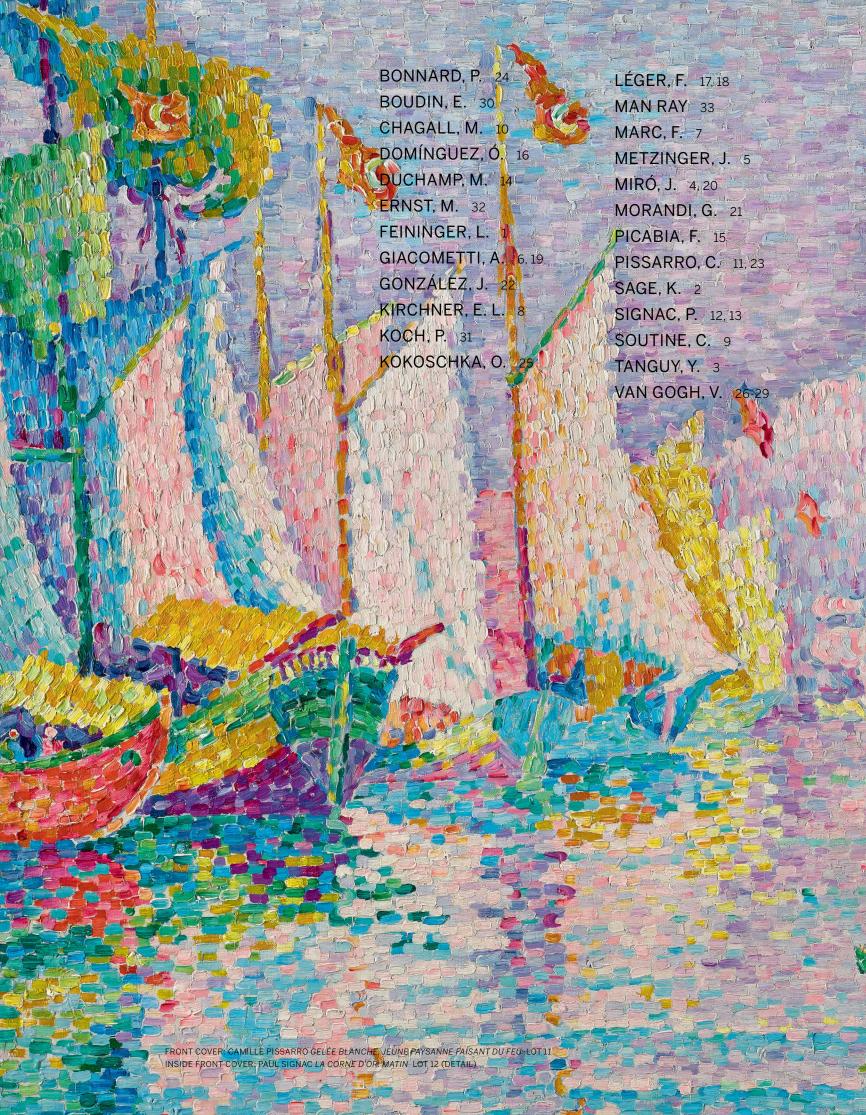
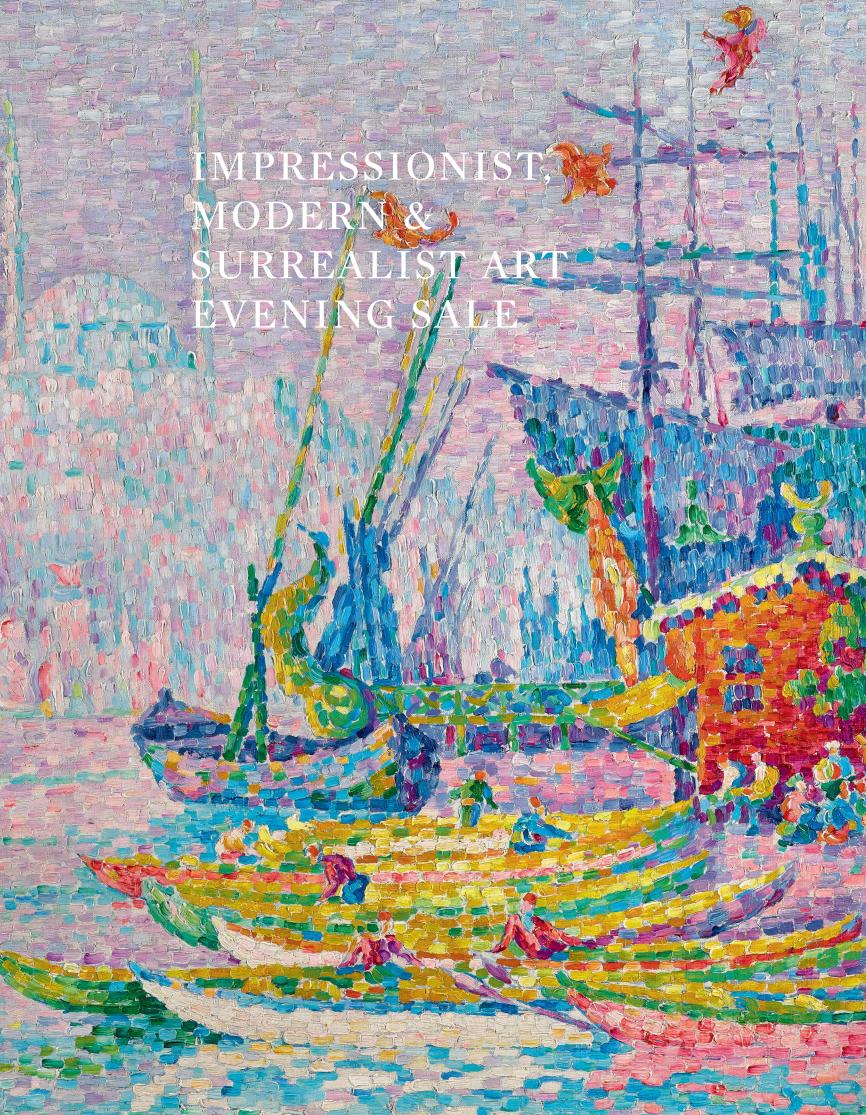
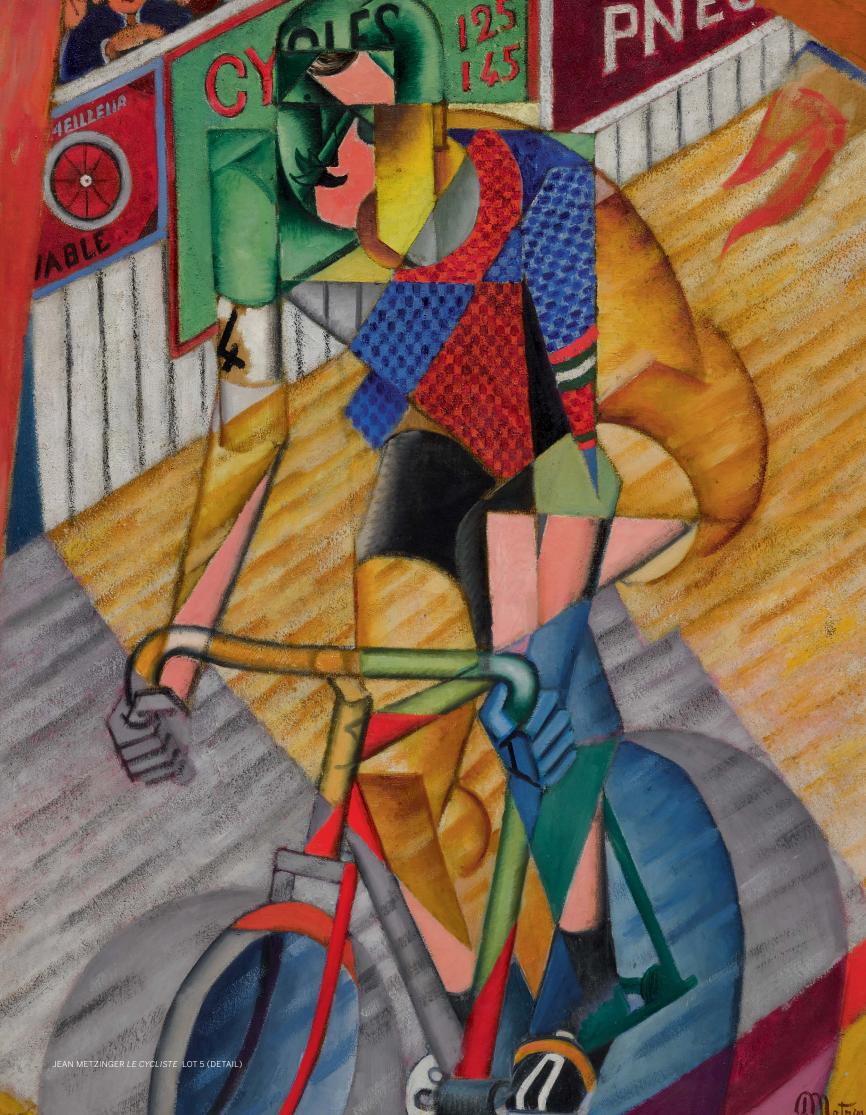
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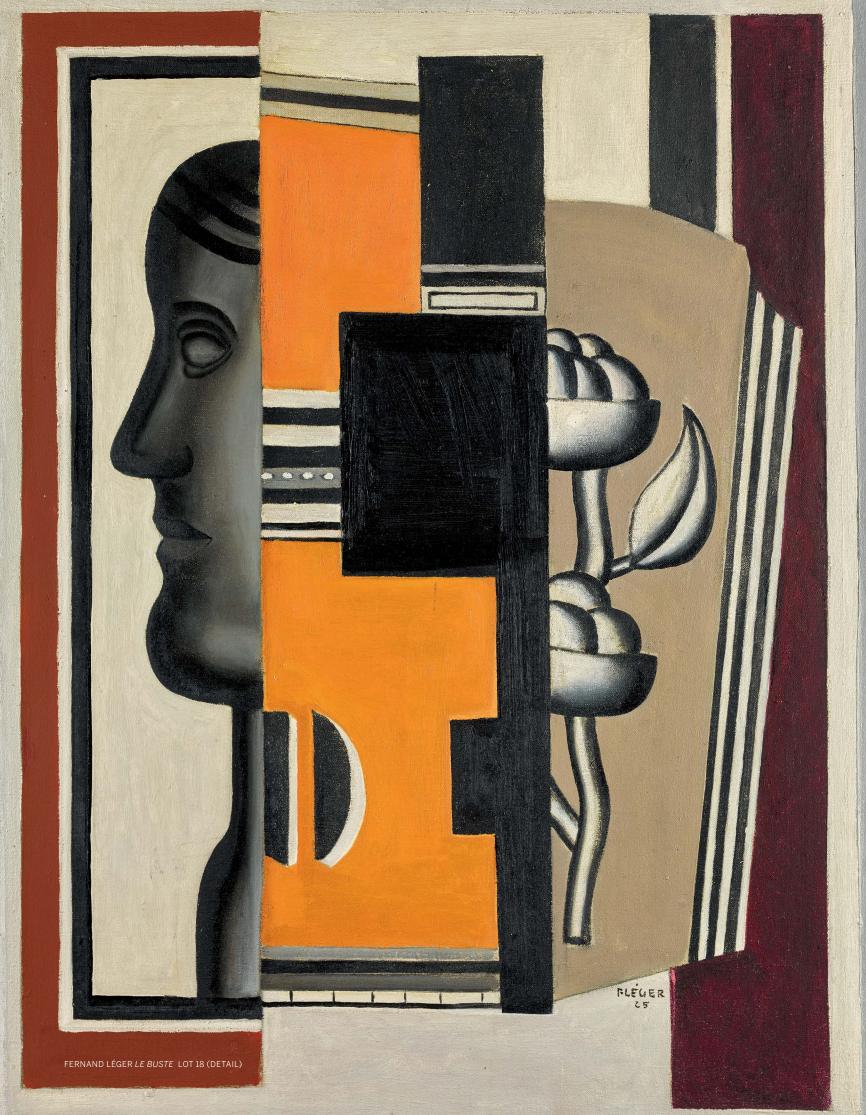


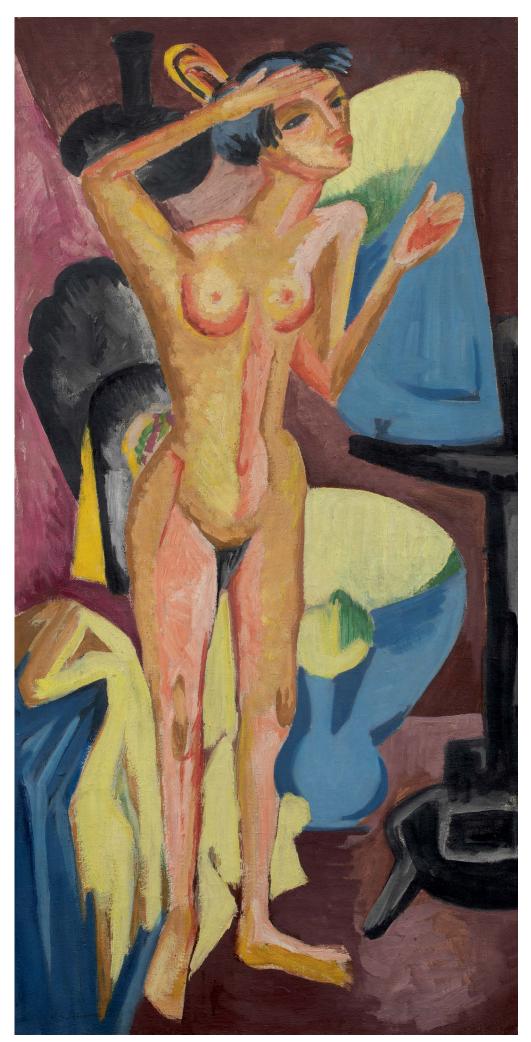












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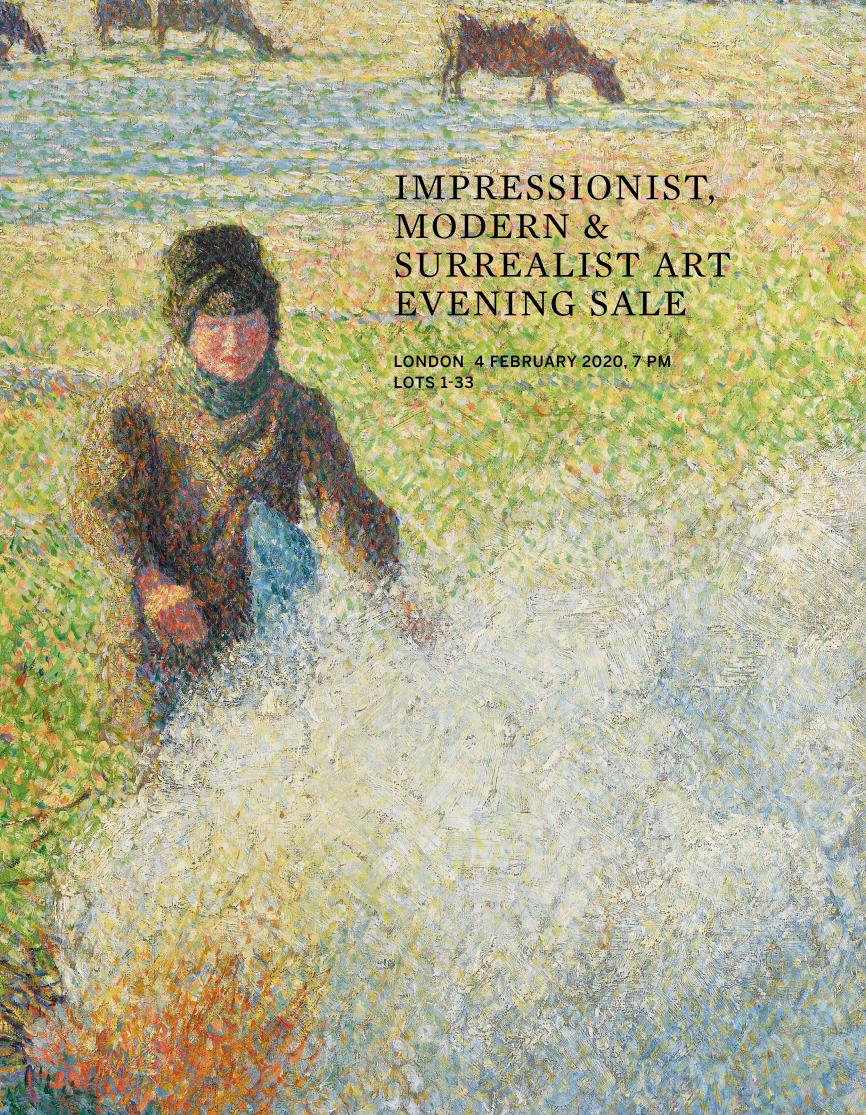
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1 LYONEL FEININGER

(1871 - 1956)

The Tall Man

signed Feininger and dated Thurs. July. 8. 09 (lower right)

watercolour and ink on paper

image size: 26 by 19cm.; $10^{1}/4$ by $7^{1}/2$ in. sheet size: 31.8 by 24.2cm.; $12^{1}/2$ by $9^{1}/2$ in.

Executed on 8th July 1909.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York - Berlin has confirmed the authenticity of this work, which is registered under no. 1634-12-05-19.

‡ £ 120,000-180,000 € 141,000-212,000 US\$ 158,000-236,000

PROVENANCE

Alois J. Schardt, Los Angeles

Private Collection (by descent from the above)

Achim Moeller Fine Art, New York

Private Collection, Switzerland (acquired from the above in 1994)

Thence by descent to the present owner

EXHIBITED

New York, Achim Moeller Fine Art, 19th and 20th Century Masters: A Private Viewing of Paintings, Drawings and Sculpture, 1989, illustrated in colour in the catalogue

Hamburg, Kunsthalle, *Lyonel Feininger: Menschenbilder. Eine unbekannte Welt*, 2003-04, no. 58, illustrated in colour in the catalogue

Ingelheim am Rhein, Altes Rathaus & Vienna, Albertina, Lyonel Feininger / Alfred Kubin: Eine Künstlerfreundschaft, 2015-16, illustrated in colour in the catalogue and detail illustrated in colour on the catalogue dust-jacket

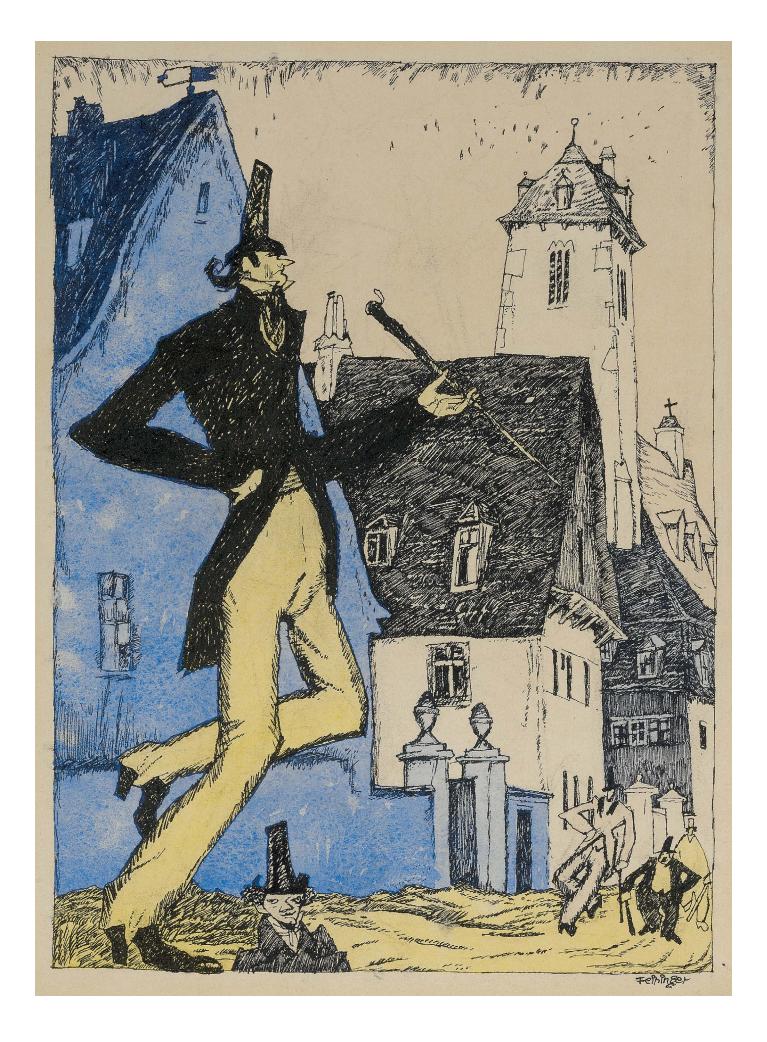


Fig. 1, Lyonel Feininger, *Der weisse Mann*, 1907, oil on canvas, Museo Nacional Thyssen-Bornemisza, Madrid

Executed in 1909, The Tall Man exemplifies the crisp aesthetic and sharp satirical eye that characterises Feininger's early works. Through its incongruous alterations in scale *The Tall Man* is evocative of a delightfully capricious spirit that would seldom feature in his later works. Having arrived in Germany from America in 1894, aged sixteen, Feininger developed a successful career as a caricaturist. He was an excellent draughtsman and between 1901 and 1930 he exhibited numerous drawings at the Berlin Secession, becoming a member in 1909. The turning point of his artistic career, however, was to come in 1906 when he left Berlin for a prolonged stay in Paris. Feininger's artistic focus changed as he sought, with the encouragement of his soon-to-be second wife Julia Berg, to create an art free from the demands of commercialism. Paris allowed Feininger complete immersion within the community of vanguard artists and in 1907 he adapted one of his published cartoons entitled Les regrets de M. Hearst into the painting Der weisse Mann (fig. 1). The celebrated work, now in the Thyssen-Bornemisza Museum in Madrid, marked his emergence as an artist of major consequence.

Compositionally similar to *Der weisse Mann*, the present work also takes the subject of the walking man as its primary theme. With his elongated form, the protagonist dominates the composition and looms over the monochromatic figures in the background. Feininger found inspiration for his monumental walking man through the figures illustrated in advertisements and amusement park shooting galleries, and in the paper cutouts that Julia made for their newborn son, remarking 'I thought I might like to paint as clearly as these cutouts' (L. Feininger quoted in Alexander Liberman, 'Feininger: An Eyewitness in the Studio of a Great American Artist', in *Vogue*, no. 127, 1956).

Feininger's works from this period often depict colourful characters and crooked streets reminiscent of the Biedermeier era. According to Hans Hess, 'In his pictures of this period the human figure plays a dominant part, but neither the figures nor the settings in which they move pretend to be real' (H. Hess, *Lyonel Feininger*, New York, 1961, p. 47). His tilted perspective and scale distortions, often coupled with non-descriptive, radical use of colour, set Feininger at the forefront of the artistic avant-garde.





2 KAY SAGE

(1898 - 1963)

Journal of a Conjuror

signed Kay Sage and dated 55 (lower right); signed Kay Sage, titled and dated 55 on the stretcher

oil on canvas

31.4 by 26.7cm.; 123/8 by 101/2in.

Painted in 1955.

‡ £ 120,000-180,000 € 141,000-212,000 US\$ 158,000-236,000

PROVENANCE

Catherine Viviano Gallery, New York (acquired in 1955)

Lee A. Ault, New Canaan, Connecticut (acquired in 1956; until 1990)

Sale: Christie's East, New York, 26th July 1990, lot 154

Purchased at the above sale by the present owner

EXHIBITED

New York, Catherine Viviano Gallery, *Kay Sage*, 1956, no. 11 Montreal, Musée du Château Dufresne, *Mémoire des objets*, *Parcours de collectionneurs, Royal and Imperial Masterpieces* from the de Bothuri Báthory Collection, 2014-17

LITERATURE

Chantal Vieuille, Kay Sage ou le Surréaliste Américain, 1995, pp. 251-261 Judith D. Suther, A House of Her Own: Kay Sage, Solitary Surrealist, Lincoln, Nebraska & London, 1997, discussed pp. 166-167

Stephen Robeson Miller, Kay Sage Catalogue raisonné, 2018, no. P.1955-2 / SRM 168, illustrated in colour p. 289

Journal of a Conjuror belongs to the small number of works that Kay Sage made in the year immediately following the death of her husband, painter Yves Tanguy, in January 1955. Their relationship had been one of mutual support and love; as their friend Pierre Matisse observed they had been 'very happy together' (quoted in Double Solitaire. The Surreal Worlds of Kay Sage and Yves Tanguy (exhibition catalogue), Katonah Museum of Art, Katonah, 2011, p. 27). They adapted the eighteenth-century farmhouse that was their home to create two separate but adjoining studios, living and working together as well as entertaining a wide circle of artists, poets and curators.

In 1959, Sage would write to a friend: 'I do not believe there has ever been such a total and devastating love and understanding as there was between us. It was simply an amalgamation of two beings into one blinding totality' (quoted in *ibid.*, p. 29). *Journal of a Conjuror* is eloquent in its expression of loss and grief. In this work, the scaffolding that was one of Sage's trademark motifs, becomes a cage and the draped material, a shroud. The monochromatic palette that is characteristic of her mature work is darker and more concentrated. As Judith D. Suther writes: 'the claustrophobic enclosure of *Journal of a Conjuror*, with its shadowed ladder and spraddled metallic jungle gym spotlighted in the foreground, is a compendium of Sage quotations. These paintings are typically accomplished in technique and design and the dark mood they convey is easily recognisable... [they] reveal her own anguish as she tries desperately to renew her creative energy' (J. D. Suther, *op. cit.*, pp. 166-167).

Discussion of Sage and Tanguy has focused on their distinctness, on their artistic autonomy from one another. Emphasising their independence Renée Riese Hubert wrote: 'the traces of each other's presence discernible in their works are no more than modest borrowings or acknowledgements that can scarcely be construed as invasive or appropriative. Only the interplay of deep shadows, the absence of identifiable beings, and the resultant mystery of silence can be regarded as a binding link between Sage's and Tanguy's art' (R. Riese Hubert, Magnifying Mirrors: Women, Surrealism and Partnership, Lincoln NE, 1994, p. 198). In Journal of a Conjuror we are witness to a different kind of binding link; stylistically it is unmistakably Sage's work, yet Tanguy's presence/ absence is felt in every brushstroke, invoking a depth of emotion that is testament to their love.

The painting first belonged to the art dealer and publisher Lee A. Ault who was the man responsible for the famed magazine *Art in America* and a known collector of Modern artists including among others Picasso, Miró and Chagall. *Journal of a Conjuror* was acquired by the present owner in 1990.





3 YVES TANGUY

(1900 - 1955)

Composition

signed Yves Tanguy and dated 50 (lower left)

gouache on paper

50 by 32.6cm.; 193/4 by 121/8in.

Executed in 1950.

It is the current intention of the Yves Tanguy Committee to include this work in the forthcoming revised *Catalogue raisonné* under preparation by the Pierre and Tana Matisse Foundation.

‡ ⊕ £ 120,000-180,000 € 141,000-212,000 US\$ 158,000-236,000

PROVENANCE

Marcel Duchamp, New York (acquired from the artist)

Maria Martins, Brazil

Harold Diamond, New York

Galerie Rudolf Zwirner, Cologne

Richard Dreyfus, Basel (acquired from the above in 1969)

Sale: Christie's, London, 28th June 1983, lot 223

Richard Feigen & Co., New York

Private Collection, New York (sold: Sotheby's, London, 29th June 1994, lot 257)

Purchased at the above sale by the present owner

EXHIBITED

Sète, Musée Paul Valéry, *Deux visions du surréalisme*, 2016, no. 56, illustrated in colour in the catalogue

LITERATURE

René Le Bihan, Renée Mabin & Martica Sawin, Yves Tanguy, Quimper, 2001, no. 109, illustrated in colour p. 190 (with incorrect medium)

The haunting imagery of Yves Tanguy's works stems from his experience growing up in Northern France during the First World War. Dilapidated buildings, piles of rubble and the bleak terrain of abandoned battlefields were common sights throughout northern France. Tanguy's summers in Brittany provided further inspiration, with the region's characteristic prehistoric rock formations often appearing in his dreamlike landscapes. These spectacles had a significant effect on Surrealist imagery, particularly for Tanguy, whose landscapes capture 'the sense of empty, abandoned, ghostly wasteland of the war-torn terrain' (Sidra Stich in *Anxious Visions, Surrealist Art* (exhibition catalogue), University Art Museum, University of California at Berkeley, Berkeley, 1990, p. 87).

A slow and scrupulous craftsman, Tanguy paid meticulous attention to his seemingly sparse compositions. He depicts the 'inscapes' of the mind, represented here as a vast landscape of the imagination with indecipherable protozoan inhabitants, seemingly balanced on the brink between order and chaos. Tanguy wrote: 'The element of surprise in the creation of a work of art is, to me, the most important factor - surprise to the artist himself as well as to others. I work very irregularly and by crises. Should I see the reasons for my painting, I would feel that it would be a self-imprisonment' (Yves Tanguy quoted in 'The creative process' in *Art Digest*, vol. 28, New York, 15th January 1954, p. 14).

Composition was first owned by Marcel Duchamp, who by 1950 had gained international fame as a pioneer of Conceptual Art through celebrated works such as Fountain and Bicycle Wheel. Duchamp and Tanguy were both at the forefront of the Parisian and American avant-garde. This artistic collaboration was showcased by Tanguy's participation in Le Surréalisme en 1947, an exhibition organised by André Breton and Marcel Duchamp at Galerie Maeght in Paris.





4 JOAN MIRÓ

(1893 - 1983)

Personnages et oiseau devant le soleil

signed *Miró* (lower right); signed *Miró* and dedicated *Pour Jean Célestin, en hommage à son travail Amicalement* on the reverse gouache, ink and graphite on prepared linen-finish paper 50.3 by 65.5cm.; 19³/₄ by 25³/₄in.

Executed in 1952.

The authenticity of this work was confirmed by ADOM.

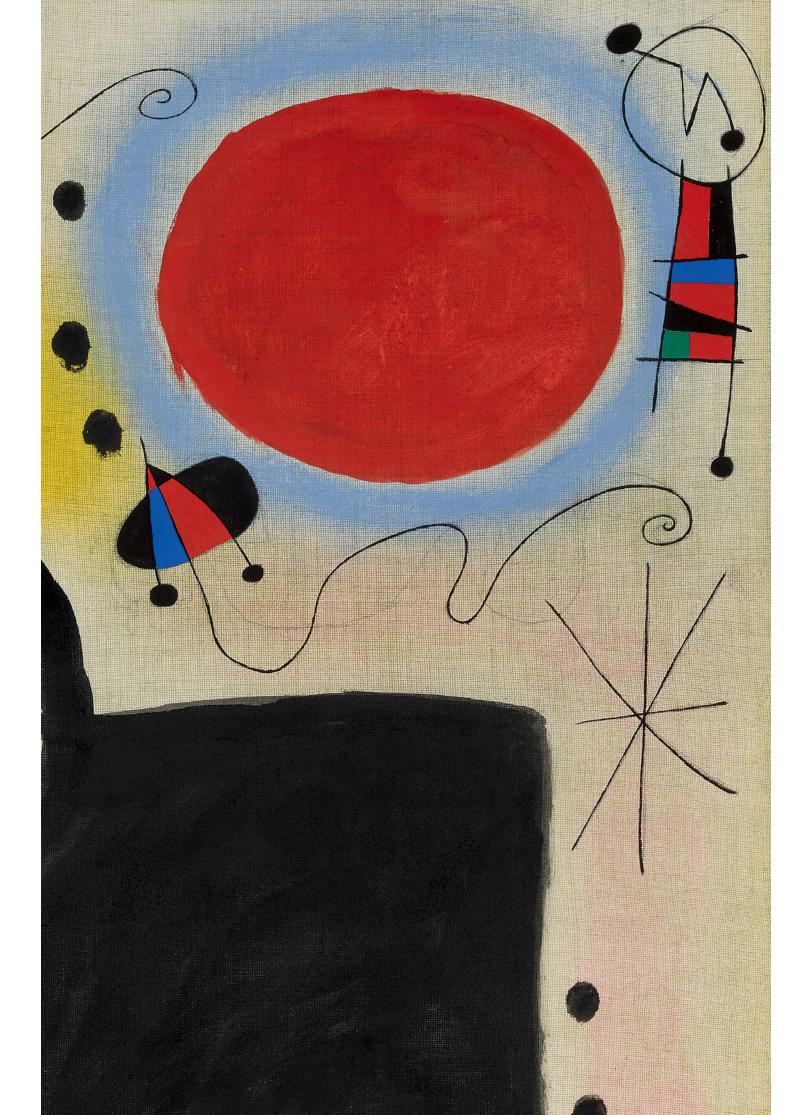
‡ ⊕ £ 1,500,000-2,000,000 € 1,770,000-2,350,000 US\$ 1,970,000-2,620,000

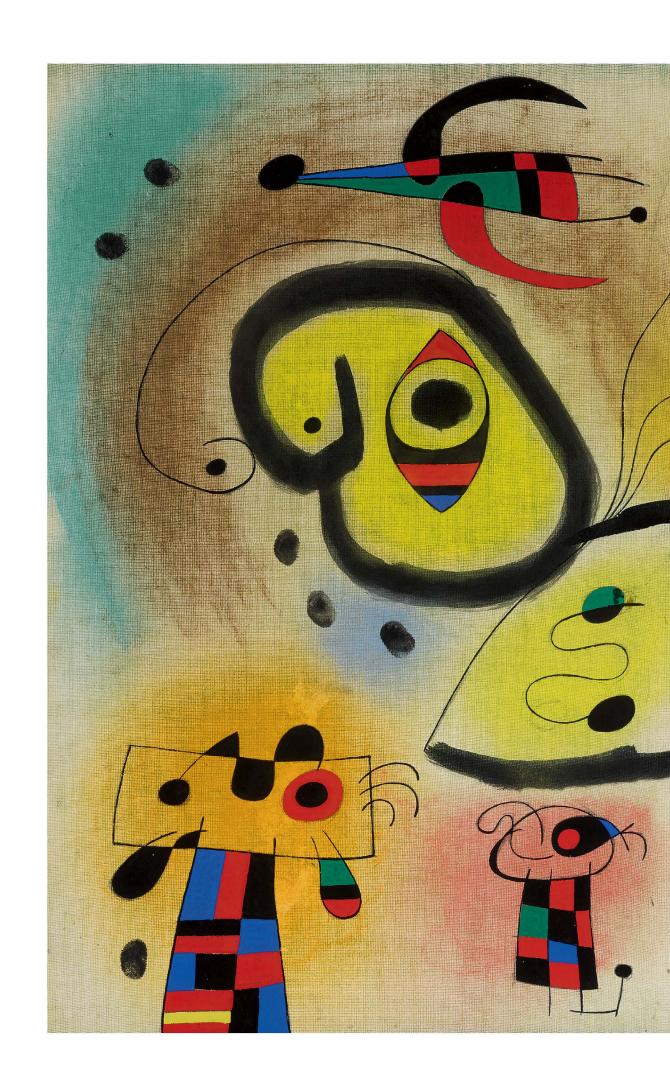
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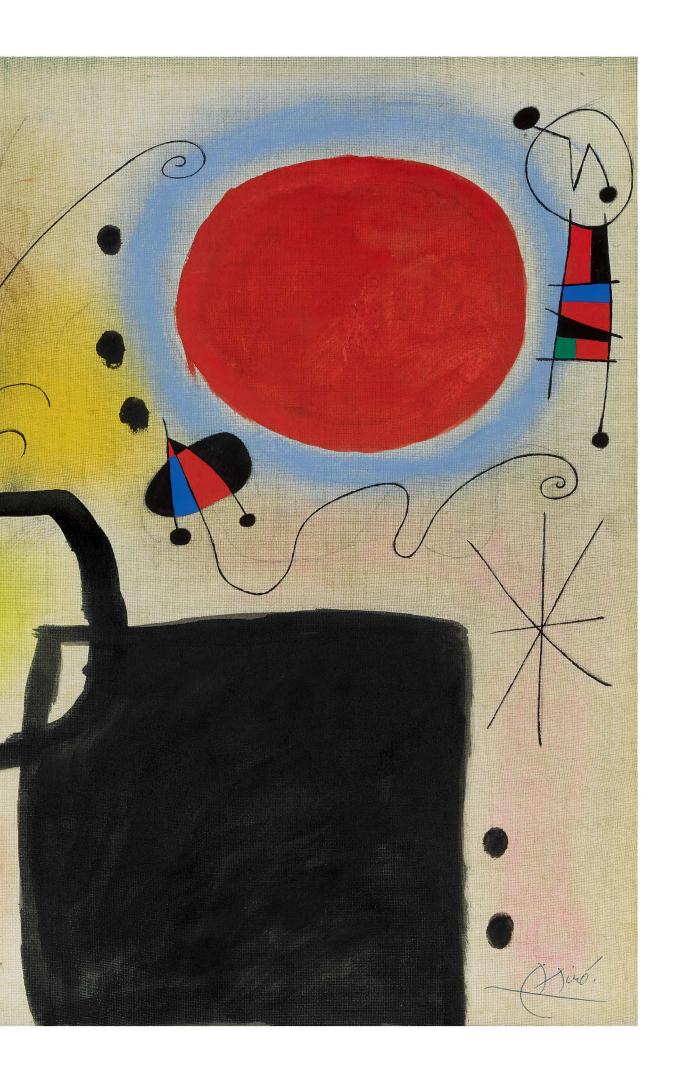
Jean Célestin, Paris (a gift from the artist)
Private Collection, Paris (by descent from the above.
Sold: Sotheby's, New York, 12th November 1996, lot 44)
Purchased at the above sale by the present owner

'This theme provides us with one of the keys to Miró's cosmic imagination: it expounds the conflict between the earthly and aerial elements and, in the dialogue between the woman and the bird, renders the precariousness of the balance achieved between them.'

Jacques Dupin







PERSONNAGES ET OISEAU DEVANT LE SOLEIL



Fig. 1

In Miró's whimsical and witty composition, a bright red sun is surrounded by four colourful characters and a bird in flight. Such figures, from which Miró created a unique poetic language, persisted in many variations throughout his career as a painter, sculptor, ceramicist and print maker. He first introduced the motif of a woman with a bird, in a realistic manner, in his paintings of 1917, it was only after his celebrated Constellations series of 1940-41, in which women, birds and stars feature prominently, that this theme became the primary subject of his art (fig. 1). Commenting on this subject matter, the artist himself pronounced: 'It might be a dog, a woman, or whatever. I don't really care. Of course, while I am painting, I see a woman or a bird in my mind, indeed, very tangibly a woman or a bird. Afterward, it's up to you' (J. Miró & Georges Raillard, Ceci est la couleur de mes rêves, Paris, 1977, p. 128).

