2[®] CENTURY

HONG KONG TO NEW YORK

WEDNESDAY 2 DECEMBER 2020





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HONG KONG TO NEW YORK

WEDNESDAY 2 DECEMBER 2020

(LOTS 1-49) at 9:30 pm HKT | 8.30am EST

EXHIBITION

HOW TO BID

POST-SALE

ACKNOWLEDGEMENTS

Catalogue notes written by Stephen Jones, Senior Writer, Post-War & Contemporary Art, New York; Anna Campbell, Senior Writer & Research Manager, Post-War & Contemporary Art, London; Billy Jobling, Senior Writer Researcher, Post-War & Contemporary Art, London; Annabel Matterson, Senior Writer & Research Manager, Impressionist and Modern Art, London; Jennifer Duignam, Senior Writer / Researcher, Impressionist and Modern Art, London; and John Steinert, Laura Klar Phillips, Graham Bell, and Candace Wetmore.

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as MARV-12220

CONDITIONS OF SALE

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

AUCTIONEERS

Adrien Meyer (#1365994) Elaine Kwok

AUCTION LICENSE

Christie's (#1213717)

BIDDING ON BEHALF OF THE SELLER

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

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CHRISTIE'S



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Property from the Pincus Collection

Property from the Estate of Mrs. Henry Ford II

The Collection of Dr. Marvin and Mrs. Natalie Gliedman

The Collection Of Morton and Barbara Mandel, Sold to Benefit The Jack, Joseph & Morton Mandel Foundation

Property From The Collection of Arnold and Dorothy Neustadter

Property From The Hermann And Else Schnabel Collection

ILLUSTRATIONS

FRONT COVER:

Andy Warhol, Small Campbell's Soup Can (Chili Beef), 1962 (detail). © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

OPPOSITE SALE INFORMATION:

Jean Dubuffet, *Le Président*, 1945. © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris.

OPPOSITE:

Pablo Picasso, Femme debout, 1927. © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

OPPOSITE HONG KONG SALE DIVIDER:

Andy Warhol, *Dollar Sign*, 1981 (detail). © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

OPPOSITE NEW YORK SALE DIVIDER:

Joan Mitchell, Trees, 1990 - 1991 (detail). © Estate of Joan Mitchell.

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2[®] CENTURY

HONG KONG

WEDNESDAY 2 DECEMBER 2020

(LOTS 1-18) at 9:30 pm HKT | 8.30 am EST

EXHIBITION

HOW TO BID

POST-SALE

AUCTIONEER

Elaine Kwok

CONTACTS

HEAD OF SALE Jacky Ho JackyHo@christies.com ASSOCIATE SPECIALIST Asia Chiao AChiao@christies.com JUNIOR SPECIALISTS
Vanessa Chung
VChung@christies.com
Laura Shao

LShao@christies.com

SALE COORDINATOR

Shanshan Wei sswei@christies.com

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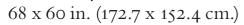
christies.com/20thcentury

CHRISTIE'S

1 SHARA HUGHES (B. 1981)

High Waters

signed, titled and dated 'Shara Hughes 2016 High Waters' (on the reverse) oil and acrylic on canvas



Painted in 2016.

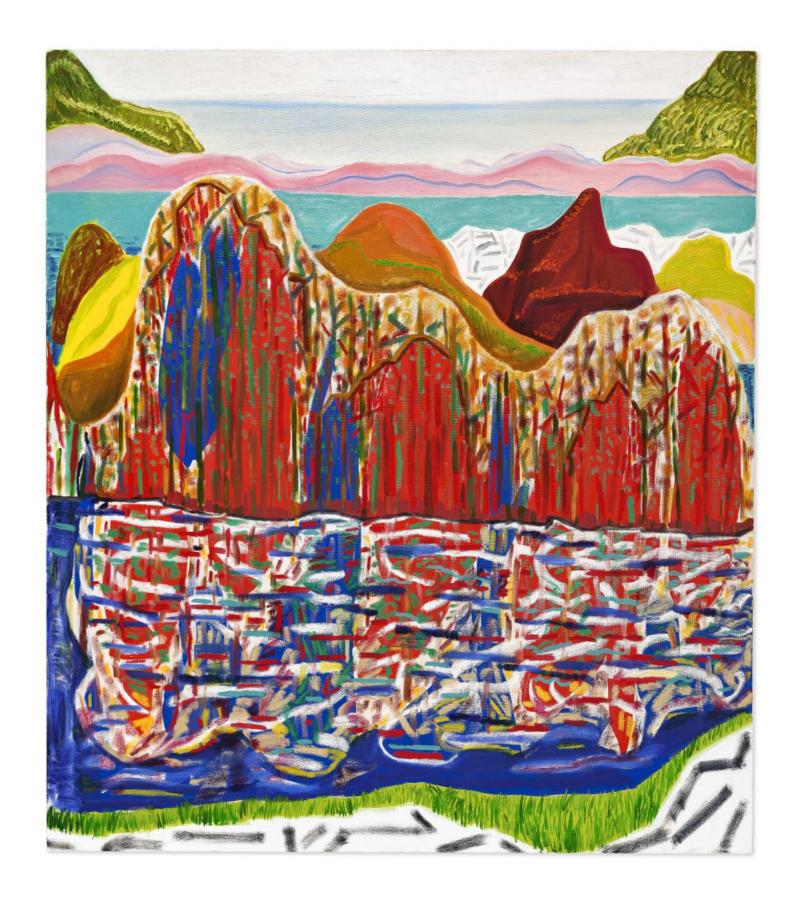
HK\$800,000-1,200,000 USD\$110,000-160,000

PROVENANCE:

Baldwin Gallery, Aspen Acquired from the above by the present owner

EXHIBITED:

Aspen, Baldwin Gallery, *Mind Bender*, February–March 2017.

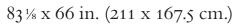


PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTOR

2 AMOAKO BOAFO (B. 1984)

Baba Diop

signed and dated 'AMOAKO M BOAFO 2019 KING' (lower right) oil on canvas



Painted in 2019.

HK\$800,000-1,500,000 USD\$110,000-190,000

PROVENANCE:

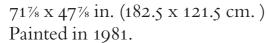
Private collection, acquired directly from the artist Acquired from the above by the present owner



3 MARTIN WONG (1946-1999)

Voices





HK\$1,000,000-2,000,000 USD\$130,000-260,000

PROVENANCE:

The artist
The Estate of Martin Wong / P.P.O.W, New York
Galerie Daniel Buchholz, Germany
Acquired from the above by the present owner

EXHIBITED:

New York, P.P.O.W, Martin Wong: Everything Must Go, December 2009–January 2010, n.p. (illustrated in color).
Cologne, Galerie Daniel Buchholz OHG and Berlin, Galerie Daniel Buchholz OHG, Martin Wong: Works 1980-1998, May–September 2010.
Berlin, Galerie Daniel Buchholz OHG, Julie Ault/Heinz Peter Knes/Danh Vo/Martin Wong: Neptune Society, San Francisco Columbarium, 4th Fl., Dome Room, South Wall, Tier 4, Niche 2, November 2012–January 2013.
Venice, Punta della Dogana, Slip of the Tongue,



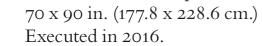
April-December 2015.

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

4 JOYCE PENSATO (1941-2019)

Sunset Batman





HK\$1,800,000-2,800,000 USD\$240,000-360,000

PROVENANCE:

Petzel Gallery, New York Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

5 YAYOI KUSAMA (B. 1929)

A-PUMPKIN-SPW



signed, titled and dated 'A-PUMPKIN-SPW YAYOI KUSAMA 2014' (on the reverse) acrylic on canvas



44 1/8 x 57 1/4 in. (112 x 145.5 cm.) Painted in 2014.

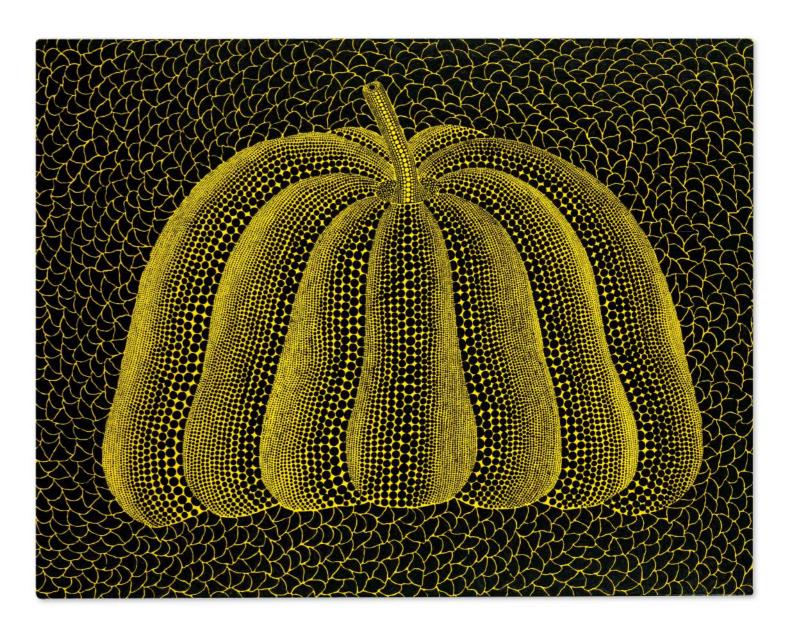


HK\$9,000,000-15,000,000 USD\$1,200,000-1,900,000

PROVENANCE:

Ota Fine Arts, Tokyo
Private collection, Asia
Acquired from the above by the present owner

Please note this work is accompanied by a registration card issued by the Yayoi Kusama Studio.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

• *6 YAYOI KUSAMA (B. 1929)

Reach Up to the Universe — Dotted Pumpkin (Yellow)

signed 'Yayoi Kusama' (on the side)
painted aluminium sculpture
78¾ x 59½ x 59½ in. (200 x 151 x 151 cm.)
Executed in 2010. This work is unique.

HK\$8,500,000-15,000,000 USD\$1,200,000-1,900,000

PROVENANCE:

Victoria Miro Gallery, London Anne & Wolfgang Titze Collection, Vienna Acquired from the above by the present owner

EXHIBITED:

Vienna, 21er Haus, *Love Story—Anne & Wolfgang Titze Collection*, June–October 2014, p. 163 (illustrated in color).

Please note this work is accompanied by a registration card issued by the Yayoi Kusama Studio.



7 NICOLAS PARTY (B.1980)

Still Life

signed and dated 'Nicolas Party 2014' (on the reverse) pastel on canvas

58% x 66% in. (149.7 x 170 cm.) Executed in 2014.

HK\$5,200,000-7,200,000 USD\$680,000-930,000

PROVENANCE:

The Modern Institute, Glasgow Acquired from the above by the present owner

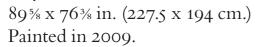


PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**8 YOSHITOMO NARA (B. 1959)

Agent Orange (In the Milky Lake)

signed twice in Japanese and dated twice '2006' and '2009' (on the reverse) acrylic on canvas



HK\$50,000,000-70,000,000 USD\$6,500,000-9,100,000

PROVENANCE:

Marianne Boesky Gallery, New York Private collection, New York Acquired from the above by the present owner

EXHIBITED:

New York, Marianne Boesky Gallery, *Yoshitomo Nara with YNG*, February-March 2009.

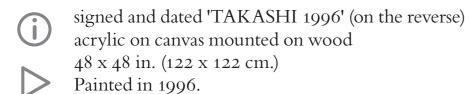
LITERATURE:

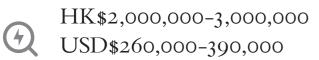
N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works. Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010,* Tokyo, 2011, p. 215, no. P-2009-001 (illustrated in color).



9 TAKASHI MURAKAMI (B. 1962)

Miss ko²





PROVENANCE:

Feature, Inc., New York Acquired from the above by the present owner, 1998

EXHIBITED:

Los Angeles, Museum of Contemporary Art; Brooklyn Museum; Frankfurt, Museum für Moderne Kunst; Guggenheim Museum Bilbao, ©*Murakami*, October 2007–May 2009, n.p. (illustrated in color).

LITERATURE:

Takashi Murakami: Summon monsters? open the door? heal? or die?, exh. cat., Tokyo, Museum of Contemporary Art, 2001, n.p. (illustrated in color).



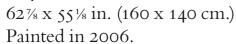


PROPERTY FROM A DISTINGUISHED GENTLEMAN

10 LIU YE (B. 1964)

Composition with Black, White and Grey

signed in Chinese and English and dated '06 Liuye' (lower right) acrylic on canvas



HK\$14,000,000-22,000,000 USD\$1,900,000-2,900,000

PROVENANCE:

Galerie Johnen+Schöttle, Cologne Private collection, Europe Anon. sale; Christie's, Hong Kong, 24 November 2012, lot 37 Acquired at the above sale by the present owner

EXHIBITED:

Cologne, Johnen+Schöttle Galerie, *Infatuation*, 2007. Vienna, Museum moderner Kunst Stiftung Ludwig, *China: Facing Reality*, October 2007-February 2008, p. 60, 159, (illustrated in color). Guangzhou, Guangdong Museum; Shanghai, Shanghai Art Museum and Beijing, Today Art Museum, *Martell Artists of the Year 2008*, June-August 2008.

New York, Sperone Westwater Gallery, *Liu Ye: Leave Me in the Dark*, November-December 2009, p. 25 (illustrated in color).

LITERATURE:

Liu Ye, Kunstmuseum Bern, 2007, p. 101, (illustrated in color). Fang Zhenning, The Power of the Universe: The Frontier of Contemporary Chinese Art, Asia Art Center, Beijing, 2007, p. 145, (illustrated in color).

Grosenick Uta & Schubbe H. Schuebbe, *China Art Book: The 80 Most Renowned Chinese Artists*, Dumont Buchverlag, Cologne, 2007 p. 245, (illustrated in color).

Philip Tinari, *Artists in China*, Thames & Hudson, London, 2007, p. 167, (illustrated in color). *China: Facing Reality*, National Art Museum of China, Beijing, 2007, p. 131, (illustrated in color). Shan Wa, *Icon: Ignorant Adolescence*, 8 May 2008, p. 75, (illustrated in color).

Zhu Zhu, *Today 4: Let's Start With Riefenstahl*, 2008, p.290, illustrated in color).

Zao Li & The Research Center of the Chinese Modern and Contemporary Art, *China: Contemporary Art*, China Youth Publishing Group, Beijing, 2009, p. 91, (illustrated in color). Bao Yu, *Surrealist Pop*, Nanchang, 2010, p. 49, (illustrated in color).

Lu Peng, *Chinese Schema: A Brief History of 25 Artists*, Sichuan Fine Arts Publishing House Company Limited, Chengdu, 2011, p. 91, (illustrated in color).

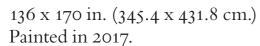
Christoph Noe, Hatje Cantz, *Liu Ye: Catalogue Raisonné: 1991-2015*, Hatje Cantz, Ostfildern, 2015, plate 06-04, p. 184, 328, (illustrated in color).

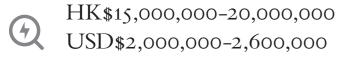


11 DANA SCHUTZ (B. 1976)

Elevator







PROVENANCE:

Petzel Gallery, New York Acquired from the above by the present owner, 2017

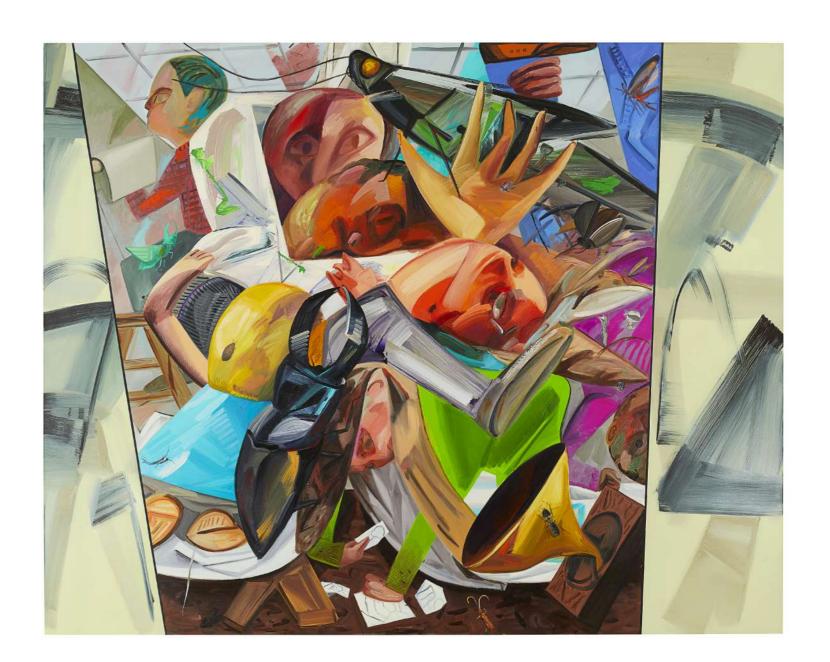
EXHIBITED:

New York, Whitney Museum of American Art, *Whitney Biennial 2017*, March-June 2017, n.p. Boston, Institute of Contemporary Art, *Dana Schutz*, July-November 2017.

LITERATURE:

P. Schjeldahl, "The Whitney Biennial," *The New Yorker*, 27 March 2017, p. 76 (illustrated in color). C. McQuaid, "At the ICA, Dana Schutz shakes things up," *Boston Globe*, 26 July 2017 (illustrated in color).

K. Hong, "Dana Schutz: Institute of Contemporary Art," *Artforum*, October 2017, p. 235.



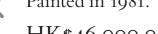
PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

12 ANDY WARHOL (1928-1987)

Dollar Sign



signed and dated 'Andy Warhol 81' (on the overlap) acrylic and silkscreen ink on canvas 90 x 70 in. (229 x 178 cm.)
Painted in 1981.



