

Sotheby's EST. 1744



erotic  
*passion & desire*

LONDON 15 FEBRUARY 2018





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LOT 15

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see





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# erotic

*passion & desire*

AUCTION IN LONDON  
15 FEBRUARY 2018  
SALE L18325  
2.30 PM

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Wednesday 7 February  
9am-4.30pm

Thursday 8 February  
9am-4.30pm

Friday 9 February  
9am-4.30pm

Saturday 10 February  
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# erotic

## *passion & desire*

by Rowan Pelling

Is there any form of art that quickens the senses with such immediacy as the erotic? Or that exposes the self as starkly in its most covert appetites? When you observe the evocation of desire, crystallised in the curve of a thigh or an ecstasy of tangled limbs, a fine thread of sensuality is spun between artist and art lover. The pang of yearning can feel so sharp, so freshly minted, that centuries and whole millennia collapse as the viewer is transported by lust's flame to the eternal present. Indeed, to gaze upon Gustav Klimt's sketch of *Lovers Lying Seen From the Right* is to slip inside the bedroom and inhale the sweet civet stench of sexual rapture. The most intimate of encounters is brought centre screen, making us all complicit in the drama. Pablo Picasso's *Homme et Femme Nus* exerts primal forces we are powerless to resist as we're drawn into the couple's private bacchanalia. Every canvas, print and sculpture in Sotheby's second Erotic sale acts as a time capsule, speeding us to the moment when longing first arose.

If there's a heart-stopping immediacy to each individual image, the composite artworks form nothing less than a history of human sexuality in all its slippery ambiguities. A backwards-forwards dance of carnal expression, frustration, liberation, confusion, prurience and censorship. In the 21<sup>st</sup> century it's hard not to dwell upon our own sexual mores: the anxiety over gender and power dynamics that underlies so many erotic encounters. Paul McCarthy's filth-encrusted doll, *Dirty Dotty*, with her exposed breast, penis and defiant, jaunty hands on hip, seems an apt symbol of our age's ceaseless angsting about who we are and what might be acceptable to claim for ourselves. We live in a time of unparalleled sexual freedom in the western world, yet mistrust what we've unleashed. Transgression can be pleasurable, but invites the danger of exploitation.

What's striking to the modern art lover is how far we've travelled from the erotic certainties of the first Fifties' issue of *Playboy* – now a road map to the lost kingdom of the post-war libertine. In 1953 ambitious young men aspired to be suave in the James Bond mould (it's no coincidence Ian Fleming's first 007 novel *Casino Royale* was published the same year), while women took to girdles and conical bras in homage to the ideal pin-up, Marilyn Monroe. The actress was *Playboy's* first cover girl and a breathy editorial declared, "She is natural sex personified." The subtext was clear: sex itself is natural. A pent-up public still recovering from austerity measures was gradually

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embracing Alfred Kinsey's ground-breaking reports into sexual behaviour in the human male and female: lust was universal, experimentation normal, a significant proportion of the population was gay and women could and did experience orgasms. The comparative innocence of that first *Playboy* makes a fascinating contrast to the later reputed excesses of Hefner's bunny mansion – which would appear to have more in common with the exuberant brothel couplings depicted on a 1<sup>st</sup> Century AD fragment of Roman terracotta. Sexual expression is reliably cyclical down the ages: periods of licentiousness are followed by ones of restraint.

So it seems only apt that the image of Eve looms large over this sale, with the tantalising contradictions she brings in her wake: helpmate, spare rib, matriarch and temptress, catalyst of our exile from Eden. The erotic radical who chose sex and shame in preference to enforced blamelessness. John Milton's description of the moment of Eve's temptation in Book IX of *Paradise Lost* is irresistibly seductive to the modern ear:

*'Greedily she engorged without restraint  
And knew not eating death. Satiated at length  
And heightened as with wine'*

To contemporary, secular society Eve represents the constant attempts by authoritarian regimes to curb female sexuality. It's a welcome emancipation that in this sale she's represented by two of our era's most forceful beauties: Nastassja Kinski and Eva Herzigova. The portrait of Kinski by Richard Avedon is so iconic, so copied and satirised, it feels like the backdrop to my teens. No self-respecting male existentialist of the 1980s was without a reproduction of the recumbent actress coiled about by a python (not just eating death, but coolly embracing it) and most women I knew aspired to her sphinx-like poise. Rankin's *And God Created Eva* is more sculptural and defiant. Herzigova wears the serpent like a superhero's cloak, while its head points straight at the shadowed outline of her vulva. Sex has not rendered her supine; it has made her invincible.

Both photographs have the hallmark of intimate collaborations; the modern muse controls her own image and erotic projection. This is never more evident than in images of Kate Moss, who brings a fresh facet of her myriad self to each project. Chris Levine's lenticular print *She's Light* has a dreamy, sub-aquatic quality:

Moss is half-mermaid, half early *Roxy Music* album cover. The edgy Croydon waif has vanished entirely. But then female autonomy is an enduring theme of this sale and can be found where you least expect it. Take Jack Vettriano's noir canvases, which reliably place the femme fatale at the epicentre of erotic drama. The silky restraints of *Scarlett Ribbons* don't indicate submission as you might expect. Instead, like the raw red gobbets of meat that lure hawks from the sky, they're the snare offered by a more cunning predator. Equally powerful are Francis Picabia's stylised homages to the nude pin-ups in French glamour mags of the 1940s. A born iconoclast, Picabia had charged through and exhausted the limits of Dadaism and Cubism and clearly relished outraging the pretensions of the art establishment. His bathing beauties are detached provocateurs, taunting the hapless male onlooker, who can look but most certainly not touch. Fiercer still is Albert Joseph Pénot's gothic beauty *La Femme Chauve-Souris*. Decades before Gotham's was brought to us in comic books, Pénot created his own bat-winged avenger, descending from a dark sky to wreak havoc on mortals.

But the most powerful image of female provocation in the sale is almost certainly the rendition of *Elizabeth Trentham, Viscountess Cullen, as Venus*, attributed to Sir Peter Lely and his Studio. The painting subverts every assumption of 17<sup>th</sup> century English portraiture. It's exceptional to view a nude this brazen, without a scrap of cloth to protect her modesty (as there is in Lely's portrait of Nell Gwyn as Venus), but unprecedented to see a naked study of a British noblewoman of this era. This wickedly sensual Venus refutes the notion the direct, shameless gaze was ushered in by Edouard Manet's portrait of *Olympia*. Two centuries before that work, Trentham engages the viewer with the most provocative of stares: daring them to feast upon her luscious, alabaster body. Since the Viscountess was an heiress in her own right, it seems probable she commissioned the work for her own erotic ends and delighted in such wanton transgression. It's fascinating to contrast Trentham's sultry goddess with the decorous, love-struck version in Jacopo Amigoni's epic *Venus and Adonis*, executed a century later. Amigoni's Venus is a blushing study of romantic entreaty, while Trentham's haughty immortal surrenders to nobody.

The unabashed triumph of physical allure is the signature message of this sale and nowhere more apparent than in the realm of sculpture. The undulating lustre of Francesco Barzaghi's marble *Phryne* is

as ravishing to the modern eye as the 19<sup>th</sup> century spectator's. Yet the courtesan's classical perfection also evokes the ancient Greek world that inspired the sculptor – a time when myth and history merge. Phryne was put on trial for impiety, but when the court was on the point of declaring her guilty, her defending counsel Hypereides (himself one of Phryne's lovers) pulled away her gown, revealing a physique so perfect the jury were stunned into dismissing all charges. The audacious remit of Barzaghi's statue is to recreate the 2,300-year-old coup de théâtre, assault the senses and dazzle the viewer into instant submission. Cool reason has no place when marble's finely worked to evoke warm flesh. Time and again you submit to this logic. I found myself reaching out to touch the lip-locked lovers of Jean Decoen's *Le Baiser*, certain of feeling the heat of their embrace.

It's hard not to recall the story of Pygmalion as you ponder the exemplars of physical splendour captured by sculptors down the centuries. It seems natural master craftsmen would fall in love with their creations, sighing the raw minerals into life. That sense of alchemy haunts Frederic Leighton's softly burnished masterwork, *The Sluggard*. The youth's languid stretch, with jutting hips and tilted hips, is tantalisingly true to life; lazy provocation animates his every gesture. It's near impossible to drag your eyes from his lithe torso, pert buttocks and flanks. There's a warning in such easy captivation: beauty has the capacity to make slaves of us. No wonder Leighton's companion piece (not in this sale) is *An Athlete Wrestling with a Python*. The struggle against temptation is near constant – unless we capitulate to those sinuous, enfolding coils.

What you see in such complex art narratives is Eros's triumph over the banality of pornography. A true work of the sexual imagination comes from the core of the artist: it functions on multiple levels and seduces its audience in diverse ways, piquing our curiosity and ensnaring us as surely as Scheherazade's story telling. Just consider the fascinating juxtaposition in this sale of two very different depictions of the Emperor Hadrian's lover Antinous; so dear to Hadrian that, following the youth's death by drowning, he was deified and had a city named after him. The French bust in white marble is a magnificent homage to the statues of antiquity (Antinous's likeness became one of the most widely disseminated images in the Roman empire), while Robert Mapplethorpe's modern take on the imperial paramour is altogether more puckish. The photographer places a spot-lit statue of the second century Adonis amidst folds of heavy drapes, as if in anticipation of the curtain that must fall on his doomed splendour

It's all too easy to understand Mapplethorpe's mordant humour. Gay lovers have long been stalked by the spectre of prejudice, prosecution or downfall. Even in Hadrian's age, homosexuality was only acceptable if one partner was a youth and many believe

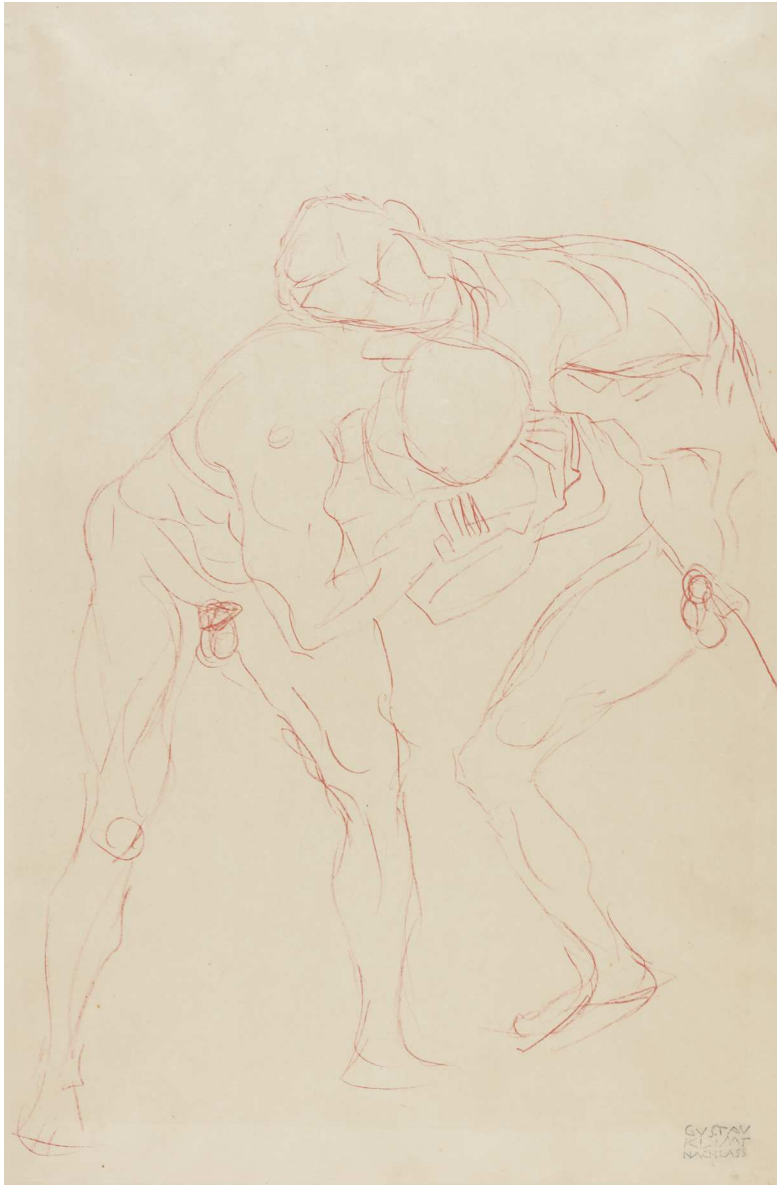
Antinous was murdered – or sacrificed himself – to spare the middle-aged Emperor's blushes as the youth approached his 20<sup>th</sup> birthday. Yet the most satisfactory eroticisation of the male physique often arises from the work of gay artists, expressing appetites that could not always be articulated in public. The portfolio of erotic sketches by Keith Vaughan, long hidden from public view, are almost painful in their unspoken plea to live out verboten fantasies. And all the more so when you consider they were composed before the Sexual Offences Act of 1967, which decriminalised private expression of homosexual acts. The palette of greys, beige and black reflect Vaughan's frustration at a life denied erotic fulfilment. And yet the life force of that insistent libido animates each image. These cocky studs with jutting buttocks and rock-hard erections are the male counterparts to Francis Picabia's sun-drenched bathers: mid-20<sup>th</sup> century versions of Olympia's gods and goddesses, who demonstrate the sway movies and magazines hold over our desires.

So many serious seductions are offered in this sale that it can be a relief to stumble across the more comedic ones, reminding you of Bette Davis's declaration, "Sex is God's joke on human beings." Picasso's *Trois Nus Assis* is a deft, droll look at three off-duty graces gossiping, heedless of the effect their breasts and pudenda will have on passing interlopers. It's refreshing to see such a macho artist equate vivacity with sexuality. A bawdier laugh comes with Man Ray's *Mr & Mrs Woodman*, wooden sketching mannequins arranged in doggy-style coitus. But for a first class visual gag you turn to Mel Ramos's H. Upmann sculpture, where a smirking, naked pin-up straddles a giant cigar. She gives the lie to the apocryphal quote attributed to Sigmund Freud, "Sometimes a cigar is just a cigar." In Ramos's world the phallic symbolism is harder to dismiss. Just as you'd have to work to ignore Tracey Emin's Soho strip-joint wordplay, etched out in neon; *Soba Sex* stands as teasing monument to the hard-drinking habits of Brit artists in the 1990s, when the Colony Rooms still offered sanctuary to the unquenched.

But then being teased is an integral part of Eros's tango. More questions are raised than answered by the artworks in *Passion & Desire*. What has provoked the knowing smile lurking at the corner of Max Klinger's Young Woman on a Divan? Is it simply mischievous satisfaction that the angle displays the enticing cleft of her vulva? A kicking foot suggests impatience, as in one waiting for a lover to move from sketching to lovemaking. Are the twitching, mirthful lips aimed at ruining the artist's concentration? I've long suspected filling in elisions with our impudent imagination is what gives erotic art its enduring allure. There's no tale of passion so unique we won't override it with our own desires, no myth of love so complete we can't infiltrate a personal narrative. Erotic art offers every willing aficionado the theatre of seduction at its most involving.







1

PROPERTY FROM A PRIVATE AUSTRIAN COLLECTION

## I Gustav Klimt

Austrian, 1862 - 1918

### *Zwei ringende Männerakte* (*Two Wrestling Male Nudes*)

stamped with the Estate Stamp *Gustav Klimt Nachlass*  
(lower right)

coloured pencil on paper

56.3 by 37.2cm., 22 $\frac{1}{8}$  by 14 $\frac{5}{8}$ in.

Drawn in 1904-05.

#### PROVENANCE

Sale: Grisebach, Berlin, 6 June 1998, lot 144

Private Collection, Austria (purchased at the above sale)

Thence by descent to the present owner

#### LITERATURE

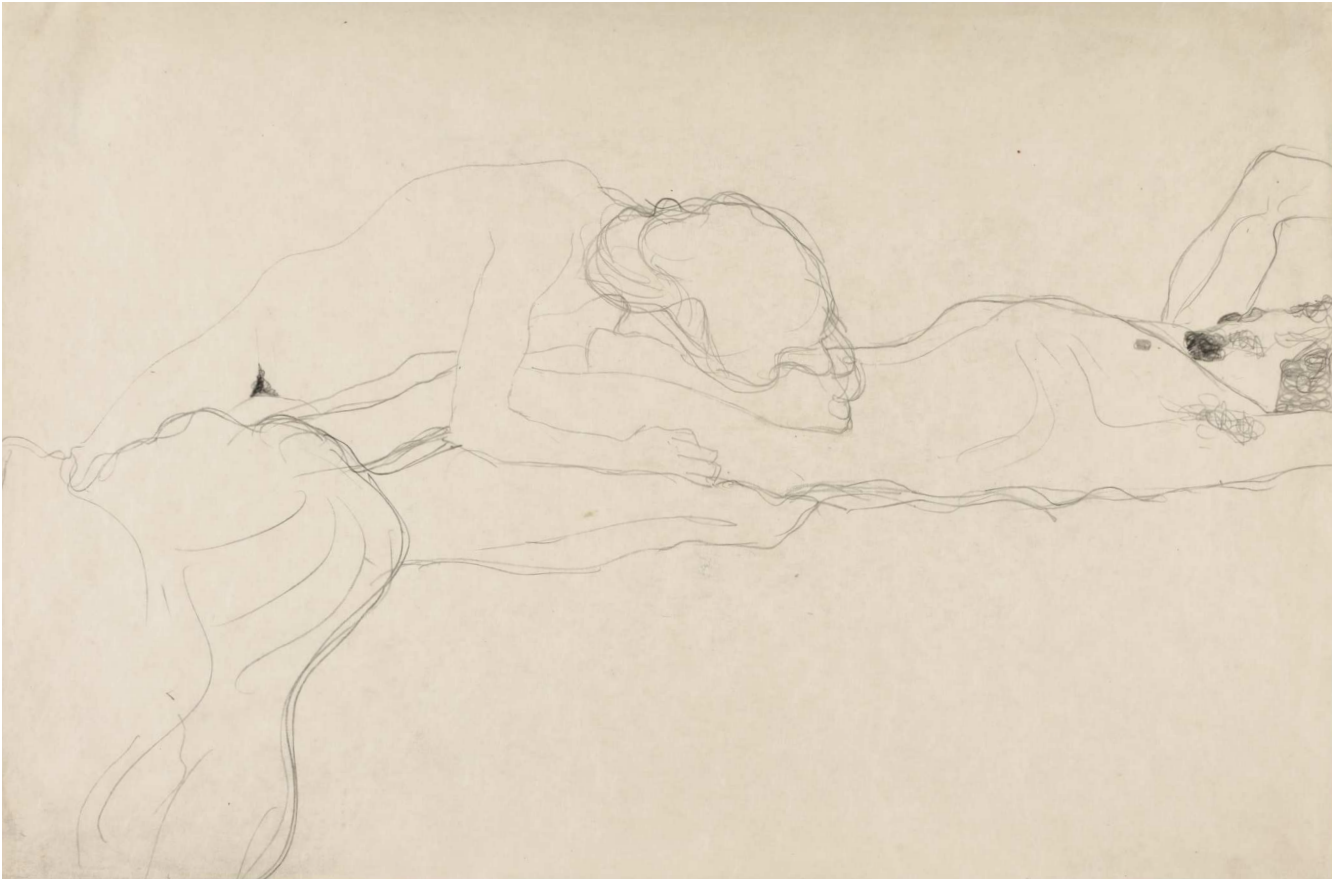
Hermann Bahr, *Gustav Klimt 50 Handzeichnungen*,  
Vienna, 1922, n.p.

Christian M. Nebehay, *Gustav Klimt Dokumentation*,  
Vienna, 1969, illustrated p. 431

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1904-1912*,  
Salzburg, 1982, no. 1524, illustrated p. 106

£ 15,000-20,000 € 17,000-22,700





2

PROPERTY FROM A PRIVATE AUSTRIAN COLLECTION

## 2 Gustav Klimt

Austrian, 1862 - 1918

### *Liebespaar nach rechts liegend* (*Lovers Lying Towards the Right*)

pencil on paper  
37.2 by 56.5cm., 14<sup>5</sup>/<sub>8</sub> by 22<sup>1</sup>/<sub>4</sub>in.

Drawn in 1904-05.

#### PROVENANCE

Gallery Fischer, London  
Private Collection, Austria (purchased from the above in 1992)  
Thence by descent to the present owner

#### EXHIBITED

Salzburg, Museum der Moderne, *Die Sinnliche Linie*, 2005, no. 89

#### LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1904-1912*, Salzburg, 1982, vol. II, no. 1725, illustrated p. 166

£ 40,000-60,000 € 45,400-68,000

### 3 Yves Klein

French, 1928 - 1962

#### *Venus Bleue (S 41)*

numbered 49/300 on the underside  
blue pigment and synthetic resin on plaster  
69 by 32 by 24 cm., 27½ by 12½ by 9⅞ in.

Conceived in 1962 and executed posthumously in 1982, this work is number 49 from an edition of 300, plus 50 hors-commerce proofs numbered I/L to L/L and 3 artist's proofs.

#### PROVENANCE

Galerie Hans Neuendorf, Hamburg  
Private Collection, Switzerland  
Sale: Sotheby's, London, 25 October 2005, lot 229  
Purchased at the above sale by the present owner

#### RELATED LITERATURE

Pierre Restany, *Yves Klein*, New York 1982, p. 204, illustrated in colour (edition number unknown)  
Exhibition Catalogue, Cologne, Museum Ludwig, *Yves Klein, 1994-95*, p. 247, no. 111, illustrated in colour (edition number unknown)  
Exhibition Catalogue, Oslo, The National Museum of Contemporary Art, *Yves Klein, 1997*, p. 79, no. 66, illustrated in colour (edition number unknown)  
Jean-Paul Ledeur, *Yves Klein: Catalogue Raisonné of Editions and Sculptures*, Paris 2000, p. 234, no. S 41, illustrated in colour (edition number unknown)  
Nicholas Charlet, *Yves Klein*, Paris 2000, p. 231, illustrated in colour (edition number unknown)  
Exhibition Catalogue, Nice, Musée d'Art Moderne et d'Art Contemporain de Nice; Prato, Museo Pecci Prato, *Yves Klein, La Vie, La Vie Elle-Même qui est l'Art Absolu*, 2000-01, p. 182, illustrated in colour (edition number unknown)  
Hannah Weitermeier, *Yves Klein, 1928-1962: International Klein Blue*, London 2001, p. 25, illustrated in colour (edition number unknown)  
Exhibition Catalogue, Lugano, Museo d'Arte di Lugano, *Yves Klein*, 2009, p. 180, illustrated in colour (edition number unknown)

⊕ £ 50,000-70,000 € 57,000-79,500

*“To represent the cause of desire: such is the privilege commonly accorded to the female nude [...] Magnetic nakedness. The basic pin-up. Instant sex-appeal. The original sexual icon. The fundamental metaphor of sexual desire.”*

JEAN-MICHEL RIBETTES

‘Yves Klein and the War of the Jealous Gods,’ in: Olivier Berggruen, Max Hollein, Ingrid Pfeiffer, ed., *Yves Klein, Ostfildern-Ruit 2004*, p. 159.







4

#### 4 French, early 19th century After the Antique

##### *The Sleeping Hermaphrodite*

marble  
14 by 62 by 32cm., 5½ by 25¾ by 12⅝in.

'Sex to sweet sex with lips and limbs is wed' are the words with which Swinburne enshrined the iconic *Sleeping Hermaphrodite* in his poetry. Discovered in Rome before 1620, the ancient Roman marble - after a presumed Hellenistic bronze - was famously restored by Gianlorenzo Bernini, who added the quilted mattress upon which the sleeping figure rests. The *Hermaphrodite* was installed in the Villa Borghese as part of Cardinal Scipione Borghese's collection by 1638 and soon rose to fame as one of the most celebrated marbles in Rome. Its subject is Hermaphroditos, the son of Aphrodite and Hermes, whose form was merged with that of a water nymph, resulting in his androgynous status, which is laid bare in the statue. Viewers in the 17th and 18th centuries were inevitably compelled by the titillating composition, with reactions ranging from distaste and shame to admiration and amusement. Lady Townshend quipped that the model represented 'the only happy couple she ever saw' (Haskell and Penny, *op. cit.*, p. 235). The statue's fame resulted in the commissioning of various copies, of which some - unlike the present marble - omit the vital addition of the penis. Though frequently copied in bronze, the present reduction in marble is comparatively rare and faithfully reproduces the Borghese model. Purchased by Napoleon in 1807, the Borghese *Hermaphrodite* is now among the main attractions of ancient statuary at the musée du Louvre, eclipsing in fame a number of other Roman versions of the subject.

##### RELATED LITERATURE

F. Haskell and N. Penny, *Taste and the Antique: The Lure of Classical Sculpture, 1500-1900*, London, 1981, pp. 234-235

W £ 8,000-12,000 € 9,100-13,600



5 After a model by  
Giambologna (1529-1608)  
Italian, Florence, late 18th/  
early 19th century

*Venus of the Grotticella*

marble, on a later painted wood column  
marble: 131cm., 51½in.  
plinth: 76cm., 30in.

PROVENANCE

With Daniel Katz, London, 1997;  
Private Collection, USA

EXHIBITED

London, Daniel Katz Gallery, *500 Years of Florentine Art*,  
1997

LITERATURE

Conway Library Collections, Courtauld Institute, London.  
Ref: A98/228, Giambologna, 16th Century Sculpture

Giambologna is thought to have carved the *Venus of the Grotticella* in 1572 or 1573 for his great patron, Francesco de' Medici. The under-lifesize marble representing the Roman goddess of love was designed to surmount a fountain in the interior chamber of the grotto of Buontalenti in Florence's Boboli gardens, where it remains today. Perhaps the most ambitious of the Mannerist sculptor's female nudes, the *Grotticella Venus* has been hailed as 'Giambologna's masterpiece' in its consummation of the *figura serpentinata* principle, by which a figure is seen to be 'spiralling' from all angles (Avery, *op. cit.*, p. 107). Her placement in a grotto underlines the erotic appeal of the figure, whose idealised female forms are exhibited effectively in this complex composition. The present marble is a rare copy and of the same dimensions as Giambologna's celebrated original.

