *Aus privaten Sammlungen*, 1986, no. 45, illustrated in colour in the catalogue (as dating from 1906)

Basel, Galerie Beyeler, *Picasso: der Maler und seine Modelle*, 1986, no. 61, illustrated in colour in the catalogue (as dating from 1906)

Zurich, Thomas Ammann Fine Art, *Picasso: Drawings, Watercolors, Pastels*, 1988, no. 6, illustrated in colour in the catalogue (as dating from 1906)


Balingen, Stadthalle, *Pablo Picasso: Metamorphosen des Menschen: Arbeiten auf Papier 1895-1972*, 2000, no. 58, illustrated in colour in the catalogue (as dating from 1906)

LITERATURE

Christian Zervos, *Pablo Picasso, supplement aux volumes 1 à 5*, Paris, 1954, vol. 6, no. 1463, illustrated pl. 175 (as dating from 1906)

Josep Palau i Fabre, *Picasso Vivo (1881-1907)*, Barcelona, 1980, no. 729, illustrated p. 293





An exquisite pen and ink drawing executed in Barcelona in 1902, *Femme assise* is imbued with a sense of fragility and melancholy that was to become synonymous with this phase of Picasso's career. The year 1902 marked the apotheosis of Picasso's celebrated Blue period (1901-1904) when the young artist created some of his most defining works, including *Mélancolie (femme mélancolique)*, now in The Detroit Museum of Art. Poignant images of forlorn women lost in thought appeared throughout his notebooks of this time. The figure depicted in *Femme assise* stands out from these depictions of anonymous women with gauntly stylised features; she is portrayed as a specific individual, an obviously attractive young woman with the almond-shaped eyes, elongated nose and suggestively curling lips of the artist's friend and then lover Germaine.

The earliest works of Picasso's Blue period were triggered by the suicide of Germaine's lover and Picasso's close friend Carlos Casagemas in 1901. Driven mad by frustration over Germaine's refusal to leave her husband, Casagemas attempted to shoot Germaine in a Paris café on the night of 17th February 1901. His shot missed but, believing he had killed Germaine, Casagemas turned the gun on himself and fired to deadly effect. Picasso was in Madrid at the time of Casagemas' death but, irresistibly drawn to the *femme fatale* who had been the object of his friend's obsession, he took up with Germaine almost as soon as he returned to Paris. Their affair lasted only a short time and it was almost certainly over by the end of 1901 when she went to live with Ramon Pichot, another painter in Picasso's circle of ex-patriate Catalans. Picasso could not put her out of his mind, however, and Germaine continued to feature prominently in his *œuvre*. Her presence was a powerful reminder of the departed Casagemas, whom Picasso now mourned and eulogised openly in his paintings. Perhaps more significantly, however, Germaine's image had become irretrievably entwined with the wraithlike archetypes of female sexuality and suffering that continued to cast their spell on the artist.

The melancholy that had engulfed Picasso after the tragic event of Casagemas' suicide was further heightened by his financial situation. The money he made from his first major exhibition at Ambroise Vollard's gallery in 1901 had quickly run out, so in January 1902, when he received some money from his parents, Picasso used it to return to Barcelona. He found a studio and resumed working, addressing the same melancholy subjects he had been painting in Paris. He sought his subjects among the poor and dispossessed on the streets of Barcelona whom he could paint free of charge and who seemed to correspond to a growing sense of malaise and morbidity in his own life. The beauty and potential of these women as vehicles for artistic expression was not lost on the young artist. As John Richardson notes: 'Where else could he find models that exemplified his equivocal view of sex as ecstatic and tender, but also guilt-inducing and bound up with suffering, even death?' (J. Richardson, *A Life of Picasso*, London, 1991, vol. I, p. 219).

The present work is recorded in Zervos as dating from 1906, however, as Palau i Fabre argues, its similarity in both subject and execution to a related drawing which Picasso executed in January 1902 and which was subsequently published in the March-April issue of *Auba* indicates that a date of 1902 is much more likely (J. Palau i Fabre, *op. cit.*, no. 723).

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10

PAUL CÉZANNE (1839 - 1906)

Baigneuses, La Montagne Sainte-Victoire au fond

watercolour and pencil on paper

12.5 by 21.3cm.; 4⁷/₈ by 8in.

Executed circa 1902-06. There is a pencil sketch of houses on the verso.

± £ 4,000,000-6,000,000

€ 4,740,000-7,110,000 US\$ 5,180,000-7,770,000

PROVENANCE

Paul Cézanne *fils*, Paris

Dr Otto Wertheimer, Paris

Robert von Hirsch, Basel (sold: Sotheby's, London, *The Robert von Hirsch Collection*, 27th June 1978, lot 835)

The British Rail Pension Fund (sold: Sotheby's, London, *The Property of the British Rail Pension Fund*, 4th April 1989, lot 18)

Purchased at the above sale by the present owner

EXHIBITED

Paris, Galerie Renou et Poyet, *Aquarelles et Baignades de Cézanne*, 1935

Zürich, Kunsthhaus, *Paul Cézanne*, 1956, no. 141 (titled *Badende Frauen* and as dating from 1900-06)

Tübingen, Kunsthalle & Zurich, Kunsthhaus, *Paul Cézanne Aquarelle 1866-1906*, 1982, no. 118, illustrated in colour in the catalogue (titled *Baigneuses*)

Hamilton, The Picker Art Gallery, Colgate University; Austin, Archer M. Huntington Art Gallery, The University of Texas & Palm Beach, The Society of the Four Arts, *Impressionist and Post-Impressionist Works from a British Collection*, 1986-87, no. 6, illustrated in the catalogue

Norwich, Castle Museum, *Impressionist and Post-Impressionist Works from a British Collection*, 1987, no. 15 (titled *Baigneuses*)

Basel, Museum of Fine Arts, *Paul Cézanne: The Bathers*, 1989, no. 92, illustrated in colour in the catalogue (titled *Baigneuses devant une montagne*)

LITERATURE

Lionello Venturi, *Cézanne, son art - son œuvre*, Paris, 1936, vol. I, no. 1108, catalogued p. 279; vol. II, no. 1108, illustrated pl. 321 (titled *Baigneuses* and as dating from 1900-06)

Lionello Venturi, 'Sur les dernières années de Cézanne', in *Minotaure*, no. 9, Paris, 1936, illustrated fig. 12

Jean Cassou, *Cézanne: Les Baigneuses*, Paris, 1947, illustrated in colour

Francis Jourdain, *Cézanne*, Paris, 1950, illustrated in colour (titled *Baigneuses* and as dating from 1900-06)

Melvin Waldfogel, 'A Problem in Cézanne's *Grandes Baigneuses*', in *The Burlington Magazine*, London, May 1962, illustrated fig. 37

Kurt Badt, *Das Spätwerk Cézannes*, Constance, 1971, fig. 14, illustrated p. 49

William Rubin, *Cézanne - the Late Work*, London, 1978, mentioned p. 399

John Rewald, *Paul Cézanne. The Watercolours, A Catalogue Raisonné*, London, 1983, no. 607, illustrated (titled *Baigneuses devant une montagne*)

Matthew Simms, *Cézanne's Watercolors: Between Drawing and Painting*, New Haven & London, 2008, no. 132, illustrated in colour p. 181 (titled *Bathers* and as dating from 1894-1906)



'My one and only master... Cézanne was like the father of us all'

PABLO PICASSO

Brilliantly coloured and sublimely composed, *Baigneuses, La Montagne Saint-Victoire au fond* combines two of the most important subjects of Cézanne's œuvre – bathers and the majestic Montagne Sainte-Victoire. The subject of bathers preoccupied Cézanne from the 1870s onwards and, as the most consistently recurring theme in his œuvre, forms a major part of his artistic legacy. This ground-breaking group of works revolutionised the traditional concept of representing the human figure and as such this series proved crucial to the development of twentieth century art.

The present work is a particularly beautiful example of his watercolour studies for the later *Baigneuses* and illustrates his total mastery of the medium. As Mary T. Lewis writes: 'Among such later versions, [the present work] is one of his most richly composed. Three distinct groups of nudes, the smallest in number in the centre, are harmoniously placed within a landscape that enhances their tripartite arrangement. The strong diagonal of the intensely blue river in the foreground corresponds to the distant line of the mountain [...]. The colour of this small *Bathers* is rich and continuous, and allows nature to embrace the nudes fully. Figures, water, trees and mountain all glow with a radiant blue which at times merges with yellow to suggest a soft green' (M. T. Lewis in *Impressionist and Post-Impressionist Works from a British Collection* (exhibition catalogue), *op. cit.*, p. 36).

Throughout his career Cézanne had used watercolours as a means of thinking through and exploring ideas for larger-scale oil compositions. The present work relates closely to one of the three late *Grandes baigneuses* that Cézanne was working on at the time of his death, now in the Philadelphia Museum of Art, and provides an insight into Cézanne's working practices. Whilst the oil shows the same triangular orchestration, in the watercolour Cézanne introduces a third group of figures in the centre of the composition and significantly, the recognisable outline of Saint-Victoire in the distance.

The extent to which the watercolour differs from the oil suggests not only that Cézanne used the medium as a means of exploring compositional variations but also that he rejoiced in it for its own inherent qualities and the freedom of expression it allowed him. In comparison to the static monumentality of the oil, the present work, although rigorously conceived, is characterised by an immediacy and energy. As Matthew Simms explains: 'This lively, gestural handling [...] was as much a means for Cézanne to render a sense of the dramatic action taking place in his depicted scenarios as it was a means for him to register his own emotional participation in the subject matter. If Cézanne's handling in his watercolour sketches for the large bathers [...] calls to mind this kind of emotional participation, it also reflects more recent concerns developed in his contemporaneous watercolour views of landscape and still life. In these contemporary watercolours, Cézanne sought to render the visual sensations of vibrant light and air in the south of France. Although based on imagination rather than observation, Cézanne invokes in these bather sketches a similar quality of shimmering light and air. More than this, he also adds to the vibrant envelope a quality of vital movement that sets these watercolours off from his contemporary landscape and still-life watercolours' (M. Simms, *op. cit.*, pp. 182-183). The deft application of paint in vivid tones of blue and green and the lively interplay of forms create a work of particular vivacity. Simms goes on: 'In comparison with similar oil versions, this work seems more animated and flowing perhaps because the entire process of its making is retained in each transparent touch of pigment' (*ibid.*, p. 36).

The legacy of these watercolours – and the late *Baigneuses* paintings as a whole – was far-reaching. Celebrated when they were first exhibited by Ambroise Vollard in 1905, they inspired a subsequent generation of artists who saw a new world of possibility in their innovative use of space and light. An integral chapter in the history of the birth of Cubism, they paved the way for many of the key developments of twentieth century art.

Baigneuses, La Montagne Saint-Victoire au fond has so far belonged to two preeminent collections. One of its early owners was legendary collector Robert von Hirsch. Von Hirsch amassed one of the most significant collections of the early twentieth century encompassing not only Impressionist and Modern paintings, but also Old Master paintings, Medieval and Renaissance works of art and furniture; of all of these his collection of Cézanne watercolours is reported to have provided him with the greatest joy. The present watercolour was among the works sold at his estate sale at Sotheby's London in 1978 and it was at the time of this sale that the pencil sketch on the verso was discovered. It was at this point that it joined its second great collection – the British Rail Pension Fund. Although much criticised at its inception, the fund was an unparalleled success and as Michel Strauss recalls: 'over the years the term 'a British rail picture' has become an accolade and an enhancement to any provenance' (M. Strauss, *Pictures, Passions and Eye. A Life at Sotheby's*, London, 2011, p. 10).



11 LUCIO FONTANA (1899 - 1968)

Concetto Spaziale

signed *L. Fontana* and inscribed *consegnato il 24/12/66 ore 18* on the reverse
aniline, glitter and pencil on canvas laid down on card
15 by 10cm.; 5⅞ by 3⅞in.
Executed in 1966.

⊕ £ 250,000-350,000

€ 296,000-415,000 US\$ 324,000-453,000

PROVENANCE

Private Collection, Milan (acquired from the artist on 24th December 1966)

Private Collection, Milan

Tornabuoni Arte, Florence

Acquired from the above by the present owner

LITERATURE


Enrico Crispolti, *Lucio Fontana, Catalogo Generale*, Milan, 1986, vol. II, no. 66-67 B17, illustrated p. 508

Enrico Crispolti, *Lucio Fontana, Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, Milan, 2006, vol. II, no. 66-67 B17, illustrated p. 698

l'Oro è bello come il Sole! – Gold is as beautiful as the sun!

LUCIO FONTANA





Veiled in a shimmering, golden glittered surface, Fontana's *Concetto Spaziale* exquisitely assimilates the most important motifs of Fontana's career – the egg, the sun and the puncture. Within the ovoid shape that dominated his practice, *Concetto Spaziale* is a sublime example of the Abstract Spatialism that was central to the revolution in painting and sculpture that occurred in the middle of the twentieth century. Fontana had first punctured holes through the canvas in 1949, paving the way for one of the most iconic revolutions of modern art.

Fontana has conflated the absolutes of wealth and creation - gold and egg- to produce an epic and singularly iconic artistic vision, seared with lyrical concatenations of *buchi* ('holes') which act as windows of epiphany through the delicate deposits of metallic shards into the 'infinite space of the void' beyond. Thus the egg, as the ultimate referent for life, and gold, as the potent signifier for prosperity, are together pierced and gashed by visceral ruptures that tear at the solidity of these fundamental concerns of humanity. As the universal visual symbol of birth and creation, the egg clearly has a longstanding history as a potent symbol in the iconographical lexicon of art history. For millennia it has acted as a sign of fertility and hope, representing the cycle of regeneration and new life.

However, *Concetto Spaziale* does not fully depict the egg, but rather enlists this beautifully simple shape to provide the silhouette that floats upon a metallic shimmering field of gold. Key to the sensory intoxication provoked by *Concetto Spaziale* is its metallic appearance and the radiant luminosity of its deep gold colour. The myriad of punctures that adorn the surface of *Concetto Spaziale* invite associations with the force of solar energy, a motif that Fontana frequently used, and the heliocentric interests and admiration of gold: Fontana inscribed a painting from 1964 with the message *l'Oro è bello come il Sole!* – "*Gold is as beautiful as the sun!*" Traditionally the most opulent and precious of metals, and believed across cultures to symbolise the powers of the sun, Fontana was utterly captivated by this material's potential.

In breaking the barrier between the flat plane of the canvas and the space beyond, Fontana pushed past the limitations of conventional painting, forging a totally novel form of art that hovered thrillingly on the cusp of sculpture in its tactility. The result is a work of commanding authority and dramatic tension that exerts a powerful impact on the viewer.



12 **MARK GRO TJAHN** (b. 1968)
Untitled (Full Color Butterfly for Hillary 47.22)

signed *Mark Grotjahn*, titled and dated 2016 on the reverse
colour pencil on paper
25.7 by 15.2cm.; 10¹/₈ by 6in.
Executed in 2016.

± £ 150,000-200,000

€ 178,000-237,000 US\$ 195,000-259,000

PROVENANCE

The Artist

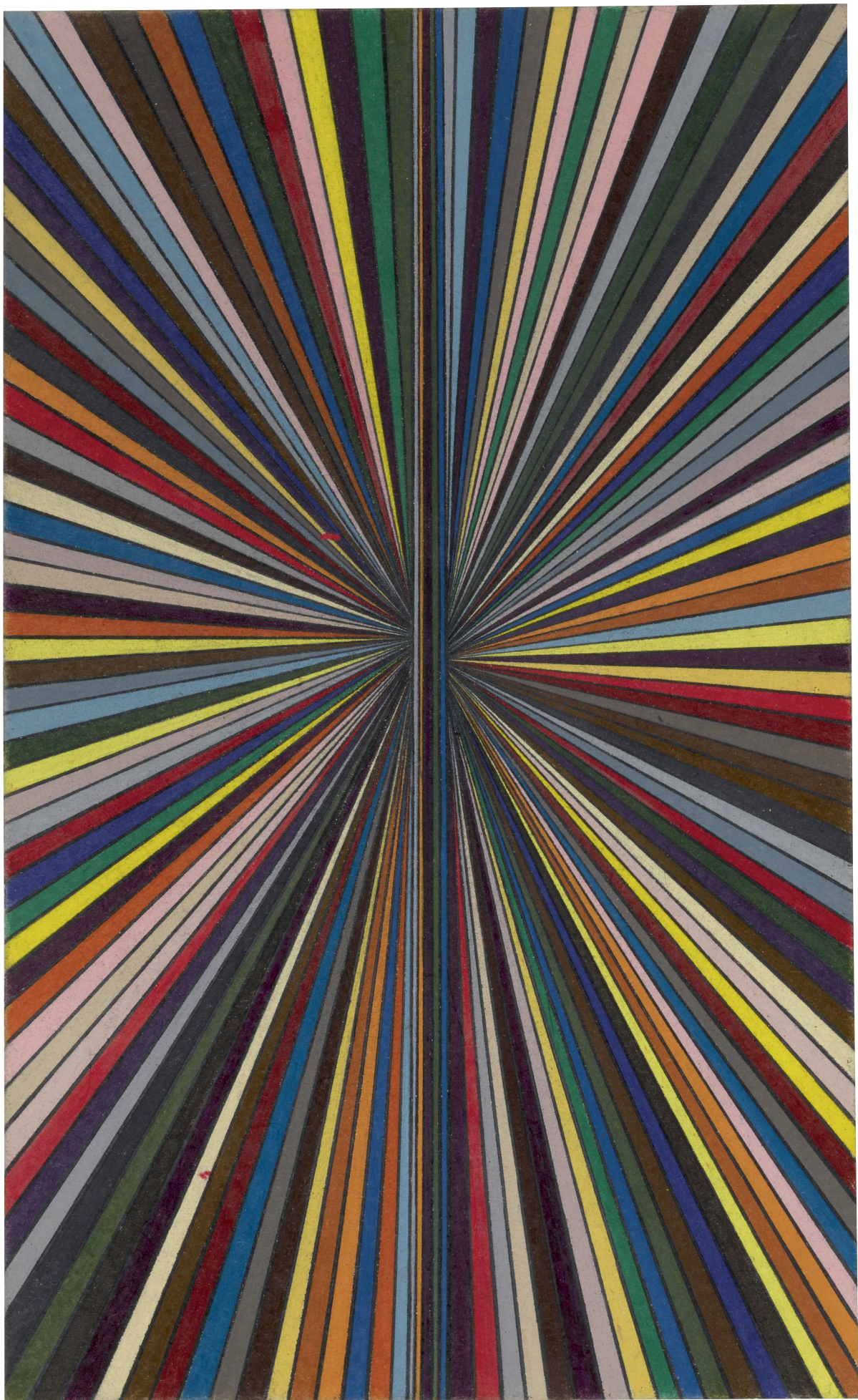
Sale: Gagosian Gallery, New York, *Art for Hillary Auction 2016*, 12th September 2016

Purchased at the above sale by the present owner

Grotjahn's *Untitled (Full Color Butterfly for Hillary 47.22)* from 2016 is an exhilarating jewel-like example of the artist's highly accomplished butterfly compositions. Enticing the viewer into its spellbinding vortex, Grotjahn produces a gripping perceptual experience that hovers between the sobering flatness of early Modernist painting and the expressionistic effect of its dizzying intensity. Engaging with influences as diverse as the spatial illusions of Op Art, the social utopianism of Constructivism, and the avant-garde radicalism of analytical Cubism, Grotjahn graphically emphasises the vitality of abstract painting today. Since 1997 Grotjahn has employed his now-iconic butterfly motif with single, dual and multiple vanishing points across a highly regarded series of paintings and works on paper. As Michael Ned Holte remarked: 'The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman. Grotjahn's abstracted geometric figure is suitably elusive. In fact, the more familiar it becomes, the more he refines its ability to surprise and, perhaps paradoxically, takes it further away from actual butterflyness' (M. Ned Holte, 'Mark Grotjahn' in *Artforum*, November 2005, p. 259).

