

# OUTSIDER ART

New York • 17 January 2020



CHRISTIE'S





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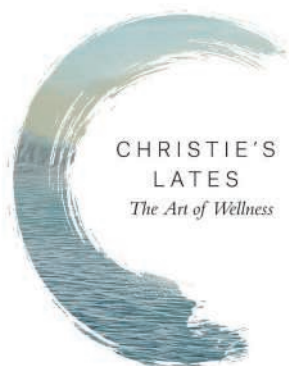
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# OUTSIDER ART

FRIDAY 17 JANUARY 2020

## AUCTION

17 January 2020  
at 10.00 am (Lots 1-130)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	11 January	10.00 am - 5.00 pm
Sunday	12 January	1.00 pm - 5.00 pm
Monday	13 January	10.00 am - 5.00 pm
Tuesday	14 January	10.00 am - 5.00 pm
Wednesday	15 January	10.00 am - 5.00 pm
Thursday	16 January	10.00 am - 5.00 pm

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John Hays (#0822982)

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# CHRISTIE'S

21/02/2019



1

PROPERTY FROM A NEW YORK COLLECTION

1

**JAMES CASTLE (1899-1977)**

*Untitled (Female Figure in Coat)*

colored pulp and soot and spit on reverse of repurposed  
*Certi-Fresh* vanilla ice cream carton  
6¾ x 4⅞ in.

\$4,000-6,000

**PROVENANCE:**

Fleisher Ollman Gallery, Philadelphia



2

PROPERTY FROM THE COLLECTION OF  
THE LATE KRISTINA BARBARA JOHNSON

2

**SISTER GERTRUDE MORGAN (1900-1980)**

*New Jerusalem*

signed *Sister Gertrude Morgan* upper left  
acrylic and ink on pieced card  
6¾ x 7¾ in.

\$3,000-5,000



PROPERTY FROM THE ESTATE OF HARRIET GRIFFIN WHITELAW

**3**

**MINNIE EVANS (1892-1987)**

*Untitled (Faces, Serpents, Animals, Angels), 1966*

signed twice lower right; dated and inscribed *August 1966, Made at Airlie Garden* on reverse

oil, gold paint, graphite and crayon on card

14 $\frac{7}{8}$  x 20 in.

\$5,000-7,000

*After Steven Spielberg completed filming The Color Purple, in 1985, he gave me as a gift, Man on White, Woman on Red. He was hopeful (he said with a smile) that when I saw the film, I didn't feel like the angry Woman On Red. I answered (with a laugh) "I hope so too."*

*On my first viewing – a private one in San Francisco – I did have some reservations. But I soon came to realize that overall Steven's The Color Purple is a masterpiece.*

*I've enjoyed having this extraordinary artwork by Bill Traylor on my wall; but my spirit tells me that it is time for it to find a new home.*

— ALICE WALKER







(recto)

PROPERTY FROM THE COLLECTION OF ALICE WALKER

**4**

**BILL TRAYLOR (CIRCA 1853-1949)**

*Man on White, Woman on Red / Man with Black Dog,*  
double sided, 1939-1942

tempera and graphite on paper  
18<sup>7</sup>/<sub>8</sub> x 24 in.

\$200,000-400,000

**PROVENANCE:**

Hirschl & Adler Modern, New York  
Steven Spielberg, gifted to Alice Walker at the conclusion of the  
filming of *The Color Purple*

**EXHIBITED:**

New York, Hirschl & Adler Modern, *Bill Traylor: 1854-1947*, 2 December  
1985 - 11 January 1986.

**LITERATURE:**

Hirschl & Adler Modern, *Bill Traylor: 1854-1947* (New York, 1985), no. 37,  
illus. in color, n.p.  
Frank Maresca and Roger Ricco, *Bill Traylor: His Art, His Life* (New York,  
1991), p. 100.



(verso)

Born into slavery around 1853, Bill Traylor made his first extant art in 1939, at age 86. Having spent his entire working life on plantations and farms, he moved to Alabama's state capital of Montgomery in 1928, where he would draw for the first time. From a doorstep on Monroe Street, in the African American section of the city, he composed starkly modernist images of lively animals, elaborate constructions and active people. *Man on White, Woman on Red / Man with Black Dog* is a unique large-scale work that reveals Traylor's artistic process as well as his highly sophisticated understanding of space, color, form and composition. It includes a number of vibrant figurative elements: an angry woman points at a dapper man in a hat with a pipe and umbrella; an excited, disproportionately large dog wags its red tongue, overshadowing a gesticulating man. Filmmaker Steven Spielberg gifted this exceptional piece to author Alice Walker after filming *The Color Purple*, a film adaptation of Walker's Pulitzer Prize-winning novel of the same name.

The underdrawings beneath *Man on White, Woman on Red* demonstrate Traylor's compositional approaches, working process and concerns with space and line. That Traylor had begun a vertically-oriented exciting event – and later abandoned that image in favor of the finished

horizontal piece – indicates that his compositional elements were carefully considered and subject to artistic revisions and rebuttals. *Man on White, Woman on Red* features a red-painted background, a technique Traylor employed rarely but successfully and is almost contemporary in its color play. Other examples of works embracing this red ground are amongst Traylor's most exceptional pieces, and include *Mean Dog / Man Leading Mule*, double sided (Collection Jerry and Susan Lauren, ill. Leslie Umberger, *Between Worlds: The Art of Bill Traylor* (Washington, D.C., 2018), pl. 128) and *Men on Red / Double Goat*, double sided (Montgomery Museum of Fine Arts, acc. no. 1982.4.30, ill. Umberger, pl. 127). Like *Man on White, Woman on Red*, this Montgomery Museum work is rendered on paper.

The remarkable rediscovery of the work's second side, *Man with Black Dog*, firmly establishes this work in the top tier of Traylor's output for both rarity and exceptional imagery. Unframed for the first time since the mid-1980s, the image of the oversized, imposing dog, with his vibrating red tongue and ferocious teeth, places this composition in conversation with other masterworks depicting a similarly-rendered beast such as *Man with Large Dog / Man and Woman*, double sided (Collection Jerry and Susan Lauren, ill. Umberger, pl. 124 and 125).

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PROPERTY FROM THE  
**WILLIAM LOUIS-DREYFUS**  
FOUNDATION AND FAMILY COLLECTIONS

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LOTS 5 - 33



William Louis-Dreyfus with students. Image courtesy The William Louis-Dreyfus Foundation.

***Driven by his own eye and great passion***

for the art he acquired, William Louis-Dreyfus assembled a unique collection spanning work by modern masters such as Jean Dubuffet, Helen Frankenthaler and Alberto Giacometti, alongside pieces by contemporary artists such as Graham Nickson, Catherine Murphy and John Newman. However, as a collector, Louis-Dreyfus was particularly fascinated by the works of self-taught artists and focused much of his attention on Bill Traylor, Nellie Mae Rowe, Clementine Hunter, Thornton Dial and Willie Young, among others, who made complex, poetic artworks for uniquely personal and spiritual purposes. Louis-Dreyfus regarded the work of his favorite self-taught artists with the same intense enthusiasm as he did anything else in his collection, and acquired their work in depth. As such, the selection presented here includes superb examples by these stellar Outsider artists.

Louis-Dreyfus put his extensive art holdings to the service of his other great pursuit: supporting educational programs for disadvantaged students. In 2012 Louis-Dreyfus established The William Louis-Dreyfus Foundation and subsequently donated over 3,700 works of art to the Foundation. The works are housed in a museum-quality gallery in Mount Kisco, New York that is available for viewing by appointment. According to Jeffrey Gilman, the President of The William Louis-Dreyfus Foundation, "William was passionate about the art and artists in the collection and he hoped that the Foundation would be a means to expand public awareness and appreciation of those works and their creators. He was also passionate about helping the Harlem Children's Zone and the work they do in helping break the cycle of poverty for so many children and their families." Proceeds from the sales of artworks owned by The William Louis-Dreyfus Foundation will benefit the Foundation and the Harlem Children's Zone.

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

5

**CLEMENTINE HUNTER (1887-1988)**

*Funeral, 1957*

initialed *CH* right edge  
reverse signed *Painted 1957 and Painting #7*  
*described on tape #4 2-19-78*  
oil on paperboard  
18 x 23¾ in.

\$5,000-10,000

**PROVENANCE:**

James P. Register  
Dr. Mildred Hart Bailey, Natchitoches,  
Louisiana, 1969  
William Louis-Dreyfus, Mount Kisco, New  
York, 1987 (acquired from the above)  
Gift of the above to The William Louis-  
Dreyfus Foundation, 2016

**EXHIBITED:**

Aetna Institute Gallery, Hartford,  
Connecticut, *Women of Vision: Black*  
*American Folk Artists*, 1988.  
Oxford, Ohio, Miami University Art Museum,  
*Two Black Folk Artists: Clementine Hunter,*  
*Nellie Mae Rowe*, 10 January - 15 March 1987.  
Washington, D.C., Four Seasons Hotel, 2000  
- 2010.

**LITERATURE:**

Miami University Art Museum, *Two Black Folk*  
*Artists: Clementine Hunter, Nellie Mae Rowe*  
(Oxford, Ohio, 1987), no. 13.



5

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

6

**CLEMENTINE HUNTER (1887-1988)**

*Sugar Cane Syrup Makin', 1979*

initialed *CH* lower right  
oil on canvasboard  
18 x 24 in.

\$4,000-8,000

**PROVENANCE:**

Dr. Mildred Hart Bailey, Natchitoches,  
Louisiana  
William Louis-Dreyfus, Mount Kisco, New  
York, 1988 (acquired from the above)  
Gift of the above to The William Louis-  
Dreyfus Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2000  
- 2010.



6



7

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

7

**LEOPOLD STROBL (B. 1960)**

*Untitled (2015-014), 2015*

graphite and colored pencil on newsprint cut and mounted on paper  
3½ x 3⅞ in.

\$800-1,200

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 2016  
(acquired from the above)  
Gift of the above to The William Louis-Dreyfus  
Foundation, 2016



8

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

8

**LEOPOLD STROBL (B.1960)**

*Untitled (2015-113), 2015*

graphite and colored pencil on newsprint cut and mounted on paper  
2¾ x 4 in.

\$800-1,200

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 2016  
(acquired from the above)  
Gift of the above to The William Louis-Dreyfus  
Foundation, 2016



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

9

**THORNTON DIAL (1928-2016)**

*Holding Tight, 1994*

initialed TD lower right  
charcoal and pastel on paper  
41¼ x 29½ in.

\$4,000-8,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 1995 (acquired from  
the above)  
Gift of the above to The William Louis-Dreyfus Foundation, 2016

**EXHIBITED:**

Katonah, New York, Katonah Museum of Art; Greensboro, North  
Carolina, Weatherspoon Art Museum; and Naples, Florida, The Baker  
Museum, *Inside the Outside: Five Self-Taught Artists from the William  
Louis-Dreyfus Foundation*, 19 July - 11 October 2015 (Katonah), 21 May -  
4 September 2016 (Greensboro), 28 March - 23 July 2017 (Naples).



10

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**10**

**WILLIE YOUNG (B.1942)**

*Untitled, 1978*

initialed and dated *W.W.Y.19.78*

graphite on paper

14 $\frac{7}{8}$  x 12 in.

\$1,500-3,000

**PROVENANCE:**

Ricco Maresca Gallery, New York

William Louis-Dreyfus, Mount Kisco, New York, 1996

(acquired from the above)

Gift of the above to The William Louis-Dreyfus

Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2005 - 2010.



11

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**11**

**WILLIE YOUNG (B.1942)**

*Untitled, 1986*

initialed and dated *W.W.Y.19.86* lower left corner

graphite on paper

17 $\frac{3}{4}$  x 12 in.

\$1,500-3,000

**PROVENANCE:**

Ricco Maresca Gallery, New York

William Louis-Dreyfus, Mount Kisco, New York, 1994

(acquired from the above)

Gift of the above to The William Louis-Dreyfus

Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2002 - 2010.





(view i)

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**12**

**GIL BATLE (B. 1962)**

*Reception: Fresh Fish, 2015*

signed *Gil Batle 2015 P 69039* on bottom  
carved ostrich eggshell  
6½ in. high, 5 in. diameter

\$5,000-7,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 2016  
(acquired from the above)  
Gift of the above to The William Louis-Dreyfus  
Foundation, 2016

Hailing from San Francisco, Gil Batle spent more than 20 years in and out of prison for fraud and forgery. During his time behind bars, Batle began drawing to pass the time. His abilities quickly evolved and he started tattooing his fellow inmates in exchange for protection from prison violence. Today, Batle recounts the stories of these murderers, drug dealers and armed robbers in intricate detail on fragile ostrich egg shells. These delicate reliefs serve as tiny relics of the viciousness of life inside. Each carved orb has several small panels of pictures, supported and separated by a framework of chain-link fencing or razor-wire.

Batle's work featured here is an excellent example of the contradictions inherent in his medium and art. The egg represents the beginning of life and innocence, while the delightfully intricate images subtly illustrate a life of hard choices and expose a seedier underbelly of American life.



(view ii)

*Bill Traylor was an American prodigy... The subjects of his drawings illustrate his life just as the manner of his pencil stroke reflects his untaught circumstance. Yet his drawings show an unerring ability to invent complex and harmonious compositions and to make brilliant use of negative space. Contrasted to what appears to be ignorance of perspective and shading is a highly sophisticated and original approach to shape, geometric design and abstract form. His approach to the page, to the old cardboard surfaces he found and his incorporation of scratches, discoloration, tears and irregular shapes of his boards reveal a compositional master at work.*

— WILLIAM LOUIS-DREYFUS, excerpted from *Bill Traylor: Observing Life* (New York, 1997).

PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

**13**

**BILL TRAYLOR (CIRCA 1853-1949)**

*Red Man on Blue Horse with Dog, 1939-1942*

bears label *H-20 Horse-Man, Red, White, Blue* on reverse

tempera and graphite on repurposed card

22 $\frac{1}{8}$  x 14 $\frac{1}{4}$  in.

\$150,000-250,000

**PROVENANCE:**

Ricco Maresca Gallery, New York

William Louis-Dreyfus, Mount Kisco, New York, 1991 (acquired from the above)

Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

**EXHIBITED:**

Washington, D.C., Smithsonian American Art Museum, *Between Worlds: The Art of Bill Traylor*, 28 September 2018 - 7 April 2019.

**LITERATURE:**

Leslie Umberger, *Between Worlds: The Art of Bill Traylor* (Princeton, New Jersey, 2018), p. 280.





14

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

14

**RAYMOND MATERSON (B. 1954)**

*Ebbets Field, 1996*

initialed and dated © RM '96 lower right; titled, signed and dated 6/6/96 on reverse  
unraveled sock threads  
embroidered image 2¼ x 2½ in.; velvet 3⅞ x 5 1/4 in.

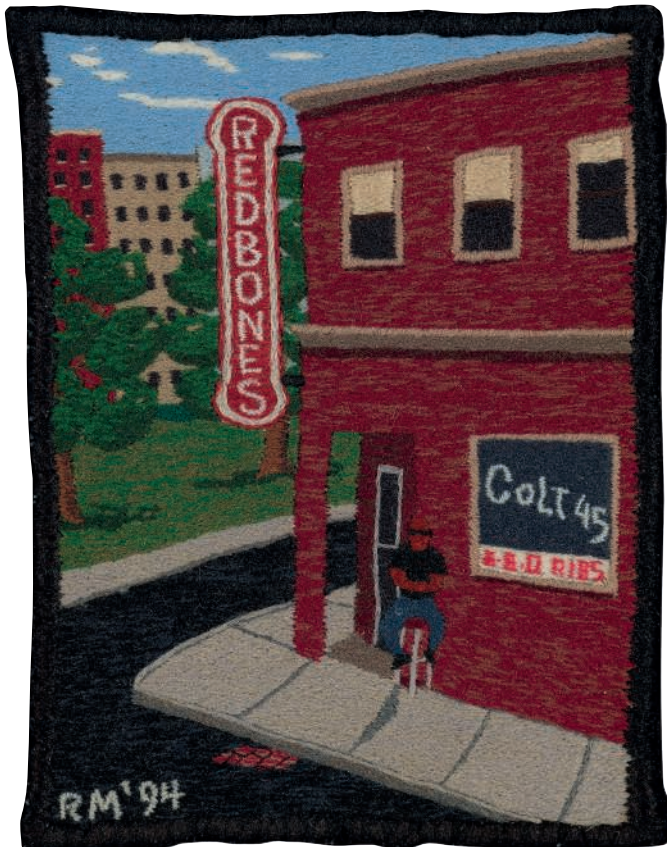
\$1,500-3,000

**PROVENANCE:**

American Primitive Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 1997 (acquired from the above)  
Gift of the above to The William Louis-Dreyfus Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 1998 - 2010.  
Tucson, Arizona, The Mini Time Machine Museum of Miniatures, *Mending the Soul with Miniature Stitches: The Needlework of Ray Materson*, 22 September 2015 - 10 January 2016.



15

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

15

**RAYMOND MATERSON (B. 1954)**

*Redbones Tavern (St. Louis), 1994*

initialed and dated RM '94 lower left  
unraveled sock threads  
embroidered image 3 x 2½ in.; fabric 4⅞ x 3⅞ in.

\$1,500-3,000

**PROVENANCE:**

American Primitive Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 1994 (acquired from the above)  
Gift of the above to The William Louis-Dreyfus Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 1998 - 2010.  
Baltimore, American Visionary Art Museum, *High on Life*, 5 October 2002 - 1 September 2003.  
Tucson, Arizona, The Mini Time Machine Museum of Miniatures, *Mending the Soul with Miniature Stitches: The Needlework of Ray Materson*, 22 September 2015 - 10 January 2016.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

**16**

**NELLIE MAE ROWE (1900-1982)**

*Green Horse, 1980*

signed and dated *Nellie Mae Rowe 1980* lower right  
crayon, pastel and graphite on paper  
16 x 19<sup>7</sup>/<sub>8</sub> in.

\$5,000-10,000

**PROVENANCE:**

Judith Alexander, Atlanta  
William Louis-Dreyfus, Mount Kisco, New York, 1987 (acquired from  
the above)  
Gift of the above to The William Louis-Dreyfus Foundation, 2015

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2001 - 2010.

**LITERATURE:**

Frank Maresca and Roger Ricco, *American Self-Taught* (New York,  
1993), p. 201.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

17

**PURVIS YOUNG (1943-2010)**

*People with Halos Above City, 1973*

signed and dated *Young 73* upper right  
paint on repurposed wood  
46 x 70 in.

\$10,000-20,000

**PROVENANCE:**

Richard Levine, Miami  
William Louis-Dreyfus, Mount Kisco, New York, 1993 (acquired from  
the above)  
Gift of the above to The William Louis-Dreyfus Foundation, 2016



PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

**18**

**BILL TRAYLOR (CIRCA 1853-1949)**

*Exciting Event with Snake, 1939-1942*

signed *Bill Traylor* upper edge; bears two labels on reverse: *Figures Construction* and *H-61 Brown Snake, Man, Woman, Dog*  
colored pencil and graphite on repurposed card  
13½ x 14 in.

