



THE ART OF THE SURREAL

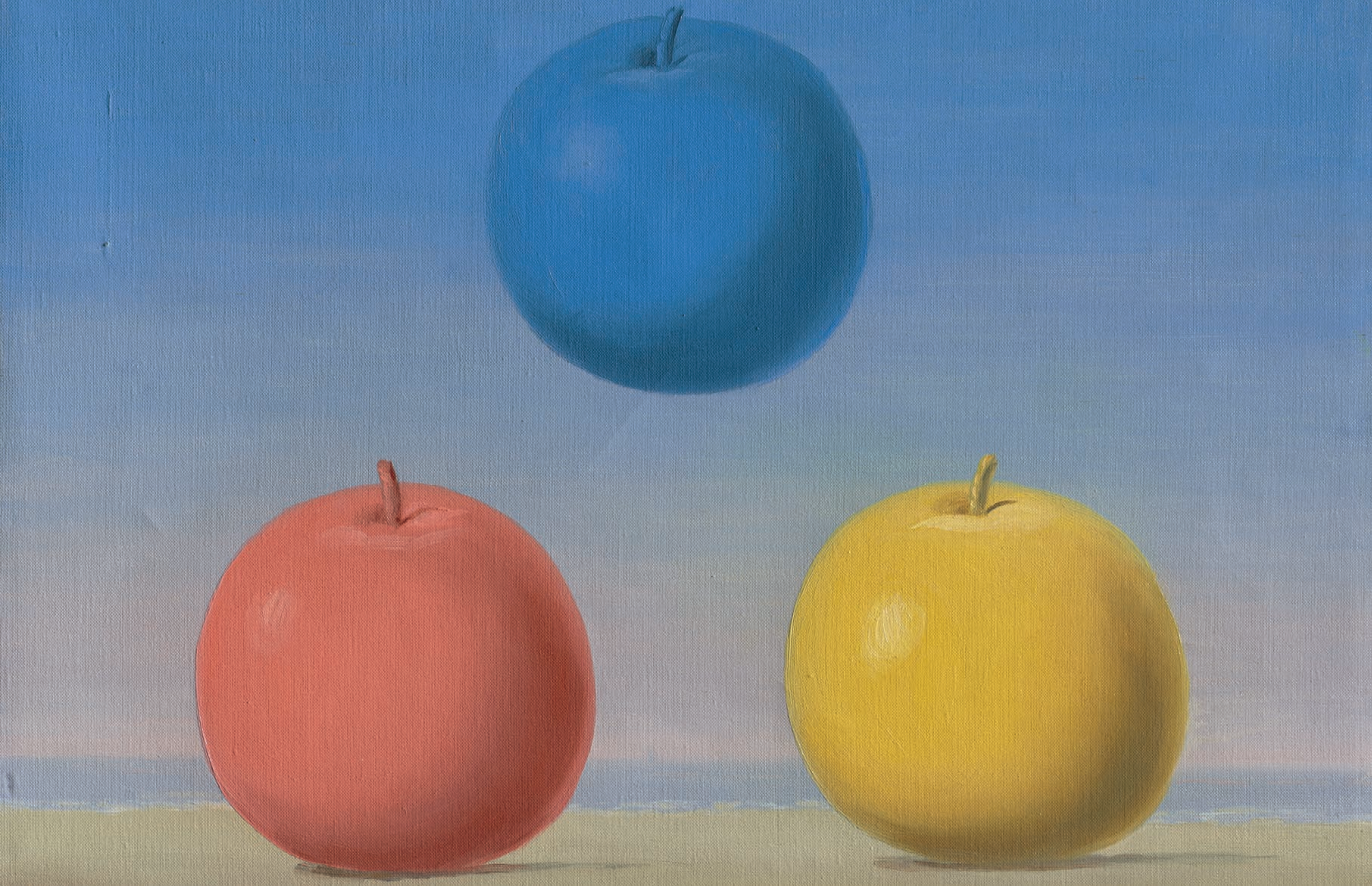
LONDON, 23 MARCH 2021

CHRISTIE'S





Magritte







20TH CENTURY THE ART OF THE SURREAL EVENING SALE

TUESDAY 23 MARCH 2021
at 1.00 pm
(Following the 20th Century Evening Sale).
8 King Street, St. James's
London SW1Y 6QT

AUCTIONEER
JUSSI PYLKKÄNEN

VIEWING
Our specialists are on hand for virtual viewing appointments
and virtual walk-throughs of our exhibition at King Street.
Please contact Olivier Camu to make an appointment or to discuss
any works in the sale.

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Check Section D of the Conditions of Sale at the
back of this catalogue.

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In sending absentee bids or making enquiries,
this sale should be referred to as
EVANGELINE-19518

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

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Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.

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MAN RAY (1890-1976)

Femme aux yeux baissés

signed and dated 'Man Ray oct 1937' (lower right)
pen and India ink on paper
12 1/8 x 9 1/8 in. (30.8 x 23.2 cm.)
Executed in October 1937

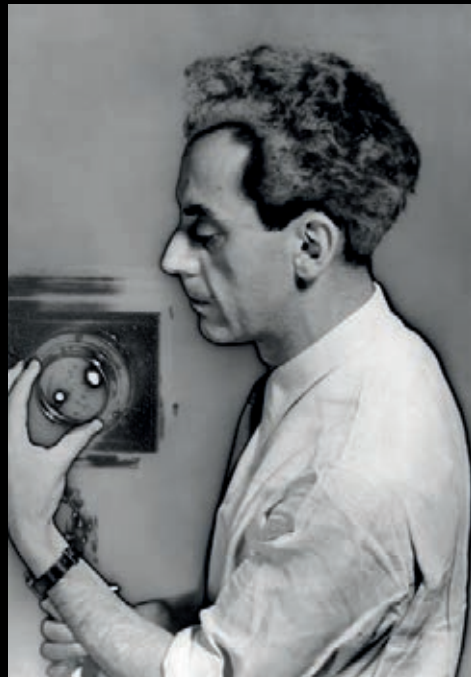
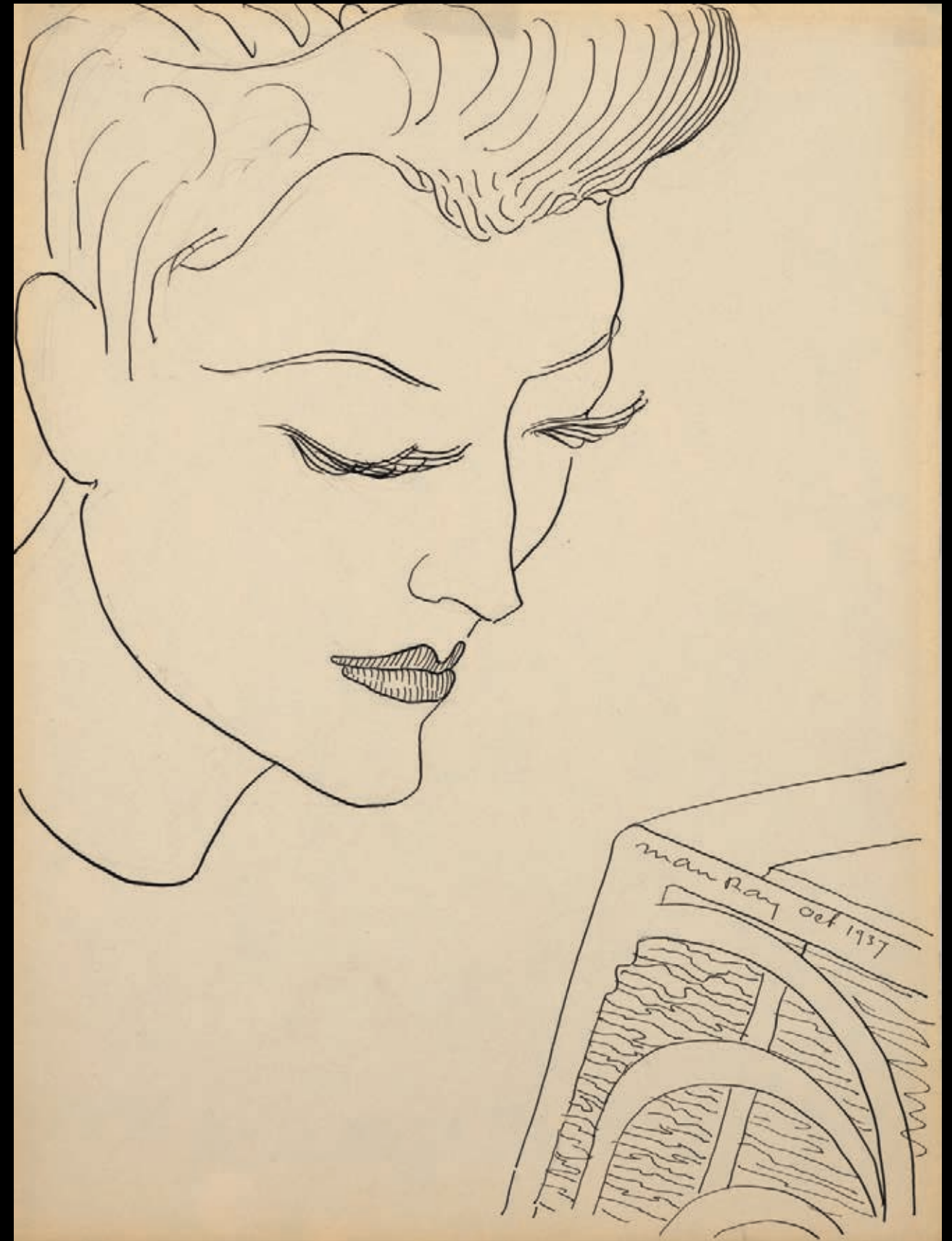
£25,000-35,000
US\$35,000-50,000
€30,000-40,000

PROVENANCE:

Mira Jacob (Le Bateau Lavoir), Paris, and thence by descent.

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 Works on Paper of Man Ray, currently in preparation.

Created in October 1937, *Femme aux yeux baissés* illustrates Man Ray's ongoing interest in pen and ink drawing during this period, its bold, flowing lines showcasing his deep understanding of the medium. The artist had recently spent several months creating illustrations for the captivating Surrealist publication *Les Mains libres*, a collaborative project he had embarked upon with his close friend, the poet Paul Éluard, in 1936. In *Femme aux yeux baissés*, Man Ray steps away from the sinister, hybrid forms which had populated many of the *Les Mains libres* drawings, and instead focuses his eye on a beautiful young woman in profile, her head bent as she looks down at the strange box in front of her, which resembles a wireless radio. While not a direct portrait, her delicate features, particularly the gentle curve of her slender nose, elegant eyebrows and tapered chin, recall the heart-shaped face of Nusch, Éluard's wife, whom Man Ray had photographed on multiple occasions during these years. Through the minimalist compositional arrangement, Man Ray focuses on the connection between the woman and the box, infusing the scene with an intense, mysterious undertone, as we are left to wonder what has left her so captivated.



Man Ray, *Selfportrait (solarized with camera)*, 1931.
Photo: © Man Ray 2015 Trust / ADAGP - DACS -
2021, image: Telimage, Paris.

RENÉ MAGRITTE (1898-1967)

La grande marée

signed 'Magritte' (lower left); signed again, dated and titled
"La Grande Marée" Magritte 1946' (on the reverse)
gouache on paper
16 1/8 x 23 3/8 in. (41 x 59.4 cm.)
Executed in 1946

£650,000-950,000
US\$900,000-1,300,000
€760,000-1,100,000

PROVENANCE:

Pierre and Léontine Hoyez-Berger, Brussels.
Private collection, Belgium, a gift from the family of the above in 1949;
sale, Christie's, London, 29 June 2000, lot 618.
Private collection, New York, by whom acquired at the above sale.
Anonymous sale, Christie's, New York, 12 November 2015, lot 18C
(sold for \$1,445,000).
Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Galerie Dietrich, *Magritte*, November - December 1946,
no. 10 (titled 'Le grand monde').

LITERATURE:

R. Magritte, *Titres*, Brussels, 1946.
Letter from Magritte to Alex Salkin, 2 January 1947.
Letter from Magritte to Pierre Andrieu, 20 December 1947.
Exh. cat., *René Magritte*, Hugo Gallery, New York, 1947, no. 37.
D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue
Raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés,
1918-1967*, Antwerp, 1994, no. app. 139, p. 324 (illustrated *in situ*).



Giorgio de Chirico, *L'incertezza del poeta*, 1913.
Tate, London.
Artwork: © Giorgio de Chirico, DACS 2021.
Photo: © Tate.



René Magritte, *Stimulation objective*, circa 1938-1939. (36.4 x 45.8 cm.). Sold Christie's, New York, 10 July 2020 (\$1,155,000). Artwork: © René Magritte, DACS 2021.



René Magritte, *L'incendie*, circa 1948. (35.2 x 45.7 cm.). Sold New York, 13 November 2018 (\$4,335,000). Artwork: © René Magritte, DACS 2021.

'Mystery is not one of the possibilities of the real. Mystery is that which is necessary, absolutely, for there to be such a thing as the real.'

– RENÉ MAGRITTE

Painted in 1946, *La grande marée* plunges the viewer in to the mysterious world of René Magritte, presenting them with an enigmatic scene conjured through an elegantly restrained assortment of objects. A female torso stands in front of a rippling curtain, its smooth contours simultaneously suggesting human flesh and inanimate wood, while a box of cigars sits alongside, apparently abandoned, with one resting on the edge of the container, lit and gently emitting smoke. Filled with flickering, rippling brushwork that dances across the page, this brightly coloured gouache was offered to the collector Pierre Andrieu in Toulouse in December 1947, along with seven other recently completed paintings. Describing the works in a letter to Andrieu dated 20 December 1947, Magritte enclosed a small summary sketch of the painting, listing its contents: 'cigare allumé sortant d'une caisse de cigares torse de femme moitié chair et moitié bois' / 'lit cigar protruding from a cigar box female torso half flesh half wood' D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte: Catalogue Raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés*, 1918-1967, Antwerp, 1994, p. 324).

The gouache was included in Magritte's solo exhibition at the Galerie Dietrich that opened on 30 November 1946, where it was titled in the catalogue *Le grand monde (High Society)*. Magritte retitled the gouache after the catalogue had gone to press, or perhaps while the exhibition was still in progress, as *La grande marée (The Spring Tide)*, the name he called it in a letter dated 2 January 1947 to Alex Salkin mentioning the contents of the Dietrich show. The artist described the painting and its revised title in his *Titres*, 1946: 'The image was originally called "High Society," but the title has been changed because there was a possibility of it being interpreted as a satire on high society through the presence of a box of cigars. It is not a question of satire but of a poetic effect. "Spring tide" is the flooding into our field of vision of unknown objects such as a female torso, half flesh, half wood, and the cigar emerging lit from its box' (*ibid.*).

Either title is teasingly evocative; it is nevertheless curious that Magritte felt the need to change it. The initial title *Le grand monde* does indeed suggest a none-too-subtle interpretation of the imagery. This scenario is surrealistically Freudian; the lit and smoking cigar may be interpreted as aroused, libidinous male sexuality, but still confined within its wooden box. The soft sunlit flesh that comprises one side of the female torso is the object of this male desire, which has

been thwarted by the hard, impenetrable wooden half that she has presented to such advances. In Magritte's earlier use of a *faux-bois* surface for a woman's body, the wood grain suggests animal fur, implying as well on her part an excited state of female sexuality.

The revised title is also telling, and in a more general way. *La grande marée* clearly alludes to the incoming, cresting oceanic wave, which – in a typically Magrittian reversal – places the flood-tide of the sea above, the billowing clouds of the sky below. As Magritte related in his *Titres*, the onrush of these ambiguously related, even contradictory objects, is the larger story – the 'poetic effect' – he aimed to express in this gouache, in keeping with the method he typically practiced in his combination of images, as he outlined in his 1938 lecture *La ligne de vie*. 'The basic device was the placing of objects out of context,' Magritte explained. 'The objects chosen had to be of the most everyday kind so as to give the maximum effect of displacement... Such in general were the means devised to force objects of the ordinary to become sensational, and so establish a profound link between consciousness and the external world... This is how we see the world, we see it outside ourselves and yet the only representation we have of it is inside us' (quoted in D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte: Catalogue Raisonné*, Vol. V, *Supplement*, Antwerp, 1997, pp. 20-21).

Right:
Magritte photographed in 1950 with a plaster torso that was modelled from life.
Photographer unknown.
Artwork: © René Magritte, DACS 2021.



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FRANCIS PICABIA (1879-1953)

Danseuse étoile sur un transatlantique

signed and dated 'Picabia 1913' (lower right) and titled 'DANSEUSE ETOILE SUR UN TRANSATLANTIQUE' (upper right)
watercolour and brush and ink with pencil on board
29½ x 21¾ in. (75 x 55.5 cm.)
Executed in 1913

£550,000-850,000

US\$750,000-1,200,000

€650,000-1,000,000

PROVENANCE:

Guillaume Apollinaire, Paris, a gift from the artist in 1914.
Jacqueline Apollinaire, Chandon, by 1918.
Edmond Bomsel, Paris, until at least 1964.
Simone Collinet, Paris, by 1965 until at least 1979.
Private collection, Paris.
Acquired from the above by the present owner in 1995.

EXHIBITED:

New York, Little Gallery of the Photo-Secession [291], *Picabia Exhibition*, March - April 1913, no. 3 (as 'A star dancer on a transatlantic steamer').
Paris, Galerie Furstenberg, *Francis Picabia, 1879-1953*, November - December 1964, no. 10 (illustrated).
Paris, Galerie de l'Oeil, *L'Ecart absolu (XI Exposition internationale du Surréalisme, EROS)*, December 1965, no. 71 (illustrated).
Leverkusen, Städtisches Museum Schloss Morsbroich, *Picabia*, February - April 1967, no. 13 (illustrated); this exhibition later travelled to Eindhoven, Stedelijk van Abbemuseum, April - June 1967.
New York, The Solomon R. Guggenheim Museum, *Francis Picabia*, September - December 1970, no. 29 (illustrated p. 74); this exhibition later travelled to Cincinnati, Cincinnati Art Museum, January - February 1971; Toronto, Art Gallery of Ontario, February - April 1971; and Detroit, The Detroit Institute of Arts, May - June 1971.
Turin, Galleria Civica d'Arte Moderna, *Francis Picabia 1879-1953: mezzo secolo di avanguardia*, November 1974 - February 1975, no. 11, p. 50 (illustrated).
Paris, Galeries Nationales du Grand Palais, *Francis Picabia*, January - March 1976, no. 32, pp. 67 & 185 (illustrated).
Venice, Palazzo Grassi, *Futurismi: Futurism & Futurisms*, May - October 1986, p. 285 (illustrated).
Paris, Musée national d'art moderne - Centre Georges Pompidou, *André Breton: La beauté convulsive*, April - August 1991, p. 494 (illustrated p. 149); this exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofía, October - December 1991.
Lisbon, Centro Cultural de Belém, *Francis Picabia, antologia/anthology*, June - August 1997, no. 16, p. 87 (illustrated).
Paris, Galerie Piltzer, *Francis Picabia*, September - October 1997 (no catalogue).
Berlin, Galerie Brockstedt, *Francis Picabia, 1879-1953*, October - November 1997 (illustrated n.p.); this exhibition later travelled to Hamburg, Galerie Brockstedt, January - February 1998.
Vence, Galerie Beaubourg, *Francis Picabia: classique et merveilleux*, July - October 1998, p. 72 (illustrated p. 73).

Tokyo, Isetan Museum of Art, *Francis Picabia*, August - September 1999, no. 9, p. 59 (illustrated); this exhibition later travelled to Fukushima, Iwaki City Art Museum, October - November 1999; and Osaka, The Museum of Art, Kintetsu, January - February 2000.
Washington, National Gallery of Art, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, January - April 2001, pp. 135-136 (illustrated p. 143, fig. 33).
Paris, Musée d'art moderne de la ville de Paris, *Francis Picabia, Singulier idéal*, November 2002 - March 2003, p. 156 (illustrated).
Zurich, Kunsthaus Zurich, *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction*, June - September 2016, pp. 56 & 342 (illustrated pl. 15); this exhibition later travelled to New York, The Museum of Modern Art, November 2016 - March 2017.
Aix-en-Provence, Musée Granet, *Picasso-Picabia: La peinture au défi*, June - September 2018, no. 16, p. 270 (illustrated p. 105); this exhibition later travelled to Barcelona, Fundació Mapfre, October 2018 - January 2019, no. 24, p. 252 (illustrated p. 118).

LITERATURE:

M. De Zayas & P. Haviland, *A Study of The Modern Evolution of Plastic Expression*, New York, 1913 (illustrated n.p.).
A. Stieglitz, ed., *Camera Work*, New York, Special Number, June 1913 (illustrated pl. VIII).
Letter from Picabia to Guillaume Apollinaire, 20 February 1914, in L. Campa & P. Read, eds., *Guillaume Apollinaire, Correspondance avec les artistes 1903-1918*, Paris, 2009, p. 643 (letter illustrated p. 644).
Les Soirées de Paris, no. 22, Paris, 15 March 1914, p. 139 (illustrated).
Exh. cat. *Francis Picabia*, The Arts Council, Newcastle upon Tyne, 1964, no. 9 (with incorrect dimensions).
W.A. Camfield, *Francis Picabia: His Art, Life, and Times*, Princeton, 1979, p. 49 (illustrated fig. 76).
V. Spate, *Orphism: The evolution of non-figurative painting in Paris 1910-1914*, Oxford, 1979, pp. 325, 336 & 381 (illustrated p. 314, pl. 241).
K. Samaltanos, *Apollinaire: Catalyst for Primitivism, Picabia, and Duchamp*, Ann Arbor, 1984, pp. 68 & 226.
M.L. Borràs, *Picabia*, London, 1985, cat. 140, pp. 100, 138 & 507 (illustrated p. 139, fig. 250).
A. Pierre, 'Picabia, danse, musique: une clé pour Udnie', in *Les Cahiers du Musée national d'art moderne*, no. 75, Paris, Spring 2001, pp. 66 & 67 (illustrated).
W. A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue raisonné*, vol. I, 1898-1914, New Haven & London, 2014, no. 465, p. 354 (illustrated p. 84, fig. 53 & full page detail illustrated p. 355).





Francis Picabia, *Udnie (dance)*, 1913, oil on canvas.
Centre Pompidou, Musée National d'Art Moderne, Paris.
Artwork: © Francis Picabia, DACS 2021. Photo: © Photo Josse / Bridgeman Images.



Francis Picabia, *Edtaonisl*, 1913, oil on canvas.
The Art Institute of Chicago.
Artwork: © Francis Picabia, DACS 2021. Photo: © The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.

'The qualitative conception of reality can no longer be expressed in a purely visual or optical manner... The resulting manifestations of this state of mind which is more and more approaching abstraction, can themselves not be anything but abstraction...'

– FRANCIS PICABIA

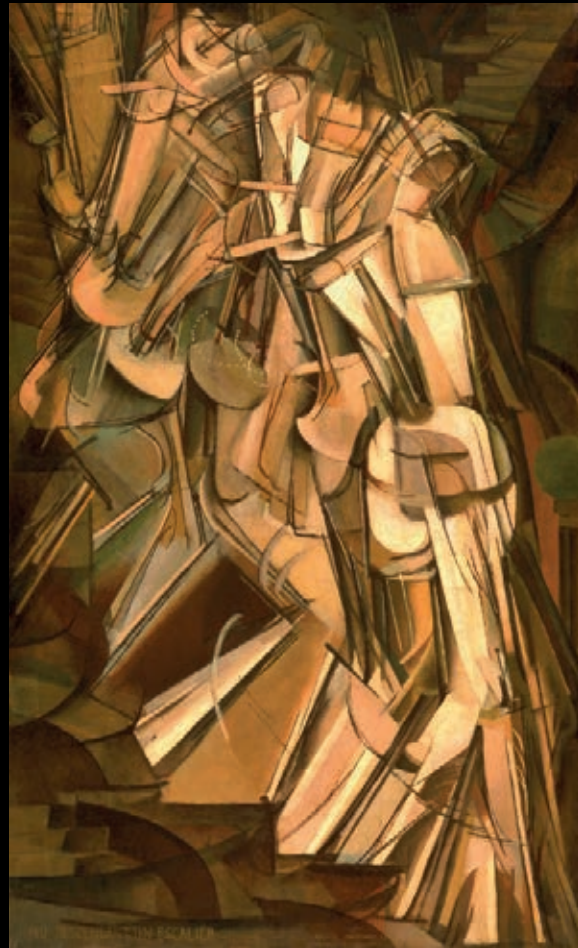
Danseuse étoile sur un transatlantique (*Star-Dancer on a Transatlantic Liner*) is one of Picabia's most important early paintings. Both an historic and intensely personal work, it derives from the crucial years shortly before the First World War when Picabia was pioneering his own unique brand of post-Cubist abstraction. Like many of these great paintings the picture draws upon themes of dance, music and the body in motion, as well as upon Picabia's own recent experiences on a transatlantic voyage. The painting was made in New York during the heady days of Picabia's first dramatic visit to America in 1913. Picabia was in New York at this time to help promote the latest developments in European art at the now legendary Armory Show of 1913. This was where, alongside Marcel Duchamp's *Nude Descending a Staircase*, Picabia's new 'abstractions' helped to provoke the scandal that effectively gave birth to the idea of modern art in America.

A concentration of many of the key themes of Picabia's work from this period all combined into one lyrical, evocative and colourful abstraction, *Danseuse étoile sur un transatlantique* belongs to a series of abstract watercolours that the artist made on the theme of his recent experiences in America and exhibited in New York at the request of Alfred Stieglitz and his 291 group in March 1913. The inventive and pioneering abstract language that Picabia developed in these watercolours, and in *Danseuse étoile sur un transatlantique* in particular, were subsequently, on

Picabia's return to Paris, to serve as the templates for the creation of the artist's first two, great, masterpieces: the two, ten-foot square canvases mysteriously entitled *Udnie* and *Edtaonisl*, now in the Centre Pompidou, Paris and the Art Institute of Chicago respectively, that took centre-stage at the landmark Salon d'Automne in Paris in 1913.

The subject-matter of this pair of abstract masterpieces derives directly from the theme of a 'star-dancer' and an 'ecclesiast': two figures who have their roots in the story of Picabia's transatlantic voyage to New York in 1913 and in the two watercolours (*Danseuse étoile sur un transatlantique* and its companion piece *Danseuse étoile et son école (Star Dancer and Her School of Dance)*) which Picabia made in memory of this voyage on his arrival in New York.

Picabia and his wife Gabrielle Buffet had set sail for New York in January 1913 aboard the transatlantic steamer the *Lorraine*, where, to Picabia's disappointment, they were booked into a third-class cabin. During the voyage however, Picabia, by donning his black-tie suit, managed to gain access to the first-class barroom where, to his delight, he found himself amongst a select group of passengers. There, alongside the cigars and the champagne, he was able to enjoy the dance rehearsals of a fellow passenger. This was the then famous dancer and silent movie actress Stacia Napierkowska who was travelling on a dance-tour of New York with her troupe. Of Polish origin, Napierkowska's risqué dancing and dynamic personality had made her an international sensation. Indeed, so suggestive was her performance that soon afterwards in New York, her tour was to be cancelled and she was to be arrested on a charge of 'public indecency.' During his sea-journey Picabia became a regular at Napierkowska's rehearsals where, to his great amusement, he often found himself in the company of a Dominican priest furtively watching while also trying to conceal his interest. During a prolonged storm that laid most of the other passengers low with sea-sickness, Picabia and Napierkowska came to know each other well, having found themselves among the few on board to remain unaffected.



Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912. Philadelphia Museum of Art. Artwork: © Association Marcel Duchamp / ADAGP, Paris and DACS, London 2021. Photo: © The Philadelphia Museum of Art/Art Resource/Scala, Florence.



Francis Picabia, *New York*, 1913, watercolor, gouache and pencil on paper (76 x 54 cm.). Sold London, 5 February 2014 (\$1,412,848). Artwork: © Francis Picabia, DACS 2021.



Francis Picabia, *Catch as Catch Can*, 1913, oil on canvas. Philadelphia Museum of Art. Artwork: © Francis Picabia, DACS 2021. Photo: © The Philadelphia Museum of Art/Art Resource/Scala, Florence.

'I improvise my pictures as a musician improvises music.'

– FRANCIS PICABIA

The personae of the 'Star Dancer' (Napierkowska) and an ecclesiastic priest, were subsequently to become a central and recurring theme in several of Picabia's most important paintings of the next two years: most notably his two great paintings *Udnie* and *Edtaonisl*. Debate still rages as to the meaning of Picabia's title *Udnie* – though the subtitle 'Young American Girl: Dance' makes its subject-matter quite clear, *Edtaonisl* by contrast has long been decoded as a sequential fusion of the words 'Etoil[e]' and 'Dans[e]' and to refer to the 'Star Dancer' Napierkowska, while its subtitle (Ecclesiastic) no doubt points to the Dominican priest in her audience. The title 'Edtaonisl' also appears in Picabia's other great painting of 1913, *Catch as Catch Can*, now in the Philadelphia Museum of Art.

All of these paintings on the theme of the 'Star Dancer' reflect a coming together of the two themes of the dance and of religious processions that had distinguished Picabia's first post-Cubist abstractions of 1912. Mixed with his experience of the modernity of New York, its skyscrapers, automobiles and, in particular, its Afro-American music, Picabia has in these works begun to create a radically pictorial language of abstract and abstracted form. These new works are pictures that fuse such earlier Cubist abstraction and its break-down of phenomenological form with a sense of the dynamic rhythms of the body in motion and through time and space to create a new lyrical abstraction pulsing to a tempo or pictorial structure akin to musical rhythm and determined largely by intuitive painterly impulse. '[The pictures] that I have made since my arrival in New York,' Picabia was to say of this series of works, 'express the spirit of New York as I

feel it, and the crowded streets of your city as I feel them, their surging, their unrest, their commercialism, their atmospheric charm ... I absorb these impressions. I am in no hurry to put them on canvas. I let them remain in my brain, and when the spirit of creation is at flood-tide, I improvise my pictures as a musician improvises music' ('How New York Looks to Me,' *New York American*, March 30, 1913, p. 11).

Of these New York paintings it is the watercolours Picabia made dealing with music and dance that were to point the way in which the great abstract paintings made on his return to Paris would develop. In addition to the two paintings (*Danseuse étoile sur un transatlantique* and *Danseuse étoile et son école*) referring to Picabia's encounter with Stacia Napierkowska on board the *Lorraine*, these New York works also include a series of pictures entitled *Chansons nègre*. Here, music, rhythm, dance, time, motion, the concept of displacement and of the body travelling through time and space – all the key concepts of Duchamp and Picabia's abstraction, in fact – become completely interwoven within a lyrical form of abstraction. It is a new pictorial language expressive of an entirely modernist understanding of reality. A language that, similar to the new cinema, attempts to convey a sense of perpetual motion and to fuse moving form, sensation and experience into an entirely original pictorial language that still contains hints and suggestions of representational reality. Some observers, for instance, have detected the image of two ship's funnels in the centre of *Danseuse étoile sur un transatlantique*.

In the preface to the exhibition of such radically new watercolour abstractions at the 291 Gallery in March 1913, Picabia admitted to the futility of attempting to create a completely non-objective art, but also discouraged attempts to decipher any remnants of representation in his new pictures. 'The qualitative conception of reality can no longer be expressed in a purely visual or optical manner ...,' he wrote. 'The resulting manifestations of this state of mind which is more and more approaching abstraction, can themselves not be anything but abstraction... But expression means objectivity otherwise contact between beings would become impossible, language would lose all meaning. This new expression in painting is "The objectivity of a subjectivity..." Therefore, in my paintings the public is not to look for a "photographic" recollection of a visual impression or sensation, but to look at them in an attempt to express the purest part of the abstract reality of form and colour itself' (quoted in W. Camfield, *Francis Picabia - His Art, Life and Times*, Princeton, 1979, pp. 50-1).

Many of the paintings on show at this landmark exhibition at 291 later went into the collection of Alfred Stieglitz and from there to The Art Institute of Chicago. This was not the case with *Danseuse étoile sur un transatlantique* however, which was kept by Picabia and later presented in 1914 as a gift to his friend and great champion in Paris, Guillaume Apollinaire.

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RENÉ MAGRITTE (1898-1967)

La tapisserie de Pénélope

signed 'Magritte' (lower right)
gouache on paper
15½ x 22⅞ in. (39.5 x 58.2 cm.)
Executed *circa* 1943

£500,000-700,000
US\$700,000-1,000,000
€580,000-800,000

PROVENANCE:

Hanover Gallery, London (no. G 148/34), by whom acquired on 1 June 1968.
Hubert Goldet, Paris, by whom acquired from the above on 7 October 1970,
and until *circa* 1977.
Calisto Tanzi, Parma; sale, Pandolfini, Milan, 29 October 2019, lot 13.

EXHIBITED:

London, Hanover Gallery, *Poetic Image*, July - August 1969 (illustrated;
dated '1956').

LITERATURE:

D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, Antwerp, 1994, no. 1184, p. 56 (illustrated).





René Magritte, *Le miroir invisible*, 1942. (34.5 x 52.7 cm.).
Sold Christie's, New York, 11 May 2015 (\$3,077,000).
Artwork: © René Magritte, DACS 2021.

'I have nothing to express I simply search for images and invent and invent... only the image counts, the inexplicable and mysterious image, since all is mystery in our life.'

– RENÉ MAGRITTE

Questioning the fundamental laws of perception and perspective, *La tapisserie de Pénélope* is a powerful example of the lyrical, yet logical, subversion of reality proposed by René Magritte's Surrealist paintings. A unique image within the artist's oeuvre, the gouache presents a simple landscape view of quaint houses and verdant trees dotted across a non-descript, grassy plain, while the calm flowing waters of a small brook draws the eye to the centre of the scene. The view is rendered uncanny, however, by Magritte's playful inversion of the familiar rules of both linear and atmospheric perspective. Through this deceptively simple reversal, the artist upends one of the central pillars of human perception, and in so doing, draws attention to the fallibility of how we see the world.

Rooted in the unconscious processes of human vision, atmospheric or aerial perspective relies on a variety of subtle visual cues to generate a sense of depth or recession in a scene, from the gradation of colour to the blurring of contours as objects move further into the distance. In *La tapisserie de Pénélope*, Magritte allows the colours to appear highly saturated in the distant background, only to grow gradually fainter and less concrete in the objects nearer the viewer. This playful, yet disconcerting, concept appears to have first occurred to Magritte in the summer of 1942, though it took several months for the idea to fully solidify in his imagination, finally emerging in the 1943 gouache *Le traité du paysage* (Sylvester, no. 1183). Magritte discussed the evolution of this composition with the poet Paul Nougé in a number of letters, at one point admitting 'the fruit is doubtless not ripe enough, I have still to find the flicker of illumination which will show me the way' (quoted in D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte: Catalogue Raisonné*, Vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés 1918-1967*, Antwerp, 1994, p. 55).

In *Le traité du paysage*, the principles of linear perspective are maintained throughout the composition, the diagonal lines of the pathway receding into the distance, making the other distortions in colour and tone all the more strange and unexpected to the viewer. It was this subtle reversal of the natural, expected order of things that inspired Nougé to write: 'There could be no stronger or more discreet attack on the substance of the visible world. No monsters or



René Magritte, *Le traité du paysage*, 1939.
Private collection.
Artwork: © René Magritte, DACS 2021.
Photo: © Christie's Images, London/Scala, Florence.

chimeras need appear in this peaceful countryside. All is in keeping with everyday orderliness – while the charm operates with the primary certainty of a mirror, in the absence of the aerial perspective' (Nougé, quoted in *ibid*, p. 56). With *La tapisserie de Pénélope*, Magritte pushes these investigations even further by inverting the perspectival lines within the landscape – rather than allowing them to converge into a single vanishing point in the distance, the artist instead leads the eye through the scene along two different pathways, beginning with the central tree in the foreground and then travelling outwards towards the clusters of small, red-roofed houses on the horizon. In this way, Magritte places the viewer in the unexpected position within the landscape, suggesting that they are standing in the exact position of the vanishing point, as seen from the houses in the distance.

Magritte's choice of title meanwhile, adds another layer of surprising contradiction to the composition, invoking the mythological tale of Odysseus's patient and loyal wife Penelope, and her simple, yet ingenious plan to stall the suitors awaiting her hand in marriage. Penelope had promised to choose a new husband on the completion of a shroud for her father-in-law, which she wove during the day, only to secretly unpick at night, a deception that successfully held the men at bay until the return of Odysseus. While Magritte maintained that his poetic titles were independent of the compositions they were attached to, most often proposed after their completion by his intellectual friends at his weekly gatherings on a Saturday evening, it is possible that the reference to such a well-known mythological subject in the present gouache was a subtle allusion to the historical painting traditions of the seventeenth, eighteenth and nineteenth centuries. During this period landscape was considered a lesser pursuit within the hierarchy of artistic genres, and was valued below the grand traditions of historical painting and portraiture. As a result, painters such as Claude Lorrain would include characters from historical legends and mythology in their sublime visions of the landscape in order to imbue their compositions with a greater sense of gravitas. Here, Magritte's conjuring of the story of Penelope and Odysseus within the context of this rather banal landscape, creates an unexpected disjunction that prompts the viewer to question their understanding of the emphatically unremarkable, everyday country scene before them.

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MAX ERNST (1891-1976)

Cage, forêt et soleil noir

signed 'max ernst' (lower right); signed, titled and dated 'max ernst cage, forêt et soleil noir 1927' (on the reverse)

oil with *grattage* on canvas
45 x 57½ in. (114.4 x 146.3 cm.)
Painted in 1927

£2,000,000-3,000,000

US\$2,800,000-4,200,000

€2,300,000-3,500,000

PROVENANCE:

Claude Hersaint, Paris, and thence by descent to the present owner.

EXHIBITED:

Munich, Haus der Kunst, *Von Bonnard bis heute*, July - September 1961, no. 47, p. 22 (illustrated fig. 49; titled 'Wald mit Schwarzer Sonne' and dated '1926').