Jacques Dupin has referred to the period from 1952 to 1954 in Miró's work as the years of 'expansion' during which he turned increasingly to the graphic arts, ceramics and mural and architectural compositions as a way of broadening his field of experimentation and reaching a larger audience. Yet 'he did not turn his back forever on the perspectives of "painting-painting", but sought even more direct and powerful means of expansion within these perspectives' (J. Dupin, *Miró*, New York, 1993, p. 291). Miró was always interested in

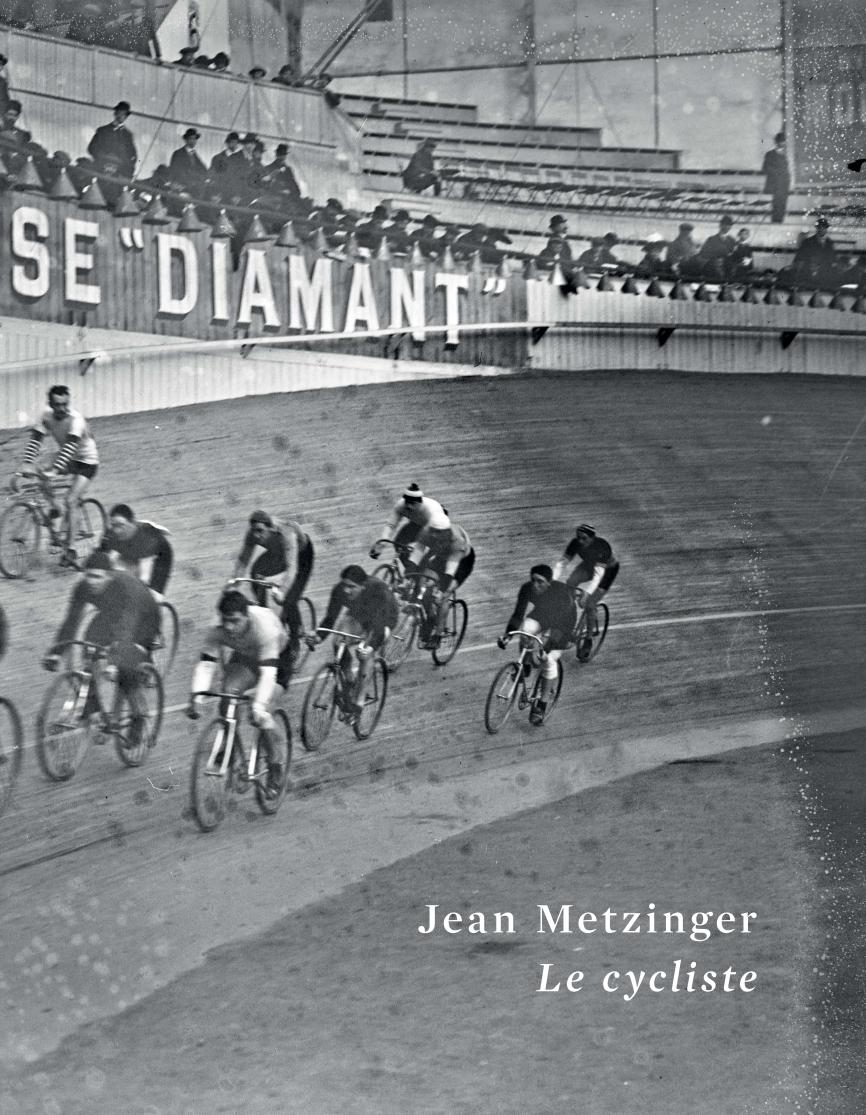
exploring different materials and textures as an integral part of his painting, and the present work is no exception. The cloth-like background on which the gouache is executed was specially devised for this composition by offsetting a pattern first created by glueing four sections of fabric to another sheet of paper and transferring this pattern to stone. This provided Miró with a surface which was visually rich, while at the same time smooth enough not to disrupt the gouache of his carefully composed and meticulously painted figures.

Personnages et oiseau devant le soleil was chosen as a design for the lithograph produced to celebrate the 100th anniversary of Atelier Mourlot, a printing studio run by several generations of the Mourlot family. In the first half of the twentieth century, Atelier Mourlot became distinguished for its production of fine art, limited edition lithographs by artists such as Vlaminck and Utrillo. In the 1930s Fernand Mourlot started collaborating with a new generation of artists working in Paris, including Miró, Matisse, Picasso and Braque. It was in homage to his friend and colleague that Miró created this virtuosic composition. He gave the gouache to Jean Célestin an assistant who monitored the proofs of all of Miró's lithographs at Mourlot's studio - to whom this work is dedicated. It remained in Célestin's family until it was sold at auction in 1996, and has since then been in the collection of the present owners.

Fig. 1, Joan Miró, Femme à la blonde aisselle coiffant sa chevelure à la lueur des étoiles, 1940 gouache and oil wash on paper, The Cleveland Museum of Art, Cleveland







5 JEAN METZINGER

(1883 - 1956)

Le cycliste

signed Metzinger (lower right); signed Metzinger on the reverse

oil and sand on canvas

100 by 81cm.; 393/8 by 311/8in.

Painted in 1912.

‡ ⊕ £ 1,500,000-2,000,000 € 1,770,000-2,350,000 US\$ 1,970,000-2,620.000

PROVENANCE

John Quinn, New York (acquired from the artist through Carroll Galleries, New York on 10th February 1916. Sold by his estate: American Art Association Inc., New York, *Paintings and Sculptures, The Renowned Collection of Modern and Ultra-Modern Art Formed by the Late John Quinn*, 9th February 1927, lot 124)

J. Sulzberger (purchased at the above sale)

Jacques Helft, New York & Paris (acquired in 1940)

Acquired from the family of the above by the present owner in 2010

EXHIBITED

New York, Carroll Galleries, *Third Exhibition of Contemporary French Art*, 1915, no. 34

Paris, Galerie Jacques Melki, Rétrospective Jean Metzinger, 1976

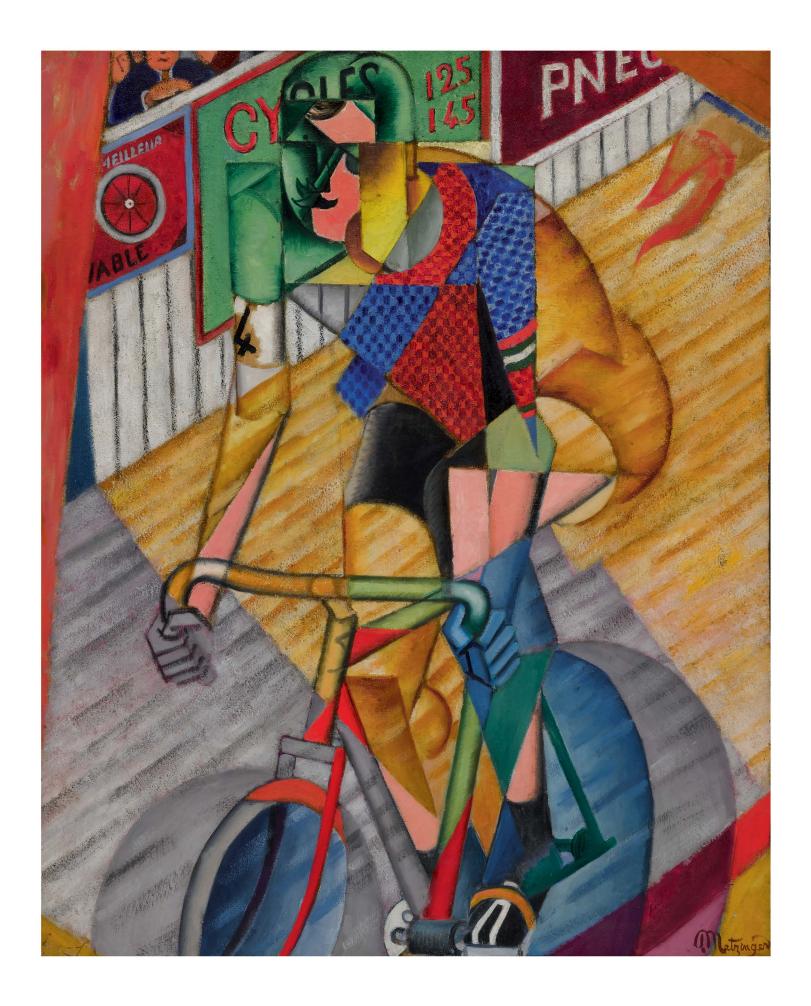
Venice, Peggy Guggenheim Collection, Cycling, Cubo-Futurism and the Fourth Dimension: Jean Metzinger's At the Cycle-Race Track, 2012, no. 9, illustrated in colour in the catalogue (titled Coureur cycliste)

LITERATURE

Forbes Watson (ed.), John Quinn 1870-1925. Collection of Paintings, Water Colors, Drawings & Sculpture, Huntington, 1926, listed p. 11

'We declare that the splendour of the world has been enriched by a new beauty: the beauty of speed.'

Filippo Tommaso Marinetti, The Futurist Manifesto, 1909



LE CYCLISTE



Fig. 1

It is impossible to know exactly when Metzinger would have read the Futurist manifestos; in the years between 1909 and 1912 he was immersed in the other great prewar artistic movement, Cubism, and he would have been acutely aware of the parallel developments being pioneered by his Italian contemporaries. Painted in 1912, *Le cycliste* is one of Metzinger's most ambitious works in its amalgamation of both Cubist and Futurist ideas to create a vividly realised depiction of movement and speed.

The bicycle was a powerful symbol of modern urban life; mass production at the beginning of the twentieth century made it more affordable as a means of transport for the masses and cycling races were regularly held at a number of racetracks across Paris. Bicycles were the

perfect vehicle for a new generation of painters looking for subjects that would express their experience of the modern age and Metzinger was among a number of artists who experimented with ways of capturing the motion of the bicycle on canvas (figs. 2 & 3).

Le cycliste is one of three oil paintings of this subject that Metzinger produced in 1912, another of which is now in the collection of the Peggy Guggenheim Collection in Venice (fig. 1). Discussing these works, Erasmus Weddigen describes them as 'an attempt by Metzinger to unite Futurist theories of movement in painting, new ideas of pictorial simultaneity, and the representation of the fourth dimension, together with Cubist principles of the organization of the picture plane and the relations between space, volume and colour values' (E. Weddigen,

'Metzinger's Racing Cyclists, The Race of 1912 and its Protagonists', in *Cycling, Cubo-Futurism and the Fourth Dimension: Jean Metzinger's At the Cycle-Race Track* (exhibition catalogue), *op. cit.*, p. 84).

In 1912 Metzinger and fellow artist Albert Gleizes published *Du Cubisme*, the first major text on the movement. The Cubist deconstruction of form pioneered by Picasso and Braque is immediately apparent in the present work, and so too is the influence of the Futurists, most notably in Metzinger's choice of subject. In their 1910 manifesto the Futurists announced: 'To paint a human figure you must not paint it; you must render the whole of its surrounding atmosphere [...]. Who can still believe in the opacity of bodies [...]. The motor bus rushes into the houses which it passes, and in their turn

the houses throw themselves upon the motor bus and are blended with it' ('Technical Manifesto of Futurist Painting', published in *Poesia*, Milan, 11th April 1910). In *Le cycliste*, this 'pictorial simultaneity' is achieved through the striking decomposition of the central figure. The cyclist's torso is broken down into angular shapes that contrast sharply with the shadowed curvature of his back. There are flashes of detail in his racing jersey and the number 4 on his outside arm but parts of his body are also transparent with elements of his surroundings – letters from the track advertisements or the banked floor of the velodrome – visible beneath. The sand mixed into the paint adds a visceral sense of the gritty racetrack environment. The resulting effect is to brilliantly capture the speed and dynamism of the subject.



Fig. 2

Fig. 2, Umberto Boccioni, *Dinamismo di un ciclista*, 1913, oil on canvas,
The Peggy Guggenheim Collection, Venice, on long term loan from The Gianni Mattioli Collection



Fig. 3

The rather dashing moustache of the cyclist in the present work makes it possible to identify him as Octave Lapize. A celebrated and prizewinning cyclist, Lapize was best known for winning the 1910 Tour de France, although he also frequently raced at the Vélodrome d'Hiver (fig. 4) and the track at Roublaix. In Le cycliste he appears relaxed, his upright position and upturned face suggesting that this might be a victory lap rather than the hunched intensity of a race. Metzinger had almost certainly seen these cyclists in action but the black outlines that shadow the cyclist and more particularly the wheels of his bicycle suggest that he may also have been inspired by another medium of modernity: photography. Lapize and other cyclists were photographed extensively, and there is a deliberate 'blurring' of the subject in Le cycliste that echoes a common feature of contemporary photographs of cyclists in motion. The decision to depict a real-life contemporary figure in a style that combined

key elements of Cubism and Futurism as well as an almost photographic immediacy makes *Le cycliste* a supremely important work within Metzinger's œuvre; it is the definitive modern image for a modern age.

The first owner of this work was John Quinn (1870-1924), an Irish American lawyer who amassed a hugely important collection of European avant-garde art. He was a central figure in the organisation of the 1913 Armory Show and lent over 70 works from his own collection to the exhibition. Between 1913 and his death, he was Brancusi's most important patron, and he also collected paintings by artists including Van Gogh, Gauguin, Seurat, Picasso and Braque; many of these works are now in major museums worldwide. Quinn acquired *Le cycliste* along with the Guggenheim painting *Au Vélodrome* in 1915 after seeing them both on view at the Carroll Galleries in New York. The present work remained in his collection and was sold as part of his estate sale in 1927.



6 ALBERTO GIACOMETTI

(1901 - 1966)

Femme assise

inscribed Alberto Giacometti, dated 1956, numbered 2/8 and inscribed Susse Fondeur

bronze

height: 50cm.; 195/sin.

Executed in 1956 and cast in bronze in an edition of 8. $\,$

This example was cast in 1957.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti Database under number AGD3591.

£ 2,800,000-3,500,000 € 3,290,000-4,120,000 US\$ 3,670,000-4,580,000

PROVENANCE

Valerie Cooper, London

Hanover Gallery, London (acquired from the above in April 1959)

Henry Oliver, Pittsburgh (acquired from the above in April 1959)

Sale: Christie's, New York, 10th May 1989, lot 74

Galerie Jan Krugier, Geneva

Acquired from the above by the present owner in 1999

LITERATURE

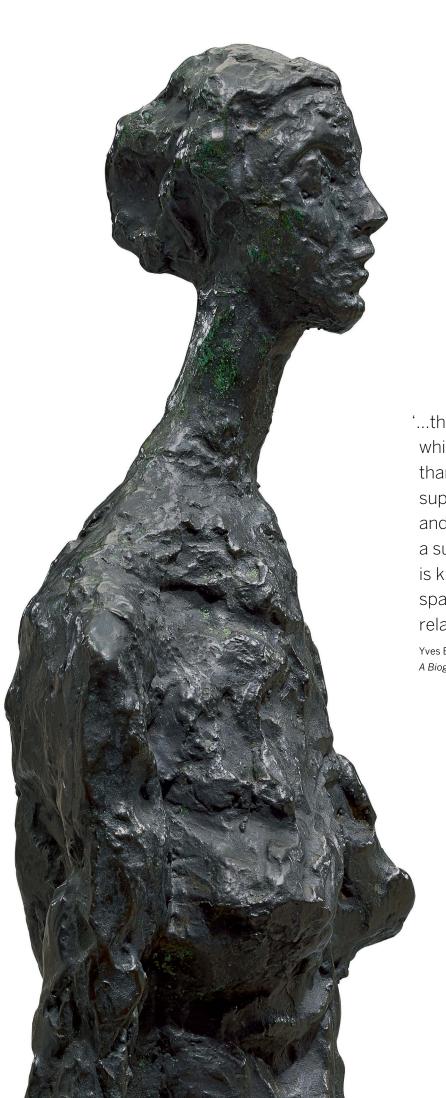
Palma Bucarelli, *Giacometti*, Rome, 1962, no. 70, another cast illustrated (titled *Figura* and as dating from 1957)

Herbert Matter, *Alberto Giacometti*, New York, 1987, another cast illustrated p. 150

Yves Bonnefoy, *Alberto Giacometti: A Biography of his Work*, Paris, 1991, no. 399, another cast illustrated p. 419 (titled *Annette Seated*)

L'Atelier d'Alberto Giacometti: Collection de la Fondation Alberto et Annette Giacometti (exhibition catalogue), Centre Pompidou, Paris, 2007-08, no. 206, fig. 304, plaster illustrated in colour p. 184





'...this work is a masterpiece, which deserves closer attention than it receives. [...] it has a superbly monumental quality and this contrast should not be a surprise, considering what is known of the inward, supraspatial nature of the sculptor's relationship with his models.'

Yves Bonnefoy, *Alberto Giacometti:*A Biography of his Work, Paris, 1991, p. 417

FEMME ASSISE

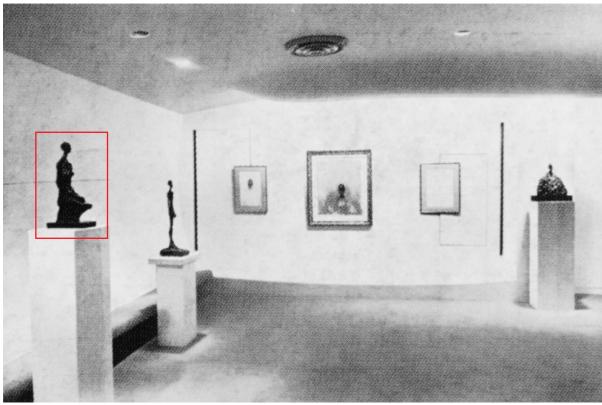


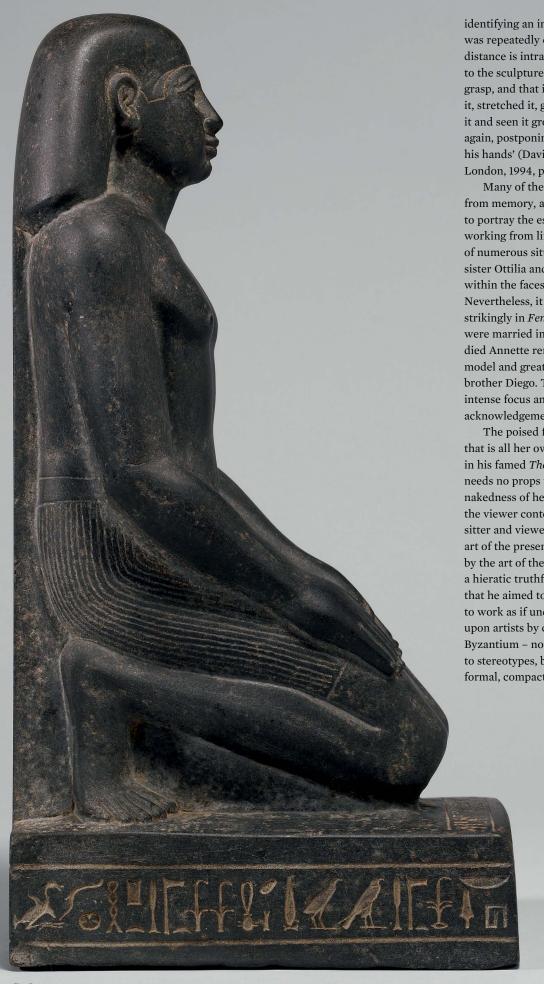
Fig. 1

Conceived in 1956, the same year as his iconic *Femme de Venise* series that debuted at the Venice Biennale, *Femme assise* encapsulates Giacometti's shifting focus away from the fragile, spindly figures that had dominated his post-war years and towards figural sculptures more naturalistic in scale. *Femme assise* is bestowed with more generous proportions than many of his earlier works and such stability carries with it a quiet optimism; the war years and the troubled age of anxiety that followed, had come to an end.

Rising proudly above the weightier fashioning of her body, the head sits upon an elongated neck, extending an elegant sinuous line. The heavily textured surface bears numerous impressions of the artist's hands working and reworking the clay. This distinctive modelling of the medium imbues the sculpture with a unique vitality: 'Their variegated rhythms and the changing play of light and shade caused by the blobs and recesses of bronze suggest fleeting impressions and give the figures expressive power' (Valerie Fletcher in *Alberto Giacometti*

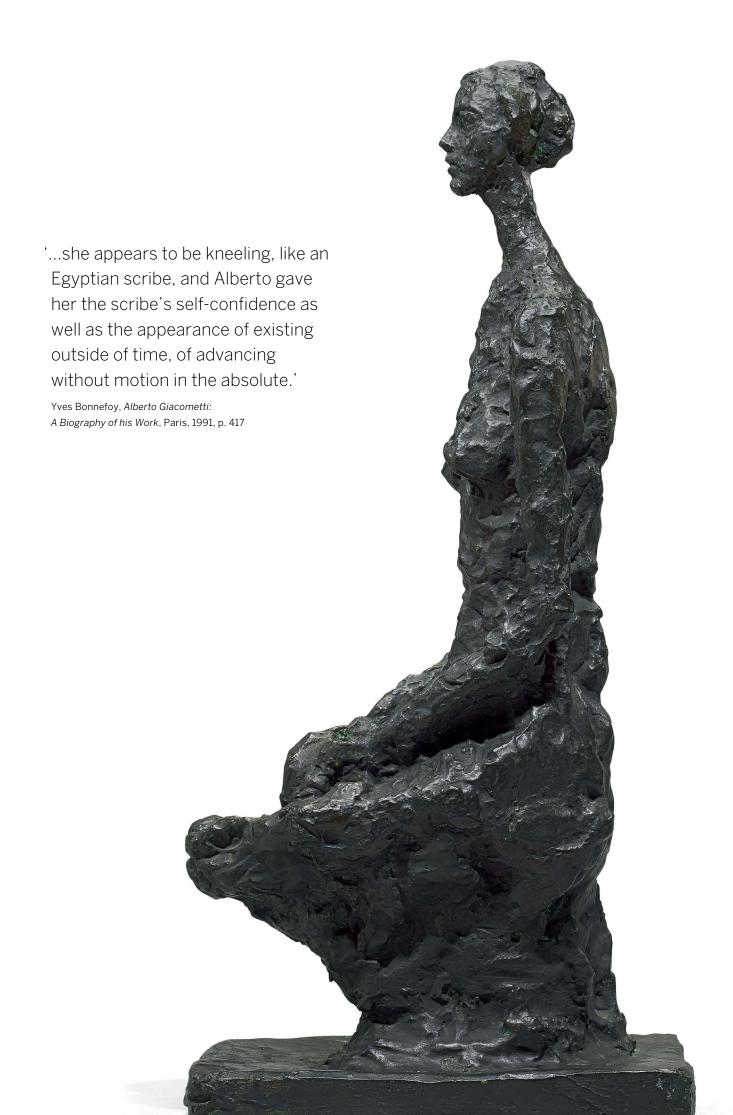
(exhibition catalogue), Hirshhorn Museum and Sculpture Garden, Washington, D.C., 1988, p. 42). Giacometti was famously protective over his works and would repeatedly claim them unfinished in order to destroy them and begin the creative process once again. The figures that recur throughout his prolific œuvre were revised and destroyed so often that works frequently existed in various forms simultaneously, were they to survive at all. Completion remained an elusive state and Giacometti's body of work is a timeless evocation of the human condition.

Between 1951 and 1957 Giacometti created numerous busts, half-length and seated figures that allowed him to focus on his greatest challenge, that of capturing the human face: 'And the adventure, the great adventure, consists of once again seeing something unfamiliar in one and the same face every day' (Alberto Giacometti quoted in *Alberto Giacometti: The Origin of Space* (exhibition catalogue), Kunstmuseum Wolfsburg, Wolfsburg & Museum der Moderne Mönchsberg, Salzburg, 2011, p. 184). Giacometti worked zealously, obsessed with



Many of the works of the 1950s were created from memory, as the artist found it eased his battle to portray the essence of the person than when working from life. It is possible to read the influence of numerous sitters including his mother, his sister Ottilia and a succession of friends and lovers within the faces of works executed in these years. Nevertheless, it is Annette's likeness that rings most strikingly in *Femme assise*. Giacometti and Annette were married in 1949 and until the day that he died Annette remained the artist's primary female model and greatest creative inspiration alongside his brother Diego. The face of the present work holds an intense focus and nobility suggestive of Giacometti's acknowledgement of her unfailing loyalty.

The poised figure is bequeathed a regal quality that is all her own and surpasses that of the figure in his famed The Chariot of 1950. Femme assise needs no props to assert herself and the unashamed nakedness of her body and her gaze pierce the soul of the viewer contemplating her. This dialogue between sitter and viewer is equally a dialogue between the art of the present and the past. Strongly influenced by the art of the ancient Egyptians, Giacometti saw a hieratic truthfulness in these ancient civilisations that he aimed to transcribe into his own. He 'chose to work as if under the kind of restrictions imposed upon artists by civilisations such as Egypt and Byzantium - not only the demand for adherence to stereotypes, but the insistence that the pose be formal, compact, impassive, frontal' (ibid., p. 121).



A WORK BY FRANZ MARC

FROM THE COLLECTION OF PROF. FRANZ STADLER



Sotheby's is delighted to offer for sale Franz Marc's *Zwei blaue Esel*, a work of remarkable quality and distinguished provenance. Having been acquired by Dr Franz Stadler in 1912, the year it was created, it has remained in the same family to this day.

Franz Stadler (1877-1959) was born in Szombathely in modern-day Hungary and studied Art History in Berlin and Basel. He was appointed to the University of Zurich in 1913, and returned to the university after the war, having served as an officer in the Austro-Hungarian army. As an art historian he is best known for his publications on Albrecht Dürer. He also had a great interest in art of the early twentieth century, particularly promoting the Blaue Reiter group and lecturing on their art.

Stadler was a friend of Wassily Kandinsky, whom he met in 1911, and knew other members of the Blaue Reiter group, including Paul Klee, Franz Marc and Gabriele Münter. Stadler and Kandinsky met often and had a lively correspondence, discussing art and philosophy. On one occasion in 1913, to thank Franz Stadler for promoting the work of the Blaue Reiter group at the second exhibition of the Neue Künstlervereinigung (New Artists' Association) at the Thannhauser Galleries in Munich, Kandinsky invited him to visit his studio and offered one of his paintings. Stadler chose *Improvisation 9*, which for many years remained in his home in Zurich, and which is now in the collection of Staatsgalerie in Stuttgart. Franz Stadler and his wife Rosa (*née* Siegel) were also friends of Kandinsky's long-time partner and painter, Gabriele Münter, who painted a portrait of Rosa Stadler. Münter celebrated the wedding of Franz and Rosa Stadler in 1913 with a gift of a woodcut print containing the inscription 'bring euch Glück.'

It is said that Prof. Stadler bought *Zwei blaue Esel* on advice of Paul Klee. After his death in 1959 the work remained with his widow, and is being offered for sale from their family collection.



7 FRANZ MARC

(1880 - 1916)

Zwei blaue Esel (Pferd und Esel) (Two Blue Donkeys - Horse and Donkey)

signed with the initial M. (lower right)

gouache on paper

image size: 35 by 28cm.; $13\frac{3}{4}$ by 11in. sheet size: 38.3 by 30.5cm.; $15\frac{1}{6}$ by 12in.

Executed in 1912.

£ 1,000,000-1,500,000 € 1,180,000-1,770,000 US\$ 1,310,000-1,970,000

PROVENANCE

Prof. Franz Stadler, Zurich (acquired in 1912) Rosa Stadler, Paris (widow of the above) Thence by descent to the present owner

EXHIBITED

Munich, Galerie Neue Kunst (Hans Goltz), Zweite Ausstellung 'Der Blaue Reiter', 1912

Leicester, New Walk Museum and Art Gallery (on loan 1997-2019)

Munich, Städtische Galerie im Lenbachhaus, Franz Marc - The Retrospective, 2005-06, no. 182, illustrated in colour in the catalogue

Hanover, Sprengel Museum, *Marc, Macke und Delaunay. Die Schönheit einer zerbrechenden Welt (1910-1914)*, 2009, no. 151, illustrated in colour in the catalogue

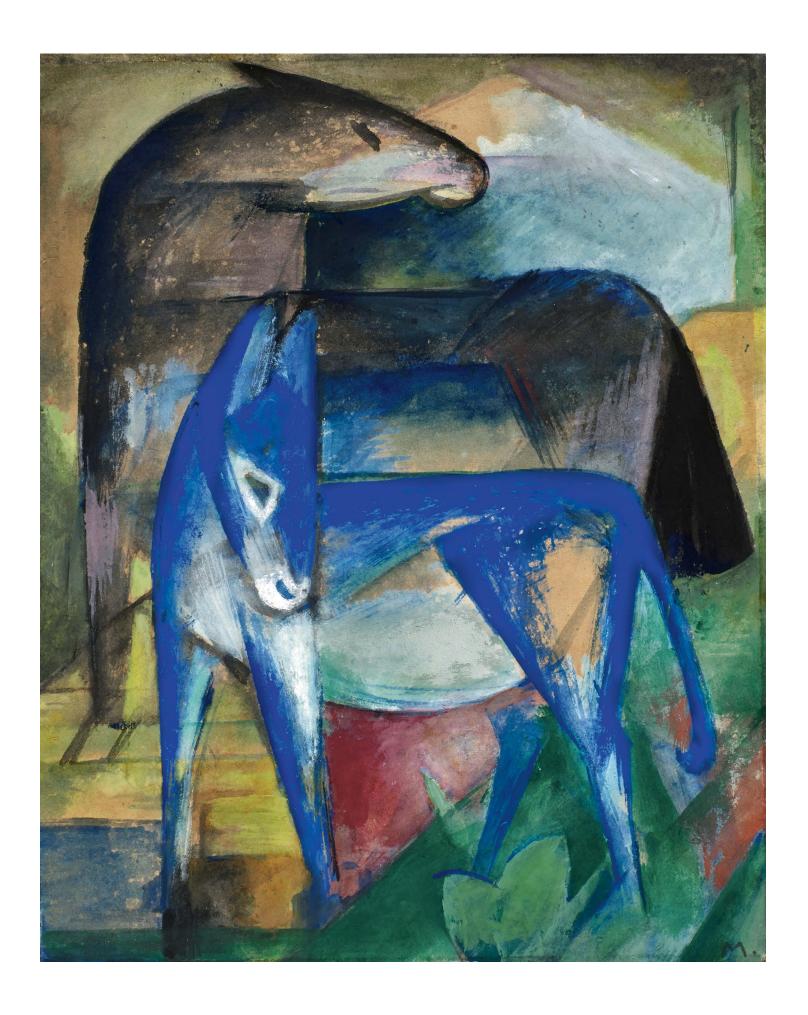
LITERATURE

Klaus Lankheit, *Franz Marc, Katalog der Werk*e, Cologne, 1970, no. 453, illustrated p. 147

Annegret Hoberg & Isabelle Jansen, *Franz Marc. The Complete Works*, Munich, 2004, vol. II, no. 218, illustrated in colour p. 196

'In effect, from 1912 Franz Marc had succeeded in transforming the achievements of Cubism and Futurism with astonishing consistency. [...] he intermeshes animals and environments, and organic and inorganic elements, by means of cubically chunky coloured shapes that were later fanned out in crystalline refraction to form a new unity.'

Annegret Hoberg in Franz Marc - The Retrospective (exhibition catalogue), op. cit., p. 41



ZWEI BLAUE ESEL (PFERD UND ESEL) (TWO BLUE DONKEYS - HORSE AND DONKEY)



Fig. 1

With its dynamic composition comprised of overlapping angular areas of colour and its otherworldly, dream-like atmosphere, *Zwei blaue Esel (Pferd und Esel)* explores the key subject of Franz Marc's œuvre - the animal world. Executed at a crucial moment in his career, following the formation of Der Blaue Reiter that Marc co-founded with Wassily Kandinsky in 1911, the present work emphasises the abstracted forms and bold colours that were so central to the group's ideas and integral to Marc's own artistic style. The stylised treatment of the two animals and the richly contrasted palette, dominated by a bold blue that rejects the naturalistic use of colour, epitomise the profound contributions of Marc's art to the emerging modernist aesthetic in the early twentieth century.

Like the Impressionists and Fauves before them, Marc and his contemporaries August Macke and Heinrich Campendonk wanted to escape the city and sought inspiration from the countryside. Attracted by the bucolic splendour and the abundance of farm life, in 1910 Marc moved near Sindelsdorf, a small town on the foothills of the Bavarian Alps. It is here that Marc's wonderfully colourful artistic menagerie came to dominate his œuvre, culminating in compositions that explore the unity between man, animal and the landscape (fig. 1). The artist sought to replace the realistic depiction of individual animals with a more stylised one and shifted from naturalistic to symbolic colouration with the aim of capturing the essence of the animals. His depictions of dogs, deer, cows and horses, among others, possess a sublimated, timeless character unique to Marc's work.

In *Der Blaue Reiter Almanac*, the 1912 publication co-edited by Marc and Kandinsky, the authors promoted their new artistic movement. The premise behind this new type of painting is explained by Marc Rosenthal: 'The key to the Blue Rider was the belief in an approaching new epoch, one that was antimaterialist and spiritually inclined. Like the earlier German avant-garde known as *Die Brücke*, which had already announced a break with contemporary culture, the artists believed in a new world community and an altered definition of humanity. But Blue Rider thinking was in contrast transcendent. Especially pertinent was

the desire, inherited from Romanticism, for unity with the universe and a cosmic system of reference points' (M. Rosenthal, *Franz Marc in America*, Berkeley, 1979, p. 23). Marc in particular championed freedom of expression and a spiritualised, somewhat mystical, approach to representing the natural world.

Marc became acquainted with the Cubist works of Picasso and Braque at the second exhibition of Neue Künstlervereinigung München (NKVM) held in 1910, and in 1912 he saw works by the Italian Futurists at Herwarth Walden's Der Sturm gallery. Both of these experiences would have a profound effect on his own art. Annegret Hoberg writes: 'In effect, from 1912 Franz Marc had succeeded in transforming the achievements of Cubism and Futurism with astonishing consistency. [...] he intermeshes animals and environments, and organic and inorganic elements, by means of cubically chunky coloured shapes that were later fanned out in crystalline refraction to form a new unity' (A. Hoberg in *Franz Marc – The Retrospective* (exhibition catalogue), *op. cit.*, p. 41).

Another important source of influence was the Orphism of Robert Delaunay, whose paintings Marc saw only a few weeks before attending the Futurist exhibition at Der Sturm. 'On a trip to Paris with August Macke in early

October 1912, he had visited Robert Delaunay in his studio and seen the new series of *Fenêtres* begun in April that year [fig. 3]. With the motif of a silhouette seen through a coloured window pane, Delaunay had managed to construct pictures solely from the simultaneous contrasts of coloured planes and their rhythmic movements. [...] Delaunay's Orphism (to use Apollinaire's term), with its transparent prisms and planes and the lively network of coloured fields, left a trace in virtually all Marc's mature work' (*ibid.*, p. 42). In *Zwei blaue Esel (Pferd und Esel)* Marc achieved a harmony between the fractured and faceted style of the Cubists, the lyrical abstraction of Delaunay's Orphism and his own uniquely animated subject.

Shortly after its execution, the present work was selected to be shown at the second exhibition of Der Blaue Reiter held in 1912 at Hans Goltz's Galerie Neue Kunst in Munich. It was acquired at this exhibition by the Zurich-based collector Franz Stadler (1877-1959) and has remained in the same family to the present day. For over twenty years *Zwei blaue Esel (Pferd und Esel)* was on extended loan to the New Walk Museum and Art Gallery in Leicester, which was one of the first public museums in the United Kingdom and today holds the country's largest collection of German Expressionist art.





Fig. 2, Franz Marc, Zwei Pferde, Rot und Blau, 1912, watercolour, gouache, Indian ink and pastel on paper, Museum of Art, Rhode Island School of Design, Providence, Rhode Island

Fig. 3, Robert Delaunay, Les Fenêtres simultanée sur la ville, 1912, Kunsthalle, Hamburg

8 ERNST LUDWIG KIRCHNER

(1880 - 1938)

Akt vor dem Spiegel (Nude at the Mirror)

signed E. L. Kirchner and dated 15 (lower left); dedicated Herrn Dr. Bauer zu Weihnachten 37 von E. und E. L. Kirchner on the reverse

oil on canvas

120.5 by 60cm.; 473/8 by 235/8in.

Painted circa 1915-20.

‡ £ 3,000,000-5,000,000 € 3,530,000-5,880,000 US\$ 3,930,000-6,550,000

PROVENANCE

Dr Frédéric Bauer, Davos (a gift from the artist, Christmas 1937)

Roman Norbert Ketterer, Stuttgart, Campione d'Italia & Lugano (acquired from the estate of the above in 1957)

Thence by descent to the present owner in 2002 $\,$

EXHIBITED

Nuremberg, Fränkische Galerie; Munich, Haus der Kunst; Freiburg, Augustinermuseum; Mannheim, Kunsthalle & Berlin-Zehlendorf, Haus am Waldsee, *Ernst Ludwig Kirchner, Gemälde und Graphik. Sammlung Dr. F. Bauer, Davos*, 1952-53, no. 11, illustrated in the catalogue (titled *Stehender Akt*)

Bremen, Kunsthalle; Hanover, Kunstverein; The Hague, Gemeentemuseum; Cologne, Wallraf-Richartz-Museum & Zurich, Kunsthaus, *Meisterwerke des deutschen Expressionismus*, 1960-61, no. 31, illustrated in colour in the catalogue

Basel, Kunsthalle, E. L. Kirchner und Rot-Blau, 1967, no. 52

Salzburg, Museum der Moderne, *Ernst Ludwig Kirchner*, 2009-10, no. 22, illustrated in colour in the catalogue

Munich, Kunsthalle der Hypo-Kulturstiftung; Bern, Kunstmuseum & Oslo, Nasjonalmuseet for Kunst, Arkitektur og Design, *Das Kunstmuseum Bern zu Gast in München... Giacometti, Hodler, Klee... Höhepunkte der Schweiz aus sieben Jahrhunderten*, 2010-12, illustrated in colour in the catalogue Madrid, Fundación MAPFRE, *Ernst Ludwig Kirchner*, 2012, no. 61, illustrated in colour in the catalogue

Málaga, Museo Picasso & Schwäbisch Hall, Kunsthalle Würth, Picasso. Registros alemanes / Picasso und Deutchland, 2015-16, illustrated in colour in the catalogue

Bielefeld, Kunsthalle, *Der böse Expressionismus. Trauma und Tabu*, 2017-18, illustrated in colour in the catalogue

Bonn, Kunst- und Ausstellungshalle des Bundesrepublik Deutschland, *Ernst Ludwig Kirchner. Erträumte Reisen*, 2018-19, no. 15, illustrated in colour in the catalogue

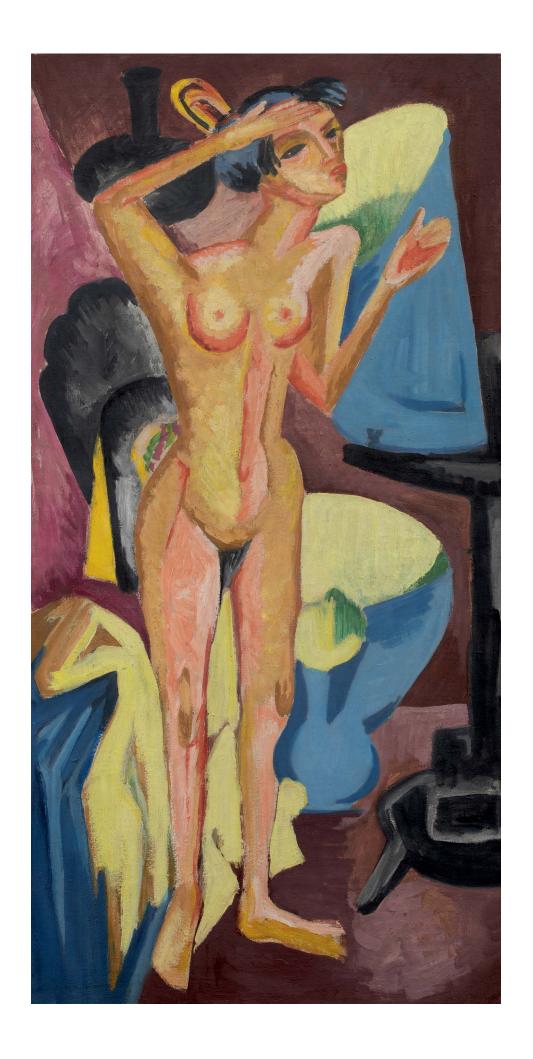
LITERATURE

Kirchner Archives, Photoalbum II, photo 171, illustration 441 Will Grohmann, *Ernst Ludwig Kirchner*, Stuttgart, 1958, illustrated p. 120

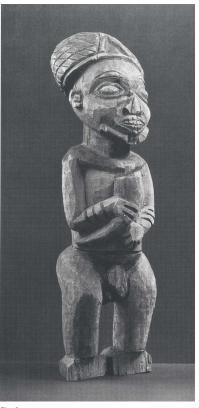
Will Grohmann, E. L. Kirchner, New York, 1961, illustrated in colour p. 94

Donald E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, Massachusetts, 1968, no. 441, illustrated p. 331

Roman Norbert Ketterer & Gerd Presler (ed.), Legenden am Auktionspult. Die Wiederentdeckung des deutschen Expressionismus, Munich, 1999, illustrated in colour p. 233



AKT VOR DEM SPIEGEL (NUDE AT THE MIRROR)







Akt vor dem Spiegel is a powerful example of Kirchner's painting from the time he lived in Berlin, where he moved from Dresden in 1911 together with other Die Brücke members including Erich Heckel and Max Pechstein, setting up a studio in Berlin-Wilmersdorf (fig. 3). With its bold colouration and avant-garde approach to a traditional subject-matter, the work embodies the values proclaimed in Die Brücke programme, penned by Kirchner in 1906: 'With faith in progress and in a new generation of creators and spectators we call together all youth. [...] As youth, we carry the future and want to create for ourselves freedom of life and of movement against the long established older forces. Everyone who reproduces that which drives him to creation with directness and authenticity belongs to us' (quoted in Charles Harrison & Paul Wood (ed.), Art in Theory, 1900-1990, Oxford & Cambridge, 1993, pp. 67-68). What Kirchner and his colleagues were promoting was a freedom of expression and a rejection of the traditions of painting that they had encountered as art students in Dresden at the turn of the twentieth century.