\$40,000-60,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 2000 (acquired from the above)  
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

**EXHIBITED:**

Dallas Museum of Art, *Black Art, Ancestral Legacy: The African Impulse in African-American Art*, 3 December 1989 - 25 February 1990.

**LITERATURE:**

Valerie Rousseau and Debra Purden, *Bill Traylor* (New York and Milan, 2018), p. 132.



19

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**19**

**ACHARYA VYAKUL (1930-2000)**

*Aropana (Establishing), 1991*

signed and dated lower right  
pigment on paper  
10 x 6¾ in.

\$800-1,200

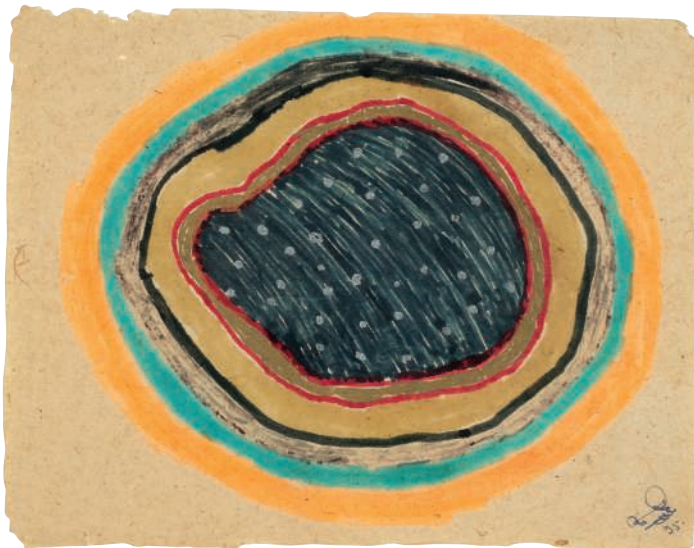
**PROVENANCE:**

John McEnroe Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 1998  
(acquired from the above)  
Gift of the above to The William Louis-Dreyfus  
Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 1998 - 2010.

Indian painter Acharya Vyakul worked only when the spirit seized him, using all manner of materials to produce his small and highly charged watercolors. Often favoring his fingers to a brush, Vyakul melds mystical Hindu-Buddhist images with popular art.



20

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**20**

**ACHARYA VYAKUL (1930-2000)**

*Equanimity, 1995*

signed and dated lower right  
pigment on paper  
7 x 9 in.

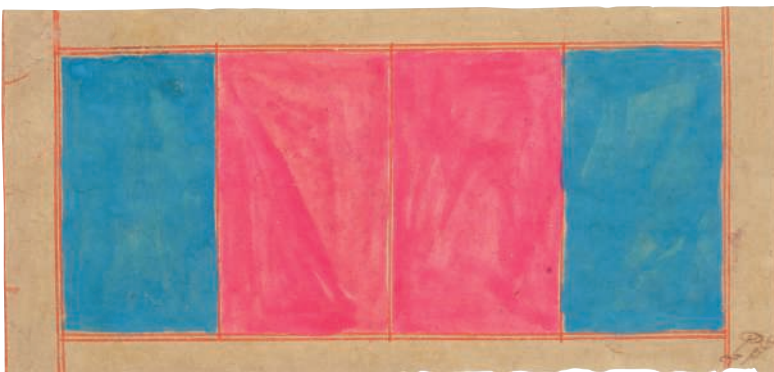
\$800-1,200

**PROVENANCE:**

Kapil Jariwala Gallery, London  
William Louis-Dreyfus, Mount Kisco, New York, 1999  
(acquired from the above)  
Gift of the above to The William Louis-Dreyfus  
Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2000 - 2010.



21

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**21**

**ACHARYA VYAKUL (1930-2000)**

*Four States, 1990*

signed lower right  
pigment on paper  
4½ x 9½ in.

\$800-1,200

**PROVENANCE:**

Kapil Jariwala Gallery, London  
William Louis-Dreyfus, Mount Kisco, New York, 1998  
(acquired from the above)  
Gift of the above to The William Louis-Dreyfus  
Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2000 - 2010.



22

**JUDITH SCOTT (1943-2005)**

*Untitled, 1989*

yarn over mixed media supports  
25 in. high, 33 in. wide, 18 in. deep

\$15,000-30,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 2002 (acquired from the above)  
Gift of the above to The William Louis-Dreyfus Foundation, 2015

**EXHIBITED:**

Madrid, Museo Nacional Centro de Arte Reina Sofía; New York, New Museum; London, Serpentine Gallery, *Rosemarie Trockel: A Cosmos*, 23 May - 24 September 2012 (Madrid), 24 October 2012 - 20 January 2013 (New York), 13 February - 7 April 2013 (London).  
Washington, D.C., National Gallery of Art, *Outliers and American Vanguard Art*, 28 January - 13 May 2018.

**LITERATURE:**

Lynne Cooke et al., *Rosemarie Trockel: A Cosmos* (New York, 2012), p. 151.  
Lynne Cooke et al., *Outliers and American Vanguard Art* (Washington D.C. and Chicago, 2018), pl. 177.

Fiber artist Judith Scott is renowned for her intricately wrapped sculptures that transform everyday found objects into cocoon-like, abstracted forms. Delicately and carefully enveloping her chosen supports with layers of yarn, cloth and other fibers, Scott's sculptures reveal a painstakingly caring and laborious process through which she engaged with and interpreted the world around her. Born with Down Syndrome, the artist lost her hearing early in life, and artmaking became her main method of communication and her legacy.



PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**23**

**NELLIE MAE ROWE (1900-1982)**

*Nellie Mae Seated on Bench, circa 1980*

signed and inscribed *Nellie Mae Rowe born in Fayette Co July 4, 1900* on verso  
tempera, pastel, ink, thread and graphite on  
repurposed card and photograph of the artist  
12 x 15¼ in.

\$2,000-4,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York,  
1990 (acquired from the above)  
Gift of the above to the William Louis-Dreyfus  
Foundation, 2015

**EXHIBITED:**

Katonah, New York, Katonah Museum of Art;  
Greensboro, North Carolina, Weatherspoon Art  
Museum; and Naples, Florida, The Baker Museum,  
*Inside the Outside: Five Self-Taught Artists from  
the William Louis-Dreyfus Foundation*, 19 July - 11  
October 2015 (Katonah), 21 May - 4 September 2016  
(Greensboro), 28 March - 23 July 2017 (Naples).

**LITERATURE:**

William Louis-Dreyfus, Karen Wilkin and Trenton  
Doyle Hancock, *Inside the Outside: Five Self-Taught  
Artists from the William Louis-Dreyfus Foundation*  
(New York, 2015), no. 36.



23

PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**24**

**LAURA CRAIG MCNELLIS (B.1957)**

*Black Birthday Cake, circa 1982*

tempera and ink on brown paper  
21½ x 28 in.

\$1,000-2,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York,  
1993 (acquired from the above)  
Gift of the above to the William Louis-Dreyfus  
Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2000 -  
2010.



24



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

**25**

**NELLIE MAE ROWE (1900-1982)**

*Big Lion, circa 1980*

signed *Nellie Mae Rowe* upper right; titled left center edge  
crayon and pastel on paper  
24 x 19 in.

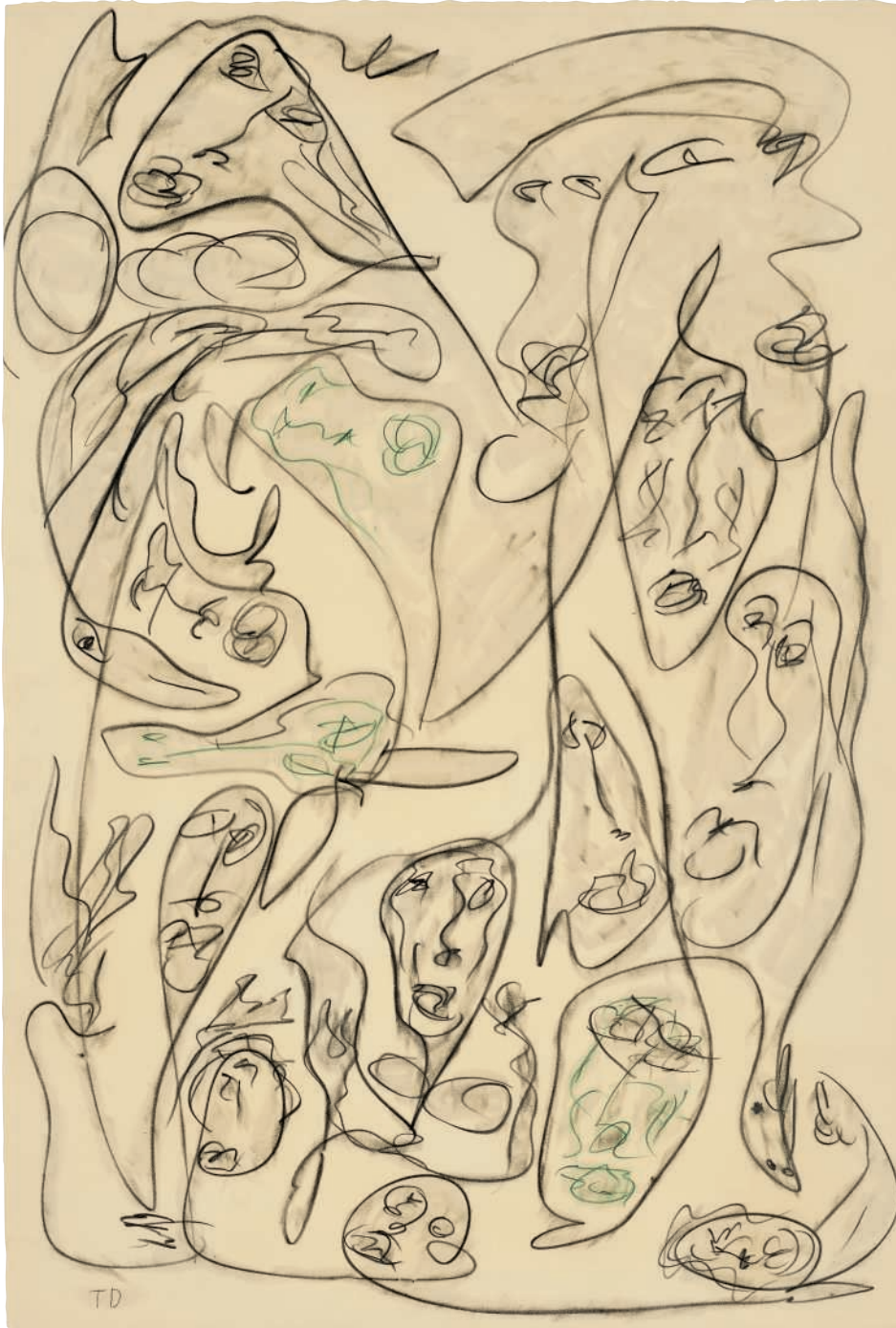
\$5,000-10,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 1991 (acquired from  
the above)  
Gift of the above to the William Louis-Dreyfus Foundation, 2015

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2001 - 2005.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

**26**

**THORNTON DIAL (1928-2016)**

*Life is Altogether, 1994*

initialed TD lower left

charcoal and colored pencil on paper

44½ x 30 in.

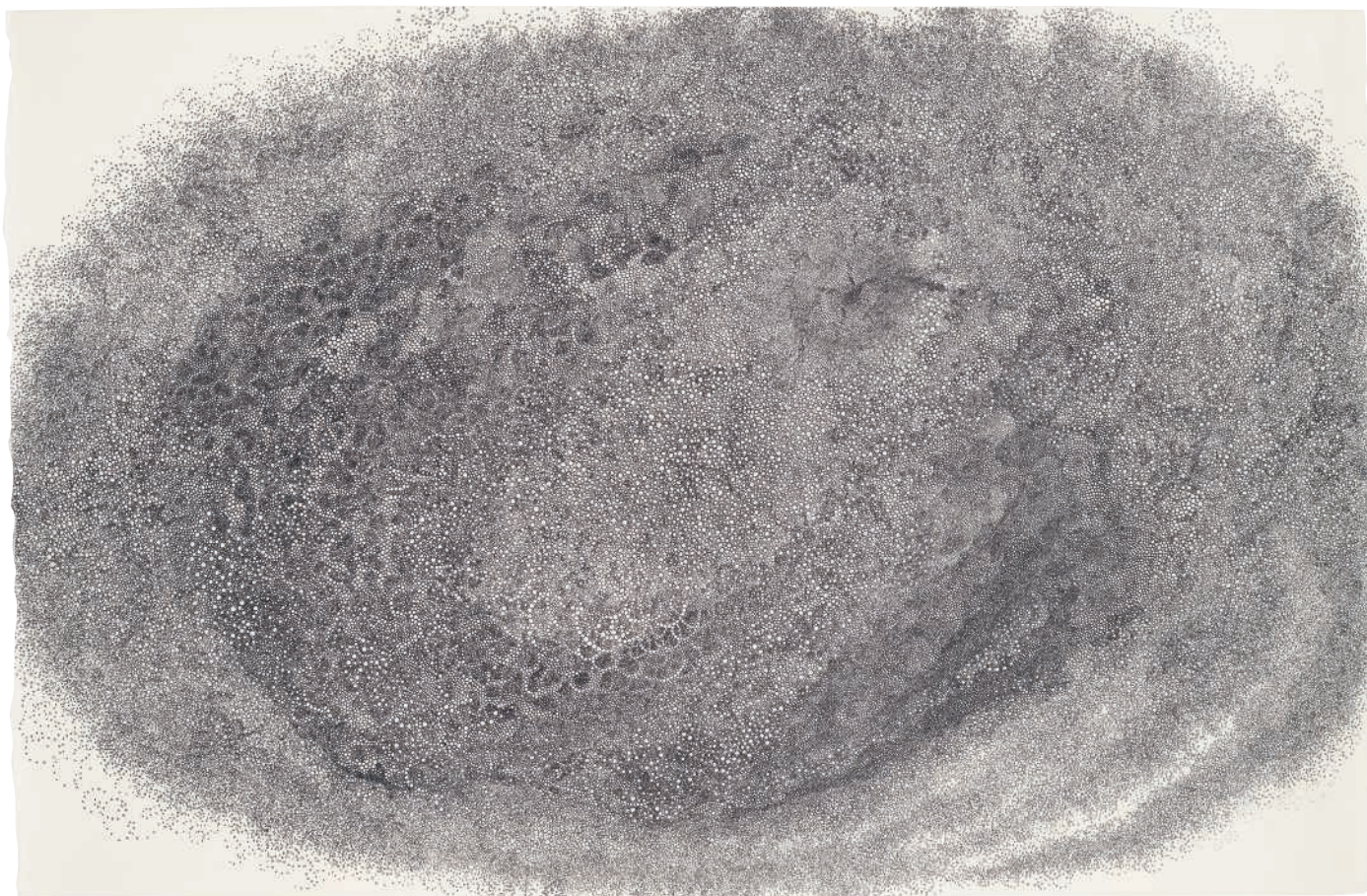
\$4,000-8,000

**PROVENANCE:**

William Arnett, Atlanta

William Louis-Dreyfus, Mount Kisco, New York, 2001 (acquired from the above)

Gift of the above to the William Louis-Dreyfus Foundation, 2016



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

**27**

**HIROYUKI DOI (B.1946)**

*Untitled, 2008*

ink on washi

25 x 38½ in.

\$8,000-12,000

**PROVENANCE:**

Ricco Maresca Gallery, New York

William Louis-Dreyfus, Mount Kisco, New York, 2010 (acquired from the above)

Gift of the above to the William Louis-Dreyfus Foundation, 2016



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

**28**

**JUDITH SCOTT (1943-2005)**

Untitled (Cross), 1990

yarn over mixed media supports

47 in. high, 17½ in. wide, 3½ in. deep

\$15,000-30,000

**PROVENANCE:**

Ricco Maresca Gallery, New York

William Louis-Dreyfus, Mount Kisco, New York, 2001 (acquired from the above)

Gift of the above to the William Louis-Dreyfus Foundation, 2015



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

29

**BILL TRAYLOR (CIRCA 1853-1949)**

*Running Deer, 1939-1942*

bears label D-76\_\_DD Animals (DEER) on reverse; retains string from original display at right edge  
tempera and graphite on repurposed *Mounds* advertisement  
7 x 12¾ in.

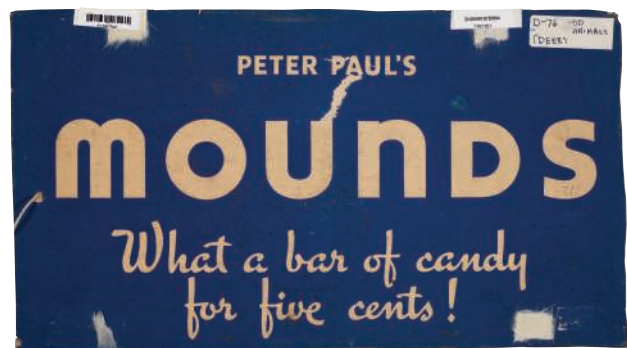
\$30,000-50,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 1997  
(acquired from the above)  
Gift of the above to the William Louis-Dreyfus Foundation, 2013

**EXHIBITED:**

Katonah, New York, Katonah Museum of Art; Greensboro, North Carolina, Weatherspoon Art Museum; and Naples, Florida, The Baker Museum, *Inside the Outside: Five Self-Taught Artists from the William Louis-Dreyfus Foundation*, 19 July - 11 October 2015 (Katonah), 21 May - 4 September 2016 (Greensboro), 28 March - 23 July 2017 (Naples). Washington, D.C., National Gallery of Art, *Outliers and American Vanguard Art*, 28 January - 13 May 2018.



(verso)

**LITERATURE:**

William Louis-Dreyfus, Karen Wilkin and Trenton Doyle Hancock, *Inside the Outside: Five Self-Taught Artists from the William Louis-Dreyfus Foundation* (New York, 2015), no. 22.  
Lynne Cooke et al., *Outliers and American Vanguard Art* (Washington D.C. and Chicago, 1018), pl. 77.



PROPERTY FROM THE  
WILLIAM LOUIS-DREYFUS FOUNDATION

**30**

**PURVIS YOUNG (1943-2010)**

*Untitled (Three Saints with Needle)*

enamel on repurposed wood  
96 x 48 in.

\$5,000-10,000

**PROVENANCE:**

Silo Crespo, Miami  
Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New  
York, 1994 (acquired from the above)  
Gift of the above to the William Louis-Dreyfus  
Foundation, 2016





31

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

**31**

**CLEMENTINE HUNTER (1887-1988)**

*Melrose Complex #2, 1981*

initialed *CH* right edge  
oil on board  
15 x 30 in.

\$5,000-10,000

**PROVENANCE:**

Dr. Mildred Hart Bailey, Natchitoches, Louisiana  
William Louis-Dreyfus, Mount Kisco, New York, 1989 (acquired from the above)  
Gift of the above to the William Louis-Dreyfus Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2000 - 2010.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

**32**

**CLEMENTINE HUNTER (1887-1988)**

*Uncle Tom in the Garden, 1979*

initialed *CH* right edge  
oil on canvasboard  
18 x 24 in.

