

ALBERTO AND DIEGO GIACOMETTI
MASTERS OF DESIGN

NEW YORK 12 NOVEMBER 2018

CHRISTIE'S



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Monday 12 November 2018

at 10:00 am (Lots 1G-27G)

20 Rockefeller Plaza

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VIEWING

Sunday	4 November	1:00 pm- 5:00pm
Monday	5 November	10:00 am- 5:00pm
Tuesday	6 November	10:00 am- 5:00pm
Wednesday	7 November	10:00 am- 5:00pm
Thursday	8 November	10:00 am- 5:00pm
Friday	9 November	10:00 am- 5:00pm
Saturday	10 November	10:00 am- 5:00pm
Sunday	11 November	10:00 am- 12:00pm

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[40]

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ACKNOWLEDGMENTS

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UPCOMING AUCTION CALENDAR

DESIGN AND IMPRESSIONIST AND MODERN ART

NEW YORK

7-13 NOVEMBER
Picasso Ceramics: Including
Property from the Collection
of Joan A. Mendell

11 NOVEMBER
Impressionist and Modern
Art Evening Sale

12 NOVEMBER
Impressionist and Modern
Art Work on Paper Sale

12 NOVEMBER
Impressionist and Modern
Art Day Sale

13 DECEMBER
Masterpieces in Glass: The
Nakamoto Collection

13 DECEMBER
Design

PARIS

14 NOVEMBER
Design

Subject to change.

Opposite page: Detail of lot 7G

IMPRESSIONIST AND MODERN ART

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There Alberto sat at his easel in the midst of his sculptures, and with his fine, thick brushes. The palette of color and his cigarettes were on a simple chair next to him. He followed a similar procedure for his sculptures as for his paintings. A head and then a figure took form, facial expressions, eyes, nose, a mouth were formed, kneaded away again and then made anew. I learned first-hand, that the destruction of a creation can be the prerequisite for progress.

ERNST SCHEIDEGGER







*Built upon rhythmic
harmony as old as time,
[Diego Giacometti's] work
had a sobriety and humour,
where trees, birds and frogs
came together.*

HENRI CARTIER BRESSON





DANIEL MARCHESSEAU **DIEGO GIACOMETTI:** **L'AMI DES CONNOISSEURS**

Diego Giacometti is recognized today as one of the preeminent Swiss-born artists of the 20th century, having established himself as a sculptor of international repute all the while considering himself, in his own words, a 'furniture maker' in essence. This language reflects the modesty of the craftsman that he was for the duration of his life, while acknowledging the importance of furniture as an inspiration and the ultimate manifestation of his artistic practice. A 'charmer' about town, but also a man of few words in his studio, his quiet manner made him all the more endearing. With great economy of means, he managed to say a lot in his own way, *sotto voce*, using the principle of less is more.

Overshadowed most of his life by his older brother, Alberto, Diego was nonetheless loved and encouraged by his parents. His father, Giovanni, was an accomplished painter who was shaped by the innovative trends of the late nineteenth century. His superior humanity can be seen in the sculpture, *Tête du Père*, (lot 10G) fashioned by Alberto in the late 1920s. All the same, Diego soon broke free from the influence of his family in the 1920s – from Giovanni, his protective father, from Augusto, his uncle, whose modernist endeavors were contagious and of course from the magnetic Alberto, thirteen months his elder, alongside whom he would subsequently work and live for nearly forty years. During the first half of his life, until the 1950s, Diego humbly took a back seat in order to securely establish a very close creative relationship with his brother at their shared studio in Paris. However, from the time they began working with interior designer, Jean-Michel Frank in the early 1930s, Alberto's encouragement confirmed and strengthened Diego's natural inventiveness. As a result, Diego commenced a particularly fruitful period in the flourishing field of decorative art. It took the painful loss of Alberto in January 1966 for Diego to finally give free rein to his poetic imagination, strengthened by the experience of rigor and asceticism acquired in Montparnasse during the Frank period.

In his last twenty years, supported by early exacting patrons and connoisseurs such as Aimé Maeght and Heinz Berggruen in Paris, Pierre Matisse in New York, Eberhard W. Kornfeld in Bern, Diego Giacometti created his unique vocabulary of forms. With modesty and brilliance, exhibiting no interest in money or fame, Diego created an opus dedicated to friends and exclusive collectors including Hubert de Givenchy, Bunny Mellon, Marc Chagall, the interior designer Henri Samuel, Princess de Broglie, Gustav Zumsteg, Gunter Sachs, and James Lord among others. These privileged few filled their homes in Europe and America with pieces of furniture that, together with his beloved bestiary, exuded the sophisticated charm and coolness of life in the 1960s and '70s. His closing punctuation was added just weeks before he died: the last exceptional set of lights installed at the Hôtel Salé for the opening of the Picasso Museum, Paris.

Daniel Marchesseau's new book on the artist, 'Diego Giacometti Sculpteur de Meubles' will be published in French in November 2018 by Editions du Régard, Paris.

PROPERTY FROM THE COLLECTION OF
DORIAN H.J. NIEDERHAUSER







Hubert de Givenchy and Dorian Neiderhauser, circa 1970s. Photographer unknown.
Photo courtesy of the consignor.

Dorian H.J. Niederhauser began his career with Hubert de Givenchy in 1971, upon the opening of the couturier's boutique on Avenue George V. Niederhauser assumed the role of artistic director of the Givenchy Gentleman line. Their collaboration would last over twenty years, during which the two men developed a true friendship, surrounded by illustrious clients and friends of the *maison de couture* such as Bunny Mellon, Audrey Hepburn, Mona von Bismark, Jackie Onassis and the Duchess of Windsor.

Together they frequently went to Zurich to buy silk fabric from the renowned firm, House of Abraham, managed by Gustav Zumsteg who also managed (with his mother Hulda) his parents' legendary restaurant, the *Kronenhalle*. This restaurant, famous for its cuisine, buzzed with life and creativity and was very popular with many artists of the period such as Picasso, Chagall, Braque, Miró, Matisse, Léger, and the Giacometti brothers. The walls were adorned

with paintings by these artists, and the distinctive furniture was supplied by Diego Giacometti. After visiting the restaurant, Hubert de Givenchy immediately fell in love with Giacometti's bronze furnishings and asked Zumsteg to introduce him to the artist. A fruitful and lifelong relationship resulted from this introduction, as Givenchy would become one of Diego Giacometti's most important patrons.

It was through Hubert de Givenchy that Dorian Niederhauser met Diego Giacometti in the late 1970s. One day when Giacometti had invited Givenchy to come and see the now famous model of a coffee table he had commissioned featuring Bucky and Lippo, Givenchy's beloved greyhound and dachshund (lot 3G), Dorian Niederhauser accompanied him and, just like Givenchy, was spellbound. Givenchy then ordered three editions of the table, one of which he gave to Niederhauser. The gifts of the photophore (lot 2G) and the X-Form Stool (lot 1) resulted from subsequent visits to Giacometti's studio.

Pom Dorian Adorable Ami
meilleur Collatéral, qui
pendant de nombreuses Années
ma second meisme
Avec toute mon affection
Amis -
Hubert de Givenchy.

1 Décembre 1998

LE STYLE
GIVENCHY



Note from Hubert de Givenchy to Dorian Niederhauser. Photographer unknown. Photo courtesy of the consignor.

■ 1G

DIEGO GIACOMETTI (1902-1985)

An 'X-Form' Stool, Troisième Version, conceived circa 1965

bronze with green and brown patina

Height: 16¾ in. (41.5 cm.)

Width: 18½ in. (47 cm.)

Depth: 16 in. (40.5 cm.)

\$100,000-150,000

PROVENANCE

Comissioned from the artist by Hubert de Givenchy and gifted to the present owner, late 1970s.

LITERATURE

For other examples of this model:

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 50.

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, vol. I, pl. 102.

F. Baudot, *Diego Giacometti*, Paris, 1998, pp. 39 and 77.

C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 77.



The artist's home. Photograph by Martine Franck.
Photo: © Martine Franck / Magnum Photos.

When Diego created the design of this stool circa 1965, he was inspired by a Spanish armchair that Aimé Maeght had brought back from the flea market, whose base 'en curule' amused him.