HK\$46,000,000-66,000,000 USD\$6,000,000-8,600,000

PROVENANCE:

Leo Castelli Gallery, New York
Private collection
Private collection, Asia
Acquired from the above by the present owner, 2013

EXHIBITED:

New York, Leo Castelli Gallery, *Andy Warhol Dollar Signs*, January 1982.
Paris, Galeries Nationales du Grand Palais, *Le Grand Monde d'Andy Warhol*, March-July 2009.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

•+13 CECILY BROWN (B. 1969)

Bonus

signed and dated 'Cecily Brown 2004' (on the reverse) oil on canvas
48 x 60 in. (121.9 x 152.4 cm.)



Painted in 2004.



HK\$16,000,000-22,000,000 USD\$2,100,000-2,900,000

PROVENANCE:

Gagosian Gallery, New York
Collection of Ed Cohen and Victoria Shaw, 2005
Their sale; Sotheby's, New York, 2 March 2017,
lot 27
Private collection
Acquired from the above by the present owner

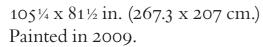


PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

14 **JIA AILI (B. 1979)**

Unmixed

signed and dated 'JAL 2009' (lower right) oil on canvas



HK\$8,000,000-12,000,000 USD\$1,100,000-1,600,000

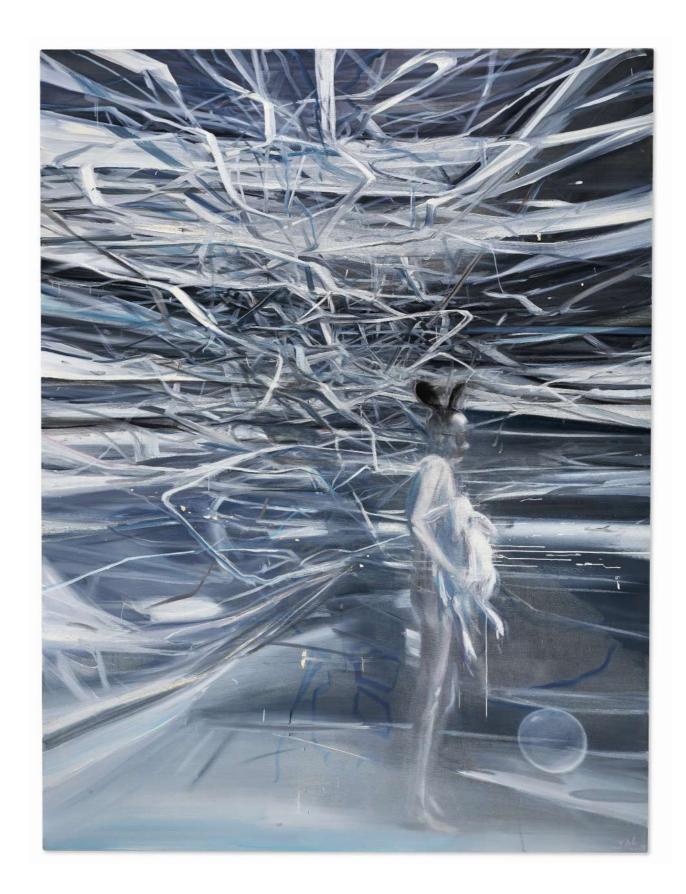
PROVENANCE:

Private collection, Asia Anon. sale; Christie's, Hong Kong, 22 November 2014, lot 27 Acquired at the above sale by the present owner

LITERATURE:

S. Shu and H.Yan, eds., *Yishu Zhongguo Niandu Yishujia 5 Jia Aili*, Sichuan, 2012, p. 53 (illustrated in color).

N. Foulkes, *Jia Aili: Stardust Hermit*, Berlin, 2017, p. 71 (illustrated in color).



•+15 KAZUO SHIRAGA (1924-2008)

Chigakusei Tekkyoshi



oil on canvas 51¾ x 76¾ in. (130.5 x 194 cm.) Painted in 1961.

HK\$19,000,000-29,000,000 USD\$2,500,000-3,800,000

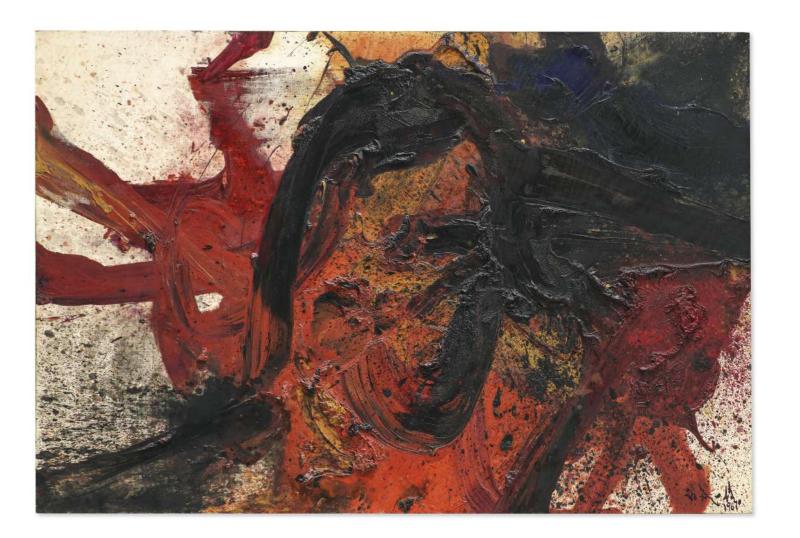
PROVENANCE:

Collection of Rodolphe Stadler, Paris His sale; Christie's, Paris, 17 October 2018, lot 12 Acquired at the above sale by the present owner

EXHIBITED:

Toulouse-Labège, Centre régional d'Art contemporain Midi-Pyrenees and Toulouse, Musee d'Art Moderne et de la Creation Contemporaine, *Kazuo Shiraga*, June-September 1993, p. 157, pl.15 (illustrated).

New York, Dominique Levy Gallery, *Body and Matter: The Art of Kazuo Shiraga and Satoru Hoshino*, January-April 2015, pp. 92–93, pl. 25 (illustrated in color).



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

16 ZAO WOU-KI (1920-2013)

27.01.86



signed in Chinese and signed 'ZAO' (lower right); signed 'ZAO WOU-KI', titled and dated '27.1.86' (on the reverse)

oil on canvas



78³/₄ x 63³/₄ in. (200 x 162 cm.)

Painted in 1986.



HK\$35,000,000-55,000,000 USD\$4,600,000-7,100,000

PROVENANCE:

Galerie Artcurial, Paris Private collection, Europe Anon. sale; Tajan, Paris, 21 November 2001, lot 93 Private collection, Asia

Anon. sale; Sotheby's, Beijing, 30 November 2014, lot 38

Private collection, Asia

Anon. sale; Sotheby's Hong Kong, 3 April 2016, lot 1025

Acquired at the above sale by the present owner

EXHIBITED:

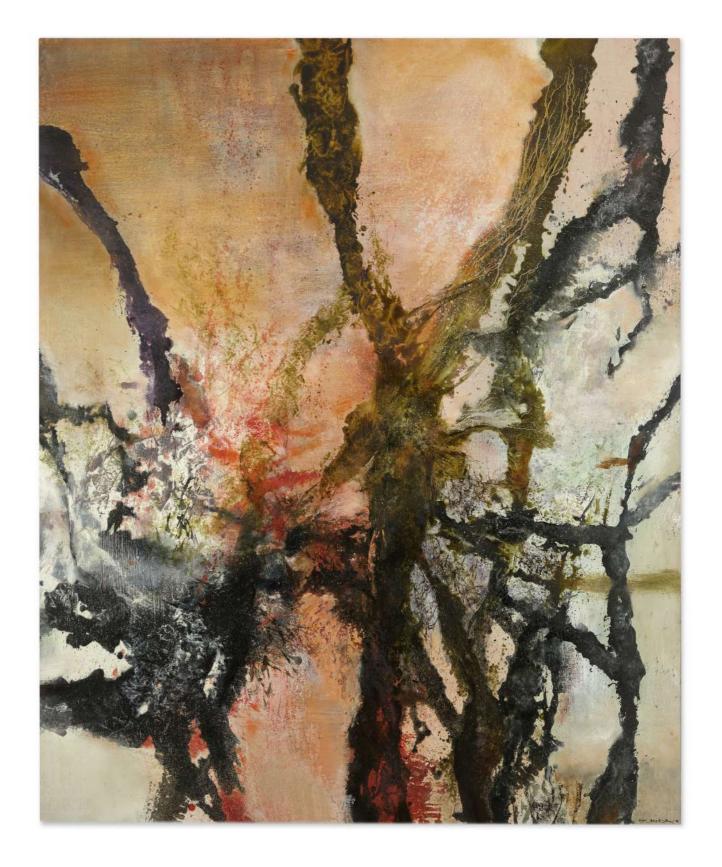
Paris, Galerie Artcurial, Centre d'Art Plastique contemporain, *Zao Wou-Ki, 1955-1988*, September-November, 1988 (illustrated).
Tokyo, Ishibashi Foundation, Bridgestone Museum of Art, *Zao Wou-Ki*, October 2004-January 2005 (illustrated).

LITERATURE:

M. Sullivan, *Art and Artists of Twentieth-Century China*, University of California Press, Berkeley, 1996, fig. 59 (illustrated).

B. Noel, Zao Wou-Ki Grands formats- Au bord du visible, Paris, 2000, fig. 54 (illustrated).

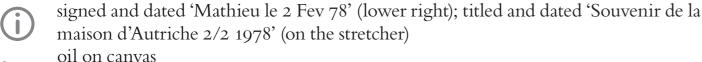
This work is referenced in the archive of the Fondation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Francoise Marquet and Yann Hendgen.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

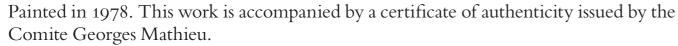
••17 GEORGES MATHIEU (1921-2012)

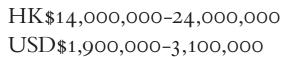
Souvenir de la maison d'Autriche (Remembering the House of Austria)





983/8 x 2361/4 in. (250 x 600 cm.)





PROVENANCE:

Collection of the artist
Estate of the artist
Acquired from the above by the present owner

EXHIBITED:

Paris, Galeries Nationales du Grand Palais, *Mathieu, Quelques oeuvres peintes de 1963 a 1978*, April-June 1978, pl. 40 (illustrated). Aix-en-Provence, Nouvelle salle des Fetes, *Mathieu, Peintures 1949-1978*, July-August 1978, pl. 23 (illustrated).

Avignon, Palais des Papes, *Mathieu, Retrospective* et *Oeuvres recentes*, August-October 1985, pl. 55 (illustrated in color).

Chateauroux, Abbaye des Cordeliers, *Oeuvres monumentales (1958-1978) et Peintures recentes (1989-1990)*, June–September 1990, pl. 12 (illustrated in color). Versailles, Petite Ecurie du chateau de Versailles, *Mathieu a Versailles*, May–July 2006, pl. 5 (illustrated in color).

Saint-Louis, Espace d'Art Contemporain Fernet-Branca, *Georges Mathieu*, December 2006-February 2007, pl. 5 (illustrated in color). New York, Nahmad Contemporary, *Georges Mathieu: Monumental Paintings*, January-February 2019, pp. 6-9, 11-13 and 17 (illustrated in color).

LITERATURE:

Vision sur les Arts, no. 121, September-October 1978, p. 39 (illustrated).

G. Mathieu, *Mathieu*, Paris, 1993, p. 145, 148 and 151 (illustrated in color).

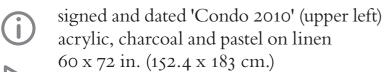
G. Mathieu, *Mathieu*, *50 ans de creation*, Paris, 2003, p. 297, 299, 304, 306, 451 and 464 (illustrated).

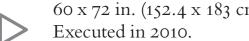
This work will be included in the forthcoming Georges Mathieu catalogue raisonné being prepared by the Comite Georges Mathieu (n°GM70045).



••18 GEORGE CONDO (B. 1957)

Dancing Figures



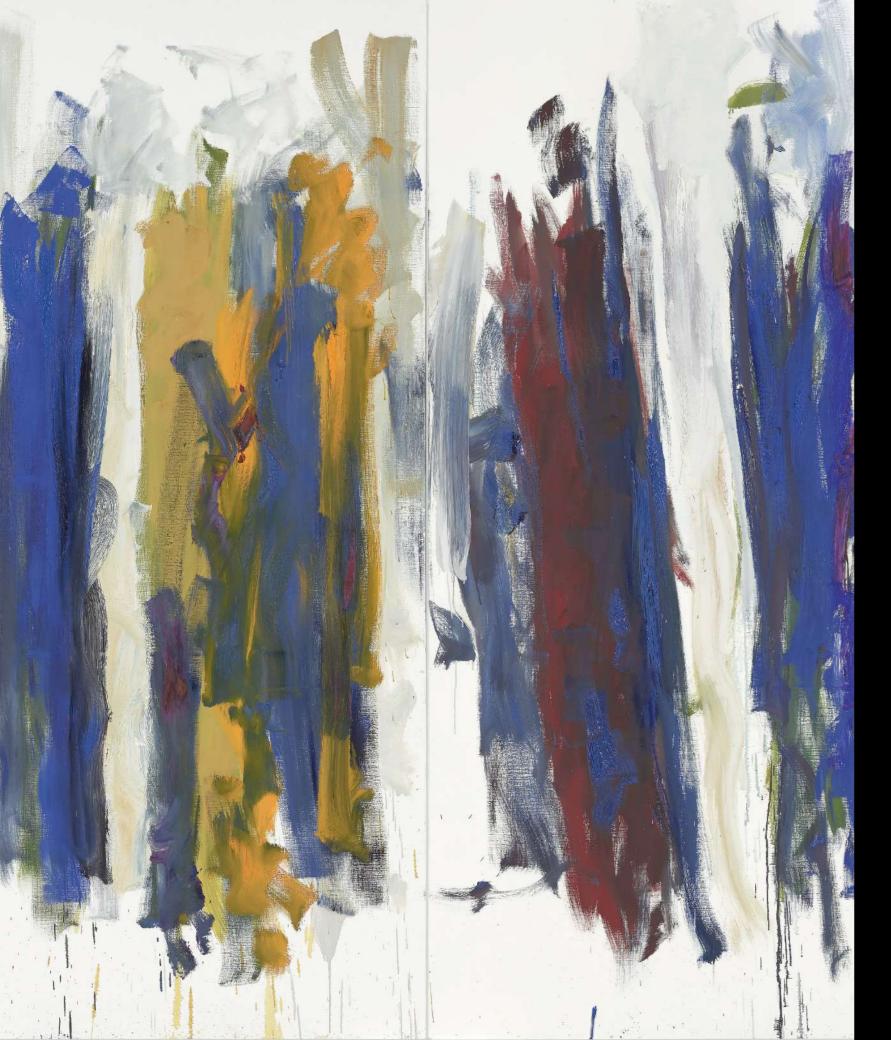


HK\$19,000,000-29,000,000 USD\$2,500,000-3,800,000

PROVENANCE:

Skarstedt Gallery, New York
Private collection
Acquired from the above by the present owner





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AUCTIONEER

Adrien Meyer (#1365994)

AUCTION LICENSE Christie's (#1213717)

CONTACTS

POST-WAR & CONTEMPORARY ART

HEAD OF SALE Ana Maria Celis acelis@christies.com JUNIOR SPECIALIST Michael Baptist MBaptist@christies.com

CATALOGUER
AJ Kiyoizumi
ajk@christies.com

SALE COORDINATOR Rachel Ng

RachelNg@christies.com

IMPRESSIONIST & MODERN ART

HEAD OF SALE Jessie Fertig JFertig@christies.com JUNIOR SPECIALIST Margaux Morel MMorel@christies.com SALE COORDINATOR Catherine Duffy CDuffy@christies.com

BIDDING ON BEHALF OF THE SELLER

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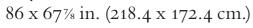
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CHRISTIE'S

19 JEAN-MICHEL BASQUIAT (1960-1988)

JD Card





Painted in 1984.

\$2,000,000-3,000,000

PROVENANCE:

Galerie Bruno Bischofberger, Zürich Private collection, Paris Private collection Gagosian Gallery, New York Acquired from the above by the present owner, 2013

EXHIBITED:

Venice, Fondazione Bevilacqua La Masa, *Basquiat a Venezia*, June-November 1999, pp. 96-97 (illustrated in color).

Milan, Fondazione La Triennale di Milano, *The Jean-Michel Basquiat Show*, September 2006-January 2007, pp. 266-267, no. 132 (illustrated in color).

Geneva, Opera Gallery, Warhol Basquiat: An American Legacy, November-December 2011, pp. 44-45 (illustrated in color).

Hong Kong, Gagosian Gallery, Jean-Michel Basquiat, May-August 2013.

LITERATURE:

Jean-Michel Basquiat, exh. cat., Zürich, Galerie Bruno Bischofberger, 1985, n.p., pl. 5 (illustrated in color). M. Enrici, *Jean-Michel Basquiat*, Paris, 1989, p. 117 (illustrated in color).

R.D. Marshall and J.L. Prat, eds., Jean-Michel Basquiat, vol. I, Paris, 1996, p. 220 (illustrated in color).

E. Navarra, J.L. Prat, et al., Jean-Michel Basquiat, vol. II, Paris, 2000, p. 212, no. 4 (illustrated in color).

Basquiat a Cuneo, exh. cat., Cuneo, Galleria d'Arte: Il Prisma, 2001, p. 41 (illustrated).

Jean-Michel Basquiat, exh. cat., Mexico City,

Museo del Palacio de Bellas Artes, 2004, p. 61 (illustrated).