RELATED LITERATURE

C. Avery, *Giambologna: The Complete Sculpture*, Oxford,  
1987, pp. 97-107

W £ 20,000-30,000 € 22,700-34,000



PROPERTY FROM A PRIVATE AUSTRIAN COLLECTION

## 6 Gustav Klimt

Austrian, 1862 - 1918

### *Freundinnen (Girlfriends)*

stamped with the Estate Stamp *Gustav Klimt Nachlass* (lower right)  
pencil on paper  
55 by 34.8cm., 21<sup>5</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>4</sub>in.

Drawn in 1913.

#### PROVENANCE

Private Collection, Hessen  
Sale: Grisebach, Berlin, 27 November 1998, lot 11  
Private Collection, Austria (purchased at the above sale)  
Thence by descent to the present owner

#### EXHIBITED

Vienna, Christian M. Nebehay Galerie, *Gustav Klimt, 40 auserwählte Zeichnungen*, 1960, no. 72, illustrated in the catalogue  
Darmstadt, Mathildenhöhe, 3. *Internationale der Zeichnung: Sonderausstellung Gustav Klimt und Henri Matisse*, 1970, no. 150, illustrated in colour in the catalogue  
Hamburg, Kunsthalle, *Experiment Weltuntergang, Wien um 1900*, 1981, no. 44, illustrated in the catalogue

#### LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1912-1918*, Vienna, 1984, vol. III, no. 2249, illustrated p. 37

£ 50,000-70,000 € 57,000-79,500

*“Everything was meant to seem as if these acts were the result of the most natural of drives and as if it were simply the intrinsic condition of woman to be centred on her own sexuality, deep in thought and lost in dreams”*

RAINER METZGER,  
*Gustav Klimt, Drawings & Watercolours*, London, 2005, p.76





7

## Pablo Picasso

Spanish, 1881 - 1973

### *Trois nus assis*

signed *Picasso* and dated 5.2.67. I. (upper right)

coloured crayon on paper

50.5 by 64.9cm., 19<sup>7</sup>/<sub>8</sub> by 25<sup>1</sup>/<sub>2</sub>in.

Drawn on 5th February 1967.

#### PROVENANCE

Galerie Le Miroir d'Encre, Brussels

Private Collection, Germany

Acquired from the above by the present owner

#### LITERATURE

Charles Feld & René Char, *Picasso, His Recent Drawings 1966-1968*, New York, 1969, illustrated pl. 101

Christian Zervos, *Pablo Picasso, œuvres de 1967 et 1968*, Paris, 1973, vol. XXVII, no. 443, illustrated pl. 179

⊕ £ 180,000-250,000 € 204,000-284,000









8

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## 8 Mel Ramos

American, b.1935

### *H. Upmann*

incised with the artist's name  
and numbered 1/8 on the cigar  
painted polychrome resin, in two parts  
41 by 100 by 35cm., 16½ by 39¾ by 13⅞in.

Executed in 2006, this work is number 1  
from an edition of 8.

#### PROVENANCE

Galerie Trigano, Paris  
Private Collection, Europe  
Sale: Sotheby's, London, 27 June 2012, lot 284  
Purchased at the above sale by the present owner

‡ W £ 40,000-60,000 € 45,400-68,000

## 9 Jeff Koons

American, b.1955

### *Dom Pérignon Balloon Venus*

stamped with the artist's signature and title on the suede  
inside of the Venus  
lacquered polyurethane resin and a bottle of 2003 Dom  
Perignon rosé champagne  
60.3 by 32.4 by 35.2cm., 24¾ by 12¾ by 13⅞in.

Executed in 2013, this work is from an edition of 650 plus  
40 artist's proofs.

#### PROVENANCE

Acquired from Moët Hennessy  
by the present owner

£ 20,000-30,000 € 22,700-34,000



9

*“The Venus of Willendorf is truly a symbol of fertility because it can procreate on its own. The Venus’s breasts are full, they’re voluptuous, her stomach, a real symbol of fertility. But if you look and you let your mind start to go, you realise that the breasts could actually be testicles and that the stomach could actually be a phallus and that it’s actually going in on itself, and procreating.”*

JEFF KOONS



## 10 Francesco Barzaghi

Italian, 1839 - 1892

### *Phryne*

signed and dated: *Barzaghi Frañ / 1868*

white marble, on a *faux marbre*, bronze and gilt bronze revolving base

figure: 169cm., 65 $\frac{3}{8}$ in.

base: 82cm., 32 $\frac{1}{4}$ in.

This superb life-size marble nude represents the iconic courtesan of ancient Greece, Phryne. Carved by the celebrated Milanese sculptor Francesco Barzaghi, it captures the electric moment of the unveiling of Phryne's nude body before a room of Greek judges at her trial for impiety. Barzaghi's *Phryne*, a masterpiece of Italian 19th-century sculpture, derives its composition from Jean-Léon Gérôme's painting *Phryne before the Areopagus* in the Kunsthalle Hamburg, which had caused a sensation when exhibited at the Paris Salon in 1861. Tilting her head and partially shielding her face in a gesture of modesty, Phryne stands exposed to her male audience. The courtesan is both revealed and concealed, creating a tension which is both sensuous and alluring.

Phryne was the most famous courtesan (or *hetaira*) in ancient Greek history. Renowned for her beauty, her real name was Mnēsarété, but she was named Phryne (toad) due to her complexion. It is said that she was the model for Praxiteles' celebrated *Cnidian Aphrodite* and that she had inspired Apelles' painting *Aphrodite Anadyomene*. Fabulously rich, Phryne, like most courtesans, was an exception within Greek society, standing outside established gender norms. Whilst noble women were confined to the domestic sphere, *hetairai* socialised with the highest ranking men at symposia and were celebrated as much for their wit and charm as for their looks. Phryne's ascendancy came to a swift end, however, when she was accused of profaning the Eleusinian Mysteries, a capital offence, and summoned to trial. Despite a rousing speech in her defence, her advocate, the orator Hyperides, failed to move the judges. In a daring move, just before sentencing, Hyperides, swept off the courtesan's clothes, revealing a body so beautiful that the judges were unable to condemn this divine-looking being to death. Barzaghi's *Phryne* was exhibited at the Paris Exposition Universelle in 1867. Despite the fact the present marble is dated 1868, it is possible that it is the one exhibited in Paris, since an engraving featured in *L'Esposizione Universale del 1867 illustrata*, 1867, shows the model with the same column with Greek key pattern and handles with bearded heads. Another version, without the column, is in the Galleria d'Arte Moderna in Milan. A version with a different base with wave pattern was exhibited at the American Centennial Exhibition in Philadelphia in 1876.

Francesco Barzaghi was a key sculptor in the Scapigliatura movement in Milan. He was ambitious and prolific, contributing in as many international exhibitions as possible, always to great acclaim. Barzaghi studied at the Accademia di Brera before working on the project for the Duomo of Milan, where he was employed in carving saints. He is well-known for his numerous monuments such as his Monument to Vittorio Emanuele II in Lodi. Having built an international reputation for himself, Barzaghi was given a post as professor at the Accademia di Brera in 1880 and continued to teach there until his death in 1892.

#### RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, vol. I, p. 76; [http://www.treccani.it/enciclopedia/francesco-barzaghi\\_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/francesco-barzaghi_(Dizionario-Biografico)/) [accessed 20 December 2017]

W £ 400,000-600,000 € 454,000-680,000













## II Tracey Emin

British, b.1963

### *Soba Sex*

neon

35 by 134cm. 13¾ by 52¾ in.

Executed in 1998, this work is number 1 from an edition of 3.

#### PROVENANCE

White Cube, London

Acquired from the above by the present owner

⊕ W £ 20,000-30,000 € 22,700-34,000



Sex

## 12 Marlene Dumas

South African, b.1953

### *Kissing*

signed and dated 1994 (lower right on the fourth sheet)  
ink wash on paper, in four parts  
each: 28 by 24cm., 11 by 9½in.

#### PROVENANCE

Galerie Stampa, Basel  
Private Collection, Europe  
Sale: Christie's, 9 February 2006, lot 223  
Purchased from the above sale by the present owner

#### LITERATURE

Dominic van den Boogerd, Barbara Bloom and Mariuccia Casadio, Eds., *Marlene Dumas*, New York 1999, p. 103, illustrated

‡ ⊕ £ 40,000-60,000 € 45,400-68,000

Ethereal and yet lifelike, otherworldly and yet poignantly figurative, *Kissing* is an immaculate filmic narrative of passion and eroticism by the South African born artist and painter Marlene Dumas. Rendered in a dreamlike ink wash on paper, the softness of the figuration – the delicacy of the forms' outlines – represents pictorially an experience suffused with rising pleasure and anticipation of euphoria. With consummate sensualism, Dumas arranges with *Kissing* an erotic exchange between artist, viewer, and picture. The division of the work into four diaphanous stills leaves an enticing liminal space in which the viewer can imagine the rapturous intensification of each. This work on behalf of the viewer amplifies the artist's own bodily presence, as Dumas' gestural, expressive brushstrokes caress the contours of the figures; imbuing the paper with a heightened sexuality. As Dumas herself puts it, "I am not disengaged from the subject of my gaze. With photographic activities it is possible that those who take the picture leave no trace of their presence, and are absent from the images. Paintings exist as the traces of their makers and by the grace of these traces. You can't take a painting – you make a painting" (Marlene Dumas cited in: Dominic van den Boogerd, Barbara Bloom, Mariuccia Casadio, *Marlene Dumas*, London 1999, p. 122).

Dumas' painting in watercolour and ink wash began in the early 1990s. While Dumas delights in artistically conjuring sexual apotheosis – the water-saturated, fluid figures of the *Models* series providing tantalising glimpse of unknown ecstasies – Dumas' other works in the medium, such as the *Rejects* series, evoke an emotional vulnerability conferring a pathos to her erotic work. Pervading her work like a musical motif, this tonal duality grants *Kissing* an implacable sadness that somehow sharpens and refines the pleasures depicted.





## 13 Mel Ramos

American, b.1935

### *Peekaboo Brunette # 4* (*Lost Paintings of 1965 # 61*)

signed and dated 2006 on the reverse  
oil on canvas  
91 by 61cm., 35<sup>7</sup>/<sub>8</sub> by 24in.

#### PROVENANCE

Scott Richards Contemporary Art, San Francisco  
Galerie Pascal Lansberg, Paris  
Acquired from the above by the present owner

£ 80,000-120,000 € 91,000-136,000

*“I’m a big voyeur. I think of myself as resembling the main character in the movie ‘Being There’ with Peter Sellers, when he says, ‘I like to watch TV’. In my case, the credo is simply: I like to look.”*

MEL RAMOS

in conversation with Belinda Grace Gardner in Dusseldorf, Germany (Spring, 2002).  
in: Thomas Levy, Ed., *Mel Ramos: Heroines, Goddesses, Beauty Queens*, Bielefeld 2002, p. 248.





## 14 Tracey Emin

British, b.1963

### *How I Think I Feel IV*

acrylic on canvas

64.4 by 81.1cm., 25<sup>3</sup>/<sub>8</sub> by 31<sup>7</sup>/<sub>8</sub>in.

Executed in 2007.

#### PROVENANCE

White Cube, London

Acquired from the above by the present owner

#### EXHIBITED

Venice, 52nd Venice Biennale, British Pavilion, *Tracey Emin: Borrowed Light*, June - November 2007

Powerfully intimate and revealing, yet seemingly effortless in its execution, Tracey Emin's *How I Think I Feel IV* was one of a small selection of canvasses chosen by the highly acclaimed artist to represent Great Britain at the 52<sup>nd</sup> Venice Biennale in 2007. The show at the British Pavilion displayed an acutely personal and visceral selection of Emin's works, which delved into her own personal archive of experiences, memories and perhaps her innermost thoughts. Executed in 2007, *How I Think I Feel IV* is not only a striking and sensuous image; it is also a deeply personal and moving insight into Emin's own psyche.

As one of the most well-known and highly regarded voices of the Young British Artists, Emin is widely recognised for her profoundly personal, often revealing works. Using a decidedly frank and direct language, the artist explores her feelings and own biography, unashamedly portraying herself and those around her whilst simultaneously inspiring the viewer to contemplate their own experience. In *How I Think I Feel IV* the artist brilliantly employs her draughtsmanship to great effect; urgent brushstrokes delineate a female body, lying and brazenly exposing her sex. Here the viewer is made to

focus on a woman's exposed genitalia, her head having been cut off the composition. Akin to some of Emin's most iconic works, such as *Everyone I Have Ever Slept With 1963-1995* from 1995 or *My Bed* from 1998, *How I Think I Feel IV* turns viewer into voyeur, reading into the artist's personal thoughts and sensations.

Quick, bold lines in deep mauve delineate the sprawling body, lyrically bending and folding, softly curving into flesh, legs, breasts; turning into a direct, almost blunt self-portrait. After rising to international acclaim with her embroidered works, in which she used pieces of fabric belonging to her or her friends and family, Emin turned to more traditional media, such as drawing, painting and bronze making. Her embroidered pieces enabled the artist to develop her narrative in a highly personal and unique voice. Through sewing and amalgamating the detritus of her daily life Emin explored her own sexuality, her fears and hopes. Her turn to drawing and painting enabled the artist to explore a different dimension of these feelings, as the artist explained in an interview with Rachel Cooke: "I've gone from being a really thin girl - even when I was forty, I was thin - to becoming matronly and womanly. I'm trying to come to terms with the physical changes. There's a big difference between being thirty-five and fifty. Massive. And that's what I'm trying to understand. Where does that girl go? Where does that youth go? That thing that's lost, where has it gone? I'm looking for it in the pictures; I'm looking for it in the paintbrush." (Tracey Emin quoted in: Morgan Meis, 'The Empty Bed: Tracey Emin and the Persistent Self', online). Indeed, *How I Think I Feel IV* is an exceptional and compelling intimate glimpse into Emin's own persona, a confident yet poignant portrait that not only exposes the artist's unique sensitivity, but also prompts the viewer to question their own.

⊕ £ 50,000-70,000 € 57,000-79,500



Installation view of *How I Think I Feel IV* at *Borrowed Light*, an exhibition by Tracey Emin at British Pavilion in 2007.  
Photo: Prudence Cuming Associates © British Council



PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## 15 Francis Picabia

French, 1879 - 1953

### *Les baigneuses, femmes nues bord de mer*

oil on card  
92 by 72.5cm. 29<sup>5</sup>/<sub>8</sub> by 26<sup>1</sup>/<sub>2</sub>in.

Painted in 1941.

#### PROVENANCE

Galerie de Chaudun, Paris  
Private Collection, Europe (acquired from  
the above in 1957)  
Thence by descent to the present owner

The authenticity of this work has been confirmed  
by the Comité Picabia

#### EXHIBITED

Geneva, Petit Palais, *Picasso et les peintres espagnols*,  
1980, n.n.  
Madrid, Salas Pablo Ruiz Picasso & Barcelona, Fundacio  
Caixa de Pensions, *Francis Picabia*, 1985 no. 149, illustrat-  
ed in colour in the catalogue  
Nîmes, Musée des Beaux-Arts, *Francis Picabia*, 1986, no.  
114, illustrated in colour in the catalogue  
Nice, Musée d'Art Moderne et d'Art Contemporain,  
*Picabia et la Côte d'Azur*, 1991, no. 86, illustrated in colour  
in the catalogue  
Gijón, Palacio Revillagigedo, *Picabia Entre Guerras*, 1991,  
no. 70, illustrated in colour in the catalogue  
Japan, *Paris, la joie de vivre*, 1993, no. 103, illustrated in  
the catalogue

Paris, Salon de Montrouge, *Picabia et Montrouge-  
Barcelone*, 1994, n.n., illustrated in the catalogue  
Rotterdam, Museum Boijmans van Beuningen &  
Hamburg, Deichtorhallen Hamburg, *Francis Picabia Das  
Spätwerk 1933-1953*, 1997, no. 79, illustrated in colour in  
the catalogue

Lisbon, Centro Cultural de Belém, *Francis Picabia:  
Antologia*, 1997, no. 95, illustrated in colour in the cata-  
logue

Grenoble, Musée de Grenoble & Geneva, Petit  
Palais, *Francis Picabia, Les Nus et la méthode*, 1997-99,  
no. 14, illustrated in colour in the catalogue  
Tokyo, Isetan Museum of Art, *Francis Picabia*, 1999, no. 61,  
illustrated in colour in the catalogue  
Geneva, Petit Palais & Pontoise, Musée Camille  
Pissarro, *Le Peintre et les baigneuses dans l'art moderne  
1890-1960*, 2000, n.n., illustrated in the catalogue  
Krems, Kunsthalle Krems, *Francis Picabia: Retrospektive*,  
2012, no. 131, illustrated in colour in the catalogue  
Zurich, Kunsthaus Zürich, *Francis Picabia. Our Heads Are  
Round So Our Thoughts Can Change Direction*, 2016, no.  
193, illustrated in colour in the catalogue

#### LITERATURE

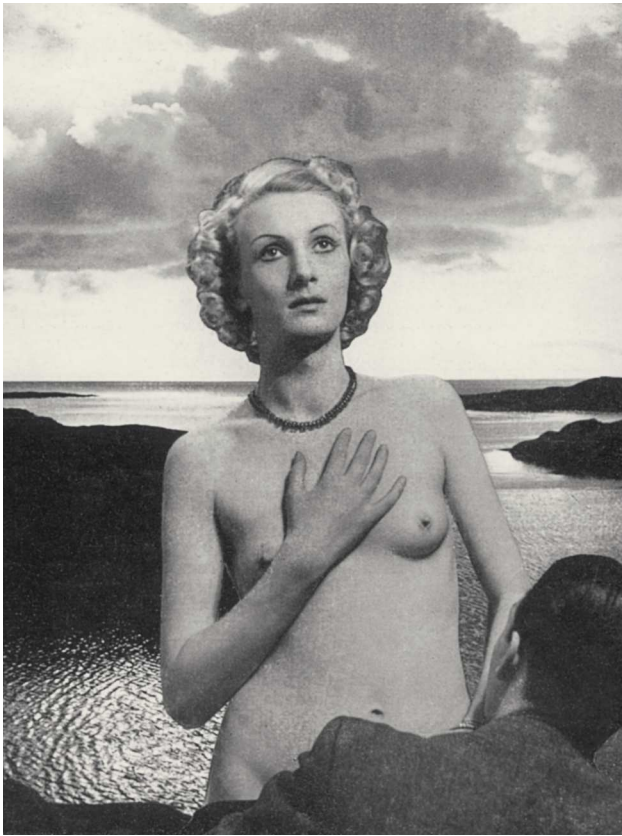
Luis Quesada, *Pintores en Andalucia, Espanoles y  
Extranjeros*, Sevilla, 1996, no. 391, illustrated in colour p.  
312  
Arnauld Pierre, *Francis Picabia, La Peinture sans aura*,  
Paris, 2002, illustrated fig. 116, p. 254

‡ ⊕ £ 400,000-600,000 € 454,000-680,000

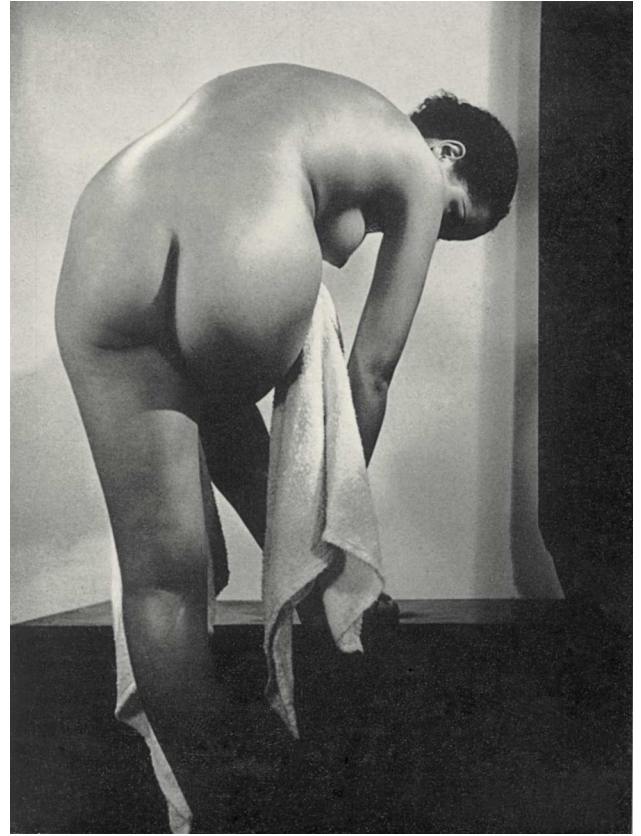








Paris Magazine, no. 62, October 1936, Courtesy Private Collection, Paris



Paris Magazine, no. 87, November 1938, Courtesy Private Collection, Paris

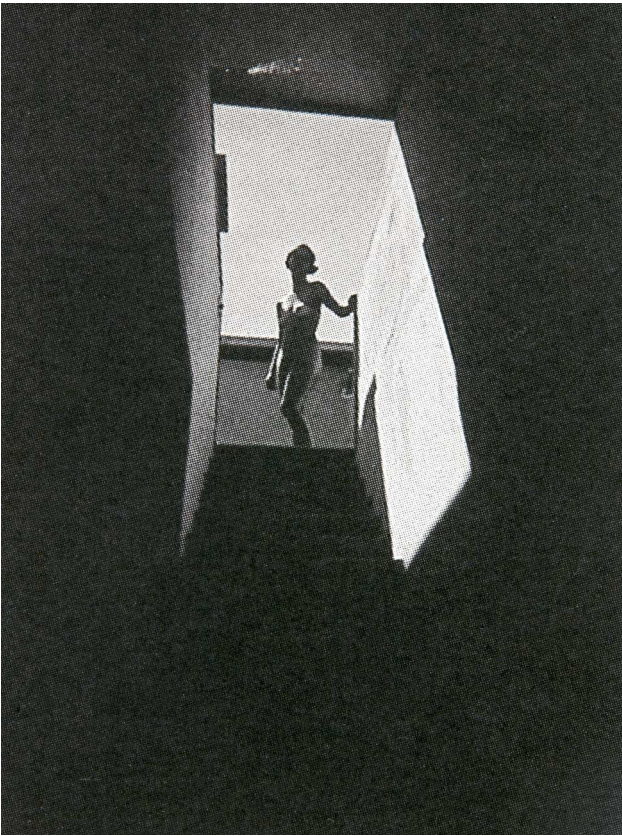
In *Les Baigneuses, femmes nues au bord de la mer*, a woman stands naked, hand upon her heart, surveying a horizon beyond the viewer, captivated by something unseen. In front of her sits a suited man, his head slightly tilted to one side in a pose of unabashed voyeurism. Behind her, stand two further nudes: the first, a woman bending away from the viewer to display her behind which has been shielded by the bare chest of the woman in the foreground—this woman's modesty protected by the nudity of another; in the distance stands the second, surveying the scene in the foreground but disconnected from it. Basing his figures on three portrait photographs from a 1930s edition of the *The Paris Magazine* (figs. 1-3), Francis Picabia has elevated mass media photography and 'low-brow' culture to the realm of high art.

*Les Baigneuses, femmes nues au bord de la mer* belongs to a series of paintings that Picabia began in the late 1930s which came to be known as his 'war-year works'. Often considered to be the first series of truly post-Modern works, this parody of the prevalent tastes and fashions of the art world pre-empted the work of Andy Warhol, Jeff Koons and Richard Prince. The appropriation of unconventional subjects—and specifically mass media—had long been part of Picabia's practice: following a visit to New York in 1915, Picabia produced a series of works on paper featuring a variety of mechanical contraptions. These 'machine-drawings', can be seen as the pre-cursor to Dada, and Picabia as the artist whose early experimentation 'sounded the alarm which woke up the world of Modern art' (Anne Umland & Adrian Sudhalter, eds., *Dada in the Collection of the Museum of Modern Art*, New York, 2008, p. 237). The

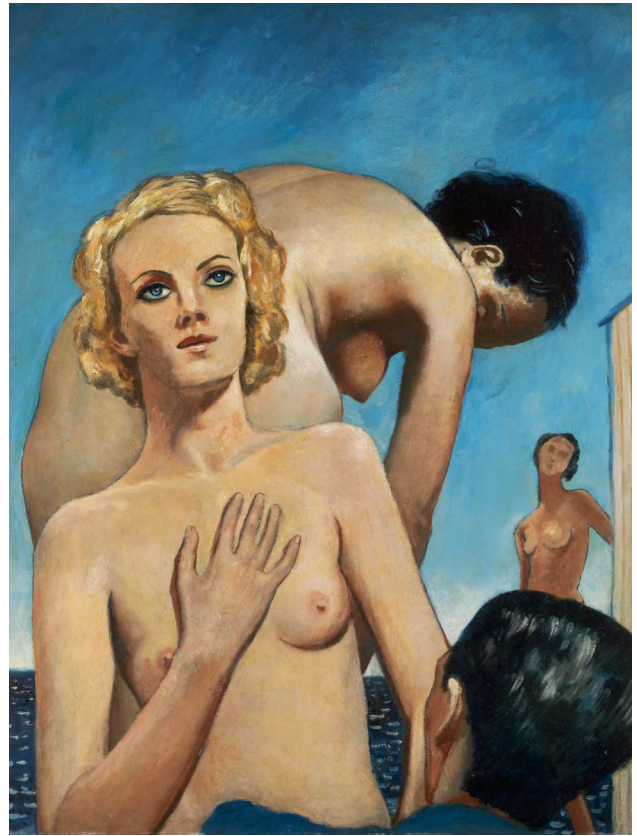
French critic Arnaud Pierre concludes that Picabia's war-year works, including *Les Baigneuses, femmes nues au bord de la mer*, are a development of this, furthering innovating through the use of collage and other 'aberrations optiques' (Arnaud Pierre, *Francis Picabia, La Peinture Sans Aura*, Paris, 2002, p. 255).

Each of the source images for *Les Baigneuses, femmes nues au bord de la mer* lifted from *The Paris Magazine* is lit and shot in a different way and from a different angle. Instead of transposing the figures to canvas and bleeding the light into a harmonious composition the artist specifically juxtaposes the images against one other, creating a jarring and artificial aesthetic. This post-Modern concept of eschewing the viewer's preconceived ideas of art enabled Picabia to generate something completely new. Its development can later be seen in Richard Prince's first series of *Cowboy* works in which the artist simply removes the text from existing Marlboro adverts changing the conceptual idea of the same image.

