

LA MÉNAGERIE

New York 12 November 2019



CHRISTIE'S











# LA MÉNAGERIE

TUESDAY 12 NOVEMBER 2019

## SERVICES

### ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

### AUCTION RESULTS

christies.com

### CATALOGUES ONLINE

Lotfinder®

Internet: christies.com

### POST-SALE SERVICES

Hyun Lee

Tel: +1 212 636 3749

Post-Sale Coordinator

Payment, Shipping and Collection

Tel: +1 212 636 2650

Fax: +1 212 636 4939

Email: PostSaleUS@christies.com

## AUCTION

Tuesday 12 November 2019

at 9:30 am (Lots 1M-31M)

20 Rockefeller Plaza

New York, NY 10020

## VIEWING

Friday	1 November	By appointment
Saturday	2 November	10.00 am - 5.00 pm
Sunday	3 November	1.00 pm - 5.00 pm
Monday	4 November	10.00 am - 5.00 pm
Tuesday	5 November	10.00 am - 5.00 pm
Wednesday	6 November	10.00 am - 7.00 pm
Thursday	7 November	10.00 am - 5.00 pm
Friday	8 November	10.00 am - 5.00 pm
Saturday	9 November	10.00 am - 5.00 pm
Sunday	10 November	1.00 pm - 5.00 pm
Monday	11 November	By appointment

## AUCTIONEER

David Kleiweg de Zwaan (#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.

### AUCTION LICENSE

Christie's (#1213717)

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LEOPARD-18420**

### CONDITIONS OF SALE

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

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.

9/10/18

These auctions feature  
**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [www.christies.com](http://www.christies.com)



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at **christies.com**

# CHRISTIE'S





## CONTACTS FOR THIS AUCTION

Daphné Riou  
Co-Head of Sale  
driou@christies.com  
Tel: +1 212 468 7124

Vanessa Fusco  
Co-Head of Sale  
vfusco@christies.com  
Tel: +1 212 636 2094

Imogen Kerr  
Co-Head of Sale  
ikerr@christies.com  
Tel: +1 212 636 2071

Laura Adams  
Sale Coordinator  
ladams@christies.com  
Tel: +1 212 707 5927

**CATALOGUERS**  
Margaux Morel  
Tel: +1 212 636 2656

Rachel Hunnicutt  
Tel: +1 212 641 5778

### REGIONAL BUSINESS DIRECTOR

Eileen Brankovic  
Tel: +1 212 636 2198

### BUSINESS DIRECTOR

Danielle Mosse  
Tel: +1 212 636 2110

### HEAD OF SALE MANAGEMENT

Jennifer Chen  
Tel: +1 212 636 2166

### ACKNOWLEDGMENTS

The Design and Impressionist and Modern Departments would like to thank the following: Jane Carney, Bates Jaffe, Kelsy O'Shea, Rusty Riker, John Lyons, Ava Galeva, the global photography team, and Louise Makowski.

## UPCOMING AUCTION CALENDAR DESIGN AND IMPRESSIONIST AND MODERN ART

### NEW YORK

**6-13 NOVEMBER**  
Picasso Ceramics

**11 NOVEMBER**  
Impressionist and Modern  
Art Evening Sale

**12 NOVEMBER**  
Impressionist and Modern  
Art Work on Paper Sale

**12 NOVEMBER**  
Impressionist and Modern  
Art Day Sale

**13 DECEMBER**  
Design

### PARIS

**19 NOVEMBER**  
Design

**10-11 DECEMBER**  
Un oeil à part:  
Collections d'un esprit libre

Subject to change.

**FRONT COVER:**  
Lot 14M: Les Lalanne © 2018  
Artist Rights Society (ARS), New  
York, NY/ ADAGP, Paris, France.

**INSIDE FRONT COVER:**  
Lot 19M

**FRONTISPIECE 1:**  
Lot 13M Les Lalanne © 2018 Artist  
Rights Society (ARS), New York,  
NY/ ADAGP, Paris, France.

**SALE INFORMATION PAGE:**  
Detail of Lot 10M

**CONTACTS PAGE:**  
Detail of Lot 27M: Les Lalanne ©  
2018 Artist Rights Society (ARS),  
New York, NY/ ADAGP, Paris,  
France.

**CONDITIONS OF SALE:**  
Lot 24M: Les Lalanne © 2018 Artist  
Rights Society (ARS), New York,  
NY/ ADAGP, Paris, France.

**INSIDE BACK COVER:**  
Lot 5M

**BACK COVER:**  
Lot 3M: © 2019 Artists Rights  
Society (ARS), New York / ADAGP,  
Paris, France.

# IMPRESSIONIST AND MODERN ART

## LONDON



Albany Bell  
*Head of Online Sales*



Giovanna Bertazzoni  
*Co-Chairman*



Christopher Burge  
*Honorary Chairman*



Olivier Camu  
*Deputy Chairman*



Jason Carey  
*Head of Department*



Micol Flocchini  
*Associate Specialist*



Keith Gill  
*Head of Evening Sale*



Jakob Goransson  
*Cataloguer*



Ishbel Gray  
*Junior Specialist*



Imogen Kerr  
*Specialist*



Pepper Li  
*Cataloguer*



John Lumley  
*Honorary Chairman*



Ottavia Marchitelli  
*Head of Day Sale*



Michelle McMullan  
*Senior Specialist*



Anna Povejsilova  
*Associate Specialist*



Jussi Pylkkänen  
*Global President*



Veronica Scarpati  
*Junior Specialist*



Jay Vincze  
*Senior International Director*



Annie Wallington  
*Head of Works on Paper Sale*

## EUROPE & ASIA



Mariolina Bassetti  
*Chairman*  
Italy



Lea Bloch  
*Associate Specialist*  
Paris



Tan Bo  
*Senior Director*  
Beijing



Tudor Davies  
*Senior Specialist*  
Paris



Maria Garcia Yelo  
*Business Development*  
Madrid



Roni Gilat-Baharaff  
*International Senior Director*  
Tel Aviv



Anika Guntrum  
*International Director*  
Paris



Valerie Hess  
*Specialist, Head of Sale*  
Paris



Elaine Holt  
*International Director*  
Hong Kong



Jetske Homan van der Heide  
*Chairman*  
Amsterdam



Hans Peter Keller  
*Head of Department*  
Zurich



Antoine Lebouteiller  
*Head of Department*  
Paris



Renato Pennisi  
*Senior Specialist*  
Rome



Carmen Schjaer  
*Managing Director*  
Madrid



Nadja Scribante  
*Head of Department*  
Geneva



Adele Zahn  
*Business Development*  
Manager  
Zurich

## AMERICAS



Allegra Bettini  
Head of Works on Paper  
and Online Sales



Kelsey Brosnan  
Cataloguer



Max Carter  
International Director  
Head of Department



Cyanne Chutkow  
Deputy Chairman



Sarah El-Tamer  
Head of Day Sale



Jessica Fertig  
Head of Evening Sale



Vanessa Fusco  
Senior Specialist



Conor Jordan  
Deputy Chairman



Sharon Kim  
International Director



David Kleiweg de Zwaan  
Senior Specialist



Adrien Meyer  
Co-Chairman



Margaux Morel  
Cataloguer



Vanessa Prill  
Cataloguer



Morgan Schoonhoven  
Director, Western Region

## DESIGN

### INTERNATIONAL TEAM



Simon Andrews  
International Senior  
Specialist, London  
+44 (0)20 7752 3380  
sandrews@christies.com



Robin Beyries  
Cataloguer,  
Paris  
+33 1 40 76 72 57  
rbeyries@christies.com



Marta De Roia  
Cataloguer,  
London  
+44 (0)20 7752 3261  
mderoia@christies.com



Emily FitzGerald  
Head of Sale,  
New York  
+1 212 636 2062  
emilyfitzgerald@christies.com



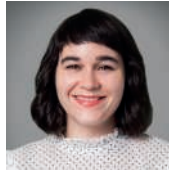
Flavien Gaillard  
Head of Sale,  
Paris  
+33 1 40 76 84 43  
fgaillard@christies.com



Sonja Ganne  
Chairman, Paris  
+33 1 40 76 86 21  
sganne@christies.com



Alex Heminway  
International Head,  
New York  
+1 212 636 2236  
aheminway@christies.com



Rachel Hunnicutt  
Cataloguer,  
New York  
+1 212 641 5778  
rhunnicutt@christies.com



Michael Jefferson  
International Senior  
Specialist, New York  
+1 212 787 2765  
mjjefferson@christies.com



Jeremy Morrison  
European Head,  
London  
+44 (0)20 7752 3274  
jmorrison@christies.com



Daphné Riou  
Head of Department,  
New York  
+1 212 636 2240  
driou@christies.com



Pauline de Smedt  
Head of Department,  
Paris  
+33 1 40 76 83 54  
pdesmedt@christies.com



Cécile Verdier  
International Director,  
Paris  
+33 1 40 76 85 59  
cverdier@christies.com



Beth Vilinsky  
Senior Specialist,  
New York  
+1 212 636 2242  
bvilinsky@christies.com

PROPERTY FORMERLY IN  
THE COLLECTION OF EUNICE W. & JOHN H. JOHNSON

**1M**

ALEXANDER CALDER (1898-1976)

*Cheval II*

signed with the artist's monogram and numbered 'CA 5/6'  
(on the rear right leg)  
bronze with black patina  
4½ x 8 x 4¾ in. (11.4 x 20.3 x 12.1 cm.)  
Conceived in 1930, cast in 1966 in an edition of six plus one artist's proof

\$18,000-25,000

**PROVENANCE:**

Galerie Maeght, Paris, acquired in 1966.  
Mrs. Eunice W. and John H. Johnson, Chicago, 1969, acquired from the above.  
Thence by descent to the present owner.

**LITERATURE:**

Archives Maeght, *Calder, L'Artiste et l'oeuvre*, Paris, 1971, p. 68, no. 1 (another cast illustrated).  
G. di San Lazzaro, ed., "Homage to Alexander Calder" in *XXe siècle Review*, Paris, 1972, p. 31 (another cast illustrated).  
J. Lipman, *Calder's Circus*, New York, 1972, p. 100 (another cast illustrated).  
D. Marchesseau, *The Intimate World of Alexander Calder*, Paris, 1989, p. 182 (another cast illustrated).  
L&M Arts and The Calder Foundation, *Calder: The Complete Bronzes*, New York, 2012, p. 117, no. 9 (another cast illustrated).

This model was first cast in a numbered edition of fifty in 1964 by Kunstgiesserei Schmaeke, Dusseldorf, for the Documenta Foundation. Examples are held in the Fondation Maeght, Saint-Paul-de-Vence, France (ed. FM) and the Hirschhorn Museum and Sculpture Garden at the Smithsonian Institution, Washington, D.C. (ed. 25/50).

This work is registered in the archives of the Calder Foundation, New York, under application number A00861.5.



PROPERTY OF A

DISTINGUISHED EUROPEAN COLLECTOR

°2M

DIEGO GIACOMETTI (1902-1985)

*Chat maître d'hôtel*

stamped with the artist's monogram 'DG' (on the top of the base)  
bronze with green and brown-black patina with red highlights  
11¼ x 8¾ x 3⅝ in. (28.5 x 22.3 x 9.2 cm.)  
Conceived in 1961, cast by 1964

\$100,000-150,000

**PROVENANCE:**

Adrien Maeght, Paris.  
Mrs. Albert D. Lasker, New York, acquired from the above, 1964.  
Alice Fordyce, New York (sister of Mrs Lasker), gift from the above, 1967.  
Private collection, acquired from the Estate of the above; sale, Christie's,  
London, 1 July 1999, lot 604.  
Acquired at the above sale by the present owner.

**LITERATURE:**

M. Butor, *Diego Giacometti*, Paris, 1985, p. 121 (another version illustrated).  
F. Francisci, *Diego Giacometti Catalogue de l'Oeuvre*, vol. 1, Ecreux, 1986,  
p. 18 (another cast illustrated).  
D. Marchesseau, *Diego Giacometti*, New York, 1987, p. 120 (another cast  
illustrated).  
D. Marchesseau, *Diego Giacometti: sculpteur de meubles*, Paris, 2018,  
p. 140, inside back cover (other versions illustrated).

This rare version shows the cat with a flat platter instead of a bowl.  
Casts showing the cat with a flat platter are described by Daniel  
Marchesseau as having been conceived earlier, in 1961, prior to the  
version with the round bowl, conceived in 1967.



PROPERTY FROM  
AN AMERICAN COLLECTION

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

HENRI CARTIER-BRESSON

**3M**

DIEGO GIACOMETTI (1902-1985)

*Porte-manteaux au hibou*

bronze with brown and green patina

Height: 65½ in. (180 cm.)

Conceived in 1965, cast by 1968

\$300,000-500,000

**PROVENANCE:**

Mr. and Mrs. William H. Weintraub, New York, acquired from the  
artist, 1968.

Thence by descent to the present owner.

**LITERATURE:**

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 69  
(another cast illustrated).