E. Navarra et al., *Jean-Michel Basquiat: Appendix*, Paris, 2010, p. 37.



PROPERTY OF AN EAST COAST COLLECTOR

20 ALEXANDER CALDER (1898-1976)

Untitled



incised with the artist's monogram and date 'CA 72' (on the largest white element) hanging mobile—sheet metal, wire and paint 46 x 67 x 10 in. (116.8 x 170.2 x 25.4 cm.)

Executed in 1972.

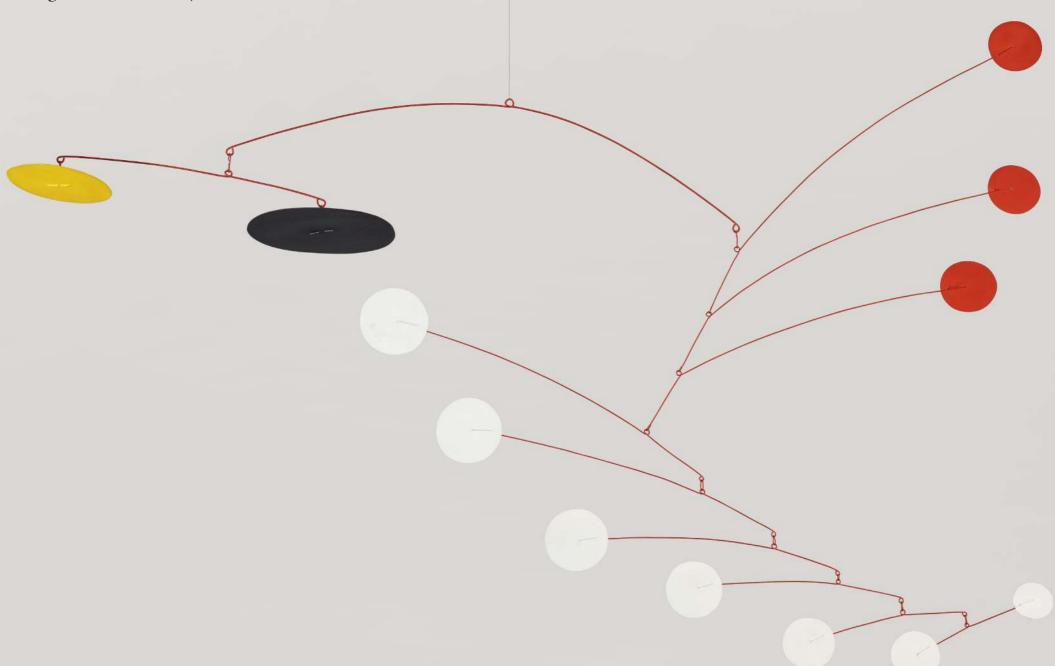


\$2,000,000-3,000,000

PROVENANCE:

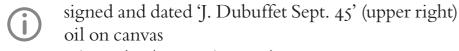
Private collection, France, gift of the artist Galerie de l'ile de France, Paris Pace Gallery, New York, 1980 Irving and Phyllis Millstein, Valley Stream, New York, 1981 Their sale; Sotheby's, New York, 9 November 2010, lot 26 Acquired at the above sale by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number Ao2846.



•+21 JEAN DUBUFFET (1901-1985)

Le Président



36 x 25 in. (91.4 x 63.5 cm.) Painted in 1945.

\$4,000,000-6,000,000

PROVENANCE:

Pierre Matisse Gallery, New York Collection of Mr. and Mrs. Walter Buhl Ford, by 1966 By descent from the above to the present owner

EXHIBITED:

New York, Pierre Matisse Gallery, *Paintings from Paris*, May 1946, no. 3.

New York, Pierre Matisse Galery, *Paintings by Jean Dubuffet:* 1943-1949, January-February 1950, no. 9. Birmingham, Donald Morris Gallery, *Jean Dubuffet: Two Decades,* 1942-1962, November-December 1983, p. 11, no. 5 (illustrated in color).

Washington D.C., Hirshhorn Museum and Sculpture Garden, *Jean Dubuffet 1943-1963: Paintings, Sculptures, Assemblages,* June–September 1993, pp. 56–57 and 146, no. 13 (illustrated in color and illustrated in color on the exhibition poster).

LITERATURE:

N. Schlenoff, *Art in the Modern World*, New York, 1965, p. 215.

M. Loreau, ed., Catalogue des travaux de Jean Dubuffet, fascicule II: Mirobolus, Macadam et Cie, Lausanne, 1966, pp. 39 and 130, no. 38 (illustrated).



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°22 JACKSON POLLOCK (1912-1956)

Untitled



signed 'Jackson Pollock' (lower edge) gouache, ink, pastel and oil on paper 22½ x 30¾ in. (57.1 x 78.1 cm.) Executed *circa* 1946–1947.



\$1,800,000-2,500,000



Mr. and Mrs. William Crocker, San Francisco, acquired directly from the artist
Private collection, by descent from the above
Jason McCoy Inc., New York
Ronald Feldman Fine Arts, New York
Acquired from the above by the present owner, 2006

LITERATURE:

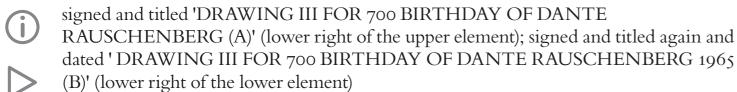
No Limits, Just Edges: Jackson Pollock Paintings on Paper, exh. cat., Berlin, Deutsche Guggenheim, 2005, p. 86, pl. 43 (illustrated in color).
F. V. O'Conner and E. V. Thaw, "Four Newly Found Works on Paper by Jackson Pollock," Master Drawings: Nineteenth and Twentieth Century Draftsmen and Collectors, vol. 46, no. 2, Summer 2008, pp. 148, 150–151 and 156, fig. 2 (illustrated in color).

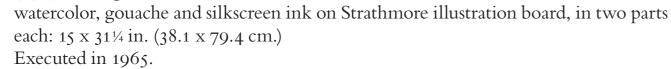


PROPERTY FROM THE PINCUS COLLECTION

23 ROBERT RAUSCHENBERG (1925-2008)

Drawing for Dante's 700th Birthday





, ,

\$1,200,000-1,800,000

PROVENANCE:

Leo Castelli Gallery, New York Acquired from the above by the late owners, 1966

EXHIBITED:

Appleton, Lawrence University; Ithaca, Cornell University; Brunswick, Bowdoin College, Bloomsburg State College, College of Wooster; Ceder Rapids Art Center and Municipal University of Omaha, *Circulating Exhibition: Social Comment in America*, February 1968–January 1969. Philadelphia Museum of Art, *Philadelphia Collects Art Since 1940*, September–November 1986, p. 80 (illustrated).



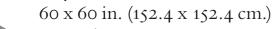


PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

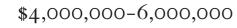
24 ANDY WARHOL (1928-1987)

Bald Eagle

signed, titled and dated 'eagel [sic] Andy Warhol 83' (on the overlap) acrylic and silkscreen ink on canvas



Painted in 1983.



PROVENANCE:

Ronald Feldman Fine Arts, Inc., New York
Private collection
Zelart, Mineola, New York
Acquired from the above by the present owner, 2001



Δ 25 WADE GUYTON (B. 1972)

Untitled

Epson UltraChrome inkjet on linen 59¼ x 35¾ in. (150.5 x 90.5 cm.) Executed in 2005.

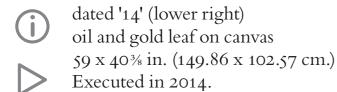


PROVENANCE:
Petzel Gallery, New York
Private collection, New York, 2005
Acquired from the above by the present owner



26 TITUS KAPHAR (B.1976)

Another Fight for Remembrance: Study





PROVENANCE:

Jack Shainman Gallery, New York
Private collection, Los Angeles
Private collection, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Jack Shainman Gallery, *Asphalt and Chalk*, January-February 2015. Los Angeles, California African American Museum, *Face to Face: Los Angeles Collects Portraiture*, July-October 2017.

LITERATURE:

T. Kaphar, "A Fight for Remembrance," *The Georgia Review*, vol. LXIX, no. 2, Summer 2015, pp. 199 and 208 (illustrated in color).

T. Kaphar, *Language of the Forgotten*, New Haven, 2019, pp. 62–63 (installation view illustrated in color).



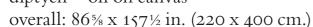
PROPERTY OF AN AMERICAN COLLECTOR

°27 JOAN MITCHELL (1925-1992)

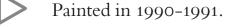
Trees



signed 'Joan Mitchell' (lower right) diptych—oil on canvas







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

PROVENANCE:



Estate of the artist Joan Mitchell Foundation, New York Cheim & Read, New York Acquired from the above by the present owner

EXHIBITED:

New York, Robert Miller Gallery, Recent Paintings: Joan Mitchell, March-April 1991.

New York, Cheim & Read, Joan Mitchell & John Chamberlain: A Juxtaposition, November 1997-January 1998.

New Orleans, The Newcomb Art Gallery, Joan Mitchell: Works on Paper, March-June 2010. Beverly Hills, Gagosian Gallery, Joan Mitchell: The Last Decade, November-December 2010, pp. 17, 44-45 and 61 (illustrated in color).

New York, Cheim & Read, Joan Mitchell: The Last Paintings, November 2011-January 2012, n.p., pl. 10 (illustrated in color).

London, Hauser & Wirth, Joan Mitchell: The Last Paintings, February-April 2012.

Berlin, Galerie Max Hetzler, Joan Mitchell, November 2013-January 2014, pp. 30-31 and 41 (illustrated in color, installation view illustrated in color and detail view illustrated in color on the front cover).

New York, Cheim & Read, Joan Mitchell: Trees, May-August 2014, p. 44-45 (illustrated in color).

LITERATURE:

M. Waldberg, Joan Mitchell, Paris, 1992, pp. 280-281 (illustrated in color).

K. Kertess, Joan Mitchell, New York, 1997, p. 41, pl. 113 (illustrated in color).

Joan Mitchell Retrospective. Her Life and Paintings, exh. cat., Kunsthaus Bregenz, 2015, p. 140, no. 14 (illustrated in color).

M. Gibson, "Joan Mitchell: Au-delà des mots (Beyond Words)," Cimaise, no. 221, November-December 1992, p. 24 (installation view illustrated).

C. Flohic, "Art des Années 90/Art in the 90's: Joan Mitchell," Ninety Magazine, no. 10, 1993, pp. 44-45 (illustrated in color).

Joan Mitchell, exh. cat., Nantes, Musée des Beaux-Arts de Nantes, 1994. p. 128 (installation view illustrated).

Joan Mitchell: La pittura dei Due Mondi / La peinture des Deux Mondes, exh. cat., Milan, Palazzo Magnani, 2009, pp. 43 and 69 (illustrated).



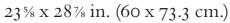
PROPERTY FROM THE ESTATE OF MRS. HENRY FORD II

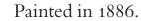
28 CLAUDE MONET (1840-1926)

Champ de tulipes près de Leyde



signed and dated 'Claude Monet 86' (lower right) oil on canvas







\$2,000,000-3,000,000

PROVENANCE:

Baron d'Estournelles de Constant, Paris (by 1889). Mrs. Potter Palmer, Chicago.

Howard Young Galleries, New York (by 1922). Galerie Durand-Ruel et Cie., Paris (acquired from the above, 15 October 1925).

Jean d'Alayer, Paris (acquired from the above, 1949 and until at least 1952).

Sam Salz, New York.

Mr. Henry Ford II, Detroit, Palm Beach and London (probably acquired from the above, by *circa* 1957), and by descent.

EXHIBITED:

Paris, Galeries Georges Petit, *Claude Monet*, Auguste Rodin, June-August 1889, p. 38, no. 94 (titled *Maison de jardinier; Hollande*).

New York, Howard Young Galleries, *Paintings* of the Estate of the Late Potter Palmer of Chicago, October 1922, no. 7.

Boston, Doll and Richards Galleries, Selected Paintings by Modern French Masters, February-March 1925, no. 8.

Paris, Galerie Durand-Ruel et Cie., *Claude Monet*, January 1928, no. 50.

Paris, Musée de l'Orangerie, *Claude Monet*, *Exposition rétrospective*, 1931, p. 35, no. 16. Paris, Galerie Beaux-Arts, *Monet*, June-July 1952, p. 61, no. 51.

City Art Museum of St. Louis and The Minneapolis Institute of Arts, *Claude Monet: A Loan Exhibition*, September-December 1957, p. 26, no. 63 (illustrated).

Madrid, Museo Español de Arte Contemporaneo, *Claude Monet*, April-June 1986, pp. 308 and 481, no. 58 (illustrated in color, p. 309; illustrated again, p. 481).

Amsterdam, Rijksmuseum Vincent van Gogh, *Monet in Holland*, October 1986-January 1987, p. 171, no. 39 (illustrated in color; titled *Bulb fields at Sassenheim*).

LITERATURE:

(possibly) A. de Calonne, "L'art contre nature" in *Le Soleil*, 23 June 1889.

G. Geffroy, Claude Monet—sa vie, son temps, son oeuvre, Paris, 1922, p. 118.

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1979, vol. II, p. 192, no. 1071 (illustrated, p. 193).

D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, supplément aux peintures, dessins, pastels, Lausanne, 1991, vol. V, p. 44, no. 1071. D. Wildenstein, Monet: Catalogue Raisonné, Cologne, 1996, vol. III, p. 405, no. 1071 (illustrated).





AN EYE FOR EXCELLENCE

The Collection of Dr. Marvin and Mrs. Natalie Gliedman

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THE COLLECTION

THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

°+29 ISAMU NOGUCHI (1904-1988)

Light Sculpture (Lunar)



magnesite, plastic, electric components and wood 15¾ x 20¼ x 5⅓ in. (40 x 51.4 x 13 cm.) Executed *circa* 1943.

\$500,000-700,000

PROVENANCE:

Andy Warhol, New York Jed Johnson, gift from the above, 1976 Fifty/50, New York, 1991 Acquired from the above by the present owner, 1991

EXHIBITED:

Roslyn Harbor, Nassau County Museum of Art, *American Vanguards*, January-April 1996, p. 70 (illustrated incorrectly and titled as *Floating Lunar*). New York, Whitney Museum of American Art; Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Isamu Noguchi: Master Sculptor*, October 2004-May 2005, p. 230.

LITERATURE:

G. Wood, ed., Surreal Things: Surrealism and Design, London, 2007, pp. 94–95, fig. 5.17 (illustrated in color). A. Ross, ed., The Isamu Noguchi Catalogue Raisonné, digital, ongoing, New York, no. 189.01 (illustrated in color).



THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

•+30 ISAMU NOGUCHI (1904-1988)

Man



wood

52 % x 20 ¼ x 13 in. (132.4 x 51.4 x 33 cm.) Executed in 1945.



\$3,000,000-5,000,000



PROVENANCE:

View Magazine Benefit Auction, *circa* 1946, courtesy of the artist John Bernard Myers, New York, *circa* 1946 William Zierler, Inc., New York, 1972 Acquired from the above by the present owner, 1972

EXHIBITED:

Madison, Elvehjem Art Center, 19th & 20th Century Art from Collections of Alumni & Friends: Inaugural Exhibition, September-November 1970, no. 126, p. 105 (illustrated).

Tokyo, National Museum of Modern Art; Kyoto, National Museum of Modern Art, Isamu Noguchi Retrospective, March-June 1992, no. 26.

New York, Whitney Museum of American Art; Washington, D.C., Hirshhorn Museum and Sculpture Garden, Isamu Noguchi: Master Sculptor, October 2004-May 2005, pp. 95, 98-99, 109 and 230 (illustrated in color).

LITERATURE:

N. Grove and D. Botnick, *The Sculpture of Isamu Noguchi 1924-1979: A Catalogue*, New York, 1980, p. 40, no. 27 (illustrated).

A. Ross, ed., *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, New York, no. 227 (illustrated in color).

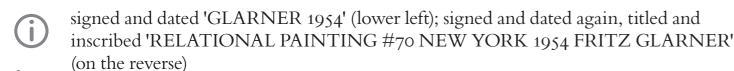
H. Herrera, *Listening to Stone: The Art and Life of Isamu Noguchi*, New York, 2015, pp. 223–224 and 226 (illustrated).



THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

•+31 FRITZ GLARNER (1899-1972)

Relational Painting #70



oil on canvas

28 x 161/8 in. (71.3 x 41 cm.)

Painted in New York in 1954.

\$300,000-500,000

PROVENANCE:

Galerie Louis Carré, Paris (by 1955). B.C. Holland, Chicago. Barbara Mathes Gallery, New York (acquired from the above, October 1984). Acquired from the above by the present owners, 21 December 1985.

EXHIBITED:

Paris, Galerie Louis Carré, Glarner: Rythme de New-York, October-November 1955, no. 21.

Kunsthaus Zürich, Josef Albers, Fritz Glarner,
Friedrich Vordemberge-Gildewart, April-June 1956, p.
33, no. 90 (illustrated).

Chartres, Chambre de Commerce, Exposition de peinture contemporaine, May-June 1958.

Paris, Galerie Louis Carré, Fritz Glarner: Peintures (1949-1962), February-March 1966, no. X (illustrated in color on the cover).

LITERATURE:

D. Ashton, "Fritz Glarner" in XXe siècle, nouvelle série, June 1957, no. IX, pp. 46-49 (illustrated in color). S. Alexandrian, Dictionnaire universel de l'art des artistes, Paris, 1967, vol. 2, p. 43 (illustrated in color). M. Staber, Fritz Glarner, Zürich, 1976, p. 132 (illustrated).



THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

•+32 ALEXANDER CALDER (1899-1976)

Red Cascade



incised with the artist's monogram 'CA' (on the largest element) hanging mobile—sheet metal, wire and paint 33 x 41 x 21½ in. (83.8 x 104.1 x 54.6 cm.)



Executed in 1960.