For the series to which the present work belongs, Picabia sourced images from a variety of magazines including *Mon Paris*, *Paris Sex Appeal*, *Paris-Magazine* and *Paris Plaisir*. The images, and periodicals from which they came, are pornographic in essence and antithetical to notions of traditional source material of the time. Through his encyclopaedic knowledge of photography—his maternal grandfather had been one of Daguerre's collaborators and inventors of the medium—Picabia selected his images with two ideas in mind: to compress multiple photographs



Paris Magazine, no. 87, November 1938. Courtesy Private Collection, Paris



The present lot

together generating a new narrative in canvas; and to select images, which when combined, could still retain the photographer's original lighting and perspective. Having selected his images, the artist would treat the material with a variety of handling techniques: he used a very smooth application for the skin tones with luminescent touches and an expressionist gestural technique for the background. This practice allowed Picabia to recreate an artificial photo-realist effect with the figures, whilst framing them in a classical painterly setting.

Picabia was able to fill the composition with movement. He selected imagery which created a dichotomy of stasis and motion. In *Les Baigneuses, femmes nues au bord de la*, the central figure stands statuesque but intent, whilst behind her a nude is engaged in some unknown activity. Much like Robert Longo would later achieve with his *Men in the Cities* series, Picabia here creates an image pregnant with motion within the photo-realist composition. Gertrude Stein was so struck by this she commented that Picabia's work had 'the feeling of movement inside the painting, not a painting of a thing moving but the thing painted having inside it the existence of movement' (Gertrude Stein, *Everybody's Autobiography*, Cambridge, 1937, p. 321).

Picabia's war-year pictures have long held a problematic position within his *oeuvre*. Due to their overtly Aryan aesthetic, displaying young athletic bodies with an almost kitsch realism, the works bear a relation to the Nazi-authorised propaganda pictures of the early

1940s. Because of stylised realism's association with Fascist art, critics have often dismissed Picabia—and this series of works in particular—as sympathetic to the regime. However, a critical reappraisal of the series undertaken at the beginning of the 1980s unveiled the artist's source material. The pornographic magazines from which he took his images flew in the face of the Nazi doctrines and this base culture would have been mired for its degenerate nature in the Third Reich. Michèle Cone concludes that Picabia was so successful at subverting the Fascist art form that it managed to be included in their canon of approved works. In 1983, a group of works from this series was exhibited at the Mary Boone/Michael Werner Gallery in New York where the scholar and critic Robert Rosenblum described them as '...a rebellious dissatisfaction with *idées reçues* of Modern art's hierarchy' (quoted in Michèle Cone, *Francis Picabia* (exhibition catalogue), Mary Boone/Michael Werner Galley, New York, 1983, pp. 226-27).

Perhaps more than any other artist, Francis Picabia was constantly reflecting upon his work and changing its formal elements to reflect his evolving conceptual interests. His defiantly anti-Modernist approach and subversion of classical figurative painting through the use of photography and collage paved the way for a new generation of artists such as Robert Rauschenburg, Eric Fischl and John Currin. His continual evolution and position as one of the most daring and innovative artists of the 20<sup>th</sup> Century is best described by the artist himself: 'If you want to have clean ideas, change them as often as you change your shirts.'



## 16 Pablo Picasso

Spanish, 1881 - 1973

### *Homme et femme nus*

signed *Picasso* and dated 29.11.71. III (lower right)  
brush and ink, wash and pencil on paper  
51 by 66.5cm., 20 by 26½in.

Executed on 29th November 1971.

#### PROVENANCE

Galerie Louis Leiris, Paris  
Marlborough Gallery, Madrid & New York  
Acquired from the above by the present owner in  
February 2015

#### EXHIBITED

New York, Marlborough Gallery, *On Paper: Selected Drawings of the 19th and 20th Centuries*, 2000, no. 103, illustrated in the catalogue p. 28  
Florida, Boca Raton Museum of Art, *Picasso: Passion and Creation/The Last Thirty Years*, 2001, n.n., illustrated in the catalogue p. 41

#### LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de 1971 à 1972*, Paris, 1958, vol. XXXIII, no. 248, illustrated p. 248

‡ ⊕ £ 250,000-350,000 € 284,000-397,000

A powerful example of Pablo Picasso's mature drawing, *Homme et femme nus* is imbued with an extraordinary sensuality and eroticism. Depicting a woman languorously enclosed within the embrace of a somewhat satyr-like male, the present work superbly embodies the words of the critic Jeffrey Hoffeld: '[Picasso, in his art,] is a voluptuary, hedonist worshipper of flesh and orgiastic tumble' (Jeffrey Hoffeld, *Picasso, The Late Drawings*, New York, 1988, p.6)

*Homme et femme nus*, executed in crayon and India ink, expertly combines the two mediums exemplifying Picasso's technical brilliance, where blurring washes of ink are used to create an atmosphere of confusion and the rendering of the bodies as a composite of disjointed and angular planes recalls Picasso's Cubist experimentations of the 1910s. Underlying ripples of sexual frustration and the struggles and physical hardships facing the aging painter are given potent expression in this work, as Hoffeld notes: 'Contortionist sexual gymnastics, if only portrayed rather than actually lived, vicariously restore confidence, relive despair, and provide recollected moments of orgasmic oblivion.' (*ibid.*, p.13).

Picasso's sensual rendering of the female body and the voyeuristic old man behind her in this work give resonance to the words of the artist's granddaughter, Diana Widmaier Picasso: 'What underlies Picasso's entire work – the only thing – is an erotic drive transformed into artistic desire. One is an extension of the other' (Diana Widmaier Picasso, *Picasso, 'Art Can Only Be Erotic'*, Munich, 2005, p.7).

*“What underlies Picasso’s entire work – the only thing – is an erotic drive transformed into artistic desire. One is an extension of the other.”*

DIANA WIDMAIER PICASSO,  
*Picasso, 'Art Can Only Be Erotic'*, Munich, 2005, p.7



## 17 Sigmar Polke

German, 1941-2010

### *Untitled*

signed and dated 73 (lower right)  
acrylic, watercolour and ink on paper  
69.5 by 99.5cm., 27<sup>3</sup>/<sub>8</sub> by 39<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Private Collection, Italy  
Sale: Christie's Amsterdam, 15 May 2012, lot 50  
Purchased from the above sale by the present owner

Executed in 1973, *Untitled* belongs to a series of sexually charged works on paper Sigmar Polke worked on at the beginning of the decade. The 70s for Polke marked a turning point in his style, and were characterised by a highly exploratory, irreverent approach to art-making that would become synonymous with his practice. His experimental *modus operandi*, and his complete disregard for traditional creative methods and techniques enabled Polke to articulate his own, unique language, which has been widely acclaimed and profoundly influential to subsequent generations of artists around the world.

Already in the 1960s, Polke showed great dexterity in his use of appropriated material from commercial or journalistic sources. As an intelligent riposte to American Pop and its artist's use of widely available images, Polke's deadpan illustration of chocolate bars, sausages and bread offered an astute and insightful account of the socio-economic and political landscape of a recovering Europe in the wake of the Second World War. During the 70's, Polke went further in his

appropriation of available imagery, which he started layering in his compositions in his characteristic sardonic style. Everything went; Polke was fascinated by any image available in newspapers, magazines and advertising, which he cut out from the printed media and used and re-used in paintings throughout his career. For the artist, his new, palimpsestic compositions were a way to depict several layers of consciousness at the same time, whereby different images from a variety of sources were superimposed over a coloured ground, mixing not only subject matter but also techniques over a shared background. *Untitled*, where several images of naked bodies overlap in what appears to be a dreamlike bacchanalian setting, unquestionably belongs to this period of new discovery. Here, each sensuous line meets other inky, lush brushstrokes in an orgy of watercolour and acrylic paint which has been set against a pearlescent, soft yellow background.

In a similar manner to Francis Picabia's *Transparencies* from the late 1920s and early 1930's, Polke's series of overlapping motifs brings together different subject matter and techniques, resisting any attempt to create a narrative or tell a story. However, the German artist foregoes the use of classic or art-historical sources that Picabia had used in his acclaimed series and instead elevates low brow, seedy imagery into art; a brilliant move that testifies to Polke's absolute dominion of his artistic vocabulary. Thus, in its blend of salacious source images and sensuous use of painting materials *Untitled* stands as a testament to Polke's genius and revolutionary practice during one of his most experimental decades.

‡ ⊕ £ 70,000-100,000 € 79,500-114,000



Francis Picabia, Villa Caja, 1929. © ADAGP, Paris and DACS, London 2018







## 18 Richard Avedon

American, 1923 - 2004

### *Nastassja Kinski and the Serpent, Los Angeles, California, 1981*

Oversized silver print, signed and numbered 52/200 in pencil on the mount. Mounted and framed.  
sheet: 72.4 by 108.6cm., 28 1/2 by 42 3/4in.

#### PROVENANCE

G. Ray Hawkins Gallery, Santa Monica, 1984  
Gift of David C. and Sarajean Ruttenberg, 1986  
Philips New York, *Photographs from the Collection of the Art Institute of Chicago*, 1 October 2014, lot 112

#### LITERATURE

Fraser, *On the Edge: Images from 100 Years of Vogue*, pp. 232-233  
Random House, *Richard Avedon: Evidence 1944-1994*, p. 162 for a variant

£ 50,000-70,000 € 57,000-79,500





Please note that the catalogue illustration is cropped. For the full image, please visit [Sotheby.com](https://www.sothebys.com).

Richard Avedon's *Nastassja Kinski and the Serpent*, exudes a timeless eroticism. This iconic image was taken during a two hour shoot when Kinski was at the height of her career and Avedon was already a world renowned fashion photographer. Intertwined with a boa constrictor, grappling with temptation, seduction and power, Kinski is clearly referencing deeply rooted concepts in classical art and mythology, most notoriously the story of Adam and Eve and the serpent that tricked Eve to take an apple from the Tree of Knowledge. Commissioned for *Vogue*, the only fashion emblem present is the Patricia von Musulin bracelet which the editor of *Vogue* at the time noted she regretted including within the photograph.



## 19 Jean-Baptiste-Jules Klagmann

French, 1810 - 1867

### *Nymphe Endormie (Sleeping Nymph)*

signed with: JK.

white marble

30 by 50cm., 12 by 19¾in.

This beautiful marble of a nymph in a sensuous and languid pose is a rare excursion in this genre for a sculptor who is known mostly for his large-scale architectural and historical sculpture. The nymph, with elaborate plaited hairdo, is barely covered by carefully arranged folds of drapery. The smooth, creamy texture of her skin forms a striking contrast with the busy folds that envelop her legs, her hips suggestively only partially covered.

The celebrated French sculptor Jean-Baptiste-Jules Klagmann was commissioned to execute important state monuments throughout his lifetime. Having entered the École des Beaux Arts in 1828, he exhibited extensively at the Paris Salon. Some of his most iconic works include a sculpture of Saint Clotilde, in the Jardin du Luxembourg, the figures on the monumental Fontaine Louvois on the Parisian Place Louvois, and the allegorical reliefs of Geometry and Astronomy on the Pavillon Mollien, one of the later wings of the Louvre. He was also responsible for the figures on the Ross Fountain, which stands beneath Edinburgh Castle, and for casting the gilt bronze theatre masks that adorn the Paris Opera. Klagmann was made a knight of the Legion d'Honneur in 1853, and exhibited several pieces of goldsmith work at the Exposition Universelle in 1855. He was buried at the famous Père Lachaise cemetery.

The *Nymphe Endormie* was first exhibited by Klagmann in plaster at the Paris Salon in 1842. Although this petite freestanding marble is rare in his oeuvre, similarities can be seen with some of his most famous works. Compare, for example, the hair styles of the Geometry and Astronomy reliefs, and the elaborate drapery of his *Saint Clotilde*.

£ 30,000-40,000 € 34,000-45,400

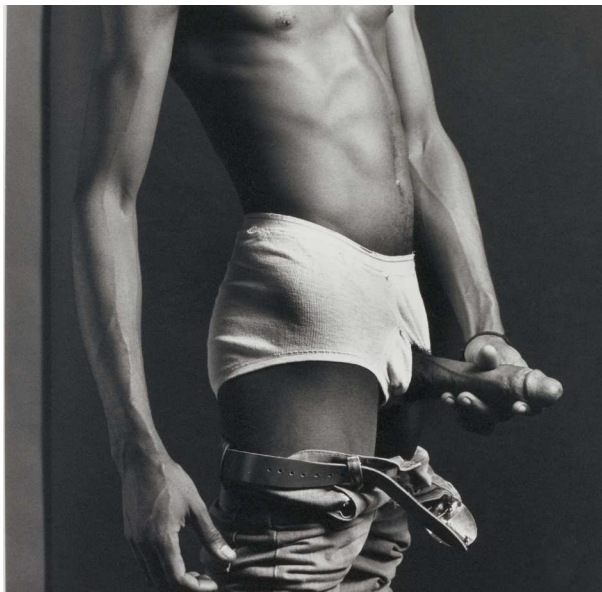




20



21



22

## 20 Robert Mapplethorpe

American, 1946-1989

### *Hooded Man (from Portfolio Z), 1980*

Selenium toned silver print flush mounted to white rag board. Signed and numbered 17/25 in black pen with publisher's blind stamp on mount. Mounted and framed. image: 19.1 by 19.1 cm., 7½ by 7½ in. mount: 34.1 by 32.4 cm., 13 ½ by 12 ¾ in.

PROVENANCE

Private Collection, Switzerland

‡ £ 6,000-8,000 € 6,800-9,100

## 21 Robert Mapplethorpe

American, 1946-1989

### *Eric, 1980*

Silver print, dry mounted to card. Signed, dated and numbered 3/15 in black ink in the lower margin, and signed and dated in black ink in the photographer's copyright stamp on the reverse. Mounted and framed. image: 35 by 35cm., 13¾ by 13¾ in. sheet: 50.2 by 40cm., 19¾ by 15¾ in.

PROVENANCE

Private Collection, Switzerland

‡ £ 7,000-10,000 € 8,000-11,400

## 22 Robert Mapplethorpe

American, 1946-1989

### *Phillip Prioleau (from Portfolio Z), 1980*

Selenium toned silver print flush mounted to white rag board. Signed and numbered 17/25 in black pen with publisher's blind stamp on mount. Mounted and framed. image: 19.1 by 19.1cm., 7½ by 7½ in. mount: 34.1 by 32.4cm., 13½ by 12¾ in.

PROVENANCE

Private Collection, Switzerland

‡ £ 7,000-10,000 € 8,000-11,400





23

## 23 Robert Mapplethorpe

American, 1946-1989

### *Antinous, 1987*

Silver print, printed 1987, flush-mounted to card. Signed, dated on the photographer's copyright stamp and titled, dated and numbered 2/10 in ink on the reverse of the card. Mounted and framed.

image: 59.4 by 49.9cm., 23¼ by 19½in.  
sheet: 60.4 by 50.9cm., 23¾ by 20in.

#### PROVENANCE

Walter Haas, Zurich  
Private Collection, France

#### LITERATURE

Germano Celant, Arkady Ippolitov and Karole P. B.Vail, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints*, Deutsche Guggenheim, 2004, ill. p. 115. (dye transfer variant)

£ 8,000-12,000 € 9,100-13,600



## 24 French, late 18th/ early 19th century

### *Bust of Antinous*

white marble, on a cippolino marble socle and column

bust: 75cm., 29½in.

socle: 18cm., 7⅞in.

base: 6.5cm., 6½in.

column: 115cm., 45¼in.

Antinous was the male lover of the Roman Emperor Hadrian (AD 76-138). Celebrated throughout history for his good looks, Antinous has subsequently become a symbol of same sex love. This superbly carved marble bust combines the allure of the biographical portrait with an idealised classical representation of male beauty in the form of Antinous. Its remarkable presence is only enhanced by the tragic story of Hadrian's intense love for his favourite who mysteriously drowned in the Nile in AD 130, plunging the Emperor into prolonged mourning.

In Rome, there was no clear distinction between heterosexual and homosexual love. The crucial point was that the Roman man must be dominant. The relationship between Hadrian and Antinous, the Grecian youth from the city of Bythinion-Claudiopolis in modern Turkey, must be viewed within this context. Relatively little is known about Antinous' life, aside from the fact that Hadrian toured Asia Minor in AD 123 and may have been introduced to the youth at that time. Antinous was in Hadrian's retinue by AD 130 and is recorded in a poem by the Alexandrian Greek Pankrates who describes the Emperor's vanquishing of the Marousian Lion in the Libyan desert.

Shortly after this event, Antinous tragically drowned in the Nile in mysterious circumstances. Many theories have surrounded his death, including forced suicide by jealous courtiers and ritual sacrifice, though Hadrian maintained it was an accident. Whatever the explanation behind his death, at 19 Antinous was becoming a man, and so his relationship

with the Emperor was untenable. The effect of Antinous' death was profound. Hadrian established a city in Egypt, Antinoopolis, in honour of the youth, and even encouraged his veneration as a god.

The present bust compares closely with another, of comparable dimensions, in the Louvre (inv. no. MA 1086), catalogued as French, 18th century. The superbly carved and drilled hair in the present marble, with voluminous projecting curls, is particularly close to the Louvre bust. The comparison substantiates a dating to the 18th-century. The Louvre bust is believed to have been carved after a Roman marble in the Prado (inv. no. E00060). The model follows a type, of which the exemplar is arguably the statue of Antinous found at Delphi (Delphi Museum inv. no. 1718); the majority of the Roman marbles are believed to date to circa AD 130-132. The present rare bust of Antinous is in excellent condition, with a beautifully carved and polished surface.

W £ 100,000-150,000 € 114,000-170,000





## 25 Henri Matisse

French, 1869 - 1954

### *Nu*

signed *Henri Matisse* and dated 1928 (lower right)

pencil on paper

32.6 by 50.6cm., 12 $\frac{7}{8}$  by 19 $\frac{7}{8}$ in.

Drawn in Nice in 1928.

The authenticity of this work has been confirmed by Wanda de Guébriant.

#### PROVENANCE

Pierre Matisse, New York

Susanna Allen Fine Art, New York

Private Collection, Switzerland (acquired from the above)

Private Collection, USA (acquired from the above in 2008; sale: Sotheby's, London, 20 June 2013, lot 170)

Purchased at the above sale by the present owner

⊕ £ 60,000-80,000 € 68,000-91,000

*“[Matisse’s] portraits and drawings of women reclining [...] are miracles of pure line, of fluid arabesques seemingly spontaneous and free, yet rationally controlled to embody the height of exoticism and sensuality”*

CHRISTIAN ZERVOS

*Henri Matisse, Drawings 1936*, London, 2005, n.p.







## 26 Auguste Rodin

French, 1840 - 1917

### *Faune à l'arc*

inscribed *A. Rodin*, dated ©Musée Rodin 1959, and inscribed with the foundry mark *Georges Rudier. Fondateur. Paris*; stamped with the raised signature *A. Rodin* on the underside

bronze

height: 33.3cm., 13½in.

Conceived before 1899. This example cast in February 1959.

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* being currently prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2013-4266B.

#### PROVENANCE

Musée Rodin, Paris

Roland, Browse & Delbanco, London (acquired from the above in 1961)

Arnold Lionel Haskell, London & Bath

Roma Fairley (a gift from the above circa 1960)

Private Collection (by descent from the above)

Private Collection, New York (acquired in 2013; sale:

Sotheby's New York, 8 May 2014, lot 148)

Purchased at the above sale by the present owner

#### LITERATURE

Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*, New York, 1967, illustration of another cast p. 140  
*Rodin en 1900, L'exposition de l'Alma* (exhibition catalogue), Musée du Luxembourg, 2001, illustration of the plaster p. 77

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S.487, illustration of another cast p. 356

The present work is one of only three known casts of this subject and the only example cast by Georges Rudier. One of the other examples, cast by Alexis Rudier, is in the Rodin Museum in Philadelphia.

‡ £ 30,000-50,000 € 34,000-57,000



## 27 Chris Levine

British, b. 1960

### *She's Light (Laser 3), 2013*

Lenticular print on lightbox. Signed on a certificate of authenticity that accompanies the work. Edition AP from 1+1AP.

sheet: 150 by 100cm., 59 by 39½ in.

#### PROVENANCE

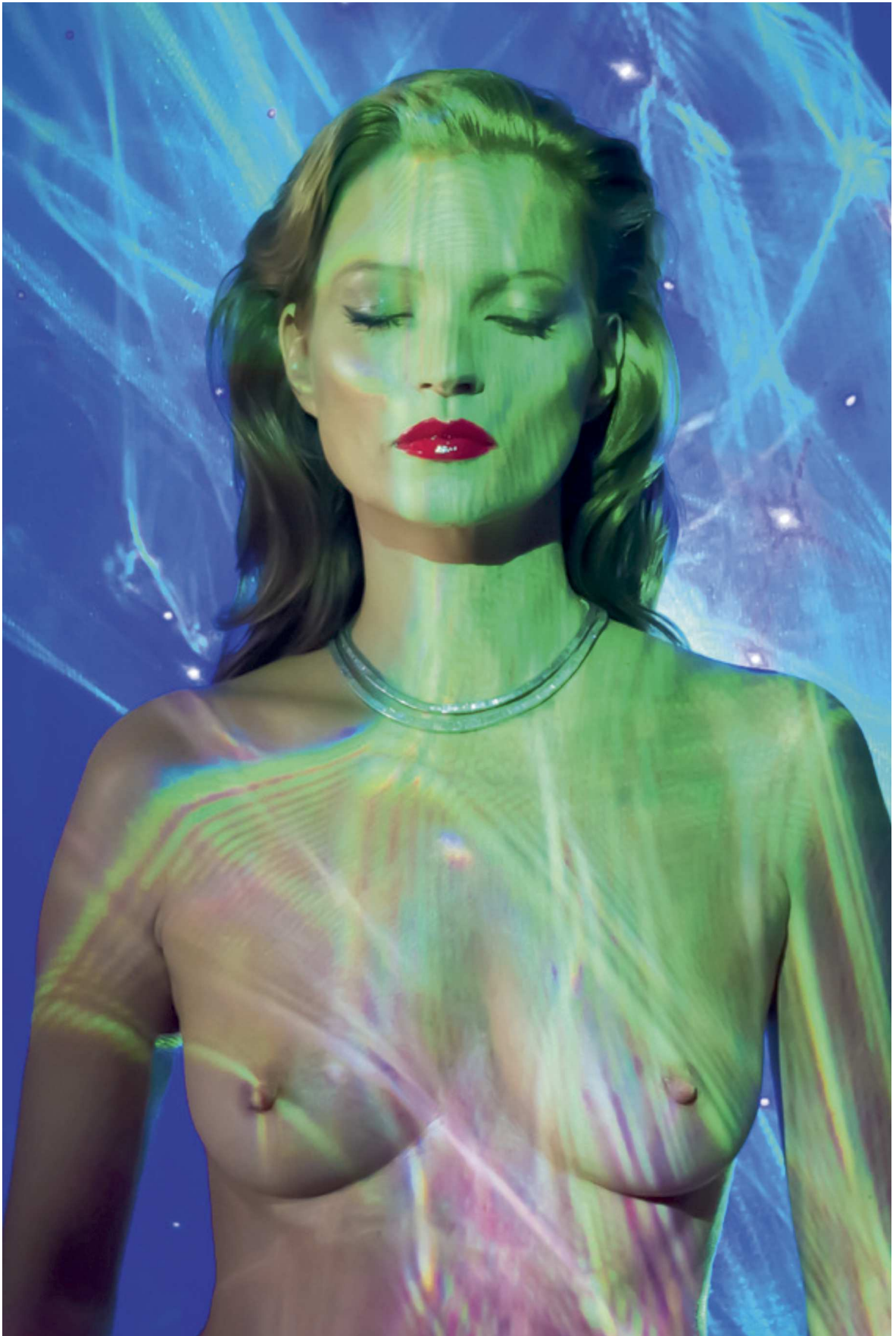
Acquired directly from the Artist by the present owner

† W £ 60,000-80,000 € 68,000-91,000

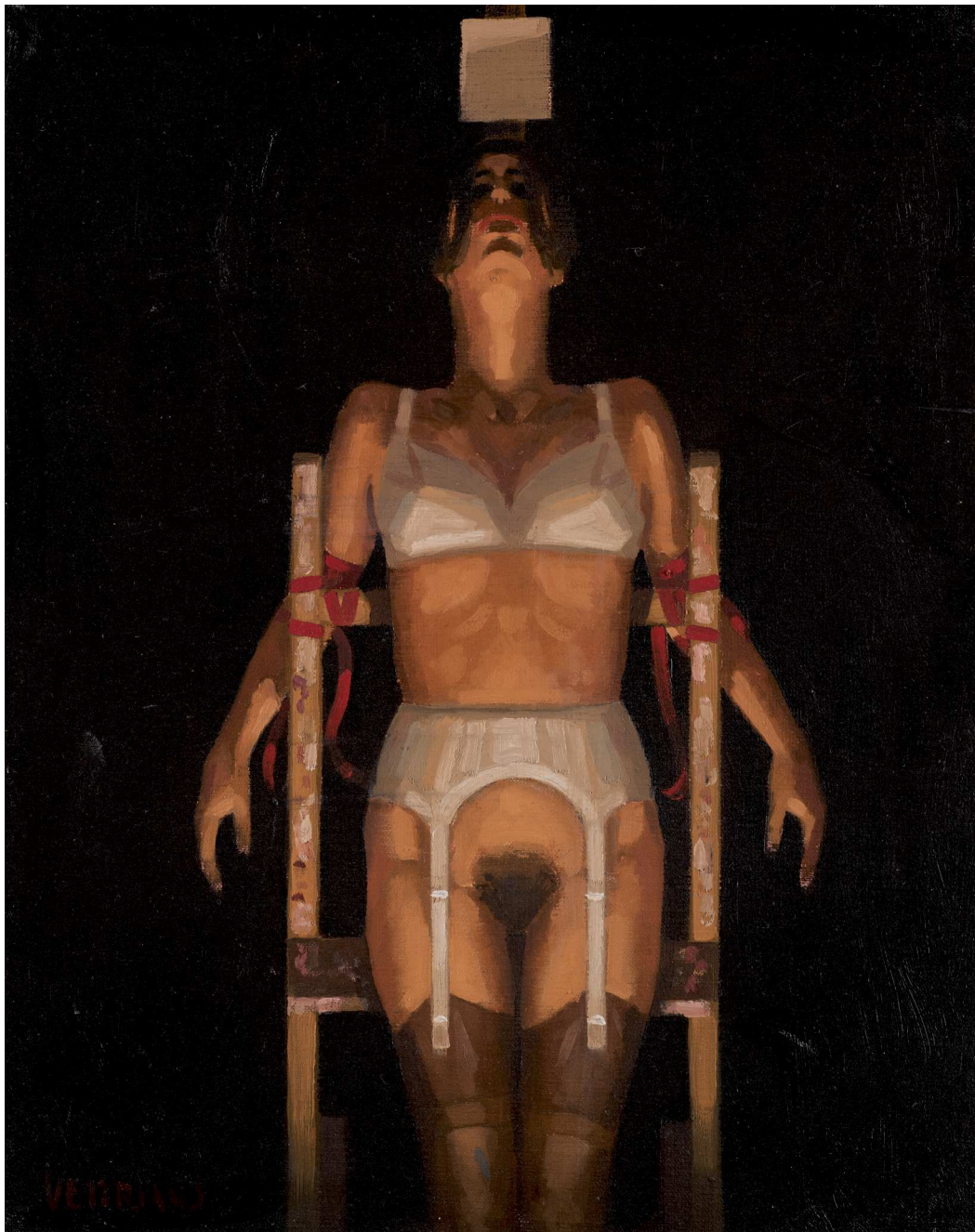
Renowned for his work with lights, laser and holography, Chris Levine has built a cult following with his iconic portraits of some of the most photographed women of all time: Queen Elizabeth II, Grace Jones, and Kate Moss, as presented here. Thanks to Levine's deft handling of lenticular printing, we are presented with an overall sensory experience and visual offering of the supermodel that has more in common with an art historical muse than one of fashion and celebrity that dominates our pop culture. Kate Moss radiates a calm and stillness that dominates her languid eroticism here, which is usually the prevailing motif in representations of her. In a pose reminiscent of a classical bust, surrounded by a myriad of colours and flooded by light, this work is both an homage to classical emblems in art and a veneration to the technical advances in art that allow us to experience art in new ways.