He then made a stool with a thinner framework ending in flat feet spread towards the outside. He swiftly made a second version of it, with flat circular pads, before modifying his design once more and for the last time, choosing circular hoof shaped feet, a chunkier frame and emphasizing the meeting point of the two Xs with a slightly hollow circular motif.



2G

DIEGO GIACOMETTI (1902-1985)

A Photophore, conceived circa 1970

bronze with green and brown patina

Height: 16% in. (41.6 cm.)

\$50,000-70,000

PROVENANCE

Commissioned from the artist by Hubert de Givenchy and gifted to the present owner, late 1970s.

LITERATURE

For other examples of this model:

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, vol. I, pl. 29

C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 88.

*I always thought about objects, about making objects,
about making lamps, even at Stampa.*

DIEGO GIACOMETTI



■ **3G**

DIEGO GIACOMETTI (1902-1985)

*An 'En Souvenir de la Levrette Bucky' Low Table,
conceived circa 1978*

bronze with green and brown patina

Height: 19 in. (48.2 cm.)

Width: 32½ in. (81.6 cm.)

Depth: 32½ in. (81.6 cm.)

\$250,000-350,000

PROVENANCE

Commissioned from the artist by Hubert de Givenchy and gifted to the present owner, late 1970s.

LITERATURE

For other examples of this model:

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 130.

F. Baudot, *Diego Giacometti*, Paris, 1998, pp. 49 and 78.

The design of this particular table was specially created by Diego in memory of Monsieur de Givenchy's greyhound, Bucky, and of a dachshund which he had received as a gift from Henri Samuel, named Lippo.



detail



PROPERTY FROM A
**DISTINGUISHED
PRIVATE COLLECTION**





■ 4G

DIEGO GIACOMETTI (1902-1985)

A Guéridon, conceived 1962

bronze with brown patina

Height: 26¼ in. (66.7 cm.)

Diameter: 23⅝ in. (60 cm.)

\$200,000-300,000

PROVENANCE

Private collection (acquired from the artist circa 1965-1970).

By descent within the family.

Acquired from the above by the present owner.

LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, pp. 151-152 and 154.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 71.

This model was originally conceived in 1962 for the Fondation Maeght and was then included in the interior of the famous *Kronenhalle* restaurant in Zurich.

The present and following lots were created by Diego Giacometti as a private commission.



Guéridons of the present model shown *in-situ* at Kronenhalle, Zurich. Photograph by Jean Vincent.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 5G

DIEGO GIACOMETTI (1902-1985)

A Guéridon, conceived 1962

bronze with brown patina

Height: 26¼ in. (66.7 cm.)

Diameter: 23⅝ in. (60 cm.)

\$200,000-300,000

PROVENANCE

Private collection (acquired from the artist circa 1965-1970).

By descent within the family.

Acquired from the above by the present owner.

LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, pp. 151-152 and 154.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 71.



detail



PROPERTY FROM THE ESTATE OF
JACQUELYN MILLER MATISSE





JACQUELYN MILLER MATISSE

AN AMERICAN IN PARIS

Jacquelyn Miller was born on November 11th, 1940 to Floyd Roosevelt Miller and Clairiné Spence Miller. The middle of five siblings, she relocated with her family to Chicago in 1949.

In Chicago, with its many cultural diversions, Jacquelyn Miller developed interests which would influence her later career. She became interested in dance, both classical and modern, and she developed an interest in art through her many visits to the Art Institute. After college, she worked as a secretary, but after a few years, her wish to see the world became too strong and she packed a bag and left for Europe.

Arriving in Paris in 1966, she soon found work dancing for Roland Petit at the Casino de Paris. She also worked for many years as a house model for Yves Saint Laurent.

It was in Paris that she met and married Pierre-Noël Matisse, youngest grandson of the artist and after this marriage in 1978, much of her life was devoted to Peter and their life together. On Peter's death in 2006, she devoted her time to travel, often as a representative of the Matisse family, and spent time on various philanthropic activities. On her death in March 2018, she requested that the majority of her estate be given to charitable causes.

Jacquelyn will be missed greatly by her many friends and her family.

THE FAMILY OF JACQUELYN MILLER MATISSE



■ 6G

ALBERTO GIACOMETTI (1901-1966)

A 'Flambeau' Lamp, Petit Modèle, conceived circa 1934

bronze with brown and green patina

Height: 17½ in. (45 cm.)

stamped *A. Giacometti* and inscribed with initials *DG* (along the lower rim)

\$30,000-50,000

PROVENANCE

Pierre Matisse, New York.

Pierre-Noël Matisse, Paris (by descent from the above).

By descent from the above to the late owner.

LITERATURE

For other examples of this model:

P.-E. Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 28, 29, 68, 152, and 231.

This example was cast at a later date by Diego Giacometti and is listed under the number AGD 4047 in the Alberto Giacometti Database.



Lise Deharme's drawing room, *circa* 1934. Photograph by Man Ray.
© 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.



■ 7G

ALBERTO GIACOMETTI (1901-1966)

An 'Etoile' Floor Lamp, conceived circa 1936

bronze with green and brown patina

Height: 58¾ in. (148 cm.) (excluding hardware)

indistinctly signed (on one leg)

\$70,000-100,000

PROVENANCE

Pierre Matisse, New York.

Pierre-Noël Matisse, Paris (by descent from the above).

By descent from the above to the late owner.

LITERATURE

For other examples of this model:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1980, pp. 164 and 204.

M. Butor, *Diego Giacometti*, Paris, 1985, p. 142.

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, vol. 1, pl. 31.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11.

P-E. Martin-Vivier, *Jean-Michel Frank, L'Etrange Luxe du Rien*, Paris, 2006, p. 347.

This lot is listed under the number AGD 4046
in the Alberto Giacometti Database.



Diego Giacometti in his courtyard, Paris.
Photograph by Pascal Hinous.



■ 8G

DIEGO GIACOMETTI (1902-1985)

A 'Berceau' Low table, Modèle aux Renards, conceived circa 1975

bronze with green patina

Height: 10½ in. (26.7 cm.)

Width: 71 in. (180.4 cm.)

Depth: 11 in. (28 cm.)

stamped *DIEGO* and with artist monogram

\$300,000-500,000

PROVENANCE

Pierre Matisse, New York.

Pierre-Noël Matisse, Paris (by descent from the above).

By descent from the above to the late owner.

LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 147.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 88-89.



Plaster figure of a fox head. Photographer unknown.

When a friend who survived the atrocities of the concentration camps returned to Paris in 1944 with a young tame fox and kept her chained up in his apartment, the tenderhearted Diego was outraged. He insisted on taking the fox so she could be free to roam the studios and courtyard of 46 rue Hippolyte-Maindron. Diego and the fox, whom he named Miss Rose after the color of her fur, developed a kindred relationship. The little fox enjoyed Diego's pampering, would come when called and perform tricks for her master. Alberto was stranded in Geneva during the occupation and many friends had fled Paris, so Miss Rose provided Diego with much needed companionship at the tail end of the war. When Alberto returned in September 1945 he was not pleased by the new studio inhabitant, whose permeating smell he found unbearable. One night after Diego had left for the night Alberto 'inadvertently' left open the studio door, allowing his brother's beloved friend to escape into the city. The fate of Miss Rose was a devastating blow for Diego and the fox heads portrayed on the present table are an homage to his lost companion.