\$3,000-5,000

**PROVENANCE:**

Dr. Mildred Hart Bailey, Natchitoches, Louisiana  
William Louis-Dreyfus, Mount Kisco, New York, 1989 (acquired from the above)  
Gift of the above to the William Louis-Dreyfus Foundation, 2016

**EXHIBITED:**

Washington, D.C., Four Seasons Hotel, 2000 - 2010.

**LITERATURE:**

James L. Wilson, *Clementine Hunter: American Folk Artist* (Greta, Louisiana, 1988), p. 105.



32



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

**33**

**JUDITH SCOTT (1943-2005)**

*Untitled, 1993*

yarn over mixed media supports  
29¼ in. high, 7½ in. wide, 5½ in. deep

\$15,000-30,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
William Louis-Dreyfus, Mount Kisco, New York, 2002  
(acquired from the above)  
Gift of the above to the William Louis-Dreyfus  
Foundation, 2015



34

PROPERTY FROM THE COLLECTION OF GEORGE LOWE

**34**

**HOWARD FINSTER (1916-2001)**

*The Empty Road, #6,219, 1987*

signed *Howard Finster* at lower edge; reverse signed, dated, and numbered multiple times  
enamel on board with original frame  
31% x 33% in.

\$4,000-6,000

**PROVENANCE:**

John Denton, Georgia

PROPERTY FROM A PRIVATE TEXAS COLLECTION

**35**

**SISTER GERTRUDE MORGAN (1900-1980)**

*And I Saw Another Angel*

signed *Sister Gertrude Morgan* lower left; with photograph of artist on reverse of frame  
paint on card  
10% x 16 in.

\$4,000-8,000

**PROVENANCE:**

E.L.B. Gallery, New Orleans  
Private Collection, Dallas, 1973



35



(recto)



(verso)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**36**

**HENRY DARGER (1892-1973)**

*Untitled (188 at Jennie Richie Everything is all right with abatement of storm / 189 at Jennie Richie Heading for manley camp)*, double sided

watercolor, carbon transfer, ink, graphite and collage on pieced paper  
107½ x 24 in.

\$400,000-600,000

**PROVENANCE:**

Andrew Edlin Gallery, New York

**EXHIBITED:**

Atlanta, High Museum of Art, and Los Angeles County Museum of Art, *Outliers and American Vanguard Art*, 24 June - 30 September 2018 (Atlanta), 18 November - 18 March 2019 (Los Angeles).



Henry Darger is widely recognized as one of the stars of Outsider Art and increasingly, as an incredibly important presence in Modern and Contemporary Art. His large-scale horizontal-format watercolor drawings chronicle events and scenes from a mythical world of his own creation.

The artist had a difficult childhood. Having lost both parents by age eight, he found stability in a job as a janitor at St. Joseph's Hospital in Chicago. Outside a brief stint in the army in late 1917, he worked in area hospitals from age seventeen until his retirement in 1963. If by day Darger led an unremarkable existence, by night, in a tiny apartment in Chicago's North Side, he created a magnificent, fantastical world in watercolor and in words. His magnum opus, a 15,000-page typed manuscript entitled *The Story of the Vivian Girls, in What is known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm, Caused by the Child Slave Rebellion*, tells the story of a great war on an imaginary planet where child slaves, led by a group of pre-teens called the Vivian Girls, engaged in a series of battles with their adult overlords to gain freedom. Though he finished his manuscript in the 1930s, he continued to illustrate his world long after he finished the text.

This important double-sided six-panel work renders children, including the Vivian Girls, alongside winged figures with serpent-like tails, which Darger referred to as Blengiglomenian creatures, in a scene of calm. Both sides of this piece depict harmony, serving to break up the tense and pugnacious vignettes that punctuate Darger's world, though through his titles Darger hints at hardship in a previous panel (in the form of a storm) and possibly in a subsequent panel (in the journey to Manley Camp). However, it is possible that this piece depicts the end of the war, as General Manley's surrender may have been the purpose for the journey on the verso (189).

*All the while that Violet and her sisters [the Vivian Girls] had been back in Abbiennia since the war ended, the weather had been good and perfect... The flowers were plentiful and what was to make the scenery still more beautiful was the appearance of so many beautiful Bengiglomenian creatures everyday.*

— HENRY DARGER  
(as transcribed in Michael Bonesteel, *Henry Darger: Art and Selected Writings* (New York, 2000), p. 232.)

The weather in Darger's watercolors often correlates with action within the narrative episode depicted, and the peaceful scenes in the present work are reinforced through clear skies and green pastures. Additionally, Darger's figures and animals are created in part through carbon transfers of popular print sources including magazines, packaging, illustrated books and coloring books. This technique is especially evident on the verso (189), where the dog, lamb, and child dressed as Little Red Riding Hood seem almost directly transposed from print media.

Darger's work is in the collections of major institutions including the Museum of Modern Art, New York, the Art Institute of Chicago, the Musée d'Art Moderne de la Ville de Paris, the American Folk Art Museum, New York, and the Collection de l'Art Brut, Lausanne, Switzerland.



(detail)

to all right,  
ent of stem,



(detail)

The prettiest kind of Blengiglomenean creature known in Calverinia and elsewhere is the Golden Eagle Pink Tailed Taporian. Its body and wings are formed exactly like that of an immense eagle, while it has a long pink tail with a short rattler at the tip. Its nature is relative to that of the Eagle Headed Blengin, is exceedingly ferocious and cannot be approached with safety by even Christians, women, or children. The body is so immense that a thousand houses could not contain its head; and its tail, though it would look short in a picture, is over seventeen thousand feet in length.

— HENRY DARGER (as transcribed in Michael Bonesteel, *Henry Darger: Art and Selected Writings* (New York, 2000), p. 174.)



PROPERTY FROM A NEW YORK COLLECTOR

**37**

**HENRY DARGER (1892-1973)**

*Golden Eagle Blengiglomenean Creature, circa 1950*

titled lower edge

watercolor and carbon transfer on paper

14 x 17 in.

\$20,000-40,000

**PROVENANCE:**

Carl Hammer Gallery, Chicago



PROPERTY FROM A PRIVATE GEORGIA  
COLLECTION

**38**

**NELLIE MAE ROWE (1900-1982)**

*Black Pig and Friends, 1981*

signed and dated *Nellie Mae Rowe 1981* lower  
right

crayon, pastel and ink on paper  
18¾ x 23¾ in.

\$4,000-6,000

**PROVENANCE:**

Judith Alexander, Atlanta



38

SOLD TO BENEFIT THE ALDRICH CONTEMPORARY  
ART MUSEUM

**39**

**WILLIAM HAWKINS (1895-1990)**

*Dino*

signed lower edge  
enamel and metallic paint on repurposed panel  
with original repurposed frame  
38¼ x 21¼ in.

\$8,000-12,000



39



40

PROPERTY FROM THE NAMITS COLLECTION

**40**

**THORNTON DIAL (1928-2016)**

*Lady Will Stand By Her Tiger, 1991*

initialed TD lower right

watercolor, graphite and charcoal on paper  
30¼ x 22¾

\$3,000-5,000

**PROVENANCE:**

Tinwood Alliance, Atlanta (acquired directly  
from the artist)

Acquired from the above in 2005



41

PROPERTY FROM THE NAMITS COLLECTION

**41**

**THORNTON DIAL (1928-2016)**

*Woman with a Blue Bird and a Tiger, 1991*

initialed TD lower right

watercolor and charcoal on paper  
30 x 22 in.

\$3,000-5,000



PROPERTY FROM THE NAMITS COLLECTION

**42**

**THORNTON DIAL (1928-2016)**

*Almost Black, 2004*

clothing, tin, oil, enamel and spray paint on canvas laid down on wood  
85 x 60 in.

\$25,000-50,000

**PROVENANCE:**

Tinwood Alliance, Atlanta (acquired directly from the artist)  
Acquired from the above in 2005

**EXHIBITED:**

Museum of Fine Arts, Houston, *Thornton Dial in the 21st Century*, 25 September 2005 - 8 January 2006.  
Indianapolis Museum of Art; New Orleans Museum of Art; Charlotte, North Carolina, Mint Museum; Atlanta, High Museum of Art, *Hard Truths: The Art of Thornton Dial*, 25 February - 15 May 2011 (Indianapolis); 26 February - 20 May 2012 (New Orleans); 2 July - 30 September 2012 (Charlotte); 23 March - 16 June (Atlanta).

**LITERATURE:**

Joanne Cubbs et al., *Thornton Dial in the 21st Century* (Atlanta, 2005), p. 80.

Joanne Cubbs and Eugene Metcalf, eds., *Hard Truths: The Art of Thornton Dial* (Indianapolis, 2011), p. 116.

Born in Emelle, Alabama, Thornton Dial worked for thirty years as a railroad welder for the Pullman Standard Company before he began making art. Coming of age amidst the most consequential episodes in twentieth-century African American history made Dial and his work inseparable from the strengths, suffering and experiences he witnessed and which his art depicts. Strongly influenced by his personal journey, this work illustrates Dial's youth coinciding with the struggling rural farming communities during the Great Depression. Fashioned from worn clothing, tin, oil and spray paint, Dial creates a black, textured surface mimicking scorched earth, barren of any signs of prosperity.



43

PROPERTY FROM THE NAMITS COLLECTION

**43**

**THORNTON DIAL (1928-2016)**

*Abstract Composition*

initialed *TD* lower right  
ink, pastel and graphite on paper  
30¼ x 22 in.

\$3,000-5,000



44

PROPERTY FROM THE NAMITS COLLECTION

**44**

**THORNTON DIAL (1928-2016)**

*Life Begins, 1992*

watercolor, graphite and charcoal on paper  
30 x 22 in.

\$3,000-5,000

**PROVENANCE:**

Russell Bowman Art Advisory, Chicago  
Acquired from the above in 2006



PROPERTY FROM THE NAMITS COLLECTION

**45**

**THORNTON DIAL (1928-2016)**

*Scratches, 2007*

initialed *TD* lower right

wire, cloth, enamel, and mixed media on canvas laid down on board  
56 x 56 in.

\$20,000-40,000



PROPERTY FROM THE NAMITS COLLECTION

**46**

**THORNTON DIAL (1928-2016)**

*The Beginning of the World, 1988-1989*

mixed media on plywood

48 x 100 in.

\$20,000-40,000

**PROVENANCE:**

Tinwood Alliance, Atlanta (acquired directly from the artist)

Acquired from the above in 2005



PROPERTY FROM THE COLLECTION OF FRANK LONERGAN

**47**

**BILL TRAYLOR (CIRCA 1853-1949)**

*Black Cow*, 1939-1942

signed *Bill Traylor* upper edge; bears label S-22 *Black Cow* (*Signature*)  
on reverse  
colored pencil, charcoal, ink and graphite on repurposed *Summer  
Dresses* advertisement  
13<sup>7</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>8</sub> in.

\$30,000-50,000

**PROVENANCE:**

Hirschl and Adler, New York  
Sold, Christie's New York, 16 February 2006, lot 253



(verso)



48

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**48**

**JANET SOBEL (1893-1968)**

*Untitled, 1941*

watercolor and gouache on paper  
sheet 15½ x 11 in.

\$2,000-4,000



49

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**49**

**JANET SOBEL (1893-1968)**

*Untitled, 1942*

watercolor on paper  
12 x 9 in.

\$1,000-2,000





PROPERTY FROM A FAMILY COLLECTION

**50**

**MARTÍN RAMÍREZ (1895-1963)**

*Untitled (Abstracted Landscape with Horse and Rider)*, circa 1960-1963

gouache and graphite on pieced paper  
24½ x 20 in.

\$40,000-60,000

**PROVENANCE:**

Dr. Max Dunievitz, Sacramento, California (acquired directly from the artist)

Thence by descent in the family  
Ricco Maresca Gallery, New York

**EXHIBITED:**

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Martín Ramírez: Reframing Confinement*, 31 March - 12 July 2010.

**LITERATURE:**

Brooke Davis Anderson, *Martín Ramírez: The Last Works* (Petaluma, California, 2008), p. 51.

*Untitled (Abstracted Landscape with Horse and Rider)* has been granted clear title by the artist's estate.



PROPERTY FROM A PRIVATE COLLECTOR

**51**

**DOMENICO ZINDATO (B. 1966)**

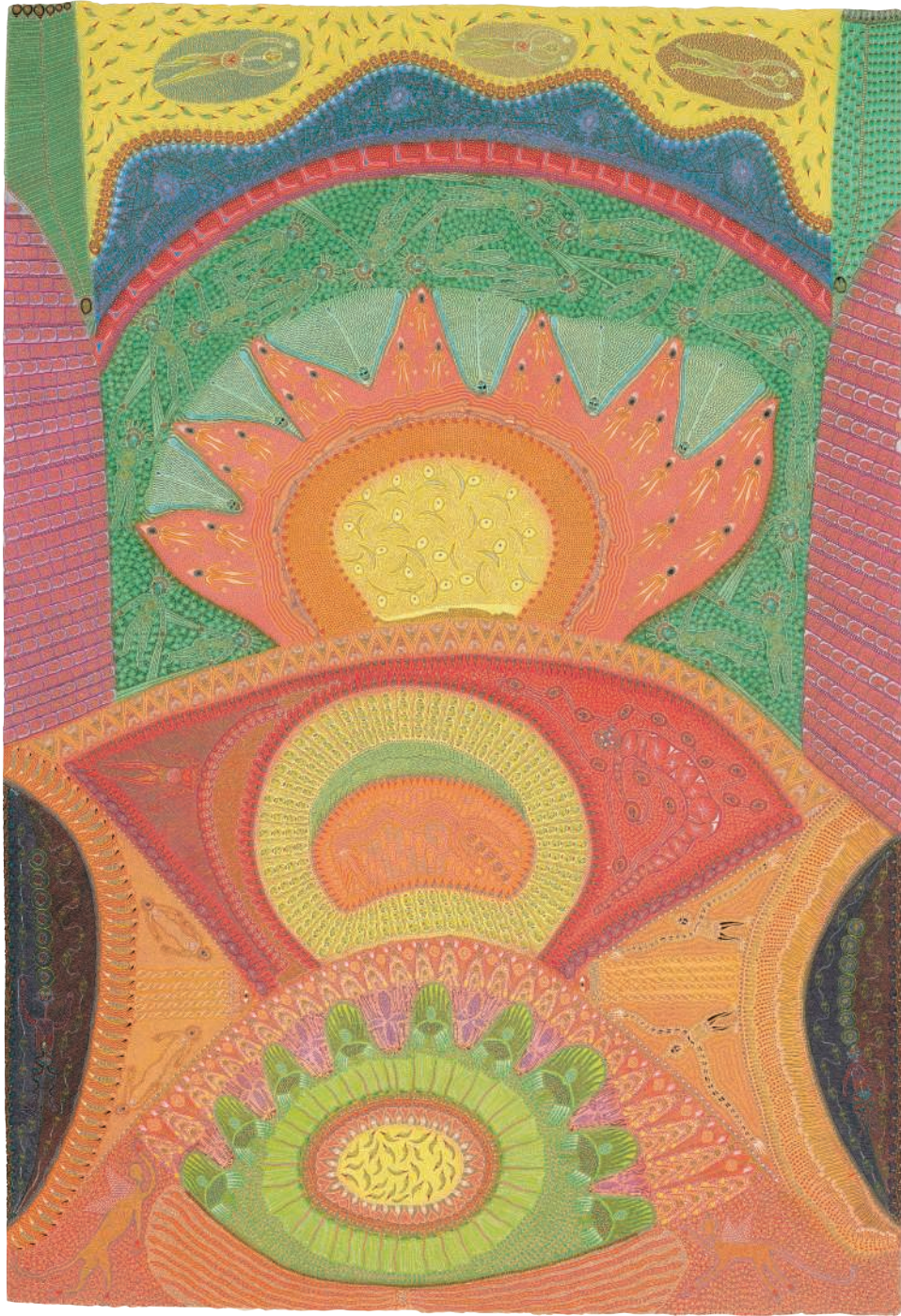
*Untitled, 2008*

ink and pastel on paper  
48½ x 19¼ in.

\$5,000-10,000

**PROVENANCE:**

Andrew Edlin Gallery, New York



PROPERTY FROM A PRIVATE COLLECTOR

**52**

**DOMENICO ZINDATO (B. 1966)**

*Untitled*

ink and pastel on paper  
43¾ x 30 in.

\$5,000-10,000

**PROVENANCE:**

Andrew Edlin Gallery, New York



53

PROPERTY FROM AN IMPORTANT  
EUROPEAN PRIVATE COLLECTION

**53**

**EUGÈNE GABRITSCHESKY (1892-1980)**

*Eine Komande, 1954*

titled, dated and signed on reverse  
gouache on paper  
8 x 5 $\frac{7}{8}$  in.

\$1,000-2,000

**PROVENANCE:**

Private collection, Haar, Germany (acquired directly  
from the artist)  
Thence by descent in the family



54

PROPERTY FROM AN IMPORTANT  
EUROPEAN PRIVATE COLLECTION

**54**

**EUGÈNE GABRITSCHESKY (1892-1980)**

*Weiße Palantine, 1954*

gouache on paper  
8 x 5 $\frac{7}{8}$  in.

\$1,000-2,000

**PROVENANCE:**

Private collection, Haar, Germany (acquired directly  
from the artist)  
Thence by descent in the family



55

PROPERTY FROM AN IMPORTANT  
EUROPEAN PRIVATE COLLECTION

**55**

**EUGÈNE GABRITSCHESKY (1892-1980)**

*Priester, 1954*

gouache on paper  
3 $\frac{7}{8}$  x 7 $\frac{3}{4}$  in.

\$1,000-2,000

**PROVENANCE:**

Private collection, Haar, Germany (acquired directly  
from the artist)  
Thence by descent in the family

PROPERTY FROM A PRIVATE COLLECTOR

56

GUO FENGYI (1942-2010)

*Untitled*

ink on rice paper  
66¼ x 18 in.

\$8,000-12,000

*Untitled* evokes a standing figure. Lines emanate from his visage, perhaps representing energy flow from the brain, and suggesting the shape of a human torso. Several smaller faces emerge throughout the body, which may delineate pressure points, where Fengyi focused her energy during her acupuncture and cosmological practices, as well as Fengyi's consciousness as explored in her practice of qi-gong. A flowerlike mandala at the center of the figure is the origin of her energy, as she began her works in the centers of her images.

Guo Fengyi worked at a rubber factory in China before severe arthritis forced her into early retirement at the age of 39. She sought to heal herself through the ancient technique of qi-gong—a practice combining philosophy, martial arts, breathing regulation, and meditation. Through this, Fengyi entered many states of consciousness, which she would channel in her drawings. Fengyi also drew on reflexology and acupuncture to inform her artistic practice, and she incorporated symbols to represent pressure points and the body's meridians. Fengyi inscribed the time 1:30-5:00 on this work, perhaps documenting a meditative state during which the work was completed. The time record may mark her progress of self-healing alongside her reflection of the experience.

