



DESIGN
MASTERWORKS

CHRISTIE'S



DESIGN MASTERWORKS

THURSDAY 17 DECEMBER 2015

AUCTION

Thursday 17 December 2015
at 10.00 am. Lots 1-28

20 Rockefeller Plaza
New York, NY 10020

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 212 636 4938

AUCTION RESULTS

USA: +1 212 703 8080
UK: +44 (0)20 7627 2707
christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

CLIENT SERVICES

Tel: +1 212 636 2000
Email: info@christies.com

PAYMENT

Buyers
Tel: +1 212 636 2495
Fax: +1 212 636 4939
Consignors
Tel: +1 212 636 2350
Fax: +1 212 492 5477

ART TRANSPORT

Tel: +1 212 636 2480
Fax: +1 212 636 4937

HANDLING AND COLLECTION

Tel: +1 212 636 2495
Fax: +1 212 636 4939

VIEWING

Saturday	12 December	10.00 am – 5.00 pm
Sunday	13 December	10.00 am – 5.00 pm
Monday	14 December	10.00 am – 5.00 pm
Tuesday	15 December	10.00 am – 5.00 pm
Wednesday	16 December	10.00 am – 5.00 pm

AUCTIONEER

Cathy Elkies (# 0866011)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LOCKHEED-3762**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves. [40]

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android devices

Front and back cover: Lot 21

CHRISTIE'S

View catalogues and leave bids online
at christies.com



SPECIALISTS FOR THIS AUCTION

Carina Villinger
Head of Department
cvillinger@christies.com
+1 212 636 2236

Carolyn Pastel
Head of Sale
cpastel@christies.com
+1 212 636 2239

Vanessa Booher
Junior Specialist
vbooher@christies.com
Tel: +1 212 636 2243

Maria Carolan
Administrator
mcarolan@christies.com
Tel: +1 212 636 2240
Fax: +1 212 492 5465

EMAIL

First initial followed by last name @christies.com
(eg. Carina Villinger = cvillinger@christies.com).
For general enquiries about this auction, email
should be addressed to the auction administrator.

INTERNATIONAL DEPARTMENT DESIGN

DEPUTY CHAIRMAN
Philippe Garner
Tel: +44 (0)20 7389 2366

INTERNATIONAL HEAD
Sonja Ganne
Tel: +33 (0)1 40 76 86 21

INTERNATIONAL SPECIALIST
Simon Andrews
Tel: +44 (0)20 7752 3380

WORLDWIDE

LONDON
Jeremy Morrison
Simon Andrews
Joy McCall
Raffaella Goffredi
Xavier Brunswick
Tel: +44 (0)20 7752 3236

NEW YORK
Carina Villinger
Head of Department
Carolyn Pastel
Vanessa Booher
Tel: +1 212 636 2240

PARIS
Sonja Ganne
Pauline De Smedt
Head of Department
Emmanuelle Karsenti
Flavien Gaillard
Tel: +33 (0)1 40 76 83 90

EUROPEAN BUSINESS DIRECTOR
Virginie Aubert
+331 40 76 85 93

BUSINESS MANAGER

UNITED KINGDOM
Georgina Lewis
Tel +44 (0)20 7389 2334

AMERICAS
Alison Curry
Tel +1 212 641 5760

PARIS
Virginie Barocas-Hagelaur
Tel: +33 (0)1 40 76 85 63

25/02/14

INTERNATIONAL AUCTION CALENDAR DESIGN

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONTACT THE SPECIALISTS ABOVE
OR A REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

19 NOVEMBER-1 DECEMBER
FORNASETTI
ONLINE

23 NOVEMBER
DESIGN DAY SALE
DESIGN EVENING SALE
PARIS

2-10 DECEMBER
LINE VAUTRIN
ONLINE

17 DECEMBER
DESIGN MASTERWORKS
NEW YORK

17 DECEMBER
AN IMPORTANT PRIVATE
COLLECTION OF ART DECO
MASTERPIECES
NEW YORK

17 DECEMBER
MASTERPIECES OF 20TH
CENTURY DECORATIVE
ART: AN IMPORTANT
NEW YORK PRIVATE
COLLECTION
NEW YORK

18 DECEMBER
DESIGN
NEW YORK

9 FEBRUARY
LALIQUE
SOUTH KENSINGTON

22 MARCH
DESIGN
NEW YORK

23 MARCH
FRENCH ART GLASS:
AN IMPORTANT NEW YORK
PRIVATE COLLECTION
NEW YORK

Subject to change. 11/12/15

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

1

EDGAR BRANDT (1880-1960)

A PAIR OF ARMCHAIRS, CIRCA 1926

wrought-iron, leather upholstery
each 34¾ in. (88 cm) high

each stamped *E BRANDT FRANCE*

(2)

\$30,000-50,000

PROVENANCE:

Andy Warhol, New York;
Sotheby's, New York, *The Andy Warhol Collection*, 23 April 1988, lot 354 or 355.

cf. J. Kahr, *Edgar Brandt*, New York, 1999, p. 189.

We would like to thank Joan Kahr for her assistance with the cataloguing of this lot.

During the nineteenth and early twentieth century iron and steel became the basis of modern civilization. Edgar Brandt (1880-1960), the Parisian *forgeron*, was in the forefront of modern metallurgy. He advocated an alliance of art and industry to insure that France remained a leader in the decorative arts, as they had been in previous centuries. By using both traditional forging techniques (the anvil and hammer) and the latest machinery (power hammers, the oxy-acetylene welding torch, and milling machines) he created a simplified decorative language for ironwork. His creations were one of the highlights of the yearly French Salons. Brandt was on the planning committee for the Paris *Exposition des Arts Décoratifs et Industriels Modernes* in 1925 and his ironwork was found throughout the fair. Brandt was a juror for the metal-working section, as his work was deemed *hors concours*, or above the competition. Consequently, Brandt's decorative ironworks were sought after by collectors from many countries.

The distinctive chairs, shown here, offer a combination of practicality and elegance. The various components of these four armchairs are finely executed in wrought-iron. The graceful curve of the egg-shaped back draws us to the upholstered back splat; wider at the top, it narrows at the base, and flows into an inviting, almost square, upholstered seat. The partly encased arms slope downward at a pleasing angle. A simple running band frames the apron on four sides and then a graduated running band progresses down the front legs. The knee of the front legs begins with nine flutes or fringes that counterbalance the delicate curled foot at the base of the front legs. The back legs curve outward, completing the arc of the chair back. The overall proportion of the chairs speak to Brandt's visual acuity, thus, enabling him to make artful furniture. Since iron chairs were not a major part of Brandt's oeuvre, the present chairs are rare. Certainly they were ordered on commission, but the specific circumstances are unknown.

It is fitting that these superlative chairs caught the eye of the artist Andy Warhol (1928-1987). It is ironic that the Pop artist, who glorified the mundane in American culture, started collecting Art Deco furniture and *objets d'art* in Paris in 1969. These chairs, purchased in Paris, were used in the dining room of his New York townhouse where he had a Classical Revival table that was twelve feet long. In April 1988, twelve of these Edgar Brandt chairs were sold at auction, as part of the 10,000 piece collection amassed by the artist. Warhol's French Art Deco pieces were of outstanding quality, as exemplified by his choice of these rare Brandt chairs.

Joan Kahr



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

2

EDGAR BRANDT (1880-1960)

A PAIR OF ARMCHAIRS, CIRCA 1926

wrought-iron, leather upholstery
each 34½ in. (88 cm.) high

each stamped *E BRANDT FRANCE* (2)

\$30,000-50,000

PROVENANCE:

Andy Warhol, New York;

Sotheby's, New York, *The Andy Warhol Collection*, 23 April 1988, lot 354 or 355.

cf. J. Kahr, *Edgar Brandt*, New York, 1999, p. 189.

We would like to thank Joan Kahr for her assistance with the cataloguing of this lot.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

3

CLAUDIUS LINOSSIER (1893-1953)

A MONUMENTAL VASE, CIRCA 1925

inlaid and patinated copper dinanderie
31 $\frac{3}{4}$ in. (79.7 cm.) high

signed *Cl. Linossier*

\$80,000-120,000

PROVENANCE:

Barry Friedman Ltd., New York.

cf. J. Gaillard, *Claudius Linossier*, Lyon, 1993 for more information on the artist's work and other vases with similar decoration;
D. Forest and M.-C. Forest, *La Dinanderie Française 1900-1950*, Paris, 1995, pp. 200-213 for more information on the artist's work and other vases with similar decoration.

The son of a Lyonnais weaver, Claudius Linossier discovered his passion for metal at an early age and was apprenticed to a local silversmith at the age of thirteen. Subsequently, he left Lyon for Paris where he first apprenticed at the studio Cardeilhac, receiving an education in the techniques of enameling, and next with the period's premier metalworker, Jean Dunand, where he learned dinanderie. Linossier returned to Lyon in 1920, opened an atelier and began creating his own dinanderie vessels often inspired by the ancient Greek and Etruscan examples he had previously studied at the Louvre. From his workshop in the Croix Rousse district, he created conical, spherical, or ovoid forms, which he overlaid with his fire-glazed palette of red, black and white, from copper, steel and silver. Linossier created extraordinary dinanderie works; he developed alloys which produced remarkable rich tones and colors and, choosing not to work with enamel and lacquer, he incorporated traditional metal incrustations and used hammering and patination for his surface treatment.

Linossier first exhibited his designs at the Galerie Rouard or through André Sornay, however as his work became more prolific he was further represented by the Galerie Devambez, Hébrard, and through Émile-Jacques Ruhlmann, 1923-1924. He exhibited at several stands at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris in 1925, and received numerous awards and accolades, including the Florence Blumenthal scholarship that granted exposure to the United States, and the Grand Prix at the Paris Exposition Universelle in 1937.

The monumentality of the present piece is extraordinary for Linossier, who usually worked on a much smaller scale and it can be assumed that this vase was created either for a public exhibition or on the request of a private client.





Rembrandt Bugatti proved his mastery as a sculptor within an all-too-brief career, cut short by his tragic suicide at the age of thirty-one. While his oeuvre includes a number of fine studies of human subjects, his principal interest was in animal subjects, modeling them with extraordinary sensitivity to capture not just their distinctive movements but also to convey a real sense of their individual personalities.

The son of celebrated designer Carlo Bugatti, Rembrandt left his home city of Milan to settle in Paris in 1903. Fascinated by the animal kingdom, he spent long hours observing and sketching the animal inhabitants of the Jardin des Plantes. From 1907, he spent a great deal of his time in Antwerp, where he enjoyed privileged access to the zoo, at the time the largest in Europe. His sculptural style was impressionistic, as compared with the naturalistic fidelity of the 19th century *animaliers*. Yet his models were somehow more persuasive, more engaging than those of the previous generations, for he was able to capture with remarkable intensity the very essence of these creatures.







4

REMBRANDT BUGATTI (1885-1916)

'LES JAGUARS, PERE ET FILS', 1907

patinated bronze on marble base
14 $\frac{1}{2}$ in. (35.5 cm.) high, 38 $\frac{3}{4}$ in. (98.1 cm.) wide, 9 $\frac{1}{4}$ in. (23.5 cm.) deep

signed *RBugatti (1)* with *Cire Perdue AA Hébrard* mark

\$800,000-1,200,000

PROVENANCE:

Ader-Picard-Tajan, Paris, 18 March 1988, lot 63.

cf. *Catalogue des nouvelles acquisitions du Musée d'Orsay, 1980-1983*, Paris, 1983 for the plaster cast;

Catalogue sommaire illustré des sculptures du Musée d'Orsay, Paris, 1986 for the plaster cast;

J.-C. Des Cordes, V. Fromanger Des Cordes, *Rembrandt Bugatti Catalogue Raisonné*, Paris, 1987, p. 206 for another cast;

V. Fromanger, *Rembrandt Bugatti Sculpteur Répertoire Monographique*, Paris, 2009, pp. 163 for for the plaster cast of this model, p. 297, pl. 195.

Four examples of this model are known to exist and an example will be included in the new edition of the Rembrandt Bugatti Catalogue raisonné currently being prepared by Véronique Fromanger.

The plaster cast of this model is in the permanent collection of Musée d'Orsay, Paris.





5

PIERRE CHAREAU (1883-1950)

A 'MT 286' STOOL, DESIGNED 1923

walnut, upholstery
23¼ in. (59 cm) high,
29 in. (73.6 cm) wide,
14¼ in. (37.5 cm) deep

\$50,000-80,000

PROVENANCE:

Pierre Lanique, Paris;
Thence by descent;
Christie's, London, 5 May 1995, lot 103.

cf. K. Frampton, M. Vellay, *Pierre Chareau*, Paris, 1984, p. 318 for another stool of this model;

Exhibition catalogue, *Chareau, architecte, un art intérieur*, Centre Georges Pompidou, Paris, 1993, p. 181 for period illustrations of the Lanique apartment.