\$1,500,000-2,000,000

PROVENANCE:

Perls Galleries, New York
Brook Street Gallery, London, 1968
Mr. and Mrs. Philip Gersh, Beverly Hills,
California
Lewis Kaplan, London
John C. Stoller & Co., Minneapolis, Minnesota
Acquired from the above by the present owner, 1979

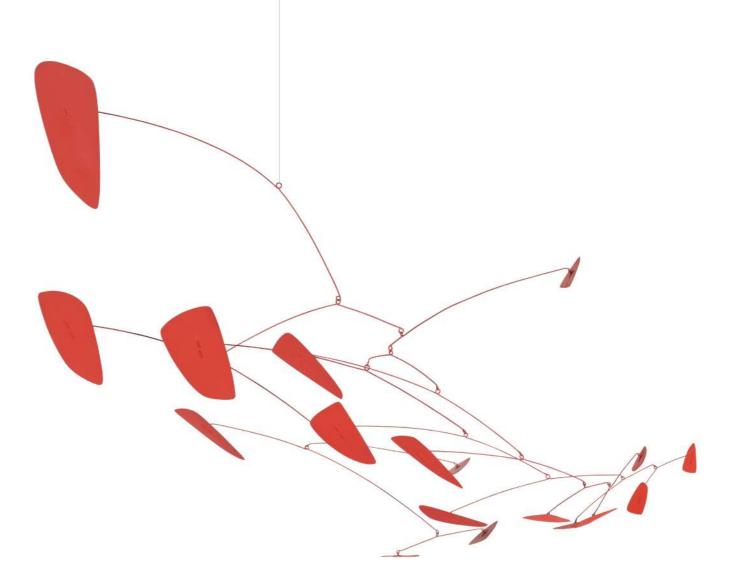
This work is registered in the archives of the Calder Foundation, New York, under application number A07558.

EXHIBITED:

Minneapolis, Minnesota, Walker Art Center, *Calder's Universe*, June-August 1977.

LITERATURE:

J. P. Sartre, "Les Mobiles de Calder," *Harvard Art Review*, Spring 1966, p. 36 (illustrated).





SOLD TO BENEFIT THE JACK, JOSEPH AND MORTON MANDEL FOUNDATION

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THE COLLECTION OF MORTON AND BARBARA MANDEL,
SOLD TO BENEFIT THE JACK, JOSEPH & MORTON MANDEL FOUNDATION

°33 PABLO PICASSO (1881-1973)

Femme debout



oil on canvas 50¾ x 38 in. (129 x 96.5 cm.) Painted in Cannes in 1927.



\$3,000,000-5,000,000

PROVENANCE:

Estate of the artist.

Paloma Picasso, Paris (by descent from the above). Private collection.

The Pace Gallery, New York (1989).

Waddington Galleries, London (acquired from the above, 31 October 1989).

Private collection, New York.

The Pace Gallery, New York (1994).

Private collection, Texas (acquired from the above, 21 December 1995).

PaceWildenstein, New York.

Acquired from the above by the present owners, 3 June 1999.

EXHIBITED:

Chicago, Richard Gray Gallery, *Picasso's Picasso:*Paintings, Drawings & Sculpture from the Artist's Estate,

April-May 1985, p. 40, no. 9 (illustrated in color, p. 15).

New York, PaceWildenstein, *Picasso and Drawing*, April-June 1995, p. 117 (illustrated in color, pl. 39). Milan, Palazzo Reale, *Picasso: 200 Capolavori dal 1898 al 1972*, September 2001–January 2002, p. 358, no. 74 (illustrated in color, p. 214).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1955, vol. 7, no. 115 (illustrated, pl. 51).

T.J. Clark, *Picasso and Truth: From Cubism to Guernica*, Princeton, 2013, pp. 220 and 223 (illustrated, p. 222, fig. 5.27).

M. McCully, M. Raeburn and E. Bouvard, eds., *Picasso Tableaux Magiques*, exh. cat., Musée Picasso, 2019, p. 149, no. TM 55 (illustrated, p. 71).



34 ANDY WARHOL (1928-1987)

Small Campbell's Soup Can (Chili Beef)



signed 'Andy Warhol' (on the stretcher) casein, metallic paint and graphite on linen 20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1962.



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

PROVENANCE:

Stable Gallery, New York
Maria and Conrad Janis, Beverly Hills, *circa* 1962
Private collection, Europe
Anon. sale; Christie's, New York, 8 May 2012, lot 37
Private collection, Switzerland
Private collection, Europe
Anon. sale; Christie's, New York, 12 November
2014, lot 29
Acquired at the above sale by the present owner

EXHIBITED:

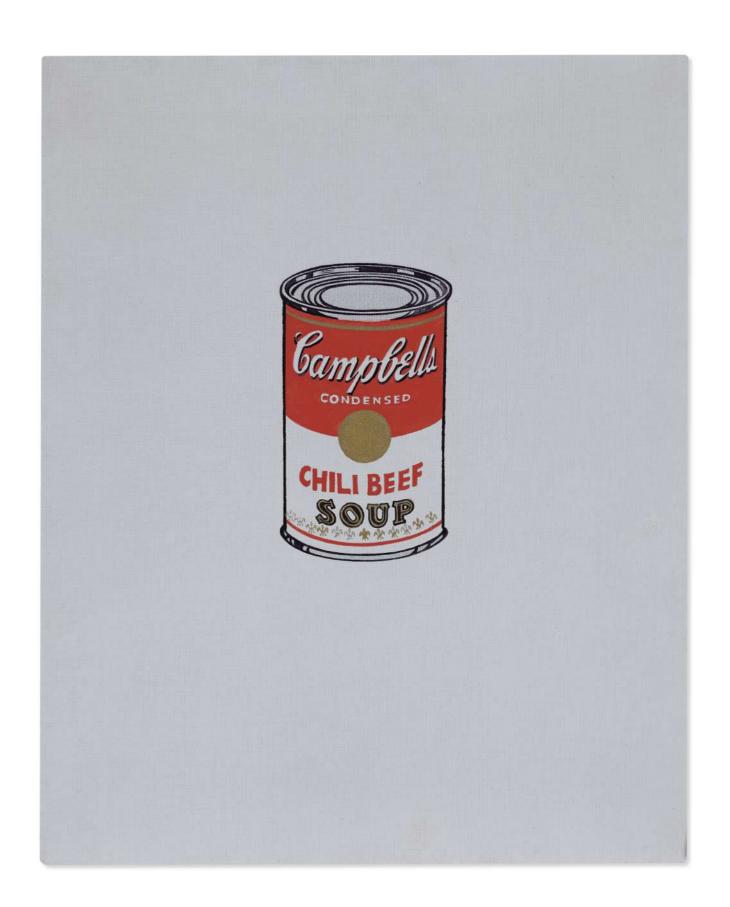
Houston, Contemporary Arts Museum, *Pop Goes! The Easel*, April 1963, no. 35.

LITERATURE:

R. Crone, *Andy Warhol*, New York, 1970, pp. 250 and 305, no. 466 (illustrated).

R. Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976, no. 815.

G. Frei and N. Printz, eds. *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures, 1961-1963*, vol. 1, 2002, pp. 73 and 75, no. 56 (illustrated in color).





PROPERTY FROM THE COLLECTION OF ARNOLD AND DOROTHY NEUSTADTER

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35 HENRY MOORE (1898-1986)

Reclining Figure No. 2



bronze with green and brown patina Length: 36½ in. (92.8 cm.) Conceived in 1952 and cast in 1953.



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

PROVENANCE:

Acquired by the late owners by 1971.

LITERATURE:

R. Melville, *Henry Moore: Sculpture and Drawings,* 1921-1969, London, 1970, nos. 470-472 (another cast illustrated).

D. Mitchinson, ed., *Henry Moore: Sculpture*, London, 1981, p. 115, no. 226 (another cast illustrated in color).

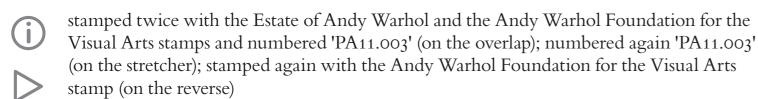
A. Bowness, ed., *Henry Moore: Sculpture, 1949-1954*, London, 1986, vol. 2, p. 43, no. 329 (other casts illustrated, p. 43 and pls. 95-96).

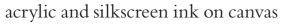


PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°36 ANDY WARHOL (1928-1987)

Lifesavers





40 x 40 in. (101.6 x 101.6 cm.) Painted in 1985.

\$700,000-1,000,000

PROVENANCE:

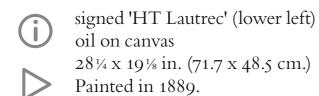
Estate of Andy Warhol, New York
Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Zelart, Mineola, New York
Acquired from the above by the present owner, 2001



PROPERTY FROM THE ESTATE OF MRS. HENRY FORD II

37 HENRI DE TOULOUSE-LAUTREC (1864-1901)

Pierreuse





\$3,000,000-5,000,000

PROVENANCE:

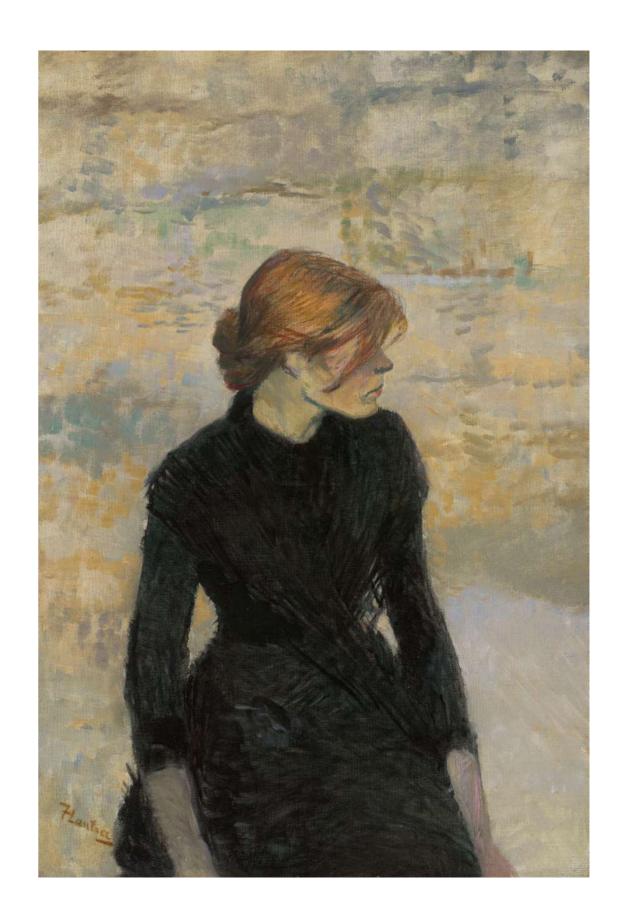
Aristide Bruant, Paris.
Collection Schoeller.
Jean Dollfus, Paris (by 1931).
Sacha Guitry, Paris (by 1950).
Mr. Henry Ford II, Detroit, Palm Beach and London, and by descent.

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Exposition de H. de Toulouse-Lautrec*, April-May 1931, p. 16, no. 57 (with incorrect dimensions).

LITERATURE:

"Les collectionneurs aux Arts Ménagers" in *Réalités*, March 1950, no. 50, p. 39 (illustrated in color *in situ* in Sacha Guitry's home).
M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971, vol. II, p. 182, no. P. 352 (illustrated, p. 183).



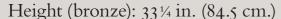
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

38 JEAN (HANS) ARP (1886-1966)

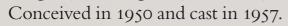
Évocation d'une forme humaine lunaire spectrale



polished bronze on the artist's designed wooden base



Height (including base): 651/8 in. (165.4 cm.)



\$800,000-1,200,000

PROVENANCE:

Mary Sisler, New York and Palm Beach (acquired *circa* 1965).

The Museum of Modern Art, New York (bequest from the above, 1990); sale, Sotheby's, London, 22 June 2011, lot 12.

Acquired at the above sale by the present owner.

LITERATURE:

C. Giedion-Welcker, *Jean Arp*, London, 1957, p. 111, no. 101 (white marble version illustrated, p. 90; pink limestone version illustrated, p. 91; titled *Human Lunar Spectral*).

G. Marchiori, *Arp*, Milan, 1964, p. 116, no. 96 (another cast illustrated).

I. Jianou, *Jean Arp*, Paris, 1973, p. 72, no. 101 (titled *Humaine Lunaire Spectrale*).

S. Poley, *Hans Arp: Die Formensprache im plastischen Werk*, Stuttgart, 1978, p. 61, nos. 87-89 (small cast stone and marble versions illustrated).

F.M. Naumann, *The Mary and William Sisler Collection*, New York, 1984, pp. 38–41, no. 10 (illustrated in color, p. 39; titled *Human Lunar Spectral*; with incorrect casting date).

S. Fauchereau, *Arp*, New York, 1988, p. 127, no. 92 (small bronze version illustrated, p. 76).

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures*, *A Critical Survey*, Ostfildern, 2012, p. 281, no. 101 (another cast illustrated).

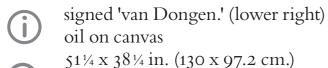
We thank the Fondation Arp, Clamart, for their help cataloguing this work.

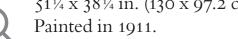


PROPERTY FROM THE ESTATE OF MRS. HENRY FORD II

39 KEES VAN DONGEN (1877-1968)

Grand nu (Zita)





\$2,000,000-3,000,000

PROVENANCE:

Dr. Alexandre Roudinesco, Paris (acquired from the artist); sale, Parke-Bernet Galleries, Inc.,
New York, 10 October 1968, lot 15.
Mr. Henry Ford II, Detroit, Palm Beach and
London (acquired at the above sale), and by descent.

forthcoming Kees Van
Catalogue Raisonné, cur
under the sponsorship
Plattner Institute, Inc.

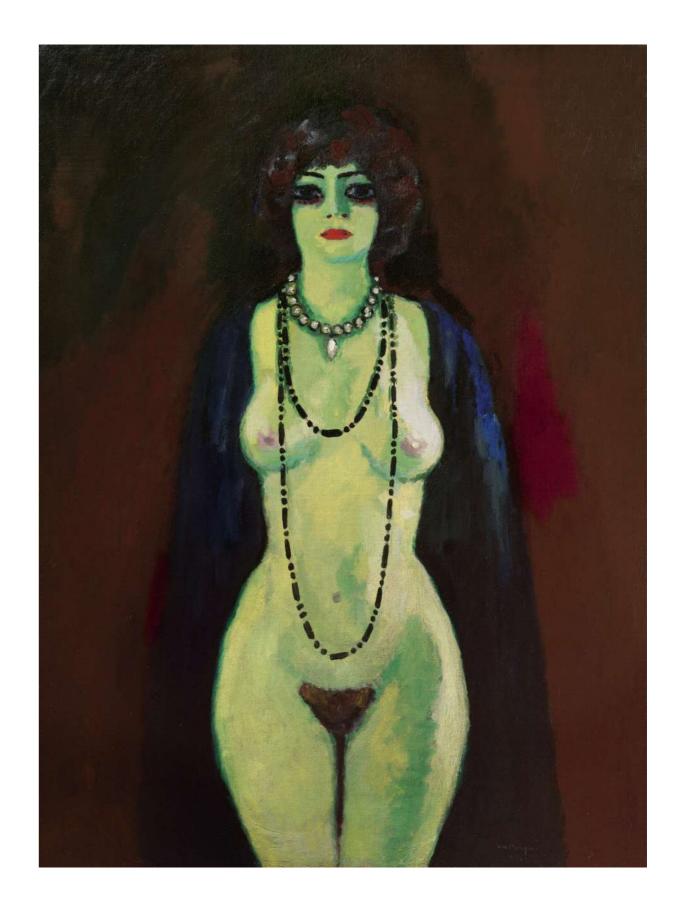
EXHIBITED:

Paris, Galerie Charpentier, Van Dongen, Oeuvres de 1890 à 1948, March 1949, no. 43 (dated 1908).

LITERATURE:

P. Descargues, "Racontez, docteur Roudinesco" in *Connaissance des arts*, February 1969, no. 204, p. 72 (illustrated in color, p. 73).

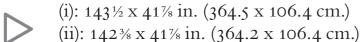
This work will be included in the forthcoming *Kees Van Dongen Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



40 MATSON JONES (ROBERT RAUSCHENBERG [1925-2008] AND JASPER JOHNS [B. 1930])

Untitled

signed 'MATSON JONES' (on each sheet) cyanotype, in four parts



(iii): 143¾ x 41¾ in. (365.1 106.4 cm.)

(iv): 144¼ x 41% in. (366.4 x 106.4 cm.) Executed in 1955.

\$600,000-800,000

PROVENANCE:

Private collection, New York Private collection, New York, *circa* 1975 Acquired from the above by the present owner, *circa* 1975

EXHIBITED:

New York, Bergdorf Goodman, circa 1955.

LITERATURE:

R. Bernstein, et al., *Jasper Johns: Catalogue Raisonné of Painting and Sculpture, Volume 5, Reference*, New Haven and London, 2017, p. 8, fig. 12 (illustrated in color).