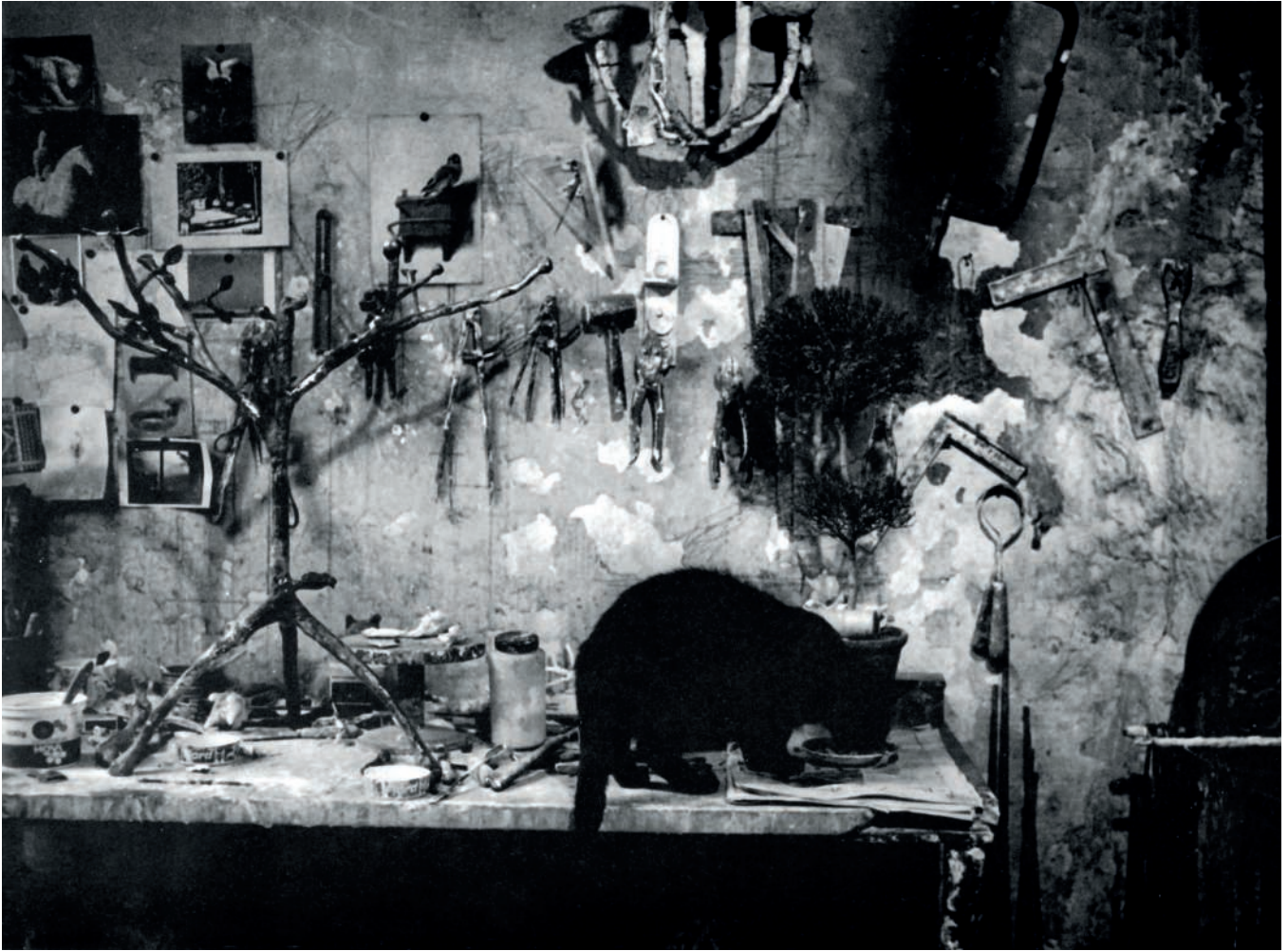
F. Baudot, *Diego Giacometti*, Paris, 2001, pp. 42-43 and 77  
(other casts illustrated; with incorrect dimensions).

D. Marchesseau, *Diego Giacometti: sculpteur de meubles*, Paris,  
2018, p. 161 (another cast and another version illustrated).









Studio of Diego Giacometti. Photograph by Jean Vincent. Source: M. Butor, *Diego Giacometti*, Paris, 1985, p.35.

*Porte-manteaux au hibou* superbly exemplifies the finest elements of Diego Giacometti's creative and utilitarian aesthetics. The beautifully crafted coat rack wonderfully typifies his animal-infused furniture designs, all of which exude a sophisticated, yet slightly playful charm. The three slender legs, in the form of wiry roots, support a finely sculpted tree trunk that extends to several leafy branches, with a small owl perched upon one of them, arranged to accept coats, shawls and capes. The bronze is further enhanced with a warm brown and green patina with red highlights. Giacometti passionately experimented with, and perfected, his use of patinas, as he fully appreciated the added nuances, subtleties and character a distinctive and integral finish could give to his bronzework.

Giacometti was able to refine and distill his furniture design concepts to the basic essentials. His goal was to create objects that were works of art but, at the same time, practical and comfortable. *Porte-manteaux au hibou* amply demonstrates the

graceful strength, confidence and lighthearted spirit that is the keynote of Giacometti's enduring creations.

Christie's is honored to present this rare *Porte-manteaux* from an important private collection. The grandfather of the present owner, William H. Weintraub, founded *Esquire* Magazine in October 1933 with partners David Smart and Arnold Gingrich. The magazine set contemporary editorial and stylistic standards, featuring writers Ernest Hemingway, F. Scott Fitzgerald and Norman Mailer and enlisting the artistic talents of George Lois, Jean-Paul Goude and Abner Dean. Girded by *Esquire's* success, Mr. Weintraub formed an eponymous advertising agency in 1942, notable early art directors for which include Paul Rand and William Bernbach.

In 1965, the year the *Porte-manteaux* model was conceived, Mr. and Mrs. Weintraub began correspondence with Diego Giacometti and acquired many pieces, including the present work, directly from the artist shortly thereafter. The *Porte-manteaux* has remained in the family ever since.

*I always find it thrilling to encounter an owl on a night walk, its distinctive calls permeate the silent air, its stealthy gaze observing all. To me, the owl is a symbol of the wild, a harbinger of nature's steadfast presence within our modern urban landscape.*

DAVID WISEMAN

## 4M

DAVID WISEMAN (B. 1981)

*Owl on Branch*

signed with initials and numbered 'DW 10' (on the wall mount)

porcelain and bronze with dark patina

25 x 27¼ x 12¼ in. (63.5 x 69.2 x 23.3 cm.)

Conceived in 2011 in an edition of twelve plus two artist's proofs, executed in 2012

\$20,000-30,000

### PROVENANCE:

Acquired directly from the artist by the present owner, 2012.

### LITERATURE:

E. Snyderman and Z. Meyers, eds., *David Wiseman*, New York, 2012, p. 75 (another example illustrated).

This work will be illustrated in the forthcoming monograph: M. Rus, B. Tigerman, D. Wiseman and S. Weber Soros, *David Wiseman*, New York, to be published in 2020.



PROPERTY OF A

DISTINGUISHED EUROPEAN COLLECTOR



°5M

REMBRANDT BUGATTI (1884-1916)

*Deux léopards marchant*

signed and stamped with foundry mark 'R.Bugatti A.A. HEBRARD  
CIRE PERDUE' and inscribed twice 'M' (on the top of the base)

bronze with black patina

9 x 35 x 4½ in. (23 x 89 x 11.5 cm.)

Conceived *circa* 1912, cast by 1934

\$450,000-650,000

**PROVENANCE:**

A.A. Hébrard, Paris.

Anon. sale, Ader-Tajan, Paris, 14 December 1992, lot 25.

Sladmore Gallery, London.

Acquired from the above by the present owner, 1993.

**EXHIBITED:**

Amsterdam, Stichting Onderneming & Kunst, *Autos, meubels en  
beelden van de familie Bugatti*, December 1998-March 1999.



**LITERATURE:**

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, pp. 148-149 (another cast illustrated).

J.-C. and V.F. Des Cordes, *Rembrandt Bugatti*, Paris, 1987, p. 270 (another cast illustrated).

V.F. Des Cordes, ed., *Les Bugattis d'Alain Delon*, Paris, 1988, no. 12 (another cast illustrated).

D. Pappers and W. Oude Weemink, *Autos, meubels en beelden van de familie Bugatti*, exh. cat., Amsterdam, 1998, p. 32 (the present lot illustrated).

E. Horswell, *Rembrandt Bugatti Life in Sculpture*, London, 2004, pp. 86-87 and 252 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire Monographique*, Paris, 2009, p. 330, no. 301 (another cast illustrated).

P. Demandt and A. Daemgen, *Rembrandt Bugatti: The Sculptor, 1884-1916*, exh. cat., Berlin, 2013, p. 120 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante. Répertoire monographique*, Paris, 2016, pp. 213 and 366, no. 305 (another cast illustrated).

Twenty-seven examples of this cast are known to exist.

This work is accompanied by a certificate of authenticity from Véronique Fromanger.







Rembrandt Bugatti at the Antwerp Zoo. Photographer unknown. Courtesy of Royal Zoological Society of Antwerp.

## FELINES IN MOTION

### THE EXPRESSIVE POWER OF REMBRANDT BUGATTI

At the beginning of the 20th century, the young Italian sculptor Rembrandt Bugatti left Milan to settle in Paris and Anvers. For fifteen years, this discrete and quiet young man engaged with the 'Ménagerie' at the Jardin des Plantes and the Antwerp Zoo. He did not classify or romanticize the animals. He observed them in detail, one by one, studying and deciphering their behaviors, gestures, sounds, attitudes, and postures, noting that each of them had its own sensorial universe.

Bugatti's powerful sculptures were born from this daily contact, this exchange, this dialogue, this sharing, this communion, and ultimately a remarkable fusion with all creatures, large and small. This intimate bond was revealed in one of his texts: 'I hope and I believe I have managed to create an oeuvre that no other ancient or modern sculptor has done before'.

His deep understanding of each animal evolved over the years. Initially, his impressions were based on a very fast, passionate and

direct response to the shapes of the figures and their nuanced movements. In time, his approach to his subjects developed into a more structured, purposeful, precise and complex depiction. His brilliant artistic representations are perhaps best reflected in his feline series.

Bugatti truly admired panthers and leopards, 'his partners in life and work' as he liked to call them. 1909 marked a time in his career when Bugatti was simplifying each animal into geometrical masses. It was around that time that he created the model for *Petite panthère* (lot 6M), in 1911 the model for *Léopard au repos, ville de Paris* (lot 20M), and in 1912 the model for *Deux léopards marchant* (lot 5M). With an absolute mastery in this synthetical vision of volumes, the artist was able to capture for all of eternity the life and spirit of these felines in motion.

Bugatti was twenty years old when he met his exclusive art founder Adrien Aurélien Hébrard, a leading proponent for the alliance between art and craftsmanship. For the first time, A.A.



Rembrandt Bugatti at the Antwerp Zoo.  
Photographer unknown. Courtesy of Royal  
Zoological Society of Antwerp.

Hébrard gave a new and revolutionary meaning to editions of sculpture. 'Reproducibility' became a fundamental quality of the work, one that enables it to retain its 'aura', its organic, original and authentic character. A.A.Hébrard applied this new dynamic to the 'arts of fire' that he supported: bronze or silver lost wax casting. To meet this challenge, he began producing these casts, while also working as an art dealer. He imposed strict limits on production, numbering the pieces or executing some of the bronzes as unique. He decided to produce very few models as reductions and enforced legal boundaries in his exclusive contracts regarding the reproduction rights and usage.

Bugatti's original editions went into production as soon as Hébrard and Bugatti met in 1904. However, A.A. Hébrard's greatest accomplishment was to reveal the full body of Bugatti's work, to faithfully perpetuate it in bronze thanks to his editorship of the casts, and finally to dare to present the young man as a great animalier sculptor, without resorting to decoration, as was the case for many other artists who could only express their talents through ornamental or architectural efforts at the turn of the 20th century.

A.A. Hébrard revealed his personal feelings in the introduction to an exhibition catalogue when he stated: 'Upon the recommendation of a friend to go see the works of the young artist, his pretty name was, at first met with distrust as I found it evocative of too much glory and too much art...I had seen the day before, work by a German trying to replicate Bourdelle. It was enough for the week. Later, I was brought to Rembrandt Bugatti. Instead of a small Italian with dexterous hands, I found a true artist. This tall boy, skinny, blushing, and quiet that museum regulars call "the American" showed me, without saying a word, the modelled clays which represented a year's worth of dedicated attention and work. These are the things I like to present to art lovers. In these they will find the pulse of life which animates sincere works. They will also find an extraordinary account of the environment in which the subjects were seen...Too rarely do I find a sincere and personable artist for it not be a joy of mine to introduce him to the public'.

Véronique Fromanger  
Scholar and author (amongst others) of *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante. Répertoire monographique*, Paris, 2016.



PROPERTY OF A

DISTINGUISHED EUROPEAN COLLECTOR



°6M

REMBRANDT BUGATTI (1884-1916)

*Petite panthère*

signed, numbered and stamped with foundry mark 'R. Bugatti A.A. HEBRARD CIRE PERDUE (1)' (along the back edge of the base)  
bronze with brown patina  
7 x 14½ x 5 in. (18 x 37 x 12.5 cm.)  
Conceived circa 1909-1910, cast by 1911

\$250,000-350,000

**PROVENANCE:**

Mr. Maire, Épinal, 1911.  
Anon. sale, Millon & Robert, Paris, 5 December 1990, lot 191.  
Sladmore Gallery, London.  
Acquired from the above by the present owner, 1991.

**LITERATURE:**

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p.151 (another cast illustrated).  
J.-C. and V.F. Des Cordes, *Rembrandt Bugatti*, Paris, 1987, p. 273 (another cast illustrated).  
E. Horswell, *Rembrandt Bugatti, Life in Sculpture*, London, 2004, p. 233 (another cast illustrated).  
V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire Monographique*, Paris, 2009, pp. 307-308, no. 227 (another cast illustrated).  
V. Fromanger, *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante. Répertoire monographique*, Paris, 2016, p. 340, no. 231 (another cast illustrated).