Fig. 1, Male carved figure from Cameroon, wood, Museum für Völkerkunde, Berlin

Since the early Die Brücke years Kirchner had been fascinated by the subject of the human body and he explored this subject in both domestic settings and in nature. As is often the case in his figure paintings, the model in Akt vor dem Spiegel is most likely his companion Erna Schilling, whom he met in Berlin in 1912, recognisable by her characteristic hair style. In depicting her nude figure, the artist was influenced by the simple, expressive rendering of the shapes and forms of African sculptures which he had seen in Ethnographic Museums in Dresden and Berlin (fig. 1). Despite his traditional academic training, the artist gradually learned that true representation could not be achieved through objective faithfulness to nature. The reductive, highly stylised manner of African sculpture had a great influence on Kirchner's own sculptural work (fig. 2), examples of which were scattered around his studio, and often featured in his oils. His primary concern during this key period in his career was the representation of the human form in its most primitive or uninhibited state, and the present painting strongly reflects that aesthetic goal.

Fig. 3 (opposite), Ernst Ludwig Kirchner, The artist's studio at Körnerstrasse 45, Berlin, detail showing Kirchner and Erna Schilling, 1914-15, Kirchner Museum, Davos







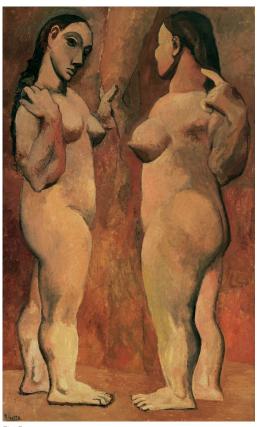


Fig 5

Writing about Kirchner's figure paintings, Norman Rosenthal commented: 'His depictions of men and women, naked or clothed, together or alone, are made so remarkable by their truthfulness, their sense of happiness, ecstasy, sadness or thoughtfulness, seemingly "betraying", as Lucius Grisebach has pointed out, "no allegorical or symbolic intent. He painted and drew his subjects in everyday attitudes without troubling over deeper meanings." The lives of Kirchner and his colleagues were of course unconventional by the bourgeois standards of the day, and their art completely reflected their way of life' (N. Rosenthal in *Ernst Ludwig Kirchner: The Dresden and Berlin Years* (exhibition catalogue), Royal Academy of Arts, London, 2003, p. 11).

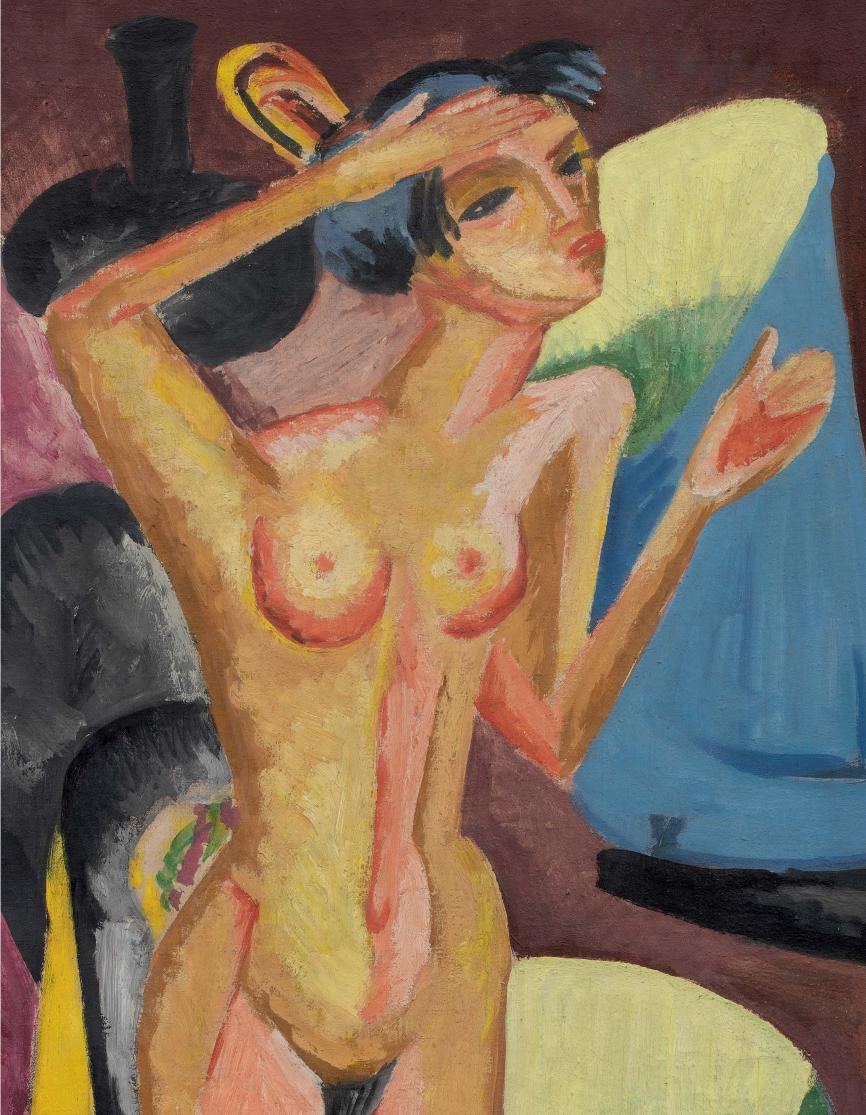
In the present composition one can discern objects from Kirchner's studio that are today known from the artist's own photographs, most notably the stove on the far right, and on its top, painted with exaggerated proportions, the pitcher seen in several photographs from the time. Describing Kirchner's Berlin studio, Jill Lloyd noted: 'By covering his dingy studio with exotic decorations, piercing its confines with a mirror or doorway, or pinning a freshly painted canvas to its grey walls, Kirchner did more than imaginatively expand the physical limits of the place' (J. Lloyd in *ibid.*, p. 15).

In Akt vor dem Spiegel the artist effectively uses a slight distortion of perspective whereby he transcends the laws of perception and moves towards a more symbolic concept of space. The mirror indicated by the painting's title is not visible in the confines of the composition, and is only discernible by the figure's self-absorbed posture and her gaze which appears directed at something outside of the scope of the canvas. The themes of reflection and introspection are more explicitly rendered in Kirchner's Rückenakt mit Spiegel und Mann of 1912 (fig. 4) in which one can see both the nude figure and her image in the mirror. A subject with many precedents throughout the history of Western art, it found a powerful manifestation in works by a number of other Modern painters, most notably Picasso (fig. 5), Matisse and Beckmann.

Having painted *Akt vor dem Spiegel* in his Berlin studio in 1915, Kirchner added a few finishing touches in Davos several years later. The artist suffered from ill health after military service and in 1917, in order to convalesce, he moved to Davos where he lived with Erna until the end of his life. Kirchner kept the present work in his own collection until only months before his death, and in 1937 gave it as a Christmas present to his physician and major patron Dr Frédéric Bauer.

Fig. 4, Ernst Ludwig Kirchner, *Rückenakt mit Spiegel und Mann*, 1912, oil on canvas, Brücke-Museum, Berlin

Fig. 5, Pablo Picasso, *Deux femmes nues*, 1906, oil on canvas, The Museum of Modern Art, New York



9 CHAÏM SOUTINE

(1893 - 1943)

L'entreé du village

signed Soutine (lower right)

oil on canvas

73.7 by 54.2cm.; 29 by 213/sin.

Painted circa 1920.

‡£600,000-800,000 €705,000-940,000 US\$790,000-1,050,000

PROVENANCE

Stephen Hahn, New York

James N. Rosenberg, New York (until October 1958)

M. Knoedler & Co. Inc., New York (acquired in October 1958 and until 1963)

Willavene S. Morris, Bryn Mawr, Pennsylvania (acquired in 1963. Sold by her estate: Sotheby's, New York, 13th May 1986, lot 19)

Galerie Tamenaga, Paris (purchased at the above sale)

Acquired from the above by the present owner in the 1980s

EXHIBITED

Paris, Galerie de France, *Rétrospective Soutine*, 1945, no. 7 Philadelphia, Philadelphia Museum of Art, *Mrs. Herbert C. Morris Collection*, 1965

LITERATURE

Raymond Cogniat, Soutine, Paris, 1945, illustrated pl. 11

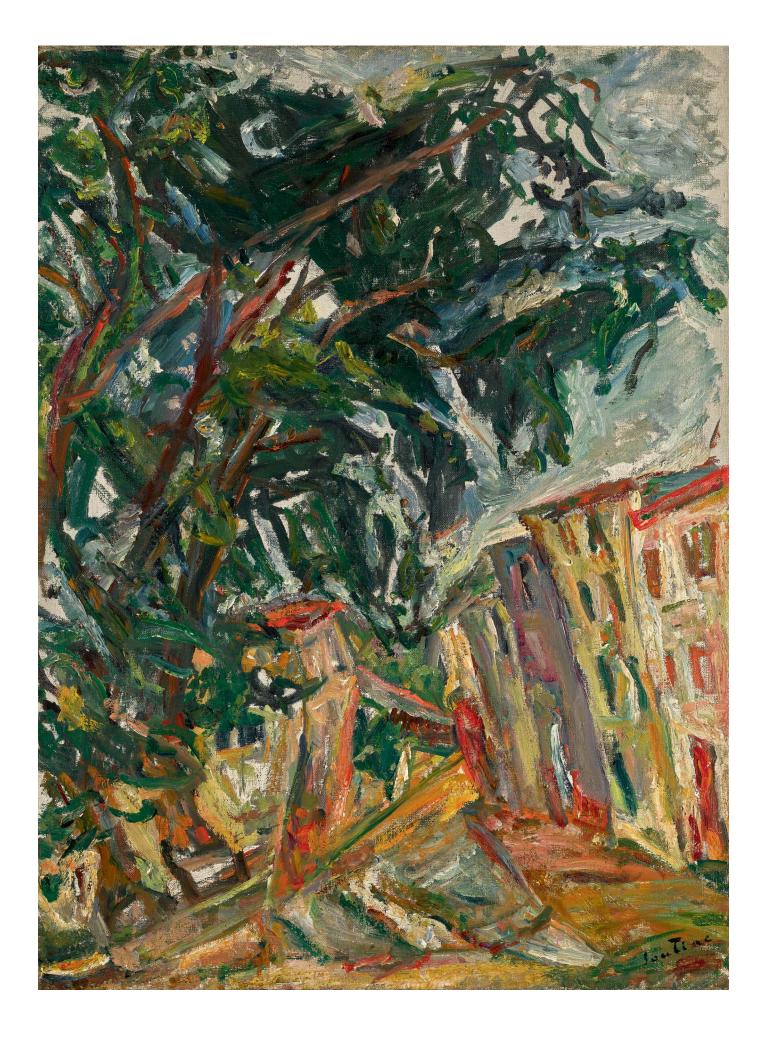
Pierre Courthion, Soutine. Peintre du déchirant, Geneva, 1972, fig. B, illustrated p. 198 (titled Paysage de Céret (arbre à gauche, maisons à droite and as dating from 1919-20)

Maurice Tuchman, Esti Dunow & Klaus Perls, *Chaïm Soutine*. *Catalogue raisonné*, Cologne, 1993, vol. I, no. 52, illustrated in colour p. 165

Soutine. Céret 1919-1922 (exhibition catalogue), Musée d'Art Moderne de Céret, Céret, 2000, illustrated in colour p. 243 (titled *La rue Maillol à Céret*)

'In the years 1919-22, Soutine painted a remarkable number of paintings that came to be known in the body of his work as the Céret paintings, and which have been regarded by many as the most powerful and compelling expression of his art.'

Esti Dunow in Soutine, Céret 1919-1922 (exhibition catalogue), Musée d'Art Moderne de Céret, 2000, p. 16



L'ENTREÉ DU VILLAGE



Fig. 1

Soutine lived in Céret, in the Eastern Pyrenees, from 1919 until 1922, painting a number of landscapes and townscapes of the region. In moving to Céret – on the advice of his dealer Léopold Zborowski – Soutine followed in the footsteps of many artists before him including Picasso, Gris and Chagall. Like his predecessors, Soutine was seduced by the natural beauty and quality of light of the Mediterranean coast, and immersed himself in the town and its surroundings more fully than any of his fellow painters. He was enthralled by the picturesque hill towns nestled along France's southern coast, and his canvases of Céret, Cagnes and Vence are among the most expressive and imaginatively charged landscapes of his career.

Depicting a street with narrow buildings on one side and lush trees on the other and combining the natural with the man-made in a manner reminiscent of Cézanne (fig. 1), the present work was throughout most of its history known under the title *L'entrée du village*. In 2000 it featured in the catalogue of the important exhibition *Soutine*. *Céret 1919-1922*; Esti Dunow wrote in the exhibition catalogue: 'The paintings of and at Céret – the landscapes whose sites we can identify, the portraits of known sitters we can recognize – are images grounded in specificity and the particularity of detail, the results

of careful observation and attention to visual reality. We can recognize a house or tree from present-day Céret in a Soutine painting' (E. Dunow in *Soutine*. *Céret 1919-1922* (exhibition catalogue), *op. cit.*, p. 18). Indeed many of the exact locations of Soutine's works were identified for this exhibition, and as a result the present work, alongside another, horizontal depiction of the same location, was presented as *La rue Maillol à Céret*.

During his years in Céret Soutine used to paint en plein air, working directly from life and rendering his motifs with a sense of immediacy and spontaneous energy. The present oil displays a wonderfully rhythmic and expressive quality which Soutine developed during this period. It was in Céret, at the age of 26, that he reached artistic maturity and formulated the pictorial style and expressive force that was to drive his art throughout his career. Esti Dunow observed: 'The Céret landscapes are alive and fluid, changing and generating sensations as we look. They vibrate with movement, and appear unstable, largely as a result of Soutine's avoidance of pure horizontals or verticals. The rock and tilt of the houses on their foundations, the shift of the trees, and the slipperiness of the ground are made literal by this device. [...] Maurice Sachs wrote of the Céret works in his 1934 article in La Nouvelle Revue française: "Houses took off from the ground, trees seem to fly" (ibid., p. 24).

Fig. 1, Paul Cézanne, *Château Noir*, 1900-04, oil on canvas, National Gallery of Art, Washington, D.C.



10 MARC CHAGALL

(1887 - 1985)

Fleurs

signed Marc Chagall (lower left)

oil on canvas

92 by 73cm.; 361/4 by 283/4in.

Painted circa 1929.

The authenticity of this work has been confirmed by the Comité Marc Chagall.

‡ ⊕ £ 1,800,000-2,500,000 € 2,120,000-2,940,000 U\$\$ 2,360,000-3,280,000

PROVENANCE

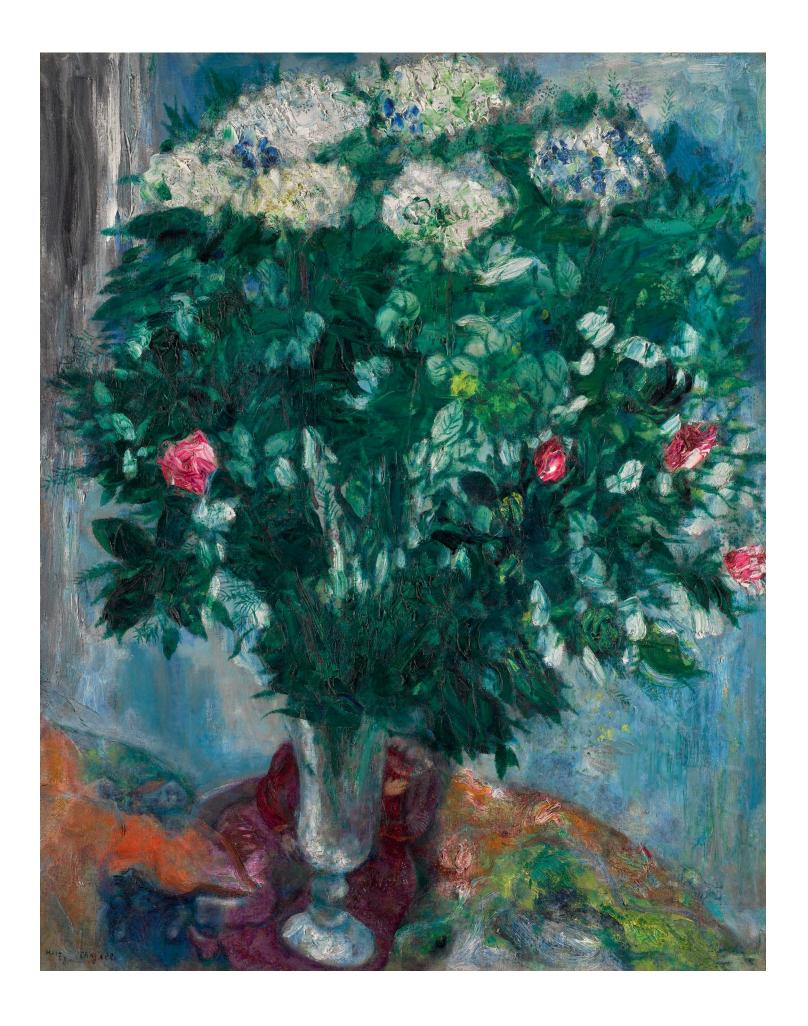
Mrs Bernard Gimbel, Greenwich, Connecticut

Wally Findlay Galleries, New York (acquired in 1978)

Mr & Mrs Robert L. Berard (sold: Sotheby's, New York, 11th November 1988, lot 51)

Sold: Christie's, New York, 12th May 1993, lot 50

Purchased at the above sale by the father of the present owner



FLEURS



Fig. 1

Painted *circa* 1929, *Fleurs* is a wonderful early example of a motif that would feature throughout Chagall's œuvre and come to be closely associated with the artist. Having first visited Paris in 1910 and stayed until the outbreak of the First World War, in 1923 Chagall returned again to the French capital. Once there, he soon became reacquainted with the artists that he had met during his first stay including Robert and Sonia Delaunay. This friendship may well have been partially responsible for the renewed interest in colour that is apparent in Chagall's works from this decade. During this period he also travelled extensively, exploring the wider landscape of his new home country with trips to Normandy and the South of France.

The influence of these surroundings, as well as of the artistic milieu of 1920s Paris, is evident in *Fleurs*. Realised as a glorious close-up, the bouquet of flowers is flamboyantly abundant with blooms of pinkish-red and bluey-white set against luxuriant foliage picked out with the precision that characterises his pre-war style. In the foreground colours and shapes swirl around the base of the vase with certain ghostly forms – a house, perhaps a bird – emerging. These oneiric forms seem a rare direct allusion to the work of his Surrealist contemporaries, although Chagall, despite being fêted by Apollinaire as *surnaturel*, always maintained a distance from the main Surrealist movement.

Fleurs also contains other examples of the artist's personal iconography. Hidden shyly behind the vase are the intertwined forms of two lovers. Susan Compton has noted that the theme combining lovers and flowers 'was initiated by the small bouquet which Bella holds in The Birthday of 1915' (S. Compton in Chagall (exhibition catalogue), Royal Academy of Arts, London, 1985, pp. 211-212), now in The Museum of Modern Art, New York. Here, these clandestine lovers give the composition an intimacy and tenderness that reflect the deep contentment that Chagall experienced during this time.

As Elisabeth Pacoud-Rème observed: 'From 1923 to 1935, Chagall experienced a period of happy acclimatisation the effects of which shine through his work. He painted numerous bouquets, exuberant and luminous, showing through this, a taste for nature that in his maturity he would also express through landscape [...]. The bouquets of this period, veritable exercises in painting, are not however exempt from the symbolism often associated with this genre or allusions to the passage of time. Indeed Chagall said in a Jewish-American journal in 1932: "Flowers? I can't watch them die and I put them into my canvases and so they live a little longer" (E. Pacoud-Rème in *Chagall entre guerre et paix* (exhibition catalogue), Musée de Luxembourg, Paris, 2013, p. 88, translated from French).



PAINTINGS BY CAMILLE PISSARRO AND PAUL SIGNAC

RESTITUTED TO THE HEIRS OF GASTON LÉVY

LOTS 11, 12 & 13



Gaston Lévy was a notable patron and art collector in Paris in the 1920s and 1930s. Having started his career managing his family's real estate portfolio in the capital he turned his hand to property development. Whilst still in his 30s he completely rebuilt several blocks in many parts of the capital, mostly in the 8ème arrondissement, including the rue Paul Cézanne which he created from scratch on land he acquired in 1926. Lévy lived with his English-born wife Liliane and daughter in a magnificent apartment on the avenue Friedland which he filled with paintings, books and works of art that he bought from Hôtel Drouot and from the great dealers of his day including Bernheim-Jeune, Durand-Ruel and Vollard. He was particularly engaged with the work of Paul Signac; Lévy and his family spent holidays with the artist and Lévy also sponsored his project to paint 107 ports in France during a one year journey. Over the course of his collecting career, Lévy owned 44 oils and countless watercolours by the artist.

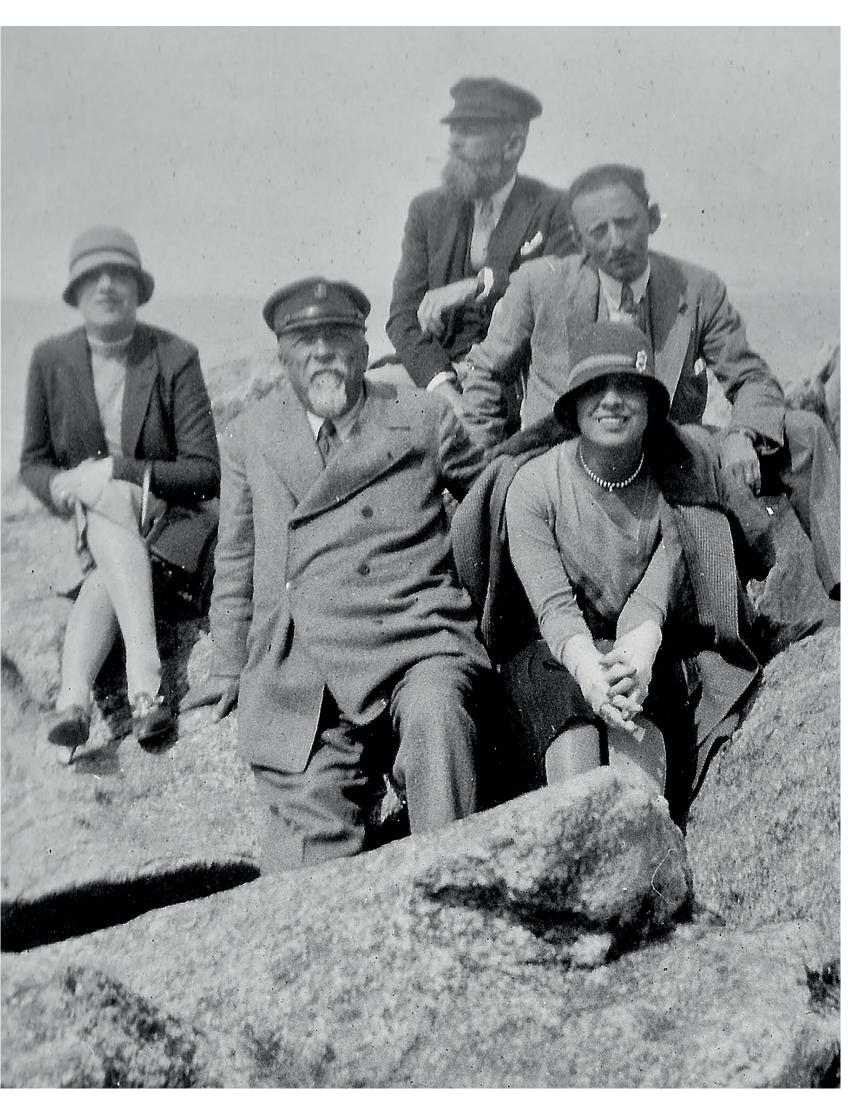
In addition to his Paris apartment, Lévy rented a hunting property 150 kilometers south of Paris, the Château des Bouffards, which he used for vacations and to entertain his friends and clients from the late 1920s onwards. He maintained a magnificent cellar and library at the Château as well as a fully equipped stable.

After the German invasion Lévy realised that as a

Jew he was at risk, and in June 1940 took the precaution of moving a good part of his collection, including over 100 paintings, to the Château des Bouffards before abandoning both his apartment and his collection and fleeing to exile in Tunis. His art collection was dispersed under the Nazi occupation. The remaining contents of his apartment were seized by the Möbel-Aktion team – a Nazi operation to take the household belongings of Jews for re-use in Germany and on the Eastern Front. After the Second World War Lévy wrote that the artworks stored in the Château des Bouffards had been seized by German forces and many had found their way into the Paris art market during the war.

The following three paintings show the remarkable course taken by works from the Lévy collection. Research by Lévy's heirs and by the Musées de France showed that *Gelée blanche, jeune paysanne faisant du feu* and *La Corne d'Or* were lost to the Einsatzstab Reichsleiter Rosenberg in Paris in October 1940 and were recovered by the Monuments Men at the end of the Second World War. The third work, Signac's *Quai de Clichy. Temps gris*, was lost from the Château des Bouffards and entered the collection of the dealer Hildebrand Gurlitt. This work was recently restituted to the Lévy family by the estate of his son, Cornelius Gurlitt, in whose home it was discovered by the German authorities in 2012.

Above: Gaston Lévy



11 CAMILLE PISSARRO

(1830 - 1903)

Gelée blanche, jeune paysanne faisant du feu

signed C. Pissarro and dated 1888 (lower right)

oil on canvas

92.8 by 92.5cm.; 36½ by 363/sin.

Painted in 1887-88.

£ 8,000,000-12,000,000

€ 9,400,000-14,100,000 US\$ 10,470,000-15,710,000

PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist on 6th April 1888)

Gaston Lévy, Paris (acquired from the above on 10th June 1927)

Seized by the Einsatzstab Reichsleiter Rosenberg, *circa* October 1940 (inv. no. MA-B 1085) and transferred to the depot maintained at the Jeu de Paume in June 1943

In store at Schloss Kogl (inv. no. 687/5)

Munich Central Collecting Point, received on 21st March 1946 (inv. no. 22355/4)

Repatriated to the French State on 25th September 1947

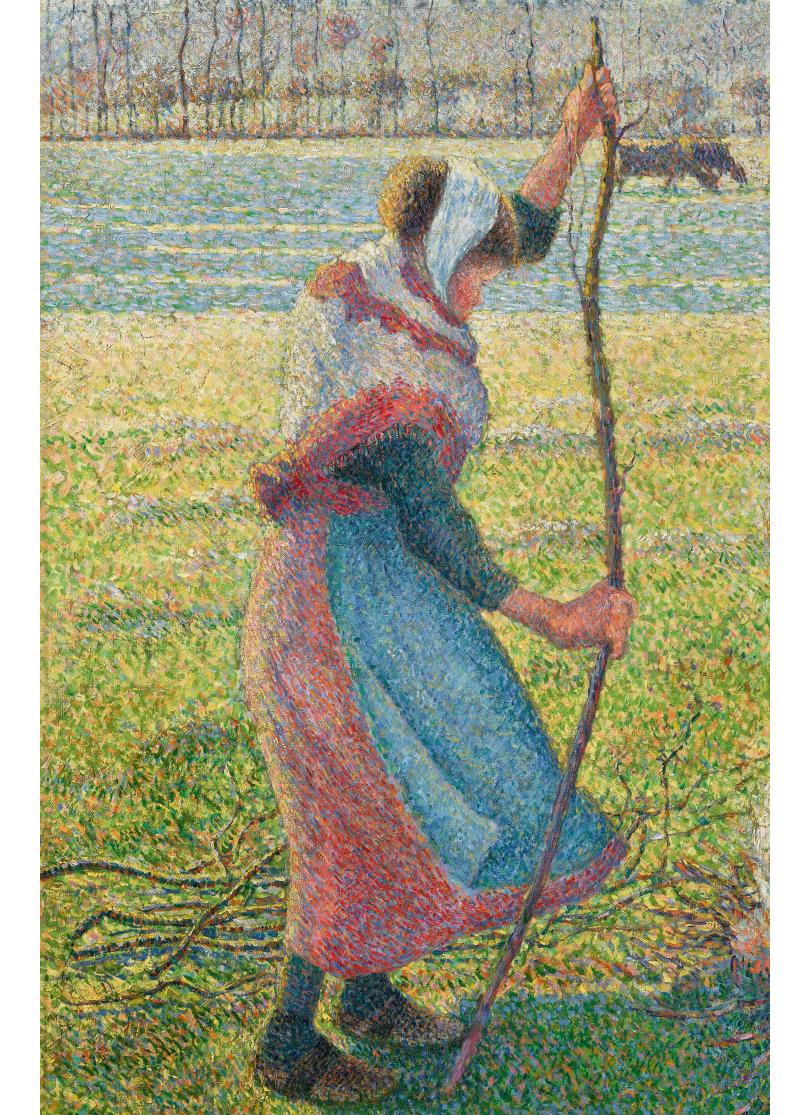
Transferred by the French Government in 1949 to Natasha [Fruma] von Fliegers (née Josefowitz), Paris & New York

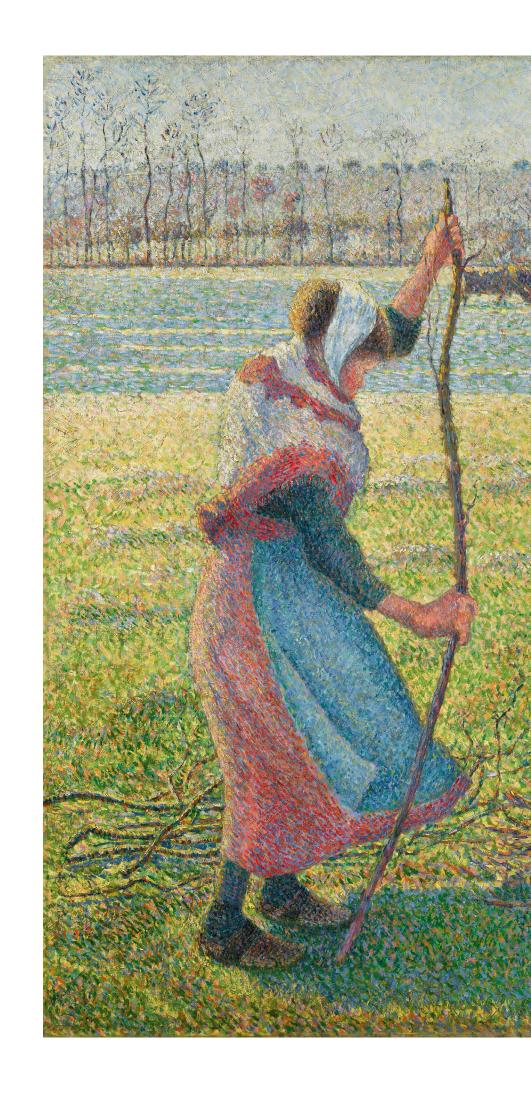
Serge Fliegers (by descent from the above)

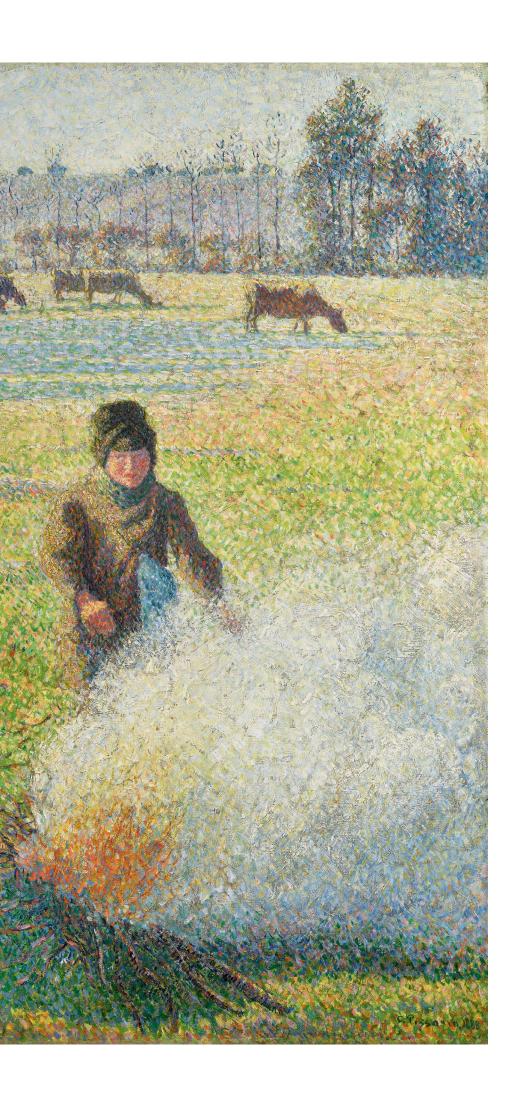
Seized from the above in 1988 by French Customs and confiscated

Assigned to the Musée d'Orsay, Paris in 2000

Restituted by the French Government to the heirs of Gaston Lévy in 2018 $\,$







EXHIBITED

Brussels, Cercle des XX, Sixième Exposition annuelle des XX, 1889 no 4

Vienna, Galerie Miethke, Französische Meister, 1913-14, no. 3

Copenhagen, Dansk Kunstmuseums Forening, *Fransk Maleskunst fra det 19e Aarhundrede*, 1914, no. 162

Paris, Galerie Durand-Ruel, *Tableaux*, *pastels* et gouaches par Camille Pissarro, 1921, no. 25

Paris, Galerie Durand-Ruel, Tableaux par Camille Pissarro, 1928, no. 54

Paris, Musée de l'Orangerie, *Centenaire de la naissance de Camille Pissarro*, 1930, no. 72, illustrated in the catalogue

Tokyo, The Bunkamura Museum of Art & Fukuoka, Fukuoka Art Museum, *La Dignité des humbles: Jean-François Millet et le naturalisme en Europe*, 2003, no. 63, illustrated in colour in the catalogue

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Madrid, Fundación MAPFRE, *Neoimpresionismo*. *La eclosión de la modernidad*, 2007, no. 10, illustrated in colour in the catalogue

Canberra, National Gallery of Australia; Tokyo, National Art Center & San Francisco, M. H. de Young Memorial Museum, Masterpieces from Paris. Van Gogh, Gauguin, Cézanne & beyond. Post-Impressionism from the Musée d'Orsay, 2009-10, no. 28, illustrated in colour in the catalogue

São Paulo, Centro Cultural Banco do Brasil & Rio de Janeiro, Centro Cultural Banco do Brasil, *Impressionismo: Paris e la modernidade. obras-primas Musée d'Orsay*, 2012-13

Madrid, Fundación MAPFRE, *Impresionistas y postimpresionistas:* el nacimiento del arte moderno, obras maestras del Musée d' Orsay, 2013, no. 18, illustrated in colour in the catalogue

Rome, Complesso del Vittoriano, Musée d'Orsay Capolavori, 2014

Paris, Musée du Luxembourg, *Pissarro à Eragny. La Nature retrouvée*, 2017, no. 13, illustrated in colour in the catalogue

LITERATURE

Félix Fénéon, 'Calendrier de mars, II. Aux vitrines des marchands de tableaux', in *La Revue indépendante*, April 1888, pp. 193-194

Octave Maus, 'Le Salon des XX à Bruxelles. Vle exposition annuelle', in La Cravache, 16th February 1889, p. 1

Ernest-Marie d'Hervilly, in Le Rappel, 10th March 1890, p. 2

Henry Van de Velde, 'Du Paysan en peinture', in *L'Art Moderne*, Brussels, 22nd February 1891, p. 61

François Thiébault-Sisson, 'La Vie artistique. Camille Pissarro et son œuvre', in *Le Temps*, Paris, 30th January 1921, p. 3

Gustave Kahn, 'Art', in Mercure de France, Paris, 1st March 1921, p. 520

Le Figaro Artistique, December 1928, illustrated

Paul Fiérens, 'Causerie artistique. Pissarro', in *Le Journal des débats*, 25th February 1930, p. 3

Pierre Berthelot, 'Camille Pissarro. Exposition du centenaire 1830-1930, pavillon de l'Orangerie', in *Beaux-Arts*, 20th March 1930, illustrated p. 12

Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro. Son art – son œuvre*, Paris, 1939, vol. I, no. 722, catalogued p. 182; vol. II, no. 722, illustrated pl. 151

Dénes Pataky, Pissarro, Budapest, 1972, illustrated pl. 39

Charles Kunstler, Camille Pissarro, Milan, 1974, illustrated p. 78

John Rewald, C. Pissarro, Paris, 1974, illustrated p. 59

John Rewald, *Studies in Post-Impressionism*, London, 1986, mentioned pp. 26 & 108

Janine Bailly-Herzberg, Correspondance de Camille Pissarro 1886-1890, Paris, 1986, vol. II, mentioned pp. 172, 178, 179, 242, 261 & 262

Richard R. Brettell, 'Pissarro in Louveciennes. An Inscription and Three Paintings', in *Apollo*, November 1992, mentioned p. 316

Joachim Pissarro, *Camille Pissarro*, New York & London, 1993, fig. 186, illustrated in colour p. 171 (incorrectly captioned)

Martha Ward, *Pissarro. Neo-Impressionism and the Spaces of the Avant-Garde*, Chicago & London, 1996, discussed p. 307

Richard R. Brettell, 'Martha Ward. Pissarro. Neo-Impressionism and the Spaces of the Avant-Garde', in *The Art Bulletin*, March 1999, p. 171

Anne Distel, 'Nouvelles acquisitions. Camille Pissarro, Jeune Paysanne faisant du feu, gelée blanche', in *La Revue du musée d'Orsay*, Spring 2001, illustrated in colour p. 51

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, no. 857, illustrated in colour p. 561

Pissarro's People (exhibition catalogue), Sterling and Francine Clark Art Institute, San Francisco & Legion of Honor, San Francisco, 2011-12, fig. 163, illustrated in colour p. 216

Camille Pissarro. Le premier des impressionnistes (exhibition catalogue), Musée Marmottan Monet, 2017, fig. 19, illustrated in colour p. 123



GELÉE BLANCHE, JEUNE PAYSANNE FAISANT DU FEU

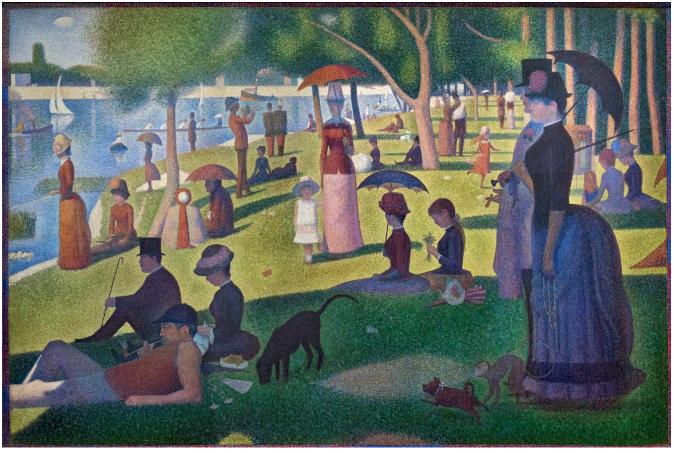


Fig. :

The Impact of Neo-Impressionism

The subject that Pissarro had deemed too difficult to approach in 1870 was made possible almost entirely as a result of his successful mastery of the Neo-Impressionist style.