The riveting *Untitled (Full Color Butterfly for Hillary 47.22)* stuns in its exceptional clarity and mesmeric beauty. His *Butterfly* paintings operate within the tension between the ostensibly incongruous poles of abstraction and figuration, complicating the formal correlation between the winged insects and the pictures' purely geometric organisations of shapes. As Douglas Fogle notes: 'Grotjahn's butterflies hover precipitously close to the line between abstract geometry and illusionistic spatiality, displaying a kind of graphic unconscious that constitutes a paradoxically systematic disruption of a rational and orderly system' (D. Fogle, 'In the Center of the Infinite', in *Parkett* 80, 2007, p. 117).

Grotjahn's iconic composition of complex and radiant colour both challenges and expands upon the paradigms of classical and modernist painting. His genius lies in his revolutionary use of perspective and geometric manipulations of space. Each richly opaque ray of colour is entirely independent, a technique that lends the overall piece Grotjahn's characteristic clarity and precision. The hypnotic, kaleidoscopic creation that is the present work is flamboyant and electric yet deliberately enigmatic at the same time.



13 ○ ED RUSCHA (b. 1937)

Blue Scream

signed *Edward Ruscha* and dated 1964; signed EDWARD RUSCHA, titled BLUE SCREAM and dated 1964 on the backing board

tempera and pencil on paper

image size: 26.1 by 24.6cm.; 10¼ by 9⅞in.

sheet size: 34.9 by 30.4cm.; 13¾ by 12in.

Painted in 1964.

± £ 700,000-1,000,000

€ 830,000-1,190,000 US\$ 910,000-1,300,000

PROVENANCE

Louise Katzman Kurabi, Seattle (a gift from the artist)

Sale: Christie's, New York, 7th March 2012, lot 77

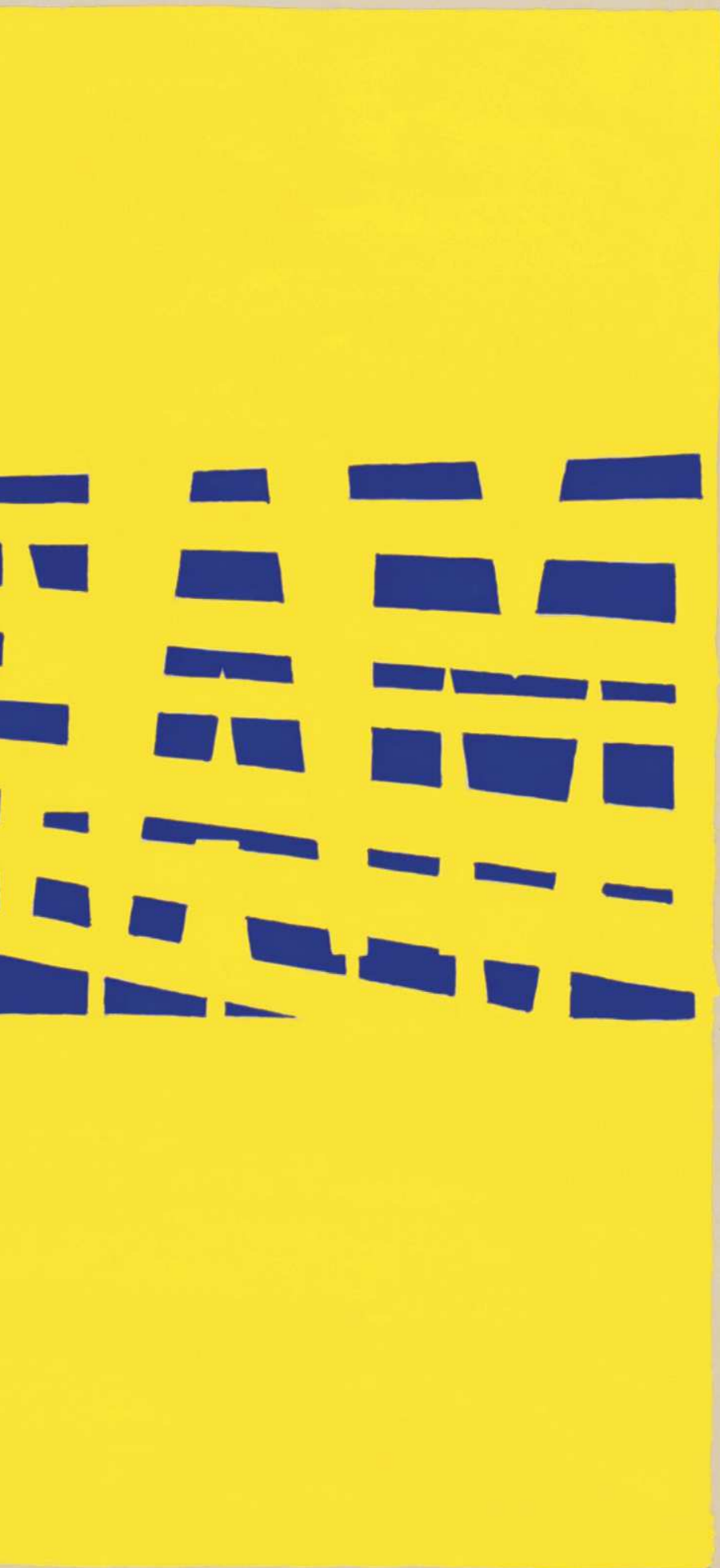
Purchased at the above sale by the present owner

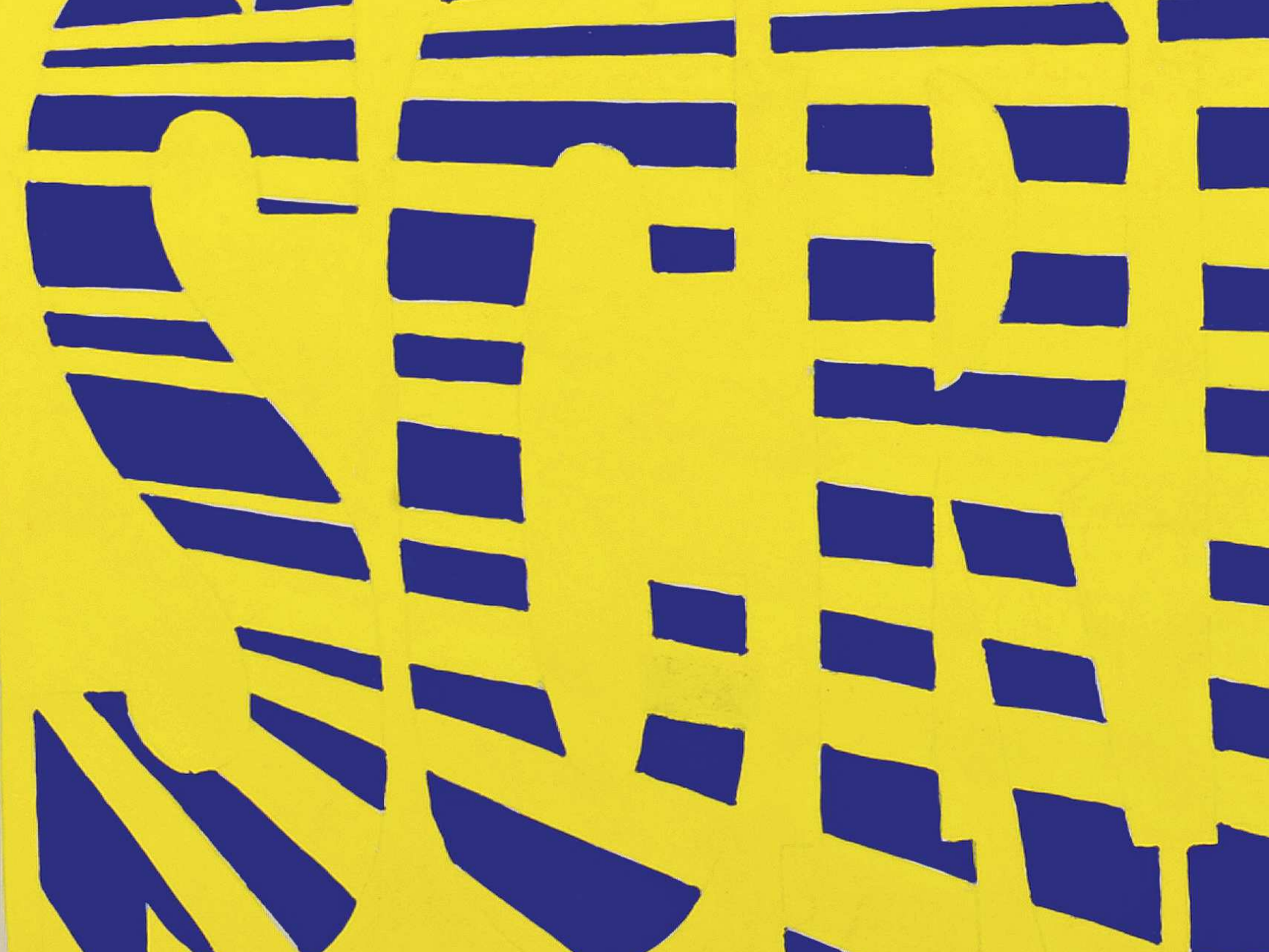
LITERATURE

Lisa Turvey, *Edward Ruscha Catalogue Raisonné of the Works on Paper: Volume One: 1956-1976*, New Haven & London, 2014, no. D.1964.09, illustrated in colour p. 139



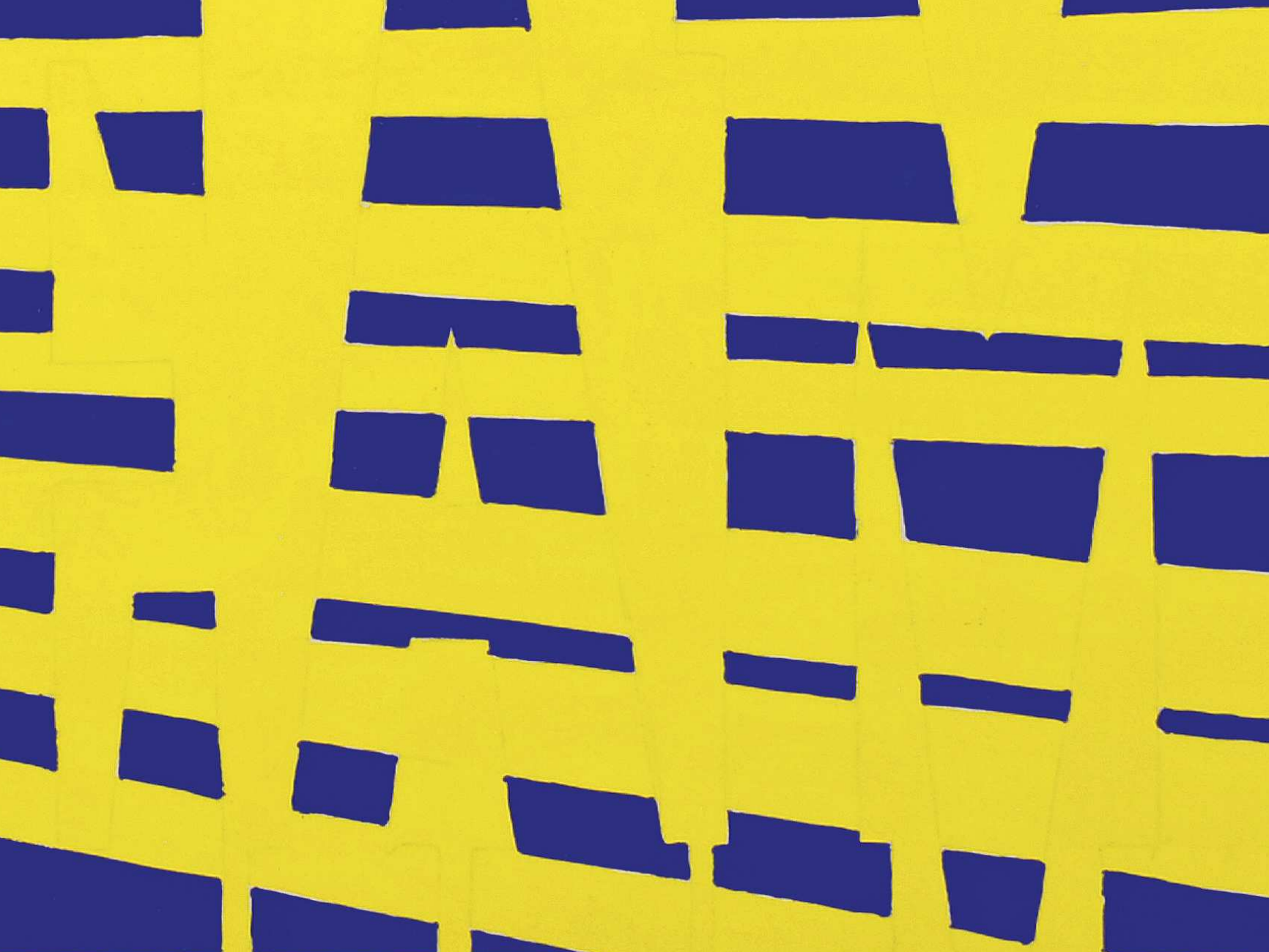
THE
SCHOOL
OF
THE
FUTURE





Blue Scream is a vibrant gem-like example of Ed Ruscha's celebrated series of text paintings. Coming from the earliest phase of his career, this work not only reveals this artist's fascination with language and text, but also denotes his preoccupation with the tropes and aesthetic of American cinema. *Blue Scream* is one of four works that the artist created in 1964 using the 'SCREAM' motif punctuated by rakish lines of radiating width; another of these – *Yellow Scream* – is now held in the permanent collection of the Art Institute of Chicago. The present example also has significant provenance having resided for nearly thirty years in the collection of Louise Katzman Kurabi. Kurabi was a curator at the San Francisco Museum of Modern Art in the early 1980s and put together Ed Ruscha's first ever retrospective in 1984; the grateful artist gave her this effervescent art work some months afterwards.

The bold graphics of this painting proclaim the often ignored sensory dimension of language that enraptures Ruscha. He uses words in his paintings as aesthetic forms as much as significant symbols and for mood as much as for meaning. In the artist's own words: 'I love language. Words have temperatures to me' (quoted in *Ed Ruscha: Fifty Years of Paintings* (exhibition catalogue), Hayward Gallery, London, 2009, pp. 46-47). In this respect, he can be seen to presage such artists as Christopher Wool who relished the abstract qualities of typography in his similarly impactful letter paintings. However, Ruscha's 1960s practice is better aligned with the Pop movement that was dominating the contemporaneous avant-garde discourse. He showed at the Ferus Gallery in Los Angeles at the same time as Andy Warhol, his works are created with high-key super-saturated palettes that seem typically Pop, and in content they are filled with the vernacular of the American everyman. SCREAM sits perfectly alongside the other emphatic



ejaculations and exhortations that Ruscha was deploying in his works of the early 1960s like HONK, BOSS, and JELLY. These words feel quotidian, accessible, and impactful; typical of an art movement that aimed to take art out of the realms of high-minded intellectualism and into the immediacy of the everyday.

Ed Ruscha is also a quintessentially Californian artist whose oeuvre is suffused with the influence of American cinema. The artistic precedent of the silver screen informs so much of his best known work, from the brilliant sunset-like backdrops of some of his later text paintings, to the extraordinary panoramic angle that he used to depict the gas stations of the west coast in the early 1960s. In the present work, this influence is palpable. The manner in which Ruscha punctures the word with spotlight-like lines from the left hand side is entirely redolent of the way that the artist constructed the Twentieth Century Fox logo for his famous 1962 painting *Large Trademark with Eight Spotlights*. Even the word itself seems to carry the implication of cinema, for its assonance with 'screen', and for its implicit association with the horror genre that was booming in contemporaneous culture.

Blue Scream stands out among the critical paper works of the early 1960s that were fundamental contributions to the Pop Art movement and laid the foundation for the visual language that established Ruscha as one of the most influential artists of his generation. Executed with the incredible energy and graphic force that typify this electric oeuvre, *Blue Scream* should be considered a distillation of the genius of Ruscha's unique aesthetic idiom, melding his own creative vision with the aesthetics of the silver screen, to create a unique work of unbridled impact.

14 PABLO PICASSO (1881 - 1973)

Buste de femme nue

signed *Picasso* (lower left) and dated *11.1.21.* (upper left)

watercolour on paper

16 by 10.5cm.; 6¼ by 4⅛in.