Visual references to traditional Chinese artistic practices are also found in Fengyi's works. Faces of unspecified lords and Chinese dragons appear, showing her interest in Chinese mythology and philosophy. These mystical subjects were inspired by her study of the *I Ching* (Book of Changes), concerning acupuncture, cosmology, energy maps and other traditions she believed were no longer valued in modern China.

Although Fengyi did not identify as an artist and often rejected the designation, appreciation of her output as Art was solidified through a collaboration with Judy Chicago on site-specific works for the Long March Project in China, 2002.

- N. Nalle



PROPERTY FROM A  
PRIVATE FRENCH COLLECTION

**57**

**AUGUSTIN LESAGE (1876-1954)**

*Untitled, 1945*

signed and dated A. Lesage 194[5] lower right  
oil on canvas  
57½ x 79½ in.

\$100,000-150,000

**PROVENANCE:**

Descended in the family of the artist  
Acquired from the above circa 1965

**EXHIBITED:**

Arras, France, Musee des Beaux-Arts;  
Bethune, France, Musee de l'hotel de  
Beaulaincourt; Lausanne; Florence; and  
Cairo, *Augustin Lesage, 1876-1954*, 15 October  
1988 - autumn 1989.  
Villeneuve d'Ascq, France, LaM - Lille  
Métropole Musée d'art moderne, d'art  
contemporain et d'art brut, *extended loan*.

**LITERATURE:**

Annick Notter et al., *Augustin Lesage 1876-  
1954* (Paris, 1988), pp. 183, 212.  
Marie-Christine Victor, *Augustin Lesage:  
Pintre-médium* (Cahors, 1970), p. 85.

In 1912, coal miner Augustin Lesage was compelled "by powerful spirits" to paint and draw. Over the subsequent four decades, he created an astounding body of work featuring symmetrical, highly-detailed paintings that combine Ancient Egyptian motifs, architectural imagery, and mediumistic repetition. *Untitled* is a wonderful example of Lesage's large-scale abstracted compositions, and its bright, detailed patterns evoke an almost meditative state within the viewer and hint at Lesage's role as a medium as well as an artist.







58

PROPERTY FROM A PRIVATE COLLECTOR

**58**

**DOMENICO ZINDATO (B. 1966)**

*Untitled*

ink and pastel on paper  
23¼ x 15¼ in.

\$4,000-8,000

**PROVENANCE:**

Andrew Edlin Gallery, New York

PROPERTY FROM AN IMPORTANT  
EUROPEAN PRIVATE COLLECTION

**59**

**EUGÈNE GABRITSCHESKY (1892-1980)**

*Frau von Caracalla, 1953*

titled, initialed and dated on reverse  
gouache on paper  
8½ x 11½ in.

\$1,000-2,000

**PROVENANCE:**

Private collection, Haar, Germany (acquired directly  
from the artist)  
Thence by descent in the family



59





60

PROPERTY FROM A PRIVATE COLLECTOR

**60**

**DOMENICO ZINDATO (B. 1966)**

*Untitled, 2009*

ink and pastel on paper  
11¼ x 11½ in.

\$3,000-5,000

**PROVENANCE:**

Andrew Edlin Gallery, New York

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

**61**

**EUGÈNE GABRITSCHESKY (1892-1980)**

*Französische Frauen, 1954*

titled, signed and dated on reverse  
gouache on paper  
11½ x 8½ in.

\$1,000-2,000

**PROVENANCE:**

Private collection, Haar, Germany (acquired directly from the artist)  
Thence by descent in the family

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

**62**

**EUGENE GABRITSCHESKY (1892-1980)**

*Phantasie in Salvatormanier, 1957*

titled, initialed and dated on reverse  
gouache on paper  
7⅞ x 5⅝ in.

\$1,000-2,000

**PROVENANCE:**

Private collection, Haar, Germany (acquired directly from the artist)  
Thence by descent in the family



61



62



PROPERTY FROM A PRIVATE  
NEW YORK COLLECTION

**63**  
**SCOTTIE WILSON (1882-1979)**

*Tree of Life, circa 1952*

signed *Scottie* lower right  
gouache on card  
14½ x 19½ in.

\$1,000-2,000

**PROVENANCE:**  
Victor Musgrave, London

63



PROPERTY FROM A PRIVATE  
NEW YORK COLLECTION

**64**  
**HIPKISS (ALPHA (B. 1964) AND  
CHRIS (B. 1964) MASON)**

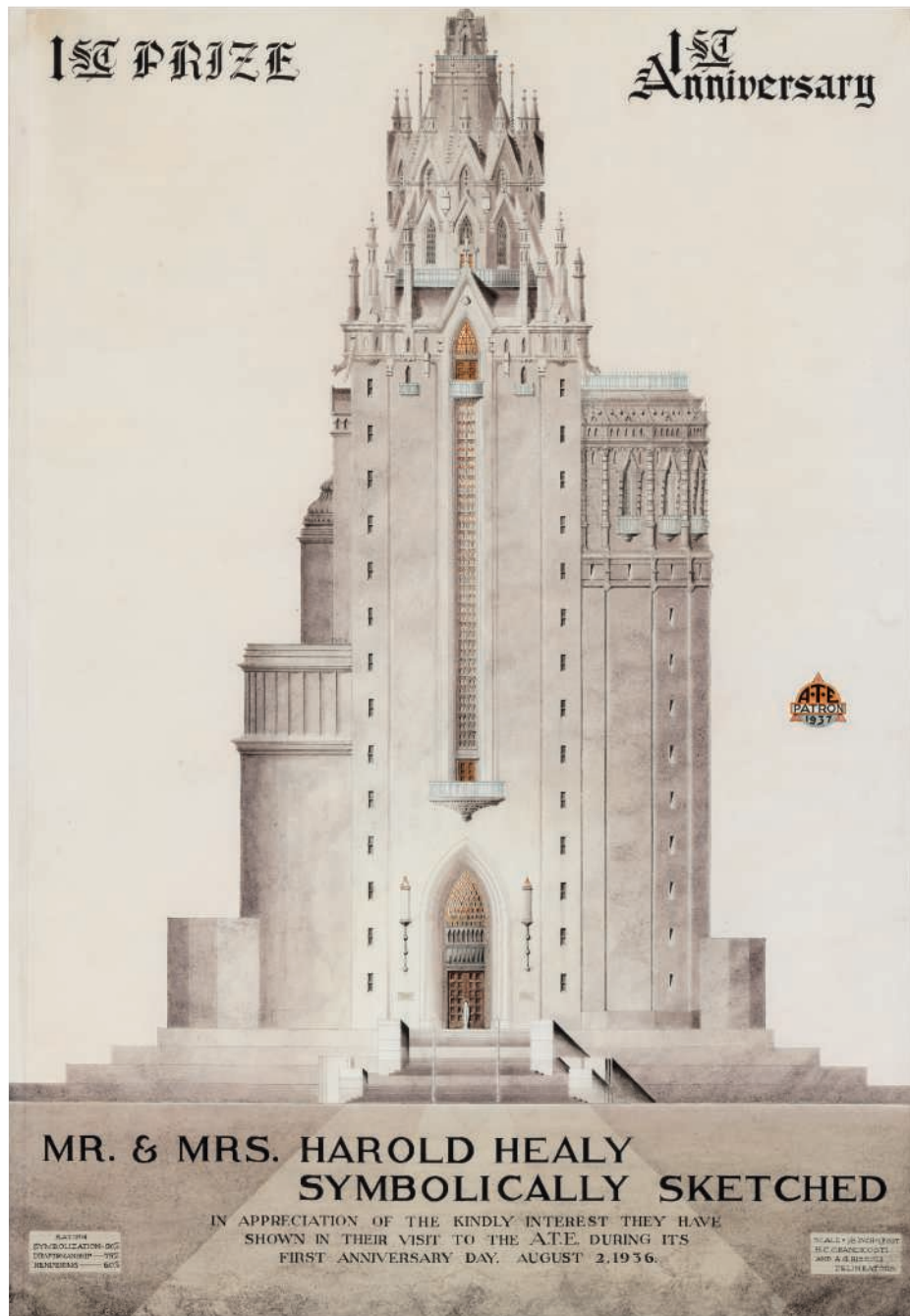
*Waken, Choke, Stroke, Soak, 2005*

silver ink and graphite on paper  
23¾ x 32½ in. image; 27¼ x 35½ in. sheet

\$3,000-5,000

**PROVENANCE:**  
Cavin Morris Gallery, New York

64



PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN,  
THE AMES GALLERY

**65**

**A.G. RIZZOLI (1896-1963)**

*Mr. & Mrs. Harold Healy Symbolically Sketched / 1st Prize, 1st Anniversary, 1936/7*

signed A.G. Rizzoli lower right  
ink and graphite on paper  
35½ x 24¾ in.

\$30,000-50,000

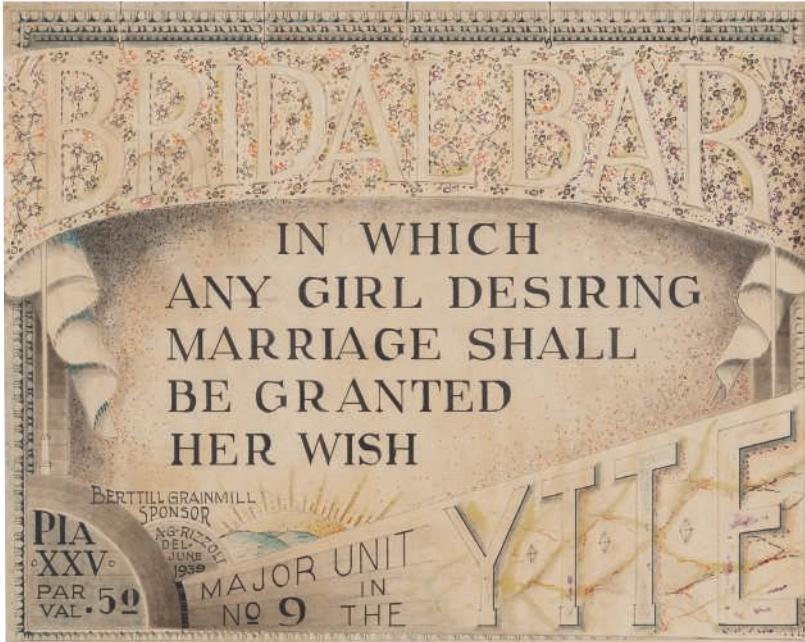
**EXHIBITED:**

San Diego Museum of Art; Atlanta, High Museum of Art; New York, Museum of American Folk Art; and San Francisco Museum of Modern Art, A.G. Rizzoli: *Architect of Magnificent Visions*, 22 March - 18 May 1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10 January - 8 March 1998 (New York), 28 March - 24 May 1998 (San Francisco).

**LITERATURE:**

Jo Farb Hernandez, John Beardsley and Roger Cardinal, A.G. Rizzoli: *Architect of Magnificent Visions* (New York and San Diego, 1997), p. 97.

Architectural draughtsman A. G. Rizzoli's output includes multiple distinct oeuvres created over the course of his life, and each of his drawings corresponds to one of these conceptual bodies of work. One portion of Rizzoli's art is comprised of portraits of people rendered as symbolic architectural forms called "transfigurations." The present work renders Mr. Healy as the central, strong tower, while Mrs. Healy is the delicate, curved element on the right of the structure.



66

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

66

**A.G. RIZZOLI (1896-1981)**

*Bridal Bar, 1939*

signed and dated *A.G. Rizzoli Del - June 1939*

lower left

ink and graphite on paper

8 x 10 in.

\$4,000-6,000

**EXHIBITED:**

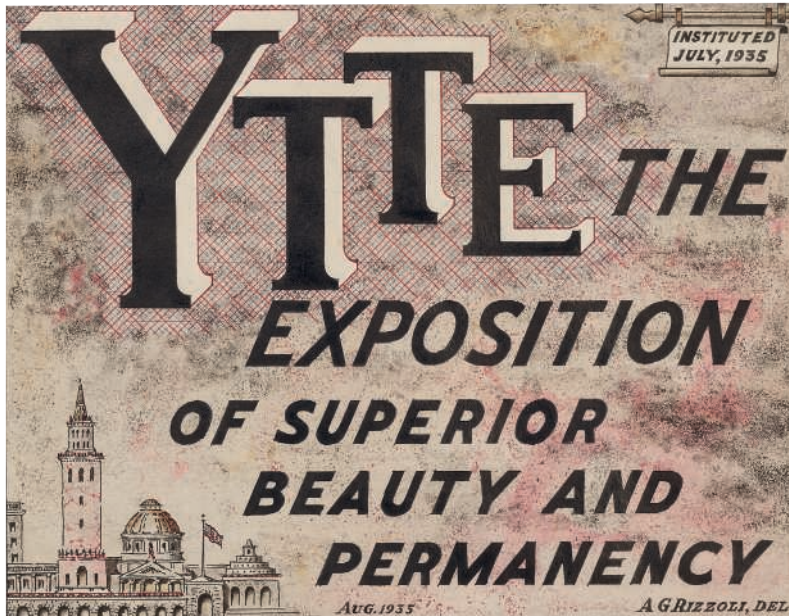
San Diego Museum of Art; Atlanta, High Museum of Art; New York, Museum of American Folk Art; and San Francisco Museum of Modern Art, *A.G. Rizzoli:*

*Architect of Magnificent Visions*, 22 March - 18 May 1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10 January - 8 March 1998 (New York), 28 March - 24 May 1998 (San Francisco).

**LITERATURE:**

Jo Farb Hernandez, John Beardsley and Roger Cardinal, *A.G. Rizzoli: Architect of Magnificent Visions* (New York and San Diego, 1997), p. 49.

Rizzoli often incorporated anagrams and puzzles into his works. Here, BAR references the artist's desire to marry his neighbor Shirley Bersie, as it stands for Bersie And Rizzoli.



67

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

67

**A.G. RIZZOLI (1896-1981)**

*Y.T.T.E. The Exposition of Superior Beauty and Permanency, 1935*

dated and signed *Aug. 1935 AG Rizzoli Del.*

lower edge

ink and graphite on paper

7 1/8 x 9 1/4 in.

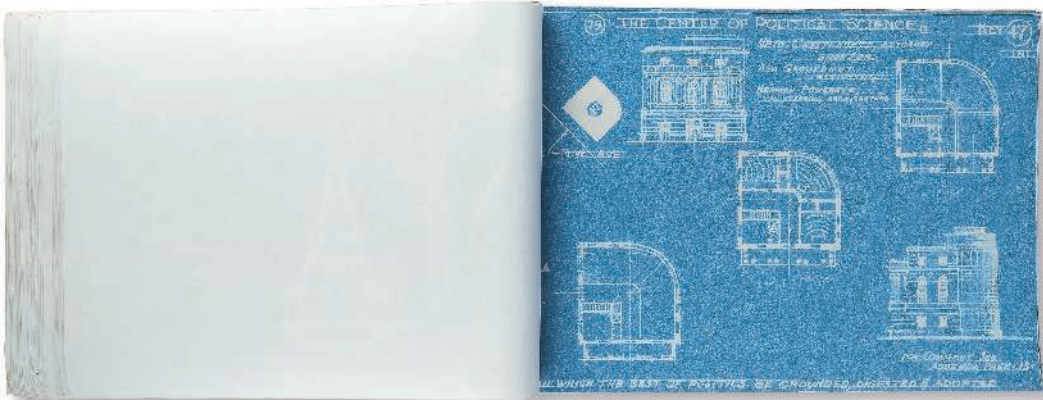
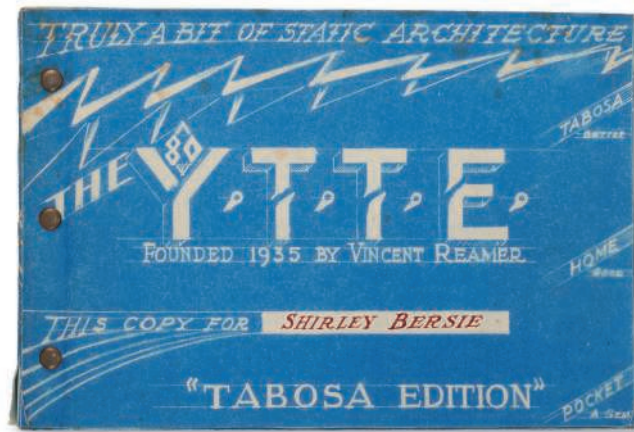
\$3,000-5,000

**EXHIBITED:**

San Diego Museum of Art; Atlanta, High Museum of Art; New York, Museum of American Folk Art; and San Francisco Museum of Modern Art, *A.G. Rizzoli:*

*Architect of Magnificent Visions*, 22 March - 18 May 1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10 January - 8 March 1998 (New York), 28 March - 24 May 1998 (San Francisco).

Rizzoli rendered signage and promotional imagery for his imagined exposition Y.T.T.E. (Yield to Total Elation), a conceptual project inspired by the 1915 Panama-Pacific International Exposition in San Francisco.



(multiple views)

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN,  
THE AMES GALLERY

**68**

**A.G. RIZZOLI (1896-1981)**

*The Y.T.T.E. Tabosa Edition, Circa 1935*

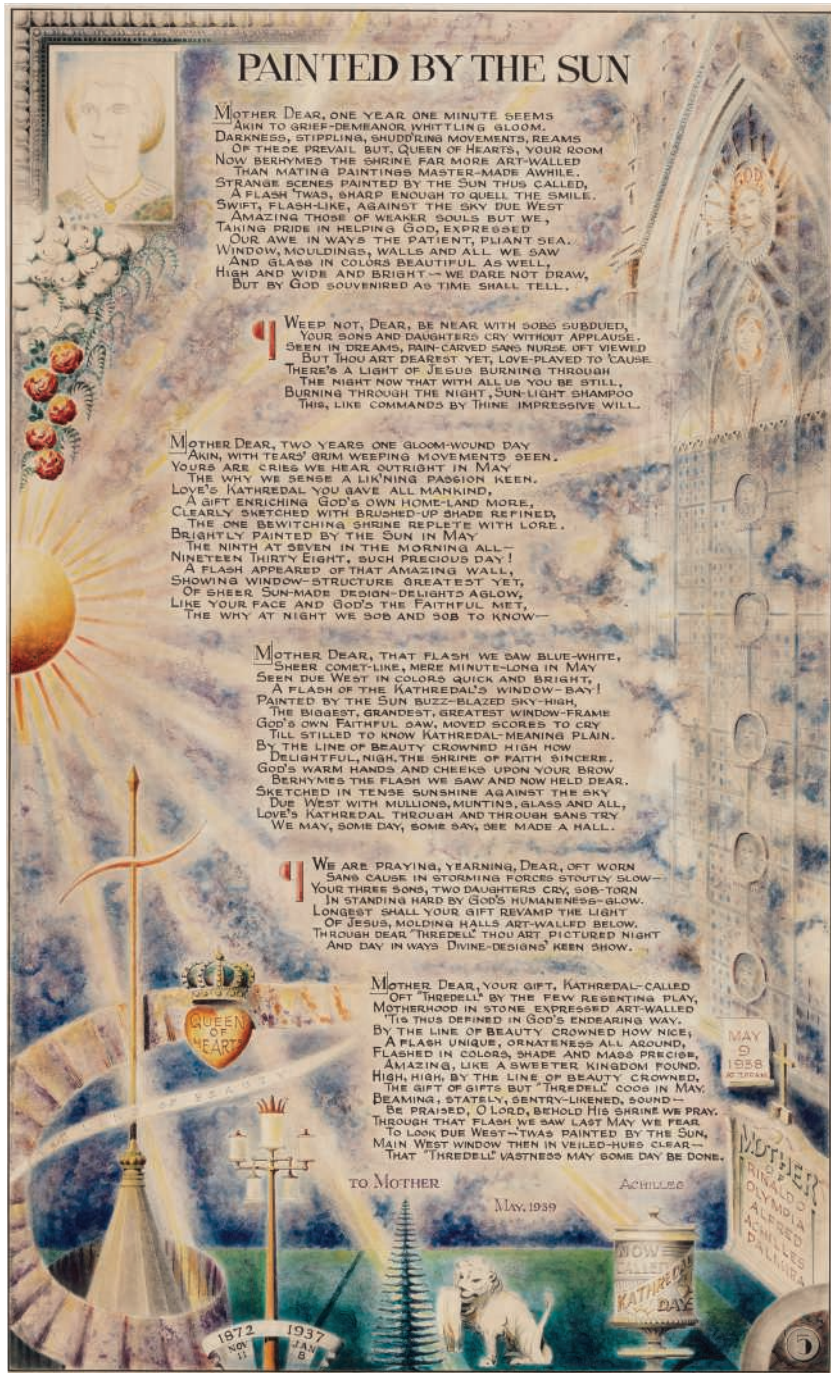
106 pages, including covers  
blueprint and ink on paper  
7½ in. high, 11 in. wide, ⅝ in. deep

\$10,000-20,000

**EXHIBITED:**

San Diego Museum of Art; Atlanta, High Museum of Art; New York, Museum of American Folk Art; and San Francisco Museum of Modern Art, *A.G. Rizzoli: Architect of Magnificent Visions*, 22 March - 18 May 1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10 January - 8 March 1998 (New York), 28 March - 24 May 1998 (San Francisco).

