

**T H I R T Y F I V E**

**W O R K S B Y**

**E D R U S C H A**

CHRISTIE'S

A PERSON  
WHO IS  
VERY NICE

**THIRTYFIVE WORKS BY ED RUSCHA**  
**FROM**  
**THE CLARKE COLLECTION**

**27 SEPTEMBER 2019 | NEW YORK**



*For me, drawing is understanding – it is the start of something. And like Paul Klee said, “I take a line for a walk.” Even something as complex as the Salesforce Tower or Reagan National Airport starts with a simple outline - so I guess I’ve developed an interest, maybe an obsession, with how artists develop lines in their compositions. I don’t think anyone comes close to what Ed has done in this respect. His sense of control, of simplicity in the sinuous curves of the gunpowder drawings. And in the Standard Stations, the sign is the building and the building is the sign. In 1966, that was a radically new way of thinking about architecture. And if I venerate his work, I know that Ed has a keen eye for architecture. One look at his early work will tell you that.*

  
**FRED CLARKE**



**THIRTYFIVE WORKS BY ED RUSCHA  
FROM  
THE CLARKE COLLECTION**

**Quote citations:**

**Page 8:** E. Ruscha, quoted in N. Benezra and K. Brougher, *Ed Ruscha: Painting and Artistic License*, Oxford, 2000, p.31.

**Page 15:** E. Ruscha, quoted in R. Rugoff, "The Last Word," *ARTnews*, December 1989, p. 123.

**Page 21:** E. Ruscha, quoted in *Cotton Puffs, Q Tips, Smoke and Mirrors: The Drawings of Ed Ruscha*, exh. cat., Whitney Museum of American Art, 2004, p. 15.

**Page 44:** I. Baxter, quoted in L. Lippard, "Introduction to 557,087" in *Conceptual Art: A Critical Anthology*, 1999, Boston, p. 181.

**Pages 51 and 57:** E. Ruscha, quoted in "Street Talk with Ed Ruscha: An Interview with Michael Auping," *Ed Ruscha: Road Tested*, exh. cat., Modern Art Museum of Fort Worth, 2011, via <https://www.artbook.com/blog-excerpt-ed-ruscha-road-tested.html>

**Illustrations:**

**Inside Front Cover:** Lot 7 (detail).

**Opposite Page:** Lot 1 (detail).

**Inside Back Cover:** Lot 14 (detail).

**All Artworks and Details:**

© Ed Ruscha.

**ENQUIRIES**

**Lindsay Griffith**

*International Head of Contemporary Editions*  
+1 212 636 2284  
lgriffith@christies.com

**Isabella Lauria**

*Head of Post-War to Present Sales  
Specialist Post-War & Contemporary Art*  
+1 212 492 5484  
ilauria@christies.com

**Emily Rose Fitzgerald**

*Sale Coordinator*  
+1 212 492 5473  
efitzgerald@christies.com

**AUCTION**

Friday 27 September 2019 10.00 AM

20 Rockefeller Plaza

New York, NY 10020

**VIEWING**

Saturday	21 September	10.00 am – 5.00 pm
Sunday	22 September	1.00 pm – 5.00 pm
Monday	23 September	10.00 am – 5.00 pm
Tuesday	24 September	10.00 am – 5.00 pm
Wednesday	25 September	10.00 am – 5.00 pm
Thursday	26 September	10.00 am – 5.00 pm

**AUCTIONEERS**

David Kleiweg (#1365999)

**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 such bids at or above the reserve.**

**Marcus Fox**

*Global Managing Director*  
+1 212 468 7149  
mfox@christies.com

**Cara Walsh**

*Regional Managing Director*  
+1 212 484 4849  
cwalsh@christies.com

**Danielle Mosse**

*Business Director*  
+1 212 636 2110  
dmosse@christies.com

**CONDITIONS OF SALE**

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

**AUCTION LICENSE**

Christie's (#1213717)

**AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as **RUSCHA-17648**

**CHRISTIE'S**

I WAS  
GASPING  
FOR  
CONTACT





## **ED RUSCHA'S INTELLIGENT AND SOPHISTICATED BODY OF WORK**

has made him one of the most celebrated artists of his generation. Based in California for over 60 years, Ruscha established his career at the height of the Pop Art movement, yet undeterred by the magnetic pull of the New York art world, he remained on the West Coast and reveled in the freedom and verve of Los Angeles and its environs. Taking his inspiration from the billboards and streetscapes that he observed around him, his paintings, works on paper and editions condense a multitude of meanings into elemental forms that are filled with light and space. But unlike many of his contemporaries, Ruscha's artistic practice defies categorization. He comes to art without a set agenda, other than the perceptive unpacking of the visual cacophony of modern urban life.

Taking the buildings, streetscapes, billboards of L.A., as his starting point, and then rendering them using the visual language of Hollywood movies, Ruscha produces a wide variety of works, in a diversity of media. This combination of the familiar viewed in an unfamiliar way lies at the heart of his electrifying body of work. "One of the great joys of Ed Ruscha's paintings," writes critic Kristine McKenna, "is how emphatically not didactic it is. Ruscha has no message to impart, no world-view to promote; he is simply directing our attention to things that he has found of interest. He has a very light touch, and there is an intrinsic optimism, and an off-the-cuff wit in his work that is hard to resist. Moreover his [works] are so flawlessly executed and visually luscious that you fall into them before you have had a chance to ponder what they might be about" (K. McKenna, "Ed Ruscha in Conversation with Kristine McKenna," *Ed Ruscha Fifty Years of Painting*, exh. cat., Hayward Gallery, London, 2010, p. 55). One of the ways in which Ruscha accomplishes this 'lightness of touch' is the versatility with which he handles a staggering array of different media. The drawings, prints, and works on paper from The Clarke Collection testify to the mastery of his practice, and in the same way that much of the artist's content is plucked from everyday dialogue or headlines, Ruscha uses paper as a great equalizing medium, and one

Jerry McMillan, *Ed Ruscha unfolding Every Building on the Sunset Strip*, 1967. Photo: © Jerry McMillan. Courtesy of Jerry McMillan and Craig Krull Gallery, Santa Monica, California.

**“I wanted to expand  
my ideas about  
materials and the  
value they have.”**

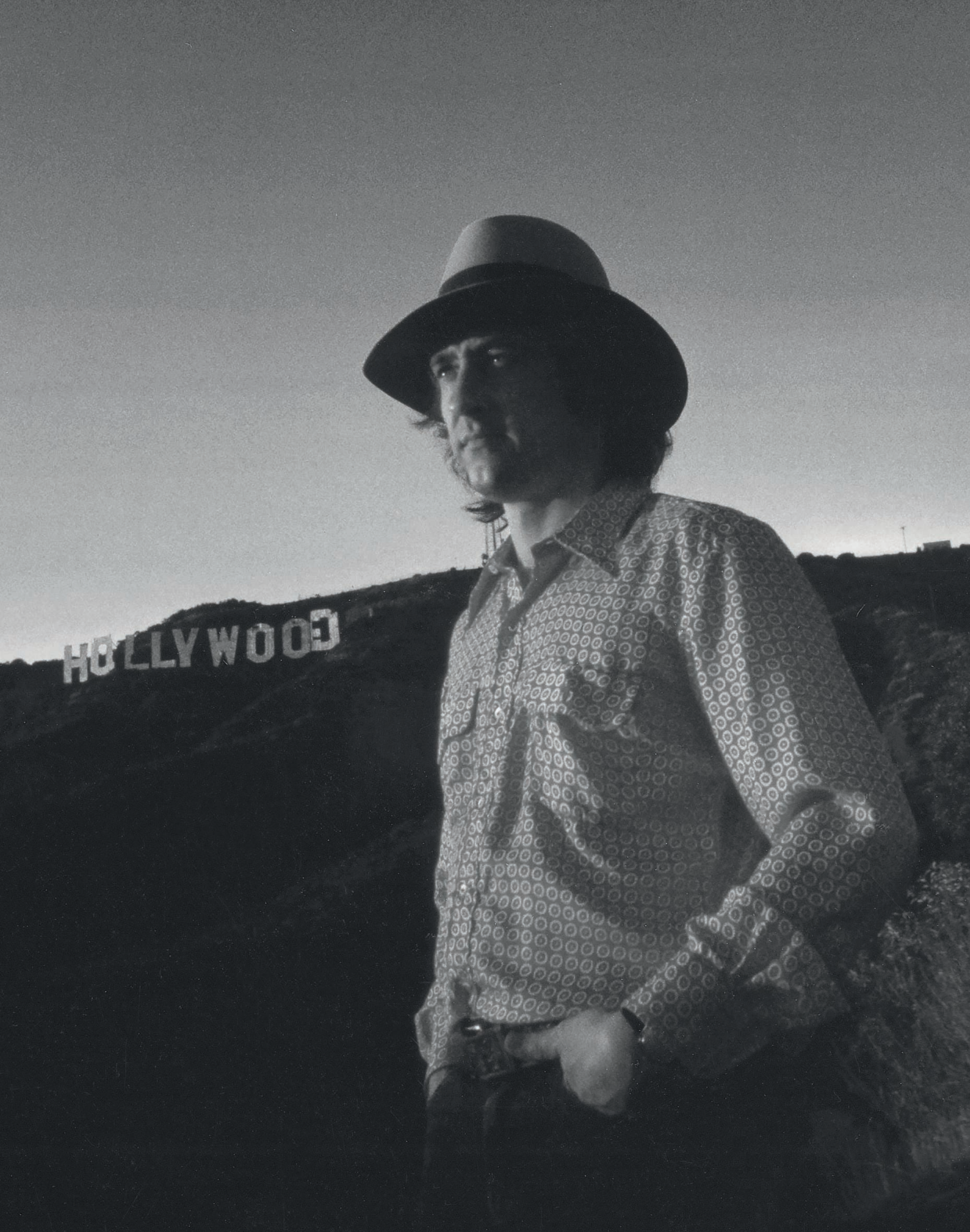
**—Ed Ruscha**

which offers him a rich vein of possibilities. “The first work that I did involving vegetable matter and organic materials came out of frustration with materials” the artist said. “I wanted to expand my ideas about materials and the value they have” (E. Ruscha, quoted in M. Rowell, *Cotton Puffs, Q-Tips®, Smoke and Mirrors: The Drawings of Ed Ruscha*, New York, 2004, p.31). The texture and physical quality of paper also led to one of Ruscha's trademark innovations: his gunpowder drawings. Manipulating the pigment released from bullets soaked in water, he uses the medium with remarkable elasticity, from hazy gradations to such thick application of pigment that the paper appears black. The dexterity with which he does this can be seen in full force in works such as *3 Forks* from 1967, and *Palm* from 1970.

The innovative spirit of Los Angeles is deeply embedded within the artist's works, a city which underwent a new wave of interest in printmaking in the 1960s and 70s. Artists like Ken Price, Louise Nevelson and Jim Dine worked closely with the Tamarind Lithography Workshop, a print studio which aimed to marry artistic expression closer to its production, thus pushing the reinventive potential of the medium. The preeminence of Ruscha's editioned works in The Clarke Collection can be seen in the examples of his iconic Standard Stations. The four variations of the Standard Stations each provide its own unique tonality and interpretation of the image. Conversely, the delicate and ethereal nature of works such as *Carp*, *Mint*, and *Carp with Fly* is the result of combing the imagination of the artist with the skills of the master printer. Indeed, such is this type of relationship that in 1990, Ruscha partnered with Tamarind senior printer Ed Hamilton to open Hamilton Press, which still operates today out of Venice Beach.

Works from The Clarke Collection offer an appreciation of the full breadth and quality of Ed Ruscha's artistic practice, and include examples that have come to define the artist over his sixty-year career: ribbon words, the Standard Oil gas station, mountain vistas, viscous liquid words, and the Hollywood sign. Assembled here are themes that Ruscha has explored throughout his career: sin & evil, the landscape of America's motorways, and language stretched to its most visual and referential form. As relevant and innovative today as he was sixty years ago, Ruscha's work continues to be recognized and celebrated by critics and scholars alike. He was recently honored with an exhibition of his work at the National Gallery in London, and will be the subject of an upcoming exhibition at the University of Texas Austin's Blanton Museum of Art in 2020.

Jerry McMillan, *Ed with Hollywood Sign*, 1972. Photo: © Jerry McMillan. Courtesy of Jerry McMillan and Craig Krull Gallery, Santa Monica, California.



HOLLYWOOD



## **THE CLARKE COLLECTION IS AN IMPORTANT GROUP OF**

**WORKS** by artists who share a remarkable vision. Established by the renowned architect Fred Clarke and his wife Laura Weir Clarke, these works on paper, sculptures, artist books, and examples of 20th century design defy convention and challenge the traditional boundaries of art. The couple began collecting in the mid-1970s, soon after they moved to Los Angeles from Texas. While in California, in their neighborhoods of West Los Angeles and Venice, they spent their free time meeting artists and knocking on the studio doors of artists whose work they admired. They found themselves gravitating towards artists who were interested in exploring the use of different materials, and immersing themselves in the meticulous and demanding nature of the creative process.

In the architectural practice of his firm, Clarke was gaining a reputation for developing buildings that were not defined by a signature style, but instead were buildings whose function and location were expressed

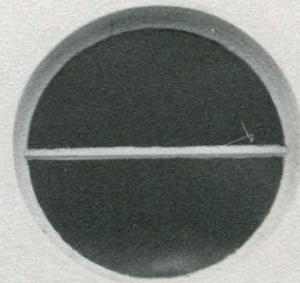
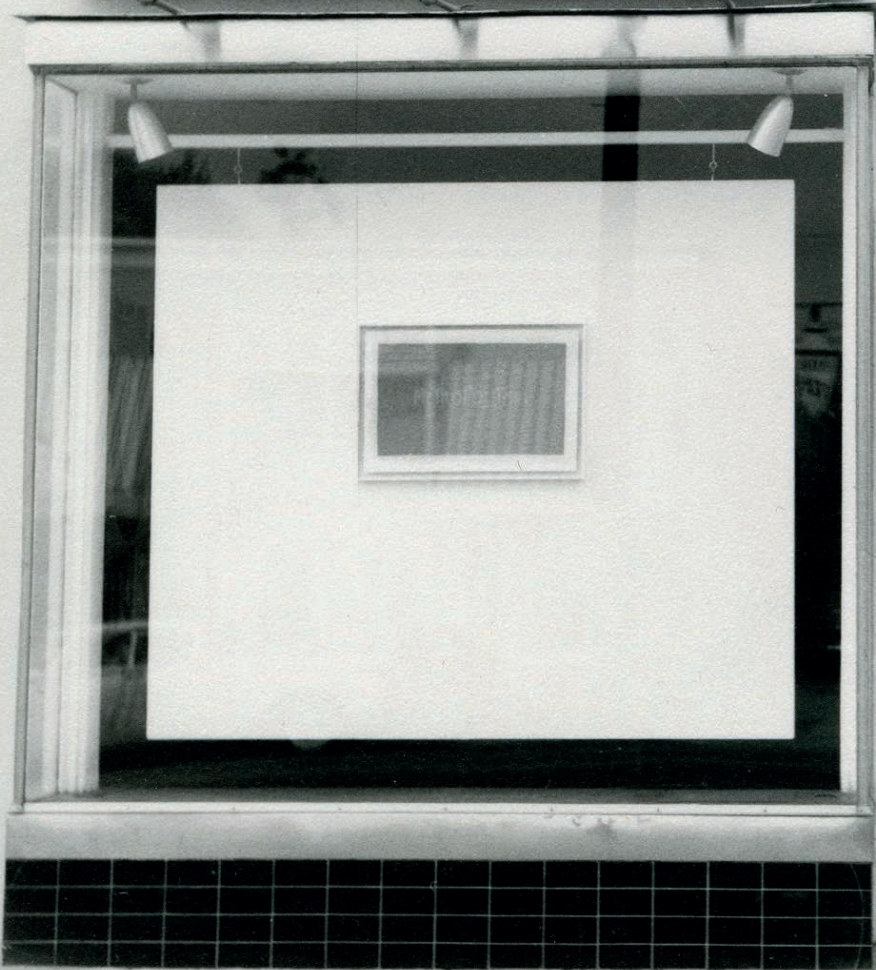
Above: The Clarke Residence, Guilford, 2019.  
Opposite: Fred Clarke in his home, New Haven, 2019.

in an aesthetic language that was consistent with new and innovative techniques. In a similar way, the works that entered their collection were focused on the pioneering use of materials and processes; the resulting collection includes an important group of works by Ed Ruscha, an exquisitely rendered, large-scale seascape by Vija Celmins, sculptures by Ken Price and Tony Smith, and furniture by some of the most creative minds of the 20th century.