Executed on 11th January 1921.

± £ 200,000-280,000

€ 237,000-332,000 US\$ 259,000-363,000

PROVENANCE

Saidenberg Gallery, New York

Thomas Ammann Fine Art, Zurich

Acquired from the above by the present owner in 1988

EXHIBITED

Zurich, Thomas Ammann Fine Art, *Picasso: Drawings, Watercolors, Pastels*, 1988, no. 10, illustrated in colour in the catalogue (titled *Femme assise* and as dating from 1920)

LITERATURE

Christian Zervos, *Pablo Picasso, supplément aux années 1920-1922*, Paris, 1975, vol. 30, no. 131, illustrated pl. 50

Executed in January 1921, Picasso's *Buste de femme nue* is an elegant example of the artist's experiments with the Neo-Classical idiom that he adopted in the years immediately following the First World War. Combining a remarkable play of light and shadow with the warm, Mediterranean colouration that is common to works of this period, the composition is imbued with a timeless monumentality. It appears to relate closely to a series of drawings and paintings begun in the Autumn of 1920 which show a woman seated, sometimes reading, but always with one arm raised to her face in a gesture of quiet contemplation. Josep Palau i Fabre specifically relates these figures to Olga who was at this time expecting Picasso's first child – the composition would later morph into a group of works on the theme of maternity. Picasso would develop this theme over the coming years to its full potential in masterpieces such as *Trois femmes à la fontaine* (The Museum of Modern Art, New York) and *Deux femmes nues assises* (Kunstsammlung Nordrhein-Westfalen, Düsseldorf).

The artist's return to a classical style was part of a larger *rappel à l'ordre* that dominated the avant-garde following the First World War, fuelled by a desire for stability, introspection and contemplation after the shock and destruction of the war. Always ahead of the curve, Picasso seems to have pre-empted this shift; his earliest works in this style date from 1917 following a trip to Italy. In fact, during these years he alternated between the flattened planes and abstractions of cubism and a distinctively voluptuous and sculptural form of classicism. In many cases, and particularly with the present work, his classicism appears tempered by the later influences of artists like Jean-Auguste-Dominique Ingres. Picasso's allusions to the art of antiquity are less a submission to a specific style than a demonstration of his continuous desire for reinvention and the drive for new means of expression that was the touchstone of his genius.







15 AUGUSTE RODIN (1840 - 1917)

Tête de Saint-Jean Baptiste dans un plat, version de profil

signed A. Rodin

marble

length: 37.3cm.; 14⁵/₈in.

Conceived in 1887, this version was probably executed by Jacques Barthélémy between 1888 and 1892.

This work will be included in the forthcoming *Catalogue critique de l'œuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme LeBlay under the archive number 2008-1887B.

£ 400,000-600,000

€ 474,000-715,000 US\$ 520,000-780,000

'Saint John the Baptist [...] a man of nature, a visionary, a believer, a precursor who came to announce one greater than himself'

AUGUSTE RODIN

PROVENANCE

Sale: Galerie Charpentier, Paris, June 1954, lot 18

Private Collection, Paris

Sale: Artcurial, Paris, 3rd December 2013, lot 122

Purchased at the above sale by the present owner

EXHIBITED

Groninger Museum, Groninger Museum, *Rodin - Genius at Work*, 2016-17

LITERATURE

Ional Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, bronze edition catalogued p. 101

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 21-3, another version illustrated p. 206

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, another marble version illustrated p. 648







The subject of Saint John the Baptist was one that Rodin turned to a number of times in his career, capturing him both in life – as a strong preacher and apostle – and at the moment of his martyrdom at the hands of Herod II. This latter was a subject with considerable artistic precedent and one that found particular favour among Rodin's contemporaries. As Antoinette Le Normand-Romain argues, Rodin's head was 'perfectly in tune with the sensibility of the time, lies half way between Symbolism and realism, and testifies to a genuine search for decorative effect' (A. Le Normand-Romain, in *Rodin* (exhibition catalogue), Royal Academy of Arts, London, 2006, p. 243).

The saint evidently held great appeal for the artist, who described him as a visionary and a man of nature and included his severed head in the scheme for his masterpiece *The Gates of Hell*. However, whilst in his earlier sculpture of the saint Rodin concentrated on the physicality of his model, in the present work Rodin focuses on the unique expressivity of the face. In showing the head alone, without the wider context of a body or a victorious Salome, Rodin was not only acknowledging Symbolist influences, but also transforming the sculpted work into a something approaching a devotional object. John L. Tancock argues that this may have been the case, writing: 'Rodin, with his considerable knowledge of medieval and Renaissance sculpture, may be expected to have been familiar with earlier versions of this subject. During the fourteenth and fifteenth centuries chargers with the heads of St. John the Baptist were utilized as devotional images' (J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 205). Equally, Rodin may have had in mind the work of Caravaggio who made two versions of the subject and whose painting so skilfully treads the line between devotion and expression. In Rodin, the result is a work of powerful expressivity that captures both the pathos of the moment and the enduring grace of his subject.



16 ○ VINCENT VAN GOGH (1853 - 1890)

Un Coin de jardin à Arles

signed *Vincent* (lower left)

reed pen and brown ink and pencil on paper with the artist's marbled paper fictive frame

24.2 by 31.6cm.; 9½ by 12½in.

Executed at Arles in 1888.

± £ 1,500,000-2,000,000

€ 1,780,000-2,370,000 US\$ 1,950,000-2,590,000

PROVENANCE

Emile Bernard (a gift from the artist on 15th July 1888)

Julien Tanguy, Paris (acquired from the above by 1892)

Johan Rohde, Copenhagen (acquired from the above in 1892)

Mrs Asa Johan Rohde, Copenhagen (by descent from the above. Sold by her estate: Sotheby's, London, 6th July 1960, lot 160)

M.F. Feheley, Toronto (sold: Sotheby's, London, 28th June 1972, lot 5)

J.S. Lewis, New York (purchased at the above sale)

Wildenstein & Co., New York

Acquired from the above by the present owner in June 2009

EXHIBITED

Copenhagen, Halmtoiv, *Frie udstilling*, 1893, no. 197

Copenhagen, Ny Carlsberg Glyptotek, *Fransk Kunst, Maleri og Skulptur fra det 19. og 20.*

Aarhundrede, 1945, no. 113 (titled *Landsskabstudie. Motiv fra Arles*)

New York, The Metropolitan Museum of Art, *Van Gogh in Arles*, 1984, no. 72, illustrated in colour in the catalogue (titled *Garden with Weeping Tree*)

Martigny, Fondation Pierre Gianadda, *Van Gogh*, 2000, no. 65, illustrated in colour in the catalogue (titled *Jardin à l'arbre pleureur*)

Amsterdam, Van Gogh Museum & New York, The Metropolitan Museum of Art, *Vincent Van Gogh: The Drawings*, 2005, no. 88, illustrated in colour in the catalogue, illustrated as an infrared reflectogram in the catalogue

London, Royal Academy of Arts, *The Real Van Gogh: The Artist and His Letters*, 2010, no. 103, illustrated in colour in the catalogue (titled *The Garden: A Corner of a Garden in the Place Lamartine*)





Vincent



LITERATURE

- Jacob-Baart de la Faille, *L'Œuvre de Vincent van Gogh, Catalogue raisonné*, Paris & Brussels, 1928, vol. III, no. 1450, catalogued p. 137; vol. IV, no. 1450, illustrated pl. CLVII
- Johan Rohde, *Journal fra en Rejse i 1892*, Copenhagen, 1955, illustrated p. 89
- Jacob-Baart de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, no. F1450, illustrated p. 507
- Paolo Lecaldano, *Tout l'œuvre peint de Van Gogh*, Paris, 1971, vol. II, no. 571B, illustrated p. 212
- Mark W. Roskill, 'Van Gogh's exchanges of work with Emile Bernard in 1888', in *Oud Holland*, vol. 86, Issue 1, 1971, illustrated p. 145 (titled *A Park in Arles*)
- Charles W. Millard, 'A Chronology for Van Gogh's Drawings of 1888', in *Master Drawings*, XII, no. 2, 1974, discussed pp. 160-164 (note 51)
- Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1980, no. 1509, illustrated p. 344
- Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1984, no. 1509, illustrated p. 344 (titled *Newly Mowed Lawn with Weeping Tree*)
- Gauguin og van Gogh i Kobenhavn i 1893* (exhibition catalogue), Ordstrupgaardsamlingen, Copenhagen, 1984-85, no. 64, illustrated p. 115
- Susan Alyson Stein (ed.), *Van Gogh: A Retrospective*, New York, 1986, illustrated p. 290 (titled *Garden with Weeping Tree*)
- Van Gogh et Arles, Exposition du Centenaire* (exhibition catalogue), Ancien Hôpital Van Gogh, Arles, 1989, mentioned p. 48
- Vincent van Gogh, Drawings* (exhibition catalogue), Rijksmuseum Kröller-Müller, Otterlo, 1990, mentioned pp. 231 & 238
- Jacob-Baart de la Faille, *Vincent van Gogh: The Complete Works on Paper, Catalogue Raisonné*, San Francisco, 1992, vol. I, no. 1450, catalogued p. 378; vol. II, no. 1450, illustrated pl. CLVII
- Liesbeth Heenk, *Vincent van Gogh's Drawings, An Analysis of Their Production and Uses*, London, 1995, mentioned pp. 170, 171 & 240
- Jan Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam & Philadelphia, 1996, no. 1509, illustrated p. 344 (titled *Newly Mowed Lawn with Weeping Tree*)
- Marije Vellekoop & Roelie Zwikker, *Vincent van Gogh, Drawings*, Amsterdam, 2007, vol. 4, p. 86
- Leo Jansen, Hans Luijten & Nienke Bakker (eds.), *Vincent van Gogh: The Letters*, London, 2009, vol. 4, illustrated in colour pp. 176, 305 & 307





Vincent van Gogh, *Pelouse ensoleillée: Jardin public de la Place Lamartine*, 1888, oil on canvas, Private Collection

Van Gogh's *Un Coin de jardin à Arles* belongs to a group of fifteen drawings executed in the early summer months of 1888 which he sent to his friend Emile Bernard in a burst of intense creativity which now provides a succinct impression of his increasing artistic confidence and ambition.

Bernard and Van Gogh had met during the latter's stay in Paris in 1887-89 and quickly cemented a strong friendship. They kept up an animated correspondence when they went their separate ways, exchanging ideas about painting and eventually works of art themselves. Bernard sent Van Gogh a group of pen and ink sketches in the Spring of 1888 and Van Gogh responded with a selection of his own drawings, sending an initial group of six on the 15th July (including the present work) and sending a further group of nine a few days later. *Un Coin de jardin à Arles* was the pre-eminent work among these and the only one that van Gogh referred to explicitly in his letters. He also emphasised its importance in the way he presented it to Bernard; Susan Alyson Stein describes how Van Gogh, 'often gave thought to the presentation of his works – even those being shown informally to friends or family', going on to explain how in the case of the present work, 'he affixed a marbleized paper border, giving the motif – which he had already singled out by mentioning it in his cover letter – the distinction of having a frame, albeit a makeshift one, apparently cobbled together from bits of book endpapers, portfolio or wrapping paper' (S. A. Stein in *Vincent Van Gogh. The Drawings*, op. cit., p. 272).

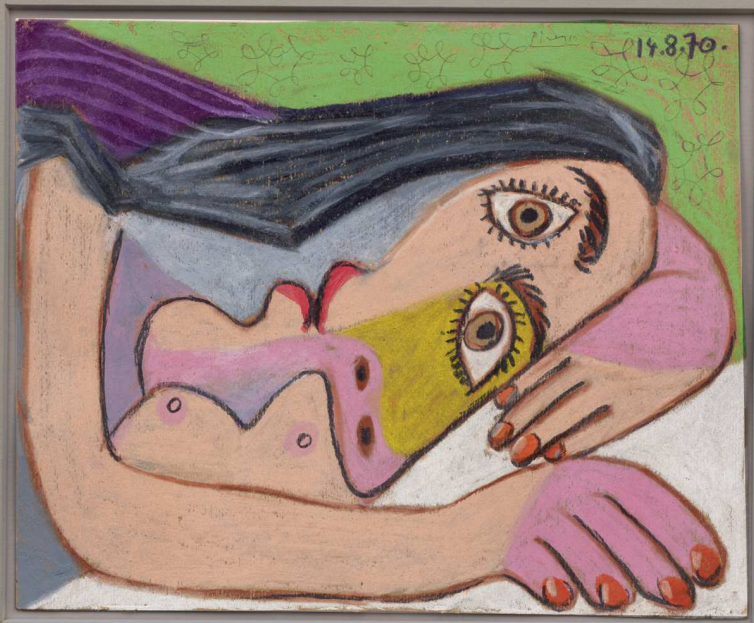
The subject of *Un Coin de jardin à Arles* was obviously of some fascination to Van Gogh, who described it to his brother Theo in a letter written around 5th July 1888: 'Here is a new subject. A corner of a garden with clipped shrubs and a weeping tree, and in the background some clumps of oleanders. And the lawn just cut with some long trails of hay drying in the sun, and a little corner of blue-green sky at the top' (*Vincent van Gogh: The Letters*, op. cit., vol. IV, letter no. 636, p. 160). The motif, which was taken from one of the gardens in the Place Lamartine which Van Gogh could see from the Yellow House, was repeated in two further drawings, one included in a letter to Theo and another which was sent to the Australian painter John Peter Russell. The present view directly relates to the oil painting *Pelouse ensoleillée: Jardin public de la Place Lamartine* and the garden appears again from a slightly different viewpoint in *Le Jardin du Poète* which is now in the collection of The Art Institute of Chicago.

The drawings were executed after the oil and in sending them to his brother and friends Van Gogh hoped to offer a snapshot of the themes and concerns he was pursuing in his painting. However, these pen and ink drawings had an appeal for the artist that was separate to their relationship with his oil painting; as he observed in a letter of 1883, working in this way, 'makes it possible to put effects on paper in a relatively short time which would lose something of what people call their 'spontaneity' if done in another way' (*Vincent van Gogh: The Letters*, op. cit., vol. II, letter no. 307, p. 255). That spontaneity is immediately apparent in the present work which combines a remarkable control and concision in the handling with a vivid sense of the moment in an exquisite example of Van Gogh's work in this medium.









17 **PABLO PICASSO** (1881-1973)

Buste de femme couchée

signed *Picasso* and dated 14.8.70. (upper right)
coloured chalk and pencil on cardboard
22.5 by 27.6cm.; 8⁷/₈ by 10⁷/₈in.
Executed on 14th August 1970.

± £ 700,000-900,000

€ 830,000-1,070,000 US\$ 910,000-1,170,000

PROVENANCE

Galerie Louise Leiris, Paris

Galerie Beyeler, Basel (by 1971)

Private Collection, Basel

Thence by descent to the present owner

EXHIBITED

Paris, Galerie Louise Leiris, *Picasso. Dessins en noir et en couleurs*, 1971, illustrated in colour in the catalogue

Basel, Galerie Beyeler, *Picasso Ausstellung - 90 Zeichnungen*, 1971-72, no. 84 (titled *Buste de Femme*)

Basel, Kunstmuseum, *Die Picassos sind da! Eine Retrospektive aus Basler Sammlungen*, 2013, no. 159, illustrated in colour in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1970*, Paris, 1977, vol. 32, no. 259, illustrated pl. 81

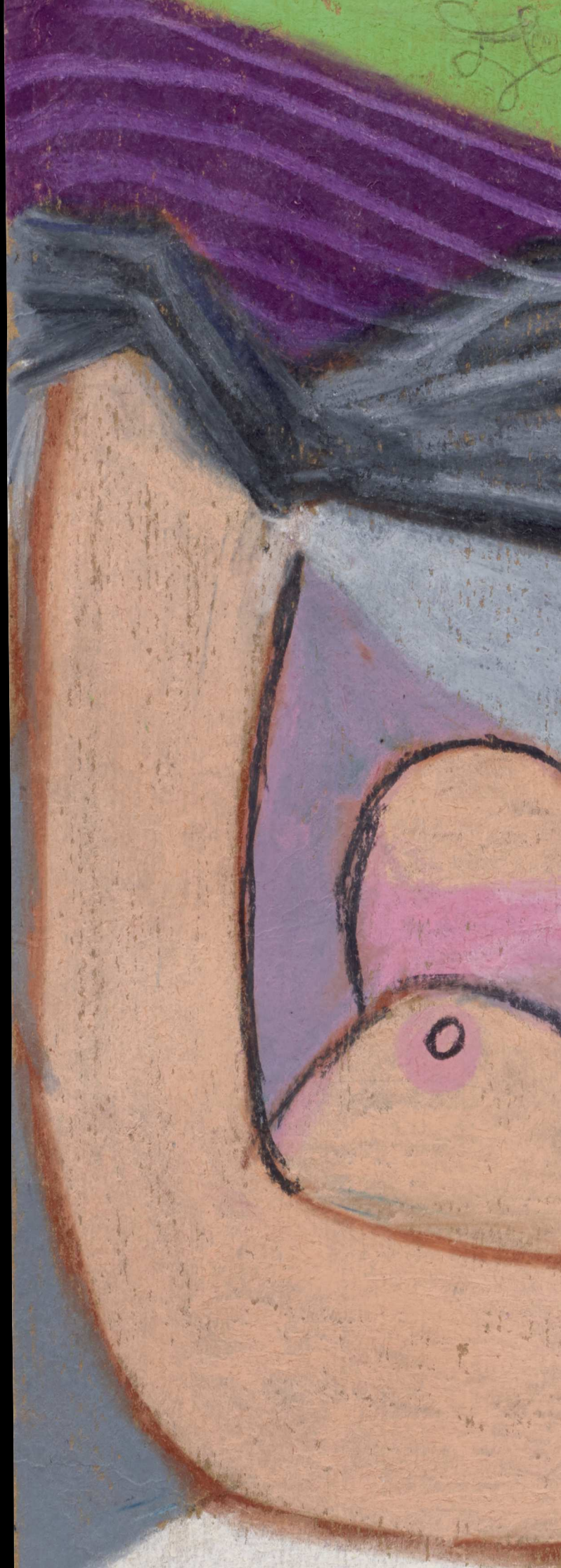






Painted in 1970, *Buste de femme couchée* illustrates Picasso's ongoing exploration of the female form. Picasso met Jacqueline Roque in 1952 at the pottery studio in Vallauris, when he was still living with Françoise Gilot. The artist soon fell under her spell and, following his separation from Gilot in 1954, Jacqueline became his principle model and muse; his depictions of her constitute the largest group of images of any of the women in his life. In the 1950s she served as a model for several of Picasso's reinterpretations of art historical masterworks, but from the early 1960s Picasso was increasingly interested in making her the singular focus of his attention. He experimented ceaselessly with different modes of representing her; she is depicted as one half of a kissing couple or an artist and model, and as the sole subject of paintings. In the present work Picasso shows her reclining, with her supine figure and the latent sensuality of the image recalling his celebrated 1930s portraits of Marie-Thérèse. The scale of the composition and the way her body fills the picture plane make it a particularly intimate work, whilst the vibrant colours and the richness of the chalk surface combine to imbue it with a delightful vivacity.

