



**LIBERATION
THROUGH EXPRESSION**

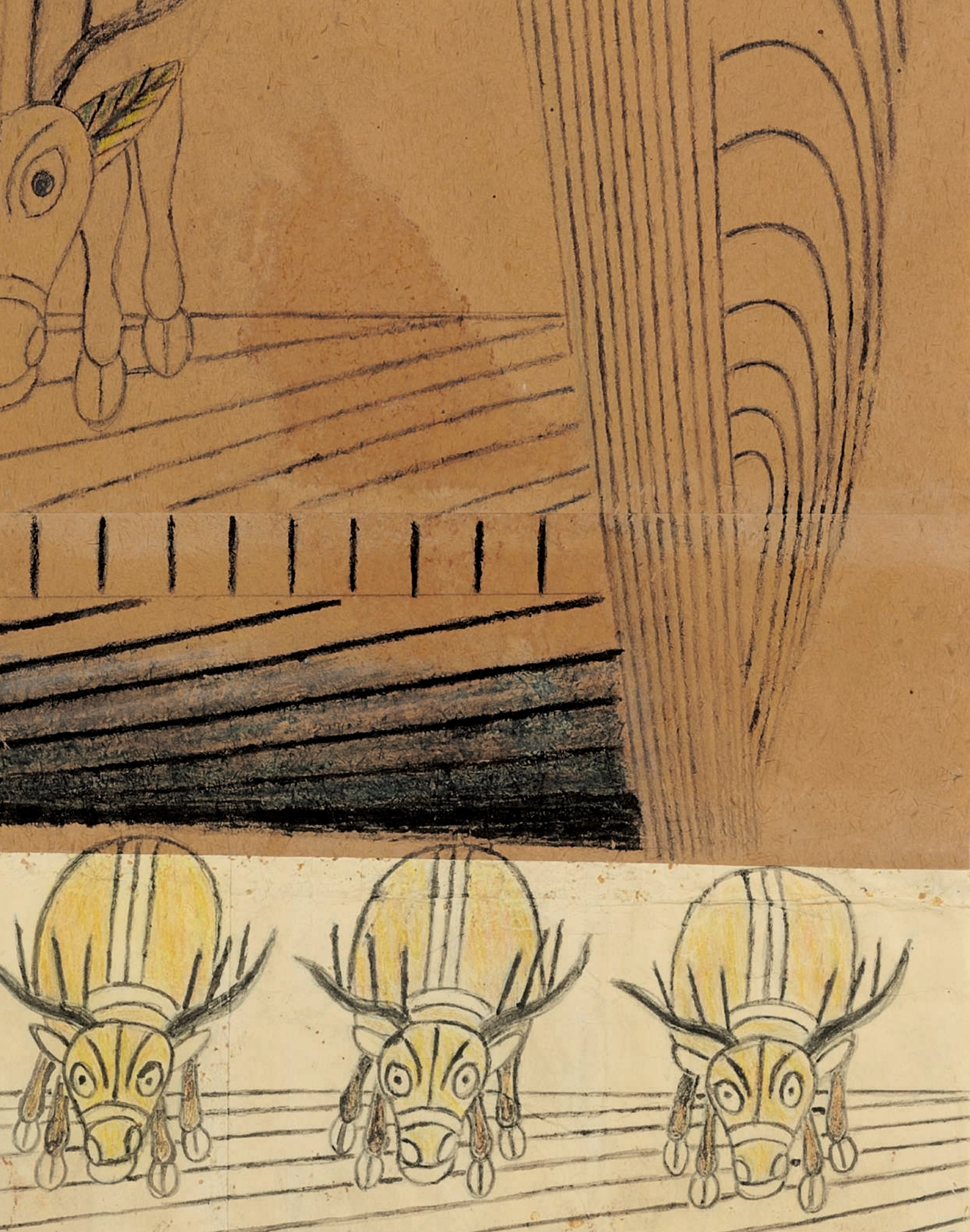
OUTSIDER AND VERNACULAR ART

New York

22 January 2016

CHRISTIE'S





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LIBERATION THROUGH EXPRESSION: OUTSIDER AND VERNACULAR ART

Friday 22 January 2016

PROPERTIES FROM

The Marvill Collection
The Collection of
Susan and Stephen Pitkin
The Estate of Jean Pardee
The Collection of
Selig and Angela Sacks

AUCTION

Friday 22 January 2016
at 10.00 am (Lots 1-50)

20 Rockefeller Plaza
New York, NY 10020

AUCTION CODE AND NUMBER

In sending absentee bids or
making enquiries, this sale should
be referred to as **BOXER-13084**

AUCTIONEERS

John Hays (# 0822982)
Andrew Holter (# 1374229)

VIEWING

Saturday	16 January	10.00 am – 5.00 pm
Sunday	17 January	1.00 pm – 5.00 pm
Monday	18 January	10.00 am – 5.00 pm
Tuesday	19 January	10.00 am – 5.00 pm
Wednesday	20 January	10.00 am – 5.00 pm
Thursday	21 January	10.00 am – 2.00 pm

CONDITIONS OF SALE

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and to Reserves

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[40]

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Front cover: Lot 5
Inside front cover: Lot 12
Inside back cover: Lot 11
Back cover: Lot 45

AUCTION INDEX

FRIDAY MORNING SESSION: 10.00 AM

SALE# 13084 LIBERATION THROUGH EXPRESSION:
OUTSIDER AND VERNACULAR ART
LOTS 1-50

IMMEDIATELY FOLLOWING AT APPROXIMATELY 10.30 AM
SALE# 11985 IMPORTANT AMERICAN FURNITURE,
FOLK ART & PRINTS
LOTS 53-133

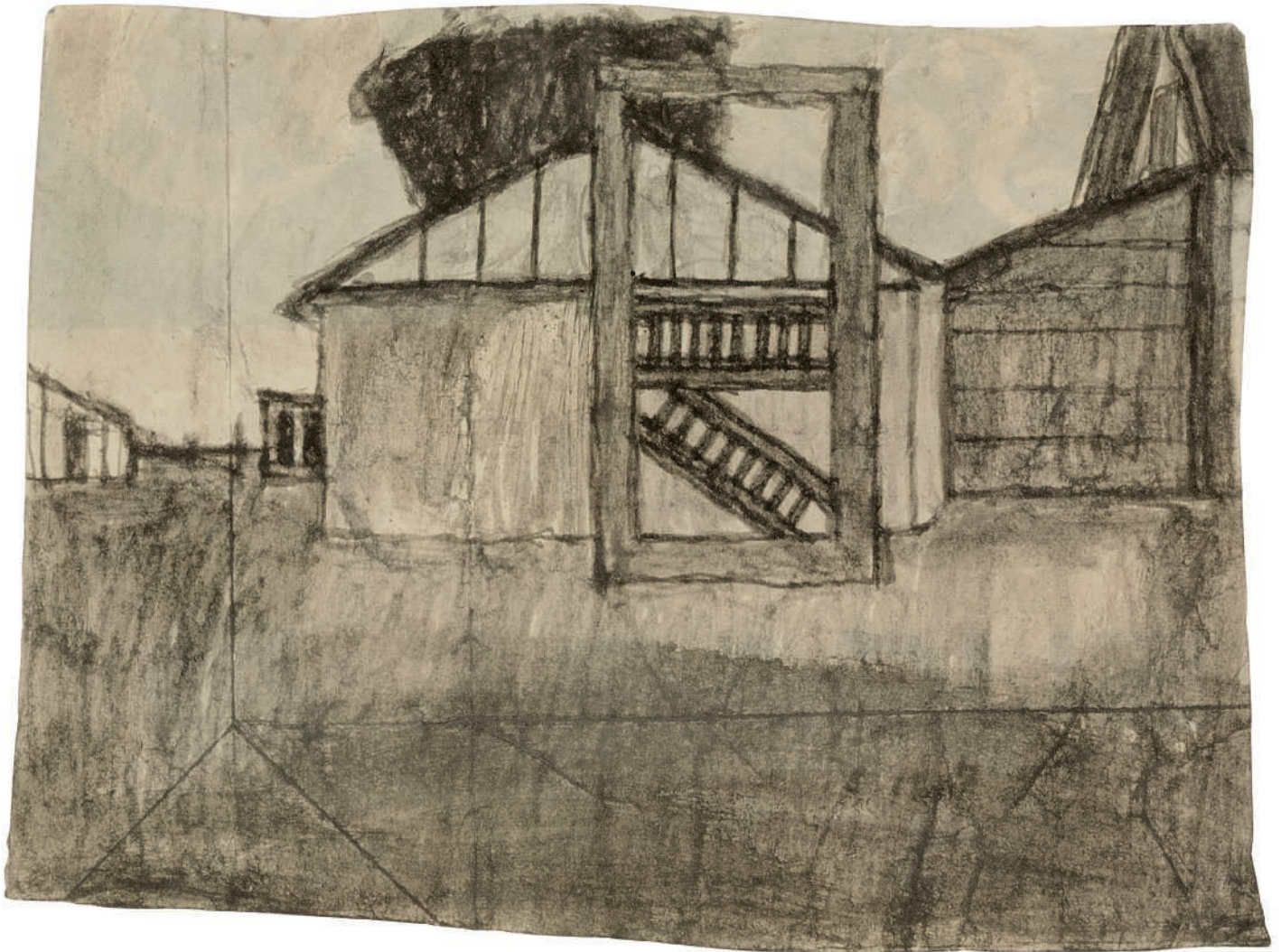
FRIDAY AFTERNOON SESSION: 2.00 PM

SALE# 12444 PHILADELPHIA SPLENDOR:
THE COLLECTION OF MR. AND MRS. MAX R. ZAITZ
LOTS 145-249

IMMEDIATELY FOLLOWING AT APPROXIMATELY 3.15 PM
SALE# 11985 IMPORTANT AMERICAN SILVER
LOTS 251-311

WHAT I EXPECT FROM ANY WORK
OF ART IS THAT IT SURPRISES ME,
THAT IT VIOLATES MY CUSTOMARY
VALUATIONS OF THINGS AND OFFERS
ME OTHER, UNEXPECTED ONES.

– Jean Dubuffet, artist and founder of
La Compagnie de l'Art Brut



PROPERTY OF A GENTLEMAN

1

JAMES CASTLE (1899-1977)

Untitled (Farmscape with freestanding door in front of shed)

soot and spit on flattened *Amalgamated Sugar Company* package
5 ¾ x 7 ½ in.

\$5,000-10,000

PROVENANCE:

J. Crist Gallery, Boise, Idaho
Gallery Paule Anglim, San Francisco, California

EXHIBITED:

Philadelphia, Philadelphia Museum of Art, *James Castle: A Retrospective*,
14 October 2008 - 4 January 2009.

LITERATURE:

Ann Percy, ed., *James Castle: A Retrospective* (Philadelphia, 2008), p. 112.

James Castle (1899-1977), born deaf and mute, learned to communicate and interact with the world around him via visual and tactile means. His soot and spit drawings range from naturalistic to surreal. Here, an oversized screen door appears in an otherwise coherent farmscape; the conflation of what is real and what is imagined shows the artist's ability to combine forms and ideas into sophisticated scenes ripe with creativity. Castle also let his materials and surfaces guide his drawings, visible in the incorporation of surface creases within this composition: the triangular fold on the lower left of the paper is echoed in the barn roof, while the horizontal and vertical folds help establish the horizon of his work.

James Castle's art has been the subject of multiple major museum exhibitions, including retrospectives organized by the Philadelphia Museum of Art, the Smithsonian American Art Museum, Washington, D.C., and the Museo Nacional Centro de Arte Reina Sofia, Madrid.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

2

EUGENE VON BRUENCHENHEIN (1910-1983)

Untitled (Marie)

hand-colored gelatin silver print
10 x 8 in.

\$4,000-6,000

PROVENANCE:

Estate of Eugene Von Bruenchenhein

Eugene Von Bruenchenhein's (1910-1983) extant body of work began shortly after his marriage to Eveline "Marie" Kalke in 1943, when their home became his studio, his canvas and his museum. During the decade following his marriage, Eugene photographed Marie, documenting the intimacy between the young couple. This hand-colored gelatin silver print reveals that Von Bruenchenhein conceived of his work in color despite employing a black-and-white printing process. For more information on the artist, see lot 30.



PROPERTY OF A SOUTHERN LADY

3

CLEMENTINE HUNTER (1886/7-1988)

Guinea Hen Feeding

initialed CH lower right side
oil on board
Sight 18 x 23 ½ in.

\$5,000-10,000

PROVENANCE:

Gasperi Gallery, New Orleans

Clementine Hunter (1886/7-1988) painted vibrant scenes reflecting the society of the Louisiana plantation on which she spent most of her life. Her works, depicting picking cotton and pecans, washing clothes, baptisms, funerals and images of daily activities are considered important documentation of plantation life in the early twentieth century. This work has been authenticated by Clementine Hunter expert Tom Whitehead.



4

GEORGE WIDENER (B. 1962)

Titanic (1912-1947), 2012

signed 1ST CLASS PASSENGER V.I.P. GEORGE WIDENER R.I.P. lower right edge
ink and acrylic on pieced paper napkins
22 1/2 x 36 in.