Pissarro was the first of the original founding members of the Impressionist group to understand and respond to the younger generation of artists who were beginning to push the techniques of Impressionism in new directions. By the early 1880s he was increasingly associating with these artists including his son Lucien as well as Georges Seurat and Paul Signac; he argued for them to be included in what would become the eighth 'Impressionist' exhibition and it was there in

1886 that Seurat showed his great work *Un Dimanche après-midi à l'Île de la Grande Jatte* (fig. 1). This painting, although initially underestimated, would come to act as a manifesto for Neo-Impressionism and encourage a significant growth of the movement. Seurat's groundbreaking approach was the most purely scientific and rational, based on a chromatic analysis of painting. It promoted the application of pure colours, in small dots, placing the emphasis on the act of viewing. Pissarro understood immediately the benefits of this approach and described these new ideas as 'a modern synthesis by methods based on science [...]. To substitute optical mixing for the mixing of pigments; in other words: the

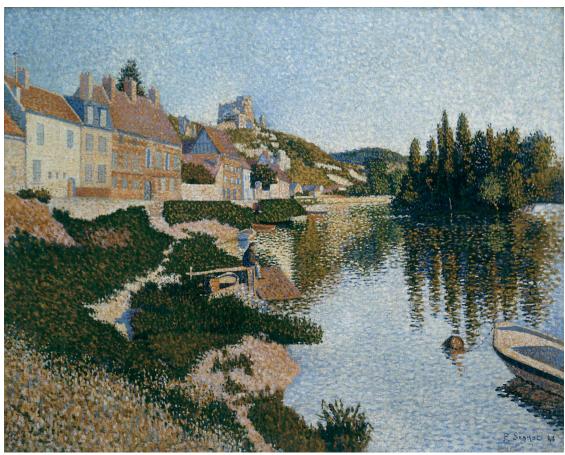


Fig. 2

decomposition of tones into their constitutive elements. Because optical mixing brings about a more intense luminosity than does the mixing of pigments' (quoted in *Camille Pissarro*. *Le premier des impressionnistes* (exhibition catalogue), *op. cit.*, pp. 113-114).

However, Seurat's way of working was also methodical and studio-based and as such very much the opposite of both the Impressionists' painting *en plein air* and their affinity to nature, or the natural. Pissarro's approach was more intuitive; he felt the limitations of Seurat's dots, describing them in letters as 'meagre' and 'more monotonous than simple' and although he experimented initially with this very rigid formalism he

soon developed a distinctive, comma-like brushstroke of his own. These hatched, directional strokes are a distinctive element of Pissarro's mature work, reminiscent to some degree of Cézanne's handling. They imbue the canvas with movement and act as the best kind of compromise, allowing both for individual dashes of pure pigment and a softer, more atmospheric blending of prismatic colours. One of the most successful examples of this is his rendering of the smoke in *Gelée blanche*, *jeune paysanne faisant du feu*. One of the precepts of Neo-Impressionist use of colour was that complementary pigments should not be physically mixed as that produced 'muted' grey or brown tones; Pissarro achieved

'The convincing representation of fire, smoke and cold air is anything but easy for a painter, even an Impressionist who had long practiced similar effects by representing frost, fog and snow, and no other work by any of the artists with whom, Pissarro worked can equal it in this way.'

Richard R. Brettell in *Pissarro's People* (exhibition catalogue), Sterling and Francine Clark Art Institute, San Francisco & Legion of Honor, San Francisco, 2011-12, p. 217



Fig. 3



Fig. 4

the 'grey' of the smoke by applying blue cross-hatched strokes, gradated using broader strokes of pure white, building to a gradual crescendo at the canvas edge. This has the dual effect of filling this passage of paint with a billowing movement and allowing the artist to render the grey smoke without losing the crisp freshness, the 'luminosity' of the frosty field beyond. It is a masterclass in Neo-Impressionist technique.

Some years later in 1891, and the day after he had attended Seurat's funeral, Pissarro wrote that he thought pointillism was 'finished' and he went on to add: 'I think it will have great consequences which later on will be of the utmost importance for art' (quoted in Camille Pissarro. Le premier des impressionnistes (exhibition catalogue), op. cit., p. 122). This was true in an immediate sense; it had a huge impact on his contemporary Van Gogh (fig. 3). In fact, the parallels between the two artists - though very different in many ways - are particularly apparent during this period: both were looking at Millet, both were intrigued by the drama of the working man as a subject, and both broke colour down to its constituent elements in order to achieve their desired effect. This approach to colour - allowing it autonomy in relation to subject - was to have far-reaching impact. Gauguin's Breton peasants of the 1890s (fig. 4) are influenced, among other things, by this liberation of colour which would also have a profound influence on the work of the Fauves and the German Expressionists at the beginning of the following century.

Pissarro's *Gelée blanche, jeune paysanne faisant du feu* is an important part of this history, bearing witness not just to a key artistic movement but also to one artist's persistent and ultimately triumphant attempts to break new boundaries in art.

Fig. 3, Vincent Van Gogh, *Le semeur*, 1888, oil on canvas, Van Gogh Museum, Amsterdam

Fig. 4, Paul Gauguin, *Paysannes Bretonnes*, 1894, oil on canvas, Musée d'Orsay, Paris



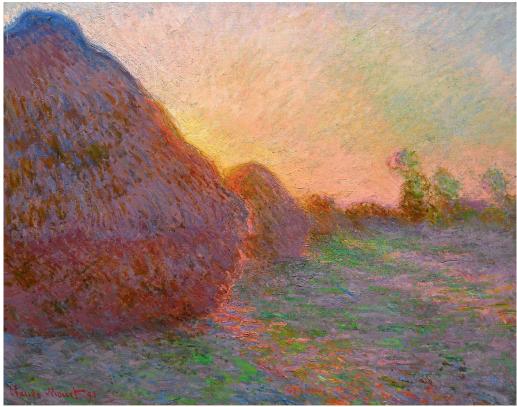


Fig. 5

The Genesis of a Masterpiece

Gelée blanche, jeune paysanne faisant du feu is one of Pissarro's great masterpieces. Painted in 1888 at the peak of the artist's engagement with Neo-Impressionism and conceived on a grand scale, it is a brilliant rendering of light and atmosphere. The subject is a cold winter's morning, the low sun casts shadows across the meadow and in these shadows the night's frost lingers; against this backdrop a young woman and a child build a fire, the smoke rising with a heat that shimmers and eddies across the frozen landscape. In undertaking this subject, Pissarro was attempting something extremely ambitious and in succeeding he presents us with a painting that is quite unique in its remarkable nuance and subtle balancing of tonal harmonies.

In writing about this work, Richard R. Brettell suggests that the origins of its motif are nearly two decades earlier and can be found in a sketchbook from 1870. One sheet

of this sketchbook shows a male worker with a stick and is titled The Dung Burner and accompanied by a long descriptive inscription. As Brettell goes on to explain: 'Without its prominent and eloquent inscription, the drawing would make no sense. [...] the inscription refers not to the subject but to the effect on the landscape around the man, seen through the trembling vapor of the hot air from the fire combining with the cold air of a winter day, thus creating a "natural" optical mixture of vibrating colour' (R. Brettell, Pissarro's People (exhibition catalogue), op. cit., p. 214). The inscription is unusually long and complex suggesting that Pissarro was particularly struck by the possibilities of this combination but unable at this stage in his career to render it in paint. However, by the mid-1880s Pissarro had fully mastered the Neo-Impressionist style and in that found the perfect means to capture this elusive effect.

Fig. 5, Claude Monet, *Meules*, 1890, oil on canvas. Sold: Sotheby's, New York, 14th May 2019

Approaching the subject again in 1887, Pissarro made six versions, more commonly titled Femme cassant du bois: a drawing, three studies in gouache, watercolour and oil, and two major oils of which the present work is one. In all of these the male worker is replaced with a female worker engaged in the visually similar activity of burning wood. Pissarro travelled extensively through the countryside around Eragny, where he had lived since he left Osny in 1884; these surroundings provided the artist with endless subjects and inspired the series of rural workers that were a particular focus of the mid to late 1880s. In making them the subject of his works - figures with landscapes, rather than figures within landscapes - Pissarro was stating his independence. His interest in painting not only the emerging bourgeoisie but also the working classes is one of the key differences between the artist and his contemporaries Monet and Renoir. These depictions of peasants necessarily recall the earlier work of Courbet and Millet - and the placement and attitude of the woman in the present work, along with the delicate treatment of light along the horizon is particularly reminiscent of Millet's L'Angelus (fig. 7) - although as in all of Pissarro's art he avoids any direct moralising and maintains a more bucolic tone.

The studies related to the final oils offer an important insight into the artist's working process. The drawing, now in the Ashmolean Museum in Oxford, and the gouache and watercolour all show different iterations of the final composition. The watercolour is perhaps the most revealing; the child's position is reversed, so he stands with his back to the viewer giving the impression that the viewer is placed behind both figures. In moving him to face the viewer, as he does in the final version, Pissarro opens out the composition and turns the fire into the key counterbalancing element with the child partly obscured behind it.

Pissarro seems to have begun work on the present canvas in the spring of 1887 when he wrote to his son Lucien Pissarro concerning his requirements for a large square canvas (JBH II, no. 427). By July 1888 the painting was finished and he wrote in a letter: 'I ran into [the painter Félix] Bracquemond, who complimented me a great deal about my *Girl Breaking Wood*. We talked about the division of tones; he told me that he had a feeling there was something very good about my new decision, that it was no accident I was following that path, that it would bear fruit... very nice as you can see' (quoted in Joachim Pissarro & Claire Durand-Ruel Snollaerts, *op. cit.*, p. 561).



Fig. 6



Fig. 7

Fig. 7, Jean-François Millet, L'Angelus. Paysans priant dans un champ, 1857, oil on canvas. Musée d'Orsav. Paris

Fig. 6, Vincent Van Gogh, *The Harvest*, 1888, oil on canvas, Van Gogh Museum, Amsterdam



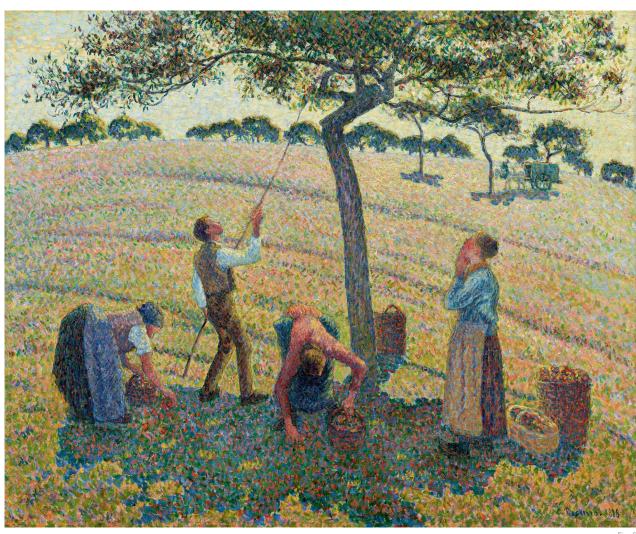


Fig. 8

The work was first shown only a year after it had been finished at the exhibition of the Cercle des XX in Brussels, alongside another of the artist's great masterpieces of this period *La Cueillette des pommes, Eragny* (fig. 8). The Belgian art critic Octave Maus singled out these two works, observing that 'The Peasant Girl Making a Fire and Apple-Picking triumph [...] over the other works on show due to the far-reaching sentiment of nature that pervades them' (quoted in *ibid.*, pp. 555-556).

The importance of Pissarro's achievements in this painting has continued to excite. Writing in the catalogue for the major retrospective *Pissarro's People* Richard Brettell considers the challenge that the artist faced in taking on this subject, trying to capture the effects of both heat and cold, and writes: 'The convincing representation of fire, smoke and cold air is anything but easy for a painter, even an Impressionist who had long practiced similar effects by representing frost, fog and snow, and no other work by any of the artists with whom Pissarro worked can equal it in this way' (Richard R. Brettell in *Pissarro's People* (exhibition catalogue), *op. cit.*, p. 217).

12 PAUL SIGNAC

(1863 - 1935)

La Corne d'Or. Matin

signed P. Signac and dated 1907 (lower right)

oil on canvas

73 by 92cm.; 283/4 by 361/4in.

Painted in 1907.

£ 5,000,000-7,000,000 € 5,880,000-8,230,000 US\$ 6,550,000-9,160,000

PROVENANCE

Galerie Bernheim-Jeune, Paris

Max Linder, Paris (acquired from the above in 1913)

Metthey, Paris (acquired by 1923)

Gaston Lévy, Paris (acquired from the above on 10th June 1927)

Seized by the Einsatzstab Reichsleiter Rosenberg *circa* October 1940 (inv. no. MA-B 1084) and transferred to the depot maintained at the Jeu de Paume in June 1943

Martin Fabiani, Paris (May 1944)

Munich Central Collecting Point (received on 21st March 1946; inv. no. 22355/4)

Repatriated to the French State on 25th September 1947

Transferred by the French Government in 1949 to Natasha [Fruma] von Fliegers (née Josefowitz), Paris & New York

Serge Fliegers (by descent from the above)

Seized from the above in 1988 by French Customs and confiscated

Assigned to the Musée d'Orsay, Paris in 2000

Restituted by the French Government to the heirs of Gaston Lévy in 2018

EXHIBITED

Paris, Grandes serres d'Alma et des Invalides au Cours-la-Reine, 24ème Exposition de la Société des artistes indépendants, 1908, no. 5608 (titled Constantinople. La Corne d'Or)

(possibly) Paris, Galerie Bernheim-Jeune, *Paul Signac*, 1913, no. 18 (titled *La Corne d'Or*)

Pittsburgh, Carnegie Institute & Saint Louis, Saint Louis Art Museum, Twenty-Eighth International Exhibition of Paintings, 1929, no. 180 (titled Constantinople: The Golden Horn) Paris, Petit Palais, *Paul Signac*, 1934, no. 24 (titled *Stamboul. La Corne d'Or*)

Martigny, Fondation Pierre Gianadda, *P. Signac*, 2003, no. 51, illustrated in colour in the catalogue

Madrid, Fundación MAPFRE, *Neoimpresionismo*. *La eclosión de la modernidad*, 2007, no. 36, illustrated in colour in the catalogue

Munich, Kunsthalle, *Orientalismus in Europa: Von Delacroix bis Kandinsky*, 2011, no. 67, illustrated in colour in the catalogue

Montpellier, Musée Fabre de Montpellier Agglomération, *Signac. Les couleurs de l'eau*, 2013, no. 64, illustrated in colour in the catalogue

Saint-Tropez, Musée de l'Annonciade, *De Delacroix à Matisse*: *la couleur sous la lumière de l'orient*, 2014

LITERATURE

The Artist's Handlist (Cahier manuscrit), 1902-1909, listed as La Corne d'or. Matin

Gaston Lévy, Pré-catalogue, circa 1929-32, illustrated p. 385

Louis Vauxcelles, 'Le Salon des Indépendants', in *Le Gil Blas*, 20th March 1908, p. 2

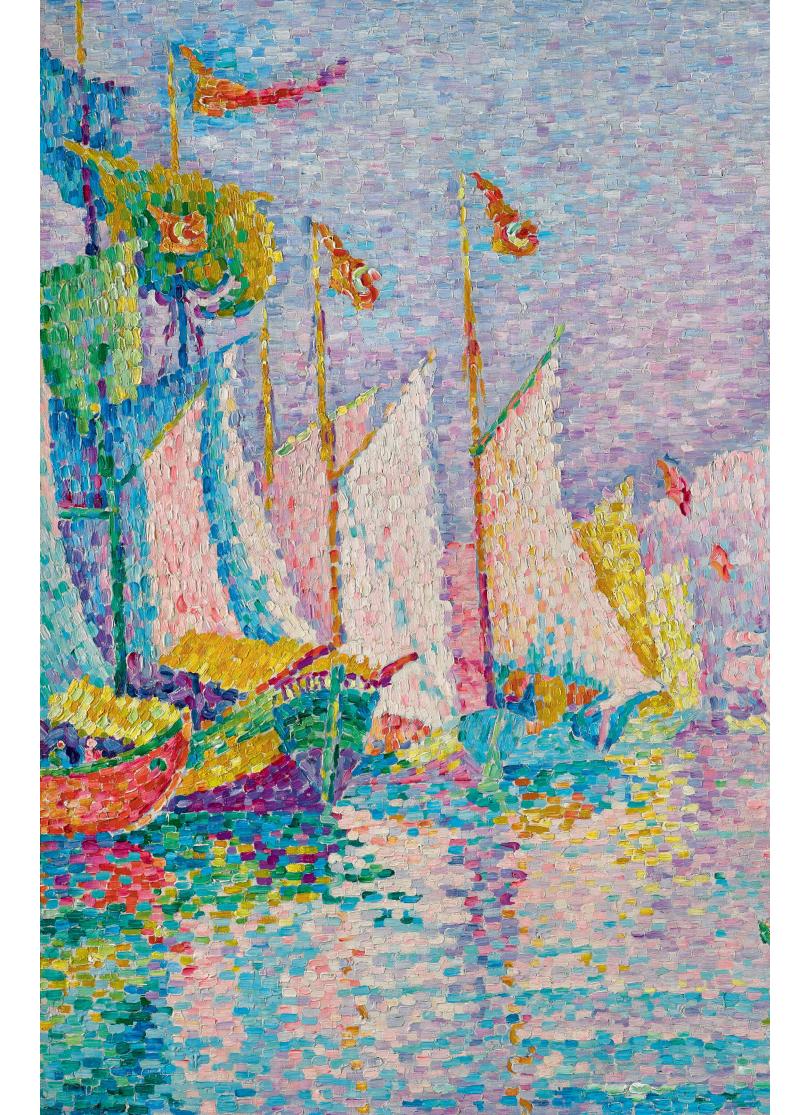
Claude Roger-Marx, *La Chronique des arts et de la curiosité*, 28th March 1908, mentioned p. 117

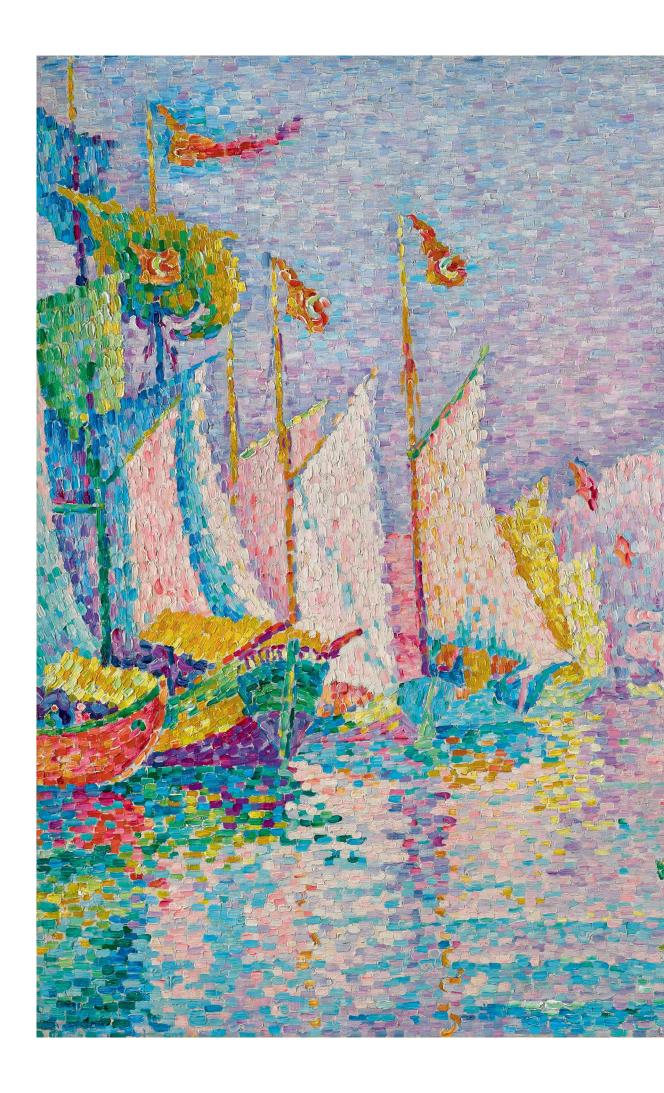
André Beaunier, 'Les Indépendants de 1908', in *Gazette des Beaux-Arts*, 1st May 1908, illustrated p. 363

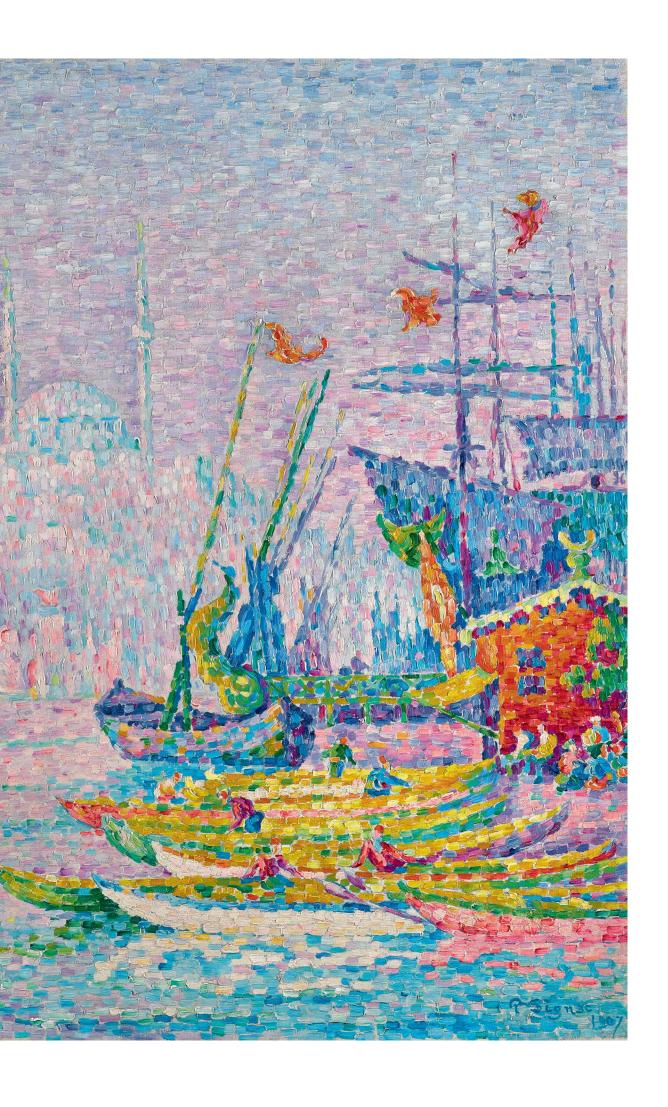
Léon de Saint-Valéry, 'La technique de Paul Signac', in *La Revue des Beaux-Arts*, 7th December 1913, p. 4

Roger Allard, 'Les arts plastiques. Paul Signac, Jules Flandrin, Vuillard etc.', in *Les Ecrits français*, no. 2, 5th January 1914, p. 159

Françoise Cachin, *Signac. Catalogue raisonné de l'œuvre peint*, Paris, 2000, no. 457, illustrated p. 284







LA CORNE D'OR. MATIN

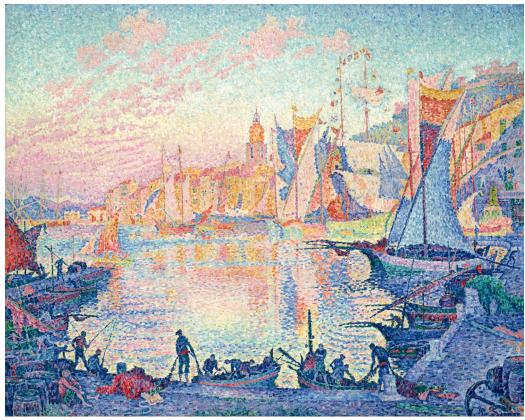


Fig. 1

When Signac first travelled to Istanbul in the spring of 1907, he was immediately struck by both the grandeur and history of the place, and the unique quality of light and colour that filled the ancient city. As he observed in his diary: 'There is the shrouded light of the North against the colour of the Orient. One thinks of London, of Rotterdam - and of Venice a bit. Above all, it is Turnerian' (P. Signac quoted in *P. Signac* (exhibition catalogue), *op. cit.*, 2003, p. 122).

The location inspired twelve paintings all of which take as their subject the historically significant Golden Horn, a flooded estuary of the Bosphorus near the port of Istanbul. This passage of water was one of the key entrances to the Ottoman capital at this time and a busy waterway, teeming with life. In *La Corne d'or*. *Matin* the skyline of the city is easily recognisable in

the background, with the famous minarets of the Hagia Sophia an unmistakable silhouette on the horizon. This ethereal vision, which floats in a miasma of delicate pinks and purples, is framed to either side by an array of boats and ships rendered in vibrant colours that suggest the energy and bustling activity of the modern city. The brilliant luminosity of the composition is typical of Signac's late style and is wonderfully effective here in paying homage to the historical legacy and richness of the city whilst bringing a fresh vivacity to its portrayal.

While his paintings of Istanbul date from 1907, Signac had begun travelling more extensively throughout Europe in 1904, visiting other major port cities such as Venice, Rotterdam and London. Unlike Monet, whose travels were occasioned by the search for new visual stimuli, Signac's travels were to a certain extent



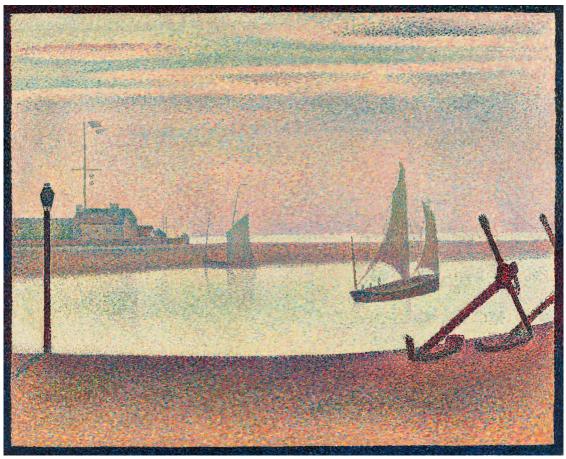


Fig. 3

programmatic in intent and the present work very much belongs within this major 'series' of late paintings. 'At the turn of the century, Signac's paintings tended toward a decorative classicism, manifested by broad, well-considered and balanced compositions. His project for a series of views of famous ports, inspired by a similar series by Joseph Vernet, was realized in unusually large-scale pictures [...]. Conscious of working within a historic tradition, Signac no longer proclaimed a modernity justified by science but alluded to his predecessors, great marine painters like Turner and Claude Lorrain who celebrated light' (Marina Ferretti-Bocquillon in *Signac* (exhibition catalogue), Galeries Nationales du Grand Palais, Paris; Van Gogh Museum, Amsterdam & Metropolitan Museum of Art, New York, 2001, p. 225).

The contemporary critic and key supporter of the Neo-Impressionists, Félix Fénéon, was aware of this same alliance with historical precedents when he wrote, 'chromatic opulence in Paul Signac's paintings decorates deliberate, audacious and rhythmic compositions which inevitably bring to mind the names of great masters such as Poussin and Claude Lorrain' (F. Fénéon quoted in Jean Sutter (ed.), Neo-Impressionists, Greenwich, 1970, p. 60). The artist himself wrote on this topic when he published D'Eugène Delacroix au néo-impressionnisme in 1899. Signac concentrated on the relationship between naturalistic depiction and decorative abstraction. As Michael Marlais writes: 'he spoke of the triumph of abstraction over realism, the very underpinning of modern art. The concept of the decorative was very weighty indeed for the Neo-Impressionist painters because it separated them from all the illusionistic, realistic manners of the past. It made the Neo-Impressionists modern. Yet at the same time, it also connected them with the past' (M. Marlais, 'Neo-Impressionism, Puvis de Chavannes, and the

Fig. 3, Georges Seurat, *Le chenal de Gravelines*, *soir*, 1890, oil on canvas, The Museum of Modern Art, New York

'...chromatic opulence in Paul Signac's paintings decorates deliberate, audacious and rhythmic compositions which inevitably bring to mind the names of great masters such as Poussin and Claude Lorrain.'

Félix Fénéon

Decorative Aesthetic', in *Neo-Impressionism, Artists on the Edge* (exhibition catalogue), Portland Museum of Art, Portland, 2002, p. 54).

Yet, whilst Signac looked to past masters for inspiration in subject matter, these canvases also provided an arena in which he could continue to experiment with technique. When he painted the current work in 1907, Signac was further developing his artistic style beyond the strict tenets of Divisionism which he had adopted from Georges Seurat in the 1880s. He liberated his colour palette and broadened his approach while retaining the main characteristics of Divisionism through his pointed application of brushstrokes. This mature style was characterised by a subtle exploration of

the nuances of light combined with a chromatic richness that is a key quality of *La Corne d'Or. Matin.* This work was the only view of Istanbul that Signac decided to exhibit at the 1908 Salon des Indépendants and when the critic Claude Roger-Marx first saw the painting on the walls of the salon it caused him to observe: 'It is important to recognise that no other painter has applied the new technique with more intelligence or authority than Paul Signac. His view of the Corne d'or, which is of the highest order, exemplifies the high intensity of luminous and chromatic expression that Neo-Impressionism can reach' (C. Roger-Marx, *op. cit.*, p. 117, translated from French).



Fig.

Fig. 4, Paul Signac, *La Corne d'Or (Constantinople)*, 1907, oil on canvas. Sold: Sotheby's, New York, 12th November 2019, sold for \$16,210,000





13 PAUL SIGNAC

(1863 - 1935)

Quai de Clichy. Temps gris

inscribed Op. 156 (lower right)

oil on canvas

46 by 65.5cm.; $18\frac{1}{8}$ by $25\frac{3}{4}$ in.

Painted in 1887.

£ 600.000-800.000

€ 705.000-940.000 US\$ 790.000-1.050.000

PROVENANCE

Marié, Malmaison (exchanged with the artist for a bicycle)

Delaporte, Malmaison

Félix Fénéon, Paris (acquired by 1925)

Georges Bernheim, Paris

Gaston Lévy, Paris (acquired in April 1927)

Lotté, Paris

Raphaël Gerard (acquired on 24th August 1943; inventory D 3233)

A. de la Chapelle, Paris (acquired for 85.000 FFR, probably through Galerie Bénézit)

Hildebrand Gurlitt, Paris & Aschbach (by December 1947 and probably from 1943)

Cornelius Gurlitt, Munich (by descent from the above)

Restituted by the estate of the above to the heirs of Gaston Lévy in July 2019 $\,$

EXHIBITED

Brussels, 5ème Exposition des XX, 1888, no. 3

Paris, Pavillon de la Ville de Paris, 4ème Exposition de la Société des Artistes Indépendants, 1888, no. 623

Paris, Galerie Bernheim-Jeune, *Paul Signac*, 1930, no. 5, illustrated in the catalogue

Paris, Petit-Palais, Paul Signac, 1934, no. 6

Düsseldorf, Kunstverein, Paul Signac, 1952, no. 8

Essen, Museum Folkwang, Werke der französischen Malerei und Grafik des 19. Jahrhunderts, 1954, no. 100

LITERATURE

The artist's handlist (*Cahier d'opus*), 1887-1902, no. 156, listed as *Quai de Clichy. Temps gris*

Félix Fénéon, 'Le Néo-impressionnisme aux Indépendants', in *L'Art Moderne*, 15th April 1888, pp. 121-123

Rodolphe Darzens, 'L'Exposition des Indépendants', in *La Revue moderne*, vol. I, 10th May 1888, p. 445

The artist's handlist (*Cahier manuscrit*), 1902-1909, listed as *Quai de Clichy. Temps gris*

Gaston Lévy, *Pré-catalogue*, *circa* 1929-32, illustrated p. 154

Raymond Escholier, 'Les Arts. Triple exposition au Petit-Palais, Odilon Redon, Chaplet, Paul Signac', in *Le Journal*, 26th February 1934, illustrated (titled *Banlieue*)

Claude Roger-Marx, *Le Paysage français de Corot à nos jours*, Paris, 1952, illustrated between pp. 80 & 81 (titled *L'écluse*)

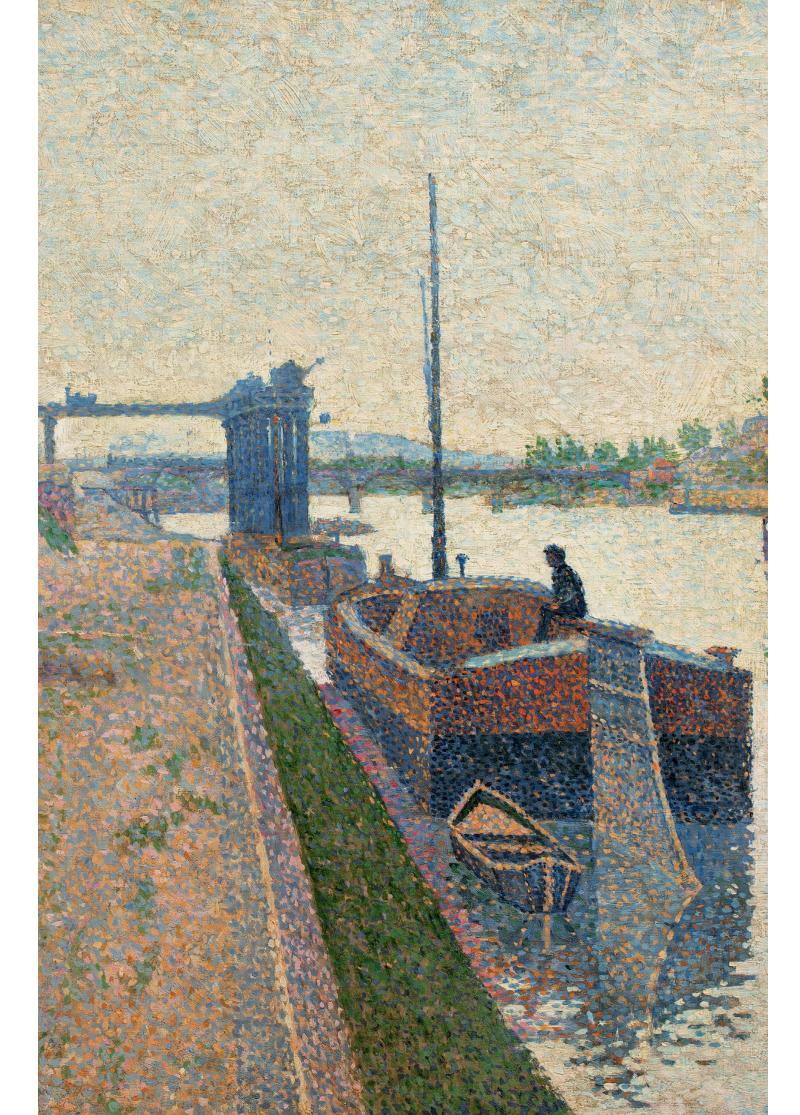
Félix Fénéon, 'Les néo-impressionnistes', in Françoise Cachin (ed.), *Félix Fénéon: Au-delà de l'impressionnism*e, Paris, 1966, mentioned p. 100

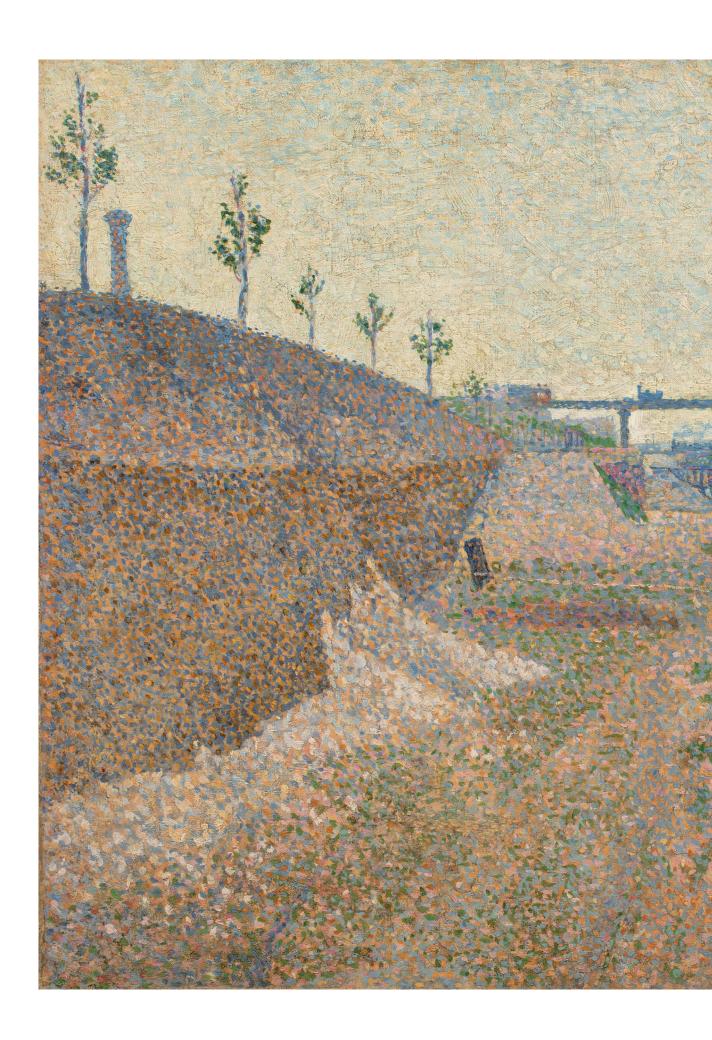
Van Gogh à Paris (exhibition catalogue), Musée d'Orsay, Paris, 1988, fig. a, illustrated p. 298

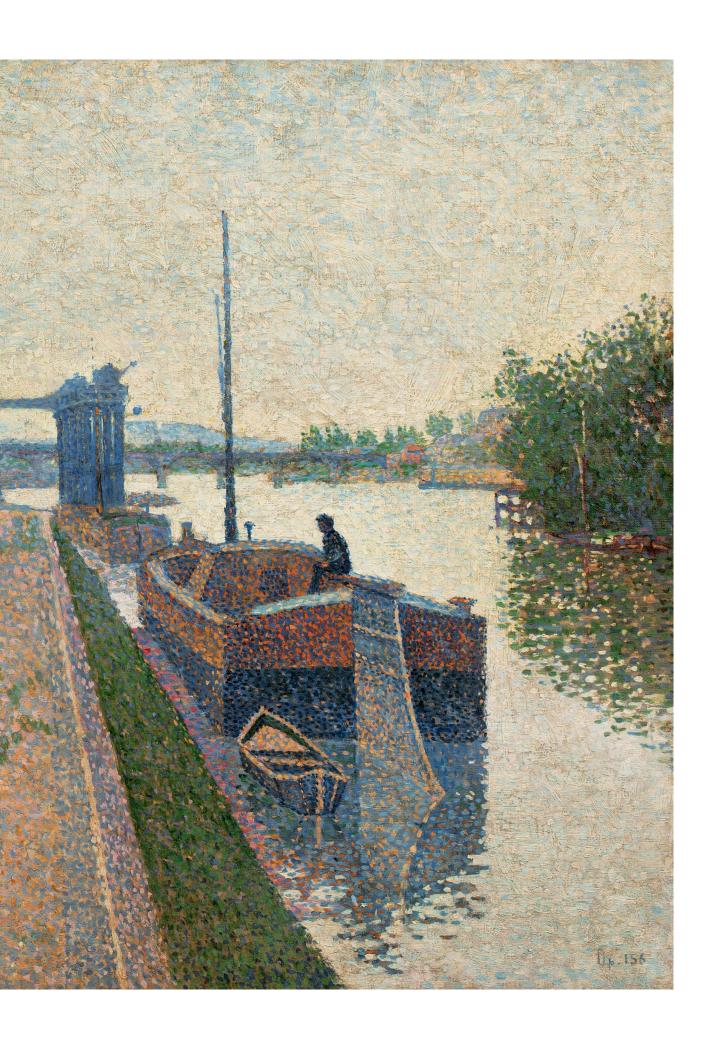
Françoise Cachin, *Signac. Catalogue raisonné de l'œuvre peint*, Paris, 2000, no. 142, illustrated p. 180

Signac (exhibition catalogue), Galeries Nationales du Grand Palais, Paris; The Van Gogh Museum, Amsterdam & The Metropolitan Museum of Art, New York, 2001, fig. 80, illustrated p. 129

Gurlitt: Status Report 'Degenerate Art' - Confiscated and Sold (exhibition catalogue), Kunstmuseum, Bern & Bundeskunsthalle, Bonn, 2017-18, no. 274, illustrated p. 304







QUAI DE CLICHY. TEMPS GRIS

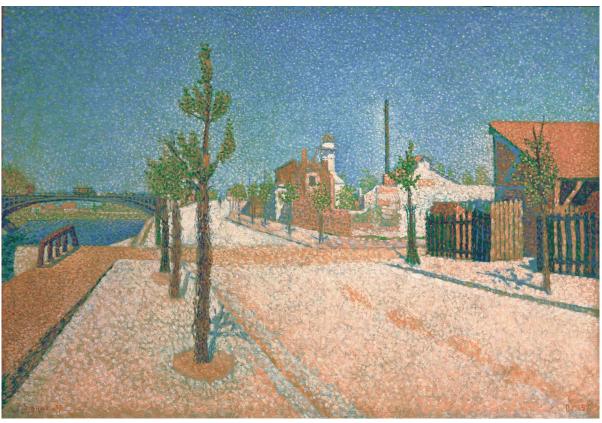


Fig. 1



Fig. 2

Painted in the spring of 1887, *Quai de Clichy. Temps gris* shows Signac at the height of his pointillist style and dates from the key moment not only in Signac's art, but also in the development of the Neo-Impressionist movement. By the early months of 1886 Georges Seurat finished his now celebrated painting *Un Dimanche après-midi à l'Île de la Grande Jatte*, which caused a sensation when exhibited at the Eighth (and final) Impressionist Exhibition in May 1886. Signac and Pissarro were quick to adopt the new style of painting, with Signac completing some of his earliest pointillist canvases in the area of Clichy. It was also in 1886 that the term 'Neo-Impressionism' was first used in an article written by the critic Félix Fénéon.