Fred Clarke graduated from the University of Texas at Austin's School of Architecture in 1970. He was recruited by Cesar Pelli, of Gruen Associates, a Los Angeles based firm with a reputation for trailblazing architecture. In 1977, Clarke moved to the East Coast to found Cesar Pelli & Associates with his mentor and friend, who was then Dean of the Architecture School at Yale University. Together, their commitment to a rigorous process, and innovative design and materials, led to a career of award winning buildings.



# FERUS



Ed Ruscha in front of Ferus  
Gallery, Los Angeles, 1963.  
Photo: © Ed Ruscha.



Laura Weir Clarke, who graduated from UT Austin followed with a Master's in Architecture from UCLA. The first twenty years of her career were devoted to historic preservation in Texas and Connecticut. In the 1990s, she served as Executive Director of the Connecticut Trust for Historic Preservation. In 2004, she co-founded Site Projects | New Haven, a nonprofit organization that commissions world-class public artworks, programming, and events that enhance New Haven's cultural heritage and diversity. A portion of the proceeds from the sale of The Clarke Collection will be directed from the family's charitable trust to support educational institutions with special connections to the family.

During his nearly fifty-year career, Clarke and his firm have gained an international reputation as accomplished and successful architects. Along with Pelli, Clarke and his team have been responsible for, among others, the Petronas Towers in Kuala Lumpur (once the tallest building in the world), the World Financial Center in New York and the Salesforce Tower in San Francisco. Pelli Clarke Pelli Architects has devoted itself to excellence in architecture and incorporating new technologies. The same pioneering vision, distinct sense of sophistication, and desire for quality that has resulted in a portfolio of iconic buildings, has also served as inspiration for the The Clarke Collection, a significant personal collection reflecting their histories, interests, and tastes.

The couple's holdings of works by Ed Ruscha comprise by far the largest grouping within the collection, including unique works on paper, lithographs, and a collection of first edition artist's books. The L.A. based artist is paramount amongst his peers for his investigative use of different and unfamiliar media. Gunpowder, egg whites, chewing tobacco, fruit juices (including rhubarb, blueberry, and cherry), and, even blood, have all been used by the artist in his unceasing quest to explore the true nature of art. "I wanted to expand my ideas about materials and the value that they have..." Ruscha once said. "I used backgrounds of taffeta, silk, rayon and those kind of materials, and painted on these materials with a brush" (E. Ruscha, quoted by R. Marshall, *Ed Ruscha*, London, 2003, p. 160). The Clarkes' interest in Ruscha began with the artist's books and further when they acquired *Electrical*, 1972, an important

gunpowder drawing and the first of the artist's works on paper to enter their collection; *3 Forks*, 1967, another significant work, is the earliest of Ruscha's unique works in the collection. From these works on paper, the grouping deepened to include most of the artist's evolution of ideas including single words, phrases, and ribbon drawings, in addition to works that encompass a variety of media, including graphite, pastel, and gunpowder.

Ruscha's gunpowder ribbon drawings are collectively regarded as "one of [the artist's] most important bodies of drawing" (L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1, 1956-1976*, New Haven, 2014, p. 23), and here, *Palm*, 1970, (part of a series named after L.A. street names) and *Wavy Robot*, 1975, are superb examples. The artist's discovery of gunpowder as a possible medium came about by chance. "The gunpowder itself is in granules," Ruscha recalled. "I could see it would make a good choice of materials; it could actually impregnate paper. You could use it almost like charcoal—which it is, it's part charcoal... [I apply it] just with a sponge... with a piece of cotton. It was more fluid and a faster medium than charcoal or graphite. Graphite was much more laborious, but it has a different feel altogether, a different appearance... So, gunpowder was simple, it was easy to get going. It became a fluid medium for that reason" (E. Ruscha, quoted by R. Marshall, op. cit., p. 111).

Vija Celmins is another artist represented in The Clarke Collection, whose practice is defined by perception and process. The large-scale *Long Ocean #5*, 1972 (to be sold at Christie's this November), is a meticulous and mesmerizing work, in which the indefinite and limitless quality of the ocean's surface is re-created in an infinitesimal array of delicate graphite marks. The subtle gray tones applied in a careful and painstaking fashion betray not a single errant mark, making for a matrix of undulating waves and whose flawless appearance float atop the paper's surface. Celmins' exquisite ocean drawings are among her most significant contributions to the field of modern art, with examples owned by the Museum of Modern Art in New York, Philadelphia Museum of Art, San Francisco Museum of Art, and the Modern Art Museum of Fort Worth. "One marvels at the way in which Celmins captures the expansiveness of her subject. Yet, she simultaneously reminds the viewer that this is a work of art made by the artist with her drawing pencils on a piece of

paper. Each mark or gesture remains visible but inseparable from the field. The allover image is built up stroke by stroke, just as a house is built up of two by fours and nails. Nothing is spontaneous or left to chance; rather, the finished work is the product of painstaking craft and diligence” (L. Relyea, “Vija Celmins’ Twilight Zone,” *Vija Celmins*, New York, 2004, p. 16).

Ken Price’s sculptures (to be offered at Christie’s in November) stand on the pillars of the artist’s practice: form, finish, and a unique vision. Price produced a disruptive and radical art more successfully than any other artist of the last half century. His ceramic forms, both organic and architectural, turned a creative process dating back thousands of years into a resolutely contemporary art form. Frank Lloyd has stated that Price came of age in the 1960s, “... [during] a period of rapid change in perception of what you could do with an individual medium. Ceramics had a particular history, and [he]... broke out of that tradition and also sought individual expression through it” (F. Lloyd, “Culture Monster,” *Los Angeles Times*, February 24, 2012, via <https://latimesblogs.latimes.com/culturemonster/2012/02/kenneth-price-dies-ceramics-artist.html>).

As an internationally prominent architect, Fred Clarke’s commitment to design, materials, and process extends to all aspects of his life. In addition to their impressive collection of Contemporary Art and design, the couple’s home in Connecticut was designed by the architect and sculptor Tony Smith. Although now primarily known for his large-scale geometric sculptures—such as *Amaryllis*, 1965 (Metropolitan Museum of Art, New York), and *Smoke*, 1967/2005 (Los Angeles County Museum of Art)—Smith began his career as a bricklayer and carpenter on a Frank Lloyd Wright project near Philadelphia. Eventually, Smith began his own firm and designed over twenty private residences during the 1940s and 50s, before concentrating on his sculptural practice in the early 1960s. The couple’s home—the Fred Olsen Jr. House—overlooking the Long Island Sound in Guilford, CT was built in 1951 by Smith, and consists

**“Paradox and  
absurdity have just  
always been really  
delicious to me.”**

**—Ed Ruscha**

Opposite: Jerry McMillan,  
*Joe Goode, Jerry McMillan (self-  
portrait), and Ed Ruscha with  
Ed’s ‘39 Chevy*, 1970.  
Photo: © Jerry McMillan.  
Courtesy of Jerry McMillan  
and Craig Krull Gallery, Santa  
Monica, California.

Following spread: Lot 3 (detail)



of two rectangular volumes joined at a 90 degree angle, built of stucco, glass and wooden siding in an International Style. The Clarkes purchased the property in 2006, after it had undergone many disfiguring alterations. Determined to return the house to the original designs of Tony Smith, the couple embarked on a 5 year rebuilding of the structure including a carefully designed addition.

Speaking of the firm he co-founded with Cesar Pelli, Fred Clarke once said, "A thoughtful historian will see that the underlying humanity of our work—the absence of style and dogma—has resulted in an architecture that not only serves its purpose, but also transcends function, adding quality to the lives of people living in and around the buildings we have designed" (F. Clarke, quoted by M. Crosbie, *Pelli Clarke Pelli Architects*, Basel, 2013, p. 253). Much the same could be said about the works from The Clarke Collection. Fred and Laura's passion for singular ideas, process, and materials, combined with their unfailing eye for quality, led to a remarkable grouping that defies traditional categorization. It is a collection that celebrates the process and continuous creativity of the 20th century art historical canon extending into the 21st century.







**1**

**ED RUSCHA**

*I Was Gasping for Contact*

signed and dated 'Edward Ruscha 1976' (on the reverse)  
pastel on paper  
22 ¾ x 28 ¾ in. (57.8 x 73 cm.)  
Executed in 1976.

**\$400,000-600,000**

**PROVENANCE:**

Betty Freeman, Los Angeles  
David Lachenmann, Zürich  
James Corcoran Gallery, Los Angeles  
Acquired from the above by the present owner, 2007

**EXHIBITED:**

New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art and Washington, D.C., National Gallery of Art, *Cotton Puffs, Q-Tips®*, *Smoke and Mirrors: The Drawings of Ed Ruscha*, June 2004-May 2005, p. 175, no. 133 (illustrated).

**LITERATURE:**

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
R. Smith, "Signs of Heat Beneath California Cool," *The New York Times*, 24 June 2004, p. E29 (illustrated).  
"Earth is the Alien Planet: Doug Aitken Talks to Ed Ruscha," *Frieze*, no. 84, June/August 2004, p. 103 (illustrated).  
M. Hummel, "Anatomy of an Ed Ruscha Drawing," *MOCA The Contemporary*, December 2004/February 2005 (illustrated on the cover).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 423, no. D1976.24 (illustrated).

I WAS  
GASPING  
FOR  
CONTACT

HOLLYWOOD

**“Hollywood is like  
a verb to me. It’s  
something that you  
can do to any subject  
or any thing.”**

**—Ed Ruscha**

## **HOLLYWOOD**

The Hollywood sign closely parallels Ed Ruscha's visual modus operandi: an abstracted word inserted into a somewhat disparate environment, against which the word takes on additional meaning and implication. As a flat construction of wood and paint, propped up against a hillside in the manner of a billboard, it is an ideal signifier for the lifestyle of **glitz** and **glamour** that it evokes, a shoddy façade for a mythologized world. The word Hollywood encapsulates an entire culture, one coveted by people who do not live there, who experience Southern California through film, television, and advertising.

Ruscha printed and published *Hollywood*, his seventh print, using a split-fountain technique in which several colors were blended directly on the screen, creating a modulation of color which was difficult to **control** and subsequently reflects the artist's direct involvement with the screenprinting medium.

Ruscha's intervention in representing the Hollywood sign is minimal yet telling. The sequence of letters is linear and in Ruscha's preferred perspectival orientation. By manipulating **typeface**, scale and color—tools of advertising, Ruscha plays upon recognizable associations. The long, horizontal orientation evokes both a landscape and a widescreen cinematic viewpoint, as does the **over-the-top**, romanticized sunset background. His vision of Hollywood belies a world that is sinister yet coveted, evoking a sense of **wonderment** and appreciation, mixed with trepidation.

Ruscha once explained that "Hollywood is like a verb to me. It's something that you can do to any subject or any thing." Ruscha's profound understanding of this notion of **Hollywoodification**—that Hollywood is a readymade idea--makes the present work a seminal expression of Pop art.

2

**ED RUSCHA**

*Hollywood*

screenprint in colors, on laid paper, 1968, signed and dated in pencil,  
numbered 57/100 (there were also two artist's proofs), published by the artist  
Image: 12½ x 40¾ in. (32 x 104 cm.)  
Sheet: 17¾ x 44¾ in. (44 x 113 cm.)

**\$80,000-120,000**

**PROVENANCE:**

Craig F. Starr Gallery, New York

Acquired from the above by the present owner, 2003

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*,  
Minneapolis and New York, 1999, no. 7

Previous spread and flap: Present lot  
illustrated (detail).







57/100 E. Brouha 1968



### 3

#### ED RUSCHA

##### *Wavy Robot*

signed and dated 'Edward Ruscha 1975' (on the reverse)  
gunpowder on paper  
21 ¾ x 28 ¾ in. (55.2 x 73 cm.)  
Executed in 1975.

\$400,000-600,000

##### PROVENANCE:

Dennis Kinnaird, Beverly Hills  
James Corcoran Gallery, Los Angeles  
Brooke Alexander, Inc., New York  
Acquired from the above by the present owner, 2002

##### EXHIBITED:

San Francisco, John Berggruen Gallery, *Edward Ruscha: Powders, Pressures and Other Drawings*, March-April 2016, pp. 56-57 (illustrated).

##### LITERATURE:

"A Novel Approach to Ed Ruscha," *WET: The Magazine of Gourmet Bathing & Beyond* 6, no. 4, November/December 1981, p. 37 (illustrated).  
E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
D. Bonetti, "Witty Ways with Words, Materials," *The San Francisco Examiner*, 24 March 2000, p. C11 (illustrated).  
R. D. Marshall, *Ed Ruscha*, London, 2003, pp. 122-123 (illustrated).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 395, no. D1975.35 (illustrated).

及口口口



**4**  
**ED RUSCHA**  
*Eye*

lithograph in blue, on Arches paper, 1969, signed and dated in pencil, numbered 5/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

**\$6,000-8,000**

**PROVENANCE:**

Brooke Alexander, Inc., New York  
Acquired from the above by the present owner, 2003

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 12  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*, Albuquerque, 1989, no. 2529



Ed Ruscha at the Tamarind  
Lithography Workshop,  
Los Angeles, circa 1969.  
Photo: Tamarind Institute  
Pictorial Archive. Center  
for Southwest Research,  
University Libraries,  
University of New Mexico.