The present stool was part of the furnishings of the main salon at an apartment at 72 Avenue Henri Martin, Paris, realized for Pierre Lanique by Pierre Chareau in association with Francis Jourdain in 1923/24. The use of this stool in the Lanique apartment represents one of the earliest uses by Chareau of this particular design in an interior.



Lanique apartment, petit salon illustrated in
Les Arts de la maison, spring-summer 1926, pl. 24





Wall lights of this design in the study of Dr. Marcel Hardy at the palace of the Maharaja of Indore, circa 1930.



6

ECKHART MUTHESIUS (1904-1989)

A WALL LIGHT FROM THE PALACE OF THE MAHARAJA OF INDORE, CIRCA 1930

executed by Max Krüger, nickeled and lacquered metal
6 in. (15.2 cm.) high, 17½ in. (44.5 cm.) wide, 25½ in. (64.7 cm.) deep

\$60,000-80,000

PROVENANCE:

Anne-Sophie Duval, Paris.

cf. R. Niggli, *Eckart Muthesius, The Maharaja's Palace in Indore 1930*, Stuttgart, 1996, pp. 88-89 for a period photograph of a light of this model in the study of Dr. Marcel Hardy at the Maharaja's Palace, p. 108, fig. 109 for another wall light of this model, p. 114, fig. 126 for a drawing of this model.

7

CARLO MOLLINO (1905-1973)

AN OCCASIONAL TABLE, CIRCA 1950

executed by Apelli & Varesio for Singer & Sons, New York,
maple, tempered glass, brass
16½ in. (42 cm.) high, 51½ in. (130.8 cm.) wide, 24¾ in. (52.5 cm.) deep
glass tops with acid-etched *SECURIT* mark and pincer marks

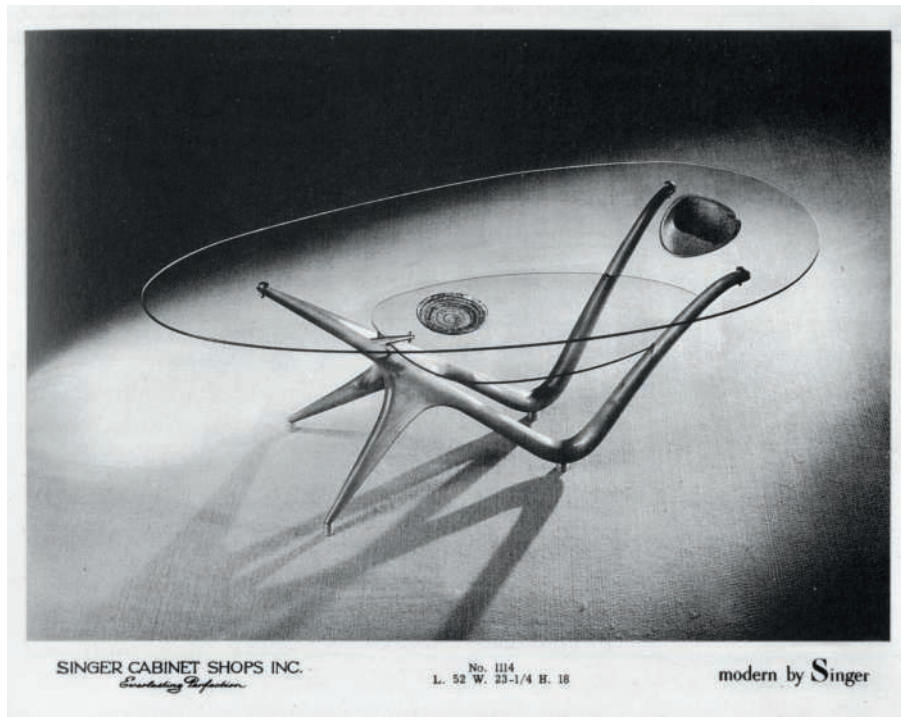
\$100,000-150,000

PROVENANCE:

Beatrice Cohn, New York (supplied by Bertha Schaefer);
Wright, Chicago, 12 June 2014, lot 198.

cf. *Domus*, no. 267, February 1952, p. 51 for a table of a similar model;
F. Ferrari, *Carlo Mollino Cronaca*, exhibition catalogue, Galerie Fulvio Ferrari, Turin,
1985, p. 129 for a table of a similar model;
G. Brino, *Carlo Mollino Architecture as Autobiography*, London, 2005, p. 137 for a
variant design for Singer & Sons;
R. Colombari, *Carlo Mollino - Furniture Catalogue*, Milan, 2005, p. 75 for a similar
model table executed in ebonized walnut;
F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, London, 2006, pp. 109 and 226
for a table of the original design for Singer & Sons;
I. de Guttry, M. P. Maino, *Il Mobile Italiano Degli Anni '40 E '50*, Rome, 2010, p. 213 for
another table of this design.





Carlo Mollino Table Presented by Singer & Sons. Photographer unknown, Museo Casa Mollino.

Mollino's structurally striking furniture, in its sinuous forms and sensual connotations, reflect the Turinese daredevil's adventurous lifestyle and his fascination with the erotic. Known to say, "Everything is possible as long as it is fantastic," Mollino had a vast number of interests. He was a stunt flyer, skier and motorcar racer, architect, designer, photographer, student of the occult and even designed several cars and planes, free to pursue his passions and to design predominantly for wealthy clients and friends. This freedom allowed him to remain in Turin and turn his back on the influential Milan Triennales and powerful Milanese manufacturers of the day.

The present table however, a departure from his usual even more rarefied projects, was designed by Mollino for Joseph Singer of Singer & Sons, an American furniture manufacturer based in New York. Capturing the current zest for Italian design, Singer was interested in exposing a selection of Italian designers, including Mollino, to the American market in his *Modern by Singer* line. In 1951, the present table went into limited production by Apelli and Varesio in Turin—it was the only Mollino piece Singer ultimately retailed—and the collaboration with Singer, an unusual arrangement for Mollino, was, not surprisingly, short lived.

Most likely based on their joint inclusion in the exhibition 'Italy at Work,' a celebration of the Italian modern design boom on view at the Brooklyn

Museum from November 1950 to January of 1951, Gio Ponti introduced Mollino to Singer. Through Singer and Ponti, Mollino's work would have caught the attention of the influential New York interior designer and contemporary art gallery owner Bertha Schaefer (1895-1971). A force in the design world, Schaefer's circle included such luminaries as Marcel Duchamp, Pablo Picasso, Jackson Pollock, Ad Reinhardt, Fernando Zobel, Milton Avery and Marsden Hartley. Multi-talented, Schaefer also designed furniture and beginning in 1950 she and Ponti were co-designers for *Modern by Singer*. She would certainly have seen Mollino's table and presented it to her clients and friends including Beatrice Cohn, original owner of the present table.

Brass embellishments were added to Mollino's initial design for this table, most likely intending to appeal to the American public. On some versions (including the present example) stiletto heels—recalling those worn by the models in Mollino's photographs—were incorporated just above the bend of the leg raising the frame a little off the floor and squat balls were added under the bend in the frame. There were a few variants to the heel and foot and some versions include elongated drops below the three screws that attach the glass top to the table.

The here offered table, with its limber, curving frame, is an important and elegant example of the powerfully expressive, and fantastical work for which Carlo Mollino is celebrated.



8

FLAVIO POLI (1900-1984)

A "VALVA SIDERALE" VASE, 1954

executed by Seguso Vetri D'Arte;
internally decorated glass
8 in. (20.4 cm) high

\$40,000-60,000

cf. F. Deboni, *Murano 900*, Milano, 1996, p. 230 for an image of
another "Valva siderale";
M. Heiremans, *20th Century Murano Glass*, Stuttgart, 1999, p. 103.



9

GIO PONTI (1891-1979)

A PAIR OF UNIQUE AND IMPORTANT ARMCHAIRS, CIRCA 1946

produced by Giordano Chiesa,
Italian walnut, velvet upholstery
each 32 $\frac{3}{8}$ in. (82.2 cm.) high

(2)

\$30,000-50,000

cf. R. Aloj, *L'Arredamento Moderno*, Milan, 1949, fig. 577;

U. La Pietra, *Gio Ponti*, Milan, 1988, p.120;

I. De Guttry, M.P. Maino, *Il Mobile Italiano degli Anni 40 E '50*, Bari, 1992, p. 234
for an example of chairs of a similar model.

We would like to thank Brian Kish for assistance with the cataloging and note for
this lot.

This lot is sold with a certificate of authentication from the Gio Ponti Archive.

These carved walnut armchairs exhibit a disquieting yet whimsical
flair. Arguably influenced by the metaphysical art of Giorgio de Chirico
and of his brother, the painter Andrea Salvinio, they are at once
anthropomorphic and architectural. The voids carved into them read
both as a human outline and as a signifier of the builders' trade: the
keystone. Originally such chair designs appeared at the University of
Padua in 1940 and then at rare intervals in private commissions where
they were placed in dialogue with artifacts representative of the then
current artistic ambient. In his countless chair designs, Ponti drew
extensively upon 18th and 19th century models, tirelessly drafting new
ideas with recurrent flights of fantasy. Such a challenging mindset is
plain to see in this exceptional pair.





10

FULVIO BIANCONI (1915-1996)

AN 'A RETE' VASE, CIRCA 1950

model 4228, executed by Venini, glass
17¼ in. (45 cm.) high

acid stamp *Venini Murano Italia*

\$40,000-60,000

LITERATURE:

M. Heiremans, *Murano Glass Themes and Variations (1910-1970)*, Stuttgart, 2002, p. 80, cat. no. 61.

cf. M. Barovier, *Fulvio Bianconi alla Venini*, Milan, 2015, pp. 133, 146, and 148 for other vases of this model.

11

DINO MARTENS (1894-1970)

A VASE, CIRCA 1954

carved and internally decorated glass
8 3/4 in. (22.5 cm.) high

\$10,000-15,000

LITERATURE:

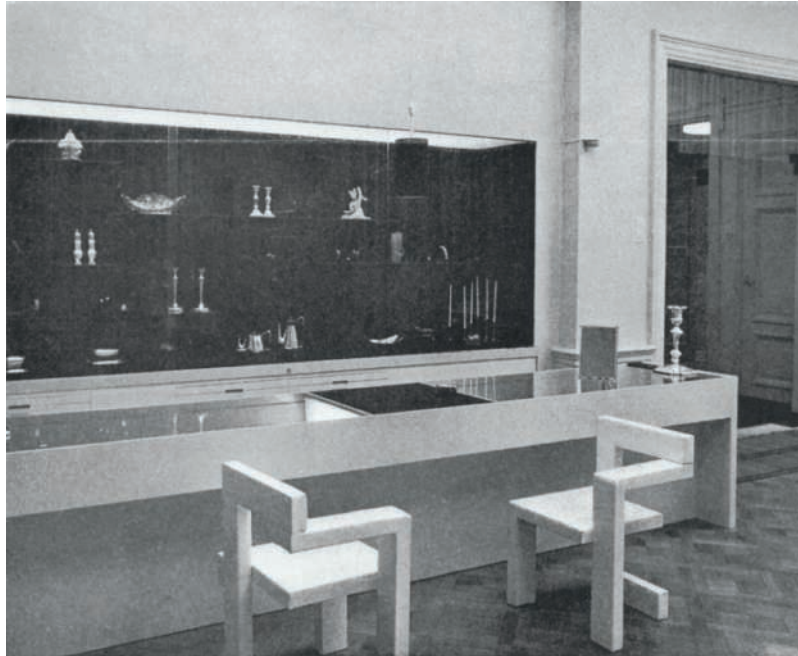
M. Heiremans, *Dino Martens*, Stuttgart, 1999, p. 95 for a photograph of this vase.

cf. M. Heiremans, *Dino Martens*, Stuttgart, 1999, p. 97 for a photograph of other works with the same carved decoration by Dino Martens at the 1954 Venice Biennale.



1954 Venice Biennale





The Steltman jewelry store, circa 1965. Photo credit: Bouwkundig Weekblad 83, 1965.

PROPERTY FROM THE COLLECTION OF TJEERD DEELSTRA

12

GERRIT THOMAS RIETVELD (1888-1964)

A PAIR OF 'STELTMAN' CHAIRS, DESIGNED 1963

executed by Gerard van de Groenekan, Netherlands in 1968,
stained oak
each 27 in. (68.6 cm.) high
each with branded mark, *H.G.M. G.A.v.d. GROENEKAN DE BILT NEDERLAND*

\$80,000-120,000

PROVENANCE:

Tjeerd Deelstra, since 1968.

cf. D. Baroni, *The Furniture of Gerrit Thomas Rietveld*, Woodbury, New York, 1977, pp. 172-173 for an example of a chair of this model;
M. Küper, I. van Zijl, *Gerrit Th. Rietveld The Complete Works*, Utrecht, 1992, pp. 332, cat. no. 646 and 341 for other examples of this model and background on Rietveld's conversion of Steltman Jewelers;
P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 166-167;
Exhibition catalogue, *Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd*, San Francisco, 1998, front cover, pl. 97;
L. D. Delfini, *The Furniture Collection Stedelijk Museum Amsterdam*, Rotterdam, 2004, p. 323.