\$8,000-12,000

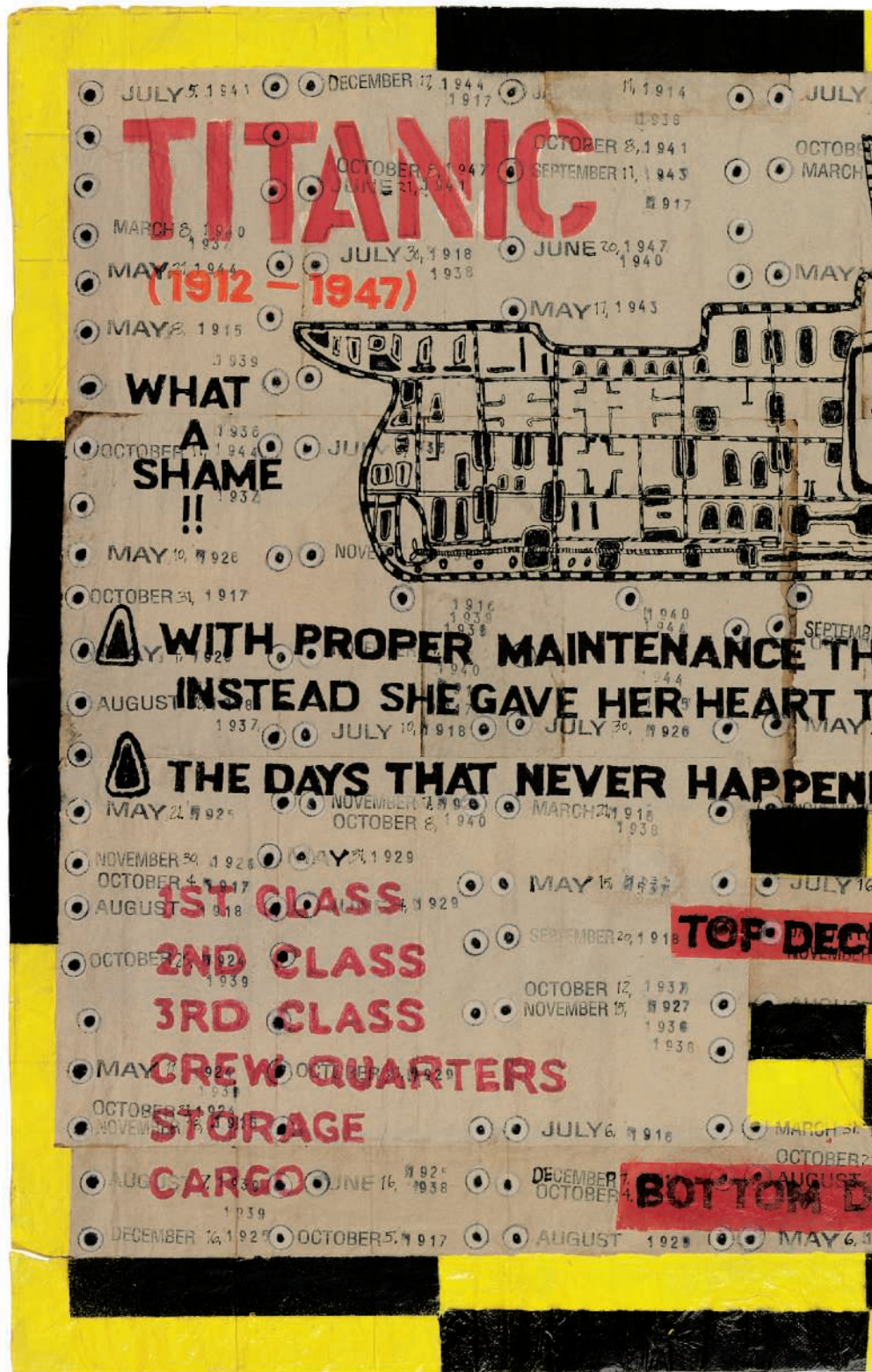
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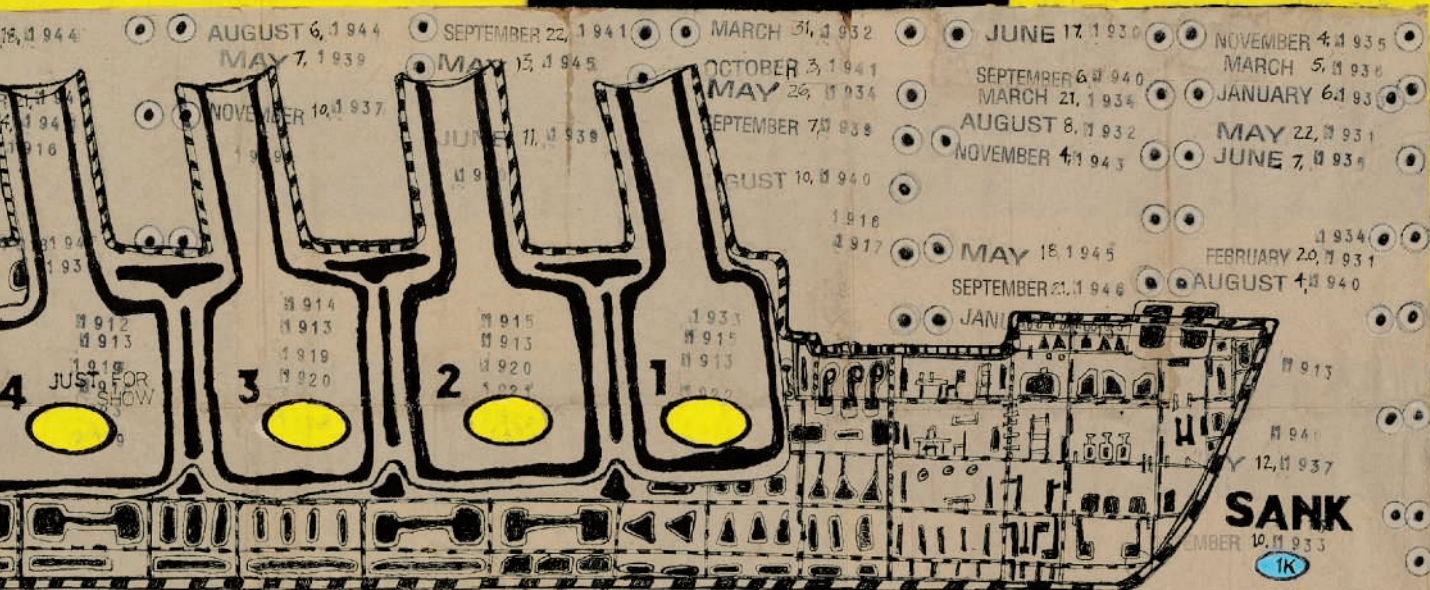
Henry Boxer Gallery, London (acquired directly from the artist)

George Widener (b. 1962) has always been able to calculate numbers and patterns far beyond the capacity of an ordinary person. Diagnosed with Asperger syndrome and recognized as a numerical savant, he keeps a series of notebooks in which he records meaningful dates, numbers and historical events. Dates are particularly important to the artist, who notes that they “are not a single static item that people perceive them as, they’re part of a vast interconnected network. The dates of the last century have a dynamic connection to the dates of today as well as the future” (all quotes via personal communication from Widener, 19 November 2015).

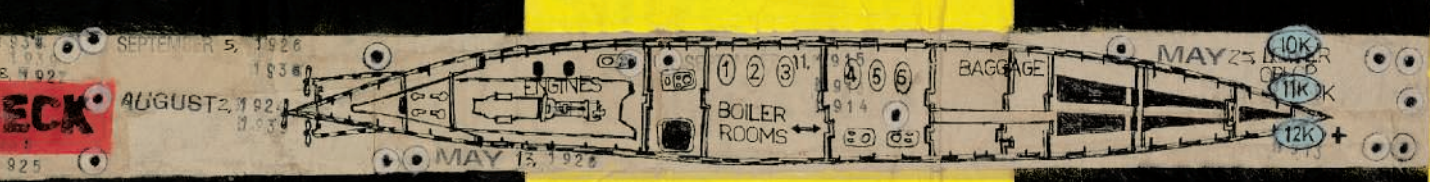
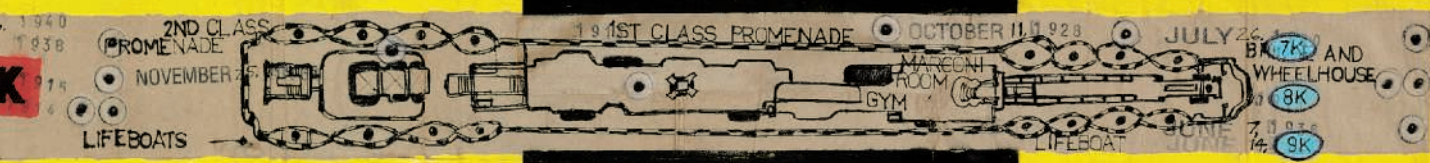
Much of Widener’s *oeuvre* has grappled with the sinking of the *Titanic*. After discovering that the Philadelphia businessman and arts patron George Widener went down with the ship, and because his fiftieth birthday fell on the year of the hundredth anniversary of the tragedy, Widener feels personally connected with the vessel. He also sees associations between current events and the ship’s fate. “The [sinking of the] *Titanic* was an unbelievable thing that shocked people. As with a lot of the tragic things going on today, it’s pertinent to ask ourselves what’s being lost. The events at Palmyra, destroying the 2,000-year-old Roman architecture, not only has impact when it is reported on Monday October 5, 2015, but also on October 5, 2567, which also happens to be a Monday.” *Titanic (1912-1947)* pays homage to the idea of memory and what might have been. In the work, Widener is “talking about the dates that never were, the loss of the people.”

The artist considers his *oeuvre* to be less about his intricate and often ethereal mark-making than about the specific mathematical themes he addresses. He creates works as much for the theoretical beauty of their numerical patterns as for their visual appeal. Widener believes that his pieces are in conversation with On Kawara’s (1933-2014) conceptual work with dates “albeit in a whimsical Asperger’s fashion.” While he undoubtedly began his career as an Outsider artist, Widener has become conversant in art world concerns and his work seems to occupy a liminal space between “insider” and “outsider” creation.





THIS SHIP WOULD HAVE LASTED 30 OR 35 YEARS BUT
TO A DARK SINISTER ICEBERG



1ST CLASS PASSENGER
 V.P. GEORGE WIDENER R.I.P. 2012



PROPERTY FROM A MICHIGAN COLLECTION

5

WILLIAM EDMONDSON (1874-1951)

Boxer, circa 1936

limestone

17 in. high, 7 ¼ in. wide, 9 ¼ in. deep

\$150,000-250,000

PROVENANCE:

John Henry and Ruth S. Denton, New Jersey and California (acquired directly from the artist in 1949)

Thence by descent in the family

EXHIBITED:

Nashville, Tennessee, Cheekwood Museum of Art, *William Edmondson and Friends: Breaking the Mold*, 27 September 2014 - 4 January 2015.

An iconic masterwork by renowned African American artist William Edmondson (1874-1951), *Boxer* is an incredibly sophisticated object. Likely modeled after Joe Louis, it is one of the most important sculptures created in interwar America. With cocked arms and a steady stance, the figure angles towards the viewer, ready to jab at any moment. This forward motion pushes the athlete to the limits of the limestone block from which he emerged, while the seat on the back of the sculpture serves as a counterbalance that grounds the scene and, practically, prevents the work from listing forward. The artist's great skill with a chisel is evident in the various textures: marks that form the boxer's hair are finessed to create a mottled surface, while smooth contours render the seams of his outfit, the details of his face and his raised gloves. The figure's arms and stance transmit harnessed energy; his position transforms the heavy stone to a body in motion. He is strong. He is powerful. And, above all, he represents those attributes within African American society.

One of only two pugilists carved by the artist, *Boxer* is a reflection of American popular culture of the era and shows Edmondson's pride in his cultural identity. Kept on a shelf protected by an overhang in Edmondson's Nashville, Tennessee yard, *Boxer* was by many accounts one of the artist's favorite works (personal communication from Mark Schlicher, producer of the forthcoming Edmondson documentary *Chipping Away*, 16 November 2015). In 1941 famed photographer Edward Weston documented the sculpture and its placement; the picture (fig. 1) is a revealing look at an arrangement of pieces Edmondson held dear.

Before Mohammed Ali, before Mike Tyson, and before mega-million-dollar pay-per-view contracts, boxing was about national identity, and the sport allowed for social mobility of different races and classes in the United States. Edmondson created his *Boxer* to commemorate a moment when minorities could accomplish great feats that transcended race. In this era two star African American boxers, Jack Johnson (1878-1946) and Joe Louis (1914-1981), achieved heights of success and fame few blacks had previously felt possible. Johnson was Edmondson's contemporary, and the artist must have grown up hearing of Johnson's successes in the ring and tribulations outside it. Louis was a rising star in the mid-1930s (when the sculpture was carved), and his image would have been visible to Edmondson in a range of press, media and literature of the time. The two athletes conducted themselves very differently,





Fig. 1 Edward Weston, *Stone Sculpture, William Edmondson*, 1941, Courtesy Collection Center for Creative Photography, © Arizona Board of Regents. This photograph shows the present lot, *Boxer*, displayed under a protective overhang in Edmondson's yard.

but they both served as models for African American achievement at times when segregation reigned. In his essay "Tricksters, Martyrs, Black Firsts" in *Souls Grown Deep*, John W. Roberts discusses the importance of Johnson and Louis as "Black Firsts" in the world of champion boxing. Roberts notes that while Louis was not in fact a "first" in this arena (that honor belongs to Johnson), he is often discussed as such because he was a universally respected figure while Johnson's antics outside the ring made him a divisive character (William Arnett, ed., *Souls Grown Deep*, vol. 2 (Atlanta, 2001), p. 87).

