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27 September 2016



CHRISTIE'S

SPECIALISTS FOR THIS SALE



Lindsay Griffith
Prints



Anne Bracegirdle
Photographs



Jude Hull
Photographs



Vanessa Booher
Design



Rachel Koffsky
Handbags

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For general enquiries about this auction, email should be addressed to the auction administrator.

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FIRST OPEN

Home

TUESDAY 27 SEPTEMBER 2016

PROPERTIES FROM

The Collection of Ileana Sonnabend
and the Estate of Nina Castelli Sundell

The Collection of Mr. Luc D'Iberville
Moreau, former director of Montreal's
Musée des Arts Décoratif

The Collection Of Mary Jane Garth

AUCTION

Tuesday 27 September 2016
at 6.30 pm (Lots 501-611)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	24 September	10.00 am - 5.00 pm
Sunday	25 September	1.00 pm - 5.00 pm
Monday	26 September	10.00 am - 8.00 pm
Tuesday	27 September	10.00 am - 12.00 noon

AUCTIONEER

Xan Serafin (#1358510)

Certain lots denoted with ★ are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these lots in this sale.

Front cover: Lot 563, 565
lot 563 © Photograph by Ormond Gigli
Back cover: Lot 564, 566

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as ELEVEN-13394

CONDITIONS OF SALE

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[40]

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21/06/16

CHRISTIE'S

■501

**BJARNE MELGAARD
(B. 1967)**

*'OHNE TITEL
(CORREALISTISCHES
INSTRUMENT)'; TWO CHAIRS,
2008*

original upholstery by Backhausen,
Vienna, ebonized wood
33¼ in. (84.5 cm.) high, the other 29
in. (73.5 cm.) high (2)

\$6,000-8,000



502

JANELLE LYNCH (B. 1969)

*Untitled 3 from the series River,
2001-2006*

pigment print, flush-mounted on
Dibond, printed 2016

signed in ink, titled, dated, and
numbered 'Artist's Proof 2/2' on
affixed artist's label (mount, verso)

image: 38 ½ x 48 in. (97.7 x 121.9 cm.)

overall: 49 x 58 ½ in. (124.4 x 148.5 cm.)

This work is AP 2 from the sold-out
edition of 3 + 2 APs.

\$10,000-15,000



503
YOSHITOMO NARA
(B. 1959)

Just A Little Bit

woodcut in colors, on *Japon* paper, 2013, signed and dated in pencil, numbered 9/25 (there were also twelve artist's proofs), published by Pace Editions Inc., New York
Sheet: 16½ x 11¼ in.
(419 x 298 mm.)

\$10,000-15,000

504
YOSHITOMO NARA
(B. 1959)

Fight

woodcut in colors, on *Japon* paper, 2013, signed and dated in pencil, numbered 9/25 (there were also twelve artist's proofs), published by Pace Editions Inc., New York
Sheet: 16½ x 11½ in.
(419 x 292 mm.)

\$10,000-15,000

505
YOSHITOMO NARA
(B. 1959)

Dream Time

woodcut in colors, on *Japon* paper, 2013, signed and dated in pencil, numbered 9/25 (there were also twelve artist's proofs), published by Pace Editions Inc., New York
Sheet: 16½ x 11½ in.
(419 x 292 mm.)

\$10,000-15,000



503



504



505

■506

**CARLO DE CARLI
(1910-1999)**

*A PAIR OF '806'
ARMCHAIRS, CIRCA 1955*
manufactured by Cassina,
mahogany, velvet upholstery
each 33 in. (84 cm.) high (2)
\$4,000-6,000

PROVENANCE:
Rotary Club, Varese.

LITERATURE:
G. Bosoni, *Made In Cassina*,
Milan, 2008, p. 165 for an
illustration of a comparable
model.

We would like to thank Brian
Kish for his assistance with
the cataloguing of this lot.

PROPERTY FROM A PRIVATE AMERICAN
COLLECTOR

**507
JUSTINE KURLAND
(B. 1969)**

*Slumber Party, Denver,
Colorado, 2000*
chromogenic print
signed in ink and credited,
titled, dated and numbered
'5/6' on affixed gallery label
(frame backing board)
image/sheet: 29 ¾ x 39 ½ in.
(75.5 x 101.1 cm.)
This work is number 5 from
the edition of 6 + 2 APs.
\$1,000-1,500

PROVENANCE:
BravinLee programs, New
York;
acquired from the above by
the present owner in 2001.

PROPERTY FROM A PRIVATE AMERICAN
COLLECTOR

**508
JUSTINE KURLAND
(B. 1969)**

*Clothes Make the Man,
Desert Scene, Sonoma
Desert, Arizona, 2001*
chromogenic print
signed in ink and credited,
titled, dated and numbered
'2/6' on affixed gallery label
(frame backing board)
image/sheet: 29 ¾ x 39 ¾ in.
(75.5 x 100.8 cm.)
This work is number 2 from
the edition of 6 + 2 APs.
\$1,000-1,500

PROVENANCE:
BravinLee programs, New
York;
acquired from the above by
the present owner in 2001.



507



508



506





■509

**ATTRIBUTED TO PIETRO
CHIESA (1892-1948)**

A CEILING LIGHT, CIRCA 1940

possibly manufactured by
Fontana Arte, etched glass,
enameled brass
38 in. (96.5 cm.) high,
12 in. (30.5 cm.) diameter of shade
\$3,000-5,000

We would like to thank Brian
Kish for his assistance with the
cataloguing of this lot.



PROPERTY FROM THE COLLECTION OF ILEANA SONNABEND
AND THE ESTATE OF NINA CASTELLI SUNDELL

510

DAVID HOCKNEY (B. 1937)

*Four images from Twenty Photographic
Pictures, 1971-1975*

4 chromogenic prints, each mounted on board
each signed and numbered '42/80' in ink
(margin)

each image: 7 x 9 1/2 in. (17.8 x 24.2 cm.)

each sheet: 8 1/4 x 10 5/8 in. (21 x 27 cm.)

each mount: 14 3/4 x 16 7/8 in. (37.5 x 43 cm.)

These works are from the portfolio, 'Twenty
Photographic Pictures by David Hockney'
(1976) numbered 42 from the edition of 80 +
20 APs.

(4)

PROVENANCE:

The artist;
acquired from the above by the Estate of
Ileana Sonnabend;
by descent to the present owner.

The titles are as follows:

- Tennis Court, Berkeley, November, 1971*
- The Pacific Ocean at Malibu, April, 1973*
- Tidied Up Beach, Viareggio, August, 1973*
- The Pines Fire Island, August, 1975*

\$5,000-7,000



PROPERTY FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

511
DAVID HOCKNEY (B. 1937)

Four images from Twenty Photographic Pictures, 1974-1975

4 chromogenic prints, each mounted on board
each signed and numbered '42/80' in ink (margin)
each image: 7 x 9 ½ in. (17.8 x 24.2 cm.)
each sheet: 8 ¼ x 10 ⅝ in. (21 x 27 cm.)
each mount: 14 ¾ x 16 ⅞ in. (37.5 x 43 cm.)
These works are from the portfolio, 'Twenty Photographic Pictures by David Hockney' (1976) numbered 42 from the edition of 80 + 20 APs. (4)

\$5,000-7,000

PROVENANCE:

The artist;
acquired from the above by the Estate of Ileana Sonnabend;
by descent to the present owner.

The titles are as follows:

- Jean in the Luxembourg Gardens, June, 1974*
- Yves-Marie Asleep, May, 1974*
- My Parents, Bradford, July, 1975*
- Henry Avoiding the Sun, August, 1975*



512



513

512
CLAUDE LALANNE
(B. 1924)

A FORK AND SPOON,
DESIGNED 1966

silver-gilt
 spoon: 8 $\frac{1}{2}$ in. (22 cm.) long
 fork: 8 $\frac{1}{2}$ in. (20.6 cm.) long
 with silver hallmarks

\$3,000-5,000

LITERATURE:

D. Marchesseau, *The Lalannes*, Paris, 1998, p. 90 for other flatware of this design; Exhibition catalogue, *Les Lalannes*, Musée des Arts Décoratifs, Paris, 2010, pp. 104-105 for a flatware set of a similar design.