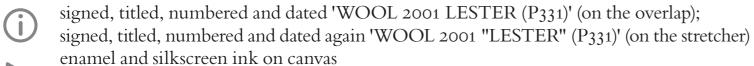


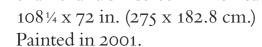




Δ 41 CHRISTOPHER WOOL (B. 1955)

Lester







PROVENANCE:

Luhring Augustine, New York

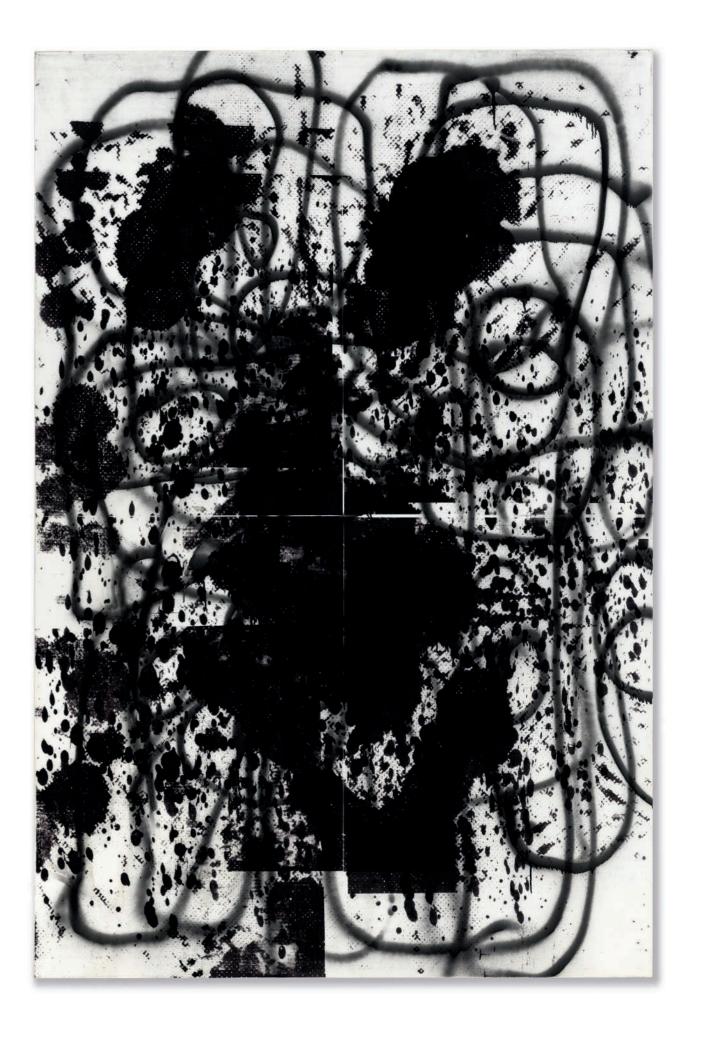
11 Duke Street Limited, London
Private collection, Paris
Private collection
Private collection, Europe
Acquired from the above by the present owner

EXHIBITED:

New York, Luhring Augustine, *Christopher Wool*, April-June 2001. Vienna, Secession, *Christopher Wool*, September-November 2001, n.p. (illustrated in color).

LITERATURE:

Christopher Wool: Crosstown Crosstown, exh. cat., Dundee Contemporary Arts, 2003, p. 139 (illustrated in color).



PROPERTY FROM THE ESTATE OF MRS. HENRY FORD II

42 PIERRE-AUGUSTE RENOIR (1841-1919)

Baigneuse au bracelet, Andrée



signed and indistinctly dated 'Renoir' (lower left)



32¾ x 25¾ in. (83 x 65 cm.) Painted *circa* 1916–1917.



\$2,000,000-3,000,000



PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 9 November 1917).

Durand-Ruel Galleries, New York (acquired from the above, 1920).

Sam Salz, New York (acquired from the above, 1956).

Mr. Henry Ford II, Detroit, Palm Beach and London (probably acquired from the above, by 1956), and by descent.

EXHIBITED:

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Renoir*, February 1920, no. 23 (titled *Baigneuse*).

Paris, Galerie Bernheim-Jeune et Cie., *Exposition d'été*, July-September 1922.

(possibly) Paris, Galerie Bernheim-Jeune et Cie., Cinquante Renoir choisis parmi les nus, les fleurs, les enfants, February-March 1927, no. 29 (titled Baigneuse).

Palais des Beaux-Arts de Bruxelles, *La femme dans l'Art Français*, March-May 1953, no. 113 (illustrated, pl. 68; titled *Baigneuse assise*).

Edinburgh, Royal Scottish Academy and London, The Tate Gallery, *Renoir: An Exhibition Sponsored by the Edinburgh Festival Society and Arranged Jointly with the Arts Council of Great Britain*, August-October 1953, p. 10, no. 41 (illustrated, pl. X; titled *Baigneuse assise*).

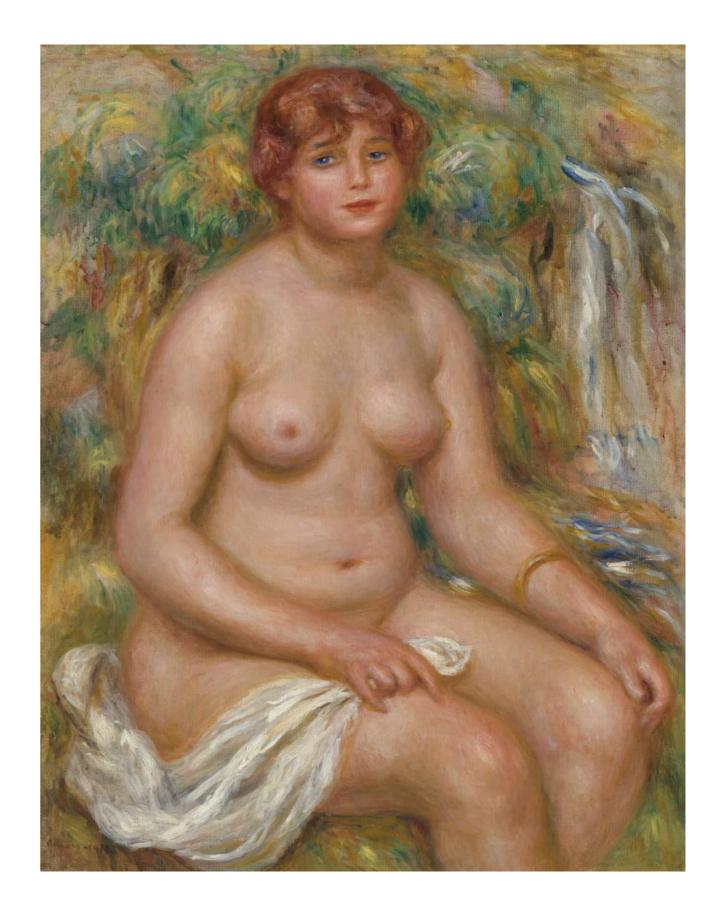
LITERATURE:

A. André, *Renoir*, Paris, 1919 (illustrated, pl. 9; titled *Baigneuse assise*).

H. de Régnier, *Renoir, peintre du nu*, Paris, 1923 (illustrated, pl. 37 or 38; titled *Baigneuse assise*). G. Coquiot, *Renoir*, Paris, 1925, p. 57 (illustrated). A. André, *Renoir*, Paris, 1928 (illustrated, pl. 84; titled *Baigneuse assise*).

M. Drucker, *Renoir*, Paris, 1944 (illustrated, pl. 152; titled *Baigneuse assise* and dated 1915).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, 1911-1919 et 1er supplément, Paris, 2014, vol. V, p. 425, no. 4339 (illustrated; titled *Baigneuse assise* and dated 1915).

This work will be included in the forthcoming *Pierre-Auguste Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



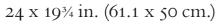
LOT ESSAY

PROPERTY FROM AN EAST COAST ESTATE

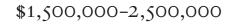
43 PABLO PICASSO (1881-1973)

Tête d'homme





Painted in Mougins on 10 December 1964.



PROVENANCE:

Estate of the artist.

Private collection, Paris (by descent from the above).

Anon. sale, Christie's, New York, 30 April 1996, lot 63.

Michelle Rosenfeld Gallery, New York (acquired at the above sale).

Acquired from the above by the late owners, *circa* 1997.

LITERATURE:

H. Parmelin, *Picasso: Intimate Secrets of a Studio at Notre Dame de Vie*, New York, 1966, p. 173 (illustrated in color).

C. Zervos, *Pablo Picasso*, Paris, 1971, vol. 24, no. 314 (illustrated, pl. 124).

C.-P. Warncke and I.-F. Walther, *Pablo Picasso*, Cologne, 1994, vol. II, p. 621, no. 8 (illustrated in color, p. 620).



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°44 ROY LICHTENSTEIN (1923-1997)

Lamp

incise

incised with the artist's signature and stamped with the date 'Lichtenstein 78' (on the base) painted bronze

144 x 60 x 28 in. (365.8 x 152.4 x 71.1 cm.)

Executed in 1978. This work is number one from an edition of one, plus one posthumous artist's proof in aluminum.

\$3,000,000-5,000,000

PROVENANCE:

Leo Castelli Gallery, New York and BlumHelman Gallery, Inc., New York Gilman Paper Company, St. Marys, Georgia, 1978 Private collection Michael Berger Gallery, Pittsburgh Acquired from the above by the present owner, 2001 This work will be included in the Catalogue Raisonné being prepared by the Roy Lichtenstein Foundation.

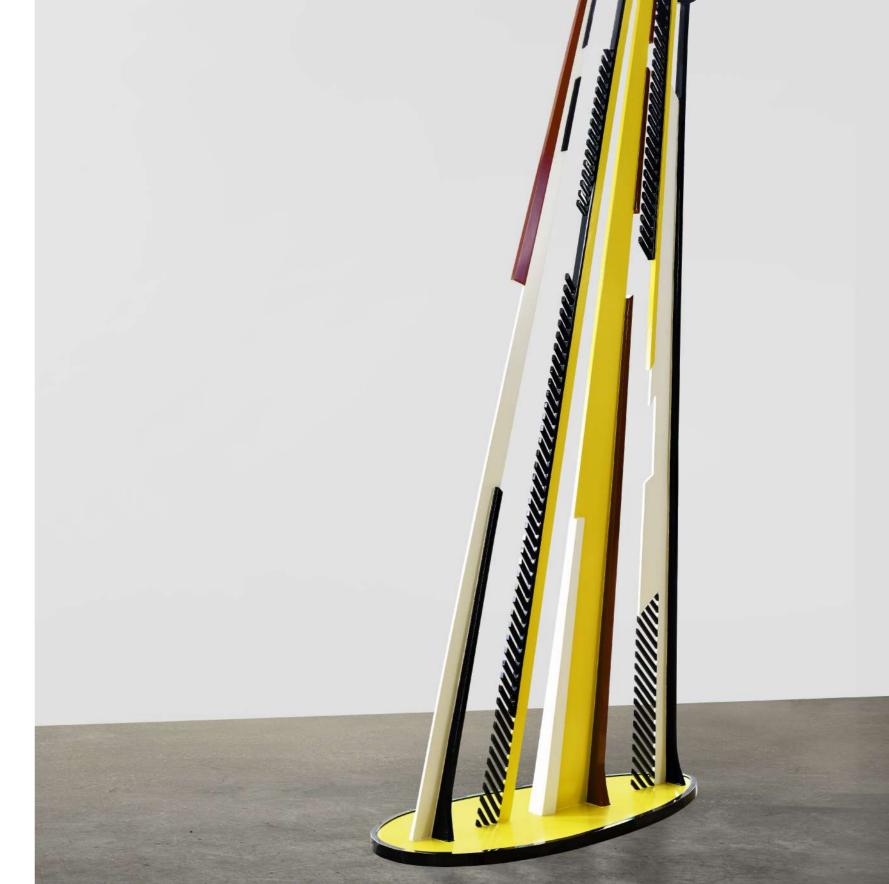
EXHIBITED:

Coral Gables, Fairchild Tropical Botanical Garden, *Roy Lichtenstein at Fairchild: Monumental Sculptures by Roy Lichtenstein*, December 2007–May 2008 (aluminum artist's proof exhibited).

LITERATURE:

Roy Lichtenstein: Three Decades of Sculpture, exh. cat., East Hampton, Guild Hall Museum, 1992, n.p., fig. 9, (installation view illustrated in color). Lichtenstein: Sculpture & Drawings, exh. cat., Washington, D.C., Corcoran Gallery of Art, 1999, pp. 114–115, 232 and 238 (installation view illustrated).

Roy Lichtenstein: A Retrospective, exh. cat., Art Institute of Chicago, 2012, p. 355.
Roy Lichtenstein: Sculptor, exh. cat., Venice, Fondazione Emilio e Annabianca Vedova, 2013 (aluminum artist's proof exhibited and illustrated in color).



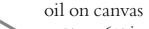
PROPERTY FROM AN EAST COAST ESTATE

45 FERNAND LÉGER (1881-1955)

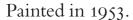
Deux oiseaux et une fleur



signed and dated 'F. LEGER 53' (lower right); signed and dated again and titled 'DEUX OISEAUX et une fleur F. LEGER 53' (on the reverse)



23 % x 36 ¼ in. (60.2 x 92 cm.)





\$800,000-1,200,000

PROVENANCE:

Galerie Louis Carré, Paris. Galerie Bonnier, Geneva (before 1974). Nylen collection, Sweden. Giuseppe Nahmad, Geneva. Acquired from the above by the late owners, 25 February 1987.

EXHIBITED:

Copenhagen, Charlottenborg, Fernand Léger, Malerier, Tegninfer og Grafik, 1959, p. 21, no. 39 (illustrated; dated 1947).

Stockholm, Moderna Museet, Fernand Léger, October-November 1964, no. 92.

Geneva, Galerie Motte and Paris, Galerie 22, F. Léger, September-October 1974, p. 30, no. 26 (illustrated in color).

Geneva, Musée de l'Athénée, Léger-Vasarely, July-September 1979, no. 9 (illustrated).

LITERATURE:

I. Hansma and C. Lefebvre du Preÿ, *Fernand Léger*, *1952-1953*, Paris, 2013 (illustrated *in situ* in the artist's studio on the frontispiece).





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°46 CLAES OLDENBURG (B. 1929)

Giant Trowel II Model



inscribed with the artist's signature and stamped with the title 'Oldenburg TROWEL II' (on the reverse); incised with the artist's signature, title and date 'TROWEL II MODEL 1976' (on the base)



aluminum and steel

sculpture: 103 x 271/8 x 20 in. (261.6 x 68.9 x 50.8 cm.)

base: 3/4 x 30 x 30 in. (1.9 x 76.2 x 76.2 cm.) Executed in 1976. This work is unique.

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

PROVENANCE:

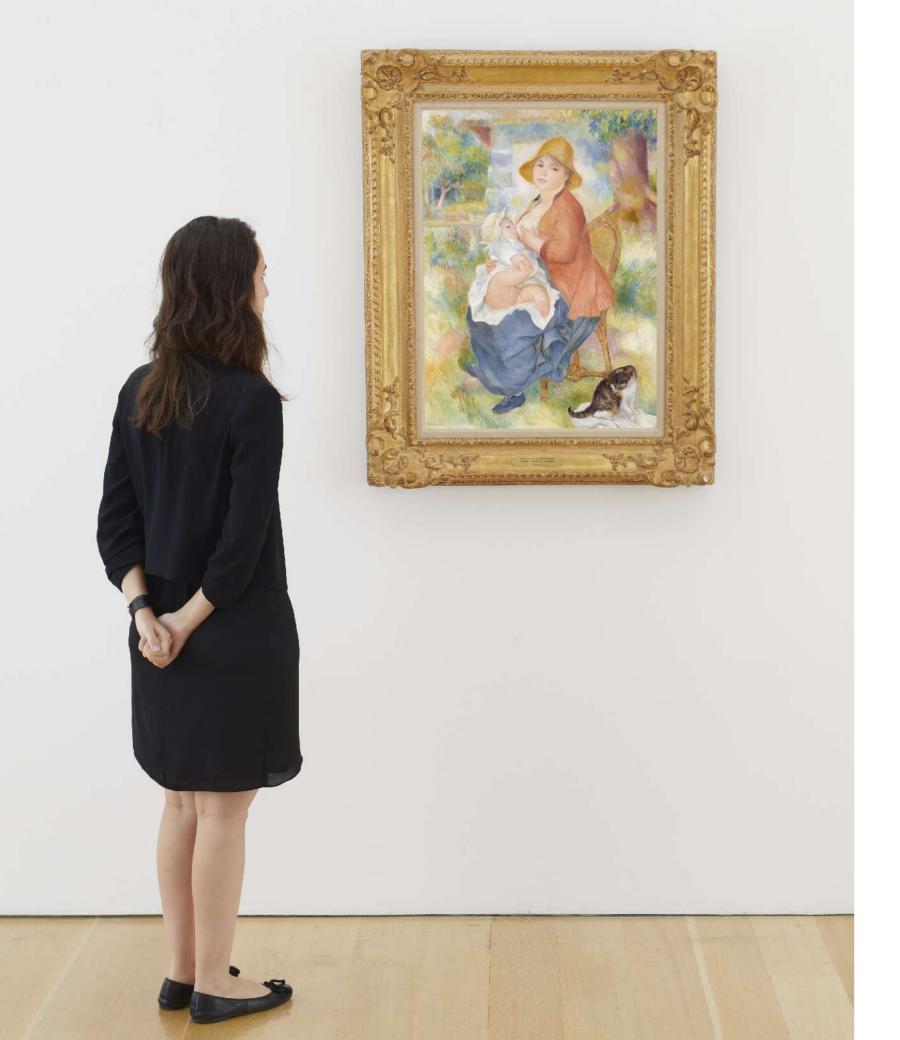
The artist

Private collection, *circa* 1979 Michael Berger Gallery, Pittsburgh Acquired from the above by the present owner, 2002

EXHIBITED:

Chicago, Richard Gray Gallery, Claes Oldenburg: An Exhibition of Recent Small Scale Fabricated Works and Drawings, September-November 1977.





SCHNABEL COLLECTION

READ ABOUT
THE COLLECTION

PROPERTY FROM THE HERMANN AND ELSE SCHNABEL COLLECTION

47 PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune femme allaitant son enfant-Madame Renoir et son fils Pierre

signed and dated 'Renoir. 86.' (lower left) oil on canvas 28¾ x 21¾ in. (73.1 x 54.2 cm.)

Painted in 1886.

\$2,500,000-3,500,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 22 June 1892).

Henry Sayles, Boston (acquired from the above, 25 May 1896); Estate sale, American Art Association, New York, 14 January 1920, lot 51.