Rizzoli created an imagined "expeau" named Y.T.T.E. (Yield to Total Elation), inspired by the 1915 Panama-Pacific International Exposition in San Francisco. The artist mapped this conceptual project through various visual means, and this book reveals some of the agenda and architectural plans for Rizzoli's ambitious, never-to-be-executed humanistic enterprise.



PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN,  
THE AMES GALLERY

69

**A.G. RIZZOLI (1896-1981)**

*Painted by the Sun*, 1939

signed and dated *Achilles May*, 1939 lower right quadrant  
ink and graphite on paper  
29 7/8 x 18 in.

\$20,000-40,000

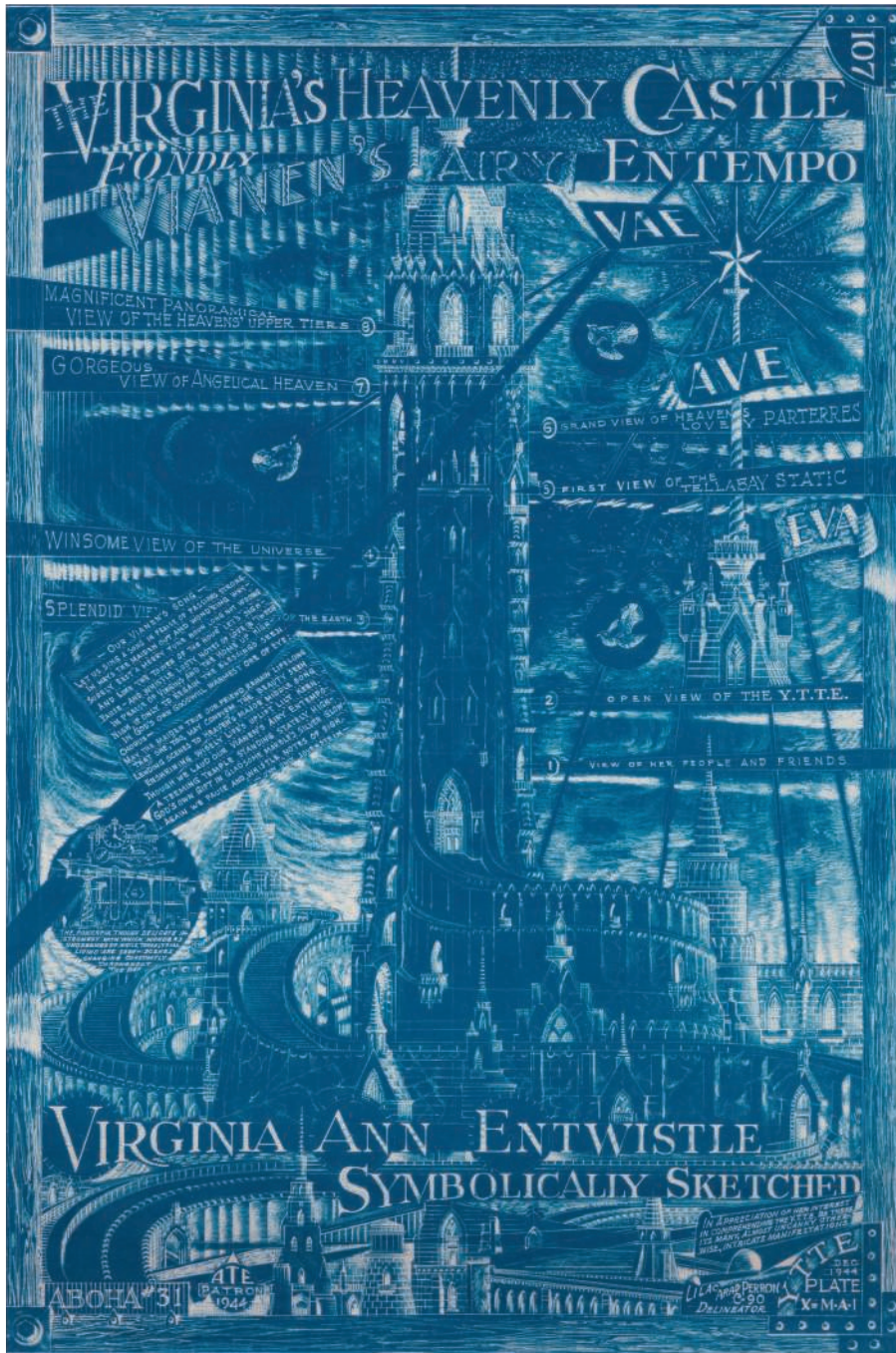
**EXHIBITED:**

San Diego Museum of Art; Atlanta, High Museum of Art; New York,  
Museum of American Folk Art; and San Francisco Museum of Modern  
Art, *A.G. Rizzoli: Architect of Magnificent Visions*, 22 March - 18 May  
1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10  
January - 8 March 1998 (New York), 28 March - 24 May 1998 (San  
Francisco).

**LITERATURE:**

Jo Farb Hernandez, John Beardsley and Roger Cardinal, *A.G. Rizzoli:  
Architect of Magnificent Visions* (New York and San Diego, 1997), p. 30.

Following the loss of his mother, Rizzoli created a series of works to  
commemorate his love for her. He wrote and illustrated this poem  
two years after her death. Here, the five red roses represent Rizzoli  
and his four siblings, while the artist's wordplay ensures "Sun" can be  
substituted with "Son," adding another layer to the tribute.



PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN,  
THE AMES GALLERY

70

**A.G. RIZZOLI (1896-1981)**

*Virginia Ann Entwistle Symbolically Sketched / Virginia's  
Heavenly Castle, 1944*

dated Dec 1944 lower right

together with letter to Virginia, 1944, graphite and oil pastel on paper  
blueprint on paper

36 x 24 in.

(2)

\$30,000-50,000

**EXHIBITED:**

San Diego Museum of Art; Atlanta, High Museum of Art; New York,  
Museum of American Folk Art; and San Francisco Museum of Modern  
Art, A.G. Rizzoli: *Architect of Magnificent Visions*, 22 March - 18 May  
1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10  
January - 8 March 1998 (New York), 28 March - 24 May 1998 (San  
Francisco).

London, Hayward Gallery, *The Alternative Guide to the Universe*, 11 June  
-26 Aug 2013.

**LITERATURE:**

Jo Farb Hernandez, John Beardsley and Roger Cardinal, A.G. Rizzoli:  
*Architect of Magnificent Visions* (New York and San Diego, 1997), p. 39.

This work is an engaging example of Rizzoli's "transfiguration" portraits.

**FOR DIVERSION SEE THE**

**INDEX TO THE**

AND PROGRESS YEAR BY YEAR  
+ SEPARATE INCOMPARTMENTS

**A.T.E.**

**ACHILLES TECTONIC EXHIBIT**

FOUNDED, 1935, BY  
A.G. RIZZOLI, CURATOR

S <sup>n</sup> = SYMBOLIZATION	Y <sup>n</sup> = Y.T.T.E. SKETCHES	P <sup>n</sup> = PIAFORES	M <sup>n</sup> = MISCELLANEOUS
S-1 MOTHER, 1935	Y-1 RANGE DEL TAXIS	P-1 Y.T.T.E. SYMBOL	M-1 KATHREDAL MY DEAR
S-2 VIRGINIA TAMKE	Y-2 TEMPLE OF PEACE	P-2 OF SUPERIOR BEAUTY	M-2 CITY HALL (1938)
S-3 THE ESSOSEE	Y-3 PLOT PLAN, 1935	P-3 COURT OF SEASONS	M-3 MARBLE DAY & NIGHT
S-4 MRS. POWLESON	Y-4 PLOT PLAN, 1936	P-4 FESTIVAL YEAR	M-4 SILVER GRATE PARTY
S-5 IRWIN SCOTTE, JR.	Y-5 PLOT PLAN, 1937	P-5 ONCE IN A WHILE	M-5 FIRST AS EVERMORE
S-6 MOTHER, 1936	Y-6 ADMINISTRATION BLDG	P-6 ROUND LAY	M-6 \$500 CASH PRIZE
S-7 THE MAILONILE	Y-7 AMUSEMENT BLOCK*	P-7 BY THEN	M-7 PAINTED BY THE SUN
S-8 JANET PECH	Y-8 PLOT PLAN, 1938	P-8 Y.T.T.E. PIAFORES	M-8 A.T.E. EMBLEM
S-9 BEADY - BLANNIX	Y-9 " " " 1939*	P-9 VITAVOILES	M-9 SEASONS 1939/1940
S-10 CAPOBIANCO	Y-10 " " " 1940	P-10 WATCH Y.T.T.E. GROW	M-10 QUIR KIMBLE TRAVEL
S-11 MOTHER, 1937	Y-11 STEPH MARTIN	P-11 THE EXPRAU ***	M-11 ON MY WAY
S-12 POPICH - 2ND PANNY	Y-12 THE REGISTRY	P-12 ANGLE DEL LIGHT	M-12 SONNET STRANGE
S-13 PRIMAL GLEME *	Y-13 PLOT PLAN, 1941	P-13 THE ORNAMENT	M-13 A.T.E. CONTENTS
S-14 MOTHER, 1938 *	Y-14 JANET PECH, 1938	P-14 THE KATHREDAL	M-14 MOTHER ANGEL, PROSP
S-15 DEICHMANN'S MOTHER	Y-15 PLOT PLAN, 1942	P-15 Y.T.T.E. 2ND INDEX	M-15 QUEEN OF ANGLES
S-16 SHIRLEY BERSIE	Y-16 HOME EDITION, 1942	P-16 HEDICOR DEL EVR	M-16 MOTHER, 1942
S-17 GRIFFIN - 3RD ANNIV.	Y-17 PLOT PLAN, 1943	P-17 THE CALABOOSE	
S-18 MOTHER, 1939 *	Y-18 TABOZA EDITION	P-18 THE FORTRESS	
S-19 ZACHARIAH *	Y-19 ANITA EDITION	P-19 THE MELODEON	
S-20 BEVERLY SMITH		P-20 THE SUNBERNARD	
S-21 JANET DELUZZIO		P-21 Y.T.T.E. 4TH INDEX*	
S-22 HOLT - 4TH ANNIV*		P-22 WALLS IN VEROB	
S-23 THE VERAYE,		P-23 BLUESEA HOUSE *	
S-24 MOTHER - 1940		P-24 THE EAGERRAY	
S-25 LIEVRES STARRH *		P-25 BRIDAL BAR	
GERALD G. GRANOV 1941		P-26 SHAFT OF ASCENSION	
Y.T.T.E. 1942 1942		P-27 Y.T.T.E. EMBLEM	
ROY TATAM		P-28 TEMPLE OF LIFE 1940	
SHIRLEY BERSIE		P-29 THE EYEBEE	
HARRI		P-30 Y.T.T.E. 6TH INDEX	
BRUCE JONES		P-31 THE ROOM IN ROLL 1940	
		P-32 Y.T.T.E. THIRD 1940	
		P-33 HOME EDITION 1941	
		P-34 BIRTH OF THE MONS	
		P-35 THE BEEPER	
		P-36 THE MAN	
		P-37 THE JOB	
		P-38 THE PLACE	
		P-39 MABEL BELLAROSA	
		P-40 CARL CARPPITTAN	

1935 BROWN, 1936 RED, 1938 VIOLET, 1939 BROWN, 1940 BLUE, 1941 RED, 1942 BLACK, 1943 ORANGE.

(N-13) MAKE ADDITIONAL PAGES THIS SIZE AS REQUIRED (A.T.E. CONTENTS PAGE 1)

SLANTING TITLES - IN SKETCH FORM ONLY

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN,  
THE AMES GALLERY

71

**A.G. RIZZOLI (1896-1981)**

*A.T.E. Contents, 1935-1943*

ink and graphite on paper  
19 x 14 3/4 in.

\$15,000-30,000

**EXHIBITED:**

San Diego Museum of Art; Atlanta, High Museum of Art; New York, Museum of American Folk Art; and San Francisco Museum of Modern Art, *A.G. Rizzoli: Architect of Magnificent Visions*, 22 March - 18 May 1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10 January - 8 March 1998 (New York), 28 March - 24 May 1998 (San Francisco).

The present lot is the index for the Achilles Tectonic Exhibit, an evolving exhibition of drawings displayed in the front room of Rizzoli's home. This index was modified over time as his work expanded.



PROPERTY FROM THE COLLECTION OF  
BONNIE GROSSMAN, THE AMES GALLERY

**72**

**ALEX A. MALDONADO (1901-1989)**

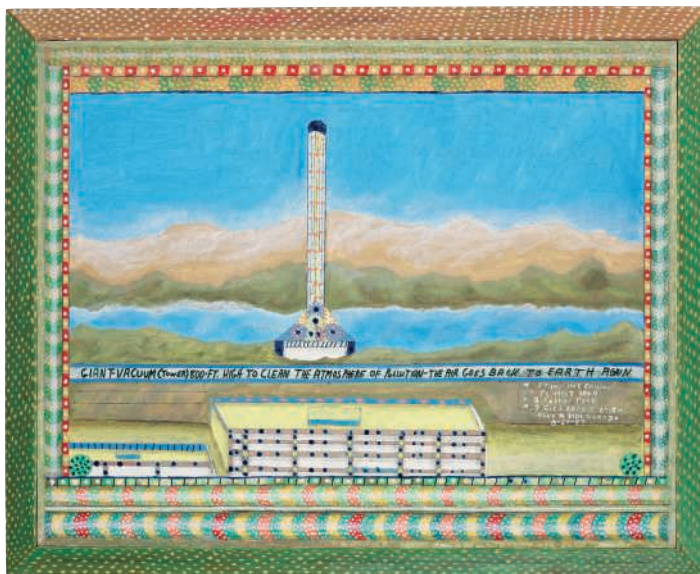
*Vacuum Tower, 1987*

signed and dated *Alex A Maldonado 8-27-87* lower right quadrant; reverse bears long inscription

oil on canvas and original frame

25¾ x 31¼ in.

\$3,000-5,000



72

PROPERTY FROM THE COLLECTION OF  
BONNIE GROSSMAN, THE AMES GALLERY

**73**

**ALEX A. MALDONADO (1901-1989)**

*Mercy Hospital, 1986*

signed and dated *Alex A Maldonado 2-1-86* lower right

oil on canvasboard with original frame

25½ x 31¼ in.

\$2,000-4,000



73

PROPERTY FROM THE COLLECTION OF  
BONNIE GROSSMAN, THE AMES GALLERY

**74**

**ALEX A. MALDONADO (1901-1989)**

*Museum: Children's Art, 1986*

signed and dated *Alex A Maldonado 9-25-86* at center

oil, ink and graphite on canvas and original frame

16¾ x 20½ in.

\$1,000-2,000



74



PROPERTY FROM AN ATLANTA COLLECTION

**75**

**THORNTON DIAL (1928-2016)**

*The Tiger Will Stand By His Lady*

initialed TD lower edge

oil on canvas

36 x 48 in.

\$7,000-10,000

**PROVENANCE:**

William Arnett, Atlanta

Jerry Thomas Arts-Africana, Atlanta

Acquired from the above in 2003



PROPERTY FROM THE COLLECTION OF LENORE AND STEPHEN BLANK

**76**

**WILLIAM HAWKINS (1895-1990)**

*Eagle and Serpent, circa 1982*

signed *William.L.Hawkins* lower edge  
enamel on board  
47½ x 59½ in.

\$30,000-50,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
The Marvill Collection, New York  
Sold, Christie's New York, 22 January 2016, lot 38

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

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



77

PROPERTY FROM A PRIVATE ILLINOIS COLLECTION

**77**

**AMOS FERGUSON (1920-2009)**

*People with Conch Shells, 1983*

signed and dated *Paint by Mr. Amos Ferguson 1983* lower left  
enamel on paperboard  
27¼ x 22¼ in.

\$2,000-4,000

**PROVENANCE:**

Jacqui Beam, Nassau, Bahamas, and New London, New Hampshire  
(acquired directly from the artist)  
Sold, Northeast Auctions, 6-7 November 1999



78

PROPERTY FROM A PRIVATE ILLINOIS COLLECTION

**78**

**AMOS FERGUSON (1920-2009)**

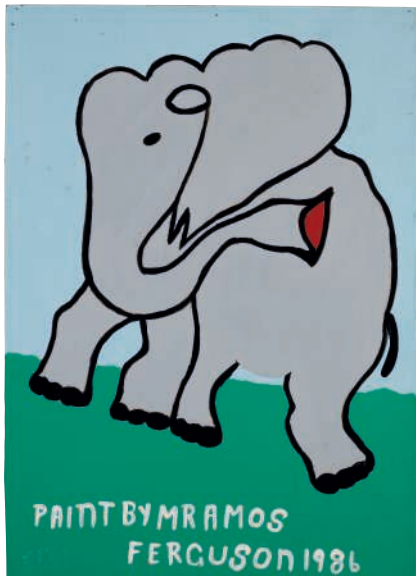
*Man and Children with Horse, 1987*

signed and dated *Paint By Mr Amos Ferguson 1987* lower edge  
enamel on paperboard  
18 x 14 in.