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

■ **513**
PHILIP (1907-1987)
AND KELVIN (B. 1937)
LAVERNE

A "CHAN BOUCHER" LOW
TABLE, CIRCA 1965

acid-etched, patinated and polychrome bronze, pewter
 16 $\frac{1}{4}$ in. (41.2 cm.) high,
 60 $\frac{1}{2}$ in. (153.7 cm.) wide,
 31 $\frac{1}{2}$ in. (80 cm.) deep
 signed in relief *Philip+Kelvin*
Laverne with original paper
 label to underside

\$3,000-5,000



514



515

PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

■ 514

FRANK GEHRY (B. 1929)

A 'SITTING BEAVER' CHAIR, DESIGNED CIRCA 1979, EXECUTED 1987

from the Experimental Edges series, number 19 from an edition of 500, manufactured by New City Editions, corrugated cardboard 36 in. (91.5 cm.) high with brass plaque to underside: *Frank Gehry Sitting Beaver 19/500 published by New City Editions 1987*

\$2,000-3,000

F. Dal Co, K. W. Foster, *Frank O. Gehry, The Complete Works*, New York, 1998, p. 211 for another chair of this model.



516

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

515

JUSTINE KURLAND (B. 1969)

Peach Tree, 2002

chromogenic print, mounted on board signed in ink and titled, credited, dated and numbered '8/8' on affixed gallery label (frame backing board) image: 18 x 22 ¾ in. (45.8 x 57.8 cm.) sheet: 24 ¼ x 28 ¼ in. (61.7 x 71.9 cm.)

This work is number 8 from the edition of 8 + 2 APs.

\$600-800

PROVENANCE:

BravinLee programs, New York; acquired from the above by the present owner in 2003.

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

516

JUSTINE KURLAND (B. 1969)

West of the Water, 2003

chromogenic print, mounted on board signed in ink and credited, titled, dated and numbered '4/8' on affixed gallery label (frame backing board) image: 17 ¾ x 22 ¾ in. (45 x 57.7 cm.) sheet: 24 ½ x 28 ¾ in. (62.2 x 72 cm.)

This work is number 4 from the edition of 8 + 2 APs.

\$1,000-1,500

PROVENANCE:

BravinLee programs, New York; acquired from the above by the present owner in 2003.



517



518

PROPERTY FROM THE COLLECTION OF
MARY JANE GARTH

517
ROY LICHTENSTEIN
(1923-1997)

*Sunrise, from Seven
Objects in a Box*

baked enamel on metal
multiple, 1966, signed in blue
felt-tip pen on the reverse,
numbered '59' (the edition
was 75 plus 25 artist's proofs),
published by Tanglewood
Press, Inc., New York
Overall: 8½ x 11 x 1 in.
(216 x 279 x 25 mm.)

\$10,000-15,000

LITERATURE:
see Corlett p. 27

518
ROY LICHTENSTEIN
(1923-1997)

*Bull Head III, from Bull
Head Series*

lithograph and screenprint
with linocut in colors, on
Arjomari paper, 1973, signed
and dated in pencil, numbered
21/100 (there were also ten
artist's proofs), published by
Gemini G.E.L., Los Angeles,
with their blindstamps and
inkstamp on the reverse
Image: 21 x 28½ in.
(533 x 724 mm.)
Sheet: 25 x 33 in.
(635 x 838 mm.)

\$5,000-7,000

LITERATURE:
Corlett 125; Gemini 490



519



520

PROPERTY FROM A NEW YORK STATE
PRIVATE COLLECTION

519

DALE CHIHULY (B. 1941)

*A MACCHIA FORM WITH
RED LIP WRAP, 1990s*

glass

18 in. (45.8 cm.) high,
21½ in. (54.5 cm.) wide,
19¾ (50 cm.) deep
signed *Dale Chihuly*

\$6,000-8,000

PROPERTY FROM A NEW YORK STATE
PRIVATE COLLECTION

520

DALE CHIHULY (B. 1941)

*A MACCHIA FORM WITH RED
LIP WRAP, 1990*

16½ in. (42 cm.) high,
20 in. (51 cm.) wide,
18½ in. (47 cm.) deep
signed and dated *Dale Chihuly 90*

\$4,000-6,000

521

KEITH HARING (1958-1990)

Pyramid: one plate

screenprint in color, on anodized aluminum panel, 1989, with incised signature and date on the reverse, numbered 29/30 (there were also six artist's proofs), published by Edition Schellmann, Munich and New York
Height: 40½ in. (1029 mm.)

\$40,000-60,000

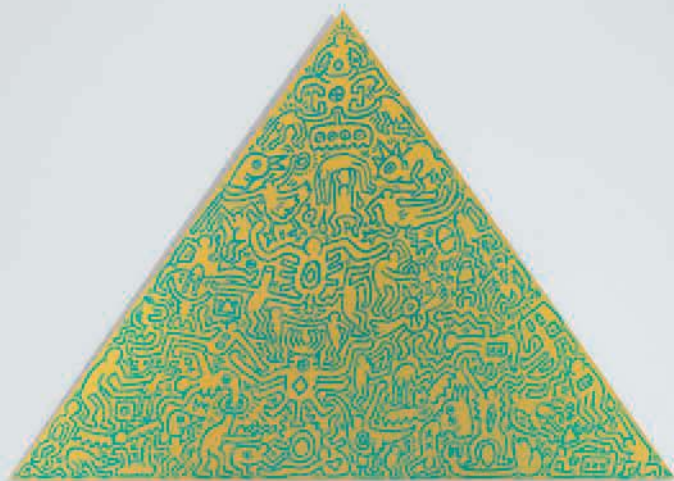
■522

**KENZO TANGE
(1913-2005)**

A PAIR OF CHAIRS, CIRCA 1957

manufactured by Tendo, Japan, beech plywood, upholstered cushion, metal feet
each 31¼ in. (79.5 cm.) high
with manufacturer's label (2)

\$7,000-9,000



521



522



523



524



525



526



527

528

529

530

523
ANNI ALBERS
(1899-1994)

Orange Meander

screenprint in colors, on Mohawk Superfine Bristol paper, 1970, signed, titled and dated in pencil, numbered 'artist proof 2/12' (the edition was 75), published by the artist

Image: 16½ x 16½ in.
(419 x 419 mm.)
Sheet: 24 x 24 in.
(610 x 610 mm.)

\$2,000-3,000

LITERATURE:
Danilowitz 21

PROPERTY FROM A WEST COAST
COLLECTION

527
LUCIE RIE (1902-1995)

A BOTTLE-FORM VASE,
CIRCA 1970

glazed ceramic
16¾ in. (41.5 cm.) high
impressed with artist's
monogram

\$10,000-15,000

LITERATURE:
J. Houston (ed.), *Lucie Rie*,
exhibition catalogue, Victoria
& Albert Museum, London,
1982, p. 81, no. 150 for a vase
of a similar form.

PROVENANCE:
Jeffrey Spahn Gallery, San
Francisco

524
ANNI ALBERS
(1899-1994)

PO I

screenprint and offset
lithograph in colors, on Arches
paper, 1973, signed, titled and
dated in pencil, numbered
8/40 (there were also ten
artist's proofs), published for
the Jackson Pollock Gallery,
Toronto

Image: 15 x 12½ in.
(381 x 318 mm.)
Sheet: 28¾ x 22 in.
(727 x 559 mm.)

\$2,000-3,000

LITERATURE:
Danilowitz 39

PROPERTY FROM A WEST COAST
COLLECTION

528
LUCIE RIE (1902-1995)

A BOTTLE-FORM VASE,
CIRCA 1970

glazed ceramic
14¾ in. (38 cm.) high
impressed with artist's
monogram

\$10,000-15,000

LITERATURE:
See previous lot.

PROVENANCE:
Jeffrey Spahn Gallery, San
Francisco

PROPERTY FROM AN
AMERICAN COLLECTION

525
JOSEF ALBERS
(1888-1976)

White Line Squares (Series
II): one plate

lithograph in colors, on Arches
Cover paper, 1966, signed and
dated in pencil, numbered
87/125 (there were also fifteen
artist's proofs), published by
Gemini G.E.L., Los Angeles,
with their blindstamps and
inkstamp on the reverse

Image: 15¼ x 15¼ in.
(400 x 400 mm.)
Sheet: 20¾ x 20¾ in.
(527 x 527 mm.)

\$2,000-3,000

LITERATURE:
Danilowitz 172.8; Gemini 17

PROPERTY FROM A WEST COAST
COLLECTION

529
LUCIE RIE (1902-1995)

A BOTTLE-FORM VASE,
CIRCA 1970

glazed ceramic
16¾ in. (43 cm.) high
impressed with artist's
monogram

\$10,000-15,000

LITERATURE:
See previous lot.