It was this revolutionary chain of events that set the stage for Signac's works executed in 1887. In the spring of that year he painted *Quai de Clichy*. *Temps gris* and a closely related composition *Quai de Clichy*. *Soleil*, now in the Baltimore Museum of Art (fig. 1).



Running along the rives Seine, the Quai de Clichy is situated in the suburb of Asnières, to the northwest of Paris, where Signac's family moved in 1880. The varied landscape of the region – comprising both the river and factory chimneys – would provide a great source of inspiration to the young artist who was a keen sailor, and at the same time enthusiastic about science and innovation. In 1887, the year he painted the present work, Signac was joined in his painting expeditions around Clichy and Asnières by Van Gogh, who had arrived from Paris the previous year. Van Gogh's *Les Ponts d'Asnières* (fig. 2) depicts two bridges across the Seine, as seen just further up the Quai de Clichy.

Discussing the present oil and its sister-composition at the Baltimore Museum, painted shortly afterwards, Marina Feretti-Bocquillon wrote: 'For the first, Signac set up his easel downstream from the gas plant, facing

the pont d'Asnières. The gas tanks are set back from the wharf and are therefore not visible, but we can make out the plant's coal cranes, which can also be seen in a number of other paintings by Signac and Emile Bernard. The wharf, cranes, smoke-stack, and barge all underscore the industrial character of the site. [...] in the second version, Signac turned downstream toward the pont de Clichy. [...] The insubstantial trees, some protected by metalwork, show that the quai de Clichy was still very new. Everything has been exactly observed, and each element conforms to the aerial photograph taken by Commander Fribourg' (M. Feretti-Bocquillon in Signac (exhibition catalogue), op. cit., 2001, p. 128). Combining the artist's keen observation of the riverscape with the budding pointilliste technique, Quai de Clichy. Temps gris bears testament to a pivotal moment in the development of Neo-Impressionism.

Fig. 1, Paul Signac, *Quai de Clichy. Soleil*, 1887, oil on canvas, Baltimore Museum of Art, Baltimore

Fig. 2, Vincent van Gogh, *Les Ponts d'Asnières*, 1887, oil on canvas, Stiftung Sammlung E.G. Bührle, Zurich

Fig. 3 (above), A view of Quai de Clichy



14 MARCEL DUCHAMP

(1887 - 1968)

Monte Carlo Bond

signed *M. Duchamp* (lower right) and signed *Rrose Sélavy* (lower left); stamped *22* on the 'quittance' stamp of 50 centimes (upper right)

Imitated Rectified Readymade: photocollage on letterpress

31 by 19.4cm.; 121/8 by 75/8in.

Executed in Paris in 1924.

This work has been authenticated by the Association Marcel Duchamp.

‡ ⊕ £ 500,000-700,000 € 590,000-825,000 US\$ 655,000-920,000

PROVENANCE

Madeleine Turban, Rouen (acquired from the artist)

Acquired from the above by the present owner in the 1980s

EXHIBITED

Venice, Palazzo Grassi, Marcel Duchamp, Work and Life, 1993 Basel, Museum Jean Tinguely, Marcel Duchamp, 2002

LITERATURE

Robert Lebel, *Marcel Duchamp*, London, 1959, no. 156, another example illustrated pl. 105

Calvin Tomkins, *The World of Marcel Duchamp*, New York, 1966, another example illustrated p. 106

Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London, 1969, no. 208, another example illustrated p. 490

Patrick Waldberg, Michel Sanouillet & Robert Lebel, *Dada Surréalisme*, Paris, 1971, maquette illustrated p. 168

Jean Clair, Marcel Duchamp, Catalogue raisonné, Paris, 1977, no. 136, another example illustrated, p. 114

Jennifer Gough-Cooper & Jacques Caumont, *Marcel Duchamp Work and Life / Ephemerides On and About Marcel Duchamp and Rrose Sélavy*, Venice, 1993, another example illustrated n.p. (entry for 1st November)

Calvin Tomkins, *Duchamp: A Biography*, New York, 1996, no. 12, facsimile illustrated p. 260

Arturo Schwarz, *The Complete Works of Marcel Duchamp:* Revised and Expanded Edition, London, 1997, vol. II, no. 406, maquette and another example illustrated p. 703

Francis M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, New York, 1999, fig. 4.6, another example illustrated in colour p. 102

Arturo Schwarz, The Complete Works of Marcel Duchamp: Revised and Expanded Paperback Edition, New York, 2000, vol. II, maquette and another example illustrated p. 703

Janis Mink, *Marcel Duchamp: Art as Anti-Art*, Cologne, 2004, another example illustrated in colour p. 72

Gloria Moure, *Marcel Duchamp: Works, Writings and Interviews,* Barcelona, 2009, another example illustrated in colour p. 85

Jacques Caumont & Françoise Le Penven, *System D*, Paris, 2010, discussed pp. 224-225

Francis M. Naumann, *The Recurrent, Haunting Ghost. Essays* on the Art, Life and Legacy of Marcel Duchamp, New York, 2012, fig. 11.1, another example illustrated in colour p. 104

Sylvain Amic & Joanne Snrech, *Abécédaire de Marcel Duchamp*, Paris, 2018, another example illustrated p. 61



MONTE CARLO BOND



Fig. 1

In the spring of 1924, while in the South of France to attend a chess tournament, Duchamp wrote to the Parisian collector Jacques Doucet: 'I spend the afternoons in the game rooms, and I haven't the least temptation. All that I lost there was done in full consciousness and I have not yet been seized by the "over-excitement" of the playing hall. Everything about this life amuses me very much and I will explain to you one of my systems upon returning' (M. Duchamp in a letter to Jacques Doucet, 21st March 1924, Bibliothèque Littéraire Jacques Doucet, Universités de Paris).

During his time in Nice, Duchamp devised a system of gambling which he could apply to the roulette tables of Monte Carlo in his quest to beat the odds at the casino. After somewhat slow but steady success, he realised

that he would need to be more ambitious if he wanted to expand his profits. In order to raise the funds required to finance the increased wagers, Duchamp decided to issue shares in his new venture which would be established by the purchase of a bond. Duchamp planned to issue thirty shares at an assigned value of 500 francs each. These shares were repayable to investors over the course of a three-year period at the interest rate of twenty percent.

As irreverent as it is brilliant, Duchamp's *Monte Carlo Bond* was carefully designed and issued by the artist himself. Drawing on imagery from contemporary popular culture, Duchamp incorporated Man Ray's anthropomorphic photograph of him, with his hair lathered in soap to resemble the wings on top of the head of Mercury, god of money. While these motifs

Fig. 1, Man Ray, Marcel Duchamp Obligation pour la Roulette de Monte Carlo, 1924, gelatin silver print, Centre Pompidou, Paris

were undoubtedly designed with humorous intent, the bond was to serve as a legitimate share of the company, as Francis M. Naumann explains: 'It was also to be understood as a bona fide legal document' (F. M. Naumann, 'Monte Carlo Bond' in *op. cit.*, 2012, p. 107). While all versions of the bond bear the signatures *M. Duchamp* and *Rrose Sélavy*, only the bonds which bear a fifty-cent stamp are considered legal documents. Duchamp's father was a notary and he was therefore familiar with the procedure by which a document becomes valid. Interestingly, Duchamp would later use this same application of a stamp on many of his pochoirs to elevate an otherwise common reproduction to the position of an original work of art.

Examples of Duchamp's *Monte Carlo Bond* are exceedingly rare. Despite the fact that Duchamp originally intended to produce thirty individual bonds, it is believed that he only produced eight, which were sold to a close circle of friends, including Jacques

Doucet, Ettie Stettheimer, George Hoyningen-Hune and Marie Laurencin. He gifted the original bond no. 12 to The Museum of Modern Art in New York. The present example was purchased by his close friend Madeleine Turban from Rouen whom he first met in New York in 1917 when Turban was organising a sale for the Red Cross. In December 1924 Duchamp and Turban, again in New York, kept a busy social calendar. They found time to attend films and 'In the evenings, Marcel gives French conversation lessons using his Lewis Carroll text books and introduces Mad [Madeline Turban] to some of his pupils: Miss Dreier is suspicious when Marcel introduces her as his sister Magdeleine...; one of the prettiest is Jane Acker, an actress working for Metro Pictures. Louis Norton often accompanies them to dine with Joseph Stella in various downtown trattorias. Invariably the evenings end at the Arensbergs' apartment and with chess until the early hours of the morning' (J. Gough-Cooper & J. Caumont, op. cit., n.p.).

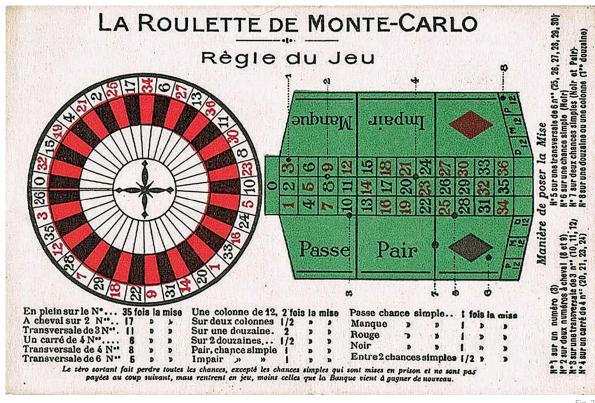


Fig. 2

Fig. 2, La Roulette de Monte-Carlo, Règle du Jeu, vintage postcard circa 1910



15 FRANCIS PICABIA

(1879 - 1953)

Sous les oliviers (Coquetterie)

signed *Francis Picabia* (lower right) oil and Ripolin on board 74.5 by 104.5cm.; 293/8 by 411/8in. Painted *circa* 1925-26.

‡ ⊕ £ 1,500,000-2,000,000 € 1,770,000-2,350,000 US\$ 1,970,000-2,620,000

PROVENANCE

(probably) Mariette Mills (Mrs Lawrence Heyworth Mills, Jr.), Paris & New Jersey (acquired *circa* 1949)

Mme M. Paimparay, Paris (acquired circa 1951-52)

Michel Périnet, Paris (acquired from the above in 1973)

Sale: Palais d'Orsay, Paris, 9th June 1977, lot 38

Galerie de Seine, Paris (purchased at the above sale)

(probably) Galerie Rudolf Springer, Berlin (acquired *circa* 1980)

Galerie Neuendorf, Hamburg

Charles & Doris Saatchi, London (acquired in 1983)

Private Collection, London (acquired from the above in the 1980s. Sold: Sotheby's, London, 25th June 2008, lot 40)

Private Collection (purchased at the above sale. Sold: Sotheby's, New York, 14th May 2018, lot 27)

Purchased at the above sale by the present owner

EXHIBITED

Paris, Galerie René Drouin, *491, 50 ans de plaisirs*, 1949, no. 33 (titled *Coquetterie* and as dating from 1922)

(probably) Paris, Galerie Artiste et Artisan, Quelques œuvres de Picabia (époque Dada 1915-1925), 1951

Paris, Galerie Furstenberg, *Exposition Picabia*, 1956, no. 34 (titled *Coquetterie*)

Paris, Galerie Mona Lisa, *Picabia vu en transparence*, 1961, no. 26, detail illustrated in the catalogue (as dating from 1922)

Düsseldorf, Städtische Kunsthalle; Zurich, Kunsthaus & Stockholm, Moderna Museet, *Francis Picabia*, 1983-84, no. 53 (in Düsseldorf & Zurich); no. 48 (in Stockholm), illustrated in colour in the catalogue (titled *Coquetterie* and as dating from 1922)

LITERATURE

'Francis Picabia in His Latest Moods', in *This Quarter*, vol. 1, no. 3, Monte Carlo, Spring 1927, illustrated

Michel Perrin (ed.), *Fixe: Francis Picabia. Dau al set* (exhibition catalogue), Galerie Dalmau, Barcelona, 1952, illustrated

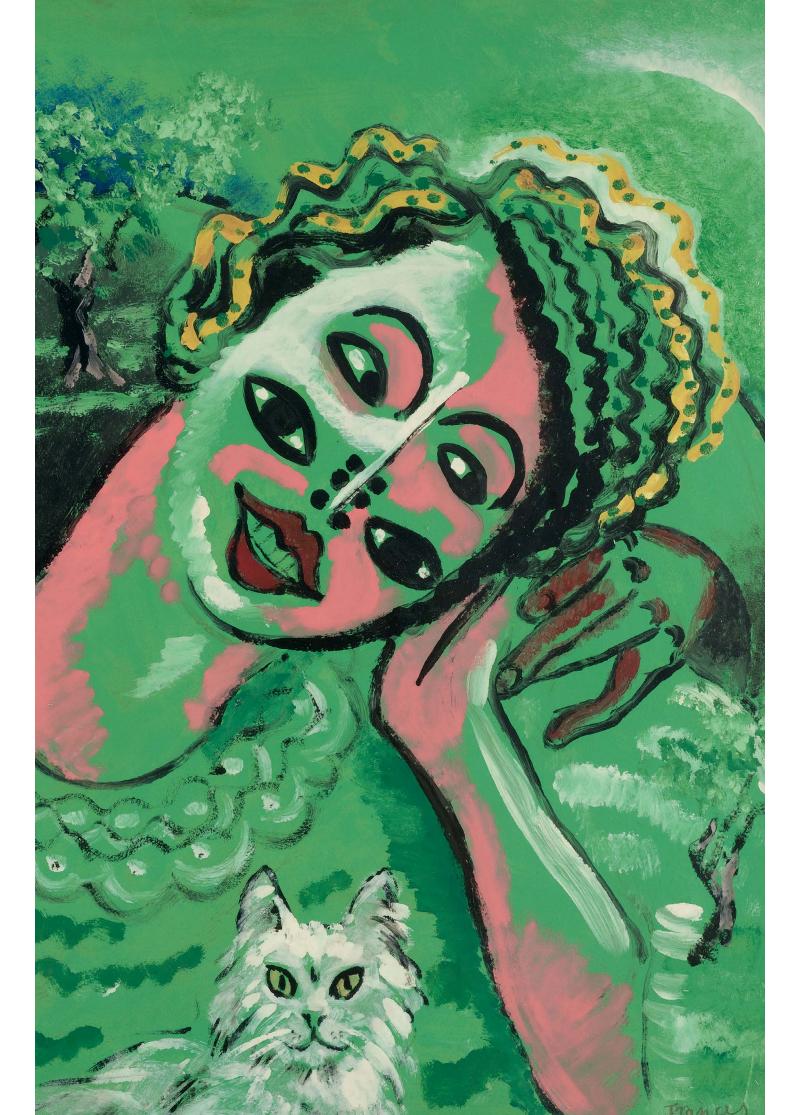
Olga Mohler Picabia & Maurizio Fagiolo, *Album Picabia: immagini della vita di Francis Picabia*, Turin, 1975, illustrated p. 34

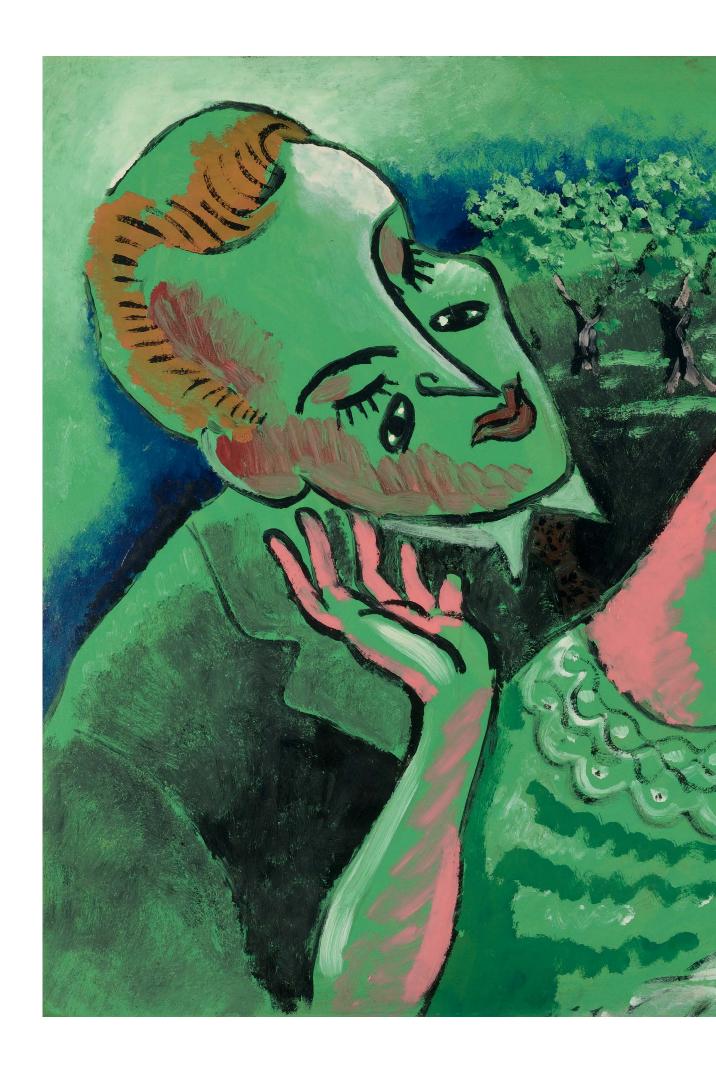
Maria Lluïsa Borràs, *Picabia*, London, 1985, no. 442, fig. 605, illustrated in colour p. 320 & on the dust jacket (as dating from 1926)

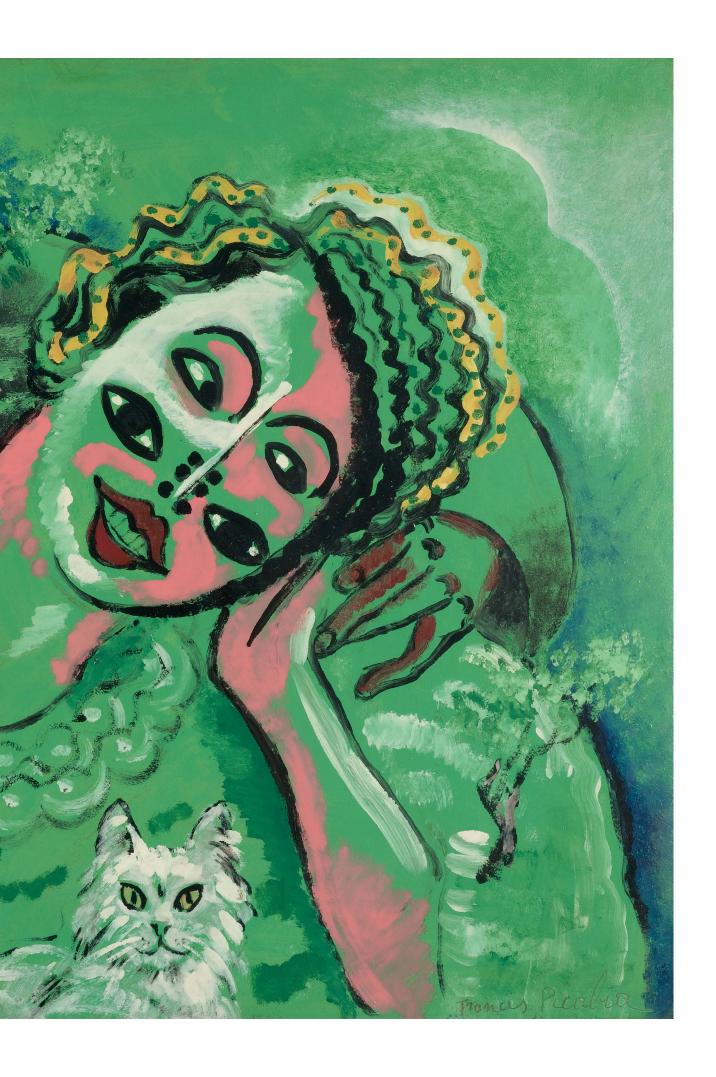
William A. Camfield, Beverly Calté, Candace Clements, Arnauld Pierre, Aurélie Verdier & Pierre Calté, *Francis Picabia, Catalogue Raisonné*, New Haven & London, 2016, vol. II, no. 916, illustrated in colour p. 404

'His concern for invention leads [Picabia] to use Ripolin instead of sanctified tube paints, which, in his view, take on too rapidly the patina of posterity. He loved the new, and his canvases of 1923, 1924, 1925, have this aspect of fresh painting, which keeps the intensity of the first moment.'

Marcel Duchamp







SOUS LES OLIVIERS (COQUETTERIE)

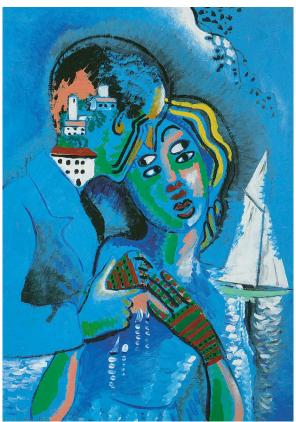




Fig. 2

Sous les oliviers (Coquetterie) belongs to one of the most celebrated bodies of work in Picabia's œuvre, the so-called 'monster' paintings dating from the mid-1920s. Having broken off from the official Surrealist movement, in 1925 Picabia left Paris and moved to the Midi, where he built the Château de Mai. Enjoying the splendour offered by this new environment in the South of France, his creativity received a new impetus and the artist spent his days painting in the vast studio of the Château. This renewed interest in the medium of painting resulted in works executed in Ripolin paint applied with great verve, with subjects often based on society figures he came in contact with as well as on sentimental imagery of mass-produced postcards of the period (fig. 3). Picabia himself attached great

importance to this group of works: for the Spring 1927 edition of the review *This Quarter*, devoted to him, the artist himself selected thirteen 'monster' paintings for publication, including *Sous les oliviers (Coquetterie)*.

The present work is one the most remarkable of Picabia's 'Couples', highly stylised depictions of men and women with romantic references, often embracing (figs. 1 & 2). Here, the figures are rendered in brilliant, strong colours applied with a great sense of energy. After the experimentations with various media and techniques that characterised his Dada years, in the mid-1920s Picabia rejoiced in the act of painting, using simplified signs, such as circles, crosses and zig-zag lines that can be seen as a legacy of his Dada style. The abstract, geometric forms and lines painted in black

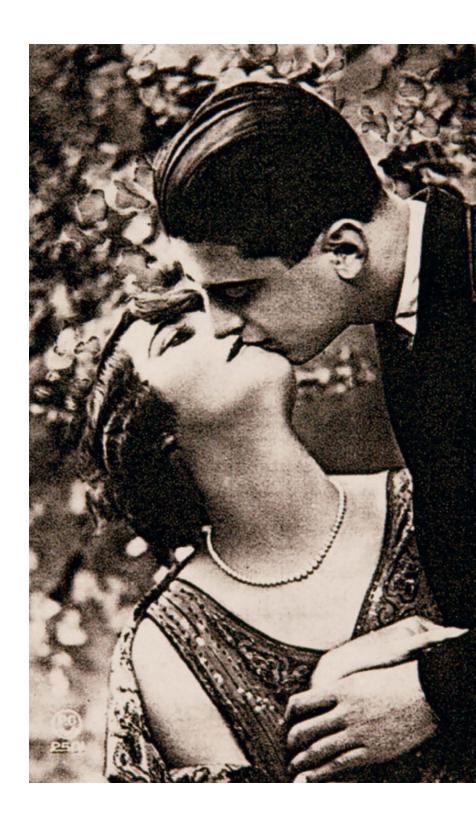
Fig. 1, Francis Picabia, *Idylle, circa* 1925-27, oil and Ripolin on board, Musée de Grenoble

Fig. 2, Francis Picabia, *Première rencontre, circa* 1925-26, oil and Ripolin on panel, Moderna Museet, Stockholm

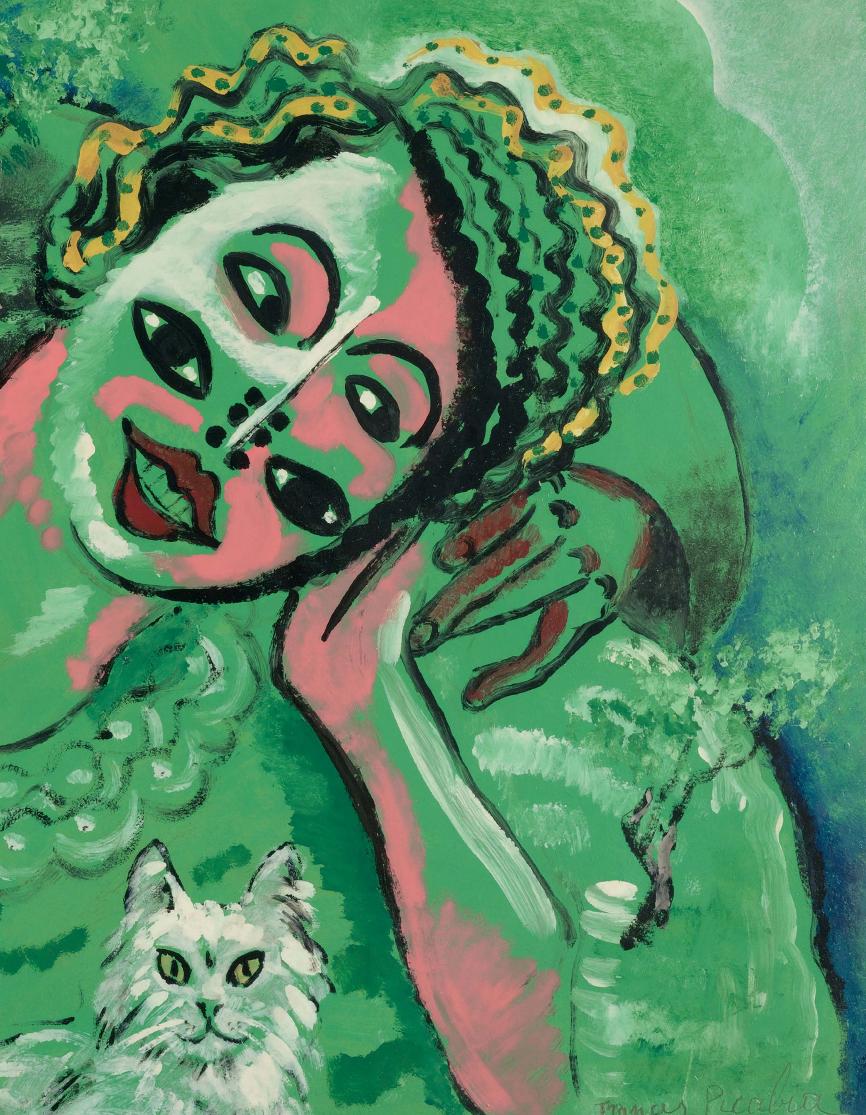
and white and in strong, bright colours, are used to signify various elements of the composition, a style that came to be known as 'signic automatism'. Maria Lluïsa Borràs wrote about the group of works that includes *Sous les oliviers*: 'This protracted series of couples transformed into notable examples of signic automatism may have had its origin in the film and play reviews that filled so many pages of *Comoedia*, which were nearly always illustrated by photographs of the two leading characters in the work under review – almost invariably represented with their heads very close together' (M. L. Borràs, *op. cit.*, p. 290).

Although not officially a member of Breton's group, Picabia continued to work in the field of automatism, central to Surrealist ideology. Borràs further commented about the unique pictorial language Picabia developed during this period: '... the eye is simply replaced by the sign of an eye. In these works, now known as his 'monsters', Picabia created a new language that enhanced sign and rhythm over and above any other pictorial element, such as line, mass or colour, freeing the hand from all control by reason in such a way that it seemed to be receiving its impulse from the subconscious. He transformed the traditional portrait of a lady with her hand on her breast into the basis of a completely new language, as far removed from Renaissance perspective as it was from Cubist dogmatism. [...] The number of works extant in this style permit us to assert that on Picabia's part this was neither a passing whim nor a chance experiment; it was, on the contrary, the result of a firm intention to explore this new mode and new language to its ultimate consequences' (ibid., p. 289).

Picabia painted *Sous les oliviers (Coquetterie)* using Ripolin, an industrial enamel paint originally developed in the 1890s. Immensely popular in the early twentieth century for commercial use, artists including Picabia, Picasso, Moholy-Nagy and Magritte began to incorporate Ripolin into their canvases, resulting in a glossy and often rippled effect that distinguished them from traditional oil paints. Created primarily for industrial use, these new paints attracted the most experimental and boundary-breaking artists of the time; it is no surprise that Picabia, always interested in experimenting with different textures and surfaces, was drawn to the visual effects and modernist connotations of this new medium.









16 ÓSCAR DOMÍNGUEZ

(1906 - 1957)

Los niveles del deseo

signed Oscar Dominguez (lower right) oil on canvas 61 by 49.5cm.; 24 by 19½in.

⊕ £ 500,000-700,000 € 590.000-825.000 US\$ 655.000-920.000

PROVENANCE

Painted in 1932-33.

Emeterio Gutiérrez Albelo (a gift from the artist) Pérez Piqueras, Santa Cruz de Tenerife

Private Collection, Paris

Galería Rayuela, Madrid

Galería Guillermo de Osma, Madrid (acquired from the above in 1994)

Private Collection (acquired from the above in 1995)

Acquired from the above by the present owner

EXHIBITED

Santa Cruz de Tenerife, Círculo de Bellas Artes, Óscar Domínguez, 1933, no. 2

Santa Cruz de Tenerife, Museo Municipal, Óscar Domínguez, 1968, illustrated in the catalogue

New York, The Spanish Institute, From the Volcano. Twentieth Century Artists from the Canaries, 1993, illustrated in colour in the catalogue (with incorrect measurements)

Madrid, Galería Guillermo de Osma, Óscar Domínguez, 1994-95, no. 3, illustrated in colour in the catalogue

Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno; Santa Cruz de Tenerife, Centro de Arte La Granja & Madrid, Museo Nacional Centro de Arte Reina Sofía, *Óscar Domínguez Antológica* 1926-1957, 1996, no. 10, illustrated in colour in the catalogue

Madrid, Fundación Telefónica, Óscar Domínguez Surrealista, 2001-02, no. 2, illustrated in colour in the catalogue

Marseilles, Musée Cantini, *La Part du jeu et du rêve. Óscar Domínguez et le Surréalisme*, 2005, no. 3, illustrated in colour the catalogue

LITERATURE

Fernando Castro, Óscar Domínguez y el Surrealismo, Madrid, 1978, no.9, illustrated p. 117 (with incorrect measurements)

Pilar Carreño, 'Deseo en el laberinto: Óscar Domínguez en sus años iniciales', in *Atlántica: revista de arte y pensamiento*, no. 02-03, Santa Cruz de Tenerife, 1991, illustrated in colour p. 62 (as dating from 1933)

Emmanuel Guigon, Óscar Domínguez, Santa Cruz de Tenerife, 1996, illustrated in colour p. 20 (with incorrect measurements)



LOS NIVELES DEL DESEO



Fig. 1

Los niveles del deseo ('Levels of Desire') is an important oil from early in Domínguez's artistic career and one of only fifteen works included in his first individual exhibition at the Círculo de Bellas Artes in Tenerife in May 1933. This exhibition was of huge importance to Domínguez; although not officially endorsed by the Parisian Surrealists, its subtitle, 'Exposición surrealista del pintor Oscar Domínguez', was a bold declaration of intent on the young artist's part, announcing his arrival in their world.

Perhaps unsurprisingly, the exhibition caused a considerable stir among the more conservative inhabitants of the island, although it was extremely well received by the island's artistic milieu who were quick to identify the Surrealist vision that underpinned his work. Eduardo Westerdahl, writer, artist and founder of the Tenerife-based arts review *Gaceta de Arte*, described Domínguez in these terms: 'we affirm that Oscar Domínguez, in his personal life, from his toes to his head, in all the directions of his footsteps, is

authentically Surrealist' (E. Westerdahl, quoted in Óscar Domínguez Antológica 1926-1957 (exhibition catalogue), op. cit., p. 274, translated from Spanish). The writer Domingo López Torres made similar observations, also identifying some key characteristics of the artist's work: 'Through the seas and troubled waters of the psyche, navigating between lofty sexual complexes - the open door of Freudian theory - comes Oscar Domínguez, a young painter, surrealist and one of the most promising stars of this island. His painting responds to the themes and demanding principles of the Surrealists. In these paintings he achieves unexpected tonalities and transparencies. From the darkest corners the most audacious forms are prodigiously assembled. Secular forms deformed by exuberant fantasy. Elongated figures; shadowy forms. The paintings of Oscar Domínguez [...] more restrained than those of Dalí - are silent, cold, like a blade in the chest of the viewer' (D. López Torres, quoted in ibid., p. 275, translated from Spanish).

Fig. 1, Salvador Dalí, *Le grand masturbateur*, 1929, oil on canvas, Museo Nacional Centro de Arte Reina Sofía, Madrid

The overriding theme of the paintings exhibited in 1933 was sexual, and Los niveles del deseo represents a particularly complex exploration of the nature of desire. The imagery - conflating the human and animal - is typical of Domínguez's style of the 1930s and is at once mysterious and powerful. In the foreground a deer with the breasts and stockinged legs of a woman leaps away, pursued by the lascivious gazes of two other creatures, a horse and a wolf. In the background a woman seems to be literally aflame with desire, her hands converted into torches, whilst a male head in profile watches on. Desire is expressed through the act of watching and Domínguez makes this explicit through the sight lines lightly sketched between horse and deer and the masculine head and female figure. Pilar Carreño explains: 'the double image is present in this work: the woman in the background sees herself reflected in the hybrid deer, and the man is reflected in the 'horse' (black and white), in which coexists two antagonistic forces - the good, in the upper level, and base instinct on the lower level' (P. Carreño, 'Deseo en el laberinto: Óscar Domínguez en sus años iniciales', in Atlántica. Revista de Arte y Pensamiento, no. 02-03, Santa Cruz de Tenerife, 1991, p. 63, translated from Spanish). The tension between these two forces imbues the work with a dramatic energy that plays out against a backdrop that is typically Surrealist in its uncanny and disquieting atmosphere.

Domínguez would not meet Salvador Dalí until the following year, but his influence can be felt in the present work. The figure of man in profile - who appears in a number of canvases from this period and can be interpreted as the artist himself - is reminiscent of the profiled face that appears in many of Dalí's earlier works including L'énigme du desir (1929) and Le grand masturbateur (1929; fig. 1). Equally, its dream-like quality, the barren and mysterious landscape and the orchestration of its bizarre panoply of characters all owe something to Dalí's work although the composition retains a distinctive style and spirit that is unique to Domínguez. Many of the themes and motifs developed in this work - desire, violence, metamorphosis, the white horse, the bearded face in profile - were ones he would develop and return to throughout the 1930s, creating his own lexicon of quixotic imagery and making a highly important contribution to Surrealist art.