As in many of his late works Jacqueline is not named as the subject, but is immediately recognisable from her raven-black hair, dark eyes and striking features that Picasso often portrayed in a distinctively asymmetrical arrangement. Instead she becomes part of the dialogue between artist and muse that is a particular feature of Picasso's later work. As Marie-Laure Bernadec explains: 'it is characteristic of Picasso, in contrast to Matisse and many other twentieth-century painters, that he takes as his model – or as his Muse – the woman he loves and who lives with him, not a professional model. So what his paintings show is never a 'model' of a woman, but woman as model. This has its consequences for his emotional as well as artistic life: for the beloved woman stands for 'painting', and the painted woman is the beloved: detachment is an impossibility. Picasso never paints from life: Jacqueline never poses for him; but she is there always, everywhere. All the women of these years are Jacqueline, and yet they are rarely portraits. The image of the woman he loves is a model imprinted deep within him, and it emerges every time he paints a woman' (M.-L. Bernadec, in *Late Picasso* (exhibition catalogue), Musée National d'Art Moderne, Paris & Tate Gallery, London, 1988, p. 78).





18 ○ **PABLO PICASSO** (1881-1973)

Bague de forme ovale. Portrait de Dora Maar

ink and coloured pencil on paper in a yellow metal composite ring

image size: 2.5 by 1.4cm.; 1 by ½in. (oval)

overall size: 4 by 2.5cm., 1½ by 1in. (oval)

Executed circa 1936-39.

The authenticity of this work has been confirmed by Claude Picasso.

⊕ £ 300,000-500,000

€ 356,000-595,000 US\$ 389,000-650,000

PROVENANCE

Dora Maar, France (a gift from the artist. Sold: Piasa, Paris, *Les Picassos de Dora Maar*, 27-28th October 1998, lot 91)

Purchased at the above sale by the present owner







This ring, containing Picasso's exquisite portrait of Dora Maar, was a gift from the artist to his lover in the 1950s. In his 1993 publication about their relationship, James Lord recounted the story of its inception: 'Dora and Picasso one day were strolling on the Pont Neuf, they had a bitter altercation in the course of which the artist reproached his mistress for having prevailed on him to give a work of art in exchange for a bauble (a cabochon ruby set in a gold and agathe ring), whereupon Dora took the ring from her finger and threw it into the Seine, silencing her lover. She later regretted having been so impulsive. A few months afterwards, the riverbed at that spot was being dredged, and for several days Dora haunted the spot, in hopes of recovering her ring. But it was lost for good. And through Picasso's fault [...] she kept at him until he created a ring of his own design for her' (J. Lord, *Picasso and Dora: A Personal Memoir*, New York, 1993, p. 215).

The result was a small series of pieces of jewellery, usually found objects which Picasso then adapted either through inclusion of a drawing or in some cases incising an image into the metal. Of these works, the present *Portrait de Dora Maar* is among the most attractive, with the intricacy of the enamel surround providing a striking counterpoint to the artist's portrait of his lover. The ring seems a particularly fitting symbol of their love; the legendary story of one of their first encounters, when Picasso came across Dora Maar seated at a table in Les Deux Magots driving a small knife into the wooden table between the fingers of her gloved hands, sometimes drawing blood. Entranced by this dangerous game, Picasso introduced himself and at the end of the evening took the gloves as a memento. Maar's hands then had always been a particularly charged motif in their tempestuous and impassioned relationship and from the story of the ring's inception it is clear that they remained so.

Portrait de Dora Maar remained in Dora Maar's personal collection until her death in 1997 and was purchased at the sale of her estate by the present owner.





Man Ray, Dora Maar, 1936
© Man Ray Trust / ADAGP, Paris and DACS, London 2017

19 PABLO PICASSO (1881 - 1973)

Femme endormie

dated *Boisgeloup 28 juin XXXIII* (lower edge)

oil on canvas

15.8 by 23.7cm.; 6¼ by 9⅜in.

Painted at Boisgeloup on 28th June 1933.

The authenticity of this work has been confirmed by Claude Picasso.

± £ 2,000,000-3,000,000

€ 2,370,000-3,560,000 US\$ 2,590,000-3,890,000

PROVENANCE

Estate of the artist

Marina Picasso, Paris (the artist's granddaughter; by descent from the above and until at least 1982)

Galerie Thomas, Munich

Private Collection, Europe (acquired from the above in the 1980s. Sold: Sotheby's, London, 22nd June 2010, lot 15)

Purchased at the above sale by the present owner

EXHIBITED

Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle; Frankfurt, Städtische Galerie im Städtischen Kunstinstitut & Zurich, Kunsthaus, *Pablo Picasso. Eine Ausstellung zum hundertsten Geburtstag. Werke aus der Sammlung Marina Picasso*, 1981-82, no. 157, illustrated in colour in the catalogue

Tokyo, The National Museum of Modern Art & Kyoto, Municipal Museum, *Picasso: Masterpieces from Marina Picasso Collection and from Museums in U.S.A. and U.S.S.R.*, 1983, no. 132, illustrated in colour in the catalogue



2015年11月22日





Picasso first saw Marie-Thérèse on the streets of Paris in 1927, when she was only seventeen years old and while he was still entangled in an unhappy marriage to Olga Khokhlova. 'I was an innocent girl,' Walter remembered years later. 'I knew nothing - either of life or of Picasso... I had gone to do some shopping at the Galeries Lafayette, and Picasso saw me leaving the Metro. He simply took me by the arm and said, "I am Picasso! You and I are going to do great things together"' (quoted in *Picasso and the Weeping Women* (exhibition catalogue), Los Angeles County Museum of Art, Los Angeles & The Metropolitan Museum of Art, New York, 1994, p. 143). Although their relationship remained a secret for many years, her presence permeates his work of this period. Captivated by her youthful, unpredictable spirit as well as by her voluptuous physique, Picasso's renderings of Marie-Thérèse are erotically charged, often showing her in the state of sleep and carefree abandon, as in the present work. William Rubin observed: 'None of Picasso's earlier relationships had provoked such sustained, lyrical power, such a sense of psychological awareness and erotic completeness... Picasso proceeds from his intense feeling for [Marie-Thérèse]... he paints the body contemplated, loved and self-contemplating' (W. Rubin, *Picasso in the Collection of the Museum of Modern Art*, New York, 1971, p. 138).

This contemplative quality is beautifully presented in *Femme endormie*, showing Marie-Thérèse in her sleep, open to the viewer's gaze. The sensuous lines that form her body and easy abandon of her posture emphasise both this sense of tranquillity and a physical acquiescence that made her such a compelling subject for the artist. Picasso shows her reclining on a bed that resembles a pedestal in its simplicity, elevating the nude to a work of art in her own right in a stylistic move that anticipates his later series of works on the subject of the artist and his model/muse. The painting also reveals Picasso thinking about his art in another way; the framed aperture with its checked curtains or drapes is reminiscent of Matisse's paintings of women in windows of the previous decade and indicative of the long-term rivalry between these two masters of modern art. In making this allusion, Picasso deftly transforms this work from a seductive depiction of his young lover into a wider statement of artistic intent.







20 **ALIGHIERO BOETTI** (1940 - 1994)

Sciogliersi come neve al sole

signed *Alighiero Boetti*, dated *Peshawar 1988* and inscribed *Pakistan by Afghan women* on the overlap

embroidery on canvas

21.5 by 21.5cm.; 8½ by 8½in.

Executed in 1988.

This work is registered in the Archivio Alighiero Boetti, Rome under n. 5672 and is accompanied by a certificate.

⊕ £ 60,000-80,000

€ 71,500-95,000 US\$ 78,000-104,000

PROVENANCE

Galerie Guy Bärtschi, Geneva

Acquired from the above by the present owner in 2007

'How one should understand *Sciogliersi come neve al sole* pensando a te a noi (*Melting like the snow in the sun in thoughts of you, of us*): Whom I was addressing my thoughts to back then, I no longer know. Most certainly it was a lady, a woman. After all, you melt because of heat and heat is what you receive with love, with erotic tension, with emotional being. All of this is energy. Energy = heat and heat melts the snow (the white)'

ALIGHIERO BOETTI

in *Alighiero Boetti: Mettere al Mondo il Mondo* (exhibition catalogue), Museums für Moderne Kunst, Frankfurt, 1998, p. 73



21 PIERO MANZONI (1933 - 1963)

Achrome

kaolin on pleated canvas
25 by 35cm.; 9 $\frac{7}{8}$ by 13 $\frac{3}{4}$ in.
Executed circa 1959.

⊕ £ 500,000-700,000

€ 595,000-830,000 US\$ 650,000-910,000

PROVENANCE

Collection Vaglio, Turin

Galleria Dante Vecchiato, Padova

Acquired directly from the above by the present owner in 2001

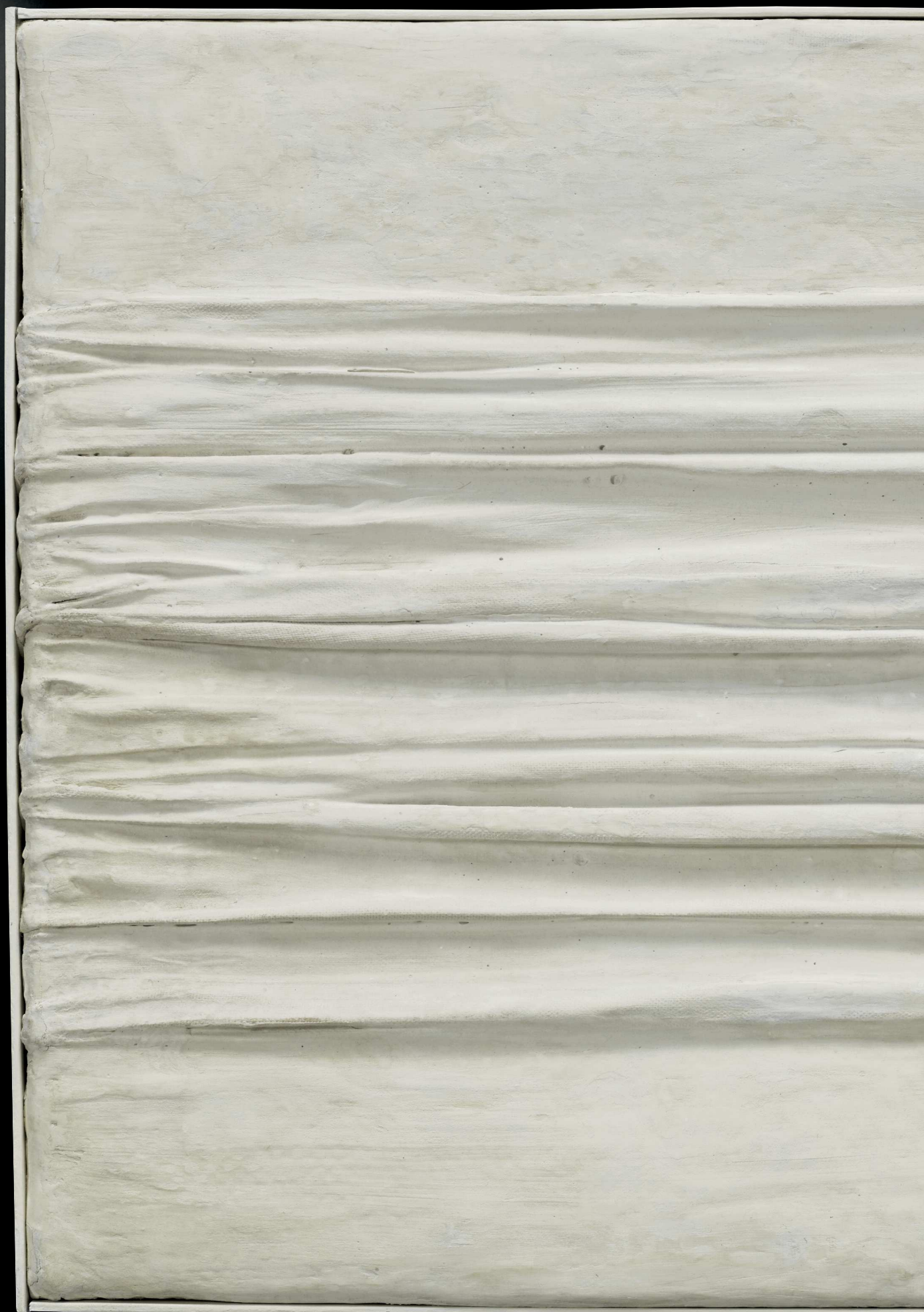
LITERATURE

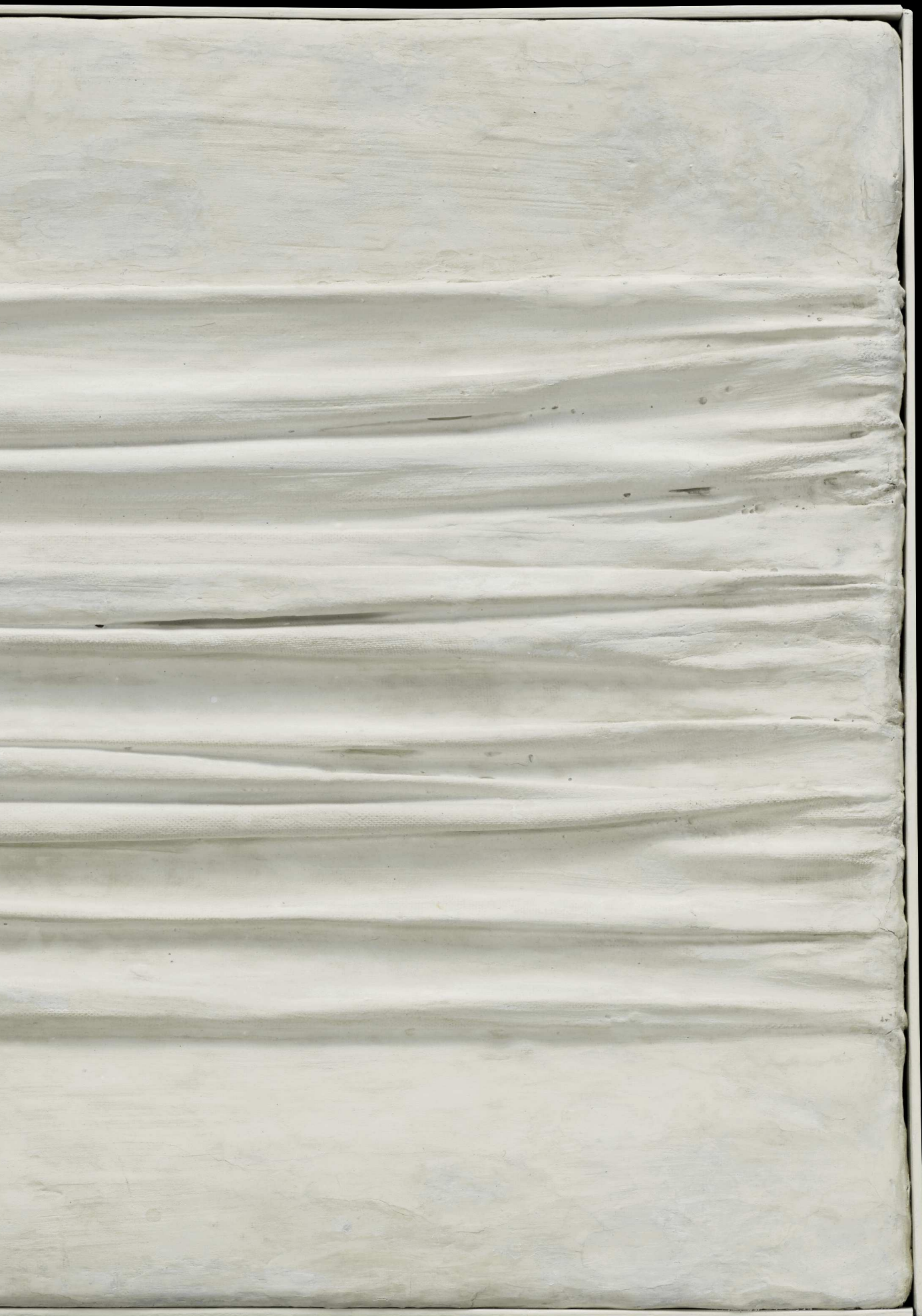
Germano Celant, *Piero Manzoni*, Milan, 1975, no. 133 cg, illustrated p. 157

Freddy Battino & Luca Palazzoli, *Piero Manzoni, Catalogue Raisonné*, Milan, 1991, no. 474, illustrated p. 304

Germano Celant, *Piero Manzoni. Catalogo generale*, Milan, 2004, vol. II, no. 373, illustrated p. 449







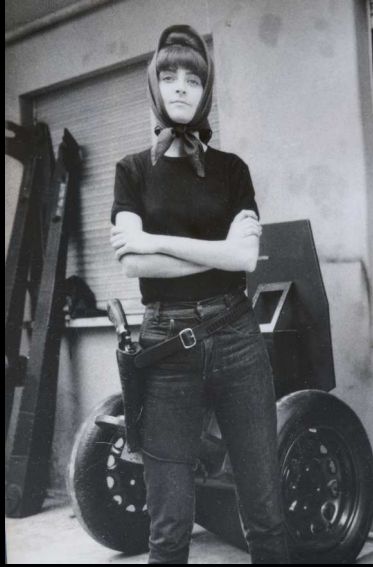
Achrome is a powerful work from the most celebrated series of Manzoni's oeuvre. Bedecked in supple striations and lyrical folds, it evokes at once a sense of sculptural solidity and an ethereal lightness. This work does not signify or represent anything but its own existence – a blank slate, a mute surface – a *tabula rasa* emancipated and emptied of allegory, allusion, and narrative expression. It exemplifies what Germano Celant said of this series: 'Manzoni's *Achrome* aspired to cut the umbilical cord between artefact and artificier; it aimed at reducing art's dependency on the artist [...] the *Achrome* represent no hue, no chromatic memory at all. Nothing that might recall the nature of the artist's own passion' (G. Celant in *Piero Manzoni* (exhibition catalogue), Serpentine Gallery, London, 1998, p. 22).

