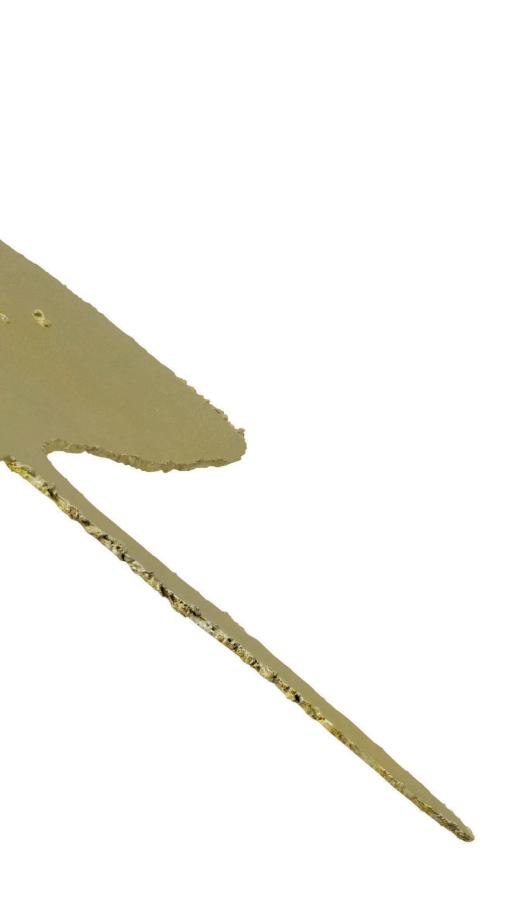
THINKING ITALIAN ART AND DESIGN EVENING SALE

LONDON, 22 OCTOBER 2020 CHRISTIE'S









THINKING ITALIAN ART AND DESIGN EVENING SALE

AUCTION

Thursday, 22 October 2020 Immediately following the Post-War and Contemporary Art Evening Sale (Lots 130-162) 8 King Street, St. James's London SW1Y 6QT

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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

AUCTIONEER

Arlene Blankers

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as ELISA-18881

CONDITIONS OF SALE

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

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ILLUSTRATIONS

Front Cover:

LOT 151 Lucio Fontana, [Concetto Spaziale, forma], 1957 (detail).

Frontispiece One: LOT 143 Alighiero Boetti, *Il progressivo svanire della consuetudine*, 1974.

Frontispiece Two: LOT 137 Carlo Mollino, Unique and Important Dining Suite, Designed For Ada and Cesare Minola, 1946.

Opposite Auction Information: LOT 135 Fausto Melotti, Notturno alle Haway, 1976 (detail).

Opposite Left: LOT 130 Alighiero Boetti, Celant, 1967 (detail).

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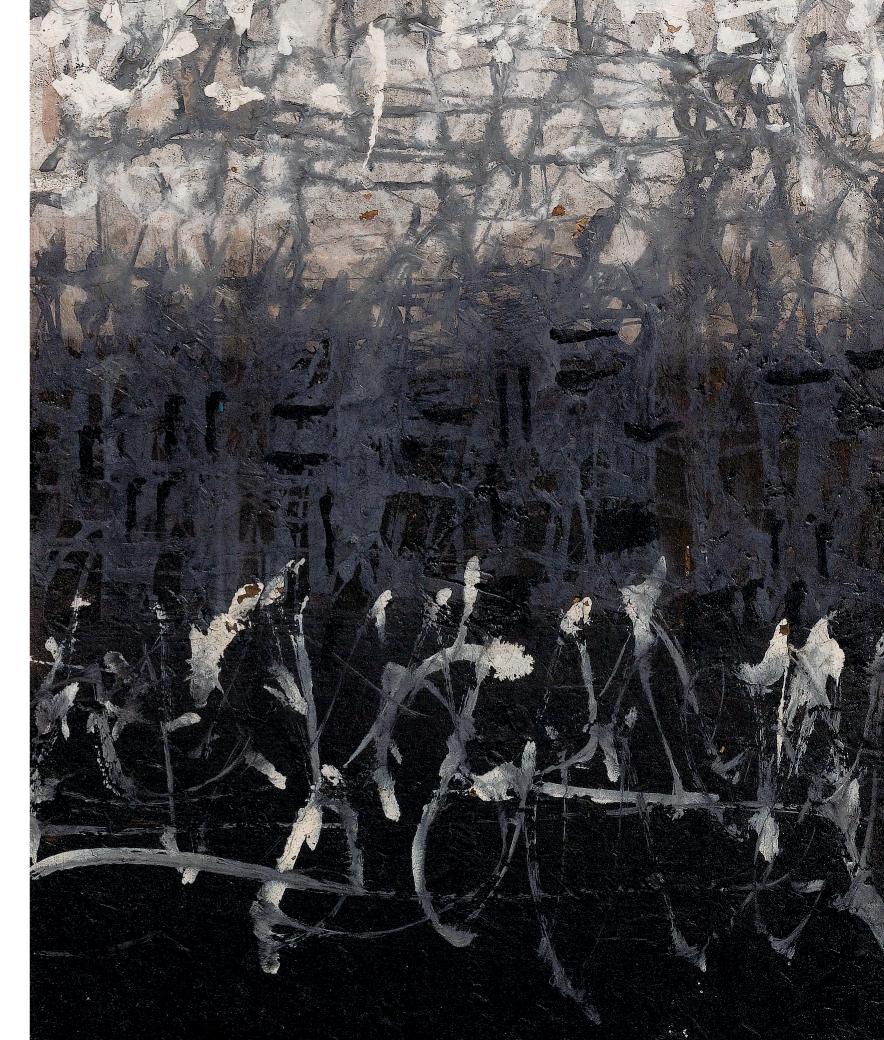
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PROPERTY FROM AN IMPORTANT INTERNATIONAL COLLECTION

λ130 ALIGHIERO BOETTI (1940-1994)

Celant

(i)

signed and dated '*Boetti 67*' (on the reverse) industrial paint on wood 9½ x 7½ x 2¾in. (24 x 18 x 7cm.) Executed in 1967

£35,000-50,000 US\$46,000-65,000 €39,000-55,000

PROVENANCE: Private Collection, United Kingdom.

This work is registered in the Archivio Alighiero Boetti, Rome, no. *9533*, and is accompanied by a certificate of authenticity.



LOT ESSAY

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ131 MARIO SCHIFANO (1934-1998)

Cementoferro 6 (Concrete iron 6)

signed, titled and dated 'Schifano Febbraio 60 Cementoferro 6' (on the reverse) concrete and iron on canvas laid down on board 66⁷/₈ x 63in. (170 x 160cm.) Executed in 1960



(Ť)

£100,000-150,000 US\$130,000-190,000

€110,000-160,000

PROVENANCE:

Studio Casoli, Milan. Acquired from the above by the present owner in 1998.

EXHIBITED:

Conegliano, Palazzo Sarcinelli, *Schifano. Opere 1957-1997*, 1998 (illustrated in colour, p. 55); no. 4 (p.193).

This work is registered in the Archivio Mario Schifano, Rome, under no. *04305200620*, and is accompanied by a certificate of authenticity.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ132 MIMMO ROTELLA (1918-2006)

Un po' lavorato

 (\mathbf{i})

signed 'Rotella' (lower left); signed, titled and dated 'Rotella "Un po' lavorato" 1959' (on the reverse) décollage on canvas 43¼ x 365%in. (110 x 93cm.) Executed *circa* 1959

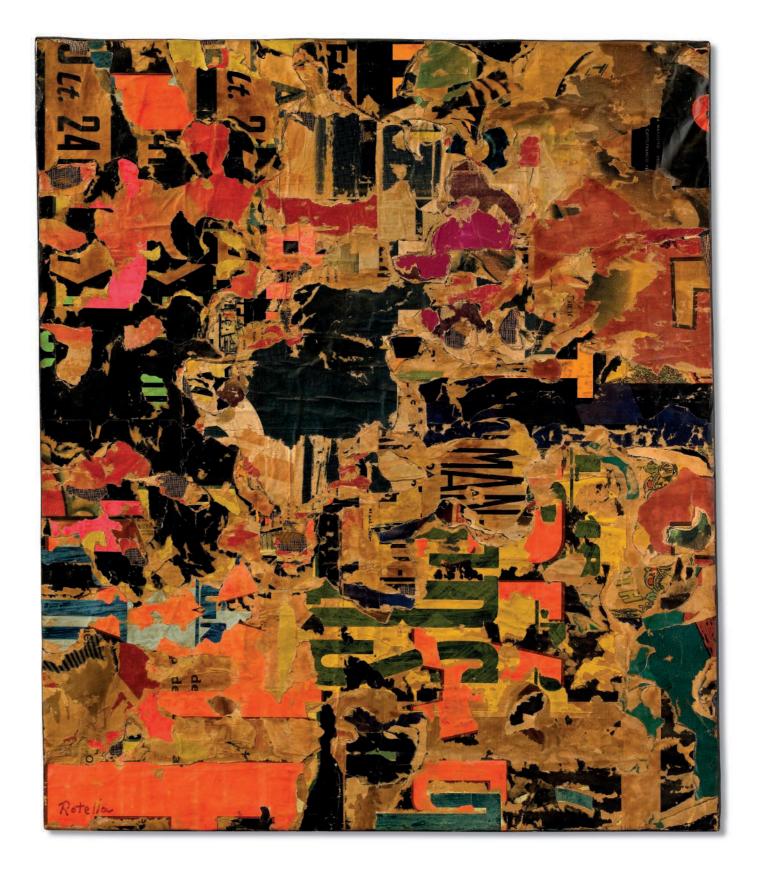
£70,000-100,000 US\$91,000-130,000 €77,000-110,000

PROVENANCE:

P. Cascella Collection, Rome.Galleria Primo Piano, Rome.Private collection, Rome.Thence by descent to the present owner.

LITERATURE:

G. Celant, *Mimmo Rotella. Catalogo ragionato. Volume primo 1944-1961*, Milan 2016, vol. II, no. 1959 circa 139 (illustrated, p. 665).



PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN

λ133 MARIO SCHIFANO (1934-1998)

Compagni compagni (Comrades Comrades)

signed 'Schifano' (on the reverse of the central element) spray paint on canvas and Plexiglas, in three parts overall: 111¹/₈ x 78³/₄in. (300 x 200cm.) Painted in 1968

6

 (\mathbf{i})

US\$460,000-650,000 €390,000-550,000

£350,000-500,000

PROVENANCE: Studio Marconi, Milan. Acquired from the above by the present owner.

EXHIBITED:

Parma, Scuderie in Pilotta, *Mario Schifano*, 1974, no. 198 (illustrated with incorrect title, p. 182). Milan, Fondazione Marconi, *Schifano 1964-1970*. *Dal paesaggio alla tv*, 2006, (illustrated in colour with incorrect medium, p. 171).

LITERATURE:

P. Tazzi, G. Verzotti, *Schifano '60/70*, Milan 1990 (illustrated, p. 146). *Mario Schifano 1960-1970*, exh. cat. at Castello Pasquini in Castiglioncello, 2013 (illustrated in colour, pp. 22–23).