Another chair of this model is in the permanent collection of the Stedelijk Museum, Amsterdam.

Tjeerd Deelstra (b. 1937) is an architect, urban planner and former

teacher at the Delft University of Technology. He is also the director and founder of the International Institute for the Urban Environment, developing strategies for improving the sustainability of the environment - a responsibility that has included counsel for the WHO on behalf of the European Union. Having grown up in Utrecht, Deelstra was exposed to the architecture of Gerrit Rietveld from an early age. As a young architecture student at the TU Delft, Deelstra participated in design workshops tutored by Rietveld, Piet Elling, and former Bauhaus master Johannes Itten, amongst others. It was therefore with inevitability that Deelstra should seek out Rietveld's cabinetmaker, Gerard van de Groenekan, with a view to commissioning several iconic Rietveld designs, including the present lot, which were executed in 1968. The Deelstra commission serves to underline the modernist architect's significant and lasting influence upon the new generation of architects and planners, who were themselves now able to contribute to a new definition of social responsibility in modern architecture. The other works from this commission, including an example of the Elling cabinet and the Berlin chair, amongst others, were sold at Christie's, London, *Design*, 3 November 2015, lots 236-239.

This remarkably masterful abstraction was originally created for use in the Steltman jewellery store, Utrecht, in 1963. Those examples were supplied with surfaces sheathed in white leather. As one of the architect's final designs, the Steltman chair concludes the process of conceptual abstraction that the architect had first investigated during his early, explosive years of creativity, 1918-1924. The structure endures as a dematerialized continuum of strips and planes, offering equal resonance to both solids and void, yet conclusively delineating neither. After Rietveld's death, van de Groenekan was commissioned to supply examples of the design for the architect's daughter Elisabeth Eskes-Rietveld, and Truus Schröder, amongst others. Surviving documented examples with known provenance would suggest that most chairs were commissioned as single units, and that far fewer left-hand than right-hand examples were executed. Commissions for matching pairs, as the present lot, must be considered extremely scarce.



The present table was designed by Marcel Breuer around 1954 and used by him in his office at 635 Madison Avenue until he retired in 1976. Remaining in the office, the table was the workspace to which Breuer returned on his occasional visits. Breuer died in 1981 and when the firm closed several years later, the table was purchased by a close friend of the firm for private use. There are only three other similar tables known, all created for the Armstrong Rubber Company, a building Breuer designed with Robert Gatje (1968). Also made of granite and supported by piers of the same design, these tables differ in that they incorporate a hexagonal top (three versions in varying sizes were executed).

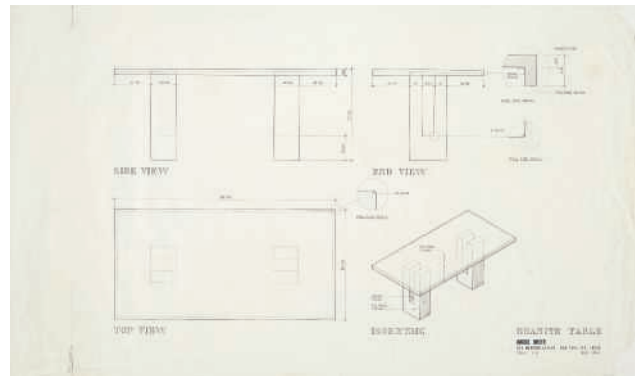
The Hungarian-born architect of the granite-clad (former) Whitney Museum of Art (1966), played a major role in shaping 20th century architecture and design. Credited with the invention of steel-tube furniture and creator of modern iconic designs such as the Wassily chair (c. 1927), a modern reinterpretation of the club chair, and the Cesca side chair (1928), Breuer began his career designing furniture and served as the Bauhaus school's Master in charge of carpentry and furniture (1924-1928). Throughout his illustrious architectural career, Breuer would return to furniture, producing, among other examples, plywood pieces in the mid 1930s and his designs for the Low Cost Furniture Competition at the Museum of Modern Art in 1948.

In the late 1940s and early 1950s the lighter style of Breuer's early architecture gave way to the solid, massive and resoundingly sculptural forms in concrete and stone which characterized much of his subsequent work. The gravitas and weight of these structures is clearly conveyed in the 1954 design of the present table with its thick granite top lifted off the ground by monolithic supporting legs in contrast to his previous steel and plywood pieces. Also evident in this imposing piece is Breuer's interest in modular parts: in this design the table's three substantial parts could conceivably be used to create alternate versions (although there is only one known example of this table).

A modern master of the 20th century, Breuer was one of the nation's most honored architects; among other accolades, in 1973 he was the first architect to be given an exhibition at the Metropolitan Museum of Art, and in 1968 he was awarded the American Institute of Architects' highest honor, its gold medal. A catalyst for the spread of modernism to the United States, Breuer was a major figure of the Bauhaus group transplanted to Harvard - following his mentor Walter Gropius - where he taught at the School of Design from 1937 to 1941 and was awarded an honorary architecture degree in 1970.



Marcel Breuer sitting at the present desk.
Marcel Breuer Papers, Special Collections Research Center, Syracuse University Libraries.
Photographer unknown



Drawings for the desk. Marcel Breuer Papers, Special Collections Research Center, Syracuse University Libraries.



13

MARCEL BREUER (1902-1981)

BREUER'S PERSONAL DESK, DESIGNED CIRCA 1954

granite

29½ in. (75 cm) high, 72 in. (183 cm) wide, 36 in. (91.5 cm) deep

\$120,000-180,000

PROVENANCE:

Marcel Breuer's office, 635 Madison Avenue, New York.

Further documentation regarding the provenance is available upon request.



JEAN PROUVÉ (1901-1984)

AN IMPORTANT AND RARE 'SANATORIUM' ARMCHAIR, CIRCA 1932

manufactured by Les Ateliers Jean Prouvé,
painted metal, leather, stretched canvas
32½ in. (825 cm.) high

\$140,000-180,000

PROVENANCE:

Hôtel des Ventes Anticthormal, Nancy, 25 March 2001;
Robert Rubin, New York;
Sotheby's, New York, *Équipement Intérieur: A Private Collection*,
18 December 2004, lot 502.

This armchair is a variant of the model that Jean Prouvé designed for the Cité Universitaire in Nancy in 1930. Following the success of this commission he continued to produce additional works with slight modifications. The present chair, produced for sanatorium interiors, is constructed of sheet metal with closed-channel uprights with leather armrests. The Cité armchair was made of sheet metal with open-channel uprights and the canvas arms did not completely surround the uprights.

cf. A. Delorenzo, A. and C. Counord, *Jean Prouvé/Serge Mouille*, exhibition catalogue, New York, 1985, pp. 41 and 51 for examples of the Cité armchair; Exhibition catalogue, *Jean Prouvé: Constructeur*, Centre Georges Pompidou, Paris, 1990, pp. 63, 64 and 213 for examples of the Cité armchair; Galerie Jousse Seguin, Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 130-133, 182, 189, 190 and 223 for examples of the Cité armchair; P. Sulzer, *Jean Prouvé, Complete Works Volume 1: 1917-1933*, Basel, 1999, cover and pp. 204, 209 for examples of the Cité armchair and pp. 210-212, 215 for variant examples including the Sanatorium model; *Jean Prouvé: La Biennale di Venezia*, Paris, 2000, pp. 40, 79, and 101 for examples of the Cité armchair; *Jean Prouvé, 1901-1984: Constructeur*, Paris, 2001, pp. 48-49 and 122 for examples of the Cité armchair; L. Allégret, V. Vaudou, eds., *Jean Prouvé et Paris*, Paris, 2001, pp. 141 and 229, fig. 27-28 for examples of the Cité armchair; P. Giovanni and M. Agnelli, *A Passion for Jean Prouvé From Furniture to Architecture: The Laurence and Patrick Seguin Collection*, exhibition catalogue, Turin, 2013, pp. 122-127 for examples of the Cité armchair.







15

CHARLOTTE PERRIAND (1903-1999)

A BOOKCASE, CIRCA 1956

ash, enameled metal, plastic drawers
43 $\frac{3}{8}$ in. (111.5 cm) high, 118 $\frac{1}{4}$ in. (300 cm.) wide, 18 $\frac{1}{4}$ in. (46 cm.) deep

drawers with molded mark *MODELE CHARLOTTE PERRIAND
BREVETE SGDG*

\$250,000-350,000

PROVENANCE:

Galerie Down Town, Paris.

LITERATURE:

J. Barsac, *Charlotte Perriand Un Art d'Habiter 1903-1959*, Paris, 2005,
p. 427 for an image of this bookcase.







16

PIERRE JEANNERET (1896-1967)

A LIBRARY TABLE, CIRCA 1962

variant of model PJ-TAT-10-B, teak, frosted glass, metal
40¾ in. (103.5 cm.) high, 96 in. (243.8 cm.) wide, 47¾ in. (121 cm.) deep

\$100,000-150,000

PROVENANCE:

Punjabi University, Patiala.

cf. E. Touchaleaume and G. Moreau, *Le Corbusier Pierre Jeanneret: The Indian Adventure Design Art Architecture*, Montreal, 2010, pp. 368, 370-372, 373 and 580 for examples of this model without the teak top on the light;

Galerie Patrick Seguin, *Le Corbusier Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, pp. 217-221, 223 and 286 for examples of this model without the teak top on the light.

Jeanneret, in his capacity as Chief Architect of the State of Punjab, directed several orders outside Chandigarh and the present table was made for the Punjabi University in Patiala (1961) about 100 kilometers from Chandigarh. It is likely that the commission was at the request of his Highness, the Maharaja Yadavindra Singh who was involved with the Patiala University and had previously commissioned work from Jeanneret. Tables of a similar design, but with a metal light as opposed to the present wood one were made for the Legislative Assembly at Chandigarh (1964) and the University of Punjab Library, Chandigarh (1966). Earlier examples of this table without the light were made for the High Court, Chandigarh in 1955-1956.



alternate view



17

JEAN ROYERE (1902-1981)

AN 'ETOILE' CABINET, CIRCA 1959

each door opening to reveal oak interior with one adjustable shelf,
straw marquetry, open shelf with glass divider
37½ in. (95 cm.) high, 63 in. (160 cm.) wide, 12½ in. (31.8 cm.) deep

\$120,000-180,000

PROVENANCE:

Private collection, Paris.

cf. P.-E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 62 and 63 for related cabinet forms,
pp. 209, 210, and 217 for sideboards decorated with étoile straw marquetry;
Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. 1,
pp. 164-165 and vol. 2, pp. 72 for sideboards with the étoile straw marquetry decoration.







PROPERTY OF A NORTH CAROLINA COLLECTOR

18

HANS WEGNER (1914-2007)

A RARE 'EASY' CHAIR, DESIGNED 1953

manufactured by Johannes Hansen, Copenhagen, oak, leather, fabric upholstery
39 in. (90.9 cm) high

\$30,000-50,000

cf. G. Jalk, ed., *40 Years of Danish Furniture Design 1947-1956*, Taastrup, Denmark, 1987, pp. 244-245 for a period photograph of a chair of this model in the Copenhagen Cabinetmakers' Guild Exhibition of 1953;
C. H. Olesen, *Wegner Just One Good Chair*, exhibition catalogue, Designmuseum Danmark, Copenhagen, 2014, p. 107.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

19

ARNE JACOBSEN (1902-1971)

A 'DROP' CHAIR FROM THE SAS ROYAL HOTEL, CIRCA 1958

executed by Fritz Hansen, Copenhagen,
copper-plated steel, leather
34¾ in. (88.3 cm) high

\$20,000-30,000

PROVENANCE:

SAS Royal Hotel, Copenhagen.

cf. N. Oda, *Danish Chairs*, San Francisco, 1999, p. 61;

C. Thau and K. Vindum, *Arne Jacobsen*, Copenhagen, 1988, pp. 436, 439 and 441;

P. E. Toejner and K. Vindum, *Arne Jacobsen, Architekt & Designer*, Copenhagen, 1995, p. 84;

M. A. Sheridan, *Room 606: The SAS House and the Work of Arne Jacobsen*, London, 2003,
pp. 202, 206 and 214.

Arne Jacobsen designed a total of six new types of seating for the SAS Royal Hotel in Copenhagen, among them the Drop chair. The chair was designed specifically for the snack bar at the hotel as well as the guest rooms. The brown color of the leather and the copper-plated steel of the legs matched the hanging lamps illuminating the tables in the bar, while the chairs intended for the guest rooms were covered in wool cloth. Approximately forty chairs were executed in leather.