*“There’s a spirit in Kate that seems to have struck a chord with so many. To take her beauty and translate it into light as image was what I set out to do. Given all the images that have ever been made of her, I needed to take it beyond beauty and somewhere deeper. Her true beauty is within and that’s what I hope is projected in the form of light”*

CHRIS LEVINE







28

28 Jack Vettriano, O.B.E.

Scottish, b.1951

*Scarlett Ribbons*

signed: VETTRIANO (lower left)  
oil on canvas  
38 by 30.5cm., 15 by 12in.

PROVENANCE

From the collection of the artist

† £ 30,000-50,000 € 34,000-57,000



29

29 Jack Vettriano, O.B.E.

Scottish, b.1951

*Models in the Studio*

signed: VETTRIANO (lower left)

oil on canvas

61 by 76 cm., 24 by 30 in.

EXHIBITED

London, Portland Gallery, June 1996, no.18

⊕ £ 40,000-60,000 € 45,400-68,000





30

## 30 Andy Warhol

American, 1928 - 1987

### *'Body Builder', 1982*

Silver print, mounted by the corners. Blind stamped in the lower right corner. As stated on the gallery label: stamped on the reverse of the print "The Estate of Andy Warhol" and "Authorized by the Andy Warhol Foundation for the Visual Arts".

Mounted and framed.

print: 25.5 by 20.2 cm., 10 by 8 in.

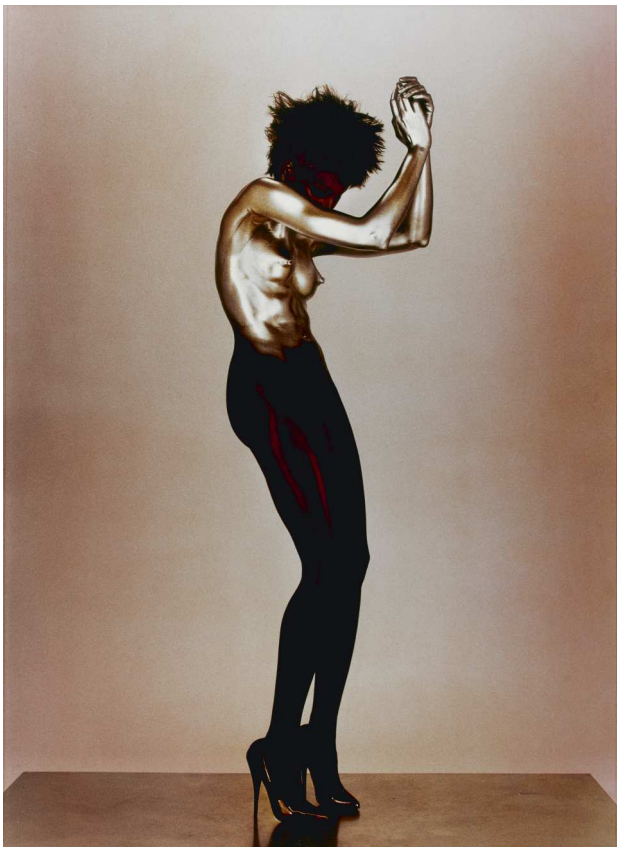
mount: 44 by 38 cm., 17 ½ by 15 in.

#### PROVENANCE

Cheim & Reid, New York

Private Collection, France

£ 3,000-5,000 € 3,400-5,700



31

## 31 Bob Carlos Clarke

British, 1950-2006

### *Hermine (Red Tint), 1997*

Unique tinted silver bromide print. Dated and signed in black felt pen on the artist's copyright label affixed to the back of the mount. Mounted and framed.

sheet: 101.6 by 76.2 cm., 30 by 40 in.

#### PROVENANCE

Acquired directly from the artist by the present owner

† ⊕ £ 7,000-10,000 € 8,000-11,400





32

## 32 Helmut Newton

German, 1920-2004

### *Jassara, Rue Aubriot, Paris, 1977*

Silver print. Signed and dated in black ink, and titled in pencil with the artist's copyright stamp on the verso. Mounted.

sheet: 50 by 40 cm., 19 ¾ by 15 ¾ in.

#### PROVENANCE

Ikona Gallery, Venice  
Private Collection, Italy

#### LITERATURE

Manfred Heitnh, *Helmut Newton: Work*, Cologne, Taschen, 2000, ill. p. 18

£ 12,000-18,000 € 13,600-20,400

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

33 **Emile-François  
Chambon**

Swiss, 1905 - 1993

*Les Deux amis au chat- recto*  
*Scène Religieuse - verso*

signed E. Chambon and dated 1927 (lower left)  
oil on canvas  
115.5 by 199cm., 45½ by 78¾in.

Painted in 1927.

PROVENANCE

Galerie Voutat, Geneva  
Acquired from the above by the present owner  
in 1993

EXHIBITED

Payerne, Musée de Payerne, Les Suisses à Paris,  
de Anker à Tinguely, 2002, n.n., illustrated in  
colour in the catalogue  
Evian, Palais Lumière, L'art d'aimer, de la  
séduction à la volupté, 2012, n.n.

‡ £ 25,000-35,000 € 28,400-39,700











34

## 34 Jean-Jacques-François Le Barbier

French, 1738 -1836

### *An amorous encounter*

oil on canvas  
87.4 x 75 cm.; 34 $\frac{7}{8}$  x 29 $\frac{1}{2}$  in.

The present work is particularly close to Le Barbier's signed *Le jeu d'osselets chez les Grecs*, which sold at Sotheby's, Paris on 25 October 2005, especially in the treatment of the foliage and flowers, and in the artist's visual references to the antique. Of particular interest is the work's erotic nature – the discovery of the frescoes at Pompeii in 1784 introduced a new sensuality in French art during this period. Erotic subjects inspired by the antique were combined with themes emblematic of the Rococo, an exaltation of pleasure and flesh.

‡ £ 30,000-40,000 € 34,000-45,400



35

## 35 Albert Pénot

French, 1862 - 1930

### *La femme chauve-souris*

signed A. Pénot (lower right)  
oil on canvas  
100 by 60cm., 39 by 23½in.  
Painted circa 1890.

PROVENANCE  
Private collection, France (by 1912)

#### EXHIBITED

Paris, *Salon des Artistes français*, 1912, no. 1463 (as *Premier miroir*)

#### LITERATURE

Patrick Bade, *Femme fatale: images of evil and fascinating women*, London, 1979, p. 123, no. 30, catalogued & illustrated (as *Bat Woman*); also illustrated on the back cover

£ 18,000-25,000 € 20,400-28,400



## 36 Jacques Majorelle

French, 1886 - 1962

### *La belle Zohra*

signed and dated *J. Majorelle / 1955* (lower left)  
gouache and charcoal heightened with gold on paper  
54 by 72cm., 21½ by 28½in.

#### PROVENANCE

Sale: Artcurial, Paris, 5 June 2012, lot 19  
Purchased at the above sale by the present owner

#### LITERATURE

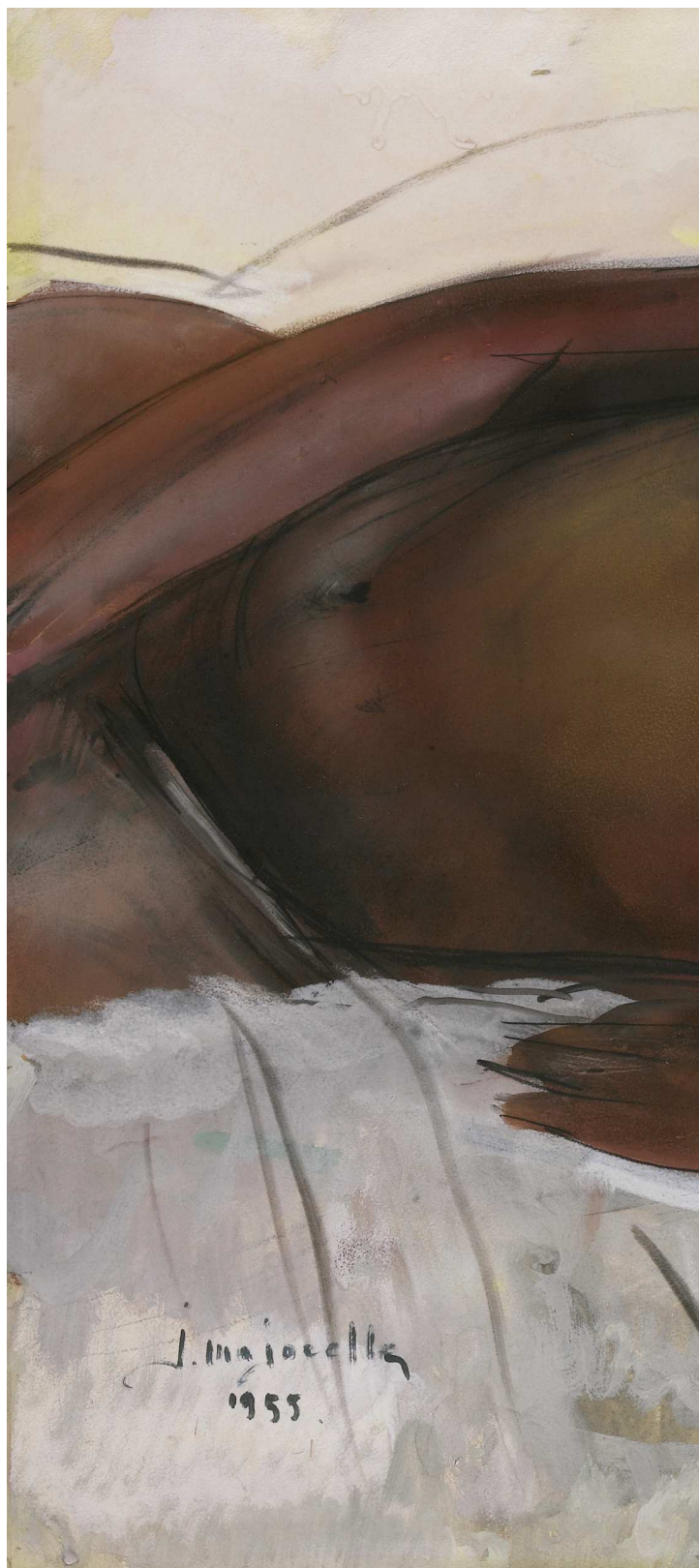
Félix and Amélie Marcilhac, *Jacques Majorelle, Répertoire de l'œuvre peint*, Paris, 2017, p. 292, no. 116, catalogued & illustrated

Painted in 1955, *La belle Zohra* is as beguiling as she is alluring. Possibly a local girl encountered during one of Majorelle's many travels around Morocco, she holds a lavish and provocative pose that recalls the curvaceous anatomy of Titian's *Venus of Urbino* and can also be likened to Modigliani's sensual nudes. The white linen heightens Zohra's dark-toned skin, whilst the soft pink hair band adds a feminine touch to her voluptuous physicality.

Majorelle first set eyes on Morocco in 1917 at the age of thirty-one. Landing at Tangiers, he was immediately captivated by the country's light, atmosphere, topography and people, and would eventually spend the rest of his life there. In 1923 he began work on his villa in Marrakech, built in the Moorish style, and whose landscaped tropical gardens, restored by Yves Saint-Laurent and Pierre Bergé, are now world famous.

Following in the footsteps of the great Orientalist painters, Majorelle introduced a whole new pictorial language to the genre, founded on the latest artistic currents and notably the work of fellow painter Henri Matisse. Adopting a fresh style and painting en plein air, he took a particular interest in the local people, their costumes, and their traditions.

⊕ £ 80,000-120,000 € 91,000-136,000













PROPERTY FROM A NEW YORK PRIVATE COLLECTION

37 **A Roman Terracotta  
Plaque with Brothel Scene,  
circa 1st Century A.D.**

moulded in relief with an apparent narrative unfolding in three scenes from right to left and divided by architectural elements, the first vignette depicting the encounter of a man and woman accompanied by a dog, a phallus on a column at left, the second showing a man and woman embracing in a doorway, and the third two couples engaging in sexual activity on couches, egg-and-dart moulding along the lower edge, a fragmentary Latin inscription engraved prior to firing above the scenes. 32.5 by 59 cm., 12<sup>7</sup>/<sub>8</sub> by 23<sup>1</sup>/<sub>4</sub> in.

PROVENANCE

Dr. Sylvia Senter (1921-2013), New York, probably acquired by her mother in Rome in the 1960s (consistent with style of custom-made base and mounting) by descent to the present owner

For a related Roman marble relief fragment see Museum of Fine Arts, Boston, inv. no. RES.08.34d (M. B. Comstock and C. C. Vermeule, *Sculpture in stone: the Greek, Roman and Etruscan collections of the Museum of Fine Arts, Boston*, Boston, 1976, no. 116; <http://www.mfa.org/collections/object/relief-with-herakles-and-omphale-or-a-nymph-151119>).

‡ £ 20,000-30,000 € 22,700-34,000





38 Antoine-Louis Barye  
French, 1796 - 1875

*Thésée et le Minotaure (Theseus  
and the Minotaur)*

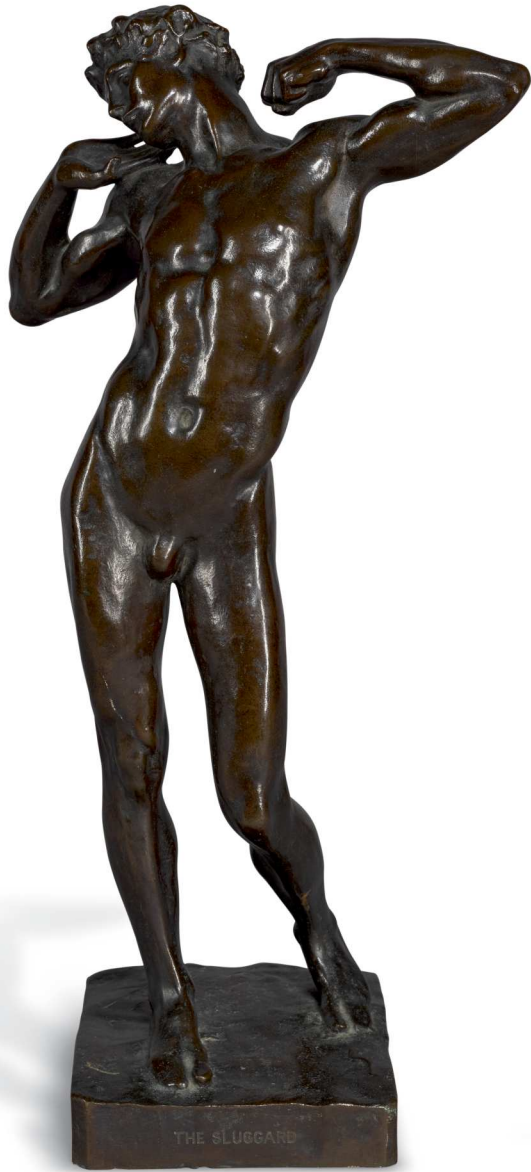
signed: BARYE, inscribed: F. BARBEDIENNE.  
Fondeur., stamped: COLLECTION / F.  
BARBEDIENNE / PARIS, and numbered: 43 to the  
underside  
bronze, green brown patina  
45cm., 17<sup>3</sup>/<sub>4</sub>in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

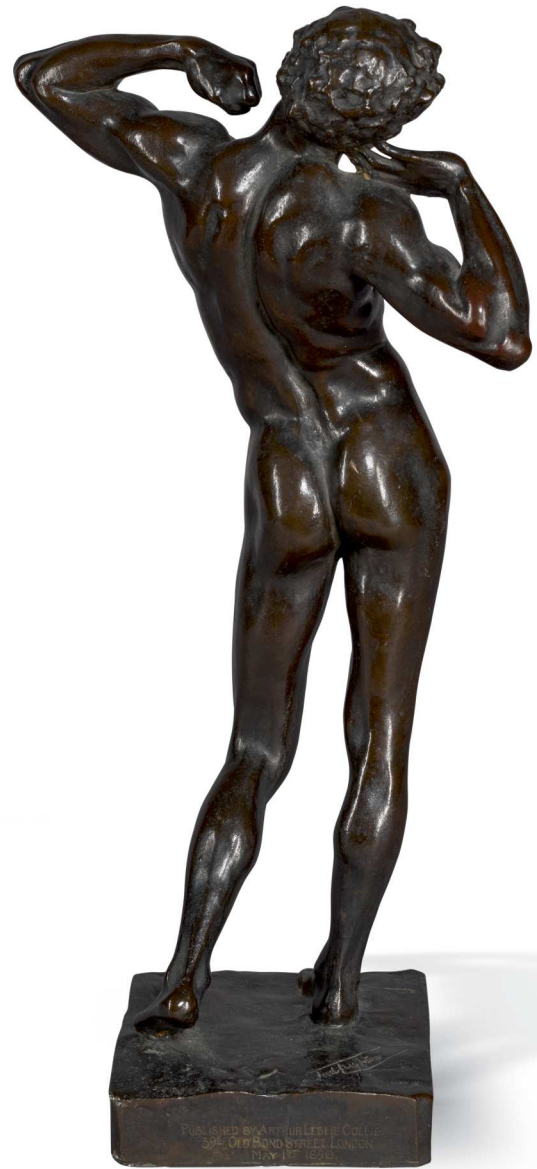
£ 15,000-20,000 € 17,000-22,700



38



39 recto



39 verso

## 39 Frederic, Lord Leighton

British, 1830-1896

### *The Sluggard*

signed: Fred LEIGHTON and entitled: THE SLUGGARD and inscribed: PUBLISHED BY ARTHUR LESLIE COLLIE / 39<sup>th</sup> OLD BOND STREET / MAY 1<sup>ST</sup> 1890. and: FOUNDED BY J. W. SINGER & SONS / FROME SOMERSET.

bronze, warm brown patina  
54cm., 21¼in.

*The Sluggard* is one of the iconic masterpieces of 19th-century British sculpture. Its languid pose captures the essence of male beauty and is the epitome of the masculine ideal. Leighton's *Sluggard* was first exhibited as a clay sketch at the Royal Academy in 1886 and was conceived as the pendant to the artist's earlier masterpiece, *An Athlete struggling with a Python*, exhibited at the Royal Academy in 1877. *The Sluggard* was originally entitled *Athlete awakening from sleeping* and was inspired by the languid stretching of Leighton's muscular male model Giuseppe Valona after a long sitting. Leighton rapidly captured the pose in clay and thus created one of the masterpieces of Victorian

sculpture, which has been described as 'a symbol of the art of sculpture, liberated by Leighton, flexing itself for renewed activity after a long time in the shackles of convention' (Benedict Read, *Apollo*, *op. cit.*, p. 68). The bronze editions were produced by Arthur Leslie Collie and cast by Singer. Casts which bear both the Collie and Singer inscriptions, such as the present, very fine, bronze, are believed to date to circa 1896-1900. According to Nicholas Penny, later casts are only inscribed with the founder's name.

£ 18,000-25,000 € 20,400-28,400

PROPERTY FROM THE COLLECTION OF  
J.E. SAFRA

## 40 Jacopo Amigoni

Italian, 1682 - 1752

### *Venus and Adonis*

oil on canvas  
216 by 150cm., 85 by 59in.

#### PROVENANCE

Probably 'Harding', Anonymous sale ('The Property of a Gentleman'), London, Christie's, 22–23 June 1804, lot 63 (the pendant sold separately, lot 64) where unsold (see note on provenance); Probably 'Harding', Anonymous sale ('The Property of a Gentleman, deceased, from his seat in the County of Bucks.'), London, Christie's, 1–2 February 1805, lot 77 for £5 (the pendant sold separately, lot 78 as *Flora and Zephyr* for £5.15), where acquired by Charles Hanbury-Tracy, later 1st Baron Sudeley (1777–1858) with the pendant *Flora and Zephyr* (see note on provenance); Probably hung at Toddington Manor, Gloucestershire and thence by descent in the family possibly until Charles Douglas Richard Hanbury-Tracy, 4th Baron Sudeley (1840–1922), Toddington Manor, Gloucestershire (see note on provenance); Ward-Boughton-Leigh family, Brownsover Hall, Rugby, with the pendant *Flora and Zephyr*; Thence by descent in the family; By whom sold ('The Property of a Gentleman, removed from Brownsover Hall, Rugby'), London, Christie's, 6 April 1984, lot 14, to Agnew, for £140,000 (the pendant sold separately, lot 15, as *Cupid and Psyche*); With Thos. Agnew and Sons, Ltd., London; Anonymous sale ('The Property of a Private Collector'), New York, Christie's, 11 January 1991, lot 54; Purchased at the above sale by the present owner

‡ W £ 300,000-500,000  
€ 340,000-570,000

#### EXHIBITED

London, Thos. Agnew and Sons, Ltd., *Venetian Eighteenth-Century Painting*, 5 June – 19 July 1985, no. 1;  
London, Thos. Agnew and Sons, Ltd., *Master Paintings: Recent Acquisitions*, 14 June – 28 July 1989, no. 1.

#### LITERATURE

*Christie's Review of the Season 1984*, London 1985, p. 24;  
*Venetian Eighteenth-Century Painting*, exh. cat., London 1985, p. 6, cat. no. 1, reproduced fig. 1;  
K. Christiansen, in *The Metropolitan Museum of Art: Notable Acquisitions, 1984–85*, New York 1985, p. 26;  
*Master Paintings: Recent Acquisitions*, exh. cat., London 1989, pp. 4–5, cat. no. 1, reproduced;  
A. Scarpa Sonino, *Jacopo Amigoni*, Soncino 1994, pp. 80–82, reproduced p. 81;  
K. Baetjer, *European Paintings in The Metropolitan Museum of Art by Artists born before 1865*, New York 1995, p. 84;  
G. Fossaluzza, in *Splendori del Settecento Veneziano*, exh. cat., Venice and Milan 1995, p. 138;  
R. Pallucchini, *La pittura nel Veneto: il Settecento*, vol. I, Milan 1995, p. 113, reproduced p. 118, fig. 163;  
M.A. Pavone, *Metamorphosi del Mito. Pittura barocca tra Napoli, Genova e Venezia*, exh. cat., Genoa 2003, p. 205.

This magnificent and monumental canvas is one of the most exciting mythological works by the artist to appear on the market in recent years. It depicts the Roman goddess of love embracing Adonis, passionately gazing into his eyes and imploring him not to leave. By focusing on the carnal relationship between these semi-nude lovers, Amigoni creates a work that exudes sensuality. It originally formed one of a pendant pair of paintings, and its equally sensual mate, depicting *Flora and Zephyr*, has hung in the Metropolitan Museum of Art, New York, since 1985 (see fig. 1). The two canvases remained together throughout the nineteenth and

into the twentieth century until they were sold by the Ward-Leigh family of Brownsover Hall in 1984. Together they represent one of the most important works of Amigoni from his English sojourn.

Jacopo Amigoni had spent his early career in Venice, but following the example of older Venetian painters such as Gian Antonio Pellegrini, he left the city to make a name for himself as an international artist. He quickly found an avid audience in the various courts of Europe which had developed a taste for the charm of the Venetian Rococo. In 1730, Amigoni arrived in London fresh from a series of pictorial triumphs in Venice, Rome and at the court of the Elector of Bavaria, and soon had eager patrons amongst the English nobility and even royalty.<sup>1</sup> Although he appears to have been chiefly occupied with portrait commissions, his mythological paintings, such as the present picture, are amongst his most admired work from this period. Of the few decorative pieces in this genre he executed whilst in England most are still *in situ* in the houses for which they were commissioned. Perhaps the most notable example of this is the series of four canvases depicting episodes from the story of Jupiter and Io commissioned by Benjamin Hoskins Styles for his house Moor Park in Hertfordshire (see fig. 2).<sup>2</sup>

It is the similarities which the present work, and its aforementioned pendant, share with this set and particularly with the canvas from the Moor Park series portraying *Jupiter and Io* themselves, that have led scholars to date the Brownsover Hall paintings to the same period.<sup>3</sup> All three paintings have a similar compositional arrangement in which the two lovers are physically intertwined in the centre, dressed in brightly colored swathes of material. Amigoni uses compositional elements that act as a framing device for his protagonists which occupy just over half of these canvases, the rest being filled by a vibrant sky whilst scattered winged *putti* look on from the periphery of the composition. In the present work, the framing of the figures is provided by a leafy tree stump, whilst in the Metropolitan







*Flora and Zephyr* it is a half ruined wall, and in the Moor Park painting it is a piece of material draped from a tree. The similarities between the Brownsover Hall pair and the Moor park painting are not just compositional. All three also share a tender overall tone: Amigoni has moved away from using an overtly baroque idiom to describe the narrative and instead focuses on the feelings between the two protagonists. All three canvases are handled in a light, fluid, finished fashion with an underlying sense of classicism.