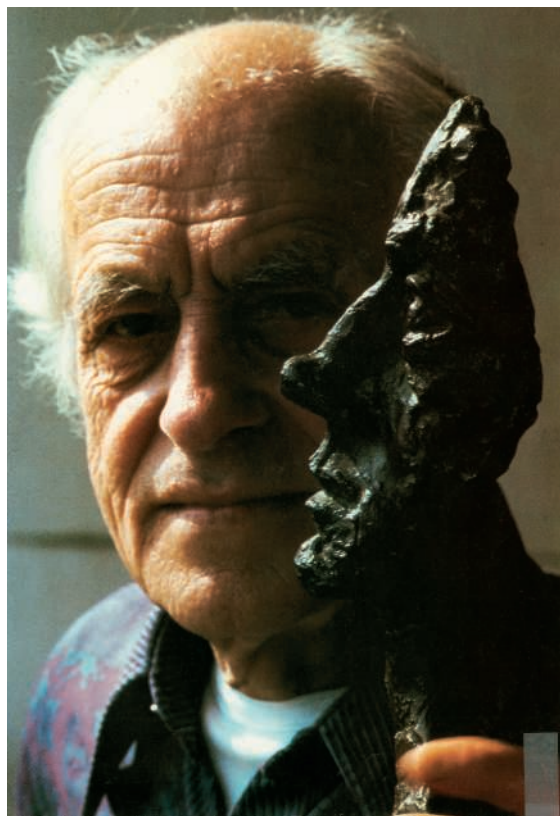






CLAUDE DELAY

DIEGO GIACOMETTI: PRINCE OF METAMORPHOSIS



Portrait of Diego Giacometti with his likeness in bronze by Alberto Giacometti, circa 1980s. Photograph by Ralph Crane. Photo: Reproduced with permission of the Crane heirs. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Who could forget the ravishing young brunette in the Giacometti foundation in Zürich, painted amongst flowers by her loving husband, the artist Giovanni Giacometti? Pregnant with Diego, Annetta holds on her hip the tiny Alberto, furious at having been taken from her breast and shaking in rage his substitute feeding bottle.

Alberto, the older son, born in 1900, Diego, the younger, born in 1901 – so named in acknowledgement of his father's admiration for the artist Diego Velasquez – followed so closely on one another within this loving family destined for eternal veneration. They were to be inseparable. Yet they were very different, from their earliest years as children of the mountains of Stampa: Diego was a climber, Alberto suffered from vertigo. Their refuge, the grotto of Pepin Fontana, would be recreated in the studio they shared in the rue Hippolyte Maindron, to which the nocturnal Alberto would return at dawn from his dallying in the brothels, when Diego, the early riser, would set to work. 'Make this for me,' would propose Alberto, tracing his idea with his finger in the dust on the table.

They never left this space, as the dust in the studio replaced the snow of their childhood; they would never leave one another.

'I am not a sculptor, simply my brother's artisan founder,' Diego would say with considerable modesty, without a thought to his own future reputation. Prometheus at his task, faithfully fulfilling every stage of his ritual. Only Diego could model with piano wire the fragile armatures for Alberto's figures, make moulds from the plaster models, create the patinas for the bronzes, and mount the works on bases. His virtuosity reached its apogee with the figures created by his brother, his static women, hieratic and naked, and his walking men.

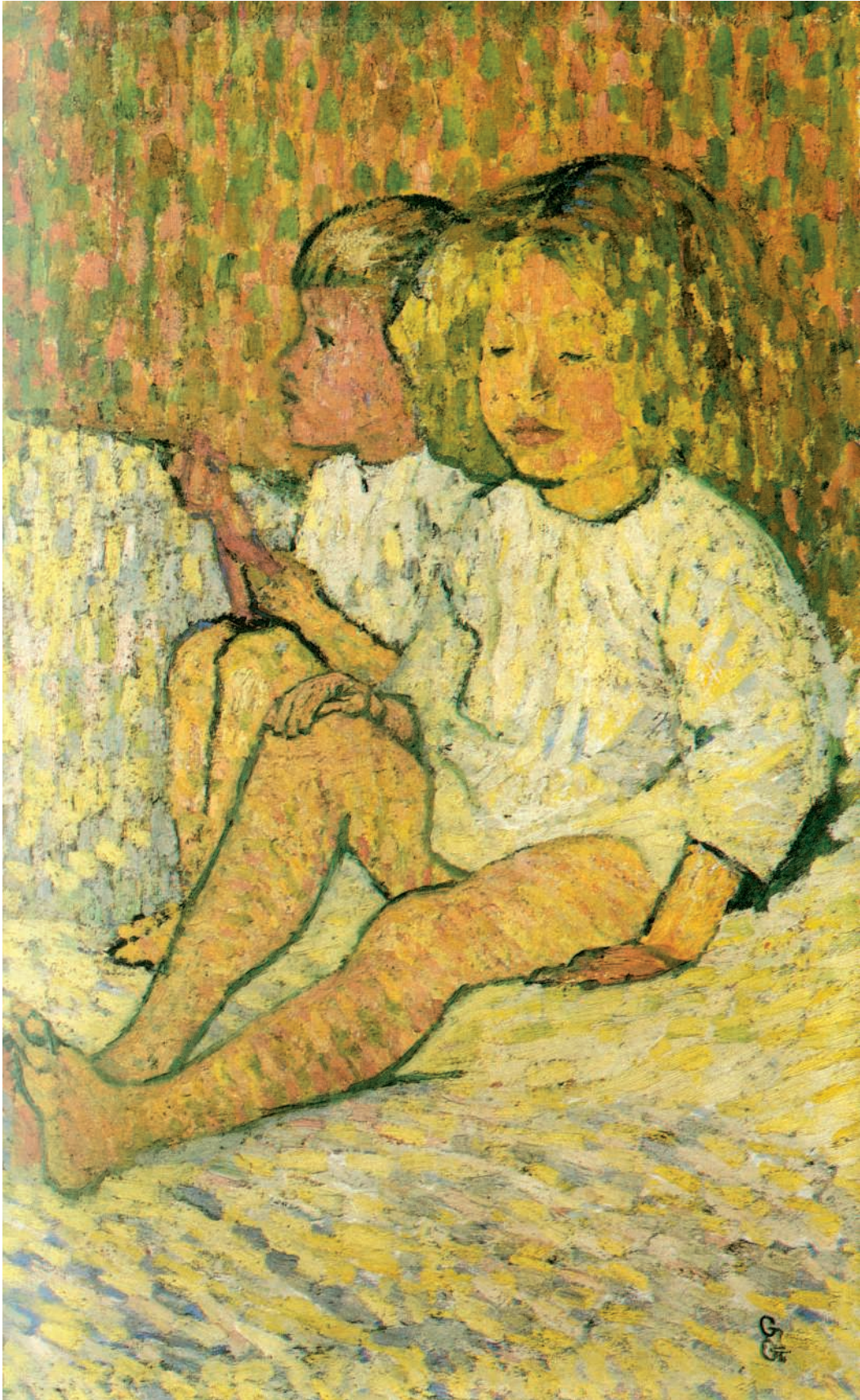
It is, though, to his own figures that he gave life, to his animal kingdom, cherished from his childhood, his earthly paradise. Alberto's constant companion, this child of nature, would bring into the world his Etruscan vision of frogs, toads, birds, cats and mice, dogs, foxes, revealing their joyful character within his indestructible bronze furniture among fronds, sphinxes, and harpies. Their father Giovanni had made with his own hands an individual dining chair for each child, marked with their name – Alberto, Diego, Ottilia, and Bruno. Gathered under the light of the ceiling lamp, their mother would read to them *Grimms' Fairy Tales*. Diego, so enamoured of his animals, would invest in them the passion of these tales. His oeuvre, signed simply with a double triangle or his first name, would also always echo his unique Mediterranean journey, on a cargo vessel to Egypt, his epiphany.

Diego, his brother's double to the very end – 'the bust of a priest of a distinguished religious order', wrote Genet – was the secret guardian of Alberto's destructive genius and would salvage from his determined rejection sculptures that would be endlessly reworked. Such was the story of the tree, the only stage prop in Beckett's *Waiting for Godot*, in which the Irishman rivalled Alberto in never finding fulfilment. An exasperated Diego had it delivered by van the day before the premiere at the Odéon theatre.

It was in the studio that had become his grotto that I encountered Diego, splattered with plaster, his cigarette butt, the remnant of a Gitane, in his mouth, in his crumpled felt hat, his bespectacled eyes lowered to the foot of a bird, or a delicate stem. A postcard of Fabritius's Goldfinch never left this space, nor a small figure of a woman modelled with leaves. The ever-present cat wandered between his paintbrushes and an empty yoghurt pot. At the age of seventeen, Diego had ensured that his cat should give birth to her litter on his stomach, I learnt from the innkeeper at Stampa, the spiritual home of this man who had become the Prince of Metamorphosis.

CLAUDE DELAY

AUTHOR OF 'ALBERTO AND DIEGO GIACOMETTI:
L'HISTOIRE CACHÉE' PUBLISHED BY FAYARD, PARIS.



