

20TH CENTURY

HONG KONG TO NEW YORK

WEDNESDAY 2 DECEMBER 2020

CHRISTIE'S





20TH CENTURY

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.

The Post-War & Contemporary Art department would like to thank:
Marv Recinto, Erica Thorpe, Ava Galeva, Kelsy O'Shea, Rusty Riker, Christie Bianco, Joe Egan, Scott Marston, Michael Concepcion, Amy Peterson, Roberta d'Amore, Bailey Carter, Valentina Maio, and Martyna Stopyra.

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.

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.

AUCTIONEERS

Adrien Meyer (#1365994)
Elaine Kwok

AUCTION LICENSE

Christie's (#1213717)

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CHRISTIE'S



PROPERTIES INCLUDING

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 :
LOT 34

Andy Warhol, *Small Campbell's Soup Can*
(*Chili Beef*), 1962 (detail).

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OPPOSITE SALE INFORMATION:
LOT 21

Jean Dubuffet, *Le Président*, 1945.

© 2020 Artists Rights Society (ARS), New York /
ADAGP, Paris.

OPPOSITE:

LOT 33

Pablo Picasso, *Femme debout*, 1927.

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

OPPOSITE HONG KONG SALE DIVIDER:
LOT 12

Andy Warhol, *Dollar Sign*, 1981 (detail).

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OPPOSITE NEW YORK SALE DIVIDER:
LOT 27

Joan Mitchell, *Trees*, 1990 - 1991 (detail).

© Estate of Joan Mitchell.

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20TH 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

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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

68 x 60 in. (172.7 x 152.4 cm.)



Painted in 2016.



HK\$800,000–1,200,000

USD\$110,000–160,000

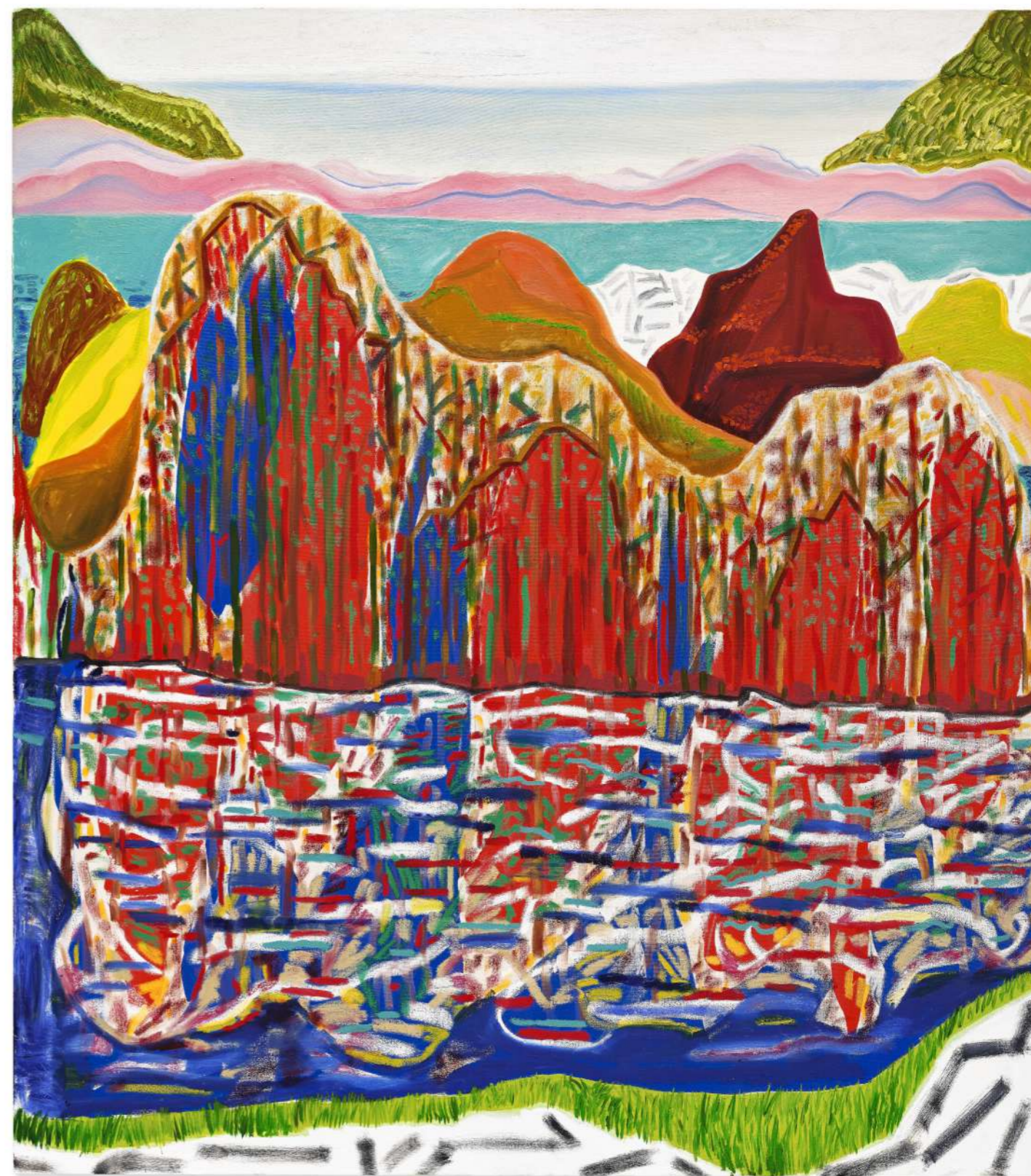
PROVENANCE:

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

83 1/8 x 66 in. (211 x 167.5 cm.)

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



signed, titled, and dated 'Voices Martin Wong November 81' (lower centre)
acrylic on canvas



71⁷/₈ x 47⁷/₈ in. (182.5 x 121.5 cm.)
Painted in 1981.



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



signed, titled and dated 'Joyce Pensato 2016 SUNSET BATMAN' (on the reverse)
enamel and metallic paint on linen

70 x 90 in. (177.8 x 228.6 cm.)



Executed in 2016.



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.

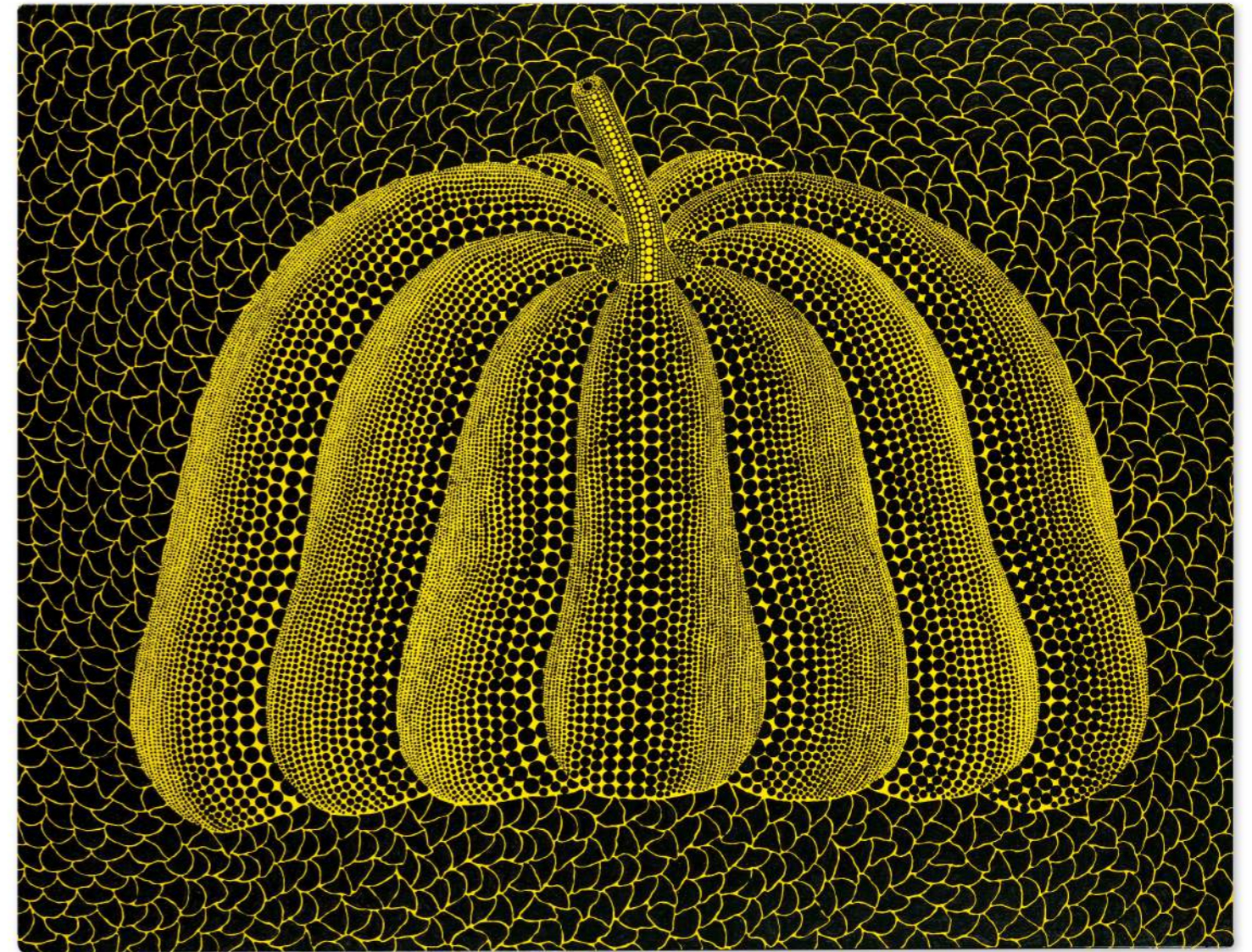


HK\$9,000,000–15,000,000
USD\$1,200,000–1,900,000

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

06 **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.