Saint-Paul-de-Vence, Fondation Maeght, *Exposition René Char*, April - June 1971, no. 594 (titled 'Oiseau, forêt, soleil noir' and dated '1928'); this exhibition later travelled to Paris, Musée d'art moderne de la ville de Paris, October - December 1971.

New York, The Solomon R. Guggenheim Museum, *Max Ernst: A Retrospective*, February - April 1975, no. 123 (titled 'Forêt, soleil noir et cage'). Paris, Galeries nationales du Grand-Palais, *Max Ernst*, May - August 1975, no. 314, p. 164 (illustrated p. 149; titled 'Forêt, soleil noir et cage' and dated 'circa 1970').

Munich, Haus der Kunst, *Max Ernst, Retrospektive 1979*, February - April 1979, no. 159, p. 275 (illustrated); this exhibition later travelled to Berlin, Nationalgalerie, May - July 1979.

Madrid, Fundación Juan March, *Max Ernst*, February - April 1986, no. 40 (illustrated; dated '1933'); this exhibition later travelled to Barcelona, Fundación Joan Miró, May - June 1986, no. 39.

London, Tate Gallery, *Max Ernst: A Centenary Retrospective*, February - April 1991, no. 129, pp. 169 & 377 (illustrated p. 169); this exhibition later travelled to Stuttgart, Staatsgalerie, May - August 1991; Dusseldorf, Kunstsammlung Nordrhein-Westfalen, August - November 1991; and Paris, Musée National d'Art Moderne, Centre Georges Pompidou, November 1991 - January 1992.

Berlin, Neue Nationalgalerie, *Max Ernst: die Retrospektive*, March - May 1999, no. 69, p. 111 (illustrated); this exhibition later travelled to Munich, Haus der Kunst, June - September 1999.

Paris, Centre Georges Pompidou, *La révolution surréaliste*, March - June 2002, p. 162 (illustrated); this exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen, July - November 2002.

Lausanne, Fondation de l'Hermitage, *Passions partagées. De Cézanne à Rothko. Chefs-d'œuvre du XXe siècle dans les collections privées suisses*, June - October 2009, no. 28, p. 77 (illustrated).

Winterthur, Kunstmuseum Winterthur, *Die Natur der Kunst: Begegnungen mit der Natur vom 19. Jahrhundert bis in die Gegenwart*, October 2010 - February 2011, no. 55, p. 266 (illustrated p. 137).

Vienna, Albertina, *Max Ernst: Retrospective*, January - May 2013, no. 76, p. 344 (illustrated p. 136); this exhibition later travelled to Basel, Fondation Beyeler, May - September 2013.

LITERATURE:

W. Spies & S. & G. Metken, *Max Ernst: Werke 1925-1929*, Cologne, 1976, no. 1178, p. 200 (illustrated).





Max Ernst, *Forêt*, 1927. (114 x 146 cm.).
Staatliche Kunsthalle Karlsruhe.
Artwork: © Max Ernst, DACS 2021. Photo: © akg-images.



Max Ernst, *La grande forêt*, 1927. (113.8 x 145.9 cm.).
Kunstmuseum, Basel.
Artwork: © Max Ernst, DACS 2021. Photo: © Bridgeman Images.



Max Ernst, *Max Ernst montrant à une jeune fille la tête de son père*, 1927.
(111.7 x 144.8 cm.).
National Galleries of Scotland. Accepted in lieu of tax and allocated to the
Scottish National Gallery of Modern Art 1998.
Artwork: © Max Ernst, DACS 2021.
Photo: © National Galleries of Scotland, photography by A Reeve.

'Man and nightingale found themselves in the most favourable position for imagining: they had in the forest a perfect guide for their dreams.'

– MAX ERNST

Painted in 1927, *Cage, forêt, soleil noir* is one of the great forest paintings that Max Ernst executed at the height of his involvement with the Surrealists. While the forest had initially emerged as a motif in Ernst's paintings in 1925, it was not until two years later that he embarked on a sustained exploration of the subject, creating over 80 works on this theme in a variety of media. These compositions, many of which exploit the expressive potential of the artist's newly developed technique of *grattage*, are characterised by seemingly impenetrable walls of trees, their forms overlapping and interlocking, hemming in the viewer and shutting out the world beyond. In the present composition, the trees are paired with a mysterious solar disk hovering in the sky above, its form hanging so low that it is almost swallowed up by the voracious, all-consuming forest, while a solitary small bird remains trapped in a cage amidst the foliage.

Having grown up on the edge of thick woodland in Brühle in the Rhineland, the forest was a particularly powerful image for Ernst, a labyrinthine arena of mystery, danger and possibility, that preyed on and haunted the recesses of his unconscious mind. Indeed, one of the artist's earliest memories was of his father taking him to the forests around their home, after the young boy had seen a watercolour by his father entitled *The Hermit*, which had supposedly been painted within the confines of the nearby woods. Recalling this formative moment, the artist wrote of 'mixed feelings when he first went into a forest: delight and oppression and what the Romantics called "emotion in the face of Nature." The wonderful joy of breathing freely in an open space, yet at the same time distress at being hemmed in on all sides by hostile trees. Inside and outside, free and captive, at one and the same time' (quoted in U. M. Schneede, *Max Ernst*, transl. by R. W. Last, London, 1973, p. 36).

Ernst once famously stated that it was his aim 'to bring into the light of day the results of his voyages of discovery in the unconscious' and to 'record what is seen... on the frontier between the inner and the outer world' (quoted in *ibid.*, p. 105). For him, the forest was an archetypal symbol of this shadowy borderland between what is known and what is unknown. He elaborated on this concept in his 1934 essay 'Les Mystères de la forêt,' published in the Surrealist periodical *Minotaure*, vividly conveying his fascination with the various kinds of forests that populated the world. In particular, compositions such as *Cage, forêt, soleil noir* resonate with the central qualities he identified in the forests of distant Oceania: 'They are, it seems, savage and impenetrable, black and russet, extravagant, secular, swarming, diametrical, negligent, ferocious, fervent, and likeable, without yesterday or tomorrow ... Naked, they dress only in their majesty and their mystery' ('Les Mystères de la forêt,' *Minotaure*, no. 5, Paris, 1934).

A dense and impenetrable jungle of deeply textured, leafless trees fills the canvas in *Cage, forêt, soleil noir*, powerfully illustrating Ernst's growing mastery of the *grattage* technique at this time, a semi-

Opposite:

The present work hanging alongside Balthus' *Passage du Commerce-Saint-André* of 1952-1954, in the salon of Claude Hersaint's home on the Avenue Henri-Martin, Paris, circa 1968-70
Artworks: © Max Ernst, DACS 2021. © Balthus, DACS 2021.





Caspar David Friedrich, *Der Chasseur im Walde* (*The Chasseur in the woods*), 1813-1814.
Private collection.
Photo: © akg-images.

automatic process which had evolved from the artist's experimental *frottage* drawings in the mid-1920s. *Grattage* involved the artist laying a canvas prepared with layers of oil paint over materials such as wire mesh, wooden boards, chair caning, pieces of string, buttons, leaves and textured glass panes. Using a palette knife, Ernst would then draw or scrape the paint across the canvas, allowing the surface underneath to generate an intricate pattern within the oil paint. He would then interpret and adapt their spontaneous forms, evoking nature and its wild growth patterns more intensely than a traditional realist approach. The expressive potential of the *grattage* technique is made all the more powerful in the present composition by the rich interplay between the thick, viscous black pigment that dominates the surface of the painting, and the layers of vibrant, primary colour underneath, which are just glimpsed through the various whorls and ripples made by the artist's scrapings. Suggesting layers and layers of life, colour, and joy, hidden by the encroaching darkness of the forest, these bright hues conjure a distinct sense of mystery behind the strange, jagged, ghostly forms of the trees.

In many ways, this dark and deeply romantic depiction of the forest recalls the paintings of Caspar David Friedrich and the German Romantic tradition. Indeed, as the artist himself proclaimed: 'The fact is, I've always had [Caspar David] Friedrich's paintings and ideas more or less consciously in mind, almost from the day I started painting' (quoted in E. Roditi, 'Ein Mittagessen mit Max Ernst,' in *Der Monat*, vol. 13, n. 1950, March 1960, p. 70). Ernst's interest in German Romanticism had initially been sparked during lectures as a student in Bonn, and the artist felt a deep spiritual connection to Friedrich, seeing in his art a profound, enigmatic approach to the landscape that paralleled his own thoughts and artistic concerns. Indeed, when nine Friedrich paintings were destroyed by a fire in Munich in 1931, Ernst felt it not only as a deeply personal loss, but also a foreboding and portentous event. In the *Forêt* paintings, Ernst's dark, atmospheric thickets of trees appear to draw directly from Friedrich's explorations of the Sublime, their towering, overlapping forms conjuring a sense of magical enchantment and awe before the wondrous forces of nature.





Max Ernst, *Forêt et soleil*, 1927. (112.5 x 146.5 cm.).
Private collection.
Artwork: © Max Ernst, DACS 2021. Photo: © akg-images / André Held.

The presence of a caged bird in the midst of these towering, impenetrable trees, meanwhile, represents another important link to Friedrich's art, with the small avian occupying the role of the lone wanderer, a common figure in the Romantic tradition, within the scene. Birds had always played a significant role in Ernst's life – since childhood, as he himself explained, he had made a clear unconscious connection in his mind between people and birds, after his favourite pet (a bird by the name of Horneborn) had died on the same night his sister Loni was born. Unlike other works from the *Forêt* series, such as *Vision provoquée par l'aspect nocturne de la porte Saint-Denis* (Spies, no. 1177) where the birds appear free among the cluster of towering trees, here the singular songbird is trapped, the barriers of its cage sharply incised into the paint. Though it remains serene and apparently unconcerned by the situation, the foreboding, interlocking forms of its surroundings lends the impression that the bird is imprisoned not only within the small cage, but also the confines of the forest itself, suggesting that even if the creature were to slip between the bars, it would never find a way to escape from the depths of this mysterious place.

Along with an impression of wild, untameable nature, the series of *Forêt* paintings evoke something of the modern urban landscape, the overlapping, abutting, geometric trees echoing the towering facades of buildings in the city. Indeed, the manner in which the mass of

elongated geometric forms protrude into the bright blue sky summons an impression of the soaring skyscrapers of the vertically expanding cities of the interwar boom years. Ernst was not the first Surrealist to make this connection between the urban landscape and the forest – Louis Aragon's *Passage des cormorans*, published in 1921, described an almost hallucinatory journey through a Parisian arcade, in which the shops and their wares are suddenly transformed into a primeval forest: 'The plants are so overgrown, the animals are so rampant, that I feel myself entangled, crushed, strangled; wormlike creatures streak across my face, insect feet crawl about under my cloth, nature overpowers me' (quoted in T. Wessolowski, 'What is a Forest?' in W. Spies, I. Müller-Westermann and K. Degel, eds., *Max Ernst: Dream and Revolution*, exh. cat., Stockholm, 2008, p. 103).

In paintings such as *Cage, forêt, soleil noir* Ernst updated the Romantic vision of the mysterious forest with the modern experience, imbuing its wild, untameable nature with echoes of the urban landscape, capturing the sense of wandering through the city, feeling dwarfed by the environment, and becoming lost in the tangled landscape of the metropolis. Ernst brought this theme to further heights in his famous series of *grattage* paintings *Ville entière* (1933-1937), in which the striations and floral patterns consume the crumbling buildings of a ruined city, poignantly foreshadowing the political storm clouds gathering over Europe.



Publicity image from *Metropolis* 1927, directed by Fritz Lang.
Photo: © akg / Horst von Harbou - Stiftung Deutsche Kinemathek.

'Mixed feelings when he first went into a forest: delight and oppression and what the Romantics called "emotion in the face of Nature." The wonderful joy of breathing freely in an open space, yet at the same time distress at being hemmed in on all sides by hostile trees. Inside and outside, free and captive, at one and the same time.'

– MAX ERNST

Cage, forêt, soleil noir is one of just five forest paintings the artist created on this huge scale in 1927, three of which are now in important museum collections around the world. The painting was acquired directly from the artist by Claude Hersaint, and has been a central work within his esteemed collection for many years. Hersaint's passion for Surrealist art had been sparked in 1921 when a friend's sister brought him to see an exhibition of Ernst's collages, entitled *Exposition Dada Max Ernst*, at the Au Sans Pareil bookshop in Paris. The artist had been invited to show a selection of his work in the 'gallery' by André Breton, who also contributed a text to the exhibition's catalogue. This show, which was the first time Ernst's work had been publicly shown in Paris, was an important turning point in the artist's career, bringing him to the attention of many of the key figures of what would become the Surrealist movement. Hersaint made his first artistic purchase at the show, a move that marked not only the genesis of his collection but also the beginning of a long, personal friendship with Ernst.

PROPERTY FROM THE COLLECTION OF CLAUDE HERSAINT

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JOAN MIRÓ (1893-1983)

Peinture

signed and dated 'Miró. 1925.' (lower right); signed and dated again 'Joan Miró 1925.' (on the reverse)
oil on canvas
57½ x 45 in. (146 x 114.3 cm.)
Painted in 1925

£9,000,000-14,000,000
US\$12,500,000-20,000,000
€10,400,000-16,200,000

PROVENANCE:

Georges Duthuit, Paris.
Claude Hersaint, Paris, by whom acquired from the above circa 1950,
and thence by descent to the present owner.

EXHIBITED:

Paris, Musée National d'Art Moderne, *Joan Miró*, June - November 1962,
no. 24, p. 27 (dated '1924').
London, Tate Gallery, *Joan Miró*, August - October 1964, no. 46, p. 24
(illustrated pl. 9a; dated '1924').
Saint-Paul-de-Vence, Fondation Maeght, *Joan Miró, Rétrospective de
l'oeuvre peint*, July - October 1990, no. 21, pp. 58 & 200 (illustrated p. 59).
Paris, Galeries nationales du Grand Palais, *Miró. La couleur de mes rêves*,
October 2018 - February 2019, no. 22, pp. 66 & 293 (illustrated p. 66;
titled 'Femme').

LITERATURE:

J. Lassigne, *Le goût de notre temps, Miró*, Lausanne, 1963, p. 44
(illustrated).
Exh. cat., *Joan Miró: Magnetic Fields*, New York, The Solomon R.
Guggenheim Museum, 1972, pp. 44 & 99.
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*,
vol. I, 1908-1930, Paris, 1999, no. 167, p. 138 (illustrated).





Joan Miró, 1930. Photograph by Man Ray.
Photo: © Man Ray 2015 Trust / DACS, London 2021. ©
Successió Miró / ADAGP, Paris and DACS London 2021.



Joan Miró, *Peinture (La naissance du monde)*, 1925.
The Museum of Modern Art, New York.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.



Joan Miró, *Peinture (L'Addition)*, 1925.
Centre Pompidou, Musée National d'Art Moderne, Centre de
Création Industrielle, Paris.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.
Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais /
image Centre Pompidou, MNAM-CCI.

'Poetry, plastically expressed, speaks its own language.'

– JOAN MIRÓ

A fantastical vision charged with romance and passion, *Peinture* is one of the finest of the great breakthrough 'dream' paintings that Joan Miró began during the summer of 1925. Rendered on a monumental scale, this towering canvas ranks among the largest of this extraordinary series of works which saw the artist break through the boundaries of pictorial convention to reach a new form of poetic and abstract art. Instinctively rendered, lyrical and often breathtakingly poetic, these works are widely regarded as the most important of Miró's career, giving rise to the visual language of floating signs and forms that defines his *oeuvre*. Exhibited in a number of landmark retrospectives of the artist, including most recently the Grand Palais exhibition of 2018-2019 in Paris, *Peinture* wholly immerses the viewer into the desirous inner world of the artist.

With the dream paintings, Miró transformed the ground of the canvas into a boundless, infinite plane, filled with enigmatic, often literary-inspired ciphers, signs and forms. All illusionistic, mimetic elements were expunged, replaced instead by highly poetic and dream-like amalgamations of cursive lines and shapes, some of which tantalizingly allude to, yet never quite define, recognisable objects. In *Peinture*, the black wash upon the canvas appears as if a smoky vapour, quivering, unfurling, disappearing and emerging into the abstract void in ethereal, seemingly endless movements – a bold contrast to the shapes of intense unmodulated primary colour that hang Calder-like amid the large canvas. This type of ground is particularly rare, used by Miró at the very beginning of this period of fervent, all-encompassing creativity. Like The Museum of Modern's Art's monumental *Peinture (La naissance du monde)* (Dupin, no. 125), which he painted likely at the same time as *Peinture*, this ground captures the rawness and immediacy



Joan Miró, *Painting-Poem*, 1925. (130.2 x 96.5 cm.).
 Sold Christie's, London, 7 February 2012 (\$26,757,626).
 Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.

"What counts is to bare our soul. Painting and poetry are done in the same way you make love, it's an exchange of blood, a total embrace – without caution, without any thoughts of protecting yourself."

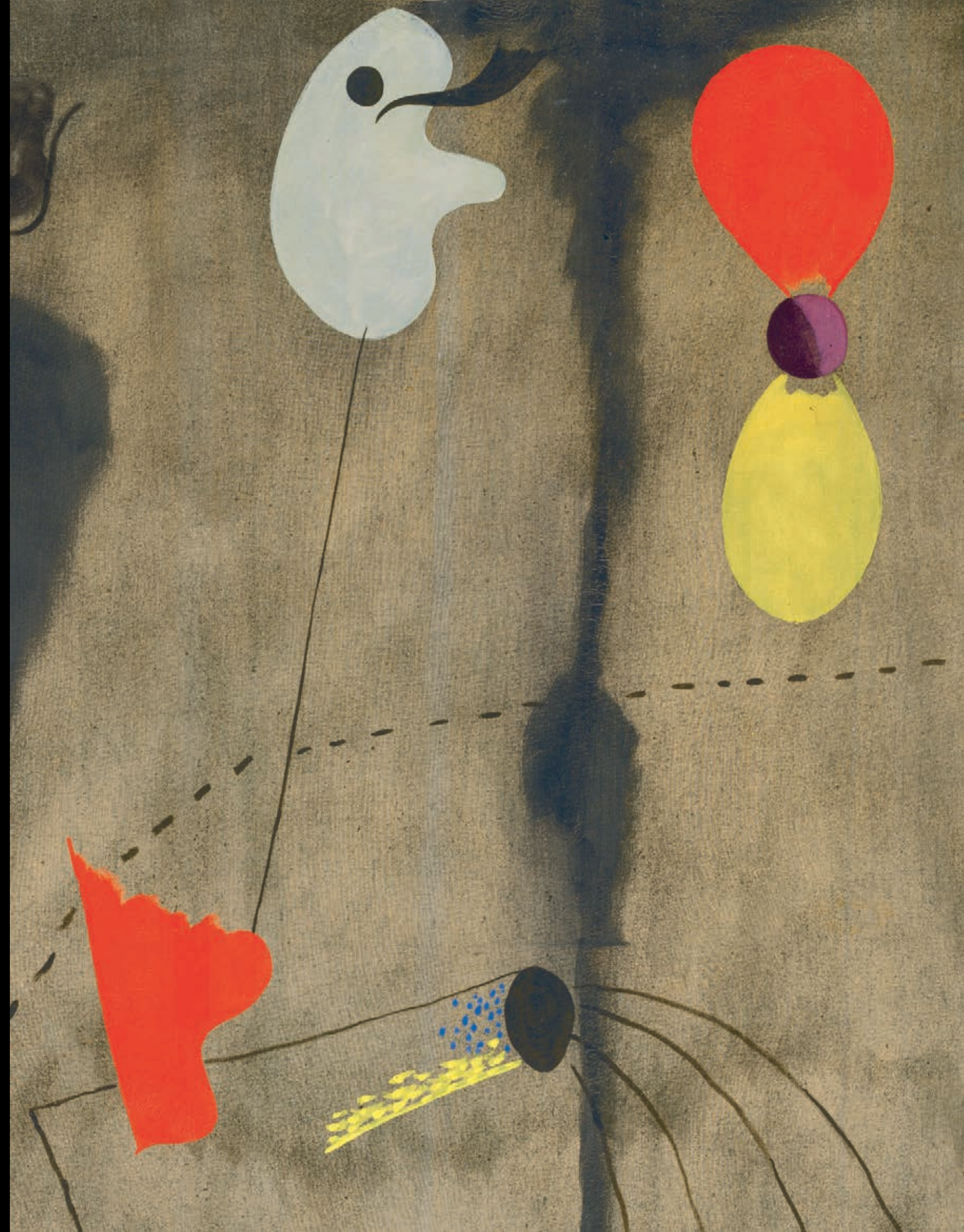
– JOAN MIRÓ

of Miró's new visual language, while at the same time, transforms this two-dimensional pictorial plane into a timeless, boundless realm, 'an ocean of air,' as René Gaffe, the first owner of the MoMA's *Peinture*, once described this smoky ground (quoted in J. Dupin, *Joan Miró: Life and Work*, New York, 1962, p. 161).

The dream paintings were the visionary product of a period of crisis in Miró's art. In 1924, Miró found that he had exhausted the painstakingly rendered realism that characterised his densely composed work – such as *La ferme* (1921-1922, National Gallery of Art, Washington, D.C.). At this time, Miró, like André Breton and the nascent group of Surrealists, was searching for a new mode of artistic creation, one that harnessed the inner, subconscious realm, and was therefore freed from convention, tradition and real life. 'It may be said that everything is up in the air,' Breton wrote at this time. 'There is an absolute crisis of the model. The old model, taken in the outside world, does not exist anymore, cannot exist anymore. The model to succeed it, which will be taken in the inner world, has not yet been discovered' (quoted in *ibid.*, p. 136).

For Miró, it was the heady avant-garde crucible of the rue Blomet, the small street tucked away in Montparnasse, that would provide the catalyst for his move away from realism and 'escape' from the conventional limitations of painting for a magical world of subconsciously inspired signs. Surrounded by a circle of artists and poets, including André Masson who had a studio next to Miró, Michel Leiris, Georges Limbour and Robert Desnos, among others, the artist found himself within an extraordinarily fertile creative environment; or as Jacques Dupin has described, 'an almost delirious intellectual effervescence' (*ibid.*, p. 120).

Under the influence of the group's burgeoning automatist techniques and the inspiration of his friends and neighbours, Miró's canvases opened up, liberated from the dense detail of his earlier work, to instead become 'receptacles for dreams' (*ibid.*, p. 157). These abstract images were derived in part from the hunger induced hallucinations that Miró was experiencing at this time. On some days, he existed on just a few dried figs a day, too proud to ask his artist friends for financial help – and perhaps excited by the new





Joan Miró, *Peinture (Les amants - Adam et Eve)*, 1925. Private collection. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.



Joan Miró, *Peinture*, 1925. Philadelphia Museum of Art. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.



Joan Miró, *Le Gendarme*, 1925. The Art Institute of Chicago. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021. Photo: © Bequest of Claire Zeisler / Bridgeman Images.

world of fantastical vision that these hallucinations provided for him. Whilst in this state, Miró stared at the walls of his studio, or marks on the ceiling, spontaneously capturing on paper the surreal signs, shapes and forms that appeared to him in this semi-conscious state.

Adhering solely to the irrational, spontaneous impulses of his unconscious, Miró started to paint with a new, unplanned and unconstrained abstract imagery composed of graphic-like signs and forms. 'I painted without premeditation,' he described, 'as if under the influence of a dream. I combined reality and mystery in a space that had been set free... Later, a deepening sense of the marvellous led me to the notion of the fantastic. I was no longer subjected to dream - dictation, I created my dreams through my paintings... I escaped into the absolute of nature. I wanted my spots to seem to open to the magnetic appeal of the void. I was very interested in the void, in perfect emptiness. I put it into my pale and scumbled grounds, and my linear gestures on top were the signs of my dream progression' (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 264).

An important inspiration and impetus behind the birth of works such as *Peinture* was Miró's complete immersion in the avant-garde poetry of his peers and of their predecessors. Rimbaud, Jarry, Éluard

and Apollinaire were the heroes of this artistic circle, each writer demonstrating new means of playing with words, phrases and poetry. Their work set Miró's imagination alight; as he later reminisced: 'The poets Masson introduced me to interested me more than the painters I had met in Paris. I was carried away by the new ideas they brought and especially the poetry they discussed. I gorged myself on it all night long - poetry principally in the tradition of Jarry's *Surmâle*' (quoted in M. Rowell and R. Krauss, *Joan Miró: Magnetic Fields*, exh. cat., New York, 1983, p. 40).

Indeed, *Peinture* is particularly indebted to the Symbolist writer Alfred Jarry's *Le Surmâle* or *The Supermale* (1902). Together with the Centre Pompidou's *L'Addition* (Dupin, no. 168), the forms and just definable imagery of the present work was possibly inspired by the various motifs and narratives of Jarry's fantastical final novel, which centres around themes of speed and a Futurist obsession with modernity, as well as virility and eroticism. The protagonist of the book, André Marcueil, asserts that a man can make love an infinite number of times - the inspiration perhaps for the numbers that float in the Centre Pompidou's work. While no specific episode appears to be referenced in *Peinture*, a sense of heady eroticism - as well as a gentle humour - pervades. The abstracted form of a male figure coalesces from the floating shapes and

lines amid this monumental canvas. He is depicted striding forwards, his head an amorphous white form seen in profile, with an eye and a flamboyant black moustache. Regarded in this way, the composition takes on an erotic context, the man clearly in the throes of passion.

This spectral male figure seems to move towards the strange propeller-like form suspended weightlessly in the top right corner of the composition, the curving, hourglass silhouette perhaps referencing the form of a woman, the object of the man's desire, who remains just beyond his reach though clearly the subject of his affections, a detail Miró made all the more clear with the bright red heart prominently serving as the male figure's torso. The vaporous black forms that rise weightlessly on the opposite corner of the canvas could be stockinged legs emerging from a diaphanous black, Spanish lace skirt; a blue and white woman's shoe also appears on the lower edge of the composition. Love, lust, passion and eroticism fill every corner of this enigmatic composition, as Miró conceived of an entirely new pictorial language to capture these sentiments.

Aged thirty and unmarried, Miró admitted to having romance very much on his mind at this time - he wrote to Picasso in 1923 that he was then 'in pursuit of a Mme Miró, a studio, and a dealer!' (quoted in

C. Lanchner, *Joan Miró*, exh. cat., New York, 1993, p. 322). Love and eroticism were central topics in the rue Blomet circle and Surrealism as a whole, and therefore unsurprisingly these themes pervade many of Miró's dream paintings, themselves vehicles for the unimpeded, unmediated expressions of the artist's innermost desires and primal impulses. In addition to the erotically charged *Peinture*, Miró painted *Le corps de ma brune* (sold Christie's, London, 7 February 2012, £16,841,250), which includes a rapturous declaration of hand written love amid the ethereal form of a woman, as well as a small group of works that feature an entwined couple floating weightless through endless space (Dupin, nos. 128-132). 'All these oneiric paintings possess great erotic power,' Dupin wrote. 'Connected with subjective obsessions and realised at the dictation of the unconscious, they simultaneously unmask and mask, set down and erase, the infinitely varied phantasms of the libido' (*op. cit.*, 1962, pp. 164-166).

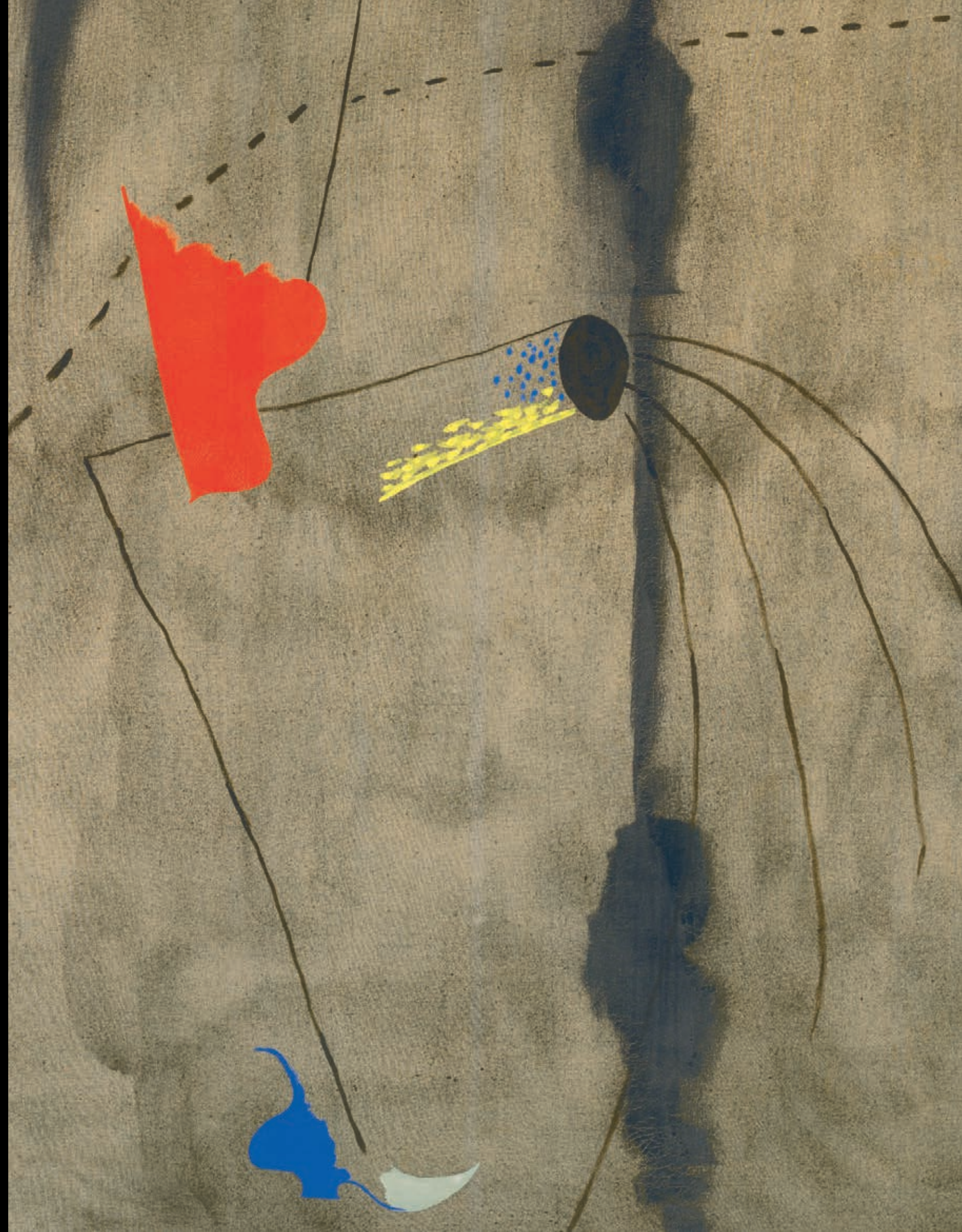
This concept not only came to underpin Surrealism, but Miró's art as a whole. 'What counts is to bare our soul,' he told the first owner of *Peinture*, the critic, writer and later husband of Henri Matisse's daughter Marguerite, Georges Duthuit, in 1936. 'Painting and poetry are done in the same way you make love, it's an exchange of blood, a total embrace - without caution, without any thoughts of protecting



Joan Miró, *Peinture (Étoile bleue)*, 1927. (115.5 x 89cm.).
Sold London, 19 June 2012 (\$37,063,473).
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.



Alexander Calder, *Little Spider*, circa 1940.
National Gallery of Art, Washington D.C.
Artwork: © 2021 Calder Foundation, New York/DACS London.



Claude Hersaint and his daughter with Jean-Louis Prat, Directeur of the Fondation Maeght, in front of the present lot at the 1990 Maeght retrospective.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.

yourself' (quoted in G. Duthuit, 'Where are you going, Miró?', *Cahiers d'Art*, Paris, nos. 8-10, in M. Rowell, *op. cit.*, 1987, p. 150). In creating *Peinture* and the dream paintings, Miró channelled every aspect of his life onto the canvas. Word and image, poetry and painting, material pigment and intangible parts of the imagination, all coalesce to create canvases that mirrored the blissful spirit of creativity, camaraderie and discovery that the artists and poets of the rue Blomet shared at this time.

Never before seen at auction, *Peinture* remained in Duthuit's collection, before it was acquired by Claude Hersaint around 1950. One of the greatest collectors of Surrealism, Hersaint had begun collecting art from this movement even before it was formally inaugurated as such by Breton in the mid-1920s. His first surrealist work to enter his collection was by Max Ernst, which he acquired in 1921 after having fallen in love with the German artist's work when a friend's sister took him to see it for the first time at the Galerie au Sans Pareil in Paris that same year.

This acquisition, made at a time when Hersaint was only 17 years old, was to mark not only the genesis of his collection and a life-long passion for Surrealism, it also marked the beginning of a long, personal friendship with many of the leading figures in the Surrealist movement. These included artists such as Miró, Max Ernst, Salvador Dalí, Oscar Domínguez, Jean Dubuffet, Marcel Duchamp, René Magritte, Jean Fautrier and Man Ray and many Surrealist patrons, poets and art historians; among them Paul Éluard, Marie-Laure de Noailles, William Copley, Jean-Louis Prat and Jacques Maritain.

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RENÉ MAGRITTE (1898-1967)

Le mois des vendanges

signed 'Magritte' (upper left); signed again, titled and dated 'LE MOIS DES VENDANGES Magritte 1959' (on the reverse)
oil on canvas
51¼ x 63 in. (127.6 x 160 cm.)
Painted in 1959

£10,000,000-15,000,000
US\$14,000,000-21,000,000
€11,600,000-17,500,000

PROVENANCE:

Alexander Iolas, Paris, by whom acquired directly from the artist in February 1960.

Jean Larcade [Galerie Rive Droite, Paris], by whom (probably) acquired from the above in 1960; his sale, Palais Galliera, Paris, 14 June 1963, lot 45.

Claude Hersaint, Paris, by whom acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Rive Droite, *René Magritte*, February - March 1960, no. 10.

Lausanne, Fondation de l'Hermitage, *René Magritte*, June - October 1987, no. 93, p. 201 (illustrated).

Saint Petersburg, The State Hermitage Museum, *Magritte*, August - October 1998, p. 51 (illustrated fig. 35); this exhibition later travelled to Moscow, The Pushkin State Museum of Fine Arts, November 1998 - January 1999.

Paris, Galerie nationale du Jeu de Paume, *Magritte*, February - June 2003 (illustrated p. 202).

Basel, Fondation Beyeler, *René Magritte: The Key to Dreams*, August - November 2005, no. 83, pp. 40, 158 & 201 (illustrated pp. 41 & 159).

LITERATURE:

Letter from Magritte to Alexander Iolas, 17 January 1959.

Letter from Alexander Iolas to Magritte, 8 March 1959.

Letter from Magritte to Harry Torczyner, 11 May 1959, in H. Torczyner, *L'ami Magritte. Correspondence et souvenirs*, Antwerp, 1992, no. 99, pp. 122-123 (illustrated p. 123).

Letter from Magritte to Alexander Iolas, 12 May 1959.

Letter from Magritte to Alexander Iolas, 28 December 1959 (?).

Anonymous, 'Les énigmes de Magritte valent aujourd'hui de l'or', in *Paris Match*, no. 572, Paris, 26 March 1960 (illustrated).

L. Scutenaire, 'L'œuvre peinte de René Magritte', in *Savoir et Beauté*, 41, no. 2-3, 1961, p. 2418.

Jardin des arts, no. 87, Paris, February 1962, p. 92 (illustrated).

P. Waldberg, *René Magritte*, Brussels, 1965, p. 348 (illustrated p. 203).

Letter from Harry Torczyner to Magritte, 2 June 1965, in H. Torczyner, *L'ami Magritte. Correspondence et souvenirs*, Antwerp, 1992, no. 380, p. 309 (illustrated).

H. Janne, *Le système social. Essai de théorie générale*, Brussels, 1968 (detail illustrated on the cover).

Exh. cat. *Magritte*, London, Tate Gallery, 1969, p. 110 (illustrated).

J. Saucet & R. Passeron, *René Magritte, La septième face du dé*, Paris, 1970, p. 41 (illustrated).

J. Ache, 'Alice au pays des surréalistes', in *Pilote*, col. 58, no. 700, April 1973, p. 38 (illustrated).

A. Robbe-Grillet, *René Magritte. La belle captive*, Brussels, 1975, p. 155 (illustrated p. 80).

A. Akoun, *Les Dieux dans la cuisine. Vingt ans de philosophie en France*, Paris, 1978 (detail illustrated on the cover).

Exh. cat. *Rétrospective Magritte*, Brussels, Palais des Beaux-Arts, 1978, p. 49 (illustrated fig. 3).

Le Figaro Magazine, no. 4, Paris, 28 October 1978 (detail illustrated on the cover).

H. Torczyner, *Magritte: The True Art of Painting*, London, 1979, no. 179, p. 124 (illustrated).

G. Roque, *Ceci n'est pas un Magritte: essai sur Magritte et la publicité*, Paris, 1983, no. 181, p. 196 (illustrated pp. 148-149).

J. Pierre, *Magritte*, Paris, 1984, p. 140 (illustrated p. 89).

Exh. cat. *Rétrospective Magritte, dans les collections privées*, Brussels, Galerie Ixy Brachot, 1988, p. 36 (illustrated in the background of a still from the film 'Magritte ou La Leçon de choses' by Luc de Heusch, 1959).

Letter from Raymond Queneau to André Blavier, 19 June 1963, in R. Queneau & A. Blavier, *Lettres croisées 1949-1976*, Brussels, 1988, no. 266, p. 222 (as 'Le Temps des Vendanges').

J. Meuris, *René Magritte*, New York, 1990, no. 223, p. 151 (illustrated).

J. Meuris, *René Magritte*, Cologne, 1990, pp. 106-107 (illustrated).

D. Sylvester, *Magritte*, Brussels, 1992, p. 381 (illustrated p. 382).

D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue raisonné*, vol. III, *Oil Paintings, Objects and Bronzes, 1949-1967*, Antwerp, 1993, no. 903, pp. 314-315 (illustrated).