This was not Amigoni's only treatment of the narrative of Adonis taking leave of Venus. The subject, as with *Jupiter and Io*, is taken from Ovid's *Metamorphoses* and describes how the goddess Venus implored Adonis not to leave her to go off on a hunting trip during which he is gored by a wild boar and dies. In another, earlier, horizontal canvas in the Accademia, Venice, Amigoni has interpreted the narrative in a very different light. Adonis seems much more eager to depart from his lover and looks at her with an almost impatient gaze as he tears himself from her embrace.<sup>4</sup> During his English period Amigoni painted another version of Venus and Adonis, again in a horizontal format, but here Adonis leaves for hunting whilst Venus is asleep so there is a more languid poignant feel to the image and none of the gentle emotion of the present work.<sup>5</sup>

It is through looking at Amigoni's other treatments of the subject and other paintings from his English period such

as the Moor Park set, that one comes to fully appreciate the subtleties of thought and execution Amigoni put into the present work. By using emotion rather than drama to define the narrative, he has created his most tender and beguiling depiction of the myth. His use of soft contours and bright colors articulated with a delicate yet painterly touch, means the overall impression is light-hearted and graceful and one is fully able to understand why he was one of the foremost and highly sought after decorative artists of his generation.

#### Note on Provenance

Although the early history of this large painting and its pendant are still unknown, their style and dating suggest they were commissioned to decorate an, as yet, unidentified English country house. They appear to be the pair of paintings offered by 'Harding' in London sales in 1804/5 (see *Provenance*); in the first of the two sales (left unsold), they were described as 'Adonis going to the Chace [sic]' and 'Its Companion' with no sizes. However, when the two pictures were reoffered in 1805, they were more precisely identified as 'Venus and Adonis' and 'Flora and Zephyr'. More compelling are the annotations in a copy of the 1805 sale preserved at the Gardner Museum, Boston, which gives the approximate size of the pictures at 'about 6 feet by 4' (the present pair are approximately 7 by 5 feet, close enough to suggest that they are likely identical). At that sale, those paintings were acquired by Charles Hanbury Tracy, later 1st Baron Sudeley, who was

in the process of redesigning his house, Toddington Manor, in Gloucestershire in the Neo-Gothic style. Sudeley was an active buyer in the London sale rooms in the first two decades of the nineteenth century. The impressive collection he built up hung at Toddington Manor throughout the century until the 1880s when his grandson Charles Douglas Richard Hanbury-Tracy, the 4th Baron Sudeley, ran into financial difficulties and began to sell off the paintings in a variety of anonymous sales. Less clear, however, is a reference to a 4 July 1835 auction, at Christie's, London (lots 98–99), where a pair of paintings of these subjects, but with no size, were offered (but where their description as 'gallery pictures' would indicate a large format). It has not been possible to determine how the present painting and its pendant passed into the ownership of the Ward-Boughton-Leigh family (the first certain documented owners of the paintings) at Brownsover Manor, where they hung prior to the sale of the Hall in the mid-twentieth century.

<sup>1</sup> See for example his portraits of *Frederick, Prince of Wales* in the National Gallery, London and of *Queen Caroline* in the National Portrait Gallery, London; Scarpa Sonino 1994, pp. 33–34, reproduced.

<sup>2</sup> See J.B Shipley, 'Ralph, Ellys, Hogarth, and Fielding: The Cabal Against Jacopo Amigoni' in *Eighteenth-Century Studies*, vol. I, 1968, pp. 321–24, reproduced figs 1–4.

<sup>3</sup> Scarpa Sonino 1994, p. 82.

<sup>4</sup> See Scarpa Sonino 1994, p. 58, reproduced fig. 28.

<sup>5</sup> See Scarpa Sonino 1994, pp. 114–15, reproduced plate 24. This format is also adopted by Amigoni for his depiction of the subject in the Bayerische Staatsgemäldesammlungen in Munich; Scarpa Sonino 1994, pp. 120–21, reproduced plate 27.



Fig.1. Jacopo Amigoni, *Flora and Zephyr*, Metropolitan Museum of Art, New York







## 41 Albert Bartholomé

French, 1848 - 1928

*Femme au chignon, sortant du bain et s'essuyant les pieds, assise, les jambes croisées*  
(*Bathing woman wiping her feet*)

signed: ABartholomé  
white marble  
40 by 46.5cm., 15¾ by 18¼in.

### PROVENANCE

With the artist, until 1928;  
thence by descent to his wife, Florence Bartholomé, until 1956;  
her estate sale, Hotel Drouot, Paris, 12 June 1956, lot 3;  
purchased at the above sale by Jean Braunwald, cousin of  
the artist

### LITERATURE

T. Buroillet, *Albert Bartholomé, 1848-1928: la redécouverte d'un grand sculpteur*, Paris, 2017, p. 257, no. S37/1

This sensuous marble nude bears witness to a defining phase in Albert Bartholomé's career: the introduction of Florence Letessier into his professional life as a model, and into his personal life as his second wife. Tragically widowed in 1886, Bartholomé married the beautiful young woman in 1901. She had begun posing for the artist in 1899, at the age of 21, and in return, he supported her singing lessons at the *conservatoire de musique*. Bartholomé's choice of wife proved controversial among his circle not only because of Florence's comparative youth and humble background, but because of her risqué status as his former model; his friend Edgar Degas, though acknowledging her fine looks, remained sceptical of the match. Yet Florence's effortless beauty, youth, and tenderness provided the sculptor with a new artistic inspiration. This manifested itself most prominently in the creation of a series of female bathers modelled by Bartholomé after Florence from 1899, whose execution in white marble represented the culmination of his engagement with the subject.



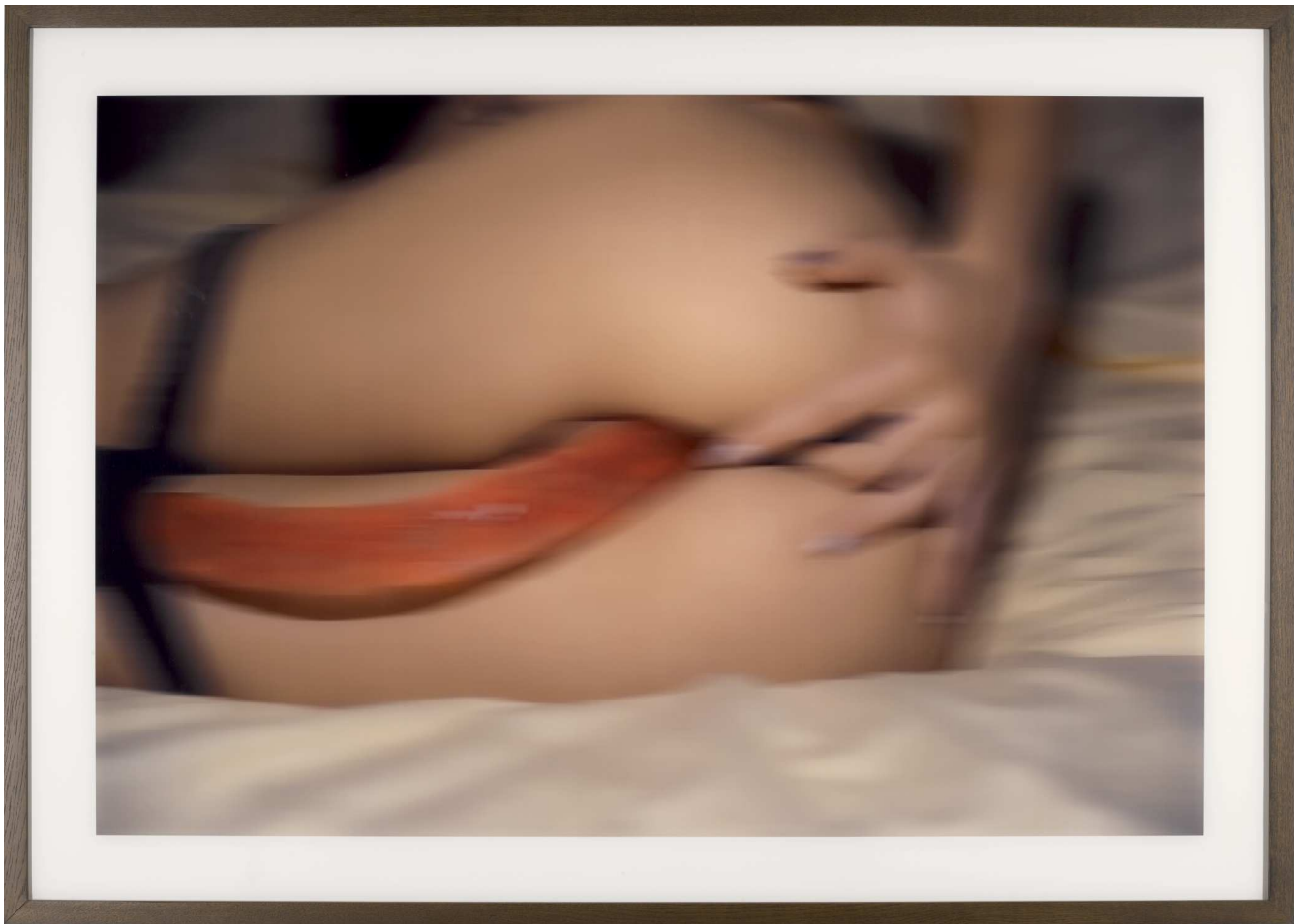
According to Thérèse Burollet, the author of the recent monograph on Bartholomé, the sculptor's bathers epitomise 'une nouvelle vision de la femme qui conjugue un réalisme plus charnel et l'expression d'une beauté à la fois calme et lumineuse' ('a new vision of women which combines a more carnal realism with the expression of a calm and luminous beauty', *op. cit.*, p. 92). In the present marble this aesthetic is exemplified through an intimate composition that focuses on the woman's supple lines. A side view emphasises the smooth contours of her back, while the rear view creates a subtle eroticism through the soft modulation of flesh. The seemingly mundane activity of bathing, and the spontaneous pose, are tempered by an impressionistic treatment of the marble surface, resulting in an at once fresh and sublime celebration of the female form. The *Femme sortant du bain* exists in several variants, of which versions in plaster, a limited bronze edition, stone versions and only two examples in white marble have been recorded. The present marble, dated to around 1905, remained in the collection of Florence Bartholomé until her death; it is thus a very personal testament to her intimate and stimulating relationship with the sculptor.

Albert Bartholomé was an autodidact who focused on painting for much of his early career. Following the early death of his wife in 1886, he devoted himself to sculpture. His most famous work, in part a tribute to his deceased wife, remains the *Monument to the Dead* at Père Lachaise cemetery in Paris, which he completed in 1899. Together with Rodin's *Gates of Hell*, this has often been regarded as one of the greatest expressions of symbolist sculpture. Bartholomé won the *Grand Prix* for sculpture at the *Exposition Universelle* in 1900 and continued to have a successful career as a sculptor. While his fame was later eclipsed by that of contemporaries such as Rodin, Bartholomé's considerable eminence in early Modernist sculpture is in the process of being rediscovered. The present marble is arguably the most important of his works to come to auction in recent memory, following the sales of two other marbles in these rooms on 12 July 2017 (lot 84) and 13 December 2017 (lot 104).

#### RELATED LITERATURE

T. Burollet, *Albert Bartholomé, 1848-1928: la redécouverte d'un grand sculpteur*, Paris, 2017, pp. 87-95, 255-257

W £ 60,000-80,000 € 68,000-91,000



42

## 42 Thomas Ruff

German, b.1958

### *Nudes noc 09, 2000*

Chromogenic print, diasec mounted. Signed, dated and numbered 2/5 on the reverse of the mount. Framed. sheet: 100 by 140cm., 39 ¼ by 55in.

PROVENANCE  
Private Collection, Switzerland

‡ ⊕ £ 15,000-20,000 € 17,000-22,700

## 43 Paul McCarthy

American, b.1945

### *Untitled (from the Propo Series) (Dirty Dotty), 1999-2000*

Cibachrome print flush mounted to aluminium. With a gallery label bearing information about the work in facsimile affixed to the back of the frame. Ed. 2/3. Framed. sheet: 183 by 122cm., 72 by 48in.

PROVENANCE  
Galerie Hauser & Wirth, Zurich  
Private Collection, Switzerland

‡ W £ 20,000-30,000 € 22,700-34,000







## 44 Jean Decoen

Belgian, 1890-1979

### *Le Baiser (The Kiss)*

signed and dated: *Jean Decoen / 1914*  
white marble, on a wood base  
marble: 104 by 164cm., 41 by 64½in.  
base: 42cm., 16½in.

#### PROVENANCE

Private collection, Belgium

#### EXHIBITED

Brussels, *Salon Triennal de Bruxelles*, 1914, no. 975

#### LITERATURE

A. Hoogewijs, *Jean Decoen*, Brussels, 1955, p. 7, pp. 24-27;  
E. Radar, *Jean Decoen*, Mechelen, 1973, pp. 22-24

The Belgian painter and sculptor Jean Decoen attended the *Académie de Bruxelles*, and was known throughout his career for his diverse talents: he was a painter who worked in various styles, including portraiture and landscapes; an accomplished sculptor; as well as an art critic and an authority on early art. He debuted at the Brussels Salon around the year 1911, his first sculptures being classical sculptures in marble. *Le Baiser* was presented at the Brussels Salon in 1914, and is counted amongst the sculptor's principle works.

Bénézit (*op. cit.*) notes that Decoen initially worked in a neo-impressionist style in painting, but later adopted a more sober style. The same may be said for his sculpture. This marble shows clear influences from Rodin's famous *The Kiss*, particularly in the way the bodies of the figures seem to emerge from the marble block from which they are hewn. The rough marble forms a clever contrast to the smoothness and the sensuality of the entwined couple. Decoen has adapted Rodin's dynamic composition in several ways, firstly showing the female figure in a reclining pose, and secondly by creating an even more intimate embrace: where Rodin's figures still have some unoccupied space between them, the figures in the present marble are completely entangled. This way, Decoen has changed the tone of the composition - by showing the lovers in a tight embrace and suggesting the context of a bed, the sculpture becomes immediately more erotically charged.

#### RELATED LITERATURE

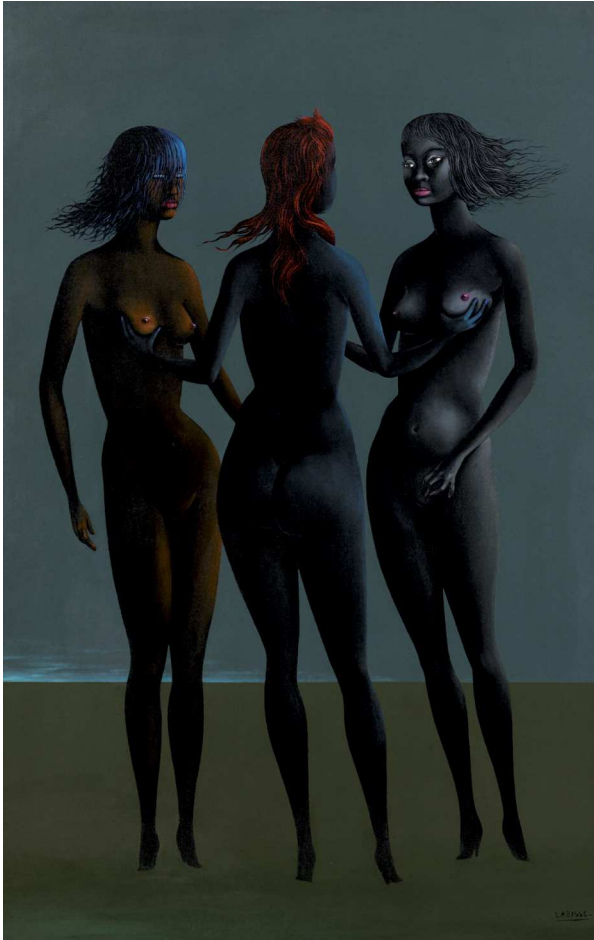
E. Bénézit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Grund, 1999, vol. 4, p. 334

W II ⊕ £ 80,000-120,000 € 91,000-136,000









45

## 45 Félix Labisse

French, 1905 - 1982

### *Vapula - Epanoemone et Sylphee*

signed *Labisse* (lower right); signed *Labisse*, dated 1976 and titled on the reverse  
oil on canvas  
92 by 59.8cm., 36¼ by 23½in.

Painted in 1976.

#### PROVENANCE

Mr & Mrs Jean-Jacques Magnin, Geneva  
Acquired from the above by the present owner

#### EXHIBITED

Paris, Galerie des Grands Augustins, *Les 400 Coups du Diable*, 1977, n.n.

#### LITERATURE

Isy Brachot, *Labisse, Catalogue de l'œuvre peint*, Brussels, 1979, no. 724, illustrated p. 364

⊕ £ 15,000-20,000 € 17,000-22,700



46

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## 46 Marcel Delmotte

Belgian, 1901 - 1984

### *Saint Sebastian*

titled, dated and signed *ST. SEBASTIAN. / 1936. M. DELMOTTE* (lower right)  
oil on canvas  
190 by 115.5cm., 74¾ by 45½in.

#### PROVENANCE

Sale: Hôtel de Ventes Horta, Bruxelles, 13 June 1994, lot 115  
Sale: Claude Aguttes, Neuilly sur Seine, 19 June 2009, lot 144  
Purchased at the above sale by the present owner

W ⊕ £ 18,000-25,000 € 20,400-28,400

## 47 Luis Ricardo Falero

Spanish, 1851 - 1896

### *Reaching for the Stars*

signed and indistinctly inscribed *Falero*  
(lower right)

oil on canvas

105 by 52.5cm., 41¼ by 20¾in.

#### PROVENANCE

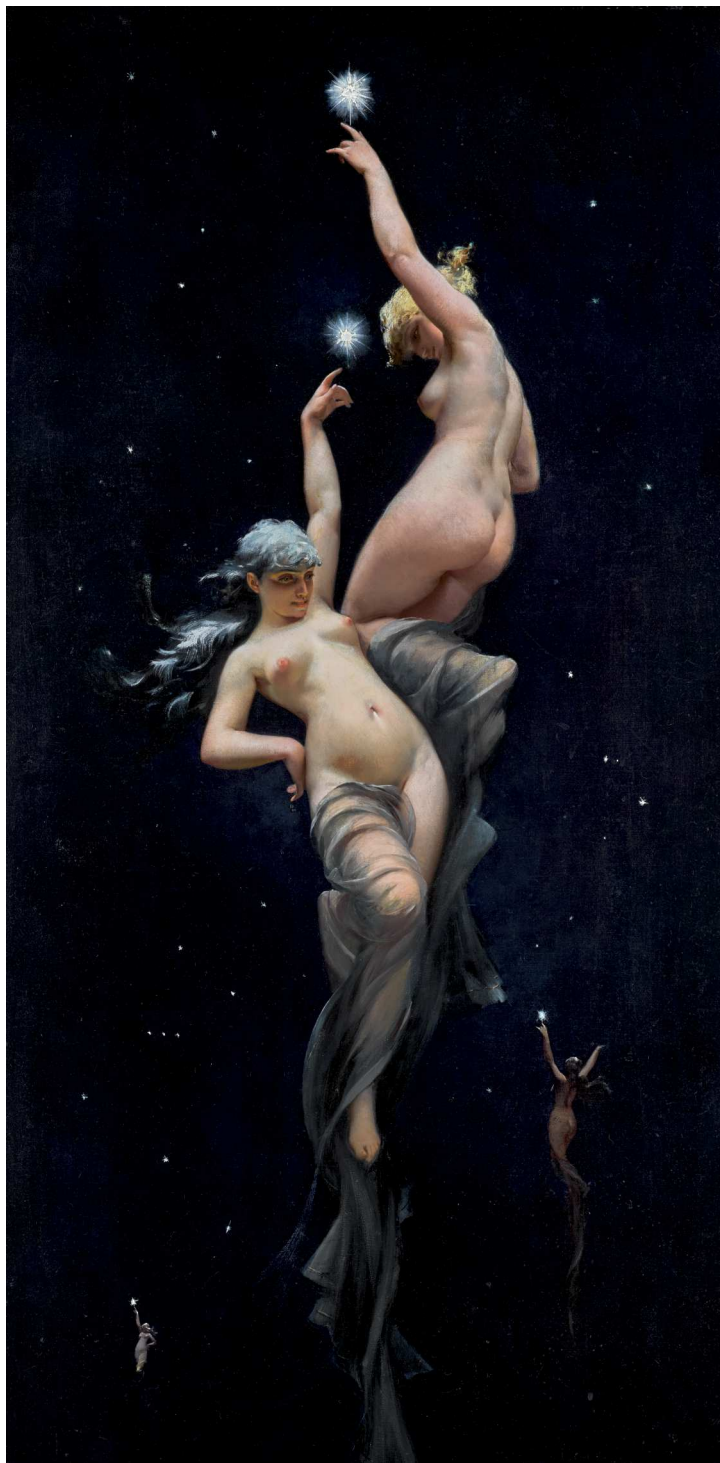
Private collection, USA (sale: Sotheby's,  
New York, 23 October 2007, lot 49)

Purchased at the above sale by the  
present owner

Luis Falero trained in Paris as a portraitist and developed a fascination for painting highly detailed renderings of the female nude. His hyper-realist style often set women in fantastical or mythological settings.

In creating this evocative image, Falero was perhaps inspired by the story of the Pleiades. The Pleiades were the seven beautiful daughters born to Atlas and the nymph Pleione. They served as virgin attendants to Artemis, the goddess of the hunt. According to one Greek legend, the beauties were being pursued by the amorous hunter Orion. The gods saved them by transforming them into twinkling stars. After his death, Orion too became a constellation, forever chasing the beautiful young maidens across the sky.

£ 40,000-60,000 € 45,400-68,000



47

## 48 A Fragmentary Group of a Satyr Struggling with a Hermaphrodite, circa 2nd Century A.D.

the Hermaphrodite nude except for a mantle covering the upper legs, seated on a rocky outcrop and leaning back slightly with the left hand resting on the rocky outcrop, the right arm extended, and grasping the Satyr who desperately tries to push away. Length: 57cm; width: 38cm; height: 32cm.

### PROVENANCE

Private collection, Ticino, 1960s  
Paolo Morigi, Magliaso-Lugano, Switzerland, 1970s  
Donati Arte Classica, Lugano  
Acquired from the above on 14 November 2015

The lost Hellenistic Greek bronze original of the present group is known through several Roman marble copies (see A. Stähli, *Die Verweigerung der Lüste. Erotische Gruppen in der antiken Plastik*, 1999, pp. 90ff.; C. Landwehr, *Die*

*römischen Skulpturen von Caesarea Mauretaniae*, vol. 3, 2006, pp. 28ff., nos. 191–192, pls. 22ff.). For instance, see Cherchell (<http://arachne.uni-koeln.de/item/objekt/4286>), Museo Torlonia (<http://arachne.uni-koeln.de/item/objekt/26799>) and Berlin (<http://arachne.uni-koeln.de/item/gruppen/402409>).

The present sculpture is related to other types of ancient statuary groups showing Dionysiac figures (Satyrs, Silens, Maenads, Pan, etc.) locked in playful, erotic fights, but the present group offers an unusual narrative twist to the theme. The Satyr has made his foray, believing the Hermaphrodite to be a helpless Nymph, but upon close inspection, he has noticed the penis and realised the true nature of his “victim”; too late, however: now the Hermaphrodite won’t let him go. The attacked has become the attacker.

W £ 20,000-30,000 € 22,700-34,000



One of the most complete Roman copies of the type (Staatliche Museen, Berlin, Antikensammlung, inv. no. Sk 195)







49



50

49 Sir William Russell Flint,  
R.A., P.R.W.S.

British, 1880-1969

*Two Nudes*

signed: W. RUSSELL FLINT (lower left)

watercolour on board

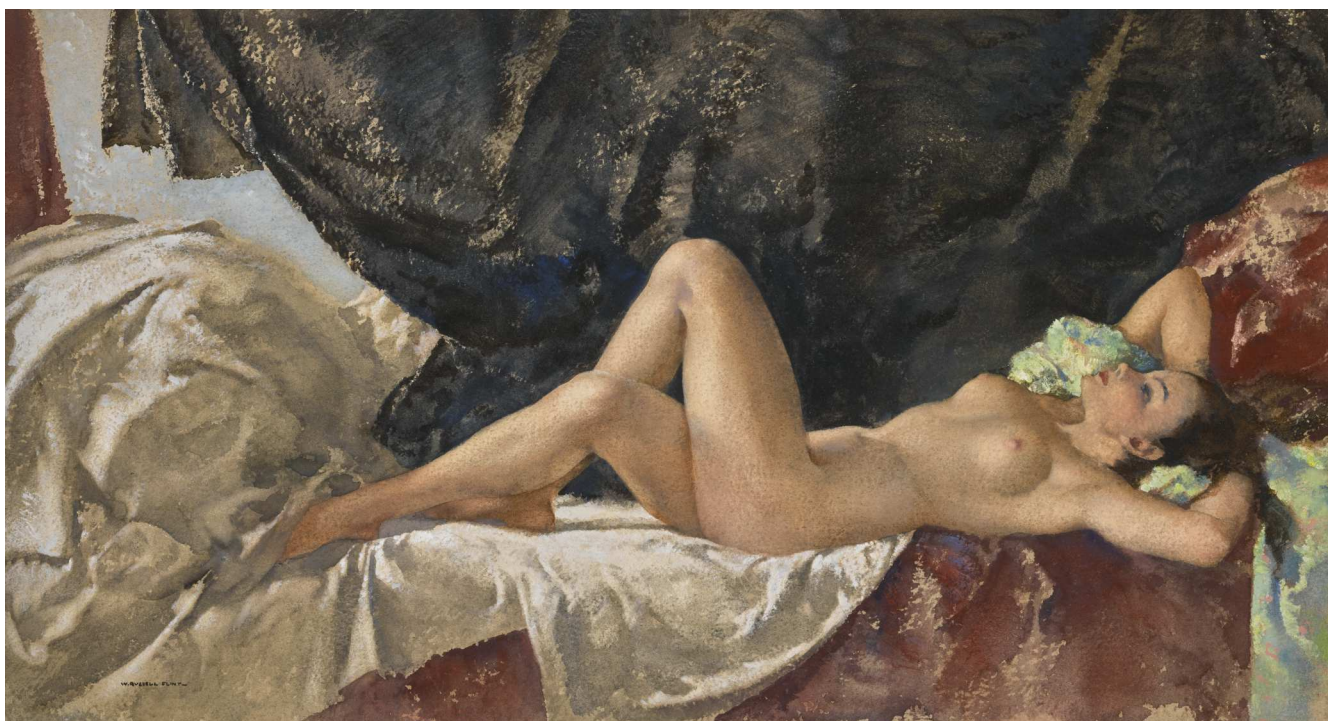
25 by 42cm., 10 by 16½in.