TWO PAINTINGS BY FERNAND LÉGER

FROM THE PRESTIGIOUS COLLECTION OF ROGER DUTILLEUL, PARIS

LOTS 17 & 18

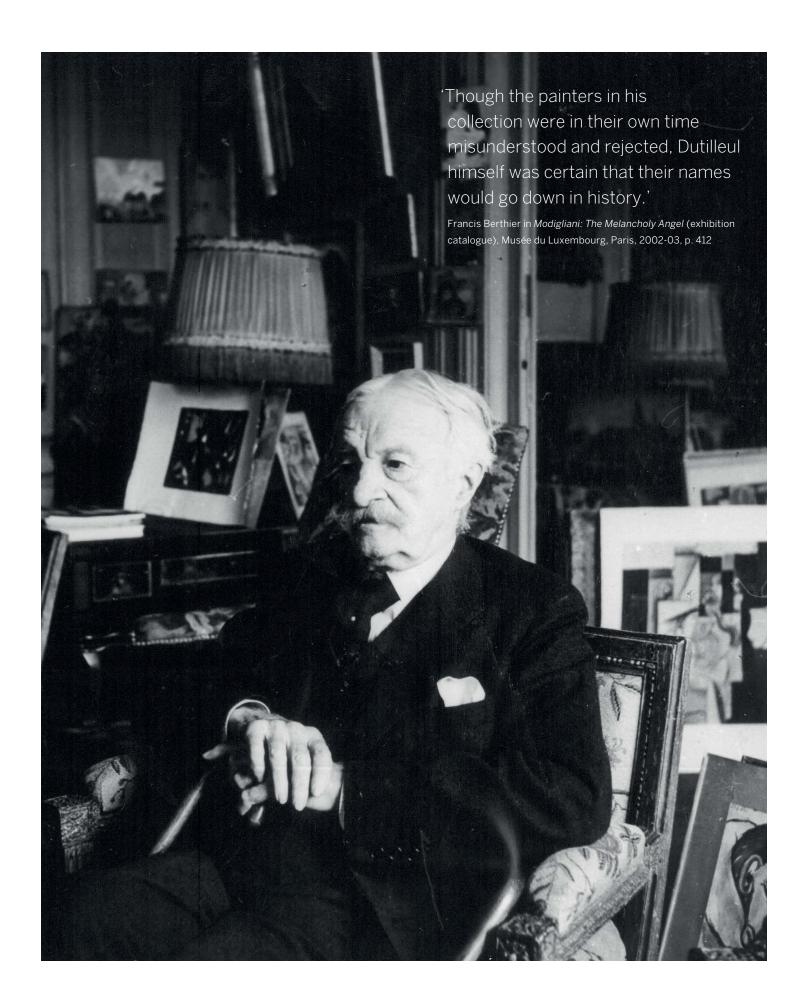


'There is no such thing as abstract or figurative, there is just good painting', Dutilleul is known to have said. It was surely this attitude that led the businessman Roger Dutilleul (1874-1957) to assemble a remarkable collection of Modern Art. As one of the first significant collectors of the twentieth-century European avant-garde, Dutilleul played an essential role in supporting the creative development of some of the most daring artists in Paris, including Léger, Picasso, Braque, Modigliani and Miró.

Starting in 1904, his collecting activity spanned the first half of the twentieth century. When Daniel-Henry Kahnweiler's gallery first opened in Paris in 1907, Dutilleul was its first French client, and he later acquired the present canvases by Léger from Kahnweiler's Galerie Louise Leiris. Dutilleul started his collection with works by Fauve painters including Braque, Derain, Vlaminck and Van Dongen, followed by a wealth of Cubist works by Picasso, Braque and Léger. He eventually assembled one of the most significant collections of Cubism of his time, comprised of more than a hundred works by the main proponents of the movement, whose works adorned the walls of his apartment. Dutilleul is also famous as a collector of Modigliani; over the course of his life a total of 55 of Modigliani's paintings and works on paper passed through his hands.

Discussing Dutilleul's role in the development of Modernist art in the early twentieth century, Francis Berthier wrote: 'In a 1955 interview, the great dealer Kahnweiler said that, during the heroic period of Cubism, "a gallery, painters and the owner of the gallery could survive on very few collectors, three or four; true, these were loyal friends. First and foremost in France, Roger Dutilleul, who was from the very outset passionate about collecting". Collectors like Roger Dutilleul were thus essential to the development of avant-garde art. At that point, the avant-garde was quite unrecognized. Painters hailed some decades later as the most representative and important artists of their day were at the time completely unknown' (F. Bertier in *Modigliani: The Melancholy Angel* (exhibition catalogue), Musée du Luxembourg, Paris, 2002-03, p. 410).

As is typical of an avid collector, Dutilleul would periodically edit and refresh his holdings, either selling or trading his works for others that he admired. These magnificent paintings by Fernand Léger, however, were part of a select group that Dutilleul kept in his private collection all of his life. After his death a large part of his collection was donated by Dutilleul's family to the Musée d'Art Moderne de Lille in Villeneuve-d'Ascq, constructed specifically to house Dutilleul's collection and paying homage to the collector's native region in Northern France.



17 FERNAND LÉGER

(1881 - 1955)

Nature morte

signed *Fernand Léger* and titled on the reverse oil on canvas 65 by 54cm.; 25⁵/₈ by 21¹/₄in.

Painted in 1923.

⊕ £ 2,200,000-2,800,000 € 2,590,000-3,290,000 US\$ 2,880,000-3,670,000

PROVENANCE

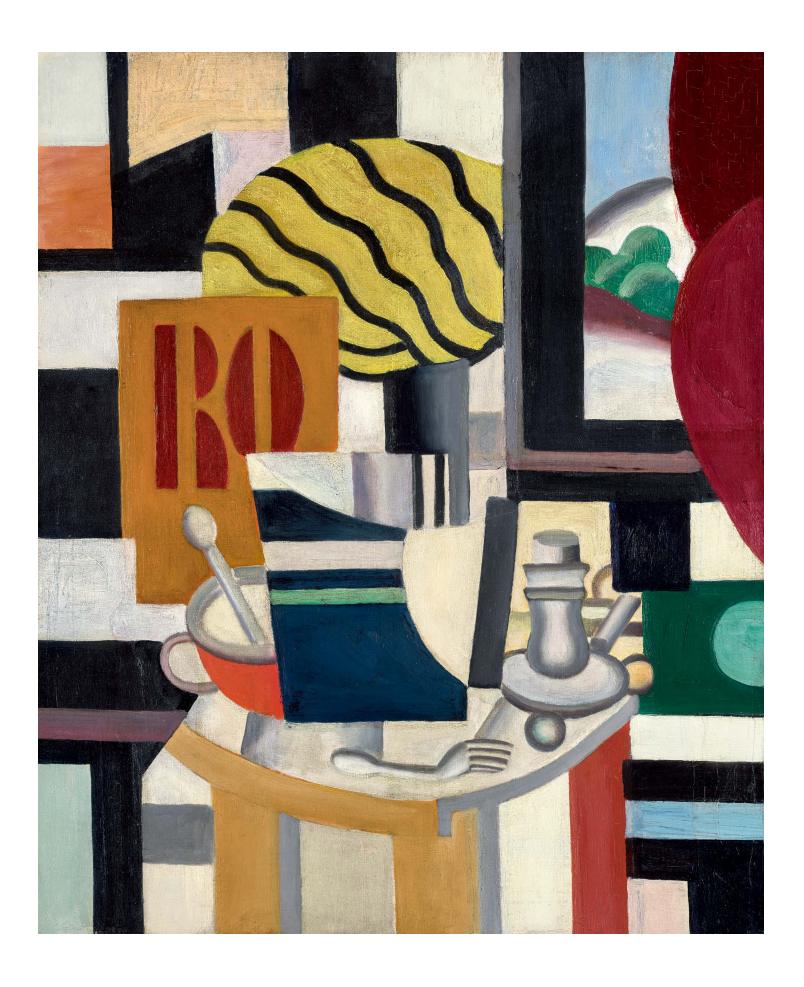
Galerie Louise Leiris, Paris Roger Dutilleul, Paris (acquired from the above) Thence by descent to the present owner

LITERATURE

Georges Bauquier, Fernand Léger. Catalogue raisonné de l'œuvre peint, 1920-1924, Paris, 1992, no. 355, illustrated p. 271

'I organize the opposition of contrasting values, lines and curves. I oppose curves to straight lines, flat surfaces to molded forms, pure local colors to nuances of grey.'

Fernand Léger



NATURE MORTE



Léger's art of the early 1920s was characterised by a shift away from the abstract, mechanical inspirations of the preceding years, as he embraced the domestic, 'animated' settings and a lively bright palette. This period provided a new challenge for Léger, and he began to synthesise organic elements with the more rigid, geometric forms of his earlier career, all within the traditional contexts of still-life and figure painting. While Nature morte retains a pared-down effect achieved by the accumulation of stylised forms and geometric lines, it also presents a tableau brimming with life, from the nature seen through the window to the suggestion of human presence in the depiction of everyday objects on a table top.

Painted in 1923, Nature morte displays an array of objects, their curved, overlapping forms set against a grid of horizontal and vertical lines of the background. Léger's still-lifes from the 1920s present carefully crafted collections of familiar forms, gathered together to achieve utmost balance in both colour and composition. As Léger described: 'I organize the opposition of

contrasting values, lines and curves. I oppose curves to straight lines, flat surfaces to molded forms, pure local colors to nuances of grey. These initial plastic forms are either superimposed on objective elements or not, it makes no difference to me. There is only a question of variety' (quoted in E.F. Fry, Fernand Léger: The Functions of Painting, New York, 1973, pp. 24-25).

In its technique and subject matter Nature morte reflects the influence of various artistic trends as well as the broader cultural and historical context that characterised the post-war epoch. Moving away from the austerity and monochromaticity of Cubism, Léger nonetheless retained the fragmentation of objects in a manner more radical than Picasso's art of this time, and applied this method to the Purist aesthetic pioneered by Le Corbusier and Ozenfant. The use of letters and bright colours connects Léger's art of this period to the Dada aesthetic, while also foreshadowing the Pop Art movement and its use of mass-produced imagery (fig. 1).

The present work is a smaller version of the monumental canvas Nature morte au chandelier of 1922, formerly in the Musée d'Art Moderne de la Ville de Paris (fig. 2). Discussing Léger's compositions from the early 1920s, Christopher Green wrote about the larger version of this image: 'there is one, the grandest and most carefully finished of all, which is far more comprehensively attuned to the Ozenfant and Jeanneret of 1920-1: Nature-morte au chandelier. The pale warmth of the painting, with its intense central note of red for the cup against deep grey-blue, is hardly Purist, and neither is the incisive way the central sharp-edged plane cuts off the hemisphere of the cup, but the clear Cubist analysis of the candlestick, and the way in which the tilted tabletop with its objects are contained by the strict verticals and horizontals of the planar surround, these factors are profoundly Purist' (C. Green, Léger and the Avant-Garde, New Haven & London, 1976, p. 263).

Nature morte illustrates Léger's fascination with film and the cinematographic quality of modern life. The letters 'RO', seen here against a bright orange background reminiscent of a street poster, feature in several other compositions (figs. 2 & 3). They derive from the title of the film La roue ('The Wheel'), for which Léger wrote a review in the journal Comædia in 1922. Léger praised the film's innovations: 'this new element...: close-ups, fixed or moving mechanical fragments, projected at a heightened speed that approaches the state of simultaneity' (quoted in Fernand Léger 1911-1924, The Rhythm of Modern Life (exhibition catalogue), Kunstmuseum, Wolfsburg & Kunstmuseum, Basel, 1994, p. 25). Whilst in Nature morte Léger takes as his theme the somewhat traditional imagery of a domestic interior setting, without any direct depictions of a mechanised world, his painterly technique is clearly indebted to the mechanical and cinematic elements that fascinated him in La roue. He builds the composition out of overlapping and fragmented shapes and objects, with the film's title making a cameo appearance. Whilst the interior setting and the bucolic landscape seen through the window present a thematic departure from paintings such as La Ville, a series of depictions of modern urban life that Léger executed several years earlier, Nature morte displays the same sense of simultaneity and dynamism and is an exceptional example of the way Léger's art responded to the complexities and changing pace of modern life.



Fig. 2



Fig. 3

Fig. 2, Fernand Léger, *Nature morte au chandelier*, 1922, oil on canvas, formerly at the Musée d'Art Moderne de la Ville de Paris, Paris

18 FERNAND LÉGER

(1881 - 1955)

Le buste

signed *F. Léger* and dated *25* (lower right); signed *F. Léger*, dated *25* and inscribed *Nature-morte* on the reverse

oil on canvas

65 by 50cm.; 255/8 by 195/8in.

Painted in 1925.

⊕ £ 1,300,000-1,600,000 € 1,530,000-1,880,000 US\$ 1,710,000-2,100,000

PROVENANCE

Galerie Louise Leiris, Paris

Roger Dutilleul, Paris (acquired from the above)

Thence by descent to the present owner

LITERATURE

Maurice Raynal, 'Fernand Léger', in *Cahiers d'Art*, Paris, vol. 1, no. 4, May 1926, illustrated p. 64 (before the painting was signed)

Tériade, 'Fernand Léger', in *Cahiers d'Art*, Paris, 1928, illustrated p. 68 (before the painting was signed)

'Fernand Léger au Kunsthaus de Zurich', in *Cahiers d'Art*, Paris, 1933, 8ème année, no. 3-4, illustrated (before the painting was signed)

Georges Bauquier, *Fernand Léger. Catalogue raisonné de l'œuvre peint, 1925-1928*, Paris, 1993, no. 426, illustrated p. 61



LE BUSTE







Fig. 2

In the mid-1920s Léger created paintings that defy the boundaries of traditional genres, and Le buste is a great example of his innovative compositions of this time. Depicting a range of near-abstract forms and highly stylised fragments of everyday objects, it brings together seemingly disparate pictorial elements: sharp lines are combined with soft, organic shapes, while an earthy, subdued palette is enlivened by bright orange and red hues. Verging between figuration and abstraction, Le buste combines purely abstract forms with recognisable images of a bust seen in profile and a flower. In this composition, Léger juxtaposed two ways of painting: the figure and the plant are rendered in soft, curved shapes in a chiaroscuro technique which stands in sharp contrast to the flatly painted planes of pure, unmodulated pigment used for the abstract passages. Both techniques can be seen as the artist's reflections on the nature of painting. While the large blocks of solid pigment reflect Léger's belief in the key role of pure colour, the chiaroscuro elements are stylised to the point of representing a direct reference to a work of art, rather than attempting to imitate nature.

Fig. 1, Fernand Léger, Le miroir, 1925, oil on canvas. The Museum of Modern Art, New York

Fig. 2, Giorgio de Chirico, Le chant d'amour, 1914, oil on canvas The Museum of Modern Art, New York

In Le buste Léger uses fragmented and overlapping images as principal elements of the composition, creating complex and perplexing spatial relationships within the two-dimensional plane of the canvas. As in several other composition from this time (fig. 1), the artist depicts a fragmented image of a human bust, whose gender here is ambiguous and identity unknown. The figure's full, classical features and monochrome palette identify it as a work of art rather than a direct likeness of a particular model. While its voluminous shape could be interpreted as a sculpted bust, reminiscent of a fractured antique marble, it is at the same time seen within a frame which would suggest that it is a painted image, a picture within a picture. Reflecting the influence of Giorgio de Chirico's metaphysical paintings (fig. 2), such spatial ambiguities and fragmentation of the human body were ideas also embraced by Léger's contemporaries associated with the Surrealist movement (fig. 3). Similarly, the inclusion of a stencilled letter against the flat orange background is arguably a legacy of Dada, whose key elements were blurring the boundaries between high and low art and the use of collage.

Fig. 3, René Magritte, Le double secret, 1927, oil on canvas, Musée National d'Art Moderne, Paris

'I had broken the human body, so I set about putting it together again and rediscovering the human face... I wanted a rest, a breathing space. After the dynamism of the mechanical period, I felt a need for the staticity of figures.'

Fernand Léger

Writing about Léger's paintings executed between 1925 and 1927, Christopher Green commented: 'They are the product of a pictorial idea of the figure or object whose brutal "plastic" simplicity is personal, but which is the product of an approach to the realities of modern life indelibly tinged with the idealism of L'Esprit Nouveau, an approach which remains stubbornly "realist" but whose highly selective vision of the world picks out the most useful, the most geometrically "pure", the most precisely finished of its manufactures, and subjects even the nude or the figurative fragment to the mass-production yet "classical" values thus extracted' (C. Green, Léger and the Avant-Garde, New Haven & London, 1976, p. 310). This complex interplay between purist, classical and plastic qualities that characterise Léger's paintings from the mid-1920s is beautifully exemplified by the present composition.

The elegant and clearly delineated elements of *Le buste* point to the impact of the Purism of Amédée Ozenfant and Le Corbusier on Léger's painting during this time. A search for classical beauty and balance that characterised the so-called rappel à l'ordre influenced many avant-garde artists working in Europe in the 1920s. After a decade disrupted by World War I, during which time Léger found inspiration in the mechanisation of society, he was ready for a change. As he remarked: 'I had broken the human body, so I set about putting it together again and rediscovering the human face... I wanted a rest, a breathing space. After the dynamism of the mechanical period, I felt a need for the staticity of figures' (quoted in Fernand Léger (exhibition catalogue), The Museum of Modern Art, New York, 1998, p. 188). In part this change in subject matter may be attributed to the inner dynamics of Léger's own situation as he sought to rediscover a sense of equilibrium that had been suppressed during the preceding tumultuous decade, as well as to broader cultural currents of the epoch, of which he was a pioneering figure.



Fig. 3

19 ALBERTO GIACOMETTI

(1901 - 1966)

Tête de Diego

aluminium

height: 13.6cm.; 53/8in.

Executed *circa* 1953 and cast in an edition of 3. The present example was cast *circa* 1962.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti Database under number AGD4231.

£ 500,000-700,000 € 590,000-825,000 US\$ 655,000-920,000

PROVENANCE

Acquired from the artist by the father of the present owner

'One might say that Diego was to Giacometti what the still-life was to Morandi or Mont-Saint-Victoire to Cézanne. Diego's features were etched on Giacometti's mind.'

Patrick Elliott in Alberto Giacometti (exhibition catalogue), Scottish National Gallery of Art, Edinburgh, 1996, p. 23





TÊTE DE DIEGO

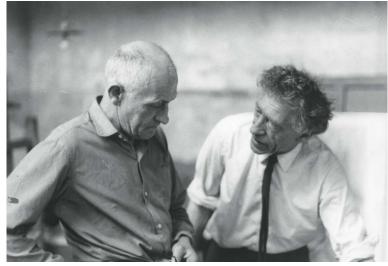


Fig. 1

Diego Giacometti remained Alberto's primary model throughout the artist's career and it was through numerous representations of his brother, translated both to paper and into bronze, that Alberto strove to demystify all that was concealed within a human head. Although preferring to work from memory, Giacometti repeatedly had his brother sit for him. Diego enabled Giacometti to study and best capture the emotive power of the human face and approach a familiar subject with the artist's characteristic probing intensity opening a dialogue between sitter and viewer: 'These sculpted faces compel one to face them as if one were speaking to the person [...], meeting his eyes and thereby understanding better the compression, the narrowing that Giacometti imposed on the chin or the nose or the general shape of the skull. This was the period when Giacometti was most strongly conscious of the fact that the inside of the plaster or clay mass which he modelled was something inert, undifferentiated, nocturnal, that it betrays the life he sought to represent, and that he must therefore strive to eliminate this purely spatial dimension by constricting the material to fit the most prominent characteristics of the face' (Yves Bonnefoy, Alberto Giacometti, A Biography of His Work, Paris, 1991, pp. 432-436).

In the 1950s Giacometti moved away from the elongated figures of his walking men and standing women that prevailed during his war and post-war years and began working on sculpting several series of heads and half-length busts. These sculptures produced between 1951 and 1957 are some of Giacometti's most formally radical, and already in *Tête de Diego* we begin to see the narrowing of the face which would culminate

in the remarkable Grande tête mince of 1955. Many of Giacometti's works of the 1950s, such as the present Tête de Diego, were designed without bases and executed using the matière pétrie, or kneaded method. This imbued each work with a heightened expressivity and created a textural surface redolent of the human face. Diego's expression remains resolute and the hollows of his eyes convey a steady gaze evoking the nobility found in the busts of Roman emperors and Egyptian pharaohs. Such adept manipulation of the medium invites the viewer's gaze and creates a sculpture replete with emotional impact. Diego's features lend themselves well to the artist's deeply intimate and hands-on method of working. The distinctive bridge of his nose is rendered instantly recognisable and this physiognomic similarity to Diego which permeates Giacometti's thematic explorations of the head infuses the projects with an almost autobiographical narrative. These varying representations of his sitter combined with Giacometti's endless reworking of the material serve to emphasise the fluidity of perception. The human face is constantly changing as is our comprehension of it. No matter how well we familiarise ourselves with a certain face we can never know completely what lies beneath it.

Coming from an edition of only three casts, *Tête de Diego* is particularly striking as it is made in aluminium, a departure from the customary bronze. The other two examples of *Tête de Diego* - also cast in aluminium - today reside at the Fondation Giacometti in Paris and at the Worcester Art Museum in Massachusetts. The present work was acquired directly from Giacometti by the father of the present owner and this February marks its first appearance at auction.



20 JOAN MIRÓ

(1893 - 1983)

Groupe de personnages

signed *Miró* (lower right); signed *Joan Miró*, titled and dated 17/X/1938, on the reverse

oil and charcoal on canvas

73 by 92cm.; 28³/₄ by 36¹/₄in.

Painted on 17th October 1938.

‡ ⊕ £ 3,000,000-5,000,000 € 3,530,000-5,880,000 US\$ 3,930,000-6,550,000

PROVENANCE

Wladimir Raykis, Paris

Lady Norton, London (acquired from the above in 1943. Sold: Sotheby's, London, 30th April 1969, lot 97)

McCrory Corporation, New York (purchased at the above sale and until at least 1980)

Private Collection

Galerie Beyeler, Basel (acquired from the above in 1988)

Acquired from the above by the present owner in 1989

EXHIBITED

London, The Tate Gallery & Zurich, Kunsthaus, *Joan Miró*, 1964, no. 160, illustrated in the catalogue

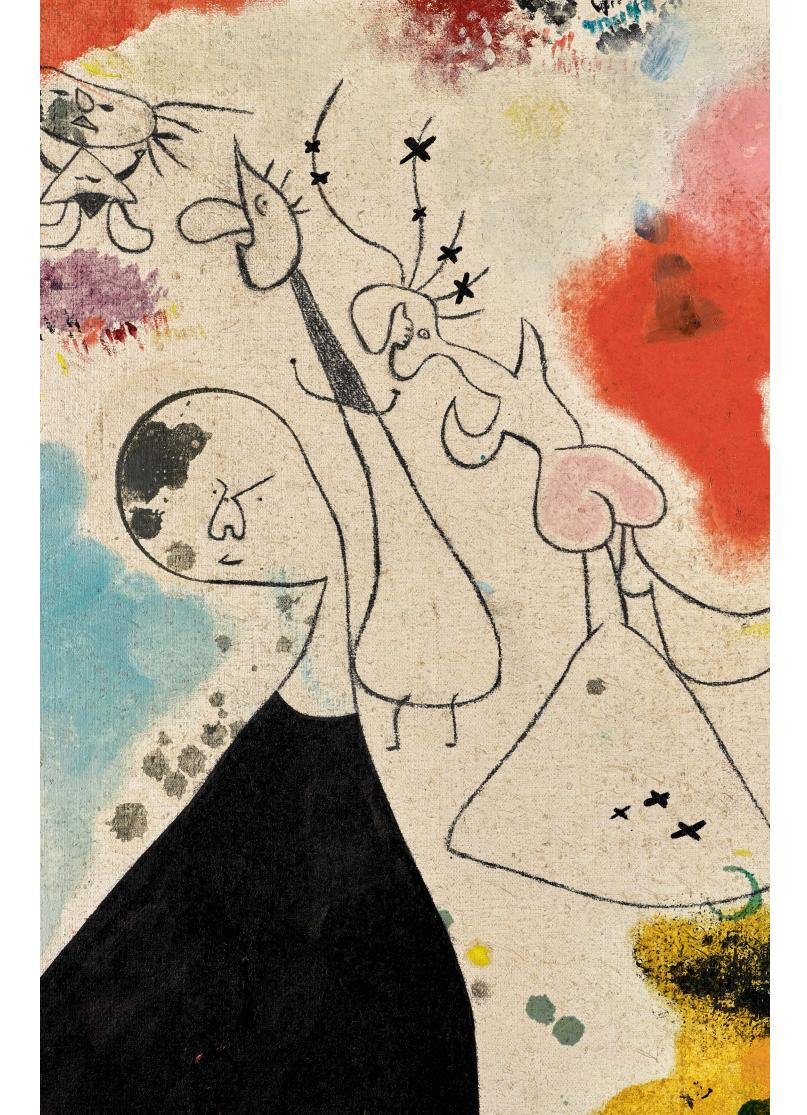
New York, Acquavella Galleries, Inc., Joan Miró, 1972, no. 34, illustrated in colour in the catalogue

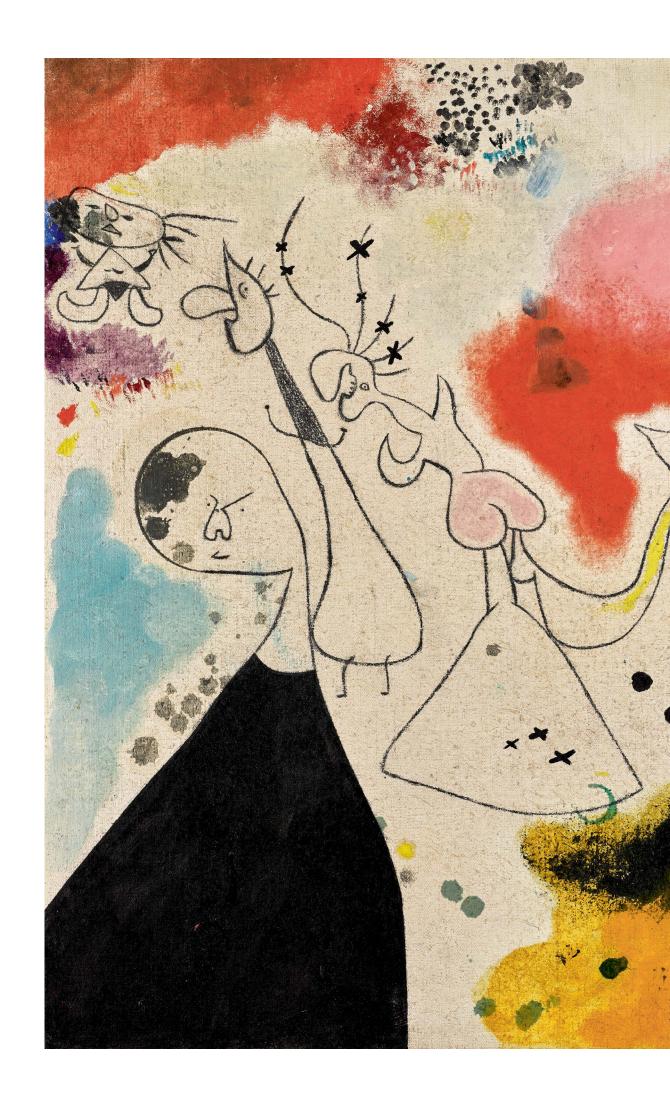
Paris, Galeries Nationales du Grand Palais, *Miró. La couleur de mes rêves*, 2018-19, no. 64, illustrated in colour in the catalogue

LITERATURE

Jacques Dupin, *Joan Miró, Life and Work*, London, 1962, no. 509, illustrated p. 539

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue Raisonné. Paintings*, 2000, vol. II, no. 599, illustrated in colour p. 211







GROUPE DE PERSONNAGES



Fig. 1

When Miró returned to Paris from Barcelona in the autumn of 1936 he experienced something of a crisis. As the political situation in Spain deteriorated, the French capital became, for the first time, not an artistic hub to visit, but a place of exile. Unable to return to his native country and initially without a studio in which to work, Miró faced a creative hiatus. His response to this was to return to reality; the following year he went back to the Académie de la Grande Chaumière where he had studied when he first came to Paris in 1919 and enrolled in the life drawing classes. The drawings from this period are hugely powerful; the female body is broken down and distorted, the human figure made both fantastic and monstrous. Although returning to 'reality' through a historic and conventional artistic process, Miró succeeds in creating works that are highly experimental and modern.

Painted some months later in 1938, *Groupe de personnages* retains the powerful influence of these graphic experiments. The composition is populated by a parade of figures that must be among some of the most vividly imagined of the artist's entire œuvre. The deftly articulated lines that delineate the figures reflect the confidence of the mature artist and Miró orchestrates

the drama of these characters through passages of vivid colour. The range of their emotions is remarkable; through them the artist expresses anger, alarm, revulsion and amusement. The deformation of the human body, which bears a comparison with Picasso's Surrealist figures (fig. 1), borders on the grotesque yet that instinct is overcome by the sheer energy of the composition.

Discussing works from around this period Dupin also argues that 'deformation of the human figure, in works drawn or painted from nature or not, is always related to the artist's inner problems, his secret wound, his unexpressed revolt. [...] The horror he feels is translated into his art (no matter what he expresses) in a gesture that releases instinctual energy. These primitive forces, coloured with eroticism, aggressiveness and bestiality were not inspired by erotic sensations or some morbid obsession, but by tragic passion' (J. Dupin, *Joan Miró*. *Life and Work*, London, 1962, p. 292).

Describing his work from this period in an interview with Denys Chevalier some years later, Miró explained: 'that realism, a certain realism, is an excellent means of overcoming despair, whereas the mistreated form brings you to mutilation, to monstrosity. I therefore returned

Fig. 1, Pablo Picasso, *Le Sauvetage*, 1932, oil on canvas. Sold: Sotheby's, New York, 7th May 2014







Fin 4

of the sign, I ended up envisaging it as an extraordinary enabler of mobility and I treated it as such' (J. Miró, quoted in Miró. La couleur de mes rêves (exhibition catalogue), op. cit., p. 128, translated from French). The works of 1938 have often been considered a precursor to Miró's celebrated Constellations of 1940 (fig. 4). In the present composition there is certainly a sense that his experiments with colour - applying the oil paint in misty patches that often overlap - anticipate his use of gouache and oil wash in the Constellations. More importantly though, the arrangement of the figures - which are beginning to take on the role of signs – creates a rhythmic force across the canvas that imbues the composition with a mobility and energy that would be a significant element of the later series. As Groupe de personnages gloriously reveals, in a period of great political and

to drawing. Reflecting on the inexhaustible possibilities

One of the early owners of the present work was Noel Evelyn, Lady Norton (*née* Hughes) - better known to her friends as 'Peter' - who was a pioneering figure in the British art world in the 1930s. Helped by Roland Penrose, she founded the London Gallery with her

personal turmoil, Miró was nonetheless able to harness

developments in his art.

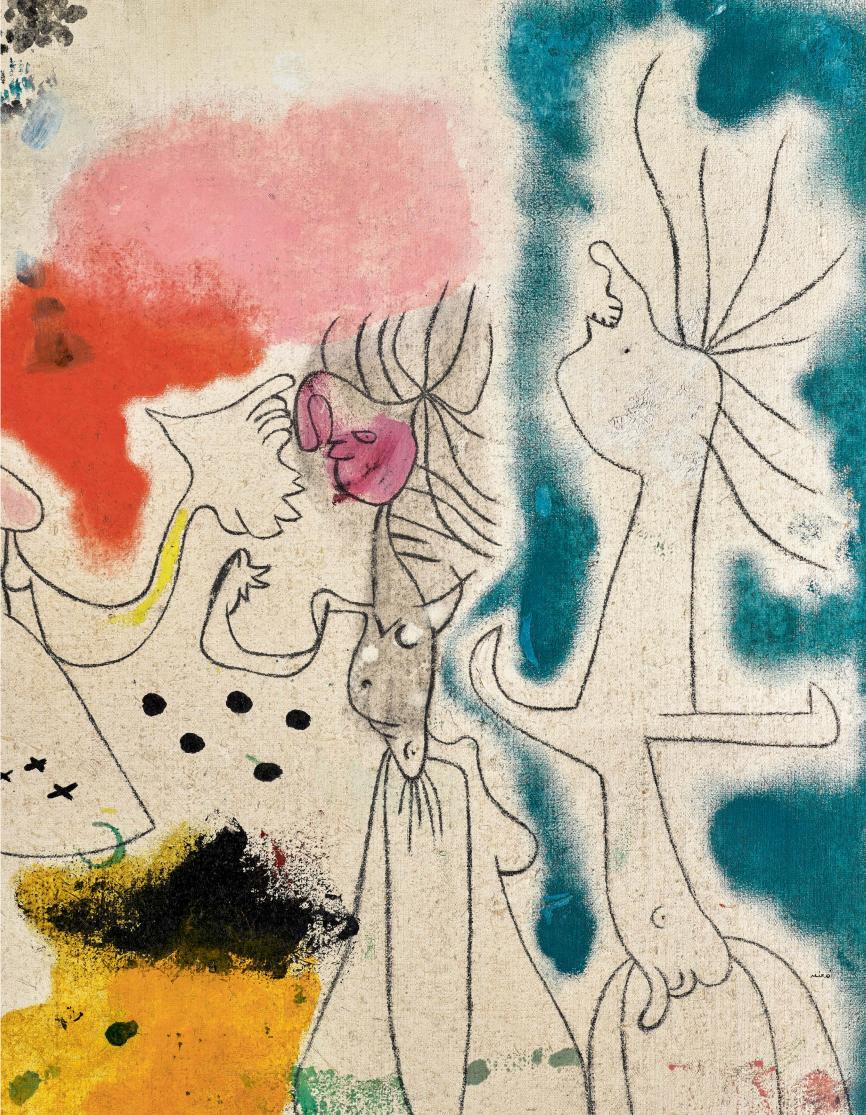
the deep emotions that he felt and achieve important new

cousin Rita Strettell in 1936. A daring venture, the gallery supported and promoted many artists of the avant-garde at a time when the London art market was still catching up with post-Impressionism. In response to the opening of the Entartete Kunst exhibition in Munich in 1937, Norton proposed an exhibition of 'Banned Art' to be held in London, an idea which would later take form as the great Twentieth Century German Art show which not only provided the British public with an unrivalled insight into modern German art, but also an ingenious mechanism to rescue works from private collections under threat from hostile authorities. Although present at its instigation, Norton was not in fact there to see her idea come to fruition - she had left for Warsaw in late 1937 with her husband Sir Clifford who went to take up his appointment to the staff of the British Embassy, and where he worked strenuously to promote a strong Anglo-Polish alliance. After the fall of Poland the Nortons moved to Bern, and after the war Sir Clifford was made Ambassador to Greece. According to her friend John Craxton, Lady Norton transformed the embassy in Athens with her collection of modern, mainly abstract paintings - Craxton also recalled Peter Watson telling him that she was 'Art mad, even madder than I am!'

Fig. 3, Arshile Gorky, *Untitled*, 1944, oil on canvas, The Solomon R Guggenheim Foundation, Peggy Guggenheim Collection, Venice

Fig. 4, Joan Miró, *L'Etoile matinale*, 16th March 1940, gouache, oil and pastel on paper, Fundació Joan Miró. Barcelona

Opposite: detail of the present work



21 GIORGIO MORANDI

(1890 - 1964)

Natura morta

signed *Morandi* (lower right) oil on canvas 30.5 by 45cm.; 12 by 17³/4in. Painted in 1954.

‡ ⊕ £ 600,000-800,000 € 705,000-940,000 US\$ 790,000-1,050,000

PROVENANCE

G. Beliossi, BolognaPrivate Collection, SwitzerlandAcquired from the above by the present owner *circa* 2005

LITERATURE

Lamberto Vitali, *Morandi, Catalogo general*e, Milan, 1983, vol. II, no. 915, illustrated

'It is the miracle of his genius that out of the humble boxes, tin cans, outmoded oil lamps, and dusty bottles, emerge works of art full of poetry and often most justly called "songs without words".'

Vitale Bloch in Giorgio Morandi: Paintings and Prints (exhibition catalogue), Arts Council of Great Britain, London, 1954



NATURA MORTA



Fig. 1

Natura morta, dating from 1954, is an exquisite example of Morandi's mastery of the still-life subject and of the painterly virtuosity with which he combined simple forms and a subtle palette into delicate and perfectly balanced compositions. The theme of the still-life, which remained central to Morandi's art throughout his career, was always guided by his concern to bring together space, light, colour and form, and his great achievement was to reconcile this traditional genre with the abstract aesthetic of his own time. Focusing his artistic efforts on a limited range of subjects, he was able to distil these pictorial concerns to their purest expression.

Like others of his generation, Morandi looked at Italian art of early Renaissance with fresh eyes, conscious of the legacy of tradition as well as the regional and rustic aspects of Italian cultural heritage. Additionally, a key influence was that of Cézanne, whose intense focus on reality and individual way of seeing encouraged Morandi's discovery of the simple geometric solidity of everyday objects. This was to become his subject, although his style moved through several very distinct

phases. The objects, invariably household items such as bottles, jars, pitchers and bowls, were laid out with the calculated precision of a classical composition, yet the way in which they are painted establishes their presence as self-contained forms in space.

The present painting goes far beyond the objective recording of reality. Inanimate objects become enigmatic, like metaphysical portents of unexpected feelings or events. In an article written in 1922, the painter Giorgio de Chirico referred explicitly to this poetic aspect of Morandi's still-lifes: 'These objects are dead for us because they are immobile. But he looks at them with belief. He finds comfort in their inner structure - their eternal aspect. In this way he has contributed to the lyricism of the last important movement in European art: the metaphysics of the common object. However much we may be aware that appearances deceive, we often look at familiar things with the eyes of one who sees and does not know' (G. de Chirico quoted in Giorgio Morandi (exhibition catalogue), Arts Council of Great Britain, London, 1970, p. 6).

Fig. 1, Mark Rothko, *Untitled*, 1969, oil on canvas, National Gallery of Art, Washington, D.C.





22 JULIO GONZÁLEZ

(1876 - 1942)

Daphné

inscribed *González*, numbered *E-A* and stamped with the foundry mark *C. Valsuani Cire Perdue*

bronze

height (not including base): 141cm.; 551/2in.

Executed in iron *circa* 1937 and cast in bronze in an edition of 2 numbered casts plus 6 casts marked 0, 0, 00, E-A, HC and M.E.A.C. MADRID, the last cast being for the Donación González, Barcelona. This example was cast in November 1970.

The authenticity of this work has been confirmed by the Julio González Administration.

£ 400,000-600,000 € 470,000-705,000 US\$ 525,000-790,000

PROVENANCE

Galería Théo (Elvira González), Madrid Acquired from the above by the present owner in 1987

EXHIBITED

Madrid, Fundación Juan March, *Julio González. Esculturas y dibujos*, 1980, no. 18, illustrated in colour in the catalogue (as dating from 1930-33)

New York, The Solomon R. Guggenheim Museum; Berlin, Akademie der Künste & Frankfurt, Städtische Galerie, *Julio González: Plastiken, Zeichnungen, Kunstgewerbe*, 1983, no. 106, illustrated in the catalogue

Madrid, Galería Théo (Elvira González), Julio González, 1987, no. 58

Madrid, Casa del Monte, *Artistas españoles de París: Praga 1946*, 1993-94, illustrated in the catalogue (as dating from 1933-35)

Logroño, Sala Amos del Ayuntamiento & Valladolid, Museo de la Pasión, *Julio, Joan y Roberta González*, 2006, no. 15, illustrated in the catalogue

LITERATURE

Vicente Aguilera Cerni, *Julio González*, Madrid, 1971, another cast illustrated p. 46

Pierre Descargues, *Julio González*, Paris, 1971, no. 12, another cast illustrated p. 29

Vicente Aguilera Cerni, Julio, Joan, Roberta González - Itinerario de una dinastía, Barcelona, 1973, no. 238, another cast illustrated p. 278

Josephine Withers, *Julio González, Sculpture in Iron*, New York, 1978, iron version illustrated p. 61

Jörn Merkert, *Julio González, Catalogue raisonné des sculptures*, Milan, 1987, no. 229, iron version illustrated pp. 261-262

'En Cartel, La Recuperación de Julio González', in *El País*, Madrid, 27th March 1987, another cast illustrated p. 13

'The title itself evokes Ovid's story of metamorphosis in which the beautiful wood nymph is transformed into a tree in order to escape her amorous pursuer, Apollo. The myth itself has all the ingredients of the kind of abrupt and radical transformation to which the Surrealists were attracted.'