Born in Galveston, Texas, Johnson was World Heavyweight Champion from 1908 through 1915, and was still boxing exhibition matches well into his 50s. After he won the Championship title in 1908, members of the boxing community sought a match up with a white boxer to re-establish white supremacy both in and out of the ring. On July 4, 1910, James J. Jeffries, an athlete dubbed "The Great White Hope," came out of retirement to take on the challenge. Johnson won this widely publicized battle, and race riots (instigated by white Americans) broke out across the country. A divisive figure because he pushed social boundaries and norms, Johnson was vilified by white society. He was arrested on multiple occasions, often because he refused to obey race-related restrictions. He was a known womanizer who dated and married white women. He was a strong and defiant character who refused to adhere to segregation laws and social norms, making him a pioneer towards equality albeit with a brusque attitude that was not universally appreciated by the African American community at the time. His image nevertheless appeared in countless newspapers, advertisements, and other print material beginning in the early 1900s.

Alabama-born "Brown Bomber" Louis carefully created a public persona that stood in stark contrast to Johnson's. Louis was a star athlete who maintained a gentlemanly demeanor in sport and in life. He did not overtly challenge the

segregated societal status quo in his lifestyle or attitudes, and as a result earned respect for his fighting skills across racial lines. According to Louis' son, Joe Louis Jr., "What my father did was enable white America to think of him as an American, not as a black" (Larry Schwartz, "Brown Bomber was a Hero to All," ESPN.com). This was solidified in 1938 when Louis fought German boxer Max Schmeling: "Schmeling was portrayed by Adolf Hitler as an exemplar of Aryan supremacy...Seventy-thousand packed into Yankee Stadium to see Louis destroy Schmeling in less than a round" (Ben Dirs, "Heavyweight Histrionics," BBC.com, 27 June 2011, accessed online). Louis was thus admired by African American communities for his success and his ability to transcend racial lines, and stood as a beacon of triumph and hope in a very segregated and violent society. He was World Heavyweight Champion from June 1937 through February 1949, and was named AP Athlete of the year in 1935. Through the mid-1930s, Louis was featured in *The Ring*, *Literary Digest* and *Radio Guide* magazines, and was the subject of *Joe Louis: The Brown Bomber* (Racine, Wisconsin, 1936).

The other documented boxer in Edmondson's *oeuvre*, now in the collection of the Newark Museum, was acquired by sculptor Jack Kershaw via the Work Projects Administration in 1940 or 1941. Kershaw recalled that Edmondson named the piece "Jack Johnson" (Angela Wibking, "Carving a Name," *Nashville Scene*, 27 January 2000), though this attribution may have been as much for his audience as about his sculpting inspiration, since Kershaw was a supporter of segregation and white supremacy who would have seen the irony in acquiring a sculpture depicting an outspoken and defiant African American talent. However, the hair and pose of the present *Boxer* are particularly reminiscent of Joe Louis, seen here in a 1936 photograph (fig 2). The *Boxer's* stance is in keeping with the athlete's posture in the multiple, frequent depictions of Louis circulating widely at that time. Edmondson also preserves the athlete's swooping neckline and style of shorts in his limestone interpretation.



Fig. 2 Joe Louis, 1936. Courtesy mptvimages.com

Regardless, *Boxer* is more than an image of Louis or any individual athlete. When considered alongside Edmondson's larger body of work, he also represents boxers as a symbol of modern day African American triumph. Much in the way Edmondson's sculptures of schoolteachers, church ladies and mothers are icons of black empowerment and faith, his *Boxer* is a representation and icon of cultural strength. The sculpture may be composed from images of Louis or be named after Johnson, but Edmondson's modernist, sophisticated carving technique distills the form to a figure that stands for all boxers, and that represents the hope, energy and strength embodied by the two great black boxers of Edmondson's lifetime.

Born to former slaves on a farm near Nashville, Tennessee, Edmondson moved with his family to Nashville proper around 1890 when urban expansion obliterated his childhood farm. He held two jobs for much of his adult life: from 1900 to 1907 he worked for the Nashville, Chattanooga and St. Louis Railway, and from around 1907 to 1931 he served as a janitor at the Nashville Woman's Hospital. While he did not come to artmaking until his late fifties, Edmondson had long dabbled with stonemasonry. His first foray possibly occurred in the late 1890s, when he likely worked on the construction of stone fences at Whitland Farm in present-day southwest Nashville. He was employed again as a stonemason during the early years of the Great Depression (Ann Percy with Cara Zimmerman, *Great and Mighty Things: Outsider Art from the Jill and Sheldon Bonovitz Collection* (Philadelphia, 2013), pp. 67-68). After losing his job at the Woman's Hospital in the early 1930s, Edmondson established a stonecutting business next to his home to create tombstones for his community. Over time, he also began to carve freestanding sculptures of religious figures, famous and local people,

and various animals. Edmondson carved from blocks of locally gathered discarded building limestone and, on occasion, purchased stone from local suppliers.

Edmondson's yard quickly attracted attention from art lovers. In 1936 Vanderbilt University affiliate Sidney Hirsch came across Edmondson's yard, and he introduced his friends Alfred and Elisabeth Starr to the artist. The Starrs in turn brought *Harper's Bazaar* photographer Louise Dahl-Wolfe to the yard, and she photographed the artist and his work multiple times in 1936 and/or 1937. The two boxers can be dated to 1937 or earlier, as they appear in her images. After seeing the Dahl-Wolfe photographs, Alfred H. Barr, Jr., then-director of the Museum of Modern Art, New York, authorized a 1937 exhibition of works by the sculptor, making Edmondson the first African American to have a solo exhibition at MoMA. Throughout the 1930s and 1940s Edmondson's home remained a destination, drawing visitors such as famed photographer Weston. The artist also received support from the Work Projects Administration during this time; he worked for the organization from 20 November 1939 to 6 July 1940 (under the supervision of Kershaw), and from 11 November 1940 to 26 June 1941 (Cheekwood Museum of Art, *The Art of William Edmondson* (Nashville and Jackson, Mississippi, 1999), p. 43).

In 1949 the New Jersey-based Denton family visited Edmondson's yard. As the artist showed the family around, they noticed *Boxer* standing on his protected ledge. Edmondson was reportedly reluctant to part with the sculpture, but Ruth Denton, who adored the object, convinced him to sell her the piece. *Boxer* remained with Mrs. Denton's descendants until its inclusion in this sale.



(alternate view)



PROPERTY OF A PRIVATE COLLECTOR

6

**JUSTIN MCCARTHY
(1891-1977)**

Tournament of Roses, circa 1965
signed *JUSTIN McCARTHY* lower right side
watercolor, graphite and ink on cardboard
22 x 28 in.

\$2,000-4,000

PROVENANCE:
Epstein/Powell Gallery, New York

EXHIBITED:
Oceanville, New Jersey, the Noyes Museum of Art, *The Cinematic "I": Justin McCarthy, American Maverick Painter*, 20 June - 3 October 1999.



PROPERTY OF A PRIVATE COLLECTOR

7

SCOTTIE WILSON (1888-1972)

Untitled, circa 1945
signed *SCOTTIE* lower right side
ink and crayon on paper
19 ¼ x 15 ¼ in.

\$1,500-3,000

PROVENANCE:
Jennifer Pinto Safian, New York



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

8

WILLIAM HAWKINS (1895-1990)

Spotted Leopard, 1988

signed WILLIAM L HAWKINS along bottom edge
enamel and cornmeal on Masonite
48 x 72 in.

\$20,000-40,000

PROVENANCE:

Ricco/Maresca Gallery, New York (acquired directly from the artist)

Renowned self-taught artist William Hawkins (1895-1990) is known for his graphic, large-scale images depicting animals, architecture, religious scenes and historic events. *Spotted Leopard*, like many of his animal-centric works, was likely inspired by a print source. In addition to arresting color palettes and rich, pooled paint surfaces, Hawkins's best works can incorporate unconventional artmaking materials, seen here with the inclusion of cornmeal under the top layer of enamel. This built-up, grainy texture provides mass to the animal and evokes the leopard's fur. Hawkins painted decorative borders directly on his pieces, and took great pride in his role as an artist, always signing his work in large block lettering. Here, a spotted border circles the Masonite, while the artist's name and birth date are prominently rendered along the work's lower edge.

Hawkins was raised on a farm in Kentucky and attended school through third grade. He moved to Columbus, Ohio in 1916, where he held jobs ranging from plumber to truck driver to brothel manager. He also served in the military during World War I. Although Hawkins began creating art in his thirties, he did not earn public recognition until 1981 when Columbus artist Lee Garrett first noticed and promoted his work.



verso

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

9

BILL TRAYLOR (1854-1949)

Three Figures with Dog, Bird and Construction, 1939-1942

tempera and graphite on back of heavy card *Dreams and Mounds* candy poster
12 ¼ x 6 ¾ in.

\$40,000-80,000

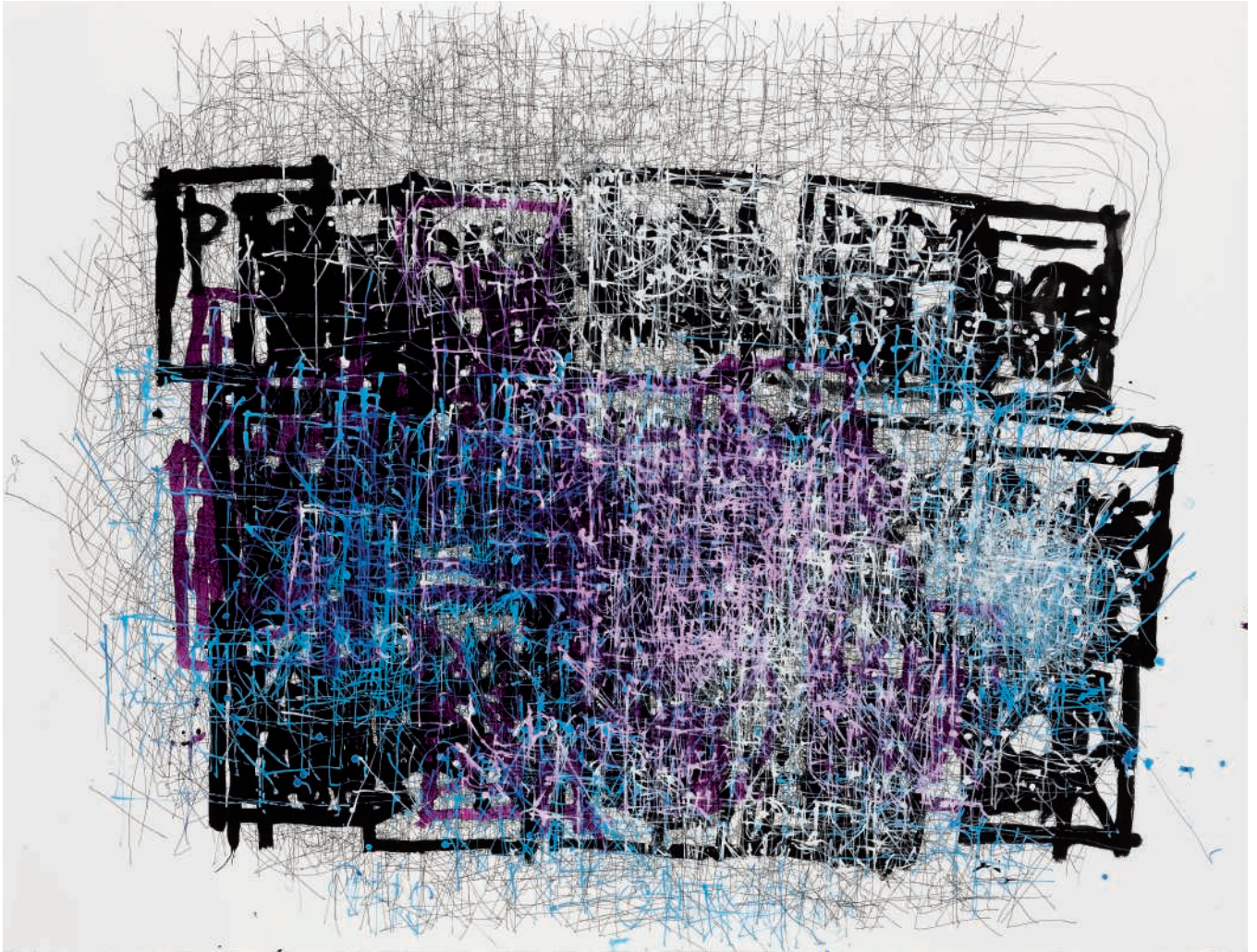
PROVENANCE:

Hirshl & Adler Modern, New York
The Mayor Gallery, London

After a lifetime on a plantation, former slave Bill Traylor (1854-1949) moved to Montgomery, Alabama. Crippled with rheumatism, he began to draw. From a doorstep on Monroe Street he rendered starkly modernist farm animals, architectural elements, dancing, drinking and fighting figures, and other images evoking his current and previous experiences.

Three Figures with Dog, Bird and Construction is one of Traylor's "exciting events," as it includes multiple figures and animals interacting on and around an abstracted structural element. Traylor was inspired by the architecture of Montgomery, and research by Fred Baron and Jeffrey Wolf suggests that some of the artist's delineated constructions drew from the 1885 Court Square Fountain by Frederick MacMonnies, visible from the doorstep where Traylor worked (High Museum of Art, *Bill Traylor: Drawings from the Collections of the High Museum of Art and the Montgomery Museum of Fine Arts* (Atlanta, 2012), p. 25). The abstracted construction in this composition, with its circular base and spout-like center, indeed seems to reference the Court Square landmark.