**5**  
**ED RUSCHA**  
*Mint*

lithograph in colors, on J. Green paper, 1969, signed and dated in pencil, numbered 8/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

**\$12,000-18,000**

**PROVENANCE:**

Brooke Alexander, Inc., New York  
Acquired from the above by the present owner, 2007

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 9  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*, Albuquerque, 1989, no. 2527





**6**  
**ED RUSCHA**  
*Rodeo*

lithograph in brown and black, on Arches paper, 1969, signed and dated in pencil, numbered 5/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

**\$5,000-7,000**

**PROVENANCE:**

Brooke Alexander, Inc., New York  
Acquired from the above by the present owner, 2003

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 14  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*, Albuquerque, 1989, no. 2531



Ed Ruscha, 1964. Photo:  
© Dennis Hopper, Courtesy  
of The Hopper Art Trust.



**I**  
**ED RUSCHA**  
*A Person Who Is Very Nice*

signed and dated 'Ed Ruscha 1988' (lower right)  
acrylic on paper  
40 1/8 x 60 1/8 in. (101.9 x 152.7 cm.)  
Executed in 1988.

**\$500,000-700,000**

**PROVENANCE:**

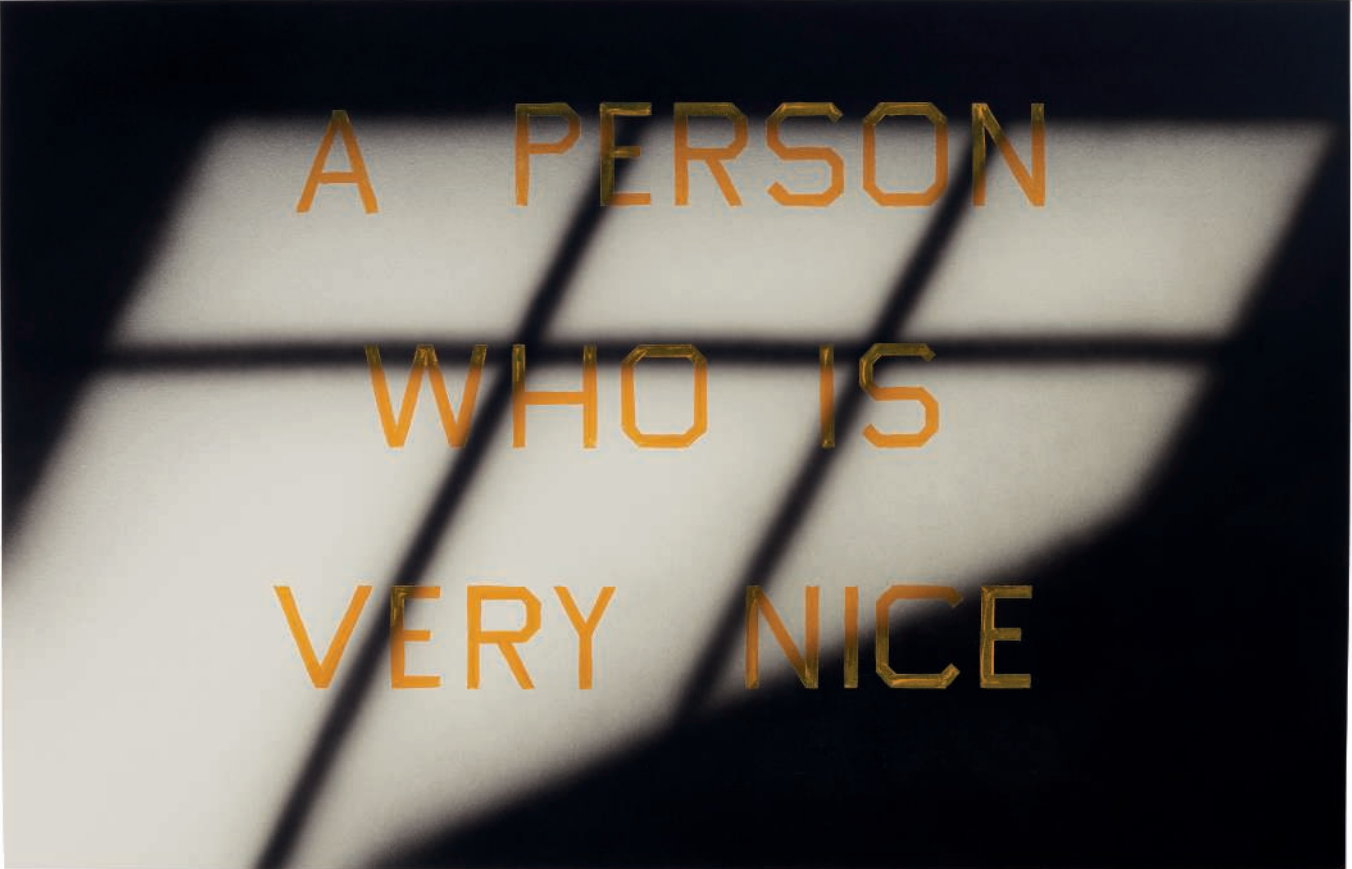
James Corcoran Gallery, Los Angeles  
Private collection, Mexico City  
Anon. sale; Sotheby's, New York, 10 November 2005, lot 205  
Acquired at the above sale by the present owner

**EXHIBITED:**

Los Angeles, James Corcoran Gallery, *Ed Ruscha*, February-March 1989.

**LITERATURE:**

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume Two: 1977-1997*, New Haven, 2018, p. 278, no. D1988.35 (illustrated).

A dark rectangular area with a grid pattern of light-colored lines. The text "A PERSON WHO IS VERY NICE" is written in a bold, orange, sans-serif font, centered within the grid.

A PERSON  
WHO IS  
VERY NICE

Eye  
infection

Trust

Justice

Cherney



## GUNPOWDER

Considered as a group, the artist's gunpowder drawings are collectively known as "one of Ruscha's most important bodies of drawing" (L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1, 1956-1976*, New Haven, 2014, p. 23). The artist achieves the **warm** tonalities of these works through his use of this highly unusual medium as an alternative to the more traditional graphite. Using a painstaking and complex process involving stencil and tape for laying down the lettering, and cotton balls and **Q-tips** for working the gunpowder material into the paper to produce an effect of varied lighting and the illusion of depth and dimension, he accomplished the **smooth** and almost seamless results he sought. Using a variety of words and phrases, they appear to hover just slightly above the paper support, where subtle shadows suggest that the letters have been illuminated by some unknown light source. These floating letters are held **magically** aloft, incomprehensively—and not perhaps ironically—composed of the same material upon which they are drawn. In raking diagonal script, the way these words fill the rectangular sheet, arranged diagonally as if seen from some **distant** perspective, is not unlike the looming quality of the Hollywood sign as it comes into view or the expansive impression of a Cinemascope movie screen.

## 8

### ED RUSCHA

#### *3 Forks*

signed, inscribed and dated 'E. Ruscha 1967 gp' (lower left)  
gunpowder on paper  
14 ¼ x 22 ¾ in. (36.2 x 57.8 cm.)  
Executed in 1967.

\$400,000-600,000

#### PROVENANCE:

Alexander Iolas Gallery, New York  
Private collection  
Anon. sale; Sotheby Parke Bernet, 20 October 1978, lot 142  
Private collection  
Manny Silverman Gallery, Los Angeles, Galleria Il Gabbiano, Rome and  
James Corcoran Gallery, Los Angeles  
Kohn Turner Gallery, Los Angeles  
James Corcoran Gallery, Los Angeles  
John Berggruen Gallery, San Francisco  
Craig F. Starr Gallery, New York  
Acquired from the above by the present owner, 2003

#### EXHIBITED:

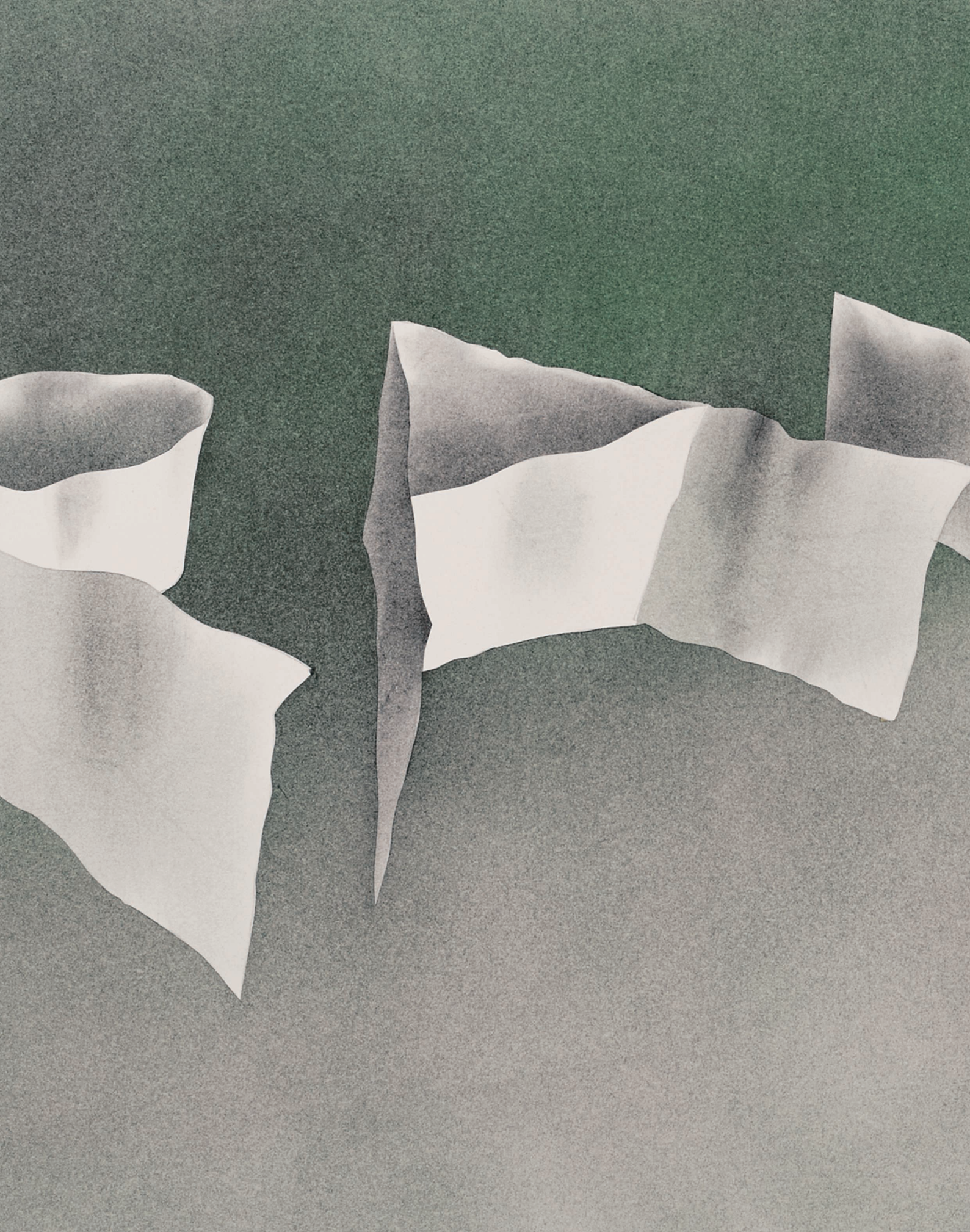
Cologne, Galerie Rudolf Zwirner, *Edward Ruscha: Gunpowder Drawings*,  
May 1968.  
San Francisco, John Berggruen Gallery, *Edward Ruscha: Powders, Pressures  
and Other Drawings*, March-April 2000, pp. 34-35 (illustrated).  
San Francisco, John Berggruen Gallery, *A Way with Words*, June-August  
2003.  
New York, Craig F. Starr Gallery, *Ruscha Gunpowder Ribbon Drawings*,  
October-December 2007.  
New York, Edward Tyler Nahem Fine Arts, *Ed Ruscha: Ribbon Words*, May-  
July 2016, pp. 48 and 96 (illustrated).

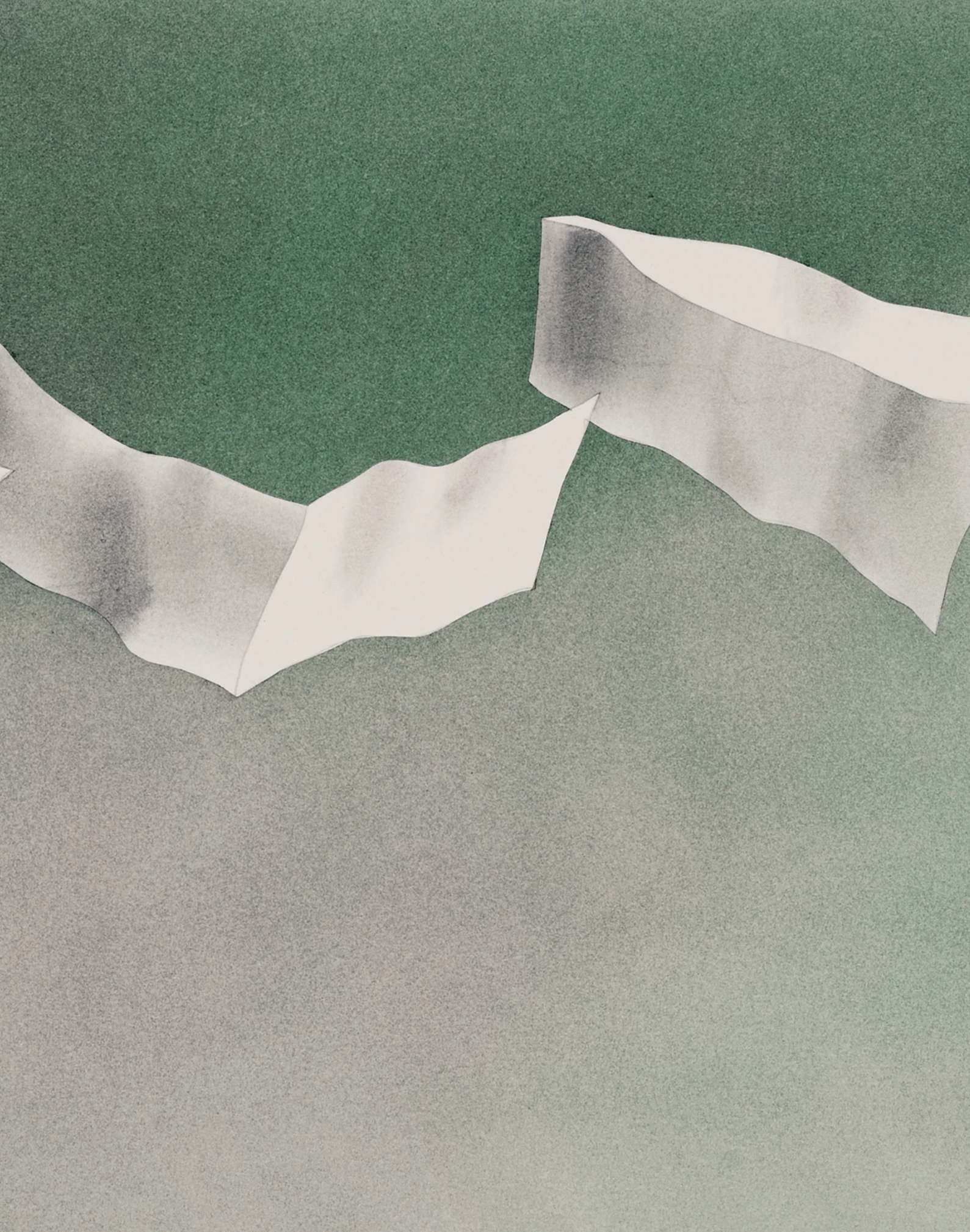
#### LITERATURE:

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper,  
Volume One: 1956-1976*, New Haven, 2014, p. 213, no. D1967.95 (illustrated).