Josephine Withers, *Julio González, Sculpture in Iron*, New York, 1978, p. 60



DAPHNÉ



Fig. 1

Executed around 1937, *Daphné* represents the pinnacle of Julio González's skill as a sculptor. An elegant construction of geometric forms, the composition plays on the disparity between a figurative subject and mechanistic abstraction. The subject is the classical myth of Ovid's *Metamorphoses* (Book I), in which the river nymph Daphne transforms into a laurel tree as she flees from Apollo. Cursed by Cupid, she becomes the unwilling object of Apollo's infatuation, but her father, the river god Peneus, intervenes, instigating her metamorphosis from nymph to tree.

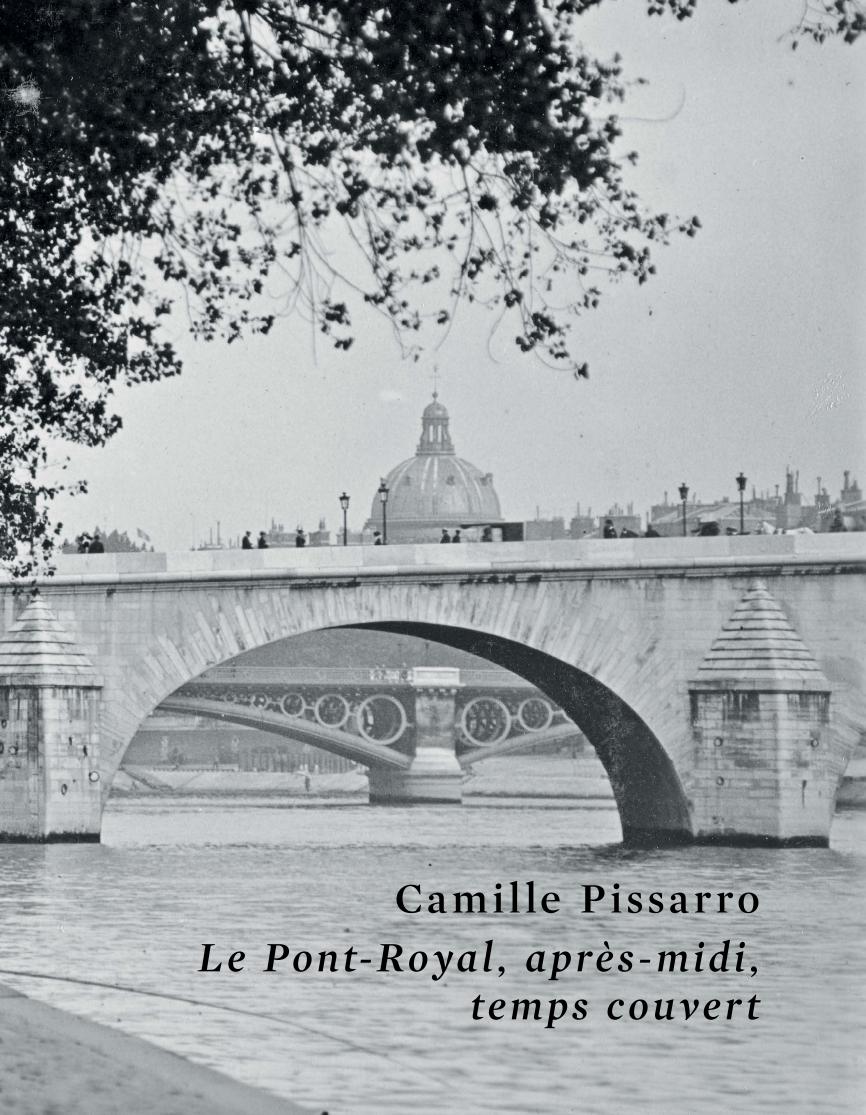
Sculpting this mystifying transformation poses a technical sculptural challenge that has intrigued artists throughout the centuries, with notable examples including Gian Lorenzo Bernini's marble dating from the seventeenth century (fig. 1). Negotiating a transformation between two natural worlds - human and plant - González encapsulates this metamorphosis by using the human figure as a point of departure for abstraction, narrating through the synthesis of geometric forms. Cast in bronze, the overlapping planes of the body of the sculpture echo Cubist and Constructivist art, while the elements of the head resonate with a Surrealist aesthetic.

The elongated shape of Daphné, from which curved shafts wonderfully protrude, echo the branches of the laurel tree. Striking a formal balance between geometry and whimsical naturalism, González gives the work an organic sense of life, invoking a mythical personality within its form. The crafting of the curved lines and spike motifs that emerge from the body of the sculpture gives the work a distinctive silhouette and is a faithful reminder of the artist's early training in his father's metalsmith shop in Barcelona. González moved to Paris in 1900, beginning his career as a painter, but it was his training in autogenous welding at the Renault factory in 1918 and his collaboration with Pablo Picasso in 1928-32 that marked the watershed moment for his sculptural development. A new sculptural language, which González described as 'drawing in space', refined the construction of planar form by distilling the subject to sparse geometric elements. This approach to sculpture and the manipulation of the material came to define his works in the 1930s, of which Daphné is a prime example. It was the last ten years of González's life that proved to be the most fruitful and led him to join Picasso, Brancusi and Alberto Giacometti as one of the pioneers of modern sculpture.

Fig. 1, Gian Lorenzo Bernini, *Apollo and Daphne, circa* 1625, marble, Galleria Borghese, Rome







° 9 23 CAMILLE PISSARRO

(1830 - 1903)

Le Pont-Royal, après-midi, temps couvert

signed C. Pissarro and dated 1903 (lower left)

oil on canvas

50.7 by 65cm.; 20 by 255/sin.

Painted in 1903.

£ 1,200,000-1,800,000 € 1,410,000-2,120,000 US\$ 1,580,000-2,360,000

PROVENANCE

Galerie Bernheim-Jeune, Paris

Galerie Durand-Ruel, Paris (acquired from the above on 29th November 1917)

Duval-Fleury, Paris (acquired from the above on 25th March 1918)

Philippe Bemberg, Lausanne & Paris (acquired circa 1964)

Private Collection (by descent from the above. Sold: Sotheby's, Paris, 23rd March 2018, lot 204)

Purchased at the above sale by the present owner

EXHIBITED

Copenhagen, Charlottenborg, Fransk Malerkunst, 1918, no. 191, illustrated in the catalogue (titled Le Pont Royal, Paris. Aprèsmidi, temps gris)

Lausanne, Palais de Beaulieu, *Chefs-d'œuvre des collections* suisses de Manet à Picasso, 1964, no. 56, illustrated in the catalogue (titled *Le Pont Royal, après-midi, temps gris*)

Paris, Hôtel de Ville, *Paris sous le ciel de la peinture*, 2000, illustrated in colour in the catalogue (titled *Pont Royal, aprèsmidi de pluie, temps gris*)

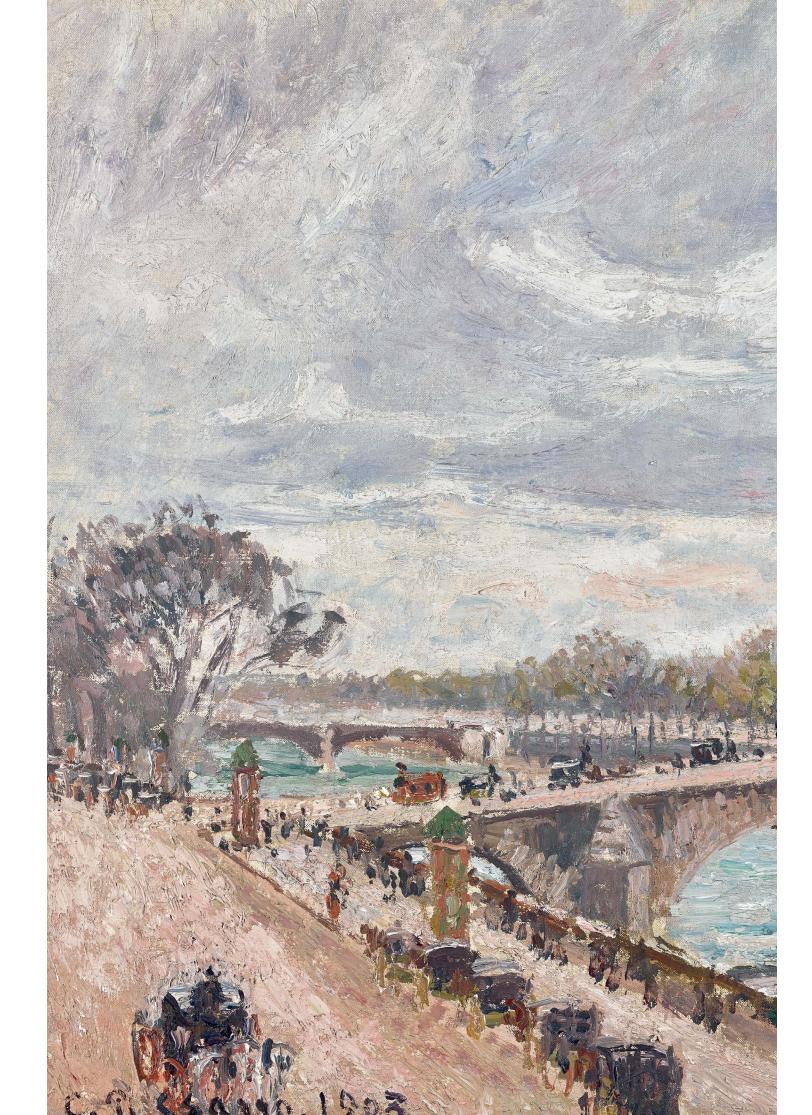
LITERATURE

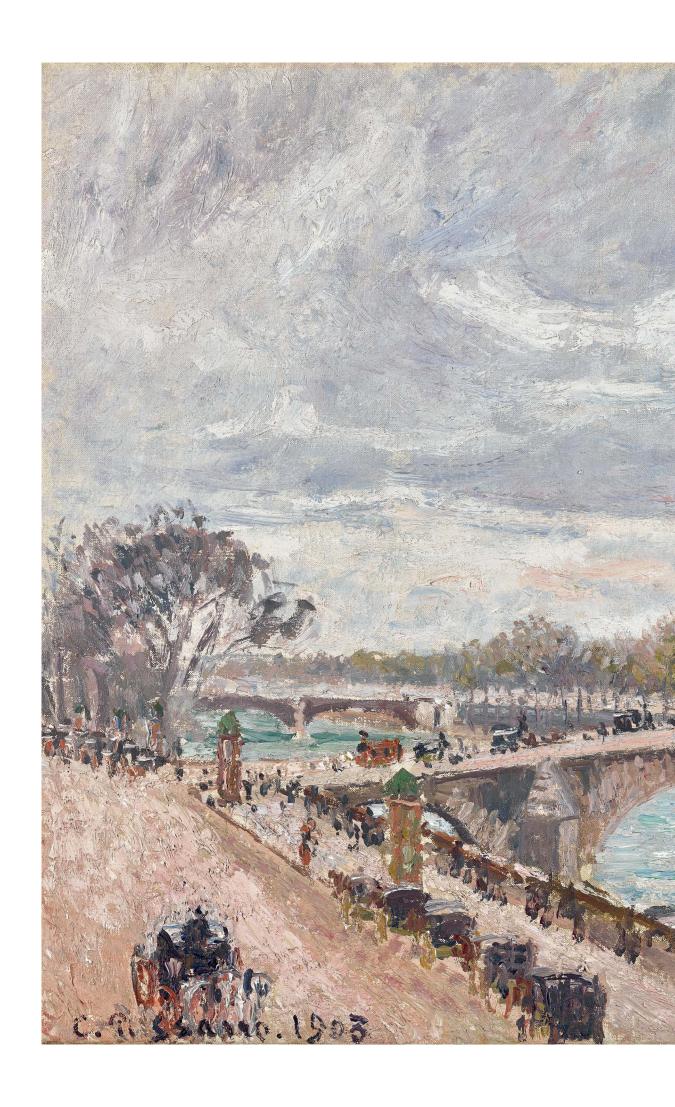
Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro*, *son art - son œuvre*, Paris, 1939, vol. I, no. 1294, catalogued p. 260; vol. II, no. 1294, illustrated pl. 251 (titled *Pont Royal, après-midi, temps gris*)

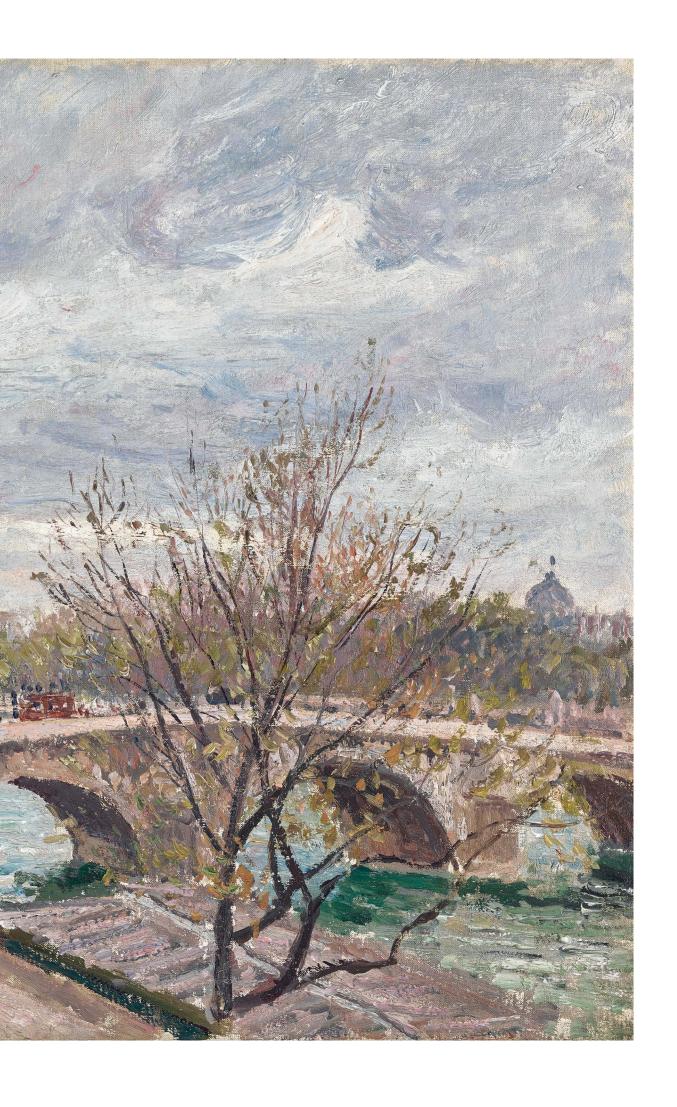
John Rewald, *C. Pissarro*, Paris, 1974, no. 48, illustrated (incorrectly captioned)

Janine Bailly-Herzberg, *Pissarro et Paris*, Paris, 1992, illustrated p. 127 (titled *Pont Royal, après-midi de pluie, temps gris*)

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro*, *Catalogue critique des peintures*, Paris, 2005, vol. III, no. 1487, illustrated in colour p. 900







LE PONT-ROYAL, APRÈS-MIDI, TEMPS COUVERT



Fig. 1

In 1897 Pissarro returned to Paris once more to dedicate his time to capturing the essence of modern life in the city. Although he had settled in the village of Eragny in Normandy in 1884 to paint the tranquillity of the French countryside, many of his pastoral scenes from this time in fact include figures, demonstrating Pissarro's unwavering interest in the relationship between man and his environment. This curiosity brought Pissarro back to the bustling boulevards and lively cafés of the capital and led to his last and most celebrated series of Paris cityscapes.

Beginning with the Gare Saint-Lazare in 1897, Pissarro's depictions of Paris swiftly moved on to the Boulevard Montmartre and the Boulevard des Italiens. The following year, he painted a series of views of the Avenue de l'Opéra and the Jardins des Tuileries before painting the nearby Square du Vert-Galant and the Pont Neuf. Each time the artist would stay in a hotel room or rent an apartment allowing him to paint from his window and repeat the motif in different variations reflecting the changing light, weather or season. *Le*

Pont-Royal, après-midi, temps couvert belongs to his fourth and final series created from the artist's room at the Hôtel du Quai Voltaire on the left bank, overlooking the Pont Royal and the Jardins des Tuileries. A closely related painting from the same year, Le Pont-Royal et le pavillon de Flore, temps gris now in the Musée du Petit Palais in Paris shows the same scene from a slightly different angle on the Quai Voltaire including the southwest end of the Louvre (fig. 1).

From the artist's position in his apartment we are offered a higher viewpoint than at street level. It creates a broad field of vision in which Pissarro was able to observe and capture the constant flow of city life. Pedestrians and carriages are captured with hurried brushstrokes emphasising the dynamic movement of the metropolis. The richly painted sky in the upper half of the canvas beautifully illustrates Pissarro's appreciation of texture and brushwork and its ability to convey liberty, spontaneity and the sense of freshness that were key to the artist's œuvre.

Fig. 1, Camille Pissarro, *Le Pont-Royal et le pavillon de Flore, temps gris*, 1903, oil on canvas, Musée du Petit Palais, Paris



24 PIERRE BONNARD

(1867 - 1947)

Femme accroupie or Nu au tub

signed Bonnard (lower left)

oil on canvas

75.4 by 53cm.; 295/8 by 201/8in.

Painted in 1913.

£ 600,000-900,000 € 705.000-1.060.000 US\$ 790.000-1.180.000

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired from the artist in 1913)

Private Collection, Prague (acquired from the above)

Roger Fry, London

Galerie Bernheim-Jeune, Paris (acquired from the above in 1928)

De Freune Collection, Paris

Galerie Bénézit, Paris

Galerie Bernheim-Jeune, Paris (acquired from the above in 1937)

Acquired from the above by the family of the present owners $\it circa$ 1937

EXHIBITED

Paris, Galerie Bernheim-Jeune, Bonnard, œuvres récentes, 1913, no. 11

Tokyo; Museum of Tsukuba Ibaraki (and travelling in Japan), *Premiers chefs-d'œuvre des grands maîtres Européens*, 1991-92, no. 46

Balingen, Stadthalle, L'Eternel féminin: from Renoir to Picasso, 1996, no. 18, illustrated in colour in the catalogue

Paris, Musée d'Art Moderne de la Ville de Paris, *Pierre Bonnard, I'œuvre d'art, un arrêt du temps*, 2006, no. 22, illustrated in colour in the catalogue

LITERATURE

Claude Roger-Marx, *Bonnard*, Paris, 1924, illustrated p. 33 (titled *Tub* and as dating from 1911)

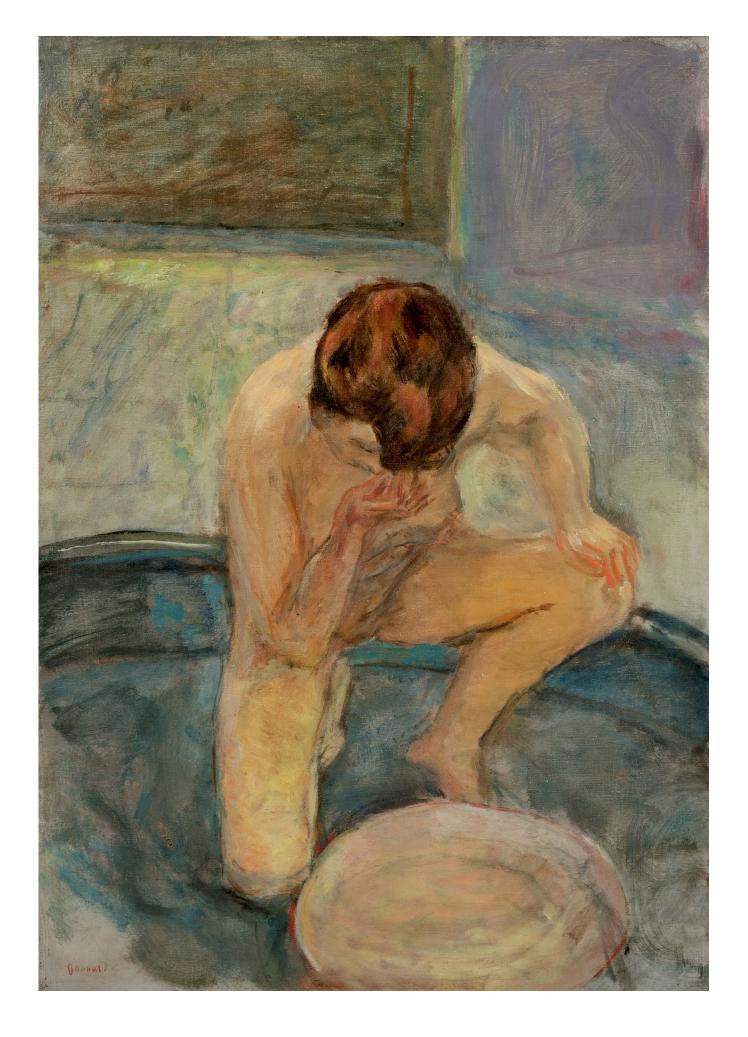
P.-F. Millard, 'Figure Painting of the Twentieth Century', in *The Studio*, vol. 143, January-June 1952, illustrated p. 166

Jean & Henry Dauberville, *Bonnard. Catalogue raisonné de l'œuvre peint*, Paris, 1968, vol. II, nos. 773 & 886, catalogued and illustrated twice pp. 318 & 397 (under no. 886 as dating from 1916)

Michel Terrasse, *Bonnard: du dessin au tableau*, Paris, 1996, illustrated p. 120

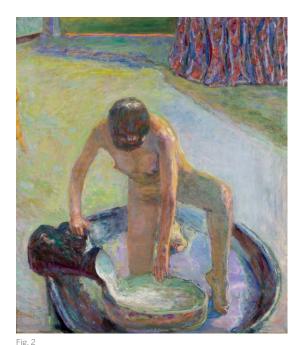
'We are always made acutely aware that whatever the subject of the painting – a nude, a still life, a landscape – what we are being asked to witness (and to participate in) is the process of looking. But it is in the paintings of Marthe above all that we find Bonnard portraying himself as the ever-attentive, watchful presence.'

Sarah Whitfield, 'Fragments of Identical World', in Bonnard (exhibition catalogue), Tate Gallery, London, 1998, p. 17



FEMME ACCROUPIE OR NU AU TUB





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In *Femme accroupie* Bonnard depicts Marthe, his longtime companion and muse who inspired the majority of his paintings of nudes in domestic interiors. Here the model is seen crouching in a bath tub in a setting similar to that depicted by Degas, whom Bonnard greatly admired, in several pastels (fig. 1) and a bronze. While her body is depicted frontally and is open to the viewer's gaze, her head is bent down in a pose of introspection, a device Bonnard employed as a means of establishing a boundary between the figure and the viewer. There was a fine line between openness and vulnerability that was inherent in these compositions of nudes, and here Bonnard's careful attention to the woman's pose ensures the delicate balance of the two.

With wide sweeping brushstrokes Bonnard has indicated the large bath tub and elements of the background, all of which are cropped by the narrow format of the composition. With this pictorial device he encourages the observer to imagine the domestic space beyond the scope of the canvas. By comparison with a larger and more detailed canvas of the same subject, now at the Musée d'Orsay (fig. 2) as well as with the artist's photograph of Marthe (fig. 3), it can be understood that the rectangular shape on the left denotes a door, whilst the purple form on the right corresponds to the curtain. A ray of sunlight that is coming through the open door beautifully and subtly illuminates the woman's back.

Discussing Bonnard's portrayals of Marthe, Sarah Whitfield wrote: 'Marthe is almost always seen in her own domestic surroundings, and as an integral part of those surroundings. [...] In a sense many of these works are variations on the theme of the artist and his model as well as on the double portrait. This is the case even when Bonnard is not visible. [...] We are always made acutely aware that whatever the subject of the painting – a nude, a still life, a landscape – what we are being asked to witness (and to participate in) is the process of looking. But it is in the paintings of Marthe above all that we find Bonnard portraying himself as the ever-attentive, watchful presence' (S. Whitfield, 'Fragments of Identical World', in *Bonnard* (exhibition catalogue), Tate Gallery, London, 1998, p. 17).

Femme accroupie was acquired from the artist by the Galerie Bernheim-Jeune in 1913, the year it was painted. In the 1920s it was in the collection of Roger Fry, the famous English artist and critic who was one of the leading members of the Bloomsbury Group. Fry was a great admirer of French Post-Impressionist painting and was pivotal in raising public awareness of modern art in Britain. The famed art historian Kenneth Clark wrote: 'In so far as taste can be changed by one man, it was changed by Roger Fry' (K. Clark quoted in Ian Chilvers, 'Fry, Roger', in Oxford Dictionary of Art and Artists, Oxford, 1990).

Fig. 1, Edgar Degas, Femme au tub, 1886, pastel on paper. Hill-Stead Museum, Connecticut

Fig. 3 (opposite), Pierre Bonnard, *Marthe au tub*, 1908-10, photograph, Musée d'Orsay, Paris



25 OSKAR KOKOSCHKA

(1886 - 1980)

Dr Robert Freund II

signed O.K. (lower left)

oil on canvas

75 by 54.6cm.; 29½ by 21½in.

Painted in 1932.

‡ ⊕ £ 300,000-400,000 € 353,000-470,000 U\$\$ 393,000-525,000

PROVENANCE

Paul Westheim, Berlin (acquired by July 1933 when sent by him to the Kunsthaus, Zurich)

Charlotte Weidler, Berlin

Margarete Schultz, Great Neck, New York

Serge Sabarsky Gallery, New York

Georg Waechter Memorial Foundation, Geneva (acquired from the above in May 1975. Sold: Sotheby's, New York, 1st May 1996, lot 8)

Purchased at the above sale by the present owner

EXHIBITED

Bordeaux, Galerie des Beaux-Arts, *Oskar Kokoschka*, 1983, no. 27, illustrated in the catalogue

Vevey, Musée Jenisch, Hommage à Oskar Kokoschka, 1984, no. 17

Gent, Museum voor Schone Kunsten & Liège, Salle Saint-Georges, Oskar Kokoschka, 1987, no. 33, illustrated in colour in the catalogue

LITERATURE

Hans Maria Wingler, Oskar Kokoschka, The Work of the Painter, Salzburg, 1958, no. 254, listed p. 320 (described as 'probably destroyed')

Paul Westheim, 'Erinnerung an eine Sammlung', in *Kunstwerk*, vol. 5-6, 1960, mentioned n.p.

Johann Winkler & Katherina Erling, *Oskar Kokoschka, Die Gemälde*, Salzburg, 1995, no. 269, mentioned p. 6

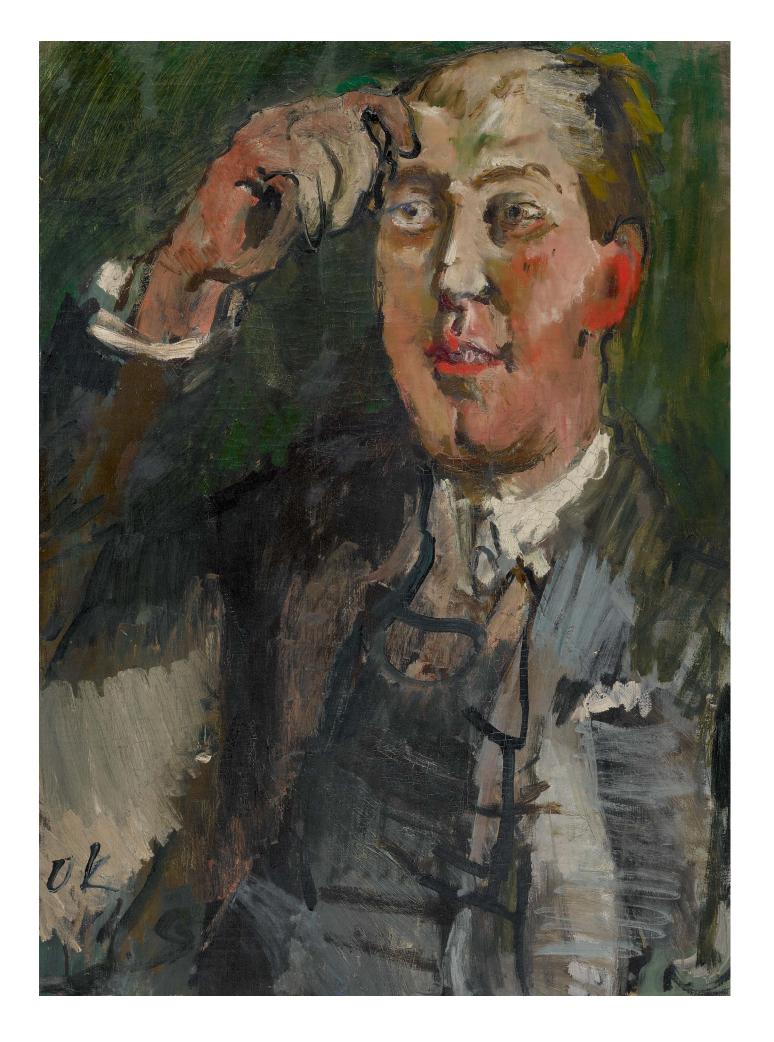
Christina Feilchenfeldt, '...meine Bilder zerschneidet man schon in Wien'. Das Porträt des Verlegers Robert Freund von Oskar Kokoschka', in Uwe Fleckner (ed.), Das verfemte Meisterwerk. Schicksalswege moderner Kunst im 'Dritten Reich', Berlin, 2009, mentioned pp. 259-279

Stephan Koldehoff, Die Bilder sind unter uns. Das Geschäft mit der NS-Raubkunst, Frankfurt am Main, 2009, mentioned pp. 42 & 52

Melissa Müller & Monika Tatzkow, *Verlorene Bilder, Verlorene Leben. Jüdische Sammler und was aus ihren Kunstwerken wurde*, Munich, 2009, illustrated in colour p. 35

Ines Rotermund-Reynard, 'Erinnerung an eine Sammlung. Zu Geschichte und Verbleib der Kunstsammlung Paul Westheims', in Claus-Dieter Krohn (ed.), *Gedächtnis des Exils. Formen der Erinnerung*, Munich, 2010, mentioned pp. 151-193

Werkkatalog der Gemälde von Oskar Kokoschka, Online-Katalog, www.oskar-kokoschka.ch, no. 1932/1, illustrated in colour





DR ROBERT FREUND II



Fig. 2

Dr Robert Freund II is a wonderful example of Oskar Kokoschka's famously emotionally intense and psychologically charged portraiture. From the outset, Kokoschka's handling of this genre broke with convention in almost every respect. Most importantly, he wanted to bring to the surface what was invisible to the naked eye and would do so by depicting the sitter in their natural surroundings. He engaged the subject in conversation throughout the session to capture their gestures and movements in a realistic and expressive way. This is particularly evident in the current work where the sitter's hand is drawn to his forehead as if in mid-speech or thought. To the artist, this was a far more direct and telling way of capturing a sitter's personality and their emotions than using attributes such as dress or background to communicate their social or professional background.

The present work is the second of two portraits painted of Dr Robert Freund (fig. 2), a German publisher and personal friend of Oskar Kokoschka. In 1926, Freund became an associate of the Piper Publishing House in Munich which published reproductions of both Old Master paintings and Modern Art. It particularly focused on the publication of German avant-garde artists, most famously the *Der Blaue Reiter* almanac edited by Wassily Kandinsky and Franz Marc in 1912. Fluent in both English and French, Freund had a lasting impact on the publishing house and expanded its repertoire to include prominent international authors such as Marcel Proust and Somerset Maugham.

With the rise of National Socialism and as a Czech national of Jewish descent, Freund's time at Piper came to a premature end in 1936. He moved to Vienna to head the newly founded Bastei Publishing House, again producing titles with an emphasis on art and culture. Inevitably, Freund was unable to continue his work in Austria and Bastei Publishing ceased operation following the Anschluss in 1938. Robert Freund travelled to Switzerland via Paris and ultimately emigrated to New York in 1941 where he founded the Twin Editions Fine Art Publishers. He passed away in New York in 1952.

An earlier portrait of the sitter painted in 1909 was displayed as early as 1910 in the gallery of Paul Cassirer in Berlin as one of the first publicly exhibited works by the artist. In 1938, the painting was cut into four individual pieces by the Gestapo in Vienna. That same year, the fragments travelled to Prague and London where they were exhibited in the *Twentieth Century German Art* show at Burlington Galleries. In 1941 the painting travelled to America with Freund and was subsequently exhibited in Otto Kallir's newly established Galerie St. Etienne. In 1949 the fragments were re-assembled and the painting was re-worked and monogrammed by the artist (fig. 2).

This painting was the subject of a settlement executed in 1974 between Paul Westheim's widow and Charlotte Weidler that released the work from any claim arising from its movements in the WWII period.

FOUR WORKS BY VINCENT VAN GOGH

FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

LOTS 26 - 29









In 1885 Van Gogh settled in the provincial town of Nuenen in Holland and fully dedicated himself to mastering the technique of painting and drawing. Over the next two years, the artist meticulously observed and reproduced the rural life of his surroundings. It would become one of the most formative and important episodes in Van Gogh's development as a painter during which he produced a wealth of drawings and *circa* 200 oil paintings.

Van Gogh began his work by capturing the fields, cottages and churches around his parents' parsonage. He worked fervently and often repeated the same motifs allowing him to focus on technique and brushstroke. Steadily, he became more interested in the human figure and its proportions. The monthly payments he now received from his brother Theo allowed him not only to buy oil paints but also employ sitters for his paintings. Images of farm houses and watermills were soon replaced by scenes of peasants sowing, reaping and working the land. He found inspiration in their manual labour of

harvesting crops and earning what they are. Doing so with their own hands became a spiritual act the artist admired and identified with.

Van Gogh also continued his interest in the question of form as he explains in letters to his brother Theo: '... the stage I have now reached, it is the question of form that matters more to me. I believe the best way to express form is to use almost monochrome colour, with the tones differing mainly in intensity and value' (quoted in Jan Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 146). Throughout his time in Nuenen, Van Gogh's palette would remain muted, allowing him to focus more fully on forms and his subject matter. Letters to his brother demonstrate his emphasis on line rather than colour.

The following four lots beautifully exemplify the artist's interests and focus of his time in Nuenen, showcasing the psychological realism of his subjects and the artist's careful observation of the human body.

Hamilyk feguren legen I lecht van eur raum in en gekerheid scheppen en composeeren doch It bet a state our keppen our souved ligant liet in als own my I liet meet an I have figure held it was a warmen at your held it was a warmen at your head garen windende naverles of aurogypets schollen - En face en en profil 8002 je julks deden on croil que j'imagine - ce n'est pas vrai. /c me souviers - jei een die musterlyte composeeren kom -Of it I eahler klour jak krysen wed it ment want het is een moerelyte effekt. Doch 'h gelaaf wel er eing prour drugen me geleerd Not my nu betreft ih kan neg geen entre scheldery laten seen des noods may geen entrele beekening Man studies month it well en juist danson Kun ih me heel best voorstellen de mogelykkeed er een 150 home dat it ook grif weg composeren Runnen. Comprosesser Plenner.

En frommens I to mountly to be say your want studies ophoral en scheldery begind

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(1853 - 1890)

Peasant Woman Seated

oil on canvas laid down on panel

32.2 by 25cm.; 125% by 9% in.

Painted in Nuenen in June 1885.

The authenticity of this work has been confirmed by the Van Gogh Museum. Amsterdam.

‡ £ 900,000-1,200,000

€ 1.060.000-1.410.000 US\$ 1.180.000-1.580.000

PROVENANCE

Galerie E. Blot, Paris

A. Loewy, Paris (acquired by 1928)

Private Collection, Paris (acquired in the early 1930s)

With Prof. Paul Stolz, Werdorf (acquired circa 1934)

Avanti Galleries Inc., New York

Acquired from the above by the present owner in 1994

EXHIBITED

New York, Avanti Galleries Inc., Vincent van Gogh: Works from the Dutch Period, 1995, no. 6, illustrated in the catalogue

LITERATURE

Jacob-Baart de la Faille, L'Œuvre de Vincent van Gogh. Catalogue raisonné, Paris & Brussels, 1928, vol. I, no. 126, catalogued p. 44; vol. II, no. 126, illustrated pl. XXXIV (titled Paysanne de Nuenen)

Walther Vanbeselaere, De hollandsche periode (1880-1885) in het werk van Vincent van Gogh, Antwerp, 1937, pp. 300, 374 & 415

Jacob-Baart de la Faille, *Vincent van Gogh*, Paris, 1939, no. 150, illustrated p. 129 (titled *Paysanne de Nuenen*)

Jacob-Baart de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, London, 1970, no. F 126, illustrated p. 84

Paolo Lecaldano, *Tout l'œuvre peint de Van Gogh*, Paris, 1971, no. 175, illustrated p. 105 (titled *Paysanne de Nuenen*)

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York & Oxford, 1980, no. 800, illustrated p. 179

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1984, no. 800, illustrated p. 179

Ingo F. Walther & Rainer Metzger, *Vincent van Gogh: Sämtliche Gemälde*, Cologne, 1989, vol. I, illustrated in colour p. 106

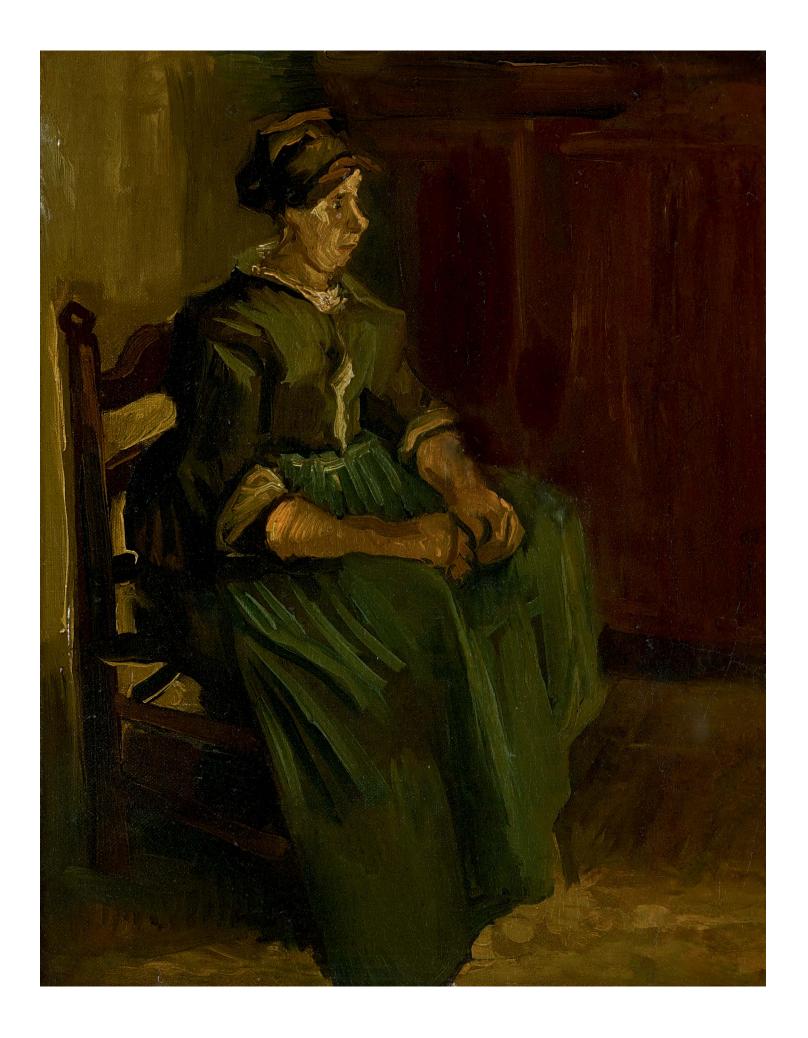
Jan Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, no. 800, illustrated p. 179

Sjraar van Heugten, *Vincent van Gogh. Drawings*, Amsterdam & Bussum, 1997, vol. 2, mentioned pp. 192 & 194

Ingo F. Walther & Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, Cologne, 2001, illustrated in colour p. 106

The present portrait of a peasant woman seated on a chair was painted in June 1885, during the potato harvest. Van Gogh created numerous studies of hands and heads of peasants absorbed in their work but only very few of full-length figures, culminating in what would become his first masterpiece, *The Potato Eaters*. He preferred presenting figures in profile, their dark silhouettes contrasting with the monochrome background. Similarly, the sitter in the present work averts her gaze from the viewer and appears absorbed in her surroundings creating a sense of isolation with which the artist most likely identified.