20

FINN JUHL (1912-1989)

A 'CHIEFTAN' CHAIR, DESIGNED 1949

executed by Niels Vodder, Copenhagen,
teak, leather, metal
36½ in (93 cm) high

branded *Niels Vodder Cabinetmaker Copenhagen Denmark Design: Finn Juhl*

\$50,000-80,000

cf. G. Jalk, ed., *Dansk Mobelkunst gennem 40 aar, 1947-1956*, Copenhagen, 1987, pp. 122-125;
M. Eidelberg, ed., *Design 1935-1965: What Modern Was*, New York, 1991, p. 187;
N. Oda, *Danish Chairs*, San Francisco, 1999, pp. 92-93;
A. Karlsen, *Danish Furniture Design in the 20th Century*, Copenhagen, 2007, vol 1, pp. 150-151,
vol 2, pp. 186-189 for discussions and illustrations of the Chieftain chair.

First presented at Finn Juhl's stand at the 1949 Copenhagen Cabinetmaker's Guild Exhibition, the Chieftain chair represents an ongoing effort by Juhl to create less traditionally based contemporary forms in the same spirit as the period's art movements. To further illustrate his point, Juhl exhibited primitive tools and images of primitive objects in his stand, alongside his furniture executed by Nies Vodder, to highlight those models which were influential to his new work. This chair, which immediately became known as the Chieftain chair, was the highlight of the exhibition with one journalist writing, "[the chair]...is so full of life that it seems to be almost quivering with vitality. It is as expensive and as delicate as a thoroughbred must be...".

Juhl related that when the exhibition was opened, King Frederick IX of Denmark had tried the chair. The designer was asked by a journalist if it should now be called "the King's chair", but he had responded "you had better call it a chieftain's chair".

Only seventy-eight chairs were handmade by Juhl's dedicated cabinetmaker, Niels Vodder, the majority with teak frames, and of that number, most were purchased by museums or the Danish Government for use in its embassies.

The present chair was purchased by the mother of the present owner between 1960-65, most likely at Georg Jensen, New York.



PROPERTY FROM A PRIVATE ASIAN COLLECTION

21

MARC NEWSON (B. 1963)

LOCKHEED LOUNGE, 1990

produced by Basecraft for Pod, Australia, number four from an edition of ten, plus four artist's proofs and one prototype, fibreglass-reinforced polyester resin core, blind-riveted sheet aluminum, rubber-coated polyester resin
35 in. (88.9 cm.) high, 25 in. (63.5 cm.) wide, 65 in. (165.1 cm.) long

impressed *LOCKHEED LOUNGE MARC NEWSON 1990 4* with Pod logo,
underside impressed *BASECRAFT SYDNEY 3 ER*

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

PROVENANCE:

IDEE, Tokyo;

Acquired from the above by the present owner, 1990.

EXHIBITED:

Tokyo, IDEE, *Fresh Produce by Marc Newson*, 1990.

LITERATURE:

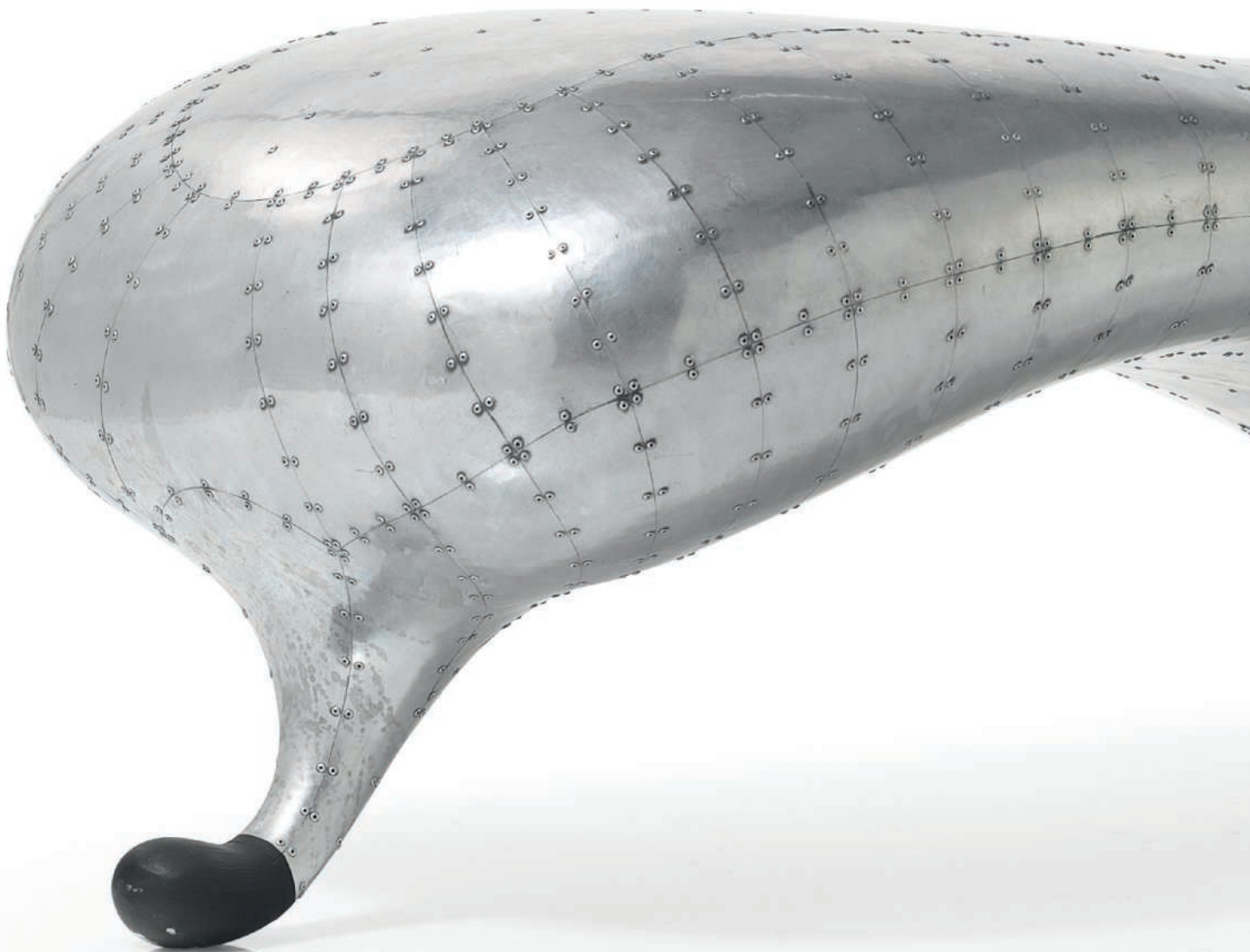
D. Blasberg, 'Masterpiece Theater', *Vanity Fair*, 1 November 2015, p. 94.

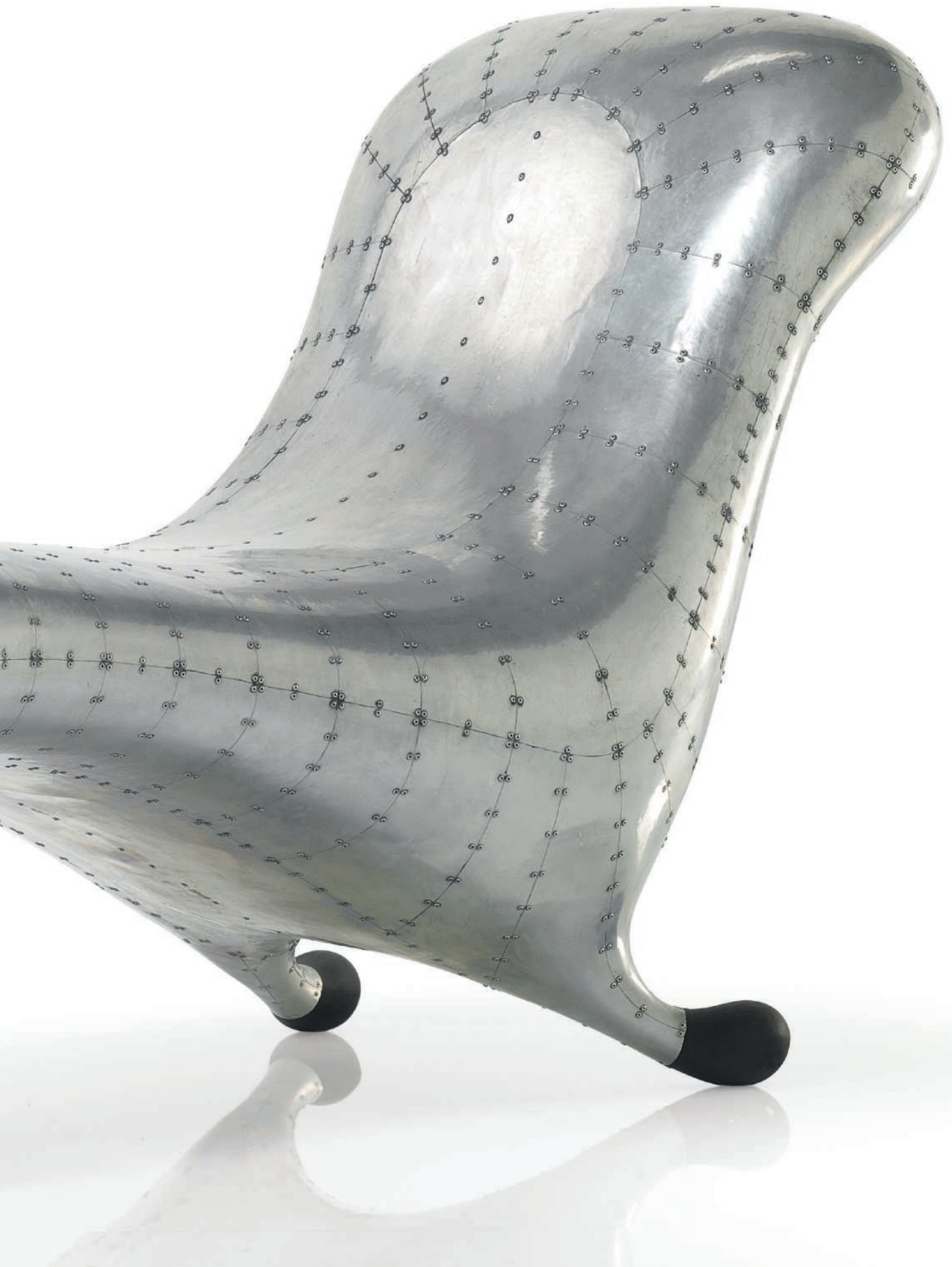
cf. D. Jackson, 'Open the Pod Door', *Blueprint*, February 1990, pp. 28-29;
M. Romanelli, 'Marc Newson: Progetti tra il 1987 e il 1990', *Domus*, n. 714, March 1990;
A. von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exhibition catalogue, Vitra Design Museum, Weil am Rhein, 1996, inside front cover, back cover, pp. 172-73;
M. Byars, *50 Chairs: Innovations in Design and Materials*, Crans-Prés-Celigny, 1997, pp. 94-97;

C. and P. Fiell, eds., *1000 Chairs*, Cologne, 1997, p. 606;
A. Rawsthorn, *Marc Newson*, London, 1999, pp. 9, 18-21;
S. Nichols, *Aluminum by Design*, exhibition catalogue, Carnegie Museum of Art, Pittsburgh, 2000, dust jacket, p. 265;
C. L. Morgan, *Marc Newson*, New York, 2002, pp. 154-155;
B. Loyauté, 'Le Design Aluminum au XXe Siècle', *Connaissance des Arts*, October 2003, p. 98;
Exhibition catalogue, *Marc Newson Pop On Pop Off*, Groninger Museum, Groningen, 2004, pp. 1, 12-13;
S.S. Holt and M.H. Skov, *Blobjects and Beyond: The New Fluidity in Design*, San Francisco, 2005, p. 38;
Phaidon Design Classics, Volume Three, London, 2006, no. 860;
J.-L. Gallemin, ed., *Design Contre Design: Deux siècles de créations*, exhibition catalogue, Galerie Nationale du Grand Palais, Paris, 2007, p. 192;
D. Sudjic, *The Language of Things*, London, 2008, front cover and pp. 206-07;
R. Cohen, 'A Woman in Full', *Vanity Fair*, July 2008, pp. 70-71;
S. Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 249;
Jason T. Busch, *Decorative Arts and Design*, Collection Highlights, Carnegie Museum of Art, Pittsburgh, 2009, p. 194;
D. Linley, C. Cator and H. Chislett, *Star Pieces: The Enduring Beauty of Spectacular Furniture*, New York, 2009, front cover, p. 198;
L. Sellers, *Why What How: Collecting Design in a Contemporary Market*, London, 2010, p. 153;
A. Lindeman, *Collecting Design*, Cologne, 2010, pp. 252-53;
A. Castle, et al., *Marc Newson Works*, Cologne, 2012, pp. 34-40.