LOT ESSAY



7 NICOLAS PARTY (B.1980)

Still Life



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

pastel on canvas

58 $\frac{7}{8}$ x 66 $\frac{7}{8}$ 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

08 **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

89⁵/₈ x 76³/₈ in. (227.5 x 194 cm.)



Painted in 2009.

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).



09 TAKASHI MURAKAMI (B. 1962)

Miss ko²



signed and dated 'TAKASHI 1996' (on the reverse)

acrylic on canvas mounted on wood

48 x 48 in. (122 x 122 cm.)



Painted in 1996.



HK\$2,000,000–3,000,000

USD\$260,000–390,000

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

62 7/8 x 55 1/8 in. (160 x 140 cm.)



Painted in 2006.



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



signed and dated 'Dana Schutz 2017' (on the reverse)

oil on canvas

136 x 170 in. (345.4 x 431.8 cm.)

Painted in 2017.



HK\$15,000,000–20,000,000



USD\$2,000,000–2,600,000

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*

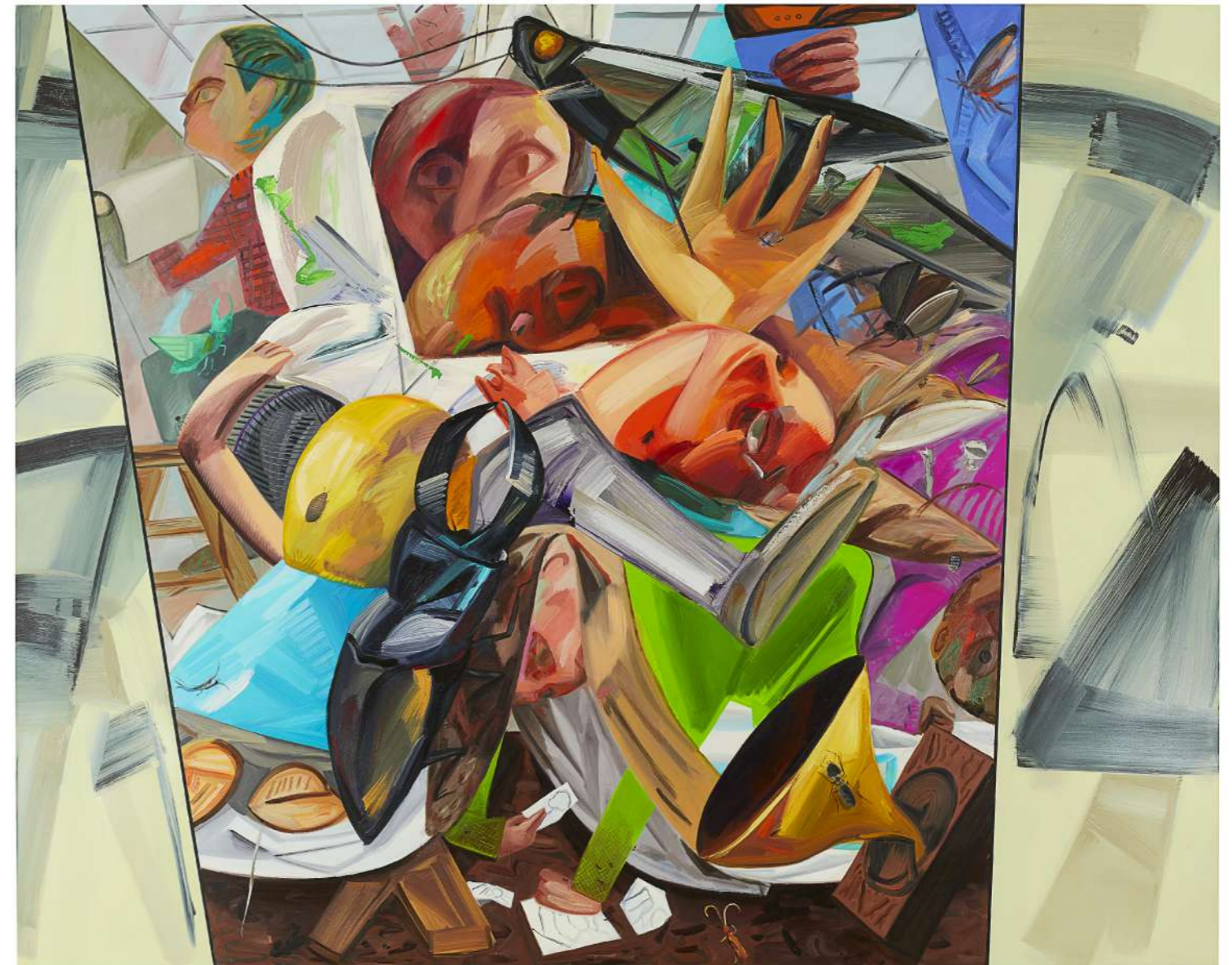
Schutz, July–November 2017.

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



LOT ESSAY

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

14 JIA AILI (B. 1979)

Unmixed



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



105¼ x 81½ in. (267.3 x 207 cm.)
Painted in 2009.



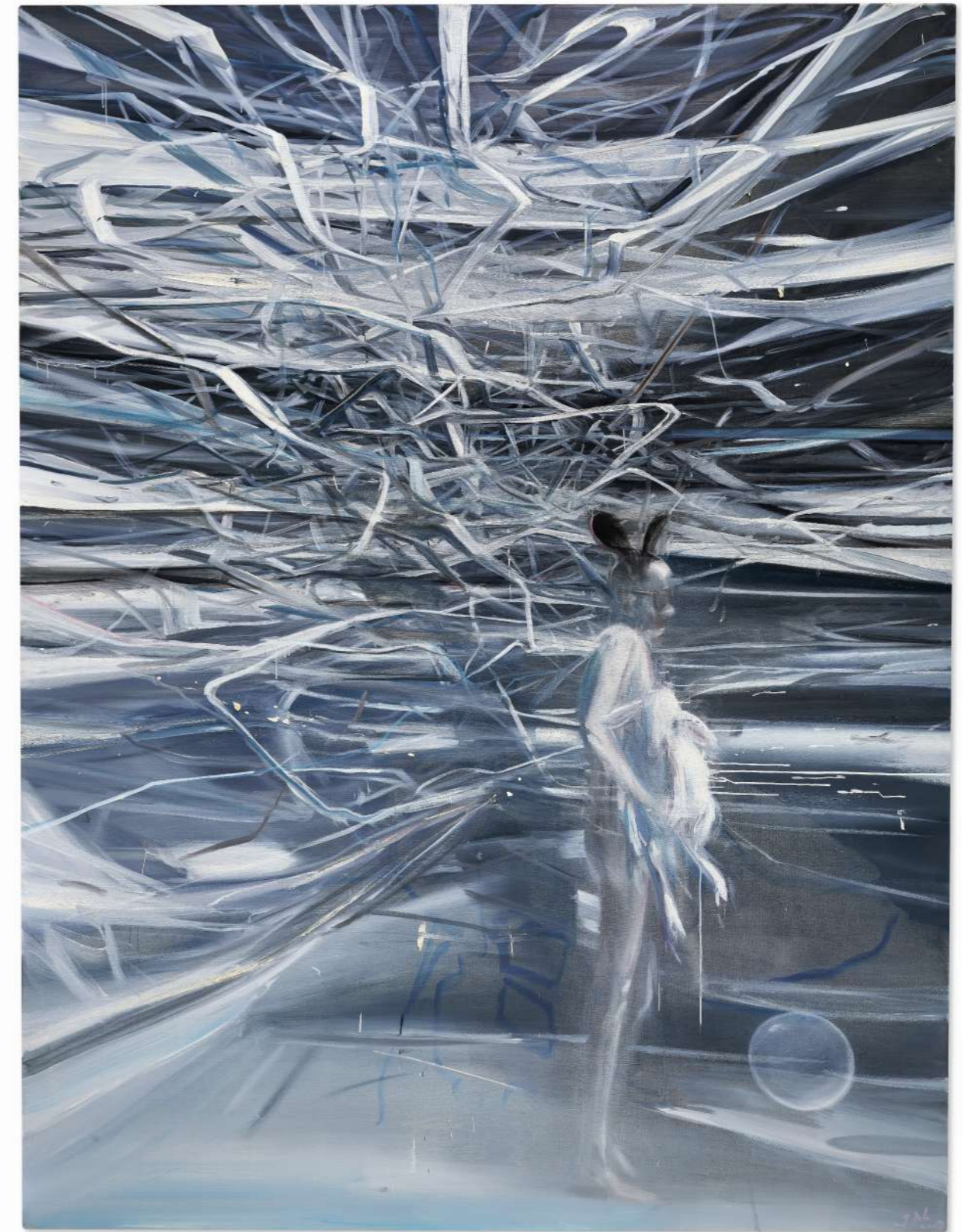
HK\$8,000,000–12,000,000
USD\$1,100,000–1,600,000

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

 signed in Japanese and dated '1961' (lower right); signed again, titled in Japanese and dated again 'Shiraga 1961' (on the reverse)

oil on canvas

 51⅜ x 76⅜ in. (130.5 x 194 cm.)

Painted in 1961.