R. Magritte, A. Blavier (ed.), *Ecrits complets*, Paris, 2001, no. 148 (Dialogue from the film by Luc de Heusch, 1959), p. 497.

S. Gohr, *Magritte, Attempting the Impossible*, New York, 2009, no. 9, p. 13 (illustrated).





René Magritte, *Les rêveries du promeneur solitaire*, 1926.
Private collection.
Artwork: © René Magritte, DACS 2021.



René Magritte, *Le sens de la nuit*, 1927.
The Menil Collection, Houston.
Artwork: © René Magritte, DACS 2021.
Photo: © Photothèque R. Magritte / Adagp Images, Paris. / SCALA, Florence.

'Other pictures are interesting or charming enough, but at the moment [Le mois des vendanges] is the one which best reminds us how strange reality can be, if one has a "sense of reality".'

– RENÉ MAGRITTE

One of the largest and most important works in Magritte's entire oeuvre, *Le mois des vendanges* (*The month of the grape harvest*) is a painting that both encapsulates and exploits the innate and uncomfortable sense of strangeness that Magritte so often discerned existing within the supposed normality of everyday reality. Painted in 1959, it is one of the finest of all Magritte's many famous depictions of the mysterious figure of the man in the bowler hat, here seen unnervingly multiplied into a banal and disquieting collective, in the form of a crowd of such figures, blankly confronting the viewer through an open window.

The man in the bowler hat is one of the most familiar icons of Magritte's art. A totemic figure, usually seen from the back and therefore somewhat faceless and enigmatic, he functions in the artist's work as a pictorial cipher: an apparently banal image of everyday, metropolitan ordinariness. He is essentially anonymous: the epitome of the generic and the commonplace. His smart uniform and typically bourgeois attire appears to indicate a mundane humanity, what Magritte once referred to as 'the unity of man.' In the artist's paintings of the 1950s and '60s, this bowler-hatted-figure (first painted by him in 1926), became an increasingly frequent and even familiar presence. Wandering like a suburban flâneur through the often strange landscapes of his pictures, he came to serve as a kind of reassuring counterpoint to the surprising and sometimes even shocking revelations of Magritte's paintings and the way in which they unpick the conventions we use to both perceive and represent the illusory surfaces of what we call 'reality.'



René Magritte, 1965.
Photograph by Duane Michals.
Photo: © Duane Michals. Courtesy of DC Moore Gallery, New York.



René Magritte, *Golconde*, 1953.
The Menil Collection, Houston.
Artwork: © René Magritte, DACS 2021. Photo: © Bridgeman Images.



René Magritte, *L'assassin menacé*, 1927.
The Museum of Modern Art, New York.
Artwork: © René Magritte, DACS 2021. Photo: © Digital image, The Museum of Modern Art, New York/Scala, Florence.

Of all these paintings *Le mois des vendanges* is among the most ambitious of all his works on this theme. It is also almost unique in Magritte's *oeuvre* by being a work in which, here, it is actually the appearance of this ordinary figure that provides the disturbing element of the painting. In this composition, for the first and perhaps only time, it is the normally reassuring presence of the bowler-hatted man himself who activates the shock and unsettling sense of mystery within the picture. Executed on an unusually large-scale canvas (measuring 127.6 x 160 cm), the painting confronts the viewer with a somewhat sombre, existentialist image of a dark and empty room with a simple, grey window opening out onto a daylight scene that is comprised entirely of an apparent infinity of near-identical bowler-hatted men staring, expressionlessly straight back at them. In this way, the viewer's inquisitive gaze appears to be countered, thrown back on itself and perhaps also questioned by the equally intense, almost mechanical stares of the multiple everyman-like figures gathered in the window.

Until Magritte painted this work in 1959, the man in the bowler hat had been predominantly an anonymous and faceless individual in his work: a figure usually viewed from behind who almost always appeared alone. In the late 1950s and early '60s, however, Magritte began to reinvestigate this figure and *Le mois des vendanges* is the second in a sequence of three masterpieces on this theme in which the artist began to reinvent the function and purpose of the bowler-hatted man and, for the first time, to depict this previously enigmatic figure as seen from the front. These three, now famous, images are *Golconde* (The Menil Collection in Houston) made in 1953, the present work of 1959 and *La présence d'esprit* (Museum Ludwig in Cologne)

which Magritte made one year later in 1960. In each of these three large paintings the figure of the bowler-hatted man is presented facing the viewer and functioning as a pictorial anomaly. In *Golconde* he appears in multiple form as if either levitating or falling like rain from the sky. In *La présence d'esprit* he appears standing between an equally tall eagle and a fish as the central persona in a strange lexicon of seemingly unconnected, but in fact related, images.

While the first and the last of these paintings depict the bowler-hatted man in unusual circumstances, it is only in *Le mois des vendanges* that the apparent ordinariness of Magritte's figure of the man in the bowler hat is used to create a powerful and disconcerting sense of unease and uncertainty about the reality of what is depicted. In this painting Magritte has returned to the window motif that he had previously explored so frequently in the late 1920s and '30s and which he had ultimately resolved in the series of paintings to which he gave the name *La condition humaine* (*The Human Condition*). Exploring the conventional pictorial device of the window as a picture-within-a-picture, Magritte, in these earlier paintings repeatedly illustrated, disrupted and exposed the artifice of pictorial representation and also the conventions and mechanisms which we use to see and interpret all imagery, both representational and real. In a manner that recalls the story of the cave in Plato's *Republic*, with its tale of shadows and illusions, Magritte here pictorially calls into question man's entire ability to comprehend either reality or representation. 'We see [the world] as being outside ourselves,' Magritte told his friend Louis Scutenaire, even though, in reality, and as such paintings as *La condition humaine* indicate, 'it is only a mental representation of [the world] that we [ever] experience inside ourselves' (quoted in L. Scutenaire, *Magritte*, Chicago, 1962, p. 83).



René Magritte, *Le lieu commun*, 1964. (100 x 81cm.).
Sold Christie's, London, 27 February 2019 (\$24,458,982).
Artwork: © René Magritte, DACS 2021.



René Magritte, *A la rencontre du plaisir*, 1962. (46 x 55 cm.).
Sold Christie's, London, 5 February 2020 (\$24,611,660).
Artwork: © René Magritte, DACS 2021.

*'The bowler [...] presents no surprise. It is a headgear lacking originality.
The man in the bowler hat simply constitutes the middle-class in its anonymity.'*

– RENÉ MAGRITTE

This sense of uncertainty about what we see and about what is represented echoes throughout *Le mois des vendanges* – a painting in which the multiple figures of bowler-hatted men also function obstructively and in much the same manner as the paintings on the easel in the window of his 'Human Condition' paintings. These bowler-hatted figures 'block our outlook,' as the Surrealist historian Mary-Ann Caws has written of *Le mois des vendanges*: 'Their gaze, directed at ours, and all the more terrible for being a multiplication of the same look, blocks our outlook and renders us a prisoner of the room, denying us even the most ordinary of landscapes' (M-A. Caws, *The Eye in the Text: Essays on Perception. Mannerist to Modern*, Princeton, 1981, p. 100). At the same time, these bland, identical figures also return our own gaze establishing the field of the painting itself as one in which a strange game of looking is taking place.

It is in this respect that *Le mois des vendanges* reveals itself to be a simpler, starker and more direct resolution of the same ideas that underpinned one of Magritte's greatest and most memorable paintings, his *L'assassin menacé* of 1927 now in The Museum of Modern Art, New York. In this picture (the only larger work featuring bowler-hatted men in Magritte's oeuvre) a complex game of looking is established between a series of everyman-type figures (some in bowler hats, some not) all centred around a windowed interior within which a murder has taken place. With its series of figures in the window appearing to stare both into the room and also directly at the viewer, the viewer's own gaze is, as in *Le mois des vendanges*, directly implicated in the complex depiction of things (seen and unseen) that are going on in the painting. In *Le mois des vendanges*, by contrast, it is as if Magritte has removed the drama from this painting to present only an existentialist confrontation taking place between the act of looking and the act of representation. 'Everything we see hides another thing,' Magritte said in this respect. 'We always want to see what is hidden by what we see. There is an interest in that which is



René Magritte at The Museum of Modern Art, New York, 1965.
Photograph by Steve Schapiro.
Photo: © Steve Schapiro/Corbis via Getty Images.
Artwork: © René Magritte, DACS 2021.



René Magritte, *La clef de verre*, 1959. (130 x 162 cm.).
The Menil Collection, Houston.
Artwork: © René Magritte, DACS 2021. Photo: © Artepics / Alamy Stock Photo.

hidden and which the visible doesn't show us. This interest can take the form of a quite intense feeling, a sort of conflict, one might say, between the visible that is hidden and the visible that is present' (quoted in D. Sylvester, *Magritte*, Brussels, 1992, p. 28). It is essentially this conflict that Magritte articulates taking place between the viewer and the crowd of bowler-hatted men in *Le mois des vendanges*.

As his letters and comments on the painting attest, Magritte evidently considered *Le mois des vendanges* very highly. The large scale of the painting also attests to this. It reflects not only the ambition that Magritte had for the picture but also the importance that he had come to place upon several of the works he made in the late-1950s. *Le mois des vendanges* is, for instance, one of three notably outsize-scaled paintings that Magritte made in close succession throughout 1959. As David Sylvester has outlined, *Le mois des vendanges* appears to have been created over a period of around six months between the winter and the summer of 1959 at the same time that Magritte was working on *La clef de verre*, an identically-sized painting now in The Menil Collection in Houston, and also *Les château des Pyrénées*, a vast, two-metre-high painting that was bought by Harry Torczyner and later given by him to The Israel Museum in Jerusalem.

As Magritte wrote to his dealer Alexandre Iolas while working on these three, large and impressive paintings, they reflected a decision on Magritte's part to work on fewer but more important works. He had, Magritte explained, now come to a stage in his career and his life where painting had begun to 'present me with new problems, and I cannot devote myself to easy work... There are *enough* pictures in the world, and... new pictures are not worth looking at unless they present us with *necessary* ideas' (Letter to Alexandre Iolas, 19 October 1959, quoted



Crowd of men wearing bowler hats, 1903.
Photographer unknown.
Photo: © Kirn Vintage Stock/Corbis via Getty Images.

'I have a very limited vocabulary: nothing but ordinary, familiar things. What is "extraordinary" is the connection between them.'

– RENÉ MAGRITTE

in D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue Raisonné, Vol. III, Oil Paintings, Objects and Bronzes, 1949-67*, Antwerp, 1993, p. 94).

Of these three major paintings, Magritte believed *Le mois des vendanges* to be an especially important work, telling Torczyner that in his selection of a study-drawing for this painting he had put his 'finger upon... what is most deserving of exceptional attention.' 'My "other pictures"; Magritte told Torczyner, 'are interesting or charming enough, but *at the moment* this is the one which best reminds us how strange reality can be, if one has a "sense of reality"' (Letter to Harry Torczyner, 11 May 1959, quoted in *ibid.*, p. 315). Magritte also wrote to Iolas around the same time exclaiming how excited he was about the developing work, writing: 'At the moment I am busy working on *Le mois des vendanges* which is very promising – I think so and so do my friends who visit my "studio." You liked the sketch for this picture. When you see it in its finished state, you will be delighted with it, I am certain' (Letter to Alexandre Iolas, 12 May 1959, quoted in *ibid.*, p. 314).

Magritte appears to have completed *Le mois des vendanges* by July 1959 when the painting appeared in Luc de Heusch's documentary film on the artist, *Magritte ou la leçon de choses*. In this short film Magritte appears in front of the picture talking with his friends Louis Scutenaire, Camille Goemans and Irène Hamoir about the title of the picture which Magritte later, and with a twinkle in his eye, claimed had come about because the compressed crowd of bowler-hatted man resemble grapes. During this conversation it is also revealed that Magritte had originally thought of including some kind of object – perhaps a musical instrument – in the corner of the room but had ultimately rejected the idea. Other prospective titles for the painting are believed to have been, *Le jugement dernier* (*The Last Judgement*) and *L'observateur* (*The Observer*). Less



Camille Goemans and René Magritte standing in front of *Le mois des vendanges*, from the documentary film *Magritte ou la leçon de choses*, 1960, directed by Luc de Heusch for Télévision Belge. Photo: © Henri Storck Fonds, Brussels.

'It's not a matter of painting "reality" as though it were readily accessible to me and to others, but of depicting the most ordinary reality in such a way that this immediate reality loses its tame or terrifying character and presents itself with mystery.'

– RENÉ MAGRITTE

poetic and enigmatic than *Le mois des vendanges*, these are both more direct titles that openly reinforce the unusually bold, confrontational power of this painting and its bleak and enduring sense of mystery.

Le mois des vendanges is today one of the four largest paintings by Magritte to remain in private hands. Seldom seen in public since it was acquired by the great collector Claude Hersaint in Paris in the 1960s it was to become an important part of his great collection, one of the world's leading private collections of Surrealist art. Claude Hersaint had begun collecting Surrealist art even before the movement itself was formally inaugurated. He acquired his first work (by Max Ernst) in 1921 after having fallen in love with the German artist's work when a friend's sister took him to see it for the first time at the Galerie au Sans Pareil in Paris that same year. This acquisition, made at a time when Hersaint was only 17 years old, was to mark not only the genesis of his collection and a life-long passion for Surrealism, it also marked the beginning of a long, personal friendship with Ernst and close associations with many of the other leading figures in the Surrealist movement. These included artists such as Salvador Dalí, Oscar Dominguez, Jean Dubuffet, Marcel Duchamp, René Magritte, Jean Fautrier, Joan Miró and Man Ray and many Surrealist patrons, poets and art historians, among them Paul Éluard, Marie-Laure de Noailles, William Copley, Jean-Louis Prat and Jacques Maritain.



RENÉ MAGRITTE (1898-1967)

Les jeunes amours

signed 'Magritte' (upper right); signed again and titled
"LES JEUNES AMOURS" Magritte' (on the reverse)
oil on canvas
13 x 16¼ in. (33 x 41.4 cm.)
Painted in 1963

£2,000,000-3,000,000

US\$2,800,000-4,200,000

€2,300,000-3,500,000

PROVENANCE:

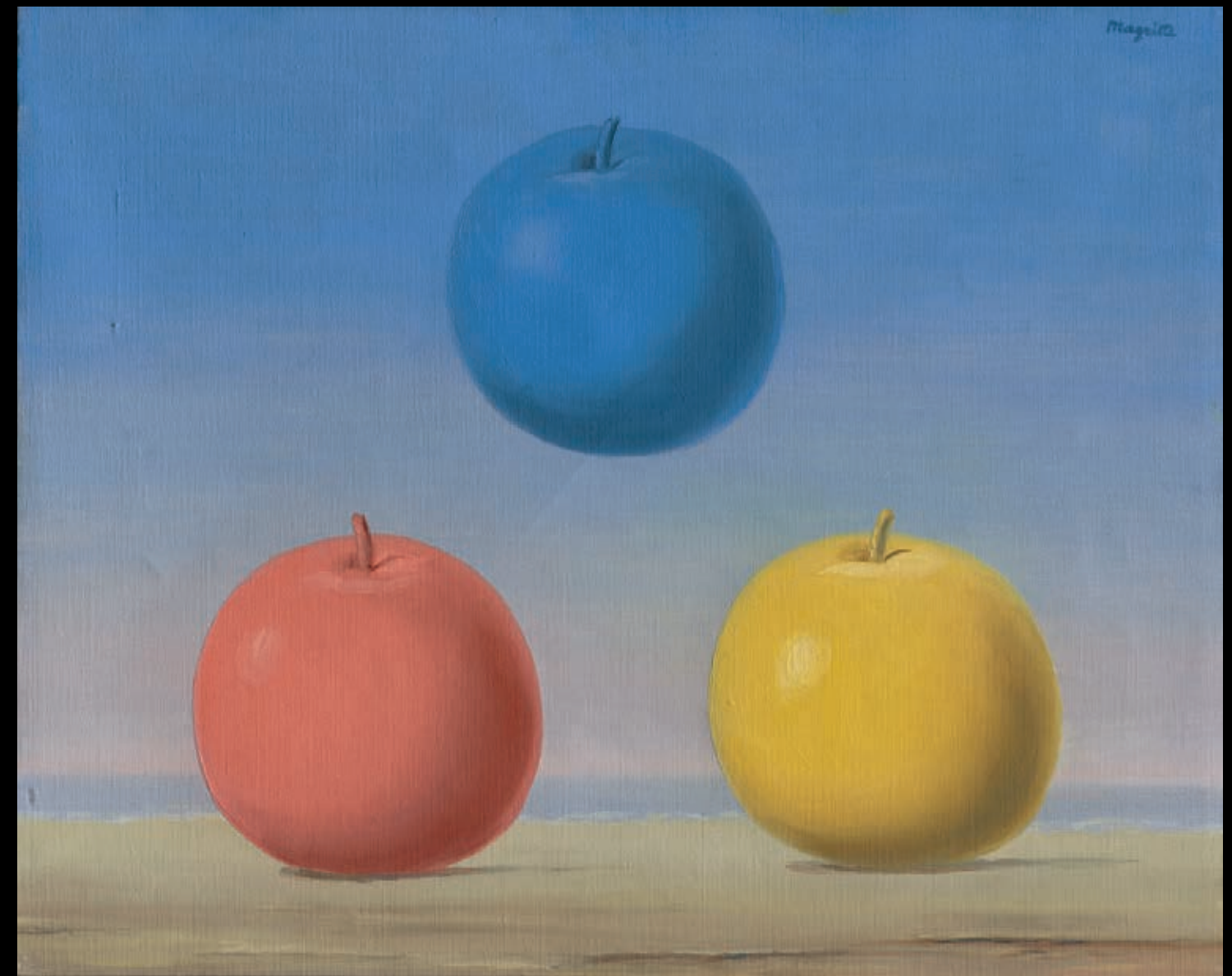
Galerie Isy Brachot, Brussels, by 1968.
Private collection, Brussels, by whom acquired from the above in 1979;
sale, Sotheby's, London, 21 June 2004, lot 57.
Private collection, United States, by whom acquired at the above sale;
sale, Sotheby's, New York, 9 May 2016, lot 3.
Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Galerie Isy Brachot, *Dix maîtres contemporains*, June - August
1968, no. 44.
Knokke, Galerie Isy Brachot, *Magritte*, March - April 1971, no. 7.
Brussels, Galerie Isy Brachot, *Delvaux, Gnoli, Magritte*, November -
December 1974, no. 48.
Brussels, Galerie Isy Brachot, *Magritte 1898-1967*, March - May 1979, no. 50.
Brussels, Galerie Isy Brachot, *Rétrospective. Magritte dans les collections
privées*, January - March 1988, p. 148 (illustrated p. 149).
Madrid, Fundación Juan March, *René Magritte*, January - April 1989, no. 57,
p. 114 (illustrated pp. 80 & 114).

LITERATURE:

The Burlington Magazine, vol. 110, no. 783, London, June 1968, n.p.
(illustrated pl. LVIII).
F. Perceval, ed., *René Magritte: Lettres à André Bosmans 1958-1967*, Paris,
1990, p. 309, letter from 5 August 1963.
D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue
raisonné*, vol. III, *Oil Paintings, Objects and Bronzes, 1949-1967*, Antwerp,
1993, no. 967, p. 376 (illustrated).





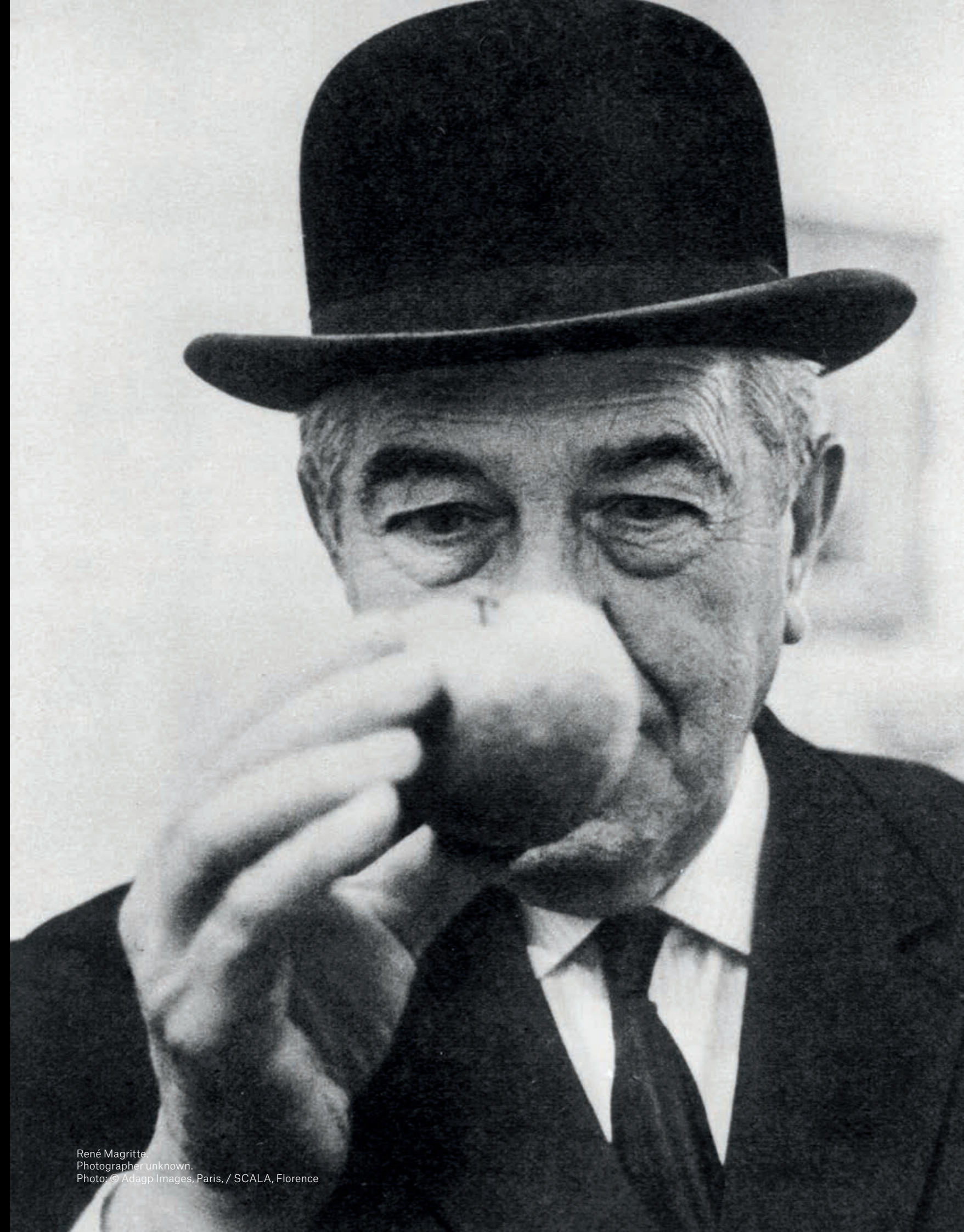
René Magritte, *Le fils de l'homme*, 1964.
Private collection.
Artwork: © René Magritte, DACS 2021.
Photo: © Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

'In my paintings, I showed objects situated in places where they are never actually encountered. That is to satisfy what is in most people a real if not conscious desire. Does not the ordinary painter try, within the limits set for him, to upset the order according to which he customarily sees objects arranged?'

– RENÉ MAGRITTE

As with the bowler hatted man, the motif of the apple has become synonymous with René Magritte and his art. From around 1950, Magritte integrated this quotidian fruit into a range of bizarre situations. In some compositions it is turned to stone, in others, anthropomorphised with a carnival mask, or exaggeratedly inflated, each guise playfully undermining and subverting the expected appearance of this object. In *Les jeunes amours* of 1963, Magritte has not only enlarged the volumetric form of the apples and turned them into an impossible palette of yellow, red, and blue, but has presented these pieces of fruit floating amidst an expansive beach scene. As such, the composition blurs the boundaries of perception and reality, forcing us to question what we see and what we think we see in our everyday world, opening a world of hitherto unimagined possibility.

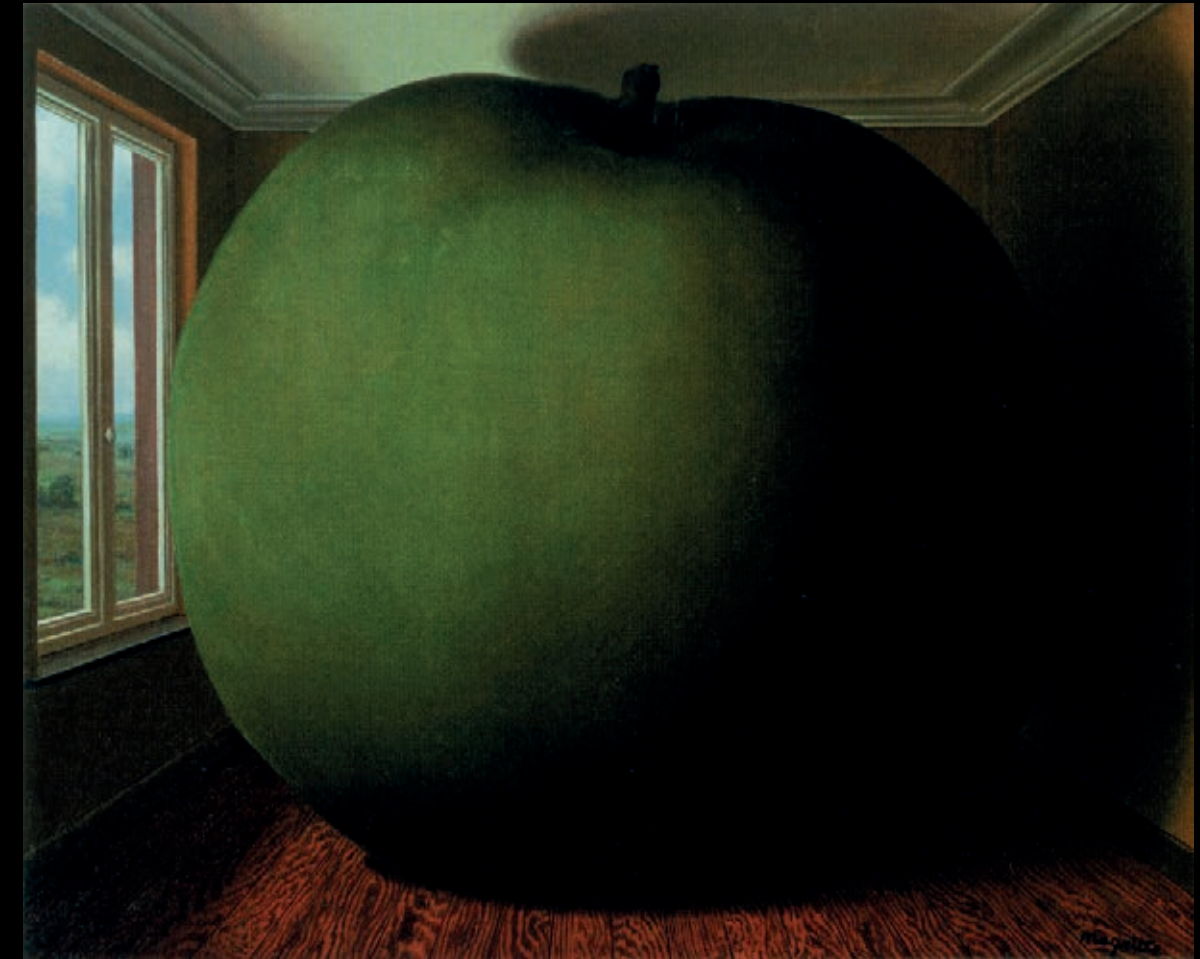
For Magritte, the apple came to symbolize this perpetual tension between the hidden and the visible. 'Those of my pictures that show very familiar objects, an apple, for example, pose questions,' Magritte explained. 'We no longer understand when we look at an apple; its mysterious quality has thus been evoked. In a recent painting, I have shown an apple in front of a person's face. At least it partially hides the face. Well then, here we have the apparent visible, the apple, hiding the hidden visible, the person's face. This process occurs endlessly. Each thing



René Magritte.
Photographer unknown.
Photo: © Adagp Images, Paris, / SCALA, Florence



René Magritte, *Souvenir de voyage*, circa 1961. Gouache on paper (35.9 x 27 cm.). Sold Christie's, London, 4 February 2015 (\$4,043,346). Artwork: © René Magritte, DACS 2021.



René Magritte, *La chambre d'écoute*, 1952. The Menil Collection, Houston. Artwork: © René Magritte, DACS 2021.

we see hides another, we always want to see what is being hidden by what we see. There is an interest in what is hidden and what the visible does not show us. This interest can take the form of a fairly intense feeling, a kind of contest, I could say, between the hidden visible and apparent visible' (quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 170).

Magritte explored the pictorial possibility of this playful pyramidal formation of apples in a small number of related works in the early 1960s. Titled *Le chant d'amour* (Sylvester, no. 959), and likely painted the year before the present work in 1962, this oil demonstrates one of the possible sources of inspiration for Magritte in his adoption of this fruit amid an incongruous setting: Giorgio de Chirico's work of the same name, painted in 1914 (The Museum of Modern Art, New York). De Chirico's metaphysical masterpiece, in which a number of disparate objects, including a plastic glove and the head of classical statue, are arranged across the canvas, had a deeply profound, epiphanic effect on Magritte, supposedly moving him to tears when he first saw a reproduction of it in 1923. 'This triumphant poetry [of *Le chant d'amour*] supplanted the stereotyped effect of traditional painting,' he recalled. 'It represented a complete break with the mental habits peculiar to artists who are prisoners of virtuosity and all the little aesthetic specialties. It was a new vision through which the spectator might recognise his own isolation and hear the silence of the world' (quoted in D. Sylvester, *Magritte*, Brussels, 2009, p. 71). With its juxtaposition of recognisable and yet unexpectedly grouped objects, *Le chant d'amour* offered Magritte a new way of attaining the surreal through the banal, a method he would pursue for the rest of his career. Just as Paul Cézanne declared 'With an apple I will astonish Paris,' so Magritte continued almost a decade later to defy his viewers' expectations with his own depictions of this object, as *Les jeunes amours* brilliantly shows.

Magritte was clearly happy with the motif of apples on the beach in *Le chant d'amour*, subsequently painting the present work, in which the same trio are shown more spaced apart, a year later. 'I have

repainted some old pictures with pleasure [...] particularly the one with the three apples,' he wrote to André Bosmans on 5 August 1963, adding that he was still pleased with the title, *Les jeunes amours* (quoted in D. Sylvester (ed.), S Whitfield & M. Raeburn, *René Magritte, Catalogue Raisonné, Vol. III, Oil Paintings, Objects and Bronzes, 1949-1967*, Antwerp, 1993, p. 376).

It is not only the transformation of colour and size that turns the protagonists of *Les jeunes amours* from ordinary to extraordinary, but the way in which the top apple is levitating above the golden sand to become absorbed by the endless blue sky was another means through which Magritte subverted the everyday. In a number of his compositions, Magritte's objects break the chains of gravity to rise impossibly skywards, an effect that is masterfully demonstrated in his *Le château des Pyrénées*, in which a rock with a castle perched on top hovers weightlessly above a seascape. In the same way, Magritte used petrification, or metamorphosing objects, so the act of an object levitating was another tool in the artist's repertoire in which he forced the viewer to question the perceived, inherited, or conventional visual rules that govern our everyday perception of the world. 'My paintings show objects deprived of the sense they usually have,' Magritte once explained. 'They are shown in unusual contexts... Ordinary objects fascinate me. A door is a familiar object but at the same time it is a bizarre object, full of mystery... I suppose you can call me a surrealist. The word is all right. You have to use one word or another. But one should really say realism, although that usually refers to daily life in the street. It should be that realism means the real with the mystery that is in the real' (quoted in 'The Enigmatic Visions of René Magritte,' *Life*, 22 April 1966, pp. 113-119).

'Given my intention to make the most everyday objects shriek aloud, they had to be arranged in a new order and take on a disturbing significance.'

– RENÉ MAGRITTE



René Magritte, *Le Chant D'Amour*, circa 1962. Gouache on paper (26.7 x 35.5 cm.). Sold Christie's, London, 23 June 2015 (\$1,610,236). Artwork: © René Magritte, DACS 2021.



René Magritte, *Souvenir de voyage*, 1963. (81 x 100 cm.). Sold Christie's, London, 21 June 2011 (\$8,064,345). Artwork: © René Magritte, DACS 2021.

λ109

JOAN MIRÓ (1893-1983)

Goutte d'eau sur la neige rose

signed, dated and inscribed 'MIRÓ. 18/III/68 GOUTTE D'EAU SUR LA NEIGE ROSE.' (on the reverse)

oil on canvas
76⁷/₈ x 51¹/₄ in. (195.1 x 130.2 cm.)
Painted on 18 March 1968

£3,000,000-5,000,000

US\$4,200,000-7,000,000

€3,500,000-5,800,000

PROVENANCE:

Galerie Maeght, Paris.
Anonymous sale, Hôtel Drouot, Paris, 25 March 1984, lot 39.
Galerie Adrien Maeght, Paris.
Waddington Galleries Ltd., London (no. B17099), by whom acquired from the above in 1987.
The Pace Gallery, New York, by whom acquired from the above in 1988.
Galerie Urban, Paris.
Art Now Gallery, Gothenburg, by 1993.
Galerie Gmurzynska, Cologne.
Private collection, Spain, by whom acquired from the above in 1998.
Fundació Miró, Barcelona, on long term loan from the above from 1998 until 2020.

EXHIBITED:

Saint-Paul-de-Vence, Fondation Maeght, *Miró*, July - September 1968, no. 127; this exhibition later travelled to Barcelona, Recinto del Antiguo Hospital de la Santa Cruz, November 1968 - January 1969, no. 132.
Munich, Haus der Kunst, *Joan Miró*, March - May 1969, no. 100 (illustrated; incorrectly dated '18.2.1968')
Knokke-Heist, Casino Communal, *Joan Miró*, June - August 1971, no. 57 (illustrated p. 65; incorrectly dated '18.II.1968').
New York, The Solomon R. Guggenheim Museum, *Joan Miró: Magnetic Fields*, July 1972, no. 51, p. 144 (illustrated p. 145; dated '18/II/1968').
Barcelona, Galeria Maeght, *Un camí compartit (Miró-Maeght)*, December 1975 - January 1976, no. 36.
Madrid, Museo Español de Arte Contemporáneo, *Joan Miró Pintura*, May - July 1978, no. 70, p. 110; this exhibition later travelled to Palma de Mallorca, Sa Llotja, September - October 1978, no. 53.
Mexico D.F., Museo de Arte Moderno, *Joan Miró Exposición Antológica. 100 obras de 1914 a 1980*, May - August 1980, no. 47, p. 77.
Milan, Castello Sforzesco, *Miró Milano*, October - December 1981, p. 248 (illustrated p. 69).
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Joan Miró, Campo de Estrellas*, January - March 1993, no. 92, p. 155 (illustrated p. 143).
Humblebæk, Louisiana Museum of Modern Art, *Joan Miró*, September 1998 - January 1999, no. 53, p. 125 (illustrated p. 84).
Palma de Mallorca, Fundació Pilar i Joan Miró, *Joan Miró. Homenatge a Pilar Juncosa*, October 1999 - April 2000, no. 12, pp. 48 & 69 (illustrated p. 49).

Baden-Baden, Museum Frieder Burda, *Miró. Les couleurs de la poésie*, July - November 2010, no. 52, p. 214 (illustrated p. 189).
London, Tate Modern, *Joan Miró. The Ladder of Escape*, April - September 2011, no. 140, p. 233 (illustrated pp. 168 & 173); this exhibition later travelled to Barcelona, Fundació Joan Miró, October 2011 - March 2012; and Washington, National Gallery of Art, May - August 2012.
Vienna, Albertina, *Miró, From Earth to Sky*, September 2014 - January 2015, p. 237 (illustrated p. 195).
Hamburg, Bucerius Kunst Forum, *Miró, Malerei als Poesie*, January - May 2015, no. 56 (illustrated); this exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen, June - September 2015.

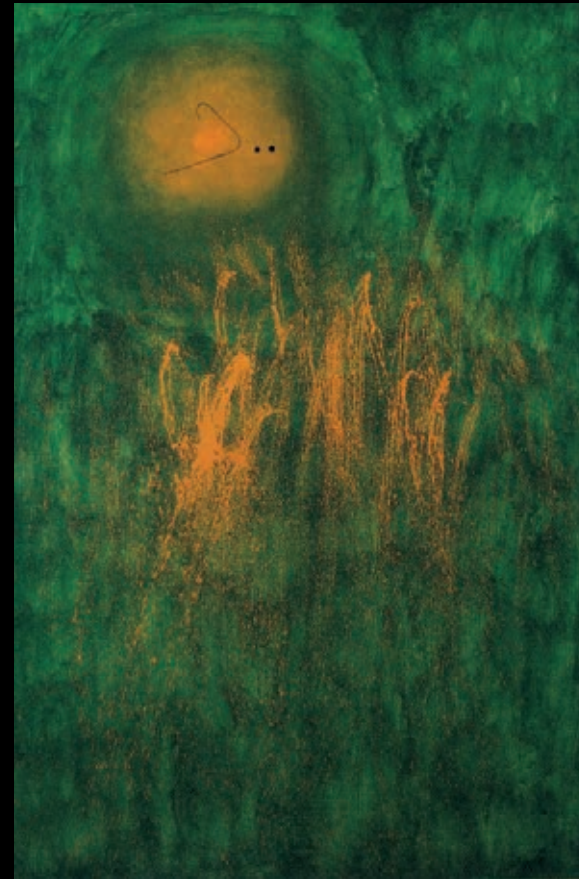
LITERATURE:

A. Cirici Pellicer, *Miró en su obra*, Barcelona, 1970, p. 141 (illustrated fig. 39).
J. J. Sweeney, *Joan Miró*, Barcelona, 1970, no. 134 (illustrated).
M. Tapié, *Joan Miró*, Milan, 1970, p. 23 (illustrated p. 131; incorrectly dated '18-2-1968').
M. Rowell, *Joan Miró. Peinture = poésie*, Paris, 1976, pp. 113 & 209 (illustrated p. 115).
A. Cirici, *Miró-Mirall*, Barcelona, 1977, no. 142, p. 242 (illustrated p. 132).
P. Gimferrer, *Miró, colpir sense nafrar*, Barcelona, 1978, p. 52 (illustrated fig. 50).
W. Schmalenbach, *Joan Miró. Zeichnungen aus den späten Jahren*, Frankfurt, 1982, p. 40 (illustrated p. 22).
R. M. Malet, *Miró*, Barcelona, 1983, p. 128 (illustrated fig. 88).
J. Dupin, *Miró*, Paris, 1993, p. 332 (illustrated 330, fig 359).
P. Gimferrer, *Miró, The roots of Miró*, New York, 1993, no. 910, pp. 265-266 (illustrated p. 263, fig. 483).
P. Cabañas, *La fuerza de Oriente en la obra de Joan Miró*, Barcelona, 2000, pp. 50-52 (illustrated p. 51, fig. 18).
R. M. Malet & J. Roglan, *Fundació Joan Miró. 25 anys*, Barcelona, 2001, p. 136.
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. IV, 1959-1968, Paris, 2002, no. 1288, p. 226 (illustrated).
J. Dupin, *Joan Miró*, Barcelona, 2009, p. 79 (illustrated).
V. Altaió, *Miró i els poetes catalans*, Barcelona, 2016, p. 262.