This work is registered in the Archivio Mario Schifano, Rome, under no. *01200080814*



LOT ESSAY

134 GIO PONTI (1891-1979)

Large chandelier

(i)

brass, painted brass, opaque glass 34¼ x 68½in. (87 x 174cm.) Manufactured by Arredoluce, Monza, Italy, circa 1968

£30,000-40,000 US\$39,000-52,000 €33,000-44,000

PROVENANCE: Private colleciton, Milan, circa 1968; Thence by descent.

LITERATURE:

'Le produzioni protagoniste del nuovo albergo Parco dei Principi di Roma', *Domus*, no. 425, April 1965, pp. 52, 66, 73 for the 24 light example; U. La Pietra, *Gio Ponti*, New York, 2009, p. 372, fig. 773; A. Pansera, A. Padoan, A. Palmaghini, *Arredoluce, Catalogo ragionato 1943-1987*, Milan, 2018, pp. 227, 347.



PROPERTY OF AN ITALIAN GENTLEMAN

λ135 **FAUSTO MELOTTI (1901-1986)**

Notturno alle Haway (Nocturne in Haway)



brass and copper 41¾ x 27¼ x 85%in. (105 x 69 x 22cm.) Executed in 1976

£150,000-200,000 US\$200,000-260,000 €170,000-220,000

PROVENANCE: Private Collection, Milan. Acquired from the above by the present owner.

EXHIBITED:

Milan, Palazzo della Permanente, *XXIX Biennale nazionale d'arte città di Milano*, 1984, no. 190 (illustrated with incorrect title and date, unpaged); no. 190 (p. 238).

LITERATURE:

G. Celant, *Melotti. Catalogo generale*, Milan 1994, vol. I, no. 1976 1 (illustrated, p. 435). www.fondazionefaustomelotti.org/catalogo/1976-1 (illustrated in colour).



LOT ESSAY

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

λι36 LUCIO FONTANA (1899-1968)

[Concetto spaziale]

signed and dated 'l. fontana 58' (lower right) pencil on canvas 39³/₈ x 49¹/₄in. (100 x 125cm.) Painted in 1958



£700,000-1,000,000

US\$910,000-1,300,000

€770,000-1,100,000

PROVENANCE:

Galleria Blu, Milan.

Here acquired from the family of the present owner in 1970 and thence by descent to the present owner.

EXHIBITED:

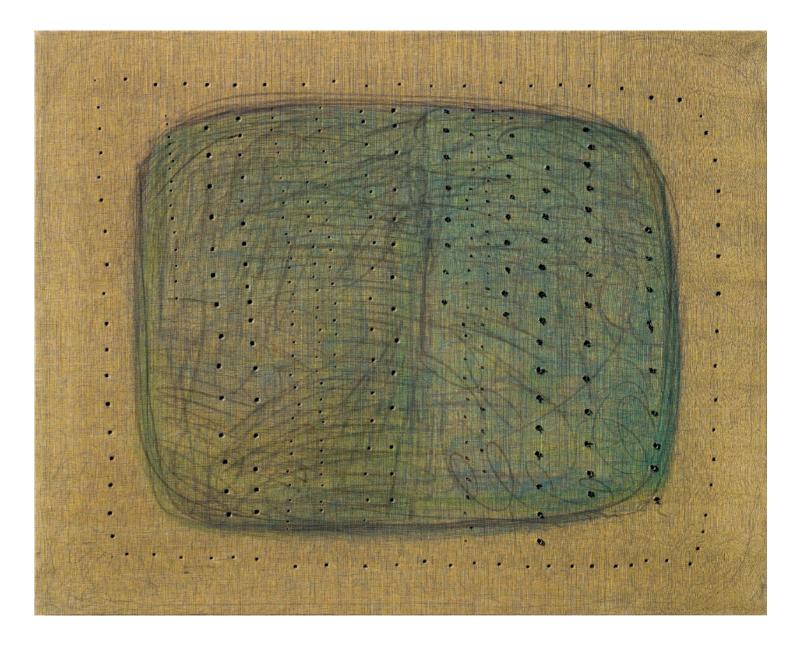
Milan, Galleria Blu, *Fontana*, 1964, no. 38 (illustrated with incorrect orientation). Arezzo, Galleria comunale d'arte contemporanea, *Sei pittori italiani dagli anni Quaranta a oggi*, 1967, no. LXXIV (illustrated with incorrect title, date, medium and orientation). This exhibition later travelled to Rome, Istituto Italo Americano.

LITERATURE:

F. De Bartolomeis, *Segno antisegno di Lucio Fontana*, Turin 1967, no. 134 (illustrated with incorrect orientation).

E. Crispolti, *Omaggio a Fontana*, Rome 1971, no. 166 (illustrated with incorrect orientation, unpaged). *Catalogo Nazionale Bolaffi*, 1971, no. 7 (p. 145). E. Crispolti, *Lucio Fontana Catalogue Raisonné des peintures, sculptures et environnements spatiaux,* Brussels 1974, vol. I, no. 58 G 6 (illustrated, p. 58-59).

E. Crispolti, *Lucio Fontana Catalogo Generale*, Milan 1986, vol. I, no. 58 G 6 (illustrated, p. 204).
E. Crispolti, *Lucio Fontana Catalogo Ragionato di Sculture, Dipinti, Ambientazioni,* Milan 2006, vol. I, no. 58 G 6 (illustrated, p. 362).



137 CARLO MOLLINO (1905-1973)

Unique and Important Dining Suite, Designed For Ada and Cesare Minola

ebonised wood, maple, brass, original glass, original leather upholstery table 30¼ x 87 x 38½in. (77 x 221 x 98cm.) each chair 31¾ x 18½ x 22in. (80.5 x 47 x 56cm.) Executed by Apelli & Varesio, Turin, Italy, 1946

£1,200,000-1,800,000 US\$1,600,000-2,300,000 €1,400,000-2,000,000

PROVENANCE:

Ada and Cesare Minola, Turin, 1946; Thence by descent to the present owners.

EXHIBITED:

The table and one chair exhibited, 'Carlo Mollino: Arabesques', Galleria Civica d'Arte Moderna e Contemporanea, Turin, September 20, 2006-January 7, 2007.

LITERATURE:

This lot illustrated: 'Esperienze formali nell'arredamento', *Domus*, no. 227, August 1948, pp. 12, 14-15, 17; 'Experiencias formales en el emueblamento', *Nuestra Arquitectura*, no. 233, 12 December 1948, n.p.; G. Brino, *Carlo Mollino: Architettura come Autobiografia*, Milan, 1985, pp. 96-97; F. Ferrari, Cronaca, exh. cat., Galleria Fulvio Ferrari, Turin, 1985, p. 57, fig. 132-133, p. 88, fig. 134, p. 94, fig. 146; I. Vercelloni, *Styles of living, The best of Casa Vogue*, Milan, 1985, p. 210;

P. Sparke, Italian Design, 1870 to the present, London, 1988, p. 91; F. Burkhardt, C. Eveno, L'étrange univers de l'architecte Carlo Mollino, exh. cat., Centre Georges Pompidou, Paris, 1989, p. 110; I. de Guttry, M. P. Maino, Il Mobile Italiano Degli Anni '40 e '50, Bari, 1992, p. 211, fig. 10; M. de Giorgi, Carlo Mollino, interni in piano-sequenza, Milan, 2004, p. 102, pp. 105-107, 109-113; R. Colombari, Carlo Mollino, Catalogo Del Mobili, Milan, 2005, p. 29; F. Ferrari, N. Ferrari, The Furniture of Carlo Mollino, New York, 2006, p. 98, fig. 101, p. 106, p. 110, figs. 138, 140, p. 221; F. Ferrari, N. Ferrari, Carlo Mollino: Arabesques, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, pp. 70-71; M. Valensise, La Casa di Mollino, exh. cat., Istituto Italiano di Cultura, Paris, 2015, p. 102.

(7)



PROPERTY OF A EUROPEAN LADY

λ138 GINO DE DOMINICIS (1947-1998)

Untitled

 (\mathbf{i})

signed 'G. De Dominicis' (on the reverse) gold leaf, chalk and tempera on board, in artist's box with glass $81\frac{1}{2} \ge 19\frac{3}{4} \ge 9\frac{5}{8}$ in. (207 $\ge 50 \ge 24.5$ cm.) Executed in 1996

£180,000-220,000 US\$240,000-280,000 €200,000-240,000

PROVENANCE: Private Collection, Milan. Thence by descent to the present owner.

EXHIBITED:

Nice, Villa Arson, Centre National d'art contemporain, *Gino De Dominicis*, 2007. This exhibition later travelled to Turin, Fondazione Merz, *Gino De Dominicis alla Fondazione Merz*, 2007–2008 (with incorrect title and date); New York, P.S.1 MoMA Contemporary Art Center, 2008

LITERATURE:

Gino De Dominicis, in *Flash Art International*, Milan, June 2007 (illustrated in colour with incorrect title and date, p. 19). I. Tomassoni, *Gino de Dominicis Catalogo ragionato*, Milan 2011, no. 498 (illustrated, p. 451).





λ139 **JANNIS KOUNELLIS (1936-2017)**

Untitled



pencil and tempera on paper 59 x 78in. (150x198cm.) Executed in 1959-60

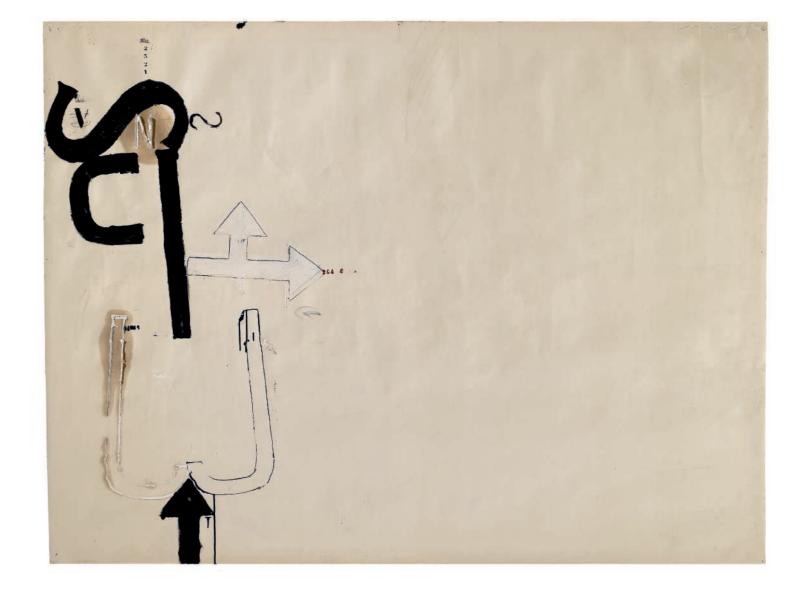
£400,000-600,000 US\$520,000-780,000 €440,000-660,000

PROVENANCE:

Galleria Christian Stein, Milan. (Acquired directly from the artist). Private Collection.