 HK\$19,000,000–29,000,000

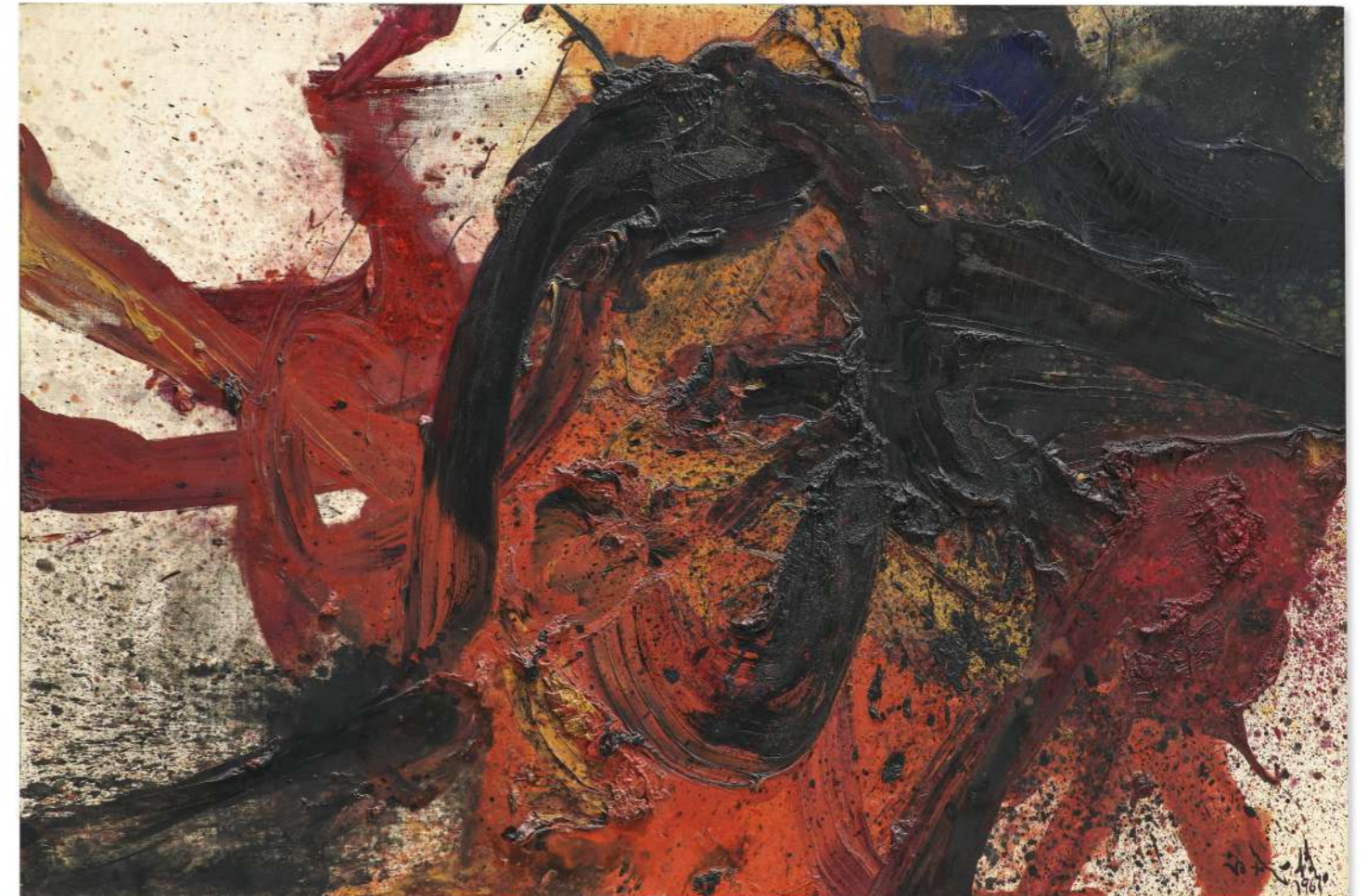
USD\$2,500,000–3,800,000

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,
Musée d'Art Moderne et de la Création
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



78¾ x 63¾ 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).

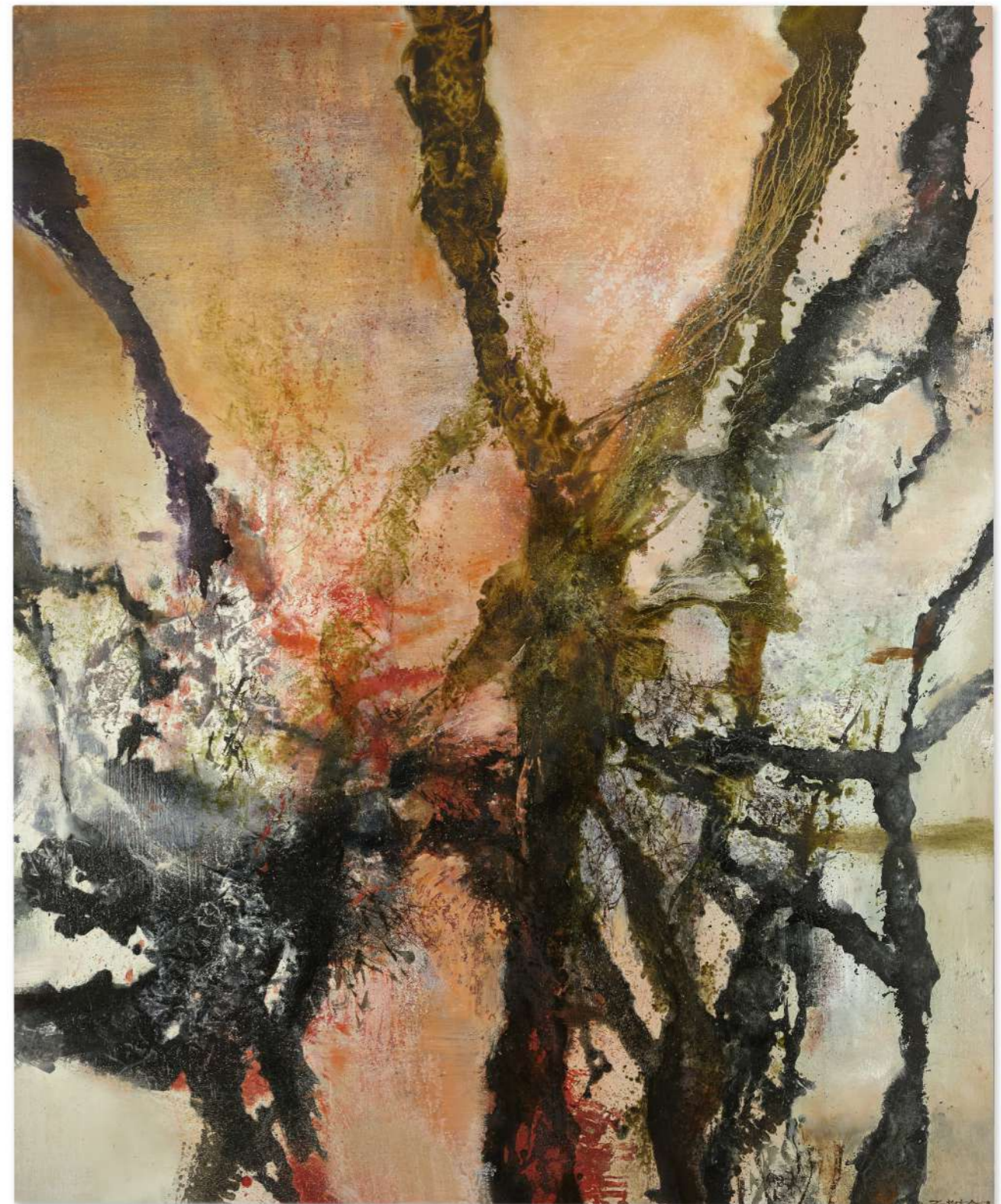
Tokyo, Ishibashi Foundation, Bridgestone Museum of Art, *Zao Wou-Ki*, October 2004–January 2005 (illustrated).

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 Françoise 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)



signed and dated 'Mathieu le 2 Fev 78' (lower right); titled and dated 'Souvenir de la maison d'Autriche 2/2 1978' (on the stretcher)

oil on canvas



98⅜ x 236¼ in. (250 x 600 cm.)

Painted in 1978. This work is accompanied by a certificate of authenticity issued by the Comite Georges Mathieu.



HK\$14,000,000–24,000,000

USD\$1,900,000–3,100,000

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).



LOT ESSAY

◊18 **GEORGE CONDO (B. 1957)**

Dancing Figures



signed and dated 'Condo 2010' (upper left)

acrylic, charcoal and pastel on linen

60 x 72 in. (152.4 x 183 cm.)



Executed in 2010.