Giovanni Giacometti, *Portrait of Alberto and Diego*, circa 1904.

9G

ALBERTO GIACOMETTI (1901-1966)

Tête

signed 'Alberto Giacometti' (lower right)

pencil on paper

12½ x 9¾ in. (31.8 x 24.8 cm.)

Drawn *circa* 1940-1941

\$30,000-50,000

PROVENANCE

Pierre Matisse, New York.

Pierre-Noël Matisse, Paris (by descent from the above).

By descent from the above to the late owner.

"One has to focus uniquely and exclusively on drawing," Alberto Giacometti once said. "If one could master drawing, everything else would be possible" (quoted in J. Lord, *Dessins de Giacometti*, Paris, 1971, p. 26). Giacometti drew all his life, at times using the medium as a preparation for his sculptures and at others as a concentrated study of the objects around him.

In the present work, a head emerges from intricate, frenetic crossroads of lines and curves. The sitter is Diego, Giacometti's brother, who served as a model throughout the artist's entire career. As Alberto's devoted brother, his reliable studio help-mate, as well as a sculptor in his own right, Diego was as close as possible to being a virtual extension of the artist himself.

Through his art, Alberto Giacometti aimed at possessing the very act of seeing; he strived to depict people as visual phenomena. "Heads, figures are nothing but the perpetual movement of their inside, of their outside, they re-make themselves with no pause, they are not a real consistence" Giacometti wrote. "They are a moving mass" (quoted in A. de la Beaumelle, ed., *Alberto Giacometti: Le dessin l'oeuvre*, exh. cat., Paris, 2001, p. 190). *Tête* is the materialization of Alberto's experience of perception. His lines—fast moving, juxtaposed, curved in tense evolutions—capture that ineffable, ever changing essence of the presence of a human being.



Alexis Giacometti

10G

ALBERTO GIACOMETTI (1901-1966)

Tête du père, Ronde II

stamped with foundry mark and numbered

'CIRE M PASTORI 4/6' (on the back of the base)

bronze with brown patina

Height: 11 in. (28 cm.)

Conceived *circa* 1927-1930; this bronze version cast *circa* 1963

\$300,000-500,000

PROVENANCE

Robin Chandler Duke, New York (1968).

By descent from the above to the present owners.

LITERATURE

For other examples of this model:

Exhibition catalogue, *Alberto Giacometti, A Retrospective Exhibition*, New York, 1974, p. 52, no. 8.

A. Kuenzi, *Alberto Giacometti*, exhibition catalogue, Fondation Pierre Gianadda, Martigny, 1986, p. 264, no. 46.

Exhibition catalogue, *Alberto Giacometti: Skulpturen, Gemälde, Zeichnungen, Graphik*, Munich, 1987, p. 159, no. 20.

K.M. de Barañano, *Alberto Giacometti*, exhibition catalogue, Museo Nacional Centro de Arte Reina Sofía, Madrid, 1990, pp. 358-359, no. 145.

Y. Bonnefoy, *Alberto Giacometti, A Biography of His Work*, Paris, 1991, p. 159, no. 151.

C. Klemm, *Alberto Giacometti*, exhibition catalogue, Museum of Modern Art, New York and Kunsthaus Zurich, 2001, p. 70, pl. 25.

This lot is listed under the number AGD 3613 in the Alberto Giacometti Database.

The present work depicts Alberto and Diego Giacometti's painter father, Giovanni (fig. 1). In the summer of 1927, Alberto created several busts of his father while staying at his house in Switzerland during the summer. The treatment of the first of these busts is entirely traditional, fully modeled and naturalistically rendered. However, over time they take on a more schematic presentation. The tactile depth of Giacometti the sculptor yields to the incised lines of Giacometti the draughtsman. Giovanni's features are drawn more than sculpted, his proper left eye surrounded by a networks of lines akin to the rapid, frenzied strokes of the Giacometti's pen on paper.

As Yves Bonnefoy has explained, "what preoccupied the son, back in his studio, was, to some extent at least, Giovanni's gaze fixed on him, questioning if not accusing him. After all, the young sculptor had just opted for Paris, he had settled in a place, and he was wondering, with the anxiety we know of, what he would succeed in achieving at last – all good reasons for wondering also what his perceptive and generous father thought of him now, this father who had trusted him so much and for so long, but had recently suggested discreetly that he might try to show and sell his work: that is to say, of course, to end the years of shilly-shallying and to settle down and create something" (*Alberto Giacometti: A Biography of His Work*, Paris, 1991, p. 156).



Giovanni Giacometti, *Self-portrait*, 1923. Photo: Bridgeman Images.



Alternate view.



■ 11G

DIEGO GIACOMETTI (1902-1985)

A 'Chasseurs' Low Table, Modèle aux Hiboux et aux Grenouilles, conceived circa 1963

bronze with green and brown patina

Height: 16 in. (40.5 cm.)

Width: 42 in. (106.7 cm.)

Depth: 24 in. (61 cm.)

stamped *DIEGO* and with artist monogram (on the crossbar)

\$120,000-180,000

PROVENANCE

Galerie Gianna Sistu, Paris (acquired from the artist, *circa* 1984).

Donald Young Gallery, Chicago (acquired from the above, October 1984).

Acquired from the above by the late owners, March 1985.

EXHIBITED

Chicago, Donald Young Gallery, *Giacometti Furniture*, December 1984-January 1985, no. 5.

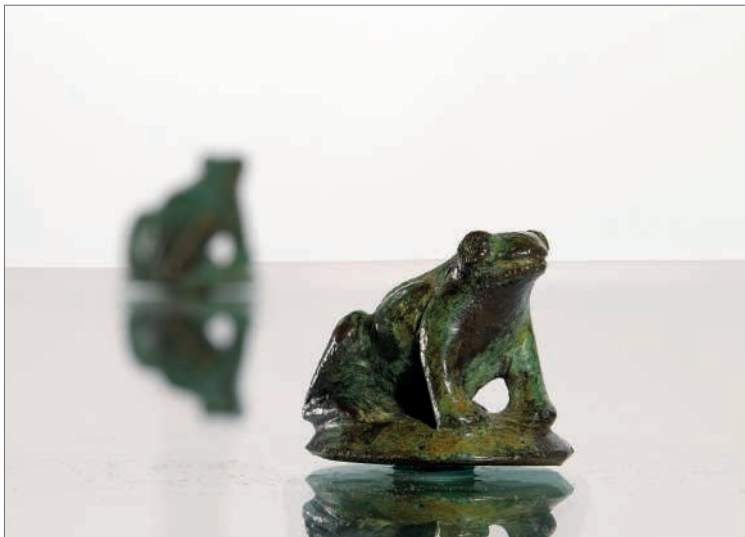
LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, pp. 109, 125.

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, vol. I, pl. 104

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 85.



detail



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

12G

DIEGO GIACOMETTI (1902-1985)

'Hibou sur une Branche,'
conceived circa 1975

bronze with brown and green patina

Height: 4 $\frac{3}{8}$ in. (11.2 cm.)

Width: 4 $\frac{1}{2}$ in. (11.4 cm.)

stamped *DIEGO* (on the left side)

\$12,000-18,000

PROVENANCE

Private collection, France (acquired from the artist, 1983); sale, Christie's, New York, *Impressionist and Modern Art*, 7 November 2001, lot 219.