10

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

10

DAN MILLER (B. 1961)

Untitled

ink and acrylic on paper
42 ½ x 54 ½ in.

\$4,000-6,000

PROVENANCE:

Creative Growth, Oakland, California (acquired directly from the artist)

PROPERTY FROM THE COLLECTION OF SUSAN AND STEPHEN PITKIN

11

THORNTON DIAL (B. 1928)

Hard Labor, 1998

initialed *TD* upper right
carpet, rope, metal, fabric, industrial modeling compound and
paint on plywood
48 in. high, 48 in. wide, 3 in. deep

\$20,000-40,000

PROVENANCE:

William Arnett, Atlanta, Georgia (acquired directly from the artist)



11

Hailing from Alabama, Thornton Dial (b. 1928) had a long career as a railroad welder for the Pullman Standard Company before he turned to art. Throughout his practice, Dial has repurposed found materials, sometimes in homage to their original purpose, sometimes in the service of new narratives. *Hard Labor* is a wash bucket surrounded by flowers and a fire; it speaks to women's work. It is also an ode to the deep South in keeping with Dial's frequent depictions of Southern rural life, which are often "rendered in a muted palette and composed of tattered...materials [that] reify the passage of time and offer a haunting tribute to a past marked by deprivation and adversity" (Joanne Cubbs and Eugene Metcalf, eds., *Hard Truths: The Art of Thornton Dial* (Indianapolis, 2011), p. 107). Dial's respect for women - and their difficult jobs as cleaners, cooks, gardeners and caretakers - is expressed through the tub and celebrated in the roses that flank the canvas. These flowers, made from found cloth, repurpose the rags of domesticity to a beautiful end.

Dial's titles are integral elements of his process, and they lead viewers to find meaning in sometimes abstract visual scenes. "Hard" is a keyword that recurs in many instances. *In the Roosevelt Time (Hard Labor)*, a drawing now in the collection of the Philadelphia Museum of Art, depicts a woman picking cotton; *Hard Truths* was the name of the artist's most recent touring retrospective. The works and projects that share and incorporate this word can reveal social struggles of African Americans, challenges faced by women, or political problems in America. Taken as a whole, the artist's "hard" works and projects are a succinct and poignant cross-section of his oeuvre.

Dial has been the subject of several retrospectives, including the major 2011 touring exhibition *Hard Truths: The Art of Thornton Dial*, organized by the Indianapolis Museum of Art. His work is in many museum collections including the Metropolitan Museum of Art, New York, the Philadelphia Museum of Art, and the Smithsonian American Art Museum, Washington, D.C. Dial's work will feature prominently in an upcoming exhibition of Southern African American Vernacular Art at the Metropolitan Museum of Art.



PROPERTY FROM THE COLLECTION OF SELIG AND ANGELA SACKS

12

MARTÍN RAMÍREZ (1895-1963)

Untitled (Seven Stags), 1953

dated by Tarmo Pasto *Sept 1953* upper right corner
graphite and crayon on pieced paper
28 x 24 in.

\$60,000-100,000

PROVENANCE:

Tarmo Pasto (acquired directly from the artist)
Phyllis Kind Gallery, Chicago
Karen Lennox, Chicago
Private Collection, Florida
Karen Lennox Gallery, Chicago

EXHIBITED:

Mexico City, Centro Cultural/Arte Contemporaneo, *Martín Ramírez: Pintor Mexicano*, 1989.

LITERATURE:

Centro Cultural/Arte Contemporaneo, *Martín Ramírez: Pintor Mexicano* (Mexico City, 1989), p. 135.



(detail)



Martín Ramírez (1895-1963), known for his mesmerizing, dynamic line drawings, employed spit and oatmeal to bind papers into larger artmaking surfaces. In *Untitled (Seven Stags)*, the artist adhered construction paper and a thick repurposed cream-colored stock to create a visually active ground. The composition's central stag, which dominates the larger sheet, stares at the viewer. His furrowed brows and large eyes are anthropomorphized; his antlers gracefully echo the thin lines that run up his back and denote his spine. His blue and yellow ears pop forward on the page. A proscenium of lyrical lines create space and depth around the animal. The image of the stag, his head lowered and nose flared, is echoed six more times along the lower edge of the drawing. This chorus of beasts is in conversation with the central figure; their yellow bodies form a visual tie to the color of the construction paper.

Ramírez drew what he knew, from animals and horsemen he saw in his native Mexico to railroads and cars that marked his early experiences in the United States. The artist was born in Jalisco, Mexico, and spent five years as a sharecropper and journeyman laborer in the municipality of Tototlan before purchasing a small piece of land near his native town. He had difficulty repaying the loans used to buy his land, so he left for the United States in search of temporary work on August 24, 1925. In January 1931 Ramírez was picked up by the San Joaquin County, California, police and sent to the Stockton State Hospital with a diagnosis of manic depression (later changed to "dementia praecox, catatonic form," now known as schizophrenia). Transferred to the DeWitt State Hospital in Auburn, California, in 1948, he remained institutionalized until his death on February 17, 1963.

After the artist's arrival at DeWitt, psychologist Dr. Tarmo Pasto noticed Ramírez's drawings and began to provide the artist with a steady supply of paper and pencils, to preserve his work and to arrange exhibitions. The first show of Ramírez's art took place in 1951 at the E. B. Crocker Art Gallery in Sacramento, California. In November 1952 Pasto mounted an exhibition of Ramírez's work in the women's clubrooms of Stephens Union at the University of California, Berkeley. These early exhibitions of Ramírez's work displayed the pieces as the output of an anonymous institutionalized schizophrenic, presenting the objects as curious looks into their creator's mental state rather than as art.

In 1973, Phyllis Kind Gallery in Chicago changed how the world saw Ramírez's work. Kind, along with gallerist Karen Lennox, mounted the first exhibition of the drawings to focus on the formal qualities of Ramírez's art rather than on his mental state. The artist's name and artistry were celebrated. *Untitled (Seven Stags)* was included in this 1973 exhibition, and was one of the first Ramírez drawings Lennox encountered. Lennox believes it had been previously exhibited in one of the 1950s shows, as "when the initial estate arrived at Phyllis Kind Gallery, [this piece] was mounted on card. It was the gallery's assumption that the pieces had been mounted for the Crocker show" (personal communication from Lennox, 12 November 2015).

Ramírez's work has been the subject of major exhibitions at Moore College of Art in Philadelphia, the Centro Cultural de Arte Contemporáneo in Mexico City, the American Folk Art Museum in New York, and the Museo Nacional Centro de Arte Reina Sofía in Madrid. In 2015, the United States Postal Service launched a postage stamp featuring Ramírez's drawings; one of the works selected features a stag in a proscenium.

Untitled (Seven Stags) has been granted clear title by the artist's estate.



PROPERTY OF A GENTLEMAN

13

JAMES CASTLE (1899-1977)

Untitled (Farmscape with three sheds, freestanding door and totems)

soot and spit on found paper

5 x 10 ½ in.

\$5,000-10,000

PROVENANCE:

J. Crist Gallery, Boise Idaho

Gallery Paule Anglim, San Francisco, California

EXHIBITED:

Philadelphia, Philadelphia Museum of Art, *James Castle: A Retrospective*,
14 October 2008 - 4 January 2009.

LITERATURE:

Ann Percy, ed., *James Castle: A Retrospective* (Philadelphia, 2008), p. 10.

For information on the artist and his farmscapes, see lot 1.



PROPERTY OF A PRIVATE COLLECTOR

14

REVEREND WILLIAM A. BLAYNEY (1918-1985)

Antichrist Kingdom, dated 1961

signed Wm A Blayney lower right edge

oil on canvas board

28 x 22 in., including original frame

\$8,000-12,000

PROVENANCE:

Phyllis Kind Gallery, New York

The central image of this painting by Reverend William A. Blayney (1918-1985) features a foreboding figure with oversized feet on top of the globe. Around this vista of the world, didactic imagery is laid out on a lavender background. Angels, a demon and a vice, and the four horsemen of the apocalypse surround the panel, supplemented by notations of biblical passages and a not-so-subtle

nod to "Hell" as written out by a horseman's rope. An early, pedagogic example of Blayney's avidly religious paintings, it articulates the push and pull of redemption and sin.

Born in Western Pennsylvania, Blayney served in the U.S. Air Corps in World War II and, following an honorable discharge, opened a garage and repair shop in Pittsburgh. In the late 1950s, Blayney underwent a profound religious conversion and felt it his mission to spread the word of God. He moved to Thomas, Oklahoma, where he began to preach and paint his religious images; in 1969 he was ordained by the Pentecostal Ministry. Blayney began to paint in 1957, around the time he was compelled to take up his religious cause. His works deal with imagery from the Bible and center around the redemptive power of God. The artist had a particular interest in the Book of Revelation. *Antichrist Kingdom* is an early work by Blayney, and a sort of Rosetta stone for the many paintings of Revelation he would subsequently render.

PROPERTY FROM THE COLLECTION OF
SELIG AND ANGELA SACKS

15

ADOLF WÖLFLEI (1864-1930)

Lagerfeuer

signed *Adolf II*

colored pencil and graphite on paper
12 3/4 x 9 3/4 in.

\$10,000-20,000

PROVENANCE:

G rard A. Schreiner and John L. Notter
Robert M. Greenberg, New York
Sold, Christie's, New York, 27 January 2003, lot 49

EXHIBITED:

New York, Rosa Esman Gallery, *European Outsiders: An
Exhibition of Art Brut*, October - November 1986.

LITERATURE:

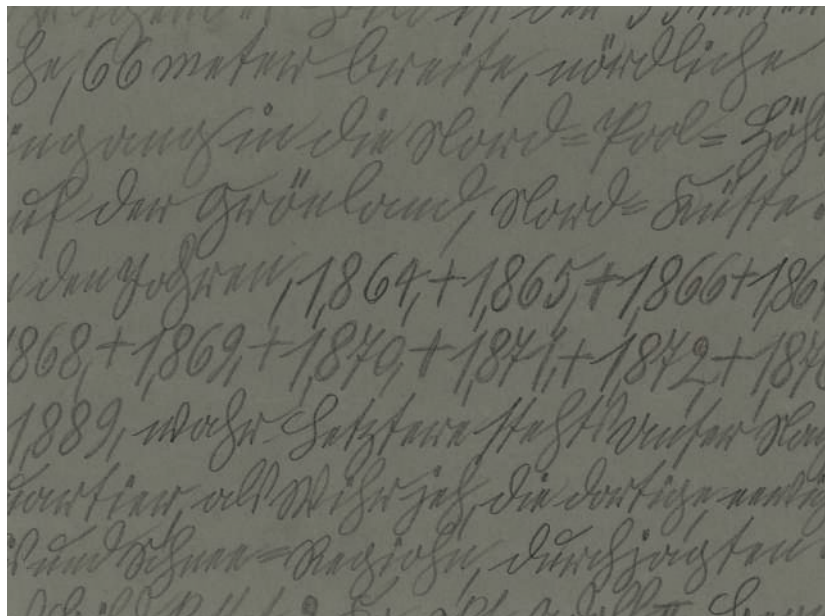
Rosa Esman Gallery, *European Outsiders: An Exhibition of
Art Brut* (New York, 1986), p. 118.

Adolf W lfli (1864-1930), known for his colorful intricate drawings filled with imagined autobiographical details, is one of the foundational figures of *Art Brut*. The artist began to draw shortly after his 1895 admission to the Waldau Clinic in Bern, Switzerland, and Dr. Walter Morgenthaler, a psychiatrist at the clinic, took interest in his output. In 1921, Morgenthaler published the now-seminal text *Ein Geisteskranker als K nstler* (A Psychiatric Patient as Artist), a full-length study of W lfli's life and art. Years later, in a 1965 exhibition catalogue for the eleventh Exposition International du Surr alisme, famous surrealist Andre Breton wrote that W lfli's "vivid creations...as an ensemble represent one of the three or four most important *oeuvres* of the twentieth century" (Elka Spoerri and Daniel Baumann, *The Art of Adolf W lfli* (New York, 2003), p. 33). In 2015, W lfli's drawings featured prominently in the critically acclaimed exhibition *Art Brut in America: The Incursion of Jean Dubuffet* at the American Folk Art Museum, in New York. Nearly a century after its initial publication and notice, the artist's work continues to command attention, reiterating W lfli's place as a star of Outsider Art and *Art Brut*.

W lfli's magnum opus, a multi-volume, 25,000-page epic illustrated text, chronicled his imagined life as a knight, an emperor and a saint. In addition to these bound books, the artist rendered single-sheet drawings he called portraits. Whether in notebooks or on loose-leaf paper, his works are dense, colored-filled images supported by text and, at times, musical compositions. This vibrant portrait bears the date 1889 (though it was likely created later) and is signed *Adolf II*, a reference to the artist's self-fashioned identity of "St. Adolf II," a persona that appears in his texts around 1916. Here, the artist's alter ego surveys the page from the top center, surrounded by bright greens, oranges and yellow fashioned into archways and patterns.



recto



verso

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

16

BILL TRAYLOR (1854-1949)

Man With A Plow, 1939

dated by Charles Shannon July 1939 on verso
graphite on back of *Granger Pipe Tobacco* poster
14 ¾ x 19 ¾ in.