\$2,000-4,000

**PROVENANCE:**

Jacqui Beam, Nassau, Bahamas, and New London, New Hampshire  
(acquired directly from the artist)  
Sold, Northeast Auctions, 6-7 November 1999



79

PROPERTY FROM A PRIVATE ILLINOIS COLLECTION

**79**

**AMOS FERGUSON (1920-2009)**

*Elephant, 1986*

signed and dated *Paint by Mr Amos Ferguson 1986* lower edge  
enamel on paperboard  
17¼ x 12¼ in.

\$1,500-3,000

**PROVENANCE:**

Jacqui Beam, Nassau, Bahamas, and New London, New Hampshire  
(acquired directly from the artist)  
Sold, Northeast Auctions, 6-7 November 1999



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

**80**

**WILLIAM HAWKINS (1895-1990)**

*Two Dinosaurs Wrestling, 1989*

signed *William.L.Hawkins* lower edge  
enamel, cornmeal and collage on Masonite  
48 x 56½ in.

\$30,000-50,000

**PROVENANCE:**

Ricco Maresca Gallery, New York

*Two Dinosaurs* reveals ways that William Hawkins employed a range of materials to great effect. His dinosaurs seem leathery and hefty, their weightiness in part bestowed through Hawkins' use of cornmeal to distinguish their bodies from the slick, sophisticated background. Additionally, the artist interjects a note of humor with the collaged partial image of a puppy's face and ear, which serves as an eye for both beasts and stands in twee contrast with the assertiveness of the overall composition.



81

PROPERTY FROM AN OHIO COLLECTION

**81**

**EARL CUNNINGHAM (1893-1978)**

*Purple Sail*

signed *Earl Cunningham* lower left  
oil on Masonite  
20 x 36 in.

\$5,000-10,000

**PROVENANCE:**

Phyllis Kind, Chicago and New York



82

PROPERTY FROM A  
PRIVATE ENGLISH COLLECTOR

**82**

**FELIPE JESUS CONSALVOS  
(1891-CIRCA 1960)**

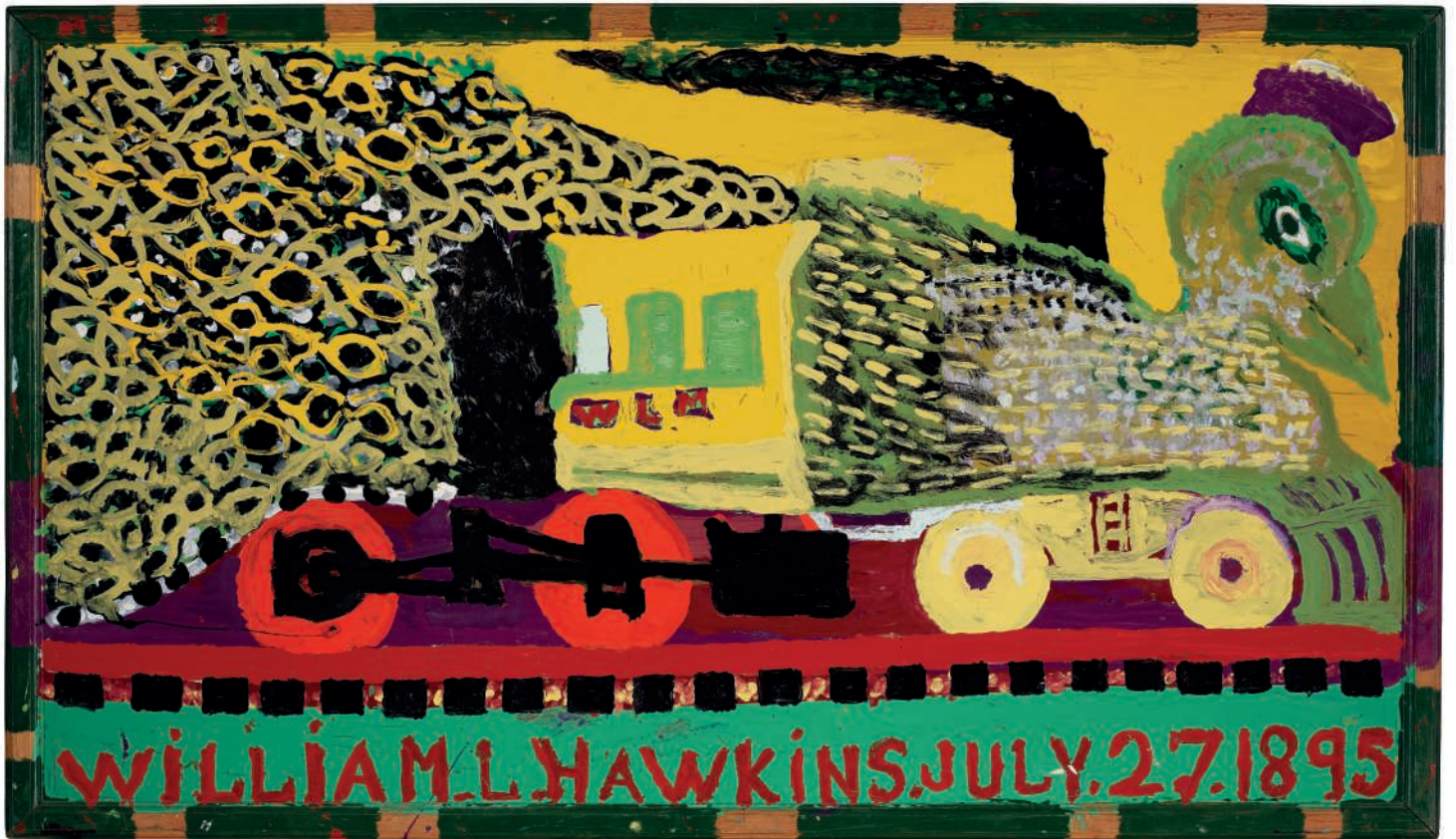
*Unfinished Proof, 1920-1950*

mixed media collage on paper  
15½ x 11½ in. (sight)

\$1,000-2,000

**PROVENANCE:**

Fleisher Ollman Gallery, Philadelphia  
Sold, Christie's New York, 18 January 2019,  
lot 1101



SOLD TO BENEFIT THE ALDRICH CONTEMPORARY ART MUSEUM

**83**

**WILLIAM HAWKINS (1895-1990)**

*Peacock Express, circa 1982*

signed *William.L.Hawkins* lower edge

enamel on repurposed plastic and wood board

26 $\frac{7}{8}$  x 46 $\frac{1}{4}$  in.

\$15,000-30,000

84

**WILLIAM EDMONDSON (1874-1951)**

*Figural Birdbath, 1930s*

limestone

39 in. high, 19 in. wide, 16¾ in. deep

\$250,000-500,000

**PROVENANCE:**

Elizabeth and Alfred Starr, Nashville, Tennessee (acquired directly from the artist)

Ricco Maresca Gallery, New York

Acquired from the above in 1989

**LITERATURE:**

Frank Maresca and Roger Ricco, *American Vernacular* (New York, 2002), p. 215.

*Figural Birdbath* is an important example of Edmondson's minimalist and modern sculpture, highlighting the artist's ability to harness and transform repurposed materials and architectural elements in sophisticated ways. By capitalizing on the lines of the appropriated base to offset the remarkable rendering of a woman in the upper section of the column, Edmondson plays with texture and weight while recalling Greco Roman imagery. The artist created multiple birdbaths of varying complexity, but this work is unique in the shape of its basin, which evokes a religious font as much as it assumes the role of "Garden Ornament."

Edmondson worked as a janitor at the Woman's Hospital in Nashville, Tennessee, from around 1909 until 1930, and before that held various jobs around the city, ranging from farmhand to sewer worker. By the early 1930s, however, he had become his own boss: he established a stonecutting business next to his home to create "Tombstones, Garden Ornaments, Stone Works" for his community. Over time, he began to carve freestanding sculptures of religious figures, famous and local people and various animals as well as architectural elements such as birdbaths and large vases and cups. Edmondson carved from blocks of locally gathered discarded building limestone and, on occasion, purchased stone from local suppliers.

In 1936 Vanderbilt University affiliate Sidney Hirsch came across Edmondson's yard, and he introduced his friends Alfred and Elizabeth Starr to the artist. The Starrs in turn brought *Harper's Bazaar* photographer Louise Dahl-Wolfe to visit, and she photographed the artist and his work multiple times in 1936 and/or 1937. After seeing the Dahl-Wolfe images, Alfred H. Barr, Jr., then-director of the Museum of Modern Art in New York, authorized a 1937 exhibition of works by the sculptor, making Edmondson the first African American to have a solo exhibition at MoMA. Throughout the 1930s and 1940s Edmondson's home remained a destination, drawing visitors such as famed photographer Edward Weston.

*Birdbath* descended in the family of Alfred and Elizabeth Starr, two of Edmondson's earliest and most steadfast supporters and collectors.



(alternate view)







AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTOR

**85**

**WILLIAM EDMONDSON (1874-1951)**

*Pair of Vessels, 1930s*

limestone

Each 16½ in. high, 13 in. wide, 8¼ in. deep

\$7,000-10,000

(2)

**PROVENANCE:**

Elizabeth and Alfred Starr, Nashville, Tennessee (acquired directly from  
the artist)

Ricco Maresca Gallery, New York

Acquired from the above in 1989

**LITERATURE:**

Frank Maresca and Roger Ricco, *American Vernacular* (New York,  
2002), p. 11.



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTOR

**86**

**WILLIAM EDMONDSON (1874-1951)**

*Double-Handled Cup, 1930s*

limestone

9½ in. high, 21 in. wide, 13 in. deep

\$4,000-6,000

**PROVENANCE:**

Elizabeth and Alfred Starr, Nashville, Tennessee (acquired directly from  
the artist)

Ricco Maresca Gallery, New York

Acquired from the above in 1989

**LITERATURE:**

Frank Maresca and Roger Ricco, *American Vernacular* (New York,  
2002), p. 218.

AN ENQUIRING EYE: PROPERTY FROM A  
DISTINGUISHED PRIVATE COLLECTOR

**87**

**WILLIAM EDMONDSON (1874-1951)**

*A Pair of Large Bowls, 1930s*

limestone

Each 8 in. high, 10 in. wide, 12 in. deep (2)

\$4,000-8,000

**PROVENANCE:**

Elizabeth and Alfred Starr, Nashville,  
Tennessee (acquired directly from the artist)  
Ricco Maresca Gallery, New York  
Acquired from the above in 1989



87

AN ENQUIRING EYE: PROPERTY FROM A  
DISTINGUISHED PRIVATE COLLECTOR

**88**

**WILLIAM EDMONDSON (1874-1951)**

*Four Small Bowls, 1930s*

limestone

Each 6½-7¼ in. high (4)

\$6,000-9,000

**PROVENANCE:**

Elizabeth and Alfred Starr, Nashville,  
Tennessee (acquired directly from the artist)  
Ricco Maresca Gallery, New York  
Acquired from the above in 1989



88

AN ENQUIRING EYE: PROPERTY FROM A  
DISTINGUISHED PRIVATE COLLECTOR

89

**CHARLES A. A. DELLSCHAU**  
(1830-1923)

*Untitled (4691 / 4692),*  
double sided, 1920

mixed media on paper  
18 x 17½ in.

\$12,000-18,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
Acquired from the above in 1998



(recto)



(verso)



90



91

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

**90**

**EDDIE ARNING (1898-1993)**

*Abstract Composition on Green*

colored pencil and cray-pas on paper  
18<sup>7</sup>/<sub>8</sub> x 24<sup>3</sup>/<sub>4</sub> in.

\$1,000-2,000

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

**91**

**ATTRIBUTED TO MILARD C. HUNT**

*Circular Gaming Wheel, North Carolina,  
circa 1920*

paint and nails on wood  
24 in. diameter

\$2,000-3,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
Acquired from the above in 1997



92

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

**92**

**EDDIE ARNING (1898-1993)**

*Girl at Beach*

cray-pas and colored pencil on paper  
19 $\frac{5}{8}$  x 25 $\frac{1}{2}$  in.

\$1,500-3,000

**PROVENANCE:**

Fred Giampietro Gallery, New York  
Acquired from the above in 1997

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

**93**

**EDDIE ARNING (1898-1993)**

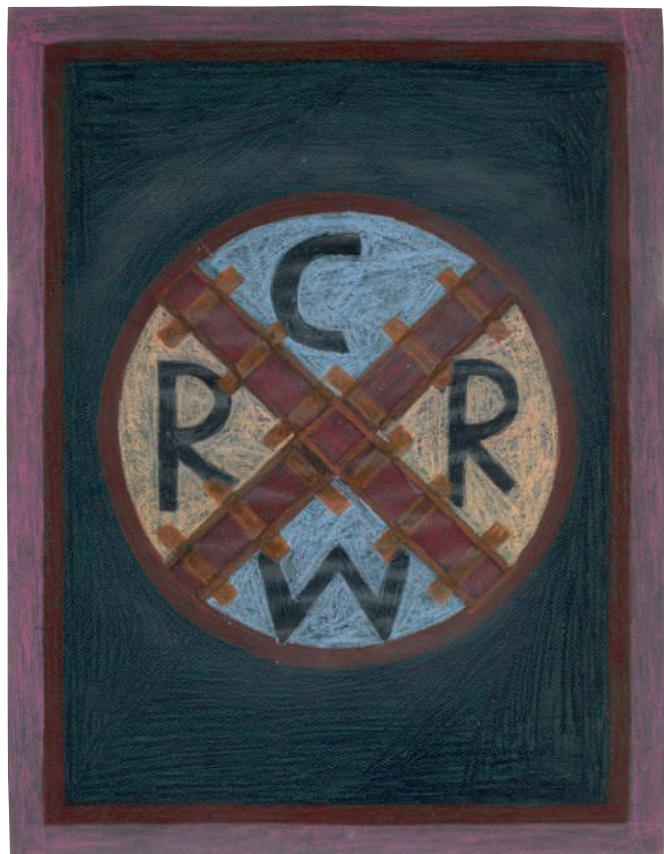
*CWRR*

crayon on paper  
25 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in.

\$800-1,200

**PROVENANCE:**

Fred Giampietro Gallery, New York  
Acquired from the above in 1997



93



(recto)

AN ENQUIRING EYE: PROPERTY FROM A  
DISTINGUISHED PRIVATE COLLECTOR

94

**CHARLES A. A. DELLSCHAU (1830-1923)**

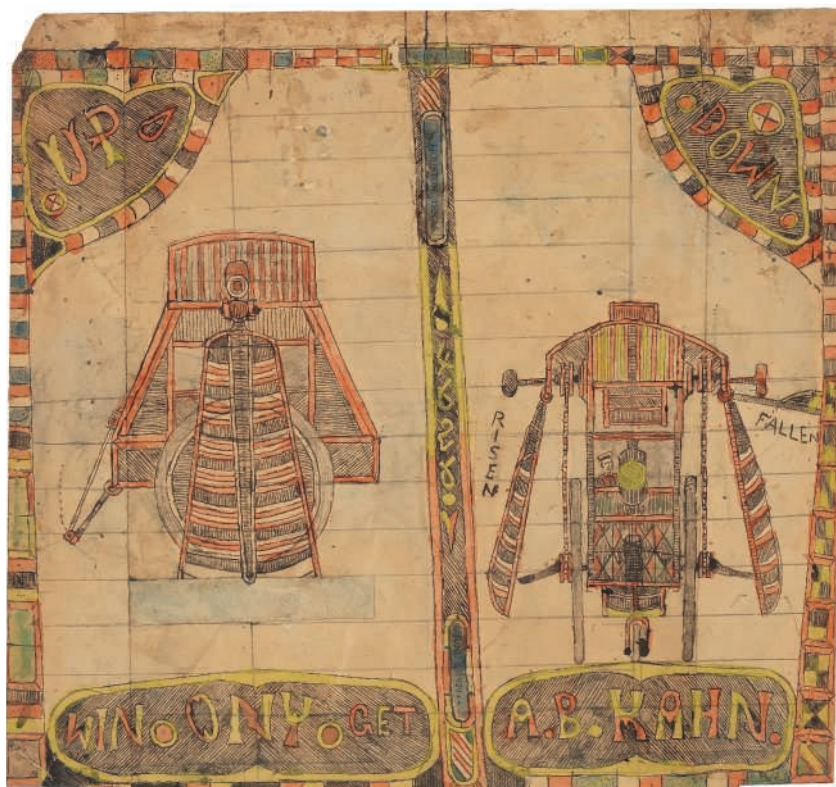
*Untitled (4626 / Sonora)*, double sided,  
1920

mixed media on paper  
17 x 18 in.

\$12,000-18,000

**PROVENANCE:**

Ricco Maresca Gallery, New York  
Acquired from the above in 1998



(verso)





AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

**95**

**BILL TRAYLOR (CIRCA 1853-1949)**

*Purple Cat, 1939-1942*

bears label S-75 *Purple Cat* on reverse  
tempera and graphite on repurposed card  
9¾ x 7½ in.