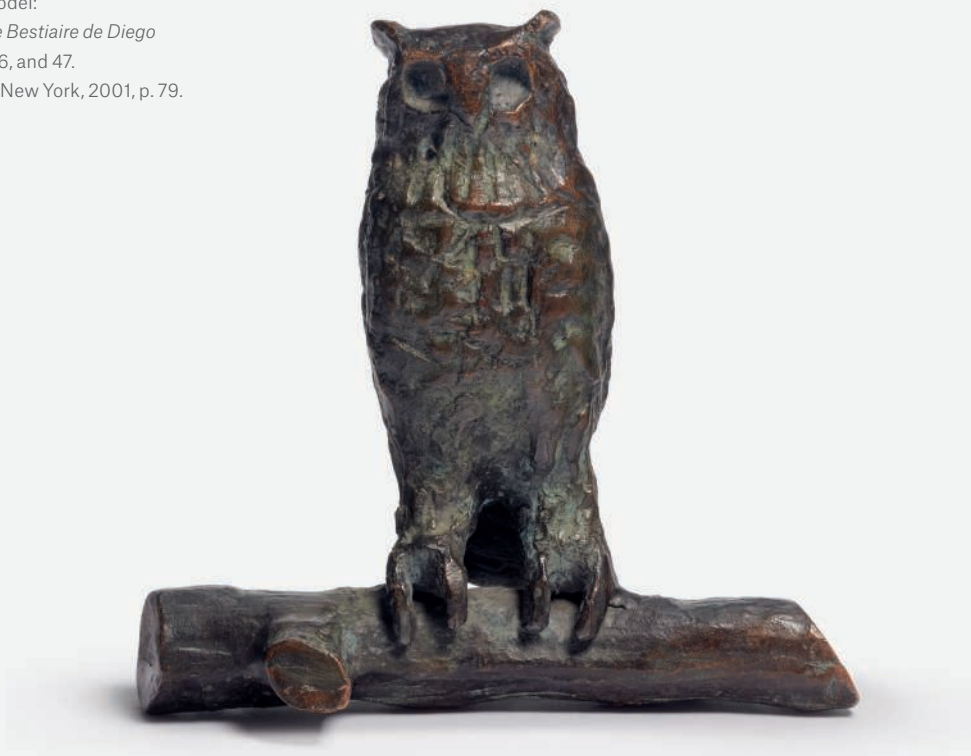
Acquired at the above sale by the late owner.

LITERATURE

For other examples of this model:

C. Boutonnet and R. Ortiz, *Le Bestiaire de Diego Giacometti*, Paris, 1997, pp. 46, and 47.

F. Baudot, *Diego Giacometti*, New York, 2001, p. 79.



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

13G

DIEGO GIACOMETTI (1902-1985)

An 'Hibou' Ashtray

bronze with brown patina

Height: 5½ in. (14 cm.)

Diameter: 5½ in. (13 cm.)

stamped *DIEGO* (on the underside) and with artist monogram (under the tail)

\$15,000-20,000

PROVENANCE

Private collection, France (acquired from the artist, 1980); sale, Christie's, New York, *Impressionist and Modern Art*, 7 November 2001, lot 235.

Acquired at the above sale by the late owner.





PROPERTY FROM THE COLLECTION OF
A. JERROLD PERENCHIO



HENRI SAMUEL AND A. JERROLD PERENCHIO: THE QUEST FOR PERFECTION



Henri Samuel in his grand salon, Paris. Photograph by Karen Radkai. Photo: Estate of Karen Radkai. Balthus: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Lam: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Van Velde: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Interior decorator, Henri Samuel (1904-1996) is widely recognized as one of the preeminent decorators of the twentieth century. Acknowledged by *Architectural Digest* shortly after his death as “France’s supreme master of progressive historicism,” Samuel, always a perfectionist, never repeated himself in any of his commissions. Although unwilling to define his own style, Samuel’s elegant taste was appreciated and sought after by an impressive client list that included several Rothschilds and Vanderbilts, Prince Sadruddin Aga Khan and the couturier Valentino.

Samuel’s style as a decorator was at first glance traditional. While often incorporating stylistic elements characteristic of Louis XIII, the French Empire and Napoleonic eras, he was also a great admirer of contemporary artists and designers of the 1970s and ‘80s. Under his patronage and guidance, artists such as César Baldaccini, Guy de Rougemont, Philippe Hiquily and Diego Giacometti reached new levels of fame and influence. His personal taste was equally eclectic in this regard, showcasing in his own Parisian apartment modern furnishings composed of materials as diverse as plexiglass, brass and cast bronze.

One of Samuel’s most important commissions in the United States was for A. Jerrold Perenchio (1930-2017), a successful entertainment and media executive who achieved great renown as a selfless philanthropist and passionate art collector. Built in the 1930s, as a Louis XV-style residence, Perenchio’s magnificent mansion in Bel Air, California, known as ‘Chartwell’, housed his extensive collection of modern art which boasted masterpieces by artists including Pablo Picasso, Henri Moore, Auguste Rodin, Claude Monet and Edgar Degas among others.

After consulting with Mr. Perenchio in 1987, Samuel, given *carte blanche*, spent the next five years converting every aspect of the mansion, translating both men’s brilliant aesthetic concepts into reality. The exterior of the mansion was architecturally modified to authentically replicate an eighteenth century French chateau and expanded to 25,000 square feet, with Samuel and Mr. Perenchio personally selecting the limestone from French quarries. Samuel, having previously restored rooms at Versailles, fashioned an interior design that was an unrivaled *tour de force*. He transformed and curated every aspect of the interior. Eleven rooms were built in France and reinstalled in Chartwell by a dedicated workforce of highly skilled craftsmen using luxurious materials and textiles, all specifically chosen to create the ideal environment for Mr. Perenchio’s growing art collection. Already a noted patron of the arts, he was reinvigorated by Samuel’s work and, with renewed enthusiasm, continued to assemble what eventually became one of the world’s finest collections of paintings and sculptures. With the Perenchio commission, the visions of the designer and collector blend seamlessly. Their mutual respect and their shared quest for excellence could not be more clearly evident, nor more successfully realized, than in this magnificent residence. Upon reflection, Mr. Perenchio considered his relationship with Samuel as “a wonderful adventure and one of the greatest learning experiences of his life.”

Like nearly every Samuel project from the mid-1960s until his death, Chartwell was ornamented with a Diego Giacometti table. The stately ‘Grecque’ table was the first piece selected by Henri Samuel for the original interior of Chartwell. Acquired at auction from the collection of another legendary decorator, Jay Spectre, the timeless and understated design served as an anchor for the Eastern-inspired living room. Perenchio was so enamored by Giacometti’s work that he augmented his collection with additional pieces by the artist, which are included in the present offering.

Henri Samuel passed away almost 25 years ago, yet his rarified style remains exciting and relevant. Mr. Perenchio’s collection of works by Diego Giacometti exemplify the highlights of the artist’s oeuvre. The furniture and objects that Diego humbly referred to as his ‘things’ have proven themselves to be timeless works of art prized by devoted collectors around the world. The present selection is a testament to Samuel’s unerring eye, Giacometti’s exceptional talent and Mr. Perenchio’s profound connoisseurship.



Lot 18G *in-situ* in Mr. Perenchio's living room, Bel Air, California.

■ 14G

DIEGO GIACOMETTI (1902-1985)

An 'Arbre au Hibou' Table, conceived circa 1980

bronze with green and brown patina

Height: 26½ in. (66.7 cm.)

Width: 25½ in. (64.8 cm.)

Depth: 13¼ in. (33.6 cm.)

stamped *DIEGO* with artist monogram (on a leg)

\$200,000-300,000

PROVENANCE

Henri Samuel, Paris; Estate sale, Christie's, Monaco,
Succession of M. Henri Samuel, 15 December 1996, lot 90.
Acquired at the above sale by the late owner.

LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 69.

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, vol. 1, pl. 67.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 152-153.



Another example of this model in the artist's studio.
Photograph by Jean Vincent.



15G

DIEGO GIACOMETTI (1902-1985)

Oiseau

bronze with brown and green patina

Height: 6 in. (15.5 cm.)

stamped *DIEGO* with artist monogram (on the underside)

\$20,000-30,000

PROVENANCE

Jay Spectre, New Canaan (acquired from the artist, 1982);
sale, Sotheby's, New York, *The Jay Spectre Collection*, 18 May 1990,
lot 251.

Acquired at the above sale by the late owner.

16G

DIEGO GIACOMETTI (1902-1985)

Oiseau

bronze with green and brown patina

Height: 3 $\frac{3}{8}$ in. (8.5 cm.)

stamped *DIEGO* and with artist monogram (on the underside)

\$20,000-30,000

PROVENANCE

Jay Spectre, New Canaan (acquired from the artist, 1982);
sale, Sotheby's, New York, *The Jay Spectre Collection*, 18 May 1990, lot 251.

Acquired at the above sale by the late owner.