PROVENANCE:
Jeffrey Spahn Gallery, San
Francisco

PROPERTY FROM AN
AMERICAN COLLECTION

526
JOSEF ALBERS
(1888-1976)

White Line Squares (Series
I): one plate

lithograph in colors, on
Arches Cover paper, 1966,
signed and dated in pencil,
numbered 80/125 (there
were also fifteen artist's
proofs), published by Gemini
G.E.L., Los Angeles, with their
blindstamps and inkstamp on
the reverse

Image: 15¼ x 15¼ in.
(400 x 400 mm.)
Sheet: 20¾ x 20¾ in.
(527 x 527 mm.)

\$2,000-3,000

LITERATURE:
Danilowitz 171.2; Gemini 3

■ **530**
ROGER CAPRON
(1922-2006)

A 'SUO-CHONG' LOW
TABLE, 1960s

mahogany, partially glazed
earthenware tile
12¾ in. (32.5 cm.) high
38½ in. (98 cm.) wide
26¾ in. (68 cm.) deep
signed *R.CAPRON*

\$3,000-5,000



531
AN URBAN BOCCE
BALL PETANQUE SET
CHANEL, C. 2010
14.5" W x 9.5" H x 6.5" D
\$2,000-3,000





532



533

■532

**YVES KLEIN
(1928-1962)**

*'TABLE BLEUE', DESIGNED
1961*

dry pigment in glass, Plexiglas,
wood, chrome-plated metal
14½ in. (37 cm.) high,
39½ in. (100.4 cm.) wide,
49¾ in. (125.5 cm.) deep
with a label signed *R. Klein-
Moquay* with serial number
IR-EINO

\$20,000-30,000

This work is part of an edition
started in 1963 under the
supervision of Rotraut Klein-
Moquay after a model by
Yves Klein.

■533

**THIERRY COHEN
(B. 1963)**

*Paris 48° 51' 52" N 2021-
07-14 UTC 22:18, 2012*

archival pigment print,
face-mounted to Plexiglas,
flush-mounted on Dibond
signed in ink and credited,
titled and dated on affixed
studio label (frame backing
board)

image/sheet/flush mount:
39½ x 59¾ in.
(100.3 x 151.8 cm.)

This work is number 3 from
the edition of 3.

\$18,000-22,000

PROVENANCE:
Danziger Gallery, New York.



535



534



536

534
LUC LANEL (1893-1965)

A PAIR OF LAMPS, 1920S
 originally vases, executed by Christofle, patinated and dinanderie copper, silver overlay, silvered metal, mica shades
 24¾ in. (63 cm.) high (with shades)
 each stamped B99
Christofle E
 \$4,000-6,000

PROVENANCE:
 Historical Design, New York.

LITERATURE:
 D. Forest, M-C. Forest, *La Dinanderie Française 1900-1950*, Paris, 1995, p. 81 for another vase of this model.

Δ535
LUC LANEL (1893-1965)

A VASE, CIRCA 1929
 for Christofle, patinated and silvered copper
 6½ in. (16.5 cm.) high
 marked *Christofle 179G*
 \$4,000-6,000

PROVENANCE:
 Historical Design, New York.

We would like to thank the Musée Bouilhet Christofle for their assistance with the cataloguing of this lot.

■536
ATTRIBUTED TO EUGENE SCHOEN (1880-1957)

A FOUR-DOOR OCCASIONAL TABLE, 1930s
 mahogany, Japanese elm
 28¼ in. (71.8 cm.) high,
 24 in. (61 cm.) wide,
 24 in. (61 cm.) deep
 \$3,000-5,000

PROVENANCE:
 Historical Design, New York.



537



538



539

■537
ELGER ESSER (B. 1967)

Bréhémont, Frankreich, 2004

chromogenic print, face-mounted to acrylic
 signed in ink and credited, titled, dated, and numbered '7/7' on affixed artist's label (frame backing board)
 image: 54 x 72 in. (137.2 x 182.9 cm.)
 sheet: 70 x 87 in. (177.8 x 221 cm.)
 This work is number 7 from the edition of 7.

\$20,000-30,000

■538
IVORY COAST

A SENUFO BED, CIRCA 1900

carved Alstonia wood
 25¾ in. (65.5 cm.) high, 108 in. (274.5 cm.) wide, 39 in. (99 cm.) deep
 \$15,000-25,000

■539
WALTER NIEDERMAYR (B. 1952)

Kitzsteinhorn IV, 1997

diptych: 2 chromogenic prints, each flush-mounted on Dibond
 each signed in ink and credited, titled, dated and numbered '6/6' on affixed labels (flush mount, verso) each image/sheet/flush mount: 39 x 49 ½ in. (99 x 125.7 cm.)
 This work is number 6 from the edition of 6.

\$8,000-12,000

PROVENANCE:
 Galerie Nordenhake GmbH, Berlin;
 Phillips de Pury & Company, New York, 11 November 2005, lot 145;
 acquired from the above sale by the present owner.



540



541



542

543



544



545



546



540
VIK MUNIZ (B. 1961)

Still after Cindy Sherman,
2000

cibachrome print, mounted on Sintra signed, titled, dated and numbered 'AP 2/3' in ink on affixed gallery label (frame backing board)
image: 30 x 40 in. (76.2 x 101.6 cm.)
overall: 33 3/4 x 43 1/2 in. (85.2 x 110.4 cm.)
This work is AP 2 of 3 from the edition of 5.

\$18,000-22,000

PROVENANCE:
Sikkema Jenkins & Co.,
New York.

PROPERTY FROM THE COLLECTION OF
MARY JANE GARTH

541
ROY LICHTENSTEIN
(1923-1997)

Landscape 8, from Ten
Landscapes

iridescent silver Mylar collage, on opaque black Rowlux and gray moiré Rowlux, mounted to composition board (as issued), 1967, signed and dated in pencil on the reverse, numbered 84/100 (there were also ten artist's proofs), co-published by Original Editions and Leo Castelli Gallery, New York
Image: 19 1/2 x 11 1/8 in. (49.5 x 28.3 mm.)
Sheet (composition board): 21 1/2 x 16 3/8 in. (54.6 x 42.2 mm.)
\$5,000-7,000

LITERATURE:
Corlett 58

PROPERTY FROM THE COLLECTION OF
MARY JANE GARTH

542
ROY LICHTENSTEIN
(1923-1997)

Fish and Sky, from Ten
from Leo Castelli

screenprint on silver gelatin photographic print mounted on three-dimensional lenticular offset lithograph in colors, with window mount, 1967, signed in pencil, numbered 114/200 on the overmat (there were also 25 proofs lettered A through Y), published by Tanglewood Press, Inc., New York
Image: 11 x 14 in. (27.4 x 35.6 mm.)
Sheet (composition board): 23 3/4 x 20 in. (60.3 x 50.8 mm.)
\$6,000-8,000

LITERATURE:
Corlett 50

PROPERTY FROM THE COLLECTION OF
MARY JANE GARTH

543
ROY LICHTENSTEIN
(1923-1997)

Landscape 4, from Ten
Landscapes

screenprint, on opaque white Rowlux, mounted on composition board (as issued), 1967, signed and dated on the reverse, numbered 84/100 (there were also ten artist's proofs), co-published by Original Editions and Leo Castelli Gallery, New York
Image: 11 x 17 3/4 in. (27.9 x 45.1 mm.)
Sheet (composition board): 21 1/8 x 16 in. (54.3 x 40.6 mm.)
\$4,000-6,000

LITERATURE:
Corlett 54

PROPERTY FROM THE COLLECTION OF
MARY JANE GARTH

544
ROY LICHTENSTEIN
(1923-1997)

Landscape 9, from Ten
Landscapes

screenprint with chromogenic photographic print collage, mounted to composition board (as issued), 1967, signed and dated on the reverse, numbered 84/100 (there were also ten artist's proofs), co-published by Original Editions and Leo Castelli Gallery, New York
Image: 11 1/2 x 15 1/4 in. (29.2 x 38.7 mm.)
Sheet (composition board): 16 x 22 in. (40.6 x 55.9 mm.)
\$5,000-7,000

LITERATURE:
Corlett 59

PROPERTY FROM A NEW YORK STATE
PRIVATE COLLECTION

546
HARRY BERTOIA
(1915-1978)

'SPRAY', CIRCA 1962

steel rods, bronze, marble
39 in. (99 cm.) high
\$6,000-8,000

PROVENANCE:
Baum Galleries, Sellersville, Pennsylvania;
Sotheby's, New York, 30 June 1993, lot 307.

We would like to thank Mary Thorp for her assistance with the cataloguing of this lot.