\$40,000-80,000

PROVENANCE:

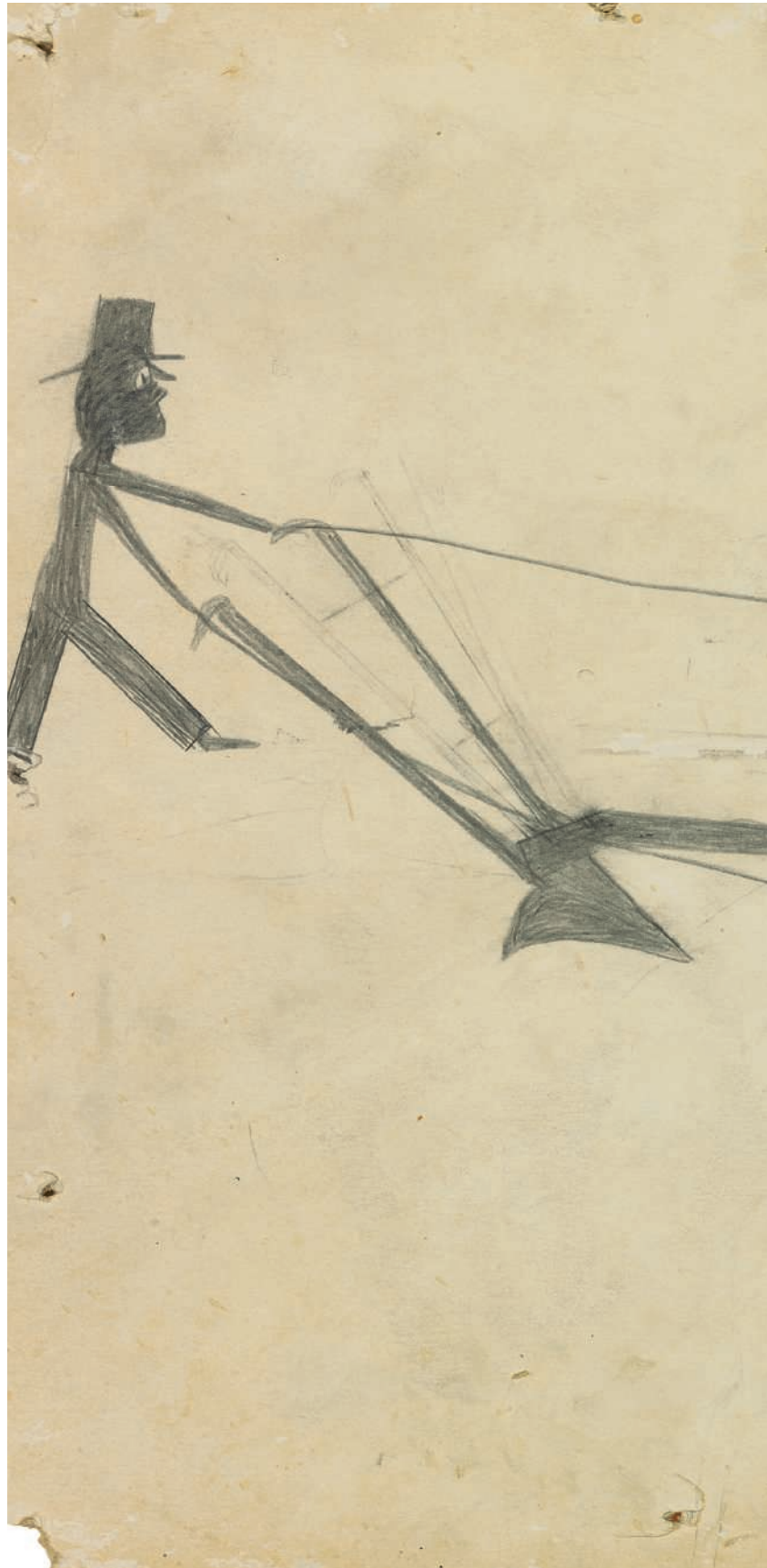
The Mayor Gallery, London

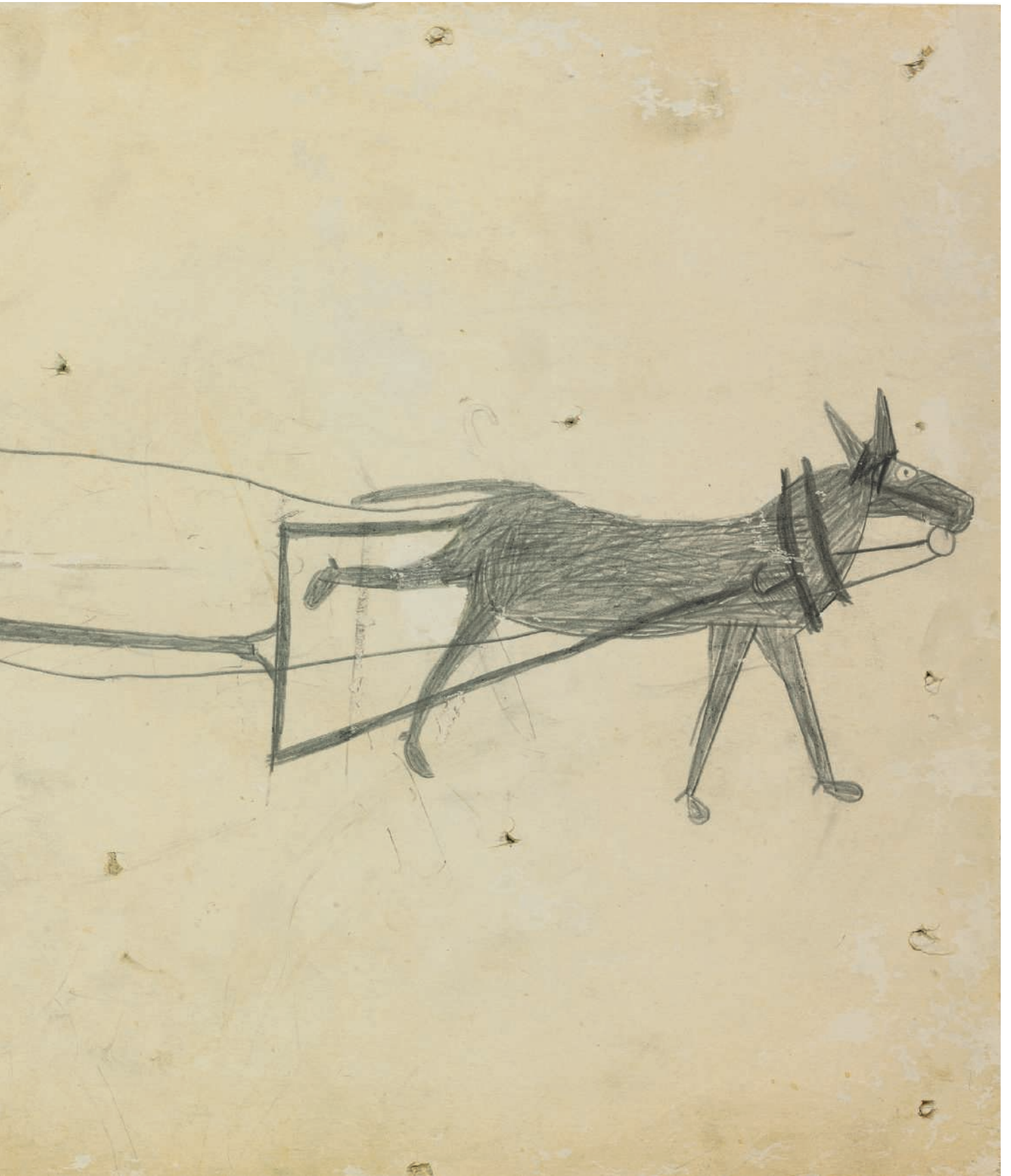
Man with a Plow, by celebrated self-taught artist Bill Traylor (1854-1949), is dated to July 1939, making it among the earlier recorded works by the artist. After a lifetime on a plantation, former slave Traylor moved to Montgomery, Alabama, and began to draw. In the spring or summer of 1939, Traylor met artist Charles Shannon, who began to provide Traylor with artmaking materials and preserve the older artist's drawings.

Traylor drew on found or repurposed cardboard. *Man with a Plow* is rendered on the reverse of a tobacco poster, the punctures in the card indicators of where the advertisement was adhered to a wall or billboard. Here, the artist erased and reworked; he considered the positioning of the plow in relation to the mule. This drawing reveals the hallmarks of Traylor's graphic, geometric images, and the surface of the card also tells a rich and layered story of how the artist approached his early compositions.



verso







recto

PROPERTY FROM AN EAST COAST COLLECTION

17

CHARLES A. A. DELLSCHAU (1830-1923)

Long Tour Aero Cod (double sided), 1919

watercolor, graphite and collage on paper
17 1/2 x 16 in.

\$20,000-30,000

PROVENANCE:

Stephen Romano Gallery, Brooklyn, New York

LITERATURE:

Thomas McEvilley et al., *Charles A. A. Dellschau* (Seattle, 2013), p. 237.

In Sonora, California, a mysterious group of aeronautical aficionados, including Peter Mennis, George Newell, August Schoetler and Christian Axel von Roemeling founded the Sonora Aero Club. The club rendered plans for airships, held discussions about fuel components, debated engineering techniques and - most intriguingly - may have existed only in the mind of Charles A. A. Dellschau (1830-1923). To date, scholars do not know whether the club, or the discussed members, were real or figments of the artist's imagination (*Charles A. A. Dellschau*, pp. 26, 41).

Dellschau, an immigrant from Berlin who settled in the Houston area, worked as a butcher for most of his life and turned to writing his memoirs and recording the accompanying airships only after his retirement. His connection with the real or imagined California-based Aero Club is chronicled in three memoir manuscripts, and later in notebooks that contained mixed-media "plates" (pages) of airships amidst "press blooms" (articles clipped from newspapers). Each page is dated and numbered



verso

sequentially, providing a clear chronology to the work. Twelve of these notebooks survive, though gaps in Dellschau's consistent numbering system indicates there were more.

The mixed media drawings on this plate, dated Saturday, March 8, 1919 (recto) and Wednesday, March 12, 1919 (verso) and numbered 4328 and 4329 respectively, demonstrate Dellschau's various techniques. 4328 is dominated by a press bloom entitled "Winds and the Trans-Atlantic Flight," whose thesis states, "Past performances of Zeppelins, Italian airships, giant Handley-Page airplanes and large flying boats bear out the prediction that there are machines in existence today that are perfectly capable of making a trans-Atlantic flight." Above and beside this two-column article, Dellschau rendered a flag-like patriotic swag, the red, white and blue bands articulating the nationalistic pride the artist felt at the possibility of this type of journey. The overall form around the text columns is shaped like one of Dellschau's airships, creating an image of air travel both visually and intellectually,

through pictorial outline and through words. In three corners of the drawing, Dellschau wrote, in bold yellow and red block capital lettering, *MAY BEES* (upper left), *WILL BEES* (upper right) and *CALCULATION* (lower right), each referring to the central article.

4329 is an image of a red, green and black balloon-like ship, the "Long Tour Aero Cod." Its pilot is visible in the right-hand window. The machine, complete with gears and wheels, is rendered active through dotted lines that indicate the movements and directions of its various structural components. The sky blue background of the page is gridded, allowing for more accurate rendering of this ship. A small press bloom is incorporated into the upper left of the work, reading, "Captain Coli is planning an aeroplane flight across the Atlantic, and those who think it can't be done had better not let Coliseum." Whether Dellschau saw the humor and incorporated this blurb as the pun it is designed to be, or whether he included it in earnestness because of the reference to trans-Atlantic travel, its inclusion adds whimsy to the work.



PROPERTY FROM THE
COLLECTION OF SUSAN AND STEPHEN PITKIN

18
THORNTON DIAL (B. 1928)

Rooster Life, 1991

initialed TD lower right corner
graphite, charcoal and watercolor on paper
30 x 22 ½ in.

\$3,000-5,000

PROVENANCE:

William Arnett, Atlanta, Georgia (acquired
directly from the artist)



PROPERTY OF A SOUTHERN LADY

19
CLEMENTINE HUNTER
(1886/7-1988)

Going to Church, circa 1960

initialed CH lower right side
oil on canvas board
Sight 15 ¾ x 19 ¾ in.

\$2,000-4,000

PROVENANCE:

Gasperi Gallery, New Orleans

This work has been authenticated by
Clementine Hunter expert Tom Whitehead.
For more information on the artist, see lot 3.