Kentucky born interior designer, Jay Spectre, specialized in decorating the homes of his celebrity clientele with his luxurious and eclectic aesthetic. Inspired by Art Deco, Asian and African art, Renaissance architecture and seventeenth century France, Spectre created rich interiors with dimension, scale and texture. A friend of Diego Giacometti's, Spectre made frequent buying trips to France, and would visit Diego each time. The two men shared an affinity for animals and Kentucky bourbon. It was on these visits that Spectre began acquiring works by Diego and assembled them into a lovingly curated collection that he lived with for close to 25 years.



16G

15G

■ 17G

DIEGO GIACOMETTI (1902-1985)

*A 'Berceau' Table, Première Version,
conceived circa 1963*

bronze with brown patina

Height: 15 ¼ in. (38.7 cm.)

Width: 54 in. (137.2 cm.)

Depth: 18 ½ in. (46.9 cm.)

\$120,000-180,000

PROVENANCE

Jay Spectre, New Canaan (acquired from the artist, 1968).
Private collection (acquired from the above); sale, Sotheby's,
New York, *Impressionist and Modern Paintings, Drawings
and Sculpture*, 12 May 1993, lot 320.
Acquired at the above sale by the late owner.

LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 143.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 67.

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*,
Paris, 1986, pl. 69.



detail



■ 18G

DIEGO GIACOMETTI (1902-1985)

A 'Grecque' Table, conceived circa 1965

bronze with brown patina

Height: 17½ in. (44.5 cm.)

Width: 50 in. (127 cm.)

Depth: 36¼ in. (92 cm.)

signed *Diego* four times (on the crossbars)

\$250,000-350,000

PROVENANCE

Jay Spectre, New Canaan (acquired from the artist, 1980);
sale, Sotheby's, New York, *The Jay Spectre Collection*,
18 May 1990, lot 267.

Acquired at the above sale by the late owner.

LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 141.

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*,
Paris, 1986, vol. I, pl. 76-77.

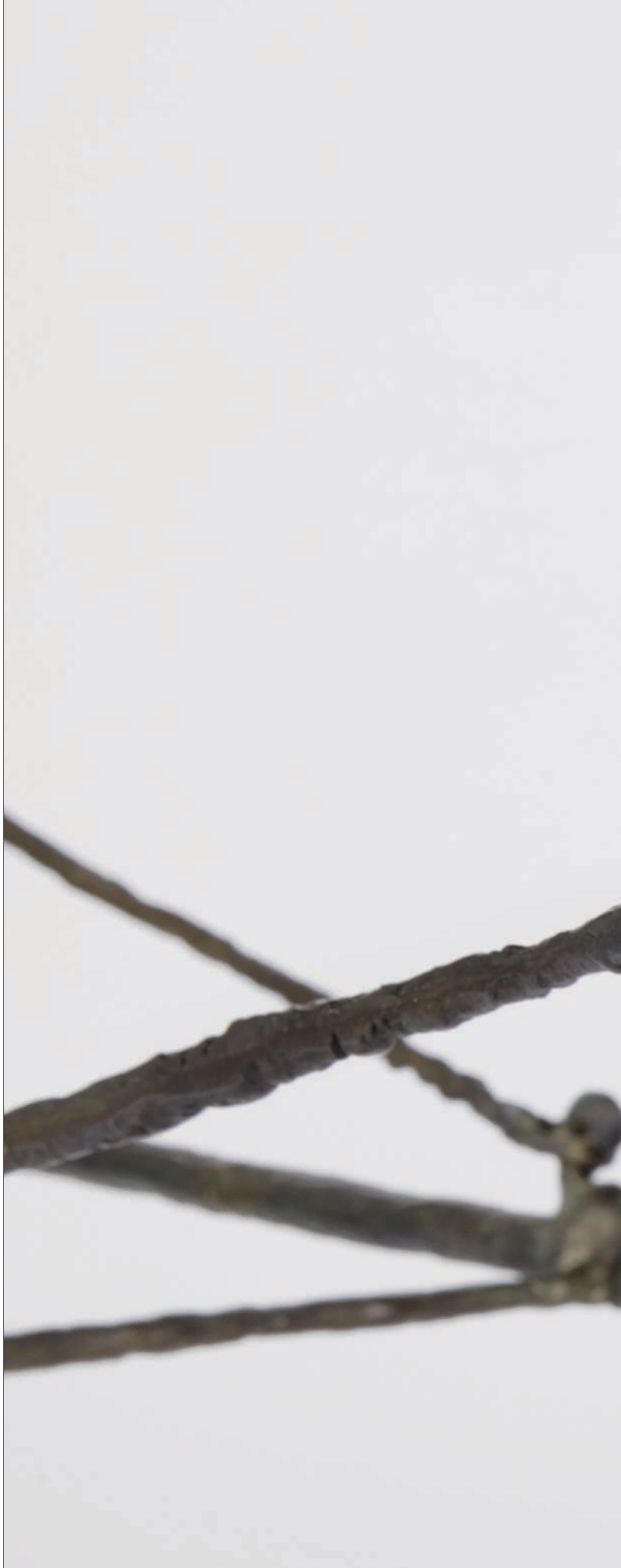
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 64.



detail



PROPERTY FROM THE
LESTER FAMILY COLLECTION





19G

DIEGO GIACOMETTI (1902-1985)

A 'Quatre Feuilles' Table Lamp, conceived circa 1959

bronze with brown and green patina

Height: 24½ in. (61.5 cm.) (excluding hardware)

\$40,000-60,000

PROVENANCE

Lee Kolker, Scarsdale (acquired from the artist).

Mr. and Mrs. Lester, New York (acquired from the above, *circa* 1980).

By descent from the above to the present owners.

LITERATURE

For other examples of this model:

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, vol. I, pl. 29.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 151.



■ 20G

DIEGO GIACOMETTI (1902-1985)

A 'Berceau' Table, Modèle aux Chats, conceived circa 1970

bronze with brown and green patina

Height: 22¼ in. (56.5 cm.)

Width: 57 in. (144.8 cm.)

Depth: 20 in. (50.8 cm.)

stamped *DIEGO* and with artist monogram (on a crossbar)

\$120,000-180,000

PROVENANCE

Lee Kolker, Scarsdale (acquired from the artist).

Mr. and Mrs. Lester, New York (acquired from the above, *circa* 1980).

By descent from the above to the present owners.

LITERATURE

For other examples of this model:

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 86.

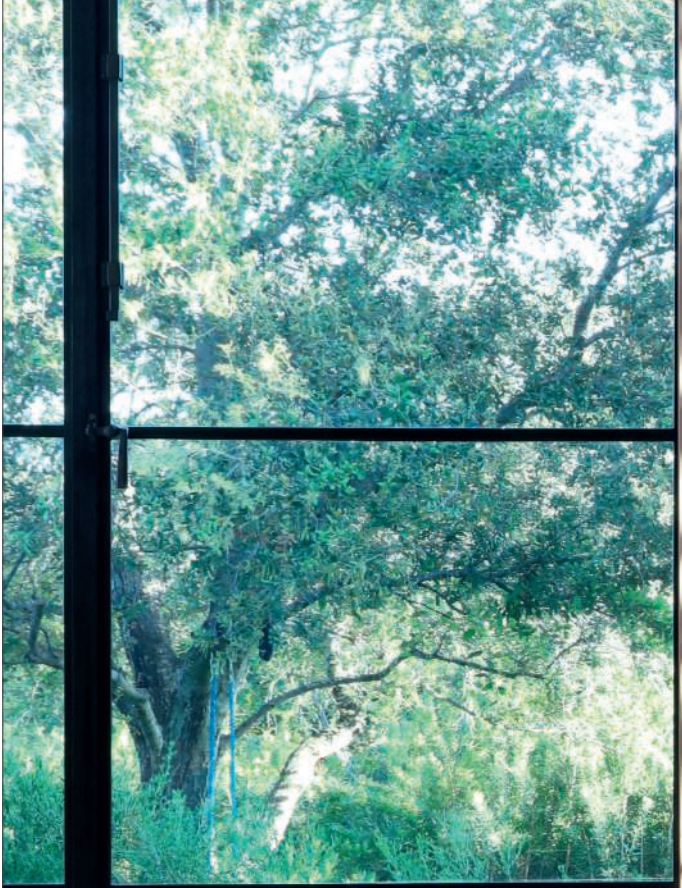
F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, vol. I, pl. 23-24.



detail



PROPERTY FROM THE COLLECTION OF
BRAD GREY





■ 21G

ALBERTO GIACOMETTI (1901-1966)

A 'Feuille' Floor Lamp, conceived circa 1936

bronze with gold and light brown patina

Height: 58 in. (147.3 cm.) (excluding hardware)

\$120,000-180,000

PROVENANCE

Compagnie des Arts Français, Paris.