The present lot will be included as 'MN - 14LLB - 1988' in the forthcoming catalogue raisonné of limited editions by Marc Newson being prepared by Didier Krzentowski of Galerie kreO, Paris.







In June 1986, having recently graduated in sculpture, jewelry and furniture design from Sydney College of the Arts, Australian-born Marc Newson accepted the opportunity to exhibit new furniture designs at Sydney's Roslyn Oxley9 Gallery. The prototype work that Newson created for this show, and which is now in the collection of the Art Gallery of South Australia, Adelaide, proved a uniquely dynamic and energetic form that delineated a stylistic breakthrough from the high-tech constructivism that characterized mainstream 1980s design. The Lockheed Lounge LC-1 invoked a vision that was subtly antique yet strikingly futuristic, fastened by 1930s streamlining, invested with a sense of mobility and embracing a sensation of science fiction fantasy, to establish a new icon in the narrative of contemporary design.

Named in homage to the Machine-Age aesthetic of the American aircraft manufacturer, the Lockheed Lounge was invested with a sequence of subtle yet highly personal influences. As a child growing up in Australia, Newson had benefitted from a cosmopolitan education that included regular exposure to museum collections, art galleries, and of course to cinema, particularly the modernist space-age Ken Adam-designed interiors for the James Bond franchise, the quasi-Utopian futurism of Kubrick's '2001', and the molecular structures of R. Buckminster Fuller.

Most unusual, however, was Newson's decision to model his seat as a chaise-longue, a relatively outmoded form by the late- twentieth century, and a decision that was loosely stimulated by Jacques-Louis David's 1800 'Portrait of Madame Récamier'. In this celebrated painting the slender wooden chaise serves merely to elevate the subject to inertia and immortality, recalling the memorial sculptures of Antonio Canova. By contrast, Newson's design celebrated mobility and movement, the ebb and pull of the ocean's tides, echoing his experience as a surfer on Sydney's northern beaches. With the distant resonance of classicism invested in the form's conception, Newson strove to further assure the design's modernity and to invoke a sensation of shimmering transience by cladding the entire surface with a seamless cloak of polished aluminum. Proving technically impossible, Newson reverted to his training as a jeweler to meticulously cut, hammer and then assemble a mosaic of thin aluminum panels that were blind-riveted to the hand-sculpted fiberglass understructure. The resulting patchwork surface acknowledged the artisanal, improvised quality of the Lockheed whilst delivering a metallic hourglass vision that inspired, in the words of one contemporary commentator, the intuitive motion of 'a giant blob of mercury'.

Images of the prototype swiftly circulated to international praise. Newson reworked certain technical shortcomings of the original prototype to execute the Lockheed as a limited edition, produced by the artisan studio Basecraft, Sydney. An early and enthusiastic supporter was Philippe Starck, who in 1990 acquired an example for use in the lobby of Ian Schrager's Paramount Hotel, New York. During the same period, an example of the Lockheed, and of the accompanying Pod cabinet, was exhibited at London's Liberty & Co. department store. In 1993 the Lockheed was brought to a wider audience when featured as the centerpiece in Madonna's video for her single, 'Rain'. Two years later Vitra Design Museum included the Lockheed in their highly influential travelling exhibition of '100 Masterpieces', and in 2000 the chaise was the focus of the Carnegie Art Museum's aluminum retrospective, occupying both front and back covers of the exhibition catalogue. The innovative status of this landmark design was now assured, and swiftly the few remaining examples that had not already been secured by museums became the focus of pioneering collectors, many drawn from the fields of contemporary art, transcending the traditional boundaries that were perceived to exist within the fields of the fine and the decorative arts.



Criss Cross Patterns of Boeing B-29 Dorsal Fins, 1940s. Copyright © Boeing



Excluding the prototypes, the present example, numbered '4', was only the fourth of the Lockheeds to have been produced, being the third to have been crafted by Basecraft - the first example having been hand-built by Newson. This example, number '4', can be anchored to the specific moment - 1990 - when Newson's appeal began, swiftly, to engage with an international stage. An early supporter, Teruo Kurosaki, owner of the IDEE store in Tokyo, arranged for Newson - by now himself resident in Tokyo - to exhibit a collection of recent furniture designs, including this Lockheed, in his store in an exhibition entitled 'Fresh Produce by Marc Newson', 1990. The assembled works were imaginatively displayed - floating, suspended in air, as if the trophies of an imaginary fisherman's haul. Upon the close of the exhibition Lockheed number '4' was positioned in the window of IDEE, from where it was purchased by the present owner.

During the mid-late 1990s, and as popular appreciation for design began to broaden, certain key works, Newson's Lockheed included, were correctly reappraised by pioneers within the contemporary art market as exhibiting cultural and progressive criteria that paralleled the explorative personality of contemporary art. Another example, number '10' from the edition, was selected to be included in the pioneering Evening Sale of Contemporary Art, Christie's New York, 16 May 2000, marking the first occasion that both the fine arts and selected examples of design could be interpreted as sharing a parallel, progressive ethos. Establishing a then-record price in the process, the destiny of the appeal of the Lockheed was now secured. The instinct of specialist expertise, gallerists, critics and curators was clear - the Lockheed was a work that was uniquely and consistently able to transcend traditional boundaries, to establish universal appeal irrespective of notions of categorization.

That the Lockheed should have been swiftly embraced by such positive cultural and academic acclaim, and integrated into curatorial spheres at the highest level, underlines the visionary aesthetic and meticulous craft of the chaise. Reflected against the monochromatic linear geometry of corporate 1980s design, and the contemporary computer-assisted design that the form helped to inaugurate, the Lockheed persists as a solitary premonitory example of crafted organic design, a shimmering bolide form that invokes the sensual biomorphism of Moore, Archipenko and

Noguchi, fastened to the Pop aesthetics of Rosenquist and Johns, whilst slyly acknowledging the elegant fantasy-Modernism of Ken Adam. Now reviewed some thirty years after the exhibition of the 1985 prototype, the iconic Lockheed Lounge can be confirmed as having inaugurated a new aesthetic language for the twenty-first century, and Newson as a universal creator whose sensitivity, diversity and sense of innovation remains unparalleled.

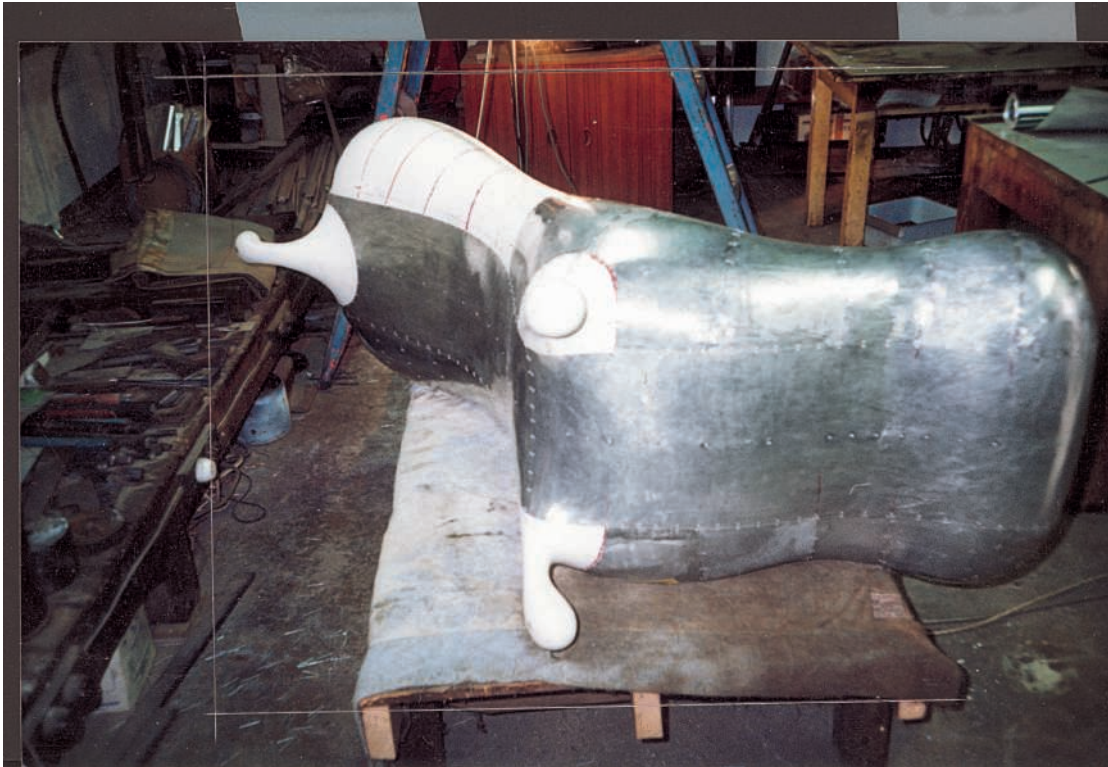
The initial prototype version of LC-1 is in the collection of The Art Gallery of South Australia, Adelaide, Australia. Additional examples are in the National Gallery of Victoria, Melbourne, Australia, Powerhouse Museum, Sydney, Australia, Vitra Design Museum, Weil-am-Rhein, Germany and Carnegie Museum of Art, Pittsburg, Pennsylvania.





Marc Newson circa 1988

© Marc Newson Ltd. 2015



Marc Newson circa 1988

© Marc Newson Ltd. 2015



Fresh Produce by Marc Newson, Tokyo, Japan, 1990

© Marc Newson Ltd. 2015



McNamara surfing Tahiti's Teahupo'o with the Nickel Surfboard. Circa 2006 ©Marc Newson Ltd 2015

PROPERTY OF A CALIFORNIA COLLECTOR

22

MARC NEWSON (B. 1963)

A 'NICKEL' SURFBOARD, DESIGNED 2006

number seven from an edition of 22.

nickel, polyurethane
70.9 in. (180 cm.) high,
16 in. (41 cm) wide,
7.9 in. (20 cm) deep

signed, titled and dated *Marc Newson Nickel Surfboard 7/22*

\$80,000-120,000

PROVENANCE:

Gagosian Gallery, New York.

cf. L. Neri, *Marc Newson*, exhibition catalogue, Gagosian Gallery, New York, pp. 60, 75, n.p.

The present lot will be included as 'MN - 14LLB - 1988' in the forthcoming catalogue raisonné of limited editions by Marc Newson being prepared by Didier Krzentowski of Galerie kreoo.

Newson's surfboard was produced for his first show at Gagosian gallery in New York in 2007. Fascinated by the highly skilled craft of surfboard design done almost entirely by hand, Newson was looking for a new kind of heavy and sturdy board which could resist the force of powerful waves that are almost impossible to catch with normal fiberglass boards.

Using the latest aeronautical technique of electroforming, he created a surfboard with the help of master surfboard shaper Dick Brewer out of ten kilograms of nickel. Newson was able to work around the constraints of conventional metal manufacturing that is inherently resistant to the basic shape and form of a board. The shell of the board is the same material used for the leading edge of helicopter blades resulting in a board that is literally a knife in the water, according to Newson. The first board was successfully used by pro surfer Garrett McNamara, famous for breaking the world record for the largest wave ever surfed.



23

CHRISTIAN DANINOS (1944-1992)

A PROTOTYPE 'BULLE' CHAIR, 1968

plexiglass, brushed steel, upholstery

52 in. (132 cm.) high,

44 $\frac{1}{4}$ in. (114 cm.) wide,

28 $\frac{3}{4}$ in. (72 cm.) deep

\$25,000-35,000

PROVENANCE:

Collection of the artist;

Thence by descent;

Private collection, France;

Christie's, Paris, 1 December 2005, lot 241.

cf. Y. Bruhammer, M.-L. Perrin, *Le Mobilier Français 1960-1998*,
Paris, 1998, p. 116 for another chair of this model.



A frequent collaborator with the modernist architect Edward Durrell Stone, in 1975 Harry Bertoia placed an arrangement of eleven tonal or sonambient sculptures in front of Stone's sleek Carrara marble clad skyscraper, the Standard Oil Building, located in Chicago on Lake Michigan. Bertoia's commission added ever-changing movement, form and sound to the building's plaza, with rectangular units of beryllium copper rods, arranged within reflecting pools, surrounded by trees and flags; they swayed in the wind, nudging and bumping each other creating radiant chime-like tones as one rod would strike another. Truly interactive, the tintinnabulations and swaying cadence of the rods (and their reflection in the rippling pool) changed constantly with wind, sun, heat, cold and humidity. Bertoia explained, "I am simply presenting various sounding units to the wind."