EXHIBITED: New York, Sperone Westwater Gallery, *Signs/Words*, 2015 (illustrated in colour, unpaged).

This work is accompanied by a certificate of authenticity signed by the artist.



LOT ESSAY

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ140 **ALIGHIERO BOETTI (1940-1994)**

Марра (Мар)

signed 'alighiero e boetti' (on the overlap) embroidery



(i)

44¹/₈ x 69¹/₄in. (112 x 176cm.) Executed in 1984



£800,000-1,200,000 US\$1,100,000-1,600,000

€880,000-1,300,000

PROVENANCE:

Galleria Toselli, Milan. Acquired from the above by the present owner in 1985.

LITERATURE:

J.C. Ammann, *Alighiero Boetti. Catalogo Ragionato*, Rome 2014, vol. III/1, no. 1297 (illustrated in colour, p. 87)



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

λ141 **PINO PASCALI (1935-1968)**

Contraerea (Anti-Aircraft)

painted iron, aluminum and plastic 67 x 56¼ x 37½in. (170 x 143 x 95 cm.) Executed in 1965

£2,500,000-3,500,000 US\$3,300,000-4,500,000 €2,800,000-3,800,000

PROVENANCE:

Galleria Enzo Sperone, Turin. Private Collection, Italy. Thence by descent to the present owner.

EXHIBITED:

Turin, Galleria Enzo Sperone, *Pino Pascali*, 1969. Rome, Galleria Nazionale d'Arte Moderna, *Pino Pascali*, 1969, p. 22, no. 17d (illustrated, unpaged). Rome, Palazzo delle Esposizioni; X Quadriennale Nazionale d'Arte, *La Ricerca Estetica dal 1960 al 1970*, 1973.

Rome, Galleria L'Attico, *Pino Pascali*, 1976.
Cologne, Reinhallen, *Westkunst*, 1981, p. 485, no. 812 (illustrated with incorrect title).
Paris, Centre Georges Pompidou, *Identite Italienne: L'Art en Italie depuis 1959*, 1981, p. 156 (illustrated).
Turin, Galleria Franz Paludetto, *Pascali 1965-Le Armi*, 1984, (illustrated, unpaged).
Genazzano, Castello Colonna, *Sogno Italiano*, 1986, p. 46 (illustrated in colour).
Ravenna, Logetta Lombardesca, *Mitografie*, 1987, pp. 66-67 (illustrated with incorrect title).
Rome, Palazzo delle Esposizioni, *Roma Anni '60: Al di la' della pittura*, 1990–1991 (illustrated, p. 39).

LOT ESSAY

Paris, Musée de la Ville de Paris, *Pino Pascali*, 1991, p. 92 (illustrated).

New York, Solomon R. Guggenheim Museum, *The Italian Metamorphosis, 1934-1968,* 1994-1995, no. 187 (illustrated in colour, unpaged). This exhibition later travelled to Milan, Triennale di Milano and Wolfsburg, Kunsmuseum. Rovereto, MART Museo di arte moderna e contemporanea di Trento e Rovereto, *Trash: Quando i rifiuti diventano arte,* 1997-1998, no. 82 (illustrated in colour, p. 94). Rome, Palazzo delle Esposizioni, *Minimalia: Da Giacomo Balla a...,* 1998 (illustrated, p. 233). Siena, Palazzo delle Papesse, *Contrappunti: Savinio-Pascali,* 1999. New York, PS1 Contemporary Art Center,

Minimalia: An Italian vision in 20th Century Art, 1999-2000 (illustrated in colour, p. 206). Madrid, Museo Nacional Centro de Arte Reina Sofia, Pino Pascali: La reinvención del mito mediterráneo, 2001-2002, p. 157 (illustrated, p. 74). Magdeburg, Kunstmuseum Kloster Unser Lieben Frauen, La Poetica dell'Arte Povera, 2003, pp. 89, 92-93 (illustrated).

Naples, Castel Sant'Elmo, *Pino Pascali*, 2004, p. 166 (illustrated in colour, p. 167).



λ_{142} LUCIANO FABRO (1936-2007)

Contatto. Tautologia (Contact. Tautology)

aluminum, in two parts

(i) 1¹/₈ x 116 x ¹/₄in. (3 x 294.5 x 0.5cm.)
(ii) 1¹/₈ x 115¹/₄ x ¹/₄in. (3 x 292.7 x 0.5cm.)
overall: 1¹/₈ x 231¹/₈ x ¹/₄in. (cm 3 x 587.2 x 0.5cm.)
Executed in 1967, this work is unique

£300,000-500,000 US\$390,000-650,000 €330,000-550,000

PROVENANCE:

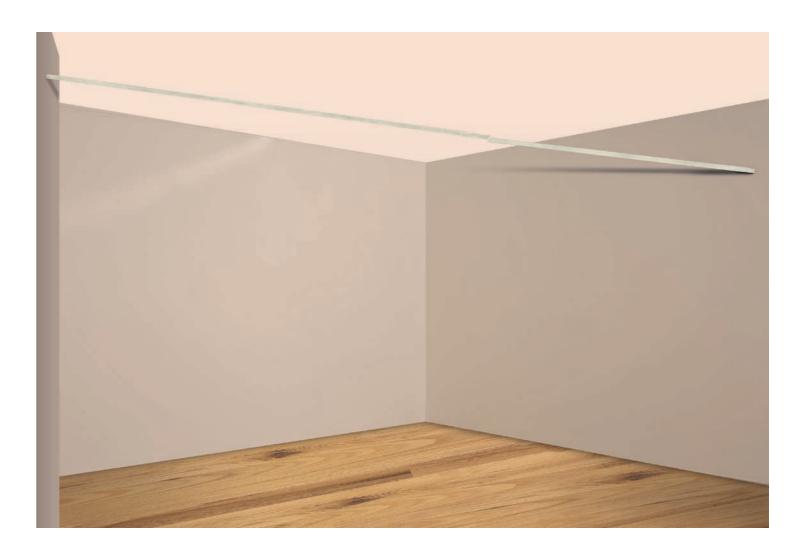
(i)

Galleria de Nieubourg, Milan. Galleria Borgogna, Milan. Framart Studio, Naples. Galleria Alfonso Artiaco, Naples. Acquired from the above by the present owner in 2007.

EXHIBITED:

Milan, Galleria de Nieubourg, *Luciano Fabro*, 1969 (detail illustrated, un paged). Milan, Galleria Borgogna. Deposito di via Serbelloni, *Kounellis, Pascali, Fabro*, 1971.

This work is registered in the Archivio Luciano e Carla Fabro, Milan, and is accompanied by a certificate of authenticity signed by the artist.



PROPERTY FROM A DISTINGUISHED LADY

λ143 **ALIGHIERO BOETTI (1940-1994)**

Il progressivo svanire della consuetudine

(The progressive disappearance of habit)

ballpoint pen on paper laid down on canvas, in five parts each: 39³/₈ x 27¹/₂in. (100 x 70cm.)

overall: 39³/₈ x 137¹/₂in. (100 x 350cm.) Executed in 1974

£,500,000-700,000 US\$650,000-900,000 €550,000-770,000

PROVENANCE:

 (\mathbf{i})

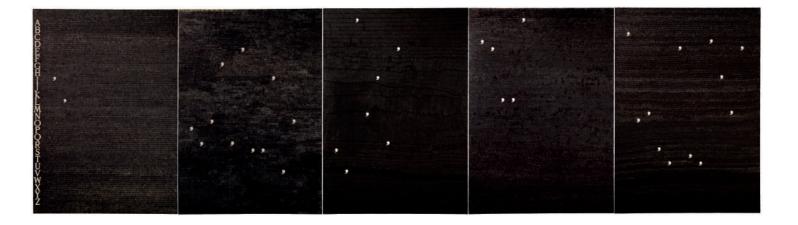
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Private collection, La Spezia. Anon. Sale, Christie's Milan, 28 April 2015, lot 31. Acquired at the above sale by the present owner.

LITERATURE:

J. C. Ammann, *Alighiero Boetti. Catalogo generale*, Milan 2009, vol. II, no. 581 (illustrated in colour, p. 140)

This work is registered in the Archivio Alighiero Boetti, Rome, under no. *6208*, and is accompanied by a certificate of authenticity.



λ144 GIO PONTI (1891-1979) & PIETRO CHIESA (1892-1948)

Pair of rare 'Sculture da Tavolo' (Table Sculptures)

each signed on the reverse 'Gio Ponti Pietro Chiesa' leaded coloured glass, clear glass with floral *murrine*, patinated bronze frames and bases red 23^{1/2} x 11 x 8^{1/4}in. (59.7 x 28 x 21cm.) blue 23^{3/4} x 11 x 8^{1/8}in. (60.5 x 28 x 20.5cm.) Glass executed by Vetri Soffiati Muranesi Venini & C., Murano, Italy circa 1928

(2)

£,50,000-70,000 US\$65,000-90,000 €55,000-77,000

PROVENANCE:

(i)

Giancarlo Maroni private collection, Garda Lake, Italy, circa 1928; Thence by descent; Acquired from the above by the present owner.

EXHIBITED:

Tutto Ponti, Gio Ponti, Archi-Designer, Musée des Arts Décoratifs, Paris, 19 October 2018 - 5 May 2019.

LITERATURE:

'Arte Decorativa a Venezia', *Rivista per gli amatori de La Casa Bella*, July 1928, n.p.; C.A. Felice, 'Arti Decorative, Vetri di Orrafors e di Murano', *Domus*, no. 7, July 1927, another example illustrated p. 30; V. Terraroli, *Le arti decorative in Lombardia nell'età moderna 1780-1940*, exh. cat., Milan, 1999, p. 46 for another example now in the permanent collection of the Fondazione il Vittoriale degli Italiani, Gardone Riviera, Italy; M. Barovier, *Napoleone Martinuzzi, Venini 1925-1931*, exh. cat., Fondazione Giorgio Cini, Venice, 2013, p. 22 for another example exhibited at the

XVI Venice Biennale,1928.



LOT ESSAY



PROPERTY FROM THE COLLECTION OF A EUROPEAN GENTLEMAN

λ*145 LUCIANO FABRO (1936-2007)

Struttura ortogonale assoggettata ai quattro vertici a tensione (Orthogonal structure subjected to tension at the four vertices)

polished steel pipes 35⁷/₈ x 82⁵/₈in. (91 x 210cm.) Executed in 1964–1969

£300,000-500,000 US\$390,000-650,000 €330,000-550,000

PROVENANCE:

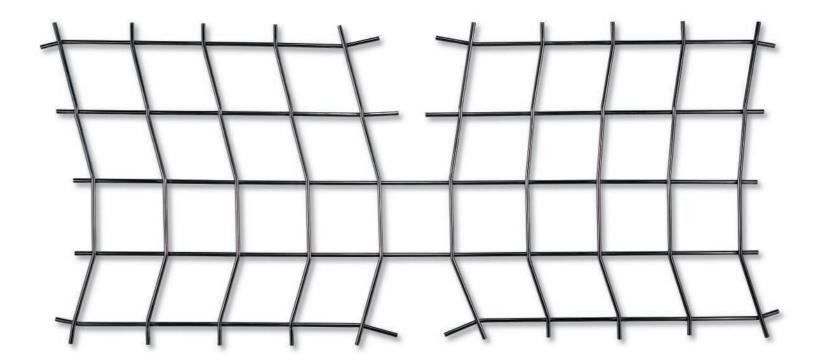
(i)

Galleria Mario Pieroni, Pescara. Galleria Borgogna, Milan. Donatella Senatore Collection, Rome. Private Collection, Italy. Anon. sale, Christie's London, 1 February 2014, lot 22 Acquired at the above sale by the present owner.