PROPERTY FROM THE COLLECTION OF SUSAN AND STEPHEN PITKIN

20

THORNTON DIAL (B. 1928)

Moving the Fallen Tree, 1993

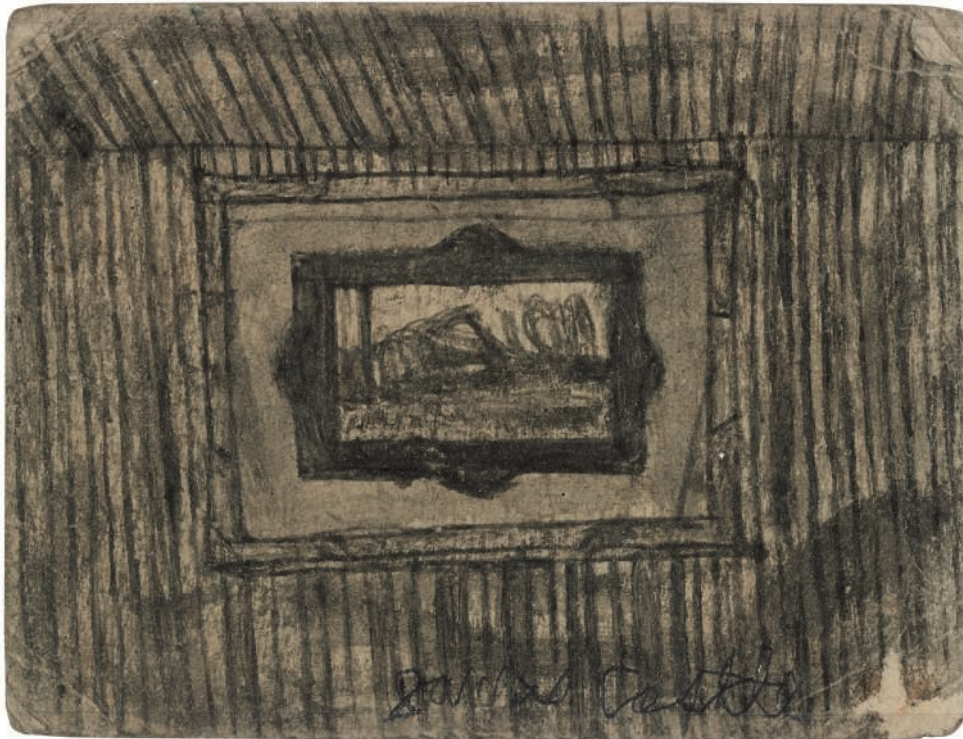
initialed *TD* on bottom left
carpet roping, sheet metal, industrial modeling compound and enamel paint
on canvas and wood frame
30 ¼ in. high, 40 ¼ in. wide, 8 in. deep

\$15,000-30,000

PROVENANCE:

William Arnett, Atlanta, Georgia (acquired directly from the artist)

Moving the Fallen Tree depicts two men dragging a heavy log with rope. An abstracted image, the figures are at first concealed through a surface of painterly marks and built-up modeling compound, while the tree limbs are delineated through metal rather than wood, subverting the viewer's expectations. The rope and metal elements are dynamic, creating a circling movement around the work. Assembled from found objects and paint on plywood, this work's dense, thick surface is characteristic of the artist's wall mounted constructions, which blur boundaries between sculpture and painting. For more information on the artist, see lot 11.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

21

**JAMES CASTLE
(1899-1977)**

Untitled (Interior scene with framed picture/Abstracted legs) (double sided)

signed *James Castle* lower right edge of interior scene
soot and spit on found card
4 x 5 ¼ in.

\$4,000-6,000

PROVENANCE:

J. Crist Gallery, Boise, Idaho

For more information on the artist, see lot 1.

recto (actual size)



verso (actual size)



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

22

BILL TRAYLOR (1854-1949)

Rabbit Running, 1939-1942

signed *Bill traylor* top center
tempera on found corrugated card
8 x 9 in.

\$20,000-40,000

PROVENANCE:

The Mayor Gallery, London

For more information on the artist, see lots 9 and 16.



PROPERTY OF A PRIVATE COLLECTOR

23

JUSTIN MCCARTHY (1891-1977)

Two Lions

signed *J McCarthy* lower right edge

oil on board

15 ½ x 24 in.

\$2,000-4,000

PROVENANCE:

Epstein/Powell Gallery, New York



PROPERTY OF A PRIVATE COLLECTOR

24

PETER ATTIE BESHARO (1898/9-1960)

Proking Harted Lincoln, circa 1950

acrylic and varnish on paperboard
22 5/8 x 28 5/8 in.

\$8,000-12,000

PROVENANCE:

Phyllis Kind Gallery, New York

EXHIBITED:

Baltimore, Maryland, The American Visionary Art Museum,
We Are Not Alone - Angels and Other Aliens, 2 October 1999 -
3 September 2000.

In *Proking Harted Lincoln*, Abraham Lincoln follows an alien or space man down a river. Three all-seeing eyes hover above the men, revealing knowledge and insight to the American leader. Another space figure, an angel, and an Egyptian figure occupy the left side of the work, their arms outstretched to the larger men walking towards them. Peter Attie Besharo (1898/9-1960) immigrated to America from Syria around 1912 and settled in Leechburg, Pennsylvania. He worked first as a peddler selling sundries in nearby mining camps, and later as a housepainter. After his death, Besharo's landlord discovered 69 visionary paintings inside a garage that the artist had rented. The works, which conflate history and religion with time and space travel, are rendered in rich jewel-like colors and articulated with writings.



PROPERTY FROM THE COLLECTION OF SUSAN AND STEPHEN PITKIN

25

RONALD LOCKETT (1965-1998)

Drought, 1994

found plywood and sheet metal
30 in. high, 34 in. wide, 3 ½ in. deep

\$7,000-10,000

PROVENANCE:

William Arnett, Atlanta, Georgia (acquired directly from the artist)

Ronald Lockett (1965-1998), who lived in Bessemer, Alabama near his older cousin and artistic mentor Thornton Dial, experimented with various media and techniques throughout his short career. In 1992 or 1993, he began working with rusted sheet metal, using the monochromatic material as figure and ground, perforating his surfaces to create mass from negative space. By his death at age 32, the artist had created a body of work that considered memorialization on personal and large-scale levels; his pieces ranged in subject from his weakening body to national tragedy (including a series about the 1995 bombing of the Alfred P. Murrah Federal Building in Oklahoma City) to the disappearing natural world. In *Drought*, a stag seeks water in a barren landscape; the lost animal embodies Lockett's longstanding concerns of ephemerality, destruction and memory.

A major retrospective of Lockett's work, *Fever Within: The Art of Ronald Lockett*, will open at the American Folk Art Museum in New York on 21 June 2016 and travel to the High Museum of Art in Atlanta and the Ackland Art Museum in Chapel Hill, North Carolina. The exhibition will be accompanied by a significant scholarly catalogue.

PROPERTY FROM THE ESTATE OF JEAN PARDEE

26

**EARL CUNNINGHAM
(1893-1977)**

Tropical Landscape and Island,
circa 1940

oil on Masonite
15 3/4 x 20 in.

\$5,000-10,000

PROVENANCE:

Debra Force Fine Art, New York



26

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

27

ALBERT HOFFMAN (1915-1993)

Toothed Whale

base stamped .TOOTHED WHALE. on top right corner
and AL.HOFFMAN on front right
paint on wood
overall 21 in. high, 49 in. long, 9 in. deep

\$3,000-5,000

PROVENANCE:

Andrew Edlin Gallery, New York (acquired directly from the artist's estate)

Born in Philadelphia, Albert Hoffman (1915-1993) had a lifelong connection to the sea. He caught fish during the Great Depression to supplement his family's income, served in the Navy during World War II, and eventually settled in Atlantic City along the ocean. *Toothed Whale*, like his other works of marine life, stems from his great respect for the water.



27


PROPERTY FROM THE MARVILL COLLECTION

Lots 28-50

In March of 1976 I heard about a show that was opening at the Brooklyn Museum titled *Folk Sculpture USA*. I had a long-standing interest in folk sculpture and a lifetime passion for art, but I did not have a clue what to expect. Upon entering the exhibition, I was immediately struck by the presence of objects that I never knew existed: they were not necessarily pretty, cute or easy to digest, but they spoke to me with a power, elegance and directness that I had never encountered before. Moving from one object to the next and reading the accompanying captions, a name kept coming up over and over again... The Marvill Collection.

What was the Marvill Collection? Who were its prolific owners? I had to find out more. As it turned out, the "Marvills" were Marvin (Mickey) and Jill Baten. To say that the objects collected under that name were just marvelous would be a gross understatement. It was, for me, an epiphany. I was totally moved, blown away, indelibly marked. From that day, I was not the same person again. Most importantly, I was determined to learn as much as I could about the objects I had just discovered; to find out if there were more of them out there in the world. That day took me on a 35-year journey and was the beginning of a cherished friendship that continues to his day.

- Frank Maresca




Carefully curated and developed over four decades, the Marvill Collection contains superb examples of American Outsider Art and vernacular sculpture. Some pieces within the collection are by well-known Outsider artists including William Hawkins, Eugene Von Bruenchenhein, Morton Bartlett and Thornton Dial. Others are works by unnamed makers whose sculptural sophistication supersedes their anonymity. Throughout, the collection revels in freedom of artistic expression and exploration of creativity, threads that unify the wide range of agendas embodied in these 23 lots.

The collection celebrates powerful objects and shows that pieces of all types – whether full-sized tin figures (lot 47) or gate weights (lot 46) – have the capacity to command notice and embody beauty when created with the highest levels of artistry. In some instances, surfaces expose the sculptures' histories, showing collaboration between artists and the passing of time. Weathered paint on *Bust of a Woman* (lot 42) hints at her original color scheme and shows a surface in continued evolution; *Swordfish Weathervane's* patina (lot 48) developed when the object was exposed to the Maine elements.

Other sculptures are mysterious objects, hinting at their original purposes through form, but not fully revealing their pasts. *Dancing Root Figure* (lot 31) is a magnificent carving discovered in New Orleans in the weeks after Hurricane Katrina. The careful rendering of his face and the preservation of his surface suggest the figure was carefully housed and important. Perhaps he was an object of New Orleans Voodoo culture. *Monumental Torso* (lot 37), found in upstate New York, has a recess in his back indicating he was originally mounted on a larger structure. What that structure was – a ship, a wagon, a building – is still unknown.

The Marvill Collection also includes flat art, comprising paintings, drawings, photographs, reliefs and embroidery. Two colorful, crisp enamel paintings by William Hawkins (lots 28 and 38), made circa 1982, should be examined in relation to the artist's other works of the early 1980s, while photographs by Morton Bartlett (lot 29) and Eugene Von Bruenchenhein (lot 30) are perhaps best explored through the other types of objects in the artists' *oeuvres*. However, as with the sculpture, the range and depth of the Marvill Collection guards against solely artist-led readings of flat art. *Peter Pill-Eater* (lot 45), a stellar, anonymous ink-on-paper drawing, has strong visual resonances with European *Art Brut* as well as Pennsylvania German *fraktur*. Two abstracted embroidered scenes of upstate New York (lot 41) are unpredictably stylized images that begin with – but rapidly depart from – traditional needlework agendas.



Over the decades Jill and Mickey Baten fearlessly acquired with an intuitive and incredible eye masterpieces of American folk and self-taught art that are shockingly, powerfully, totally fresh.

I met the Batens at my first gallery (Ricco/Johnson) when they came in response to an ad I'd placed for a sublime horse weathervane in weathered grained grey wood, its author unknown. They purchased it on the spot and at that moment began a mutual admiration and respect between the three of us. In a real sense the Batens are archeologists...rare collectors with an amazing eye who had the insight and curiosity to recognize, enjoy and preserve museum-worthy art so extraordinary in its content and made by unknown and barely-known masters within our American art heritage.

- Roger Ricco



PROPERTY FROM THE MARVILL COLLECTION

28

WILLIAM HAWKINS (1895-1990)

Yaekle Building, dated 1982

signed and inscribed WILLIAM L. HAWKINS BORN IN JULY 27 - 1895 PAINT

1982 MARCH 20 to 30

enamel and glitter on thick paper

44 x 52 ¼ in.

\$20,000-30,000

PROVENANCE:

Lee Garrett, Columbus, Ohio (acquired directly from the artist)
 Ricco/Maresca Gallery, New York

This is one of approximately five large-scale enamel-on-paper works completed by William Hawkins (1895-1990). The artist rendered three variations of the Yaekle building, a Columbus, Ohio landmark, one of which is a promised gift to the Philadelphia Museum of Art (BST-116). For more information on the artist, see lots 8 and 38.



PROPERTY FROM THE MARVILL COLLECTION

29

**MORTON BARTLETT
(1909-1992)**

Untitled (Ballerina), circa 1950

gelatin silver print
3 ½ x 4 ¼ in.

\$8,000-10,000

PROVENANCE:

Marion Harris, New York
Ricco/Maresca Gallery, New York

In the 25th anniversary report for Harvard University's class of 1932, Morton Bartlett (1909-1992) wrote, "My hobby is sculpting in plaster. Its purpose is that of all proper hobbies - to let out urges that do not find expression in other channels" (Ken Johnson, "The man who played with dolls," *The Boston Globe*, 29 July 2007). His plasterwork took the form of half-sized detailed, anatomically accurate dolls - twelve girls and three boys - ranging from ages 8 to 16. They featured detachable arms and legs that could be styled in various poses, and had a variety of tailored outfits appropriate for a range of settings.

A Phillips Exeter Academy graduate and a Harvard dropout, Bartlett first began doll making in 1936 and stopped in 1963. During this time, he also photographed his figures in various scenes and outfits, complete with dramatic lighting and the trappings of childhood. This photograph depicts one of the dolls practicing her arabesque in a sequin-encrusted tutu but no ballet slippers. She wears a tiara and her childhood curls flow down her shoulders. Bartlett photographed this composition from several different angles; two variants are illustrated in Marion Harris, *Family Found: The Lifetime Obsession of Morton Bartlett* (New York, 1994), pp. 38, 39. Bartlett's photographs document an intimacy between the artist and his dolls, each revealing Bartlett's pride in the figures and their activities. Approximately 200 original prints by the artist have survived, of which this is one.



PROPERTY FROM THE MARVILL COLLECTION

30

EUGENE VON BRUENCHENHEIN (1910-1983)

Untitled (Marie with Pearls and a Snake), circa 1945

gelatin silver print
10 x 8 in.

\$4,000-6,000

PROVENANCE:

Lewis and Jean Greenblatt, Chicago
Carl Hammer Gallery, Chicago
Ricco/Maresca Gallery, New York

EXHIBITED:

New York, Ricco/Maresca Gallery, *Marie: An Obsession*, 1992.