Scott and Fowles, New York (acquired at the above sale).

Mr. and Mrs. Hunt Henderson, New Orleans (1920, and by descent); sale, Sotheby's, New York, 10 May 1988, lot 23.

Acquired at the above sale by the present owners.

EXHIBITED:

(possibly) Paris, Galeries Georges Petit, 5e Exposition internationale de peinture et de sculpture, June-July 1886, no. 126.

(possibly) Paris, Galerie Durand-Ruel et Cie., *Exposition A. Renoir*, May 1892, p. 44, no. 75 (titled *L'enfant qui tette*).

(possibly) Paris, Galerie Durand-Ruel et Cie., *Exposition Renoir*, May-June 1896, no. 17 or 29 (titled *Femme et enfant*).

New York, The Metropolitan Museum of Art, *Renoir: A Special Exhibition of his Paintings*, May-September 1937, no. 45 (illustrated; titled *Mme Renoir Nursing Pierre*).

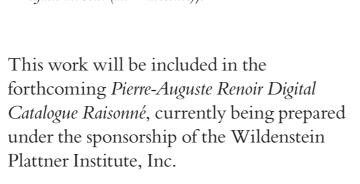
New York, Duveen Galleries, Renoir: Centennial Loan Exhibition for the Benefit of the Free French Relief Committee, November-December 1941, pp. 152-153, no. 57 (illustrated, p. 79; titled Madame Renoir et Pierre). New Orleans, Isaac Delgado Museum of Art, Early Masters of Modern Art: A Loan Collection Exhibited Anonymously, November-December 1959, no. 38 (illustrated; titled Madame Renoir and her Son Pierre). New York, M. Knoedler & Co., Inc., Early Masters of Modern Art: A Celebrated New Orleans Collection, May-June 1961, no. 38 (illustrated).

Paris, Galeries nationales du Grand Palais and Boston, Museum of Fine Arts, *Renoir*, May 1985-January 1986, p. 125, no. 78 and no. 79 respectively (illustrated in color; titled *The Child at the Breast*).

St. Petersburg, Florida, Museum of Fine Arts (on extended loan, October 1970-February 1988). Kunsthalle Tübingen, *Renoir*, January-May 1996, pp. 250-253, no. 78 (illustrated in color, p. 251; titled *Maternité. Femme allaitant son enfant*).

LITERATURE:

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles,* Paris, 2009, vol. II, pp. 177-178, no. 970 (illustrated, p. 178; titled *L'Enfant au sein (dit Maternité)*).





FULL LOT DETAILS

LOT ESSAY

PROPERTY FROM AN IMPORTANT PRIVATE GERMAN COLLECTION

48 PABLO PICASSO (1881-1973)

Femme nue assise



signed '-Picasso-' (lower right) oil on board laid down on panel 19½ x 14½ in. (49.5 x 36.2 cm.) Painted in Paris in 1901.



\$1,200,000-1,800,000

PROVENANCE:

(possibly) Galeries Vollard, Paris (1901). Thorsten Olof Laurin, Stockholm. Baron Eduard von der Heydt, Ascona (acquired from the above via Galerie Thannhauser, *circa* 1930). Galerie Alfred Flechtheim, Berlin/Düsseldorf (by September 1932).

Galerie Alex Vömel, Düsseldorf. Private collection, Düsseldorf (acquired from the above, 19 July 1935).

By descent from the above to the present owner.

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Alfred Flechtheim. This resolves any dispute over ownership of the work and title will pass to the buyer.

EXHIBITED:

(possibly) Paris, Galeries Vollard, Exposition de tableaux de F. Iturrino et de P.-R. Picasso, June-July 1901, p. 9, no. 5 (titled Femme nue). Kunsthaus Zürich, Picasso, September-November 1932, p. 1, no. 4 (titled Akt im Atelier).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1957, vol. 1, no. 50 (illustrated, pl. 22).

"Picasso 1964" in *Jardin des arts*, no. 112, March 1964, p. 7 (illustrated).

P. Daix and G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, London, 1967, pp. 156 and 162, no. V. 6 (illustrated, p. 162).

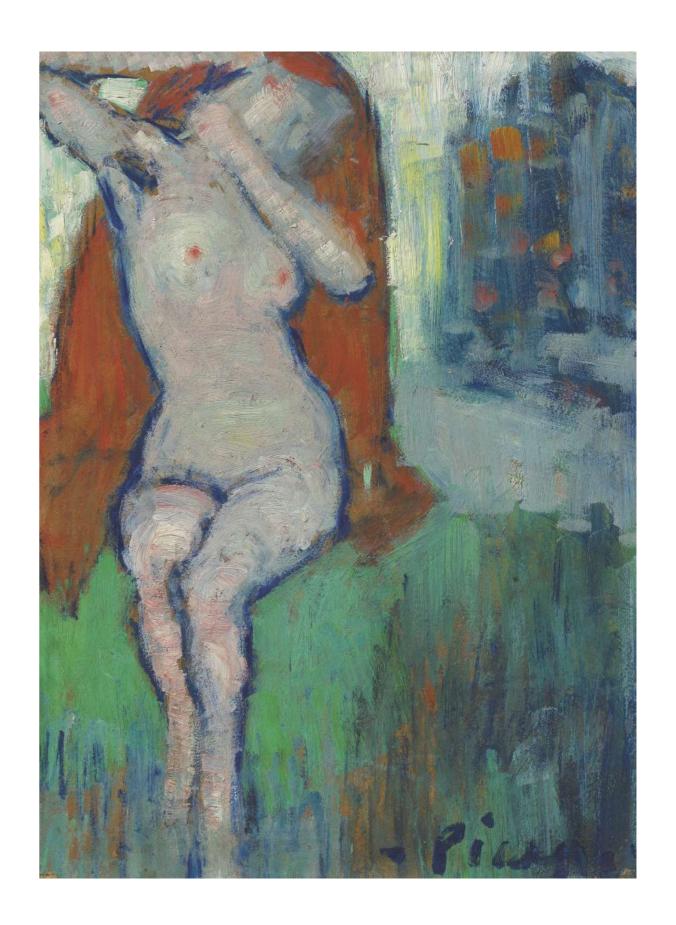
J. Palau i Fabre, *Picasso: The Early Years*, 1881-1907, New York, 1981, pp. 242 and 535, no. 625 (illustrated, pp. 242 and 250; titled *Nude with Long Hair*).

T. Bezzola, *Picasso by Picasso: His First Museum Exhibition 1932*, exh. cat., Kunsthaus Zürich, 2010, pp. 195 and 210, no. 4 (illustrated, p. 210; titled *Akt im Atelier*).

B. Wright, ed., *Becoming Picasso: Paris 1901*, exh. cat., The Courtauld Gallery, London, 2013, p. 178, no. 5.

L. Madeline and V. Perdrisot-Cassan, *Picasso 1932*, exh. cat., Musée national Picasso, Paris, 2017, p. 226, no. 4 (titled *Nu assis*).

L. Le Bon, C. Bernardi, S. Molins and E. Philippot, *Picasso: Bleu et rose*, exh. cat., Musée d'Orsay, Paris, 2018, p. 391, no. 5.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°49 TOM OTTERNESS (B. 1952)

Gulliver

incised with the artist's signature, number and date 'TOM OTTERNESS 1/3 2002' (on the figure's proper

right leg shackle)

bronze and gold leaf

 $76\frac{5}{8}$ x $433\frac{5}{8}$ x $93\frac{3}{4}$ in. (194.6 x 1126.8 x 238.1 cm.) Executed in 2002. This work is number one from an edition of three plus one artist's proof.

\$600,000-800,000

PROVENANCE:

Ronald Feldman Fine Arts, New York Acquired from the above by the present owner, 2002

EXHIBITED:

Marlborough Gallery, New York, *Free Money and Other Fairy Tales*, April-May 2002, pp. 19–20, no. 10 (another example exhibited and illustrated in color).

St. Louis Community College, Meremec, 2002-present (another example exhibited).

New York, Marlborough Gallery in association with New York City Department of Parks & Recreation and the Broadway Mall Association, *Tom Otterness on Broadway*, September-November 2004 (another example exhibited). Indianapolis Children's Museum, April-July 2005 (another example exhibited).

Grand Rapids Meijer Gardens, *Tom Otterness in Grand Rapids*, June-September 2006.

State University of New York at New Paltz, *Gulliver*, May-December 2014 (another example exhibited).

LITERATURE:

K. Johnson, "Art in Review: Tom Otterness," *New York Times*, 3 May 2002, section E, p. 39.



Terms and Conditions Lots 1-18

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(b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason 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.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-

auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or quarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buver's premium or any applicable taxes. Estimates may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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 international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological

report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories such reports will be described in the catalogue Reports. from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report (d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch 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, a general 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) 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,

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction 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 bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(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 Client Services Department on +852 2760 1766.

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 Bids Department on+852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

lf 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. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder: If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence:

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes:

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www. christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. 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/ InlineTermsOfUse.aspx. (C) WRITTEN BIDS

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any

highest bids on the lot, we will sell the **lot**

to the bidder whose written bid we received

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

(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

(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, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability

to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and

4 RIDDING

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

5 BIDDING ON BEHALF OF THE

hidder before the auction

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

6 BID INCREMENTS

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

CURRENCY CONVERTER

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

8 SUCCESSEUL 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 responsibility for telling you whether or not your bid was successful If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM,

TAXES

THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including HK\$5,000,000, 20% on that part of the hammer price over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the hammer price above HK\$50.000.000.

2 TAXES

The successful bidder is responsible for any 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. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For lots Christie's ships to the United States, a state 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 own independent tax advice with further questions.

E WARRANTIES

the right to do so in law: and

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

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

law, are excluded **OUR AUTHENTICITY WARRANTY**

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as

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

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c)The authenticity warranty does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO" in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but

no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding. (d) The authenticity warranty applies to the Heading as amended by any Saleroom

Notice. (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion

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

(g) The benefit of the authenticity warranty is only available to the origina buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim:

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense:

(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

Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, 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, costs, damages, other damages or expenses

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 followina te

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles. tissue quards or advertisements, damage in respect of bindings, stains, spotting marginal tears or other defects not affecting completeness of the text or illustration:

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals:

iii) books not identified by title;

(iv) lots sold without a printed estimate; (v) books which are described in the

catalogue as sold not subject to return; or (vi) defects stated in any condition report or announced at the time of sale.

(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

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does

however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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 Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese 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 line of the catalogue description (the "Subheading"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

(i) the **hammer price**; and

(ii) the buyer's premium; and (iii) any duties, goods, sales, use,

compensating or service tax. Payment is due no later than by the end of the 7th calendar day following the date of

the auction (the "due date") (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name

You must pay immediately even if you want to export the lot and you need an export (c) You must pay for lots bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MvChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate. (ii) Wire transfer

You must make payments to:

Head Office 1 Queen's Road, Central, Hong Kong Bank code: 004 Account No. 062-305438-001 Account Name: Christie's Hong Kong

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

l imited

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. 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 (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions. (vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank. (d) You must quote the sale number, your

invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hona Kona.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot: or (b) At the end of the 30th day following

the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT

(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 hy law).

(i) to charge interest from the due date at a rate of 7% a year above the 3-MONTH HIBOR 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 the lot again publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale:

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

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

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us):

(vi) we can, at our option, reveal your identity and contact details to the seller: (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids.

(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 another company for any of these purposes security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

(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 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us). (b) For information on collecting lots,

Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com (c) If you do not collect any lot promptly following the auction we can, at our option,

remove the lot to another Christie's location or an affiliate or third party warehouse. (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise

agreed in writing we will charge you storage costs from that date

(ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so. (iii) we may sell the lot in any commercially

reasonable way we think appropriate. (iv) the storage terms which can be found at www.christies.com/storage shall apply. (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

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. 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 Post-Sale Services on+852 2760 1766 or email to postsaleasia@christies. com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend we are not responsible for their acts, failure to act or neglect.

2 FXPORT AND IMPORT

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

We will not be obliged to cancel you 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 regulations relating to the export or import of any lot you ourchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's

(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 symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory walrus ivory helmeted hornbill ivory please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. 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 regulations relating to the export or imporof property containing such protected or regulated material.

(c) US import ban on African elephant

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife materia that could be easily confused with elephant ivory (for example, mammoth ivory, walrus 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 ivory. Where we

have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In 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 not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada. only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you. (e) Gold

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

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites. Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the 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.

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation. warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity,

rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services

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

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

OTHER TERMS

OUR ABILITY TO CANCEL

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

RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

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

6 TRANSLATIONS

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

catalogue description: the description

of a lot in the catalogue for the auction, as

Christie's Group: Christie's International

Plc, its subsidiaries and other companies

condition : the physical condition of a lot.

due date : has the meaning given to it

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

hammer price: the amount of the highest

bid the auctioneer accepts for the sale of

Heading: has the meaning given to it in

lot : an item to be offered at auction (or two

or more items to be offered at auction as a

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

purchase price: has the meaning given to

provenance: the ownership history of a

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

reserve: the confidential amount below

saleroom notice : a written notice posted

next to the lot in the saleroom and on

www.christies.com, which is also read to

prospective telephone bidders and notified

to clients who have left commission

bids, or an announcement made by the

auctioneer either at the beginning of the

sale, or before a particular lot is auctioned.

UPPER CASE type : means having all

warranty : a statement or representation

in which the person making it guarantees

that the facts set out in it are correct.

amended by any saleroom notice.

within its corporate group.

paragraph F1(a).

between the two.

paragraph E2.

it in paragraph F1(a).

of Cataloguing Practice'.

capital letters.

which we will not sell a lot.

a lot

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 policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://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 other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from

10 REPORTING ON WWW.CHRISTIES.

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: individual auctioneer and/or Christie's

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

(i) the work of a particular artist, author or manufacturer if the lot is described in the Heading as the work of that artist, author or manufacturer:

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

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

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

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

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

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍 賣刊載在本目錄中拍賣品的條款。

業務規定・買方須知

通過登記競投和/或在拍賣會中競投即表示您同意接受這 些條款,因此,您須在競投之前仔細閱讀這些條款。下述 **料體字體詞語的解釋在尾部詞匯表列明**

除非佳士得擁有**拍賣品**所有權(以 A 標示),佳士得為賣 方的代理人。

A. 拍賣之前

- 1. 拍賣品描述
- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見 構成條款部分的重要通知及目錄編列方法之說明。對 目錄內的標識的解釋,請見本目錄內 "本目錄中使用的 各類標識 "
- (b) 本公司在本目錄中對任何**拍賣品**的描述,**拍賣品狀况** 報告及其它陳述(不管是口頭還是書面),包括**拍賣** 品性質或狀况、藝術家、時期、材料、概略尺寸或**來** 源均屬我們意見之表述,而不應被作為事實之陳述。 我們不像專業的歷史學家及學者那樣進行深入的研究。 所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證,除了下述第 E2 段的 真品保證以及第1段另有約定。

- (a) 在我們拍賣會上拍賣的**拍賣品狀况**可因年代、先前損 壞、修復、修理及損耗等因素而差異甚大。其性質即 意味著幾乎不可能處於完美的狀况。拍賣品是按照其 在拍賣之時的情况以"現狀"出售,而且不包括佳士得 或賣方的任何陳述或保證或對於**狀况**的任何形式的責
- (b) 在本目錄條目或**狀况**報告中提及狀况不等同於對**狀况** 的完整描述,圖片可能不會清晰展示出**拍賣品。拍賣** 品的色彩和明暗度在印刷品或屏幕上看起來可能會與 實體檢查時的情况不同。狀況報告可協助您評估拍賣 品的**狀况**。為方便買方,**狀况**報告為免費提供,僅作 為指引。**狀况**報告提供了我們的意見,但是可能未指 出所有的缺陷、內在瑕疵、修復、更改及改造,因為 我們的僱員不是專業修復或維護人員。出於這個原因, 他們不能替代您親自檢查拍賣品或您自己尋求的專業 意見。買方有責任確保自己已經要求提供、收悉及考 慮了任何**狀况**報告。

4. 拍賣之前檢查拍賣品

- (a) 如果您計劃競投一件**拍賣品**,應親自或通過具有專業 知識之代表檢視,以確保您接受**拍賣品**描述及**狀况**。 我們建議您從專業修復人員或其它專業顧問那裏索取
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視 或通過預約,我們的專家可在場回答問題

估價是基於拍賣品的狀况、稀有程度、質量、來源及類似物 品的沂期拍價決定。估價可能會改變。您或任何其他人在任 何情况下都不可能依賴**估價**,將其作為拍賣品 的實際售價 的預測或保證。估價不包括買方酬金或任何適用的稅費。估 價可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目 錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設 定,所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面决定在**拍賣品**拍賣過程中或拍賣之前的 任何時間將拍賣品撤回。佳士得無須就任何撤回决定向您承 擔責任

7. 珠寶

- (a) 有色寶石(如紅寶石、藍寶石及綠寶石)可能經過處 理以改良外觀,包括加熱及上油等方法。這些方法都 被國際珠寶行業認可,但是經處理的寶石的硬度可能 會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件 拍賣品沒有報告,您可以在拍賣日之前至少提前三周 向我們要求寶石鑒定報告,報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有 從國際認可的寶石鑒定實驗室取得鑒定報告,我們會 在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報 告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室 的報告僅在我們要求的時候,才會提及對寶石的改良 及處理,但是該報告會確認該寶石沒有被改良或處理。 因各實驗室使用方法和技術的差異,對某寶石是否處 理過、處理的程度或處理是否為永久性,都可能持不 同意見。寶石鑒定實驗室僅對報告作出日之前實驗室 所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說,**估價**是以寶石鑒定報告中的信息 為基礎,如果沒有報告,就會認為寶石可能已經被處 理武提升過