PROVENANCE

Acquired from Macconnal Mason, London in the 1960s

⊕ £ 10,000-15,000 € 11,400-17,000





51

50 Jules Pascin

French, 1885 - 1930

*Nu (Clara)*

signed *Pascin* (lower right)  
watercolour and pen and ink on paper  
31.5 by 24cm., 12½ by 9½in.  
Executed in 1926.

This work will be included in the forthcoming supplement to the catalogue raisonné being prepared by Abel and Gérard Rambert.

PROVENANCE

Galerie Rambert, Paris  
Private Collection, France  
Acquired from the above by the present owner

£ 4,000-6,000 € 4,550-6,800

51 Sir William Russell Flint,  
R.A., P.R.W.S.

British, 1880-1969

*Jasmin*

signed: *W. RUSSELL FLINT* (lower left); titled and signed on the reverse: *Jasmin/ W Russell Flint*  
watercolour and tempera on paper laid down on panel  
33 by 61cm., 13 by 24in.

PROVENANCE

The Fine Art Society, London, by 1951  
Sale: Bonhams, London, 29 February 1992, lot 156  
Richard Green, London  
Sale: Christie's, 1 November 2012, lot 48  
Purchased at the above sale by the present owner.

⊕ £ 50,000-70,000 € 57,000-79,500

## 52 Henri Martin

French, 1860 - 1943

### *Beauté*

signed *Henri Martin* (lower left); signed with the artist's monogram and dated 19-00 (lower right)  
oil on canvas  
189.5 by 109.9cm., 74<sup>5</sup>/<sub>8</sub> by 43<sup>1</sup>/<sub>4</sub>in.  
Painted in 1900.

This work is recorded in the archives of Cyrille Martin.

#### PROVENANCE

M. P. Riff, Paris  
M. Périnet, Paris  
The Greenwich Gallery, Connecticut  
Private Collection, California (acquired from the above in 2005; sale: Christie's, New York, 7 May 2008, lot 331)  
Purchased at the above sale by the present owner

#### EXHIBITED

Paris, Salon des Artistes Français, 1900, no. 903  
Beverly Hills, Anderson Galleries & New York, Hammer Galleries, *Eden Close at Hand: The Paintings of Henri Martin 1860-1943*, 2005, no. 14, illustrated in colour in the catalogue

#### LITERATURE

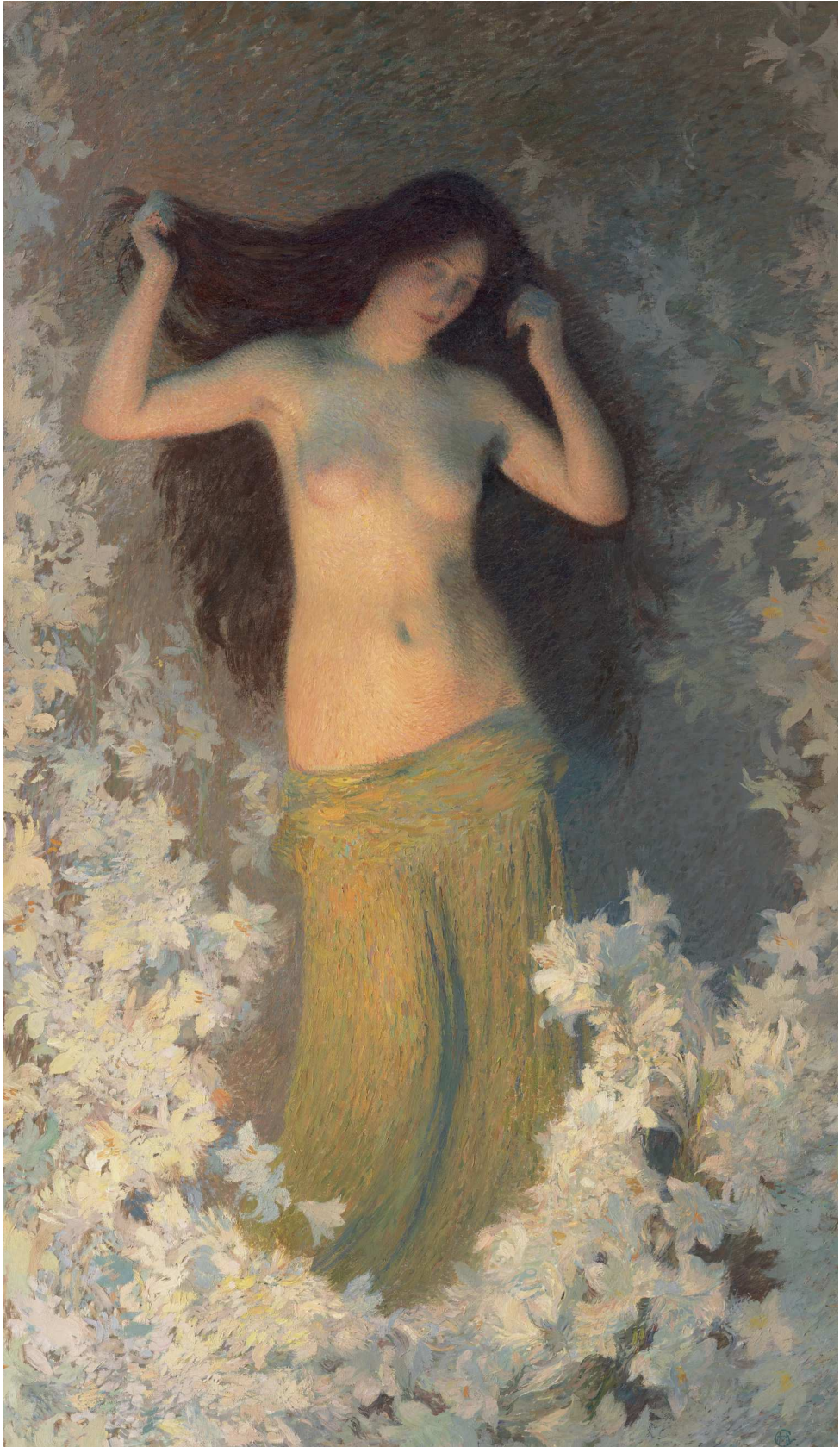
Léonce Bénédite, 'La Lyre et les muses par Henri Martin' in *Art et Décoration*, January-June 1900, illustrated pp. 7-8  
Achille Ségard, *Peintres d'aujourd'hui. Les Décorateurs*, Paris, 1914, illustrated pp. 34-35

W £ 250,000-350,000 € 284,000-397,000

Depicting a half-clothed woman in an attitude of sensual abandon and surrounded by cascades of lilies, *Beauté* is a highly accomplished example of Henri Martin's Symbolist style. Painted in 1900, it forms part of a series of paintings in which the artist explored the theme of the Muse as creative inspiration. Although Martin had found critical success early on in his career – being awarded the coveted *hors concours* status by the Salon in 1883, which entitled him to submit work to the annual exhibition without the prior approval of the jury – his painting underwent a change in stylistic direction during the 1890s and early 1900s, becoming more experimental. He became increasingly fascinated by the effects of light, an interest explored to superb effect within the present work in which the woman's torso appears to be bathed in the warm glow of candlelight against a twilight sky.

Making reference to the present work, Petra ten-Doesschate Chu notes that: 'Perhaps Martin was inspired[...] by Baudelaire's famous poem, *La Beauté*, which pictures beauty as a woman, whose breast "is made to inspire in the poet a love as eternal and silent as matter" and which attributes to beauty "a heart of snow"' (quoted in *Eden Close at Hand, The Paintings of Henri Martin 1860-1943* (exhibition catalogue), Anderson Galleries, New York, 2005, p. 66). The importance Martin attached to this work is attested to by the fact that he chose to exhibit it at the prestigious Paris Salon in 1900. In fact, the artist was so enamoured by this particular subject that he also painted another version (currently housed in the collection of the Musée des Augustins in Toulouse) which mirrors the present work.









53

## 53 Jean-Alphonse Roehn

French, 1799 - 1864

### *The Awakening*

oil on canvas

54.5 by 66cm., 21½ by 25½in.

#### PROVENANCE

Sale: Christie's, London, 6 March 1939, lot 11  
Matthiesen Fine Art, London (purchased at the  
above sale)

Sale: Christie's, London, 6 March 1939, lot 340  
(erroneously catalogued as by Pierre Duval-  
Lecamus)

Purchased at the above sale by the present  
owner

At the age of fourteen, Jean-Alphonse Roehn left his father's studio for the École des Beaux Arts where he studied under Jean-Baptiste Regnault and Antoine-Jean Gros. Following his father's suggestion, he later decided to devote himself to genre painting, with a preference for charming and playful subjects drawn from every-day life such as the present work. The signed and dated pendant to the present painting, *La Chute du Chat*, was formerly with Matthiesen Fine Art, London.

£ 12,000-18,000 € 13,600-20,400





54

## 54 Hugues Taraval

French, 1729-1785

### *Young lady laying on a bed*

signed and dated *Taraval 1771* (lower right)

oil on canvas

52 by 64cm., 20¼ by 25½in.

#### PROVENANCE

Private collection, France

Taraval's paintings of the 1770s evoke the sensuality of the French Rococo as much as those of any other artist. Here a young lady, in a dishevelled state of undress, writhes amongst the sheets apparently begging her recently departed lover back to bed. Taraval's influences were many, amongst them Natoire, Pierre and Charles-André Van Loo, but above all in this work we see that of Jean-Honoré Fragonard.

£ 50,000-70,000 € 57,000-79,500

## 55 Attributed to Sir Peter Lely and Studio

British, 1618 - 1680

### *Portrait of Elizabeth Trentham, Viscountess Cullen, as Venus*

Full length, nude, recumbent on a divan, drawing back a curtain to reveal a balustrade with a pair of doves, a villa and landscape beyond

oil on canvas  
129 by 196 cm., 50¾ by 77¼in.

#### PROVENANCE

The sitter's husband, Brien Cokayne, 2<sup>nd</sup> Viscount Cullen (1631-1687), Rushton Hall, Northamptonshire, *circa* 1660;

By descent to Charles Cokayne (later Cockayne), 5<sup>th</sup> Viscount Cullen (1710-1802);

By inheritance to his eldest son by his second marriage, the Hon. William Cockayne (1756-1809), of Rushton Hall, Governor of Limerick Castle, Ireland, *circa* 1780;

By inheritance to his youngest daughter, Elizabeth Charlotte Cockayne (1798-1883), who married the Hon. Edmond Sexton Pery (1797-1860), fourth son of Edmund Pery, 1<sup>st</sup> Earl of Limerick (1758-1844);

By descent to Edmund H. Cockayne Pery, Coolcronan House, Ballina, Co. Mayo, Ireland, *circa* 1890;

By family inheritance to Edmund Arthur Gore Pery-Knox-Gore, *circa* 1900;

By descent to Simon Pery-Knox-Gore, Blackheath, London, *circa* 1965.

Thence by family descent to a private collection in Devon, until sold;

Exeter (Devon), Bearnas Hampton & Littlewood, 11 July 2017 lot 402 (as Studio of Sir Peter Lely), where acquired by the present owner.

#### LITERATURE

G. E. Cokayne, *The Complete Peerage of England, Scotland, Ireland, Great Britain and the United Kingdom*, ed. by Hon. V. Gibbs, 6 vols., London 1913, vol. III, p. 563 (described as 'when about 16, recumbent and whole length, as Venus, perfectly nude. This last is a picture of great merit and beauty.');

O. Millar, *Sir Peter Lely*, NPG exh. cat., London 1978, p. 62;

A. Laing, 'Sir Peter Lely and Sir Ralph Banks', in D. Howarth (ed.), *Art and Patronage in the Caroline Courts*, Cambridge 1993, pp. 117 & 129-30, fn. 27 (where recorded in the possession of Myles Pery-Knox-Gore at Coolcronan, Ballina, in 1949).

This alluringly provocative and sensationally erotic painting is exceptionally rare in British art of this period, and though its existence has been known, it is only sparsely documented in the literature and has not knowingly been seen in public since its original creation. First referred to as one of two portraits of Lady Cullen by Lely still in the possession of her descendants in G. E. Cokayne's *The Complete Peerage of England*, where it was described as a 'picture of great merit and beauty', it was known to Sir Oliver Millar and Alistair Lang but has otherwise received little attention from scholars, having descended through an obscure branch of the sitter's family and remained in a little known private collection until now.<sup>1</sup>

What is most astonishing about this picture is the fact that it is not simply an allegorical representation of Venus or an anonymous nude, but a portrait. Known as 'the beautiful Lady Cullen', Elizabeth Trentham, Viscountess Cullen (1640-1713) was Lady of the Bedchamber to Queen Catherine and a celebrated Restoration Court beauty of equivocal reputation – notorious for her physical charm, her extravagance and her immorality. The daughter of Sir Francis Trentham of Rocester Priory, in Staffordshire, and wife of Brian Cokayne, 2<sup>nd</sup> Viscount Cullen (1631-1687), she was a considerable heiress, inheriting not only the Trentham family estates in Staffordshire but also those of the de Vere family, Earls of Oxford, at Castle Hedingham in Essex, which provided her with an independent income of £6,000 a year. Such was her extravagance, however, that she ran through it all, and in 1676 her husband had to obtain a private Act of Parliament to break the entail so as to pay her debts and raise portions for their children. Although little information survives today about her supposed activities she was, it is claimed, 'very coarsely alluded to' in the scurrilous *State Poems* – the extensive collection of satirical verse often composed by many of the leading poets of the age, including Dryden, Waller, Marvell and Rochester, as well as lesser literary hacks, that was circulated among the Restoration Court as manuscripts or occasionally as printed broadsides lampooning the political and social elite – and the very fact that she was prepared to have herself painted entirely naked, in quite such a provocative and alluring manner, is a strong indication of her character.

Lely painted another, more conventional portrait of Lady Cullen

W £ 80,000-120,000 € 91,000-136,000







Fig. 1. Giorgione, *Sleeping Venus*, c. 1510, Gemäldegalerie Alte Meister, Dresden © Bridgeman Images



Fig. 2. Titian, *The Venus of Urbino*, 1538, Uffizi Gallery, Florence © Bridgeman Images

(Kingston Lacy, National Trust). Conceived very much in the manner of his Windsor and Althorp series, three-quarter length, wearing a yellow satin dress, the number of versions after that picture underscores her reputation as a 'Beauty' and indicate the prominence of her contemporary fame. This composition, however, is unique and no other versions are known to exist. The intimacy of the subject strongly suggests that it was a private, one off commission, requested either by her husband or by Lady Cullen herself. Given what we know of her status as a financially independent and extremely wealthy heiress, the pose – lying stretched out on a richly draped divan, her naked body turned to the viewer as she draws back a curtain to reveal a Palladian villa surrounded by lush parkland – takes on a heavily loaded meaning and it may well be that the painting was intended as an extravagant piece of self-advertising. Seventeenth century descriptions of what was considered attractive and erotic sound strikingly accessible to modern ears and the following contemporary prose could easily have been written about the woman we see laid out before us.

*'She was the beautifullest creature I ever saw: a fine, easy, clean shape; light brown hair in abundance; her features regular; her complexion clear and lively; large, wanton eyes; but above all, a mouth that has made me kiss it a thousand times in imagination; teeth white and even; and pretty, pouting lips, with a little moisture ever hanging on them, that look like the Provence rose fresh on the bush ere the morning sun has quite drawn up the dew.'* (George Etherege, *The Man of Mode*, 1676)

The figure of a recumbent female nude in the guise of Venus – the ancient Roman goddess of love, whose virtues embodied beauty, seduction, fertility, desire and sex – has a long history in Western Art. It is an image that first appears in Giorgione's *Sleeping Venus* of circa 1510 (Gemäldegalerie Alte Meister, Dresden, fig. 1), much, or all, of which is now thought by modern scholars to be the work of Giorgione's pupil, Titian. Whilst nude or semi-nude depictions of Venus had appeared in Western Art before, the Dresden *Venus* was the first of a genre that came to be known as the erotic mythological pastoral and established the precedent for a horizontal full length reclining nude, depicted close up to the picture plane, dominating the canvas, her limbs outstretched with only the fingers of her left hand delicately covering her pudendum.

The image is most famously known, however, from Titian's slightly later and more celebrated *Venus of Urbino*, painted circa 1532-8 (Uffizi Gallery, Florence, fig. 2), which serves as the ultimate model for Lely's portrait of Lady Cullen. Unlike in the Dresden *Venus*, which is set in a pastoral landscape that lends at least a veneer of mythological respectability to the subject, Titian domesticates his Venus, moving her into an interior and engaging her directly with the viewer – both of which serve to make her sensuality explicit. Devoid as it is of any classical or allegorical trappings, and displaying none of the attributes of the goddess she is supposed to represent, Titian's Venus is unapologetically erotic and alluring, displaying what Edgar Wind described as 'an undisguised hedonism [that] had at last dispelled the Platonic metaphors'.<sup>2</sup>

The powerful sexuality of Titian's image has excited, aroused, provoked and disturbed ever since. Mark Twain, in his 1880 travelogue *A Tramp Abroad*, called the *Venus of Urbino* 'the foulest, the vilest, the obscenest picture the world possesses', yet it is an enduring image that has consistently influenced artists and connoisseurs from generation to generation. Most famously the French nineteenth century proto-Impressionist painter Édouard Manet directly referenced Titian's *Venus of Urbino* in his equally celebrated painting *Olympia* (Musée d'Orsay, Paris, fig. 3), first exhibited at the Paris Salon in 1865 – a painting that caused huge controversy at its public unveiling; and Ingres' *Grand Odalisque* of 1814 (The Louvre, Paris) drew on the same source material. In the seventeenth century artists such as Guido Reni, Gentileschi and Velázquez – whose *Rokeby Venus* is one of the most lauded and infamous nudes in Western Art – were all influenced and inspired by Titian's model. Indeed Lely's composition here is derived almost directly from another early seventeenth century variant of the subject; a painting now attributed to Giovanni Antonio Galli, called *Io Spadarino* or *Venus with Doves*, (York Art Gallery, inv. no. 813), which was first recorded in a French collection, when it was engraved by Louis-Simon Lempereur, in 1781, as by Annibale Carracci with the title *L'attente du Plaisir* ('The Expectation of Pleasure'), and was for many years in the 20<sup>th</sup> century thought to be by Domenichino.





Fig. 3. Édouard Manet, Olympia, 1863. Musée d'Orsay, Paris © Bridgeman Images



Fig. 4. Sir Peter Lely, Nell Gwyn, as Venus, Private Collection © Sotheby's

However the image is exceptionally rare in British art of this period – indeed this is possibly the only fully nude portrait painted in England in that century. The only comparable is Lely's own, comparatively demure, portrait of the infamous royal mistress Nell Gwyn depicted with her son as Venus and Cupid (Private Collection, England, fig. 4), which was painted for her lover, Charles II, and famously concealed behind a sliding screen camouflaged with a landscape painting by Dankerts in the King's private apartments at Whitehall. In that painting, however, her modesty is preserved by a small fold of linen bed sheet which 'Cupid' drapes between her legs, and one arm is covered by a blue satin robe. She is otherwise naked and engages the viewer, but her expression is passive and her body language submissive. Here, however, there are no wisps of fabric to hide the sitter's modesty, no supporting cast of characters with which to string out a mythological narrative of allegory (save for a somewhat suggestive pair of coupling doves). Her body language is confident, seductive and assured; she pulls back the drape invitingly and fixes the viewer with a firm gaze and a lascivious twinkle in the eye. It is an extraordinarily provocative image for the period – her expression has more in common with the confrontational glare of Picasso's *Les Femmes d'Alger* (Olympia) (Museum of Modern Art, New York), of two and a half centuries later, than with contemporary works such as Guido Reni's *Reclining Venus with Cupid* (Virginia Museum of Fine Arts), the composition of which is otherwise strikingly similar to Lely's work.

The Restoration Court of King Charles II, and his brother the Duke of York (later James II), was notoriously licentious. The example was set by the King himself whose general attitude to government was succinctly summarised in Andrew Marvell's *On the Lord Mayor and Court of Alderman*, of 1674, in which he described Charles II thus: 'He spends all his days / In running to plays / When he should on his books be pouring; / And he wastes all his nights / In the constant delights / Of revelling, drinking and whoring.' Sexual tensions ran high in an environment dominated by the Queen's Maids of Honour – young, beautiful, highborn girls, many barely more than teenagers, who were expected to add lustre and sparkle to the Royal entourage – and the King's courtiers – rich, powerful men separated from their estates, their

wives and their families, where flirtation, gossip, fornication and adultery were not only tolerated, but encouraged. The Restoration of the Monarchy in 1660 also saw the first legitimate appearance of women on the public stage, and in a world of court masques, political satires and royal pageantry a new type of woman – the actress – became an increasingly prominent figure in court circles. As Brett Dolman explored in his catalogue for the 2012 Hampton Court exhibition *Beauty Sex and Power: A Story of Debauchery and Decadent Art at the Late Stuart Court*, the sexual revolution of the late seventeenth century in England enabled women to use their beauty as a tradable commodity to acquire wealth and influence in a way that had previously been impossible. A classic example of this, and probably the most extreme, is the story of Nell Gwyn, one of the King's principal mistresses (and the only other English woman known to have had her portrait painted fully naked in the seventeenth century). Born into poverty she began life as a humble Covent Garden fruit seller but rose to become one of the most influential women at Court, and within her own lifetime would see her eldest son created Duke of St Albans. Amidst this febrile Court culture there arose a fashion for provocative female portraiture, epitomised in the work of Sir Peter Lely by portraits such as those of Diana Kirke, Countess of Oxford (Yale Centre for British Art, New Haven), Louise de Kéroualle, *suo jure* Duchess of Portsmouth as a Shepherdess (Spencer Collection, Althorp) and the 'Windsor Beauties' series, or Benedetto Gennari's *Portrait of Elizabeth Howard as Cleopatra* (Kingston Lacy, National Trust). Even by the standards of Restoration England, however, the present painting is exceptional in its overt eroticism and provocative nudity.

<sup>1</sup> Laing, p. 130.

<sup>2</sup> E. Wind, *Pagan Mysteries in the Renaissance*, London 1967, p. 141

## 56 Colima Seated Ithyphallic Figure, Comala Style

Protoclassic, 100 BC - AD 250

27cm., 10<sup>9</sup>/<sub>16</sub>in.

Mexico

### PROVENANCE

Douglas Hague, Los Angeles

Edwin and Cherie Silver, Los Angeles, acquired from the above between 1966 -1967

*Inventoried by Hasso von Winning, December 12, 1970, no. 80*

### LITERATURE

Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 286, cat. no. 34

### EXHIBITED

Art Institute of Chicago, Chicago, *Ancient West Mexico: Art and Archaeology of the Unknown Past*, September 5, 1998 - March 29, 1999

The ithyphallic figures are often dwarves such as this figure, showing the distinctive compressed facial features. He wears the insignia of rank or shamanic status with the disk leg and armbands, crested turban with long backflap and a shortsleeved tunic with applied pods, possibly cacao; the oval medallion is prominently placed on the center of the chest. Gallagher (1983:40) notes that Colima small solid figurines depict ritual performers with enormous phalluses, likely in ceremonies with symbolic connections to fertility. See Townsend, ed. 1998:194, fig. 3 for the chest medallion.

‡ £ 8,000-12,000 € 9,100-13,600



56



## 57 Jean-Léon Gérôme

French, 1824 - 1904

### *Bacchante à la Grappe*

signed: J L . GERÔME, stamped: SIOT-PARIS, and numbered: 872G  
bronze, gilt patina  
58cm., 22<sup>7</sup>/<sub>8</sub>in.

The present bronze depicts a Bacchante, one of the followers of the Greek god Dionysos, whose worshippers would engage in trance-like dances and mystic rites, in honour of the God of wine, intoxication and ecstasy.

The *Bacchante à la Grappe*, in Gérôme's well-known Neo-Grec style, was probably based on a painting he made earlier in his career (see Ackerman, *op. cit.*, p. 235). Gérôme only came to sculpture late in life: his first exhibition of a sculpture at the Paris Salon was in 1878, at the age of 54. Two themes seem to define his oeuvre, both present here - a fanciful fascination with the antique and the colouration of sculpture. The sculptor worked closely with the Siot-Decauville foundry, who were well-known for their skill in producing multi-coloured patinas.

#### RELATED LITERATURE

G. Ackerman, *The Life and Work of Jean-Léon Gérôme*, p. 235, no. 231; p. 318, no. S.25

£ 6,000-8,000 € 6,800-9,100



57

## 58 Man Ray

French-American, 1890-1976

### *Mr & Mrs Woodman, c. 1928*

Vintage silver print. With the artist's stamp on the verso 'Man Ray, 31 bis rue campagne première, Paris XIV'. Mounted and framed.  
8 by 10.5cm., 3¼ by 4in.

#### PROVENANCE

Galerie 1900-2000, David and Marcel Fleiss  
Private Collection, Italy

#### EXHIBITED

Tokyo, Station Gallery; Osaka, Daimaru Museum,  
*Man Ray, Retrospective Photographique 1917-75*,  
September – November 1996

Tokyo, The Bunkamura Museum of Art;  
Hamamatsu, Hamamatsu Municipal Museum of  
Art; Yamaguchi, Yamaguchi Prefectural Museum  
of Art (and travelling), *Photographies de Man  
Ray*, May – June 2002

#### LITERATURE

Exh. Cat., Paris, Centre George Pompidou, *Man  
Ray, Photographe*, December – April 1982, p.164,  
N204 (variant)

Exh. Cat., Valladolid, Sala de exposiciones de las  
Francesas, *Man Ray*, April - June 1995, p.94, N59  
(variant)

£ 30,000-50,000 € 34,000-57,000

Man Ray frequently incorporated artist's mannequins into paintings, photographs and his own objects. While wooden mannequin figures were widely used by artists for centuries to draw life studies, Man Ray, in true surrealist fashion, turned this tradition upside down and used the figures to create interactive and provocative scenes – his version of a 'life study'. Despite the wooden material of the protagonists, the image is full of movement with the faceless actors playing on notions of fantasy. The photograph becomes a playful double game of the observer and the observed. Man Ray later compiled a set of 27 images of Mr and Mrs Woodman, however this is a rare opportunity to acquire a vintage print of this immortalised couple.