9

**ED RUSCHA**

*Palm*

signed and dated 'E. Ruscha 1970' (lower left)  
gunpowder and pastel on paper  
11 5/8 x 29 in. (29.5 x 73.7 cm.)  
Executed in 1970.

**\$400,000-600,000**

**PROVENANCE:**

Anthony d'Offay Gallery, London  
Private collection  
Sprüth Magers Lee, London  
Richard Gray Gallery, Chicago  
Acquired from the above by the present owner, 2003

**EXHIBITED:**

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Edward Ruscha: Made in Los Angeles*, July-September 2002, p. 142 (illustrated).  
New York, Edward Tyler Nahem Fine Arts, *Ed Ruscha: Ribbon Words*, May-July 2016, pp. 74 and 96 (illustrated).

**LITERATURE:**

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 257, no. D1970.21 (illustrated).

Previous spread: present lot illustrated (detail)



**10**  
**ED RUSCHA**  
*Evil*

screenprint in colors, on wood-grain veneer paper, 1973, signed and dated in pencil and numbered 17/30 on the reverse (there were also four artist's proofs), published by Cirrus Editions, Los Angeles, with their blindstamp  
Sheet: 19¾ x 29⅝ in. (50 x 75 cm.)

**\$18,000-25,000**

**PROVENANCE:**

Anon. sale; Sotheby's, New York, 3 May 2003, lot 586  
Acquired at the above sale by the present owner

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 70  
B. Davis, *Made in L.A. The Prints of Cirrus Editions*, Los Angeles, 1995, no. 343

The Los Angeles based print studio Cirrus Editions was founded in 1970 by printer Jean Milant following his fellowship at Tamarind Lithography Workshop. Ruscha was particularly taken with the idiosyncratic nature of Milant's printing techniques and, as a result, he used many non-traditional elements in his printmaking practice during this period, including foodstuffs and various household fluids as substitute inks. *Evil*, printed on wood-grain veneer and additionally scented with the perfume *Cabocharde* by Grès, is a product of this prolific era of experimentation for Ruscha.

***EVIL***

**11**  
**ED RUSCHA**  
*Sin*

lithograph in colors, on Arches paper, 1969, signed and dated in pencil, numbered 7/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Image: 7¼ x 9¼ in. (18 x 24 cm.)  
Sheet: 14 x 15¾ in. (36 x 39 cm.)

**\$12,000-18,000**

**PROVENANCE:**

Brooke Alexander, Inc., New York  
Acquired from the above by the present owner, 2003

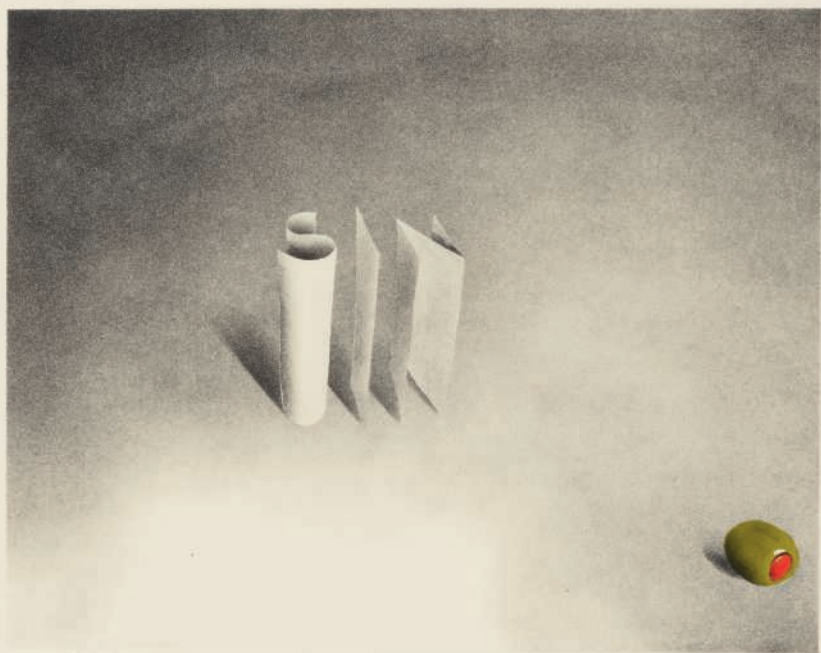
**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 22  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*, Albuquerque, 1989, no. 2541

**“A word is  
worth 1,000th  
of a picture”**

**—Iain Baxter**





20

1999

**12**  
**ED RUSCHA**  
*Sin*

screenprint in colors, on Louvain Opaque Cover paper, 1970, signed and dated in pencil, numbered 92/100 (Engberg calls for an edition of 150, there were also five artist's proofs), published by Cirrus Editions, Los Angeles, with their blindstamp

Image: 13 x 21 $\frac{1}{2}$  in. (33 x 55 cm.)

Sheet: 19 x 26 $\frac{3}{4}$  in. (48 x 67 cm.)

**\$8,000-12,000**

**PROVENANCE:**

Craig F. Starr Gallery, New York

Acquired from the above by the present owner, 2003

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 41

B. Davis, *Made in L.A. The Prints of Cirrus Editions*, Los Angeles, 1995, no. 338



1990

**T W E N T Y S I X**

**G A S O L I N E**

**S T A T I O N S**

**“It was a long way from Oklahoma. I was in my own car, on my own. It was more than a right of passage. My art, really my life, evolved out of that trip.”**

**—Ed Ruscha**

## **STATIONS**

The expansive terrain stretching from Texas to Southern California has long been recognized as a crucial aesthetic influence on Ruscha’s artistic practice, seen in many of his works from **Standard Oil** gas stations, to the Hollywood sign and more recently the vacant canvases inhabited by lone, estranged words and phrases lifted from contemporary **consciousness**. Born in the American state of Nebraska, the sense of space and light has stayed with the artist, even after his move to **L.A.** One of his earliest paintings was a monumentally scaled canvas featuring the Twentieth Century Fox Film Corporation logo, *Large Trademark with Eight Spotlights* in 1962 (Whitney Museum of American Art, New York), followed shortly after by the first of his Standard stations, *Standard Station, Amarillo, Texas* in 1963 (Hood Museum of Art, Dartmouth College). Often exaggerating traditional perspective, the **dramatic** angular composition of these earlier works adds a sense of dynamism to otherwise motionless arrangements. “I wanted to . . . put speed into a flat, static picture” Ruscha said. “That composition put **zoom** into my work, and that’s the essential ingredient of those pictures that I liked” (E. Ruscha, quoted by K. McKenna, *Ed Ruscha Fifty Years of Painting*, exh. cat. Hayward Gallery, London, 2010, p. 57). Often hushed and evocative, a quiet elegance pervades these works that transcends the mere mechanics of depiction to become something larger, which critics have linked to the **sublime**.

## THE GAS

**STATION** is one of the most instantly recognizable motifs in all of Ed Ruscha's work. It has appeared in painting, print and book form throughout his career, starting with *Twentysix Gasoline Stations*, which Ed printed and self-published in 1963. This slim volume consists of small, black & white images taken on the old Route 66 from Oklahoma City to L.A., the artery of the west chronicled in Steinbeck's *Grapes of Wrath* and subsequently Dennis Hopper's *Easy Rider*, starting in 1956.

It was one of the images from the book, of a Standard gas station in Amarillo, Texas that went on to become one of the most iconic in Ruscha's oeuvre. It first appeared in the now familiar, highly stylized form in an oil from 1963, *Standard Station, Amarillo, Texas* and then, thanks to Audrey Sabol, an art collector from Villanova, PA, as a screenprint. On seeing the book and the painting Sabol offered to fund the print project in return for a portion of the edition. The resulting *Standard Station*, 1966, (see lot 14) was printed by Art Krebs, a commercial printer who had previously worked for Walt Disney. He was paid \$40 to produce the screens. In order to recreate the distinctive background of a West Coast sunset seen through smog Krebs employed a technique known as 'split fountain' whereby pools of blue and orange ink were pulled across the screen by the squeegee, blending together under the pressure. The result is both dramatic and different every time.

Three years later Ed met Jean Milant, a young printer who went on to print and publish some of Ed's most important early graphic work.

"I met Ed in 1969 at the Tamarind Lithography Workshop when I was a student there, just before I set up Cirrus Editions. Tamarind was this great place of graphic experimentation and expertise that June Wayne set up in 1960 and he'd gotten a grant to come work there for a couple of months. He'd already been through the graphic arts program at the Chouinard Art Institute so knew his way around a printmaking studio. He knew how to put a screenprint together, how it all works.

He'd already done the first of the Standard Station screenprints and he still had the original screens. Ed thought there was some life left in them and he asked me to work on the project, which I did, with another student, Dan Socha. I picked up the screens from this commercial printer and he actually gave me some hints on how to do some of the printing on them. So then Dan and I proceeded to print them in his studio. They were the first screenprints I worked on as a commercial project.

They came out well, particularly since Ed didn't have much professional equipment. We didn't have a vacuum table or even a drying rack. We had to dry them on clothes lines, using pins.

This was around the time that he started to use foodstuffs and other unconventional things to print with. We didn't print these with anything strange but you can see where he was going. *Cheese Mold* is the color

**“As a printer the reward is giving Ed what he wants, you know, getting exactly the right color of mint, or whatever. He used some very difficult techniques, that are hard to print. So it’s very satisfying when you can deliver.”**

**—Jean Milant**

of cheese mold, and *Mocha Standard* is the color of coffee. His buddy Mason Williams added the second sign on *Double Standard*. He used those colors I think because they were going to be the new corporate colors of Standard Oil or something like that.

We sold them for roughly the same price as other prints we were making at the time, such as Vija Celmins and Ken Price. The Mocha was \$250, the Cheese Mold was \$125, I think because it was a larger edition. I don't remember what the Double Standard was. Strictly speaking we didn't publish them, Ed just gave them to us to sell.

Ed always has this laid-back attitude, but he definitely knows what he wants. He's great to work with. He's always open to allowing you to share any ideas you have about what you should do - if you want to experiment a little bit. But he pretty much knows where the end is going to be. How to put the print together, how the colors relate when you overlay them on each other. All these decisions are important in printmaking.

As an example, in the *Cheese Mold Standard with Olive* the little olive was what we call a blended roll, you had to move the squeegee in a sort of half circle to get the shadow on the bottom. That's very difficult to achieve. Other screenprints like *Sin* (see lot 12) and *Raw*, they were also done with blended rolls for each part of the letter. They might look pretty straightforward, but they're absolutely not.”









**13**  
**ED RUSCHA**  
*Double Standard*

screenprint in colors, on wove paper, 1969, signed by the artist in collaboration with Mason Williams in pencil, numbered 38/40 (there was also one artist's proof), published by the artist, Los Angeles, California

Image: 19½ x 36⅞ in. (50 x 94 cm.)

Sheet: 25¾ x 40 in. (65 x 102 cm.)

**\$200,000-300,000**

**PROVENANCE:**

Private collection, New York

Anon. sale; Christie's, New York, 2 May 2007, lot 736

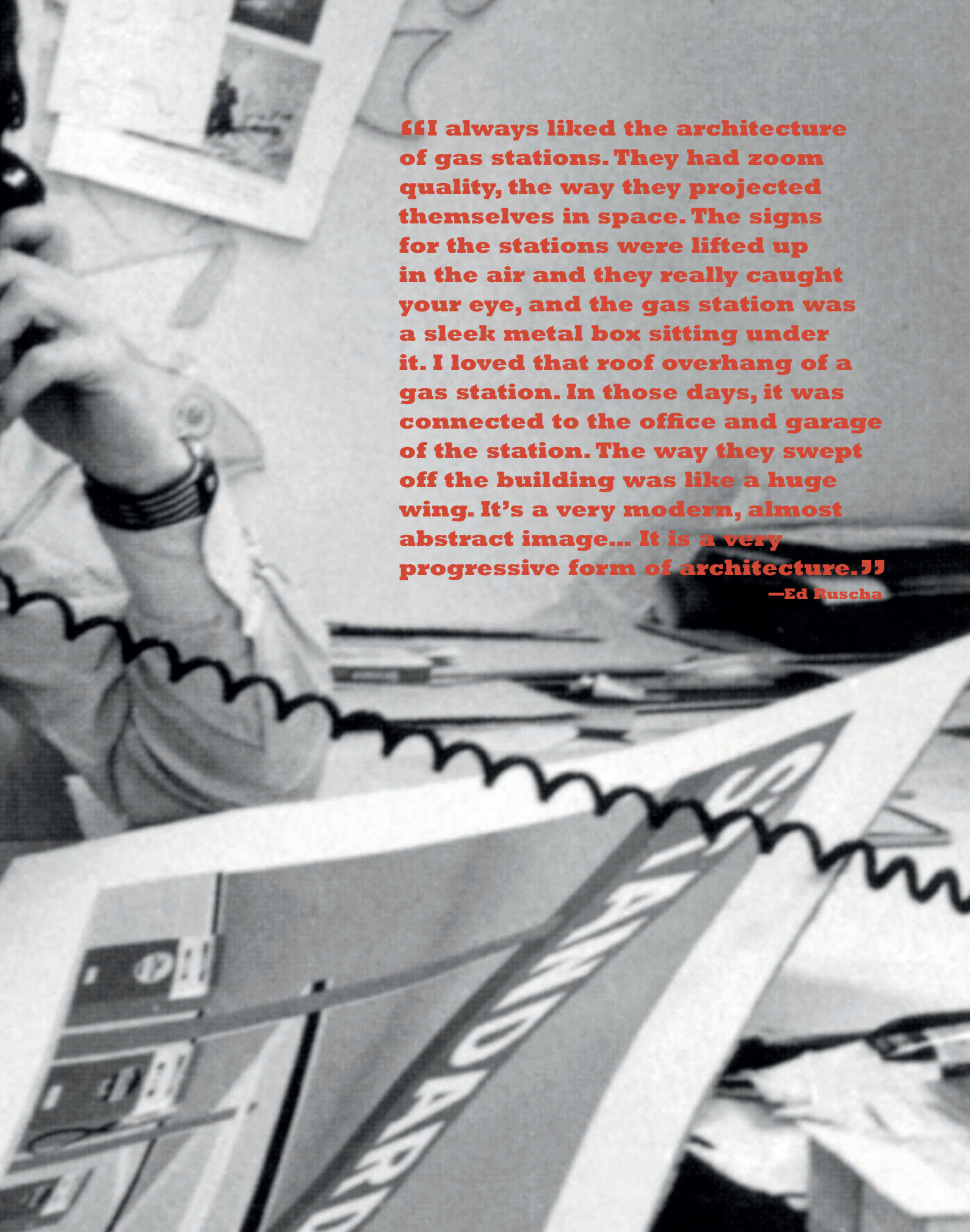
Acquired from the above sale by the present owner

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 32



Jerry McMillan, *Ed with his Standard Station* silkscreen print, 1967. Photo: © Jerry McMillan. Courtesy of Jerry McMillan and Craig Krull Gallery, Santa Monica, California.