HK\$19,000,000–29,000,000

USD\$2,500,000–3,800,000

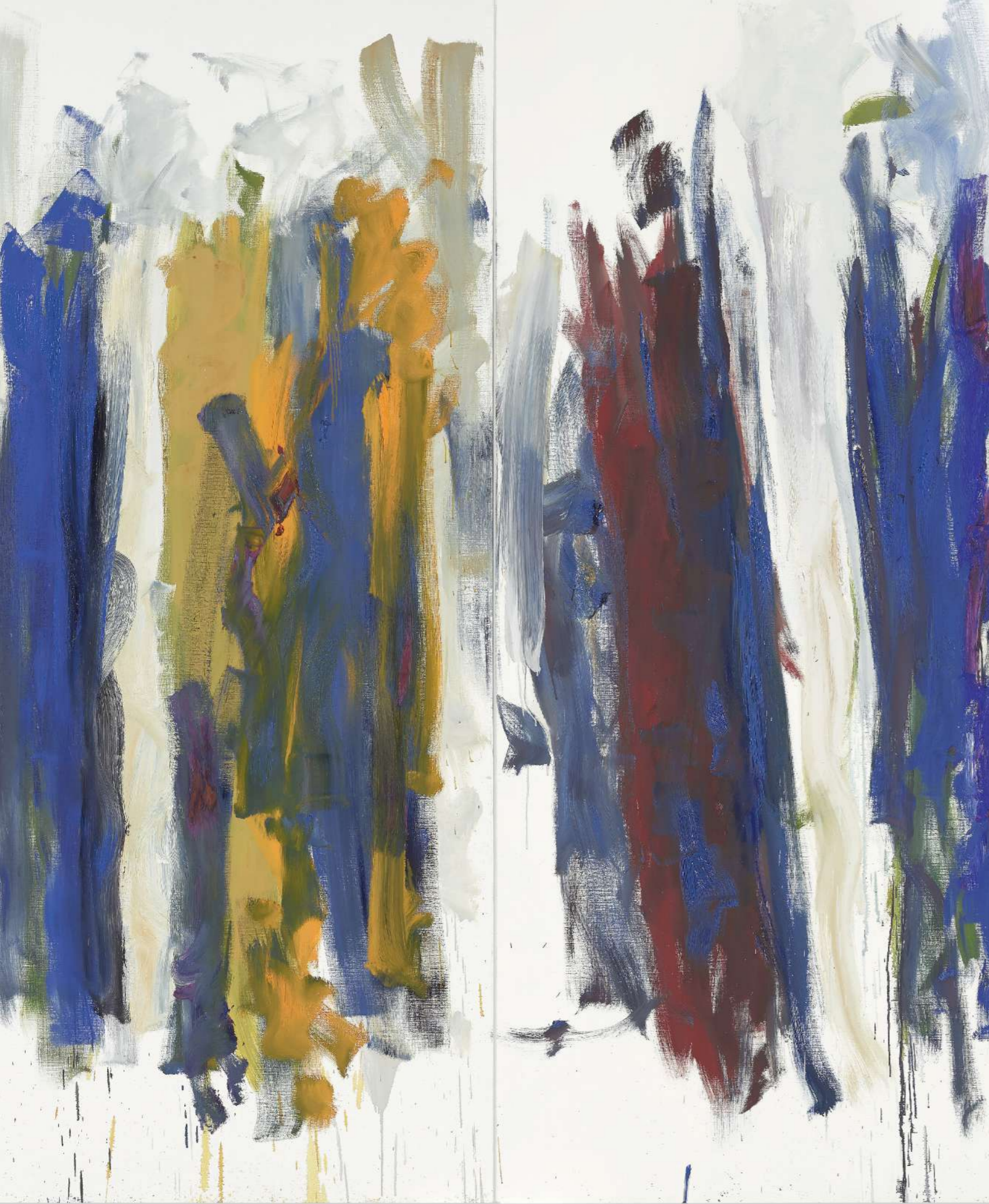
PROVENANCE:

Skarstedt Gallery, New York

Private collection

Acquired from the above by the present owner





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NEW YORK

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POST-SALE

AUCTIONEER

Adrien Meyer (#1365994)

AUCTION LICENSE

Christie's (#1213717)

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SALE COORDINATOR

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CHRISTIE'S

19 JEAN-MICHEL BASQUIAT (1960-1988)

JD Card



signed, titled and dated 'Jean-Michel Basquiat JD Card Sept. 1984' (on the reverse)

acrylic on canvas

86 x 67⁷/₈ in. (218.4 x 172.4 cm.)

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).

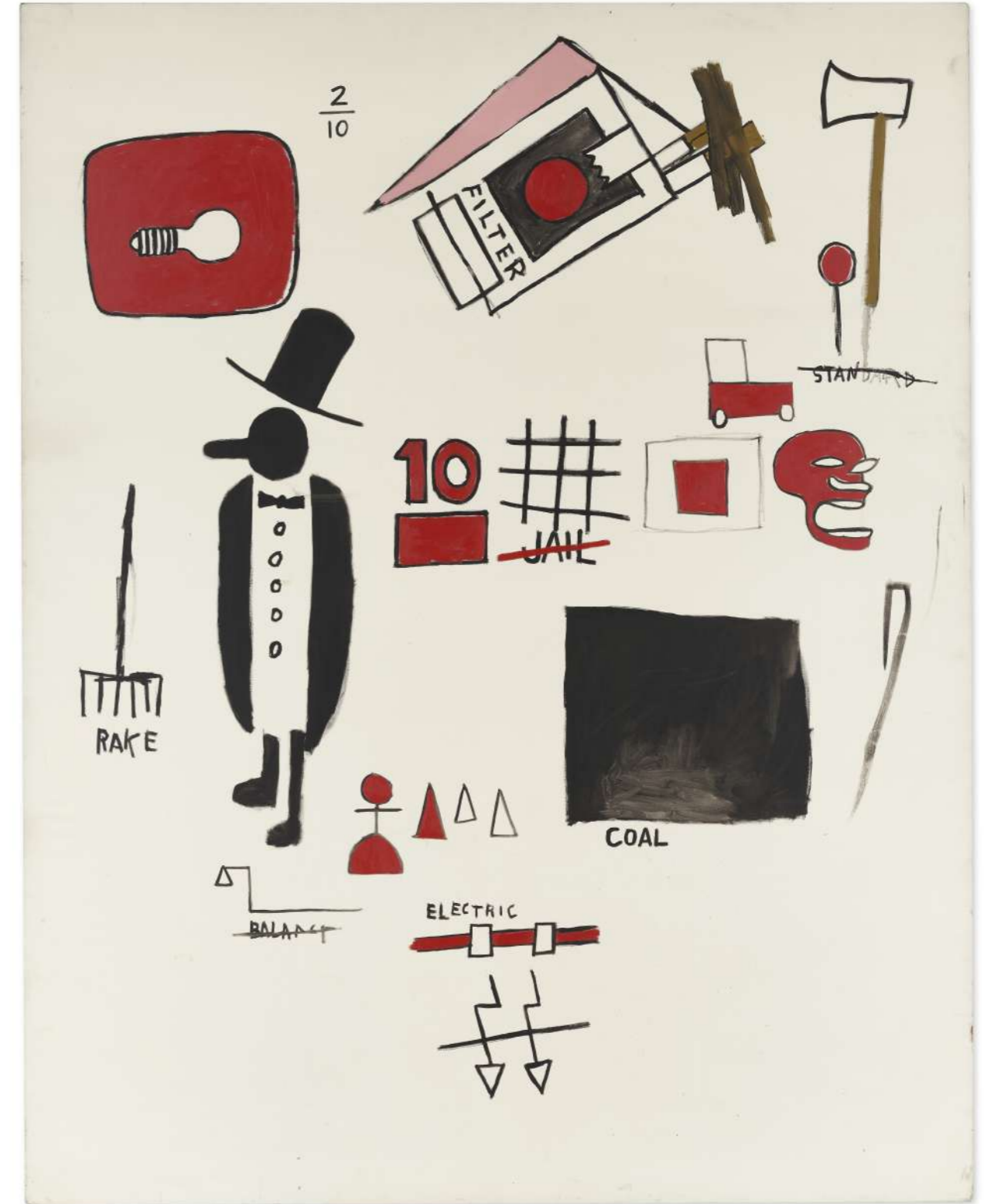
R.D. Marshall and J.L. Prat, eds., *Jean-Michel Basquiat, vol. I*, Paris, 1996, p. 220 (illustrated in color).