Ten examples of this cast are known to exist.

This work is accompanied by a certificate of authenticity from Véronique Fromanger.



PROPERTY OF  
AN IMPORTANT FRENCH COLLECTOR



**7M**

FRANÇOIS POMPON (1855-1933)

*Perdreau rouge*

signed and stamped with the foundry mark 'POMPON C. VALSUANI

CIRE PERDUE' (on the base)

bronze with brown patina

9¾ x 8½ x 3¾ in. (24.6 x 21.5 x 9.5 cm.)

Conceived and cast circa 1924-1933

**\$40,000-50,000**

**PROVENANCE:**

Private Collection, acquired directly from the artist.

Anon. sale, Audap & Mirabaud, Paris, 15 December 2010, lot 129.

Acquired at the above sale by the present owner.

**LITERATURE:**

R. Brielle, *François Pompon*, Paris, n.d., n.p., pl. 'PERDREAU' (another cast illustrated).

E. De Courières, *François Pompon*, Paris, 1925, pl. 55 (another cast illustrated).

R. Rey, *François Pompon*, Paris, 1928, p. 26 (another cast illustrated).

A. Pinget, A. Le Normand-Romain, L. de Margerie, Musée d'Orsay, *Catalogue sommaire illustré des sculptures*, Paris, 1986, p. 221, no. RF 3279 (another cast illustrated).

C. Chevillot, L. Colas, A. Pinget, *François Pompon, 1855-1933*, Paris, 1994, p. 217, no. 139B (another cast illustrated).

This work is accompanied by a certificate of authenticity from Liliane Colas.



**8M**

FRANÇOIS POMPON (1855-1933)

*Oie*

signed and numbered, and stamped with foundry mark 'POMPON C.

VALSUANI CIRE PERDUE' (on the base near the right foot)

bronze with brown patina

9 $\frac{7}{8}$  x 8 $\frac{3}{8}$  x 5 $\frac{1}{4}$  in. (25.2 x 21.3 x 13.2 cm.)

Conceived *circa* 1926, cast before 1930

\$25,000-35,000

**PROVENANCE:**

Albert Marquet, Paris, acquired directly from the artist.

Private Collection; sale, Madame Galy (niece of the artist), by descent.

Sotheby's, Paris, 4 June 2009, lot 10.

Acquired at the above sale by the present owner.

**LITERATURE:**

*Rétrospective François Pompon 1855-1933*, exh. cat., Musée des Beaux-Arts de Clermont-Ferrand, Paris, 1999, no. 1 (a plaster cast illustrated in Pompon's studio).

*Pompon et la sculpture moderne*, Dossier de l'Art no. 19, June-July 1994, p. 63 (another cast illustrated).

C. Chevillot, L. Colas, A. Pinget, *François Pompon, 1855-1933*, Paris, 1994, pp. 87 and 210, no. 120D (plaster casts illustrated).

This work is accompanied by a certificate of authenticity from Liliane Colas.







## FRANÇOIS POMPON THE VERY ESSENCE OF THE ANIMAL

Born in Burgundy to a cabinet maker, from whom he learned the basics of woodworking, Pompon was apprenticed to a local marble cutter prior to his attending the *École des Beaux Arts* in Dijon. After winning a local prize, he moved to Paris and established his own business. As the reputation of his carving skills spread through Paris, Pompon was hired to assist the leading sculptors of his era. His career seemingly culminated in 1890 when he began working for Auguste Rodin and rose to workshop foreman. He eventually left Rodin's employ and went to the studio of René de Saint-Marceaux, another major sculptor of the period. Pompon found time to develop his own style and his sculptures were exhibited at both the *Salon d'Automne* and the *Salon des Artistes Français* while he was still busy working for Rodin and Saint-Marceaux. Despite Rodin telling him 'You will be a great artist', Pompon's work did not immediately resonate with the French public. Slight of stature and shy by nature, he preferred the company of animals. He frequently visited the menageries at the *Jardin des Plantes* and the *Vicennes Zoo* (today known as the *Parc Zoologique*) in Paris. There, he observed and sketched numerous animals and, the more familiar he became with the creatures, the more he simplified and streamlined his designs. In time, he distilled the essence of each animal, saving only what was indispensable.

Pompon received critical acknowledgement when the *Musée du Luxembourg* purchased one of his small carved turtle doves

for its permanent collection in 1919 and the *Musée de Grenoble* obtained three plaster works in 1921. Pompon's monumental masterwork in white marble, *Ours blanc*, also known as *Polar Bear in Stride*, was exhibited in the 1922 *Salon d'Automne* and created an international sensation. This work is now in the collection of the *Musée d'Orsay*. One critic, in describing the work, asserted: 'He [the bear] is perfectly identified with his environment; he is adequate for his life; he has no foreknowledge of death. A moment of time with a bear walking in it. It is enough for the bear. It was enough for Pompon' ("*Pompon*", *Parnassus* vol. 9, no. 7 [December 1937]: pp. 18-19). Pompon, with his sudden fame and unexpected financial independence, continued to refine his craft and produced a significant output of important works. His monumental bronze of a stag, *Le Cerf* (1925), and his equally impressive *Le Taureau* (1933) enhanced the world-wide acclaim for his sculptures and they proved to be an inspiration for future generations of artists, including Constantin Brancusi. Pompon's work distilled each creature to its essence, revealing the animal's true soul and spirit. His brilliant artistry and virtuosity in both stone and bronze are vividly apparent in the enchanting selection on offer. As was the case during the final years of his life when his genius was finally recognized, Pompon is rightfully considered one of the 20th century's greatest, and most influential, sculptors.

PROPERTY FROM  
AN IMPORTANT PRIVATE COLLECTION

**9M**

## FRANÇOIS POMPON (1855-1933)

*Ours blanc*

signed 'POMPON' (on left rear foot)  
white marble  
9¾ x 18 x 4½ in. (24.7 x 45.7 x 11.5 cm.)  
Conceived *circa* 1923, carved in 1928

\$200,000-300,000

**PROVENANCE:**

Galerie Duchemin, Paris, acquired directly from the artist, 1928.  
Susana and Georges Tresca, Paris and Buenos Aires, acquired from the above, 1928.  
Acquired from the above by the family of the present owner, 1992.

**LITERATURE:**

R. Brielle. *François Pompon*, Paris, n.d., pl. 'OURS BLANC' (another version illustrated).  
*Catalogue Illustré des Oeuvres de François Pompon*, Dijon, 1934, n.p. (another version illustrated).  
P. Quarre, *François Pompon, Sculpteur Animalier Bourguignon*, exh. cat., Musée des Beaux-Arts de Dijon, 1964, pl. 1, no. 13 (another example illustrated).  
J. Dupont, *Les œuvres de François Pompon au musée de Saulieu*, Saulieu, 1983, p. 15, no. 64 (a plaster version illustrated).  
C. Chevillot, L. Colas, A. Pingeot, *François Pompon 1855-1933*, Paris, 1994, pp. 36-37, 92, 94 (the monumental version illustrated), 86 (another version in Pompon's atelier) and 212, no. 122D (another example illustrated).  
P. Barnet and A. Nakahara, *Earth, Sea, and Sky: Nature in Western Art; Masterpieces from The Metropolitan Museum of Art*, exh. cat., Tokyo Metropolitan Art Museum, 2012, pp. 105 and 228, no. 52 (another example illustrated).  
J. Goss, *French Art Deco*, New York, 2014, pp. 168 (another example illustrated), 169 (a monumental version illustrated) and 260, no. 46 (another example illustrated).

This work is accompanied by a certificate of authenticity from Liliane Colas.





The Musée du Luxembourg with the *Ours Blanc*, 1929. Photograph by André Morin Gaillmard. Courtesy of the Musée du Luxembourg.

After a long career sculpting the human figure, Pompon turned his attention to the animals that he observed at the *Jardin des Plantes* in Paris. At the age of sixty-seven at the *Salon d'Automne* in 1922, he exhibited his finest achievement, a monumental marble *Ours blanc*, measuring almost five-and-a-half feet tall and over eight feet long. This example is in the permanent collection of the Musée d'Orsay, Paris.

He then went on to create other examples of the same *Ours blanc* model in various sizes and materials, such as plaster, marble, bronze, and resin. Having been a student of Rodin, he had mastery of depicting profiles and rendering movement through subtle gestures to achieve the essence of the animal's power. Smaller versions of the *Ours blanc* form could more easily be transported and exhibited, which allowed for wider commercial distribution. Pompon was especially fascinated with this particular form and worked fastidiously to get the correct sense of fullness, balance, and spirit in his casts. Pompon carved seven replicas between 1924 and 1926 from soft marble that allowed for ease in experimentation. Only two versions, both of which were special commissions, were executed in hard marble.

This model became widely known and adored at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris. *Ours blanc* was a beloved model of his friend Émile-Jacques Ruhlmann, who featured it in the salon of the *Hôtel d'un Collectionneur*. A period photolithograph of the *Hôtel's Grand Salon* shows a modestly sized *Ours blanc* placed on one of Ruhlmann's occasional tables in the center of the room. Following this exhibition, a large stone replica was commissioned for the Musée de Luxembourg, the French national museum of modern

art at the time. In 1930, a smaller marble version was acquired by the Metropolitan Museum of Art, New York.

Through the multiple iterations of this form, Pompon reworked the model's center of gravity in the space between the extended paws on the proper left side. This dynamic position requires the viewer to move around the form to fully absorb the motion and stability. The plaster model, which was destined to be translated into marble, showed the paws touching through the forward and backward motion; this was the second reduction, dating from 1923. Only those reductions were supplied to the Sèvres manufactory until 1934 as models for ceramic versions, and a few 1923 casts maintained this precise pacing spread.

Pompon's technique enabled him to develop his concept from clay to plaster, then from stone to marble. Recognized for his artisanal skill and understanding of his materials, he knew how to select with confidence the block from which his subject could successfully emerge. Through a constant process of evolution, he applied his full range of skills and experience as he worked towards his final form, seeking new solutions through his mastery of carving. He also maintained an awareness of surface reference points that would guide his modeling and affect the play of light across the surfaces. Through a fusion of techniques, a new interpretation of the model emerged from the personal reworking of the plaster by Pompon. The slight translucency of the soft marble matched with the purposeful carved surface marks permit light to reflect against the marble in a way that gives the work a visual depth beyond its surface. The modeling traces are interesting as they relate precisely to the areas that have been modified on each side, notably in the neck, the hind quarters and the paws.

The smaller versions are described as *répliques* as they all derive from the same model, however each is distinct and therefore unique. Pompon's experimentation with this form came to a close with a commission that materialized in 1927. In 1928, he modified with a different perspective on his previous reduction: the neck was cut through and extended with a new twist of the head, while the paws were repositioned more explicitly, emphasizing movement through a fluidity of line. The new presence was lighter, less compact, and luminous.

The overall form of *Ours blanc* is complex and calculated, but it is also important to note the expression. The sharpness and vigilance of the gaze is accentuated by the dark shadow spot at the neck. The focus of *Ours blanc* is on the viewer or sculptor who is focusing back on the form. There is a calmness in the smile that is defined by the animal's full, extended lips.

In 1928, the present lot was acquired by Susana Baron Supervielle through Galerie Duchemin, as indicated in Pompon's stock book. Susana (1910-2004) was an Argentine composer who studied musicology in Paris. Later, she founded the first school for electroacoustic music of São Paulo, Brazil, where she lived with her husband Jorge Tresca. According to the catalogue raisonné for the artist, twelve examples of this marble version were executed. Examples of this work can be found in the collections of the Metropolitan Museum of Art, New York and the Musée des Beaux-Arts, Dijon.

Christie's would like to thank Liliane Colas for her assistance with the cataloguing of this lot.



PROPERTY FROM  
A FRENCH COLLECTION

**10M**

FRANÇOIS POMPON (1855-1933)

*Ours blanc*

signed and stamped with foundry mark 'POMPON C. VALSUANI

CIRE PERDUE' (under the left rear foot)

bronze with black patina

9½ x 17¾ x 4½ in. (24 x 45 x 10.5 cm.)

Conceived in 1924, cast in 1925

**\$180,000-220,000**

**PROVENANCE:**

Jean Luce, Paris, acquired directly from the artist, 1925.

Thence by descent; sale, Binoche et Giquello, Paris, 6 December 2013, lot 31.

Acquired at the above sale by the present owner.

**LITERATURE:**

M. Dufrene, *Ensembles Mobiliers: Exposition Internationale 1925*, Paris, 1925, front cover and p. 81, pl. 26 (another cast illustrated).

E. De Courières, *François Pompon*, Paris, 1926, p. 49 (another cast illustrated).

V. Arwas, *Art Deco*, New York, 1980, p. 170 (another cast illustrated).

F. Camard, *Ruhlmann: Master of Art Deco*, London, 1984, p. 92 (another cast illustrated).

*Pompon et la sculpture moderne*, Dossier de l'Art no. 19, June-July 1994, pp. 36-37 (another cast illustrated).

C. Chevillot, L. Colas, A. Pinget, *François Pompon 1855-1933*, Paris, 1994, p. 212, no. 122E (another cast illustrated).

F. Camard, *Ruhlmann*, New York, 2011, p. 175 (another cast illustrated).

This work is accompanied by a certificate of authenticity from Liliane Colas.