**“I always liked the architecture of gas stations. They had zoom quality, the way they projected themselves in space. The signs for the stations were lifted up in the air and they really caught your eye, and the gas station was a sleek metal box sitting under it. I loved that roof overhang of a gas station. In those days, it was connected to the office and garage of the station. The way they swept off the building was like a huge wing. It’s a very modern, almost abstract image... It is a very progressive form of architecture.”**

**—Ed Ruscha**

14

**ED RUSCHA**

*Standard Station*

screenprint in colors, on commercial buff paper, 1966, signed and dated in pencil, numbered 41/50 (there were also two artist's proofs), published by Audrey Sabol, Villanova, Pennsylvania  
Image: 19½ x 36¾ in. (50 x 93 cm.)  
Sheet: 25½ x 39¾ in. (65 x 101 cm.)

**\$200,000-300,000**

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 5

Flap: Present lot illustrated (detail).

# STANDARD





Edward Ruscha 1964 41/50



STANDARD



97/71 E. Ruscha 1969





**15**

**ED RUSCHA**

*Mocha Standard*

screenprint in colors, on laid paper, 1969, signed and dated in pencil, numbered 97/100 (there were also three artist's proofs), published by the artist

Image: 19½ x 37 in. (50 x 94 cm.)

Sheet: 25¾ x 40 in. (65 x 102 cm.)

**\$100,000-150,000**

**PROVENANCE:**

Private collection, Dallas

Anon. sale; Christie's, New York, 30 April 1996, lot 615

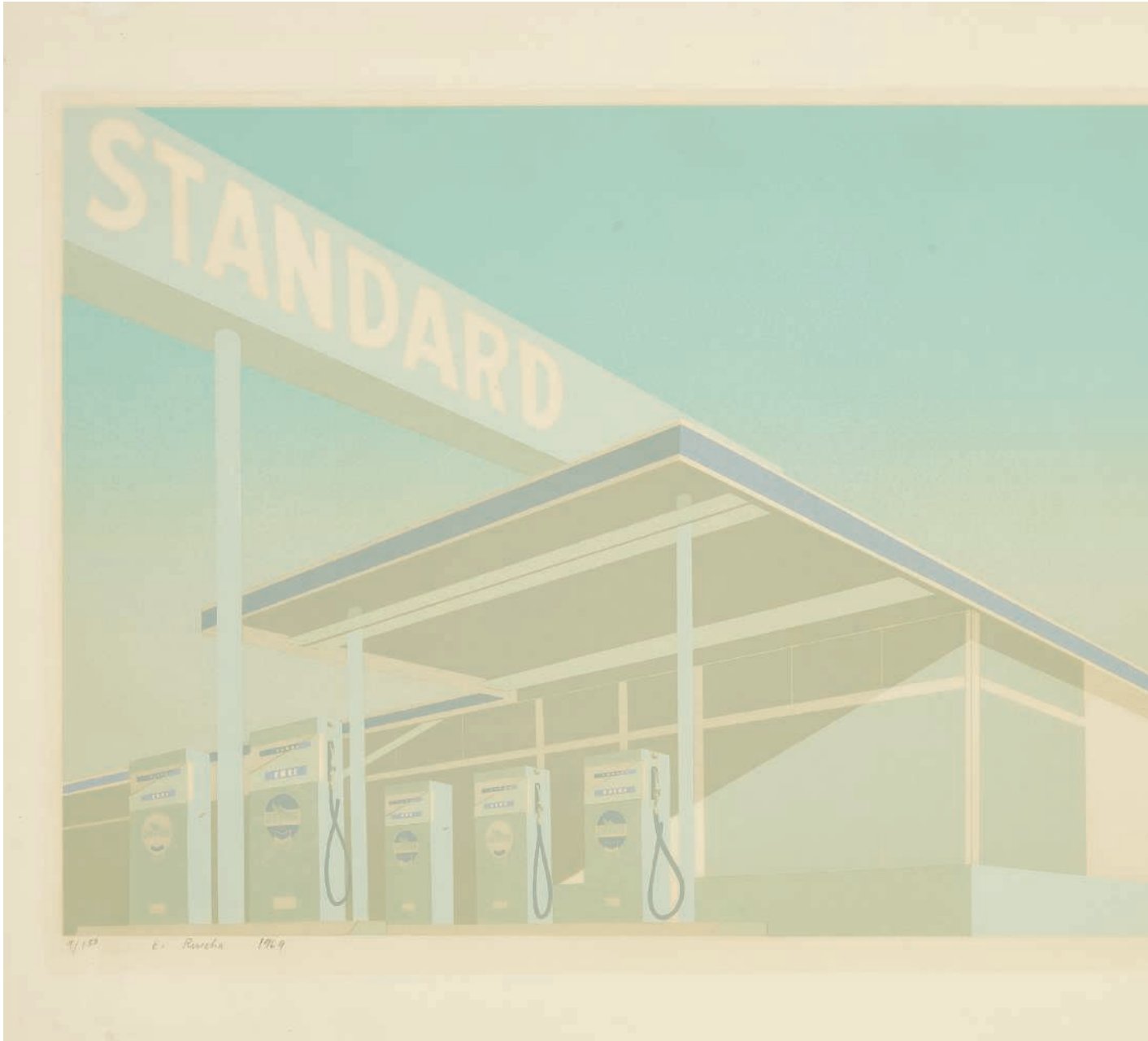
Craig F. Starr Gallery, New York

Anon. sale; Sotheby's, New York, 2 May 2008, lot 452

Acquired at the above sale by the present owner

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 30





**16**

**ED RUSCHA**

*Cheese Mold Standard with Olive*

screenprint in colors, on laid paper, 1969, signed and dated in pencil,  
numbered 9/150 (there were also ten artist's proofs), published by the artist

Image: 19½ x 36⅞ in. (50 x 94 cm.)

Sheet: 25⅝ x 39⅞ in. (65 x 101 cm.)

**\$70,000-100,000**

**PROVENANCE:**

Margo Leavin Gallery, Los Angeles

Acquired from the above by the present owner, 2005

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*,  
Minneapolis and New York, 1999, no. 31

## WORDS

Words and phrases have played a central role in Ed Ruscha's oeuvre since he produced his first word painting in the late 1950s. This interest began while he was at high school in Oklahoma City, enrolling in art classes where he became interested in typography and printing. It was here that he also discovered the work of Marcel Duchamp and other Dada and Surrealist artists, many of whom also used words, letters, and printed matter that they collaged into their work. For the most part, the **words** and **phrases** used by Ruscha are non-representational, in that he is not necessarily interested in their meaning, merely their **form**. But sometimes he investigates their phonetic qualities and uses devices such as onomatopoeic words or alliteration to contrast meaning with form. Early on in his career, Ruscha often focused on single words in a **strong** font or typographic format, such as *Boss*, 1961 (The Broad, Los Angeles); *OOO*, 1962-63 (Museum of Modern Art, New York); and *Electric*, 1963 (Albright-Knox Art Gallery, Buffalo). He then introduced other related (or often, non-related forms) into the composition, before laying complex sayings or phrases over incongruous and **mysterious** landscapes. The chance nature of these pairings proved to be a great attraction for Ruscha, who said that "Arbitrary elements together with arbitrary actions have great value. It is not something to be sought out, but when it happens by **accident** it can be truly great" (E. Ruscha, quoted by K. McKenna, *Ed Ruscha Fifty Years of Painting*, exh. cat. Hayward Gallery, London, 2010, p. 58).

Ed Ruscha in his studio,  
Los Angeles, 1985.  
Photo: Evelyn Hofer /  
Getty Images.





WORDS

**17**

**ED RUSCHA**

*Year After Year*

signed and dated 'E. Ruscha 1973' (lower left)  
pastel on paper  
22 ½ x 28 ½ in. (57.2 x 72.4 cm.)  
Executed in 1973.

**\$350,000-550,000**

**PROVENANCE:**

Leo Castelli Gallery, New York  
Mrs. Herbert Lee, Boston  
Augusta Hornblower, Watertown, Massachusetts  
Leo Castelli Gallery, New York  
Acquired from the above by the present owner

**LITERATURE:**

"A Novel Approach to Ed Ruscha," *WET: The Magazine of Gourmet Bathing & Beyond* 6, no. 4, November/December 1981, p. 37 (illustrated).  
E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 350, no. D1973.70 (illustrated).

# YEAR AFTER YEAR

WATER SOLU



UBLE DREAMS

**18**

**ED RUSCHA**

*Water Soluble Dreams*

signed and dated 'Ed Ruscha 1984' (lower right)  
dry pigment on paper  
23 x 29 in. (58.4 x 73.7 cm.)  
Executed in 1984.

**\$250,000-350,000**

**PROVENANCE:**

James Corcoran Gallery, Los Angeles  
Brooke Alexander, Inc., New York  
Acquired from the above by the present owner, 2006

**LITERATURE:**

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 197, no. D1984.51 (illustrated).

Previous spread: Present lot illustrated (detail)

A watercolor painting on a light-colored paper. The background is a smooth gradient of blue, transitioning from a pale, almost white blue at the top to a deep, rich blue at the bottom. A soft, multi-colored rainbow arches across the middle of the composition, its colors blending into the blue background. The text "WATER SOLUBLE DREAMS" is printed in a clean, white, sans-serif font across the center of the rainbow. The entire artwork is framed by a wide, light beige border.

WATER SOLUBLE DREAMS

*John B. ... 1977*



**19**  
**ED RUSCHA**  
*Carp*

lithograph in green, on Arches paper, 1969, signed and dated in pencil, numbered 16/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

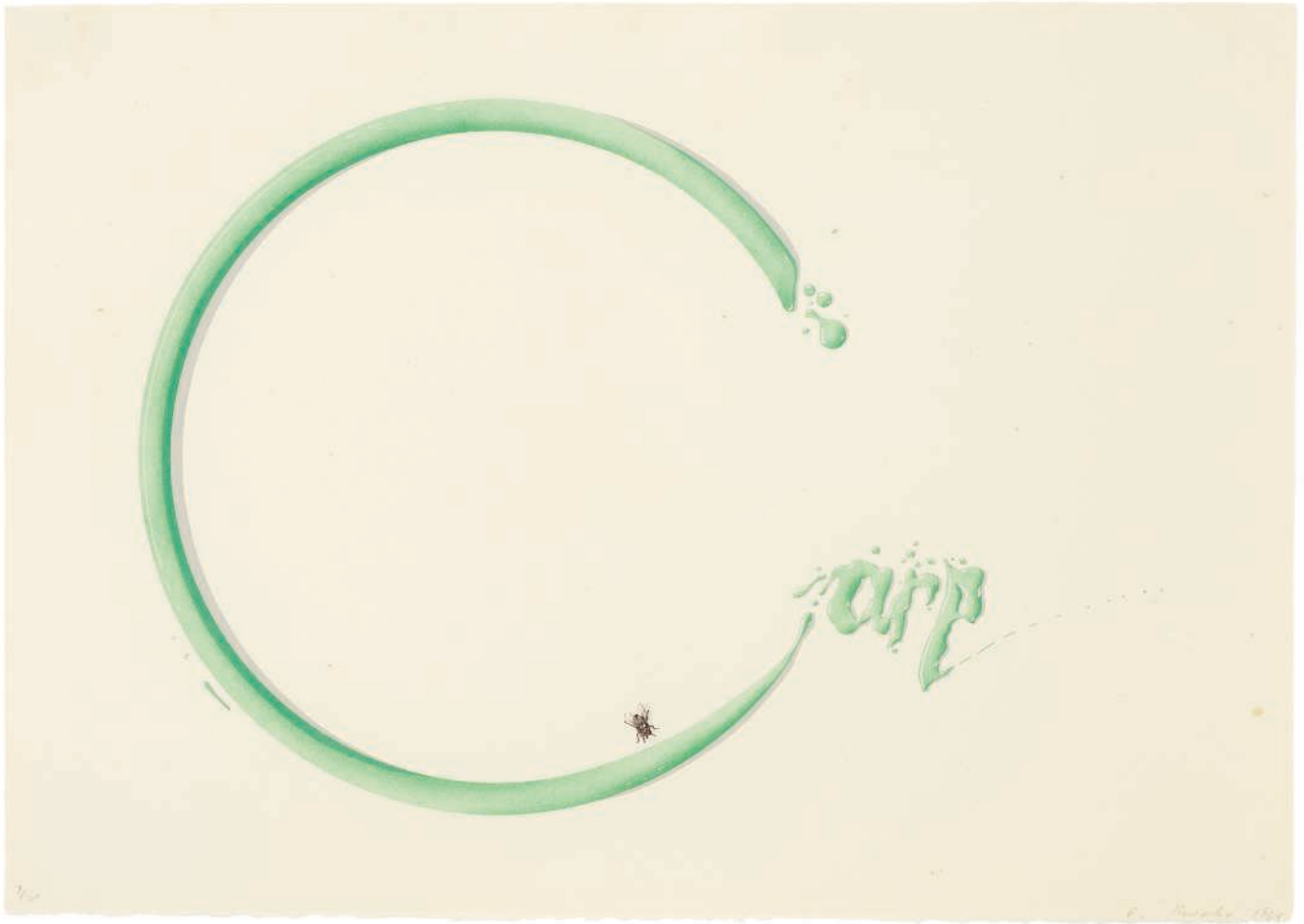
**\$8,000-12,000**

**PROVENANCE:**

Craig F. Starr Gallery, New York  
Acquired from the above by the present owner, 2003

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 10  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*, Albuquerque, 1989, no. 2528



**20**

**ED RUSCHA**

*Carp with Fly*

lithograph in colors, on Arches paper, 1969, signed and dated in pencil, numbered 7/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

**\$10,000-15,000**

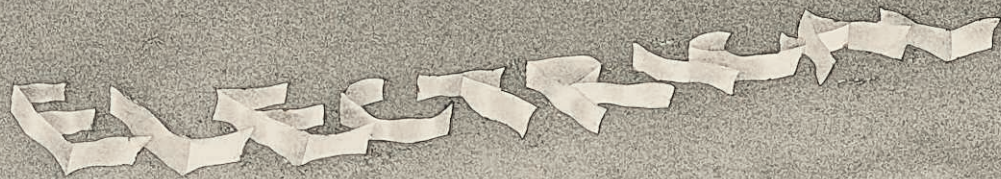
**PROVENANCE:**

Brooke Alexander, Inc., New York  
Acquired from the above by the present owner, 2003

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 11  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*, Albuquerque, 1989, no. 2528A





**21**  
**ED RUSCHA**  
*Electrical*

signed with the artist's initials and dated 'E.R. 1972' (lower left)  
gunpowder on paper  
11 ½ x 29 in. (29.2 x 73.7 cm.)  
Executed in 1972.