\$25,000-50,000

**PROVENANCE:**

Acme Art, Santa Monica, California  
The Mayor Gallery, London  
Acquired from the above in 1988



96

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

**96**

**W.L.R., CIRCA 1920-1930**

*Painted Figure of a Woman*

dated, inscribed and initialed *Jan. 1947 Wild Cherrywood*

*W.L.R.* on underside of base

paint on cherrywood

8½ in. high, 2 in. wide, 3½ deep base

\$800-1,200

**PROVENANCE:**

Don and Faye Walters

Sold, Sotheby's New York, 22 October 1986, lot 22

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

**97**

**ARTIST UNKNOWN, PROBABLY 19TH CENTURY**

*Head with Incised Cross*

stone

8 in. high, 5½ in. wide, 6 in. deep

\$1,500-3,000

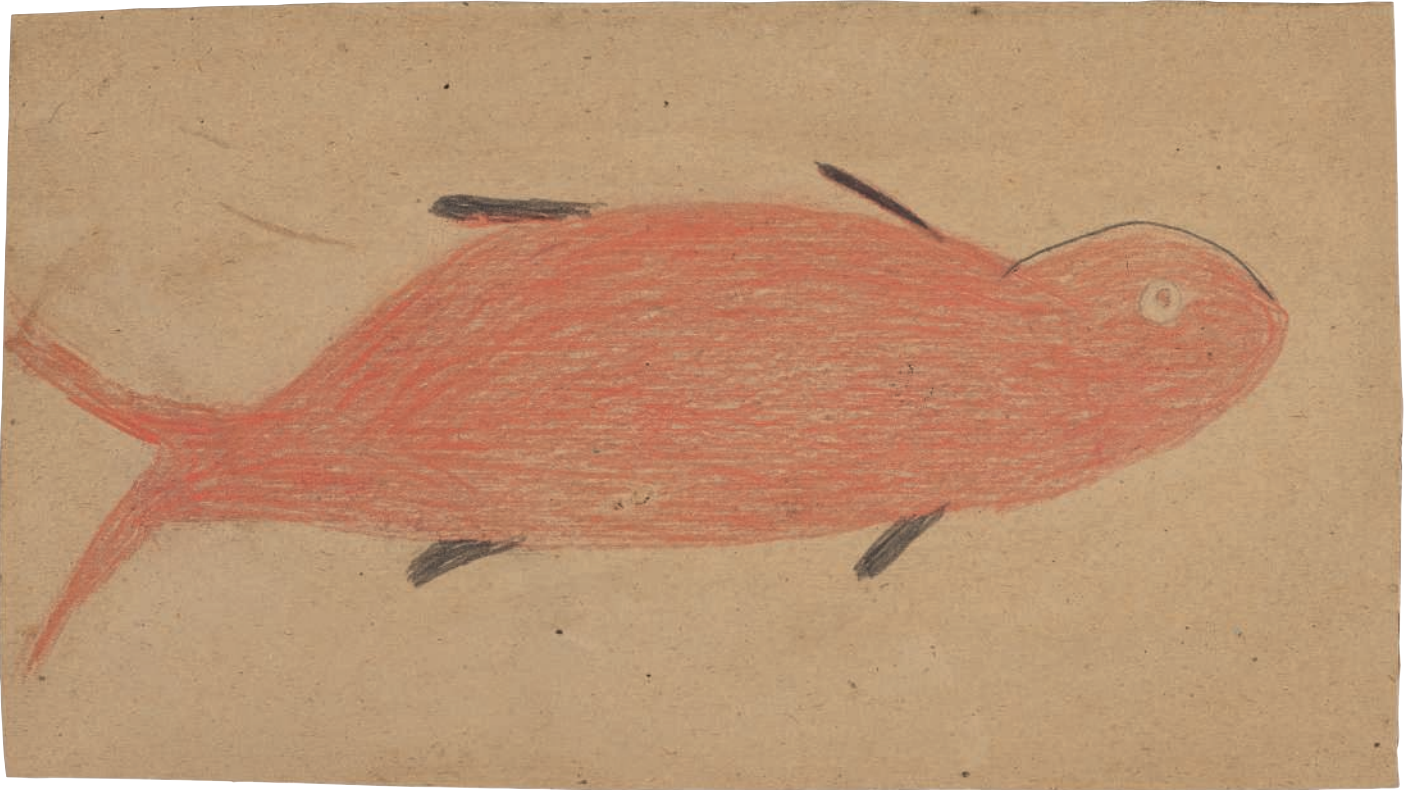
**PROVENANCE:**

Ricco Maresca Gallery, New York

Acquired from the above in 1990



97 (multiple views)



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

**98**

**BILL TRAYLOR (CIRCA 1853-1949)**

*Red Fish*

bears label S-232 *Red Fish* on reverse  
graphite and colored pencil on repurposed card  
7½ x 12¾ in.

\$8,000-12,000

**PROVENANCE:**

The Mayor Gallery, London  
Acquired from the above in 1988



99

PROPERTY FROM AN EAST COAST COLLECTION

99

**CHARLES BENEFIEL (B. 1967)**

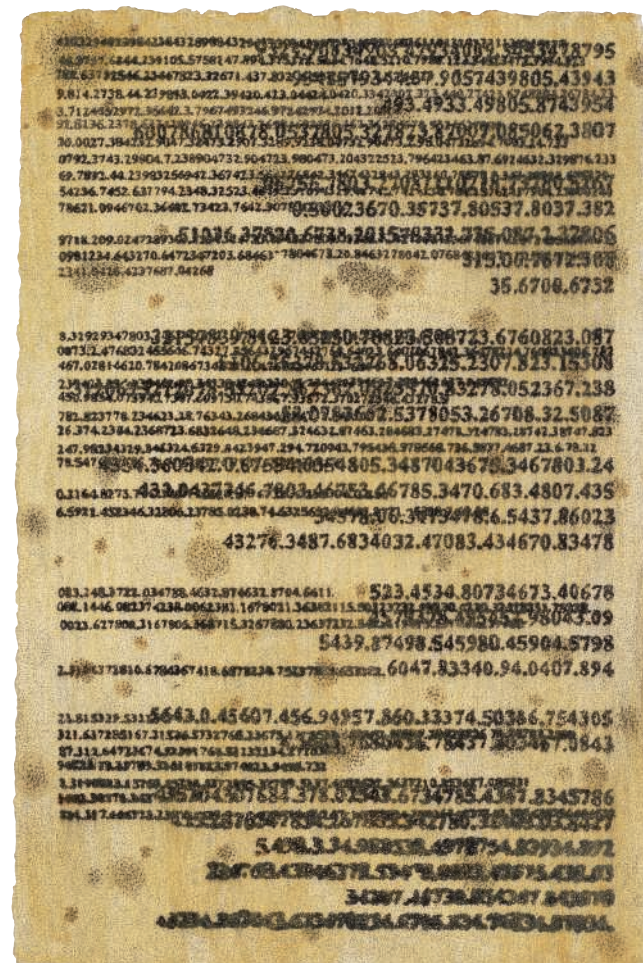
*Untitled, 1995-1996*

ink, tea and furniture varnish on paper  
22¾ x 15½ in.

\$3,000-5,000

**PROVENANCE:**

American Primitive Gallery, New York  
Acquired from the above in 1997



100

PROPERTY FROM AN EAST COAST COLLECTION

100

**CHARLES BENEFIEL (B. 1967)**

*Untitled, 1995-1996*

ink, tea and furniture varnish on paper  
22¾ x 15½ in.

\$3,000-5,000

**PROVENANCE:**

American Primitive Gallery, New York  
Acquired from the above in 1997



PROPERTY FROM AN EAST COAST COLLECTION

**101**

**MADGE GILL (1884-1961)**

*Untitled, 1951*

dated and signed *November 25 - 51 Madge Gill* on reverse  
ink on thin card  
25 x 20 in.

\$5,000-7,000

**PROVENANCE:**

Cavin Morris Gallery, New York  
Acquired from the above in 2001



PROPERTY FROM AN EAST COAST COLLECTION

**102**  
**SISTER GERTRUDE MORGAN**  
**(1900-1980)**

*Let's Make A Record*

acrylic and ink on printed record sleeve  
 12¼ x 12½ in.

\$2,000-4,000

**PROVENANCE:**  
 Knoke Galleries, Atlanta

102



PROPERTY FROM AN EAST COAST COLLECTION

**103**  
**JOSEPH GARLOCK (1884-1980)**

*Religious Leaders with Torah, 1955*

signed and dated J. Garlock. 55 lower left  
 paint on card  
 13 x 16½ in.

\$2,000-4,000

**PROVENANCE:**  
 Carl Hammer Gallery, Chicago  
 Acquired from the above in 2004

103

PROPERTY FROM AN EAST COAST COLLECTION

**104**

**THORNTON DIAL (1928-2016)**

*Women with Fish and Tigers*

initialed *TD* lower right  
watercolor and graphite on paper  
20¾ x 30 in.

\$3,000-5,000



104

PROPERTY FROM AN EAST COAST COLLECTION

**105**

**CHARLES KINNEY (1906-1991)**

*Peacock*

signed *Charly Kinney* lower right  
watercolor and graphite on paper  
22 x 28 in.

\$300-500

**PROVENANCE:**

Charles Loche  
Acquired from the above in 1998



105



106 (three works)



107

PROPERTY FROM AN EAST COAST COLLECTION

**106**

**BRUNO DEL FAVERO (1910-1995)**

*Three Paintings: Swimming, Beach, Deer with Cityscape*

*Swimming and Beach signed on reverse; Deer with Cityscape signed on reverse and lower left oil on board*

*Swimming: 31¼ x 24 in.; Beach: 31¾ x 39½ in.; Deer with Cityscape: 32¼ x 48 in. (3)*

\$600-800

**PROVENANCE:**

Cavin Morris Gallery, New York  
Each acquired from the above in 1998

PROPERTY FROM AN EAST COAST COLLECTION

**107**

**ROSIE L. LIGHT (1934-2004)**

*Untitled (Birds in Trees)*

*signed Rosie L. Light lower edge acrylic on repurposed card 21¾ x 17¾ in.*

\$500-800





108

PROPERTY FROM AN EAST COAST COLLECTION

**108**

**CLEMENTINE HUNTER (1887-1988)**

*Baptism, late 1950s*

initialed CH right edge  
oil on canvasboard

\$3,000-5,000

**PROVENANCE:**

Knoke Galleries, Atlanta  
Acquired from the above in 1997

This painting has been authenticated from photographs by Hunter expert Tom Whitehead.

PROPERTY FROM AN EAST COAST COLLECTION

**109**

**CLEMENTINE HUNTER (1887-1988)**

*Funeral, early 1970s*

initialed CH center right edge  
oil on canvasboard  
18 x 24 in.

\$3,000-5,000

**PROVENANCE:**

Knoke Galleries, Atlanta  
Acquired from the above in 1997

This painting has been authenticated from photographs by Hunter expert Tom Whitehead.



109



(multiple views)

PROPERTY FROM AN EAST COAST COLLECTION

**110**

**PURVIS YOUNG (1943-2010)**

*Untitled (Book), circa 1992*

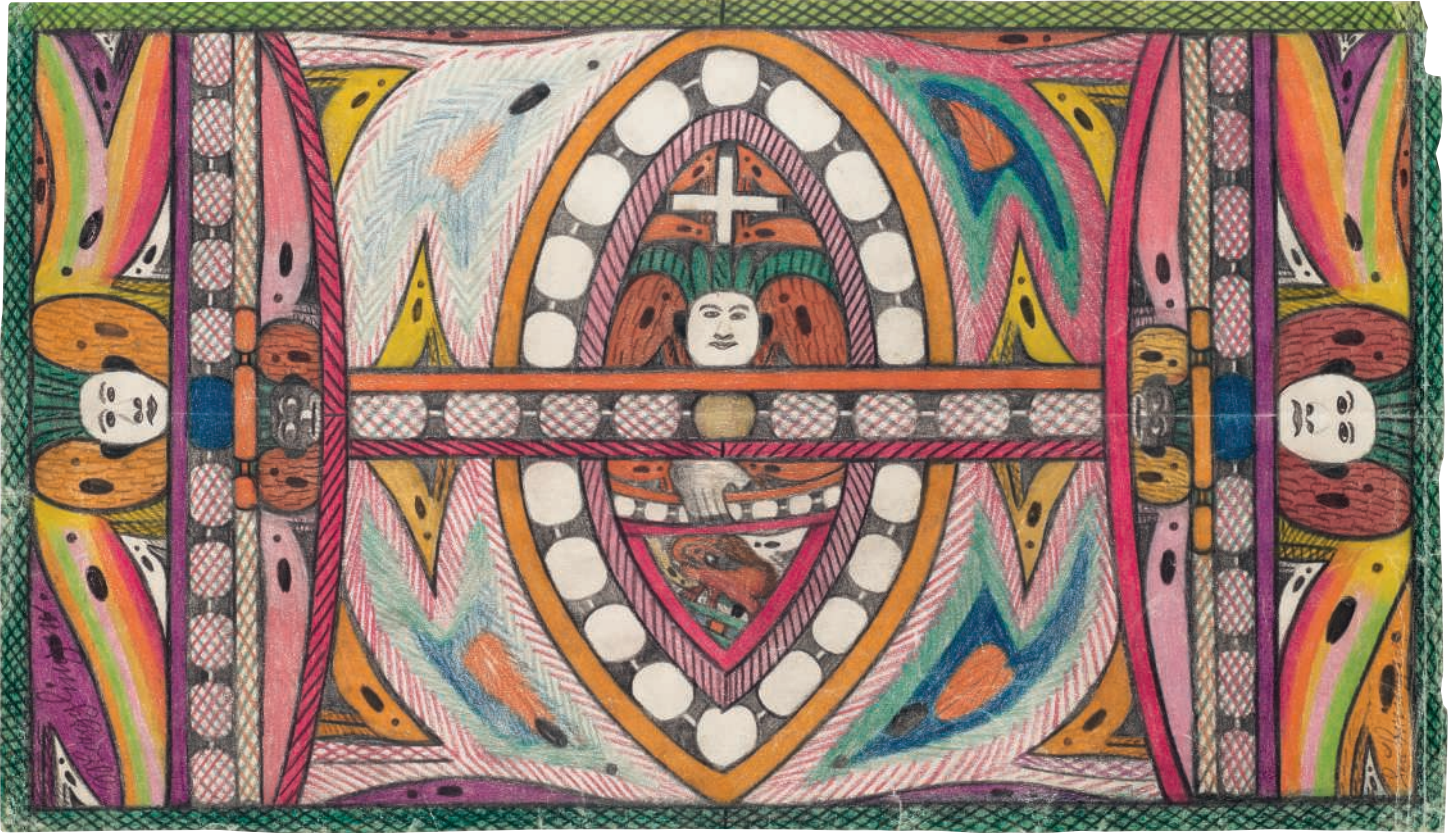
contains 58 individual drawings, many signed and dated between 1989 and 1992; on repurposed copy of *Tax Adviser*, June 1974

ink, graphite and adhesive on repurposed paper  
11¼ x 9¼ in. (closed)

\$1,500-3,000

**PROVENANCE:**

The Bass Museum of Art, Miami Beach  
Acquired from the above in 1996



PROPERTY FROM AN EAST COAST COLLECTION

111

**ADOLF WÖLFLLI (1864-1930)**

*Maggingen/Lembinger*, double sided, 1927

colored pencil and graphite on paper  
11 1/8 x 20 3/8 in.

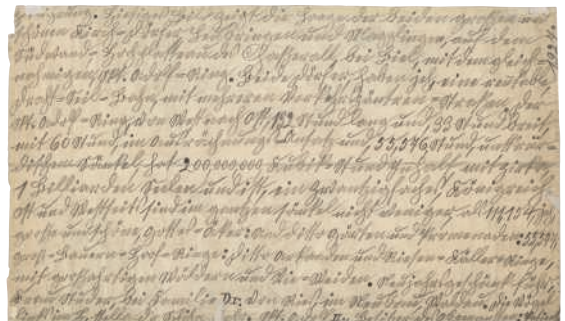
\$20,000-30,000

**PROVENANCE:**

Phyllis Kind Gallery, Chicago and New York  
Jennifer Pinto Safian, New York  
Private Collection, New York  
Ricco Maresca Gallery, New York  
Acquired from the above in 2001

A troubled young man, Adolf Wölfli was institutionalized at the Waldau Clinic in Bern, Switzerland in 1895, where he stayed for the remainder of his life. Shortly after his admission, Wölfli began to draw; his magnum opus, a multi-volume, 25,000-page epic illustrated text chronicled his imagined life as a knight, an emperor and a saint. While many of Wölfli's drawings were created in book format, he also made

single-sheet drawings he called portraits. Whether in notebooks or on loose-leaf paper, his works are dense, colored-filled images supported by text. Dr. Walter Morgenthaler, a psychiatrist at the clinic, took interest in Wölfli's output and in 1921 published the seminal text *Ein Geisteskranker als Künstler* (Madness and Art), a full-length study of Wölfli's life and art. This was one of the first major publications in the field that would later become known as Outsider Art.



(verso)

PROPERTY FROM AN EAST COAST COLLECTION

**112**

**RAYMOND MATERSON (B. 1954)**

*Flaco and the Prom Queen, 1997*

embroidered *RM 97* lower left; titled, signed

and dated on reverse

unraveled sock threads

embroidered image 2½ x 2 in.; velvet 4¾ x 3/1/4 in.

\$1,200-1,800

**PROVENANCE:**

American Primitive Gallery, New York

Acquired from the above in 1998



112

PROPERTY FROM AN EAST COAST COLLECTION

**113**

**JUSTIN MCCARTHY (1891-1977)**

*Polo Game*

oil on board

18 x 30 in.

\$1,500-3,000

**PROVENANCE:**

Cavin Morris Gallery, New York

Acquired from the above in 1998



113

PROPERTY FROM AN EAST COAST COLLECTION

**114**

**JON SERL (1894-1993)**

*Masquerade, 1955*

signed *Jon* lower right; titled on reverse  
oil on fiberboard  
20 x 16 in.

\$2,000-4,000

**PROVENANCE:**

Cavin Morris Gallery, New York (acquired directly from the artist)

Acquired from the above in 2000



114

PROPERTY FROM AN EAST COAST COLLECTION

**115**

**THORNTON DIAL (1928-2016)**

*Woman with Tiger and Bird*

initialed *TD* lower right  
watercolor, charcoal and graphite on paper  
14 $\frac{1}{8}$  x 10 $\frac{1}{8}$  in.

\$1,500-3,000



115

PROPERTY FROM AN EAST COAST COLLECTION

**116**

**CHRIS MURRAY (B.1960)**

*New York City, Manhattan, Park Avenue*

titled and signed *By Chris Murray* lower left  
mixed media on pieced paper  
30 x 21 in.

\$2,000-3,000

**PROVENANCE:**

K.S. Art, New York

Acquired from the above in 1999



116



PROPERTY FROM AN EAST COAST COLLECTION

**117**

**JOSEPH YOAKUM (1889-1972)**

*Mt. Lizard Head in San Juan Mtn Range near Silverton Colorado, 1970*

titled, dated and signed by *Joseph .E. Yoakum* upper left

ink, colored pencil and chalk on paper

11¾ x 18¾ in.

\$6,000-9,000

**PROVENANCE:**

Cavin Morris Gallery, New York  
Acquired from the above in 1999



PROPERTY FROM AN EAST COAST COLLECTION

**118**

**MARTÍN RAMÍREZ (1885-1963)**

*Untitled (Church and Cross), circa 1953*

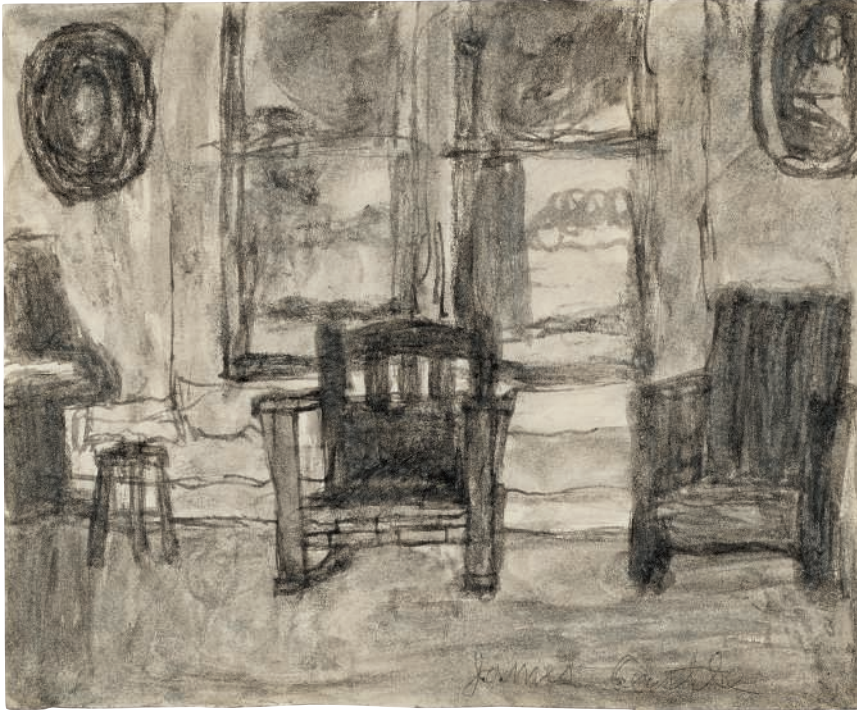
paint, crayon and colored pencil on pieced brown paper  
31 x 20½ in.