PROPERTY OF  
AN IMPORTANT FRENCH COLLECTOR



**11M**

FRANÇOIS POMPON (1855-1933)

*Ours blanc*

signed and stamped with foundry mark 'POMPON C. VALSUANI CIRE  
PERDUE' (under the left rear foot)  
bronze with black patina  
4 $\frac{7}{8}$  x 9 $\frac{1}{8}$  x 2 $\frac{1}{8}$  in. (12.2 x 23.2 x 5.5 cm.)  
Conceived and cast in 1925

\$40,000-50,000

**PROVENANCE:**

Private Collection, Lyon, acquired during the artist's lifetime.  
Thence by descent; sale: Sotheby's, Paris, 4 June 2009, lot 11.  
Acquired at the above sale by the present owner.

**LITERATURE:**

M. Dufrene, *Ensembles Mobiliers: Exposition Internationale 1925*, Paris, 1925, p. 81, pl. 26 (larger version illustrated).

E. De Courières, *François Pompon*, Paris, 1925, pl. 49 (larger version illustrated).

C. Chevillot, L. Colas, A. Pingot, *François Pompon*, Paris, 1994, p. 212, no. 122D (another cast referenced).

Six "reductions" of *Ours blanc* in this size are known to exist today.

This work is accompanied by a certificate of authenticity from Liliane Colas.



PROPERTY OF  
AN IMPORTANT FRENCH COLLECTOR  
FORMERLY IN THE COLLECTION OF  
YVES SAINT LAURENT AND PIERRE BERGÉ



**12M**

## FRANÇOIS POMPON (1855-1933)

*Boston-Terrier or Toy*

signed and stamped with foundry mark 'POMPON C. VALSUANI CIRE PERDUE' (on the base)

bronze with black patina

11¾ x 13¼ x 5⅞ in. (29.8 x 33.7 x 14.9 cm.)

Conceived in 1930, cast *circa* 1965-1970

**\$25,000-35,000**

### PROVENANCE:

Yves Saint Laurent and Pierre Bergé, Paris; sale, Christie's, Paris, *Collection of Yves Saint Laurent and Pierre Bergé*, 24 February 2013, lot 353. Acquired at the above sale by the present owner.

### LITERATURE:

S. Lissim, "Les artistes animaliers à la Galerie Edgar Brandt", *Mobilier et Décoration*, 1931, p. 558 (another cast illustrated).

J. Dupont, *Les œuvres de François Pompon au musée de Saulieu*, Saulieu, 1983, p. 12, no. 52. (another cast illustrated).

A. Pinget, A. Le Normand-Romain, L. de Margerie, *Musée d'Orsay, Catalogue sommaire illustré des sculptures*, Paris, 1986, p. 213, no. RF 3784 (plaster cast illustrated).

C. Chevillot, L. Colas, A. Pinget, *François Pompon, 1855-1933*, Paris, 1994, pp. 85, ill. 55 and 187, no. 33 (another cast illustrated).

L. Diego-Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 67 (for the present lot in the apartment of Yves Saint Laurent and Pierre Bergé).

This work is accompanied by a certificate of authenticity from Liliane Colas.

This model portrays Madame Georges Menier's dog, Toy. It was commissioned in 1930 and delivered to her in 1931. The cast was subsequently donated to the Musée des Beaux-Arts in Dijon. Only five examples are known to have been cast during the artist's lifetime. Cast at a later date, the present lot was previously in the collection of Yves Saint Laurent and Pierre Bergé and shows a great resemblance with Saint Laurent's beloved French Bulldog, Moujik.





PROPERTY FROM  
A PRIVATE EAST COAST COLLECTION



■13M

FRANÇOIS-XAVIER LALANNE (1927-2008)

*Unique 'Hippopotame' Bathtub*

signed, stamped with the artist's monogram and dated 'FxL 69  
FRANCOIS-X LALANNE' (on the right side of the head)  
welded brass and copper

50½ x 114 x 33 in. (128.3 x 289.6 x 83.8 cm.), closed

Conceived in 1968, executed in 1969; this work is unique

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

**PROVENANCE:**

Galerie Alexandre Iolas, Paris, acquired directly from the artist.  
Private collection, Florida, acquired from the above; sale, Sotheby's,  
New York, 15 December 2006, lot 4.  
Acquired at the above sale by the present owner.

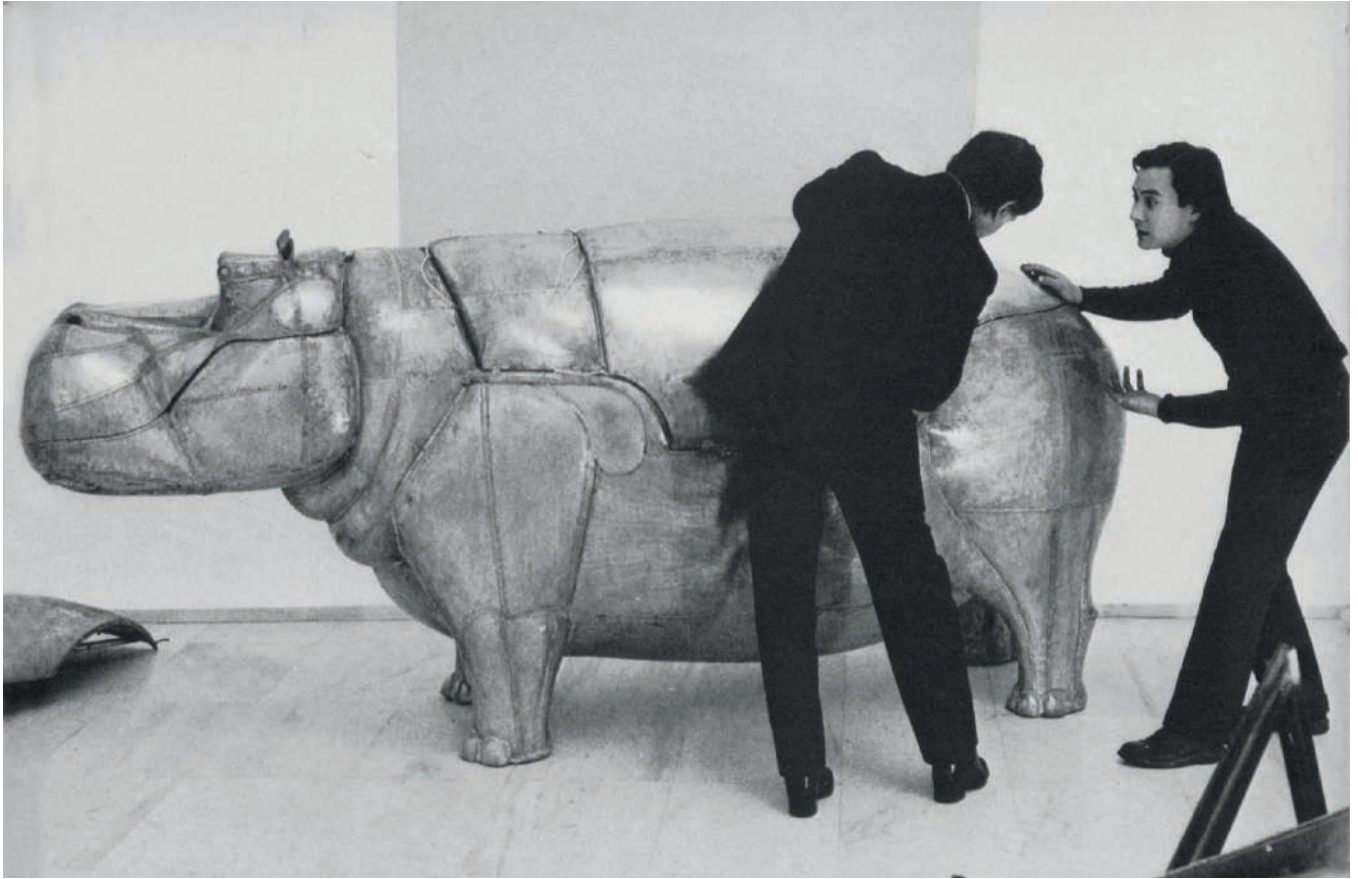
**EXHIBITED:**

Paris, Galerie Alexandre Iolas, *Les Lalanne*, January 1970.  
Milan, Galeria Alexandre Iolas, *Les Lalanne*, March 1970.  
New York, Cooper Hewitt, Smithsonian Design Museum, *Decoration in  
the 20th Century*, October 1978-January 1979.

**LITERATURE:**

P. d'Elme, "Histoire des Lalannes", *Cimaise*, January 1970, p. 61  
(the present lot illustrated at Galerie Iolas, Paris).  
N. Martin, "The 1970 Parisian...", *Chicago Tribune*, 16 February 1970,  
p. 44 (blue resin version).  
"Uno Zoo da Favola", *Vogue Italia*, April 1970, pp. 146-147 (the present  
lot illustrated at Galeria Iolas, Milan).  
P. Restany, "Les Lalanne ou le Rêve à la Maison", *Domus*, January 1973,  
p. 38 (blue resin version).  
*Les Lalannes*, Musée National d'Art Moderne, Paris, 1975, pp. 19  
(the artist Kim Hamisky, son-in-law of Claude and François-Xavier  
Lalanne, sitting atop the present lot), 74 (the present lot illustrated),  
and 75 (blue resin version).  
"News Report", *Progressive Architecture*, December 1978, p. 29 (the  
present lot illustrated at Cooper Hewitt, Smithsonian Design Museum).  
"Atelier Lalanne", *Architectural Digest*, February 1981, pp. 112 and 116  
(blue resin version).  
D. Abadie, *Lalannes*, Paris, 2008, pp. 110 (wire frame of the model), 111,  
and 113-115 (blue resin version).  
*Les Lalanne*, Les Arts Décoratifs, Paris, 2010, pp. 44-45, 47 (blue resin  
version), 46 (the present lot illustrated), and 47.





François-Xavier Lalanne, *Hippopotame baignoire* at the Galerie Alexandre Iolas, Paris, 1970. Photograph by Jean-Philippe Lalanne. Les Lalanne © 2018 Artist Rights Society (ARS), New York, NY/ ADAGP, Paris, France.

For Claude and François-Xavier Lalanne, the husband-and-wife artist-artisan duo, form only follows function where the latter's purpose is to spark imagination, to incite oneiric reverie. This was apparent as early as 1964, when the couple's first joint-solo show *Zoophytes* opened at Jeanine Restany's Galerie J in Paris, and where James Metcalf, their neighbor the American sculptor, was delighted by works 'useful to the extent that you find them useful' and 'unique as every one of us' (quoted in D. Abadie, *op. cit.*, p. 297). Among the works exhibited were Claude's *Choupattes*, or Claw Cabbages, and early jewelry, as well as François-Xavier's *La Mouche*, a gigantic brass fly with Plexiglas wings under which a hand-crafted toilet hides. After an extended run, the exhibition garnered international acclaim along with the attention of gallerist Alexander Iolas. In October 1966, his Paris gallery exhibited the couple's works; it was then that the couple first used the shared moniker 'Les Lalanne', signifying that although they worked independently from one another, their practice was tethered by a creative osmosis. The following year Iolas's New York gallery presented works from their first American show at the Art Institute of Chicago, and in 1970, Les Lalanne returned to Iolas in Paris for a show, including this magnificent unique *Hippopotame I* bathtub.

Such objects evince Les Lalanne's strong desire, developed early in their career, to 'de-sanctify' art, to break down the distinction

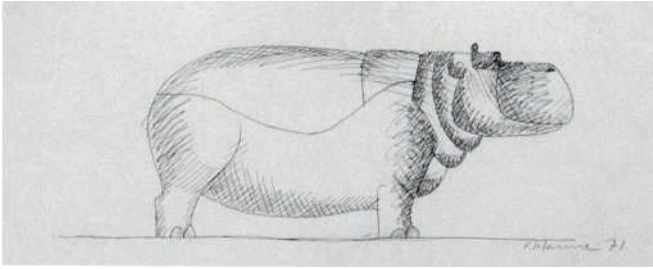
between sculpture—pieces intended for contemplation—and objects—pieces intended for use (P. d'Elme, *op. cit.*, p. 60). The resultant works communicate an awareness of historical styles, ranging from classical to baroque and *art nouveau*, given form through a high level of precision craftsmanship, with each piece produced by hand. François-Xavier, for his part, adapted animal forms to functional ends, transfiguring monkeys into cabinets, elephants into lamps, and sheep into his famous flocks of woolen stools. 'Animals are the centre of our vocabulary because they are so very varied', he said, noting that 'Because it has been such a long time that animals have cohabitated on this earth with mankind, we have invented an entire dictionary of metaphors for them, to make [them] mean completely different things' (quoted by A. Dannatt, *Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York, 2007, p. 9).