Joan Miró, *Femme et oiseaux dans la nuit*, 1968. (161.5 x 130 cm.). Sold Christie's, London, 2 February 2016 (\$8,342,211). Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.



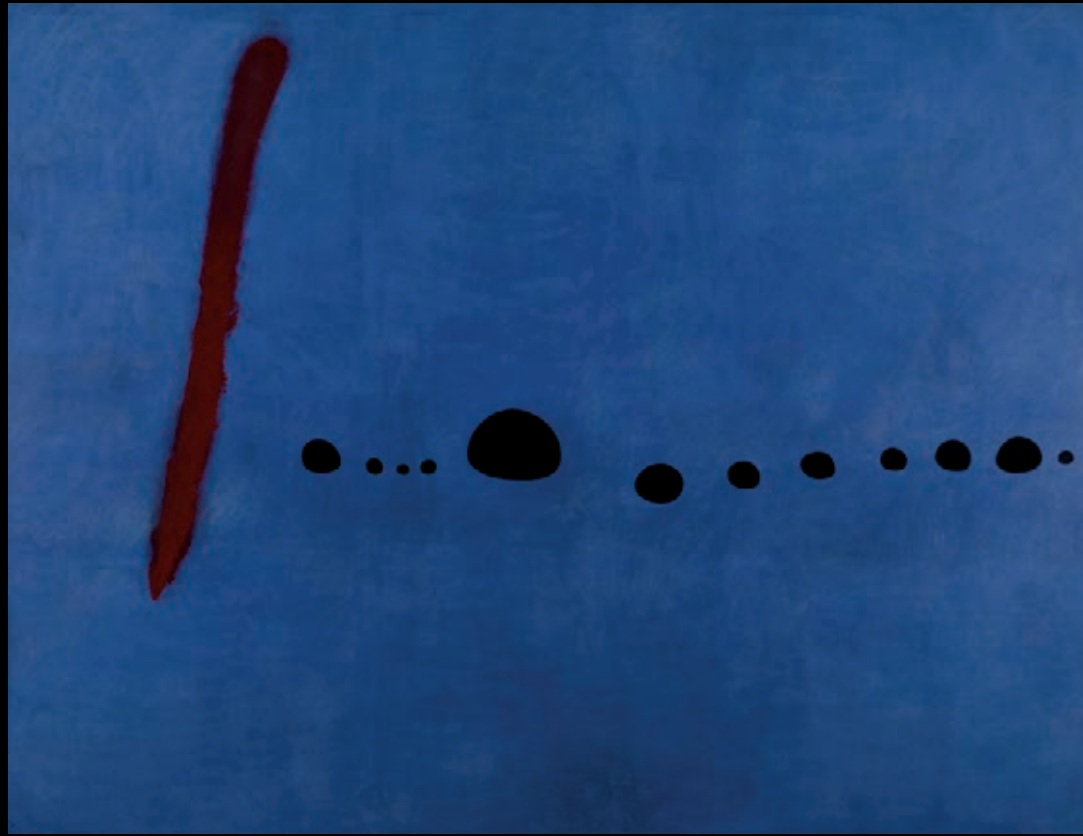
Joan Miró, *Cheveu poursuivi par deux planètes*, 1968. Private collection. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.

'My desire,' stated Joan Miró in 1959, 'is to attain a maximum intensity with a minimum of means. That is why my painting has gradually become more spare' (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 251). True to his word, Miró created in *Goutte d'eau sur la neige rose* an image of extraordinary poetic effect from only a very few, leanly stylized components, which resound against the boundless, monochromatic ground like sonorous musical notes in a vast, empty space. Two broad, calligraphic arcs evoke the landscape setting of the painting's allusive title, while a single star pictogram, rendered with a contrasting fine line, establishes the cosmic aspect of the composition. Simultaneously, the elements may be seen to conjure the rudiments of a human figure – two eyes, a shock of hair, the arms interlocked in an embrace. Rather than yielding to any fixed interpretation, the painting encourages the mind to wander, contemplating the possible; the exquisite restraint of the composition suggests an entirely interior perspective, opening up the image to the individual subjectivity of the viewer.

Goutte d'eau sur la neige rose is the first in a pair of canvases, identical in size and painted exactly a month apart, in which Miró explored the expressive potential of the inversion of colour schemes. The present painting features a splash of green suspended against an intense orange field, while the pendant – *Cheveu poursuivi par deux planètes* (*Hair Pursued by Two Planets*), 18 March 1968 – projects an orange orb onto a green ground instead (Dupin, no. 1289). A preparatory drawing in the Fundació Joan Miró, Barcelona, indicates that the artist initially conceived the imagery of the two paintings in tandem, based on an interplay of formal equivalences and contrasts (see M. Rowell, *The Captured Imagination*, New York, 1987, no. 127). 'The juxtaposition of these two paintings,' Jacques Dupin wrote, 'yields an oppositional rivalry, similar to a silent double metaphor' (*Miró*, London, 2012, p. 332).



F. Català-Roca, Miró in his studio at Son Abrines, Palma de Mallorca, 1962. Photo: © Photographic Archive F. Català-Roca - Arxiu Històric del Col·legi d'Arquitectes de Catalunya. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.



Joan Miró, *Bleu II*, 1961.
 Centre Pompidou, Musée National d'Art Moderne, Paris.
 Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.
 Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Audrey Laurans.

'I escaped into the absolute of nature. I wanted my spots to seem open to the magnetic appeal of the void, to make themselves available to it. I was very interested in the void, in perfect emptiness.'

– JOAN MIRÓ

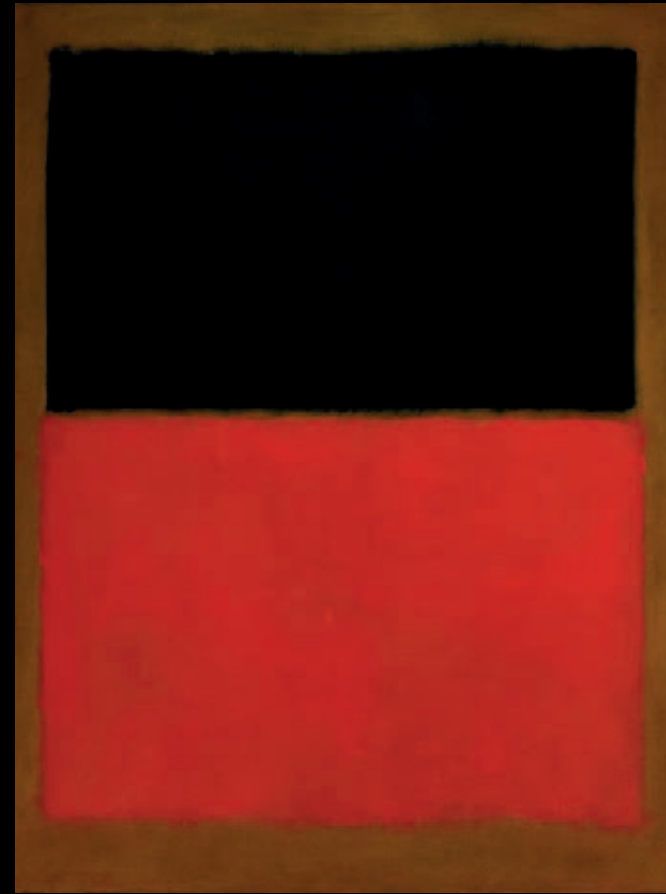
The deceptive minimalism of *Goutte d'eau sur la neige rose* harks back to the 'oneiric' or 'dream' paintings that Miró created in 1925-1927, which are among the most austere, elusive, and mysteriously evocative works in his entire *oeuvre*. Jettisoning the rules of perspective that artists had used since the Renaissance to construct illusionistic pictorial depth, Miró composed these visionary paintings from elemental motifs and calligraphic ciphers that hover weightlessly within an indefinite, vaporous space. The tawny hue of the present canvas calls to mind the diaphanous brown ground of the monumental *Peinture*, 1925 – better known as *The Birth of the World* – which evokes primal forms emerging from a cosmic abyss (Dupin, no. 125; The Museum of Modern Art, New York). 'I escaped into the absolute of nature,' Miró later recalled. 'I wanted my spots to seem open to the magnetic appeal of the void, to make themselves available to it. I was very interested in the void, in perfect emptiness' (quoted in M. Rowell, ed., *op. cit.*, 1987, pp. 264-265).

The oneiric paintings represent Miró's response to the poetry he was reading at the time, from the works of the nineteenth-century visionaries Novalis, Lautréamont, and Rimbaud, to the most recent verse of his surrealist confrères in Paris. This poetic element largely determined the lyrical, reductively essential aspect of Miró's compositions in the dream pictures. 'I thought you had to go beyond the "plastic thing" to reach poetry,' the artist explained (quoted in *Joan Miró*, exh. cat., New York, 1993, p. 180). Miró's freely intuitive, improvisatory approach to content and form became a potent inspiration during the post-Second World War era, especially in America. 'In these paintings, Miró reveals himself to have been the most unmistakable precursor of contemporary abstract lyricism,' Dupin claimed, 'the natural consequence of a mode of expression ruled entirely by unconscious impulses and dreams' (*op. cit.*, 2012, pp. 124-125).

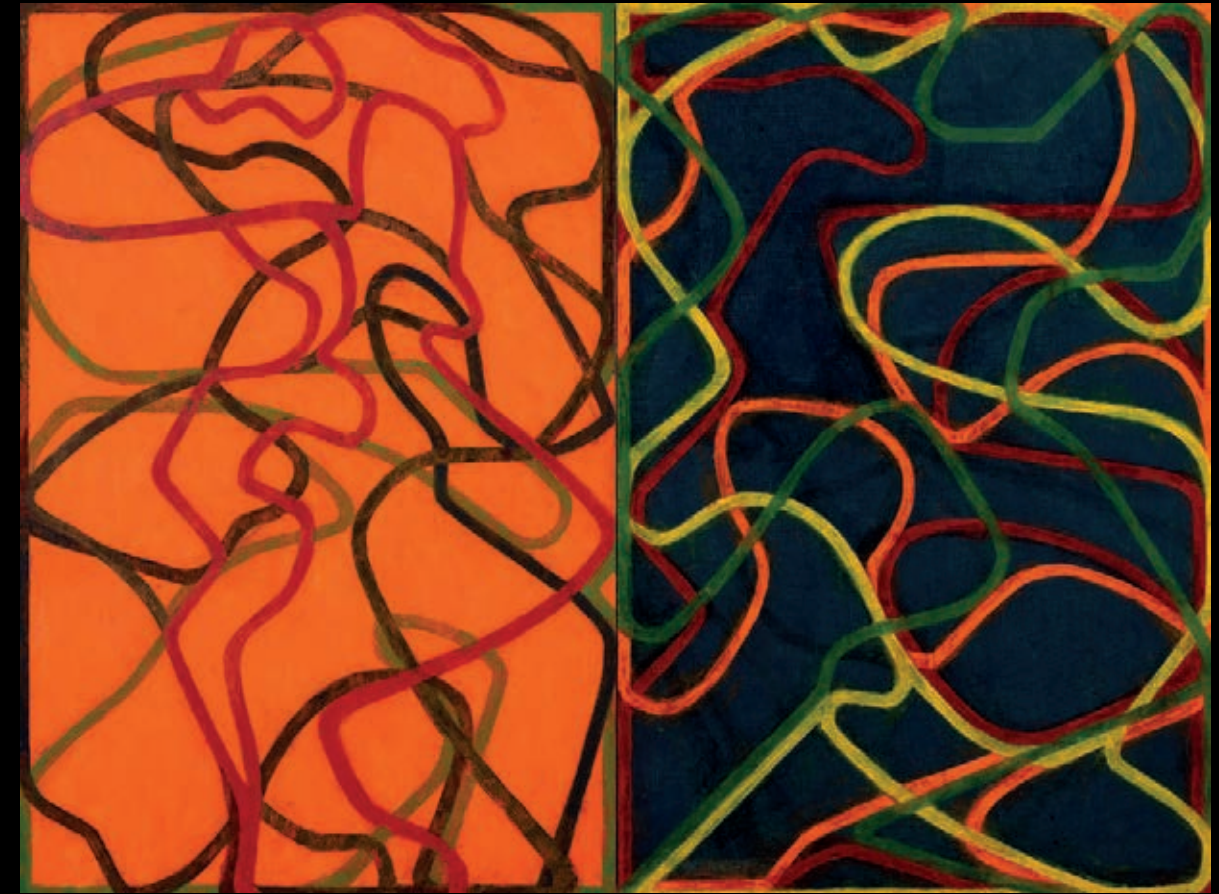




Jiun Sonja, *Profound Sincerity*, circa 1780–90.
The Metropolitan Museum of Art, New York.
Photo: © Artokoloro / Alamy Stock Photo.



Mark Rothko, *Green and Tangerine on Red*, 1956.
The Phillips Collection, Washington, D.C.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London. Photo: © Peter Barritt / Alamy Stock Photo.



Brice Marden, *Complements*, 2004–2007.
Private collection.
Artwork: © Brice Marden, DACS 2021.

‘To me, conquering freedom means conquering simplicity. At the very limit, then, one line, one colour can make a painting.’

– JOAN MIRÓ

On his first journey to the United States in 1947, Miró was delighted to learn of the influence that his work had exerted on the rising generation of the American avant-garde since his inaugural retrospective six years earlier at The Museum of Modern Art, New York. The exchange of ideas that transpired during Miró’s five subsequent trans-Atlantic visits, between 1959 and 1968, became noticeably reciprocal; he came away enriched as well. In the open-field, highly gestural paintings of the New York School, Miró found a model for a newly unfettered, more deeply subjective mode of pictorial expression. Post-war American painting, he explained, ‘showed me a direction I wanted to take but which up to then had remained at the stage of an unfulfilled desire. When I saw these paintings, I said to myself, you can do it, too: go to it, you see, it is OK!’ (quoted in M. Rowell, ed., *op. cit.*, 1987, p. 279). ‘It showed me the liberties we can take,’ he continued, ‘and how far we can go, beyond the limits. In a sense, it freed me’ (quoted in J. Dupin, *op. cit.*, 2012, p. 303).

Miró’s work during the 1960s reveals the profound effect of these transformative encounters. In his capacious new studio at Palma de Mallorca, he began to paint on an increasingly large scale and with unmediated directness, seeking a purer revelation of the act of painting. In *Goutte d’eau sur la neige rose*, the two black arabesques – each born of a single, summary gesture, with the graphic intensity of graffiti – point to the influence of Franz Kline and Robert Motherwell, among others, while the expansive, saturated field of ground colour exudes the radiant purity of Rothko. ‘To me,’ Miró declared in 1968, ‘conquering freedom means conquering simplicity. At the very limit, then, one line, one colour can make a painting’ (quoted in M. Rowell, ed., *op. cit.*, 1987, p. 275).

Another abiding influence on Miró’s work during this period was Japanese art and poetry. The painter made his first trip to Japan in autumn 1966, on the occasion of a retrospective exhibition of his work in Tokyo and Kyoto; a second sojourn followed in 1969, this time to Osaka. Long an admirer of Japanese culture, Miró was able to witness some of the country’s most characteristic traditions, including a tea ceremony and a demonstration of *Ikebana*, the art of arranging flowers, and to engage first-hand with Japanese art, visiting a village of ceramicists and viewing one of the oldest collections of erotic prints. ‘I feel deeply in harmony with the Japanese soul,’ he affirmed in 1968, the year that he painted the present canvas (quoted in *ibid.*, p. 275).

The rhythmically interlocking arcs of black pigment that dominate *Goutte d’eau sur la neige rose* have an unmistakable affinity with the expressive characters of Japanese calligraphy, which fascinated Miró during his two trips. The exquisite sparseness of the composition, moreover, may be likened to Japanese haiku and its visual counterpart, Zen painting, in which form is pared down to a few essential strokes that float in a surrounding void, conveying the inherent nature of the aesthetic object rather than its material illusion. ‘What expresses cosmic truth in the most direct and concise way’ – so wrote the Master Tenzan Yasuda – ‘that is the heart of Zen art... Western art has volume and richness when it is good. Yet to me it is too thickly encumbered by what is dispensable. It’s as if the Western artist were trying to hide something, not reveal it’ (quoted in L. Stryk and T. Ikemoto, *Zen Poems of China and Japan*, New York, 1973, pp. xxxvii–xxxviii).

The mingling of Miró’s uniquely personal, poetic, and instinctive style of painting with the enriching, outside influences of American post-war and Japanese art during the 1960s gave rise to a final flowering in his work, in which his signs were fully unshackled from the matrix of realistic representation. ‘Miró was synonymous with freedom – something more aerial, more liberated, lighter than anything I had seen before,’ Alberto Giacometti declared as Miró entered this late period. ‘In one sense he possessed absolute perfection. Miró could not put a dot on a sheet of paper without hitting square on the target. He was so truly a painter that it was enough for him to drop three spots of colour on the canvas, and it would come to life – it would be a painting’ (quoted in P. Schneider, ‘Miró,’ *Horizon*, no. 4, March 1959, pp. 70–81).

ÓSCAR DOMÍNGUEZ (1906-1958)

Madamme

signed and indistinctly dated 'Oscar DOMÍNGUEZ 37' (lower right);
signed, dated and inscribed 'Oscar DOMÍNGUEZ 83 Bd. Montparnasse
'MADAMME' 1937' (on the reverse)
oil on canvas
24 x 19¾ in. (61 x 50.1 cm.)
Painted in 1937

£700,000-1,000,000
US\$950,000-1,400,000
€800,000-1,200,000

PROVENANCE:

Private collection, Barcelona.
Galerie Cazeau de la Béraudière, Paris.
Private collection, Belgium, by whom acquired from the above in September
2006; sale, Christie's, London, 4 February 2015, lot 112.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie des Beaux-Arts, *1^{re} Exposition internationale du Surréalisme
(EROS)*, January - February 1938, p. 4 (illustrated); this exhibition later
travelled to Amsterdam, Galerie Robert, Spring 1938.

LITERATURE:

N. Palenzuela, 'Paisajes del deseo' in *Oscar Domínguez: Antológica, 1926-
1957*, exh. cat., Centro Atlántico de Arte Moderno, Las Palmas, 1996, p. 52
(illustrated).
I. Hernández, 'Crisálidas que viajan a través de los tiempos', in *Cosmos.
En busca de los orígenes. De Kupka a Kubrick*, exh. cat., Tenerife Espacio
de las Artes, Tenerife, p. 253 (illustrated).
I. Hernández, *Oscar Domínguez: Fuego de estrellas*, exh. cat., Fundación
Picasso, Málaga, 2009, p. 19 (illustrated).
F. Castro Morales, 'Oscar Domínguez: surrealismo y paisaje nativo en
Gaceta de arte', in *El Surrealismo y sus derivas*, Madrid, 2013, p. 343
(illustrated).
J.C. Guerra, *Oscar Domínguez: obra, contexto y tragedia*, Tenerife, 2020,
p. 40 (illustrated).

The *Asociación in Defensa de la Obra de Óscar Domínguez* has confirmed
the authenticity of the work.





Oscar Domínguez, *Personnages surréalistes*, 1937. (65 x 165 cm.).
Sold Christie's, London, 20 June 2006 (\$1,663,208).
Artwork: © Óscar Domínguez, DACS 2021.

In 1933, the Spanish writer Domingo López Torres heralded the arrival of an exciting new artistic talent in Spain, whose bold compositions had recently appeared in the annual exhibition of the Círculo de Bellas Artes de Tenerife: 'Through the murky waters of the psyche, navigating between high sexual complexes – the door ajar to Freudian theory – comes Óscar Domínguez, a young painter, surrealist and one of the most promising stars of this island. [...] In these paintings he achieves unexpected tonalities and transparencies. From the darkest corners the most audacious forms are prodigiously assembled. Secular forms deformed by an exuberant fantasy. Elongated figures; shadowy forms. The paintings of Óscar Domínguez [...] – more restrained than those of Dalí – are silent, cold, like a blade in the chest of the viewer' (quoted in *Óscar Domínguez Antológica 1926-1957*, exh. cat., p. 275).

Painted just four years later, *Madamme* illustrates the unique creative drive of Óscar Domínguez's art at the height of his involvement with the Surrealist movement, showcasing the unique blend of association, dreams, and mysterious imagery that characterised his work. Though he had been living in Paris for several years and working in a Surrealist vein since 1929, it was not until 1934 that Domínguez became personally acquainted with André Breton and the circle of artists, poets and writers that surrounded him. Attracted to the inventiveness of Domínguez's enigmatic imagery, infused with memories, colours and forms from his native Tenerife, the Surrealists quickly embraced the young Spaniard, incorporating several of his works in their earliest exhibitions abroad. He rapidly became a key player in the movement, one of an important new generation of artists that Breton believed would help to revitalise Surrealism at a time when it was in danger of losing momentum.

Nicknamed 'le Dragonnier des Canaries' by his new acquaintances, Domínguez cut a powerful figure within the group, not least following his development of the automatic painting technique known as decalcomania, in which a thin layer of paint was spread on to the surface of a sheet of paper, while another sheet was laid on top and pressed against the fluid pigment to create an irregular pattern and texture that evolved without the intervention of the artist. Domínguez's Surrealist colleagues quickly embraced the process, which they believed transferred the basic principles of automatic writing into the painterly process, introducing the random and the unconscious into their compositions. Domínguez in turn, threw himself into the movement, engaging enthusiastically in their discussions and debates, even going so far as to organise an exhibition of Surrealist pictures in his native land of Tenerife.

In *Madamme*, two amorphous female characters intertwine in a mysterious dance, their elegant, statuesque bodies appearing at once solid and liquid, stationary and flowing, blending into one another as they embrace. Using the rippling swathes of fabric to emphasise the fluid materiality of their forms, Domínguez allows the deep blue colours of the woman on the left to bleed into



Salvador Dalí, *L'homme invisible*, 1929-1932. (detail).
Museo Nacional Centro de Arte Reina Sofía, Madrid.
Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2021.
Photo: © akg-images / Album / VEGAP © Salvador Dalí, Fundació Gala-Salvador Dalí / Prisma.

the folds of white drapery that wrap around the other figure's waist, creating the impression that they are in the process of physically merging together. Visually, these two central figures echo the artist's designs for one of the female mannequins included in the 1938 Exposition internationale du Surréalisme (EROS), at the Galerie Beaux-Arts in Paris, where a series of dummies were provocatively designed and dressed as erotic objects by different artists within the group. In Domínguez's version, the mannequin remains nude, save for a strange metal headdress, a row of ringed bangles or tightly wound rope along the length of one arm, and a stream of sheer fabric that springs from a siphon standing alongside her, its diaphanous qualities offering little assistance in covering her modesty.

In *Madamme*, the viscous, in-between nature of the women's forms is made all the stranger by the manner in which the white figure appears to be pinned to the landscape, small black nails anchoring her to the rocky surroundings, one even drawing blood as its sharp end punctures her body. A cloud in the sky above is similarly pinned in place, suggesting that different parts of the composition are in danger of dissolving before our eyes, rapidly slipping away to another realm. The surrounding landscape, in contrast, appears solid and monumental, its stratified rock formations, clusters of cacti and open, rolling ocean recalling the unique geography of the artist's homeland of Tenerife, an island shaped by the daily poundings of the Atlantic Ocean. While the dream-like quality of the composition, and in particular the fluid bodies of the female characters, suggests the influence of Salvador Dalí's work on the artist, it is in the shifting sense of materiality and space that *Madamme* captures Domínguez's train of thought at this time, as he began to explore a new path that would lead to the development of his cosmic landscapes the following year.

RENÉ MAGRITTE (1898-1967)

La découverte du feu

signed 'Magritte' (lower right); signed again and titled
"La découverte du feu" Magritte' (on the reverse)
oil on panel
8¾ x 6¾ in. (22.2 x 16.1 cm.)
Painted in 1936

£2,000,000-3,000,000

US\$2,800,000-4,200,000

€2,300,000-3,500,000

PROVENANCE:

Claude Spaak, Brussels, by 1936.
M. De Moor, Antwerp, by 1968.
J. Komkommer, Antwerp; sale, Sotheby's, London, 1 July 1987, lot 276.
Isy Brachot, Brussels, by whom acquired at the above sale.
Private collection, Belgium, by whom acquired from the above.
Isy Brachot, Brussels, by whom acquired from the above.
Anonymous sale, Christie's, London, 3 April 1990, lot 375A.
Acquired at the above sale by the family of the present owner.

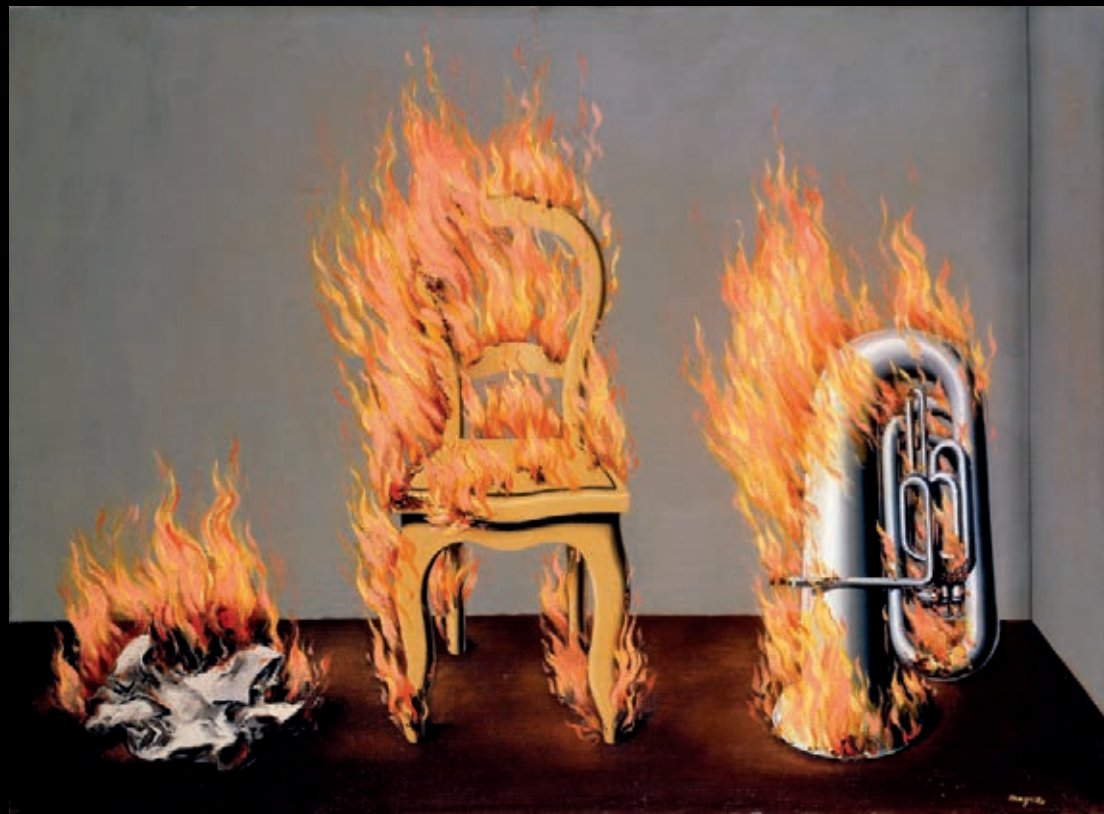
EXHIBITED:

Brussels, Palais des Beaux-Arts, *René Magritte: peintures, objets
surréalistes*, April - May 1936, no. 31.
Brussels, Galerie Isy Brachot, *Magritte: cent cinquantes oeuvres*,
January - February 1968, no. 126.
Brussels, Galerie Isy Brachot, *Magritte dans les collections privées*,
January - March 1988, p. 88 (illustrated p. 89).
London, The Hayward Gallery, *Magritte*, May - August 1992, no. 72
(illustrated); this exhibition later travelled to New York, The Metropolitan
Museum of Art, September - November 1992; Houston, The Menil
Collection, December 1992 - February 1993; and Chicago, The Art Institute
of Chicago, March - May 1993.
Brussels, Royal Museums of Fine Arts of Belgium, *Magritte 1898-1967*,
March - June 1998, no. 111, p. 128 (illustrated).
Bielefeld, Kunsthalle, 1937. *Perfektion und Zerstörung*, September 2007 -
January 2008 (illustrated on the cover and p. 431).

LITERATURE:

P. Colinet, *Pour illustrer Magritte*, Brussels, 1936.
P. Nougé, 'René Magritte ou la révélation objective' in *Les Beaux-Arts*,
1 May 1936, p. 19 (illustrated).
H. Michaux, 'En rêvant à partir de peintures énigmatiques' in *Mercure
de France*, Paris, December 1964, p. 597.
P. Colinet, 'Pour illustrer Magritte' reprinted in *Le fait accompli*, no. 56,
Brussels, December 1971, n.p.
D. Sylvester & S. Whitfield, *René Magritte, Catalogue Raisonné*, vol. II,
Oil Paintings and Objects, 1931-1948, Antwerp, 1993, no. 393, pp. 214-215
(illustrated p. 214).
Letter from Magritte to Harry Torczyner, 24 January 1959, in H. Torczyner,
Magritte-Torczyner. Letters Between Friends, New York, 1994, pp. 35-37
(illustrated p. 36).
S. Gohr, *Magritte: Attempting the Impossible*, New York, 2009, fig. 7,
p. 12 (illustrated).
R. Hughes, *Magritte en poche. 400 oeuvres d'art par le maître du surréalisme*,
Antwerp, 2009, p. 424 (illustrated p. 163).
Exh. cat., *René Magritte: The Pleasure Principle*, Tate, Liverpool, 2011, p. 74
(illustrated p. 75).
D. Ottinger, *Magritte. La trahison des images*, exh. cat., Centre Pompidou,
Musée national d'art moderne, Paris, 2016, pp. 124 & 199 (illustrated p. 124).





René Magritte, *L'échelle du feu*, 1934.
Private collection.
Artwork: © René Magritte, DACS 2021. Photo: © Christie's Images / Bridgeman Images.



René Magritte, *La découverte du feu*, 1934-1935.
Private collection.
Artwork: © René Magritte, DACS 2021. Photo: © Christie's Images / Bridgeman Images.

'I take one of my pictures: *La découverte du feu*, which depicts a...burning trumpet. Nobody had ever thought of that before, or at least, nobody had ever mentioned it in writing, speaking or painting. The "anecdotal" history might reveal that a few years after the birth of this picture Dalí painted a burning giraffe, and that owing to an intensive publicity campaign he is the one who is believed to have invented the notion of an unusual burning object. Thus, the "anecdote" misses the point, it is ignorant of its measure, it only takes into account a superfluous exaggeration that waters down the precise vigour of the original invention.'

– RENÉ MAGRITTE TO HARRY TORCZYNER, 24 JANUARY 1959

A spectacularly dramatic vision of a tuba engulfed in flames, *La découverte du feu* of 1936 is the final, most fully realised iteration of René Magritte's celebrated series of works depicting burning objects. The incongruous combination of everyday objects set ablaze had first appeared in Magritte's iconography in 1934 in a gouache entitled *L'échelle du feu* (Sylvester, no. 1108). Here the artist depicted a trio of quotidian items – a piece of paper, an egg and a key – each of which is alight with flames. The creation of this powerful visual motif was revelatory for Magritte; as he later described, it was akin to 'the feeling experienced by the first men who produced a flame by rubbing together two pieces of stone. In my turn, from a piece of paper, an egg and a key, I caused fire to spring forth' (quoted in D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue Raisonné, vol. IV, Gouaches, Tempéras, Watercolours and Papiers Collés, 1918-1967*, Antwerp, 1994, p. 12).

That an inanimate object made of metal could automatically combust seemed to capture the very essence of Surrealism, the contrast between dream and reality, and so began Magritte's exploration of the subject and broadening of the theme. Magritte continued to explore the aesthetic potential of this subject. 'You know the drawing in "Documents 34" [no. 1108] with burning objects made of different materials,' he wrote to André Breton in July 1934. 'A

slightly different solution would be to present a single burning object provided it was made of iron, a key, a sewing-machine or a trumpet, for instance' (quoted in Sylvester, *ibid.*, vol. II, 1994, p. 190). After an oil composition of 1934, also titled *L'échelle du feu*, which depicts a piece of paper, a chair, and a tuba, all of which have similarly erupted into violent flames (Sylvester, no. 358), Magritte realised his 'solution' in *La découverte du feu* (1934-1935; Sylvester, no. 359), in which the instrument now stands alone, the contrast between flame and metal made all the more dramatic. The present work, painted in 1936, is the 'more "precise"', in Sylvester's words, most fully resolved visualization of Magritte's initial idea (*ibid.*, p. 191).

Magritte later explained this distillation of the flaming trumpet motif in a letter to André Bosmans in 1959: 'I would remark further that Dalí is superfluous: the burning giraffe, for instance, is a caricature of an animal, an unintelligent exaggeration – since it is facile and unnecessary – of the image I painted showing a flaming piece of paper and a flaming key, an image that I later made more precise by showing only a single object in flames: a trumpet' (*ibid.*, p. 191).

When the present 1936 oil was exhibited by Magritte in his seminal one-man show held in the spring of the same year at the Palais des Beaux-Arts in Brussels, he listed it as one of only two 'tableaux-

'I take one of my pictures: *La découverte du feu*, which depicts a...burning trumpet. Nobody had ever thought of that before, or at least, nobody had ever mentioned it in writing, speaking or painting.'

– RENÉ MAGRITTE

objets' ('picture-objects'), a category he had invented for an image that could either be hung like a picture upon the wall or placed on a flat surface like an object. There were also 'objets', which included *Ceci est un morceau de fromage* (Sylvester, no. 681). The other 'tableau-objet', *La malédiction* (Sylvester, no. 394), was, like the present work, an oil on panel, painted the same year.

By contrast to the dramatic flame that lights up *La découverte du feu* however, *La malédiction* presents a serene square segment of a cloud-filled sky, literally a 'piece of sky,' as Jacques Wergifosse described (quoted in *ibid.*, p. 215). Taking these two natural elements – air and fire – Magritte not only rendered these two essentially immaterial forces tangible, but furthered this contrast by blurring the boundaries between a two-dimensional image and a three-dimensional object. Using heavy and careful impasto to depict the flames enveloping the musical instrument, Magritte made the scene almost three-dimensional. It appears as a real object, rather than simply a painted representation of one. Additionally, Magritte's inclusion of this pictorial type was extremely prescient. A month after the Palais des Beaux-Arts exhibition in Brussels opened, the show, *Exposition surréaliste d'objets*, dedicated to Surrealist objects organised by Breton, opened in Paris.



Salvador Dalí, *Girafe en feu*, 1936-1937.
Kunstmuseum, Basel.
Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2021.
Photo: © Kunstmuseum, Basel, Switzerland / Bridgeman Images.



René Magritte, *Le temps menaçant*, 1929.
National Galleries of Scotland.
Artwork: © René Magritte, DACS 2021. Photo: © Bridgeman Images.

'Magritte reminds us of fire as an absolute phenomenon, which can originate from stones without devouring them. The egg, the key, the paper, the wood, the tuba, the sofa, used in relation to the flames of fire, seems for a moment as absurd as the stones which also give birth to Fire.'

– A.M. HAMMACHER

Magritte's continuous quest for pictorial 'solutions' to various 'problems' enabled him to constantly challenge and reconfigure the most ubiquitous and commonplace elements of everyday life. Since 1932, when, awaking from sleep he mistakenly glimpsed an egg instead of a bird in a bird cage, Magritte had sought to reveal the undiscovered yet indissoluble connections – 'elective affinities' – between hitherto seemingly unrelated objects. 'I became certain that the element to be discovered, the unique feature residing obscurely in each object, was always known to me in advance, but that my knowledge of it was, so to speak, hidden in the depths of my thought... my investigation took the form of trying to find the solution of a problem with three points of reference: the object, the something linked to it in the obscurity of my consciousness and the light into which this something had to be brought' ('La Ligne de vie,' 1938, in G. Ollinger-Zinque and F. Leen, eds., *René Magritte 1898-1967*, exh. cat., Brussels, 1998, p. 47).