EXHIBITED:

Erice, Ex Convento di San Carlo, *Arte in Italia negli anni '70. Verso i settanta (1968-1970)*, 1996, (illustrated in colour with title *Struttura ortogrammatica a tensione* and dated *1969*, p. 115).

This work is accompanied by a certificate of authenticity signed by the artist.



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

λ° 146 ALIGHIERO BOETTI (1940-1994)

Lot composed of two works:

(i) Asta di misurazione (Measurement pole)

(ii)Triplo metro (Triple meter)

(ii) titled 'triplo metro' (on the side)
(i) painted iron
(ii) hand-made intervention on bamboo cane
(i) 63 x ½in. (160 x 1.2cm.)
(ii) 78¾ x ¾in. (300 x 1.8cm.)
Executed in 1966

£,350,000-500,000 US\$460,000-650,000 €390,000-550,000

PROVENANCE: Galleria Christian Stein, Milan. Acquired from the above by the present owner in 2012.

EXHIBITED:

 (\mathbf{i})

Turin, Galleria Christian Stein, *Alighiero Boetti*, 1996. Milan, Galleria Christian Stein, *Alighiero e Boetti*. *Tra sè e sè abbracciare il mondo*, 2014–2015 (illustrated in colour, unpaged).

LITERATURE:

J. C. Ammann, *Alighiero Boetti. Catalogo generale*, Milan 2009, vol. I, no. 85, no. 86 (illustrated in colour, p. 150); no. 85, no. 86 (p.311).





PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

λ° 147 MARIO MERZ (1925-2003)

Untitled

(Ť)

soil, glass and neon numbers overall dimensions variable Executed in 1971

£350,000-500,000 US\$460,000-650,000 €390,000-550,000

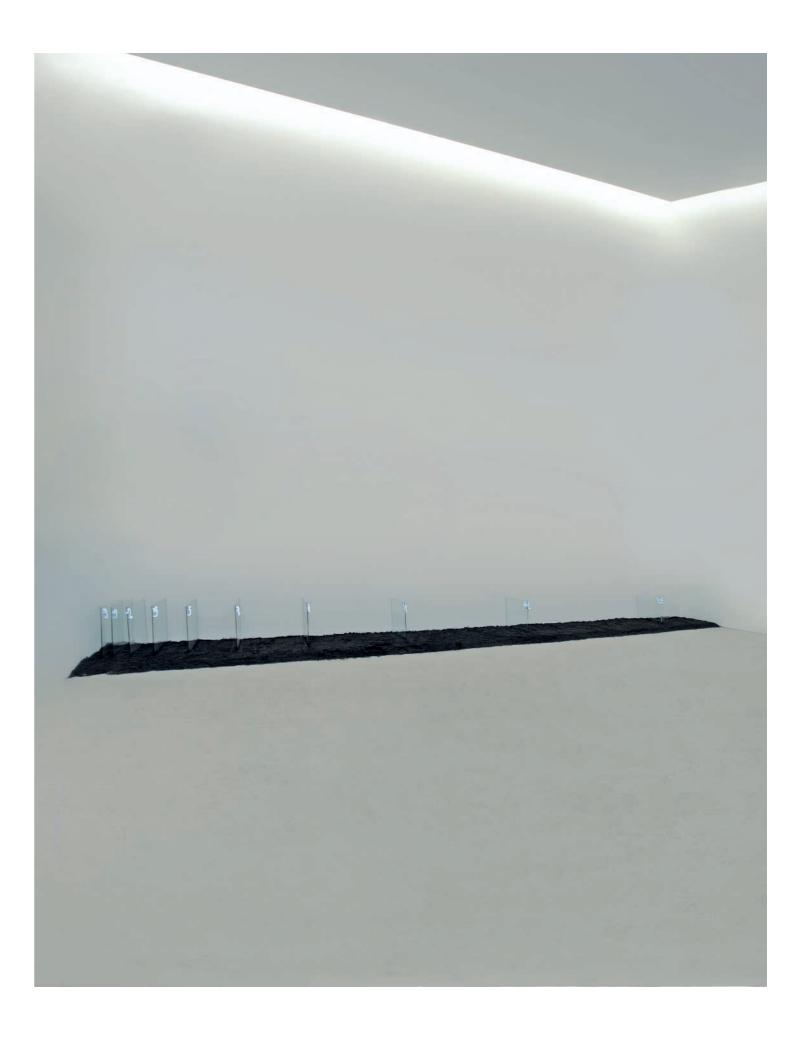
PROVENANCE:

Galleria Christian Stein, Milan. Acquired from the above by the present owner in 2012.

EXHIBITED:

New York, Steingladstone Gallery, *Arte Povera. Early Works'*, 1992. Naples, Museo Madre, 2005–2011 (long term loan; illustrated in colour, p. 95). Venice, Le Stanze del Vetro. Fondazione Giorgio Cini, *Fragile?*, 2013 (illustrated in colour, unpaged).

This work is registered in the Archivio Mario Merz, under no. *195/1971/FB*, and is accompanied by a certificate of authenticity signed by the artist.



148 RICCARDO DALISI (B. 1931)

Rare 'Pasternacchio' chair

painted beech wood 45³/₄ x 25¹/₄ x 19³/₄in. (139 x 64 x 50cm.) Executed in 1979

£20,000-30,000 US\$26,000-39,000 €22,000-33,000

PROVENANCE:

(i)

Fabrizio Garghetti private collection, Milan; Acquired from the above by the present owner.

LITERATURE:

A. Bangert, *Italienisches Möbeldesign, Kalssier von* 1945 bis 1988, München, 1985, another example illustrated p. 90, no. 27; *Radical: Italian Design 1965–1985, The Dennis Freedman Collection*, exh. cat., Museum of Fine Art, Houdson, 2020, another example illustrated p. 13.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ^* 149 MARIO MERZ (1925-2003)

Untitled

 (\mathbf{i})

(i) beeswax and fabric
(ii) beeswax
on two iron stands
(i) 5^{1/2} x 25^{3/4} x 7^{1/2}in. (14 x 65.5 x 19cm.)
(ii) 8^{7/8} x 24^{1/4} x 3^{7/8}in. (22.6 x 61.5 x 9.8cm.)
each stand: 16 x 23^{5/8} x 11^{5/8}in. (40.5 x 60 x 29.5cm)
Executed in 1969

£,120,000-180,000 US\$160,000-230,000 €140,000-200,000

PROVENANCE: Galleria Gian Enzo Sperone, Turin. Acquired from the above by the present owner.

This work is registered in the Archivio Mario Merz, Turin, under no. 141/1969/AL.



LOT ESSAY

λ150 **PIERO MANZONI (1933-1963)**

Linea m 6,98 (Line m 6,98)

titled and inscribed '12/59' (on the label) ink on paper, cardboard tube 8½ x 2½ x 2½in. (21.5 x 6.5 x 6.5cm.) Executed in 1959

£80,000-120,000 US\$110,000-160,000 €88,000-130,000

PROVENANCE:

(i)

Galerie M.E. Thelen, Essen. Collection P. G. Woog, Geneva. Anon. Sale, Sotheby's London, 2 July 1998, lot 104. Private Collection, Switzerland.

EXHIBITED:

Paris, Musée d'Art Moderne de la Ville de Paris, Paris, *Piero Manzoni*, 1991, no. 46 (illustrated, p. 116; p. 219). This exhibition later travelled to Herning, Herning Kunstmuseum, 1991; Madrid, Sala de Exposiciones de la Fundacion 'la Caixa', 1991; Rivoli, Castello di Rivoli – Museo d'Arte Contemporanea, 1992 London, Serpentine Gallery, *Piero Manzoni*, 1998 (p. 286). Geneva, Mamco, Musée d'art moderne et

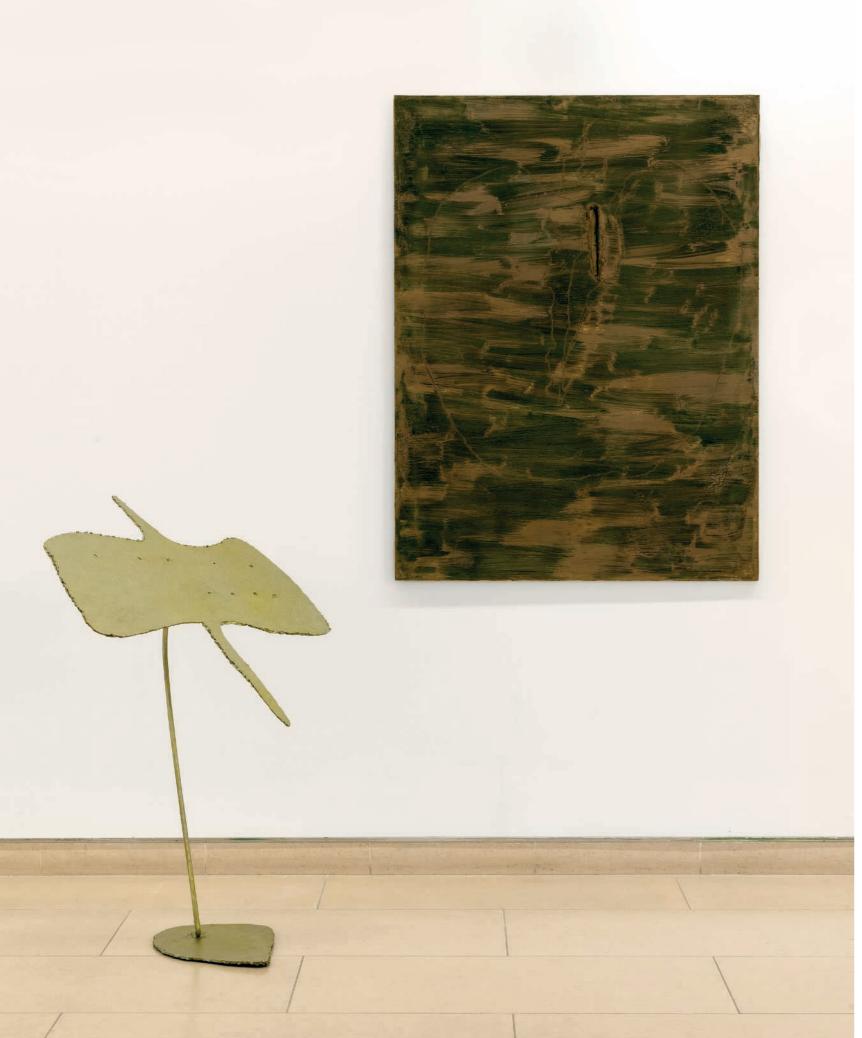
contemporain, Philippe Thomas, 2014.