Perhaps the most brilliant of François-Xavier's metamorphoses from *animalia* to functional object is his *Hippopotame I*—a life-size incarnation of the African 'river horse' contains a sink and vanity folded into its cavernous maw, and a full bathtub stowed in its body. Regarding its conception in 1968, the artist noted that the piece 'was done the day it was designed', stating: 'My first design for this realization was a hippopotamus-bathtub. Not a hippopotamus, not a bathtub, but the two together. And anyhow, a bathtub and









Jean-Claude Lalanne, Sketch of *Hippopotame*, 1971. Les Lalanne © 2018 Artist Rights Society (ARS), New York, NY/ ADAGP, Paris, France.

a hippopotamus make a better marriage than a bathtub and a zebra' (d'Elme, *op. cit.*, p. 68). Measuring more than nine feet long and standing over four feet high, the piece allows bathers to adopt the semi-aquatic milieu of its animal inspiration, transforming the familiar ritual of the bath into an exotic and surreal act of imagination. François-Xavier meticulously constructed the body with the aid of a single assistant, using metalwork techniques both old and modern and with great thought given to every weld, hinge, piece of hardware, and patina. Its functional form is sheathed in brilliantly polished brass, glinting and glimmering to recall the sparkle of sun on water. For the artist, concerned that fine art had attained the status of a sanctified object, such a transmutation dismantled the distinction between 'high' and 'low' art. As he himself explained:

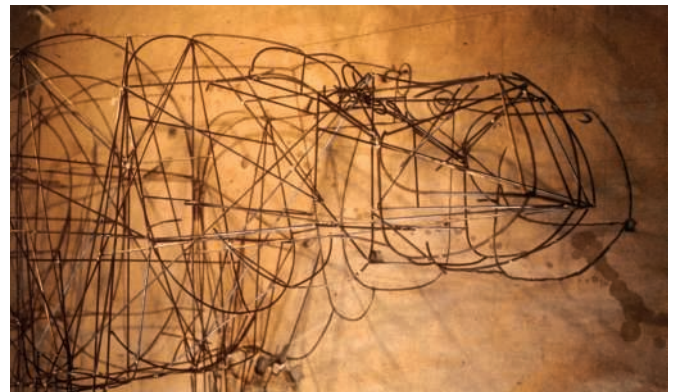
'In the art world there is a danger of what we call "devotion", a tendency to practice devotion before works of art, admiring and venerating them without judging them. They become objects of devotion even if you can't see them very well in the museum. For us, to make a sculpture you can...[use]..., already gives you a familiarity with it' (Dannat, *ibid.*).

This work is well-loved for its creative practicality, its unexpected but not impossible purpose, and of course its unironic humor. It was created at the same time as the equally celebrated blue resin *Hippopotame I*, commissioned by the artist Marcel Duchamp and his wife Teeny. François-Xavier noted that the Duchamp piece's color was that of 'accessories of California swimming pools! And it is called 'Mediterranean blue'. People start dreaming when they see that!' (d'Elme, *op. cit.*, p. 68). Interestingly, the artist might have dreamt up this design as early as 1948, inspired by a small blue faience hippo in the collection of the Louvre, where he worked as a museum guard for several years.

Today, the work of Les Lalanne can be found in major museum collections including Cooper Hewitt, Smithsonian Design Museum, New York, the Musée National d'Art Moderne/Centre Georges Pompidou, Paris, the Museum Boijmans Van Beuningen, Rotterdam, and the Musée d'Histoire Naturelle in Paris. It has been coveted by collectors and designers such as Yves Saint Laurent, Tom Ford, Peter Marino, Karl Lagerfeld and Hubert de Givenchy. The couple was also the subject of a major retrospective at Les Arts Décoratifs in Paris in 2010, and their career and legacy will be explored at the Clarke Institute in Massachusetts in 2020.



*Hippopotame* in the Lalanne studio. Photograph by Jean-Claude Lalanne. Les Lalanne © 2018 Artist Rights Society (ARS), New York, NY/ ADAGP, Paris, France.



*Hippopotame* wire frame in the studio. Photograph by Jean-Claude Lalanne. Les Lalanne © 2018 Artist Rights Society (ARS), New York, NY/ ADAGP, Paris, France.

*When a dog looks at you, it's not just a piece of fabric, there is the presence of life, an intelligence. A piece of metal in itself is only metal. But if, suddenly, through the shape we give it, it acquires a life, perhaps a life is too strong a word, a presence.*

FRANÇOIS-XAVIER LALANNE

**14M**

FRANÇOIS-XAVIER LALANNE (1927-2008)

*Gorille dérangé*

inscribed with signature, the artist's monogram and numbered 'LALANNE FxL 5/8' (on the right shoulder) and with foundry mark 'bocquel fd.' (on the back)

bronze with dark brown patina

22 x 30 x 22 in. (55.9 x 76.2 x 55.9 cm.)

Conceived in 2007 in an edition of eight plus four artist's proofs, cast in 2010

**PROVENANCE:**

Acquired directly from the artist by the present owner, 2012.

**LITERATURE:**

P. Kasmin, ed., *Claude et François-Xavier Lalanne, Art, Work, Life*, Paris, 2012, p. 133 (larger plaster cast illustrated).

F.-M. Banier and J.-G. Mitterrand, *La Maison-atelier de Claude et François-Xavier Lalanne*, Montreuil, 2018, pp. 40-41 (plaster casts illustrated).

\$200,000-300,000



*Botero's equally affectionate evocations of all of his various animals remind us that he thinks of these creatures as integral to his own personal universe.*

E. J. SULLIVAN

**15M**

FERNANDO BOTERO (B. 1932)

*Bird on a Perch*

signed, numbered and stamped with foundry mark 'Botero E.A. 2/2 D P FONDERIA' (on the back of the base)

bronze with dark brown patina

Height: 19¾ in. (50.2 cm), including base

Conceived and cast in 2006 in an edition of six plus two artist's proofs

\$300,000-500,000

**PROVENANCE:**

Collection of the artist.

Gary Nader Fine Art, Miami, acquired from the above.

**LITERATURE:**

David Benrimon Fine Art, LLC., *Fernando Botero: Works on Paper, Paintings, Sculptures*, New York, 2009, p. 128, no. 35 (another cast illustrated).



'For my entire life, I've felt as if I had something to say in terms of sculpture. It's a very strong desire... pleasure—that of touching the new reality that you create. Certainly, in a painting you give the illusion of truth, but with sculpture, you can touch its reality ... If I paint a knife in my pictures, it's imaginary, but if I sculpt it, then the sensation of having it in your hand is real—it's an object from your spirit, it's a sensual experience even in its execution. It brings a special joy to touch the material with your hands' (E.J. Sullivan, *Botero Sculpture*, New York, 1986, p.13).

From his earliest paintings, to works of the present day, Fernando Botero's art can be characterized by an unwavering interest in volume and form. In no medium is this rendered more evident than the bronze sculptures which he began to work on during the 1970s, creating this oeuvre around his most enduring themes of dancing couples, nudes and of course, animals. His much-loved animal sculptures, such as *Bird on a Perch*, are familiar, almost ordinary, and yet through his unique treatment of form, these subjects take on new life. They derive from the themes explored through his painterly oeuvre, that of everyday life, the circus, the street and the deep reservoir of art history within which animals and their relationship with humans feature prominently. The tabletop sculptures of animals—horses, cats, birds, and dogs—are particularly appealing, both for the domestic size and the subject matter. When executed on a monumental scale, subjects take on new and intriguing dimensions of gravitas and importance which appear interestingly at odds with their modest rank, humorously and thought-provokingly stately.

In *Bird on a Perch*, the charming, plump little bird elegantly balances on its stand, graceful yet monumental in its proportions, its tiny feet somehow sustain its full, upright form, teetering like a tight-rope walker. This avian creature appears immortalized in bronze, perhaps a monument to its species, perhaps a noble bird. Its universality is both admirable and infinite at the same time. The perch itself suggests a level of domesticity or restraint, yet the bird itself is free to fly. The perfect, glossy surface of the patina seductively rich and smooth, with light radiating over the series of rounded forms that make up the bird's body and feathers. The fluid lines and glossy patina beckon us to run our hand across the tactile surface and experience the physicality of the form.

Botero's birds appear not only in compositions on their own, either sitting stoutly alone or on perches of varying height, but in combination with human subjects in works such as *The Dream* (1996) and *Leda and the Swan* (1995). Clear art-historical references can be drawn from these two-figure compositions, from the mythical basis of Greek mythology which inspired many artists to explore the latter theme, to the fantastical vernacular paintings of Henri (Le Douanier) Rousseau to Pablo Picasso, Balthus, the Surrealists and others who throughout history have explored the theme of dreaming. The bird's significance as messenger, shapeshifter and an ever-present figure within mythology and folklore are furthermore pertinent here.

Botero's motif of the bird has come to occupy a particularly pertinent place within the artist's repertoire. In Medellín, the city of Botero's birth and the place where he spent his youth, the artist endowed several monumental sculptures to be placed in public spaces. One of these was the monumental sculpture, *The Bird*, in the Parque San Antonio which was tragically destroyed when a bomb was placed under it on a late summer evening in June 1995, incurring numerous devastating human casualties. Moved by the tragedy, Botero resolved to bequeath another sculpture, not to replace the previous one but to remain together with it, in solidarity with the people of Medellín and all those who clamor for peace and justice. Botero's bird therefore has become, as the dove was to Pablo Picasso, a symbol of harmony and freedom. Though small, its solid form and valiant stance is a reminder of the beauty of these creatures who were born with the ability to fly freely, to share skies and lands throughout our world, signifying humankind's highest aspiration.



Original and new *Pajaro* sculptures by Fernando Botero, Medellín, Colombia. Photograph by John McCabe / Getty Images. © Fernando Botero, reproduced by permission.



PROPERTY OF  
AN IMPORTANT FRENCH COLLECTOR



**16M**

FRANÇOIS POMPON (1855-1933)

*Poule d'eau*

signed, numbered and stamped with foundry mark 'POMPON 18

C. VALSUANI CIRE PERDUE' (on the base near the rear foot)

bronze with slate-gray patina

10¼ x 11½ x 4½ in. (26 x 29 x 11.7 cm.)

Conceived in 1923, cast by 1926

**\$35,000-45,000**

**PROVENANCE:**

Galerie St Louis, Grenoble.

Private collection, acquired from the above, 1926.

Thence by descent; sale: Sotheby's, Paris, 4 June 2009, lot 9.

Acquired at the above sale by the present owner.

**LITERATURE:**

R. Brielle, *François Pompon*, Paris, n.d., pl. 'POULE D'EAU' (another cast illustrated).

A. Pingot, A. Le Normand-Romain, L. de Margerie, *Musee d'Orsay, Catalogue sommaire illustré des sculptures*, Paris, 1986, p. 221, no. RF 3278 (another cast illustrated).

C. Chevillot, L. Colas, A. Pingot, *François Pompon, 1855-1933*, Paris, 1994, p. 222, no. 154C.

This work is accompanied by a certificate of authenticity from Liliane Colas.





**17M**

FRANÇOIS POMPON (1855-1933)

*Pintade*

signed, numbered and stamped with foundry mark 'Pompon (C.7)  
A.A. HEBRARD CIRE PERDUE' (on the base)  
bronze with a brown-black patina  
7¾ x 8¾ x 4 in. (19.7 x 22.3 x 10.5 cm.)  
Conceived circa 1910-1912, cast in 1927

\$25,000-35,000

**PROVENANCE:**

Galerie A.A. Hébrard, Paris.  
Private Collection, Paris, acquired from the above in August 1927.  
Comtesse Claudia de Maistre, Paris.  
Alex and Elisabeth Lewyt, acquired from the above on April 23, 1967;  
sale: Sotheby's, New York, 8 May 2013, lot 194.  
Galateau Pataud, Limoges, 29 September 2013.  
Acquired at the above sale by the present owner.

**LITERATURE:**

E. de Courrières, *François Pompon*, Paris, 1926, p. 29 (plaster cast illustrated).  
R. Rey, *François Pompon*, Paris, 1928, p. 13 (plaster cast illustrated).  
C. Chevillot, L. Colas, A. Pingot, *François Pompon, 1855-1933*, Paris, 1994, p. 221, no. 153A (another cast illustrated).

This work is accompanied by a certificate of authenticity from Liliane Colas.

PROPERTY FROM  
A PRIVATE FRENCH COLLECTION

**18M**

REMBRANDT BUGATTI (1884-1916)

*Une oie, petit modèle*

signed, numbered and stamped with foundry mark 'R. Bugatti (1)

A.A. HEBRARD CIRE PERDUE' (on a corner of the base)

bronze with brown patina

5¾ x 5½ x 2⅝ in. (14.5 x 13.9 x 6.6 cm.)

Conceived *circa* 1911-1912, cast by 1912

**\$25,000-35,000**

**PROVENANCE:**

Donated by A.A. Hébrard to the Tombola des artistes, 1912.

Private collection, acquired from the above.

Private collection, France.

**LITERATURE:**

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 342 (another cast illustrated).

J.-C. and V.F. Des Cordes, *Rembrandt Bugatti*, Paris, 1987, p. 288 (another cast illustrated).

E. Horswell, *Rembrandt Bugatti Life in Sculpture*, London, 2004, p. 193 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2009, p. 320, no. 266 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante. Répertoire monographique*, Paris, 2016, pp. 359-360, no. 285 (another cast illustrated).

Nineteen examples of this cast are known to exist.

This work is accompanied by a certificate of authenticity from Véronique Fromanger.



PROPERTY FROM  
A DISTINGUISHED FRENCH COLLECTION

**19M**

REMBRANDT BUGATTI (1884-1916)

*Deux éléphants, l'un derrière l'autre*

signed, numbered and stamped with foundry mark 'R.Bugatti (4)

A.A. HEBRARD CIRE PERDUE' (on the base)

bronze with brown patina

11¾ x 27½ x 5½ in. (29 x 70 x 14 cm.)

Conceived *circa* 1912, cast by 1924

**\$600,000-800,000**

**PROVENANCE:**

Galerie A. A. Hébrard, Paris, 1924.

Private Collection, Paris, acquired *circa* 1980.

Galerie Dumonteil, Paris, acquired from the above.

Acquired from the above by the present owner.

**LITERATURE:**

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 346 (another cast illustrated).