- (a) 幾乎所有的鐘錶在使用期內都被修理過,可能都含有 非原裝零部件。我們不能**保證**任何鐘錶的任何個別零 部件都是原裝。被陳述為"關聯"字樣的錶帶不是原裝 錶的部分,可能不是**真品**。拍賣的鐘可能跟隨沒有鐘 擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造,可 能需要一般保養服務、更換電池或進一步的修理工作 而這些都由買方負責。我們不保證每一隻鐘錶都是在 良好運作狀態。除非目錄中有提及,我們不提供證書。
- (c) 大多數的錶都被打開過查看機芯的型號及質量。因為 這個原因,帶有防水錶殼的錶可能不能防水,在使用 之前我們建議您讓專業鐘錶師事先檢驗

手錶及錶帶的拍賣及運送方面的重要信息,請見第

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投,或者您曾參與我們 的拍賣,但在過去兩年內未曾從任何佳士得拍賣場成 功競投過任何東西,您必須在拍賣之前至少 48 個小時 登記,以給我們足夠的時間來處理及批准您的登記。 我們有權單方面不允許您登記成為競投人。您需提供 以下資料
- (i) 個人客戶:帶有照片的身份證明(駕照執照、國民 身份證或護照)及(如果身份證文件上沒有顯示現 時住址資料)現時住址證明,如:用事業帳單或銀 行月結單
- (ii) 公司客戶:顯示名稱及注冊地址的公司注冊證明 或類似文件,公司地址證明,被授權競投者附有 相片的身份讚文件,由法定代表人簽署及蓋有公 司章(若有)的競投授權書,以及列出所有董事 和受益股東的文件證明
- (iii) 信托、合夥、離岸公司及其它業務結構,請提前 聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作 為許可您競投的條件。如需幫助,請聯繫我們的客 戶服務部: +852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證 明,財務證明及/或押金作為許可您競投的條件。如果您過 去兩年中沒有從我們的拍賣會成功投得拍賣品,或者您本 次擬出價金額高於過往,請聯繫我們的投票部:+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為,您未能滿足我們對競投者身份及登記手續的 要求,包括但不限於完成及滿足本公司可能要求進行的所有 反洗黑錢和 / 或反恐佈主義財政審查,我們可能會不允許您 登記競投,而如果您成功投得拍賣品,我們可能撤銷您與賣 方之間的買賣合約。佳士得有權單方面決定所須的身份證明 文件類別,作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) 作為授權競投人:如果您代表他人競投,在競投前,委 託人需要完成以上的登記手續及提供已簽署的授權書
- (b) **作為隱名委托人的代理人**:如果您以代理人身份為隱名 委托人(最終的買方)進行競投,您同意承擔支付購 買款項和所有其他應付款項的個人責任。並且,您保證
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的 最終的買方進行必要的客戶盡職調查,同意我們依賴 該盡職調查。並且,您將在不少於5年的期間裏保存 證明盡職調查的文件和記錄
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和 記錄立即提供給獨立第三方審計人員即時查閱。我們 不會向任何第三方披露上述文件和記錄,除非(1)它已 經在公共領域存在,(2) 根據法律要求須被披露,(3) 符 合反洗黑綫法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪 收入有關或最終的買方因洗黑錢,恐怖活動或其他基 於洗黑錢的犯罪而被調查,被起訴或被定罪。
- 除非競投人和佳士得在拍賣開始前書面同意競投人僅 作為佳士得認可並指定的第三方的代理參與競投並且 佳士得只會向該指定第三方收取付款,競投人同意就 繳付購買款項和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投,必須在拍賣舉行前至少30分 鐘辦理登記手續,並索取競投號碼牌。如需協助,請聯繫客 戶服務部: +852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設,如果在提供該服務出現 任何錯誤(人為或其它),遺漏或故障,佳士得均不負上任

您必須在拍賣開始前至少24小時辨理申請電話競投。佳士 得只會在能夠安排人員協助電話競投的情況下接受電話競 投。估價低於港幣 30.000 元之拍賣品將不接受電話競投。 若需要以英語外的其他語言進行競投,須儘早在拍賣之前預 先安排。電話競投將可被錄音。以電話競投即代表您同意其 對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會,我們會接受網絡競投。請登入 www. christies.com/livebidding,點擊"現場競投"圖標,瞭解如 何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規 定及 Christie's Live™ 使用條款的管限,詳情請見 https:// www.christies.com/LiveBidding/OnlineTermsOfUse.aspx

您可於本目錄,任何佳士得辦公室或通過 www.christies.

com 選擇拍賣並查看拍賣品取得書面競投表格。您必須在 拍賣開始前至少24小時提交已經填妥的書面競投表格。投 標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考底價 後,合理地履行書面競投務求以可能的最低價行使書面標。 如果您以書面競投一件沒有**底價**的拍賣品,而且沒有其他更 高叫價,我們會為您以低端估價的50%進行競投;或如果 您的書面標比上述更低,則以您的書面標的價格進行競投。 如佳士得收到多個競投價相等的書面競投,而在拍賣時此等 競投價乃該拍賣品之最高出價,則該**拍賣品**售給最先送達其 書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地,參與拍賣,亦可拒 網接受任何競投。

除非另外列明,所有拍賣品均有底價。不定有底價的拍賣品,在拍賣品號碼旁邊用·標記。底價不會高於拍賣品的 低端估價。

3. 拍賣官之酌情權

拍賣官可以酌情選擇

- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變**拍賣品**的順 序:
- (c) 撤回任何**拍賣品**;
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍 賣;
- (e) 重開或繼續競投,即便已經下槌;
- (f) 如果有關於競投的錯誤或者爭議,無論是在拍賣時或拍 賣後,選擇繼續拍賣、決定誰是成功競投人、取消**拍賣** 品的拍賣,或是將**拍賣品**重新拍賣或出售。如果您相信 **拍賣官**在接受成功投標時存在錯誤,您必須在拍賣日後 3個工作天內提供一份詳細記述您訴求的書面通知。**拍 實官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行 使酌情權,在拍賣完成後決定取消出售一件**拍賣**品,或 是將**拍賣品**重新拍賣或出售,**拍賣官**最遲將在拍賣日後 第7個日曆日結束前通知成功競投人。**拍賣官**有最終決 定權。本段不在任何情況下影響佳士得依據本業務規定 中任何其他適用規定,包括第B(3), E(2)(i), F(4), 及J(1) 段中所列的取消權,取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投:

- (a) 拍賣會場參與競投的競投人;
- (b) 從電話競投人,通過 Christie's LIVE™ (如第 B6 部分所示) 透過網絡競投的競投人;
- (c) 拍賣之前提交佳士得的書面競投(也稱為不在場競投或 委托競投)。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式,直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於底價之出價。就不設底價的拍賣品,拍賣官通常會以低端估價的50%開始拍賣。如果在此價位沒有人競投,拍賣官可以自行斟酌將價格下降繼續拍賣,直至有人競投,然後從該價位向上拍賣。如果無人競投該拍賣品,拍賣官可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於**低端估計**開始,然後逐步增加(競投價遞增幅度)。**拍賣官**會自行决定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度,僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板,Christie's Live ™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引,佳士得並不受其約束。對於在提供該服務出現的任何錯誤(人為或其它),遺漏或故障,佳士得並不負責。

8. 成功競投

除非**拍賣官**决定使用以上 C3 段中的酌情權,**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票,但我們並不負責通知閣下競投是否成功。如果您以書面競投,拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果,以避免產生不必要的倉儲費用。

9 辞投地法律

當您在我們的拍賣中競投時,您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付成交價外,亦同意支付本公司以該拍賣品成交價計算的買方酬金。酬金費率按每件拍賣品成交價首港幣 5,000,000 元之 25%;加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%;加逾港幣 50,000,000 元以上之 14.5% 計算。

2 税

成功競投者將負責所有適用拍賣品稅費,包括增值稅,銷售或補價使用稅費或者所有基於成交價和買方酬金而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情况下香港法律先决適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的拍賣品,不論買方國籍或公民身份,均可能須支付基於成交價,買方酬金和/或與拍賣品相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由拍賣品將運送到的州分,縣,地點而决定。要求豁免銷售稅的成功競投人必須在提取拍賣品之前向佳士得提供適當文件。佳士得不須收取稅費的州分,成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**,賣方**保證**其:

- (a) 為拍賣品的所有人,或拍賣品的共有人之一並獲得其他 共有人的許可;或者,如果賣方不是拍賣品的所有人或 共有人之一,其已獲得所有人的授權出售拍賣品或其在 法律上有權這麽做;
- (b) 有權利將**拍賣品**的所有權轉讓給買方,且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實,賣方不必支付超過您已向 我們支付的購買款項(詳見以下第 F1(a) 段定義)的 金額。賣方不會就閣下利潤上或經營的損失、預期存 款、商機喪失或利息的損失、成本、賠償金、其他賠 償或支出承擔責任。賣方不就任何拍賣品提供任何以 上列舉之外的保證;只要法律許可,所有賣方對您做 出的保證及法律要求加入本協議的所有其它賣方責任 均被免除。

2. 真品保證

在不抵觸以下條款的情況下,本公司保證我們拍賣的拍賣品都是真品(我們的"真品保證")。如果在拍賣日後的五年內,您通知我們您的拍賣品不是真品,在符合以下條款規定之下,我們將把您支付的購買款項退還給您。業務規定的詞匯表裏有對"真品"一詞做出解釋。真品保證條款如下:

- (a) 我們對在拍賣日後5年內提供的申索通知提供**真品保**證。此期限過後,我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行("標題")以大階字體 注明的資料作出真品保證。除了標題中顯示的資料,我 們不對任何標題以外的資料(包括標題以外的大階字體 注明)作出任何保證。
- (c) 真品保證不適用有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋,或者標題中有"重要通告及目錄編列方法之說明"內有保留標題的某些字眼。例如:標題中對"認為是…之作品"的使用指佳士得認為拍賣品可能是某位藝術家的作品,但是佳士得不保證該作品一定是該藝術家的作品。在競投前,請閱畢"有保留標題"列表及拍賣品的目錄描述。
- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (e) 真品保證不適用於在拍賣之後,學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時,標題乎合被普遍接受的學者或專家的意見,或標題指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真**

- 品,而在我們出版目錄之日,該科學方法還未存在或未 被普遍接納,或價格太昂貴或不實際,或者可能損壞**拍** 賣品,則真品保證不適用。
- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方,且僅在申索通知做出之日原本買方是拍賣品的唯一所有人,且拍賣品不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利,您必須:
- (i) 在拍賣日後5年內,向我們提供書面的申索通知。 我們可以要求您提供上述申索完整的細節及佐證證 據:
- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的 在此拍賣品領域被認可的兩位專家的書面意見,確 認該拍賣品不是真品。如果我們有任何疑問,我們 保留自己支付費用獲取更多意見的權利;及
- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本真品保證下唯一的權利就是取消該項拍賣及取回 已付的購買款項。在任何情况下我們不須支付您超過您 已向我們支付的購買款項的金額,同時我們也無須對任 何利潤或經營損失、商機或價值喪失、預期存款或利 息、成本、賠償金或其他賠償或支出承擔責任。
- (j) 書籍。如果拍賣品為書籍,我們提供額外自拍賣日起為期14天的保證,如經校對後,拍賣品的文本或圖標存有瑕疵,在以下條款的規限下,我們將退回已付的購買款項:

(a) 此額外**保證**不適用於:

- (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲 邊的破損、污漬、邊緣磨損或其它不影響文本 及圖標完整性的瑕疵;
- (ii) 繪圖、簽名、書信或手稿;帶有簽名的照片、 音樂唱片、地圖冊、地圖或期刊;
- (iii) 沒有標題的書籍;
- (iv) 沒有標明**估價**的已出售**拍賣品**;
- (v) 目錄中表明售出後不可退貨的書籍;
- (vi) **狀况**報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利,您必須在拍賣後的14 天內就有關瑕疵提交書面通知,並交回與拍賣時狀 況相同的拍賣品給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明,但佳士得同意取消被證實為贋品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方,但買方必須在拍賣日後12個月內,向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(iii) 的規定提供令佳士得滿意的證據,證實該拍賣品為價品,及須按照以上 E2(h)(iii) 規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

(I) 中國、日本及韓國工藝品 (中國、日本及韓國書畫、版畫、素描及珠寶除外)。

以上 E2 (b) - (e) 在此類別**拍賣品**將作修改如下。當作者或藝術家未有列明時,我們不僅為標題作出**真品保證**,並會對**本目錄描述**第二行以**大階字體**注明的有關日期或時期的資料作出**真品保證** ("副標題")。以上 E2 (b) - (e) 所有提及標題之處將讀成標題及副標題。

F. 付款

. 付款方式

- (a) 拍賣後,您必須立即支付以下購買款項
- (i) **成交價**;和
- (ii) **買方酬金**;和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅 項。
- 所有款項須於拍賣後7個日曆天內悉數付清("**到期付款 日**")。
- (b) 我們只接受登記競投人付款。發票一旦開具,發票上買

方的姓名不能更换,我們亦不能以不同姓名重新開具發票。 即使您欲將**拍賣品**出口且需要出口許可證,您也必須立即支 付以上款項。

- (c) 在香港佳士得購買的**拍賣品**,您必須按照發票上顯示的 貨幣以下列方式支付:
 - (i) 佳士得通過 "MyChristie's" 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶,請登錄 www.christies.com/ MyChristies 進行註冊)。本服務適用於大多數拍賣品,但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助,請與售後服務部聯絡。
 - (ii) 電匯至:

香港上海匯豐銀行總行

香港中環皇后大道中 1 號 銀行編號: 004

賬號: 062-305438-001

賬名:Christie's Hong Kong Limited 收款銀行代號:HSBCHKHHHKH

(iii) 信用-

在符合我們的規定下,我們接受各種主要信用 卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款,但有關條款及 限制適用。以中國銀聯支付方式沒有金額限制。 如要以"持卡人不在場"(CNP)的方式支付,本 公司每次拍賣接受總數不超過港幣1,000,000 元之付款。CNP付款不適用於所有佳士得拍賣 場,並受某些限制。適用於信用卡付款的條款 和限制可從佳士得的售後服務部獲取,詳情列 於以下(d) 段:

(iv) 現余

本公司每年只接受每位買方總數不超過港幣 80,000元之現金付款(須受有關條件約束);

- 抬頭請注明「佳士得香港有限公司」(須受有關條件約束);
- (vi) 支票
- 抬頭請注明「佳士得香港有限公司」。支票必須於 香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼;以郵寄 方式支付必須發送到:佳士得香港有限公司,售後服務 部(地址:香港中環遮打道 18 號歷山大廈 22 樓)。
- (e) 如要瞭解更多信息,請聯繫售後服務部。電話 +852 2760 1766;或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後,您才擁有**拍賣** 品及**拍賣品**的所有權,即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您(以較早者為準):

- (a) 買方提貨日;
- (b) 自拍賣日起30日後,如較早,則**拍賣品**由第三方倉庫保管之日起;除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**,您未能全數支付**購買款項**,我們將 有權行使以下一項或多項(及執行我們在 F5 段的權利 以及法律賦予我們的其它權利或補救辦法):
- (i) 自**到期付款日**起,按照尚欠款項,收取高於香港 金融管理局不時公布的三個月銀行同業拆息加7% 的利息;
- (ii) 取消交易並按照我們認為合適的條件對拍賣品公開 重新拍賣或私下重新售賣。您必須向我們支付原來 您應支付的購買款項與再次轉賣收益之間的差額。 您也必須支付我們必須支付或可能蒙受的一切成 本、費用、損失、賠償,法律費用及任何賣方酬金 的差額;

- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討;
- (iv) 您必須承擔尚欠之購買款項,我們可就取回此金額 而向您提出法律訴訟程序及在法律許可下向您索回 之其他損失、利息、法律費用及其他費用;
- (v) 將我們或**佳士得集團**任何公司欠下您之款項(包括 您已付給我們之任何保證金或部分付款)用以抵銷 您未付之款項;
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方;
- (vii) 在將來任何拍賣中,不允許您或您的代表作出競投,或在接受您競投之前向您收取保證金;
- (viii) 在**拍賣品**所處地方之法律許可之下,佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品 持有人身份行使最高程度之權利及補救方法,不論 是以典當方式、抵押方式或任何其他形式。您則被 視為已授與本公司該等抵押及本公司可保留或售賣 此物品作為買方對本公司及賣方的附屬抵押責任; 和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項,包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的 許值。
- (c) 如果您在**到期付款日**之後支付全部款項,同時,我們選擇接受該付款,我們可以自拍賣後第31日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情况下,G(d)(iv) 段將適用。

5 扣押**拍**賣品

如果您欠我們或其他**佳士得集團**公司款項,除了以上F4段的權利,在法律許可下,我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後,您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項,並支付您任何剩餘部分。如果銷售所得不足以抵扣,您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的拍賣品(但請注意,在全數付清所有款項之前,您不可以提取拍賣品)。 (b) 有關提取拍賣品之詳情,請聯繫售後服務部。電話+852

(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**,我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方會應。

2760 1766 或發電郵至: postsaleasia@christies.com

(d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的 拍賣品,除非另有書面約定:

(i) 我們將自拍賣後第 31 日起向您收取倉儲費用。

- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫,並向 您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以接我們認為商業上合理且恰當的方式出售**拍賣**
- (iv) 倉儲的條款適用,條款請見 www.christies.com/ storage \circ
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜,但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價,尤其是需要專業包裝的大件物品或高額品。應您要求,我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部,電話:+852 2760 1766; 或發郵件至 postsaleasia@christies.com。我們會合理謹慎 處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何 其他公司,我們不會承擔有關公司之行為,遺漏或疏忽引致 的任何責任。

2. 出口/進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及/或就拍賣品入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。我們不會因您所購買的拍賣品無法出口,進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求