LITERATURE:

G. Celant, Piero Manzoni: catalogo generale,
Milan 1975, no. 33 I (illustrated, p. 185).
F. Battino, L. Palazzoli, Piero Manzoni: Catalogue raisonné, Milan 1991, no. 926 BM (illustrated, p. 432).
G. Celant, Piero Manzoni. Catalogo generale. Tomo

secondo, Milan 2004, no. 536 (illustrated, p. 472).





PROPERTY FROM THE FOLCO COLLECTION

'We are continuing the evolution of art'

hristie's is delighted to present two outstanding works by Luci ✓ Fontana from the Folco Collect an important private assemblage of post Italian and international art. Headed to by the collector and musician Luca Folc the collection was started by his parents whose dedicated patronage of the arts le them to acquire a magnificent selection works by Italian and Arte Povera master They particularly admired the work of Fontana, as well as Alberto Burri, Piero Manzoni and Enrico Castellani. The tw works offered here were acquired by Lu father, and have remained at the heart of family's collection ever since.

Over the years, the Folco Collection ha regularly loaned works to exhibitions, most notably the Solomon R. Guggenho Museum's Burri retrospective in 2016. Under Luca's stewardship, with assistant from the collection's curator and manag Dr Dimitrios Tsivrikos, its holdings

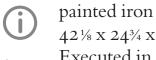
-Lucio Fontana

	have expanded to explore international
lo	contemporary movements. Paintings by
tion:	American pioneers such as Andy Warhol,
t-war	Roy Lichtenstein and Keith Haring sit
day	alongside works by contemporary Japanese
	artists, offering a rich counterpoint to the
5,	collection's European core.
ed	
of	At its heart, however, the Folco Collection
rs.	remains a vital celebration of Italian art,
	informed by a deep understanding of its
)	achievements. The works offered here speak
VO	directly to this connoisseurly spirit. [Concetto
ıca's	Spaziale, forma] (1957) is a rare work
of the	from a series of eight stemmed sculptures
	produced by Fontana between 1957 and
	1958. Concetto spaziale (1962), meanwhile,
ıs	is a sumptuous example of the artist's Olii,
	which culminated in his landmark Fine di
eim	Dio cycle in 1963. Both capture Fontana's
	desire to look beyond this world and - at
ce	the dawn of the Space Age – to seek new
ger	dimensions for art.

PROPERTY FROM THE FOLCO COLLECTION

λ151 LUCIO FONTANA (1899-1968)

[Concetto Spaziale, forma]



42¹/₈ x 24³/₄ x 30¹/₂in. (107 x 62.8 x 77.6cm.) Executed in 1957

£2,500,000-3,500,000 US\$3,300,000-4,500,000 €2,800,000-3,800,000

PROVENANCE:

F. Grosso Collection, Turin. Anon. sale, Sotheby's London, 22 October 2001, lot 29. Private Collection, Europe. Anon. sale Sotheby's London, 20 October 2008, lot 19. Private Collection, Italy. Thence by descent to the present owner.

EXHIBITED:

Turin, Galleria Civica d'Arte Moderna, *Lucio Fontana*, 1970, no. 142 (illustrated, p. 8); no. 152 (p. 60). London, Gagosian Gallery, *Living, Looking, Making*, 2007.

LITERATURE:

M. de Micheli, Scultura italiana del dopoguerra, Milan 1958, no. 45 (illustrated, installation view). Milano, nello Studio di Lucio Fontana, in 'Domus', no. 379, 1961, (illustrated, p. 38). E. Crispolti, L'Avventura di Fontana, in 'Arte Illustrata', 1968 (illustrated, p. 74). E. Crispolti, Lucio Fontana Catalogue Raisonné des peintures, sculptures et environnements spatiaux, vol. II, Brussels 1974, no. 57 SC 4 (illustrated, p. 47). E. Crispolti, Lucio Fontana Catalogo Generale, vol. I, Milan 1986, no. 57 SC 4 (illustrated, p. 162). Lucio Fontana, exh. cat at Centre Georges Pompidou Musee Nationale d'art moderne, in Paris, Paris 1987 (historical installation view, p. 335) E. Crispolti, Lucio Fontana Catalogo Ragionato di Sculture, Dipinti, Ambientazioni, vol. I, Milan 2006, no. 57 SC 4 (illustrated, p. 315).



PROPERTY FROM THE FOLCO COLLECTION

λ152 LUCIO FONTANA (1899-1968)

Concetto spaziale

signed 'l. fontana' (bottom right);

signed and titled 'l. Fontana Concetto spaziale' (on the reverse) oil and graffiti on canvas 51¹/₈ x 38¹/₄in. (130 x 97cm.) Painted in 1962

 $\mathbf{\Theta}$

(i)

£800,000-1,200,000 US\$1,100,000-1,600,000 €880,000-1,300,000

PROVENANCE:

Galerie Arditti, Paris. H. M. Vieth Collection, Hellerup. Anon. sale, Sotheby's London, 24 June 2004, lot 227. Ben Brown Fine Arts, London. Amedeo Porro, Milan. Private Collection, Italy. Thence by descent to the present owner.

EXHIBITED:

Milan, Amedeo Porro, *Carriera "barocca" di Fontana*, 2004–2005 (illustrated, p. 408). London, Ben Brown Fine Arts, *Lucio Fontana paintings, sculptures and drawings,* 2005 (illustrated in colour, p. 55).

LITERATURE:

E. Crispolti, Lucio Fontana catalogue raisonné des peintures, sculptures et environnements spatiaux, vol. II, Brussels 1974, no. 62 O 45 (illustrated, p. 119).
E. Crispolti, Lucio Fontana catalogo generale, vol. I, Milan 1986, no. 62 O 45 (illustrated, p. 399).
E. Crispolti, Lucio Fontana: catalogo ragionato di sculture, dipinti, ambientazioni, vol. II, Milan 2006, no. 62 O 42 (p. 583); no. 62 O 45 (illustrated, p. 584).



FROM AN IMPORTANT PRIVATE INTERNATIONAL COLLECTION

λ153 **PIERO DORAZIO (1927-2005)**

Tiber II

signed 'Dorazio '58' (lower right);

signed, titled and dated 'Piero Dorazio 1958 Tiber II' (on the reverse) oil on canvas 63 x 51¹/₈in. (160 x 130cm.) Painted in 1958

 $\mathbf{\mathbf{G}}$

£,300,000-500,000 US\$390,000-650,000

€330,000-550,000

PROVENANCE:

Piero Dorazio Collection, Todi Private Collection, Italy Thence by descent to present owner.

EXHIBITED:

Darmstadt, Mathildenhöhe, Forma 1 (1947-1987). Accardi. Attardi. Consagra. Dorazio. Guerrini. Maugeri. Perilli. Sanfilippo. Turcato, 1987-1988, no. 90 (illustrated with incorrect title, p. 151). Cesena, Galleria Comunale d'Arte. Palazzo del Ridotto, Piero Dorazio, 1989 (illustrated in colour with incorrect title, p. 23). This exhibition later travelled to Mantova, Casa del Mantegna, 1989-1990. Rome, Casa d'arte Ulisse, Piero Dorazio. Alla scoperta della Luce. Dipinti 1955-1965, 2002 (illustrated with incorrect title, p. 45). Valencia, IVAM Institut Valencià d'Art Modern, Dorazio, 2003 (illustrated, p. 152).

LITERATURE:

M. Volpi Orlandini, *Dorazio*, Venice 1977, no. 324 (illustrated, unpaged).

This work is registered in the Archivio Piero Dorazio, Milan, no. *1958-000324-53C7*.



λ_{154} ETTORE SOTTSASS (1917-2007)

Opera Cosmica

signed and dated 'Sottsass 58' (lower right); titled, signed, dated and inscribed 'Ettore Sottsass Jr. "Opera Cosmica" (pre-memphis) 1958' (on the reverse) tempera and paper collage on Masonite 74³/₄ x 6¹/₄in. (190 x 16cm.) in artist's frame Executed in 1958

£,40,000-60,000 US\$52,000-77,000 €44,000-66,000

PROVENANCE: Gifted by the Architect to the present owner, circa 1960.

EXHIBITED: *Fontana e lo Spazialismo*, Villa Malpensata, Lugano, 19 September - 29 November 1987.

LITERATURE:

Fontana e lo Spazialismo, exh. cat., Villa Malpensata, Lugano, 1987, illustrated p. 264; *Ettore Sottsass, there is a Planet*, exh. cat., Triennale Design Musueum, p. 36 for other related examples form the series.

LOT ESSAY



A WORK FROM THE WALTER FONTANA COLLECTION, MILAN

λ155 **SALVATORE SCARPITTA (1919-2007)**

Red Ladder n. 2

(i)

signed, titled and dated twice '1960 Salvatore Scarpitta 1960 "red ladder 2"' (on the stretcher) bandages and mixed media 21 x 20in. (53.3 x 50.8cm.) Executed in 1960

£650,000-850,000 US\$840,000-1,100,000 €720,000-930,000

PROVENANCE:

Leo Castelli Gallery, New York. Galleria Notizie, Turin. Private Collection, Turin. Galleria L'Elefante, Treviso. Private Collection, Treviso. Galleria Niccoli, Parma. Private Collection. Anon. sale, Sotheby's Milan, 20 May 2015, lot 22. Private Collection, Milan.

EXHIBITED:

Chieti, Museo Archeologico Nazionale d'Abruzzo, *Astrattismo italiano 1910-1970*, 2006 (illustrated in colour with incorrect medium, p. 49). Pescara, Museo d'arte moderna Vittoria Colonna, *L'arte e la Tartaruga. Omaggio a Plinio De Martiis*, 2007 (illustrated in colour, p. 81).

LITERATURE:

AA. VV., Arte Fiera Bologna, Turin 2004
(illustrated in colour, p. 151).
L. Sansone, Salvatore Scarpitta. Catalogue Raisonné, Milan 2005, no. 263 (illustrated with incorrect medium, p. 176); (illustrated in colour, p. 320).

This work is accompanied by a certificate of authenticity signed by Luigi Sansone, 15 July 2015.



156 GIO PONTI (1891-1979)

Large 'Vaso delle Donne e dei Fiori'

underside signed under glaze 'Ginori', '1019' hand-painted glazed earthenware 19½ x 16¼in. (49.5 x 41cm.) Designed 1924, executed by Richard Ginori, Italy, late 1920s

£30,000-50,000 US\$39,000-64,000 €33,000-55,000

PROVENANCE:

(i)

Private collection, Southern Germany, late 1920s; Thence by descent to the present owner.