Bertoia's sculptures inevitably suggest nature - in the urban plaza, reeds growing from the water, grass in the wind, a row of trees, a wheat field - and their sounds, amid the hustle and bustle of busy Chicago streets, perhaps wind among trees, the crunch of ice covered snow or likely something highly personal. There is a delight in these deceptively simple forms which mysteriously sing, croon or even clatter on a blustery day, to themselves, to each other, to us, with an energy of their own.

Bertoia first gained recognition for the wire frame chair he designed for Florence Knoll in 1952. It was the great success of this piece that allowed him to subsequently fully dedicate himself to his art and he quickly gained recognition for his sculpture, both the smaller works as well as his monumental installations. The Standard Oil work was one of more than fifty large scale public sculptures Bertoia created, often in collaboration with the finest architects of his day, among them I.M. Pei, Gordon Bunshaft, and Eero Saarinen (a friend and colleague from Cranbrook Academy of Art). In each case, deeply sensitive to settings, Bertoia's work transformed their surroundings, altering and enhancing the public's experience of place.

Bertoia coined the word "sonambient"; a combination of sound and ambient to describe his sound sculptures of the 1960s and 70s. He first became interested in sound sculptures when he was working with metal rods and, bending one it broke and struck another producing a sound with a lasting, reverberating tone. With that inspiration, Bertoia began varying his rods' length, quantity and mass (at times adding caps of different sizes and shapes) creating sound that resonated along with the forms and movements of his limber shafts, an experimental process that continued until his death in 1978.

In 1994, the plaza of the Standard Oil Building (by that time, the Amoco Building) was altered; the number of Bertoia's sonambients was reduced to six and the single reflecting pool reconfigured into two separate ones with three sculptures in each. The present piece is one of the five sculptures removed at that time and consists of 106 rods.



The plaza of the Standard Oil Building, Chicago, 1970s. Photographer unknown.



24

HARRY BERTOIA (1915-1978)

UNTITLED (MONUMENTAL SONAMBIENT)
FROM THE STANDARD OIL COMMISSION, 1975

beryllium copper and naval brass
108¼ in. (275 cm.) high,
107 in. (272 cm.) wide,
16 in. (40.6 cm.) deep

\$200,000-300,000

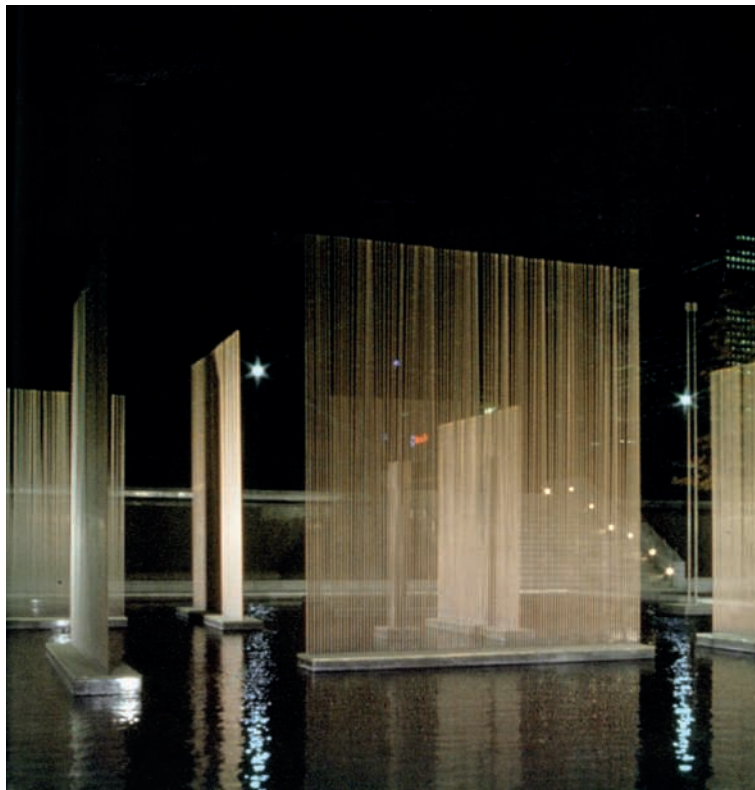
PROVENANCE:

Standard Oil, Chicago;
Wright, Chicago, 6 June 2013, lot 100.

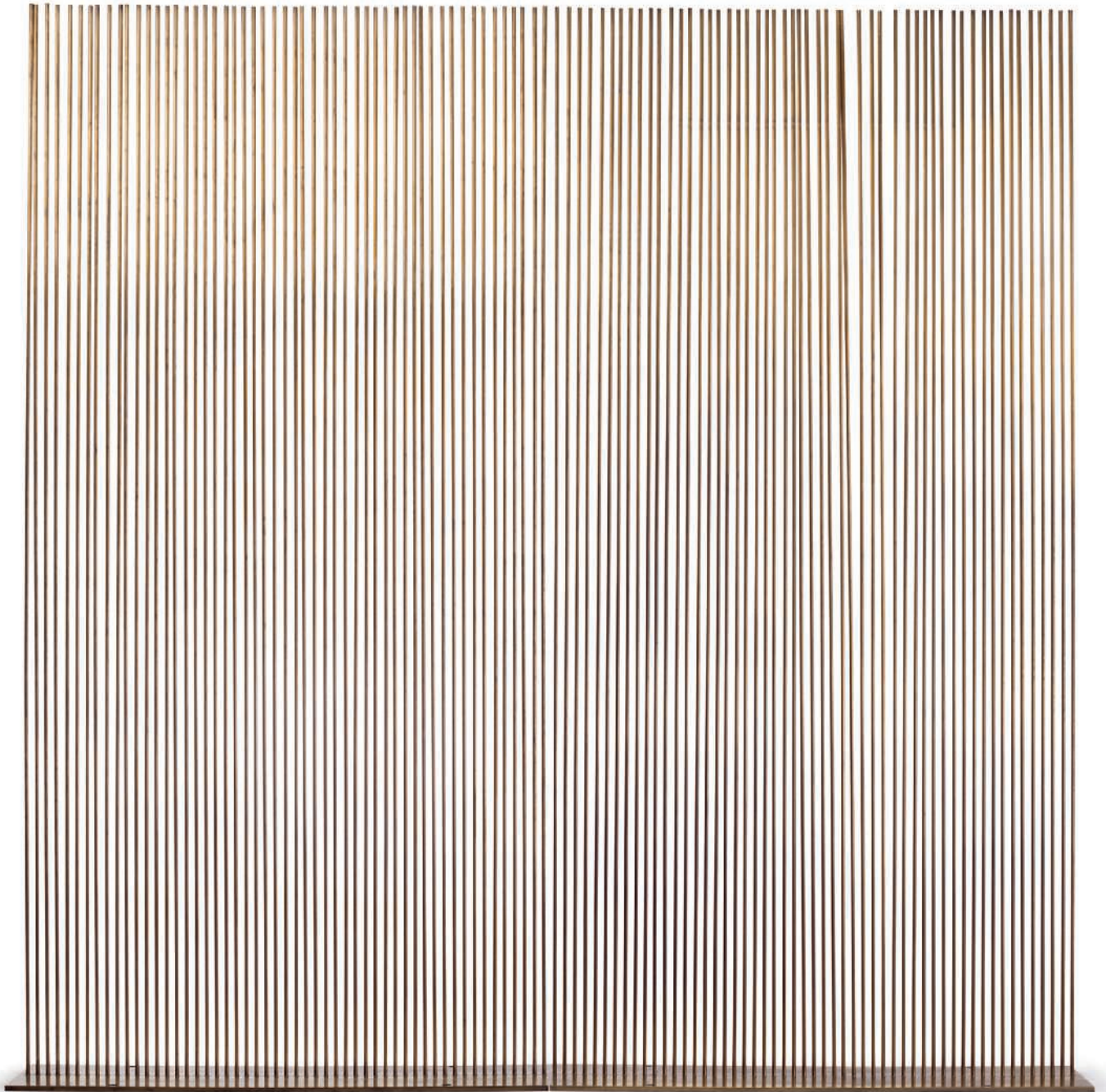
LITERATURE:

N. Schiffer and V. Bertioia, *The World of Bertioia*, Atglen, Pennsylvania, 2003,
p. 187 for images of the commission for Standard Oil in Chicago.

This lot is sold with letter of authenticity from Bertioia Studio.



A view of the reflecting pool and sonambients at night. Photographer unknown.



Inspired by the Winged Victory of Samothrace (circa 190 BC), the vigorous shapes of Wendell Castle's masterfully carved 'Victory' desk conjure arched wings atop the forward thrusting chest and creased, billowing fabric of the Hellenistic masterpiece, dynamically changing as you move around it. The desk's asymmetrical pedestal base, more elaborate on one side, perhaps recalls the fabric flapping in the wind to Victory's right as well as the fact that, designed to be situated in a nook with one side obscured, she herself is carved with more detail on one side. The pedestal base was a form Castle often returned to, and here that dominant element morphs organically into the tabletop, or wings, without any disruption or fragmenting of parts.

Considered the father of the American Studio movement, Castle has inspired generations of designers through his work and teaching, based in upstate New York. Castle was born in Emporia, Kansas in 1932 and received a B.F.A. from the University of Kansas in Industrial Design in 1958 before graduating in 1961 with an M.F.A. in sculpture. After briefly working as a sculptor Castle began to devote himself exclusively to furniture. He saw sculpture and furniture as two sides of the same coin; his furniture stresses its three-dimensional form so creatively that it is, in essence, sculpture.

The 'Victory' desk and chair were the last of the initial set of stack-laminate pieces that Castle began making in 1963 through the 1970s. Recalling a how-to article he had read as a child on sawing, gluing and sanding blocks of wood to create decoy ducks, Castle was inspired to adapt the method on a larger scale. Once liberated from the dimensional constraints imposed when working with wood from trunks or from unpredictable cracking and splitting, his craft could now reflect his wandering, expansive and wildly imaginative concepts for sculptural furniture. Gluing together planks (using regular absorbent white glue as opposed to epoxy in order to avoid visible seams) in the rough outline of his desired form, Castle would then work his block like a sculptor, honing it down first with a chain saw, then a power chisel, followed by increasingly fine tools, until the piece was ultimately intensely sanded, and his soft, organic forms would emerge. Through this rigorous, innovative handcrafted technique, he created exquisite voluminous sculptural objects that blurred the line between art and craft.

With the 'Victory' desk, Castle arguably created one of the boldest and most expressive pieces of his groundbreaking stack-laminated group. The repeated curvilinear forms create a sense of movement that defies the inherent rigid structure of wood. The seamless, smooth flowing curves are further enhanced by the uniform color which he achieved through sourcing all the laminated planks from the same tree.

Recently, Castle returned to his pivotal stack-lamination method. This time, however, he reinterpreting it by combining his handcraftsmanship with digital technologies, including 3D scanning, 3D modeling, and computer-controlled milling, to made a new series, examples of which are currently on view at the Museum of Arts and Design in New York in the exhibition, *Wendell Castle Remastered* (20 October 2015 - 28 February 2016).



PROPERTY FROM THE COLLECTION OF NORTON N. AND LAINE R. KATZ

25

WENDELL CASTLE (B. 1932)

'VICTORY' DESK AND CHAIR, 1980

walnut, walnut plywood
28¼ in. (71.7 cm) high,
69 in. (175.2 cm) wide,
3½ in. (80 cm) deep

desk and chair incised *W. Castle 80*

(2)

\$120,000-180,000

PROVENANCE:

Fendrick Gallery, Washington, DC.

EXHIBITED:

Washington, DC, Fendrick Gallery, *Furniture as Art II*, November, 1980;
Brockport, New York, Tower Fine Arts Gallery, The College at Brockport - State
University of Brockport, *Faculty Show*, November - December 1981;
New York, Steelcase Inc, *Evolution of the Workspace*, July - November 1983;
Detroit, Detroit Institute of Arts; Wilmington, Delaware Art Museum; Richmond,
Virginia Museum of Fine Arts; Rochester, Memorial Art Gallery at University
of Rochester; New York, American Craft Museum, *Furniture by Wendell Castle*,
December 1989 - April 1991.