*“Of course it is unnecessary to say that Mrs. and Mr. Woodman first met in the forest. After a century or so they were liberated from their trees or from the same tree where they might have already been united in pre-marital bliss.”*

MAN RAY







59



60

## 59 Hans Bellmer

German, 1902 - 1975

### *La Poupée, 1936*

Vintage silver print, printed c. 1936  
12.2 by 8.2cm., 4¾ by 3¼in.

#### PROVENANCE

Gabrielle Keller Collection  
Alessandra and Simon Wilson Collection  
Sale: Bloomsbury London, *Photographs*,  
21 April 2009, lot 7  
Private Collection, UK

This print was originally in the collection of Gabrielle Keller (1908-1995), who formed a major collection of Dada and Surrealist art and literature. This photograph is most likely one of the extra prints of this image in different sizes that Bellmer is known to have made for his friends after his 1935 arrival in Paris.

⊕ £ 6,000-8,000 € 6,800-9,100



## 60 Hans Bellmer

German, 1902 - 1975

### *Reaction*

signed *Bellmer* (lower right) and dated 62 (lower left)  
pencil on paper  
20.6 by 16.6cm., 8 $\frac{1}{8}$  by 6 $\frac{1}{2}$ in.  
Drawn in 1962.

Rodica Aldoux has confirmed the authenticity of this work.

#### PROVENANCE

Editions Graphiques Gallery, London  
Private Collection, London  
Thence by descent to the present owner

#### EXHIBITED

London, Editions Graphiques Gallery, *Hans Bellmer*, 1970, no. 41, illustrated in the catalogue

⊕ £ 5,000-7,000 € 5,700-8,000

## 61 Victor Brauner

Romanian, 1903 - 1966

### *Composition aux animaux surréalistes*

pen and ink and watercolour on paper  
30.8 by 13.9cm., 12 $\frac{1}{8}$  by 5 $\frac{1}{2}$ in.

Executed in 1940.

#### PROVENANCE

Sale: Sotheby Parke Bernet & Co., London,  
2nd June 1982, lot 326  
Purchased at the above sale by the  
present owner

#### EXHIBITED

Paris, Didier Imbert Fine Art, *Victor Brauner*,  
1990, n.n.

⊕ £ 12,000-18,000 € 13,600-20,400





62

## 62 Pavel Tchelitchew

Russian, 1898 - 1957

### *Erotic Scene*

signed *P. Tchelitchew.* and dated .41 (lower right)  
pen and ink on paper  
34.5 by 43.1cm., 13½ by 17in.

#### PROVENANCE

Robert Miller Gallery, New York  
DC Moore Gallery, New York

‡ £ 2,000-3,000 € 2,300-3,400

PROPERTY FROM THE COLLECTION OF  
SEYMOUR STEIN

## 63 Pavel Tchelitchew

Russian, 1898 - 1957

### *Male Nude*

signed *P. Tchelitchew* and dated 31 (upper right)  
gouache on paper  
49.5 by 65cm., 19½ by 25½in.

#### PROVENANCE

Sale: Sotheby's New York, *The Collection of Geoffrey Beene*, 23-24 September 2005, lot 267  
Purchased at the above sale by the present owner

‡ £ 6,000-8,000 € 6,800-9,100

PROPERTY FROM THE COLLECTION OF  
SEYMOUR STEIN



63

## 64 Pavel Tchelitchew

Russian, 1898 - 1957

### *A Group of Five Works*

variously signed and dated  
ink on paper  
largest: 48 by 31cm, 18¾ by 12¼in.; smallest: 25  
by 20cm, 9¾ by 8in.  
(5)

#### PROVENANCE

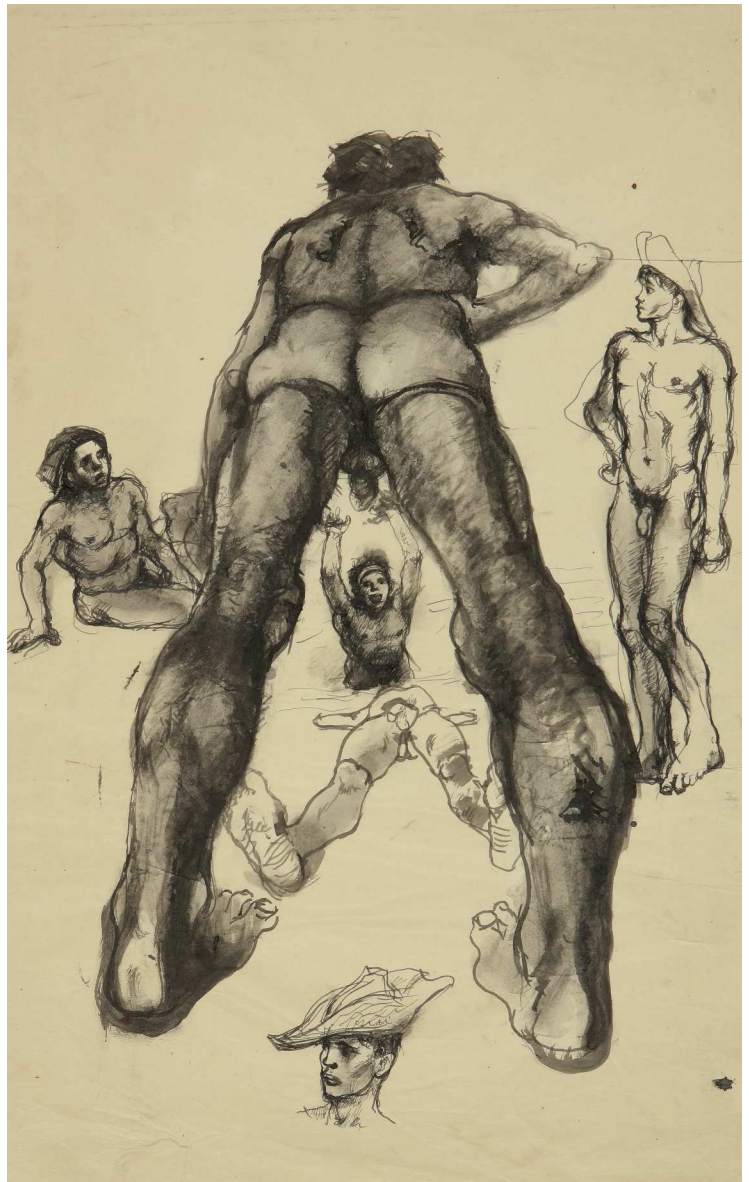
Sotheby's Arcade, *Modern & Contemporary Paintings, Drawings & Sculpture*, 24 February 1994, lot 163 (Three Boys)  
Swann Galleries, *American Art*, 8 June 2006, lot 270 (Standing Male Nude)  
Swann Galleries, *American Art*, 8 June 2006, lot 272 (Male Figure, Front and Back)

‡ £ 7,000-10,000 € 8,000-11,400



64 One of five illustrated





65

PROPERTY FROM THE COLLECTION OF  
SEYMOUR STEIN

## 65 Pavel Tchelitchew

Russian, 1898 - 1957

### *Study for Bathers*

ink on paper  
44.5 by 28cm., 17½ by 11in.

#### PROVENANCE

Sale: Sotheby's Arcade, *Impressionist, Modern and Contemporary Paintings, Drawings and Sculpture*, 7 February 1996, lot 64  
Purchased at the above sale by the present owner  
Executed in 1938.

‡ £ 12,000-18,000 € 13,600-20,400



## 66 Max Klinger

German, 1857 - 1920

### *Young Woman on a Divan*

ink, wash and pencil over etching on paper  
sheet: 52.5 by 25.5cm., 20¾ by 10in.

#### PROVENANCE

Sale: Villa Grisebach, Berlin, 27 November 2013, lot 211  
Purchased at the above sale by the present owner

#### EXHIBITED

Munich, Museum Villa Stuck; Hanover, Wilhelm Busch Museum - German Museum of Caricature and Drawings, *Heinrich Kley 1863 – 1945. A Master of Ink Drawing in the Context of his Time*, 2011, no. 54, illustrated in the catalogue

Born into an upper-middle-class family in Leipzig, Max Klinger was possibly one of the most well-read and cultured artists of his time. His knowledge spread from literature to philosophy, from music to any form of visual arts. Although his artistic genius manifested both in sculpture and painting, it was with his engravings and etchings that he accomplished his greatest masterworks.

Executed circa 1880-85, the present work portrays a young woman, likely to be a prostitute, lying semi-naked on a divan. Self-confident in her nakedness, she stares at the viewer daring him to stare back, exposing the most intimate part of her body. Klinger's interest in social issues of debauchery that characterized modern life had translated into *A Life*, a collection of fifteen etchings about a young woman forced into prostitution and refused by society, published in 1884. *Young Woman on a Divan* might indeed have originated from this body of work.

Whilst Klinger did not dislike the use of oil paint, he strongly believed painting could have no other purpose except the representation of nature. On the other hand, he thought drawing allowed the artist more freedom and more precision. It was drawing, therefore, that he chose as the most appropriate medium to represent the world of symbols, the realm of imagination.

The authenticity of this work has been confirmed by Dr Richard Huttel.

‡ £ 60,000-80,000 € 68,000-91,000

*“Idealism is our perversion, and the Soul depraves us.  
We are drinking the dregs of the immaterial and have  
touched the dingiest bottoms of purity.”*

THE CHAP-BOOK, 1895





## 67 Keith Vaughan

British, 1912 - 1977

### *Erotic Fantasies*

titled and dated 1940 - 1960 on the sketchbook cover  
variously: gouache, pencil, and pen and ink on 52 separate sheets  
of paper  
30.5 by 24cm.; 12 by 9½in. and smaller

#### PROVENANCE

Dr. Patrick Woodcock

Sebastian Walker

His sale, Sotheby's London, 20 November 1991, lot 35,

Purchased at the above sale by the present owner

We are grateful to Gerard Hastings, whose new book, *Awkward Artefacts: The 'Erotic Fantasies' of Keith Vaughan* has recently been published by Pagham Press in Association with the Keith Vaughan Society, for his kind assistance with the cataloguing of the presentwork and the following lot note:

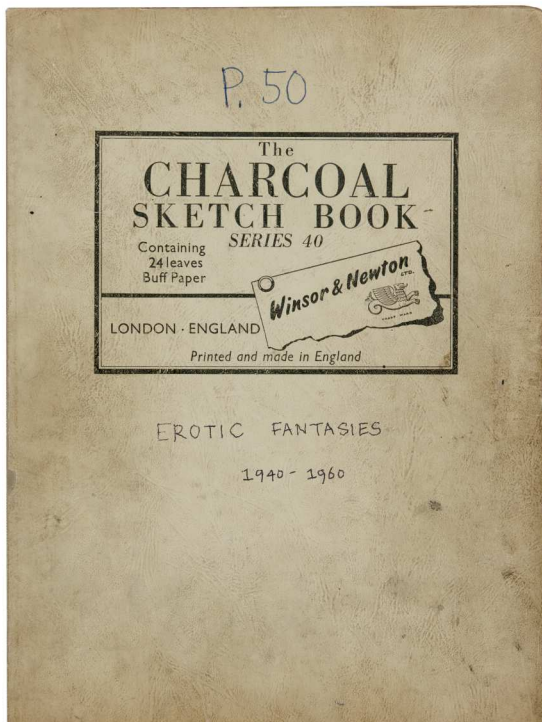
In 1980 I discovered this collection of erotic images, pasted into a Winsor and Newton sketchbook. It was stuffed into the back of a cupboard in the house of Dr. Patrick Woodcock, Vaughan's doctor. The album was inscribed by Vaughan with the words '*Erotic Fantasies 1940-1960*'.

Vaughan may not have wanted to paint a sexually appealing painting for public consumption, but the case was very different behind the locked door of his studio. His private images, typified by the '*Erotic Fantasies*', differ from his gallery work in various key respects. In them he presents comparable activities...but undiluted, unrestricted and undisguised. These private works are usually executed in pencil, pen, ink or gouache and are always on paper. Their small scale, no doubt, offering a highly intimate involvement as he created them, and a gratifyingly 'close-up' experience on subsequent viewing. They invariably remained unframed and languished in handmade cardboard folders labelled variously: '*Graffiti [sic] Drawings*', '*Reclining Figure*', '*Erotic*' etc. It would have been unthinkable to show these images to galleries, dealers or clients. Instead they were reserved for his private use as an extension of his psychosexual fantasy life and they occasionally fed into, in a disguised manner, his more public work. While he may have given his imaginative fantasies plastic form, Vaughan certainly did not permit them to leave the confines of his studio. Even trusted gay friends like Prunella Clough, John Ball, Gordon Hargreaves and Patrick Woodcock knew nothing of this aspect of his output until after his death.

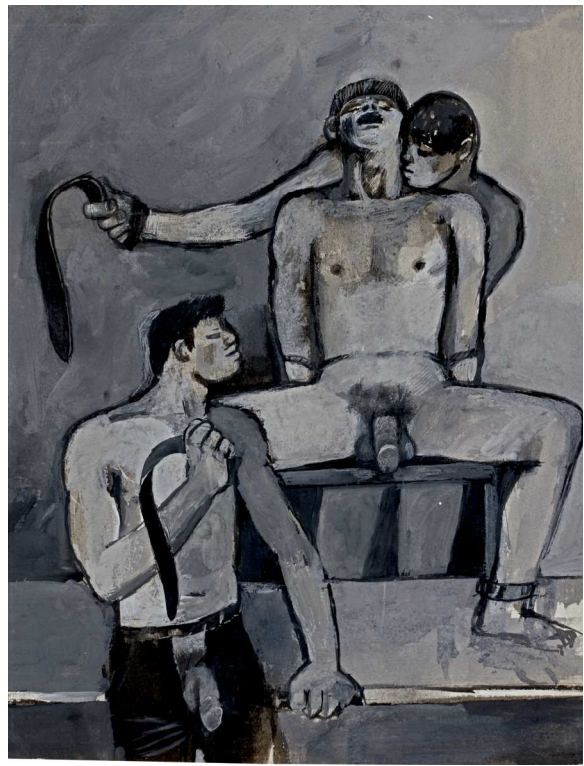
In a postscript to his '*Memoire*' (February 1965), Vaughan philosophically weighed up the effect that his early development had on the character and quality of the rest of his life. He describes having lived as if behind a locked door, in the margin rather than on the main page and regrets the wasted opportunities which he had allowed to slip by. His overpowering physical desires and intense longings to forge a satisfying relationship were stifled by acute self-consciousness, a knack of selecting inappropriate partners and a predisposition to suppress emotional involvement. He could never permit budding relationships to develop into something sustaining and serious and, consequently, his emotional life remained unfulfilled.

"I felt no sense of belonging to any group or level of society. I had no circle of friends...And my search for the magical friend & lover who would transform life continued unabated. I would claim now, in middle age, to be a sensualist, since nothing gives me more pleasure than gratifying & indulging physical needs... Yet I think by nature I am ill-equipped for the sensual life since my inhibitions have always prevented me from indulging them to the full...I cannot help a sense of dismay when I look back on my lost youth. All those years when I should have been young & free & daring, but was living, or existing in the hen-coop of my mother's tolerance or approval, which I dared not outrage. And my inherited timidity which held me back from every enticing encounter. The great inhibitors. If I had only understood then what I do now, or if someone had understood for me, there would have been time to do something about it. I could have been analyzed perhaps. The chains could have been unfastened & I might have led a fuller life. Compared with young people today my life was ridiculous. I did nothing. A humdrum routine of Lintas from 9.00-5.00 & then evenings at home with mother trying to listen to music on the radio. Warm, cozy, well fed, comfortable, & half dead." (Gerard Hastings, extracts from '*Awkward Artefacts: The 'Erotic Fantasies' of Keith Vaughan*', Pagham Press, 2017).

⊕ £ 30,000-50,000 € 34,000-57,000



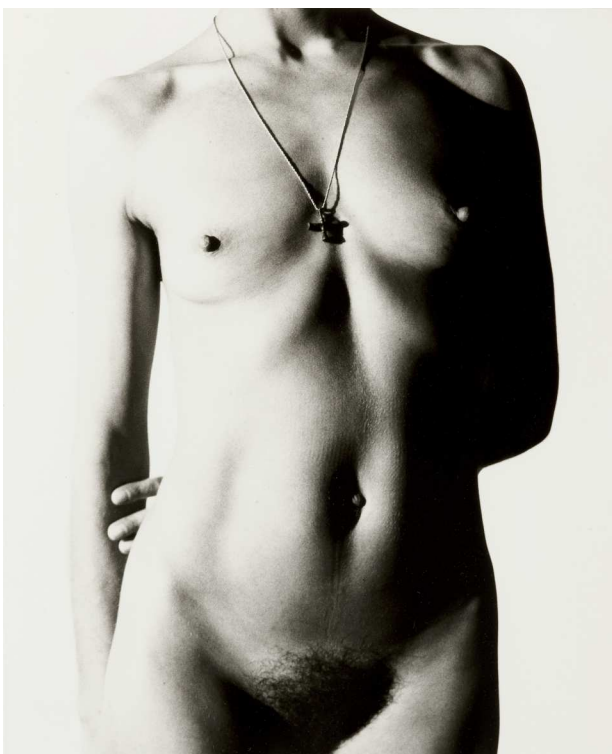




67 cropped



68



69

## 68 Rankin

British, b. 1966

### *Stefani Reclining, 2016*

Pigment print. Signed and numbered 1/1 on a studio label and a certificate of authenticity, both affixed to the reverse. Framed.  
sheet: 157.5 by 177.8cm., 62 by 70in.

#### PROVENANCE

Acquired directly from the Artist by the present owner

† W £ 18,000-25,000 € 20,400-28,400

## 69 Andy Warhol

American, 1928 - 1987

### *'Alba Clemente', circa 1984*

Silver print, mounted by the top edge. Stamped on the reverse of the print "The Estate of Andy Warhol" and "Authorized by the Andy Warhol Foundation for the Visual Arts". Mounted and framed.

print: 25.3 by 20.2cm., 10 by 8in.

mount: 45.1 by 38.8cm., 17¾ by 15¼in.

£ 3,000-5,000 € 3,400-5,700





70

## 70 Rankin

British, b. 1966

### *And God Created Eva II, 2003*

Pigment print. Signed and numbered 4/5 on a studio label and a certificate of authenticity, both affixed to the reverse. Framed.  
sheet: 91.4 by 121.9cm., 36 by 48in.

#### PROVENANCE

Acquired directly from the artist by the present owner

† £ 8,000-12,000 € 9,100-13,600



71

71 Terry Rodgers

American, b. 1947

*Alternative Fictions*

signed and dated '05; signed, titled and dated 05 on the overlap

oil on linen

152.5 by 173cm., 60 $\frac{1}{8}$  by 68 $\frac{1}{2}$ in.

PROVENANCE

Fay Gold Gallery, Atlanta  
Private Collection, Europe

‡ W £ 8,000-12,000 € 9,100-13,600

72 Terry Rodgers

American, b. 1947

*Vague Inferences*

signed and dated '05; signed twice, titled and dated 05 on the overlap

oil on linen

143 by 170.5cm., 56 $\frac{3}{8}$  by 67 $\frac{1}{2}$ in.

PROVENANCE

Fay Gold Gallery, Atlanta  
Private Collection, Europe

‡ W £ 8,000-12,000 € 9,100-13,600

73 Terry Rodgers

American, b. 1947

*The Delicate Process of Limiting Access*

signed and dated '05; signed, titled and dated 05 on the overlap

oil on linen

152 by 188.5cm., 59 $\frac{7}{8}$  by 74 $\frac{1}{4}$ in.

PROVENANCE

Fay Gold Gallery, Atlanta  
Private Collection, Europe

‡ W £ 8,000-12,000 € 9,100-13,600





72



73



74

## 74 Playboy Entertainment for Men

Issue #1, [December 1953],  
Chicago: HMH Publishing, 1953

4to, original pictorial wrappers printed in black, white and red, with image of Marilyn Monroe and "1st issue" and list price of "50¢", 4 pages printed in colour including full page photograph of Monroe nude, 2 pp. article about Monroe with additional images, fiction by Sir Arthur Conan Doyle, Ambrose Bierce and others, various cartoons and illustrations throughout including cartoon special by Virgil Partch, *the two staples rusted, minor soiling to wrappers, upper cover with small adhesive tape together with some minor abrasions*

£ 3,000-5,000 € 3,400-5,700

*"We enjoy mixing up cocktails and an hors d'oeuvre or two, putting a little mood music on the phonograph, and inviting in a female acquaintance for a quiet discussion on Picasso, Nietzsche, jazz, sex."*

HUGH HEFNER, PLAYBOY, 1953





**TO  
LIVE WITH  
ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION



75

75 **Nobuyoshi Araki**

Japanese, b.1940

*Untitled, 2001-2002*

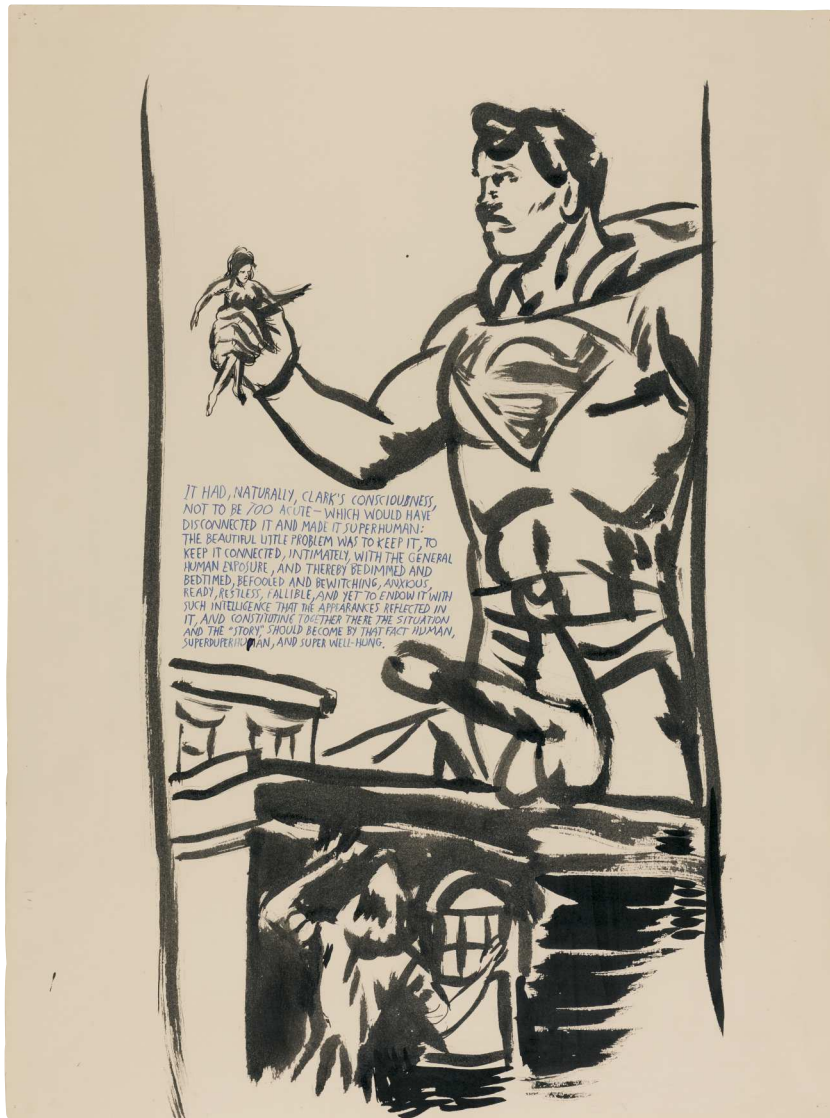
Unique collage of 30 Polaroid SX-70 prints, each signed in ink on the reverse. Hinged together to board and framed.

Overall: 54 by 53.3 cm., 21¼ by 21 in.

PROVENANCE

Taka Ishii Gallery, Tokyo, 2005

‡ £ 10,000-15,000 € 11,400-17,000



76

## 76 Raymond Pettibon

American, b. 1957

### *Untitled (It had Naturally...)*

signed and dated 99 on the reverse

ink on paper

75.7 by 56.2cm., 29% by 22½in.

#### PROVENANCE

David Zwirner, New York

Acquired from the above by the present owner

‡ £ 10,000-15,000 € 11,400-17,000



## 77 Anton Henning

German, b. 1964

### *Pin-up no. 32*

signed with the artist's initials and dated 00;  
titled on the stretcher  
oil on linen  
150 by 140cm., 59 $\frac{1}{8}$  by 55 $\frac{1}{8}$ in.

#### PROVENANCE

Galerie Daniel Templon, Paris  
Entwistle Gallery, London  
Vous Etes Ici, Amsterdam  
Purchased from the above by the present owner  
in 2004

‡ ⊕ W £ 15,000-20,000 € 17,000-22,700



77

## 78 Raymond Pettibon

American, b. 1957

### *Untitled (Giant Jimmy Olsen)*

ink on paper  
25 by 19cm., 9 $\frac{7}{8}$  by 7 $\frac{1}{2}$ in.

Executed in 1999.

#### PROVENANCE

David Zwirner, New York  
Acquired from the above by the present owner

‡ £ 3,000-4,000 € 3,400-4,550



78



79

## 79 Gunter Sachs

German, 1932 - 2011

### *Ascot, 1995*

Chromogenic print, flush-mounted to aluminium.  
Signed in black ink on an accompanying artist's  
label with information about the print in facsimile.  
Ed. 11/15. Framed.  
sheet: 125 by 188cm.; 49¼ by 74in.

#### LITERATURE

Exhibition Catalogue, Hamburg, Museum  
für Kunst und Gewerbe. *Gunter Sachs -  
Retrospektive*, 2003, n.p., illustration of another  
example in colour  
Exhibition Catalogue, Leipzig, Museum der  
Bildenden Künste. *Gunter Sachs*, 2008, p. 148-  
149, illustration of another example in colour  
Exhibition Catalogue, Moscow, Museum  
Tsaritsyno. *Gunter Sachs*, 2009, n.p., illustration  
of another example in colour

⊕ W £ 10,000-15,000 € 11,400-17,000



## 80 Thomas Ruff

German, b. 1958

### *Nudes go21*

signed, dated 2000 on the reverse of the mount  
c-print with Diasec face, in artist's wooden frame  
145 by 122cm., 57 by 48in.