To achieve this, the artist explored affinities between objects: thus the 'problem' of the bird was solved by depicting an egg in a cage; the 'problem' of the door with a shapeless hole cut through it; the tree, with a leaf-tree. The 'problem' of fire was therefore answered, as Magritte visualised in *La découverte du feu*, by showing an inanimate, supposedly incombustible metal object incongruously set ablaze and miraculously unscathed by the flames. In combining the banal with the extraordinary, Magritte created a vision at once conceivable and yet impossible. In addition to this, the presence of fire – a primal, natural force of destruction, the image of which indicates danger, while at the same time also symbolizing creation and renewal – adds a further layer of meaning to this composition, arousing powerful human instincts in the viewer. As Suzi Gablik has written, 'Fire in Magritte's work is always an element of transcendence, the transition between the inanimate and the animate, one of the cosmic mysteries. The tuba seen out of its normal context has a disquieting presence; on fire it is even more disturbing, because of the deviation from its normal behaviour' (*Magritte*, London, 1971, p. 93).



PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTION

*λ112

FRANCIS PICABIA (1878-1953)

Baigneuse

signed 'FRANCIS PICABIA' (lower left)
oil and Ripolin on cardboard laid down on canvas
41 x 29½ in. (104 x 75 cm.)
Painted *circa* 1925-1926

£600,000-900,000

US\$800,000-1,200,000

€700,000-1,000,000

PROVENANCE:

The artist, until the early 1940s.
Anonymous sale, Hôtel Drouot, Paris, 17 June 1990, lot 65.
Private collection, until 1996.
Galerie Piltzer, Paris, by whom acquired from the above.
Marianne & Pierre Nahon, [Galerie Beaubourg], Saint-Paul-de-Vence.
Michael Werner Gallery, New York & Cologne.
Anonymous sale, Christie's, London, 20 June 2006, lot 161.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Van Leer, *Picabia*, October - November 1927, no. 11.
Antwerp, Ronny van de Velde, *Francis Picabia*, February - April 1993,
no. 21 (illustrated).
Mallorca, Fundació Pilar i Joan Miró, *Picabia*, May - June 1993, p. 47
(illustrated).
Lisbon, Centro Cultural de Belém, *Francis Picabia: Antologia/Anthology*,
June - August 1997, no. 57 (illustrated p. 128).
Paris, Galerie Piltzer, *Francis Picabia*, September - October 1997 (illustrated
on the invitation; no cat.).
Berlin, Galerie Brockstedt, *Francis Picabia 1879-1953*, October - November
1997, no. 6 (illustrated); this exhibition later travelled to Hamburg, Galerie
Brockstedt, January - February 1998.
Saint-Paul-de-Vence, Galerie Beaubourg, *Francis Picabia: classique et
merveilleux*, July - October 1998 pp. 86 & 217 (illustrated p. 87).
Tokyo, Isetan Museum of Art, *Francis Picabia*, August - September 1999,
no. 28 (illustrated); this exhibition later travelled to Fukushima, Iwaka City
Art Museum, October - November 1999, and Osaka, Kintetsu Museum of
Art, January - February 2000.
New York, Michael Werner Gallery, *Francis Picabia Late Paintings*, April
- June 2000, no. 8 (illustrated); this exhibition later travelled to Cologne,
Galerie Michael Werner, June - July 2000.
Chicago, The Arts Club of Chicago, *The Late Works of Francis Picabia*,
September - December 2000, no. 3.

LITERATURE:

W. A. Camfield, B. Calté, C. Clements, A. Pierre & A. Verdier, *Francis Picabia*,
Catalogue raisonné, vol. II, 1915-1927, New Haven & London, 2016, no. 944,
p. 426 (illustrated).





Francis Picabia, *Femme sur la plage*, circa 1923-1927. (72.8 x 100 cm.).
Sold London, 5 February 2008 (\$2,362,756).
Artwork: © Francis Picabia, DACS 2021.



Left to right: Francis Picabia, Germaine Everling, Michel Colin, Suzanne Duchamp, Pablo Picasso, Jean Crotti. Côte d'Azur, 1925.
Photographer unknown.

In the winter of 1924-1925, Francis Picabia began an inventive series of works known as the *Monstres* paintings. Rendered in rich, gaudy colour and revelling in a loose, free-flowing and open style, these radical compositions, which earned their sobriquet from the artist's friend and colleague Marcel Duchamp, were intentionally shocking in their deliberate distortion of popular imagery and traditional subjects. The main thematic trends in these works were lovers, landscapes, and women, influenced either by the society people Picabia met in the South of France, or themes treated by the Old Masters, and as such were intended as both a mockery of the pretensions of high art and as a satirical dig at the monstrosity of Riviera 'high life' and the 'flappers' who chose to party through the winter there.

Picabia had relocated to Mougins in the South of France in 1925, trading in the factionalism and snobbery of the Parisian art world for the luxurious and laidback atmosphere of the Midi. Renouncing the Dadaists, Surrealists, and the artistic establishment in Paris, Picabia fully embraced his new life on the French Riviera, enjoying the pleasures of daily visits to the beach, the raucous atmosphere of the local casinos, as well as his frequent jaunts along the coast in his prized motor-car. Revelling in the sunshine and relaxed climate of his new life in the South of France, Picabia developed a renewed interest in painting, throwing himself headlong into the creation of experimental, novel works. 'This country which seems ... to make some lazy, stimulates me to work,' he wrote to the renowned couturier and collector Jacques Doucet. 'I have more and more pleasure in the resumption of painting' (quoted in W. A. Camfield, *Francis Picabia: His Art, Life and Times*, Princeton, 1979, p. 216).

Picabia's newly built home, the Château de Mai, became a focus for avant-garde artists visiting the South of France, receiving such illustrious guests as Pablo Picasso, Fernand Léger, Paul Éluard, Gertrude Stein, Jean Cocteau, Marcel Duchamp and René Clair. Living in his château and playing on his yacht, Picabia played host to an endless series of parties and intellectual gatherings during these years. Although he later derided the environment on the Côte d'Azur as having given in to 'the absolute reign of ersatz,' he revelled in the shallow hedonism and empty materialism of the place, drawing his subjects from the burgeoning population of nouveaux riches and their opportunistic hangers-on, relishing, unmasking and then mercilessly skewering their hypocrisies and pretensions (quoted in S. Cochran, *Duchamp Man Ray Picabia*, exh. cat., London, 2008, p. 146). In the *Monstres* series, Picabia captures these scenes and subjects in a striking new vocabulary, embracing bold, colourful patterns, such as stripes, zig-zags and layers of dots, which stood in stark contrast to his linear 'mechanomorphs' and silhouette paintings of the early 1920s.

In *Baigneuse*, a bather is seen emerging from the bright blue water, her towering form portrayed in brilliant, clashing colours using oil and Ripolin paint. A readily available and relatively cheap commercial paint, Ripolin was marketed to the general public as a do-it-yourself material and had been formulated to allow for easy application, usually to interior walls, doors or radiators. Aware of its provocative potential in a fine art context, Picabia had begun to use Ripolin after the First World War as a means of challenging and undermining the hierarchical nature of painting. Writing about the artist's use of this unconventional



Francis Picabia, *Mi-Carême (Mid-Lent)*, 1925. (100.4 x 81 cm.).
Sold Christie's, London, 4 February 2015 (\$2,936,121).
Artwork: © Francis Picabia, DACS 2021.

'This country which seems ... to make some lazy, stimulates me to work.'

– FRANCIS PICABIA

material, Marcel Duchamp claimed that it was a thirst for the new, for a fresh way of approaching painting, that drove Picabia to adopt the paint: '[his] restlessly inventive spirit leads him to use Ripolin instead of the traditional paint in tubes, which, to his way of thinking, takes on far too quickly the patina of posterity. He likes everything new and the canvases done in 1923, 1924 and 1925 have that newly painted look which preserves all the intensity of the first moment... The gaiety of the titles and his collages of everyday objects shows his impulse to be a renegade, to maintain his position of non-belief in the divinities created far too lightly by the exigencies of society' (quoted in M. L. Borràs, *Francis Picabia*, London, 1985, p. 289).

In the present composition, the shiny, bright quality of the Ripolin paint and the unexpected colour combinations create a disquieting effect, underscored by the figure's deliberately distorted face and elongated limbs. While the bather may have been inspired by a stunningly voluptuous beauty that the artist had spied on a trip to the beach, it is more likely that her origin lay in the mass media – Picabia regularly used motifs from the plethora of brightly coloured, highly kitsch postcards produced for tourists and sold throughout the Riviera. Often repeating the poses almost exactly in his paintings, the artist then introduced a note of parody to their forms by adding multiple eyes, elongated noses and monstrous features.



Francis Picabia, *Première rencontre*, circa 1925-1926.
Moderna Museet, Stockholm.
Artwork: © Francis Picabia, DACS 2021. Photo: © akg-images.

At the same time, Picabia was increasingly intrigued by the work of the Old Masters during these years, using paintings by Sandro Botticelli, Peter Paul Rubens, and Thomas Gainsborough as the basis for his figures in a number of the *Monstres* series from 1925-26. In *Baigneuse*, the figure appears to run from the waves, dashing from the water with speed and intent, almost as if she is involved in a sporting event or race. Perhaps inspired by a snapshot from an illustrated magazine, Picabia transforms the bather into a mythical aquatic creature by translating her body into a series of rippling, sinuous waves, lending her form an amorphous quality.

At the same time, *Baigneuse* may be interpreted as a tongue-in-cheek swipe at Pablo Picasso's bathers of the same period, perhaps making fun of his penchant for exaggeration and deformation, in limbs and extremities enlarged to gigantic proportions. During the summer of 1925 Picasso spent time with Picabia and his family at the beach in Juan-les-Pins, where their children often played together. Clearly impressed by Picabia's work that summer, Picasso adopted his use of crude paints such as Ripolin and applied the simplistic assemblage-like language of his *Monstres* paintings into the formal logic of his own work. In his biography of Picasso, John Richardson discusses not only this artistic exchange between the two artists that summer, but also highlights Picabia's apparent uncertainty regarding the *Monstres* paintings: 'According to Gabrielle [the artist's wife], Picabia thought he had gone too far in these Monster paintings. Much as he loved to shock, he may have feared that modernists would look askance at a style and technique so perfectly attuned to the sleazy underbelly of the Riviera [...] "He was going to destroy them," Gabrielle said, "but I begged him to do nothing of the sort since they manifested some of the most astonishing aspects of his personality"' (*A Life of Picasso, Vol III: The Triumphant Years, 1917-1932*, London, 2007, pp. 291-292).

PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ113

YVES TANGUY (1900-1955)

Zones d'instabilité

signed and dated 'YVES TANGUY 43' (lower right)
oil on canvas
20 x 18 in. (51 x 45.8 cm.)
Painted in 1943

£900,000-1,200,000
US\$1,250,000-1,700,000
€1,000,000-1,400,000

PROVENANCE:

Pierre Matisse Gallery, New York, by whom acquired directly from the artist on 10 January 1943.
Mrs Hubert C. Morris, Bryn Mawr, Pennsylvania, by whom acquired from the above on 22 March 1944.
Galerie Daniel Malingue, Paris.
Private collection, London; sale, Christie's, London, 26 June 1995, lot 36.
Anonymous sale, Sotheby's, London, 4 December 2000, lot 30.
Galerie Cazeau-Béraudière, Paris.
Private collection, United States, by whom acquired from the above.
Galerie de la Béraudière, Geneva.
Acquired from the above by the present owner in 2015.

EXHIBITED:

Paris, Galerie Daniel Malingue, *Sélection mai-juin 1974*, May - June 1974, no. 1 (illustrated on the cover).

LITERATURE:

P. Matisse, *Yves Tanguy: Un recueil de ses oeuvres*, New York, 1963, no. 309, p. 141 (illustrated).
P. Waldberg, *Yves Tanguy*, Brussels, 1977, p. 350 (illustrated p. 275).





Yves Tanguy, *Dame à l'absence*, 1942.
Kunstsammlung Nordrhein-Westfalen, Düsseldorf.
Artwork: © Yves Tanguy, DACS 2021. Photo: © akg-images.



Yves Tanguy, *L'Arc volant (The Speeding Bow)*, 1945. (63.8 x 50.8 cm.).
Sold Christie's, London, 6 February 2013 (\$2,168,179).
Artwork: © Yves Tanguy, DACS 2021.



Yves Tanguy, 1948. Photograph by George Platt Lynes.
Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jean-Claude Planchet.
© Estate of George Platt Lynes. Artwork: © Yves Tanguy, DACS 2021.

'I expect nothing of my reflections, but I am sure of my reflexes.'

– YVES TANGUY

Bridging the boundaries between abstraction and figuration, landscape and still-life, Surrealist dreamscape and automatist form, *Zones d'instabilité* captures the inherent poetry of Yves Tanguy's unique pictorial language. Created in 1943, the painting features a collection of bizarre and partially abstract forms, huddled together in the foreground of a mysterious otherworldly landscape. The convincingly modelled volumes of the central archetypal, dolmen-like monoliths and hieroglyphic constructions cast dark shadows across their surroundings, whilst simultaneously appearing translucent and only barely corporeal, as if at any second they might suddenly come apart, collapse and melt away into the vast landscape which they inhabit. This delicate balance between monumentality and immateriality reflects the subtle shifts that were occurring in Tanguy's art at this time, following his move to America in 1939 where, though he had not altered his painterly style nor his working method, his visions began to grow in scope, stature and complexity.

Like the vast majority of Tanguy's mental landscapes, *Zones d'instabilité* is the product of an intuitive and largely unconscious method of painting that the artist had first developed in the late 1920s. After first delineating a background landscape whose hazy colours and forms would articulate the mood of the picture, Tanguy

would instinctively begin to populate the canvas with a series of intuitively arrived-at forms. 'The element of surprise in the creation of a work of art is, to me, the most important factor,' he explained. 'The painting develops before my eyes, unfolding its surprises as it progresses. It is this which gives me the sense of complete liberty, and for this reason I am incapable of forming a plan or making a sketch beforehand' ('The Creative Process', in *Art Digest*, vol. 28, no. 8, 1954, p. 14). It was this process that essentially allowed his otherwise highly restrictive language of semi-abstract form to develop its own organic kind of growth that prevented it from ever repeating itself. This is most evident following his move to America, as the assemblage of forms which populate Tanguy's paintings take on a distinctly more stone-like and monumental character, invoking an archetypal sense of ancient history, in contrast to the anthropomorphism so apparent in his earlier forms and constructions.

As a way to encourage and focus this medium-like method of creation, in 1935 Tanguy embarked upon a new and more methodical way of painting. Working solely on one picture at a time, he began to paint in a single room that he had emptied of all its former furnishings and objects, save that of his easel and his painting tools. This intentionally austere, monastic and meditative approach to the

creation of his pictures was one that he was to continue for the rest of his life. Nothing else was allowed to enter this sacred empty space or to distract the artist while he concentrated on bringing into being the unique world that slowly made itself visible on the single canvas he set upon his easel. In this way, Tanguy felt, all of his energy, intuition and creative imagination could best be brought into focus on the unique compositions he was psychically creating in the heart of this otherwise empty space.

The most dramatic change that America was to produce in Tanguy's work however, as he himself observed, was in his palette. Richer, warmer colours and a predisposition towards the use of red in particular came to predominate in his 'skies' and also many of his forms. In an interview Tanguy gave to James Johnson Sweeney of New York's Museum of Modern Art in 1946, he remarked on this recent change in his work: 'Here in the United States the only change I can distinguish in my work is possibly in my palette. What the cause of this intensification of colour is I can't say. But I do recognise a considerable change. Perhaps it is due to the light. I also have a feeling of greater space here – more "room." But that was why I came' ('Interview with James J Sweeney,' in *Eleven European Artists. The Museum of Modern Art Bulletin*, vol. 13, no. 4/5, New York, 1946, p. 23). In *Zones*

d'instabilité, Tanguy switches between subtly modulated tones of blue-grey and intense passages of bright primary hues, as seen in the touches of scarlet and crimson in the large form on the left, to lend a new visual complexity to his forms.

This new appreciation of the effects of colour is paralleled by a distinct focus on texture and surface in the present work, as certain elements appear to ripple and crease like sheer fabric, while others seem hard, weighty and reflective. It is in the relationships between these forms, their contrasts and similarities, that the mystery of Tanguy's art lies. Writing about the artist's hypnotic mental landscapes in 1946, André Breton evocatively described the enigmatic atmosphere Tanguy conjured in these paintings: 'There are no landscapes. There is not even a horizon. There is only, physically speaking, our immense suspicion which surrounds everything. These figures of our suspicion, lovely and miserable shadows that prowl around our cave, are really shadows... Every creature he depicts participates metaphysically in the life we have chosen, corresponds to our mental expectancy, belongs to some transcendent order (superior? inferior?) whose attractiveness is felt by us all. For a man who acts only on the purest motives, the fact of living among us gives him a vista on the mystery' (quoted in *Tanguy/Calder: Between Surrealism and Abstraction*, exh. cat., New York, 2009, p. 31).

*λ114

MARCEL DUCHAMP (1887-1968), MIMI PARENT (1924-2005), and others

Couple de tabliers and *Boîte alerte, Missives lascives*

replicated rectified readymade in two parts (*male and female*): cloth, fur and adhesive tape; each signed and dated 'Marcel Duchamp 59' (in ink on a strip of fabric tape on the reverse; framed)
box with lid containing: paperback catalogue, four original lithographs on Japon nacré by Miró, Dax, Toyen, and Svanberg, etching on paper by le Maréchal, vinyl record by Mansour and Péret, telegram on paper from Rose Sélavy, six texts, silk stocking, six postcard reproductions of surrealist paintings, 10 envelopes, and other materials; numbered 'ex. XIV' (in ink inside the lid of the box)
Two aprons: male, 8 x 6⁷/₈ in. (20.3 x 17.7 cm.); female, 8¹/₈ x 7³/₄ in. (20.5 x 19.8 cm.)
Box: 11¹/₂ x 7¹/₈ x 2³/₈ in. (29 x 18 x 6 cm.)
Executed in 1959 in a limited edition of 20, numbered I-XX; Duchamp's *Couple de tabliers* completing a rare deluxe version of the exhibition catalogue *Boîte alerte*, assembled by Mimi Parent for *Exposition inteRnatiOnale du Surréalisme* (EROS), at the Galerie Daniel Cordier, Paris, December 1959 - February 1960.

£60,000-90,000

US\$80,000-120,000

€70,000-100,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 8 August 2009, lot 576.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Daniel Cordier, *Exposition inteRnatiOnale du Surréalisme* (EROS), December 1959 - February 1960 (this and other examples used as the deluxe exhibition catalogue).

LITERATURE:

A. Schwarz, *Marcel Duchamp*, Paris, 1969, p. 46 (the aprons illustrated pp. 200-201; titled 'Personnage').
A. D'Harnoncourt & K. McShine, eds., *Marcel Duchamp*, exh. cat., Museum of Modern Art, New York, 1973, no. 180, p. 313 (the aprons illustrated).
J. Clair, *Marcel Duchamp*, Paris, 1977; vol. II, *catalogue raisonné*, no. 165, p. 134 (the aprons illustrated p. 135); and vol. III, *abécédaire*, p. 34 (the aprons illustrated fig. 4).
A. de La Beaumelle & N. Pouillon, *La Collection Du Musée National d'Art Moderne*, Paris, 1986, pp. 185-186 (the aprons illustrated pp. 182-184).
A. Schwarz, *I Surrealisti*, Milan, 1989, pp. 198-199 & 627 (the aprons illustrated p. 283).
M. Gibson, *Duchamp Dada*, Paris, 1991, no. 300, pp. 232-233 (the aprons and the box illustrated).
J. Gough-Cooper & J. Caumont, *Ephemerides on and about Marcel Duchamp and Rose Sélavy 1887-1968* in exh. cat., Palazzo Grassi, Venice, 1993 (the aprons illustrated).
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, no. 574, p. 822 (the aprons illustrated pp. 822-823).
F. M. Naumann, *Marcel Duchamp, L'art à l'ère de la reproduction mécanisée*, Paris, 1999, nos. 228 & 230, p. 320 (the aprons and the box with contents illustrated).
D. Ottinger, ed., *Marcel Duchamp dans les collections du Centre Georges Pompidou*, Paris, 2001, no. 35, p. 124 (the aprons and the box illustrated pp. 125-127).
A. Mahon, 'Staging Desire' in *Surrealism: Desire Unbound*, exh. cat., Tate, London, 2001, pp. 277-91.
G. Durozoi, *History of the Surrealist Movement*, Chicago, 2002, pp. 587-92 (the box illustrated p. 589).
Exh. cat., *Marcel Duchamp*, Museum Jean Tinguely, Basel, 2002, no. 125, pp. 142 & 217 (the aprons illustrated p. 143).
Exh. cat., *Mimi Parent, Jean Benoît. Surréalistes*, Musée National des Beaux-Arts du Québec, 2004.
A. Schwarz, ed., *Marcel Duchamp: una collezione italiana*, exh. cat., Museo d'arte contemporanea, Genoa, 2006, no. 51, p. 166 (the aprons and the box illustrated p. 97; the aprons illustrated again on the cover and back cover).

In August 1959, Marcel Duchamp and André Breton invited artists, poets and writers to take part in the eighth *Exposition InteRnatiOnale du Surréalisme* (EROS). The theme of eroticism was chosen as both a reminder of the place it has always occupied in surrealism, and as an antidote to what was felt to be an increasingly oppressive period culturally and politically in the Fifth Republic. Acting as a deluxe catalogue for the exhibition, the *Boîte alerte* was designed by Canadian artist, Mimi Parent, with Duchamp adding the title *Missives lascives* (lascivious letters). The *missives* themselves were the contributions of other artists and writers involved in *EROS* including Joan Miró, Toyen, Hans Bellmer, Adrien Dax, Robert Benayoun, Joyce Mansour and many others. Parent's green box is filled with envelopes containing objects, letters, pictures and booklets, many of which incorporate provocative word and image-play and tie into the over-arching theme of eroticism that ran through the show. Acting almost as an exhibition in miniature, the *Boîte alerte* – translated literally as 'emergency box,' a pun on the name for a letterbox (boîte à lettres) – recalls Marcel Duchamp's 'portable museum' *La Boîte-en-Valise*, though here it showcases the spirit of collaboration that lay at the heart of *EROS*.

Two hundred and fifty box 'catalogues' were made in total, but only the first twenty deluxe examples (numbered I to XX - including the present lot, no. XIV) were to include Duchamp's rectified readymades *Couple de tabliers* (*Couple of Laundress' Aprons*), inspired by a pair of tartan oven-gloves the artist had found by chance in a shop in New York. 'I'm sending you two little aprons destined to protect the hands from the excessive heat of pots and casseroles on the fire,' Duchamp wrote to Breton, a month before the exhibition was due to open. 'One is male, the other female. They could be executed in Paris in a few days, for not much money, if the idea pleases you' (letter to André Breton, New York, 9 November 1959, quoted in A. Schwarz, *The Complete Works of Marcel Duchamp*, vol. II, London, 1997, p. 822). Provocatively, the artist added male and female attributes made of stitched cloth and fake fur to the oven gloves, which could be hidden or revealed by openings in the fabric, lending the everyday objects a highly erotic, sexual character.

see [Christies.com](https://www.christies.com) for further illustrations of the *Boîte alerte* and its contents



JOAN MIRÓ (1893-1983)

Le piège

signed and dated 'Miró. 1924.' (lower right); signed, titled and dated 'Joan Miró "Le Piège" 1924.' (on the reverse)
oil, charcoal and graphite on canvas
36 $\frac{3}{8}$ x 29 in. (92.4 x 73.5 cm.)
Painted in 1924

£3,000,000-5,000,000

US\$4,200,000-6,700,000

€3,500,000-5,800,000

PROVENANCE:

André Breton, Paris, 1925-1966, and thence by descent to Aube Breton-Elléouët; sale, *Collection André Breton*, Calmels-Cohen, Paris, 14 April 2003, lot 4040.

Acquired by the present owner in 2004.

EXHIBITED:

Paris, Galerie Daniel Cordier, *Exposition Internationale du Surréalisme (EROS)*, December 1959 - February 1960 (illustrated on one of six postcard reproductions in the limited edition exh. cat., *Boîte Alerte* [lot 114 in this sale]).

London, Tate Gallery, *Joan Miró*, August - October 1964, no. 35, p. 22.

Paris, Musée national d'art moderne, Centre Georges Pompidou, *André Breton. La beauté convulsive*, April - August 1991, p. 490 (illustrated p. 254); this exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofía, October - December 1991, p. 214 (illustrated).

Paris, Musée national d'art moderne, Centre Georges Pompidou, *Féminin-masculin, Le sexe de l'art*, October 1995 - February 1996, no. 388, p. 242 (illustrated).

Paris, Pavillon des Art, *Le surréalisme et l'amour*, March - June 1997, no. 107, p. 230 (illustrated p. 165).

Stockholm, Moderna Museet, *Joan Miró. Creator of new worlds*, May - August 1998, no. 7, p. 20 (illustrated).

Paris, Musée national d'art moderne, Centre Georges Pompidou, *Joan Miró, 1917-1934, La Naissance du Monde*, March - June 2004, no. 55, pp. 42, 43 & 384 (illustrated fig. 20, pp. 137 & 384).

Madrid, Museo Thyssen-Bornemisza, *Miró: Earth*, June - September 2008, no. 10, p. 65 (illustrated).

Baden-Baden, Museum Frieder Burda, *Miró. Les couleurs de la poésie*, July - November 2010, no. 6, p. 212 (illustrated p. 81).

Vienna, Albertina, *Miró, From Earth to Sky*, September 2014 - January 2015, p. 232 (illustrated p. 70).

Paris, Galeries nationales du Grand-Palais, *Miró, La couleur de mes rêves*, October 2018 - February 2019, p. 293 (illustrated p. 54).

LITERATURE:

La révolution surréaliste, first year, 15 October 1925, no. 15, p. 25 (illustrated).

J. Dupin, *Joan Miró. Life and Work*, Cologne, 1962, no. 95, p. 508 (illustrated).

R. Benayoun, *Érotique du surréalisme*, Paris, 1965, p. 125 (illustrated).

X. Domingo, *Érotique de l'Espagne*, Paris, 1967, p. 64 (illustrated).

M. Tapié, *Joan Miró*, Milan, 1970, no. 18, p. 19 (illustrated n.p.).

Exh. cat., *Joan Miró: Magnetic Fields*, Solomon R. Guggenheim Museum, New York, 1972, p. 123.

Exh. cat., *Miró in the Collection of the Museum of Modern Art*, New York, 1973, pp. 27 & 116 (illustrated fig. 14).

J. Miró & G. Picon, *Joan Miró, Carnets Catalans. Dessins et textes inédits*, vol. I, Geneva, 1976, pp. 65-66 (preparatory drawing illustrated p. 67).

P. Waldberg, M. Sanouillet & R. Lebel, *Dada Surréalisme*, Paris, 1981, pp. 154 & 159 (illustrated p. 154).

G. Picon, *Le surréalisme, 1919-1939*, Geneva, 1983, pp. 89 & 195 (preparatory drawing illustrated p. 88).

P. Gimferrer, *The roots of Miró*, Barcelona, 1993, no. 97, p. 58 (illustrated p. 61).

J. Dupin, *Miró*, Paris, 1993, p. 128.

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Paintings*, vol. I, 1908-1930, Paris, 1999, no. 97, p. 89 (illustrated).





Joan Miró, 1924.
 Photograph by Man Ray.
 Photo: © Man Ray 2015 Trust / ADAGP - DACS - 2021, image : Telimage, Paris.
 © Successió Miró / ADAGP, Paris and DACS London 2021.



Joan Miró, *Paysage catalan (Le chasseur)*, 1923-1924.
 The Museum of Modern Art, New York.
 Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.



Joan Miró, *La terre labourée*, 1923-1924.
 The Solomon R. Guggenheim Museum, New York.
 Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.
 Photo: © The Solomon R. Guggenheim Foundation / Art Resource, NY.

'My latest canvases are conceived like a bolt from the blue, absolutely detached from the outer world (the world of men who have two eyes in the space below their forehead)...'

– JOAN MIRÓ

Le piège (*The Trap*) is a brilliantly lyrical and magically inventive painting that depicts the hot, sun-baked landscape of Joan Miró's Catalan homeland. It was created at the artist's farmland home in Mont-roig in the summer of 1924 and is one of a now legendary series of radical and ground-breaking paintings made by Miró during that summer in which his flowing line and fertile imagination suddenly gave birth to an entirely new realm of pictorial space and 'Surrealist' vocabulary of near-magical imagery. This series of works includes many of Miró's finest early creations, including such pictures as *La Terre labourée* (Dupin, no. 88; The Solomon R. Guggenheim Museum, New York), *Paysage catalan (Le chasseur)* (Dupin, no. 90; The Museum of Modern Art, New York), *Maternité* (Dupin, no. 99; The Scottish National Gallery of Modern Art, Edinburgh) and his *Tête de paysan catalan* paintings (see Dupin, nos. 111 and 112).

André Breton, the leader of the Surrealist movement – also founded in 1924 – was among the first to recognize the true significance of Miró's extraordinary achievement with this series of works. Breton was also the first owner of *Le piège*, acquiring it directly from the artist soon after it was painted and keeping it as a part of his prodigious collection for the rest of his life. Breton described Miró's 1924 paintings as works that had marked 'an important date in the development of Surrealist art.' With 'one leap,' he wrote, Miró had 'jumped over the last obstacles still barring the way to total spontaneity of expression (and) from that moment on his production testifies to an innocence and a freedom which have not been surpassed. It may be argued that his influence on Picasso, who joined Surrealism two years later, was largely determining' (*Surrealism and Painting*, 1945, p. 85).

Picasso too, in a rare moment of largesse, was to congratulate Miró about the new direction that these works had announced, telling his fellow countryman proudly that, 'after me, you are the one who is opening a new door!' (quoted in J. Miró, 'Memories of the Rue Blomet,' M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 100). Miró, for his part, was always keen to acknowledge

the great debt that he felt his 1924 paintings had owed to the unique methods of the group of 'Surrealist' poets and writers, such as Breton, Philippe Soupault, Louis Aragon and Tristan Tzara, with whom, in Paris, he had so recently come into contact. Writing to Michel Leiris at the time he was at work on *Le piège*, Miró proclaimed that he had begun to follow a painterly path that was distinctly anti-painterly and against all conventional sense of 'peinture.' His forms and figures had become reduced to lyrical lines, ciphers, and grid-like progressions or dots, now set against a usually bleak or empty pale ground. 'I am working furiously,' he reported eagerly. 'You and all my other writer friends have given me much help and improved my understanding of many things. I think about our conversation when you told me how you started with a word and watched to see where it would take you... [and I have adopted a similar method]... Using an artificial thing as a point of departure like this, I feel parallel to what writers can obtain by starting with an arbitrary sound..., or the isolated sound of a consonant or vowel, any sound be it nasal or labial. This can create a surprising metaphysical state in you poets, even when you use the sound of vowels or consonants that have no meaning at all' (Letter to Michel Leiris, 10 August 1924, reproduced in M. Rowell, *op. cit.*, p. 86).

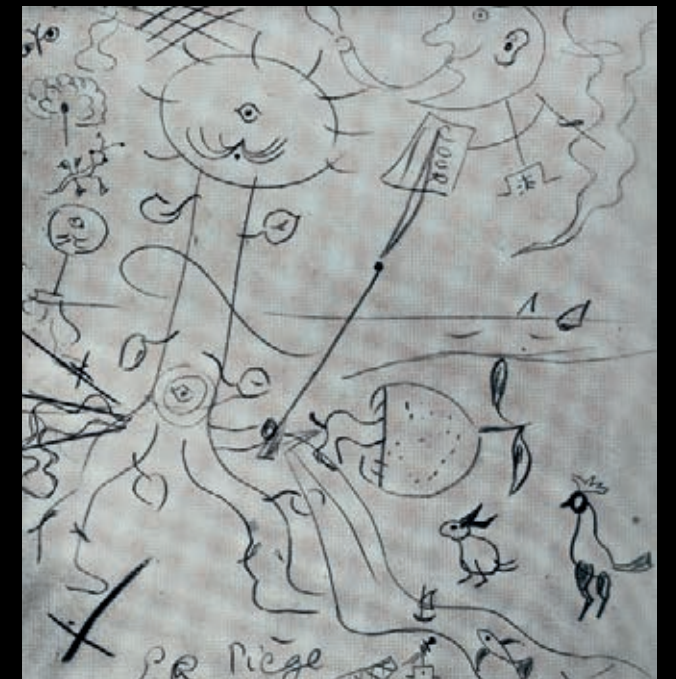
What Miró was attempting to do with his new paintings, he claimed, was to now 'free' himself of the 'poison' of 'all pictorial conventions' and to express another, more intense reality 'with precision' and using all the 'golden sparks the soul gives off.' The series of pictures that this approach produced, he wrote, were so new, and so radical that he had, he said, even grown reluctant to call them 'paintings' (*ibid.*, p. 86). 'There is no doubt,' he wrote to Leiris, that these 'canvases that are simply drawn, with a few dots of colour... are more profoundly moving in the elevated sense of the word, like the tears of a child in its cradle' than 'other,' more conventional works which, he claimed, were more 'like the screams of a whore in love.' It was, he found also, that it was the more simplistic, graphic, or 'merely drawn' of his new canvases (or, at any rate), the lightly coloured ones that seemed most 'directly' and most powerfully to 'affect the mind' (*ibid.*, p. 86).



Atelier d'André Breton, Rue Fontaine à Paris.
 Photograph by Jacques Faujour.
 Photo: © Centre Pompidou, MNAM-CCI Bibliothèque Kandinsky, Dist. RMN-Grand Palais / Jacques Faujour.
 Artwork: © Francis Picabia, DACS 2021. © Judit Reigl, DACS 2021. © Marie Cerminova Toyen, DACS 2021.
 © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2021. © Successió Miró / ADAGP, Paris and DACS London 2021.

As Jacques Dupin has observed, what Miró had begun to create in the lyricism of such new, pared-down, strongly linear and graphic works as *Le piège* was an entirely 'new space and a new reality' (Miró, Barcelona, 1993, p. 96). Very much rooted in the rustic nature of his homeland and the fertile soil that, two years earlier, had given birth to his first masterpiece, *La ferme* (Dupin, no. 81; The National Gallery of Art, Washington D. C.), Miró now applied the same free-flowing automatic, unconscious and dream-like approach that his new poet friends had shown him as a way to further energize and enrich the poetic sense of reality already hinted at in works such as *La ferme*. Miró was 'not so much trying to escape *from* reality' in these 1924 paintings, Dupin has written, as attempting 'to escape *into* nature, that is, into all of nature, including the imaginary as well as the real which is revealed in the omnipotence of desire' (*ibid.*, p. 96).

Le piège is one of the most powerful and complete examples of this radical fusion of desire, raw nature, eroticism and lyrical, free-form invention in all of this great series of works. Rooted in an almost primordial and distinctly rustic sense of his native landscape and conjuring a poetic sense of the symbiotic relationship between its people, animals and the landscape, many of these works are also pervaded by an overt and often bawdy eroticism that appeared to both unite and define the universe outlined by Miró's pictures. A central ingredient in much of Miró's work at this time, this eroticism was, as Dupin has pointed out, essentially 'an untroubled, rustic kind of eroticism, an outpouring of nature, a flowering of life' (*ibid.*, p. 110).



Joan Miró, The Sketch for *Le piège*.
 Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.
 Photo: F. Catalá Roca, Barcelona.



Joan Miró, *Portrait de Mme. K.*, 1924. (116.5 x 91 cm.).
Sold Christie's, New York, 6 November 2001 (\$12,656,000).
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.



Joan Miró, *Tête de paysan catalan*, 1924-1925. (47 x 44.5 cm.).
Sold New York, 8 May 2002 (\$5,729,500).
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.

'[I am] hard at work and full of enthusiasm. Monstrous animals and angelic animals. Trees with ears and eyes and a peasant in a barretina and a rifle smoking a pipe. All the pictorial problems resolved. We must explore all the golden sparks of our souls. Something extraordinary! The acts of the Apostles and Brueghel.'

– JOAN MIRÓ

This is perhaps nowhere better illustrated than in *Le piège*, a work which, like both *La Terre labourée* and *Paysage catalan (Le chasseur)* before it, is centred upon a lone, solar, male, figure seen uniting the earth and the sky and fertilizing the Catalan soil by literally sowing his seed into it. With his one-eyed head appearing to flame like the burning sun, the torso of this mysterious, almost archetypal figure is that of a tree trunk that here sprouts with leaves (not ears as in *La Terre labourée*). By contrast the bottom half of this solar-tree-figure's body is decidedly human and, in a deliberately frank and diagrammatic manner, shown to be both farting and ejaculating in front of the twin figures of a somewhat startled rabbit and a coquettish bird. Above them a halved lemon, with leaves reminiscent of a propeller, introduces a rare element of colour and perhaps also mechanisation into the picture.

In spite of Miró's emphasis upon immediacy and intuitive invention, *Le piège*, like all the great paintings made in Mont-roig in the summer of 1924, is a work whose central imagery had actually been planned out in advance. Each of this series of paintings derives from at least one highly inventive and precisely detailed drawing made by the artist before beginning to work on the canvas. Miró's original sketch for *Le*

piège includes, alongside the solar, male, tree figure, a moon-faced persona seen smoking a pipe. As in many other images of this ever-evolving solar-male-tree figure, he is, in the sketch, also shown holding a newspaper while his ejaculation is also shown to become a flowing river through which, in the bottom right-hand part of the picture, fish swim and boats can be seen sailing.

Miró leaves all these elements out of the completed oil painting, preferring to concentrate on the powerful graphic force of the main imagery and the poetic lyricism that his fluid, meandering line unleashes when set against a plain, primed canvas background. Here, in a powerful evocation of the coastal Catalan plain in high summer, simple graphic form and eloquent line all interplay in a new dynamic relationship which, in places, Miró has augmented with subtle dabs and spots of colour. Far removed from conventional painting Miró's style here is more evocative of the art-making of primordial times. It is in this way that in a work like *Le piège* Miró has established a wholly original and seemingly timeless form of pictogram-like writing – a new graphic language that merges line, image, sign, symbol and shape all into one, dream-like imaginative and surprisingly intense reality: a 'sur-reality.'