**\$350,000-550,000**

**PROVENANCE:**

Leo Castelli Gallery, New York  
Phyllis Kind Gallery, Chicago  
James Corcoran Gallery, Los Angeles  
Brooke Alexander, Inc., New York  
Leo Castelli Gallery, New York  
Acquired from the above by the present owner, 2006

**LITERATURE:**

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 312, no. D1972.26 (illustrated).

Previous spread: Present lot illustrated (detail).





22

**ED RUSCHA**

*Kidney Beans on Galvanized Steel*

signed and dated 'Edward Ruscha 1974' (on the reverse)  
gunpowder and pastel on paper  
14 x 22 5/8 in. (35.6 x 57.5 cm.)  
Executed in 1974.

**\$300,000-500,000**

**PROVENANCE:**

Robert Harshorn Shimshak, Berkeley  
Wolff Gallery, New York  
Karsten Schubert, London  
Hirschl & Adler Modern, New York  
Michel Cohen, Malibu  
James Corcoran Gallery, Los Angeles  
Brian Gross Fine Art, San Francisco  
Modernism, Inc., San Francisco  
Tom Patchett, Los Angeles  
His sale; Sotheby's, London, 8 February 2002, lot 163  
Private collection  
Anon. sale; Sotheby's, London, 23 June 2005, lot 138  
Acquired at the above sale by the present owner

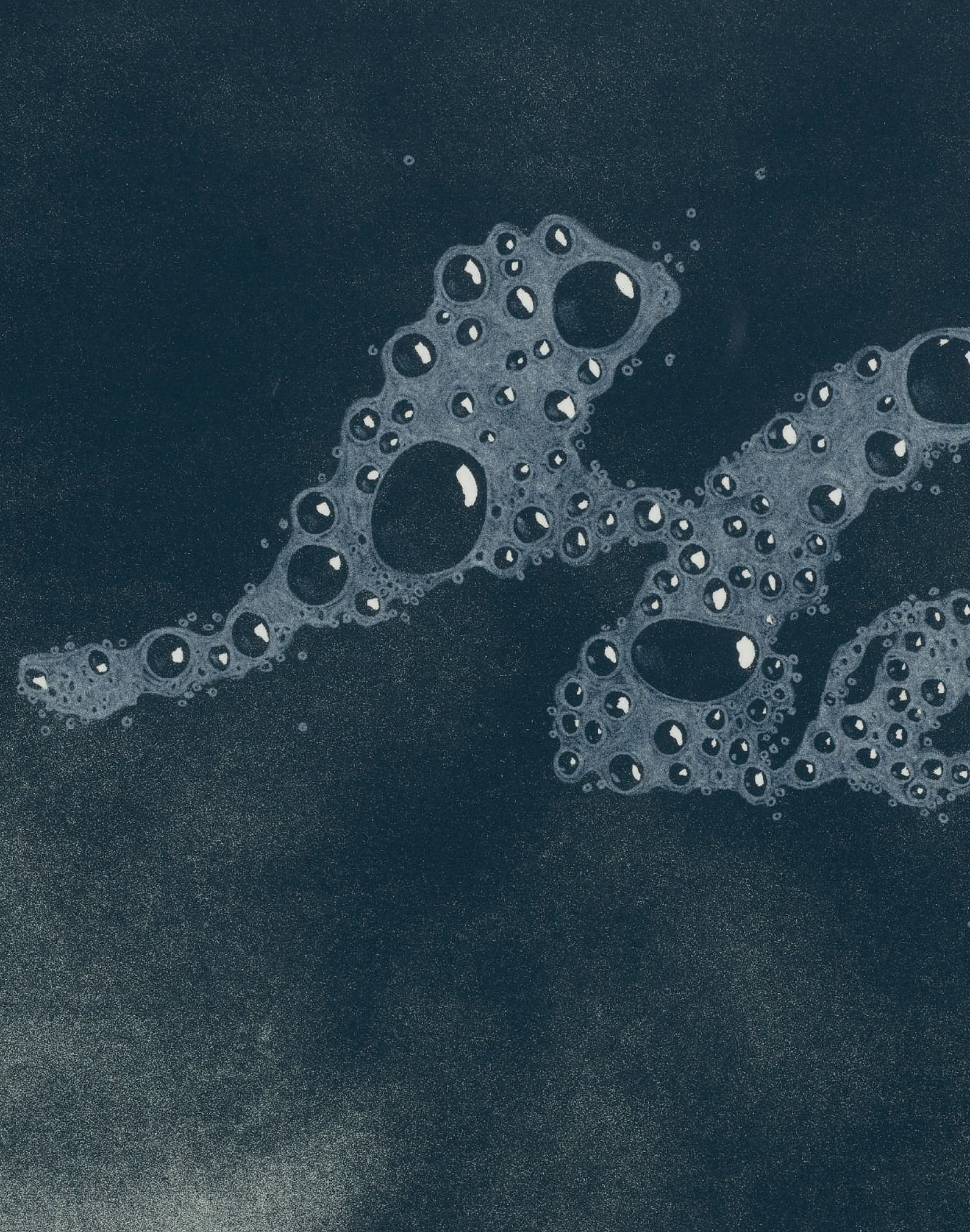
**EXHIBITED:**

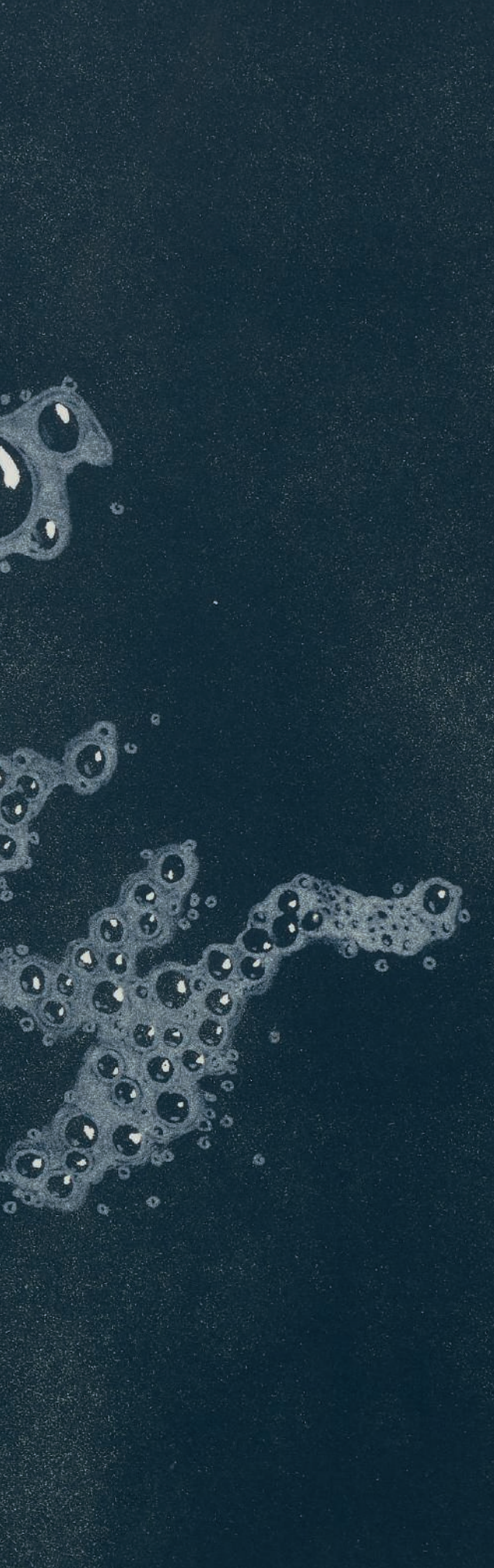
Los Angeles Municipal Art Gallery, *An Exhibition in Tribute to Dr. Martin Luther King, Jr.*, January-February 1976.  
New York, Christine Burgin Gallery, *Seeing is Believing*, February-March 1989.  
San Francisco, Modernism, Inc., *Ed Ruscha: Early Drawings*, October-December 1991.  
Museum of Contemporary Art San Diego; Museo de las Artes de la Universidad de Guadalajara and Instituto Cultural Cabañas; Museo de Arte Contemporáneo de Monterrey; Mexico City, Museo Universitario de Arte Contemporáneo; Santiago de Compostela, Auditorio de Galicia and Iglesia de Santo Domingo de Bonaval and Logroño, Sala Amós Salvador, *Double Trouble: The Patchett Collection*, June 1998-February 2000, vol. 1, p. 41 (illustrated).

**LITERATURE:**

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 367, no. D1974.09 (illustrated).

KIDNEY BEAMS ON GALVANIZED STEEL





## LIQUIDS

At the end of the 1960s, Ed Ruscha's "romance with liquids" produced some of his most iconic and ingenious work. "That was about 1966," said the artist, "and I had just seen the end of the road with a certain kind of painting I was doing. I don't know why it happened, but close-up views of liquids somehow began to interest me. And then I started making little setups on tables, and painting them, using **syrup**, and studying what happens" (E. Ruscha, quoted in "A Conversation Between Walter Hopps and Ed Ruscha," in Y.-A. Bois, *Edward Ruscha: Romance with Liquids*, exh. cat., Gagosian Gallery, New York, 1993, p. 102). Ruscha does not always make identifiable the **liquids** which he masterfully renders into print, yet they recall a diverse range of liquids in thickness and finish as they whimsically float across the page. The physical **spill** of the liquid, in making the shape of letters completely original due to the random fall of **gravity**, gives these works a freshness and vitality which transcends the medium. Often recalling perishable substances, this series is masterful of timeliness, which Ruscha cleverly pays ode to in *Carp with Fly*, reworking the same green ink and plate from his *Carp* print a week earlier and adding a **fly** to signify the passage of time.



**23**  
**ED RUSCHA**  
*Hey*

lithograph in colors, on calendered Rives BFK paper, 1969, signed and dated in pencil, annotated 'Artist's Proof' (the edition was 20), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Image: 8 x 10 in. (20 x 25 cm.)  
Sheet: 11¼ x 13½ in. (30 x 34 cm.)

\$15,000-20,000

**PROVENANCE:**

Craig F. Starr Gallery, New York  
Acquired from the above by the present owner, 2003

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*,  
Minneapolis and New York, 1999, no. 28  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*,  
Albuquerque, 1989, no.2549



**24**  
**ED RUSCHA**  
*Lisp*

lithograph in colors, on Arches paper, 1970, signed and dated in pencil, numbered 51/90 (there were also 22 artist's proofs), co-published by Cirrus Editions and Brooke Alexander Inc., Los Angeles and New York, with the Cirrus ink stamp on the reverse  
Sheet: 20 x 28 in. (51 x 71 cm.)

\$10,000-15,000

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 43

B. Davis, *Made in L.A. The Prints of Cirrus Editions*, Los Angeles, 1995, no. 339

**25**  
**ED RUSCHA**

*Adios*

lithograph in colors, on Rives BFK paper, 1969, signed and dated in pencil, numbered 14/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their ink stamp on the reverse  
Sheet: 9¼ x 22 in. (24 x 56 cm.)

**\$15,000-20,000**

**PROVENANCE:**

Brooke Alexander, Inc., New York

Acquired from the above by the current owner, 2002

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*,

Minneapolis and New York, 1999, no. 21

*Catalogue Raisonné, Tamarind Lithography Workshop, Inc.,*

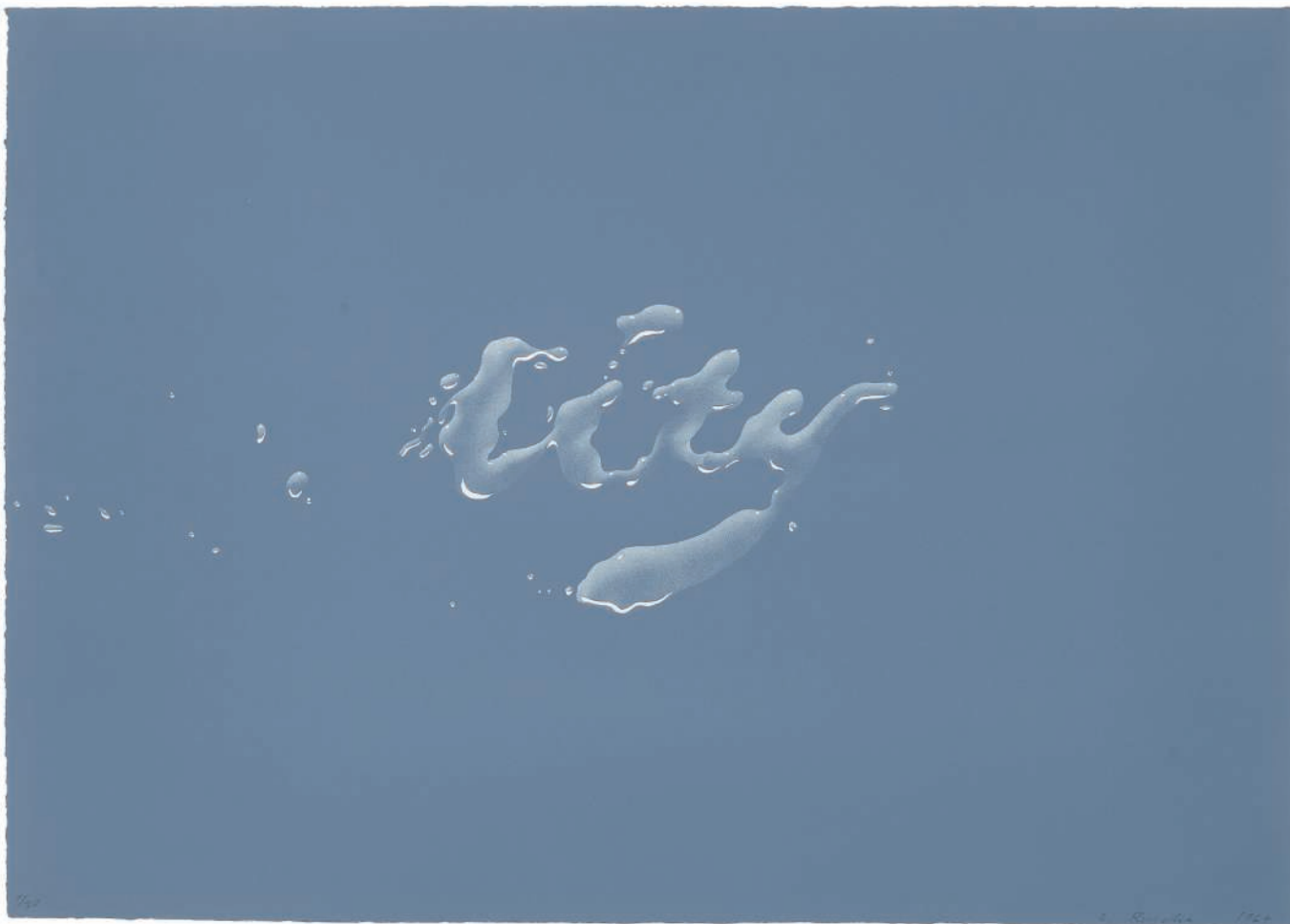
*1960-1970*, Albuquerque, 1989, no. 2538







E. Roche 1969



**26**  
**ED RUSCHA**  
*City*

lithograph in gray and white, on Rives BFK paper, 1969, signed and dated in pencil, numbered 7/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their ink stamp on the reverse

Sheet: 17 x 24 in. (43 x 61 cm.)