J.-C. and V.F. Des Cordes, *Rembrandt Bugatti*, Paris, 1987, pp. 300-301 (another cast illustrated).

E. Horswell, *Rembrandt Bugatti, Life in Sculpture*, London, 2004, p. 255 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti, sculpteur: Répertoire monographique*, Paris, 2009, p. 329, no. 297 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante. Répertoire monographique*, Paris, 2016, p. 364, no. 301 (another cast illustrated).

Eight examples of this cast are known to exist.

This work is accompanied by a certificate from Véronique Fromanger.







'Bugatti is a young man of extreme sensitivity, it impregnates his sculptures, he transmits it to us, like a magician who tames matter and transforms it. He cannot be told that animals do not have a soul: he discovers it, he brings it to life under his artist's hands. And that is probably where resides the secret of this creator, this gift he possessed and which remains alive in everything he produced' (M. Schiltz, *Rembrandt Bugatti, 1885-1916*, Antwerp, 1955).

*Deux éléphants l'un derrière l'autre* is an extraordinary example of Bugatti's mastery in sculpture, demonstrating an exceptional acuity of observation and a true psychological depth. *Deux éléphants se suivant* represents two Asian elephants in line, the one holding the other's tail with its trunk, a gesture which is said to have been taught to them by humans to maintain order. These monumental elephants striking in the subtle, expressionist manipulation of the clay, enhancing the nuances of the musculature and the movements of the elephants, also reveal the artist's profound understanding and respect for his subject. As explained by Edward Horswell in his monograph on the artist: 'Uniquely, [Bugatti's] sculptures of animals are true portraits, each of an individual character. It is the profundity and seriousness that he achieves through his formal explorations that mark him out as a unique figure in art history' (*Rembrandt Bugatti, Life in Sculpture*, London, 2004).

In 1903, the Bugatti family moved from Milan to Paris and Rembrandt spent most of his time at the Jardins des Plantes, fascinated by the great variety of animals in one of the most important zoos in Europe. He first encountered panthers, zebras and African elephants. Having become friends with the guardians, he was able to arrive before the public and set himself to work in front of the exotic animal enclosures, feed them, and study them from various angles. Developing an intense and sincere dialogue with his models and capturing the rhythm and movements of these animals, as well as their awkwardness with a deep empathy. For the eight years following 1907, Bugatti lived on and off in Antwerp, visiting their zoo, at the time the largest in Europe, practically daily. There, he discovered the Asian elephants, distinguishable from the African elephants with their smaller ears and better capacity to adapt to captivity. The Antwerp Zoo encouraged artists to visit, and allowed them complete freedom to set up their easels and tools wherever they wanted. The 'Elephant House' was a reproduction of an Egyptian temple, with a majestic and architectural facade, making it one of the most spectacular buildings in the zoo.

Bugatti's method of working by this time had become a distinctive trademark of his style and an expression of his artistic philosophy. Having intensively observed each animal, he worked directly from nature, sculpting the plasticine, a revolutionary new wax- and oil-based type of modelling clay, on site at the zoo with full concentration to his subject, as described by Guillaume Janneau:



Rembrandt Bugatti at the Antwerp Zoo. Photographer unknown. Courtesy of Royal Zoological Society of Antwerp.

'A perfect disdain of conventional formulas, an extreme originality and a good understanding of animal life strike first in the one hundred pieces of sculpture exhibited at Galerie A.-A. Hébrard, 8, Rue Royale, a curious artist, Rembrandt Bugatti. It is for the fact that he executes his plasters entirely from nature, in the Zoological Garden. At length, he examines the model that interests him. Then he commences work. He models his plasters on the spot, waiting with a fertile patience in order that the animal be represented in the attitude which seems to him the most expressive, that which best reveals the flexibility of form and elegance of structure. He does not limit himself, like others, to taking a quick sketch from the model or a sketch to interpret at leisure in his atelier....Bugatti is worth as much by feeling as by execution. He marvels at natural movement, at the muscle well adapted to its function, faced with the pure balance of muscular masses. And his hand immediately expresses his emotion with simplicity, without artifice. He finds witty features, discreet and restrained grace. The work of Bugatti is the way of *The Jungle Book*. It's ingenious, original, penetrating and just like Kipling' (Gil Blas, Paris, 1911).





PROPERTY OF  
A PRIVATE FRENCH COLLECTOR

## 20M

### REMBRANDT BUGATTI (1884-1916)

*Léopard au repos, ville de Paris, petit modèle*

signed, numbered and stamped with foundry mark 'R. Bugatti (B.3)  
A.A. HÉBRARD CIRE PERDUE (on a corner of the base)  
bronze with brown and green patina  
14 x 21 x 7 in. (35.5 x 53.5 x 17.5 cm.), including the base  
Conceived *circa* 1911, cast by 1934

\$300,000-400,000

#### PROVENANCE:

Galerie A.A. Hébrard, Paris.  
Mr. Ferdinand René L., acquired from the above.  
Thence by descent to the present owner.

#### LITERATURE:

K. Parkes, "Rembrandt Bugatti: Modeller of Animals. Exhibition of Bronzes at the Abdy Galleries", *Apollo*, vol. 10, no. 59, 1 November 1929, p. 312 (another cast illustrated).  
M. Harvey, *The Bronzes of Rembrandt Bugatti*, Ascot, 1979, p. 39, no. 33 (another cast illustrated).  
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1982, p. 146 (another cast illustrated).  
J.-C. and V.F. Des Cordes, *Rembrandt Bugatti*, Paris, 1987, p. 200 (another cast illustrated).  
E. Horswell, *Rembrandt Bugatti, Life in Sculpture*, Londres, 2004, p. 175 (another cast illustrated).  
V. Fromanger, *Rembrandt Bugatti, sculpteur: Répertoire monographique*, Paris, 2009, p. 322, no. 271 (another cast illustrated).  
V. Fromanger, *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante. Répertoire monographique*, Paris, 2016, pp. 355-356, no. 274 (another cast illustrated).

Twenty-three examples of this cast are known to exist and the original plaster maquette for the *Grand Léopard au repos, ville de Paris* was gifted to the National Gallery of Modern Art, Rome, and is now held in their collection.

This work is accompanied by a certificate of authenticity from Véronique Fromager.





*His approach to the composition of his small groups of animals, lions, horses, deer, etc. is entirely new and executed with surprising confidence and knowledge for such a young artist.*

LE FIGARO, 22 JUNE 1904

Emigrating to Paris from his native Milan in 1903, Bugatti flourished in his early years of creativity, securing an exclusive contract with Adrien-A. Hébrard in 1904 which would prove to be the seminal collaboration of his short yet extraordinary career. Having observed animals at the Jardin des Plantes, captivated by their personalities and behaviors, Bugatti developed a personal connection with the staff and the animals themselves, which he knew by name. In his depth of personal understanding and his new methodology for approaching animal sculpture, Bugatti defined himself in contrast to other animaliers of the time and was regarded as a new and exciting talent, Édouard Sarradin wrote in 1904: 'So can we see today, in this same Jardin des Plantes, the young Bugatti, who has somehow taken up residence there and knows no better friends than lions, panthers camels, elephants, deer...better than all lectures, personal observation, observation of the eye and the mind has formed his exceptional talent. Really exceptional. It reveals a marvellous sensibility, a vivacity and a force of impression, an agility and a confidence of transcription of which it would be difficult for me to give you a good idea of, and which you will best encounter in the presence of the works themselves' (*Le Temps*, Paris, 1904).

After several successful years in Paris, Bugatti moved to Antwerp in 1907, attracted to the city by its magnificent zoo which, at that time, was the largest in Europe. He would go on to create some of his most radical and impressive sculptures to date, such as the Cubist-inspired *Le babouin sacré*, *Hamadryas*, *Le Lion de Nubie*

and *Le Grand Fourmilier*, from 1909 and also, during the same year, his iconic *Le petit elephant dressé*, which would come to crown the Bugatti Royale car as its famous hood ornament, adopted by Bugatti's famous engineer brother Ettore Bugatti who founded the eponymous car company.

*Léopard au repos, ville de Paris, petit modèle* is representative of Bugatti's most impressive, expressionistic work of the early 1910s, its form elegantly streamlined and confidently articulated through broad and sweeping gestures that provide a strong sense of movement. The leopard's pose is sleek and monumental, showing Bugatti's ability to capture the distinct traits of his feline subjects, accurate yet devoid of erroneous anatomical detail, lending the present work a character sympathetic to his subject's distinctive personality. *Léopard au repos* shows Bugatti's bountiful creativity and dedicated passion for the pursuance of his art at its height, before the darker times of the First World War that would see the destruction of his animal kingdom at Antwerp and the last years of his life with great personal suffering. In such a way, the over 300 sculptures of animals he created from dedicated observation throughout his short yet abundant career serve as a loving metaphor for the natural beauty and resilience of his animals, and at the same time, their vulnerable, tender, fragility as mortal creatures. It was not for nothing that Marcel Hortaloup proclaimed that Bugatti aspired to be a 'narrator of animal psychology' (*Studio International*, London, 1906).

## 21M

### WILHELM HUNT DIEDERICH (1884-1953)

#### *Greyhounds*

inscribed 'HUNT DIEDERICH' (on the base)  
bronze with dark brown patina  
Height: 21 in. (53.3 cm.)  
Conceived *circa* 1913-1916, cast *circa* 1920s

\$100,000-150,000

#### PROVENANCE:

Elizabeth Stuyvesant Brown, New York, Estate Sale, Parke-Bernet, New York, 11 February 1955, lot 224.  
Ralph Dambrom Allum, Marbella, Spain, acquired from the above.  
George Wakelyn Dodwell, Marbella, Spain, and Jersey, Channel Islands, acquired from the above, 1973.  
Thence by descent to the present owners.

#### LITERATURE:

*Boston Evening Transcript*, 17 December 1931 (another cast referenced).  
R.E.D., "Art in France", *The Burlington Magazine*, exh. cat., vol. 24, no. 129, December 1913, p. 172 (another cast referenced).  
C. Brinton, "Hunt Diederich", *Catalogue of the First Exhibition of Sculpture by Hunt Diederich*, exh. cat., New York, 1920, no. 59 (another cast referenced).  
F.N. Price, "Diederich's Adventure in Art", *International Studio*, exh. cat., vol. 81, June 1925, p. 172 (another cast referenced).  
"Art: Rabbit Rail", *Time*, vol. 28, no. 15, October 12, 1936, p. 32 (another cast referenced).  
J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 20, 22 (another cast referenced).  
R. Armstrong, *Hunt Diederich*, exh. cat., New York, 1991 (another cast referenced).  
D. Wigmore Fine Art, Inc., *W. Hunt Diederich*, exh. cat., New York, 2005, pp. 33-35, 38, 41-42 (another cast referenced).

Richard Armstrong writes, 'Diederich was well enough established in Paris to exhibit work in both the 1910 and 1911 spring Salons, and a large bronze group entitled *Greyhounds* received great acclaim in the 1913 Salon d'Automne. He existed comfortably in the artist's milieu of Paris, moving freely between French artists, the Polish-born Elie Nadelman, and the Russian Alexander Archipenko (in later years in New York, Nadelman and Archipenko again became Diederich's good friends). Archipenko had introduced him to a young Russian art student, Mary de Anders ("Maruschka"), whom Diederich married in 1911. Sometime after the commencement of World War I, the Diederichs moved to the United States, settling in New York. The somewhat academic strain of Diederich's aesthetic, most completely expressed in the bronze casts he produced after returning to the States, brought him critical approval and patronage. Soon after arriving in New York, he galvanized a group of friends into helping him place a cast of *Greyhounds* on a vacant pedestal in Central Park as an offering to the city. Officials regarded the act as trespassing; the piece was unceremoniously removed and damaged by an indignant constabulary. Diederich's nighttime Bohemian prank, reported widely in the local press, garnered useful publicity for his work, which was being featured at the time in a midtown gallery show' (Hunt Diederich, *exhibition catalogue*, New York, 1991, n.p.).

The larger version of *Greyhounds* which was first exhibited in Central Park in 1913 is in the collection of Crystal Bridges Museum of Art, Bentonville, Arkansas. Other examples of the present model are in the collections of the Milwaukee Art Museum, Milwaukee, Wisconsin and the Seattle Art Museum, Seattle, Washington.



PROPERTY FROM  
A DISTINGUISHED AMERICAN COLLECTION

■22M

JUDY KENSLEY MCKIE (B. 1944)

*Grizzly Bear Bench*

signed with the artist's monogram, dated and numbered '© JKM '01  
6/10' (on the chest)

bronze with dark brown patina

18½ x 70½ x 21 in. (47 x 179.1 x 53.3 cm.)

Conceived in an edition of ten, executed in 2001

\$50,000-70,000

**PROVENANCE:**

Pritam & Eames, East Hampton, New York.

Acquired from the above by the present owner, 2003.

Number eight from this edition is in the collection of the  
New Britain Museum of American Art, New Britain, Connecticut  
(inv. 2005.47).

The daughter of two graphic artists, Judy McKie learned woodworking from her father as a child. She graduated from the Rhode Island School of Design in 1966 and accepted a job as a graphic designer thereafter. She was however, still intrigued with furniture production and continued to hone her skills in carving and design. These self-taught skills led to an extraordinary career, and her artistry and talent, whether expressed in stone, wood or bronze, are unrivalled. Over time, McKie developed a highly personalized style that was deeply influenced by her fascination with Pre-Columbian, African, Eskimo and Native American visual cultures. Each of her works wonderfully exhibits an imagination that ingeniously blurs the expected norms of form and function. The rare *Grizzly Bear Bench* offered here beautifully displays McKie's talent to combine whimsy with superb craftsmanship. The finely cast creature, enhanced with a rich brown patina, is normally a fearsome beast in nature. In McKie's unique interpretation, the bear is displaying a quizzical, almost amused, expression.