Executed in 2000, this work is from an edition of  
5, plus 2 artist's proofs.

#### PROVENANCE

Private Collection, Europe

#### EXHIBITED

New York, David Zwirner, *Thomas Ruff: Nudes*,  
April - May 2000 (ed. no. unknown)  
Baden-Baden, Staatliche Kunsthalle;  
Essen, Museum Folkwang; Oslo, Museet for  
Samtidskunst; Munich, Städtische Galerie im  
Lenbachhaus; Dublin, Irish Museum of Modern  
Art; Vitoria-Gasteiz, Artium-Centro-Museo Vasco  
de Arte Contemporáneo; Porto, Museu de Arte  
Contemporanea de Serralves; Liverpool, Tate  
Liverpool, *Thomas Ruff: 1979 to the Present*,  
November 2001 - April 2003, p 237, no. NUD  
025, illustrated in colour (ed. no. unknown)

#### LITERATURE

Michel Houellebecq, *Thomas Ruff Nudes*,  
Munich 2003, p. 66, illustrated in colour (ed. no.  
unknown)

⊕ £ 10,000-15,000 € 11,400-17,000



80

## 81 Yves Clerc

French, b. 1947

### *Origine du monde, hommage à Courbet*

signed, dated 2016 and numbered 350 on the  
reverse

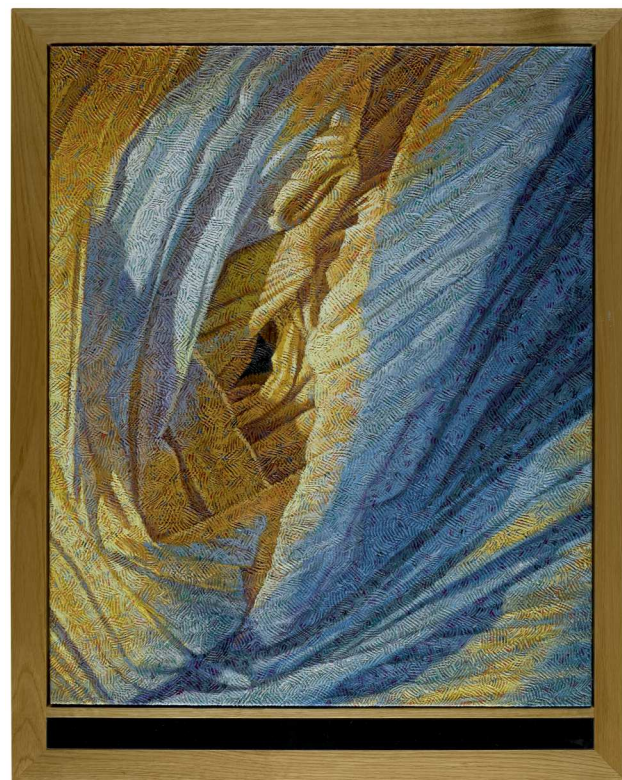
acrylic on canvas

canvas: 73 by 60cm., 28¾ by 23½in.

#### PROVENANCE

Acquired directly from the artist by the present  
owner

⊕ £ 8,000-12,000 € 9,100-13,600



81

## 82 Joé Descomps, Paris

French, 1872-1948

### *Jewelled Cup*

signed J. Descomps, 1904, also struck with French Minerva and maker's mark of Joe Descomps on the bowl, maker's mark of Jean-Baptiste François on the foot

silver, silver-gilt, amethysts

the bowl chased with Satyrs and women playing love games, supported by three cranes, their heads supporting the bowl, their wings forming the stem and their claws forming the pointy circular base, set with amethysts and purple glass cabochons

17.5cm., 6 $\frac{7}{8}$ in.

Emmanuel Jules Joseph Descomps, known as 'Joé', and later as 'Joseph Cormier' is mainly known for his Art Nouveau sculptures of beautiful sensual women, and received his training with the celebrated sculptor Alexandre Falguières (1831-1900P). He was also a silversmith and produced some jewellery, such as gold pendant decorated with plique-à-jour enamel which is in the Victoria and Albert Museum, London, (M.40-1961). In 1883, Joé became a member of the French Society of Artists, and in 1898, he received an honourable mention for two small statues and three gold brooches: *Insouciance*, *Le Sommeil* and *Enfant nénuphar*. In 1908, he participated in an exhibition at the Museum Galliera entitled "Precious Head Ornaments". No further information has been found yet on the partnership of Joé Descomps and Jean-Baptiste François, but a silver beaker with glass cabochon, now in the Metropolitan Museum of Art, New York, also bears both makers' marks (1998.307).

The present cup was exhibited at the Salon des Artists in 1904 and described in the Review, *L'Art Decoratif Revue Mensuelle*, 1904, as follows:

*'La superbe coupe en argent cerclée d'or, de M. Joé Descomps, comprend un fût éclairé d'améthystes sur lequel se dessinent trois cigognes aux ailes repliées, dont les têtes renversées soutiennent la coupe, dont les pattes viennent s'agripper sur le cercle de la base semé d'éclats d'améthystes. Au pourtour de la coupe se déroule une suite de scènes d'un paganisme folâtre, faunes et faunesse dansant, se poursuivant et s'enlaçant dans les jeux de l'amour, buvant, s'étreignant, se portant, ciselés finement dans l'argent pur.'*

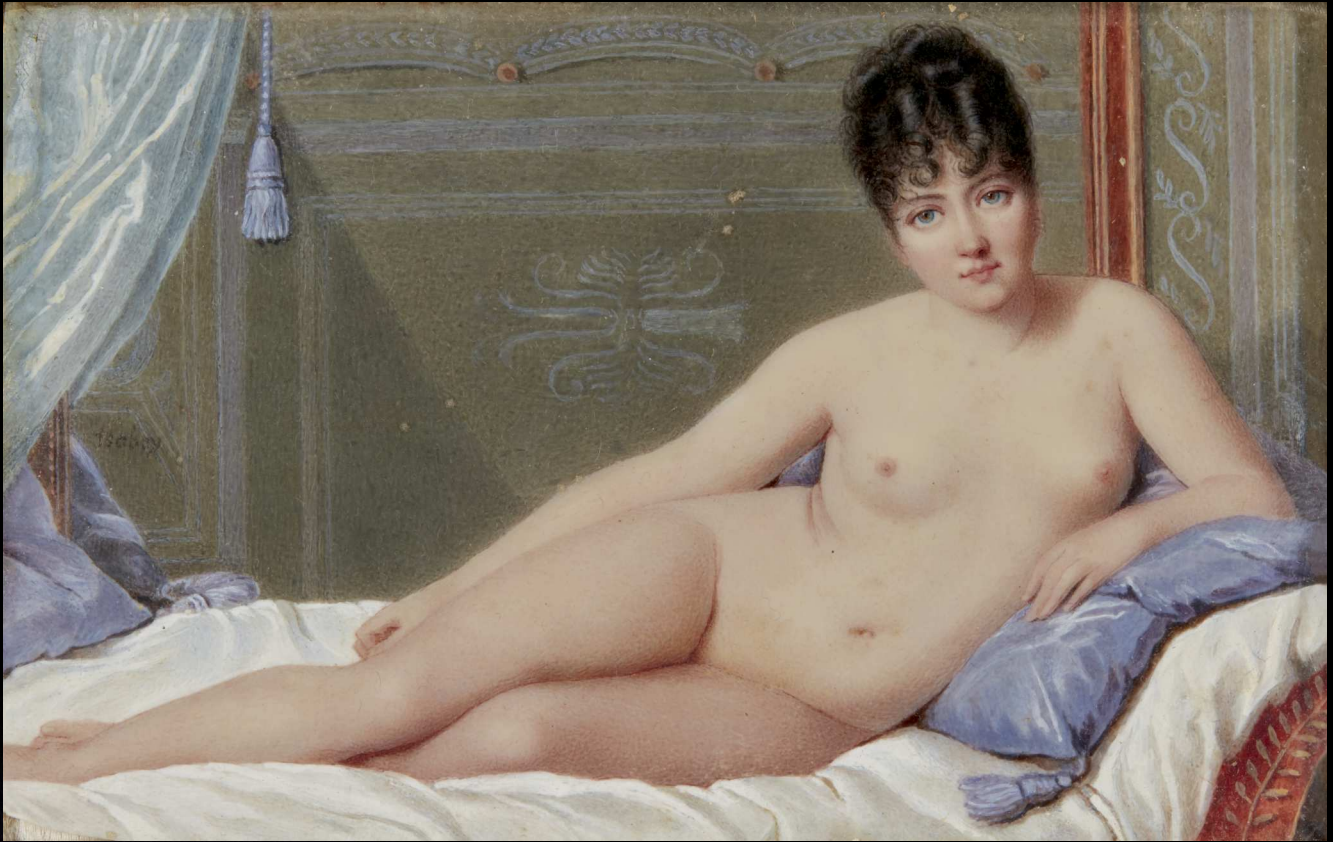
£ 10,000-15,000 € 11,400-17,000



82







83

## 83 Continental School

Early 19th Century

### *Portrait of a lady, called Madame Récamier (1777-1849)*

watercolour and bodycolour on ivory, held in a red leather case;

bears signature: *Isabey*  
7.7 by 12cm., 3 by 4¾in.

#### PROVENANCE

Edward Grosvenor Paine (1911-1994);  
his sale, London, Christie's, 28 October 1980, lot 20 (as  
'Reclining nude')

It has been suggested that this seductive portrait miniature may depict one of the great beauties of Napoleonic France; the celebrated Madame Récamier. Born Juliette Bernard, she was the daughter of a Lyonnais notary. In 1792 she moved to Paris with her family and that same year married a successful financier Jacques-Rose Recamier, who was thirty years her senior. She became a great hostess and her Salon, at the Rue du Mont-Blanc, attracted the most important political, artistic and literary figures of the day. Most were captivated by her wit, her voluptuous charm and above all her sensational beauty.

The present work was once owned by Edward Grosvenor Paine who formed an important collection of portrait miniatures.

• £ 3,000-5,000 € 3,400-5,700



84

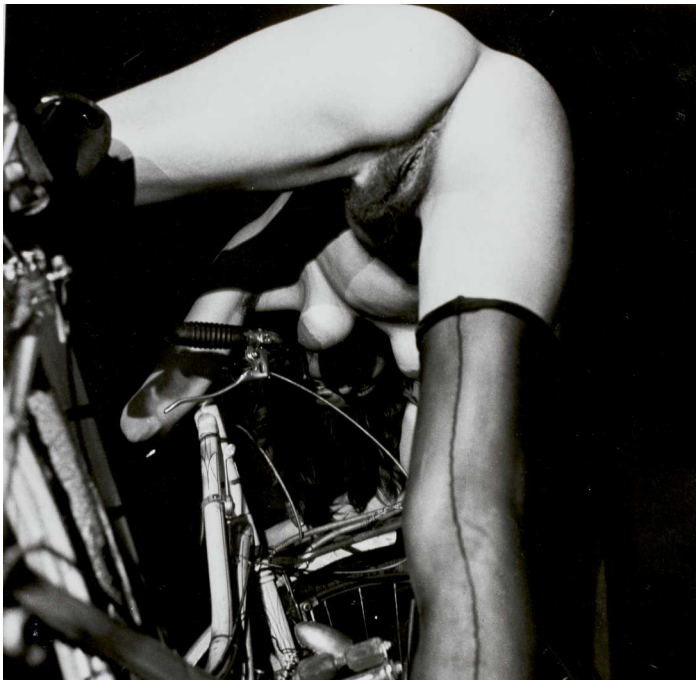
## 84 Lisa Yuskavage

American, b.1963

### *Cool One Drinking Hot Tea*

signed and dated 2000 on the revers  
watercolour on paper  
sheet: 36 by 26cm., 14 $\frac{1}{8}$  by 10 $\frac{1}{4}$ in.  
image: 31.3 by 22.8cm., 12 $\frac{3}{8}$  by 9in.

£ 10,000-15,000 € 11,400-17,000



85

## 85 Hans Bellmer

German, 1902 - 1975

### *La Bicyclette*

Silver print on Agfa paper, printed later (c. 1980)  
and affixed to paper mount. With the artist's blind  
stamped signature in the lower right margin, and  
the artist's stamp on the verso. With the printer's  
stamp and numbered 17/50 in an unknown hand  
on the verso. Framed.

sheet: 40 by 30cm., 16 by 12in.  
image: 26 by 26cm., 10  $\frac{1}{4}$  by 10 $\frac{1}{4}$ in.

PROVENANCE

Private Collection, UK

⊕ £ 5,000-7,000 € 5,700-8,000





86

## 86 Barnaby Barford

British, b.1977

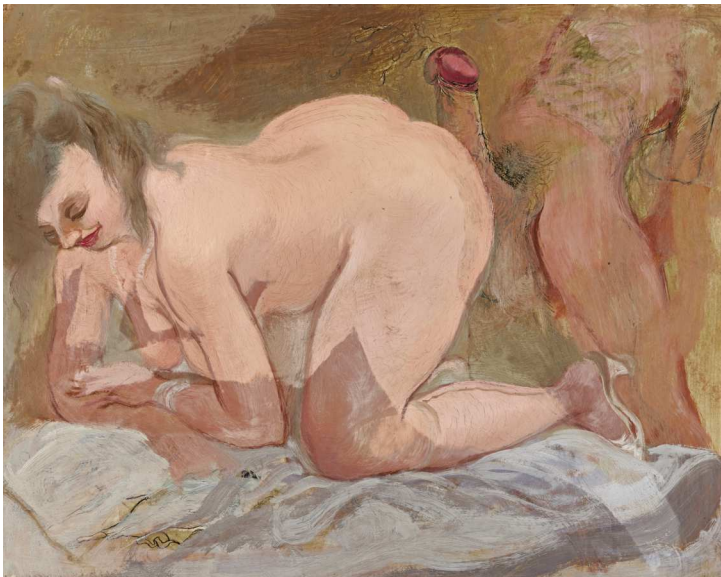
*That's Amore! Love is...*

porcelain with decals, glass and wood  
120cm. diameter, 11cm. width: 47 $\frac{1}{4}$ in., 4 $\frac{3}{8}$  in.  
Executed in 2011.

### PROVENANCE

David Gill Gallery, London  
Acquired from the above by the present owner

W ⊕ £ 8,000-12,000 € 9,100-13,600



87

## 87 George Grosz

German, 1893 - 1959

### *Liebespaar (Lovers)*

stamped with the Estate Stamp and numbered twice UC-335-11 on the verso  
oil and gouache on paper  
46 by 59.2cm., 18 by 23¼in.  
Executed in 1940.

The authenticity of this work has been confirmed by Ralph Jentsch and will be included in the forthcoming Catalogue raisonné of Works on Paper by George Grosz.

#### PROVENANCE

Estate of the Artist  
Thence by descent to the present owner

£ 8,000-12,000 € 9,100-13,600



88

## 88 George Grosz

German, 1893 - 1959

### *Weiblicher liegender Akt (Posing Female Nude)*

stamped with the Estate Stamp and numbered UC-335-10 on the verso  
charcoal on paper  
63.5 by 48cm., 25 by 18¾in.  
Executed in 1939.

The authenticity of this work has been confirmed by Ralph Jentsch and will be included in the forthcoming Catalogue raisonné of Works on Paper by George Grosz.

#### PROVENANCE

Estate of the Artist  
Thence by descent to the present owner

£ 6,000-8,000 € 6,800-9,100





89

## 89 George Grosz

German, 1893 - 1959

### *Orgie (Orgy)*

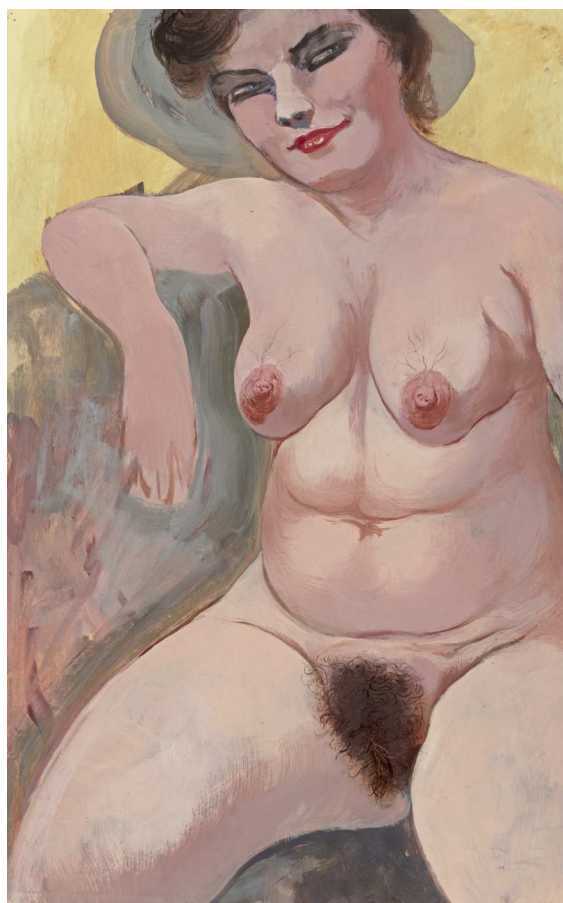
stamped with the Estate Stamp and numbered twice UC-335-27 on the verso  
oil and gouache on paper  
50 by 39cm., 19¾ by 15½in.  
Executed in 1940.

The authenticity of this work has been confirmed by Ralph Jentsch and will be included in the forthcoming Catalogue raisonné of Works on Paper by George Grosz.

#### PROVENANCE

Estate of the Artist  
Thence by descent to the present owner

£ 8,000-12,000 € 9,100-13,600



90

## 90 George Grosz

German, 1893 - 1959

### *Weiblicher sitzender Akt (Posing Female Nude)*

stamped with the Estate Stamp and numbered UC-337-27 on the verso  
oil and gouache on paper  
55.6 by 36.2cm., 21¾ by 14½in.  
Executed in 1940.

The authenticity of this work has been confirmed by Ralph Jentsch and will be included in the forthcoming Catalogue raisonné of the Works on Paper by George Grosz.

#### PROVENANCE

Estate of the Artist  
Thence by descent to the present owner

£ 12,000-18,000 € 13,600-20,400

Sotheby's EST. 1744

Collectors gather here.

KEITH HARING

Andy Mouse (L. pp. 64-65)

Estimate £300,000–500,000



Prints & Multiples

Auction London 27 March 2018

Viewing 22 – 23, 25 – 26 March

34–35 NEW BOND STREET, LONDON W1A 2AA

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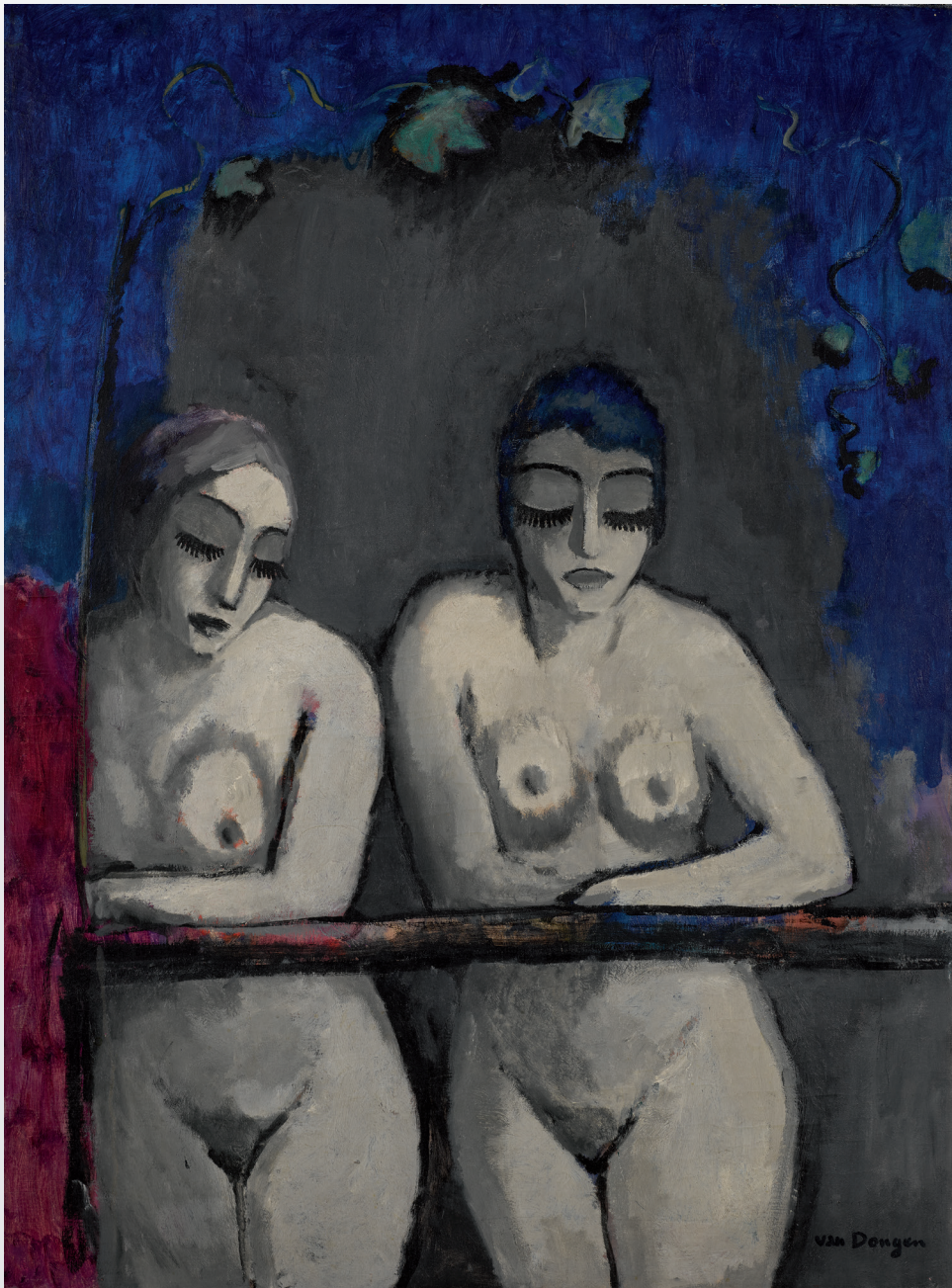
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**Sotheby's** EST. 1744

Collectors gather here.



Property from an East Coast Collection  
KEES VAN DONGEN  
Deux femmes nues à la fenêtre  
Estimate £750,000–1,000,000

**Impressionist & Modern Art Evening Sale**  
London 28 February 2018

Viewing 22 – 28 February

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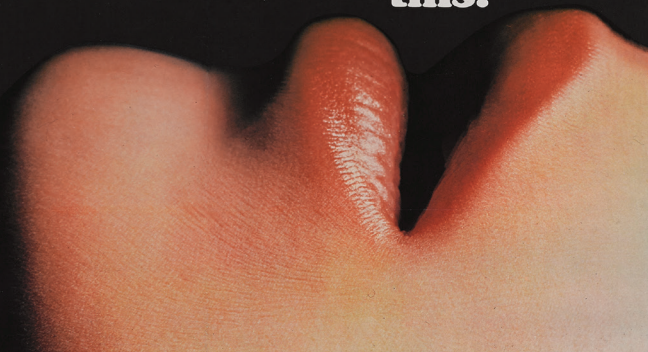
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# Emmanuelle

**X**  
was  
never  
like  
this.



Alain Cuny • Sylvia Kristel • Marika Green in Emmanuelle  
A film by **Just Jaeckin** with Daniel Sarky • Jeanne Colletin • Christine Boisson music Pierre Bachelet  
(in the role of Bee) from the book D'Emmanuelle  
A Co-production of TRINACRA FILM • ORPHEE PRODUCTIONS • Distributed by COLUMBIA PICTURES



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75/13

Emmanuelle  
US film poster, 1974  
Estimate £500-800

**Erotic Art Online**  
2 – 16 February 2018

Viewing 9 – 15 February

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# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L18325 | **Sale Title** EROTIC: PASSION & DESIRE | **Sale Date** 15 FEBRUARY 2018

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (telephone bids only) \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- I will collect in person     I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of

art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

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**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount

of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

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### 3. AFTER THE AUCTION

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- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact

our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

**We reserve the right to seek identification of the source of funds received.**

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](mailto: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 £41,018. 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: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

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.

#### ¶ 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 re-invoicing 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 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 6482;
  - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
  - (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 identifica-

tion 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 (both before and after judgement);

(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 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 the 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.

## SOTHEBY'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 SOTHEBY'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 SOTHEBY'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.

#### IMPORTANT NOTICES

##### ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in 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 = €1.13**

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.

##### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

#### 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.

#### SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date, but rather cast after the model by that artist.

#### 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 ANTONIO CANOVA

In our opinion a work by the artist. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are 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 ATTRIBUTED TO ANTONIO CANOVA

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

##### 3 WORKSHOP OF ANTONIO CANOVA

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

##### 4 CIRCLE OF ANTONIO CANOVA

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

##### 5 MANNER OF ANTONIO CANOVA

In our opinion a work in the style of the artist and of a later date.

##### 6 AFTER ANTONIO CANOVA

In our opinion a copy at a later date of a known work by the artist. In the case of 19th century sculpture this indicates that in our opinion the work was made by a foundry or editor at a later date and apparently without exclusive rights.

##### 7 ITALIAN, 15TH CENTURY

In our opinion a work from that region and of that date

##### 8 PROBABLY ITALIAN, 15TH CENTURY

In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date is expressed than in the preceding category.

##### 9 IN RENAISSANCE STYLE

In our opinion a work executed in the style of the Renaissance but not necessarily of that period.

The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

The term bearing the signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added at a later date.

Dimensions are given height before width

##### 13 CONDITION OF LOTS

Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 7 entitled "Conditions of Lots" and to Clause 3 in the Conditions of Business towards the end of the catalogue.



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.



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28 Feb 2018  
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### **IMPRESSIONIST & MODERN ART DAY**

01 March 2018  
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### **CONTEMPORARY ART EVENING**

07 March 2018  
London

### **CONTEMPORARY ART DAY**

08 March 2018  
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### **MADE IN BRITAIN**

20 March 2018  
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### **PRINTS & MULTIPLES**

27 March 2018  
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