\$25,000-50,000

**PROVENANCE:**

Cavin Morris Gallery, New York  
Acquired from the above in 1999

*Untitled (Church and Cross)* has been granted clear title by the artist's estate.



119

PROPERTY FROM AN EAST COAST COLLECTION

**119**

**JAMES CASTLE (1899-1977)**

*Untitled (Interior with Two Chairs)*

signed *James Castle* lower edge  
soot and spit on repurposed *National Life and Health Corporation* form  
6 $\frac{7}{8}$  x 8 $\frac{3}{8}$  in.

\$6,000-8,000

**PROVENANCE:**

Fleisher Ollman Gallery, Philadelphia  
Acquired from the above in 2000



120

PROPERTY FROM AN EAST COAST COLLECTION

**120**

**DWIGHT MACKINTOSH (1906-1999)**

*Automobile*

ink on paper  
11 x 14 $\frac{3}{4}$  in.

\$500-1,000

**PROVENANCE:**

Vanity Novelty Garden, Miami Beach  
Acquired from the above in 1999



PROPERTY FROM AN EAST COAST COLLECTION

121

**CHARLES A. A. DELLSCHAU (1830-1923)**

*Untitled (4635 / 4636)*, double sided, 1920

mixed media on paper

19 3/8 x 16 1/2 in.

\$7,000-10,000

**PROVENANCE:**

Ricco Maresca Gallery, New York

Acquired from the above in 2000



(recto)



(verso)



122

PROPERTY FROM A PRIVATE ENGLISH COLLECTOR

**122**

**CHRIS MURRAY (B. 1960)**

*Madison Square Garden, 2002*

signed and dated *Chris Murray 2002* lower left  
acrylic, graphite and ink on pieced paper  
45¾ x 33¾ in.

\$2,000-4,000

**PROVENANCE:**

Maxwell Projects, New York

Sold, Christie's New York, 18 January 2019, lot 1137

PROPERTY FROM A PRIVATE MID-ATLANTIC COLLECTION

**123**

**JOHN MICHAELS AND DARREN MURRAY**

*Shakespeare, 2004*

each titled upper right and signed lower right  
colored pencil on paper  
each 24 x 17¾ in.

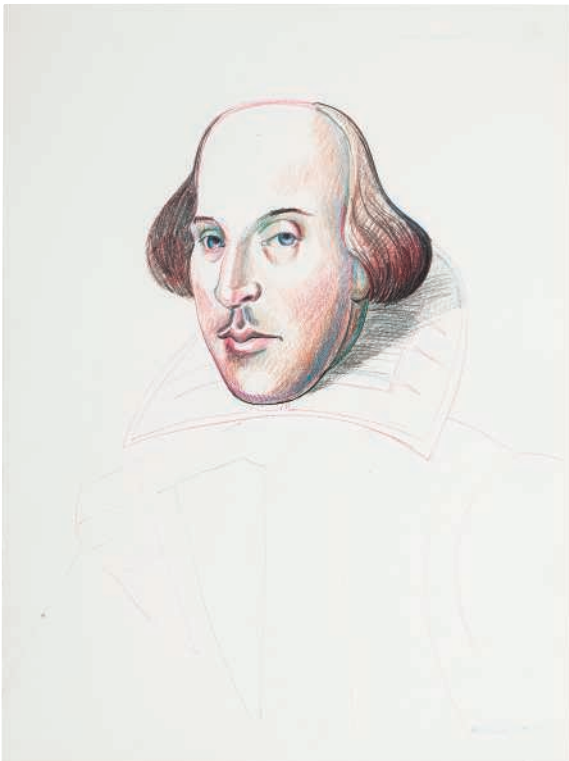
\$1,500-3,000

**PROVENANCE:**

Ricco Maresca Gallery, New York

Acquired from the above in 2005

*Shakespeare* is a conversation between Darren Murray and his art teacher John Michaels. Murray, who is autistic and nonverbal, responded to his teacher's rendering of Shakespeare with a version in his own visual vocabulary, revealing a connection and communication between the two artists.



123





PROPERTY FROM THE COLLECTION OF MS. GYLBERT COKER

**124**

**BILL TRAYLOR (CIRCA 1853-1949)**

*Brown Bull with Blue Eye, 1939-1942*

signed *Bill Traylor* upper edge  
tempera and graphite on repurposed card  
12 x 15¾ in.

\$25,000-50,000

**PROVENANCE:**

R.H. Oosterom Gallery, New York

In the winter of 1979, R.H. Oosterom Gallery in New York exhibited Bill Traylor's work. It was here that art historian Gylbert Coker fell in love with the artist and purchased *Brown Bull*. Coker published a review of the exhibition in *Art in America* stating, "His images, abstract ideas of life and reality, never imitate natural forms, but create new ones... Traylor, artist and storyteller, reflected that kind of energy in his work. He took life as it came and he painted life as he saw it."



125

PROPERTY FROM A PRIVATE GEORGIA COLLECTION

**125**

**LEROY ALMON (1938-1997)**

*Television Ministry, 1987*

initialed LA lower right; signed and dated on reverse  
metallic and matte paint on carved wood  
10¼ x 24½ in.

\$700-1,000

PROPERTY FROM A PRIVATE GEORGIA COLLECTION

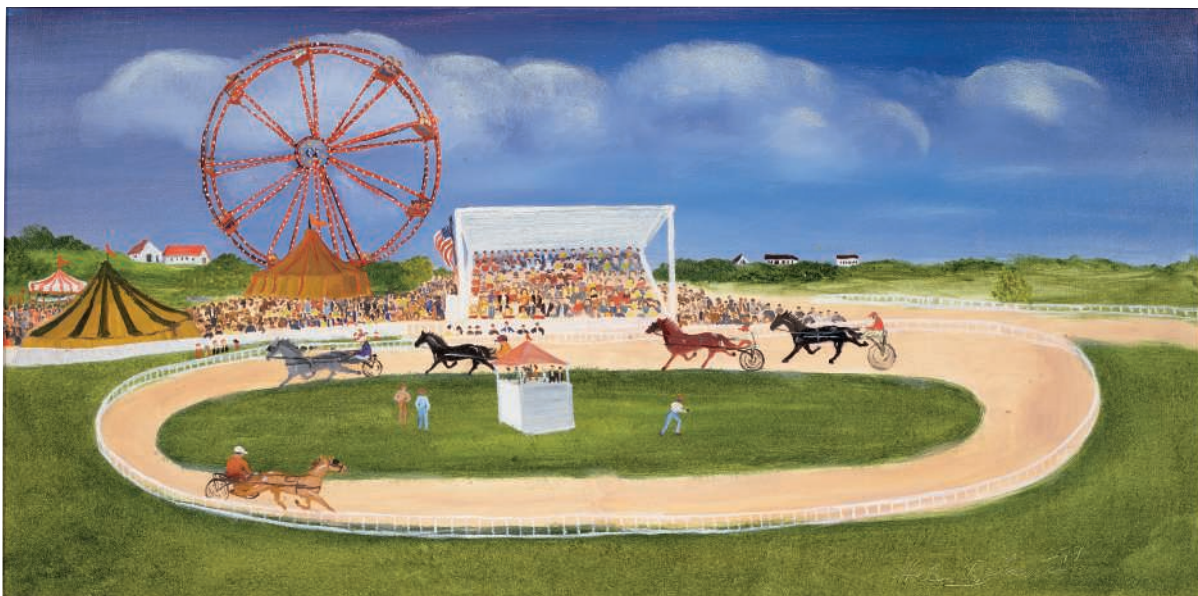
**126**

**HELEN LAFRANCE (B. 1919)**

*Steeplechase, 1997*

incized Helen LaFrance -97 lower right  
oil on canvas  
17½ x 35½ in.

\$1,000-2,000



126



127

PROPERTY FROM A PRIVATE COLLECTION

**127**

**ION BÂRLĂDEANU (B. 1946)**

*Untitled, 1982*

signed and dated on reverse  
collage on paper  
11½ x 17¼ in.

\$1,000-2,000

**PROVENANCE:**

H'Art Gallery, Bucharest (acquired directly from the artist)

PROPERTY FROM A PRIVATE COLLECTION

**128**

**ION BÂRLĂDEANU (B. 1946)**

*Untitled, 1989*

signed and dated on reverse  
collage on paper  
8¾ x 15 in.

\$1,000-2,000

**PROVENANCE:**

H'Art Gallery, Bucharest (acquired directly from the artist)



128



PROPERTY FROM A PRIVATE COLLECTION

**129**

**AUGUST WALLA (1936-2001)**

*Weibliche Mamba*, 1993

signed and dated on verso  
colored pencil and ink on paper  
13¼ x 10¼

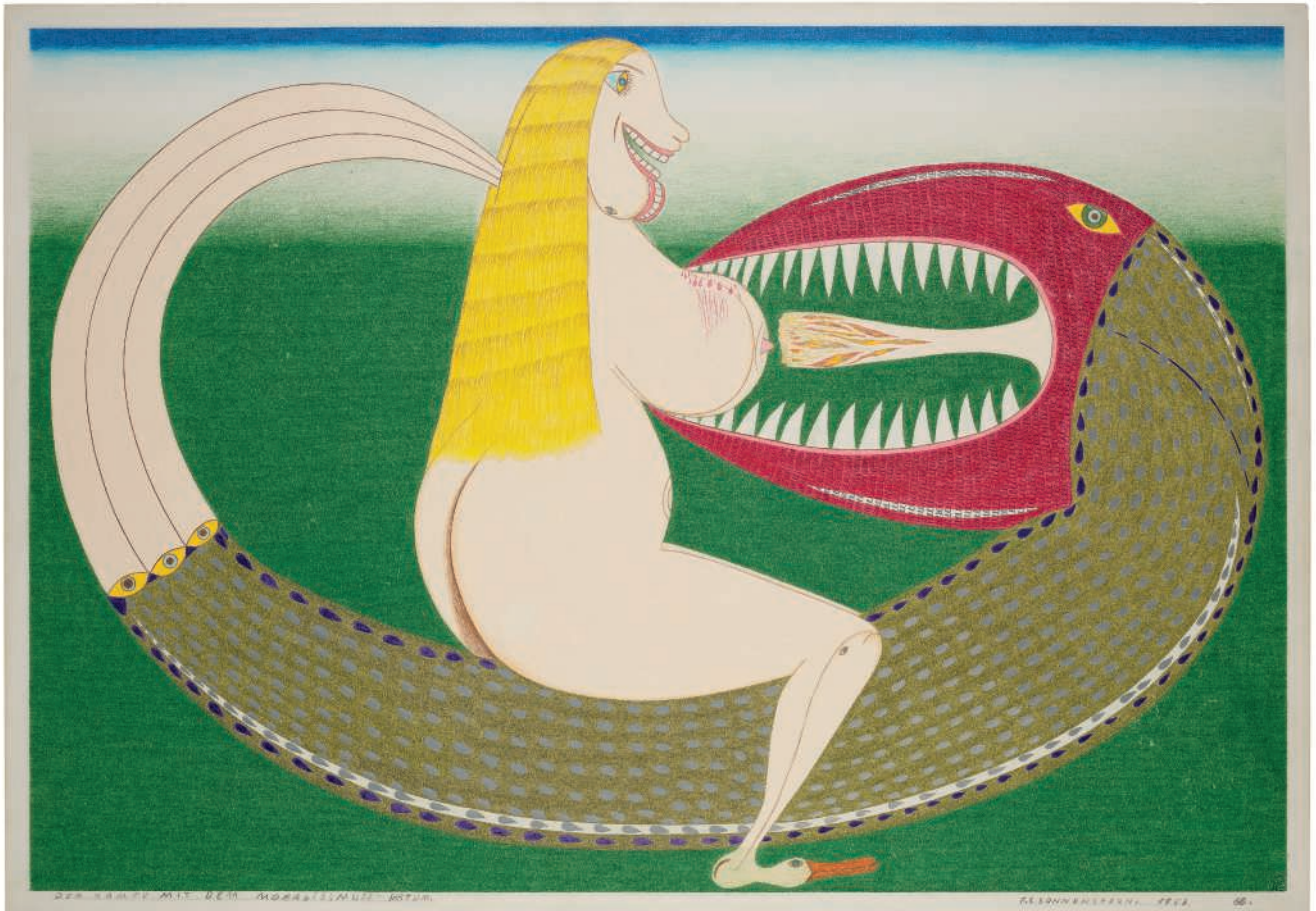
\$3,000-5,000

**PROVENANCE:**

Galerie Gugging, Austria (acquired directly from the artist)

DAS KLEINE BILDLEIN GEHÖRET  
DEM HERR PFLEGER PFLEGER  
OSTERMANN. GEZEICHNET  
HATS DER AUGUSTIN ALOIS W-  
ALLA GEORG. MONTAG DAN-  
ACH DIENSTAG AM 27 SEPT-  
MBER JAHR 1993. HERZLI-  
CHE VIELE LIEBE SCHÖNE G-  
RÜBE AN HERRN PFLEGER  
OSTERMANN UND AN FRAU  
SCHWESTER DORIS THALER  
NEUDEL KORBIS, VON WALLA.  
ZEICHNUNG IST RIESENSCHL-  
ANGE DIE GIFTIGE HELLGRÜ-  
NE MAMBA ÄHNLICH WIE SO  
KLEINE GRÜNE GRASNATTER  
DER LIEBE GOTT HAT IN UR-  
WALD DIE GRÜNE MAMBA DA  
ERSCHAFFEN. BILD FÜRN SO  
PFLEGER OSTERMANN DA  
VON AUGUSTIN WALLA.

(verso)



PROPERTY FROM A PRIVATE COLLECTION

**130**

**FRIEDRICH SCHRÖDER-SONNENSTERN (1892-1982)**

*Der Kampf Mit Dem Moralismuss-Irrtum, 1956*

titled, signed and dated lower edge

colored pencil on paper

20½ x 28¾

\$4,000-6,000

**PROVENANCE:**

Private Collection, Germany

Private Collection, France

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

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- (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.

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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.

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- (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.
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### 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.

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**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.

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- (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).

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### 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.

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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.

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



## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

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



Carlo Zinelli, *Quattro uomini verdi e uccelli su sfondo giallo* (Four green men and birds on yellow background) (detail), 1963  
Tempera on paper, 20 x 27.5 inches. Collection of Olana and Alessandro Zinelli

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# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

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

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

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

## COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

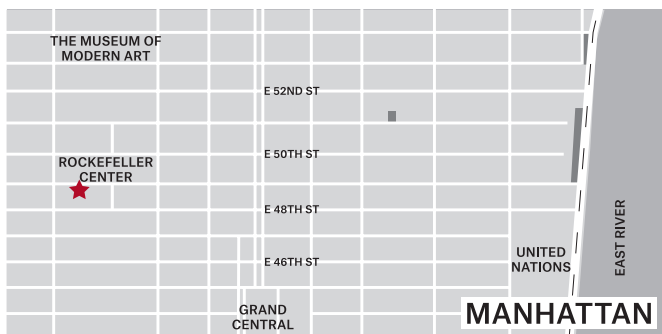
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## SHIPPING AND DELIVERY

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

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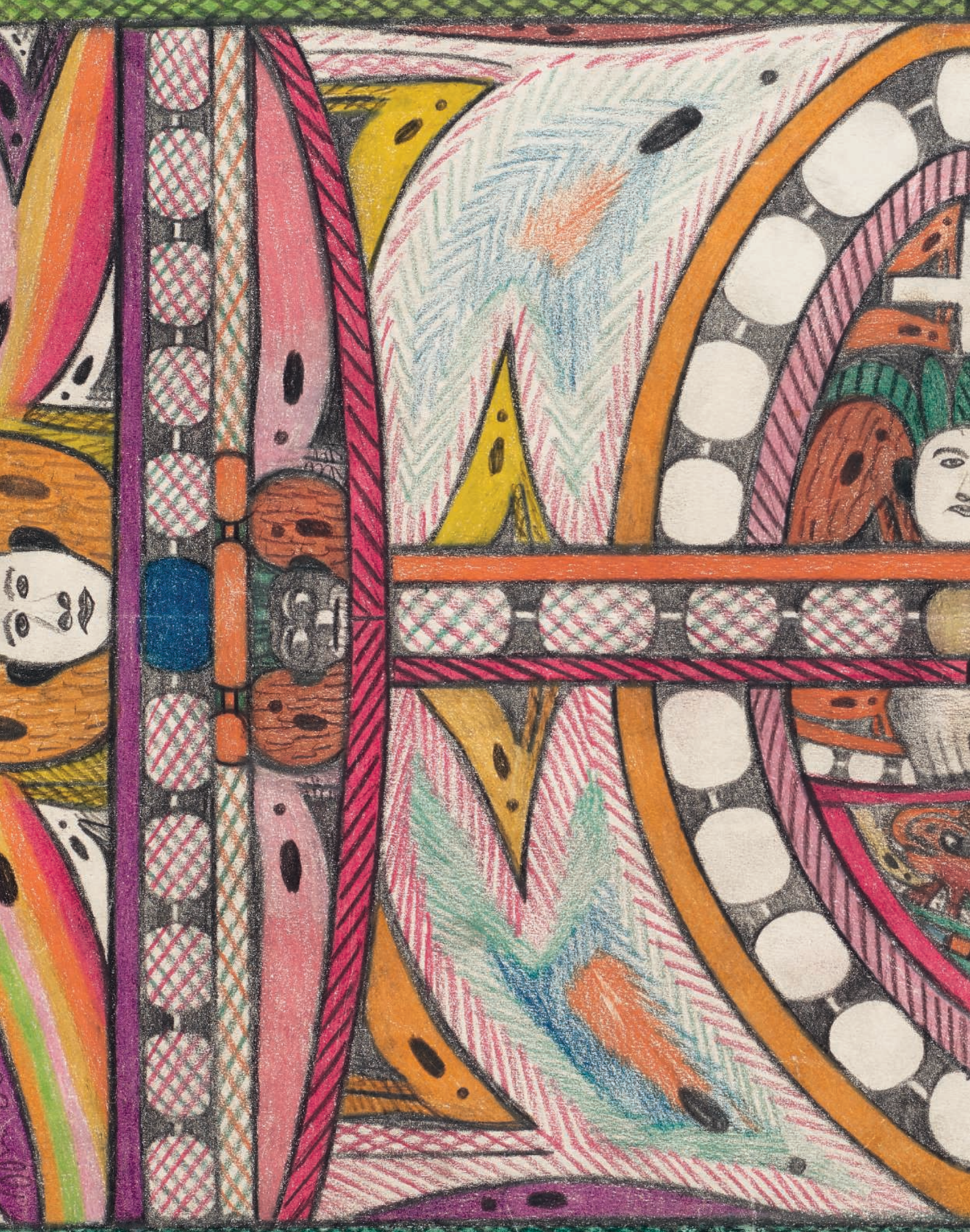
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