In circa 1959, the year of the present work's creation, the global artistic zeitgeist was dominated by the machismo action of Abstract Expressionism and the painterly gesture of *Art Informel*. The *Achromes* should be read as a conscious rejection of these schools; an attempt to entirely divorce the painted surface from active participation and to vanquish the fetishism of artistic gesture from contemporaneous taste. In his own words: 'I am unable to understand the painters that, whilst declaring themselves to be interested in modern problems, even today look on a painting as if it was a surface to be filled with colour and forms in accordance with a taste which can be more or less appreciated and which is more or less trained [...]. The painting is thus completed and a surface with limitless possibilities is finally reduced to a sort of recipient into which unnatural colour and artificial significance are forced and compressed. Why not empty, instead, this recipient? Why not liberate the surface? Why not attempt to discover the limitless significance of total space? Of pure and absolute light?' (P. Manzoni, 'Free Dimension', in *Azimuth*, no. 2, 1960).

The *Achromes* were created using the drying process of kaolin, a soft clay employed in making porcelain and first deployed by Manzoni in 1958. Manzoni would glue the canvas into a seemingly organic arrangement of self-proliferating folds and creases, before coating it with the chalky colourless kaolin solution. While the subsequent compositions are explicitly non-referential, their exquisite formal harmony suggests a kind of organic architecture, as though Manzoni had harnessed and liberated an innate beauty already inherent to his materials. Associations inevitably abound, and the viewer cannot help but be reminded of the crumbling soil ridges of a ploughed field, the expressive beauty of thick drapery in Renaissance marble sculpture or even the rumpled sheets of a post-coital bed.

Achrome exemplifies the thrust of Manzoni's artistic endeavours. Manzoni's prescient innovations anticipated both Conceptualism and *Arte Povera*, and his artistic legacy, enshrined by iconic works such as the one at hand, enduringly persists as a revolutionary presence within contemporary art today.





Two Important Works by Pino Pascali

From the Collection of

ANNA PAPPARATTI

From the prestigious collection of Anna Papparatti, Rome, *Bomba a mano* and *Collana con pendente Cannone* present two exceptional examples of Pino Pascali's iconic praxis, instantly broadcasting the playful, political and provocative nature of his work.

Paparatti, partner of the gallerist Fabio Sargentini, was a close personal friend of Pascali and a key figure in the Rome art scene of the 1960s and 1970s. They met each other at the Academy of Fine Arts in the early Sixties finding common ground in the joyful and playful way they both perceived life and art. It was at this time that Papparatti would often carry a real gun on her person, and it is in this everyday performance that Pascali's fascination with guns started to emerge, resulting in the *Le Armi* series to which these two works belong. His *Armi* were life-size replicas of what was, in 1965, the latest state-of-the-art weaponry. Made for an exhibition at the Galleria Gian Enzo Sperone held in Turin in January 1966, they reflect the culmination of Pascali's artistic aesthetic at this time. The fact that Pascali made these *Armi* in 1965, at a time when the vast American build-up of troops and weaponry in Vietnam was first beginning to catch public attention, was also no accident. They appeared at just the right time to unnerve and provoke. At the opening Pascali dressed himself up in military regalia wearing camouflage and posed provocatively amongst these fake weapons for the photographers.

Two years later Pascali died tragically in a motorcycle accident aged only thirty-three; his premature death left an emptiness in the art world as well as in Papparatti and Sargentini's lives. On the occasion of Pascali's funeral his coffin was covered in flowers by Anna Papparatti and Maria Pioppi (Michelangelo Pistoletto's wife) and carried by Sargentini and other artists. His untimely death continues to be perceived as the end of an artistic era.



22 PINO PASCALI (1935 - 1968)

Collana con pendente Cannone

enamelled metal gun and silver cord

length: 30cm.; 11¾in.

Executed in 1965.

⊕ £ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000

PROVENANCE

Anna Paparatti, Rome (acquired directly from the artist)

EXHIBITED

Rome, Museo del Corso, *Ori d'Artista: Il gioiello nell'arte italiana*, 2004, illustrated in colour in the catalogue

This striking necklace from 1965, a gift to Anna Paparatti, is made up of a small polished metal toy-cannon to which the artist tied a fine silver chain. The only piece of jewellery that Pascali produced, it has been most recently seen in the movie *Tutto su mio padre Fabio Sargentini* shown in 2003 at the Fondazione Olivetti Rome.

The subject - which also appears in Pascali's works *Cannone Bella Ciao* and *Cannone semovente* - is a cannon, the signature motif of his acclaimed *Le Armi* series. 'When I made the cannons I said: "How lovely to place a cannon in a place of sculpture" to succeed in truly placing it in a world that is so sacred, so fake...' (P. Pascali cited by the D'Ars Agency on the occasion of his exhibition at the Galleria L'Attico in Rome, May 1969).





23 PINO PASCALI (1935 - 1968)

Bomba a mano

signed *Pascali*, dated and inscribed *Diario il 24.1.67 ho ricaricato la bomba con questo biglietto. l'ho riverniciata oggi con smalto verde di ...* (on the note)

hand grenade containing a note

10 by 5.5cm.; 4 by 2½in.

Executed in 1967.

⊕ £ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000

PROVENANCE

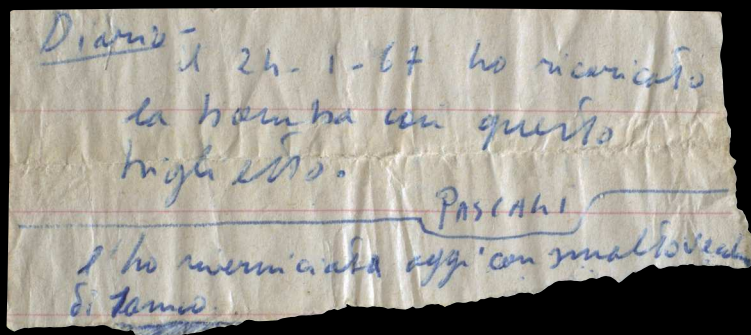
Anna Papparatti, Rome (acquired directly from the artist)

LITERATURE

Marco Tonelli, *Pascali Catalogo Generale delle sculture dal 1964 al 1968*, Rome, 2011, no. 33, illustrated p. 124

Bomba a mano represents an intensely loaded work from Pascali's most acclaimed body of work, the iconic series of military weapons *Le Armi*, and forms perhaps the most distinctive highlight of his tragically brief career.

Alongside the larger sculptures of weapons the artist produced three smaller works – a painted mortar shell, three plastic grenades and the present work, a real grenade containing a handwritten note reading: 'Diary 24. 1. 1967 I have recharged this bomb with this message written on paper, I have re painted it today with old green cadmio enamel of...'. By removing the internal structure of the grenade and instead including his note, Pascali transforms the work into a readymade object. In true Duchampian style, he 'recharges' its meaning, removing the danger and turning an object designed for killing into a vessel for his artistic intention. His study of weapons was inspired by contemporary life, 'Pascali did not join any political movement, he liked to provoke through art. His sabotage was to shift weapons from the battlefield to the art field, thus amazing the public, art dealers and collectors. The political gesture is in the paradox: offering weapons that don't fire in order to disarm war' (Anna D'Ellia, 'Il Teppista Dell 'Arte', in *Pino Pascali: ritorno a Venezia* (exhibition catalogue), Esposizione Internazionale d'Arte di Biennale di Venezia, Venice, 2011, p. 28).





24 ALBERTO BURRI (1915 - 1995)

Cretto

signed *Burri*, dated 76 and dedicated on the reverse

acrovinylic on polystyrene

24 by 17cm.; 9½ by 6¾in.

Executed in 1976.

This work is registered in the Archivio Fondazione Palazzo Albizzini, Città di Castello, under no. 7667, and is accompanied by a certificate.

⊕ £ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000

PROVENANCE

Private Collection, Rome (acquired from the artist in 1976. Sold: Sotheby's, Milan, 22nd November 2011, lot 109)

Purchased at the above sale by the present owner

LITERATURE

Fondazione Palazzo Albizzini (ed.), *Burri. Catalogo Generale*, Città di Castello, 2015, vol. II, no. 1458, illustrated in colour p. 320; vol. VI, no. i.7667, illustrated in colour p. 215



Burri's *Cretto*, from 1976, is an exquisite example from the *Cretti* series that the artist first began in 1970. Having exploited the expressive possibilities of everyday and often impoverished materials such as burlap (*sacchi*), wood (*legni*) and iron (*ferrì*), Burri turns to the primal materials of earth and water in this work. Beautifully composed of a virginal white surface and sculpted furrows, *Cretto* reveals the artist's unique approach to materials, exhibiting his ability to transform these into a medium capable of expressing his powerful artistic vision. In combining zinc white, kaolin and vinyl glue, *Cretto* exposes an enigmatic surface of deep craquelure that echoes 'the timeless crackling of the earth in a dry river bed when the slow evaporation of water has robbed the earth of its viscous consistency and left it bereft of moisture' (Jan Butterfield, 'Alberto Burri: Umbrian Echoes and Alchemical Implications,' in *Alberto Burri* (exhibition catalogue), Palm Springs Desert Museum, Palm Springs, 1982).

Before the Second World War, Burri, a student of medicine, did not envisage any artistic career. After being captured in Tunisia and interned in a prisoner of war camp, however, he returned to Italy with an inner necessity of exploring the possibilities of painting and abandoned a potentially secure career as a doctor. Painting represented for Burri a moment of catharsis, a response to his desire to overcome memories of the war by escaping into a creative dimension. Painting suddenly became essential to Burri's life and 'he created a new world of form' (Herbert Read quoted in *Alberto Burri* (exhibition catalogue), Hanover Gallery, London, 1960).

The *Cretti* series is thematically linked to Burri's time in California and the American Southwest, and re-examines the uneven cracked surfaces of the *Bianco* series of the early 1950s. Starting in the late 1960s the artist embarked on almost annual trips to Death Valley in Eastern California and other parts of the Southwest that proved to be inspirational. The cracked surfaces of dry earth in his photographs of Death Valley mirror the visual interests and formal choices in his works of the 1970s and 1980s.

Widely celebrated as a leading pioneer and one of the most influential Post-War Italian artists, *Cretto* epitomises Burri's revolutionary approach to material and his transformation of the concept of painting. So perfected was Burri's process that despite the natural and evocative nature of the *Cretti*, he was able to control the entire surface, allowing cracking to appear only in designated areas. As such *Cretto* reaches a perfect equilibrium between the sensuality of texture, a precision of composition and the vitality of his materials. As J. J. Sweeney once commented: 'Burri is a poet, a surgeon who knows and feels with intense visualization what lies in the fleshy surface of his compositions, and an artist who is able to suggest this to the sympathetic observer' (J. J. Sweeney, *Burri*, Rome, 1955, p. 6).



25 JULIO GONZÁLEZ (1876 - 1942)

La Chevelure

inscribed J. Gonzalez ©, numbered 7/8 and with the foundry mark E. Godard Fondr
bronze

height (not including base): 28.5cm.; 11 1/4in.

Executed circa 1934 in forged bronze and cast at a later date in a numbered edition of 8 plus 4
casts numbered 0, 00, EA and HC.

£ 140,000-180,000

€ 166,000-214,000 US\$ 182,000-233,000

PROVENANCE

Galerie de France, Paris

Private Collection, Paris (acquired from the above in the 1980s)

Private Collection (acquired from the above)

LITERATURE

Erika Billiter, 'Zeichen im Raum', in *Artis*, Konstanz, April 1970, another cast illustrated p. 24

Marco Züblin, 'González: nuove materie, nuovi spazi', in *Corriere del Ticino*, Lugano,
25th October 1983, another cast illustrated

Margit Rowell, 'Metal Draw in Space: González at Guggenheim', in *Art/World*, no. 7,
New York, March 1983, another cast illustrated p. 1

Jörn Merkert, *Julio González. Catalogue raisonné des sculptures*, Milan, 1987, no. 167,
another cast illustrated p. 173

The late 1920s and early 1930s constitute the single most important period of González's career and the years in which he crystallised the unique sculptural language that he would describe as 'drawing in space'. Influenced by his close collaborations with Picasso and the Surrealist movement that was beginning to gain ground among the Parisian avant-garde, González pioneered a style of sculpture in which volume is suggested through openness and by the interplay between linear forms; the figures and the space they are set in become inseparable. A playful blend of abstraction and figuration, *La Chevelure* epitomises the artist's mature style and relates closely to some of his major works from the period including the celebrated *Tête miroir* the original model of which was owned by Christian Zervos, who was one of the first supporters of the sculptor, regularly publishing his works in the *Cahiers d'Art*. The distinctive metal fronds that indicate hair and the delicate curve that delineate the face are also repeated in his larger-scale *Maternité* (Tate, Liverpool). The joy of the present work is in its remarkable simplicity; using only a few formal elements, González nonetheless succeeds in conjuring his subject – a full head of hair – in a work that exudes character and energy.

Describing the works of this period Brigitte Leal writes: 'the series of linear sculptures created between 1930 and 1935 show how the artist, thanks to his great skill as a metalworker, invented a mode of expression specific to metal, a writing in space [...] that produced hollowed-out forms, reduced to geometric and abstract outlines [...]. *La Chevelure* constitutes the apogee of this process of abstraction [...] the cluster of thorny hooks at the top of a perfect circle formed by *La Chevelure* [...] are striking for their formal perfection which are in the same vein as Miró's ideograms whilst alluding to a world charged with a Picassian rapacity' (B. Leal, in *Julio González* (exhibition catalogue), Centre Pompidou, Paris, 2007, p. 128, translated from French).



26 ALEXANDER CALDER (1898 - 1976)

Tres Puntos Blancos sobre Rojo, Amarillo y Azul

painted metal, wire and brass

22.9 by 33 by 14cm., 9 by 13 by 5½in.

Executed in 1955.

This work is registered in the archives of the Calder Foundation, New York under application number A09330.

± £ 500,000-700,000

€ 595,000-830,000 US\$ 650,000-910,000

PROVENANCE

Alejandro Otero, Caracas (acquired from the artist in 1955. Sold: Christie's, Los Angeles, 14th October 1998, lot 15)

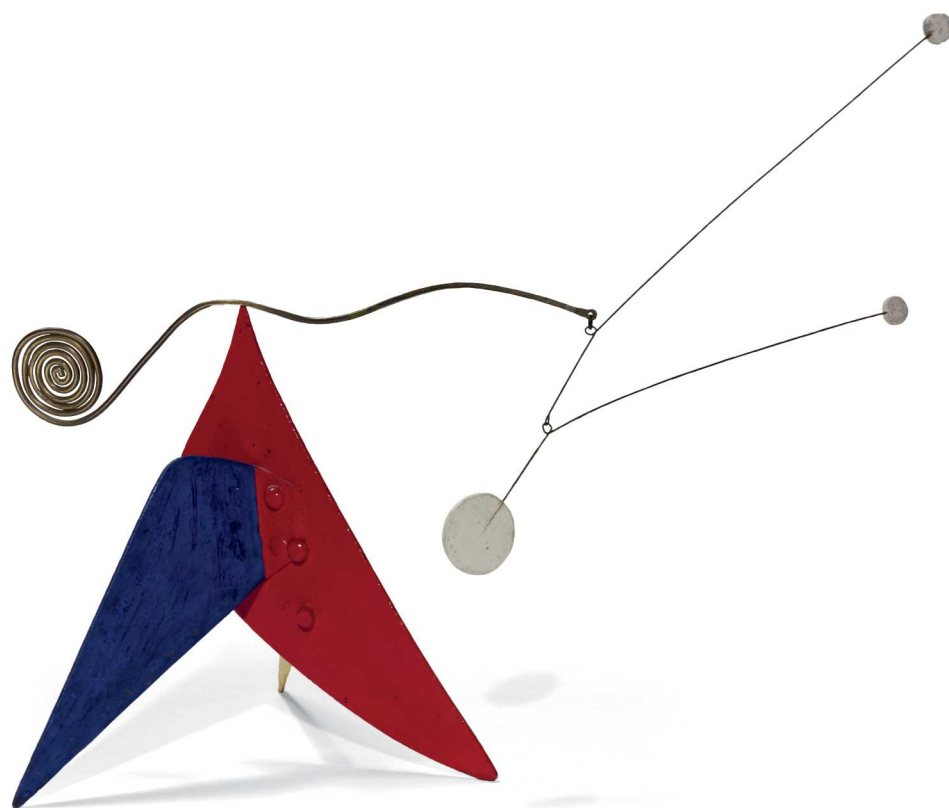
Private Collection, Germany (sold: Sotheby's, London, 17th October 2014, lot 18)