Christie's would like to thank Bebe Johnson for her assistance with the cataloguing of this work.





PROPERTY FROM  
A PRIVATE COLLECTION

*I never sculpt from a model...my sculpture, like my  
painting is mostly a product of my imagination.*

FERNANDO BOTERO

## 23M

FERNANDO BOTERO (B. 1932)

*Cat*

signed and numbered 'Botero 3/6' (on the base)

bronze with brown patina

11 x 25 x 7¾ in. (27.9 x 63.5 x 19.7 cm.)

Conceived *circa* 2003, cast in an edition of six plus artist's proofs

\$300,000-400,000

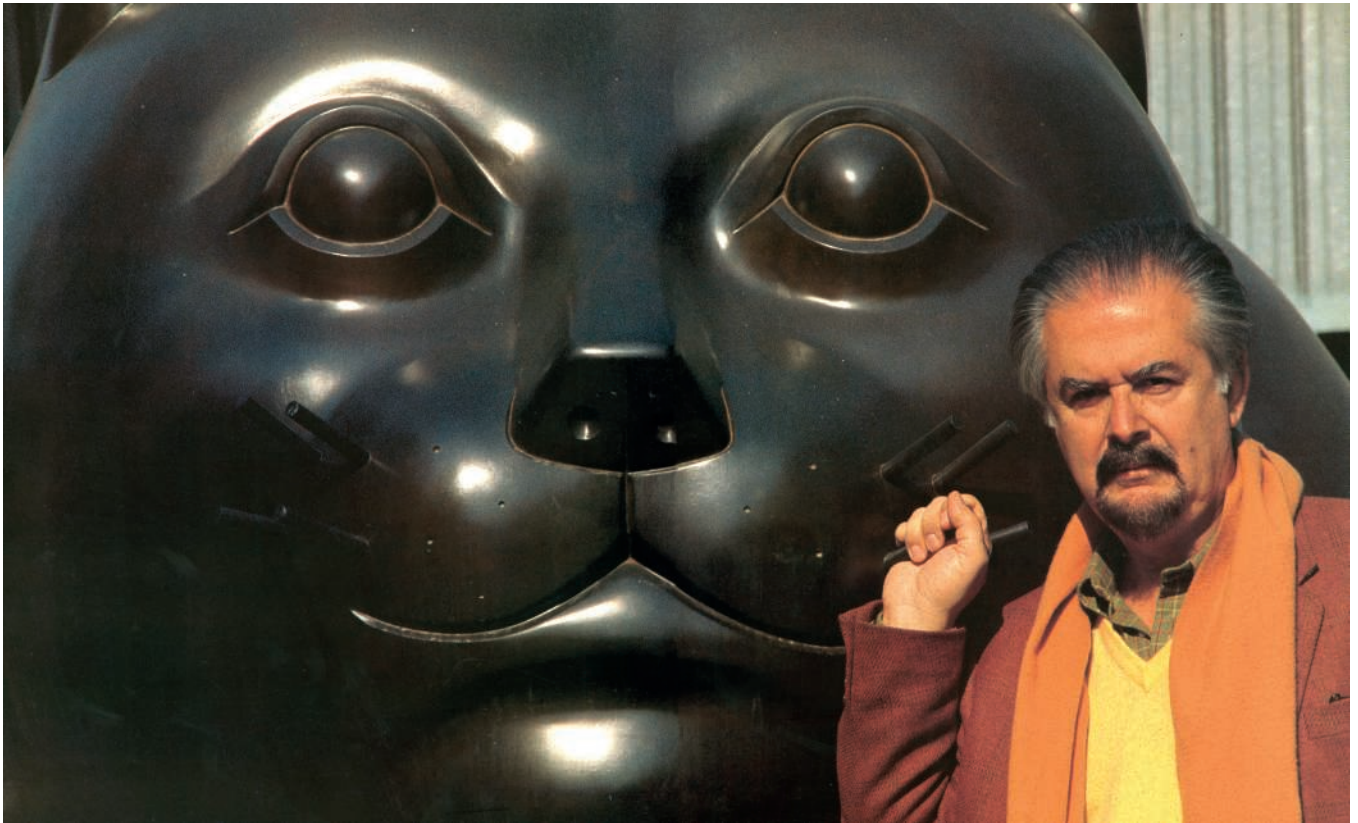
**PROVENANCE:**

Galeria Ramis Barquet, New York.

Acquired from the above by the present owner.







The artist and his work *Cat*, 1984. Photograph by Massimo Pacifico.

Beginning to sculpt in the 1970s, Fernando Botero propelled his interest in form and volume through nudes, dancing couples and the characterful animal creatures that had appeared in his paintings, often previously portrayed within domestic or circus scenes. Botero's animal inventory included cats, dogs, birds and horses, varying in size from the very small to the domestic to the magnificently large. Each animal retains a distinctive character, borne not only of its animated characteristics but also, of its inherent proportions. In his unique and almost Mannerist style, Botero utilizes the exaggeration of tiny feet, large tails and tiny or enlarged heads to propel a characterful sensibility within each animal engendered from its own distinctive traits. The solid and stately proportions of his sculptural oeuvre and their universalized form lends Botero's *ménagerie* a monumental, solid quality, retaining a great strength and power of presence inherent within which is a distinctively humorous element.

Cats, for the most part considered domestic animals in the West, also retain a celebrated position within the history of art and culture throughout the world. Sacred deities to the Ancient Egyptians, bringing good fortune within Chinese and Japanese cultures, figures of heroism and beauty in the wild from the noble lion to the mighty tiger, cats have generally been considered positive omens, interchangeably stealthy, mysterious, elegant, intelligent and charming in their relationship to humanity. In the early 20th century cats took on a more rogue and domestic flavor

with the Parisian avant-garde, painted by the likes of Foujita, Bonnard and Toulouse-Lautrec as clever survivors within the urban jungle of the rues of Paris and evocative of a sleek, feline beauty. Botero draws on this heritage, with his renowned interest in the depths of art history, bringing a new portrayal to the lineage of cats depicted throughout time.

Botero's *Cat*, in its exaggerated horizontal proportions and low, crouching stance, appears well-fed, with the rounded softness of domesticity. A playful contrast of elements animates his character, this strong, large and rolling body is immortalized in bronze, bearing a tiny little bell around the neck. This is no longer a hunting cat, the promise of a delicate jingle signifying his inability to chase birds or surprise humans, subverting its iconic monumentality in bronze, normally reserved for tributes to the classically valiant and brave, adorned with swords and other more serious metallic implements. Details such as this are all-important within Botero's formally-refined sculptures, providing a humorous *punctum* to his compositions. As such, in its pertinent details, Botero's *Cat* is not dissimilar to Manet's *Olympia*, her choker and other details of her person shifting Manet's muse into a different cultural realm, that of a surprising commonness, rather than haughty celebrity. For Botero, memorialising the everyday becomes not solely a tribute to the happy, domestic cat, but a challenge to the established tradition of sculpture and its eternalizing nature, fixing attention on our desire to historicize, to worship, and questioning that which we value most.

PROPERTY FROM  
AN IMPORTANT NEW YORK COLLECTION

## 24M

FRANÇOIS-XAVIER LALANNE (1927-2008)

*Unique 'Rhinocéros IV'*

signed, signed again with initials, dated and numbered 'F.X.L. Lalanne  
2001 1/1' (on the back of the front legs)

polished black marble

15¼ x 35 x 10 in. (38.7 x 88.9 x 25.4 cm.)

Conceived and executed in 2001; this work is unique

\$200,000-300,000

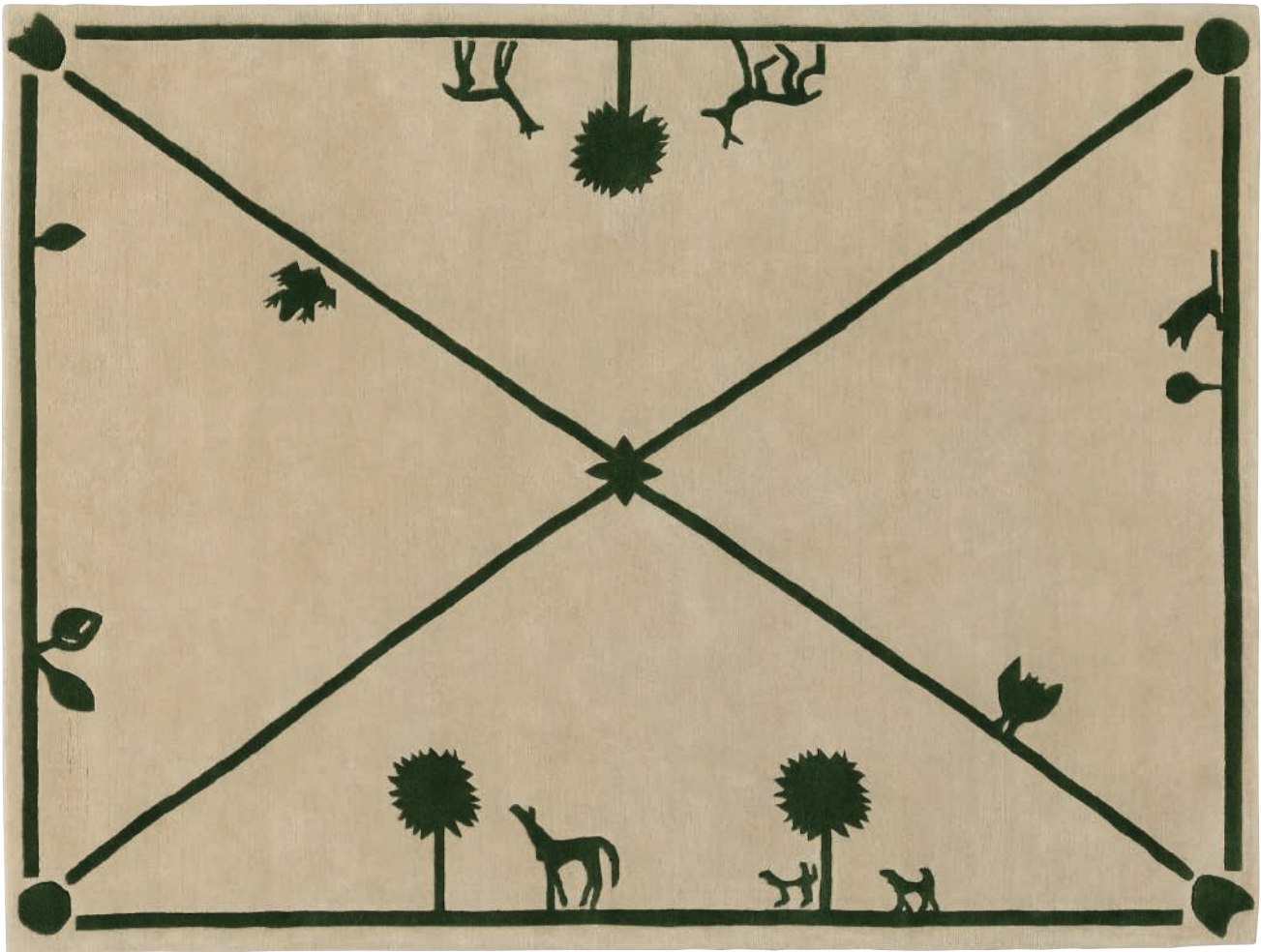
**PROVENANCE:**

JGM Galerie, Paris.

Acquired from the above by the present owner, 2001.



PROPERTY OF  
A PRIVATE PARISIAN COLLECTOR



■25M

AFTER DIEGO GIACOMETTI (1902-1985)

*'La promenade des amis' Rug*

signed with the artist's monogram, dated and numbered '1985 21/100'  
(on the label attached to the reverse)

hand-woven wool

91¼ x 69⅝ in. (232 x 177 cm.)

Conceived in 1984 in an edition of one hundred including artist's  
proofs, this example executed in 1985

\$7,000-10,000

**PROVENANCE:**

Private collection, Paris.

**LITERATURE:**

J. von Sprecher, *Diego Giacometti*, Tritt aus dem Schatten, Zürich, 2007,  
p. 143 (another example illustrated).





**26M**

FRANÇOIS-XAVIER LALANNE (1927-2008)

*Tortue*

stamped with the artist's monogram, dated and numbered 'FxL 73  
34/100' (on the underside)

patinated metal

5 $\frac{3}{8}$  x 10 $\frac{3}{8}$  x 7 $\frac{3}{8}$  in. (13.7 x 26.4 x 18.7 cm.)

Executed in 1973

\$20,000-30,000

**PROVENANCE:**

Demisch Danant, New York.

Acquired from the above by the present owner, 2004.

*What moves me about her work is her ability to unite,  
in the same high standards, craft and creativity. Her  
fine sculptor's hands seem to draw aside the mists of  
mystery in order to reach the shores of art.*

YVES SAINT LAURENT

## 27M

CLAUDE LALANNE (1924-2019)

*Unique 'Structure végétale avec singes' Chandelier*

impressed with signature, inscribed with artist's monogram,  
dated and numbered '1/1 2012 C.L. LALANNE'

electroplated bronze

Height: 63½ in. (161.3 cm.), excluding fittings

Width: 65 in. (167 cm.)

Executed in 2012; this work is unique

\$400,000-600,000

**PROVENANCE:**

Acquired directly from the artist by the present owner, 2012.