'I have already managed to break absolutely free from nature and the landscapes have nothing whatever to do with outer reality,' the artist wrote. 'Nevertheless, they are more Mont-roig than if they had been done from nature. I always work in the house and use real life only as a reference... I know that I am following very dangerous paths, and I confess that at times I am seized with a panic like that of a hiker who finds himself on paths never before explored, but this doesn't last thanks to the discipline and seriousness with which I am working and, a moment later, confidence and optimism push me onward once again' (quoted in J. Dupin, *op. cit.*, p. 96).



λ116

JOAN MIRÓ (1893-1983)

Peinture

signed and dated 'Miró. 1927.' (lower left); signed and dated again 'Joan Miró. 1927.' (on the reverse)
oil on canvas
38½ x 51½ in. (97 x 130 cm.)
Painted in 1927

£1,400,000-1,800,000

US\$2,000,000-2,600,000

€1,600,000-2,100,000

PROVENANCE:

Lucien Lefebvre-Foinet, Paris (no. 3505).

Galerie de Beaune, Paris.

Pierre Matisse Gallery, New York.

Walter P. Chrysler, Jr., New York; his sale, Parke-Bernet Galleries, New York, 22 March 1945, lot 129.

Pierre Matisse Gallery, New York.

Private collection, Switzerland.

Acquired by the present owner in 2004.

EXHIBITED:

Richmond, Virginia Museum of Fine Arts, *Exhibition of the Collection of Walter P. Chrysler, Jr.*, January - March 1941, no. 141; this exhibition later travelled to Philadelphia Museum of Art, March - May 1941.

New York, Pierre Matisse Gallery, *Joan Miró, 1923-1927*, (probably) no. 8 or 10.

New York, The Museum of Modern Art, *Dada, Surrealism, and Their Heritage*, March - June 1968, no. 234, p. 239; this exhibition later travelled to Los Angeles County Museum of Art, July - September 1968; and The Art Institute of Chicago, October - December 1968.

New York, Solomon R. Guggenheim Museum, *Joan Miró: Magnetic Fields*, October 1972 - January 1973, no. 33, p. 123 (illustrated).

Barcelona, Galerie Maeght, *Un Camí Compartit (Miró-Maeght)*, December 1975 - January 1976, no. 17 (illustrated).

LITERATURE:

J. Dupin, *Joan Miró. Life and Work*, Cologne, 1962, no. 200, p. 516 (illustrated).

M. Rowell, *Joan Miró, Peinture = Poésie*, Paris, 1976, p. 203 (illustrated p. 166).

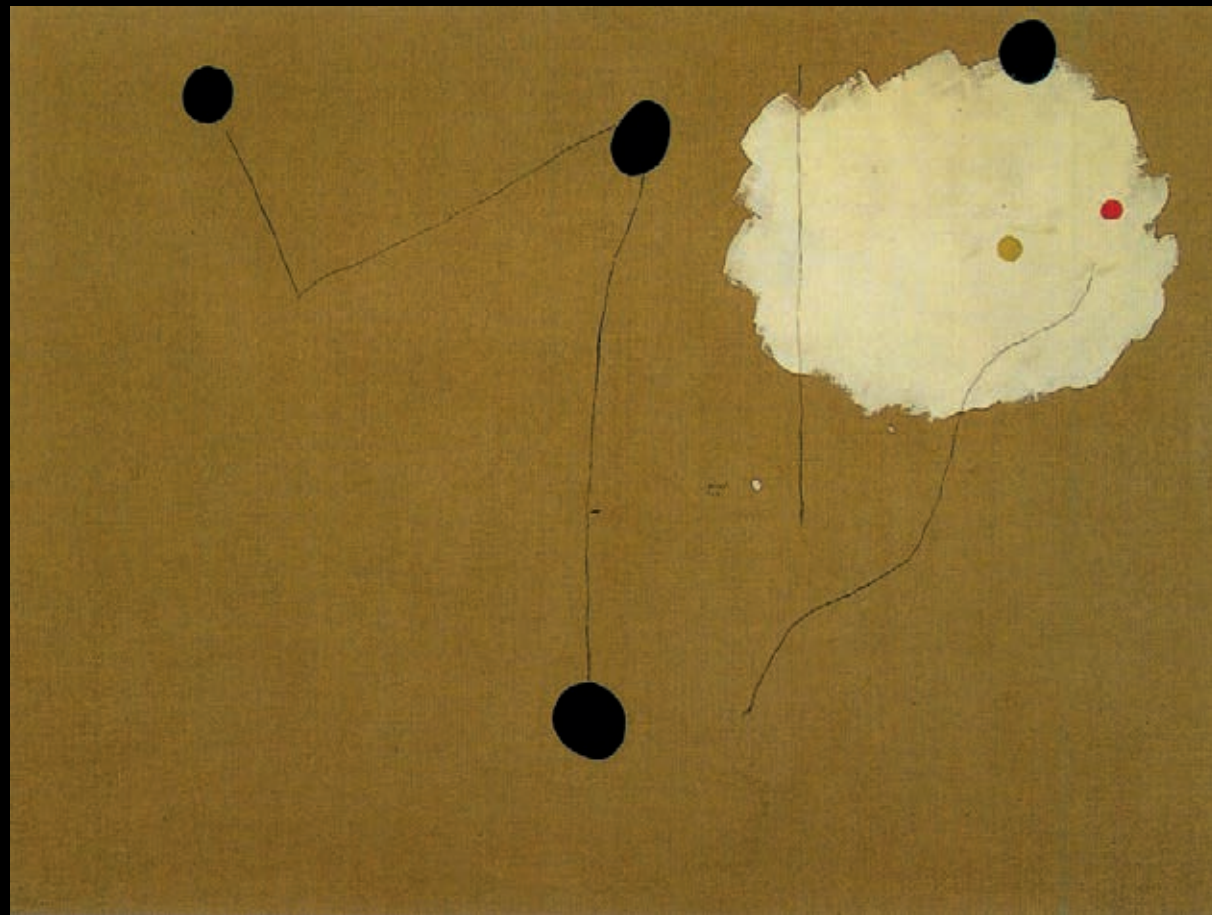
P. Gimferrer, *Miró. Colpir sense nafar*, Barcelona, 1978, no. 22, p. 232 (illustrated p. 22).

W. Schmalenbach, *Joan Miró. Zeichnungen aus den späten Jahren*, Frankfurt, 1982, p. 40 (illustrated p. 22).

F. Buratti, *Una raccolta privata d'arte moderna*, Florence, 1988, pp. 106 & 108 (illustrated on the cover and p. 107).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. I, 1908-1930, Paris, 1999, no. 253, p. 190 (illustrated).





Joan Miró, *Peinture*, 1927.
 Museo de Arte Contemporáneo Internacional Rufino Tamayo, Mexico City.
 Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.

'I often change the way I paint, looking for means of expressing myself; always I'm guided by this burning passion, which makes me walk from right to left.'

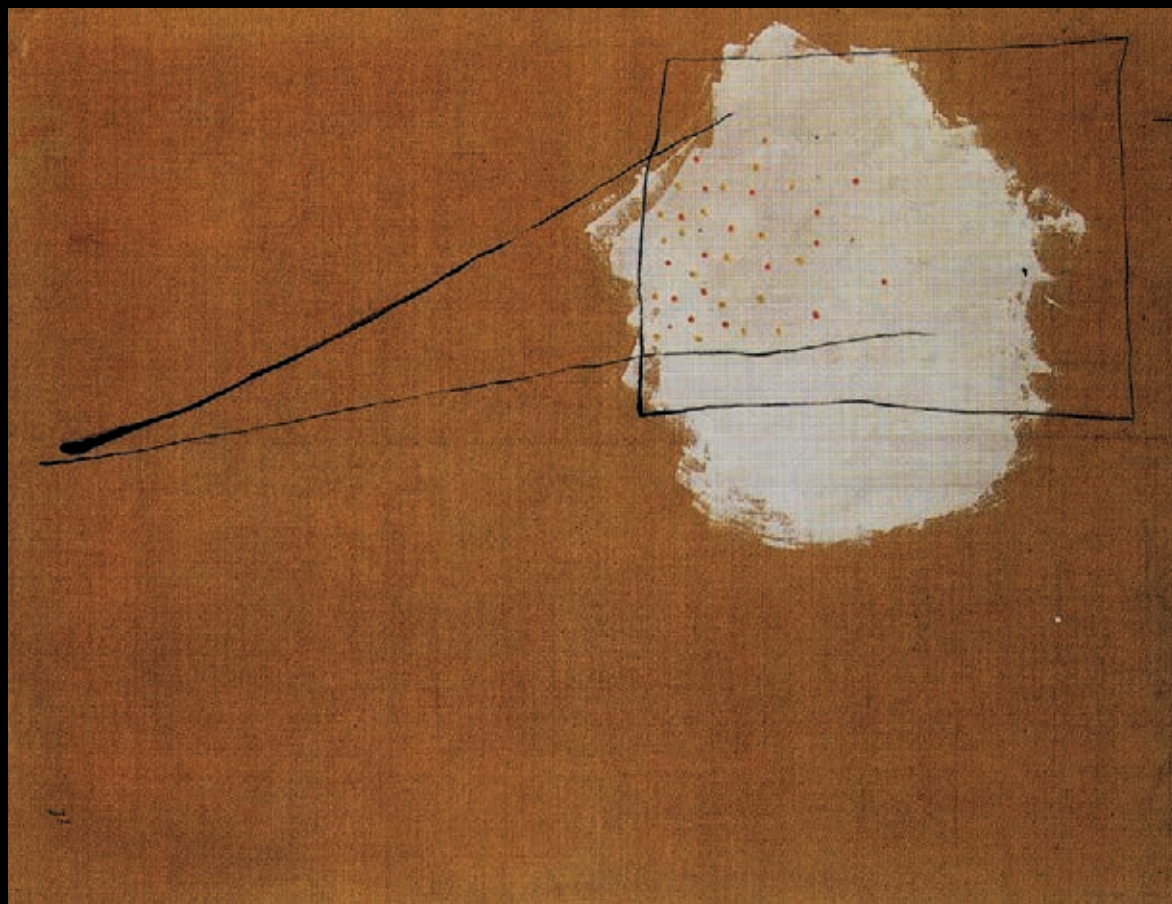
– JOAN MIRÓ

Working with the conscious aim of pushing the logic of his famed 'dream paintings' to their most elemental and extreme, Joan Miró spent much of the opening months of 1927 holed-up in a new studio at 22 rue Tourlaque in Paris's 18th arrondissement. 'I decided that I would shut myself up completely, and not let anyone see my work,' the artist explained to the Catalan journalist Francesc Trabal in 1928. 'I'd prepare a major exhibition showing all the formal innovations and aggressiveness I had inside me. It would be a real knockout' (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 96). It was in this environment that the present *Peinture* was born, its stark elegance and almost minimalist array of forms highlighting Miró's growing interest in the raw, tactile qualities of his materials, as he brought his 'dream' paintings to a culmination.

The so-called 'dream,' or 'oneiric,' paintings had first emerged in Miró's *oeuvre* in 1925. Inspired by the automatic poetry of his peers, the nascent Surrealist movement, and the dream-like, hallucinatory visions that he was experiencing due to extreme hunger, the artist had begun to paint with a new, unpremeditated and unconstrained abstract imagery composed of signs and forms. Seeking to capture what he once described as 'all the golden sparks of our souls,' Miró delved into his subconscious inner world, drawing from its depths a series of cryptic signs and symbols, shapes and forms, which he then translated on to his canvases (quoted in *ibid.*,



Installation view of the exhibition 'Dada, Surrealism and their Heritage,' at The Museum of Modern Art, New York, March 27, 1968 – June 9, 1968.
 Photograph by James Matthews. Photographic Archive, The Museum of Modern Art Archives, New York.
 Photo: James Mathews (IN.855.2A). © 2021. Digital image, The Museum of Modern Art, New York/Scala, Florence. Artwork: © Kurt Seligmann, DACS 2021. © Successió Miró / ADAGP, Paris and DACS London 2021. © 2021 Lucid Art Foundation.



Joan Miró, *Peinture*, 1927.
Philadelphia Museum of Art.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.

'I wanted my spots to seem open to the magnetic appeal of the void, to make themselves available to it. I was very interested in the void, in perfect emptiness. I put it into my pale and scumbled grounds, and my linear gestures on top were the signs of my dream progression.'

– JOAN MIRÓ

p. 83). The deceptive simplicity of the resulting paintings shocked contemporary viewers, their austere aesthetic and ambiguous subject matter securing Miró's reputation as a revolutionary figure within the European avant-garde, and bringing him to the attention of the leaders of the Surrealist movement.

Amongst the paintings which emerged during the opening months of 1927, there is a concentrated group of eighteen compositions which drew their inspiration from a collection of sketches spread through four separate notebooks, identified by the artist's addition of the letter G to their sheets, followed by a super-script number (see A. Umland, *Joan Miró: Painting and Anti-Painting, 1927-1937*, exh. cat., New York, 2008, pp. 30-35). Subsequently described by Miró as a 'laboratory experiment,' these works investigate the very materiality of the art-making process, focusing on the various different elements which make up the final composition, exploring subtle variations in texture, tone and colour through the familiar language of forms of the dream paintings. Of the eighteen paintings, all but two leave the background free of colour, allowing the warm biscuit tones of the raw, untouched canvas to become the dominant element within the composition. While the artist had previously employed *non peint* (unpainted) canvases on a sporadic basis throughout his career, this suite of works marked a radical reversal of the relationship between paint and canvas within the composition.



Barnett Newman, *Death of Euclid*, 1947.
Frederick R. Weisman Foundation, Los Angeles.
Artwork: © Barnett Newman, DACS 2021.

Louis Aragon was among the first commentators to recognise the artistic shift that these works represented within Miró's *oeuvre*, drawing attention to their unique character in his 1930 essay 'La Peinture au défi': 'Many things in [Miró's] paintings recall what is not painted. He makes paintings on coloured canvas, painting there only a white patch, as though he had not painted in that spot, as though the canvas were the painting' (quoted in *ibid.*, p. 32). In the present *Peinture*, one such white patch dominates the right hand side of the composition, loosely applied using a spatula or palette knife, creating a small cloud of pigment. The flowing contours of this amorphous, nebulous form seem to almost fluctuate before the eye, its loose edges oscillating ever so slightly, as if it may disappear or shift at any moment. Atop this white cloud, Miró adds a handful of graphic elements, including a single slender stroke of black paint that runs vertically down the canvas, and a loosely formed circle, inside of which a series of looping black brushstrokes create a tangle of lines. Perhaps the most eye-catching element though is the flowing panel of red and yellow which flutters outwards from the cloud of white, like a flag or a flame, its bright colours and dynamic movement a bold counterpoint within the otherwise minimalist composition.

Displaying a lightness of touch and restrained approach to mark-making, *Peinture* captures the probing, experimental nature of Miró's so-called G paintings, particularly in the way it emphasises the essential tactility of the surface of the canvas, allowing the artist's interventions to appear separate and independent to the raw, untouched ground. This final suite of dream paintings would prove a jumping off point for Miró's creative vision, acting as a bridge between his painterly activities of the mid-1920s and the bold experiments in mixed-media, collage and sculptural assemblage that would dominate his output from 1928-1931. Indeed, rather than representing a rupture or schism, these paintings demonstrate the ways in which Miró's art was constantly evolving, each composition feeding into the next. 'When I've finished something I discover it's just a basis for what I've got to do next,' the artist explained in 1928. 'It's never anything more than a point of departure, and I've got to take off from there in the opposite direction' (quoted in *ibid.*, p. 98).

MAX ERNST (1891-1976)

Aux 100,000 colombes

signed 'max ernst' (lower right)
oil on canvas
38⁷/₈ x 51¹/₈ in. (96.7 x 130 cm.)
Painted in 1925

£1,200,000-1,800,000
US\$1,700,000-2,600,000
€1,400,000-2,100,000

PROVENANCE:

Galerie Édouard Loeb [Société des Arts Saint-Germain-des-Prés], Paris.
Arthur Tooth & Sons Ltd., London (no. 4241), by whom acquired from the above on 22 November 1955.
E. J. Power, London, by whom acquired from the above on 23 November 1955.
Waddington Galleries, London (no. A6723), by whom acquired from the above in 1972.
Galerie Beyeler, Basel (no. 7411), by whom acquired from the above in October 1972.
Artcurial, Paris, by whom acquired from the above on 18 May 1986.
Acquired from the above by the present owner in May 1990.

EXHIBITED:

Basel, Galerie Beyeler, *Max Ernst*, June - October 1974, no. 9.
Dusseldorf, Städtische Kunsthalle, *Surrealität-Bildrealität*, December 1974 - February 1975, no. 60, p. 72 (illustrated p. 73); this exhibition later travelled to Baden-Baden, Staatliche Kunsthalle, February - April 1975.
Tokyo, The Seibu Museum of Art, *Max Ernst*, April - May 1977, no. 51, n.p., (illustrated); this exhibition later travelled to Kobe, Museum of Modern Art, June - July 1977.
Saint-Paul-de-Vence, Fondation Maeght, *Max Ernst*, July - October 1983, no. 30, p. 136 (illustrated p. 53).
Basel, Galerie Beyeler, *Max Ernst, Landschaften*, June - September 1985, no. 10 (dated '1926'); this exhibition later travelled to Bonn, Städtisches Kunstmuseum, November 1985 - January 1986, no. 16, p. 8.
Madrid, Fundación Juan March, *Max Ernst*, February - April 1986, no. 24 (dated '1926'); this exhibition later travelled to Barcelona, Fundación Juan March, May - June 1986, no. 23 (illustrated p. 33).
Nantes, Musée des beaux-arts, *Histoires de forêts. Max Ernst*, June - September 1987, p. 43 (illustrated).
Paris, Artcurial, *Le Belvédère Mandiargues. André Pieyre de Mandiargues et l'art du XXe siècle*, May - July 1990, p. 196 (illustrated pp. 40-41).
Paris, Musée national d'art moderne, Centre Georges Pompidou, *André Breton. La beauté convulsive*, April - August 1991, p. 486 (illustrated p. 262).
Paris, Musée d'art moderne de la ville de Paris, *Passions privées: Collections particulières d'art moderne et contemporain en France*, December 1995 - March 1996, no. 6, p. 410 (illustrated p. 411).

LITERATURE:

W. Spies & S. & G. Metken, *Max Ernst, Werke 1925-1929*, Cologne, 1976, no. 1027, p. 122 (illustrated).
M. Wakakuwa, 'Ernst' in *25 Great Masters of Modern Art*, vol. 23, Tokyo, December 1981, no. 18 (illustrated).





Max Ernst, *Aux 100,000 Colombes*, 1924.
Private collection.
Artwork: © Max Ernst, DACS 2021. Photo: © Photo Josse / Bridgeman Images.

'Just as a poet listens to his involuntary thought processes and notes them down, so a painter projects on paper or canvas what is suggested to him by his visual imagination.'

– MAX ERNST

Created in 1925, Max Ernst's *Aux 100,000 colombes* presents an ethereal vision in which a plethora of birds converge in a great cloud of paint at the centre of the canvas, their bodies overlapping and intertwining as they jostle for space. The title, which wittily parallels the name of the ready-to-wear Parisian clothing manufacturer *Aux 100,000 Chemises*, lends the impression that the great flock of birds at the centre is only the tip of the iceberg and that innumerable others remain hidden from view, waiting to emerge. Birds had always played a significant role in the artist's life – since childhood, as Ernst himself explained, he had made a clear unconscious connection in his mind between people and birds. When only a boy, his favourite pet, a bird by the name of Horneborn, died on the same night that his sister Loni was born. This, the artist later wrote, led to 'confusion in the brain of this otherwise quite healthy boy – a kind of interpretation mania, as if the new-born innocent had in her lust for life, taken possession of the vital fluids of his favourite bird. The crisis is soon overcome. Yet in the boy's mind there remains a voluntary if irrational confounding of the images of human beings with birds and other creatures, and this is reflected in the emblems of his art' ('Biographische Notizen', in *Max Ernst*, exh. cat., Zurich, 1962, p. 23).

By the opening months of 1925, Ernst had entered a new period of financial security which allowed him to concentrate solely on his art for the first time in his life. Almost immediately, a series of recognisable creatures began to manifest themselves in his work. Foremost

amongst these often strongly autobiographical characters was the figure of a bird, which Ernst would later develop into his mysterious alter ego – a hybrid creature that was half bird, half man – to which he would give the name 'Loplop.' Usually male though sometimes also androgynous, Loplop was what Ernst later described simply as the '*Bird Superior*, a private phantom very much attached and devoted to me,' who the artist believed to be a mystic guide to the netherworld of his unconscious imagination (*Cahiers d'Art, Max Ernst edition*, Paris, 1937, p. 24). Prior to Loplop's arrival, the bird remained a clearly identifiable leitmotif in Ernst's work, most often shown in the form of a pair of small, richly plumed song-birds, trapped together in a cage. Gazing forlornly from within the tight confines of their enclosure, the two birds are clearly prevented from spreading their elegantly coloured wings, lending the scene a discomforting claustrophobia. In contrast, the doves of *Aux 100,000 colombes* exude an almost boisterous sense of freedom as they converge at the centre of the composition, flocking together in a great mass of bodies, their forms filled with an insatiable energy as they clamour for room.

Right:
Max Ernst, *Autoportrait*, circa 1938.
Sprengel Museum, Hannover.
Artwork: © Max Ernst, DACS 2021.
Photo: © bpk / Sprengel Museum Hannover /
Aline Herling / Michael Herling / Benedikt Werner.





Jean Dubuffet, *Blossoming Earth*, 1959.
Currently on loan to the Kunsthalle Hamburg.
Artwork: © Jean Dubuffet, DACS 2021. Photo: © Bridgeman Images.

The highly worked surface is an example of the artist's earliest experiments with the semi-automatic technique of *grattage* (scraping in French), as a series of multicoloured pigments are placed in thick, consecutive layers on the canvas, then gently scraped away to reveal the underlying hues and layers. Exposing grains and patterns that, as in his earlier graphic *frottage* rubbings, subsequently served as prompts for his ever-fertile imagination and creativity, this technique allowed Ernst to push past the fear he claimed to feel before the empty, blank surface of a page or canvas. 'I was surprised by the sudden intensification of my visionary capacities and by the hallucinatory succession of contradictory images superimposed, one upon the other, with the persistence and rapidity characteristic of amorous memories,' he recalled about the revelation these techniques brought to his working practice. 'My curiosity awakened and astonished, I began to experiment indifferently and to question, utilizing the same means, all sorts of materials to be found in my visual field; leaves and their veins, the ragged edges of a bit of linen, the brushstrokes of a modern painting, the unwound thread of a spool, etc.' ('On Frottage', 1936; reproduced in H. B. Chipp, *Theories of Modern Art: A Source Book by Artists and Critics*, Berkeley and London, 1968, p. 429).

In *Aux 100,000 colombes*, Ernst delves into the expressive possibilities of *grattage*, playing with the materiality of the oil paint to produce unexpected patterns and impressions. Laying the canvas over a textured surface, he scraped and scratched the layers of paint away to reveal rich, multi-coloured patterns which both echo the underlying material used in their creation and suggest entirely new forms. The heavily impastoed paint retains traces of the artist's movements as he worked, with thin lines of pooled pigment indicating the path and direction in which he dragged the oils across the surface of the canvas. Responding to the unexpected marks and shapes that emerged from the scrapings, the artist then worked back into the painting, adding the simplified outlines of the birds in a variety of sizes and poses – some spread their wings to their full expanse, while others appear to preen their feathers, or glance around at another new arrival. In this way, Ernst imbues the scene with an incredible sense of movement and energy, almost conjuring an impression of the great cacophony of sound that would have accompanied the crowd of birds as they gathered.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*λ118

SALVADOR DALÍ (1904-1989)

Leda Atomica, primer dibujo (first drawing)

signed, inscribed and dated 'Gala Salvador Dalí de Figueras 1947 primer dibujo por la "Leda Atomica"' (lower right)
pen and red and black inks, sanguine, and charcoal with white heightening and *estompe* on toned paper
22³/₈ x 18¹/₂ in. (56.7 x 46.9 cm.)
Executed in Figueras in 1947

£200,000-300,000

US\$280,000-420,000

€240,000-350,000

PROVENANCE:

Valentina 'Vala' Byfield, New York; sold by her estate, Parke-Bernet Galleries, New York, 16 December 1970, lot 58.
Private collection, United States, by whom acquired at the above sale.

EXHIBITED:

New York, Gallery of Modern Art, Huntington Hartford Collection, *Salvador Dalí, 1910-1965*, December 1965 - February 1966, p. 5.

LITERATURE:

S. Dalí & M. Gérard, *Dalí de Draeger*, Paris, 1968, no. 40 (illustrated).

The authenticity of this work has been confirmed by Nicolas Descharnes.





Salvador Dalí, *Leda Atomica*, 1949.
 Dalí Theatre Museum, Fundació Gala-Salvador Dalí, Figueres.
 Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2021.
 Photo: © Bridgeman Images.

‘I started to paint the Leda Atomica to exalt Gala, the goddess of my metaphysics, and I succeeded in creating the “suspended space.”’

– SALVADOR DALÍ

In November 1947, the exhibition ‘New Paintings by Salvador Dalí’ opened at the Bignou Gallery in New York. In the catalogue for the show Dalí proclaimed that, at the age of forty-four, he now believed it was his duty to start painting masterpieces, the first of which would be his grand composition *Leda Atomica*, then making its public debut at the exhibition in a draft stage. The artist executed a number of precise sketches and studies in preparation for the final painting, exploring the divine proportions conceived by Luca Paccioli in the 15th century and the theories of the Romanian mathematician Matila Ghyka, in order to create a work that was rooted in compositional harmony. As is clear from the inscription in the lower right corner of the present drawing, *Leda Atomica, primer dibujo (first drawing)* is the first of these studies the artist completed for the painting, focusing on the lithe form of the central figure, here shown floating against the open space of the page.

Casting his wife and muse, Gala, in the title role, Dalí creates an ethereal vision of Leda who, according to legend, was seduced by Zeus in the form of a swan. While her nude form is shown seated, she appears completely weightless, as she twists her body to the left, gazing at her outstretched hand where, in the final painting, the swan’s head rests. Eschewing the more carnal vision of the story favoured by painters such as Paolo Veronese and Peter Paul Rubens, Dalí instead focuses on a more serene rendering of the spiritual connection between the pair in *Leda Atomica*. The myth

occupied an important position in the artist’s imagination – Dalí felt a deep affinity to Leda’s offspring, believing that he and Gala were twin souls in a similar manner to the twins that resulted from her passionate interaction with Zeus. In the present drawing, Dalí alludes to this by prominently positioning Gala’s wedding band, a symbol of their union, on her left hand as it curves around towards the viewer.

Using a mixture of sanguine, pen and ink in the present composition, Dalí displays his remarkable skills as a draughtsman, portraying the sinuous curves of Gala’s body with a classic purity that harks back to the drawings of Leonardo Da Vinci and Jean-Dominique Ingres. While classically-inspired motifs and subjects had first begun to make their presence felt in Dalí’s work following a sojourn in Italy during the late 1930s, they gained a new prominence in the wake of the Second World War, as news of the atomic bomb forced the artist to reconsider his understanding of the world. Indeed, the dawning of the Nuclear age had prompted in Dalí a new awareness of the innate immateriality of matter, its ability to be in constant flux and disintegration at the same time, a revelation which led him to believe in an inherent mysticism at the heart of all existence. This ‘Nuclear Metaphysics’ manifests itself in *Leda Atomica* and its studies in the manner in which everything appears to be held in a strange state of suspension, floating independently from one another, never touching, the space between their forms charged with an unknown energy.



Gala and Salvador Dalí. Fundació Gala-Salvador Dalí, Figueres.
 Photo: © Fine Art Images/Heritage Images/Getty Images.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*119

MAX ERNST (1891-1976)

Les peupliers

signed 'max ernst' (lower right)
oil with decalcomania on paper laid down on panel
15¼ x 11 in. (38.8 x 28 cm.)
Executed in 1939

£450,000-650,000

US\$600,000-900,000

€530,000-750,000

PROVENANCE:

Mayor Gallery, London.
Richard Feigen Gallery, Chicago (no. 764-A), by whom acquired from the above in May 1960.
Eugene V. Klein, Sherman Oaks, California.
Galleria Iolas-Galatea, Rome (no. 2162).
Galleria Galatea, Turin (no. 2162).
Marinotti collection.
Acquired from the above by the present owner circa 2002.

EXHIBITED:

London, Mayor Gallery, *Max Ernst*, April 1959, no. 22.
Rome, Museo del Corso, Fondazione Cassa di Risparmio di Roma, *Max Ernst e i suoi amici Surrealisti*, July - November 2002, p. 136 (illustrated p. 41).
La Coruña, Fundación Pedro Barrié de la Maza, *Surrealismo. Max Ernst y sus amigos surrealistas*, June - September 2004, p. 128 (illustrated p. 67).
Paris, Musée d'art moderne de la ville de Paris, *L'art en guerre. France 1938-1947*, October 2012 - February 2013, p. 473 (illustrated p. 71); this exhibition later travelled to Bilbao, Guggenheim Museum, March - September 2013.
Aix-en-Provence, Site-Mémorial du camp des Milles, *Hans Bellmer, Max Ernst, Ferdinand Springer, Wols au camp des Milles*, September - December 2013, p. 116 (illustrated p. 47).
Düsseldorf, K20, Kunstsammlung Nordrhein-Westfalen, *Unter der Erde. Von Kafka bis Kippenberger*, April - August 2014, no. 26, pp. 140 & 152 (illustrated p. 92).

LITERATURE:

F. Laws, Mayor Gallery exhibition review in *The Manchester Guardian*, 23 April 1959.
W. Spies & S. & G. Metken, *Max Ernst, Werke 1939-1953*, Cologne, 1987, no. 2334, p. 17 (illustrated).
W. Spies, *Max Ernst. Life and work*, Cologne, 2005, p. 348 (illustrated p. 160).





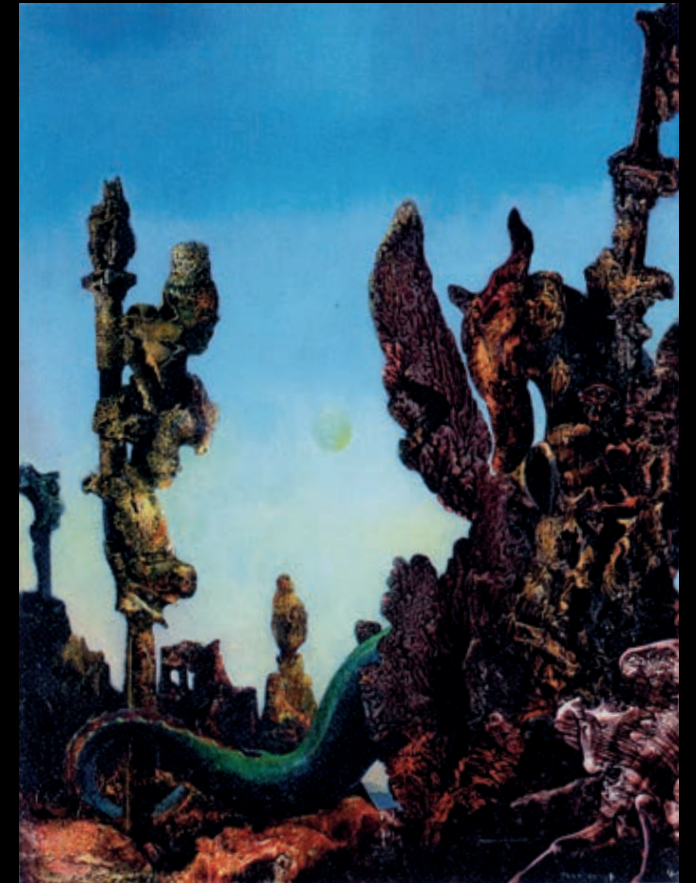
Max Ernst, *Les cyprès*, circa 1939. Kunsthalle, Hamburg. Artwork: © Max Ernst, DACS 2021. Photo: © Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.



Max Ernst, *Fascinant cyprès*, circa 1940. Sprengel Museum, Hannover. Artwork: © Max Ernst, DACS 2021. Photo: © akg-images.



Max Ernst, *Conscious Landscape*, 1942. (46 x 38cm.). Sold New York, 8 November 2012 (\$1,762,500). Artwork: © Max Ernst, DACS 2021.



Max Ernst, *The Endless Night*, 1940. (61.6 x 46.4cm.). Sold New York, 14 November 2017 (\$3,849,500). Artwork: © Max Ernst, DACS 2021.

As the 1930s drew to a turbulent close, Max Ernst's creativity continued to flourish unabated, even as the threat of war loomed menacingly on the horizon. In 1937 the artist's work had been denounced in his homeland of Germany, confiscated from museums and labelled *Entartete Kunst* by the National Socialists. When the conflict finally erupted less than two years later, he was living with his paramour Leonora Carrington in an old farmhouse in the small village of Saint-Martin-d'Ardèche in the South of France. As a German citizen, Ernst was considered an enemy alien by the local authorities and imprisoned in an internment camp, where he shared a room with his fellow Surrealist, Hans Bellmer. In the midst of this turmoil, Ernst continued to paint, inspired by the semi-automatic technique of decalcomania, which had been introduced to Surrealist circles by the Spanish artist Oscar Dominguez in 1936. It was at the very height of this period of upheaval and uncertainty that *Les peupliers* emerged, its fluid, rippling passages of paint revealing the manner in which decalcomania captured Ernst's imagination, offering him a new, fertile means of artistic expression.

Decalcomania was not a completely new discovery that Dominguez could claim credit for inventing, but rather a technique which had simply been overlooked and forgotten for years – Victor Hugo is known to have adopted this transfer process in the mid-19th

century to generate the imagery in his works on paper. The method is simple enough – using gouache or some other water-based medium, the artist spreads paint on a sheet of paper, then lays a second sheet on top of it, and after applying varying degrees of pressure, lifts the second sheet, which will bear the imprint of marbled, blotted, porous and grainy patterns of paint. The process can be repeated in subsequent layers of paint to create ever more intricate textures that resemble the appearance of organic matter and mineral forms. The use of decalcomania provided a welcome boost to surrealist practice at a time when inspiration and inventiveness within the visual side of the movement had been noticeably on the wane. André Breton advocated its use as a proper automatic approach to creativity, one that was not subject to conscious control, and he promoted the process as a bona fide surrealist alternative to Dalí's use of quasi-academic *trompe l'oeil* techniques in rendering dream imagery in painting.

While many surrealists dabbled in the technique simply to marvel at the bizarrely evocative shapes they could quickly create by accident, Ernst was the only artist to adapt decalcomania in a sustained manner to painting in oils on canvas, incorporating panes of glass and specially modified pigments to generate the evocative patterns. Through concentrated practice, he became a

master of the technique, achieving a remarkable degree of control over this fundamentally unpredictable process. However, Ernst rarely employed this technique as an end in itself, but rather used it as a systematic means of applying paint in conjunction with various kinds of brush work and the use of the palette knife. From the depths of these rich, variegated surface patterns, his vivid imagination conjured magical striations of form and colour, which he then built into towering trees and rock formations, eventually conjuring jungle-like landscapes, filled with menacing, mythical creatures and voracious vegetation from their forms.

In 1939, Ernst began to apply the decalcomania technique by degrees, beginning with tree forms (Spies, nos. 2330-2335), amongst which the artist identified cypresses (*cyprès*) and poplars (*peupliers*). *Les peupliers* is an exquisite example from this small group of arboreal subjects, its fluid passages of paint and subtly shifting tones capturing the visual dynamism of the technique. No other species of tree was perhaps so inextricably tied to the French identity as the poplar: svelte and elegant, they were a common feature within the French countryside, typically found lining the entrance routes to grand châteaux, or used along rural roads as windshields for tilled fields, while land owners around the country planted them as a form of fencing to demarcate property boundaries. While Ernst may have

detected visual similarities between the towering forms of poplars and the impressions created by decalcomania in the present canvas, his choice of title suggests a more symbolic connection, particularly given the context in which it was created.

Following the French Revolution, the poplar had become a symbol of liberty, largely due to its name, and ceremonial plantings were common on important anniversaries. As such, the tree became an emblem of the stability, beauty and fecundity of rural France within the public imagination, characteristics to be celebrated and embraced as the country braced itself once more for war. Indeed, the wartime climate and the stress of the threat to his security must have helped to stimulate Ernst's imagination, transforming the random, unmediated patterns into fantastical landscapes which boasted a strange blend of magic, mystery, beauty and foreboding in their forms. Discussing this aspect of Ernst's artistic practice, John Russell has observed: '[*Décalcomanie*] would not suit every subject, but for a world in process of self-destruction it was exactly right... The very act of squashing an area of wet paint on the canvas corresponded to the panic and irreality ... as for the act of pulling the picture round, and of making sense of a dramatic but as yet meaningless situation, that also met the needs of the moment ... Chaos was subject once more to the artist's will' (*Max Ernst: Life and Work*, London, 1967, p. 126).

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ*120

RENÉ MAGRITTE (1898-1967)

Le monde poétique

signed 'Magritte' (lower right); inscribed and dated
"LE MONDE POÉTIQUE" (1947) (on the reverse)
oil on canvas
19 3/4 x 23 3/4 in. (50.3 x 60.4 cm.)
Painted in 1947

£3,000,000-5,000,000

US\$4,200,000-7,000,000

€3,500,000-5,800,000

PROVENANCE:

The artist, until at least 1953.
Private collection, Italy.
Acquired from the above by the present owner in May 1980.

EXHIBITED:

(Probably) Brussels, Galerie Dietrich, *Exposition Magritte*,
January - February 1948.
New York, Hugo Gallery, *René Magritte*, May 1948, no. 16.
Beverly Hills, Copley Galleries, *Magritte*, September 1948, no. 9.
Rome, Galleria dell'Obelisco, *Magritte*, January - February 1953, no. 4.