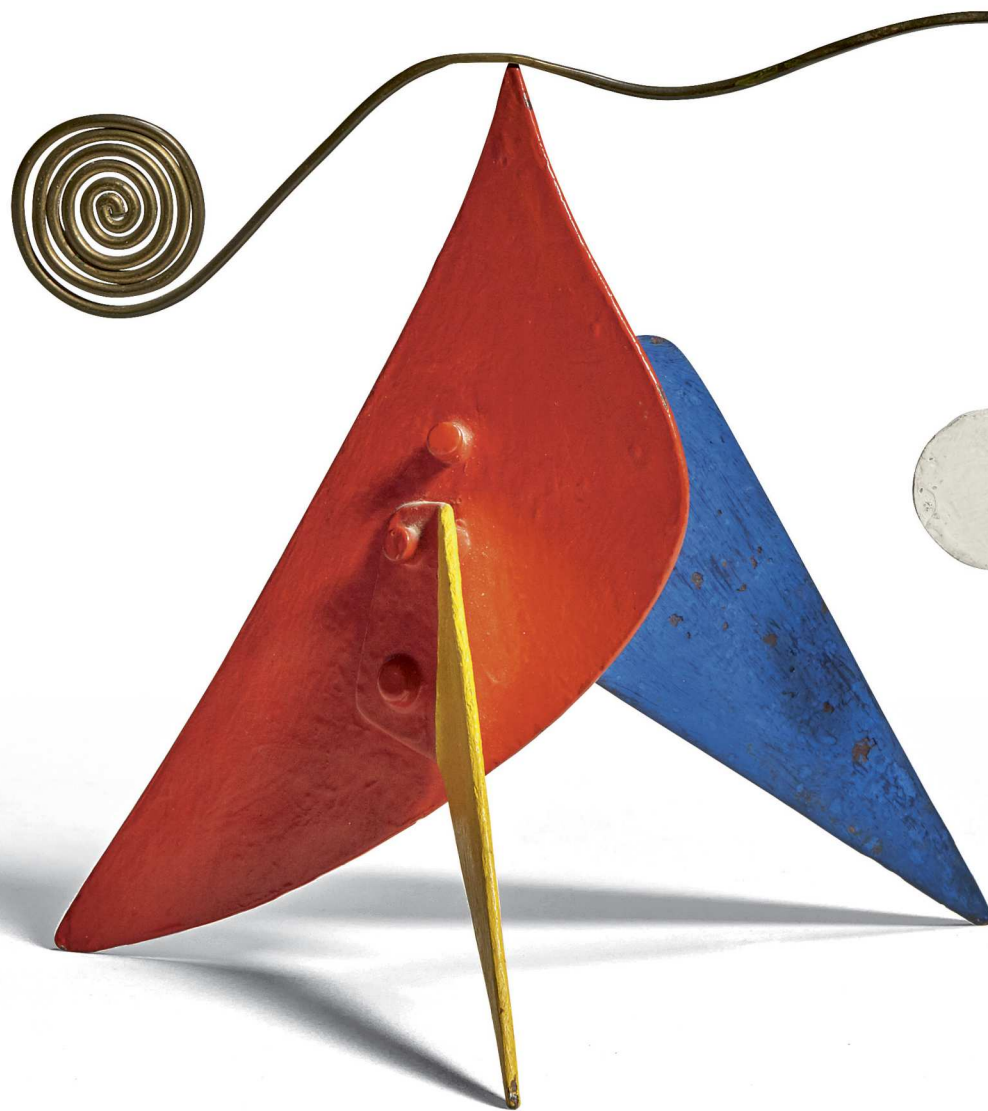
Purchased at the above sale by the present owner

EXHIBITED

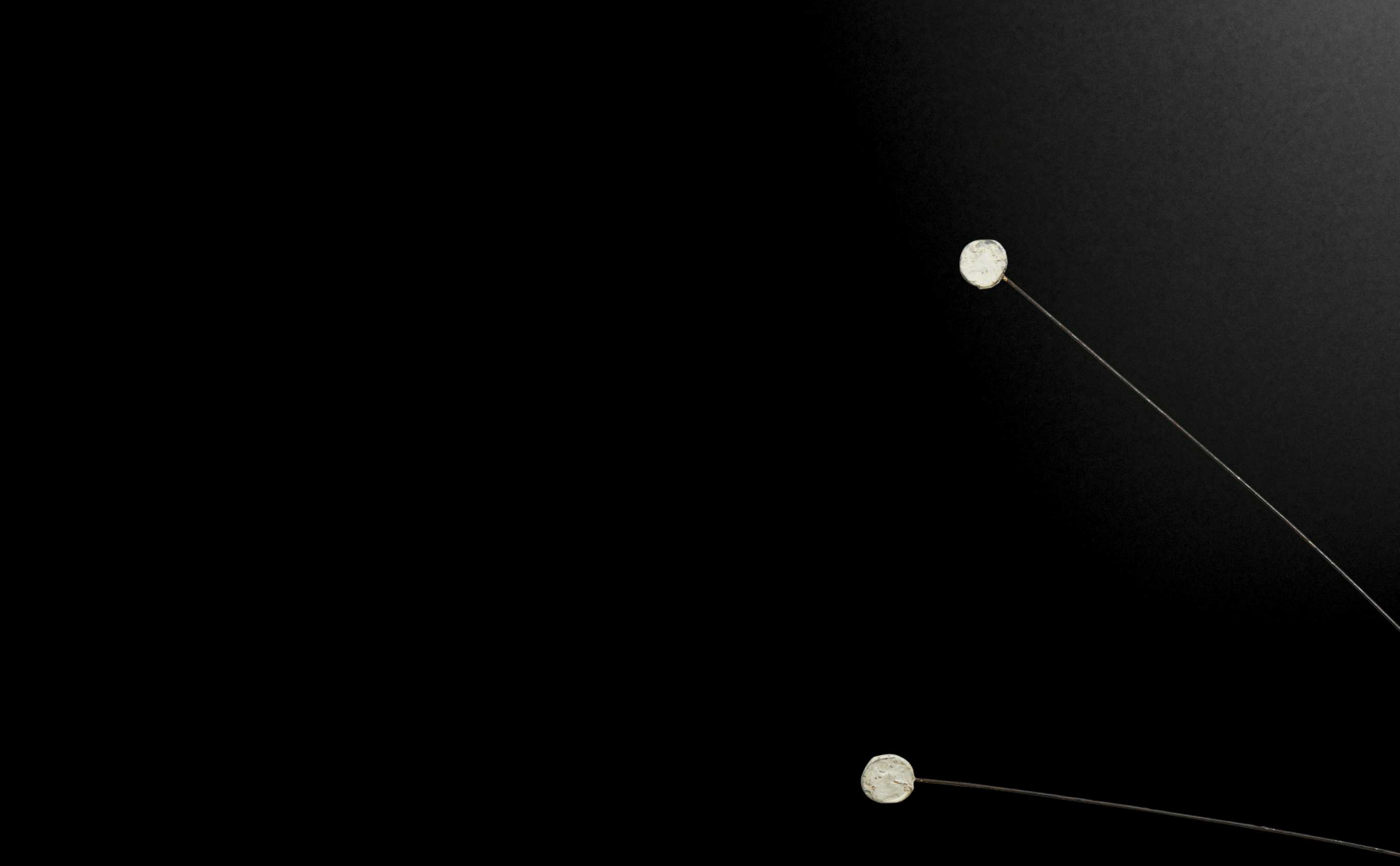
Caracas, Museo de Bellas Artes, *Exposición Calder*, 1955, no. 48

Caracas, Sala de Exposiciones Fundación Eugenio Mendoza, *Calder en Venezuela*, 1969, no. 35, illustrated in the catalogue







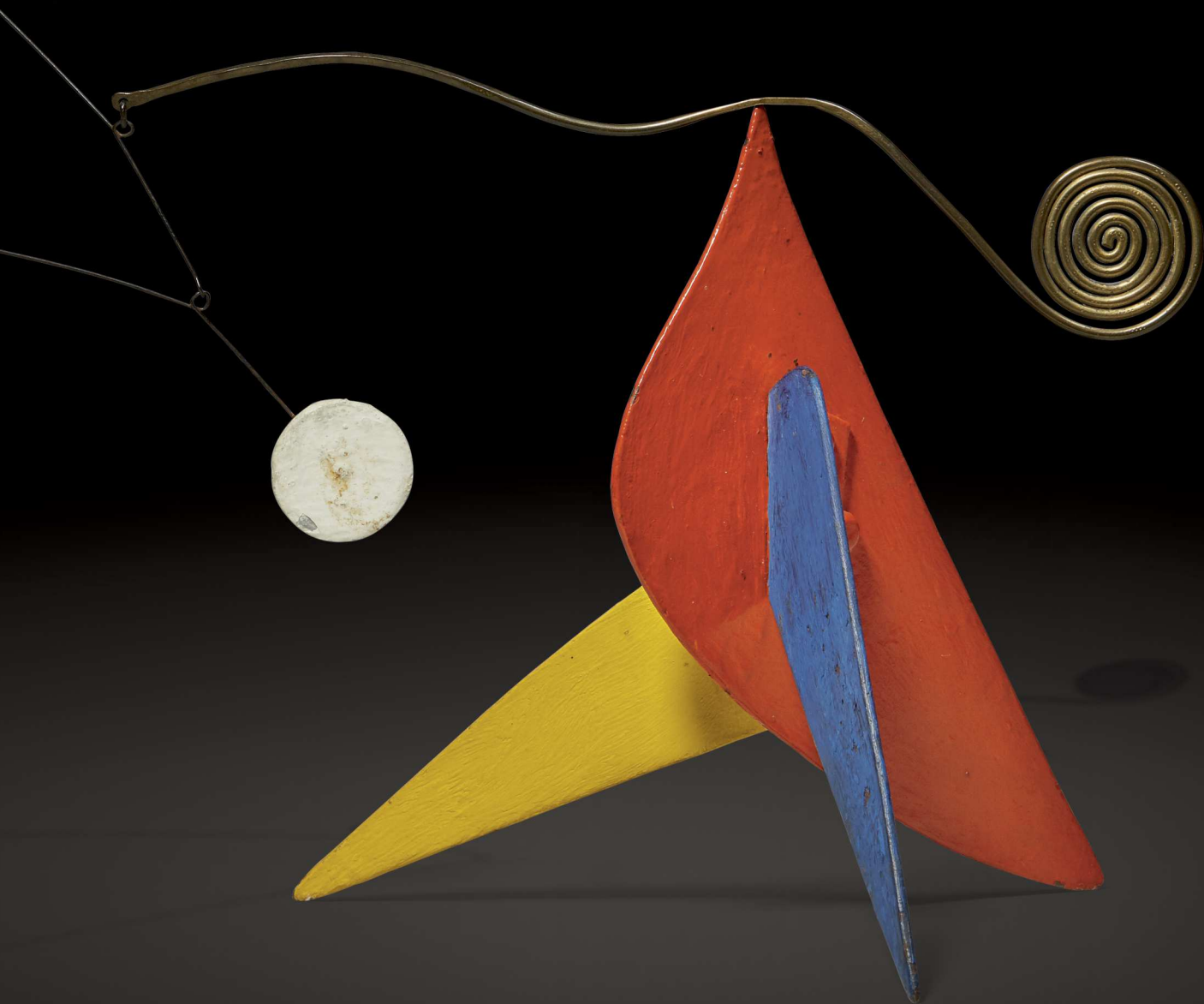


Demonstrating precision and balance in movement, Alexander Calder's *Tres Puntos Blancos sobre Rojo, Amarillo y Azul* (Three White Dots on Red, Yellow and Blue) features a constellation of three white metal discs that are delicately suspended in space. The present work is beautiful in its simple minimalism – white discs poised atop a bold red, yellow and blue base – yet also unprecedented in its ingenious structural composition, making this piece one of the most classic, striking, and elegant expressions of Calder's internationally famous mobiles. Through the delicate yet muscular pyramidal base upon which the elegant mobile balances this work explores equilibrium and movement through the medium of hand-wrought metal. By 1955, Calder was in the prime of his career and this work possesses all the fluency and dynamism that had seen the artist win the grand prize for sculpture at the Venice Biennale only two years previously.

Although it was Marcel Duchamp who first called these works 'mobiles' in 1931, Calder took his chief inspiration from the paintings of Piet Mondrian, whose work he had become intimately familiar with on a studio visit in 1930. Drawn to the bold blocks of colour, the blank white spaces and the punctuating linear cords that linked them, Calder assimilated Mondrian's painterly elements and re-imagined them as three dimensional structures that could move of their own accord. In the present work, red, yellow and blue elements comprise the base which is orbited by roundels of white linked, as with Mondrian, by thick dark cords.

1955 was to become a landmark year for Calder. It witnessed the artist's burgeoning international recognition with an extensive travel itinerary that included Athens, Cairo, Paris, Beirut, Nepal, Delhi, and Bombay. Significantly, it was also in this year that Calder travelled to Caracas and set up a studio at the metal shop of the Universidad Central de Venezuela. It was here that the present work came into being, which accounts for the linguistic turn in its title. It was also here that Calder would work with the architect Carlos Villanueva with whom he designed the breath-taking sculptural ceiling of the university auditorium, entitled *Floating Clouds*. This architectural collaboration is reflected in the orbiting white elements of *Tres Puntos Blancos sobre Rojo, Amarillo y Azul*.

As a hallmark of this important period, this standing mobile evinces Calder's dedication to the pure geometry of the circle and celebrates the modernist origins of his pioneering sculpture. It is a piece in perfect equilibrium, from the unshakable solidity of its tri-pronged base to the delicate reach of its pinnacle disc.



27 PABLO PICASSO (1881 - 1973)

Les trois baigneuses

signed *Picasso* and dated *Boisgeloup 15 Septembre XXXII* (lower right)

oil on canvas

27 by 41 cm.; 10⁵/₈ by 16¹/₈ in.

Painted at Boisgeloup on 15th September 1932.

The authenticity of this work has been confirmed by Claude Picasso.

± ⊕ £ 1,000,000-1,500,000

€ 1,190,000-1,780,000 US\$ 1,300,000-1,950,000

PROVENANCE

Perls Galleries, New York

Richard A. Loeb, Clinton, New Jersey

Constance W. Stafford, USA (sold: Sotheby's, New York, 9th May 1989, lot 52)

Sale: Sotheby's, New York, 13th May 1997, lot 47

Private Collection, California (purchased at the above sale. Sold: Sotheby's, New York, 9th May 2001, lot 474)

Purchased at the above sale by the present owner

EXHIBITED

Stuttgart, Staatsgalerie, *Picasso: Badende*, 2005, no. 73, illustrated in colour in the catalogue







15/10/10
Shigeo 15/10/10
XXXII

The beach had always been a source of inspiration for Picasso, an environment equally conducive to erotic exploration or evocations of the ancient world. However, as a backdrop or motif it became increasingly charged following his meeting with Marie-Thérèse Walter in 1927. The summers of that year and the following one, spent respectively at Cannes and Dinard, were particularly productive as the clandestine presence of the young Marie-Thérèse in Picasso's life added an erotic frisson to seaside activities and a counterpoint to his deteriorating relationship with his wife Olga. John Richardson has described how, at Dinard in July 1928: 'Whenever possible, Picasso would escape from his wife's sulks and the stifling atmosphere of their ugly rented house (the Villa des Roches in the Saint-Enogat quarter of Dinard) and make for the Plage de l'Ecluse in another part of the town. Marie-Thérèse would be playing ball with some of the children from her holiday home – a scene Picasso would repeatedly portray on the spot over the next few weeks, and from memory laced with fantasy over the next few years' (J. Richardson, 'Picasso and Marie-Thérèse Walter', in *Through the Eye of Picasso 1928-1934* (exhibition catalogue), William Beadleston Gallery, New York, 1985).

Picasso spent the summer of 1932 at Boisgeloup, often in the company of Marie-Thérèse, while Olga and Paulo were sent to Juan-les-Pins. His work of that summer is full of reference to his lover and those memories continued to inspire him into the autumn when he began work on a series of beach scenes that recalled not only the past months but also previous summers spent together at Dinard. A glorious cacophony of movement and colour, *Les Trois baigneuses* shows two figures at play, whilst a third lies supine at their feet. The figures are rendered with the voluptuous lines and sensuality that Picasso used to allude to his lover, yet the work is full of complexities. Only two months later Picasso would paint his dramatic *Le Sauvetage* works depicting the seaside rescue of Marie-Thérèse and there is something of the same feeling of urgency and threat in the present work. The dark, ominous palette is matched by the exigency of brushwork; the sky and sea indicated with billowing greys and blues and the dramatic attitudes of the three figures emphasised with single, urgent strokes of brightly-coloured pigments. These paintings were inspired by real-life events – Marie-Thérèse had contracted a serious illness after swimming in the Marne and for some months was very unwell. His concerns exacerbated by the distance he had been forced to keep over the summer, Picasso returned to the beach motif that had become so synonymous with Marie-Thérèse and transforms it into a landscape in which he can express his feelings in all their tumultuous intensity.



28 **MAN RAY** (1890 - 1976)**Décoration**

hand-coloured photograph: gelatin silver print heightened with watercolour wash, white gouache, pencil and ink

17 by 11.2cm.; 6¾ by 4⅜in.

Executed in Paris in 1928, this is a unique hand-coloured print.