547
IRVING PENN
(1917-2009)

Cigarette, #37, New York,
1972

platinum-palladium print, flush-mounted on aluminum, printed 1975
signed, titled, dated, numbered '33/70' and annotated in pencil and stamped photographer's copyright credit (flush mount, verso)
image approx.: 23 1/4 x 17 1/4 in. (59 x 22 cm.)
sheet/flush mount: 26 x 22 in. (66 x 56 cm.)
This work is number 33 from the edition of 70.
\$25,000-35,000



548
TERRY O'NEILL (B. 1938)

Brigitte Bardot with Cigar, Spain, 1971

gelatin silver print
signed by the artist and by
Brigitte Bardot, and numbered
'14/50' in ink (margin); credited,
titled, dated and numbered on
affixed gallery label
(frame backing board)
image: 36 x 27 ¼ in.
(91.4 x 69 cm.)
sheet: 48 ½ x 39 ½ in.
(123.2 x 100.3 cm.)
This work is number 14 from the
edition of 50.

\$12,000-18,000

PROVENANCE:
Peter Fetterman Gallery,
Los Angeles.

549
**A WOODEN CANVAS
CABIN TRUNK**

LOUIS VUITTON, C. 1910
39" W x 13" H x 21" D
\$1,500-2,500

552
**A MONOGRAM
CANVAS BOITE
CHAPEAUX HAT BOX**

LOUIS VUITTON
20" W x 19" H x 9" D
\$1,000-1,500

550
**A MONOGRAM
CANVAS WARDROBE
STEAMER TRUNK**

LOUIS VUITTON, C. 1935
43.5" W x 22" H x 22" D
\$6,000-8,000

553
**A MONOGRAM
CANVAS MAN'S
TRUNK**

LOUIS VUITTON, 1992
39.5" W x 20.5" H x 20" D
\$6,000-8,000

551
**A LIMITED EDITION
42CM CARBON FIBER
& VACHE NATURELLE
BRIEFCASE**

HERMÈS, 2008
16.5" W x 12" H x 4" D
\$4,000-6,000

554
**A MONOGRAM
CANVAS SUITCASE**

LOUIS VUITTON BY
FRENCH COMPANY
23" W x 18" H x 8" D
\$300-500



548



549



553



551



554



552



550

555

**ANDY WARHOL
(1928-1987)**

*A La Recherche du
Shoe Perdu*

the complete set of eighteen offset lithographs (seventeen with hand-coloring), with the hand-colored cover, on wove paper, *circa* 1955, with poems by Ralph Pomeroy, published by the artist, each with the Andy Warhol Art Authentication Board inkstamp and annotated 'A189.992-A206.992' in pencil on the reverse
Sheet: 9¾ x 13¾ in. (Smallest)
Sheet: 20 x 26⅞ in. (Largest) (18)
\$200,000-300,000

LITERATURE:

Feldman & Schellmann IV.69-85

■556

**BJARNE MELGAARD
(B. 1967)**

*'OHNE TITEL (KIESLER
PARTY LOUNGE)', AN
ADJUSTABLE SOFA, 2007*

original upholstery by
Backhausen, Vienna, tubular
steel
31½ in. (80 cm.) high, 80 in.
(203.2 cm.) wide, 49½ in.
(125.7 cm.) deep
with manufacturer's label
\$15,000-20,000



555



556

557

**COLLEEN PLUMB
(B. 1970)**

*New Orleans Elephant,
2010*

archival pigment print,
mounted on Dibond,
printed 2011
signed in ink and credited,
titled and numbered '3/4' on
affixed artist's label (frame
backing board)
image: 36 x 36 in. (91.4 x 91.4
cm.)
sheet: 40 x 40 in. (101.6 x 101.6
cm.)

This work is number 3 from
the edition of 4.

\$2,500-3,500

■558

**LE CORBUSIER (1887-
1965)**

*A STOOL FOR 'UNITE
D'HABITATION', NANTES-
REZE, 1954-1955*

painted and veneered
composite wood
13 in. (33 cm.) high, 17 in. (43.5
cm) wide, 11 in. (27.5 cm.) deep
\$8,000-12,000

PROVENANCE:
Axel Vervoordt Gallery,
Antwerp.

A. Rüegg, *Le Corbusier:
Furniture and Interiors 1905-
1965*, Zurich, 2012, pp. 336-
342 for background on the
project, p. 336 for an in situ
photograph of other stools of
this model (in a natural finish),
p. 338 for other stools of this
model (painted finish).

The second of four
housing units designed
by Le Corbusier, the Unité
d'Habitation in Nantes-Rezé
included these box-like stools
which could sit at 11, 13 or
17 inches high. This model,
made of particle board and
without dovetail joints, had
been simplified from an
earlier version to reduce
manufacturing costs.



557



558



559



PROPERTY FROM A WEST COAST
COLLECTION

■559

**GAETANO PESCE
(B. 1939)**

*A PAIR OF 'UP-1 DONNA'
CHAIRS, DESIGNED
CIRCA 1969*

manufactured by C & B Italia,
Como, polyurethane foam,
fabric upholstery
each 25½ in.

(64.8 cm.) high

\$3,000-5,000

PROVENANCE:

Dr. and Mrs. John Arthur
Myers, Jr., Sunriver, Oregon,
acquired in 1973;
Thence by descent.

LITERATURE:

C. & P. Fiell, *1000 Chairs*,
Cologne, 1997, pp. 460-461
for information on this series.

■560

**ORMOND GIGLI
(B. 1925)**

*Girls in the Windows,
New York City, 1960*

chromogenic print, mounted
on aluminum, printed later
signed, located, dated and
numbered '22/75' in ink
(margin); signed, titled, dated
and numbered '22/75' in ink
(flush mount, verso)
image: 50 ½ x 50 in.
(128.3 x 127 cm.)

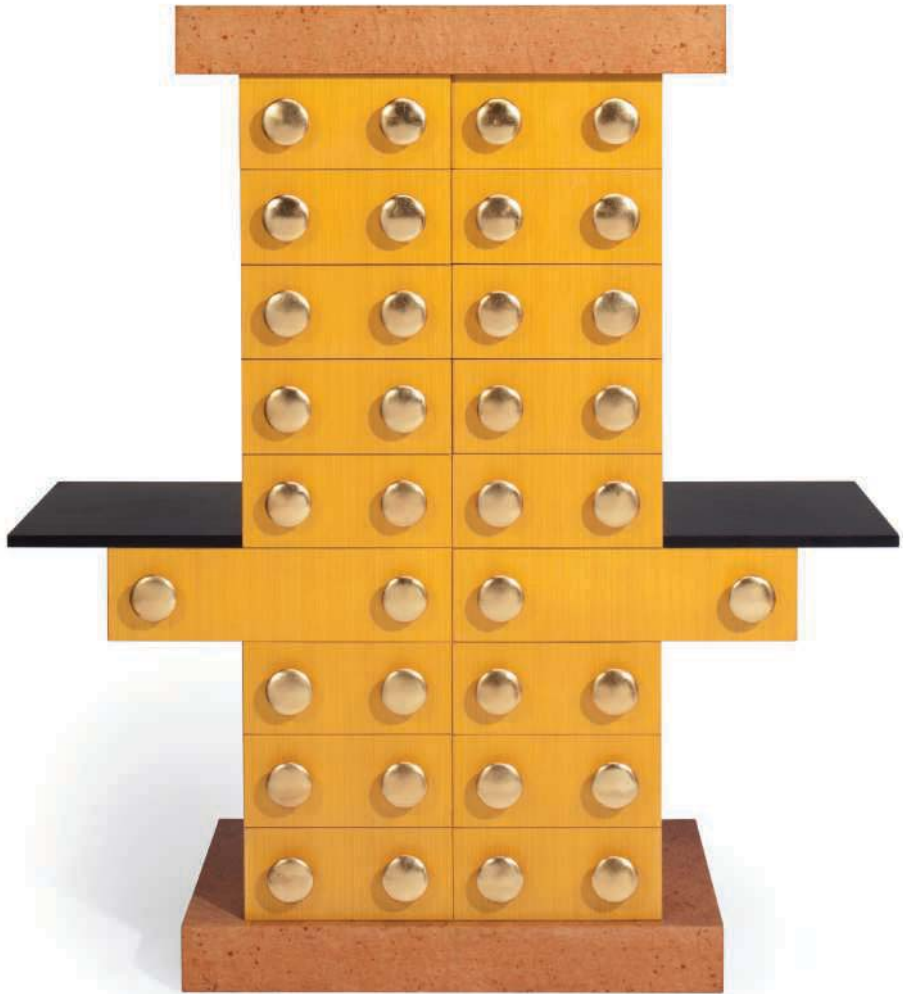
sheet: 52 ½ x 50 in.
(133.4 x 127 cm.)

mount: 56 ½ x 56 ¾ in.
(143.5 x 144.2 cm.)