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'île de France, Paris

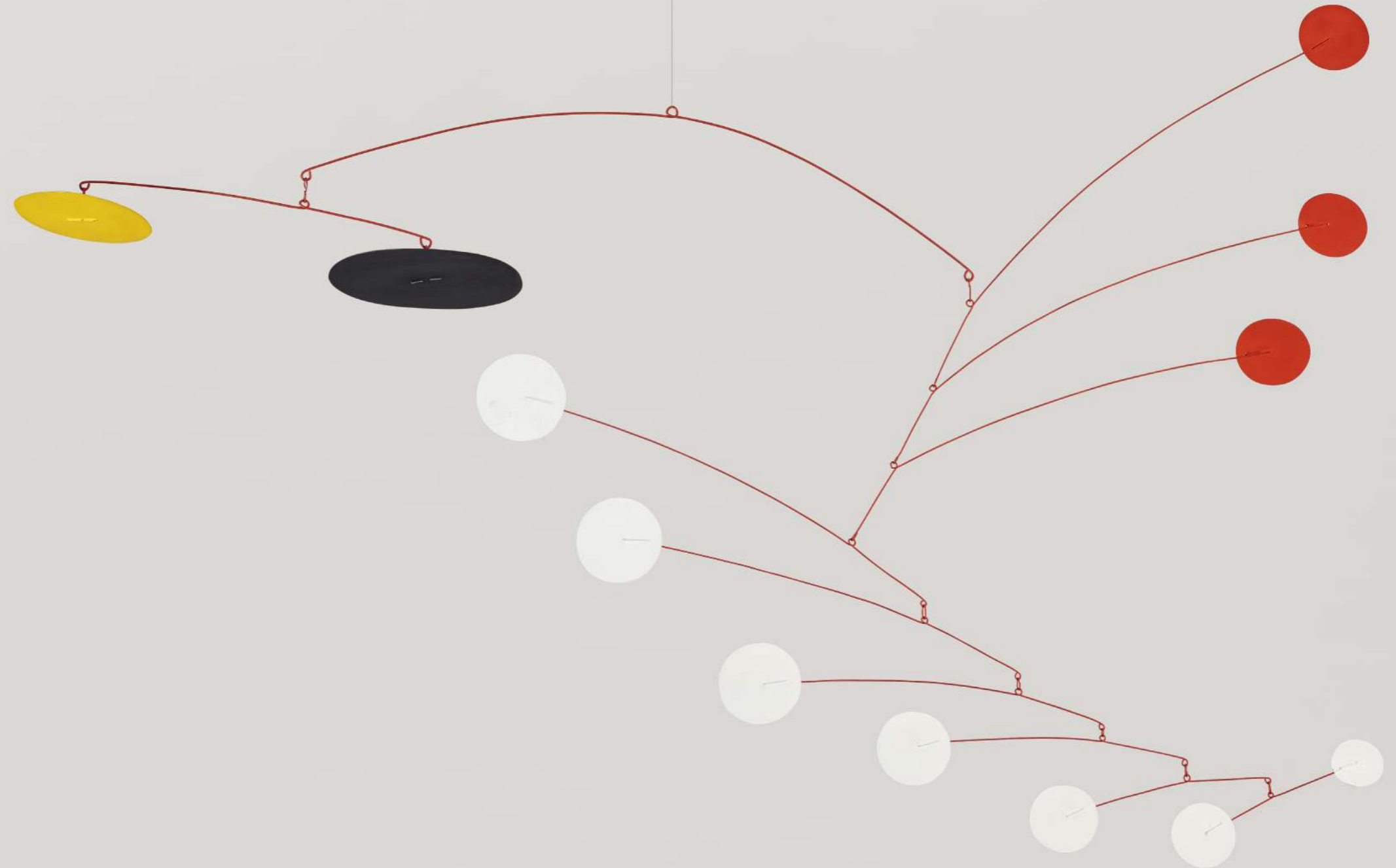
Pace Gallery, New York, 1980

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 A02846.



◊21 JEAN DUBUFFET (1901-1985)

Le Président



signed and dated 'J. Dubuffet Sept. 45' (upper right)

oil on canvas

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 Gallery, *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

PROVENANCE:

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

signed and titled 'DRAWING III FOR 700 BIRTHDAY OF DANTE RAUSCHENBERG (A)' (lower right of the upper element); signed and titled again and dated 'DRAWING III FOR 700 BIRTHDAY OF DANTE RAUSCHENBERG 1965

(B)' (lower right of the lower element)

watercolor, gouache and silkscreen ink on Strathmore illustration board, in two parts

each: 15 x 31¼ in. (38.1 x 79.4 cm.)

Executed in 1965.

\$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

60 x 60 in. (152.4 x 152.4 cm.)

Painted in 1983.



\$4,000,000–6,000,000



PROVENANCE:

Ronald Feldman Fine Arts, Inc., New York

Private collection

Zelart, Mineola, New York

Acquired from the above by the present owner, 2001



Δ25 **WADE GUYTON (B. 1972)**

Untitled



Epson UltraChrome inkjet on linen
59¼ x 35⅝ in. (150.5 x 90.5 cm.)
Executed in 2005.



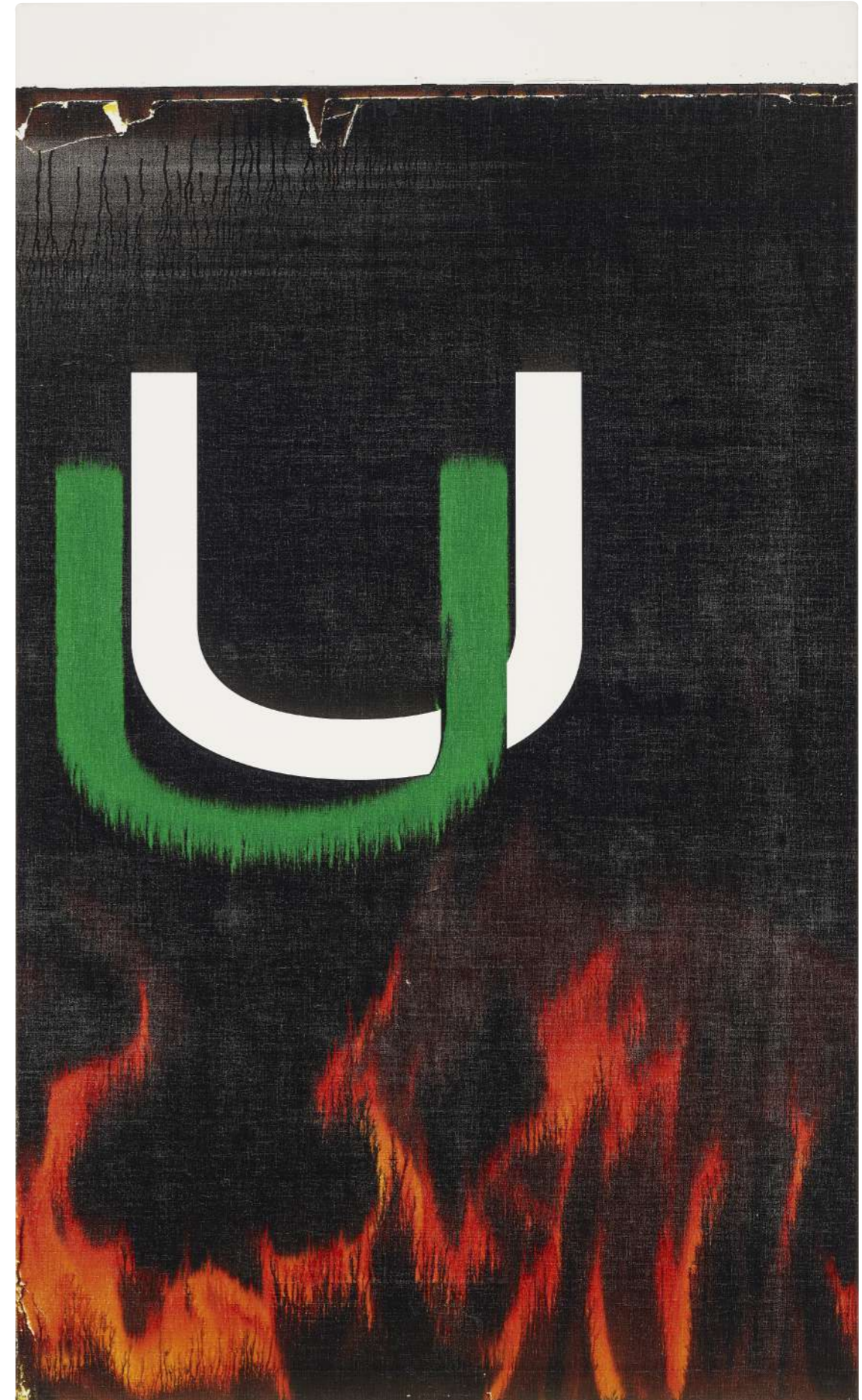
\$800,000–1,200,000



PROVENANCE:

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

LOT ESSAY



26 TITUS KAPHAR (B.1976)

Another Fight for Remembrance: Study



dated '14' (lower right)
oil and gold leaf on canvas
59 x 40³/₈ in. (149.86 x 102.57 cm.)
Executed in 2014.



\$100,000–150,000



PROVENANCE:

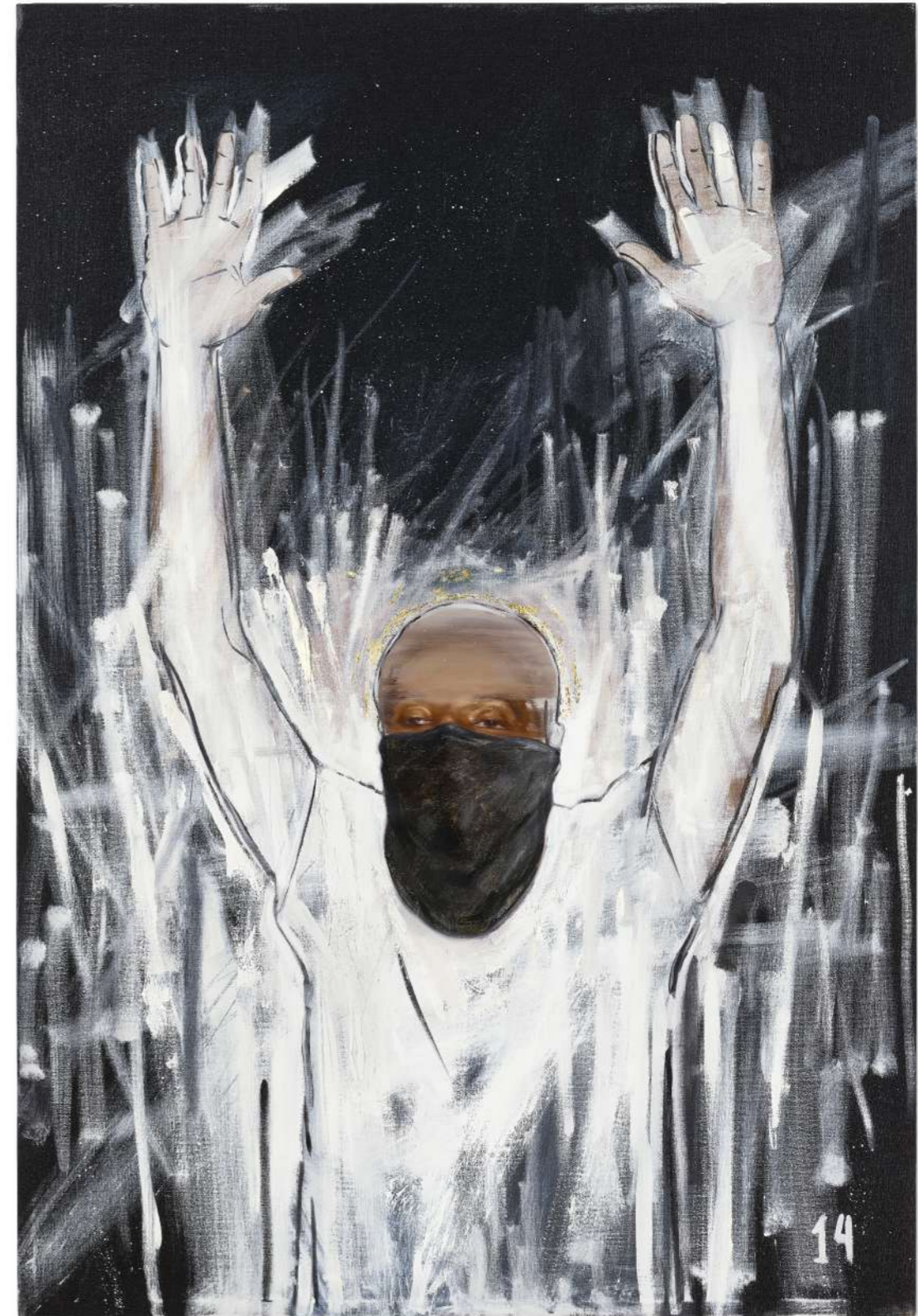
Jack Shainman Gallery, New York
Private collection, Los Angeles
Private collection, New York
Acquired from the above by the present owner