During the first decade of their marriage, Eugene Von Bruenchenhein (1910-1983) photographed his young wife, Marie, in a series of provocative poses in their Wisconsin home. In these images, Marie is often adorned with objects purchased at the local five and dime. Fashioned from bolts of fabric,

Christmas tree ornaments, fake pearls, aluminum foil, and children's toys, these props transported Marie into a different world.

Von Bruenchenhein met Eveline "Marie" Kalke at the Wisconsin state fair in 1939. The couple married in 1943 in Milwaukee and moved into their first and only home together that same year. Von Bruenchenhein always considered himself an artist, and he saw his long-term job at a bakery only as a source of income and not as his true vocation. The hand-etched metal plaque Eugene hung in the kitchen of the Von Bruenchenhein home best describes his passions:

*Eugene Von Bruenchenhein
Free Lance Artist
Poet and Sculptor
inovator [sic]
Arrow maker and Plant man
Bone artifacts constructor
Photographer and Architect
Philosopher*

PROPERTY FROM THE MARVILL COLLECTION

31

**AMERICAN, POSSIBLY NEW ORLEANS,
LATE 19TH/EARLY 20TH CENTURY**

Dancing Root Figure

paint, nails and putty on root wood
26 in. high, 25 in. wide, 5 in. deep

\$50,000-80,000

PROVENANCE:

Private Collection, New York
Ricco/Maresca Gallery, New York

Dancing Root Figure is a magnificent carving discovered in New Orleans following Hurricane Katrina in 2005. Likely created in the late 1800s, its whereabouts for a century remain a mystery.

The sculpture's carefully rendered face is animated and energized with exaggerated teeth and a straight nose. His twisted torso oscillates while his arms revel in the air. He swirls and twirls, inviting the viewer's eye around his form. The smallest of details are included: his fingernails and toenails are articulated, his beige and gold teeth are straight and prominently rendered in contrast to his salmon-colored lips. His skin is textured.

Root carvings have a long and rich history around the world, from Asia to Africa to the Americas, and serve as totemic objects as well as decorative ones. Many sculptors in the American South, such as African American artists Bessie Harvey (1929-1994) and Ralph Griffin (1925-1992), created forms from roots that allowed spirits and "deep feeling" to emerge (William Arnett, ed., *Souls Grown Deep*, vol. 1 (Atlanta, 2000), p. 140).

Similarly, *Root Figure's* movement and posture is directly dictated by the original shape of the wood, and the carver allowed the spirit of the wood to lead the sculpture. *Root Figure* was likely carved by an African American artist working from a similar tradition to Harvey and Griffin, though the present lot displays technical ability and mastery far beyond that achieved by the aforementioned artists.

The preservation of the *Root Figure's* surface and the care taken in his carving suggest the sculpture was prized and important. Additionally, the figure is unable to stand without a base or pedestal, which elevates the object to one worthy of special display or suggests he was supposed to be carried or held. Perhaps he was an object of New Orleans Voodoo culture, or a Power figure? Given the extremely scarce documentation on Voodoo practice in New Orleans, one cannot concretely attribute this figure to the tradition, but his animistic quality and swirling aesthetic makes it conceivable that he held a special place in ceremony or ritual.





(detail)



Fig. 1 Installation view of *Folk Sculpture USA* at The Brooklyn Museum, 1976. Courtesy The Brooklyn Museum Archives.

PROPERTY FROM THE MARVILL COLLECTION

32

AMERICAN, POSSIBLY NEW ORLEANS, 19TH CENTURY

Standing Figure

wood, teeth and glass

overall 56 in. high, 22 in. wide, 13 ½ in. deep

\$45,000-65,000

PROVENANCE:

James Kronen, New York

EXHIBITED:

New York, The Brooklyn Museum, and Los Angeles, Los Angeles County Museum of Art, *Folk Sculpture USA*, 6 March - 31 May 1976 (New York) and 4 July - 29 August 1976 (Los Angeles).

LITERATURE:

Herbert W. Hemphill, Jr., ed., *Folk Sculpture USA* (Brooklyn, New York, 1976), p. 20.

Standing Figure's unclothed form is modeled with detail and respect. He points into the distance with his left hand, while his right once held a cylindrical object now long gone. In contrapposto, his uplifted gaze seems hopeful and proud. He reveals classical strength and proportion in pose and form.

Standing Figure was highlighted in the seminal 1976 *Folk Sculpture USA* exhibition, organized by The Brooklyn Museum and the Los Angeles County Museum of Art (fig. 1). The show's catalogue documents this sculpture, which was discovered in New Orleans, as a trade sign for a slave auctioneer thought to be created between 1800 and 1820 (*Folk Sculpture USA*, p. 21). If this was indeed the figure's original purpose, he is a series of contradictions. There is a paradoxical quality to presenting a slave with such humanity. Rather than removing his personhood, as slavery at its core intended, this sculpture is asserting a man's personality (for more on this concept, see Agnes Lugo-Ortiz and Angela Rosenthal, eds., *Slave Portraiture in the Atlantic World* (Cambridge, England, 2013), p. 75). Additionally, the sculptural style used for his stance and pose places the figure in a lineage with Classical and Renaissance art, connecting him with idealized nude forms including Polykleitos's *Spear Bearer* (440 B.C.) and Michelangelo's *David* (1501-1504). The visual tie between these mythological heroes and this carving conveys the power of *Standing Figure* that lives in opposition to the ambitions of the Louisiana slave traders.



PROPERTY FROM THE MARVILL COLLECTION

33

**NEW ENGLAND,
LATE 19TH CENTURY**

Mackerel Plow

varnish and metal on wood
6 ¼ in. high, 1 ½ in. wide, 2 ½ in. deep

\$4,000-6,000

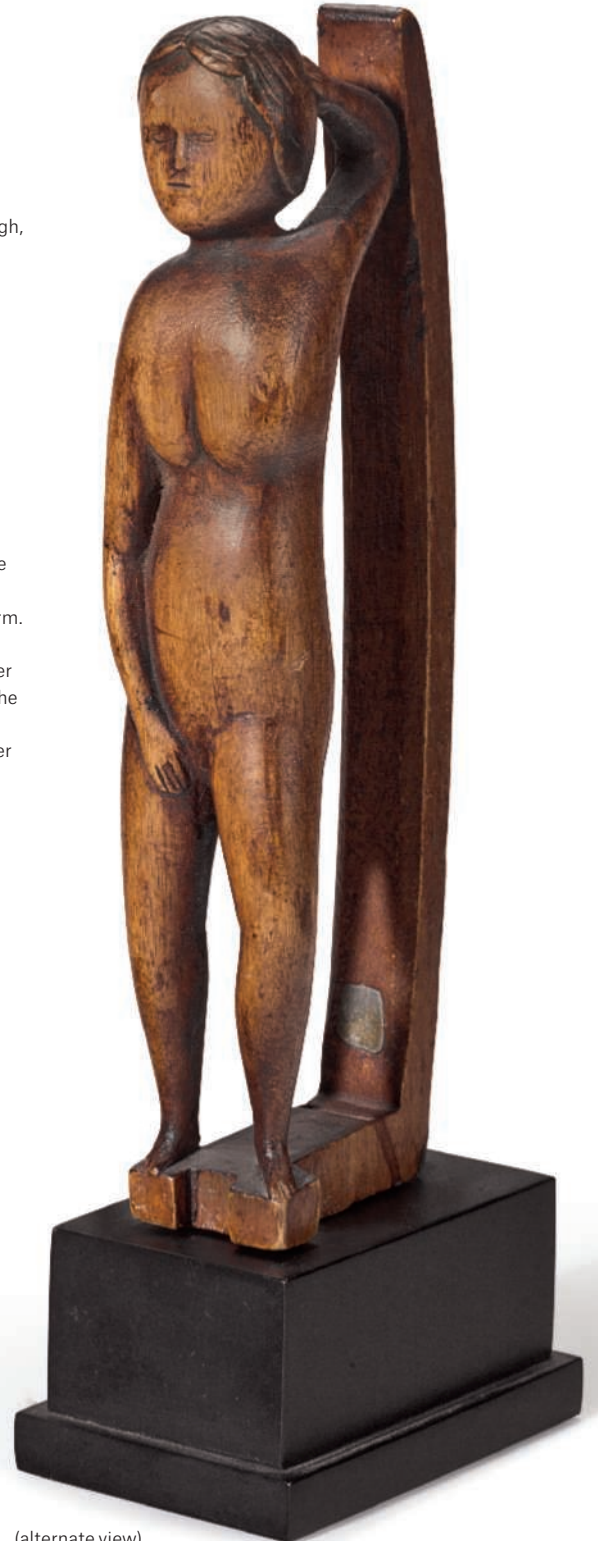
PROVENANCE:

David Wheatcroft Antiques, LLC, Westborough,
Massachusetts
Ricco/Maresca Gallery, New York

LITERATURE:

David Wheatcroft Antiques, advertisement,
Folk Art (Spring 1996), p. 21.
Frank Maresca and Roger Ricco, *American
Vernacular* (New York, 2002), p. 262.

Mackerel plows are utilitarian objects. Often used by New England fishermen in the nineteenth century, they consist of a short blade designed to slice fish to make them appear plumper and more appealing. Despite this quotidian purpose, this sculpture is a carefully and delicately carved, humorous form. The plow's handle is formed from a sensual, rounded woman; a fisherman would grasp her whilst he worked on an unglamorous task. The smoothness of her surface and softness of her varnish contrast with the harshness of her fundamental purpose.



(alternate view)



PROPERTY FROM THE MARVILL COLLECTION

34

**AMERICAN,
LATE 19TH CENTURY**

"Giacometti" Cane

paint on wood with lead detailing
38 in. high

\$12,000-15,000

PROVENANCE:

Gael and Michael Mendelsohn, New York

This elegant sculpture is in conversation with art from around the world. The spindly arms and sinewy, lengthened legs evoke the elongated mid-twentieth century figurative sculptures of celebrated Modern artist Alberto Giacometti (1901-1966). The rounded face, curved hips and protruding belly simultaneously speak to West African sculpture.

While the overall effect of this cane is one of elegance and simplicity, its carver paid close attention to detail. Defined elbows and knees give the form additional levels of optical interest, dividing the vertical space with visual punctuations, and inlaid metal eyes and teeth add personality and expression to the work.





PROPERTY FROM THE MARVILL COLLECTION

35

AMERICAN, CIRCA 1935

Pin Up Girl

paint and glitter on wood
29 x 9 ½ in.

\$3,000-5,000

PROVENANCE:

Carl Hammer Gallery, Chicago



PROPERTY FROM THE MARVILL COLLECTION

36

THORNTON DIAL (B. 1928)

Posing for Love, 1994

initialed *TD* lower left
charcoal and pastel on paper
30 x 44 ½ in.

\$10,000-15,000

PROVENANCE:

William Arnett, Atlanta, Georgia (acquired directly from the artist)
Ricco/Maresca Gallery, New York



PROPERTY FROM THE MARVILL COLLECTION

37

**AMERICAN, POSSIBLY HUDSON VALLEY,
NEW YORK, 19TH CENTURY**

Monumental Torso

paint and gilt on wood
43 in. high, 28 in. wide, 14 in. long

\$50,000-70,000

PROVENANCE:

Frank Gaglio, Rhinebeck, New York
James Grieco Antiques, Stockton, New Jersey
David Wheatcroft Antiques, LLC, Westborough, Massachusetts
Sy and Susan Rappaport, New York
Ricco/Maresca Gallery, New York

LITERATURE:

Frank Maresca and Roger Ricco, *American Vernacular* (New York, 2002), p. 114.

Monumental Torso, a form of remarkable presence and visual impact, was discovered in upstate New York. The original purpose of this larger-than-life carving remains a mystery. Frank Maresca and Roger Ricco have suggested that the piece may have been a circa 1855 figurehead on an abolitionist schooner from the Hudson River (*American Vernacular*, p. 115), while others have suggested the work may have been connected to a carnival, as a depiction of a strong man, or mounted on the side of a wagon. Whatever his original purpose, the African American figure's muscled abdomen and chiseled shoulders convey strength, while his expression and uplifted head demonstrate dignity and serenity.





WILLIAM M. L. HAWKINS. BON. N. Y. 1895 JULY 27



PROPERTY FROM THE MARVILL COLLECTION

38

WILLIAM HAWKINS (1895-1990)

Eagle and Serpent, circa 1982

signed WILLIAM.L.HAWKINS along bottom edge

enamel on board

47 ½ x 59 ½ in.

\$30,000-50,000

PROVENANCE:

Ricco/Maresca Gallery, New York

William Hawkins (1895-1990) used a variety of literary, popular and visual sources as inspiration for his works. This painting draws its imagery from the Mexican flag, though Hawkins distorts the scale and relationship between the animals to add a personal spin to the vignette. The piece also references "The Snake, the Eagle and the Farmer," from Aesop's Fables:

A snake and an eagle were grappling with one another as they fought. The snake had tightened his hold on the eagle when a farmer saw them and freed the eagle from the grip of the snake. The snake was angry about what had happened, so he went and poisoned the man's drinking water. But just as the unsuspecting farmer was about to take a drink, the eagle flew down and snatched the cup out of his hands.

- Laura Gibbs, trans., *Aesop's Fables* (Oxford, England, 2002)

Hawkins would often tilt his surfaces after applying his signature semi-gloss enamel paint, allowing the artwork to, at times, "make itself." This technique is most evident here in the areas of pooled white paint. The staccato marks of his worn paintbrushes form the texture within the bird's feathers and in the grasses beneath the snake. The spots of silver along the snake's body are spray paint, showing yet another paint application technique. This is an early work by Hawkins, dated in part through its use of plywood rather than Masonite as a ground surface, and because the border surrounding the work is an undecorated solid color. This version is one of four variations of *Eagle and Serpent* painted by the artist.