This work is number 22 from
the edition of 75.

\$30,000-50,000





PROPERTY FROM THE COLLECTION OF
MR. LUC D'IBERVILLE MOREAU, FORMER
DIRECTOR OF MONTREAL'S MUSÉE DES
ARTS DÉCORATIFS

■561

ETTORE SOTTASS
(1917-2007)

A 'MOBILE GAILLO' CHEST
OF DRAWERS, CIRCA 1988

from the 'Bharata' series,
edited by Design Gallery
Milano, stained wood, briar,
gilt wood
57½ in. (146 cm.) high, 51⅞
in. (132 cm.) wide, 18 in. (45.7
cm.) deep

\$8,000-12,000

LITERATURE:

Exhibition catalogue, *Ettore
Sottsass*, Centre Georges
Pompidou, Paris, 1994, p. 102 for
an example of this model;
R. Labaco, *Ettore Sottsass:
Architect and Designer*,
exhibition catalogue, Los
Angeles County Museum of
Art, New York, 2006, p. 130 for
another example of this model.



•*562
SANDY SKOGLUND
(B. 1946)

I Wish I was a Robot, 1982

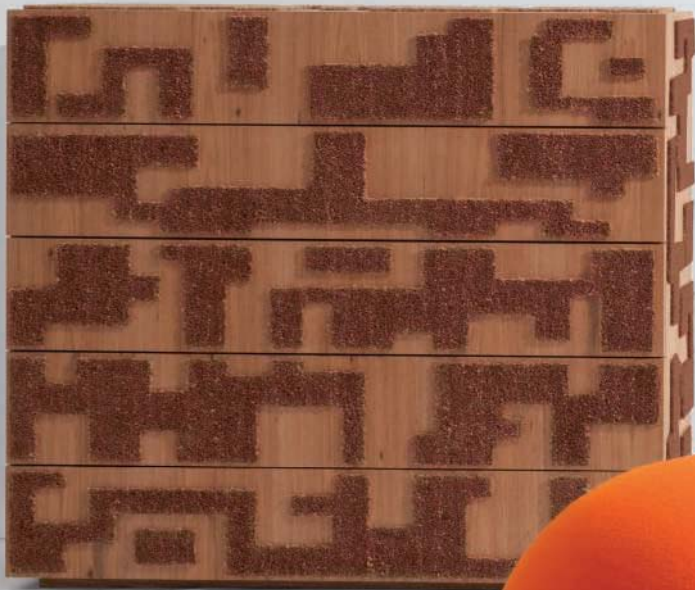
cibachrome print
signed, titled, dated and
numbered '19/20' in pencil
(verso)

image: 26 $\frac{3}{4}$ x 34 $\frac{1}{4}$ in.
(67.9 x 87 cm.)

sheet: 30 x 39 $\frac{1}{4}$ in.
(76.1 x 96.1 cm.)

This work is number 19 from
the edition of 20.

\$2,000-3,000



564



565





563





566

563
ORMOND GIGLI
(B. 1925)

Lips, 1960

digital chromogenic print,
mounted on board, printed later
signed, titled, dated and
numbered '3/10' in ink
(mount, recto); signed, titled
and dated in ink (mount, verso)
image/sheet: 17 x 27 in.
(43.3 x 68.6 cm.)
mount: 20 x 30 in.
(50.8 x 76.3 cm.)
This work is number 3 from
the edition of 10.

\$7,000-9,000

564
FERNANDO (B. 1961)
AND HUMBERTO
(B. 1953) CAMPANA

'COMODA CAPACHO', A
CHEST OF DRAWERS, 2014
artist proof, coconut fiber,
Louro Frejó veneer
45¼ in. (115 cm.) high,
51½ in. (130 cm.) wide,
20 in. (50.7 cm.) deep
signed and titled *Campana*
Capacho Chest of Drawers AP1
\$7,000-9,000



567

PROPERTY FROM A WEST COAST
COLLECTION

565
GAETANO PESCE
(B. 1939)

AN 'UP-5 DONNA'
ARMCHAIR
AND 'UP-6 DONNA'
OTTOMAN, CIRCA 1969

manufactured by C & B Italia,
Como, polyurethane foam,
fabric upholstery
chair: 39 in. (99 cm.) high
ottoman: 23 in.
(58.5 cm.) high (2)
\$12,000-18,000

PROVENANCE:

Dr. and Mrs. John Arthur
Myers, Jr., Sunriver, Oregon,
acquired in 1973;
Thence by descent.

LITERATURE:

C. and P. Fiell, *Chairs*, London,
2012, p. 506 for a period
photograph of another chair of
this model.

566
MOROCCAN

AN AIT YOUSSEI RUG,
MID-20TH CENTURY

hand-woven wool
approximately 5 ft. 7 in. x 2 ft.
8 in. (170 x 82 cm.)

\$4,000-6,000

567
MOROCCAN

A BENI OURAIN RUG,
MID-20TH CENTURY

hand-woven wool
approximately 9 x 5 ft.
(274.3 x 152.4 cm.)

\$2,000-3,000



568

JEFF KOONS (B. 1955)

Balloon Dog (Red)

metallic porcelain
multiple, 2002, numbered
2139/2300 on the reverse,
published by The Museum
of Contemporary Art, Los
Angeles
Diameter: 10¼ in. (260 mm.)
\$6,000-8,000



569
SHIRIN NESHAT (B. 1957)

Faezeh, 2008

ink on chromogenic print
signed, titled, dated and numbered
'1/15' in ink (verso)
image: 13 ½ x 11 in. (34.4 x 28 cm.)
sheet: 15 ½ x 13 in. (38.2 x 33.1 cm.)
This work is number 1 from the
edition of 15.

\$8,000-12,000



PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

■570

TORD BOONTJE (B. 1968)

*A 'BLOSSOM' CHANDELIER,
DESIGNED 2002*

for Swarovski Crystal, enameled steel,
clear crystal, crystal AB coating
29 in. (73.7 cm.) drop, 39½ in. (100.4 cm.)
wide (excluding ceiling mount)

\$8,000-12,000



■571

ELGER ESSER (B. 1967)

Champtoceaux, Frankreich, 2000

chromogenic print, face-mounted
to acrylic

signed in ink, and credited, titled, dated
and numbered '2/5' on affixed artist's
label (frame backing board)

image: 35 x 50 ¼ in. (88.9 x 127.6 cm.)

sheet: 47 x 62 ½ in. (119.4 x 158.8 cm.)

This work is number 2 from the edition
of 5.

\$15,000-20,000



573



572

■572
**IN THE STYLE OF
MAISON JANSEN**

*A STOOL, MID-20TH
CENTURY*

gilt and silvered-metal,
leather seat
15½ in. (39.5 cm.) high,
16½ in. (42 cm.) wide,
13⅞ in. (33.2 cm.) deep
\$2000-3000

■△573
**OTTO WRETTLING
(1901-1986)**

*AN 'IDEAL' FOLDING TABLE,
CIRCA 1936*

with adjustable base,
mahogany, maple,
stained and lacquered wood
open: 23¾ in. (60.5 cm.) high
[variable], 53¾ in. (136.5 cm.)
wide, 44¼ in. (112 cm.) deep
with original Otto Wretling
paper label
\$7000-9000

PROVENANCE:
Camard, Paris, 31 March 2010,
lot 6.



574

574
A MONOGRAM
CANVAS JEWELRY
CASE

LOUIS VUITTON, 2003
13.75" W x 10.25" H x 3.75" D
\$1,000-1,500

575
TERRY O'NEILL
(B. 1938)

*Faye Dunaway, Beverly Hills
Hotel, 1977*

chromogenic print, printed later
signed and numbered '30/50' in
ink (margin); credited, titled, dated
and numbered on affixed gallery
label (frame backing board)
image: 14 x 14 in. (35.6 x 35.6 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number 30 from the
edition of 50.

\$5,000-7,000

PROVENANCE:
Peter Fetterman Gallery,
Los Angeles.



575



576

576
HARRY BERTOIA
(1915-1978)

*MODEL FOR THE
 FOUNTAIN AT THE
 PHILADELPHIA CIVIC
 CENTER, CIRCA 1967*

welded phosphorous bronze
 4½ in. (11.5 cm.) high, 9½ in.
 (24 cm) wide, 8¼ in. (21 cm.)
 deep

\$8,000-12,000

LITERATURE:

V. Bertoia, N. Schiffer, *The
 World of Bertoia*, Atglen,
 Pennsylvania, 2003, p. 98
 for an illustration of this
 model, p. 99 for installation

shots of the fountain at the
 Philadelphia Civic Center.