LITERATURE:

Other examples illustrated: R. Papini, *Le Arti d'Oggi, Architettura e Arti Decorative in Europa*, Milan, 1930, pl. CCXLIII, fig. 428; L. Manna, *Gio Ponti, Le Maioliche*, Milan, 2000, p. 73, pl. 44 for the original technical drawings of the 'Donne e dei Fiori' pp. 74-75, figs. a-d, for another example of the model; L. Frescobaldi Malenchini, M.T. Giovannini, O. Rucellai, *Gio Ponti, La collezione del Museo Richard*-

Rucella1, *Gio Ponti, La collezione del Museo Richard Ginori della Manifattura di Doccia*, exh. cat., Sesto Fiorentino, 2015, p. 206.



PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN

λ157 LUCIO FONTANA (1899-1968)

Ceramica, base di tavolino: Fiori (Ceramic, small table base: Flowers)

signed 'l. fontana' (on the base) glazed terracotta 18¾ x 14⅛ x 14⅛ in. (47.7 x 36 x 36cm.) Executed in 1953-1954

£100,000-150,000 US\$130,000-190,000 €110,000-160,000

(i)

PROVENANCE: Private Collection, Milan. Galleria & Co., Milan. Acquired from the above by the present owner in 2013.

This work is registered in the Fondazione Fontana, Milan, under no. *3866/1*, and is accompanied by a certificate of authenticity.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ^* 158 GIULIO PAOLINI (B. 1940)

Lo spazio (The space)

shaped painted plywood, in eights parts each: 4 x 4 x ¼in. (10 x 10 x 0.5cm.) 'i' element: 4 x 1 x ¼in. (10 x 2.4 x 0.5cm.) overall dimensions variable Executed in 1967; this work is no. 3 from an edition of 7

£40,000-60,000 US\$52,000-78,000 €44,000-66,000

PROVENANCE:

Galleria Gian Enzo Sperone, Turin. Acquired from the above by the present owner.

EXHIBITED:

Venice, Galleria del Leone, Giulio Paolini, 1967 (another from the same edition). Genoa, Galleria La Bertesca, Arte povera - Im spazio, 1967 (another from the same edition). Rome, Studio Arco d'Alibert, Il percorso, 1968 (another from the same edition). Turin, Galleria Notizie, Giulio Paolini, 1968 (another from the same edition illustrated, unpaged). New York, John Weber Gallery, De Europa, 1972 (illustrated, unpaged). Rome, Parcheggio di Villa Borghese, Contemporanea, 1973-1974, no. 5 (another from the same edition, p. 146). Turin, Galleria Civica d'Arte Moderna, Arte in Italia 1960-1977. Dall'opera al coinvolgimento. L'opera: simboli e immagini. La linea analitica, 1977, p. 172 (another from the same edition illustrated, p. 209) Cadillac, Château des Ducs, d'Epernon, Histories de sculpture, 1984-1985, p. 91 (another from the same edition illustrated, p. 28-29).

Graz, Neue Galerie Graz am Landesmuseum Joanneum, *Die Cabinette des Dr. Czerny. Der Kosmos der Kunst im Spiegel der Sammlung Norli und Hellmut Czerny*, 2001–2002 (another from the same edition).

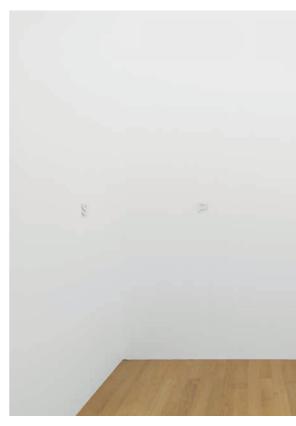
Milan, Fondazione Prada, *Giulio Paolini 1960-1972*, 2003, p. 401 (another from the same edition illustrated in colour, pp. 32–33; historical illustration view, p. 197; illustrated, p. 253). Rovereto, MART Museo di arte moderna e contemporanea di Trento e Rovereto, *La parola nell'arte. Ricerche d'avanguardia nel '900. Dal Futurismo ad oggi attraverso le collezioni del Mart*, 2007–2008, p. 36, p. 438, p. 464 (another from the same edition illustrated, p. 439).

Vaduz, Kunstmuseum Liechtenstein and Linz, Lentos Kunstmuseum, *Che fare? Arte povera - Die historischen Jahre*, 2010 (another from the same edition illustrated, pp. 200–201). Graz, Neue Galerie, *Moderne: Selbstmord der Kunst? Im Spiegel der Sammlung der Neuen Galerie Graz*, 2011–2012 (another from the same edition illustrated, p. 530).

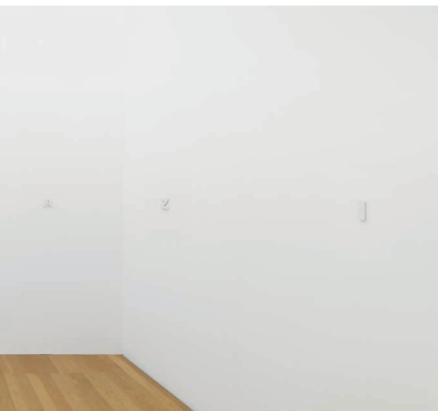
(details of the present lot illustrated.)

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check the Conditions of Sale at christies.com.





LOT ESSAY



159 GIO POMODORO (1930-2002)

Unique centre table

(i)

marble with *pietra dura* inlays, bronze 30 x 86⁵/₈ x 33in. (76.5 x 220 x 84cm.) Executed in 1987

£,40,000-60,000 US\$52,000-77,000 €44,000-66,000

PROVENANCE: Christie's, Paris, Arts Décoratifs du 20ème Siècle,

19 May 2005, lot 260; Acquired from the above by the present owner.

This lot is sold together with a certificate of authenticity signed by the Artist.



LOT ESSAY

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λι60 **LUCIO FONTANA (1899-1968)**

Untitled

(j)

signed *l. Fontana* (underneath the base) glazed ceramic 9⁷/₈ x 12⁵/₈ x 9⁷/₈in. (25 x 32 x 25cm.) Executed in 1959-60

£,200,000-300,000 US\$260,000-390,000 €220,000-330,000

PROVENANCE: Galleria La Ruota di Ico e Luisa Parisi, Como. Private collection, Como. Thence by descent to the present owner.

This work is registered in the Fondazione Lucio Fontana, Milan, under no. *52/1* and is accompanied by a certificate of authenticity.



LOT ESSAY

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check the Conditions of Sale at christies.com. PROPERTY FROM THE COLLECTION OF A EUROPEAN GENTLEMAN

λ*161 **GIANNI COLOMBO (1937-1993)**

Strutturazione ritmica quadrato pulsante (Rhythmics structure pulsating square)

Plexiglas plates, zinc base and temperature-sensitive switches $24\frac{1}{4} \ge 19\frac{7}{8} \ge 5\frac{3}{4}$ in. (61.5 $\ge 50.5 \ge 14.5$ cm.) Executed in 1964

£40,000-60,000 US\$52,000-78,000 €44,000-66,000

PROVENANCE:

 (\mathbf{i})

Studio La Città, Verona. Private Collection, Italy. Anon. sale, Christie's London, 11 February 2014, lot 95. Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Sogetsu Art Museum, *Gianni Colombo. L'artista e il suo mondo*, 1999 (illustrated, unpaged).

LITERATURE:

E. Tadini, *Gianni Colombo: una collezione 1959-1977*, Milan 1994 (illustrated with title *Strutturazione ritmica* and dated *1964-70*, p. 37).

This work is accompanied by a certificate of authenticity signed by the artist.



LOT ESSAY



162 CARLO SCARPA (1906-1978)

Easel

Iroko, patinated steel, brass 102¾in. (261cm.) high Executed by Fratelli Anfodillo and Zanon, Venice, Italy Designed 1950-1955, executed later

£60,000-80,000 US\$78,000-100,000 €66,000-88,000

PROVENANCE:

Fratelli Anfodillo, Venice;
Acquired from the above by the present owner, 1996.

LITERATURE:

Other examples illustrated: 'L'opera di Scarpa al museo di Castelvecchio, a Verona', *Domus*, no. 369, August 1960, p. 51 for period illustrations of the model in the Castelvecchio Museum; 'L'opera di Carlo Scarpa alla Quadreria Correr, in Venezia', *Domus*, no. 388, March 1962, pp. 26, 32-33 for period illustrations of the model in the Quadreria Correr; L. Magagnato, *Carlo Scarpa a Castelvecchio*, Milan, 1082, p. 45, fig. 14 for a preparatory sketches

1982, p. 45, fig. 14 for a preparatory sketches, p. 158 for a period illustration of the model in the Castelvecchio Museum;

R., Murphy, Carlo Scarpa and the Castelvecchio,

London, 1990, p. 35 for period illustrations of the model in the Castelvecchio Museum; S. Los, *Carlo Scarpa*, Trevignano, 1993, pp. 84-85 for illustrations of the model in the Castelvecchio Museum; G. Beltramini, K.W. Forster, P. Marini, eds., *Carlo Scarpa, Mostre e Musei 1944-1976, Case e Paesaggi, 1972-1978*, exh. cat., Milan, 2000, p. 193 for a period illustration of the model in the Castelvecchio Museum; G. Beltramini, I. Zannier, *Carlo Scarpa: Architecture and Design*, Venice, 2006, pp. 76-77, figs. 5-7, p. 156, fig. 9, for illustrations of the model in the Castelvecchio Museum;

R. McCarter, *Carlo Scarpa*, London, 2013, pp. 60, 155,157 for illustrations of the model in the

Quadreria Correr.