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
overall: 86⁵/₈ x 157¹/₂ in. (220 x 400 cm.)
Painted in 1990–1991.



\$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., Kunsthhaus 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).

**LOT ESSAY**

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

23⁵/₈ x 28⁷/₈ in. (60 x 73.3 cm.)

Painted in 1886.

\$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 Contemporáneo, *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 *Bull 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 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 5⅛ 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 Vanguard, 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
52½ x 20¼ 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

 signed and dated 'GLARNER 1954' (lower left); signed and dated again, titled and inscribed 'RELATIONAL PAINTING #70 NEW YORK 1954 FRITZ GLARNER' (on the reverse)

 oil on canvas
28 x 16½ 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

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).

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





**THE COLLECTION OF
MORTON AND
BARBARA MANDEL**

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:

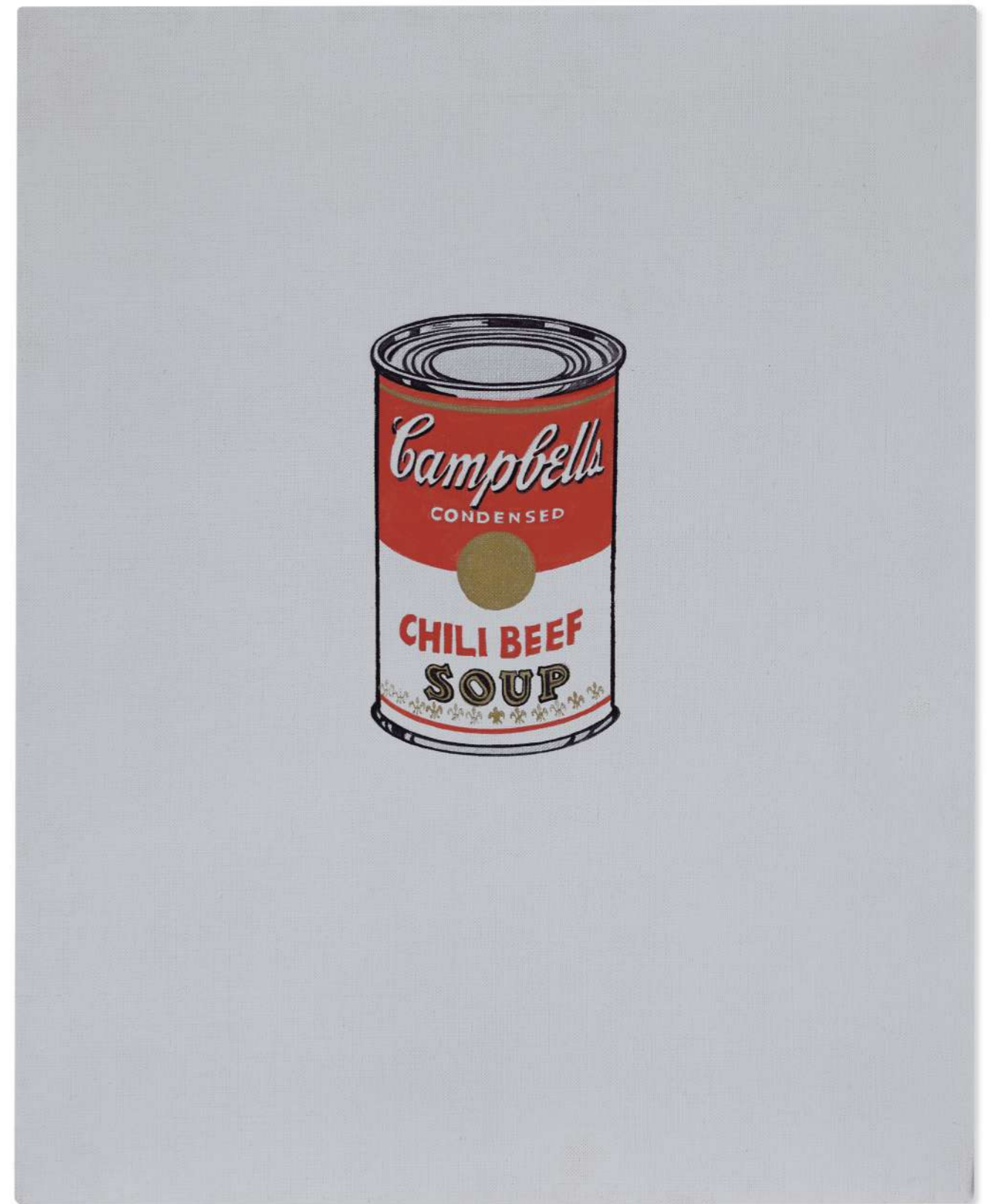
Stable Gallery, New York
Maria and Conrad Janis, Beverly Hills, *circa* 1962
Private collection, Europe
Anon. sale; Christie's, New York, 8 May 2012, lot 37
Private collection, Switzerland
Private collection, Europe
Anon. sale; Christie's, New York, 12 November
2014, lot 29
Acquired at the above sale 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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PROPERTY FROM THE COLLECTION OF ARNOLD AND DOROTHY NEUSTADTER

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

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts stamps and numbered 'PA11.003' (on the overlap); numbered again 'PA11.003' (on the stretcher); stamped again with the Andy Warhol Foundation for the Visual Arts stamp (on the reverse)

acrylic and silkscreen ink on canvas

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

signed 'HT Lautrec' (lower left)

oil on canvas

28¼ x 19⅞ in. (71.7 x 48.5 cm.)

Painted in 1889.

\$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.

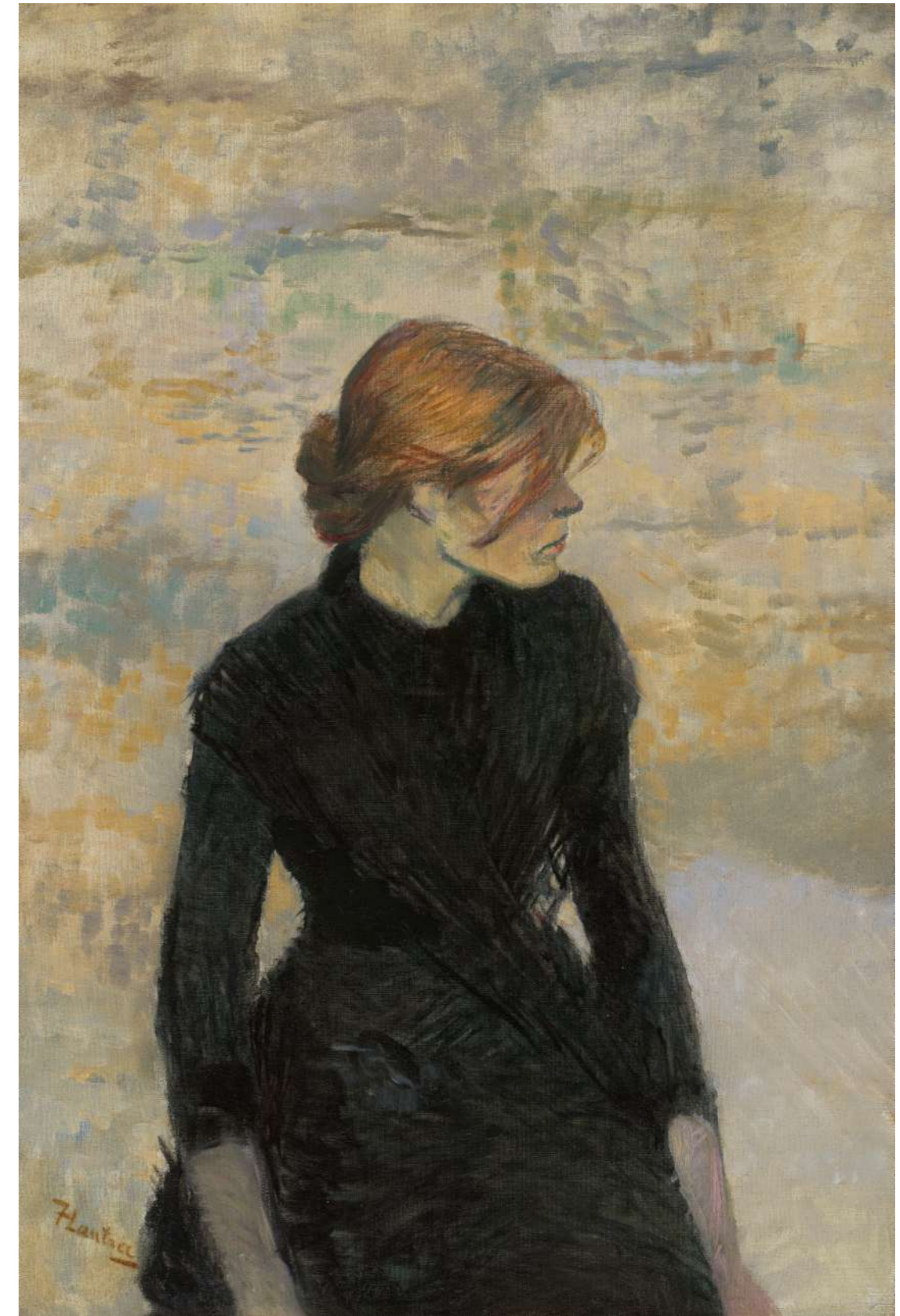
EXHIBITED:

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 (bronze): 33¼ in. (84.5 cm.)

Height (including base): 65⅞ in. (165.4 cm.)



Conceived in 1950 and cast in 1957.

\$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)



signed 'van Dongen.' (lower right)
oil on canvas



51¼ x 38¼ in. (130 x 97.2 cm.)
Painted in 1911.

\$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.

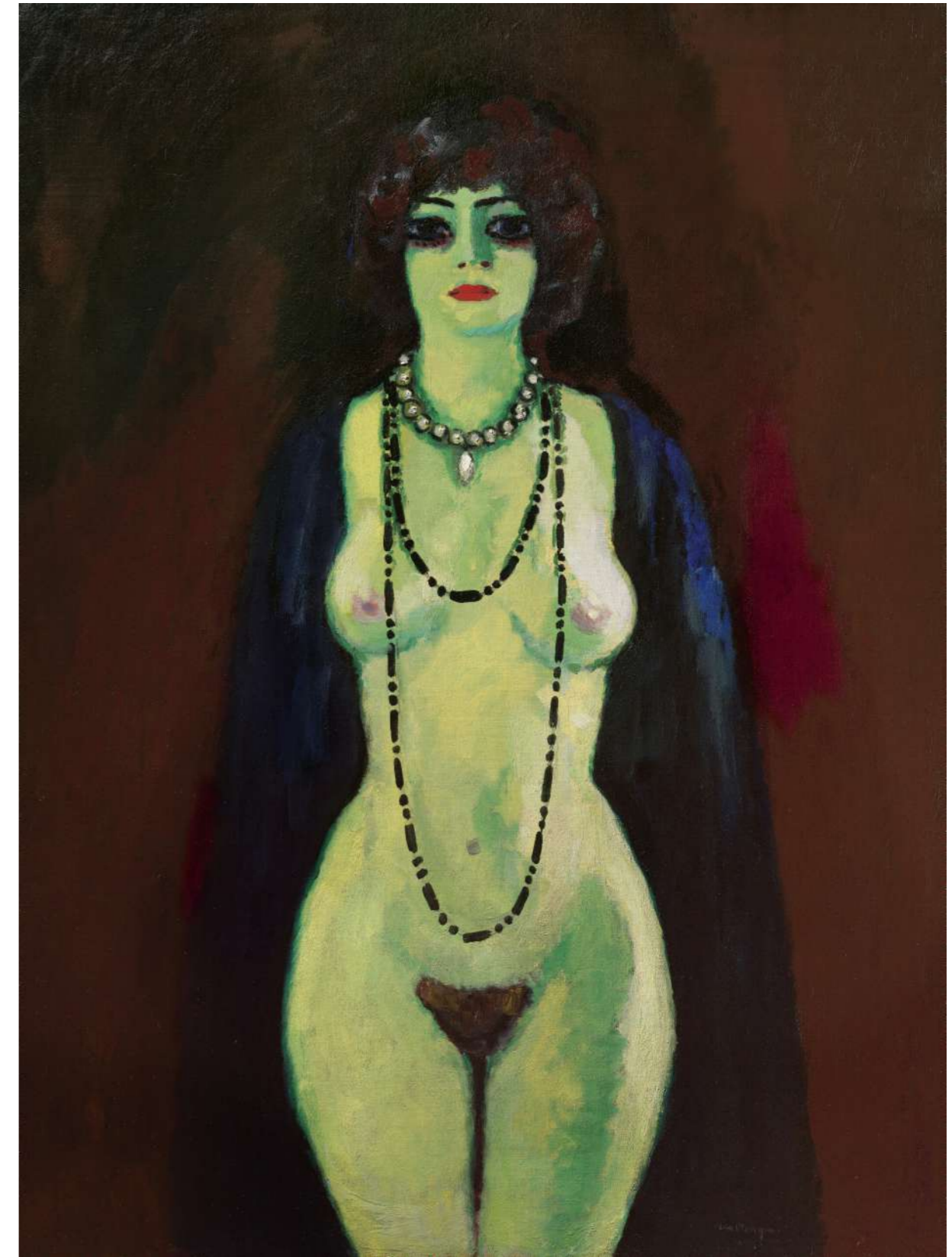
EXHIBITED:

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

(i): 143½ x 41⅞ in. (364.5 x 106.4 cm.)

(ii): 142⅝ x 41⅞ in. (364.2 x 106.4 cm.)

(iii): 143¾ x 41⅞ in. (365.1 x 106.4 cm.)

(iv): 144¼ x 41⅞ 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).



Δ41 CHRISTOPHER WOOL (B. 1955)

Lester



signed, titled, numbered and dated 'WOOL 2001 LESTER (P331)' (on the overlap);
signed, titled, numbered and dated again 'WOOL 2001 "LESTER" (P331)' (on the stretcher)
enamel and silkscreen ink on canvas



108¼ x 72 in. (275 x 182.8 cm.)

Painted in 2001.



\$2,000,000–3,000,000

PROVENANCE:

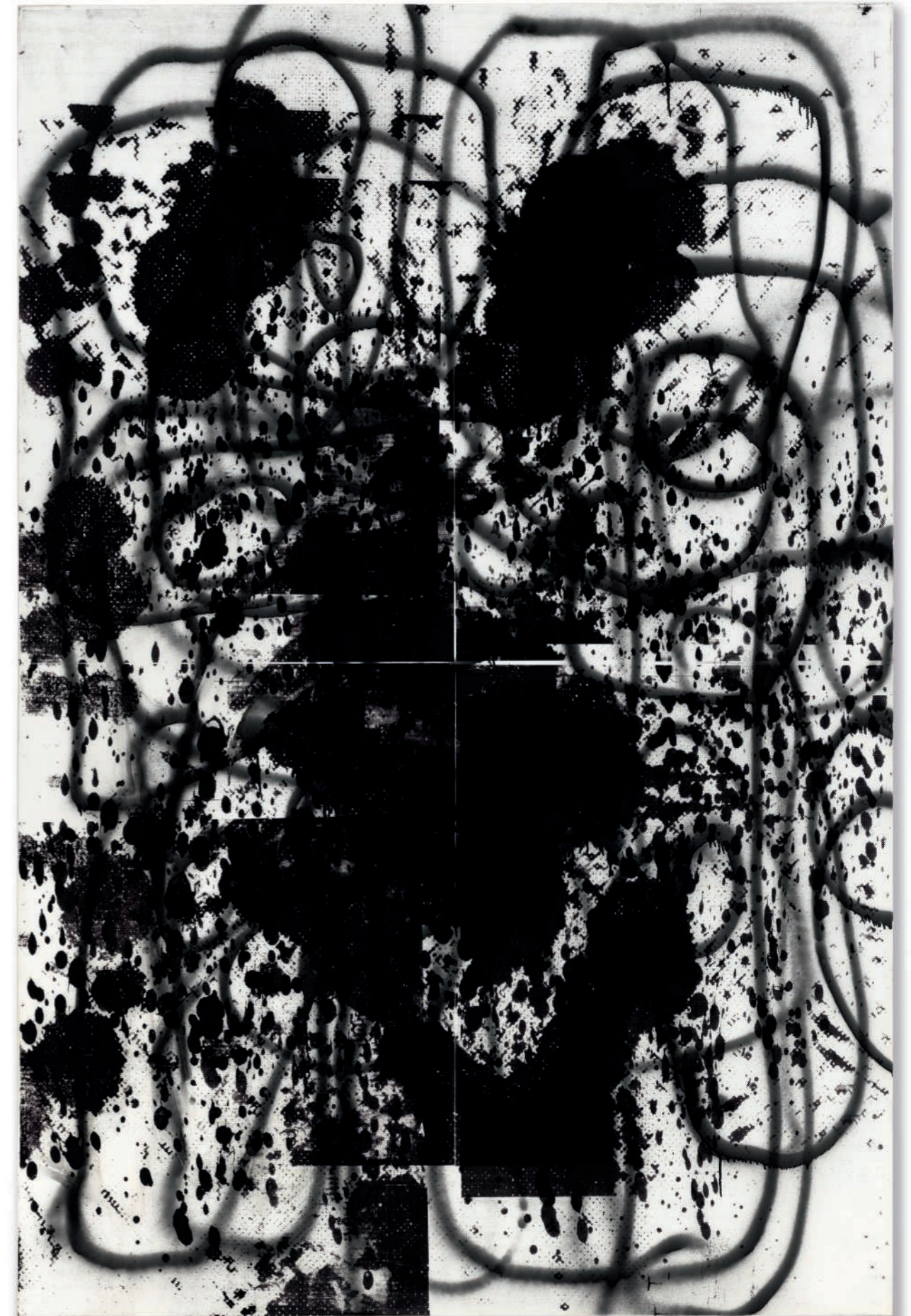
Luhring Augustine, New York
11 Duke Street Limited, London
Private collection, Paris
Private collection
Private collection, Europe
Acquired from the above by the present owner

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)

oil on canvas

32¾ x 25⅝ 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).