Private collection, France (acquired from the above, *circa* 1955-1960); sale, Christie's, Paris, *Arts Décoratifs du XXème Siècle*, 1 December 2004, lot 89.

L'Arc en Seine, Paris, 2005 (acquired at the above sale).

Jon Stryker, New York; sale, Sotheby's, New York, *The Jon Stryker Collection: Masterworks of European Modernism*, 16 December 2014, lot 26.

Acquired at the above sale by the late owner.

LITERATURE

For other examples of this model:

R. Chavance, "Le cinquième Salon des arts de la table au Musée des Arts Décoratifs," *Mobilier et Décoration*, July 1950, p. 24.

M. Butor, *Diego Giacometti*, Paris, 1985, p. 102.

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 45, 164, 168-170, and 242.

C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 40.

P-E. Martin-Vivier, *Jean-Michel Frank, l'Etrange Luxe du Rien*, Paris, 2006, pp. 92, 147, 185, 189-191 and 206.

This lot is listed under the number AGD 2991 in the Alberto Giacometti database.



detail



■ 22G

DIEGO GIACOMETTI (1902-1985)

A Low Table, conceived circa 1964

bronze with green and brown patina, original marble top

Height: 16 $\frac{3}{4}$ in. (41.5 cm.)

Width: 39 $\frac{3}{4}$ in. (101 cm.)

Depth: 19 $\frac{1}{2}$ in. (48.5 cm.)

\$200,000-300,000

PROVENANCE

Robert Wernick, Paris (gift from the artist, 1970s).

Private collection, Paris, (gift from the above, 1998); sale, Christie's, Paris, *Art Décoratifs du XXème Siècle et Design*, 20 May 2014, lot 43.

Acquired at the above sale by the late owner.

LITERATURE

For another example of this model:

D. Marchesseau, *Diego Giacometti*, Paris, 2005, p. 63.



detail

The American writer and journalist Robert Wernick was the first to publish, in 1974, an article in the *International Herald Tribune* celebrating Diego Giacometti as an independent artist from Alberto. Resident in the 14th arrondissement, he was part of a circle of artists and writers, including the Giacometti brothers who lived close by.

Alberto was to be the witness of his first marriage, and with Diego he maintained a friendship that would last 45 years. The present table is one of the testimonies of this friendship, it was a gift from Diego who had personally selected the marble surface. Wernick documented his memories of his time with the artists, *Souvenirs sur les Giacometti*, in which he recalled with tenderness and affection the numerous anecdotes that he was able to share with two of the most influential figures of the 20th Century art scene.







PROPERTY OF
**AN IMPORTANT
EUROPEAN COLLECTOR**

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

23G

DIEGO GIACOMETTI (1902-1985)

'Chat Maitre d'Hôtel,' conceived 1967

bronze with brown patina

Height: 11 $\frac{1}{8}$ in. (29.5 cm.)

Width: 4 $\frac{1}{8}$ in. (10.5 cm.)

Depth: 8 $\frac{1}{4}$ in. (21 cm.)

signed *Diego* (on the top of the base)

\$100,000-150,000

PROVENANCE

Acquired from the artist by the present owner, *circa* 1983-1984.

LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, pp. 121, and 133.

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, pl. 19.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 120.



Another *Chat Maitre d'Hôtel* in Diego's Paris apartment, conceived 1967. Photo: Pascal Hinous, Architectural Digest © Conde Nast.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

■ 24G

ALBERTO GIACOMETTI (1901-1966)

*A 'Tête de Femme' Floor Lamp,
conceived circa 1933-1934*

bronze with brown patina

Height: 61 in. (155 cm.) (excluding hardware)

\$130,000-180,000

PROVENANCE

Acquired from the artist by the present owner, *circa* 1983-1984.

LITERATURE

For other examples of this model:

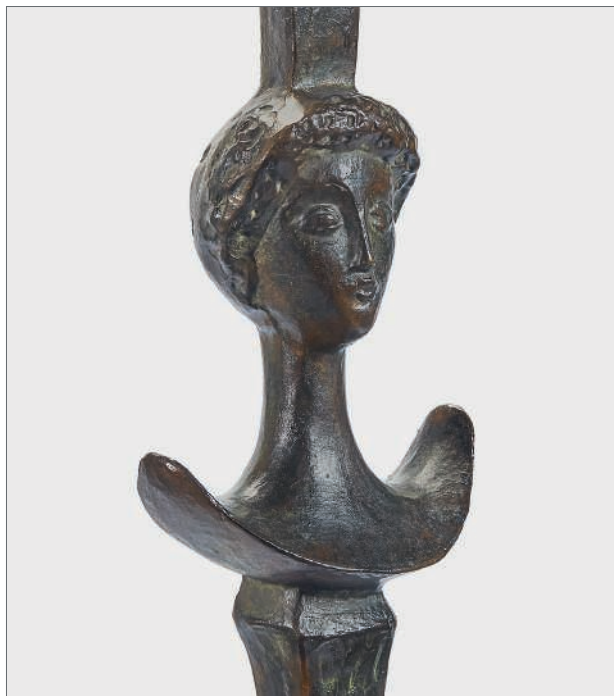
M. Butor, *Diego Giacometti*, Paris, 1985, p.125.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11.

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 250.

P-E. Martin-Vivier, *Jean-Michel Frank, l'Etrange Luxe du Rien*, Paris, 2007, pp. 143, 198-199 and 250.

This lot is listed under the number AGD 3716
in the Alberto Giacometti database.



detail



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

■ 25G

DIEGO GIACOMETTI (1902-1985)

A 'Carcasse' Table, conceived circa 1979

bronze with brown and green patina

Height: 17¾ in. (44.8 cm.)

Width: 50¼ in. (128.7 cm.)

Depth: 33 in. (84 cm.)

\$300,000-400,000

PROVENANCE

Acquired from the artist by the present owner, *circa* 1983-1984.

LITERATURE

For other examples of this model:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 116.

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, pl. 95.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 108-109.



detail



■ 26G

DIEGO GIACOMETTI (1902-1985)

A Floor Lamp

bronze with brown patina

Height: 39½ in. (100.2 cm) (excluding hardware)

\$100,000-150,000

PROVENANCE

Acquired from the artist by the present owner, *circa* 1983-1984.

Diego had very clear and simple ideas of what furniture should be...simple, practical, comfortable, solid. What he built happened to also have a strength and grace, a wiriness and self-assurance that set it apart from any other furniture.

ROBERT WERNICK



■ 27G

AFTER DIEGO GIACOMETTI (1902-1985)

'La Rencontre', conceived circa 1984

from an edition of 100 rugs, hand-knotted wool

91¼ in. x 67¼ in. (233 x 170.8 cm.)

signed with artist monogram, dated and numbered 1985 EA XII

(on the reverse)