£ 100,000-150,000

€ 119,000-178,000 US\$ 130,000-195,000

PROVENANCE

André Breton, Paris

Sale: Calmels Cohen, Paris, *André Breton, 42 rue Fontaine*, 15th April 2003, lot 5027

Purchased at the above sale by the present owner

EXHIBITED

Paris, Passage de Retz, *Surexposition: Duchamp, Man Ray, Picabia, Sexe, Humour et Flamenco*, 2008, illustrated in colour in the catalogue

New York, Sotheby's, *Divine Comedy*, 2010, illustrated in colour in the catalogue

LITERATURE

Variétés: Le Surréalisme en 1929, Brussels, 1st June 1929, numéro hors série, illustrated opposite p. 54 (titled *Chez les poètes Sadoul et Thiron*)

Man Ray, *Vlastní Portrét*, Prague, 1968, illustrated

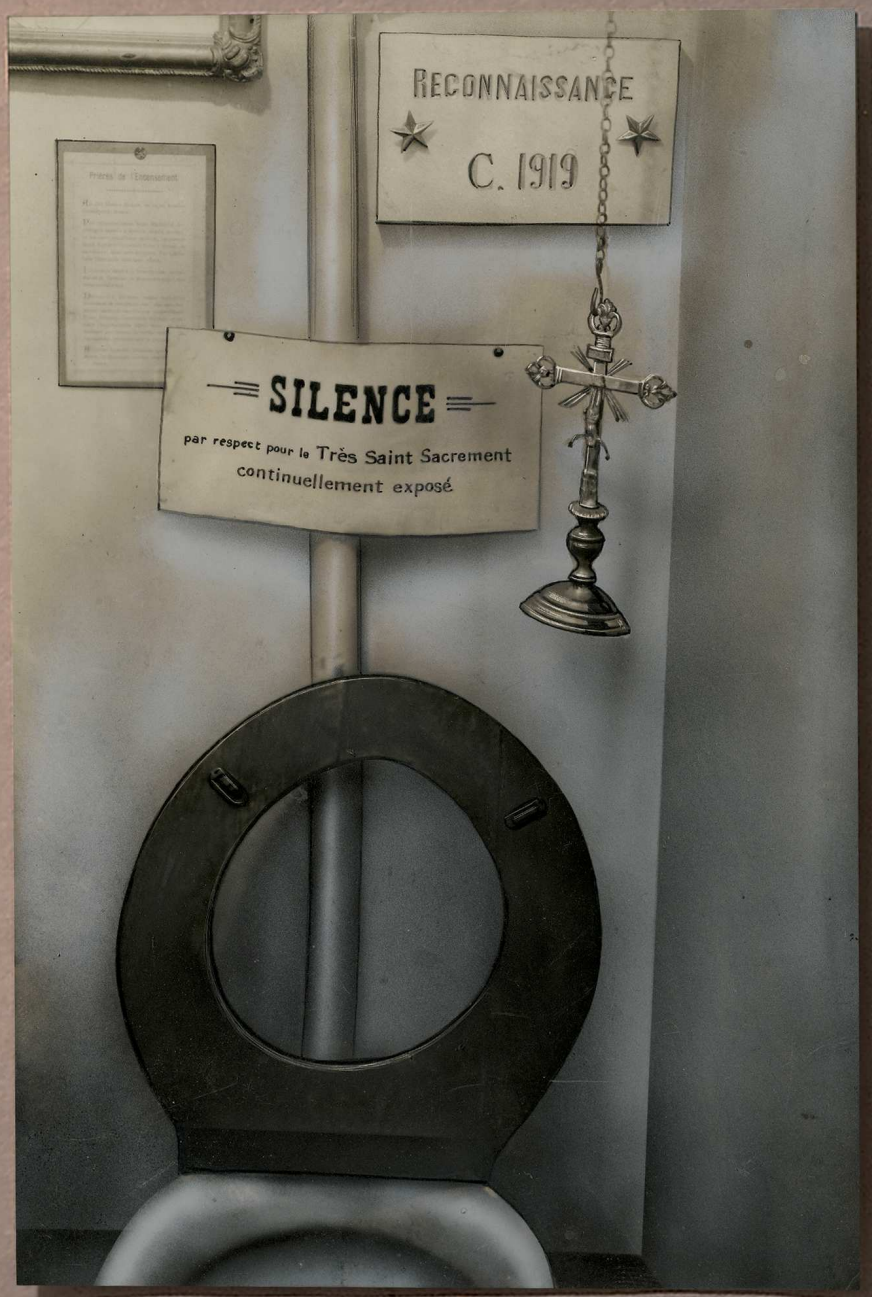
André Thiron, *Révolutionnaires sans Révolution*, Paris, 1972, uncropped version illustrated pp. 128-129

Gérard Durozoi, *Histoire du mouvement Surréaliste*, Paris, 1997, uncropped version illustrated p. 174

Inspired by the bathroom in the apartment of writers and Surrealist members Georges Sadoul and André Thiron, *Décoration* is a wonderfully subversive work that reveals Man Ray's dexterity as both photographer and graphic artist. The toilet at Sadoul and Thiron's apartment, 54 rue du Château, Paris was intended to be a private yet highly provocative and humorous statement. Decorated by Louis Aragon – who had also lived there – in 1928, it was deliberately sacrilegious, with a statement pinned to the wall above it that demanded: *SILENCE par respect pour le Très Saint Sacrement continuellement exposé*. In the spirit of Dada installations incorporating words and slogans amongst works of art, Aragon re-appropriates the religious crucifix (reportedly stolen from a church by André Thiron) as a handle on the toilet chain and alters the word *Renaissance* to *Reconnaissance* c. 1919, likely referring to the date when Dada in Paris began to flourish. It seems probable that the arrangement also deliberately alludes to Duchamp's infamous Readymade *Fountain* of 1917.

Typical of his progressive and imaginative approach, Man Ray photographed this *mis-en-scène* as a work of art, understanding it as a piece of installation art well in advance of the contemporary art installations that would only appear decades later. In this unique, hand-coloured print of the photograph, Man Ray augments his original image, employing the skills which he had mastered when working as a graphic artist at the McGraw Book Company, New York designing maps and atlases (1915-21).

This print and its uncropped version were used to illustrate the script of a play written in 1928 by Louis Aragon and André Breton titled *Le Trésor des Jésuites*. No other black-and-white prints of this photograph have come to light other than the uncropped version. The present print was owned by André Breton and remained in his collection until his death.



29

JOAN MIRÓ (1893 - 1983)

Tête de petite fille

signed *Miró* and dated 1.31. (lower centre); titled on the reverse
oil on canvas
16 by 22cm.; 6¼ by 8⅝in.
Painted in January 1931.

£ 350,000-500,000

€ 415,000-595,000 US\$ 453,000-650,000

PROVENANCE

Galerie Pierre, Paris

Pierre Matisse Gallery, New York

Florence Maisel, Redbank, New Jersey (sold: Sotheby Parke Bernet, New York, 2nd May 1974, lot 257)

Private Collection, USA (sold: Sotheby's, New York, 12th May 1987, lot 343B)

Acquired by the present owner in the 1990s

EXHIBITED

Lindau, Stadtmuseum Lindau, *Miro – Sternennächte. Starry Nights*, 2013, illustrated in colour in the catalogue

LITERATURE

Jacques Dupin, *Joan Miró*, London, 1962, no. 278, illustrated p. 523

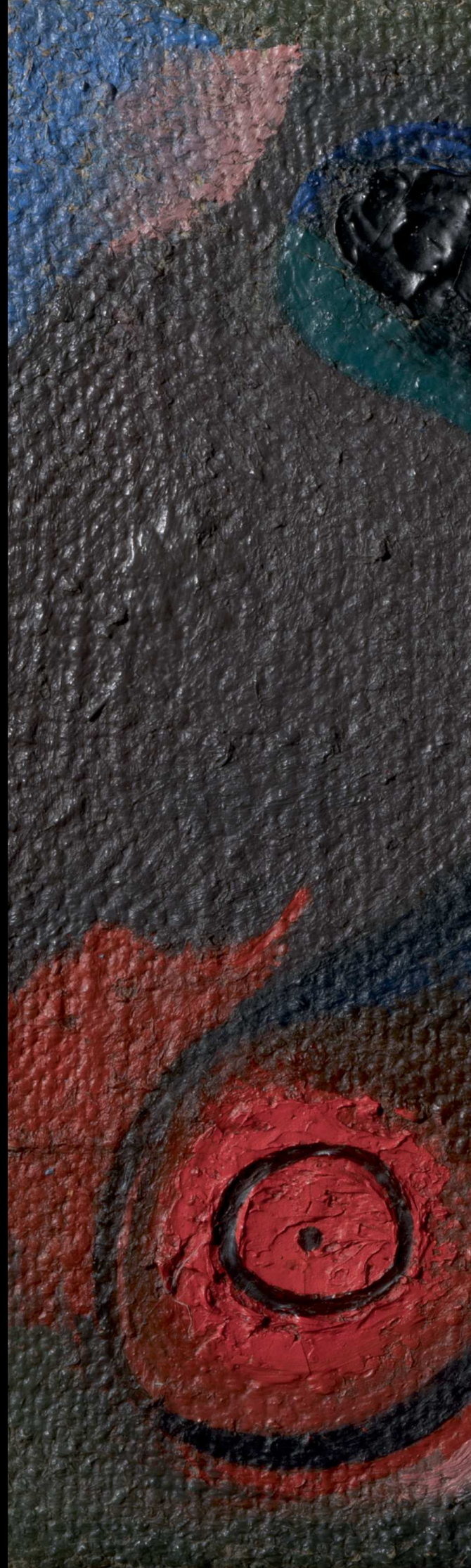
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Paintings*, Paris, 2000, vol. II, no. 324, illustrated in colour p. 17



Miró married Pilar Juncosa in Palma de Mallorca on the 12th October 1929 and they moved to Paris, installing themselves in a flat that was big enough to house both their living quarters and Miró's studio. Their only child – María Dolorès – was born in July 1930 and over the following months Miró produced a small series of canvases that directly relate to her. A moving testimony to his love for his daughter, this series of little girls also initiated a change of direction in Miró's work which attempted to surpass the delicate lyricism that had been at the heart of his œuvre and replace it with a newly corporeal combination of colour and form.

In *Tête de petite fille* this plasticity of form is tempered by the softness of line and the delicate hues of the background. There is something infinitely touching about the painting which is characterised by a gentleness seen almost nowhere else in his work. The suggestive anthropomorphism that he developed in the 1930s has full play in the present work where the modulated curves of the figure's head are punctuated by finely drawn lines that suggest locks of hair or an eye and imbue his subject with the unmistakable impression of a young child yawning. Using thickly impastoed daubs of colour to highlight certain features, Miró uses a palette, particularly in the pale pink, which is not seen elsewhere in his œuvre.

Tête de petite fille nonetheless retains evidence of the Surrealist idiom that Miró had begun to develop in the 1920s. Although he had associated closely with the Surrealist group that surrounded André Breton following his permanent arrival in Paris in 1922, Miró always maintained an artistic distance, pursuing his own distinctive aesthetic. As Jordi Solé i Tura has stated: 'Miró's adherence to the Surrealist movement in Paris demonstrates the independent spirit he cultivated throughout his career that, above all, had a tone of its own: the encounter with, surprise at, and renewed portrayal of daily reality' (J. Solé i Tura in *Joan Miró: 1893-1993* (exhibition catalogue), Fundació Joan Miró, Barcelona, 1993, p. 13). In the present work, that encounter with daily reality is uniquely personal; an important example of Miró's artistic vision as it developed in the early 1930s, the work is also, first and foremost, a touching love song to his daughter.





30

PAUL KLEE (1879 - 1940)

Ohne Titel (Tänzerin und Mondsichel)
(Untitled. Dancer and Crescent Moon)

indistinctly signed (upper left); dated 1918. 5. on the artist's mount
watercolour on chalk-ground gauze on gold paper laid down on the artist's mount
sheet size: 21.3 by 11.5cm., 8⅜ by 4½in.
mount size: 26.7 by 16cm., 10½ by 6¼in.
Executed in May 1918.

£ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000

PROVENANCE

Galerie Neue Kunst Hans Goltz, Munich (April 1920)

Kunsthandlung Goyert, Cologne & Munich

Teschenmacher, Tegernsee (until 1959)

Sale: Kunstkabinett, Stuttgart, 20th & 21st November 1959, lot 377

Acquired by the family of the present owners in 1959

EXHIBITED

Munich, Galerie Neue Kunst Hans Goltz, *Paul Klee*, 1920, no. 149

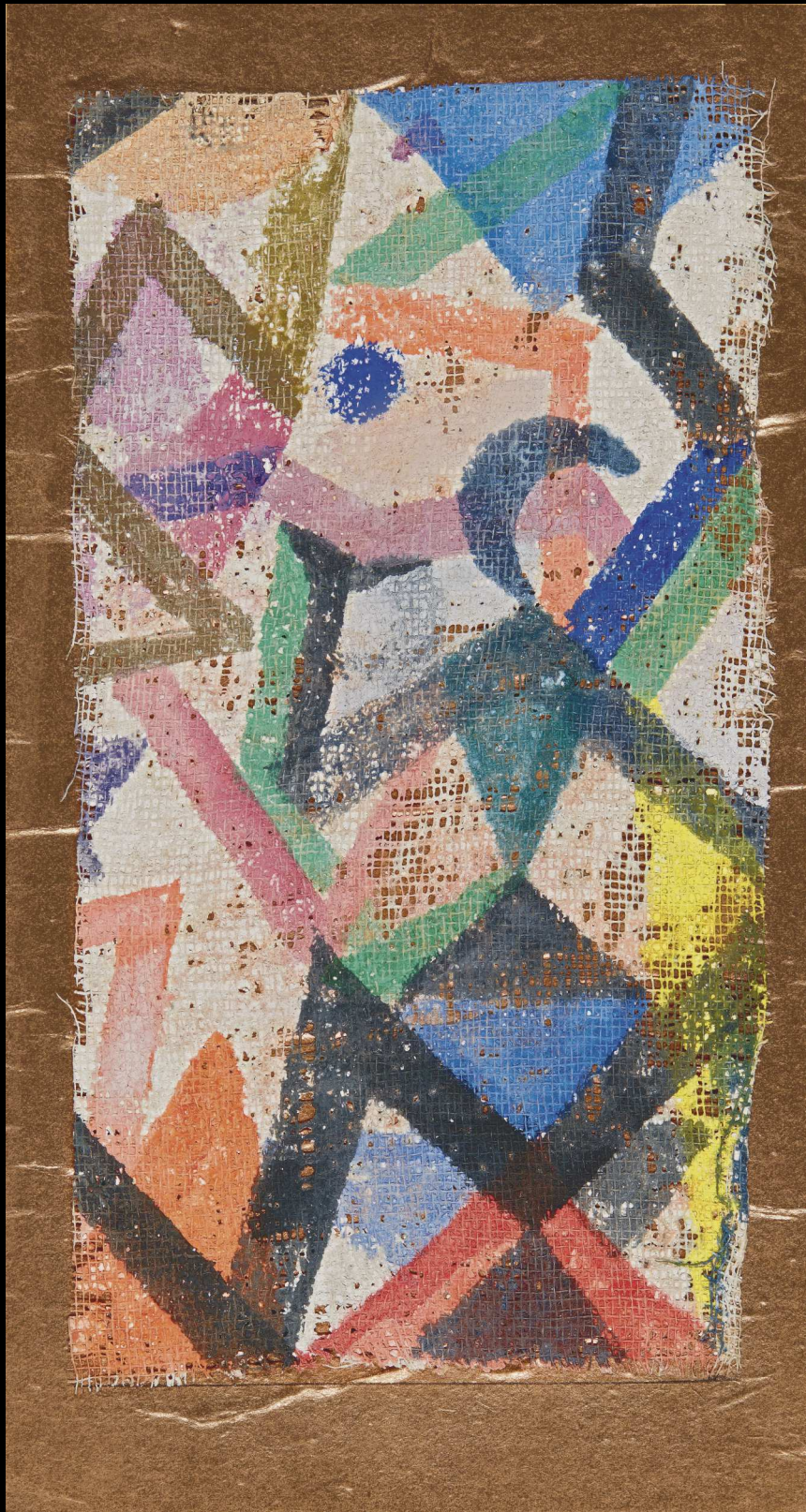
Darmstadt, Mathildenhöhe, 2. *Internationale der Zeichnung*, 1967, no. 28, illustrated in colour in the catalogue

Cologne, Kunsthalle, *Weltkunst aus Privatbesitz*, 1968, no. G 5 (titled *Tänzerin und Mondsichel*)

Munich, Bayerische Staatsgemäldesammlungen, Neue Pinakothek (on loan 1974-2017)

LITERATURE

Paul Klee Stiftung (ed.), *Paul Klee Catalogue Raisonné*, Bern, 1999, vol. II, no. 1852, illustrated p. 436



'Art plays in the dark with ultimate things
and yet it reaches them.'

(PAUL KLEE)

Painted in 1918 toward the end of the First World War, *Ohne Titel* combines many of the key characteristics of Klee's early work in a composition of luminous optimism. During the war Klee took every opportunity to get away from the mundanity and oppression of his clerical job and devote time to his art; the works he produced are particularly jewel-like both in terms of richness of colour and of scale and see the artist exploring the distinctive blend of abstraction and figuration that would become one of the central themes of his oeuvre. In the present work, which had also been known as *Tänzerin und Mondsichel* (dancer and crescent moon), Klee fills the composition with brightly-hued geometric shapes among which a figure is clearly discernible with a crescent moon resting in place of the head. The movement between verticals and diagonals and the contrast of the darker colours of the figure with the blues, greens, pinks and oranges of the background combine to imbue the work with a remarkable energy and positivity.

Ernst-Gerhard Güse explains how this use of colour led towards the universalism that Klee sought: 'He [Klee] too saw nature and cosmos as determined by contrasts, movements and counter-movements [...]. The contrasts of colours, their movement of separating and closing up, were simply an image of the all-embracing movement that he found in nature. In the work of art contrasts are transcended, "a formal cosmos is achieved, so much like the Creation that a mere breath suffices to transform religion into act"' (E.-G. Güse (ed.), *Paul Klee. Dialogue with Nature*, Munich, 1991, p. 14).



31 JOAN MIRÓ (1893 - 1983)

Tête d'homme

signed *Miró* and dated 2.31. (lower right); titled on the reverse
oil on canvas

27 by 22cm.; 10⁵/₈ by 8⁵/₈in.

Painted in February 1931.

£ 600,000-800,000

€ 715,000-950,000 US\$ 780,000-1,040,000

PROVENANCE

Galerie Maeght, Paris

Albert Skira, Geneva (acquired from the above in the 1950s)

Michel & Sylvia Saudan-Skira (by descent from the above. Sold: Sotheby's, London, 24th June 1996, lot 51)

Private Collection, New York

Acquired from the above by the present owner *circa* 2004

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró. Catalogue Raisonné. Paintings*, Paris, 2000, vol. II, no. 332, illustrated in colour p. 21



Painted in 1931, *Tête d'homme* marks a significant development in Miró's search for a unique visual language. Jacques Dupin describes the works from the first half of this year as marking a tipping-point, providing 'the necessary transition, clearing the way for a new, more affirmative, more powerful style which will subject lyrical flights to the rigorous control of the plastic artist. Poetry remains the supreme goal of Miró's art, but his means for attaining it become richer and more complex. In short, his purpose becomes that of disciplining expression by opposing to lyricism the fruitful resistance of rigorous structures' (J. Dupin, *Joan Miró. Life and Work*, London, 1962, p. 243).