GIO PONTI (1891-1979) Important Desk, circa 1949 manufactured by Dassi, Milan, Italy mahogany, glass, brass 30 ½ in. (77.4 cm) high; 78 ½ in. (199.3 cm) wide; 34 ¾ in. (88.2 cm) deep

DESIGN New York, December 11, 2020

CONTACT Emily FitzGerald emilyfitzgerald@christies.com

CHRISTIE'S

THINKING ITALIAN MILAN

4-5 November 2020

VIEWING 30 October -3 November 2020 Palazzo Clerici Via Clerici 5, Milan

CONTACT Elena Zaccarelli ezaccarelli@christies.com +39 02 30328332



JANNIS KOUNELLIS (1936-2017) Untitled steam machine model and iron base, two elements total: cm 156,5x40x40 model: cm 31x 34,5x29 base: cm 125,5x40x40 Realized in 1977 €100,000-150,000



MARC DU PLANTIER (1901-1975) Floor lamp, circa 1940 Patinated gilt metal 90½ in / 230 cm €90,000-120,000

DESIGN

Paris, 2 December 2020

VIEWING 28 November – 2 December 9, avenue Matignon 75008 Paris

CONTACT

Flavien Gaillard fgaillard@christies.com +33140768443





DESIGN

Paris, 2 December 2020

VIEWING 28 November - 2 December 9, avenue Matignon 75008 Paris

CONTACT Flavien Gaillard

fgaillard@christies.com +33 1 40 76 84 43

JEAN ROYÈRE (1902-1981) Wardrobe, special order, 1951 Oak, straw marquetry, brass and glass; one original key 66% x 51% x 15¾ in / 170 x 129.5 x 40 cm €220,000-280,00





CY TWOMBLY (1928-2011) Virgil titled 'VIRGIL' (lower centre); signed and dated '1963 Cy Twombly' (on the reverse) oil, graphite and wax crayon on canvas 80¼ x 521⁄₃in. (203.8 x 132.4cm.) Executed in 1963 £1,500,000 - 2,000,000

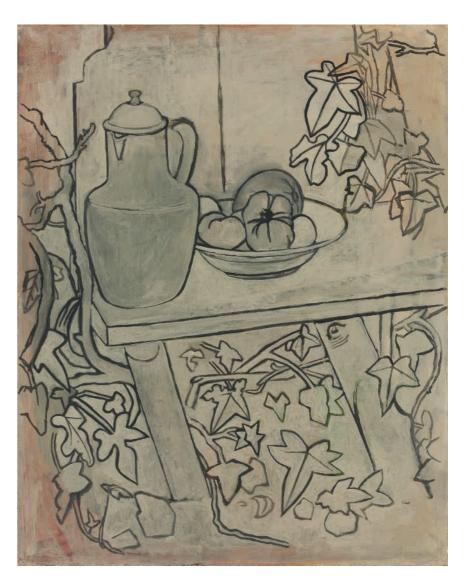
POST-WAR AND CONTEMPORARY ART EVENING AUCTION London, King Street, 22 October 2020

VIEWING 10 October - 22 October 2020 8 King Street London SW1Y 6QT

CONTACT Tessa Lord tlord@christies.com +44 (0) 20 7389 2683

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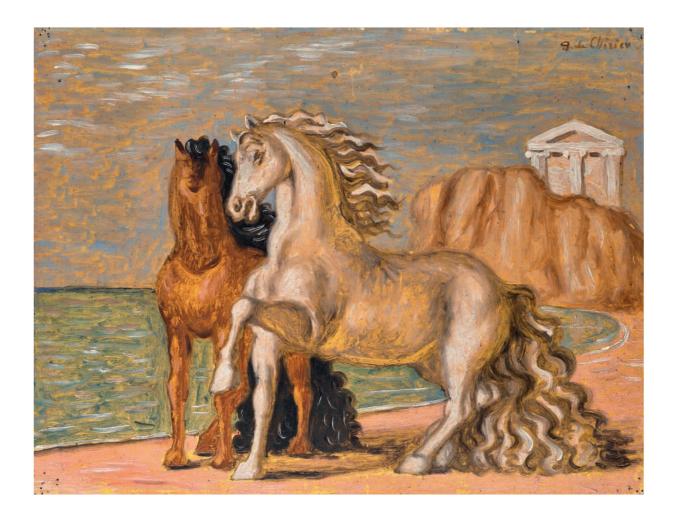
CHRISTIE'S



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION PABLO PICASSO (1881-1973) Nature morte aux tomates oil on panel 36.1/4 x 29 in. (92 x 73.5 cm.) Painted in Juan-les-Pins in summer 1920 €900,000 - 1,300,000

PARIS AVANT-GARDE Paris, 22 October 2020 9, avenue Matignon - 75008 Paris

CONTACT Antoine Lebouteiller alebouteiller@christies.com +33140768583



SOLD TO THE BENEFIT OF THE ISTITUTO DI RICERCHE FARMACOLOGICHE MARIO NEGRI, MILAN GIORGIO DE CHIRICO (1888-1978) Cavalli in riva al mare signé 'G. de Chirico' (upper right) oil on panel 27 x 35.2 cm. (10.5/8 x 13.7/8 in) Painted at the end of the 1930s €22,000 - 28,000

ART MODERNE Paris, 23 October 2020

9, avenue Matignon - 75008 Paris

CONTACT Valérie Didier vdidier@christies.com +33140768432





BLACK SHEEP HOMMAGE À MARION LAMBERT

Paris, 17-18 November 2020

VIEWING 14-17 November 2020 9, Avenue Matignon 75008 Paris

CONTACT Joséphine Wanecq JWanecq@christies.com +33 140 767 219

RICHARD PRINCE (BORN IN 1949) My wife # 2 acrylic, silkscreen and oil stick on canvas 75 x 58½ in. Executed in 1998 € 350,000 - 550,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION GÜNTHER FÖRG (1952-2013) Untitled signed and dated 'Forg 08' (upper right) acrylic and oil on canvas 69¼ x 78¾in. (175.8 x 200cm.) Painted in 2008 £250,000 - 350,000

POST-WAR AND CONTEMPORARY ART DAY AUCTION London, King Street, 23 October 2020

VIEWING 10 October - 22 October 2020 8 King Street London SW1Y 6QT

CONTACT Victoria Gramm vgramm@christies.com +44 (0) 20 7389 2182

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CHRISTIE'S

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

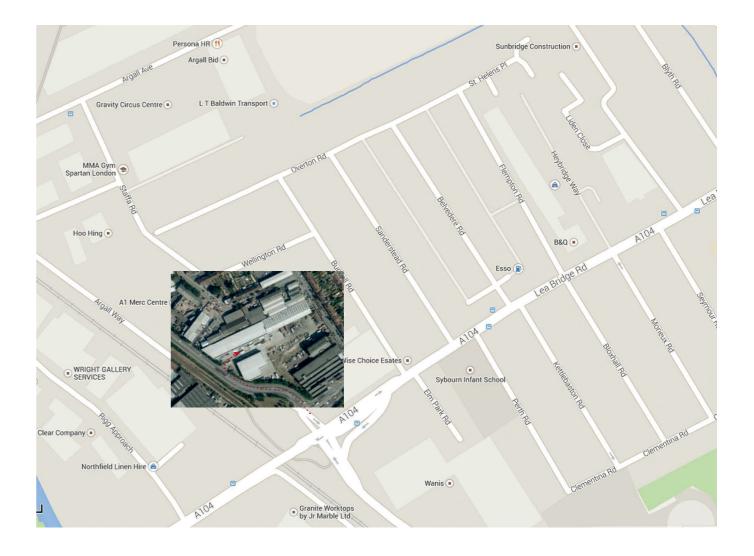
Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00am to 4.30pm.

Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.



sold lots whilst in storage. including buyers' premium.

SHIPPING AND DELIVERY

tie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ com. To ensure that arrangements for the transport of your **LOT** can be finalised before the expiry of any free storage period, please contac Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to Christie's liability will be limited to the invoice purchase price

Christie's liability is subject to Christie's Terms and

Conditions of Liability posted on www.christies.com.



MOMART Moved by Art

Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ Tel: +44 (0)20 7426 3000 Email: pcandauctionteam@momart.co.uk



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- · A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation These Conductors of sale and the important produces and builds and of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**. Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed mportant Notices and Explanation of Cataloguing Practice' which moring and to these terms. You can find a key to the Symbols found text to certain catalogue entries under the section of the catalogue alled 'Symbols Used in this Catalogue'. (b) Our description of any lot in the catalogue, any condition report

(a) On beschption of any for in the catalogue, any common 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 -depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. Lots are sold 'as is', in the condition they are in at the time of the sale ithout any repr entation or warranty or assumption of liability of any

(b) Any reference to **condition** in a catalogue entry or in a **condition** eport will not amount to a full description of **condition**, and images may report will not amount to a full description of **condition**, and images may not show a flot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because ur staff are not professional restorers or conservators. For that reason our start are not professional restorers or conservators, nor that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAI

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the inter-national jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. (a) An types of gernstones may have been improved by some method. You may request a germological 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 germological report for every gerstone sold in our auctions. Where we do get germological reports from internationally accepted germological laboratories, such reports will be described in the catalogue. Reports from American germological 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 describe any improvement or treatment only if we reques they do so, but will confirm when no improvement or treatme been made. Because of differences in approach and techn ology laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The germological 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 germological report or, if no report is available, assume that the germstones 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 or clock 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 and clocks often have very fine and complex mechanisms, ageneral service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order Certificates are not available unless described in the catalogue.

(c) Written Bids ou can find a Written Bid Form at the back of our catalog Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed 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

2 RESERVES

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

B REGISTERING TO BID

NEW BIDDERS

bank statement).

(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 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:

(i) for individuals: Photo identification (driving 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

(ii) 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

 (iii) 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 Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie's directly, 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. (b) As agent for a principal: If you register in your own name bu

(b) As agent to a principal. If you register if you owned to be a principal of the prine

5 BIDDING IN PERSON

paragraph E3(b).

these services.

(a) Phone Bids

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

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 In our stain are available to take the bloss. In you need to bot in ' language other than in English, you must arrange this well before th 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. ions. You also agree

(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/buyingservices/build_ing_orde/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.

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.

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots:

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;

e) reopen or continue the bidding even after the hammer has fallen; and (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reformine the successful bidder, cancel the sale of the lot, or reform 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 auctio his or her discretion under the sparagraph, decides after the auction is complete, to cancel the sale of a 1d/c or reoffer and resell a 1dt 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 ny other applicable provision of these Conditions of Sale. the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1

4 BIDDING

The **auctioneer** accepts bids from: (a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™

(as shown above in Section B6); and (c) 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

b BIDDING UN BEHALF UP THE SELLEM 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 concert by decide the group the bidding at 50% of 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 auctionee 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 big a steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as sterling. 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 post and/or email after the auction, we do not accept esponsibility 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, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to In addition to the naminer price, the successful biolex 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's commitmer and in price** by user the bolt of the **buyer's** premium and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible have a VAT refund in certain circumstances if the lot is ex Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circ the buyer. It is the buyer's responsibility to ascertain and pay all tax due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the FU without an agreed transitio deal relating to the import or export of property, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due or your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogu

For **lots** Christie's ships to the United States, 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 purchaser. 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. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your ow independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us a extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

appropriate authority on the senier's behain. The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

4% up to 50 000

3% between 50,000.01 and 200,000

1% between 200.000.01 and 350.000

0.50% between 350,000.01 and 500,000

over 500.000, the lower of 0.25% and 12.500 euro. We will work out the artist's resale royalty using the euro to sterling of exchange of the European Central Bank on the day of the aucti

E WARRANTIES

SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the lot or the right to do so in law: and

(b) has the right to us so in raw, and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages of these of opportunity of interest, costs, tamages, other tamages of 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 five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase** price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for claims notified within a period of five years om the date of the auction. After such time, we will not be obliga (b) It is given only for information shown in **UPPERCASE type** in the

apply to any information other than in the **Heading**'. It does not apply to any information other than in the **Heading** even if shown n UPPERCASE type.

(c) The authenticity warranty does not apply to any Heading or part of (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice

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 sale or drew attention to any conflict of opin

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted r use, or which was unreasonably expensive or impractical, or hich was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the priginal 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 origina buyer is the full owner of the **lot** and the **lot** is free from any claim warranty may not be transferred to anyone else.

(b) In order to claim under the authenticity warranty, you must: (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim: (ii) at Christie's option, we may require you to provide the writte

agreed by you and us in advance confirming that the **lot** is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to u We will not, in 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, (i) Wire transfe

(ii) Credit Card.