Van Gogh came to Nuenen to master the technique of drawing and considered this a priority before attempting to proceed painting in oil. While most preparatory works were drawings, in this case, he clearly felt ready to move on to painting and the present work is a testament to his growing artistic maturity. It is one of only a dozen oil paintings he produced as part of this series, several of which are in museums including the Van Gogh Museum, Amsterdam and Musée d'Orsay, Paris.



(1853 - 1890)

Peasant Digging up Potatoes

black chalk on paper

27.4 by 21.7cm.; 10³/₄ by 8¹/₂in.

Executed in Nuenen in June-July 1885.

The authenticity of this work has been confirmed by the Van Gogh Museum, Amsterdam.

‡ £ 450,000-550,000 € 530,000-650,000 US\$ 590,000-720,000

PROVENANCE

H. P. Bremmer, The Hague (acquired by 1911; until 1956)

Private Collection (by descent from the above)

John Streep, New York (acquired in 1957)

Knoedler & Co., New York (1962)

Robert Streuber, New York (sold: Sotheby's, London, 23rd October 1963, lot 73)

W. Spiers (purchased at the above sale. Sold: Sotheby's, London, 4th April 1979, lot 216)

Private Collection, Switzerland

Sale: Habsburg, Geneva, 12th November 1989, lot 20

World House Gallery, New Jersey

Avanti Galleries Inc., New York

Private Collection, New York (acquired from the above in 1989) $\,$

Acquired from the above by the present owner in 1992

EXHIBITED

Amsterdam, Van Wisselingh & Co., Vincent van Gogh. Acquarelles & dessins de l'époque 1881-1885 provenant de collections particulières néerlandaises, 1961, no. 37, illustrated in the catalogue

Striving to improve his proficiency as a draughtsman Van Gogh moved to Nuenen and began working from life, immersing himself within the community: 'I have been keeping watch on these peasant figures and their actions here for one and a half years now, precisely to get some character into it' (Van Gogh quoted in J. van der Wolk & R. Pickvance, *Vincent van Gogh – Drawings*, New York, 1990, p. 131). Detailed in strong strokes of black chalk, *Peasant Digging up Potatoes* demonstrates Van Gogh's deliberate experiments with form. The body of the man is given volume and the artist pays attention to the way in which the figure's clothes react to his movements. The creasing in the material and the lift of the elbow extend the strong diagonal of the rake adding dynamism to the scene.

New York, Avanti Galleries Inc., Vincent van Gogh: Works from the Dutch Period, 1995, no. 7, illustrated in the catalogue

LITERATURE

Jacob-Baart de la Faille, *L'Œuvre de Vincent van Gogh:*Catalogue raisonné, Paris & Brussels, 1928, vol. III, no. 1304, catalogued p. 106; vol. IV, no. 1304, illustrated pl. CXIX

Walther Vanbeselaere, De hollandsche periode (1880-1885) in het werk van Vincent van Gogh, Antwerp, 1937, pp. 275 & 413

Jacob-Baart de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, London, 1970, no. F 1304, illustrated p. 456

Jan Hulsker, The Complete Van Gogh: Paintings, Drawings, Sketches, New York & Oxford, 1980, no. 847, illustrated p. 191

Jan Hulsker, The Complete Van Gogh: Paintings, Drawings, Sketches, New York, 1984, no. 847, illustrated p. 191

Jan Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, no. 847, illustrated p. 191

Sjraar van Heugten (ed.), *Vincent van Gogh Drawings. Van Gogh Museum*, Amsterdam & London, 1997, vol. II, no. 177b, illustrated p. 218 (titled *Man Lifting Potatoes*); mentioned pp. 196, 215 & 218

The present work is one of several similar drawings produced during this period depicting workers in the field, many of which are at the Van Gogh Museum, and yet *Peasant Digging up Potatoes* is an exceptional example of the artist's rich execution and composition. Unlike other explorations of the subject matter, here Van Gogh gives form to the potatoes in the foreground, their round bodies standing out against the hatching, and he develops the background more extensively through the conical sheaves of wheat giving a suggestion of compositional depth that is often lacking in the more two-dimensional works on paper from this period.



(1853 - 1890)

Orphan Man

pencil and ink and watercolour wash on paper

34 by 27.4cm.; 133/8 by 103/4in.

Executed in The Hague in September-December 1882.

The authenticity of this work has been confirmed by the Van Gogh Museum, Amsterdam.

‡ £ 400,000-500,000 € 470,000-590,000 US\$ 525,000-655,000

PROVENANCE

H. P. Bremmer, The Hague (until 1956)

Private Collection, The Hague (by descent from the above)

F. Bremmer, The Hague (acquired by 1970)

Spencer Samuels Gallery, New York

Private Collection, Seattle (acquired by 1993)

Avanti Galleries Inc., New York

Acquired from the above by the present owner in 1994

EXHIBITED

Paris, Musée Jacquemart-André, Vincent van Gogh, 1960, no. 91

Amsterdam, Van Wisselingh & Co., Vincent van Gogh. Aquarelles & dessins de l'époque 1881-1885 provenant de collections particulières Néerlandaises, 1961, no. 24, illustrated in the catalogue

New York, Avanti Galleries Inc., Vincent van Gogh: Works from the Dutch Period, 1995, no. 3, illustrated in the catalogue

LITERATURE

Moderne Kunstwerken 5, 1907, no. 6, illustrated on the cover

Jacob-Baart de la Faille, *L'Œuvre de Vincent van Gogh. Catalogue raisonné*, Paris & Brussels, 1928, vol. III, no. 1018, catalogued p. 45; vol. IV, no. 1018, illustrated pl. XLVIII (titled *Tête d'homme coiffée d'une casquette*)

Walther Vanbeselaere, De hollandsche periode (1880-1885) in het werk van Vincent van Gogh, Antwerp, 1937, pp. 99, 187 & 409

Jacob-Baart de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, London, 1970, no. F 1018, illustrated p. 377

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York & Oxford, 1980, no. 316, illustrated p. 78 (titled *Orphan Man with Cap, Head*)

Jan Hulsker, The Complete Van Gogh: Paintings, Drawings, Sketches, New York, 1984, no. 316, illustrated p. 78 (titled Orphan Man with Cap, Head)

Jan Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, no. 316, illustrated p. 78 (titled *Orphan Man with Cap, Head*)

'There is no model in Van Gogh's œuvre who is depicted in so many ways as Zuyderland. He can be recognized in drawings of a single figure, groups and in studies of heads. He appears in different outfits and poses and with various attributes' (Sjraar van Heugten, *Vincent van Gogh Drawings. The Early Years 1880-1883*, Amsterdam, 1996, p. 129). Van Heugten refers to Adrianus Jacobus Zuyderland, who lived at the Dutch Reformed Almshouse for Men and Women and who, alongside other residents from the home, would pose for the artist in return for 'a few quarters for an afternoon or morning' (Van Gogh quoted in *ibid.*, p. 129). His easily identifiable features, including his bright white whiskers and the prominent slope of his nose, captivated Van Gogh's imagination.

In addition to featuring in numerous compositions during the Hague period, including the present work and the drawing Worn Out in the Van Gogh Museum, Zuyderland's likeness would later inspire the artist to create his iconic painting At Eternity's Gate, now in the Kröller-Müller Museum in Otterlo (fig. 1). In a letter to the Dutch painter and friend Anthon Van Rappard in September 1881 Van Gogh expressed his enthusiasm towards studying the residents of the almshouse, in addition to shedding some light on the enigmatic title: 'I am very busy working on drawings of a weesman ["orphan man"], as these almsmen are called here. Don't you think the expressions weesman and weesvrouw ["orphan woman"] superb?' (Van Gogh quoted in ibid., p. 128). Van Gogh's expressive blending of mediums in the present work allowed the artist to realistically portray the unique contours of his sitter's face and to poignantly capture his psychological state.

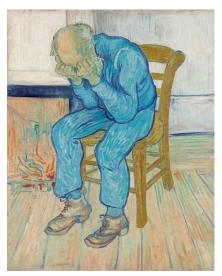
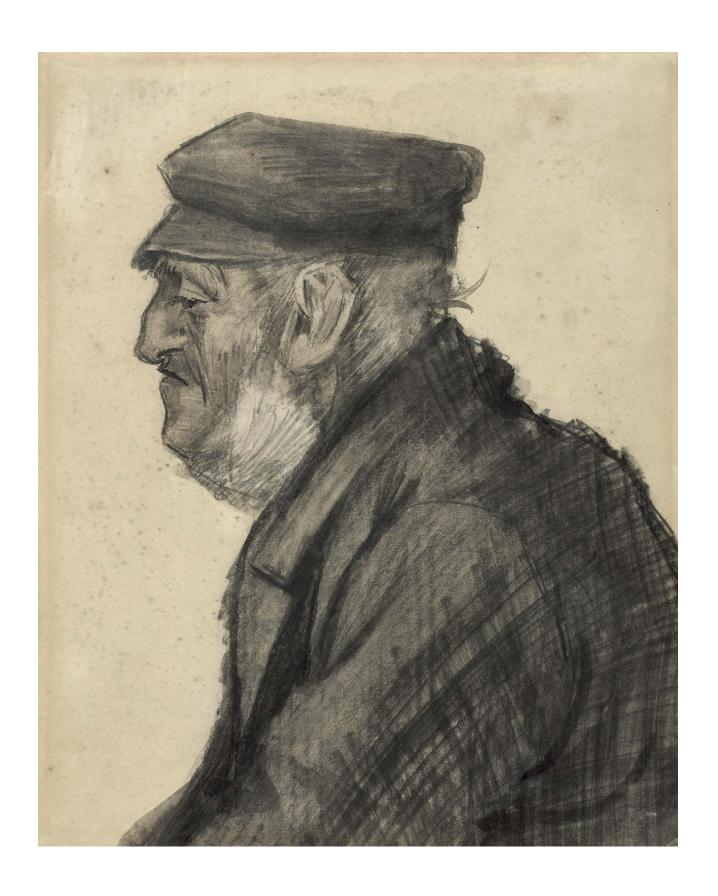


Fig. 1, Vincent van Gogh, *At Eternity's Gate*, 1890, oil on canvas, Kröller-Müller Museum, Otterlo



(1853 - 1890)

Study of a Blacksmith

pencil on paper

45 by 24cm.; 173/4 by 91/2in.

Executed in The Hague in February-March 1882.

The authenticity of this work has been confirmed by the Van Gogh Museum. Amsterdam.

‡ £ 450,000-550,000 € 530.000-650.000 US\$ 590.000-720.000

PROVENANCE

H. P. Bremmer, The Hague (acquired by 1911; until 1956)

Private Collection, The Hague (by descent from the above 1956-1960)

Private Collection, Germany

Sale: Kornfeld und Klipstein, Bern, 11th-13th June 1969, lot 494

Mayfair Kunst, Zug (acquired by 1970)

Sale: Christie's, New York, 12th May 1988, lot 107

Private Collection, New York

Avanti Galleries Inc., New York

Acquired from the above by the present owner in 1993

EXHIBITED

Paris, Hotel George V, Galerie Hopkins-Thomas, *2ème Salon du Dessin de Collection*, 1992

New York, Avanti Galleries Inc., Vincent van Gogh: Works from the Dutch Period, 1995, no. 2, illustrated in the catalogue

LITERATURE

Jacob-Baart de la Faille, *L'Œuvre de Vincent van Gogh: Catalogue raisonné*, Paris & Brussels, 1928, vol. III, no. 1044, catalogued p. 51; vol. IV, no. 1044, illustrated pl. LIV

Walther Vanbeselaere, De hollandsche periode (1880-1885) in het werk van Vincent van Gogh, Antwerp, 1937, pp. 92, 185 & 410

Jacob-Baart de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, London, 1970, no. F 1044, illustrated p. 386 (titled *The Blacksmith: Facing Right*)

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York & Oxford, 1980, no. 208, illustrated p. 55 (titled *A Carpenter with Apron*)

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1984, no. 208, illustrated p. 55 (titled *A Carpenter with Apron*)

Jan Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, no. 208, illustrated p. 55 (titled *A Carpenter with Apron*)

Leo Jansen, Hans Luijten & Nienke Bakker (eds.), Vincent van Gogh, the letters. The complete illustrated and annotated edition, London, 2009, vol. II, letter no. 272, mentioned p. 172

Inspired by the Barbizon school of painters, especially Jean-François Millet, Van Gogh sought the simplicity and higher values of the rustic past. During his time spent in the Hague Van Gogh drew inspiration from those that worked around him, such as the blacksmith, and this provided him with fertile ground in which to further his studies of the human figure. He strove to reinvent the subject with a contemporary twist situating the peasant as the protagonist. The present work depicts

a blacksmith with telling psychological realism, a style that he would eventually culminate in the fantastically colourful portraits epitomised in the Saint-Rémy-de-Provence and Auvers-sur-Oise period. Van Gogh's portraits of everyday working life formed an important stage in the development of his artistic career and this is already evident in the fine use of pencil to capture the deeply expressive features of the blacksmith's face.



30 EUGÈNE BOUDIN

(1824 - 1898)

Régates et fête sur la plage de Trouville

signed *E. Boudin* (lower right) and dated *Trouville 1866* (lower left) oil on canvas

41 by 64cm.; 16½ by 25½in.

Painted in Trouville in 1866.

£ 400,000-600,000 € 470.000-705.000 US\$ 525.000-790.000

PROVENANCE

Gustave Cahen, Paris (acquired by 1899. Sold: Galerie Georges Petit, Paris, *1ère vente Gustave Cahen*, 24th May 1929, lot 43)

Knoedler & Co., New York (purchased at the above sale)

Elwood B. Hosmer, Montreal (probably acquired from the above circa 1929)

Arthur Tooth & Sons, London

Acquired from the above by the grandfather of the present owner in 1972

EXHIBITED

Paris, Ecôle Nationale des Beaux-Arts, Exposition des œuvres d'Eugène Boudin, 1899, no. 268

Bremen, Kunsthalle, *Eugène Boudin*, 1979, no. 15, illustrated in colour in the catalogue

Honfleur, Musée Eugène-Boudin, Eugène Boudin, 1992, no. 38

Glasgow, The Burrell Collection & London, Courtauld Institute Galleries, *Boudin at Trouville*, 1992-93, no. 40, illustrated in colour in the catalogue

LITERATURE

Ruth L. Benjamin, *Eugène Boudin*, New York, 1937, catalogued p. 177 Robert Schmit, *Eugène Boudin*, Paris, 1973, vol. I, no. 396, illustrated p. 147 Régates et fête sur la plage de Trouville is a beautiful early example of Boudin's favourite subject. Having settled in Paris after his marriage in 1863, throughout the 1860s and 1870s Boudin travelled every summer to the coast of Normandy, usually staying at the neighbouring resorts of Trouville and Deauville, where he found the inspiration to paint endless variations on the themes most dear to him. Jean Selz wrote: 'What fascinated Boudin at Trouville and Deauville was not so much the sea and ships but the groups of people sitting on the sand or strolling along the beach: fine ladies in crinolines twirling their parasols, pompous gentlemen in top hats, children and little dogs playing on the sand. In the harmony of the colours of the elegant clothes he found a contrast to the delicacy of the skies' (J. Selz, Eugène Boudin, New York, 1982, p. 57).

By the second half of the nineteenth century
Trouville had become a fashionable summer retreat for
the French aristocracy, and their colourful costumes
provided a subject-matter to which Boudin returned
throughout his career. Captivated by the picturesque
dress of these elegant society figures, Boudin rendered
them in quick, Impressionistic brushstrokes highlighted
by red, blue and yellow tones. What fascinated the artist
was the contrast between these densely grouped men and
women and the expanses of the sky against which they
are depicted. Boudin's interest in capturing the fleeting
effects of sunlight on sumptuous fabrics and the effect
of a windy day on the flowing garments, so masterfully
explored in the present painting, was to have a profound
influence on Impressionist artists.

In Régates et fête sur la plage de Trouville the artist exhibits his exceptional qualities as an observer of both society and nature. Vivien Hamilton wrote: 'Although Boudin preferred painting groups of people to painting individuals, he succeeded in capturing the characteristic gestures, movements and costumes of the individual figures with astonishing accuracy. The artistic challenge presented by the subject was not only the representation of movement, colour and light but also the successful incorporation of the human figure into the landscape. At their best, the beach scenes vibrate with subtle nuances of light, colour, shade and movement, tiny and hasty specks of pure colour simultaneously dramatizing the surface and bringing the whole into harmony' (V. Hamilton in Boudin at Trouville (exhibition catalogue), op.cit., p. 63).





31 PYKE KOCH

(1901 - 1991)

Florentijnse tuin (Florentine Garden)

signed Pyke Koch (lower right)

oil on canvas

62.5 by 77.5 cm.; $24\frac{5}{8}$ by $30\frac{1}{2}$ in.

Painted in 1938.

⊕ £ 200,000-300,000 € 235,000-353,000 US\$ 262,000-393,000

PROVENANCE

Vis Collection, Maastricht (acquired from the artist)

Sale: Sotheby Mak van Waay B.V., Amsterdam,

24th-25th April 1978, lot 392

Private Collection, The Netherlands

Loek Brons Kunsthandel, Amsterdam

Acquired from the above by the family of the present owner in 1989 $\,$

EXHIBITED

Venice, XXI Esposizione Biennale Internazionale d'Arte, 1938, no. 3A

Brussels, Galerie 86, Openingstentoonstelling, 1966

Enschede, Rijksmuseum Twenthe & Zeist, Slot Zeist, *Het magisch realisme in de Nederlandse schilderkunst. Een zelfstandige stroming?*, 1981-82, no. 33, illustrated in the catalogue

Rotterdam, Kunsthal, *De Blijvende Verlokking Kunstenaars uit de Lage Landen in Italië 1806-1940*, 2003, illustrated in the catalogue

Spanbroek, Frisia Museum, Fresco's & Fellini. Pyke Koch geïnspireed door Italië, 2004, no. 14, illustrated in the catalogue

LITERATURE

T. S., 'De Biennale te Venetië', *Nieuwe Rotterdamsche Courant*, 9th July 1938

Carel Scharten, 'Italië en Nederland op de Biennale', *De Telegraaf*, 28th July 1938

Q. van Tiel, 'XXI Biennale van Venetië', *Verf en Kunst*, 1938, no. 10, pp. 4-8

Jan Engelman, Pyke Koch, Amsterdam, 1941, p. 33

Carel Blotkamp, *Pyke Koch*, Amsterdam, 1972, no. 27, illustrated p. 164

Carel Blotkamp, Pyke Koch, Utrecht, 1982, illustrated p. 97

Carel Blotkamp & Dory Kicken, *Pyke Koch Schilderijen en tekeningen/Paintings and Drawings*, Rotterdam, 1995, no. 30, illustrated p. 214

Andreas Koch, Roman Koot, Mieke Rijnders & Marja Bosma, De wereld van Pyke Koch, Zwolle, 2017, no. 11, illustrated p. 58

We would like to thank Mieke Rijnders and Carel Blotkamp for their kind help in cataloguing the present lot.

'I won't easily forget the surreal Florentine garden, with its hellishgreen cypress hedges that seem to be sculpted from light, in which the blindfolded, grappling woman with a tragic mask and a shouting mouth, realizes, that she has been deserted.'

Carel Scharten, 'Italië en Nederland op de Biennale', *De Telegraaf*, 28th July 1938







FLORENTIJNSE TUIN (FLORENTINE GARDEN)





Fig. 2

Painted in 1938, Florentijnse tuin is an evocative masterwork of magical realism by the Dutch painter Pyke Koch. Born Pieter Frans Christian Koch, the artist grew up in The Netherlands adopting his nickname Pyke after the English name for the pike fish. Koch spent a considerable amount of his artistic education studying Italian Quattrocento masters such as Piero della Francesca, who inspired in him a desire to pursue technical perfection, and he became fascinated with the theme of the enclosed garden, the hortus conclusus, an allegorical term in Renaissance poetry derived from the Song of Solomon. These meticulous hours of study, combined with a unique imagination, resulted in Koch's highly stylised and visually uncanny paintings. Koch's desire for perfection, however, meant that he worked slowly and deliberately destroyed much of his creative output. What survives today comprises of approximately 120 paintings and 80 drawings, many of which reside within prominent collections in The Netherlands.

In December 1937 Koch and his wife Heddy (Hedwig de Geer) moved to Florence and signed a two-year rental agreement for the Villa Ruspoli. However, when they arrived they found the house in such a state of dilapidation that Koch was unable to paint and had to travel frequently to Utrecht. The garden in Florentijnse tuin was inspired by the celebrated Renaissance revival gardens of Villa La Pietra (fig. 3), then owned by Arthur and Hortense Acton, whose son - the aesthete and author Sir Harold Acton - was a friend of Pyke Koch and his wife and would later inherit the estate.

Within this surreal alternate reality, a partly obscured hat and a colourful ball beautifully balance the composition whilst addressing themes of enclosure and concealment. The well-manicured hedges simultaneously

Fig. 1, Henri Rousseau, Femme se promenant dans une forêt exotique, 1905, oil on canvas, Barnes Foundation, Philadelphia

Fig. 2, Pyke Koch, Souvenir d'un songe I, circa 1966, oil on canvas, Centraal Museum, Utrecht



shut out and reveal and their forms are echoed in the perpendicular columns of cypresses in the background. Beyond the luminescent green of the garden the verdant landscape is reminiscent of the French artist Henri Rousseau, whose work Koch greatly admired, and its wilderness is juxtaposed against the orderliness of the decorative garden in an ironic gesture. Encircled by a cracked stone wall on the verge of collapse the garden appears threatened.

Amidst the rising political tensions in Europe, the 1930s were a time in which magical realism and Koch's paintings began to draw considerable attention. In 1938 Koch represented The Netherlands at the Venice Biennale exhibiting his entire artistic production from 1936-38, including the present work. Upon seeing *Florentijnse tuin* the critic Carel Scharten commented: 'I won't easily forget the surreal Florentine garden,

with its hellish-green cypress hedges that seem to be sculpted from light, in which the blindfolded, grappling woman with a tragic mask and a shouting mouth, realizes, that she has been deserted' (C. Scharten, 'Italië en Nederland op de Biennale', De Telegraaf, 28th July 1938, translated from Dutch). Painting allowed Koch to externalise his anxieties by making manifest the imagery of the garden that haunted him. According to Carel Blotkamp, painting 'undoubtedly had a therapeutic effect (...) in which he freed himself of the image which caused the obsession' (C. Blotkamp, quoted in Andreas Koch & Roman Koot, De wereld van Pyke Koch, Zwolle, 2017). The Florentine hortus conclusus permeates Koch's consciousness and resonates an air of timelessness; it shifts and moves between landscapes suggesting the passage of innumerable years and remaining gloriously enigmatic.

Fig. 3 (above), The Garden of Villa La Pietra, Prima Vasca, Florence, *circa* 1930s



32 MAX ERNST

(1891 - 1976)

Terre de Feu

signed Max Ernst and dated 56 (lower right); signed Max Ernst and titled on the reverse

oil on canvas

55 by 46cm.; 215/8 by 181/8in.

Painted in 1956.

⊕ £ 150,000-200,000 € 177,000-235,000 US\$ 197,000-262,000

PROVENANCE

Galerie Der Spiegel, Cologne

Fänn & Willy Schniewind, Neviges, Germany (acquired by 1958)

Thence by inheritance to the present owner

EXHIBITED

Wuppertal, Städtisches Museum, Moderne Kunst in Wuppertaler Privatbesitz, 1958, no. 39, illustrated in the catalogue

Darmstadt, Kunsthalle, *Rot im Bild*, 1960, no. 9, illustrated in colour in the catalogue (as dating from 1936)

Cologne, Wallraf-Richartz-Museum & Zurich, Kunsthaus, *Max Ernst*. 1962-63. no. 94

Recklinghausen, Städtische Kunsthalle, *Zauber des Lichts*, 1967, no. 60, illustrated in the catalogue

Having spent the war years in the United States, in the early 1950s Ernst returned to Paris, with a spirit of optimism renewed by Europe's post-war recovery. Terre de Feu dates from this important period, in which earlier themes intersect with Ernst's mature artistic sensibility. During this time the artist became fascinated by astronomy and produced a number of works influenced by this new interest, often depicting the sun and the moon. He was drawn to the romanticism of the unknown, a notion that had sparked much of his artistic exploration. The title of the present work is the French name for Tierra del Fuego, an archipelago at the southernmost tip of South America, shared by Chile and Argentina. Dominated by snowy mountains, glaciers and vast expanses of water where the Atlantic and Pacific oceans meet, and nicknamed 'End of the World', this dramatic and remote landscape would certainly have appealed to Ernst's imagination and his interest in the celestial world.

LITERATURE

Das Kunstwerk, April 1956, vol. 4, illustrated in colour on the cover

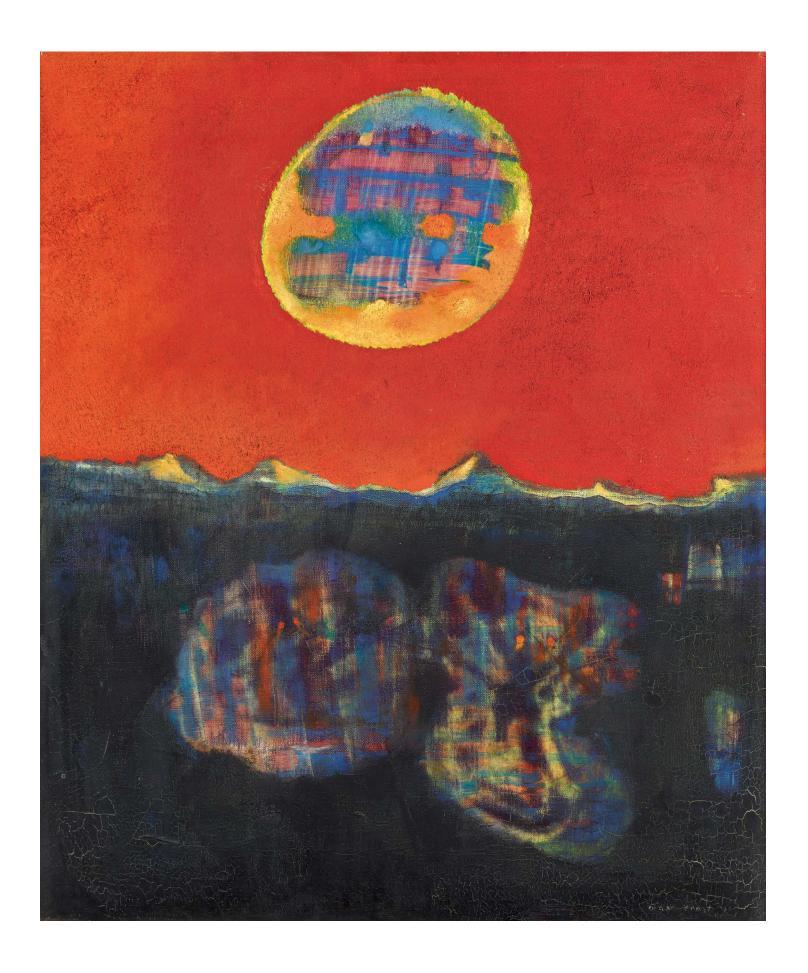
Eduard Trier, *Max Ernst*, Recklinghausen, 1959, illustrated in colour p. 13

Graphis, vol. 100, Zurich, 1962, no. 6, illustrated p. 232 (as dating from 1936)

Walter Herdeg (ed.), *The Sun in Art - Die Sonne in der Kunst - Le soleil dans l'art*, Zurich, 1963, no. 6, illustrated p. 132 (as dating from 1936)

Werner Spies, Max Ernst Œuvre-Katalog, Werke 1954-1963, Cologne, 1998, no. 3188, illustrated p. 74

Ernst painted Terre de Feu using the grattage technique, which he developed in the 1920s. He would cover the canvas with layers of paint and place it over an uneven surface or an object. He would then scrape the pigment off the surface, and complex patterns would emerge. Discussing this grattage technique, Werner Spies wrote: 'Max Ernst laid his canvas over various objects with raised textures - pieces of wood and string, grates, textured glass panes - and, drawing the paint over them with a palette knife, brought forth the most vivid effects' (W. Spies, Max Ernst. A Retrospective (exhibition catalogue), Tate Gallery, London, 1991, p. 148). The dynamic of the present work is derived from the contrast between the solid application of red and black pigment in the background, and the more softly and delicately painted sun and its reflection which, with the application of grattage, acquire an almost translucent, lace-like quality.





33 MAN RAY

(1890 - 1976)

Ce qui manque à nous tous

signed Man Ray, titled and numbered E.A.

painted clay pipe and glass

length: 20cm.; 71/8in.

Conceived in 1927; two unique examples created in 1935 and 1936, followed by two numbered editions executed in 1963 and 1972. This example is from the edition of 9 plus 3 artist's proofs executed in 1972.

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the Catalogue of Objects and Sculpture of Man Ray, currently in preparation.

£ 40,000-60,000 € 47,000-70,500 US\$ 52,500-79,000

PROVENANCE

Juliet Man Ray (estate of the artist)

Estate of the above (sold: Sotheby's, London, Man Ray, Paintings, Objects, Photographs. Property from the Estate of Juliet Man Ray, The Man Ray Trust and the Family of Juliet Man Ray, 23rd March 1995, lot 182)

Private Collection, United Kingdom (purchased at the above sale. Sold: Sotheby's, London, 1st March 2017, lot 57)

Purchased at the above sale by the present owner

LITERATURE

Man Ray, *Oggetti d'affezione*, Turin, 1970, the 1935 variant illustrated pl. 32

Janus, *Man Ray*, Milan, 1973, no. 40, another version illustrated Roland Penrose, *Man Ray*, London, 1975, no. 125, another version illustrated p. 190

Arturo Schwarz, *Man Ray, The Rigour of Imagination*, London, 1977, no. 341, the 1936 variant illustrated p. 219

Jean-Hubert Martin, Rosalind Krauss & Brigitte Hermann, *Man Ray, Objets de mon affection*, Paris, 1983, no. 39, an example from the 1963 edition illustrated p. 42

At turns both witty and thought-provoking, *Ce qui manque à nous tous* is an important example of Man Ray's investigation into the concept of the 'found object', a key Surrealist idea. Man Ray here imbues a quotidian object – the pipe – with a sense of the curious and strange by the addition of a glass bubble emerging incongruously from the lip of the pipe. In this way the pipe, traditionally associated with masculinity, is humorously reinterpreted

in a similar way to René Magritte's exploration of the same object in his iconic *Ceci n'est pas une pipe*. This juxtaposition of objects in unexpected combinations was another major element of Surrealist practice, which encouraged the viewer to perceive everyday items in new ways by challenging their conventional and expected roles.

The present work is a variant of an iconic object Man Ray originally conceived in 1927, now believed to be lost. Later examples of this Surrealist object were made in 1935 and 1936, the former included at the seminal Surrealist exhibition of objects organised by André Breton and held at the Galerie Charles Ratton in Paris in 1936. Two years later, Man Ray incorporated a version of this work as a prop in the wig of the life-size mannequin that he was asked to contribute to the 1938 *Exposition Internationale du Surréalisme*. Later editions were executed in 1963 (6 examples) and 1972 (9 examples and 3 artist's proofs).

In one of his short experimental films, *Autoportrait* – *Ce qui manque à nous tous* of *circa* 1930, Man Ray plays with this image, blowing smoke through the pipe into the glass bubble. The intriguing title – translating as 'what we all lack' – derives from a quotation by Engels: 'What these gentlemen lack is dialectic', which appeared on the cover of *La Révolution surréaliste* in December 1926. Man Ray subverts Engels' words, as he later commented: 'Actually I had in mind "imagination", not dialectics, what we all lack is imagination' (Man Ray quoted in A. Schwarz, *op. cit.*, p. 209).

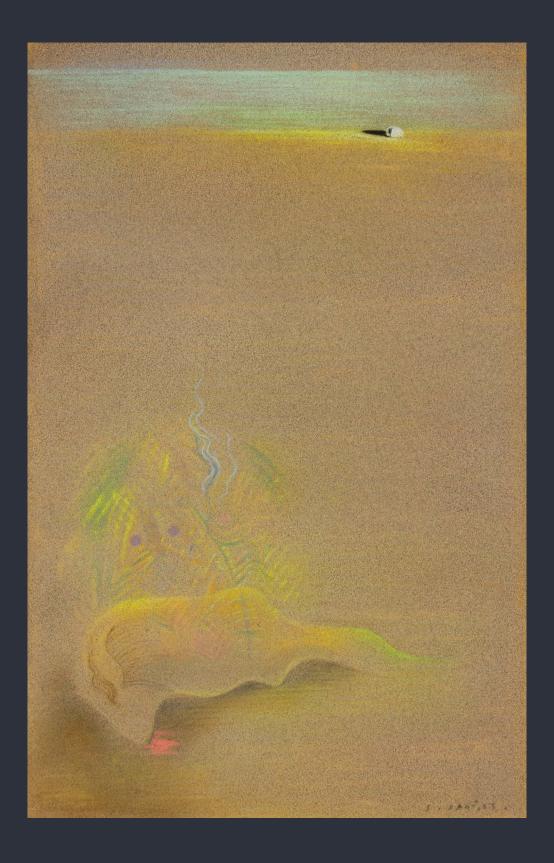


Fig. 1, Man Ray, Lee Miller with a bubble pipe, circa 1930, photograph, The Roland Penrose Collection



E.A. Ce que manque à nous cous, manpay

Sotheby's See 1

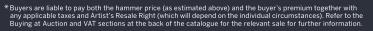


SALVADOR DALÍ
Visage perdu or Le grand
masturbateur, circa 1930
Estimate £120,000–180,000*

Impressionist & Modern Art Day Sale LONDON 5 FEBRUARY

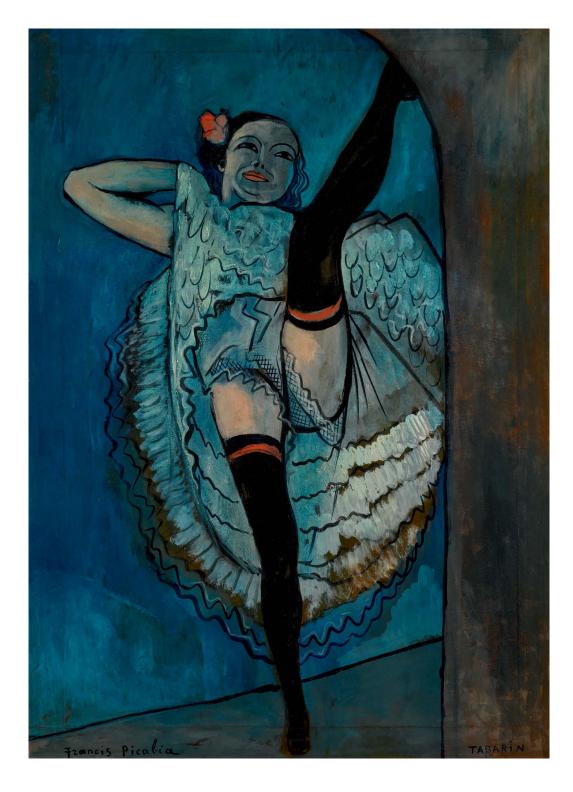
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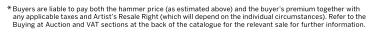


Property from a Distinguished Private Collection FRANCIS PICABIA *Tabarin, circa* 1937-38 Estimate £200,000–300,000*

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YVES KLEIN
Untitled Anthropometry (ANT 132), 1960
Estimate £6,000,000-8,000,000*

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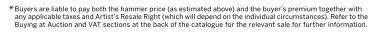
Contemporary Art Evening Auction LONDON 11 FEBRUARY

DAVID HOCKNEY

The Splash, 1966
Estimate £20,000,000-30,000,000*

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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.

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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.

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Please indicate the sale number, sale title and sale date.

Please communicate 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 telephone bidding form.

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.

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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 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

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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.

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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.sothebvs.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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT

1. BEFORE THE AUCTION

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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 presale 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.

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2. DURING THE AUCTION

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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.

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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

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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- 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.

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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.

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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.

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For assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

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

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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.

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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 From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 (\oplus) 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 11 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

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

\prod Monumental

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

Department for assistance

2. PROPERTY WITH A + SYMBOL

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

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

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

3. PROPERTY WITH A a 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 reinvoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above)

4. PROPERTY SOLD WITH A \ddagger 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:

- $\ensuremath{\ddagger}$ 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 buvers). 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 \updownarrow or a Ω symbol The Temporary Admission VAT charged on the hammer price may be refunded under

• Sotheby's is instructed to ship the property to a place outside the EU

the following circumstances:

- 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 (\ddagger 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 \ddagger 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 (\ddag 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buver's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 Conditions of Business for Live Online Bidding 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 WIA 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 are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

- (a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.
- (b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.
- (c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so

and whether or not other bids are placed.

- (d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.
- (e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

- (a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot
- (b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.
- (c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buver'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

9. BIDDER'S / BUYER'S WARRANTIES

- (a) The Bidder and/or Buyer warrants that:
- (i) the Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); and
- (ii) the funds used for purchase and settlement of the lot(s) are not connected

- with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.
- (b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:
- (i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);
- (ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;
- (iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, antimoney laundering or anti-terrorism laws or regulations;
- (iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity;
- (v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.
- (c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion. Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buver.

10. 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.

11. 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.

12. 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

13. DATA PROTECTION

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14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via

- any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.
- 1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
- 2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
- 3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
- 4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
- 5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.
- 6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
- 7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online

- purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
- 8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software: or (iii) a breakdown or problem with a client's internet connection. mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
- 9. Live online bidding via all Online Platforms will be recorded.
- 10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
- 11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
- 12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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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).

Please note that this Guarantee does not apply if either:(i) the catalogue description was in

accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been

in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant

auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

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

4/08 NBS GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

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

£1 = US\$1.3085 £1 = €1.1749

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

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

VAT INFORMATION

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

VAT INFORMATION FOR OVERSEAS BUYERS

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

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

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

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

SAFETY AT SOTHEBY'S

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

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

Some items on view may be labelled "PLEASE DO NOTTOUCH". 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.

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GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

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

1 GIOVANNI BELLINI

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

- 2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- 3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
- 4 Dimensions are given height before

10/01 NBS_GLOS_IMPS CTP



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

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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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