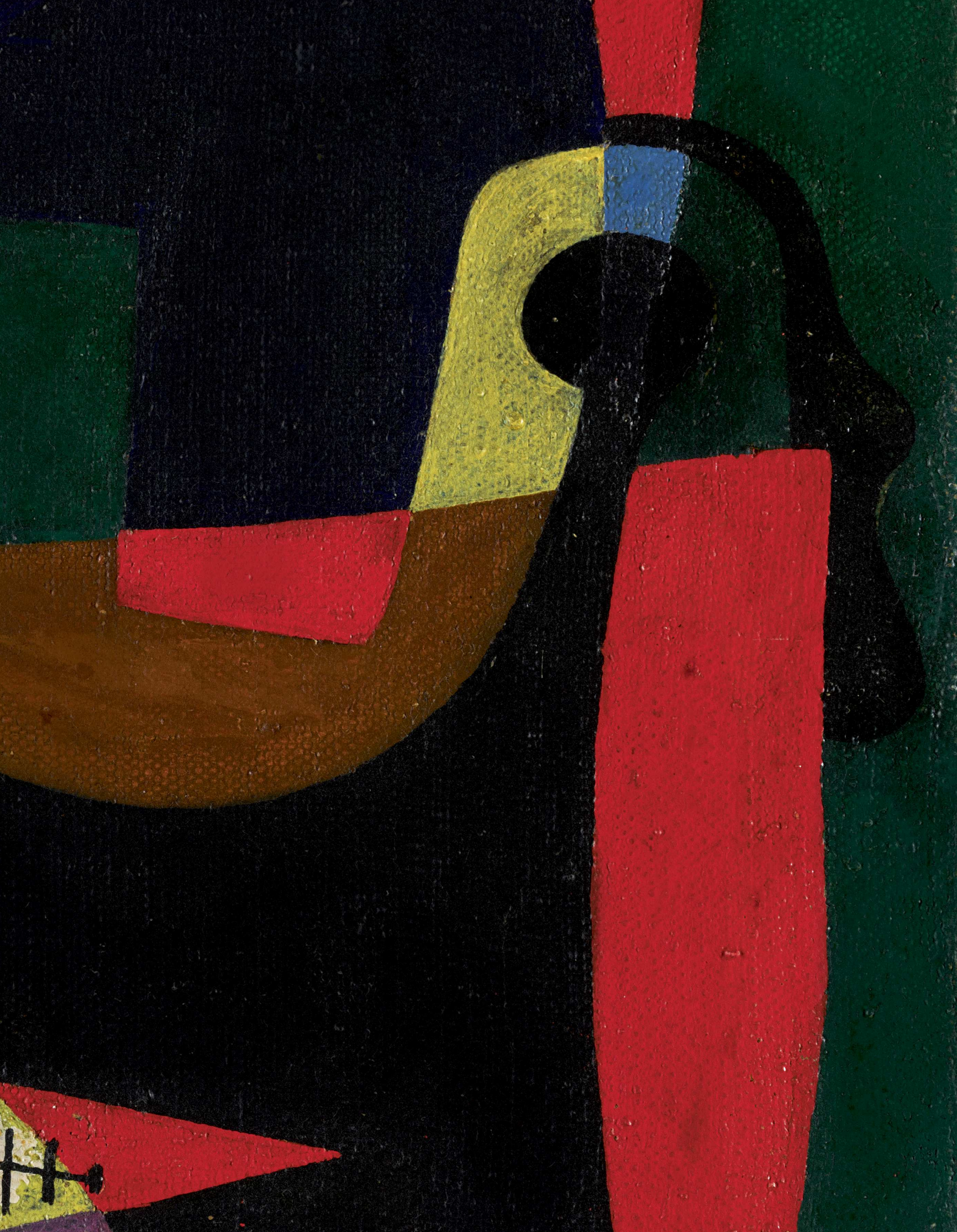
The rigorous structures are apparent in the present work which is formed by boldly coloured forms punctuated by the smaller details that are distinctive to Miró and offer the only figurative indicators in an otherwise abstract composition. The language of 'image-signs' that the artist had developed in the 1920s is here reduced to an eye, a daub of paint that denotes a moustache or a suggestive curve that might be a lock of hair or a smile. These images bear little resemblance to the natural world, and their function is more akin to that of words or music than to a literal representation of nature. The whimsical, enigmatic poetry of Miró's vision made him unique amongst his fellow Surrealists. Whereas many of his contemporaries – following the ideology espoused by André Breton and his cohorts – generally worked in a figurative manner, for Miró the liberty granted by the Surrealist attitude to experimentation led him to become extremely imaginative with forms of representation, and eventually to embrace total abstraction.

In the present work Miró balances abstraction with the spirit of suggestive anthropomorphism that characterised much of his work in the earlier part of the decade. Dupin described this stylistic experimentation as integral to the artist's creative development: 'His creativity was an alternating current, and the energy of his mutations flowed from two equal and opposite poles. Contrasting styles and methods enhance and authenticate each other. Each grows by competing with the other, drawing its creative strength from the conflict, which is also a form of complicity [...]. There is an ambivalence of style, but both styles come from a common nucleus' (J. Dupin, *Joan Miró. A Retrospective* (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1987, p. 37). In the present work the new materiality, which is engendered by a playful synergy of colour and form, brilliantly illustrates both the artist's engagement with Surrealist modes of expression and his ceaseless experimentation with modes of pictorial representation.



Miró in his studio in Rue François-Mouthon, Paris, 1931, with the present work on the easel. Photograph by Thérèse Bonney
© Successió Miró / ADAGP, Paris and DACS London 2017





32 JOHN CHAMBERLAIN (b. 1927 – 2011)

Gramm

signed *CHAMBERLAIN* and dated 60 (lower right); signed *CHAMBERLAIN*, titled and dated 60 on the reverse

welded and painted chromium-plated steel on board in the artist's frame

32.4 by 31.8 by 19cm.; 12¾ by 12½ by 7½in.

Executed in 1960.

± £ 600,000-800,000

€ 715,000-950,000 US\$ 780,000-1,040,000

PROVENANCE

Leo Castelli Gallery, New York

The Tremaine Collection, New York & Madison, Connecticut (acquired from the above)

Sale: Christie's, New York, 8th November 2011, lot 76

Purchased at the above sale by the present owner

EXHIBITED

Hartford, Wadsworth Atheneum, *The Tremaine Collection: 20th Century Masters, The Spirit of Modernism*, 1984, illustrated in colour in the catalogue

LITERATURE

S. Clover, 'For the Love of Art', *Connecticut Cottages and Gardens*, November 2007, illustrated in colour







One of the earliest wall-mounted sculptures the artist produced, the abstract arrangement of *Gramm* identifies it with the very best of John Chamberlain's oeuvre. This work perfectly synthesizes the maelstrom of artistic styles which the late Twentieth Century brought forth in both America and Europe. Across its rippled folds and through its brilliant flashes of colour, we see the unabashed influence of the Abstract Expressionists. Willem de Kooning and Franz Kline were friends of Chamberlain, and the power of their forceful multi-coloured mark-making undoubtedly prefigured the chromatic gusto on show in this work.

Chamberlain first took the radical step of appropriating abandoned car parts for creative use in 1958: on finding an old Ford truck in the garage of a house his family were renting, the sculptor crushed the fenders with his own car then welded the remnants together to form a totally original creation. The automobile sculptures caused a sensation when exhibited in Chamberlain's first solo show at Martha Jackson Gallery in 1960, arousing diverse critical observations: 'Their very physical substance is a commentary about our times, our conspicuous waste, our confused values' (Emily Genauer in *John Chamberlain: Choices* (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 2012, p. 195). This concept of the negative aspects of consumerist culture signified by the warped segments of disused car parts - remnants of a desirable commodity, ownership of which connoted a connection to the traditional idea of the 'American Dream' - adds another layer of meaning to Chamberlain's multifaceted and stunningly complex automobile works. The sculptor also took great care over the significance of titles for his pieces: fascinated by the innate sound and appearance of words, his titles frequently featured a memorable conjunction of disparate phrases or words, a practice wittily reflected within *Gramm*.

Gramm's delicate scale is synonymous with early Chamberlain's sculptures and adds a degree of intimacy, which contrasts markedly to the larger, bolder pieces that he progressed to. Yet his ability to convey both power and gravitas to his smaller works, while retaining a degree of delicacy was the defining feature of his early work, as his dealer Allan Stone commented: 'Perhaps John's most amazing talent is his ability to play with scale. In his early work, the small pieces are as exciting as the larger works. They have terrific scale. If you saw a photograph you couldn't tell if a piece was 6 feet or 6 inches tall; they're perfectly done. Very few artists can achieve this transposition of scale, among the ones who can are Franz Kline and Willem de Kooning' (A. Stone, 'John Chamberlain', *John Chamberlain* (exhibition catalogue), Allan Stone Gallery, New York, 2003). *Gramm* can be regarded as a consummate expression of the sculptor's early corpus as well as a celebration of a material that Chamberlain had made distinctively his own.



33 PIERRE SOULAGES (b.1919)

Peinture 10,6 x 8 cm, 1949

oil on paper laid down on canvas
10.6 by 8cm.; 4 $\frac{1}{8}$ by 3 $\frac{1}{8}$ in.
Painted in 1949.

⊕ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000

PROVENANCE

Mr & Mrs Guy Marester, Paris (1949)

Mrs Guy Marester, Paris

Private Collection, Paris

EXHIBITED

London, Waddington Custot, *Vibration of Space: Heron, De Staël, Hartung, Soulages*, 2016, no. 16, illustrated in colour in the catalogue

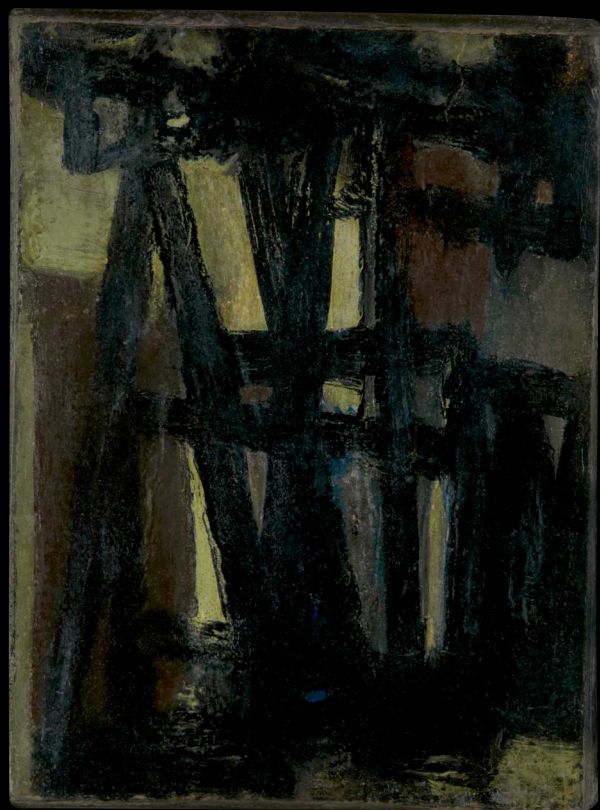
LITERATURE

Pierre Encrevé, *Soulages. L'œuvre complet. Peintures. I. 1946-1959*, Paris, 1994, no. 37b, illustrated in colour p. 102

'Soulages is a great admirer of the simplicity and grandeur of Cistercian architecture... In this space defined by the musical rhythm of pure and implacable geometry, light merges into darkness'

BERNARD CEYSSON

Soulages, Italy 1980, p. 18



34 TOM WESSELMANN (1931 - 2004)

Daryl's Birthday Present

signed *Wesselmann*, numbered *D811* and dated *81* on the reverse; titled *DARYL'S BIRTHDAY PRESENT* and dated *1981* on the reverse of the case

Liquitex acrylic paint on 100% ragboard

6.4 by 5.9 by 1.6 cm.; 2½ by 2⁵/₁₆ by ⁵/₈in.

Executed in 1981.

± £ 20,000-30,000

€ 23,700-35,600 US\$ 25,900-38,900

PROVENANCE

Daryl Harnisch, New York (gift from the artist)

Private Collection (acquired from the estate of the above)

Acquired from the above by the present owner

‘Increasingly, the inspiration of Matisse liberated Wesselmann to explore his own mastery of color, line and pattern.’

JOHN WILMERDING

Tom Wesselmann: His Voice and Vision, New York, 2008, p. 141



35 PABLO PICASSO (1881 - 1973)

Tête de femme

cut-out metal
height: 6.6cm.; 2⁵/₈in.
Executed circa 1952.

The authenticity of this work has been confirmed by Claude Picasso.

† ⊕ £ 60,000-80,000

€ 71,500-95,000 US\$ 78,000-104,000

PROVENANCE

Estate of the artist

Marina Picasso (the artist's granddaughter; acquired from the above)

Jan Krugier Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Jan Krugier Gallery, *Picasso 'Petits Formats': Works from the Marina Picasso Collection*, 1989, no. 59

Düsseldorf, Galerie für Kunst von Picasso-Conzen/Beck & Eggeling, *Just Picasso*, 2008

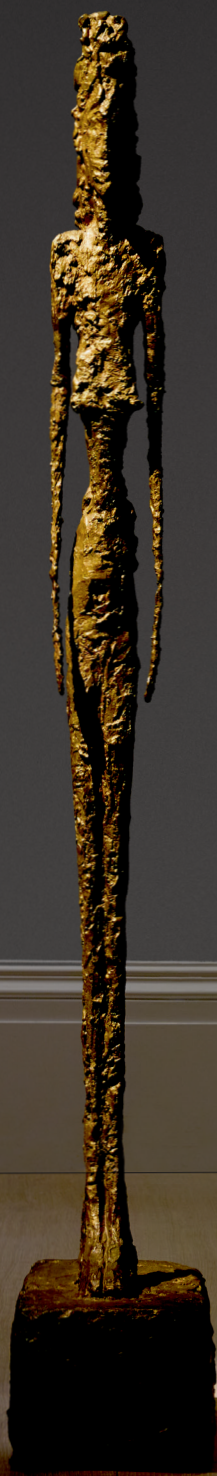
'I have observed many times that there is no form which leaves him indifferent. He looks at everything, on all sides, because all forms represent something to him; and he sees everything as sculpture.'

JULIO GONZÁLEZ

'Picasso sculpteur', in *Cahiers d'Art*, no. 6-7, 1936



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JOAN MIRÓ

Femme et oiseaux

Estimate upon request

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PABLO PICASSO
Femme accroupie
Estimate £6,500,000–8,500,000

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Viewing 15 – 21 June

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The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000

British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◦ **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ **Property in which Sotheby's has an Ownership Interest**
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be

compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✧ **Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ **No Reserve**

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist's Resale Right**
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for

2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

✳ **Restricted Materials**

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II **Monumental**

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not

be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's

releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs'.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE

Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction; Counterfeit is as defined in Sotheby's Authenticity Guarantee; Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or

other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to

these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOOTHEY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond

Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have

caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.2942
£1 = €1.1836

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability

for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the ‡ or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Nisha Amin in the Impressionist and Modern Art department on 020 7293 6048. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPS CTP © US\$

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition

is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP

Photography

Donald Thompson

Heath Cooper

Catalogue Designer

Jonathan Wills

Philip Alsop

Colour Editor

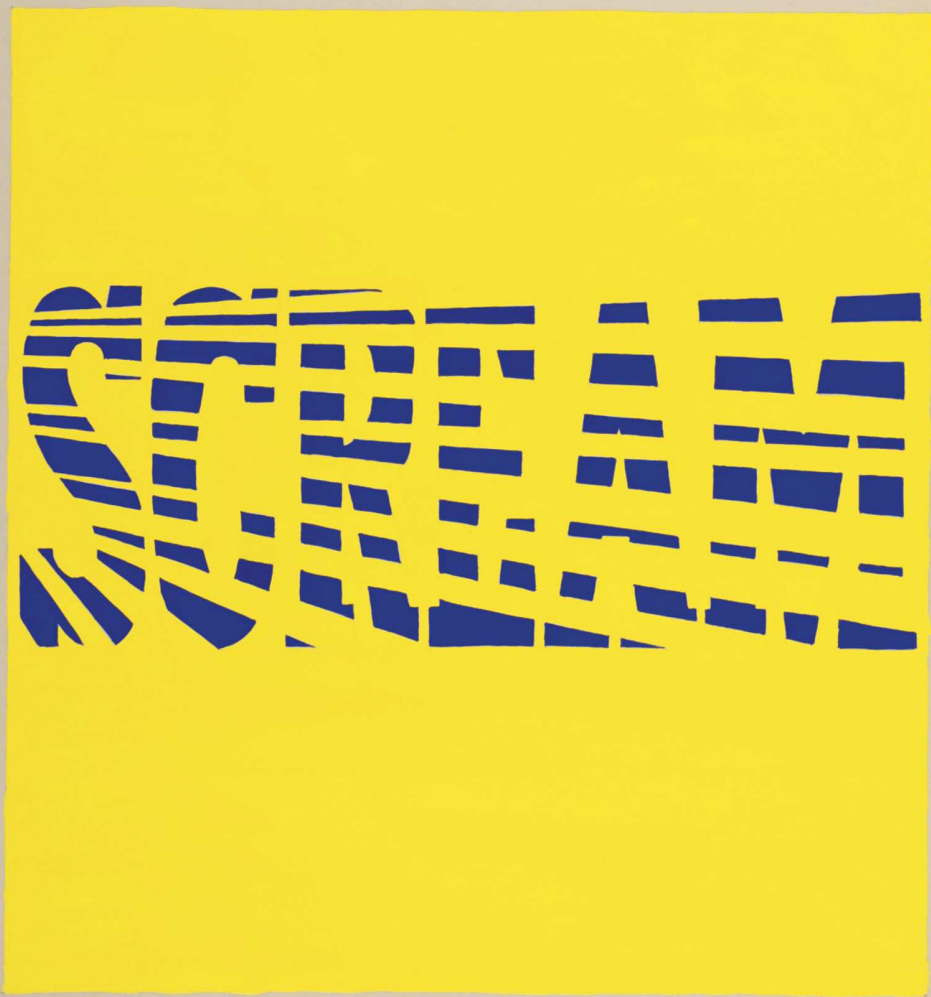
Philip White

Production Controller

David Mountain

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Edward Ruscha 1964