\$15,000-20,000

**PROVENANCE:**

Anon. sale; Los Angeles Modern Auctions, 1 March 2015, lot 1  
Acquired at the above sale by the present owner

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 19  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*, Albuquerque, 1989, no. 2536



**27**  
**ED RUSCHA**  
*Air*

lithograph in green and gray, on Copperplate Deluxe paper, 1969, signed and dated in pencil, annotated 'Trial Proof' (the edition was twenty), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

**\$12,000-18,000**

**PROVENANCE:**

Brooke Alexander, Inc., New York  
Acquired from the above by the current owner, 2003

**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*,  
Minneapolis and New York, 1999, no. 20  
*Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970*,  
Albuquerque, 1989, no. 2537

**28**  
**ED RUSCHA**  
*OK*

signed and dated 'Ed Ruscha 1990' (lower right)  
acrylic on paper  
20 x 30 in. (50.8 x 76.2 cm.)  
Executed in 1990.

**\$300,000-500,000**

**PROVENANCE:**

Gagosian Gallery, New York  
Private collection, Miami  
Anon. sale; Christie's, New York, 15 May 2002, lot 182  
Acquired at the above sale by the present owner

**LITERATURE:**

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume Two: 1977-1997*, New Haven, 2018, p. 319, no. D1990.33 (illustrated).



BOBBY

BUSTER

BURT

HEIDI

GLEN

DANA

YAKIMA

JACKY CHAN

BUDDY JOE

SARAH

JIMMY

PATTY

JOEY

CORKY

DONNIE

DOUGLAS

WALLY

Z-MAN

HAL

**29**

**ED RUSCHA**

*Stunt People*

signed and dated 'Edward Ruscha 1998' (lower right)  
acrylic and ink on paper  
20 x 30 in. (50.8 x 76.2 cm.)  
Executed in 1998.

**\$180,000-250,000**

**PROVENANCE:**

Anthony d'Offay Gallery, London  
Sprüth Magers Lee, London  
Private collection, Stockholm  
Anon. sale; Christie's, New York, 10 May 2006, lot 269  
Private collection, Santa Monica  
Eykyn Maclean, New York  
Acquired from the above by the present owner, 2013

**EXHIBITED:**

Paris, Marian Goodman Gallery, *Inventors, Boxers, Racecar Drivers, Artists, Etc.*, June-July 1998.  
New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art and Washington, D.C., National Gallery of Art, *Cotton Puffs, Q-Tips®*, *Smoke and Mirrors: The Drawings of Ed Ruscha*, June 2004-May 2005, p. 229, no. 188 (illustrated).

**LITERATURE:**

E. Ruscha, *They Call Her Styrene*, London, 2000, n.p. (illustrated).

Previous spread: Present lot illustrated (detail).







**30**  
**ED RUSCHA**  
*If*

lithograph in colors, on Arches Cover Buff paper, 2000, signed and dated in pencil, numbered 5/75 (there were also twenty artist's proofs), published by Cirrus Editions, Los Angeles, with their blindstamp  
 Sheet: 22 x 36 in. (56 x 91 cm.)

\$8,000-12,000

**PROVENANCE:**  
 Cirrus Gallery, Los Angeles  
 Acquired from the above by the present owner

**31**  
**ED RUSCHA**  
*Time Is Up*

lithograph in black, on gray Rives BFK paper, 1989, signed and dated in pencil, numbered 5/35 (there were also five artist's proofs), published by the artist  
 Sheet: 36 x 27 in. (91 x 69 cm.)

\$5,000-7,000

**PROVENANCE:**  
 Brooke Alexander, Inc., New York  
 Acquired from the above by the present owner, 2007

**LITERATURE:**  
 S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 171



**32**

**ED RUSCHA**

*Safe and Effective Medication*

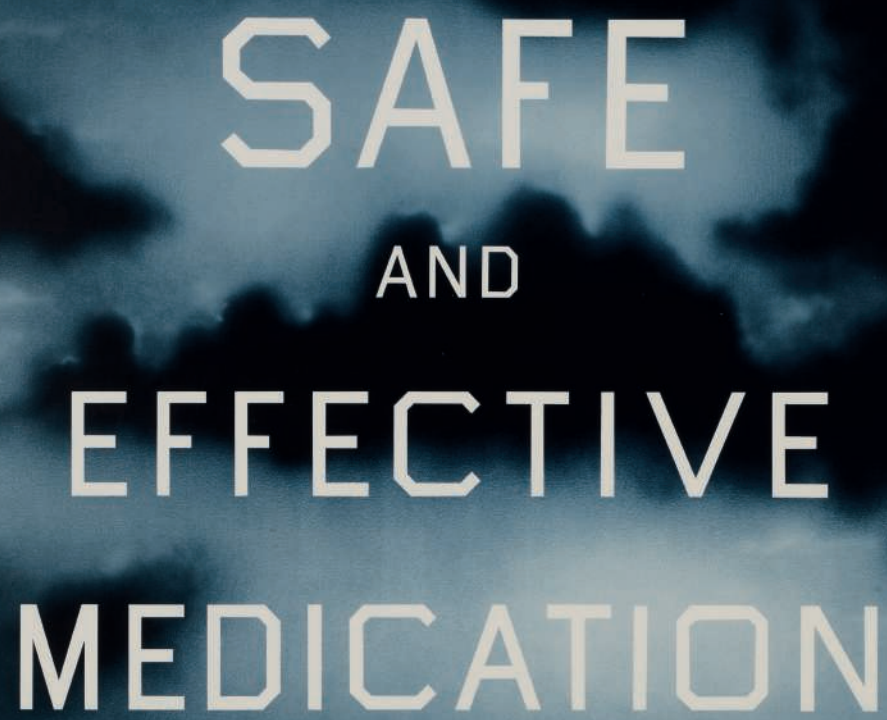
lithograph in colors, on Somerset Satin paper, 2001, signed and dated in pencil, numbered 17/32 (there were also six artist's proofs), published by Akasha Fine Art, Minneapolis, Minnesota, with their blindstamp  
Image: 29 x 29 in. (74 x 74 cm.)  
Sheet: 35½ x 35 in. (90 x 89 cm.)

**\$30,000-50,000**

**PROVENANCE:**

Brooke Alexander, Inc., New York

Acquired from the above by the present owner, 2006



SAFE  
AND  
EFFECTIVE  
MEDICATION

**33**

**ED RUSCHA**

*Wall Rocket*

lithograph in colors, on Rives BFK paper, 2013, signed and dated in pencil, annotated 'A.P.J.' (an artist's proof, the edition was 60), published by Hamilton Press, Venice, California, with their blindstamp

Image: 24 x 24 in. (61 x 61 cm.)

Sheet: 27 $\frac{7}{8}$  x 28 in. (71 x 71 cm.)

**\$30,000-50,000**

**PROVENANCE:**

James Corcoran Gallery, Los Angeles

Acquired from the above by the present owner, 2016



APW

Elkhart 2019







## MIXOGRAFÍA®

The Mixografía® technique is a unique fine art printing process that allows for the production of three-dimensional prints with **texture** and very fine **surface** detail. With this process, the artist creates a model or "maquette" with any solid material or combination of materials on which he or she incises, impresses, **carves**, collages or builds-up in relief the image to be reproduced. A sequence of plates is then molded, one from another, resulting in a copper printing plate in reverse. The edition is printed on moist handmade paper pulp after **color** is applied to the copper plate. The paper and printing plate are then forced through the press, simultaneously forming the dimensional character of the plate and transferring the color.

Mixografía® works permit the artist to transfer characteristics of painting, bas-relief or assemblage onto paper without completely abandoning the graphic feeling. These artworks directly represent the artist's original creation, maintaining the identifiable traits of the artist's work, the artist's gestural expressions and the **nature** of the materials used.

*Rusty Signs* is Ruscha's most recent project in a 20-year collaboration with **Mixografía®**. In this project, Shaye Remba, the owner of Mixografía®, says, "No longer do we see a fictionalized representation (e.g. the Hollywood sign ablaze), or a limited one (the carefully cropped photos of *Some Los Angeles Apartments*), but we actually see the sign itself, and its physicality is a part of its essence."

Ed Ruscha at Mixografía®  
Studio, Los Angeles, 2016.  
Photo: Eric Minh Swenson,  
courtesy of Mixografía®.

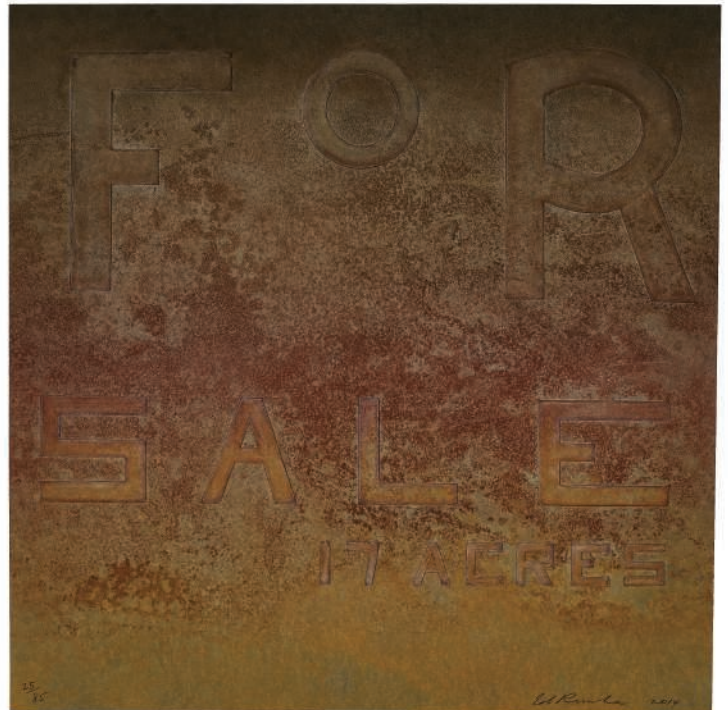
**34**  
**ED RUSCHA**  
*Rusty Signs*

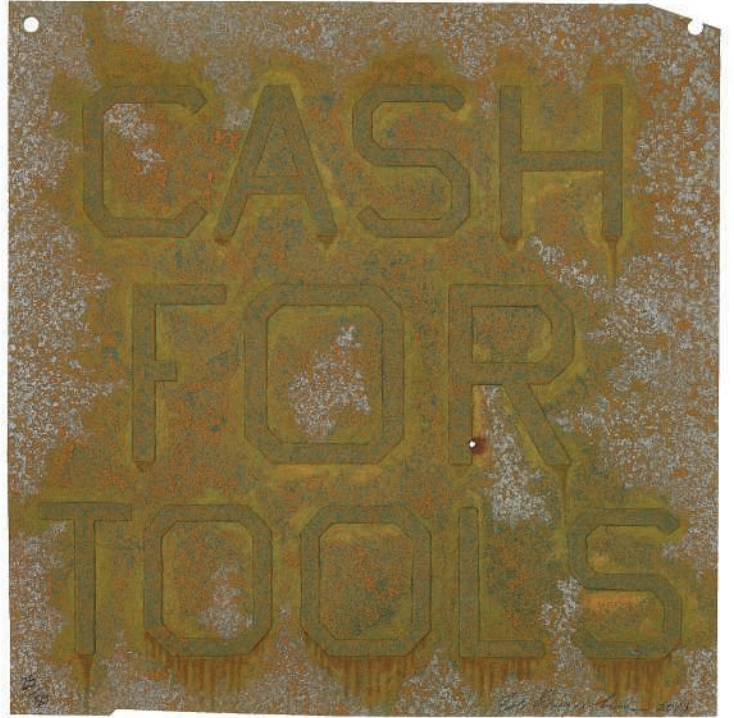
the complete set of six Mixografía® prints in colors, on handmade paper, 2014, each signed and dated in pencil, numbered 25/50 (there were also ten artist's proofs, *For Sale* numbered 25/85 with twelve artist's proofs), published by Mixografía®, Los Angeles  
Each Sheet: 24 x 24 in. (61 x 61 cm.)

\$70,000-100,000

**PROVENANCE:**

James Corcoran Gallery, Los Angeles  
Acquired from the above by the present owner, 2015







STATUS  
Co. Kosciuszka  
1969

ABYCAKES  
VARIOUS

CRACKERS

GASOLINE  
STATIONS

SEXUAL  
PREFERENCES

EDUCATION  
PREFERENCES

WIVES  
AND  
DAUGHTERS

## THE INFORMATION MAN

It would be nice if sometime a man would come up to me on the street and say 'Hello, I'm the information man and you have not said the word "yours" for 13 minutes — you have not said the word "praise" for 18 days, 3 hours and 9 minutes. You have not used the word "petroleum" in your speech for almost four and a half months, but you wrote the word last Friday evening at 9.35 pm and you used the word "hello" about 30 seconds ago'.

This information man would also have details as to the placement and whereabouts of things. He could tell me possibly of all the books of mine that are out in the public that only 17 are actually placed face up with nothing covering them. 2,026 are in vertical positions in libraries, while 2,715 are under books in stacks. The most weight upon a single book is 683 pounds and that is in the city of Cologne, Germany in a bookshop. 58 have been lost; 14 totally destroyed by water or fire; while 216 could be considerably badly worn. A whopping 319 books are in positions between 40 and 50 degrees and most of these are probably in bookshelves with the stacks leaning at odd angles. 18 of the books have never been opened, most of these being newly purchased and put aside momentarily. Of the approximate 5,000 books of Edward Ruscha that have been purchased, only 32 have actually been used in a directly functional manner: 13 of these have been used as weights for paper or other things. 7 have been used as swatters to kill small insects such as flies and mosquitoes and 2 have been used in bodily self-defense. 10 have been used to push open heavy doors (probably, since they are packaged in 10's one package was used to push open one door). 2 were used to nudge wall pictures into correct levels, while one was used as a wiper to check the oil on an auto dipstick. 3 are under pillows. 221 people have smelled the books' pages, probably most of these on the original purchase. 3 of the books have been in continual motion since their purchase over 2 years ago, all of these being on a boat near Seattle, Washington. Profanity used to discuss the books is as follows: 312 people have used profanity in criticizing them, while 435 people have used profanity in praising them. (This last high figure probably due to the fact that profanity is no longer used to necessarily condemn things.)