LITERATURE:

D. Sylvester & S. Whitfield, *René Magritte, Catalogue raisonné*, vol. II, *Oil
Paintings and Objects, 1931-1948*, Antwerp, 1993, no. 624, pp. 383 & 384
(illustrated p. 383).





René Magritte, *Le monde poétique II*, 1937.
Private collection.
Artwork: © René Magritte, DACS 2021.



René Magritte, *L'inspiration*, 1942.
Private collection.
Artwork: © René Magritte, DACS 2021.

'Tear away, tear away, something of it will always be left.'

– RENÉ MAGRITTE ON THE PRESENT WORK

At first glance, the 'poetic world' that René Magritte has created in the present work appears untroubling. Painted in hues of soft pinks, peach, and sky blue, the composition consists of an eclectic array of objects – a glass, a painted bottle adorned with a nude blonde haired woman, a baguette, one of Magritte's signature bells, and a trio of pale pink pyramids – set upon a table top, in front of a seemingly blissful seascape that stretches into the distance. Yet, a disquieting mystery pervades. The curtains have been drawn to show the quintessential Magrittean sky tearing before our eyes, as if a pane of shattering glass or peeling wallpaper. The pyramidal objects with their pointed tips likewise imbue the scene with a sense of impending threat, the central one looming threateningly behind the *femme-bouteille*. As with the greatest of Magritte's paintings, what appears to be a simple assortment of objects in a still-life tableaux is in fact a beguiling, strange, and enigmatic composition that revels in the boundaries between banality and mystery, the knowable and unknowable, reality and artifice. This composition is rare in Magritte's *oeuvre*, the combination of objects not often pictured together in this way.

Painted in 1947, after the long, dark years of the Occupation were over, *Le monde poétique* is endowed with a distinctly human presence thanks to the painted wine bottle featuring a female nude that stands sentinel amid this compelling scene. Living in Occupied Belgium and enduring the privations of war, including a lack of canvases, in 1940 Magritte painted a claret bottle with the form of a nude woman (Sylvester, no. 690). This marked the beginning of a series of *femme-bouteilles* that the artist continued to create until the end of his career. Initially an exploration that Magritte made in three-dimensional form, these objects – a brilliant combination of painted image and readymade sculpture – were subsequently included in painterly form, first in a gouache of 1942, *L'Inspiration* (Sylvester, no. 1174), followed five years later by the present work, the first oil painting in which he depicted this motif.



René Magritte with *Femme-Bouteille* circa 1955. Photographer unknown.
Photo: © Archive Photos/Getty Images. Artwork: © René Magritte, DACS 2021.



René Magritte, *La force des choses*, 1958.
The Menil Collection, Houston.
Artwork: © René Magritte, DACS 2021. Photo: © Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.



René Magritte, *Les mémoires d'un saint*, 1960.
The Menil Collection, Houston.
Artwork: © René Magritte, DACS 2021.
Photo: © Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

'I simply search for images, and invent and invent. The idea doesn't matter to me: only the image counts, the inexplicable and mysterious image, since all is mystery in our life.'

– RENÉ MAGRITTE

At around the same time, Magritte also composed a still-life photograph in which he positioned one of his painted bottles upon a tabletop in front of a painting that featured one of his signature cloud filled skies composed of floating cubic forms. The visual equivalences between this constructed still-life scene and *Le monde poétique* has led David Sylvester to wonder whether the present work was in fact inspired by the photograph, which was reproduced in Marcel Mariën's *La terre n'est pas une vallée de larmes* in 1945. It is this relationship between reality and fiction, three dimensional objects and their two-dimensional pictorial counterparts that lies at the heart of *Le monde poétique* and Magritte's work as a whole.

Indeed, in the present work these visual dichotomies are heightened by the depiction of the sky. No longer a seemingly endless cloud filled vista that recedes towards the horizon in the distance, the background is revealed to be exactly what it is: a painted, two-dimensional backdrop, a stage setting devised by the artist in the creation of this composition. The curtains that hang on each side of the composition heighten this effect. The painting is no longer the Albertian 'window on the world'; instead Magritte has revealed it to be nothing more than a painted – and in this case slowly disintegrating – representation of an invented vista. 'I used light blue where sky had to be represented but never represented the sky,' he once cryptically explained (quoted in C. Grunenberg, ed., *Magritte A to Z*, London, 2011, p. 36).

Playing with the depiction of the sky was one of Magritte's favourite pictorial tricks. He presents this infinite, unknowable blue atmosphere in myriad ways: as cubes built up upon each other; as cut-outs or a curved piece of sky-patterned paper amid an interior; on fire or cut through; flanked with curtains each side; or as a pane of glass shattered on the floor. 'Despite the shifting abundance of detail and nuance in nature,' he stated in 1938, 'I was able to see a landscape as if it were only a curtain placed in front of me. I became uncertain of the depth of the fields, unconvinced of the remoteness of the horizon' (quoted in S. Whitfield, *Magritte, exh. cat.*, London, 1992, pp. 13-15).





René Magritte, *La folie des grandeurs*, 1948-1949.
Hirshhorn Museum, Washington, D.C.
Artwork: © René Magritte, DACS 2021.
Photo: © Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

'Let us think of the torn sky, the blocks of sky in a dark room, the sky in process of construction, the sky as triumphal arcades.'

– PAUL NOUGÉ

In creating compositions that were composed of these screens and surfaces, Magritte was playing with the fundamental concept of representation, revealing not only the inherent artifice of a painted image, but emphasising to the viewer that the world of appearance itself is in fact a composite of ever-changing possibilities. 'There is nothing "behind" this image,' was his response to someone asking what meaning lay behind one of his compositions. '(Behind the paint of the painting there is the canvas. Behind the canvas there is a wall, behind the wall there is...etc. Visible things always hide other visible things. But a visible *image* hides nothing)' (quoted in D. Sylvester, *Magritte*, Brussels, 1992, p. 408).

The same painted, shattering sky appears in two earlier, related works also entitled *Le monde poétique* from 1926 and 1937 respectively (Sylvester, nos. 107 and 435). In these pictures, the latter of which Magritte painted for the great Surrealist patron, Edward James, the same peeling sky serves as the setting for a tabletop filled with strange objects. Two curtains are hanging from mid-air, next to a troop of white pyramid forms that flank a grotesque eye ball lodged on the end of a serpentine tail or root. A decade later, Magritte modified this disquieting work, transforming the serpent-like object into the less repellent form of the baguette and the ball. These, David Sylvester believes, were stand ins for their more monstrous predecessors.

A year after he had completed *Le monde poétique*, Magritte sent it to New York to feature in his one man show of recent work held at Alexandre Iolas's Hugo Gallery. For this exhibition, Magritte designed the catalogue himself, including reproductions of drawings, a poem by Paul Eluard, 'A René Magritte', as well as a commentary on each of the works written in collaboration with the artist's new protégé, Jacques Wergifosse (see D. Sylvester & S. Whitfield, *René Magritte, Catalogue Raisonné, vol. II, Oil Paintings and Objects, 1931-1948*, Antwerp, 1993, pp. 152-153). The present work was included with the lines, 'Tear away, tear away, something of it will always be left,' a reference, Sylvester has stated, to the famous passage on calumny in *Le barbier de Séville* (*ibid.*, p. 383). After the New York exhibition, the work travelled to California, where it was included in the inaugural exhibition at William Copley's Copley Gallery in Beverley Hills. Magritte subsequently included it in his selection for his first Italian exhibition in 1953, at the Galleria dell'Obelisco, Rome.



René Magritte, *Le soir qui tombe*, 1964.
The Menil Collection, Houston.
Artwork: © René Magritte, DACS 2021.
Photo: © Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.



JEAN (HANS) ARP (1886-1966)

Trois objets désagréables sur une figure

bronze with a light brown patina
 14¼ x 11½ x 9¼ in. (36 x 29.5 x 23.5 cm.)
 Conceived in 1930 and cast in an edition of 6; this example cast
 by Susse Fondeur in February 1972

£60,000-90,000
 US\$80,000-120,000
 €70,000-100,000

PROVENANCE:

Marguerite Arp-Hagenbach, Meudon.
 Johannes Wasmuth, Rolandseck, by whom acquired from the above circa
 1975-1976.
 Galerie Dietmar Werle, Cologne, by whom acquired from the above
 on 7 October 1977.
 Galerie Borgmann, Cologne.
 Galerie Möllenhoff, Cologne.
 Private collection, Meerbusch; sale, Sotheby's, London, 20 June 2007,
 lot 381, where acquired by the present owner.

EXHIBITED:

London, Luxembourg & Dayan, *Arp is Art*, February - April 2012 (illustrated).

After devoting himself principally to relief sculpture throughout his Dada and Surrealist years, Jean Arp found himself increasingly drawn to the expanded volumes of sculpture in the round during the early 1930s, and quickly developed a lyrical vocabulary of curving, richly allusive biomorphic forms that took inspiration from the shapes and processes of the natural world. Originally conceived in 1932, *Trois objets désagréables sur une figure* is among the earliest examples of Arp's work in this vein, illustrating the principle themes that would underpin his art for years to come. Indeed, while the title suggests a figurative subject – the undulating contours of the base element conjuring an image of a face upon which the three 'disagreeable objects' sit – the evocative forms remain ultimately elusive, teasingly suggestive but never coalescing into a recognizable subject. In the original title for the sculpture, this trio of moveable smaller forms were identified as a fly, a moustache and a mandolin, conjuring an amusing narrative. Consisting of four individual elements, the sculpture welcomes rearrangement and handling by the viewer, introducing an element of chance to the work as we are invited to interact with the various forms, each of which can be shifted and moved to create surprising new visual connections and juxtapositions.

LITERATURE:

C. Zervos, *Cahiers d'Art*, vol. 8, Paris, 1933, nos. 5-6, p. 236 (plaster version illustrated).
 Exh. cat., *Exposition Surréaliste. Sculptures, objets, peintures, dessins*, Galerie Pierre Colle, Paris, 1933, no. 1.
 A. Jakovski, 'Inscriptions under Pictures', in *Axis*, no. 1, London, January 1935 (plaster version illustrated p. 16; titled 'Concrétion humaine').
 C. Giedion-Welcker, *Modern Plastic Art*, Zurich, 1937, p. 89 (stone version illustrated; titled 'Configurations' and dated '1932').
 C. Giedion-Welcker, *Hans Arp*, Stuttgart, 1957, no. 4, pp. 105 & 110 (plaster version illustrated p. 49).
 H. Read, *The Art of Jean Arp*, New York 1968, no. 88, p. 91 (another cast illustrated p. 86).
 P. Waldberg, Y. Amic and I. Krause, *Le Surréalisme 1922-1942*, exh. cat., Musée des Arts Décoratifs, Paris, 1972, no. 10, p. 52 (another cast illustrated p. 112).
 I. Jianou, *Jean Arp*, Paris, 1973, no. 4, p. 66 (another cast illustrated pl. 7).
 R. Ivšić, *Hommage à Jean Arp*, exh. cat., Galerie Denise René, Paris, 1974, no. 35, p. 75 (another cast illustrated, p. 35).
 S. Poley, *Hans Arp. Die Formensprache im plastischen Werk*, Stuttgart, 1978, p. 37.
 J. Hancock & S. Poley, *Arp 1886-1966*, exh. cat., Württembergischer Kunstverein, Stuttgart, 1986, no. 101, pp. 290-291 (another cast illustrated p. 111).
 M. Andreotti, *The Early Sculpture of Jean Arp*, Ann Arbor, 1989, no. 18, pp. 104, 110, 195-209 and 269 (plaster version illustrated p. 197, figs. 78-79).
 A. Lulińska & G. Männel, *Sophie Taeuber-Arp Hans Arp. Besonderheiten eines Zweiklangs*, exh. cat., Staatliche Kunstsammlungen, Dresden, 1991, p. 166 (another cast illustrated, p. 123).
 Exh. cat., *Hans Arp, 1886-1965, Dada Art Concret*, Graphisches Kabinett, Kunsthandel Wolfgang Werner KG, Bremen, 1991, no. 4 (another cast illustrated).
 W. Krupp, *Hans Arp und Sophie Taeuber-Arp*, exh. cat., Foundation Hans Arp and Sophie Taeuber-Arp, Rolandseck, 1996, no. 38, p. 240 (another cast illustrated p. 115).
 W. Krupp, *Arp. Line and Form*, exh. cat., Mitchell-Innes & Nash, New York, 2000, no. 11 (another cast illustrated).
 M. A. Caws, *Surrealism*, London, 2004, p. 100 (plaster version illustrated).
 E. Robertson, *Arp: Painter, Poet, Sculptor*, New Haven, 2006, no. 34, pp. 112-118 (another cast illustrated p. 113).
 K. Gallwitz, *Hans Arp. Die Natur der Dinge*, exh. cat., Arp Museum Bahnhof Rolandseck, Remagen, 2007, no. 58, p. 208 (another cast illustrated p. 144).
 A. Hartog & K. Fischer, *Hans Arp. Sculptures - A Critical Survey*, Ostfildern, 2012, no. 4, pp. 239-240 (another cast illustrated, p. 239).
 E. Robertson & F. Guy, *Arp: The poetry of forms*, exh. cat., Kröller-Müller Museum, Otterlo, 2017, p. 85 (another cast illustrated).
 C. Craft, *The Nature of Arp*, exh. cat., Nasher Sculpture Center, Dallas, 2018, pp. 78-80 and 207 (plaster version illustrated p. 79 and pl. 35).



λ*122

JOAN MIRÓ (1893-1983)

Tête

signed, dated and inscribed 'MIRÓ. Tête 27/II/74.' (on the reverse)
oil on canvas
28¾ x 36¼ in. (73 x 92.1 cm.)
Painted on 27 February 1974

£600,000-800,000
US\$800,000-1,200,000
€700,000-920,000

PROVENANCE:

Galerie Maeght, Paris.
Sutton Manor Arts Center, England.
Waddington Galleries, London (no. B11493), by whom acquired from the above in January 1983.
Galerie Urban, Paris, by whom acquired from the above in September 1988.
Private collection, Japan.
Anonymous sale, Christie's, New York, 14 May 1999, lot 613.
Anonymous sale, Christie's, London, 4 February 2008, lot 183.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galeries nationales du Grand Palais, *Joan Miró*, May - October 1974, no. 202, p. 144 (illustrated p. 145).
London, Waddington Galleries, *Groups IV*, February 1981 (illustrated).
Munich, Galerie Thomas, *Alexander Calder & Joan Miró*, May - July 2010, p. 14 (illustrated).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné. Paintings*, vol. V, 1969-1975, Paris, 2003, no. 1583, p. 192 (illustrated).





Jean Poyer, *Taming the Tarasque*, from *Book of Hours of Henry VIII* (detail), circa 1500. The Morgan Library & Museum. MS H.8. Gift of the Heineman Foundation, 1977. Photo: The Morgan Library & Museum, New York.



Joan Miró, *Peinture*, 1976. Private collection. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2021.

'For me, the eye belongs to mythology... By mythology I mean something that is endowed with a sacred character, like an ancient civilization.'

– JOAN MIRÓ

Painted on the 27th February 1974, *Tête* is a striking example from the series of bold and dramatic compositions that Joan Miró created during the mid-1970s, many of which took the form of large, close-up heads, rendered as back-lit silhouettes of black paint. Here, a mythological beast springs into view, almost filling the entire canvas with its dark, undulating body. Seen in profile, the monstrous head surges forth, the artist's brief strokes of white pigment suggesting a wide, gaping mouth, ready to consume whatever lies in the creature's path. *Tête* was among the most recent works included in the major retrospective of Miró's work held at the Galeries Nationales du Grand Palais, in Paris in October 1974, where the imposing, gestural canvases were set in direct confrontation with the artist's early work, a testament to Miró's boundless energy and endless creative imagination during this late stage of his career.

Miró's *Têtes* from this period often boast a powerful gaze, channelled through their large, stylized eyes, which stare outwards, huge and ovum-like from their bodies. According to the artist, this fascination with the eye was rooted in his memories of religious imagery: 'It's not hard for me to tell you where those [...] figures come from, the ones that have eyes all over them: an eye on the face, an eye on the leg, an eye on the back,' he said, shortly after the present work was completed. 'They come from a Romanesque chapel where there is an angel whose wings have been replaced by eyes. Another Romanesque angel has its eyes in its hands, right in the palm. I saw that in Barcelona when I was still a baby. Moreover, the eye has

'I painted these paintings in a frenzy, with real violence so that people will know that I'm alive, that I'm breathing, that I still have a few more places to go. I'm heading in new direction.'

– JOAN MIRÓ

always fascinated me' (Y. Taillandier, 'Miró: Now I Work on the Floor,' in *XXe Siècle*, 30 May 1974; reproduced in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 282). In the present composition, the bright, scarlet red oculus is accompanied by another, almost invisible eye, just to its left, delineated using the same dark black paint of the body of the beast.

The creatures that populate these *Tête* paintings would prove a key inspiration for Miró's ever evolving artistic practice in the ensuing years, most notably his collaboration with the Catalan theatre group La Claca, led by Joan Baixas, whom the artist had met in 1973. While the artist had previously contributed designs for the Ballet Russes in the 1920s and 30s, the production with La Claca, entitled *Mori el Merma*, saw him become more involved with the spirit of the stage show, designing costumes and sets, as well as conceiving the overall atmosphere and imaginative scenarios. He painted a whole cast of biomorphic, grotesque creatures for the production, constructing large, puppet-like costumes for the actors, many of which echoed the monsters and forms that had emerged in the *Tête* paintings. Discussing the appeal of this project, Miró said: 'These figures are very exciting to me. They are part of the carnival tradition, the parades with giant puppets. You can make a puppet say everything, with a brusque mobility that can dispense with words and explanations' (R. Bernard, 'Miró to *L'Express*: Violence Liberates,' in *L'Express*, 4-10 September 1978; reproduced in *ibid.*, p. 303).

SALVADOR DALÍ (1904-1989)

Le chevalier

signed and dated 'DALI 1954' (lower left)
watercolour and pen and ink on paper
23 7/8 x 29 in. (58.6 x 73.6 cm.)
Executed in 1954

£220,000-260,000
US\$300,000-360,000
€260,000-300,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 2 May 1996, lot 296.
Private collection, Asia, by whom acquired at the above sale; sale,
Christie's, New York, 10 May 2001, lot 157.
Private collection, Europe, by whom acquired at the above sale; sale,
Christie's, New York, 9 November 2006, lot 188.
Private collection, London, by whom acquired at the above sale,
and thence by descent.

This work is included in Archives Descharnes under
no. d3068_1954.



Salvador Dalí, *Bataille autour d'un pissenlit*, 1947, Private collection.
Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2021.

Created using a mixture of delicate watercolour and thin strokes of pen and ink, Salvador Dalí's 1954 composition *Le chevalier* is dominated by a monumental horse and rider charging triumphantly through the scene, their forms heroically towering over the landscape. Bearing a scroll and shield, and wearing laurel leaves tucked behind his ears, the dashing knight seems to have been plucked from an ancient Greek myth, his muscular form suggesting a heroic figure such as Herakles, perhaps riding one of the mares of Diomedes.

Behind the knight and his steed, a frieze-like sequence of otherworldly characters are dotted along the shoreline of a quiet inlet, which contains echoes of the landscape near Dalí's home in Port Lligat in Northern Spain. More than any other place on earth, it was the bay at Port Lligat that provided the landscape of Dalí's hallucinatory visions. It was the place where the paranoid-critical images of his paintings repeatedly seemed to emerge before his eyes and the enigmatic shapes of its hills and rocks gave form to so many of his strange and haunting images. Somewhat evocative of the mysterious shorelines of Arnold Böcklin's paintings which Dalí had always admired, there is an underlying sense of odyssey and of the metaphorical Mediterranean voyages of antiquity in this work.



λ*124

JOAN MIRÓ (1893-1983)

Projet d'illustration d'un livre (Handmade Proverbs)

signed 'Miró.' (lower right)
gouache and brush and ink on card laid down on canvas
34 $\frac{7}{8}$ x 17 $\frac{1}{4}$ in. (86.8 x 43.8 cm.)
Executed in 1970 as an illustration for *Handmade Proverbs to Joan Miró* by Shuzo Takiguchi (Barcelona 1970), a limited edition portfolio book with supplementary lithographs by Joan Miró

£80,000-120,000

US\$110,000-170,000

€90,000-140,000

PROVENANCE:

Galleria dell'Annunciata, Milan.
Sala Gaspar, Barcelona.
Galleria d'Arte 2000, Treviso.
Galleria Dante Vecchiato, Padova.
Private collection, by whom acquired from the above in 2000;
sale, Sotheby's, London, 26 June 2008, lot 245.
Galerie Gmurzynska, Zurich.
Acquired from the above by the present owner on 20 June 2011.

LITERATURE:

S. Takiguchi, *Handmade Proverbs to Joan Miró*, Barcelona, 1970 (illustrated on the leaf of the English text).
P. Cramer, *Joan Miró. The Illustrated Books: Catalogue raisonné*, Geneva, 1989, no. 139, p. 348 (illustrated p. 349).

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

Executed in 1970, the enigmatic *Projet d'illustration d'un livre (Handmade Proverbs)* reverberates with an almost magnetic energy, it's unique mixture of bold, gestural mark-making and extreme minimalism showcasing the continued inventiveness of Joan Miró's art throughout the latter stages of his career. Set against a vaporous background, a single streak of black paint travels across the page, appearing like an abbreviated piece of Japanese calligraphy or ancient script, whilst above a pair of amorphous white forms float against the open space of the void. Capturing a sense of the spontaneous, raw and direct outpouring of Miró's imagination, *Projet d'illustration d'un livre (Handmade Proverbs)* reflects the artist's deliberate pursuit of a new simplicity and minimalism in his work during this period. 'My desire,' he stated in 1959, 'is to attain a maximum intensity with a minimum of means. That is why my painting has gradually become more spare' (quoted in M. Rowell, ed., *Joan Miró Selected Writings and Interviews*, London, 1987, p. 251).

Floating amidst a boundless, oneiric space, the composition of *Projet d'illustration d'un livre (Handmade Proverbs)* is in some ways reminiscent of the monochrome grounds in the final iteration of Miró's 'dream' paintings of the mid-1920s. In these semi-abstract compositions, whimsical signs and ciphers hovered amidst a seemingly limitless pictorial space, and the same effect is evident in the present work. It was this ability to convey tension, space and energy through the sparsest of marks and forms which lay at the heart of Miró's genius, according to Alberto Giacometti: 'Miró was synonymous with freedom – something more aerial, more liberated, lighter than anything I had seen before. In one sense he possessed absolute perfection. Miró could not put a dot on a sheet of paper without hitting square on the target. He was so truly a painter that it was enough for him to drop three spots of colour on the canvas, and it would come to life – it would be a painting' (quoted in P. Schneider, 'Miró', in *Horizon*, no. 4, March 1959, pp. 70-81).



PROPERTY FROM A PRIVATE GERMAN COLLECTION

* λ125

HANNAH HÖCH (1889-1978)

Der Berg

signed and dated 'H.H. 39.' (lower right); signed, inscribed and dated 'HANNAH HÖCH-MATTHIES BERLIN-HEILIGENSEE "Der Berg" 1939' (on the reverse); signed again 'HANNAH HÖCH-MATTHIES' (on the stretcher)
oil on canvas
29⁵/₈ x 27³/₄ in. (75.3 x 70.5 cm.)
Painted in 1939

£150,000-250,000
US\$210,000-350,000
€180,000-290,000

PROVENANCE:

Estate of the artist.
By descent to the present owners.

EXHIBITED:

Berlin, Galerie Franz, *Hannah Höch, Ölbilder, Zeichnungen, Foto-Montagen, Aquarelle*, November - December 1949, no. 15.
Tübingen, Kunsthalle, *Hannah Höch: Fotomontagen, Gemälde, Aquarelle*, February - May 1980, no. 126, p. 232 (illustrated p. 200).
Stockholm, Konstakademien, *Fyra engagerade i Berlin: Käthe Kollwitz, Hannah Höch, Jeanne Mammen*, February - March 1982, no. 74, p. 44 (illustrated p. 29).
Berlin, Rathaus-Galerie Reinickendorf, *Hannah Höch 1889-1978. Ausstellung zum 100. Geburtstag: Ölbilder, Aquarelle, Collagen, Zeichnungen*, October - December 1989, no. 11; this exhibition later travelled to Soltau, Stadt Museum, January - February 1990.
Gotha, Schloß Friedenstein, *Hannah Höch*, August - November 1993, no. 116, pp. 158 & 190 (illustrated p. 174).
Murnau, Schloßmuseum, *Hannah Höch: Collagen, Aquarelle, Gemälde*, July - October 1994, p. 23.
Tübingen, Kulturhalle and Künstlerbund, *Hannah Höch. Werden und Vergehen, Natur und Mensch*, February - March 2012, pp. 77-81 (illustrated p. 80).
Dusseldorf, Galerie Remmert und Barth, *Hannah Höch. Frau und Saturn*, September - November 2013, no. 62, p. 92 (illustrated p. 93).
Stade, Kunsthaus Stade, *Vorhang auf für Hannah Höch*, November 2015 - February 2016, no. 29, p. 52 (illustrated).
Mannheim, Kunsthalle, *Hannah Höch: Revolutionärin der Kunst. Das Werk nach 1945*, April - August 2016, pp. 220 and 235 (illustrated p. 219); this exhibition later travelled to Mülheim, September 2016 - January 2017.
Apolda, Kunsthaus Apolda Avantgarde, *Hannah Höch. Flora Vitalis*, July - September 2017, no. 64, p. 84 (illustrated).

LITERATURE:

E. Maurer, *Hannah Höch. Jenseits fester Grenzen - Das malerische Werk bis 1945*, Berlin, 1995, no. 79, pp. 36, 120 and 261 (illustrated p. 262).
C. Schweitzer, *Schrankenlose Freiheit für Hannah Höch*, Berlin, 2011, p. 283.

We are grateful to Dr Ralf Burmeister and to Dr Ellen Maurer for their assistance in cataloguing this work.



Hannah Höch, *Mechanischer Garten*, 1920.
Watercolour on paper, (73 x 47 cm.).
Sold Christie's, New York, 14 February 2007 (\$824,000).
Artwork: © Hannah Höch, DACS 2021.





Hannah Höch, *Die Treppe*, 1923-1926.
Nationalgalerie - Staatliche Museen zu Berlin.
Artwork: © Hannah Höch, DACS 2021.
Photo: © Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

Painted in 1939, the enigmatic *Der Berg* (*The Mountain*) emerged during a period of deep turmoil and angst in Hannah Höch's life. For much of the decade, the artist had been unable to show her work publicly in Germany due to the restrictive cultural policies of the National Socialist party, and in 1937 she was among the group of avant-garde artists vilified as 'cultural bolshevists' in Wolfgang Willrich's publication *Säuberung des Kunsttempels* (*The Cleansing of the Temple of Art*), which would provide the framework for the notorious *Entartete Kunst* (*Degenerate Art*) exhibition later that year. To avoid persecution during the Third Reich, Höch moved from central Berlin to the quiet rural suburb of Heiligensee, where her past artistic affiliations remained unknown to her neighbours. Here, Höch entered a period of artistic and social isolation, keeping her rich archive of DADA ephemera and artworks hidden in her house, all the while continuing to paint and create photomontages under the radar of the authorities. 'I often wonder how I managed to survive that dreadful reign of terror,' she later said. 'When I now look back, I'm surprised by my own courage or irresponsibility in preserving in my home all the "subversive" Dada art and literature... But it never occurred to me, until it was all over, that I could still be considered a dangerous revolutionary...' (E. Roditi, *Dialogues: Conversations with European Artists at Mid-Century*, San Francisco, 1990, p. 74).

While the *Pittura Metafisica* of Giorgio de Chirico had been an important inspiration for Höch since the early 1920s onwards, it was during this period of tension, uncertainty and fear that she fully embraced the Surrealist idiom in her painting, discovering in it a path to artistic freedom amid the 'nightmarish' atmosphere of the 'illusory world of National Socialism' (quoted in *The Photomontages of Hannah Höch*, exh. cat., Minneapolis, 1996, p. 17). In *Der Berg*, Höch examines

the universal and timeless theme of the cycle of life through the metaphor of a mountain hike – several figures are seen at different stages of climbing the steep, stark mountain, their slender, simple forms appearing almost doll-like in their anonymity. While some take the clearly delineated path, traversing the mountainside along an established, predetermined route, others look for more direct shortcuts to the top, such as the figure clinging to the cliff-face. At the summit, a lone figure stands tall, their body basking in the bright sunlight of the distant star that hangs in the sky, while to the right, a stream of figures are seen descending from the peak, heading towards a dark cave in the mountainside, where they will disappear.

Höch signifies the different ages of her humanoid characters through a nuanced treatment of body language and pose – while the figures on the left of the composition seem filled with youthful vigour and energy, boldly racing through the initial stages of the climb, the characters descending the shadowy slope and entering the cave are hunched over, their movements slow and careful as they navigate the treacherous path. This progression of time and life is echoed in the foreground of the painting, where three botanical elements are clustered together, their forms illustrating different stages of their lifecycle, from the lush beauty of the bright red flower in full bloom, to the pale blue leaves of a plant on the brink of withering, and the bare, lifeless tree at the centre, completely uprooted from the soil and ready to be discarded. While the doll-like figures and rock formations of the mountain, reminiscent of wrinkled leather, also appear in Höch's cover designs for Victor Witte's 1938 adventure novel *Der Berg Lichtet*, in *Der Berg* the artist explores profound questions about humanity and the journey of life, at a time when the chaos and turmoil of German politics and the impending war placed such certainties in peril.



Hannah Höch in her studio, double exposure, circa 1930.
Berlinsche Galerie, Hannah-Höch-Archiv.
Photo: © akg-images. Artwork: © Hannah Höch, DACS 2021.

PROPERTY FROM A DISTINGUISHED DUTCH COLLECTION

*λ126

MAX ERNST (1891-1976)

Sortons: L'instant et la durée

signed 'max ernst' (lower right)
oil with decalcomania on paper
16 1/8 x 12 7/8 in. (41 x 32.8 cm.)
Executed in 1966

£60,000-90,000

US\$80,000-120,000

€70,000-100,000

PROVENANCE:

Alexander Iolas Gallery, New York.
Dorothea Tanning, Seillans.
Kent Belenius, Stockholm, by whom acquired from the above in 1978.
Anonymous sale, Sotheby's, London, 29 June 1994, lot 266.
Kunsthandel Lambert Tegenbosch, Heusden.
Acquired from the above by the family of the present owners in 1995,
and thence by descent.

EXHIBITED:

Vence, Galerie Alphonse Chave, *Max Ernst, Peintures et collages récents*,
September - November 1966, no. 13 (illustrated).
Munich, Galerie Stangl, *Max Ernst*, August - October 1967, no. 30
(illustrated).
S-Hertogenbosch, Noordbrabants Museum, *Gekoesterde schoonheid:
Kunst uit Brabants privébezit*, May - August 2010, p. 110 (illustrated).

LITERATURE:

W. Spies & S. & G. Metken, *Max Ernst, Werke 1964-1969*, Cologne, 2007,
no. 4163, p. 161 (illustrated).

Painted in 1966, *Sortons: L'instant et la durée* illustrates Max Ernst's enduring passion for the semi-automatic techniques which had fuelled his creative energies since he first discovered them in the 1920s and 30s. Such processes added an unplanned element to Ernst's compositions, feeding his curiosity for automatic images and aiding his 'meditative and hallucinatory faculties,' ('Beyond Painting,' in M. Caws, ed., *Surrealism*, London & New York, 2004, p. 215). In *Sortons: L'instant et la durée*, the artist plays with the effects of *decalcomania*, generating unexpected, spontaneous patterns by pressing two sheets of paper together, one prepared with richly pigmented oil paint, and then peeling them apart to reveal an unmediated image. Here, almost the entire composition is taken over by the intricate, variegated pattern of magenta paint, which rises like a mountain before us, drawing our eye to the mystical sun or moon hovering in the deep blue sky above. This celestial star stands out from the rest of the composition through its rich layers of impastoed white paint, a contrast in textures that is repeated in the small white form which appears in the middle of the field of red paint. Simultaneously evoking the red sandstone landscapes of Arizona, where the artist had lived during his years in America, and suggesting the alien terrain of another world, in this work Ernst generates an enigmatic landscape painting that appears at once deeply familiar and yet completely otherworldly and unsettling.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

*λ127

MAX ERNST (1891-1976)

Le hibou et sa fille

signed 'max Ernst' (lower right); signed again, dated and titled 'Le hibou et sa fille max ernst 57' (on the reverse)

oil on canvas
16 x 12 1/8 in. (40.9 x 30.7 cm.)
Painted in 1957

£90,000-150,000

US\$120,000-200,000

€100,000-170,000

PROVENANCE:

The artist.
Private collection, Paris.
Jeffrey H. Loria & Co., Inc., New York.
Acquired from the above by the present owner on 26 April 1999.

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

Following his return to Europe after years living in exile in America, Max Ernst chose to settle in the small hamlet of Huismes in the Loire Valley, writing shortly after the move: 'It is beautiful and gentle and calm here' (quoted in W. Spies and J. Drost, eds., *Max Ernst: Retrospective*, exh. cat., Vienna, 2013, p. 279). It was in this verdant green landscape, surrounded by the idyllic beauty of the French countryside, that his paintings reached a new level of harmony and peace, suffused with an almost fairytale atmosphere rooted in the natural world. Seemingly illuminated from within, *Le hibou et sa fille* (*The Owl and his daughter*) achieves a depth and complexity of surface that calls to mind, through relentless point and counterpoint, American post-war painting. However, though created at the height of the Abstract Expressionist movement, this painting remains firmly rooted in nature through the presence of the benign avian creatures at its centre, lending the scene a clearly figurative, if distinctly otherworldly reality.

Ernst had utilized animal imagery, and bird forms especially, throughout his career. In his mind, the animal world stood apart from our own, pure and free from the folly of human ambition, a dream-like memory of a paradise lost. Ernst wrote: 'The world throws off its cloak of darkness, it offers to our horrified and enchanted eyes the dramatic spectacle of its nudity, and we mortals have no choice but to cast off our blindness and greet the rising suns, moons and sea levels: Be it with awe and controlled emotion, as with the Indians of North America, corralled into their reserves. Be it with song, sonority and music-making by such as the blackbird, thrush, finch and starling (and the whole host of poets)' (quoted in *Histoire naturelle*, Cologne, 1965).



ARTISTS' BIOGRAPHIES



Jean Arp (1886-1966)

'I recall that as a child of eight I passionately drew in a huge book that looked like an accounting ledger. I used coloured pencils. No other work, no other profession ever interested me, and in these childhood games – the exploration of unknown dream places – already augured my vocation of discovering the terra incognita of art' (Arp, quoted in *Jean (Hans) Arp, Collected French Writings: Poems, Essays, Memories*, ed. M. Jean, trans. J. Neugroschel, London, 1974, p.347). Jean (or Hans) Arp was born in 1886 in the Alsace, a contested area with a mixed French and German population. At the outbreak of the First World War, Arp, being an Alsatian and a pacifist, went to Zurich. There he was one of the founding members of Hugo Ball's Cabaret Voltaire, an intellectual barrage of mindlessness orchestrated by exiled artists and writers in protest against the war. Out of these revelries emerged Dada. During this period, Arp met the artist Sophie Taeuber, who became his wife and a major influence on his work, most notably the early abstract reliefs. It was during this Dada period that Arp became one of the first artists to introduce chance into his art, by dropping scraps of paper and fixing them where they fell into random collages. In 1920, Arp moved to Paris, where under André Breton's influence, the Parisian branch of Dada evolved into Surrealism. Arp did not strictly adhere to much of the Surrealist mindset, but nonetheless saw Surrealism as an appropriate platform for his art: he was an exhibitor at the first ever Surrealist exhibition in the Galerie Pierre in 1925, and he produced illustrations for almost every Dada or Surrealist publication. An important common ground between him and the Surrealists was his great interest, almost always present in his art, of nature. Arp's works represented, or recalled, nature as a great underlying power in life. Arp created reliefs until 1930, when his work became fully three-dimensional and his enigmatic but powerful amorphic natural forms made him a leading exponent of abstraction during the 1930s. Although Arp produced very little during the 1940s, being profoundly affected by the death of his wife, he continued developing his sculpture, sometimes paring the shapes down to a geometrical minimum, at other times creating swirling, complex structures with an increasing refinement.



Salvador Dalí (1904-1989)

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

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



Oscar Domínguez (1906-1957)

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

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



Marcel Duchamp (1887-1968)

Marcel Duchamp was born near Blainville in Normandy in July 1887 six months after the death of what was at the time the only daughter of the family. Consequently, for the first three years of his life Marcel was raised as a girl by his almost completely deaf and withdrawn mother. Duchamp grew up as one of six children – four of whom became artists. He is widely regarded as the single most influential presence in the history of 20th Century art and the father of Conceptual art. Beginning as an illustrator, his first exhibition was in 1909 at the *Salon des Independents*. Shortly afterwards, he developed an interest in representing motion and mecanomorphism and began to paint works in a Cubo-Futurist style. In 1913 his *Nude Descending a Staircase* caused a sensation at the Armory Show in New York, but by the end of this year Duchamp had already abandoned painting in favour of 'ready-mades' – everyday objects presented as art and ironic objects that took the form of non-functioning machines. In 1915 Duchamp moved to New York where, with Francis Picabia, he established New York Dada. At the same time he began work on his masterpiece *La Mariée mise à nu par ses célibataires, même* known as *The Large Glass* – a mysterious, hermetic and ironic work of eroticism of extreme complexity and enduring fascination that he worked on for eight years and which remained unfinished until he declared it 'completed' when it was accidentally broken and subsequently restored. In 1920 he founded the *Société Anonyme* with Katherine Dreier and throughout the 1920s remained an important figure amongst the European avant-garde – particularly amongst the Surrealists – despite having declared his retirement from making art in favour of playing Chess in 1924. During this time, however, he made his roto-reliefs, collaborated with Man Ray on his *Anémic Cinéma* and was a frequent presence in Surrealist circles advising on and devising many of their displays, publications and exhibitions. In the late thirties he began work on his *Boîte en valise*, a boxed compendium of his most important works to date. These he produced in varying editions over the next few years adding some works with each edition. Championing irony and indifference as the only viable artistic acts, Duchamp was an imposing presence behind the scenes of Pop art and, as the originator of 'conceptual' art, behind the whole development of the art of the 1960s. On his death, in 1968, Duchamp was discovered to have never been completely inactive as an artist, but to have spent the last twenty years of his life working in secret on a companion project to his masterpiece *The Large Glass* – an enclosed peep-show installation that concluded the erotic life of his "Bride," entitled *Etant donné: 1 La Chute d'eau 2. Le gaz d'éclairage*.