The fountain stood outside
 the Philadelphia Civic Center
 until 2000 when it was
 removed and kept in storage.
 It was recently acquired by
 the Woodmere Art Museum
 in Chestnut Hill, Pennsylvania
 where it will be installed after
 a brief restoration.

577
STEVE MCCURRY (B. 1950)

*Sharbat Gula, Afghan Girl,
 Pakistan, 1984*

digital chromogenic print on Fuji
 Crystal paper, printed 2013
 signed in ink and credited and
 titled with print date on affixed
 photographer's studio label
 (verso); credited, titled and dated
 on affixed gallery label (frame
 backing board); signed and
 dated in ink on accompanying
 Certificate of Authenticity
 image: 21 ¼ x 14 ½ in. (54 x 36 cm.)
 sheet: 24 x 20 in. (61 x 50.8 cm.)

\$10,000-15,000

PROVENANCE:

Peter Fetterman Gallery, Los
 Angeles.

578
FINN JUHL (1912-1989)

*A BENCH/LOW TABLE,
 DESIGNED 1953*

manufactured by Bovirke,
 Copenhagen, teak, burnished
 steel, brass

16¾ in. (41.5 cm.) high,
 59 in. (150 cm.) wide,
 18 in. (45.7 cm.) deep

\$4,000-6,000

LITERATURE:

E. Hiort, *Finn Juhl: Furniture,
 Architecture, Applied Art*,
 Copenhagen, 1990, p. 96 for
 another example of this bench
 shown in situ in the designer's
 home in Charlottenlund,
 Denmark.



577



578

PROPERTY FROM THE COLLECTION OF
ILEANA SONNABEND AND THE ESTATE
OF NINA CASTELLI SUNDELL

579
HIROSHI SUGIMOTO
(B. 1948)

Draken, Göteborg, 2001
gelatin silver print, mounted
on card
signed in pencil (mount,
recto); blindstamped title,
date and numbers '16/25' and
'273' (margin); credited, titled
and dated on affixed gallery
label (frame backing board)
image: 16 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in.
(42.3 x 54 cm.)
sheet: 19 x 23 in.
(48.4 x 58.5 cm.)
mount: 20 x 24 in.
(50.8 x 61 cm.)
This work is number 16 from
the edition of 25.

\$15,000-25,000

PROVENANCE:

The artist;
acquired from the above
by the Estate of Ileana
Sonnabend;
by descent to the present
owner.

580
HIROSHI SUGIMOTO
(B. 1948)

*Gulf of St. Lawrence, Cape
Breton Island, 1996*
gelatin silver print, mounted
on card
signed in pencil (mount,
recto); blindstamped title,
date and numbers '9/25'
and '463' (margin); credited,
titled, dated and numbered on
affixed gallery labels (frame
backing board)
image: 16 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in.
(42.2 x 54.5 cm.)
sheet: 18 $\frac{3}{4}$ x 23 in.
(47.5 x 58.4 cm.)
mount: 20 x 24 in.
(50.8 x 61 cm.)
This work is number 9 from
the edition of 25.

\$15,000-25,000

PROVENANCE:

Fraenkel Gallery, San
Francisco;
acquired from the above by
the present owner.

PROPERTY FROM THE COLLECTION OF
ILEANA SONNABEND AND THE ESTATE
OF NINA CASTELLI SUNDELL

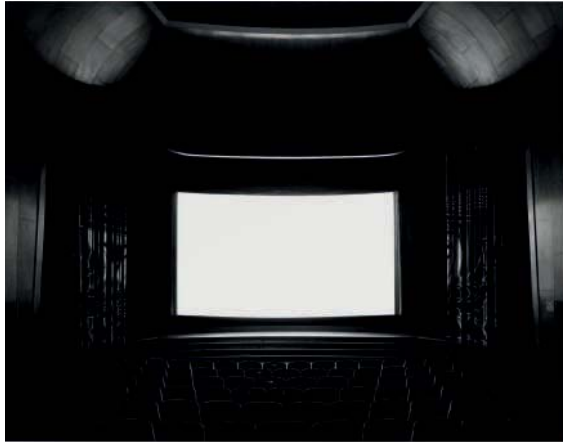
581
HIROSHI SUGIMOTO
(B. 1948)

Cinema Rise, Tokyo, 1996
gelatin silver print, mounted
on card
signed in pencil (mount,
recto); blindstamped title,
date and numbers '14/25' and
'259' (margin)
image: 16 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in.
(42.3 x 54 cm.)
sheet: 18 $\frac{7}{8}$ x 22 $\frac{3}{8}$ in.
(48 x 56.9 cm.)
mount: 20 x 24 in.
(50.8 x 61 cm.)
This work is number 14 from
the edition of 25.

\$15,000-25,000

PROVENANCE:

The artist;
acquired from the above
by the Estate of Ileana
Sonnabend;
by descent to the present
owner.



579



580



581



582



583



584

Δ582
POL CHAMBOST
(1906-1983)

A PITCHER, CIRCA 1955

glazed earthenware
 16½ in. (42 cm.) high

\$6,000-8,000

PROVENANCE:

Anne-Sophie Duval, Paris;
 Phillips de Pury & Company,
 New York, 14 December 2004,
 lot 91.

LITERATURE:

P.E. Martin-Vivier, *Jean Royère*,
 Paris, 2002, p. 206 for an in
 situ image of a pitcher of this
 model in the Salon des Arts
 Ménagers, 1955;
 P. Chambost, *Pol Chambost:
 Sculpteur-Céramiste, 1906-
 1983*, Paris, 2006, p. 78 and 51
 for similar model.

Δ583
POL CHAMBOST
(1906-1983)

A VASE, CIRCA 1955

glazed earthenware
 17 in. (43.2 cm.) high
 signed *Poterie Pol Chambost*
809A MADE IN FRANCE

\$6,000-8,000

PROVENANCE:

Anne-Sophie Duval, Paris;
 Phillips de Pury & Company,
 New York, 14 December 2004,
 lot 92.

LITERATURE:

P. Chambost, *Pol Chambost:
 Sculpteur-Céramiste, 1906-
 1983*, Paris, 2006, pp. 31,
 74-76 for other vases with
 similar forms.

584
ADAM FUSS (B. 1961)

Untitled, from the series
My Ghost, 1999

unique gelatin silver print,
 mounted on board
 signed and dated in pencil
 (verso)

image/sheet: 7 ½ x 9 ¼ in.
 (19 x 24.3 cm.)

mount: 13 x 14 ¾ in.

(33 x 37.4 cm.)
 This work is a unique
 photogram.

\$8,000-12,000



■585
FRENCH

*A SET OF ELEVEN DINING
CHAIRS, CIRCA 1930*

macassar ebony, mahogany,
brass, upholstery
each 36¾ in. (93.5 cm.) high
one stamped 0 3505, the
others numbered 12 (11)

\$5,000-7,000



■586

**RICHARD MISRACH
(B. 1949)**

*Capella and Polaris over
Slab City, 1.22.98-1.23.98,
7:40 P.M.- 6:07 A.M., 1998*

chromogenic print, flush-
mounted on Sintra,
printed 2001
signed, titled, dated and
numbered '2/3' in ink (mount,
verso); etched title in white (on
artist's frame)
image/sheet/flush mount: 47
½ x 60 ½ in. (120.5 x 153.7 cm.)
This work is number 2 from
the edition of 3.

\$5,000-7,000

PROVENANCE:

Christie's, New York, 8 April
2011, lot 455;
acquired from the above sale
by the present owner.

LITERATURE:

Richard Misrach, *The Sky
Book*, Arena Editions, Santa
Fe, 2000, n.p.



587

■587
ANDRES SERRANO (B. 1950)

Black Jesus, 1990

Cibachrome print, face-mounted to acrylic
signed, titled and dated '7/10' in pencil (verso); credited, titled, dated and numbered '7/10' on affixed gallery label (frame backing board) image/sheet/acrylic: 40 ¼ x 27 ¾ in. (102.1 x 70.4 cm.)

This work is number 7 from the edition of 10.

\$12,000-18,000

■588
MARC NEWSON (B. 1963)

A UNIQUE TABLE, 2013

phenolic textile composite
30 in. (76.2 cm.) high, 72 in. (182 cm.) wide, 40 in. (101.6 cm.) deep
\$8,000-12,000

PROVENANCE:
Commissioned by a New York private collector, 2013.