LITERATURE:

D. H. Hanks, *The Evolution of the Workspace*, exhibition catalogue, Steelcase,
New York, 1983, pp. 16-17.
D. Taragin, E.S. Cooke, Jr., J. Giovannini, *Furniture by Wendell Castle*, exhibition
catalogue, Detroit Institute of Arts, New York, 1989, pp. 46-47, pl. 16, no. 20;
A. C. Danto, P. T. Joseph and E. T. Cobb, *Angel Chairs: New Works by Wendell Castle*,
exhibition catalogue, New York, Peter Joseph Gallery, 1991, pp. 35-36 for information
on the desk and chair and p. 37 for a drawing of the desk;
T. Merrill and J. V. Iovine, *Modern Americana: Studio Furniture from High Craft to High
Glam*, New York, 2008, p. 42;
E. Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné*, New York, 2014, p. 197.





CLAUDE LALANNE (B. 1924)

A 'HOSTA' CHAIR, DESIGNED 1972

number four from the edition of eight plus two artist's proofs, gilt-bronze, galvanized copper
34½ in. (87.7 cm) high

stamped CL LALANNE 4/8A

\$80,000-120,000

PROVENANCE:

Gerald Peters Gallery, Santa Fe.

cf. Exhibition catalogue, *Lalanne*, Paul Kasmin Gallery, New York, 2006, p. 71 for another chair of this model;
D. Abadie, *Lalanne(s)*, Paris, 2008, p. 231 for a photograph of Claude Lalanne's studio showing another chair of this model, p. 269 for another chair of this model;
Exhibition catalogue, *Les Lalannes*, Musée des Arts Décoratifs, Paris, 2010, p. 114 for another chair of this model shown in the Musée des Arts Décoratifs exhibition, p. 118 for another chair of this model.





Claude Lalanne, circa 1995.

27

CLAUDE LALANNE (B. 1924)

A 'TRONE DE PAULINE' CHAIR, DESIGNED 1990

number five from the edition of eight plus two artist's proofs, gilt-bronze
79 in. (200.6 cm.) high,
40¾ in. (103.5 cm.) wide,
32 in. (81.3 cm.) deep

stamped CL LALANNE 5/8 2000

\$120,000-180,000

PROVENANCE:

Gerald Peters Gallery, Santa Fe.

cf. Exhibition catalogue, *Les Lalannes*, Paul Kasmin Gallery, New York, 2006, pp. 44-45 for another chair of this model; D. Adabie, *Lalanne(s)*, Paris, 2008, p. 273 for another chair of this model, p. 334 for a period photograph of Claude Lalanne with a chair of this design;

Exhibition catalogue, *Les Lalannes*, Musée des Arts Décoratifs, Paris, 2010, p. 106 for another chair of this model shown in the exhibition at the Musée des Arts Décoratifs, Paris.



28

CLAUDE LALANNE (B. 1924)

A 'LES GRANDES BERCES' BENCH, DESIGNED 2000

number four from the edition of eight plus two artist's proofs, gilt-bronze
70½ in. (179 cm.) high, 70 in. (177.8 cm.) wide, 26½ in. (67.4 cm.) deep

stamped *CL LALANNE 4/8A 2001*

\$250,000-350,000

PROVENANCE:

Gerald Peters Gallery, Santa Fe.

cf. D. Abadie, *Lalanne(s)*, Paris, 2008, p. 342 for an in situ photograph of another bench of this model exhibited at Gerald Peter's Gallery, Santa Fe, 2000.



INDEX

B

Bertoia, H., 24
Bianconi, F., 10
Brandt, E., 1, 2
Breuer, M., 13
Bugatti, R., 4

C

Castle, W., 25
Chareau, P., 5

D

Daninos, C., 23

J

Jacobsen, A., 19
Jeanneret, P., 16
Juhl, F., 20

L

Lalanne, C., 26, 27, 28
Linossier, C., 3

M

Martens, D., 11
Mollino, C., 7
Muthesius, E., 6

N

Newson, M., 21, 22

P

Perriand, C., 15
Poli, F., 8
Ponti, G., 9
Prouvé, J., 14

R

Rietveld, G., 12
Royère, J., 17

W

Wegner, H., 18



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, origin, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the

amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us

by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
 - For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately

- on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental

boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use

or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on

the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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.

•

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 Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

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 AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: 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.

◦ 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. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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.

Other Arrangements

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.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

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.

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 **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

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 seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

EXPLANATION OF CATALOGUING PRACTICE

FOR 20TH CENTURY DECORATIVE ARTS

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in the catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

1. When a piece is, in our unqualified opinion, by a certain artist or produced by his workshop or factory, the name appears above the description of the lot, this is indicated as follows:
e.g. EMILE GALLE

2. When a piece is, in Christie's qualified opinion, probably a work by the artist in whole or in part, this is indicated as follows:
e.g. ATTRIBUTED TO EMILE GALLE

3. When a piece is, in Christie's qualified opinion, a work of the period of the artist and closely related to his style, this is indicated as follows:
e.g. IN THE STYLE OF EMILE GALLE

4. When a piece is, in Christie's qualified opinion, a work executed in the artist's style but of a later date, this is indicated as follows:
e.g. IN THE MANNER OF EMILE GALLE

5. When a piece is, in Christie's qualified opinion, a copy (of any date) of a work of the artist, this is indicated as follows:
e.g. AFTER EMILE GALLE

WORLDWIDE SALEROOMS AND AMERICAN OFFICES

ARGENTINA

BUENOS AIRES

Tel: +54 11 43 93 42 22

Cristina Carlisle

BERMUDA

BERMUDA

+1 401 849 9222

Betsy Ray

BRAZIL

RIO DE JANEIRO

+5521 2225 6553

Candida Sodre

SÃO PAULO

+55 11 3061 2576

Nathalie Lenci

CANADA

TORONTO

+1 416 960 2063

Brett Sherlock

CHILE

SANTIAGO

+56 2 2 2631642

Denise Ratinoff de Lira

COLOMBIA

BOGOTA

+57 312 421 1509

Juanita Madrinan

FRANCE

• PARIS

+33 (0)1 40 76 85 85

INDIA

• MUMBAI

+91 (22) 2280 7905

Menaka Kumari-Shah

Sonal Singh

ITALY

• MILAN

+39 02 303 2831

JAPAN

TOKYO

+81 (0)3 6267 1766

Ryutaro Katayama,

Chairman

Nobu Nagara

MEXICO

MEXICO CITY

+52 55 5281 5503

Gabriela Lobo

THE NETHERLANDS

• AMSTERDAM

+31 (0)20 57 55 255

PEOPLES REPUBLIC OF CHINA

• HONG KONG

+852 2760 1766

• SHANGHAI

+86 (0)21 6355 1766

Jinjing Cai

SWITZERLAND

• GENEVA

+41 (0)22 319 17 66

Eveline de Proyart

• ZURICH

+41 (0)44 268 1010

Dirk Boll

UNITED ARAB EMIRATES

• DUBAI

+971 (0)50 551 4264

Chaden Khoury

UNITED KINGDOM

• LONDON, KING STREET

+44 (0)20 7839 9060

• LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

UNITED STATES

BOSTON

+1 617 536 6000

Elizabeth M. Chapin

CHICAGO

+1 312 787 2765

Lisa Cavanaugh

DALLAS

+1 214 599 0735

Capera Ryan

HOUSTON

+1 713 802 0191

Jessica Phifer

LOS ANGELES

+1 310 385 2600

Rita Boyle

MIAMI

+1 305 445 1487

Jessica Katz

NEWPORT

+1 401 849 9222

Betsy D. Ray

• NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 833 6952

Maura Smith

PHILADELPHIA

+1 610 520 1590

Christie Lebano

SAN FRANCISCO

+1 415 982 0982

Ellanor Notides

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Storage (per lot /day, beginning Day 36)	\$12.00
<p>Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com</p>	

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
nycollections@christies.com
 Main Entrance at 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386
NY: +1 212 484 4898

AMERICAN DECORATIVE ARTS

NY: +1 212 636 2230

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN ART

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

NY: +1 212 636 2245

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

NY: +1 212 636 2665

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682

NY: +1 212 636 2120

SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278

SK: +44 (0)20 7752 3293

NY: +1 212 636 2120

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

NY: +1 212 636 2217

CERAMICS AND GLASS

NY: +1 212 636 2215

CHINESE PAINTINGS

NY: +1 212 636 2195

CHINESE WORKS OF ART

NY: +1 212 636 2180

CLOCKS

KS: +44 (0)20 7389 2357

CORKSCREWS

SK: +44 (0)20 7752 3263

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

ENTERTAINMENT MEMORABILIA

SK: +44 (0)20 7752 3281

FOLK ART

NY: +1 212 636 2230

FURNITURE

NY: +1 212 636 2200

HOUSE SALES

SK: +44 (0)20 7752 3260

ICONS

SK: +44 (0)20 7752 3261

IMPRESSIONIST AND MODERN ART

NY: +1 212 636 2050

INDIAN AND SOUTHEAST ASIAN ART

NY: +1 212 636 2190

INDIAN CONTEMPORARY ART

NY: +1 212 636 2190

KS: +44 (0)20 7389 2700

INTERIORS

NY: +1 212 636 2032

SK: +44 (0)20 7389 2236

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2370

SK: +44 (0)20 7752 3239

JAPANESE ART

NY: +1 212 636 2160

KS: +44 (0)20 7389 2595

JEWELLERY

NY: +1 212 636 2300

KOREAN ART

NY: +1 212 636 2165

LATIN AMERICAN ART

NY: +1 212 636 2150

MINIATURES

NY: +1 212 636 2250

MODERN DESIGN

SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

NY: +1 212 636 2000

NINETEENTH CENTURY FURNITURE AND SCULPTURE

NY: +1 212 707 5910

OBJECTS OF VERTU

NY: +1 212 636 2250

OLD MASTER DRAWINGS

NY: +1 212 636 2120

OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART

NY: +1 212 636 2120

PHOTOGRAPHS

NY: +1 212 636 2330

PICTURE FRAMES

SK: +44 (0)20 7389 2763

POST WAR AND CONTEMPORARY ART

NY: +1 212 636 2100

POSTERS

SK: +44 (0)20 7752 3208

PRINTS

NY: +1 212 636 2290

RUSSIAN WORKS OF ART

NY: +1 212 636 2260

SCIENTIFIC INSTRUMENTS

SK: +44 (0)20 7752 3286

SCULPTURE

KS: +44 (0)20 7389 2331

SK: +44 (0)20 7389 2794

SILVER

NY: +1 212 636 2250

TOPOGRAPHICAL PICTURES

KS: +44 (0)20 7389 2040

SK: +44 (0)20 7752 3291

TWENTIETH CENTURY DECORATIVE ART AND DESIGN

NY: +1 212 636 2240

VICTORIAN PICTURES

KS: +44 (0)20 7389 2468

SK: +44 (0)20 7752 3257

WATCHES

NY: +1 212 636 2320

WINE

NY: +1 212 636 2270

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485

Fax: +1 212 636 4930

www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901

Fax: +1 212 636 4929

Email: celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400

Fax: +1 212 636 2370

Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620

Fax: +1 212 636 4931

Email: awhiting@christies.com

PRIVATE SALES

US: +1 212 636 2557

Fax: +1 212 636 2035

Email: vpfeiffer@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: christieseducation@christies.edu

Hong Kong

Tel: +852 2978 6747

Fax: +852 2525 3856

Email: hkcourse@christies.com

London

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email: education@christies.com

Paris

Tel: +33 (0)1 42 25 10 90

Fax: +33 (0)1 42 25 10 91

Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email:

info@christiesrealstate.com

London

Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email:

info@christiesrealstate.com

Hong Kong

Tel: +852 2978 6788

Fax: +852 2845 2646

Email:

info@christiesrealstate.com

CHRISTIE'S FINE ART STORAGE SERVICES

London

+44 (0)20 7622 0609

london@cfass.com

New York

+1 212 974 4579

newyork@cfass.com

Singapore

Tel: +65 6543 5252

Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*

PROPERTY OF A BELGIAN COLLECTOR

HENDRICK FRANS VAN LINT, LO STUDIO (ANTWERP 1684-1763 ROME)

The Forum Romanum with the church of Santa Maria Liberatrice, the columns of the Temple of Castor and Pollux, and figures with horses and cattle
signed and dated 'HF · van lint · Ft Ro / 1726' ('HF' linked, lower right) · oil on copper · 14¼ x 18 in. (35.8 x 45.7 cm.)
£50,000–80,000



Old Master & British Pictures Day Sale

London, King Street • 9 December 2015

CHRISTIE'S

Viewing

4–8 December
8 King Street
London SW1Y 6QT

Enquiries

Freddie de Rougemont
fderougemont@christies.com
+44 (0) 20 7389 2415

christies.com



Lalique

London, South Kensington • 9 February 2016

Viewing

6–9 February
85 Old Brompton Road
London SW7 3LD

Contact

Joy McCall
jmccall@christies.com
+44 (0) 20 7752 3237

CHRISTIE'S

A 'BACCHANTES' VASE, NO. 997, DESIGNED 1927
wheel engraved R. LALIQUE FRANCE, engraved No. 997
opalescent glass • 9³/₄ in. (24.7 cm.)
£15,000–20,000



Design Vente du soir

Paris • 23 November 2015

Viewing

19 - 23 November
9, avenue Matignon
Paris 8^e

Contact

Pauline De Smedt
pdesmedt@christies.com
tel +33 (0)1 40 76 83 54

CHRISTIE'S

ALEXANDRE NOLL (1890–1970)

Cabinet, unique piece, *circa* 1960
carved bilinga
€400 000 - 600 000



ANDY WARHOL (1928-1987)

Space Fruit: Pears (F & S. II.203)

screenprint in colors on paper, a trial proof, presumably unique in this composition
30 x 40 in. (76.2 x 101.6 cm.) • Executed in 1978.