PROPERTY FROM THE MARVILL COLLECTION

39

**AMERICAN, POSSIBLY
MIDWEST, CIRCA 1935**

Toddler with Outstretched Arms

paint on repurposed wood
18 x 16 in., including early giltwood frame

\$8,000-10,000

PROVENANCE:

Ricco/Maresca Gallery, New York
Carl Hammer Gallery, Chicago

LITERATURE:

Frank Maresca and Roger Ricco, *American Vernacular*
(New York, 2002), p. 151.



PROPERTY FROM THE MARVILL COLLECTION

40

**ATTRIBUTED TO O. MACK BAKER,
CIRCA 1950**

Man in a Suit

paint on wood
24 in. high, 19 ½ in. wide, 2 in. deep

\$3,000-5,000

PROVENANCE:

Ricco/Maresca Gallery, New York

PROPERTY FROM THE MARVILL COLLECTION

41

**AMERICAN, POSSIBLY
UPSTATE NEW YORK,
LATE 19TH/EARLY 20TH
CENTURY**

*Boy with a Critter and Boys with
a Tree*

embroidery floss on corduroy

Boy with a Critter sight 22 3/8 x 23 1/2 in.;

Boys with a Tree sight 21 1/2 x 23 1/2 in. (2)

\$10,000-15,000

PROVENANCE:

Ricco/Maresca Gallery, New York



PROPERTY FROM THE MARVILL COLLECTION

42

**NEW ENGLAND, LATE 18TH/EARLY 19TH
CENTURY**

Bust of a Woman

paint on wood

15 ½ in. high, 11 in. wide, 9 in. deep

\$20,000-40,000

PROVENANCE:

Dr. and Mrs. William S. Greenspon

LITERATURE:

Robert Bishop, *American Folk Sculpture* (New York, 1985), pp. 318-319.

This bust was found in Essex, Massachusetts. Traces of original paint remain: black pigment on the arc around her face indicates hair or perhaps even a nun's habit. Taupe pigment on her cheeks and chest reveals the surface that once adorned her skin.





PROPERTY FROM THE MARVILL COLLECTION

43

NEW ENGLAND, CIRCA 1910

Portrait of Three Ladies with Cat

initialed *MG* lower left

oil on canvas

23 ¼ x 27 in.

\$15,000-25,000

PROVENANCE:

George Schoellkopf, Reading, Pennsylvania

Don and Faye Walters, Goshen, Indiana

Newcomer/Westreich Gallery, Washington, D.C.



PROPERTY FROM THE MARVILL COLLECTION

44

JUSTIN MCCARTHY (1891-1977)

Toronto Maple Leafs vs. N.Y. Rangers, dated 1962

signed *J. McCAR* lower right edge

oil on board

23 ½ x 33 ½ in.

\$10,000-15,000

PROVENANCE:

Mr. and Mrs. Elias Getz, New York

LITERATURE:

Herbert W. Hemphill Jr., *Twentieth-Century American Folk Art and Artists* (New York, 1974), p. 168.



PROPERTY FROM THE MARVILL COLLECTION

45

PROBABLY AMERICAN, POSSIBLY PENNSYLVANIA, CIRCA 1900

Peter Pill-Eater, A Mongrel-Patient.

ink, watercolor and graphite on paper
15 7/8 x 12 3/8 in.

\$10,000-15,000

PROVENANCE:

Ricco/Maresca Gallery, New York

In conversation with art-making practices from both Europe and America, *Peter Pill Eater* visually speaks to the finely rendered pen-and-ink aesthetics of early 1900s Swiss asylum art as well as to Pennsylvania German techniques and materials. Most early European *Art Brut* was created in institutions, and these pieces were often works on paper rendered in fine detail with disregard for perspective and naturalistic proportion - traits shared by Peter and his pill. The "mongrel patient" as subject echoes the biographies of these institutionalized artists. Discovered in Massachusetts, *Peter Pill Eater* also visually and technically evokes Pennsylvania German *fraktur* in its detailed pen and ink with flat color washes.

PROPERTY FROM THE MARVILL COLLECTION

46

**AMERICAN, PROBABLY OHIO,
DATED 1883**

Boathouse Gate Weight

paint on limestone

10 ¼ in. high, 5 ½ in. wide, 5 ½ in. deep

\$10,000-15,000

PROVENANCE:

Hill Gallery, Birmingham, Michigan

LITERATURE:

Frank Maresca and Roger Ricco, *American Vernacular* (New York, 2002), p. 159.

Carved and decorated on all four sides, this counterweight was found on a boathouse on Buckeye Lake, near Granville, Ohio. One side shows a woman wading into water, and she holds her skirt to keep it from getting wet. Another shows two figures holding hands, while the third shows a man wading. The final image is of three oars arranged in a star-like pattern.



(alternate view)

PROPERTY FROM THE MARVILL COLLECTION

47

ADAM BRANDAU (1910-1998)

Self Portrait, 1939

paint on galvanized sheet metal and repurposed metal
71 in. high, 21 in. wide, 14 in. deep

\$12,000-15,000

PROVENANCE:

Carl Hammer Gallery, Chicago
Hirschl & Adler Folk, New York, 1989

LITERATURE:

Archie Green, *Tin Men* (Champaign, Illinois, 2002), p. 143.

Made for the Brandau Tin Shop of Jackson, Ohio, *Self Portrait* served as a trade sign figure and was displayed in the shop's window. However, the tin man encompasses more than this role, as he exists at the intersection of trade sign, skill showcase and fine art. Formed from salvage material, the figure's various body parts display the finesse with which Brandau could aesthetically blend reused disparate metals. At the same time, the figure's label as a self portrait entwined Brandau's identity with that of his business. *Self Portrait's* painted surface adds to the artistry of the form: as paint obscures some of the tinwork, the final visual aesthetic seems to take precedence over simply showcasing technical abilities.

Brandau learned his trade from his father, Frank, and joined the Sheet Metal Workers Local 98 in Columbus in early adulthood. In 1939 he opened a tin shop in Jackson, and worked there until retiring in 1972. Brandau made *Self Portrait* the year his store opened (*Tin Men*, p. 143). The piece earned local celebrity, even appearing on floats in regional parades.





48

PROPERTY FROM THE MARVILL COLLECTION

48

**NEW ENGLAND, LATE 19TH/EARLY 20TH
CENTURY**

Swordfish Weathervane

paint and metal on wood
56 ½ in. high, 63 in. wide, 1 ¼ in. deep

\$10,000-15,000

PROVENANCE:

Ricco/Maresca Gallery, New York

Found on a fish shack in Rockport, Maine, *Swordfish Weathervane* evolved when exposed to the Maine elements. The piece has a wonderful, rich patina that contrasts with its very modern, almost minimalist, carving.



PROPERTY FROM THE MARVILL COLLECTION

49

MOSES OGDEN (1844-1919)

Bust

burl wood

Overall 17 in. high, 12 in. wide, 12 in. deep

\$4,000-6,000

PROVENANCE:

Peter Tillou Fine Arts and Antiques, Litchfield, Connecticut
Ricco/Johnson Gallery, New York

Civil War veteran Moses Ogden (1844-1919) created an environment of carved sculptures in and around his Angelica, New York home. After serving in the military, Ogden became a wagon maker and began carving whimsical animals and faces from burls, allowing the natural wood growth to dictate the shape and subject of each piece. Postcards from the town of Angelica show Ogden selling his carvings at a county fair, and photographs now housed at the local library show his home as a “Wonderland” filled with sculptures.



PROPERTY FROM THE MARVILL COLLECTION

50

AMERICAN, 19TH CENTURY

Figural Nutcracker

varnish on wood

8 ½ in. high, 1 ¾ in. wide, 10 ¼ in. long

\$8,000-12,000

PROVENANCE:

James Kronen, New York

LITERATURE:

Roger Ricco and Frank Maresca, *American Primitive: Discoveries in Folk Sculpture* (New York, 1988), p. 254.

This nutcracker employs several artistic techniques, including stylized carving and detailed incised drawing. The sculpted faces are suggestive of those from the Bena Lulua tribe of central Africa (*American Primitive*, p. 254), while the drawings that run along the handles, rendering a bird, trees and leaves with precision and artistry, evoke Pennsylvania German traditions. *Figural Nutcracker* also displays elements of whimsy as the small, reclining face on the end of the handle reads as a baby, and the movement of the nutcracker replicates a baby being rocked in a cradle.



(detail)

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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- 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.
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 - 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.

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 - 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
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- 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

auktion 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 2.5% 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:

- 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
- 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.

(iii) 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

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) 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, publically 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.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- 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

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) 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 lot. 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(f) 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.CHRESTIES.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:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as being made of that artist, author or manufacturer;
- (ii) 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;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) 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 in 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.

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In Christie's opinion a work by the artist.

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PAR: *Paris*

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LYNN CHADWICK (1914-2003)

Walking Cloaked Figures IX

stamped with initial and numbered 'C PE 769 4/9' (on the underside of each) · bronze with the artist's gold patina

male: 10 ¾ x 9 ½ x 10 ½ (26.9 x 24.1 x 26.6 cm.)

female: 10 ¾ x 8 x 9 ½ in. (26.3 x 20.3 x 24.1 cm.)

Executed in 1980. This work is number four from an edition of nine.

\$50,000–70,000



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Friedrich Schröder-Sonnenstern
The dying blind lion in prayer or desecrated force, 1946
20.1 x 28.7 inches (51 x 73cm) crayon on card



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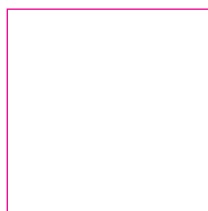
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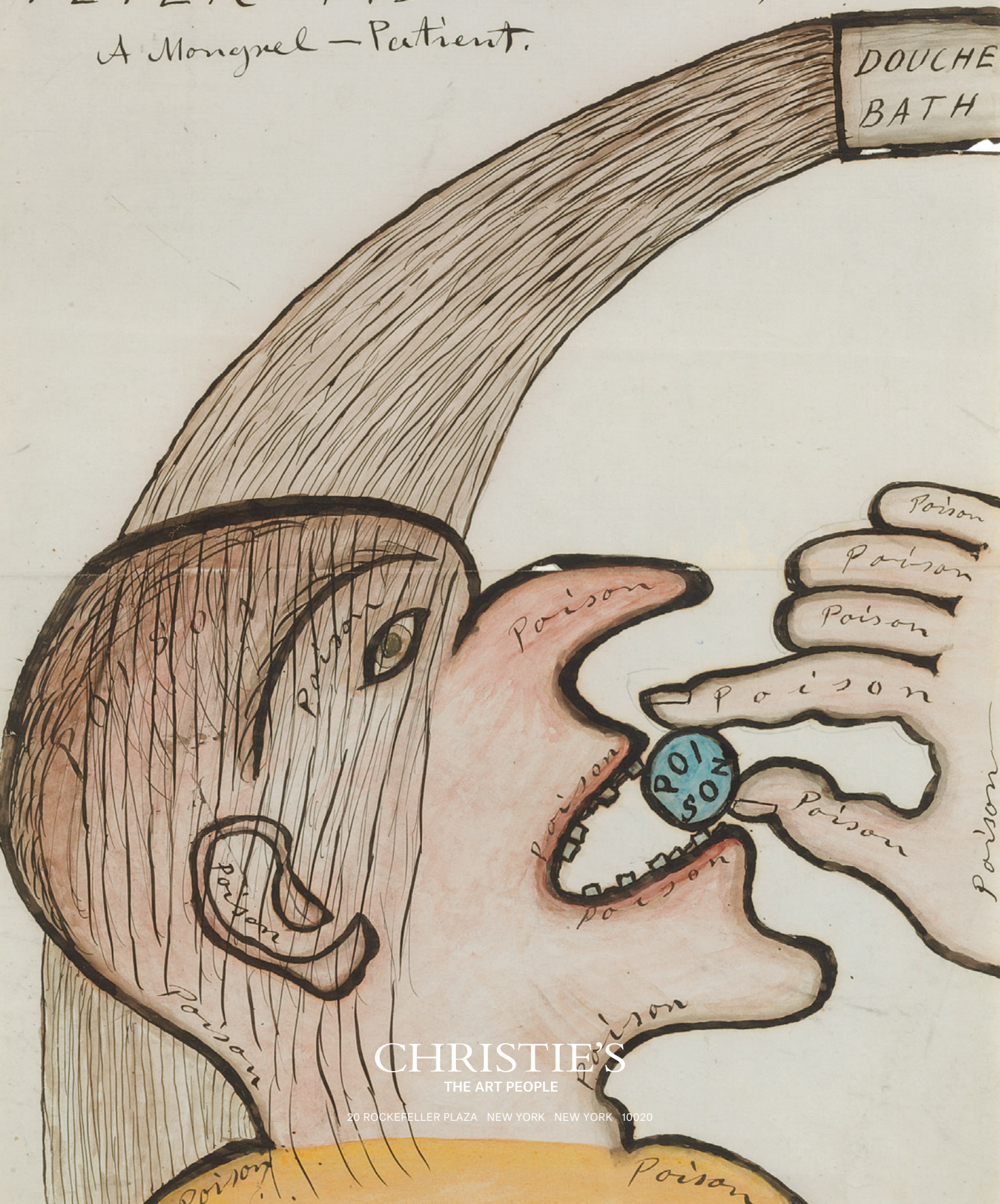






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