Max Ernst (1891-1976)

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



Hannah Höch (1889-1978)

Anne Therese Johanne Höch, known as Hannah to family and friends, was born in 1889 in the city of Gotha, Germany. Describing her upbringing as 'bourgeois' and 'well-ordered,' Höch developed a passion for art at an early age, and moved to Berlin in 1912 to further her artistic training, enrolling in the Kunstgewerbeschule Charlottenburg (Charlottenburg School of Applied Arts). In Berlin Höch quickly became familiar with the avant-garde art of the day, in particular Expressionist art, frequenting Herwarth Walden's gallery Der Sturm. In 1915, she met the revolutionary avant-garde artist Raoul Hausmann, with whom she would have a tumultuous romantic relationship for seven years. It was through Hausmann that Höch became involved in the literary and artistic circle that would become known as the Berlin DADA group, attending performances, demonstrations and exhibitions of their work. Perhaps Höch's most lasting contribution to the movement was her invention of the Photomontage technique, in the late summer or early autumn of 1918. Drawing images from the mass media, Höch and Hausmann began to create biting satirical artworks and collages, clipping photographic reproductions from a variety of illustrated sources and then mixing them on the page to create startling, and often unsettling imagery. Despite the importance of this ground breaking contribution, several members of the group were opposed to Höch's involvement in the First International DADA Fair in Berlin in 1920. This dismissive attitude towards her artistic merit and involvement in the DADA group would continue for much of her career, with many of her male DADA contemporaries minimizing her role in their memoirs and subsequent interviews. While the DADA period was a formative moment in her career, Höch would go on to chart a decidedly independent course in her artistic output over the following five decades, embracing a variety of different media and styles, from Constructivism to Surrealism, working extensively in oil painting, watercolour, and gouache throughout her long career. For over a decade she worked three days a week on the editorial team of Ullstein Verlag, then the largest publishing house in Germany, producing handiwork patterns and writing articles on crafts for its various female-focused publications. Through the 1920s and early 30s she cultivated important artistic friendships across Europe, most notably with figures at the heart of both the De Stijl movement and the Bauhaus. However, in 1937 Höch was among the group of artists vilified as 'cultural bolsheviks' in Wolfgang Willrich's *Säuberung des Kunsttempels (The Cleansing of the Temple of Art)*, which provided the framework for the notorious *Entartete Kunst (Degenerate Art)* exhibition later that year. To avoid persecution, the artist retreated to the rural suburb of Heiligensee, where she would live for the rest of her life. Here, Höch was able to continue to work in isolation and, most importantly, survive. Following the end of the war, she turned to non-objective abstraction in her work, before later returning to figuration in her photomontages. She died in Berlin in 1978.



René Magritte (1898-1967)

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



Joan Miró (1893-1983)

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

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



Francis Picabia (1879-1953)

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



Man Ray (1890-1976)

Born Emmanuel Radnitsky, the son of a Russian-Jewish tailor in Philadelphia in 1890, he was brought up in New York. He adopted his well-known pseudonym as early as 1909 and graduated from high school with a scholarship to study architecture. He accepted the placement but never completed the course, choosing a more individual path and taking a series of unsatisfying jobs in order to support the artistic freedom he required.

A frequent visitor to Alfred Stieglitz's influential gallery, 291 on Fifth Avenue, Man Ray was introduced by the gallery to the world of international modern art; a visit to the Armory Show in 1913 cemented his interest in modern abstraction. During the First World War, he became instrumental, along with Duchamp, Picabia and the 291 circle in establishing a New York branch of Dada.

One of the pioneers of both Dada and Surrealism, Man Ray spent most of his adult life in Paris producing a vast array of work in a variety of different media. Quick to establish his reputation as an innovative photographer, Man Ray began to experiment with 'rayographs' and 'solarization', techniques that won him critical esteem from the Surrealists.

Aligning his technique with the high arts, Man Ray described the camera-less process as 'painting with light' a device that can be seen as a direct influence on the work of Maurice Tabard and Raoul Ubac. While best known for his photographic experimentation, Man Ray extended his *oeuvre* to include film, making a significant contribution to the avant-garde arena with *Emak Bakia* (1926), *L'Etoile de Mer* (1928) and *Les Mystères du Château de Dé* (1929) films, which all became classics of the Surrealist genre.

With the onset of war, Man Ray returned to America where he devoted his time to painting and the construction of his *Objets*. Yet after the war, having always received greater recognition in France than in his native country, he returned to Paris in 1951. One of the most inventive artists of the twentieth century, Man Ray's iconoclastic dictum, 'everything is art' is epitomised by the diversity of his creation and continues to prevail since the artist's death in 1976.



Yves Tanguy (1900-1955)

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



20TH CENTURY

WE ARE ALL WARRIORS

THE BASQUIAT AUCTION

23 March 2021 | Hong Kong
9.00pm HKT/1.00pm GMT

VIEWING

15-23 March 2021
22/F, Alexandra House,
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WE ARE ALL WARRIORS
THE BASQUIAT AUCTION

JEAN-MICHEL BASQUIAT (1960-1988)

Warrior

signed and dated 'Jean-Michel Basquiat 1982' (on the reverse)
acrylic, oilstick and spray paint on wood panel
72 x 48 in. (183 x 122 cm.)
Painted in 1982.

HK\$240,000,000-320,000,000
US\$31,000,000-41,000,000

PROVENANCE:

Galerie Enrico Navarra, Paris
Mugrabi Collection, New York
Hamiltons Gallery, London
Anon. sale; Sotheby's, New York, 9 November
2005, lot 42
Private collection, Milan
Anon. sale; Sotheby's, London, 21 June 2007,
lot 28
Private collection
Anon. sale; Sotheby's, London, 26 June 2012,
lot 49
Acquired at the above sale by the present owner

EXHIBITED:

Tokyo, Akira Ikeda Gallery, *Jean-Michel Basquiat: Paintings*, November-December 1983, no. 3
Paris, Galerie Enrico Navarra, *Jean-Michel Basquiat*, April-June, 1996.
Coral Gables, Quintana Gallery, *Jean-Michel Basquiat: 1980-1988*, December 1996-February 1997, p. 11 (illustrated in color).
Vienna, Kunsthhaus, *Jean-Michel Basquiat: Paintings and Works on Paper*, February-April 1999, p. 59 (illustrated in color).
Künzelsau, Museum Würth, *The Mugrabi Collection: Jean-Michel Basquiat*, September 2001-January 2002, p. 51.
Milan, Fondazione La Triennale, *The Jean-Michel Basquiat Show*, September 2006-January 2007, p. 216, pl. 87 (illustrated in color).
New York, Gagosian Gallery, *Jean-Michel Basquiat*, February-April 2013, pp. 46-47, 192 and 201 (illustrated in color and installation view illustrated in color).
New York, The Brant Foundation Art Study Center, *Jean-Michel Basquiat*, March-May 2019.

LITERATURE:

R. Marshall and J.-L. Prat, *Jean-Michel Basquiat*, Paris, 1996, 1st ed., vol. 1, pp. 62-63 and 387 (illustrated in color); vol. 2, p. 132, fig. 27 (installation view illustrated in color).
R. Marshall and J.-L. Prat, *Jean-Michel Basquiat*, Paris, 1996, 2nd ed., vol. 1, pp. 87 and 390 (illustrated in color); vol. 2, pp. 206 and 249, fig. 27, no. 12, (installation views illustrated in color).
T. Shafrazi, et al., *Jean-Michel Basquiat*, New York, 1999, p. 98 (illustrated in color).
E. Navarra, et al., *Jean-Michel Basquiat*, Paris, 2000, vol. 1, p. 83 (illustrated in color); vol. 2, pp. 100-101 and 289, no. 4 (illustrated in color and installation views illustrated in color); appendix, p. 29.





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Please contact Tessa Lord or Keith Gill to make an appointment or to discuss any works in the sale.

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Opposite:
Pablo Picasso,
Femme nue couchée au collier
(Marie-Thérèse), 1932 (detail).

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THE POWER OF COLOUR: PICASSO MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION

PABLO PICASSO (1881-1973)

Femme nue couchée au collier (Marie-Thérèse)

signed, dated and inscribed 'Boisgeloup 18 juin XXXII Picasso' (upper left)

oil on canvas

16 x 16 in. (40.6 x 40.6 cm.)

Painted in Boisgeloup on 18 June 1932

£9,000,000-15,000,000

US\$12,500,000-21,000,000

€10,500,000-17,000,000



THE POWER OF COLOUR: PICASSO MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION

PABLO PICASSO (1881-1973)

Femme assise dans un fauteuil noir (Jacqueline)

dated '19.11.62. 18.12.' (on the reverse)

oil on canvas

51¼ x 38½ in. (130.4 x 97.8 cm.)

Painted in Mougins on 19 November & 18 December 1962

£6,000,000-9,000,000

US\$8,000,000-12,500,000

€7,000,000-10,500,000



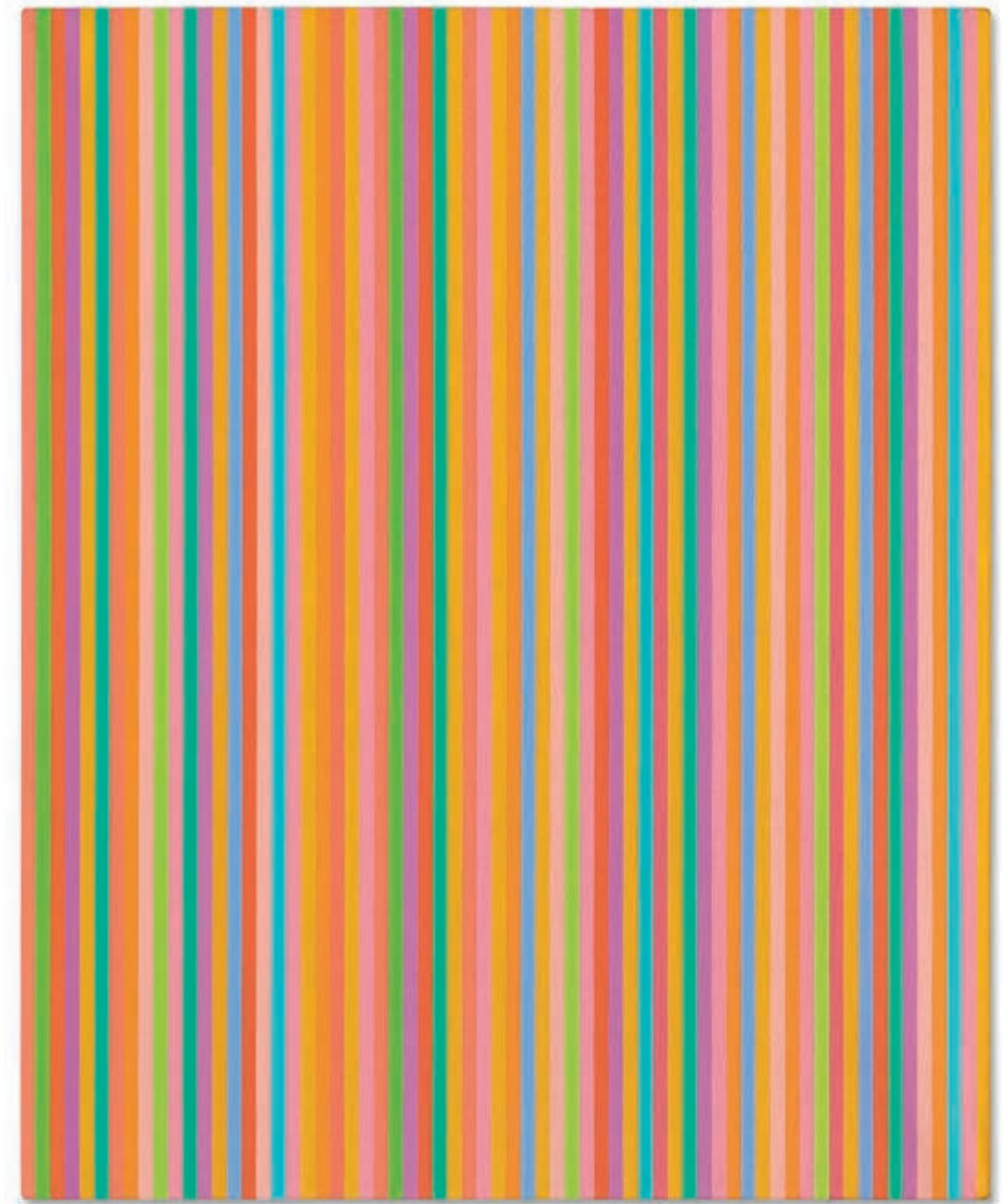
PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

FRANCIS BACON (1909-1992)

Sand Dune

signed, titled and dated 'Sand Dune 1981 Francis Bacon' (on the reverse)
oil, pastel, dust and dry transfer lettering on canvas
78 x 58½ in. (198 x 147.5 cm.)
Executed in 1981

Estimate on Request



BRIDGET RILEY (B. 1931)

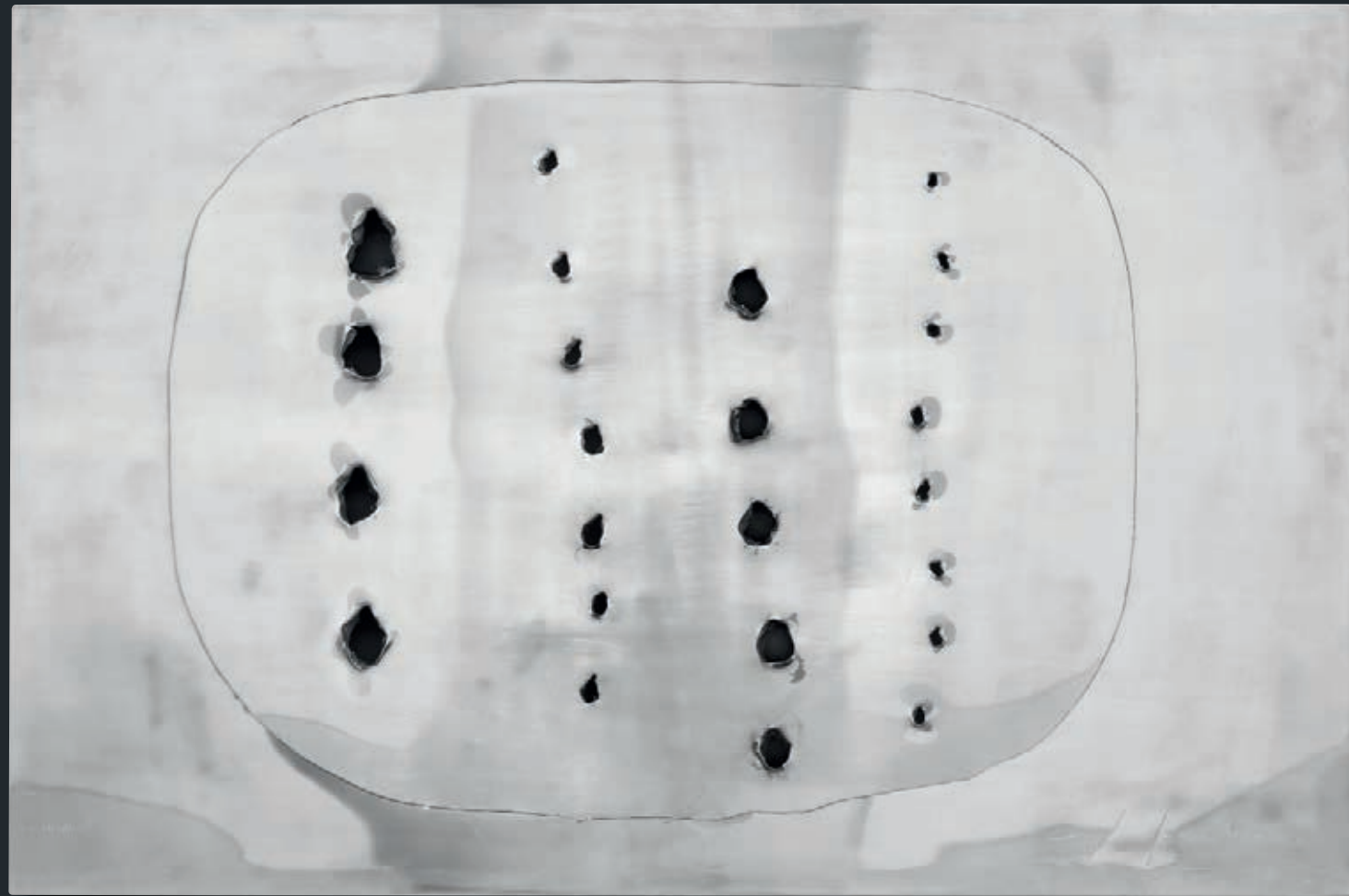
Cupid's Quiver

signed and dated 'Riley 85' (on the turnover edge); signed, titled and dated 'CUPID'S QUIVER. Riley 1985' (on the overlap); signed, titled and dated again 'CUPID'S QUIVER. Riley 1985' (on the stretcher)
oil on canvas
60⅞ x 49⅞ in. (154.5 x 125.5 cm.)
Painted in 1985

£1,800,000-2,200,000

US\$2,600,000-3,100,000

€2,100,000-2,500,000



PROPERTY FROM A PRIVATE FRENCH COLLECTION

LUCIO FONTANA (1899-1968)

Concetto Spaziale

signed 'l. Fontana' (lower right)
aluminium
25 $\frac{1}{8}$ x 38 $\frac{1}{8}$ in. (65 x 98cm.)
Executed in 1964-1965

£2,000,000-3,000,000
US\$2,800,000-4,200,000
€2,400,000-3,500,000



LOUISE BOURGEOIS (1911-2010)

Pregnant Woman II

stamped with the artist's initials and dated 'LB 41/80' (on one side)
polished bronze
52 x 17 $\frac{7}{8}$ x 11in. (132 x 45.5 x 28cm.)

Conceived in 1941 and cast in 1980, this work is number one from an edition of six plus one artist's proof.

£900,000-1,200,000
US\$1,300,000-1,700,000
€1,100,000-1,400,000



20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

JEAN DUBUFFET (1901-1985)

Le Vase de Barbe (Beard Vase)

signed and dated 'J. Dubuffet 59' (upper right); titled and dated again 'Le vase de barbe octobre 59 B' (on the reverse)
oil on canvas

51½ x 38in. (130 x 96.5cm.)
Painted in October 1959

£2,000,000-3,000,000
US\$2,800,000-4,200,000
€2,400,000-3,500,000



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

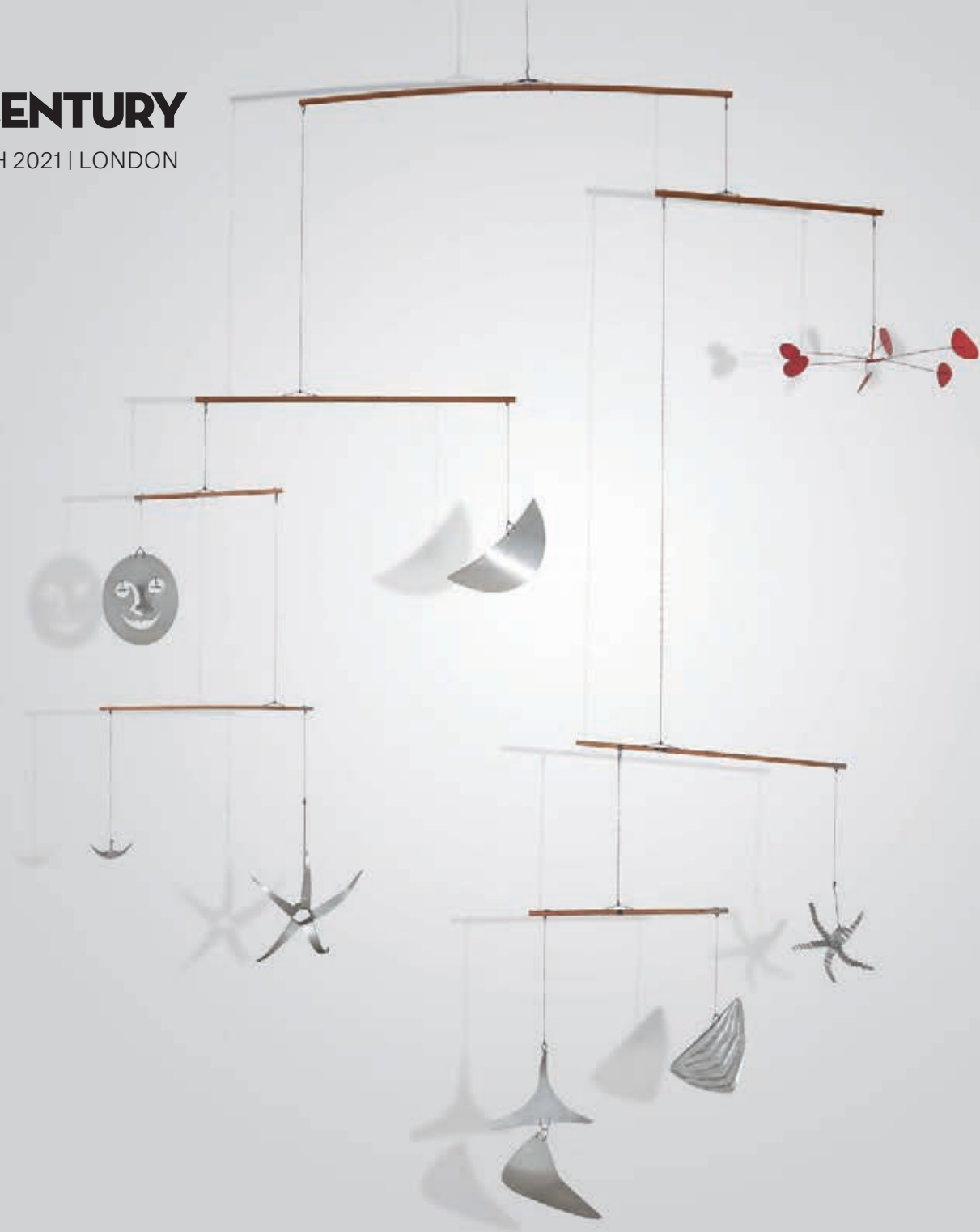
PIERRE SOULAGES (B. 1919)

Peinture 202 x 159 cm, 3 juillet 1965

signed and dated 'Soulages 65' (lower right); signed,
titled and dated 'SOULAGES "Peinture 202 x 159cm 3-7-65"' (on the reverse)
oil on canvas

79½ x 62¾in. (202 x 159cm.)
Painted on 3 July 1965

£2,500,000-3,500,000
US\$3,500,000-4,900,000
€2,900,000-4,000,000



20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

ALEXANDER CALDER (1898-1976)

Submarine Christmas Tree

hanging mobile—sheet metal, wood, wire, string, paint and graphite
88½ x 86 x 16½ in. (224.8 x 218.4 x 41.9cm.)
Executed in 1947

£4,000,000-6,000,000
US\$5,600,000-8,400,000
€4,700,000-6,900,000



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

HENRY MOORE (1898-1986)

Working Model for Reclining Mother and Child

signed and numbered 'Moore 3/9' (on the back of the base)
bronze with brown patina
Length: 26½ in. (67.4 cm.)
Conceived in 1974-1975 and cast in an edition of nine

£800,000-1,200,000
US\$1,200,000-1,700,000
€930,000-1,400,000

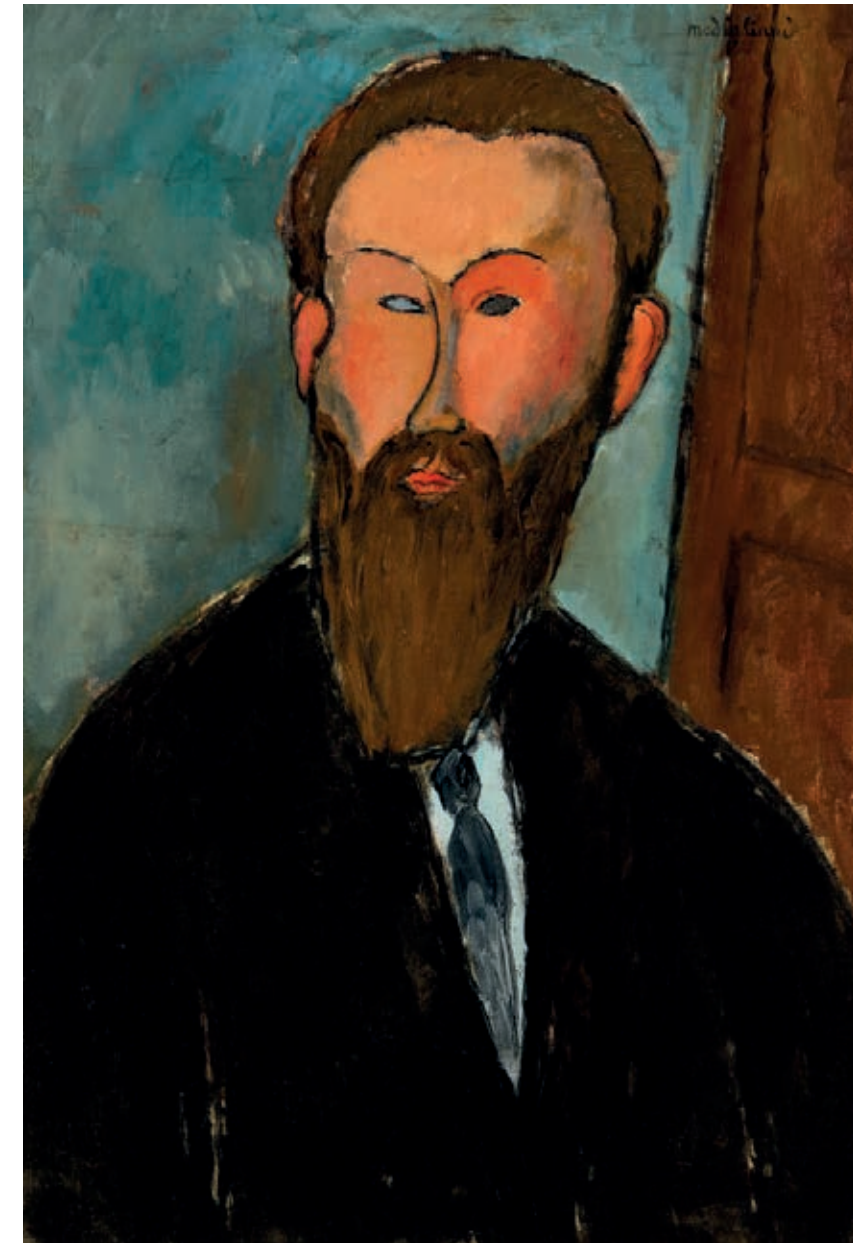


PIERRE-AUGUSTE RENOIR (1841-1919)

Femme au jardin

signed 'Renoir.' (lower left)
oil on canvas
25¾ x 21½ in. (65.4 x 54.5 cm.)
Painted circa 1890

£700,000-1,000,000
US\$980,000-1,400,000
€810,000-1,200,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
AMEDEO MODIGLIANI (1884-1920)

Portrait du photographe Dilewski

signed 'Modigliani' (upper right)
oil on canvas
28¾ x 19½ in. (73.1 x 50 cm.)
Painted in 1916

£2,200,000-2,800,000
US\$3,100,000-3,900,000
€2,600,000-3,200,000



20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

FERNAND LÉGER (1881-1955)

Deux femmes couchées

signed with initials, dated and inscribed 'FL.13 Deux femmes couchées' (lower centre)
gouache and brush and ink on paper
19¾ x 25½ in. (50.3 x 64 cm.)
Executed in 1913

£1,200,000-1,800,000
US\$1,700,000-2,500,000
€1,400,000-2,100,000



PROPERTY FROM THE COLLECTION OF DEUTSCHE BANK

LYONEL FEININGER (1871-1956)

Kirche über Stadt

signed and dated 'Feininger 27' (lower right)
oil on canvas
31¼ x 39½ in. (79.5 x 99.5 cm.)
Painted at the Bauhaus in Dessau in 1927

£1,200,000-1,800,000
US\$1,700,000-2,500,000
€1,400,000-2,100,000



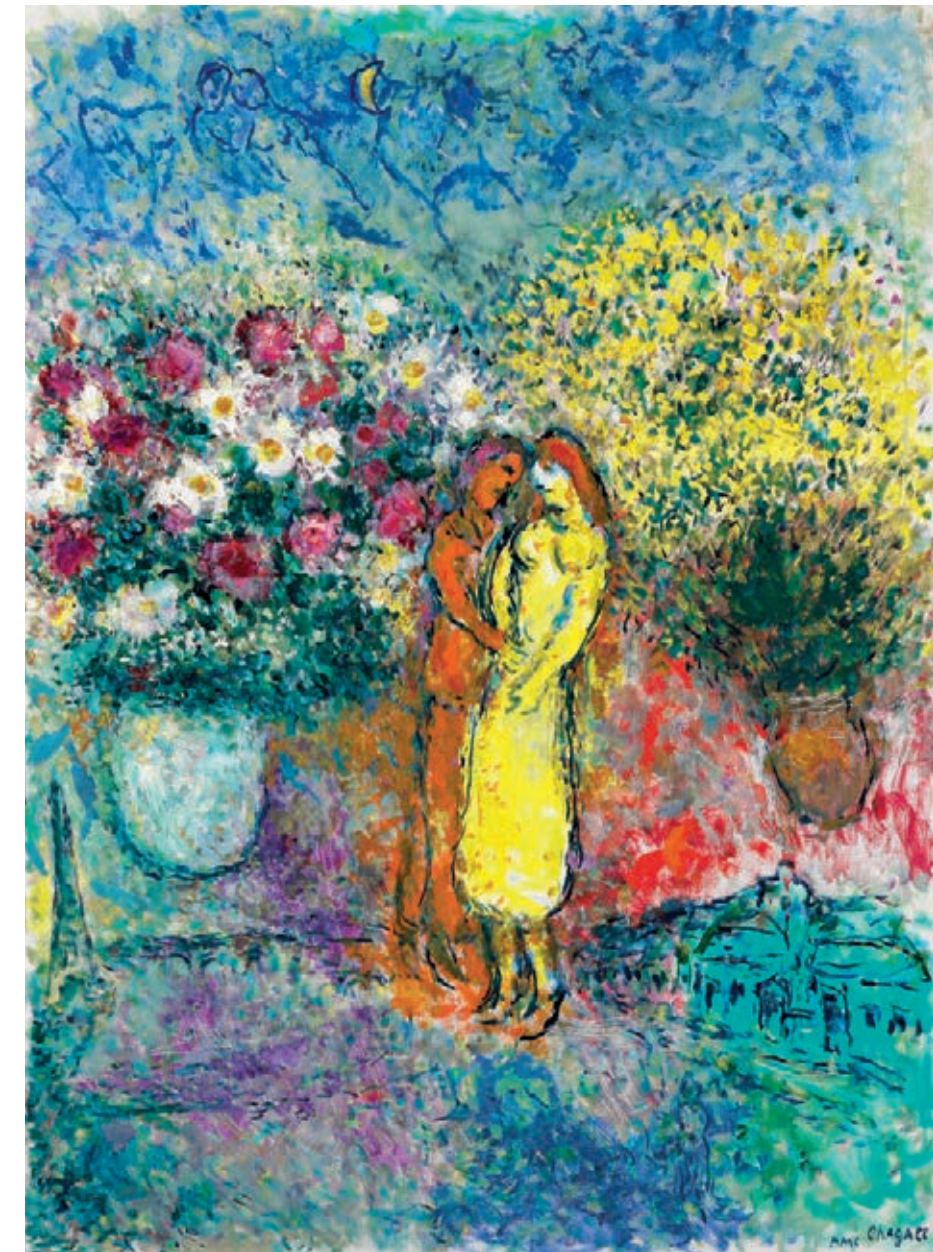
PROPERTY FROM A DISTINGUISHED PRIVATE FRENCH COLLECTION

ALFRED SISLEY (1839-1899)

La route de Veneux

signed and dated 'Sisley. 87' (lower left)
oil on canvas
23¼ x 31⅞ in. (59 x 81 cm.)
Painted in 1887

£1,200,000-1,800,000
US\$1,700,000-2,500,000
€1,400,000-2,100,000



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

MARC CHAGALL (1887-1985)

Le couple aux deux bouquets

signed 'Marc Chagall' (lower right); signed again and dated 'Marc Chagall 1982' (on the reverse)
oil on canvas
39½ x 28¾ in. (100.3 x 73 cm.)
Painted in 1982

£1,000,000-1,500,000
US\$1,400,000-2,100,000
€1,200,000-1,700,000

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- Bidding by interested parties.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

- ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.
- †, *, Ω, α, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

In Christie's qualified opinion a work executed in the

studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 Email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

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

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

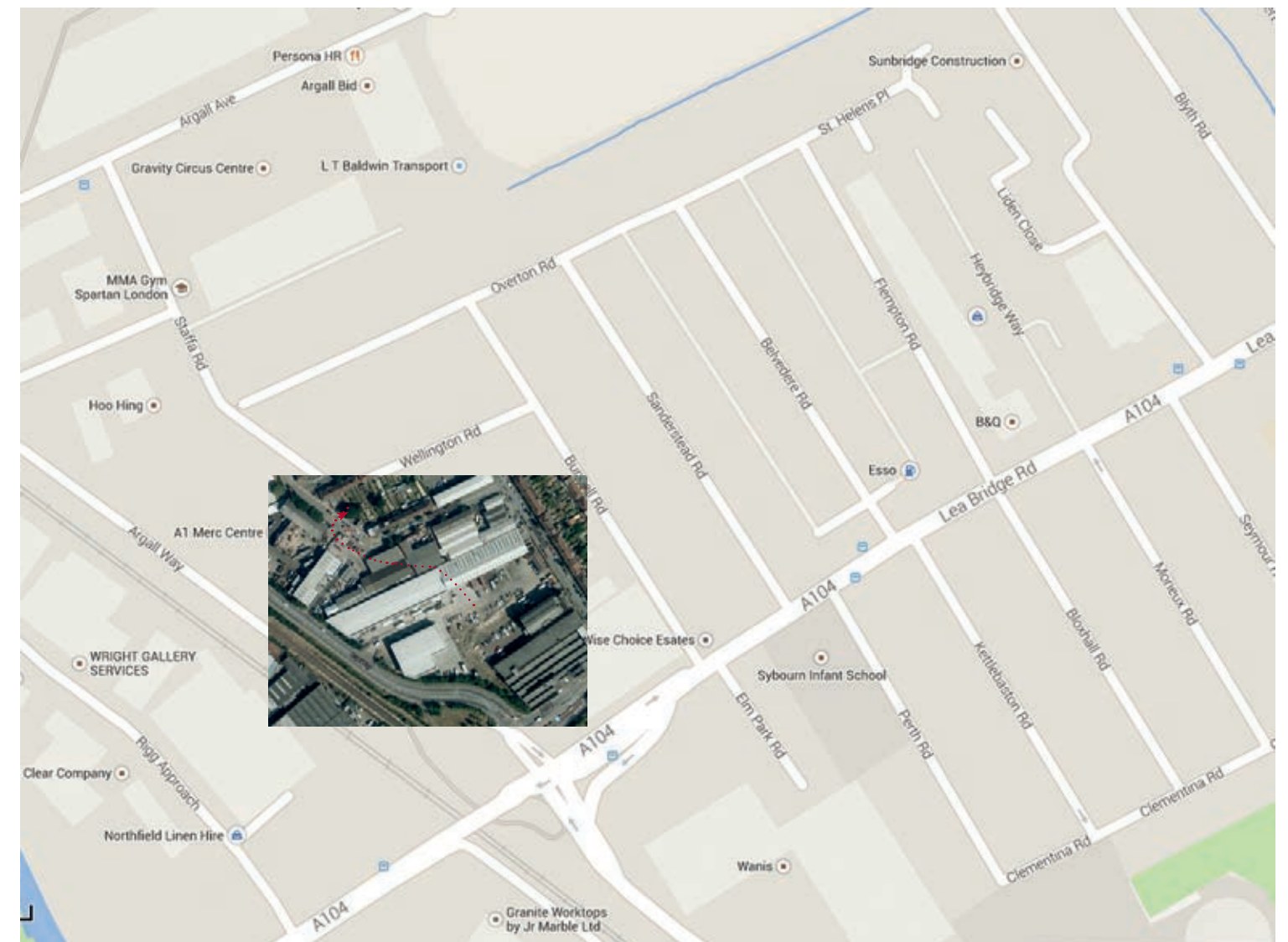
PHYSICAL LOSS & DAMAGE LIABILITY

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MARC CHAGALL (1887-1985)
La place du village
stamped 'Marc Chagall' (lower centre);
signed 'MARC' (upper centre) and 'ChAgALL' (lower centre)
gouache, brush and ink, wash and charcoal on paper
37 ½ x 29 ¼ in. (95.8 x 75.7 cm.)
Executed in 1983
PRICE UPON REQUEST



IDENTITY VERIFICATION

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

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

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

Organisations:

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

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

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CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

19518

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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Address of Bank(s)

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

THE ART OF THE SURREAL EVENING SALE

TUESDAY 23 MARCH 2021 AT 1.00 PM
(FOLLOWING THE 20TH CENTURY EVENING SALE)

8 King Street, St. James's, London SW1Y 6QT

CODE NAME:EVANGELINE
SALE NUMBER: 19518

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

02/09/20

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