Claude Lalanne working on *Fauteuil Singerie*, in her atelier in Ury, 1998. Courtesy of Ben Brown Fine Arts.

Claude Lalanne is known for her surreal decorative sculptures that present the viewer with a sense of play and whimsy. She integrated nature and the animal kingdom by way of techniques including electroplating and traditional casting. Claude Lalanne and her husband, François-Xavier Lalanne, were co-creators, rather than true collaborators. They rarely worked together on individual pieces; François-Xavier's creations were more often inspired by the animal kingdom while Claude favored botanical subject matter. The present lot includes both botanical and animal motifs, displaying Les Lalanne's love of nature combined. Both François-Xavier and Claude Lalanne believed art should be part of the everyday, an idea that shines through in their sculptural yet functional creations.







Édouard Marcel Sandoz holding a monkey. Photograph attributed to Henri Saas. Source: *Le Bestiaire d'Édouard Marcel Sandoz*, La Bibliothèque des Arts, Lausanne-Paris, 1972.

## ÉDOUARD MARCEL SANDOZ FROM SCIENTIFIC STUDY TO STYLIZED FORM

Swiss-born sculptor Édouard Marcel Sandoz worked adeptly across media, capturing both man and beast in stone, wood, and ceramic, yet his cast bronze animals are undoubtedly among his most acclaimed and best loved works. Between 1900 and 1903, Sandoz studied sculpture and ceramics at Geneva's École des Arts Industriels where he twice won the school's first prize for ceramics. In 1904, the artist traveled to Paris to attend the École Nationale des Beaux-Arts.

In the tradition of animaliers—animal painters and sculptors—Sandoz rooted his work in scientific study; he endowed many pieces with a realist energy but also, like his contemporary

François Pompon, frequently deployed Art Deco's stylized volumes and smooth surfaces. These creature creations, including those offered in the following group from a Private Swiss Collection, at once evoke zoological accuracy and portray their subjects with a subtle humor, each animal possessed of its own whimsical interiority. The *Singe* twists playfully, creating a bold geometry with its curling tail; the *Poisson-boeuf* glides on dry land, its fantail poised to propel its horned head forward; the *Merle d'Afrique* caws obstreperously, wings spread and ready to ascend. Sandoz is still celebrated for his sensitive translations of animal life into plastic form, a legacy he cemented through the establishment of the Société Française des Animaliers in 1933.



**28M**

ÉDOUARD MARCEL SANDOZ (1881-1971)

*Singe, enroulé dans sa queue*

signed, dedicated and stamped with foundry mark 'Ed M Sandoz À Félix Weber C. VALSUANI CIRE PERDUE' (along the sides of the base)

bronze with black patina

7 $\frac{5}{8}$  x 6 $\frac{7}{8}$  x 3 $\frac{3}{4}$  in. (19.5 x 17.5 x 9.5 cm.)

Conceived in 1922

\$5,000-8,000

**PROVENANCE:**

Félix Weber, a gift from the artist.  
Galerie Steiner, Pully, Switzerland.

Acquired from the above by the present owner, 1988.

**LITERATURE:**

F. Marcilhac, *Édouard Marcel Sandoz, Sculpteur figuriste et animalier 1881-1971. Catalogue raisonné de l'oeuvre sculpté*, Paris, 1993, pp. 392-393, no. 792 (the present lot illustrated).

PROPERTY FROM  
A PRIVATE SWISS COLLECTION



**29M**

ÉDOUARD MARCEL SANDOZ (1881-1971)

*Merle d'Afrique*

signed and stamped with foundry mark 'Ed. M. Sandoz C. VALSUANI

CIRE PERDUE' (to the left of the tail)

bronze with dark brown patina

6 $\frac{7}{8}$  x 17 $\frac{1}{2}$  x 8 $\frac{5}{8}$  in. (17.5 x 44.5 x 22 cm.)

Conceived in 1924

\$8,000-12,000

**LITERATURE:**

F. Marcilhac, *Édouard Marcel Sandoz, Sculpteur figuriste et animalier, 1881-1971. Catalogue raisonné de l'oeuvre sculpté*, Paris, 1993, pp. 432-433, no. 1035 (the present lot illustrated).





**30M**

ÉDOUARD MARCEL SANDOZ (1881-1971)

*Poisson-boeuf*

signed and stamped with foundry mark 'Ed. M. Sandoz C. VALSUANI

CIRE PERDUE' (near the tail)

bronze with dark brown patina

4½ x 10⅞ x 4¼ in. (11.5 x 25.5 x 11 cm.)

Conceived in 1920

\$8,000-12,000

**LITERATURE:**

F. Marcilhac, *Édouard Marcel Sandoz, Sculpteur figuriste et animalier 1881-1971. Catalogue raisonné de l'oeuvre sculpté*, Paris, 1993, p. 482, no. 1369 (a related cast illustrated).

PROPERTY OF  
AN INTERNATIONAL COLLECTOR

*Creativity to me means being able to open your mind enough to allow yourself to think of things that don't exist, and then make them come to fruition. It means you're able to look at the larger social picture and think of things that are missing and think of ways to push it forward.*

NIKOLAI HAAS

## 31M

THE HAAS BROTHERS (B. 1984)

*Dick Drake Mini Beast*

brown Icelandic sheepskin, ebony and bronze

32 x 15 x 13 in. (81.3 x 38.1 x 33 cm.)

Conceived and executed in 2016; this work is unique

\$30,000-40,000

**PROVENANCE:**

R & Company, New York, acquired directly from the artist.

Acquired from the above by the present owner.



# 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

- (a) 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".
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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.
- (c) 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.
- (d) 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

- (a) 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.
- (b) 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.
- (c) 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

- (a) 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.

- (b) 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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
  - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
  - withdraw any **lot**;
  - divide any **lot** or combine any two or more **lots**;
  - reopen or continue the bidding even after the hammer has fallen; and
  - in the case of error or dispute 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 Christies 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% of 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).
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing Ivory or materials resembling ivory

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

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

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

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the 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.CHIRSTIES.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

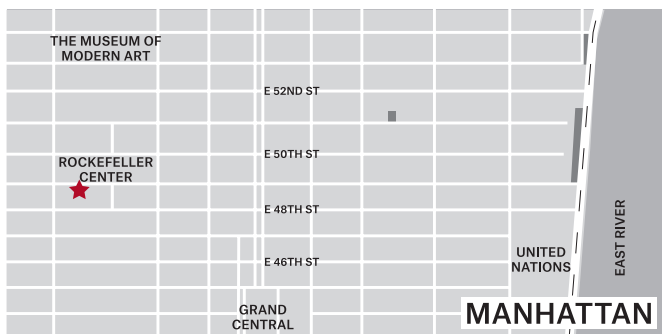
Email: PostSaleUS@christies.com

## 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**

**WORKS BY KEN PRICE  
FROM  
THE CLARKE COLLECTION**



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

*New York, 14 November 2019*

**VIEWING**

1-13 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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

*ACROBATIC FROG CUP*, 1968 (\$30,000-50,000);  
*ARCHITECTURAL CUP*, 1974 (\$20,000-30,000);  
*CHINESE FIGURINE CUP IV*, 1969 (\$20,000-30,000);  
*UNTITLED (INTERIOR)*, 1992 (\$40,000-60,000);  
*UNTITLED*, 1990 (\$25,000 - 35,000);  
*UNTITLED, CIRCA 1975* (\$200,000-300,000);  
*SLATE CUP II*, 1972 (\$200,000-300,000);  
*UNTITLED (SLATE CUP)*, 1972 - 1978 (\$200,000-300,000);  
*ALTOON*, 2005 (\$180,000-250,000).

**CHRISTIE'S**

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### LA MÉNAGERIE

TUESDAY 12 NOVEMBER 2019  
AT 9.30 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: LEOPARD  
SALE NUMBER: 18420

(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**

**18420**

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:



PROPERTY FROM THE COLLECTION OF EUNICE W. AND JOHN H. JOHNSON

Marino Marini (1901-1980)

*Cavallo*

stamped with initials 'M.M.' (on the top of the base)

bronze with brown patina

Height: 18 $\frac{3}{8}$  in. (46.5 cm.)

Conceived in 1952

\$300,000-500,000

**IMPRESSIONIST & MODERN ART  
DAY SALE**

*New York, 12 November 2019*

**VIEWING**

2-10 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Sarah El-Tamer  
sel-tamer@christies.com  
+1 212 636 2050

**CHRISTIE'S**

# 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 Rottter, Chairman  
Bonnie Brennan, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Sara Friedlander, 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, Chairman, West Coast  
Jonathan Rendell, Deputy Chairman  
Margot Rosenberg, Deputy Chairman  
Caperia 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,  
Marcus Fox, Sayuri Ganepola, Virgilio Garza,  
Benjamin Gore, Helena Grubestic, Jennifer K. Hall,  
Bill Hamm, William Haydock, Allison Heilman,  
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, Illysa Ortsman,  
Tash Perrin, Jason Pollack, Denise Ratinoff,  
Sonya Roth, Raj Sargule, Emily Sarokin,  
Caroline Sayan, Elise de la Selle, Will Strafford,  
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, 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, Heather Jobin,  
Emily Kaplan, Sumako Kawai, Marisa Kayyem,  
Caroline Kelly, Jerome Kerr-Jarrett, Peter Klarnet,  
Alexis Klein, Noah Kupferman, Abbey Lambek,  
Alexandra Lenobel, 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, Cara Zimmerman

## ASSOCIATE VICE PRESIDENTS

Nicole Arnot, Nishad Avari, Caroline Baker,  
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,  
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, Vicki Paloympis, Daniel Peros,  
Jessica Phifer, Nell Plumfield, Rebecca Roundtree,  
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



# Bespoke Service. Buy and Sell Privately. Now.

## CONTACTS

Global Head, Private Sales  
Adrien Meyer  
ameyer@christies.com  
+1 212 636 2056

Global Managing Director, Private Sales  
Anthea Peers  
apeers@christies.com  
+44 (0)207 389 2124

Impressionist and Modern Art, Americas  
David Kleiweg de Zwaan  
dkleiwegdezwaan@christies.com  
+1 212 636 2093

Impressionist and Modern Art, Europe  
Jay Vincze  
jvincze@christies.com  
+44 (0)207 389 2536

American Art, Americas  
William Haydock  
whaydock@christies.com  
+1 212 707 5938

Post-War and Contemporary Art, Americas  
Vivian Brodie  
vbrodie@christies.com  
+1 212 636 2510

Post-War and Contemporary Art, Americas  
Alessandro Diotallevi  
adiotallevi@christies.com  
+1 212 636 2926

Post-War and Contemporary Art, Europe  
Alice de Roquemaurel  
aderoquemaurel@christies.com  
+44 (0)207 389 2049

Asian Contemporary Art, Asia  
Evelin Lin  
elin@christies.com  
+852 2978 6769

PRIVATE SALES  
CHRISTIE'S



**PIERRE BONNARD (1867-1947)**

*La Seine à Vernon*

oil on canvas

32 x 27 1/8 in. (81.3 x 68.7 cm.)

Painted circa 1929

**SOLD TO THE MUSÉE DES IMPRESSIONNISMES GIVERNY**

MODERNIST MASTERPIECES

The Alexander Kaplen Collection



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

*New York, 14 November 2019*

**VIEWING**

1-13 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Rachael White  
rrwhite@christies.com  
+1 212 974 4556

RUTH ASAWA (1926-2013)

*Untitled (S.387, Hanging Three Separate Layers of Three-Lobed Forms)*

hanging sculpture – copper, brass and enameled copper wire

33 x 13 ½ x 13 ½ in. (83.8 x 34.3 x 34.3 cm.)

Executed circa 1955.

\$700,000 – 900,000

CHRISTIE'S







WOOLLY RHINOCEROS (*COELODONTA ANTIQUITATIS*)  
*UPPER PLEISTOCENE, QUATERNARY PERIOD  
OF THE PERMAFROST*  
165cm. (64 $\frac{7}{8}$ in.) high; 401cm. (157 $\frac{7}{8}$ in.) wide  
€ 80,000 – 100,000

**UN OEIL À PART : COLLECTIONS  
D'UN ESPRIT LIBRE**

*Paris, 10-11 December 2019*

**VIEWING**

7-10 December 2019  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Lionel Gosset  
lgosset@christies.com  
+33 1 40 76 85 98

CHRISTIE'S



ARMAND ALBERT RATEAU (1882-1938)  
*Table de lecture, vers 1920-1925*  
patinated bronze, ebonized pear tree and patinated  
brass; ajustable foot  
42½ x 26 x 11½ in (107 x 66 x 30 cm)  
€250,000-350,000

**DESIGN**

*Paris, 19 November 2019*

**VIEWING**

14-19 November 2019  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Flavien Gaillard  
fgaillard@christies.com  
+33 (0)1 40 76 84 43

**CHRISTIE'S**

## INDEX

BOTERO, F. 15M, 23M

BUGATTI, R. 5M, 6M, 18M, 19M, 20M

CALDER, A. 1M

DIEDERICH, W. H. 21M

GIACOMETTI, D. 2M, 3M

GIACOMETTI, D. (AFTER) 25M

HAAS BROTHERS 31M

LALANNE, C. 27M

LALANNE, F.-X. 13M, 14M, 24M, 26M

MCKIE, J. 22M

POMPON, F. 7M, 8M, 9M, 10M, 11M,

12M, 16M, 17M

SANDOZ, E. M. 28M, 29M, 30M

WISEMAN, D. 4M







CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020