It would be nice to know these things.

—Ed Ruscha

Jerry McMillan, *Ed Ruscha  
Covered with 12 of his Books*,  
1970. Photo: © Jerry  
McMillan. Courtesy of  
Jerry McMillan and Craig  
Krull Gallery, Santa Monica,  
California.

The Los Angeles Institute of Contemporary Art Journal, no. 6 (June-July 1975), p. 21.  
© Ed Ruscha.



**35**  
**ED RUSCHA**

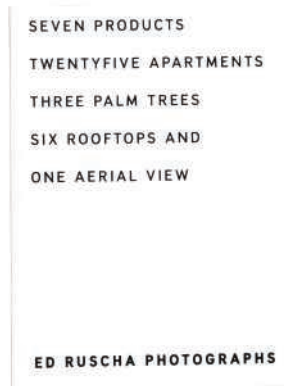
*A Small Library of Books by the Artist*

seventeen artist's books, first or only editions, six signed and numbered; together with four signed exhibition catalogues  
Various Sizes

\$20,000-30,000

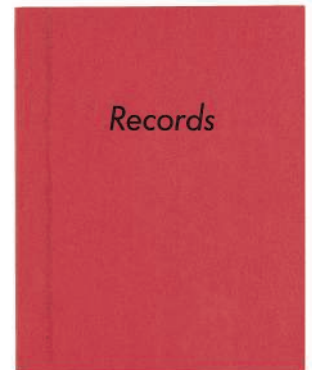
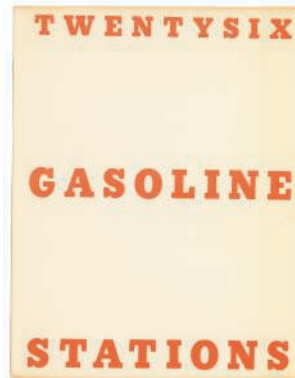
**LITERATURE:**

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. B1-8; B10-17; M10



Including:

- Twenty-six Gasoline Stations
- Various Small Fires and Milk
- Some Los Angeles Apartments
- Every Building on the Sunset Strip
- Thirty-four Parking Lots in Los Angeles
- Royal Road Test
- Business Cards
- Nine Swimming Pools and a Broken Glass
- Crackers
- Babycakes with Weights
- Real Estate Opportunities
- A Few Palm Trees
- Dutch Details
- Records
- Colored People
- Hard Light
- S Books
- Billy
- Ed Ruscha: Los Angeles Apartments
- Cityscapes O Books
- Ed Ruscha: Photographs



THIRTYFOUR  
PARKING  
LOTS

ROYAL  
ROAD TEST



CRACKERS

CITYSCAPES  
O BOOKS  
EDWARD BUCHHA



NINE  
SWIMMING  
POOLS

COLORED PEOPLE

VARIOUS  
SMALL  
FIRES

REAL  
ESTATE  
OPPORTUNITIES

DUTCH DETAILS





# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK



### THIRTYFIVE WORKS BY ED RUSCHA FROM THE CLARKE COLLECTION

FRIDAY 27 SEPTEMBER 2019 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: RUSCHA  
SALE NUMBER: 17648

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

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

US\$100 to US\$2,000 by US\$100s  
US\$2,000 to US\$3,000 by US\$200s  
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)  
US\$5,000 to US\$10,000 by US\$500s  
US\$10,000 to US\$20,000 by US\$1,000s  
US\$20,000 to US\$30,000 by US\$2,000s  
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)  
US\$50,000 to US\$100,000 by US\$5,000s  
US\$100,000 to US\$200,000 by US\$10,000s  
Above US\$200,000 at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

**AUCTION RESULTS: CHRISTIES.COM**

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

**17648**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

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

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
------------------------------------	---	------------------------------------	---


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

\_\_\_\_\_

# POST-WAR & CONTEMPORARY ART AMERICAS



Michael Baptist  
*Junior Specialist*



Vivian Brodie  
*Specialist, Associate Vice President*



Ana Maria Celis  
*Senior Specialist, Senior Vice President*



Celine Cunha  
*Junior Specialist*



Noah Davis  
*Specialist*



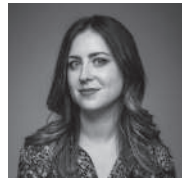
Alessandro Diotallevi  
*Specialist, Vice President*



Caitlin Foreht  
*Cataloguer*



Johanna Flaum  
*Head of Sales, Senior Vice President*



Sara Friedlander  
*Head of Department, International Director*



Emily Kaplan  
*Specialist, Vice President*



Alexis Klein  
*Senior Specialist, Vice President*



Isabella Lauria  
*Specialist*



Alexander Marshall  
*Business Development, Post War & Contemporary Art*



Andy Massad  
*Deputy Chairman*



Alexander Rotter  
*Chairman of Post War & Contemporary Art*



Joanna Szymkowiak  
*Specialist, Vice President*



Barrett White  
*Executive Deputy Chairman, Head of Post-War & Contemporary Art, Americas*



Rachael White  
*Specialist*



Kathryn Widing  
*Specialist*

# PRINTS AND MULTIPLES AMERICAS



Lindsay Griffith  
*International Head of Contemporary Editions, Vice President*



Richard Lloyd  
*International Head of Department, Deputy Chairman*



Adam McCoy  
*Senior Specialist, Vice President*



Libia Elena Nahas  
*Senior Specialist, Vice President*



Claire Durborow  
*Cataloguer*



Lisa Machi  
*Cataloguer*



THE CLARKE COLLECTION  
Vija Celmins (b. 1938)  
*Long Ocean #5*  
graphite on acrylic ground on paper  
29 ½ x 43 ⅝ in. (74.9 x 110.8 cm.)  
Executed in 1972.  
\$1,500,000–2,000,000

**POST-WAR AND CONTEMPORARY ART  
AFTERNOON SESSION**

*New York, 14 November 2019*

**VIEWING**

2-14 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Kathryn Widing  
kwiding@christies.com  
+1 212 636 2109

**CHRISTIE'S**

# 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 Client Services Department at +1 212-636-2000.

### 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 Client Services Department at +1 212-636-2000.

### 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](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 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.aspx>.

#### (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](http://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 CONDUCTING 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 • 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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:

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- In order to claim under the **authenticity warranty** you must:
  - 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;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
  - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - This additional **warranty** does not apply to:
      - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
      - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - books not identified by title;
      - lots** sold without a printed **estimate**;
      - books which are described in the catalogue as sold not subject to return; or
      - defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. 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.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

- You must collect purchased **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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - 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.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- 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**. You 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 Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- 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  $\Psi$  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  $\Psi$  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 display 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

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

- 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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](http://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.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

**UPPER CASE type**: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

□

Bidding by interested parties

•

**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**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### IMPORTANT NOTICES

#### △ Property Owned in part or in full by Christie's

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

#### ◦ Minimum Price Guarantees

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

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

#### □ Bidding by interested parties

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

#### Post-catalogue notifications

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

#### 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.

### 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.

29/03/19

# 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.

Tel: +1 212 636 2650

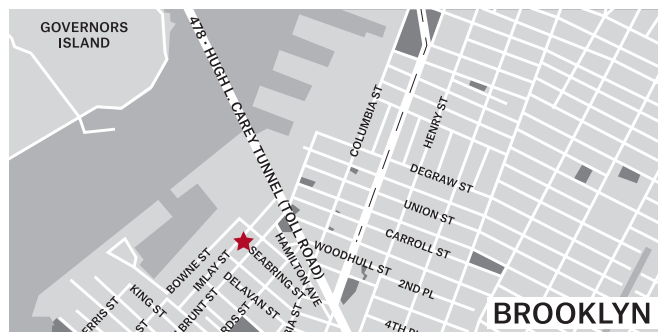
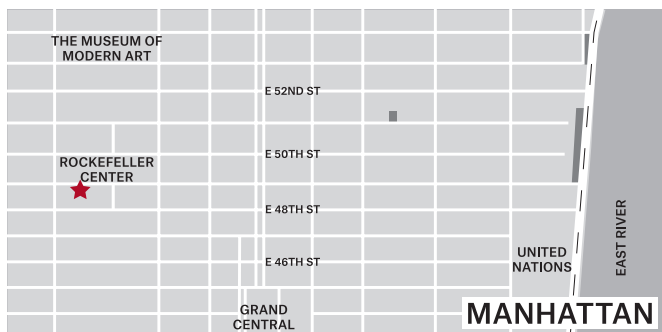
Email: PostSaleUS@christies.com

## 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

PostSaleUS@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

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's Int.

## CHRISTIE'S AMERICAS

Marc Porter, Chairman  
Jennifer Zatorski, President

## CHAIRMAN'S OFFICE

Ben Hall, Chairman  
Alexander Rotter, Chairman  
Bonnie Brennan, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Richard Lloyd, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Andrew Massad, Deputy Chairman  
Adrien Meyer, Co-Chairman  
Ellanor Notides, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Margot Rosenberg, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

## CHRISTIE'S AMERICAS

### SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Diane Baldwin,  
Heather Barnhart, Alyson Barnes,  
Michael Bass, G. Max Bernheimer, Rita Boyle,  
Catherine Busch, Max Carter, Ana Maria Celis,  
Veronique Chagnon-Burke, Angelina Chen,  
Sandra Cobden, Dan Conn, Kathy Coumou,  
Deborah Coy, Francois de Poortere, Carrie Dillon,  
Yasaman Djunic, Monica Dugot, Lydia Fenet,  
Jessica Fertig, Dani Finkel, Johanna Flaum,  
Sara Friedlander, Marcus Fox, Sayuri Ganepola,  
Virgilio Garza, Benjamin Gore, Helena Grubestic,  
Jennifer K. Hall, Bill Hamm, William Haydock,  
Darius Himes, Margaret Hoag, Erik Jansson,  
Michael Jefferson, Rahul Kadakia, Kathy Kaplan,  
Jessica Katz, Julie Kim, Sharon Kim, Stefan Kist,  
Deepanjana Klein, David Kleiweg de Zwaan,  
Susan Kloman, Timothy Kompanchenko,  
Samantha Koslow, Daphne Lingon, Gabriela Lobo,  
Rebecca MacGuire, Erin McAndrew, Rick Moeser,  
Richard Nelson, Ilysa Ortsman, Tash Perrin,  
Jason Pollack, Denise Ratinoff, John Reardon,  
Sonya Roth, Raj Sargule, Emily Sarokin,  
Caroline Sayan, Elise de la Selle, Will Stafford,  
Sarah Vandeweerd, Cara Walsh, Amy Wexler,  
Allison Whiting, Marissa Wilcox, Jody Wilkie,  
Zackary Wright, Steven J. Zick

### VICE PRESIDENTS

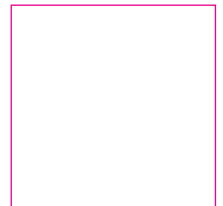
Tylee Abbott, Kristin Aronson,  
Christine Layng Aschwald, Danielle Austin,  
Victoria Ayers, Marina Bertoldi, Kristin Bisagna,  
Diana Bramham, Eileen Brankovic,  
Meghan Bunting, Maryum Busby, Cristina Carlisle,  
Elisa Catenazzi, Michelle Cheng, Margaret Conklin,  
Kristen de Bruyn, Aubrey Daval, Cathy Delany,  
Jacqueline Dennis Subhash, Ashish Desai,  
Christine Donahue, Caitlin Donovan,  
Abby Farha, Lauren Frank, Vanessa Fusco,  
Christina Geiger, Joshua Glazer, Lisa Gluck,  
Peggy Gottlieb, Lindsay Griffith, Emily Grimball,  
Margaret Gristina, Izabela Grocholski,  
James Hamilton, Elizabeth Hammer-Munemura,  
Natalie Hamrick, Minna Hanninen, Anne Hargrave,  
Val Hoyt, Sima Jalili, Emily Kaplan,  
Sumako Kawai, Marisa Kayyem, Caroline Kelly,  
Jerome Kerr-Jarrett, Peter Klarinet, Alexis Klein,  
Noah Kupferman, Alexandra Lenobel,  
Richard Lopez, Ryan Ludgate, Alex Marshall,  
Adam McCoy, Michael Moore, Melissa Morris,  
Danielle Mosse, Christopher Munro, Libia Nahas,  
Laura Nagle, Marysol Nieves, Remi Nouailles,  
Jonquil O'Reilly, Rachel Orkin-Ramey,  
Joanna Ostrem, Sam Pedder-Smith,  
Carleigh Queenth, Joseph Quigley,  
Shlomi Rabi, Prakash Ramdas, Daphne Riou,  
Casey Rogers, Thomas Root, William Russell,  
Arianna Savage, Stacey Sayer,  
Morris Scardigno, Morgan Schoonhoven,  
Edwina Stitt, Gemma Sudlow, Bliss Summers,  
Joanna Szymkowiak, Bo Tan, Arianna Tosto,  
Lillian Vasquez, Beth Vilinsky, Jill Waddell,  
Michal Ward, Alan Wintermute, Ben Whine,  
Jennifer Wright, Kristen Yraola, Cara Zimmerman

## ASSOCIATE VICE PRESIDENTS

Nicole Arnot, Nishad Avari, Bernadine Boisson,  
Vanessa Booher, Tristan Bruck, Ally Butler,  
Lauren Carlucci, Michelle Cha, Alessandro Diotallevi,  
Julie Drennan, Sarah El-Tamer, Jill Farquharson,  
William Fischer, Emily Fisher, Sara Fox,  
Kristen France, Juarez Francis, Hilary Friedman,  
Jacqueline Gascoigne, Emily Gladstone,  
Douglas Goldberg, Robert Gordy, Julia Gray,  
Olivia Hamilton, Amy Indyke, Bennett Jackson,  
Stephen Jones, Larry Kalmikoff, Paige Kestenman,  
Paula Kowalczyk, Sibyl Lafontant, Madeline Lazaris,  
Andrew Lick, David Lieu, Alexander Locke,  
Samantha Margolis, Anita Martignetti, Laura Mathis,  
Christopher Mendoza, Camille Massaro-Menz,  
Nina Milbank, Leo Montan, Takaaki Murakami,  
Megan Murphy, Taylor Murtishaw, Margaret O'Connor,  
Alexandra O'Neill, Daniel Peros, Jessica Phifer,  
Nell Plumfield, Rebecca Roundtree, Sara Rutter,  
Reed Ryan, Nicole Sales, Emily Salzberg, Jill Sieffert,  
Jason Simonds, Alexa Shitanishi, Alexa Smith,  
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,  
Natalie Stagnitti-White, Joey Steigelman,  
Laura Sumser, Victoria Tudor, Grace Voges,  
Izzie Wang, Seth Watsky, Candace Wetmore,  
Elizabeth Wight, Gretchen Yagielski

## AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,  
David G. Ober, Nancy Rome, Brett Sherlock



STANDARD

SEFA





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020