© 2015 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC. / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.

Warhol Wonderland

Online Only • 30 November–11 December 2015

CHRISTIE'S

Contact

Amelia Manderscheid
amanderscheid@christies.com
+1 212 636 2100

christies.com/warhol

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

DESIGN



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
	Design					
L53	Design	King Street	2	38	61	57
N53	Design	New York	4	95	152	144
P53	Design	Paris	2	38	61	57
K126	Lalique Glass	South Kensington	2	27	44	40

CHRISTIE'S

WWW.CHRISTIES.COM/SHOP

Photographs, Posters and Prints · Impressionist and Modern Art
 Jewellery, Watches and Wine · Antiquities and Tribal Art
 Asian and Islamic Art · Russian Art
 Furniture, Decorative Arts and Collectables · American Art and Furniture
 Books, Travel and Science · Design, Costume and Memorabilia
 Post-War and Contemporary Art
 Old Master Paintings and 19th Century Paintings

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Global Chief Operating Officer
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Global Chief Operating Officer

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Brook Hazelton, President

CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus
Cyanne Chutkow, Deputy Chairman
Derek Gillman, Chairman
Brett Gorvy, Chairman
Loïc Gouzer, Deputy Chairman
Ben Hall, Deputy Chairman
Nicholas Hall, Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Laura Paulson, Deputy Chairman
Paul Provost, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Jeanne Sloane, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman
Xin Li, Deputy Chairman, Asia

SENIOR VICE PRESIDENTS

Tunde Adenuga, John Auerbach, Martha Baer,
Vivian Bakmas-Pfeiffer, Heather Barnhart,
Michael Bass, Wendy Battleson,
Elizabeth Beaman, G. Max Bernheimer,
Rita Boyle, Bonnie Brennan, Thomas Burstein,
Sarah Cashin, Lisa Cavanaugh,
Elizabeth M. Chapin, Kenneth Citron,
Sandra Cobden, Chris Coover, Deborah Coy,
Francois de Poortere, Carrie Dillon,
Monica Dugot, Cathy Elkies, Sheri Farber,
Lydia Fenet, Jennifer Glaisek Ferguson,
Melissa Gagen, Virgilio Garza,
Keren Gottesman, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Darius Himes, Lori Hotz,
Koji Inoue, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Karen Karp, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
Peter Kloman, Susan Kloman, Jonathan Laib,
Brooke Lampley, Julie Leonhardt Latorre,
Thomas Lecky, Daphne Lingon, Richard Lloyd,
Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Alexis McCarthy,
Andrew McVinish, Adrien Meyer,
Michelle Meyer cord, Richard Nelson,
Shira Nichaman, Ellanor Notides,
Tash Perrin, Jason Pollack, Denise Ratinoff,
John Reardon, Margot Rosenberg, Sonya Roth,
Caperia Ryan, Caroline Sayan, Andrew Seltzer,
Xan Serafin, Brett Sherlock, Muys Snijders,

Will Strafford, Toby Usnik, Sarah Vandeweerd,
Carina Villinger, Francis Wahlgren, Cara Walsh,
Amy Wexler, Allison Whiting, Marissa Wilcox,
Jody Wilkie, Tom Woolston, Steven Wrightson,
Katsura Yamaguchi, Jennifer Zatorski

VICE PRESIDENTS

Vlad Ashurov, Kelly Ayers, Diane Baldwin,
Brett Banckek, Adrian Bijanada,
Eileen Brankovic, Valerie Bulova,
Cristina Carlisle, John Caruso, Angelina Chen,
Karen Christian, Pauline Cintrat, Moira Cowan
Anne Dayton GINETTE Dean, Cathy Delany,
Elise de la Selle, Anna Diehl, Yasaman Djunic,
Edouard du Breuil, Alexandra Duch,
Lorena Duran, Ian Ehling, Ross Elgie,
Jessica Fertig, John Foster, Lauren Frank,
Sara Friedlander, Vanessa Fusco, Sayuri Ganepola,
Joshua Glazer, Margaret Gristina,
Izabela Grocholski, Helena Grubescic,
Elizabeth Hammer-Munemura,
Minna Hanninen, William Haydock,
Shannon Henry, Margaret Hoag, Per Holmberg,
Andrew Holter, Jennifer Hong, Val Hoyt,
Anne Igelbrink, Sandhya Jain Patel,
Leanne Jagtiani, Mariana Joseph,
Jessica Katz, Sumako Kawai, Alexis Klein,
David Kleiweg de Zwaan, Christina Landaw,
Richard LaSalle, Lisa Layfer, Christine Layng,
Andrew Lee, Nathalie Lenci, Mary Libby,
Molly Morse Limmer, Ryan Ludgate,
Ann Lydecker, Laurie Lasdon Marshall,
Erin McAndrew, Adam McCoy,
Capucine Milliot, Mark Moehrke,
Caroline Moustakis, Laura Nagle,
Marysol Nieves, Rachel Orkin-Ramey,
Allison Roberts, Joanna Ostrem,
Elisabeth Poole Parker, Carolyn Pastel,
Sam Pedder-Smith, Joseph Picone,
Jennifer Pitman, Saara Pritchard, Kimberly Ray,
Greg Reid, Casey Rogers, Thomas Root,
William Russell, Arianna Savage, Stacey Sayer,
Sari Sharaby-Swartz, Brian Shaw,
Candida Sodre, Maura Smith, Sasha Smith,
Gemma Sudlow, Bliss Summers, Scott Torrence,
Arianna Tosto, Terence Vetter, Hartley Waltman,
Michal Ward, Nicholas Wilson, Eric Wind,
Alan Wintermute, Jennifer Wright,
Kristen Yraola, Timothy Yule, Jennifer Yum,
Laryssa Zalisko, Steven J. Zick

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Lauren Anderson, Danielle Austin,
Yana Balan, Kelly Barros, Bernadine Boisson,
Anne Bracegirdle, Diana Bramham, Julie Brener,
Elisa Catenazzi, Ana Maria Celis, Patrick Conte,
Leiko Coyle, Whitney Cunningham,
Alison Curry, Anne Dayton, Caitlin Donovan,
Kristen de Bruyn, Elise de la Selle, Ashish Desai,
Julie Drennan, Emily Fisher, Heather Fowler,
Sara Fox, Juarez Francis, Douglas Goldberg,
Julia Gray, Michael Gumener, Megan Guzman,
Rachel Hagopian, Natalie Hamrick,
Adeline Han, Anna Handy, Anne Hargrave,
Andrew Huber, Sima Jalili Caroline Kelly,
Sung Hee Kim, Kirill Kluev, Kristin Kolich,
Samantha Koslow, Paula Kowalczyk,
Emma Kromman, Blake Kurisu, David Lieu,
Charlie Lindeberg, Alexander Locke,
Marc Maibrunn, Amelia Manderscheid,
Patrick McGrath, Hadley Miller,
Danielle Mosse, Takaaki Murakami, Libia Nahas,
Tom Orf, Ayub Patel, Yi Peng, Jessica Phifer,
Carleigh Quenteth, Prakash Ramdas,
Jeremy Rhodes, Lesley-Ann Roberts,
Kristina Ryan, Emily Sarokin, Morris Scardigno,
Ryan Schmidt, Morgan Schoonhoven,
Nicole Shapiro, Edvina Stitt, Bo Tan,
Peter Terela, Lillian Vasquez, Mike Wang,
Drew Watson, Simon Wills, Emma Winder,
Gretchen Yagielski, Kevin Yang,
Cara Zimmerman

CHRISTIE'S AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Stephen S. Lash, Vice Chairman
Herb Allen, Elizabeth Ballantine,
Charlie Blaquier, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat, Guido Goldman,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhart, Archbold D. van Beuren,
Casey Wasserman

INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,
Alexandra Burroughs, Nathalie Gerschel Kaplan,
Konrad Keese, Lydia Kimball, Mary Libby,
Juanita Madrinan, Brenda Norris, Kelly Perry,
Betsy Ray, Nancy Rome, Ashley Schiff

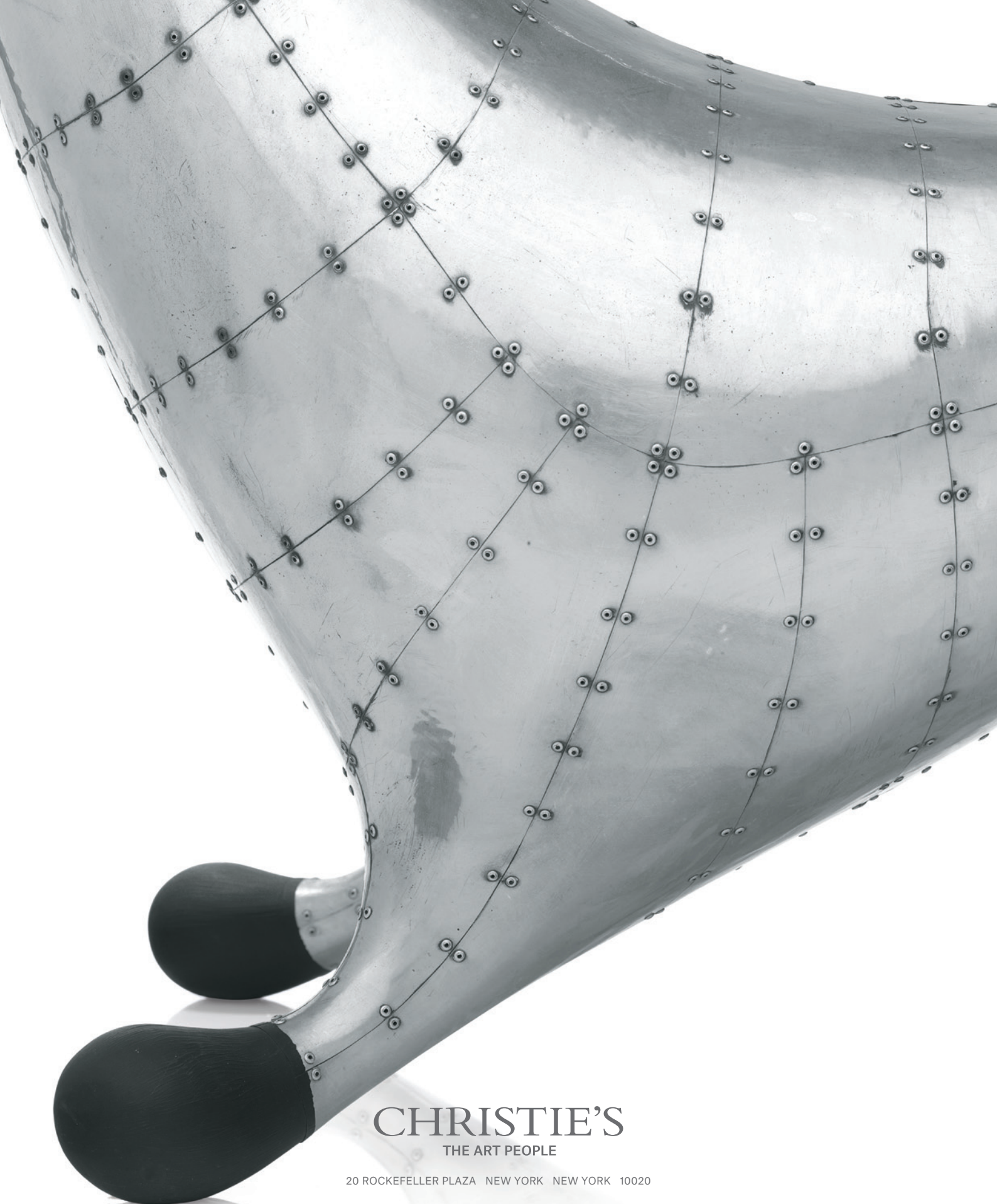


© Christie, Manson & Woods Ltd. (2015)
Catalogue photo credits: Kristen Brochmann,
Reid Baker, and Matthew Marston









CHRISTIE'S
THE ART PEOPLE

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020