- (a) 在競投前,您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證,或申請許可證延誤,您仍須全數支付**拍賣品**的價款。如果您提出請求,在我們能力範圍許可內,我們可以協助您申請所需許可證,但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情,請聯繫佳士得售後服務部,電話:+852 2760 1766,或發郵件到:postsaleasia@christies.com。
- (b) 你應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**,且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用,您同意向佳士得退還該筆費

(c) **含有受保護動植物料的拍賣品**

由頻臨絕種及其他受保護野生動植物製造或組成(不論分比率)的**拍賣品**在本目錄中註有[~]號。 這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野

這些物料包括但不限於家牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物料的任何拍賣品進口至其他國家,您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口,而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情况下,拍賣品必須附有獨立的物種的科學證明和/或年期證明,方能裝運,而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料(例如猛獁象牙,海象象牙和犀鳥象牙)且您計劃將上述拍賣品進口到美國,請查看(c)段中之重要信息。如果您無法出口,進口該拍賣品或因任何原因拍賣品被政府部門查收,我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料(例如猛獁象牙,海象象牙和犀鳥象牙),其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品已經進行了該嚴格科學測試,我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。您凡購買有關拍賣品並計畫將有關拍賣品進口美國,必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙,不被視為取消拍賣和退回購買數項的依據。

(d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的"傳統工藝作品"(身份不明確的藝術家作品及/或功能性作品。例如:地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家,例如加拿大則允許在某特定情况下可以進口上述物品。為方便買方,佳士得在源自伊朗(波期)的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制,您須確保您不會競投或進口有關**拍賣品**,違反有關適用條例。

(e) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」,並可能被拒絕入口。

(f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ¥ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關拍賣品 附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不 承擔任何責任。

I. 佳士得之法律責任

- (a) 除了真品保證,佳士得、佳士得代理人或僱員,對任何拍賣品作任何陳述,或資料的提供,均不作出任何保證。在法律容許的最大程度下,所有由法律附加的保證及其他條款,均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證,我們對這些保證不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失寶陳述或 在本業務規定中另有明確說明,我們不會因任何原因 對您負有任何責任(無論是因違反本協議,購買**拍賣** 品或與競投相關的任何其它事項);和
- (ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求,任何種類之任何保證,均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、 Christie's LIVE™、**狀况**報告、貨幣兌換顯示板及拍賣 室錄像影像為免費服務,如有任何錯誤(人為或其它 原因)、遺漏或故障或延誤、未能提供、暫停或終止, 本公司不負任何責任。
- (d) 就拍賣品購買的事宜,我們僅對買方負有法律責任。
- (e) 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上 法律責任或損壞我們的名聲,我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影,你可透過電話或書面競投或者在Christie's LIVE™ 競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別注釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法 執行,則該部分應被視為刪除,其它部分不受影響。

5 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利 或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議 對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英文版用於 解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民,您可在 https://www.christies.com/about-us/contact/ccpa 看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償,也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的行為及任何 與上述條文的事項,均受香港法律管轄及根據香港法律解 釋。在拍賣競投時,無論是親自出席或由代理人出席競投, 書面、電話及其他方法競投,買方則被視為接受本業務規 定,及為佳士得之利益而言,接受香港法院之排他性管轄 權,並同時接納佳士得亦有權在任何其他司法管轄區提出索 僧,以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的拍賣品的所有資料,包括目錄描述及價款都可在www.christies.com 上查閱。銷售總額為成交價加上買方酬金,其不反映成本、財務費用或買方或賣方信貸申請情况。 我們不能按要求將這些資料從www.christies.com網站上删除。

K. 詞匯表

拍賣官:個人拍賣官和/或佳士得。

真品:以下所述的真實作品,而不是複製品或贗品:

- a) 拍賣品在標題被描述為某位藝術家、作者或製作者 的作品,則為該藝術家、作者或製造者的作品;
- b) **拍賣品**在標題被描述為是某時期或流派創作的作品,則該時期或流派的作品;
- c) 拍賣品在標題被描述為某來源,則為該來源的作品;
- d) 以寶石為例,如**拍賣品**在標題被描述為由某種材料 製成,則該作品是由該材料製成。

真品保證:我們在本協議 E 段所詳述為拍賣品提供的保證。 買方酬金:除了成交價,買方支付給我們的費用。

目錄描述:拍賣目錄內對**拍賣品**的陳述(包括於拍賣場通過 對有關陳述作出的任何更改)。

佳士得集團: Christie's International Plc、其子公司及集團的其它公司。

狀况:拍賣品的物理狀况。

到期付款日:如第 F1(a) 段所列出的意思。

估價:目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。低端估價指該範圍的最低價;高端估價:指該範圍的最低價;高端估價:指該範圍的最高價。中間估值為兩者的中間點。

成交價:拍賣官接受的拍賣品最高競投價。

拍賣品:供拍賣的一件拍賣品(或作為一組拍賣的兩件或更多的物件);

其他賠償:任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的"特殊"、"附帶"或"連帶"賠償。

購買款項:如第 F1(a) 段的意思。

標題:如 E2 段所列出的意思。

來源:拍賣品的所有權歷史。 有保留:如 E2 段中的意思;有保留標題則指目錄中"重要

通知和目錄編制說明 " 頁中的 " 有**保留標題** " 的意思。 **底價: 拍賣品**不會以低於此保密**底價**出售。

拍賣場通告:張貼位於拍賣場內的拍賣品旁或www. christies.com 的書面通知(上述通知內容會另行通知以電話或書面競投的客戶),或拍賣會舉行前或拍賣某拍賣品前拍賣官宣布的公告。

大階字體:指包含所有的大寫字母。

保證:陳述人或聲明人保證其所陳述或聲明的事實為正確。

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 · Buying at Christie's'

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

Practice.

A
Owned by Christie's or another **Christie's Group**

company in whole or part. See Important Notices

and Explanation of Cataloguing Practice.

Bidding by parties with an interest.

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

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale• Buying at Christie's.

Lots incorporates material from endangered species that is not for sale and is shown for display purposes only.

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**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為"業務規定:買方須知"一章的最後一頁。

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佳士得對該**拍賣品**擁有直接經濟利益。請參閱重 要通知及目錄編列方法之說明。

Λ

全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

利益方的競投。

佳士得對該**拍賣品**擁有直接經濟利益,佳士得的 全部或部分利益通過第三方融資。請參閱重要通 知及目錄編列方法之說明。

不設**底價**的**拍賣品**,不論其在本目錄中的售前估價,該**拍賣品**將售賣給出價最高的競投人。

拍賣品含有瀕危物種的材料,可能受出口限制。 請參閱業務規定:買方須知第 H2(b) 段。

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拍賣品含有瀕危物種的材料,只用作展覽用途並不做銷售。

請注意對藏品的標記僅為您提供方便,本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

A: 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 onext 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 thesymbol $^{\circ}$ 4.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party 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, the third party is required to pay the hammer price and the buyer's premium in full.

the hammer price and the buyer's premium in full. 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 ". This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty 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

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being

created in certain period, reign or dynasty 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.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

- 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

• "Manner of ...": in Christie's qualified opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's qualified opinion a copy (of

any date) of a work of the artist.

"Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's qualified opinion the work has been signed /dated /inscribed by the artist

With signature ..."/"With date ..."/ "With inscription ...": in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or nublished

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

Δ:部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁 有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符 號以資識別。如果佳士得在目錄中每一項拍賣品中均有所 有權或經濟利益, 佳士得將不會於每一項拍賣品旁附注符 號,但會於正文首頁聲明其權益。

○ 保證最低出售價

佳士得有時就某些受委托出售的拍賣品的拍賣成果持有直 接的經濟利益。通常為其向賣方保證無論拍賣的結果如何, 賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最 低出售價。該等拍賣品在目錄中於拍賣編號旁註有。號以 資識別。

○◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證,如果拍賣品未能出售, 佳士得將承擔遭受重大損失的風險。因此,佳士得有時選 擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面 競投的第三方分擔該風險。如果沒有其他更高的競價,第 三方承諾將以他們提交的不可撤銷的書面競投價格購買該 拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風 險。該等拍賣品在目錄中注以符號 ○◆ 以資識別。

第三方需要承擔風險,在自身不是成功競投人的情況下, 佳士得將給予酬金給第三方。第三方的酬金可以是固定金 額或基於成交價計算的酬金。 第三方亦可以就該拍賣品以 超過書面競投的價格進行競投。如果第三方成功競投,第 三方必須全額支付不可撤銷的成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品 持有的經濟利益。如果您通過顧問意見或委託代理人競投 一件標示為有第三方融資的拍賣品,我們建議您應當要求 您的代理人確認他 / 她是否在拍賣品持有經濟利益。

¤ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品 擁有直接或間接權益的一方可能進行競投時,我們會對該 拍賣品附注符號 ¤。該利益可包括委託出售拍賣品的遺產受 益人或者拍賣品的共同所有人之一。任何成功競得拍賣品 的利益方必須遵守佳士得的業務規定,包括全額支付拍賣 品的買方酬金及適用的稅費。

在有些情形下,在目錄出版後,佳士得可能會達成某種安 排或意識到有需要附注目錄符號的競投。在此情況下,我 們會在拍賣會前或拍賣該項拍賣品前做出通知。

佳士得可能訂立與競投無關的協議。這些協議包括佳士得 向曹方就拍曹品銷售所得預付金額或者佳十得與第三方分 擔保證風險,但並不要求第三方提供不可撤銷的書面競投 或參與拍賣品的競投。因為上述協議與競投過程無關,我 們不會在目錄中注以符號。

請登錄 http://www.christies.com/financial-interest/ 瞭解 更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意 本目錄內或拍賣品描述中有關創作者、時期、統治時期或 朝代的所有陳述均在符合本公司之業務規定•買方須知,包 括真品保證的條款下作出。該用詞的表達獨立於拍賣品本 身的狀況或任何程度的修復。我們建議買方親身檢視拍賣 品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為 對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。 該詞語之使用,乃依據審慎研究所得之佳士得專家之意見。 佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作

者或拍賣品於某時期、統治時期或朝代內創作的真贋,並 不承擔任何風險、法律責任和義務。而真品保證條款,亦 不適用於以該詞語所描述的拍賣品

日袋描述中資料的前後編排版面的革文版本與中文翻譯可 能出現偏差。我們將會使用英文版本之目錄描述解決真品 保證或「有保留的標題」下產生的任何問題以及爭議。

繪書、素描、版書、小型書、雕塑、裝置、 錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是 ... 之作品」指以佳士得有保留之意見認 為,某作品大概,全部或部份是藝術家之創作。

「 ... 之創作室」及「... 之工作室」 指以佳士得有保留之意 見認為,某作品在某 藝術家之創作室或工作室完成,可能 在他監 督下完成。

「... 時期」 指以佳士得有保留之意見認為,某作品屬於該 藝術家時期 之創作,並且反映出該藝術家之影響。

「 跟隨 ... 風格」 指以佳士得有保留之意見認為,某作品具 有 某藝術家之風格,但未必是該藝術家門生之 作品。

「 具有 ... 創作手法 」 指以佳士得有保留之意見認為,某作 品具有某藝術家之風格,但於較後時期完成。

「 ... 複製品」 指以佳士得有保留之意見認為,某作品是某 藝術家作品之複製品(任何日期)。

「 簽名 ...」、「日期 ...」、「題寫 ...」指以佳士得有保留 之意見認為,某作品由某藝術家簽名/寫上日期/題詞。 「 附有 ... 簽名」、「附有 ... 之日期」、「附有 ... 之題詞」、 「款」指以佳士得有保留之意見認為某簽名/某日期/題 詞雁不 是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期「或大概 日期]而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期 [或大

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01/09/2020

Terms and Conditions Lots 19-49

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will 7 JEWELLERY find a glossary at the end explaining the meaning of (a) Coloured gemstones (such as rubies, sapphires the words and expressions coloured in bold

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, ncluding about its nature or condition, artist, period, materials, approximate dimensions, or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 FSTIMATES

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 quarantee 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

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

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (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 Client Services Department at +1 212-636-

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 RIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www. christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve If you make a written hid 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 8 SUCCESSFUL BIDS these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C. CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION The auctioneer can at his or her sole option:

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

4 RIDDING

The auctioneer accepts bids from:

(a) hidders in the saleroom: (b) telephone bidders:

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and (d) written bids (also known as absentee bids or

commission bids) left with us by a bidder before the auction

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for 1 SELLER'S WARRANTIES guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the ammer price of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the hammer price over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the hammer price above US\$6,000,000

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot. For lots Christie's ships to or within the United States, a sales or use tax may be due on the hammer price, buyer's premium, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York. In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location Christie's must collect New York sales tax on the lot at a rate of 8.875% regardless of the ultimate destination of the lot.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the lot delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the lot. In this circumstance, New York sales tax will apply to the lot even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the lot outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes. due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

For each lot, the seller gives a warranty that the

(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 (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows: (a) It will be honored for claims notified within a

- period of 5 years from the date of the auction After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type
- 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
- (d) The authenticity warranty applies to the
- Heading as amended by any Saleroom Notice (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price. subject to the following terms
- (a) This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals
- (iii) books not identified by title;
- (iv) lots sold without a printed estimate; (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any condition report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a
- (I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese 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 line of the catalogue description (the "Subheading"). Accordingly, all references to the Heading in paragraph E2 (b) - (e) above shall be read as references to both the Heading and the Subheading.

claim under these categories.

3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buver(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws. consent to us relying on this due diligence. and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation. or have been charged with or convicted of money laundering, terrorist activities or other

PAYMENT

HOW TO PAY

- Immediately following the auction, you must pay the purchase price being:
- (i) the **hammer price**: and
- the buyer's premium; and (iii) any applicable duties, goods, sales, use,
- compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the 'due date")
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even it you want to export the lot and you need an export
- (c) You must pay for lots bought at Christie's ir the United States in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue New York NY 10017-ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978 for international transfers, SWIFT:
- CHASUS33 (ii) Credit Card
- We accept Visa, MasterCard, American Express and China Union Pay, Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500
- per buver (iv) Bank Checks
- You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have
- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
- Christie's Inc. Post-Sale Services.
- 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

- The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following (a) When you collect the lot; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due:
- (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publically 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 1 SHIPPING or may suffer and any shortfall in the seller's commission on the resale:
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts:
- iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law:
- (v) we can take what you owe us from any unts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us):
- (vi) we can, at our option, reveal your identity and contact details to the seller,
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain Any lot sold at auction may be affected by laws
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you. whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us: and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out or the storage and collection page and on an information sheet which you can get from the pidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any lot within thirty days following the auction we may, at our option (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and
- (iii) sell the lot in any commercially reasonable way we think appropriate.

- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit out rights under paragraph F4.

H TRANSPORT AND SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship you property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at https://www.christies.com/buving-services. buying-guide/ship/ or contact us at PostSaleUS@ christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect,

2 EXPORT AND IMPORT

a deposit from the buyer before accepting any on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at https://www.christies. com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to

(c) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected ecies of wildlife are marked with the symbol in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an ndependent scientific confirmation of species and/or age, and you will need to obtain these at vour own cost

(d) Lots containing Ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous

scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export J or import of property containing such protected or regulated material

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

(f) Gold

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

(a) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites. Christie's may, at its discretion. make the displayed endangered species strap available to the buyer of the lot free of charge i collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

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

I OUR HABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions
- (ii) give any representation, warranty or quarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history. literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise) omission or breakdown in these services.

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

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value. expected savings or interest, costs, damages, or expenses.

OTHER TERMS

1 OUR ABILITY TO CANCEL

n 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, r may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with our privacy notice at www.christies.com/aboutus/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at 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 other right or emedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 I AW AND DISPUTES

This agreement and any non-contractual

obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to IAMS or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor. for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator. who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10.1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

authentic: authentic: a genuine example, rather than a copy or forgery of: (i) the work of a particular artist, author or

- manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer; (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading**
- as a work created during that period or (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material. authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in

paragraph E2 of this agreement. buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any

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

condition: the physical condition of a lot. due date: has the meaning given to it paragraph

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

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

Heading: has the meaning given to it in paragraph

lot: an item to be offered at auction (or two or more items to be offered at auction as a group) other damages: any special, consequential incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law purchase price: has the meaning given to it in

paragraph F1(a). provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and

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

Explanation of Cataloguing Practice'.

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

Subheading: has the meaning given to it in

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

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

See Important Notices and Explanation of Cataloguing Practice.

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

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

Bidding by interested parties

Lot offered without reserve which will be sold to the highest bidder regardless of the presale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

See Storage and Collection pages in the catalogue.

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

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF **CATALOGUING PRACTICE**

IMPORTANT NOTICES

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

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. 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 quarantee Where Christie's holds such financial interest we identify such lots with the symbol onext to the lot number.

o ♦ Third Party Guarantees/Irrevocable bids

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

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

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

¤ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol a. 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 Buver's Premium plus applicable taxes.

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the eller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

ms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..

In Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence. "Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of

In Christie's qualified opinion a work executed in the artist's style but of a later date.

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

Inscribed ..

In Christie's qualified opinion the work has been signed/dated/

inscribed by the artist.
"With signature ..."/ "With date ..."/

With inscription.

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the

The date given for Old Master, Modern and Contemporary

Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, iability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply rith the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

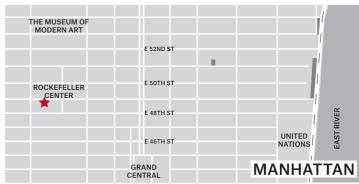
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

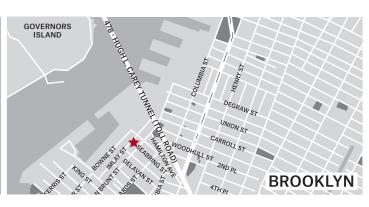
STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

02/08/19

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Christie's Fine Art Storage Services (CFASS)

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

29/03/19



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.

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