588



■589

MASSIMO VITALI (B. 1944)

Amadores (triptych), 2004

3 chromogenic prints, each flush-mounted on acrylic and face-mounted to acrylic credited, titled, dated, and numbered '2 of 6' on affixed gallery labels (frame backing boards)

each image: 59 x 75 in.
(149.9 x 190.5 cm.)

each sheet/flush mount/face mount: 71 x 86 ¾ in.
(180.3 x 220 cm.)

This work is number 2 from the edition of 6.

\$40,000-60,000





590

590
ROGER CAPRON
(1922-2006)

A LOW TABLE, 1960s
 stained beech, stoneware tiles
 12¾ in. (32.5 cm.) high,
 42 in. (106.5 cm.) diameter
 impressed *CAPRON*
 VALLAURIS FRANCE
 \$2,000-3,000

591
CLAUDE CONOVER
(1907-1994)

'ILID', A VASE, 1960s
 slipped and incised ceramic
 23 in. (58.5 cm.) high
 signed and titled *Claude*
Conover Ilid
 \$4,000-6,000

PROVENANCE:
 Acquired directly from the
 artist.

592
CLAUDE CONOVER
(1907-1994)

'OAXACA', A VASE, 1960s
 slipped and incised ceramic
 21 in. (53.3 cm.) high
 signed and titled *Claude*
Conover Oaxaca
 \$4,000-6,000

PROVENANCE:
 Acquired directly from the
 artist.

593
CLAUDE CONOVER
(1907-1994)

'PUUT', A VASE, 1960s
 slipped and incised ceramic
 16 in. (40.6 cm.) high
 signed and titled *Claude*
Conover Puut
 \$4,000-6,000

PROVENANCE:
 Acquired directly from the
 artist.



591



592



593

594

**ELLSWORTH KELLY
(1923-2015)**

Black (Texture)

lithograph, on Arches Cover paper, 2001, signed in pencil, numbered 3/45 (there were also twelve artist's proofs), published by Gemini, G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse

Image: 24¼ x 48¾ in.
(616 x 1229 mm.)

Sheet: 35½ x 59⅞ in.
(905 x 1521 mm.)

\$3,000-5,000

LITERATURE:

Axsom 295; Gemini 1885

■595

SCANDINAVIAN

*A PAIR OF ARMCHAIRS,
MID-20TH CENTURY*

sheepskin upholstery, beech
each 28 in. (71 cm.) high (2)

\$15,000-20,000



594



595



PROPERTY FROM A WEST COAST
INSTITUTION

■ 596

SAM MALOOF (1916-2009)

A ROCKING CHAIR, 1980

walnut, ebony

45 in. (114.3 cm.) high

signed and dated *No 48 1980 Sam
Malooof.A.C.C.*

\$15,000-20,000





597



598



599



600

PROPERTY FROM A PRIVATE COLLECTION

597
CARROLL DUNHAM
(B. 1949)

Stove Pipe Hat

woodcut in colors, on handmade paper, 2000, signed and dated in pencil, numbered 11/12 (there were also three artist's proofs), published by Two Palms Press, New York
Image: 29 x 21 in. (737 x 533 mm.)
Sheet: 29¾ x 22 in. (756 x 559 mm.)

\$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION

598
CARROLL DUNHAM
(B. 1949)

Waiting for Wood #1
(Green)

woodcut in colors, on handmade paper, 1995-96, signed and dated in pencil, numbered 10/10 (there were also four artist's proofs), published by Two Palms Press, New York
Sheet: 22¾ x 30¾ in. (578 x 781 mm.)

\$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION

599
CARROLL DUNHAM
(B. 1949)

Untitled

woodcut in colors, on handmade paper, 1999-2000, signed and dated in pencil, numbered 11/12 (there were also two artist's proofs), published by Two Palms Press, New York
Sheet: 22 x 30 in. (559 x 762 mm.)

\$3,000-5,000

600
MAX INGRAND
(1908-1969)

A CHANDELIER,
CIRCA 1954

manufactured by Fontana Arte, tinted glass, brass
16⅞ in. (41 cm.) drop, 32 in. (81.2 cm.) diameter
\$12,000-18,000

PROVENANCE:
Private collection, Indiana.

LITERATURE:
L. Falconi, *Fontana Arte Una Storia Transparente*, Milan 1998, p. 96 for another chandelier of this model; F. Deboni, *Fontana Arte*, Turin, 2012, no. 328 for another chandelier of this model.

We would like to thank Brian Kish for his assistance with the cataloging of this lot.

■601

**FERNANDO (B. 1961)
AND HUMBERTO
(B. 1953) CAMPANA**

*'VITORIA REGIA' STOOL,
2002*

produced by Carpenter's
Workshop Gallery, number
two from an edition of eight,
carpet, rubber, EVA, fabric,
tubular stainless steel
21 in. (53.3 cm.) high, 66 in.
(167.7 cm.) diameter
with manufacturer's label
\$5,000-7,000

LITERATURE:

F. & H. Campana, *Campana
Brothers Complete Works
(So Far)*, New York, 2010, p.
27 for an outdoor version of
this design presented at the
Victoria & Albert Museum,
London, 2007, pp. 178-179,
& 267 for other stools of this
model.





602

PROPERTY FROM THE COLLECTION OF
MR. LUC D'IBERVILLE MOREAU, FORMER
DIRECTOR OF MONTREAL'S MUSÉE DES
ARTS DÉCORATIFS

602
ETTORE SOTTASS
(1917-2007)

AN 'ACROPOLI' CONSOLE,
CIRCA 1988

from the 'Bharata' series,
edited by Design Gallery
Milano, lacquered and stained
wood, stainless steel, gilt
wood, halogen lamp
71½ in. (181.5 cm.) high, 78¾
in. (200 cm.) wide, 23 in. (58.5
cm.) deep

\$6,000-8,000

LITERATURE:

J. Burney, *Ettore Sottsass*,
London, 1991, p. 94 for another
console of this model.

603
DALE CHIHULY (B. 1941)

FOG WHITE BASKET SET
WITH BLACK LIP WRAP,
2000

glass
largest element 26 in. (66 cm.)
high, 24 in. (61 cm.) wide, 25½
in. (65 cm.) deep
smallest element signed and
dated *Dale Chihuly 00*

\$5,000-7,000

604
JACQUES (1926-2008)
AND DANI (1933-2010)
RUELLAND

TWO VASES, CIRCA 1970

glazed ceramic, each with
aperture in the base for
conversion to a lamp
each 5 in. (12.7 cm.) high
each signed *DJ Ruelland* (2)

\$3,000-5,000

LITERATURE:

P. Staudenmeyer, *La
Céramique Française des
Années 50s*, Paris, 2001, pp.
282-283 for background on
the artists and comparable
examples of their work.



603



604



605



PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

■ **605**
AFTER JEAN ROYERE
(1902-1981)

A PAIR OF ARMCHAIRS,
MID-20TH CENTURY

oak, muslin upholstery
each 32½ in.
(82.5 cm.) high

\$15,000-20,000

(2)

■ **606**
SHAI KREMER (B. 1974)

World Trade Center:
Concrete Abstract #13,
2001-2013

pigment print, flush-mounted
on Sintra, printed 2014
signed in ink, and credited,
titled and dated on affixed
artist's label (frame backing
board)

image: 48 x 63 ½ in.

(121.9 x 161.3 cm.)

overall: 59 x 73 in.

(149.9 x 185.4 cm.)

This work is number 4 from
the edition of 7.

\$10,000-15,000





607 (part)



608



609



610



611



611 (reverse)

PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

■607
FRENCH

A NEAR PAIR OF
ADJUSTABLE FLOOR
LAMPS, 1950s

patinated wrought-iron with
later parchment shades
62½ in. (158.8 cm.) high,
the other 63¼ in.
(160.6 cm.) high

\$5,000-8,000

(2)

608
**JASON FULFORD
(B. 1973)**

Elmira, NY, 2013

chromogenic print,
flush-mounted on board,
printed 2014
signed, titled, dated and
numbered '1/5' in ink on
affixed artist's label and
credited, titled, dated and
numbered on affixed gallery
label (frame backing board)
image/sheet/flush mount:
24 x 24 in. (61 x 61 cm.)

This work is number 1 from an
edition of 5 + 2 APs.

\$2,500-3,500

PROVENANCE:
Fraenkel Gallery,
San Francisco.

LITERATURE:
Lorenzo de Rita (ed.), *Jason
Fulford: Hotel Oracle*, The
Soon Institute, Amsterdam,
2014, pl. 8.