(iii) Cash

(v) Cheque

have by law):

the coller

(iv)Banker's draft

You must make payments to:

GB81 LOYD 3000 0200 1727 10.

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number):

We accept most major credit cards subject to certain conditions. You

may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by

logging into your MyChristie's account by going to: www.christies

com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account

think this may apply to, you, please check with your credit card issue

before making the payment. Please note that for sales that permit online payment, certain

We accept cash subject to a maximum of £5,000 per buyer per yea

You must make these payable to Christie's and there may be conditions

You must make cheques payable to Christie's. Cheques must be

from accounts in pounds sterling from a United Kingdom bank. (d) You must quote the sale number, lot number(s), your invoice

(e) For more information please contact our Post-Sale Service Department

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 the buyer.

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

(b) At the end of the 30th day following the date of the auction or, if

earlier, the date the lot is taken into care by a third party warehouse

as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have be leaved.

(i) to charge interest from the **due date** at a rate of 5% a year above the

UK Lloyds Bank base rate from time to time on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell

(iii) 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 subdocurrent price of the oracle of the or

(iii) we can pay the seller an amount up to the net proceeds payable

in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we o

In y company in the **Christie's Group** may owe you (including any leposit or other part-payment which you have paid to us);

(vi)we can, at our option, reveal your identity and contact details to

(vii) we can reject at any future auction any bids made by or on

behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

rights of the seller to pursue you for such amounts;

umber and Christie's client account number when making a payment. Il payments sent by post must be sent to: Christie's, Cashiers

at our Cashier's Department Department only (subject to con

Department, 8 King Street, St James's, London, SW1Y 6QT

2. TRANSFERRING OWNERSHIP TO YOU

4 WHAT HAPPENS IF YOU DO NOT PAY

eller's commission on the resale:

3 TRANSFERRING RISK TO YOU

(a) When you collect the **lot**: or

by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300

transactions will be ineligible for credit card payment

u hold, the payment may incur a cross-border transaction fee. If you

 (i) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation 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 advertise amage in respect of bindings, stains, spotting, marginal tears or other lefects not affecting completeness of the text or illustration; i) drawings, autographs, letters or manuscripts, signed photographs, nusic, atlases, maps or periodicals;

ii) books not identified by title:

v) lots sold without a printed estimate

(v) books which are described in the catalogue as sold not subject

(vi) 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 14 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

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 at 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 lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with F2h(iii) above and the lot 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 der these categories

nese and Korean artefacts (excluding Chinese, Japan and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity** warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second ne of the catalogue description (the "Subheading"). Accordingly nces to the **Heading** in paragraph F2 (b) - (e) above shall

3 YOUR WARRANTIES

a) You **warrant** that the funds used for settlement are not connected if hany criminal activity, including tax evasion, and you are neither nder investigation, nor have you been charged with or convicted of noney laundering, terrorist activities or other crimes.

he read as references to both the **Heading** and the **Subheading**

(b) where you are bidding as agent on behalf of any ultimate huver(s)

(i) you have conducted appropriate customer due diligence on the nate huver(s) and have complied with all applicable anti-mone (ii) you will disclose to us the identity of the ultimate buyer(s) (including

any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request provide documents

Dersofts adung on to behan, and on our expects preserve to verify their identity; (iii) 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:

iv) you do not know, and have no reason to suspect that the ultimat uyer(s) (or its officers, beneficial owners or any persons acting on its whalf) are on a sanctions list, are under investigation for, charged with or convicted of more laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money undering purposes under the laws of the FFA or another jurisdiction with requirements equivalent to the ELL 4th Money Laundering interview and we do not request documents to verify the ultimate uyer's identity at the time of registration, you consent to us relying n your due diligence on the ultimate buyer, and will retain their lentification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such ation available for immediate inspection on our request

PAYMENT

HOW TO PAY

a) Immediately following the auction, you must pay the purchase orice beina: the hammer price; and

i) the **buyer's premium**; and

ii) any amounts due under section D3 above; and iv)any duties, goods, sales, use, compensating or service tax or VAT ment is due no later than by the end of the seventh calendar day (b) We will only accept payment from the registered bidder. Once

to we will only accept payment norm the registered block. Once sissued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

c) You must pay for lots bought at Christie's in the United Kingdom

the currency stated on the invoice in one of the following ways

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 lef om that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sal and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200. (c) If you do not collect any lot within thirty days following the auction

ve can, at our option (i) charge you storage costs at the rates set out at www.christies.

ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration ees for doing so and you will be subject to the third party storage warehouse's standard terms and to nav for their standard fee

(iii) sell the **lot** in any commercially reasonable way we think appropriate (d) The Storage Conditions which can be found at www.christies. com/storage will apply.

H TRANSPORT AND SHIPPING TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's You as us to do so, for more more more more more more and a solution please contact clinistic solutions at Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_ london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from high of solid at addition may be affected by fails 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 o 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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 resultance obtains the warrest of import of one to your where regulations relating to the export or import of any lot you purchase (a) You alone are responsible for griting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport

(b)You alone are responsible for any applicable taxes, tariffs or (b)You alone are responsible for any applicable taxes, tariffs or the events of 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 other government-imp amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbo ~ 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 another because the submodel of the second secon country. Ševeral countries refuse to allow you to import property containing these materials, and some other countries require licence from the relevant regulatory agencies in the countries o exportation as well as importation. In some cases, the lot can only e shipped with an independent scientific confirmation of species id/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory valrus ivory, helmeted hornbill ivory), please see further importainto Nory, herneted horibin Nory, please see to the important ormation in paragraph (c) if you are proposing to import the **lot** o the USA. We will not be obliged to cancel your purchase and und the **purchase price** if your **lot** may not be exported, imported 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 the export or import of perty containing such protected or regulated materia d) US import ban on African elephant ivory

The LISA prohibits the import of ivory from the African elephant. Any ot containing elephant ivory or other wildlife material that could be asaily confused with elephant ivory (for example, mammoth ivory, valrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant vory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale we will make this clear in the lot description. In

(e) Lots of Iranian origin

that apply to you. Gold (g) Jewellery over 50 years old

ery licence.

(h) Watches

I OUR LIABILITY TO YOU in these Conditions of Sale: or

or breakdown in these services.

(e) If, in spite of the terms in paragraphs (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.

I OTHER TERMS 1 OUR ABILITY TO CANCEL

2 RECORDINGS

3 COPYRIGHT

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.

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

ix) we can take any other action we see necessary or appropriate (b) If you owe money to us or to another Christie's Group company we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for the therefore. any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will no bliged to cancel your purchase and refund the **purchase price**.

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the US/ prohibits the import of this type of property and its purchase by US sons (wherever located). Other countries only permit the import sproperty in certain circumstances. As a convenience to buyer ristie's indicates under the title of a **lot** if the **lot** originates from ersons (wherever located). Other cou 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

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

(g) reweinery over ou years old Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export ""

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

(a) We give no warranty in relation to any statement made, o any batterine made, or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out

(ii) We do not give any representation, warranty or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph. (c) literature, or historical (c) ln particular, please be aware that our written and telephone

to in particular, piease 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

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

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 an liability to anyone else or may damage our reputation

We may videotage 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 tailor ou services in buyers in you do not man to be interview. 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.

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 quarantee that you will gain any copyright or other reproductio

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 unde 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https:// unut christies.com/christies.com/about/us/ www.christies.com/about-us/contact/ccpa

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 othe 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 such any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's

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 o

(ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or ulture

(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the quarantee we give in this agreement that a lot is authentic as set out in section 20 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 PIc, its subsidiaries and ther companies within its corporate group

ndition: the physical condition of a lot.

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two. hammer price: the amount of the highest bid the auctionee accepts for the sale of a lot.

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

Subheading: 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 section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Desting' Cataloguing Practice'. reserve: the confidential amount below which we will not sell a lot

saleroom notice: a written notice posted next to the lot in the saleroom and on **www.christies.com**, which is also read to prospective elephone 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.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE

The VAT liability in force on the date of the sale will be the rules under which we invoice you

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own inde You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol			
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
t	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.		
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .		
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see * symbol above) 		
+	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.		

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a [†] symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	\star and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a ' symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a [†] symbol). See below for the rules that would then apply.
	t	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	\star and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a [†] symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	t and $lpha$	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium.

of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid. 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100. 3. To receive a refund of VAT amounts/Import VAT (as

applicable) a non-EU or EU

1 We CANNOT offer refunds

 Ω lots. All other lots must be (a) have registered to bid with an address outside of the EU exported within three months f collection (prior to the UK withdrawing from the EU without an agree 4 Details of the documents ition deal) or UK (after the hich you must provide to us UK has withdrawn from the EU to show satisfactory proof of without an agreed transition export/shipping are available deal); and from our VAT team at the address below. (b) provide immediate proof of correct export out of the EU We charge a processing fee of £35.00 per invoice to check or UK (as applicable pursuant shipping/export documents. We to (a) above within the required time frames of: 30 days via will waive this processing fee if

a 'controlled export' for * and

buyer (as applicable) must:

vou appoint Christie's Shipping epartment to arrange your export/shipping. 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrang your export/shipping we will issue you with an export invoi with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rule outlined above we will issue a

applicable taxes/charges. 6. If you ask us to re-invoice mal I IK VAT you under normal UK VAT rules (as if the **lot** had been sold with a + symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes, Prior to the UK vithdrawing from the EU without an agreed transi deal. movement within the EU must be within 3 mo

revised invoice charging you all

should take professional advice if you are unsure how this may affect vou. 7 All reinvoicing requests must be received within fou years from the date of sale. . If you have any questions about VAT refunds please contact Christie's Client Services on Tel: +44 (0)20 7389 2886 Fax: +44 (0)20 7839 1611

from the date of sale. You

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.

Λ

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.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

^o 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 ^o next to the **lot** number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party 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 an amount calculated against the final hammer price. The third party may also 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 parties with an interest

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 p. 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.

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 ven 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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private "Manner of ...": in Christie's qualified opinion a work home or sold as collector's items. These items may executed in the artist's style but of a later date. not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended "After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist. in 1989, 1993 and 2010, the "Regulations"). Accordingly, "Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's these items should not be used as furniture in your home in their current condition. If you do intend to use qualified opinion the work has been signed/dated/ such items for this purpose, you must first ensure that scribed by the artist. they are reupholstered, restuffed and/or recovered (as "With signature ..."/"With date ..."/ "With inscription appropriate) in order that they comply with the provisions ...": in Christie's qualified opinion the signature/ date/ of the Regulations. inscription appears to be by a hand other than that of the artist.

Bidding by interested parties.

Artist's Resale Right. See Section D3 of the Conditions of Sale.

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 Section H2(c) of the Conditions of Sale.

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

[†], *, Ω , α , ‡ See VAT Symbols and Explanation.

See Storage and Collection Page.

Post-catalogue notifications

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale including the authenticity warranty. Our use of these expressions

does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 consignor 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

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist. QUALIFIED HEADINGS

"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.

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.