\$12,000-18,000

PROVENANCE

Private collection, Europe; sale, Christie's, New York,

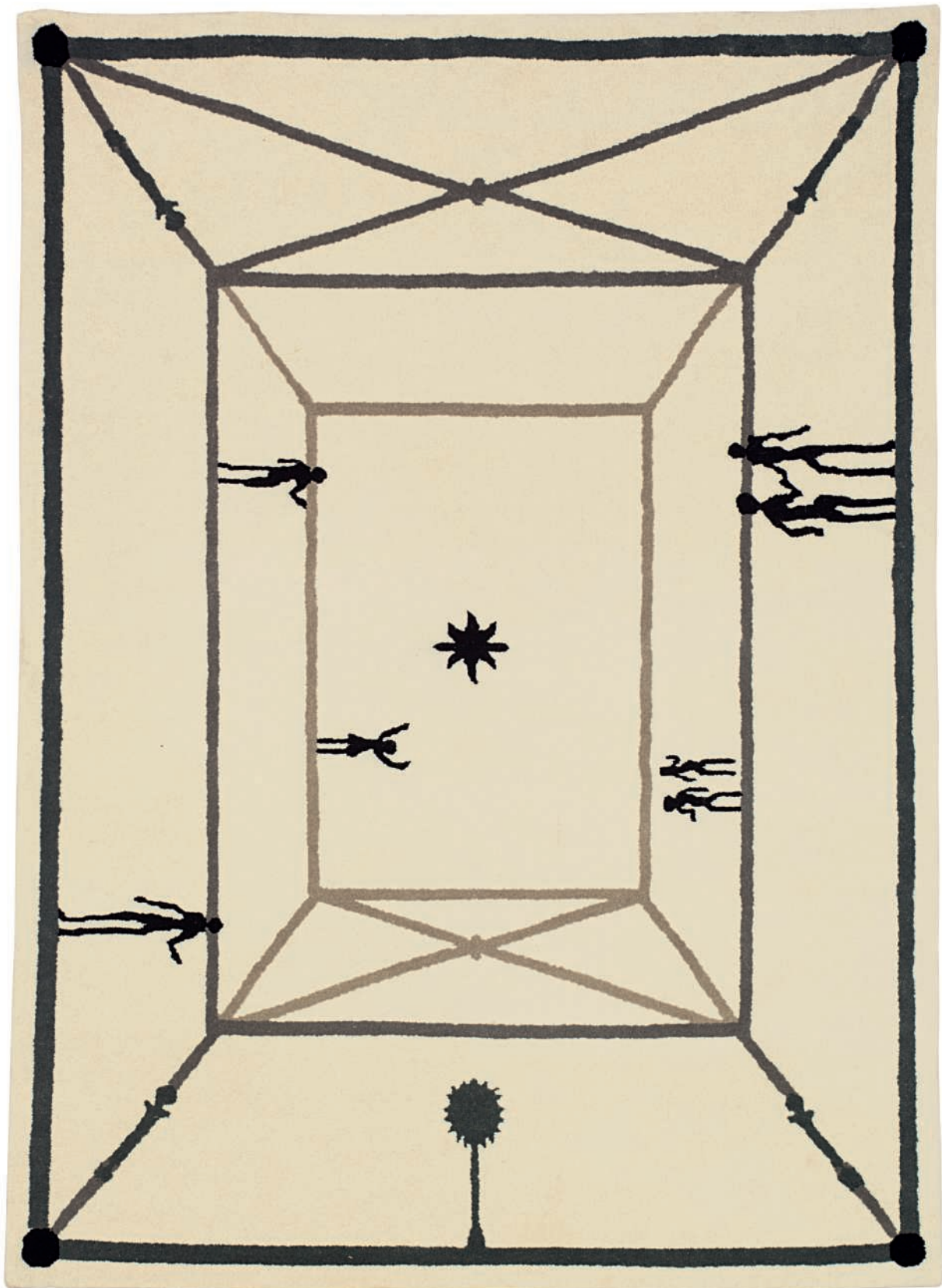
Impressionist and Modern Art, 5 May 2010, lot 418.

Acquired at the above sale by the present owner.

Diego Giacometti conceived two different rug designs in his final years, 'Rencontre' (the present lot) and 'Promenade des Amis' (pictured in the comparable image with the artist). Both were produced in editions of 100, including artist proofs which went to friends and devoted clients supporting the project. The present lot is one of the artist proofs from the 'Rencontre' series.



Diego Giacometti with a Promenade des Amis rug.
Photo courtesy of the consignor.



CATALOGUE IMAGE SOURCE

p. 9: Studio of Alberto Giacometti, Stampa, 1966. Photograph by Ernst Scheidegger. Photo: © 2018 Stiftung Ernst Scheidegger-Archiv, Zurich. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

pp. 10-11: Studio of Diego Giacometti. Photograph by Jean Vincent. Photo: M. Butor, *Diego Giacometti*, Paris, 1985, p. 35.

pp. 12-13: Giacometti with Diego and Annette, circa 1952. Photograph by Alexander Liberman. Photo: Alexander Liberman Photography Archive © J. Paul Getty Trust. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

pp. 14-15: Detail of lot 3G.

pp. 24-25: Details of lots 4G and 5G.

p. 26: Photo: M. Butor, *Diego Giacometti*, Paris, 1985, p. 151.

pp. 30-31: Detail of lot 8G.

p. 33: Jacquelyn Miller Matisse. Photographer unknown. Photo courtesy of the family.

p. 36: Photo: D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11.

p. 38: Photo: D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 89.

pp. 50-51: Details of lots 14G, 15G and 16G.

p. 54: Photo: M. Butor, *Diego Giacometti*, Paris, 1985, p. 69.

pp. 62-63: Detail of lot 20G.

p. 68-69: In-situ shot of lot 21G.

pp. 74-75: Detail of lot 25G.

QUOTE SOURCE

p. 8: E. Scheidegger, *Alberto Giacometti: Traces of a Friendship*, Zurich, 2013, p. 50.

p. 11: D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 24.

p. 82: Francois Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, n.p.



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 not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to 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:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) 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**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) 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.
- (f) 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**.
- (g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) 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
 - (iii) 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.
- (i) 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.
- (j) **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:
 - (a) This additional **warranty** does not apply to:
 - (i) 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;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (k) 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.
- (l) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) 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**").

(b) 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.

- (c) 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:

- (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. 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.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) 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.

- (e) 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.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30th 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

- (a) 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):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) 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;
 - (iii) 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;
 - (iv) 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;
 - (v) 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);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) 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;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) 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

- (a) You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's 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. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- (i) 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;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

Δ 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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 ◦ ◆.

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

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

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.

18/05/17

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STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5:00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

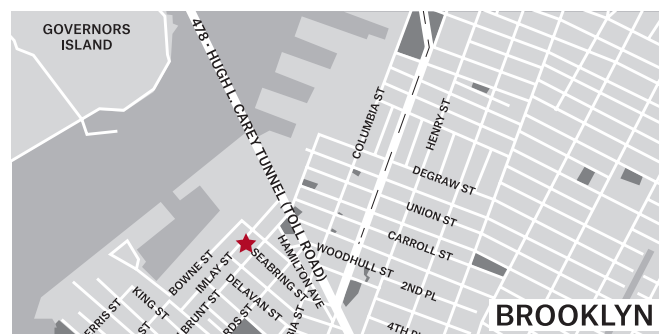
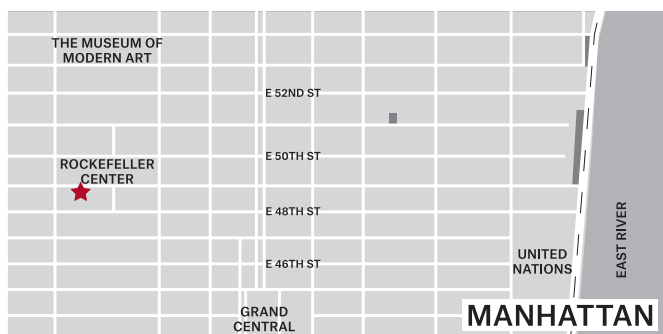
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Email: PostSaleUS@christies.com

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.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



JEAN DUNAND (1877-1942)
'La conquête du cheval', circa 1935
Lacquered wood and gold leaf
154 x 296 cm / 60¾ x 116½ in.
\$400,000 - 600,000

DESIGN

Paris, 14 November 2018

VIEWING

10, 12-14 November 2018
9, Avenue Matignon
75008 Paris

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ALBERTO GIACOMETTI (1901-1966)

Figurine

signed and numbered 'A. Giacometti 7/8' (on the top of the base);
inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base);
stamped with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the underside)

bronze with dark brown patina

Height: 9¼ in. (23.5 cm.)

Conceived *circa* 1956; this bronze version cast in 1981

\$400,000-600,000

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The Lambert Cat: Property Formerly
in the Baroness Johanna Lambert Collection
ALBERTO GIACOMETTI (1901-1966)
Le Chat

signed and numbered 'Alberto Giacometti 2/8' (on the top of
the base); inscribed with foundry mark 'Susse Fondeur Paris'
(on the side of the base); numbered '4/8' (on the underside)

bronze with dark brown patina

Length: 32 1/8 in. (81.5 cm.)

Conceived in 1951 and cast in 1955

\$14,000,000-18,000,000

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