609
**HORST P. HORST
(1906-1999)**

*Black and White: The New
Color, 1948*

chromogenic print,
printed later
signed in wax pencil and titled,
dated in ink (verso)
image: 13 ¾ x 10 ¾ in.
(34 x 26.5 cm.)
sheet: 14 x 11 in. (35.5 x 28 cm.)

\$4,000-6,000

610
**HORST P. HORST
(1906-1999)**

*Black and White: The New
Color (Fabric Statement),
1948*

chromogenic print,
printed later
signed, titled and dated in wax
pencil (verso)
image: 13 ¾ x 10 ¾ in.
(34 x 26.5 cm.)
sheet: 14 x 11 in. (35.5 x 28 cm.)

\$4,000-6,000

■611
**PIERO FORNASETTI
(1913-1988)**

A FOUR-PANEL 'BATTAGLIA
NAVALE/LIBRI' FOLDING
SCREEN, DESIGNED
CIRCA 1954

this example likely 1950s,
lithographically printed wood,
on casters
each panel 53 in. (134.5 cm.)
high, 13¾ in. (34.9 cm.) wide,
1¼ in. (3.2 cm.) deep

\$8,000-12,000

LITERATURE:
B. Fornasetti, *Fornasetti:
The Complete Universe*,
Milan, 2009, pp. 424 and 429
for various screen designs,
including *Libri* and *Battaglia
navale*.

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PLEASE NOTE

This is not a sale catalogue for the auction. This summary is provided as a courtesy. Please see the sale online for full descriptions, the conditions of sale, and other important information regarding this auction.

PHOTOGRAPHS



Candida Höfer (b. 1934)
Palais Garnier, Paris VII, 2004
\$20,000 - 30,000



Edward Burtynsky (b. 1955)
Rock of Ages #25, Abandoned Section, Adam-Pirie Quarry, Barre, Vermont, 1991
\$8,000 - 12,000



Harry Cory Wright (b. 1963)
West across the Minch, Wester Ross, 2006
\$10,000 - 12,000



Thomas Struth (b. 1954)
Park Avenue, New York, Midtown, 1978
\$7,000-9,000



Hiroshi Sugimoto (b. 1948)
Mathematical Form: Surface 0001 Helicoid: Minimal Surface, 2004
\$10,000 - 15,000



James Casebere (b. 1953)
Bed - Tall Stack, 1997
\$12,000 - 18,000



Michael Wolf (b. 1954)
Night 4, 2006
\$7,000-9,000



Rinko Kawauchi (b. 1972)
Untitled (from Aila), 2004
\$8,000 - 12,000

EDITIONS



ALEX KATZ (B. 1927)
Ada in Hat, from Alex and Ada
\$6,000-8,000



ROY LICHTENSTEIN (1923-1997)
Explosion, from Portfolio 9
\$12,000-18,000



ANDY WARHOL (1928-1987)
Oyster Stew, from Campbell Soup II
\$15,000-25,000



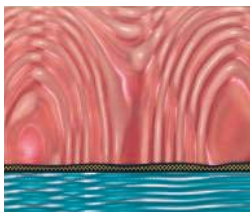
ED RUSCHA (B. 1937)
IF
\$2,000-3,000



JEFF KOONS (B. 1955)
Rabbit, from Untitled (Portfolio)
\$2,000-3,000



JOHN BALDESSARI (B. 1931)
Person with Guitar (Red)
\$6,000-8,000



ROY LICHTENSTEIN (1923-1997)
Landscape 5, from Ten Landscapes
\$6,000-8,000



RICHARD SERRA (B. 1939)
183rd & Webster Avenue
\$4,000-6,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a

prediction or guarantee of the actual selling price of **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

Lots denoted with ★ are consigned by a US Government selling entity that requires that employees of Christie's or its affiliates and their family members may not bid on these lots.

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

showing your name and registered address together with documentary proof of directors and beneficial owners; and

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

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

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating 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 tax prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, 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 Catalogue 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 and 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 E2(h)(ii) 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 **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# 221000221; 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 Post-Sale Services. 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 Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

- 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.
- 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.
- TRANSFERRING RISK TO YOU**
The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
 - When you collect the **lot**; or
 - At the end of the 7th day following the date

of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5) and any other rights or remedies we have by law:
 - We can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - We can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - We can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - We can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - We can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - We can, at our option, reveal your identity and contact details to the seller;
 - We can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way permitted by law, with 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 out 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**.

- (d) 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

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (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 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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 which 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, ewens, 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 you are 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 LIVEM™, 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 (a) to (d) or E1(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 LIVEM™ instead. Unless we agree otherwise in writing, we 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

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. In addition, certain **lots** denoted with * are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these **lots** in this sale.

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-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitrations shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

- authentic:** authentic = a genuine example, rather than a copy or forgery of;
- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
 - a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
 - a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
 - (iv) 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.

Qualified Headings means the paragraph headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

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

* ♦ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol * ♦.

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

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

Other Arrangements

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

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

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

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
**Attributed to ..."
In Christie's qualified opinion probably a work by the artist in whole or in part.
**Studio of ..."/ "Workshop of ..."
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."
In Christie's qualified opinion a work of the period of the artist and showing his influence.
**Follower of ..."
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
**"Manner of ..."
In Christie's qualified opinion a work executed in the artist's style but of a later date.
**"After ..."
In Christie's qualified opinion a copy (of any date) of a work of the artist.
**"Signed ..."/ "Dated ..."/
"Inscribed ..."
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
**"With signature ..."/ "With date ..."/
**"With inscription ..."
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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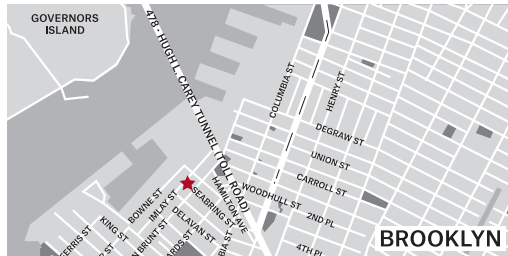
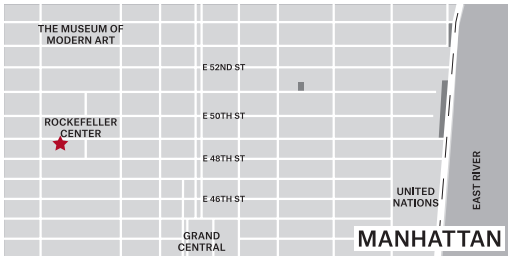
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INDEX

A

Albers, A., 523, 524
Albers, J., 525, 526

B

Bertoia, H., 546, 576
Boontje, T., 570

C

Campana, F. & H., 564, 601
Capron, R., 530, 590
Chambost, P., 582, 583
Chanel, 531
Chiesa, P. (attributed to),
509
Chihuly, D., 519, 520, 603
Cohen, T., 533
Conover, C., 591, 592, 593

D

de Carli, C., 506
Duffy, B., 545
Dunham, C., 597, 598, 599

E

Esser, E., 537, 571

F

Fornasetti, P., 611
French, 585, 607
Fulford, J., 608
Fuss, A., 584

G

Gehry, F., 514
Gigli, O., 560, 563

H

Haring, K., 521
Hermès, 551
Hockney, D., 510, 511
Horst, H.P., 609, 610

I

Ingrand, M., 600
Ivory Coast, 538

J

Juhl, F., 578

K

Kelly, E., 594
Klein, Y., 532
Koons, J., 568
Kremer, S., 606
Kurland, J., 507, 508, 515,
516

L

Lalanne, C., 512
Lanel, L., 534, 535
Laverne, P. & K., 513
Le Corbusier, 558
Lichtenstein, R., 517, 518,
541, 542, 543, 544
Lynch, J., 502

M

Maison Jansen (in the style
of), 572
Maloof, S., 596
McCurry, S., 577
Melgaard, B., 501, 556
Misrach, R., 586
Moroccan, 566, 567
Muniz, V., 540

N

Nara, Y., 503, 504, 505
Neshat, N., 569
Newson, M., 588
Niedermayr, W., 539

O

O'Neill, T., 548, 575

P

Penn, I., 547
Pesce, G., 559, 565
Plumb, C., 557

R

Rie, L., 527, 528, 529
Royère, J. (after), 605
Ruelland, J. and D., 604

S

Scandinavian, 595
Schoen, E. (attributed
to), 536
Serrano, A., 587
Skoglund, S., 562
Sottsass, E., 561, 602
Sugimoto, H., 579, 580, 581

T

Tange, K., 522

V

Vitali, M., 589
Vuitton, L., 549, 550, 552-
554, 574

W

Warhol, A., 555
Wretling, O., 573



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