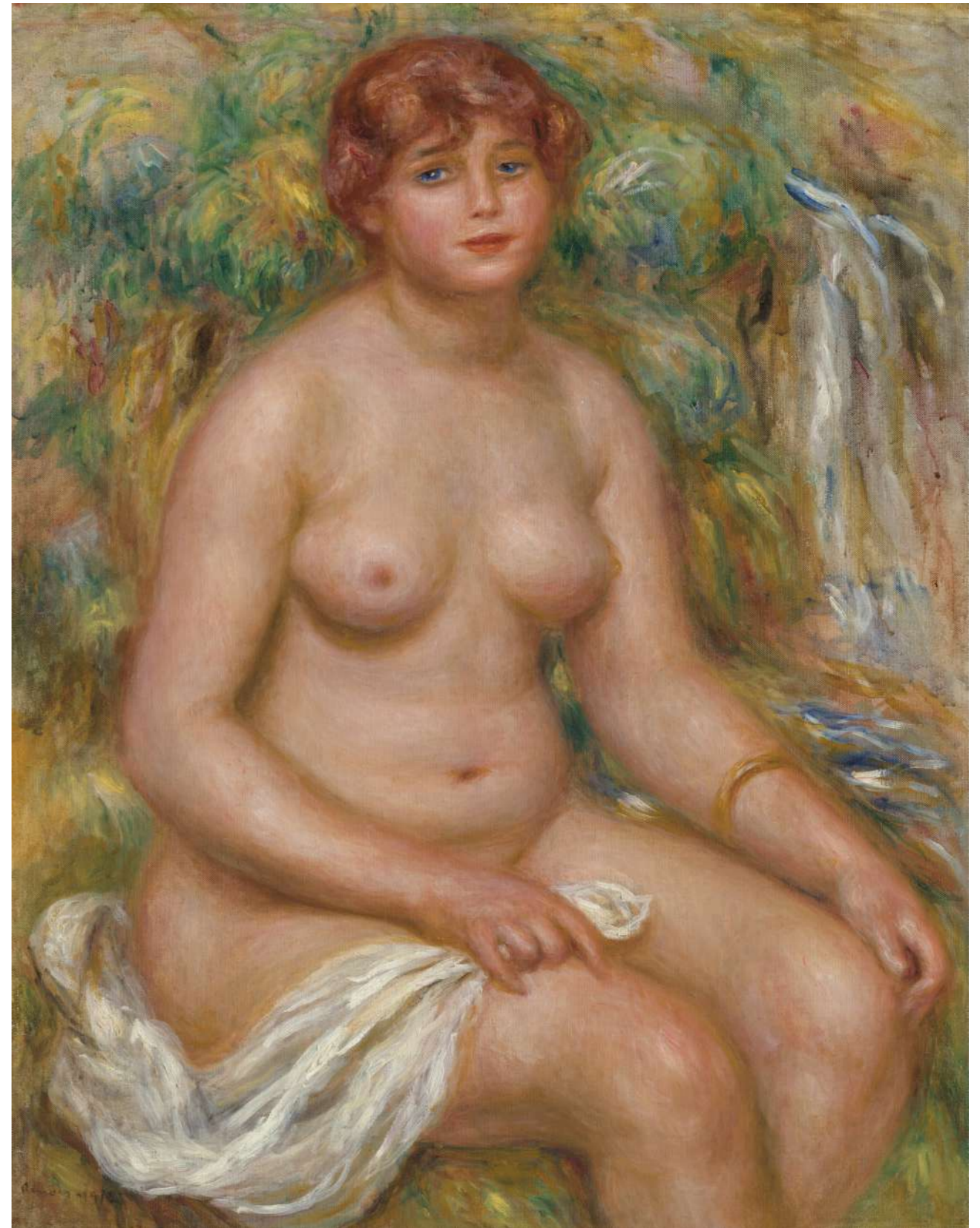
Durand-Ruel Galleries, New York (acquired from the above, 1920).

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.



PROPERTY FROM AN EAST COAST ESTATE

43 PABLO PICASSO (1881-1973)

Tête d'homme

dated and numbered '10.12.64. V' (on the reverse)

oil on canvas

24 x 19¾ in. (61.1 x 50 cm.)

Painted in Mougins on 10 December 1964.

\$1,500,000–2,500,000

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

 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

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).

This work will be included in the
Catalogue Raisonné being prepared by
the Roy Lichtenstein Foundation.



LOT ESSAY

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)



oil on canvas

23 3/8 x 36 1/4 in. (60.2 x 92 cm.)

Painted in 1953.



\$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, Tegniner 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 Prey, *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 27 $\frac{1}{8}$ 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.

LOT ESSAY





PROPERTY FROM THE HERMANN AND ELSE
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)*).

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.



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 14⅞ 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.

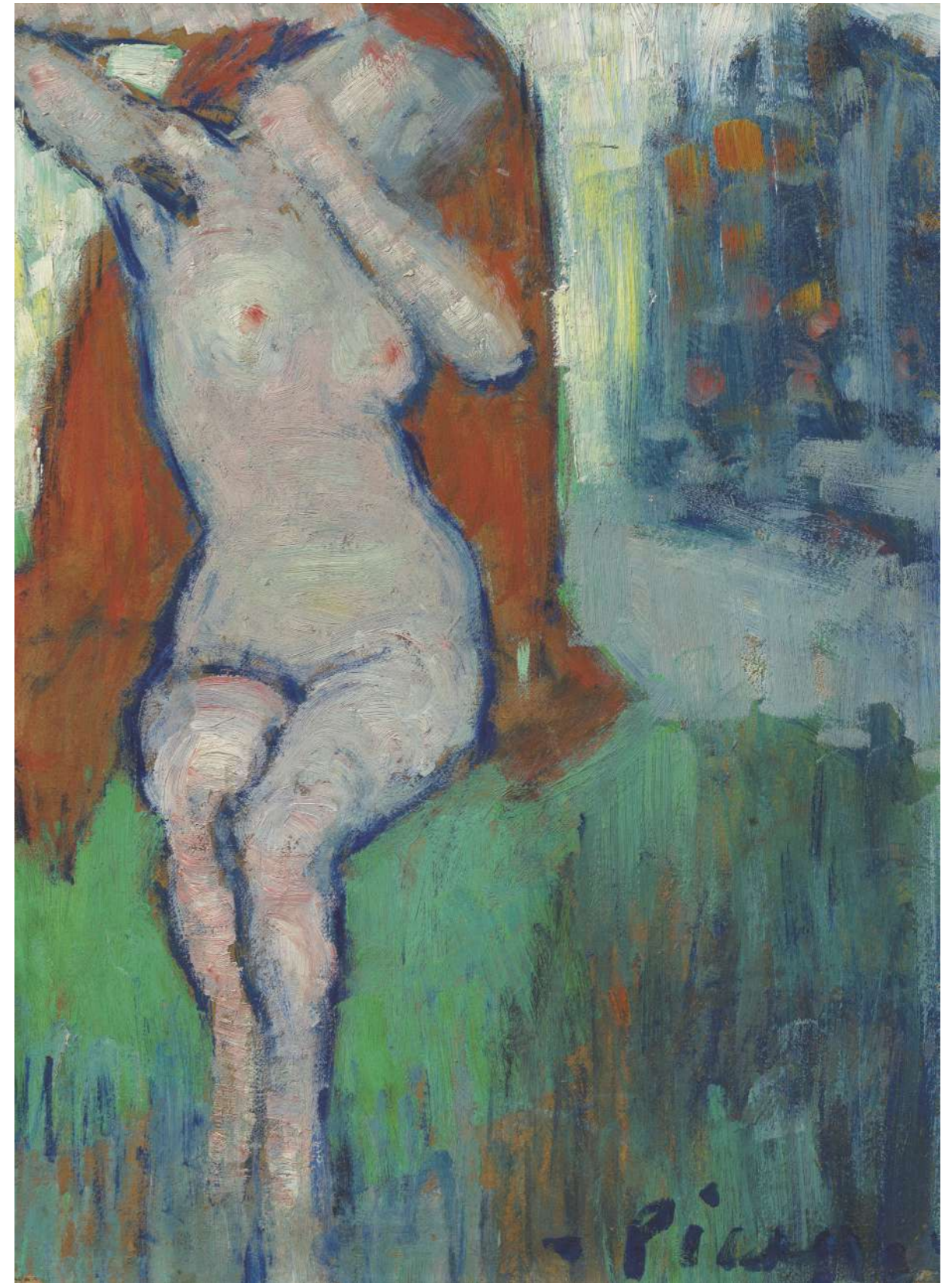
The present work is being offered for sale pursuant
to an agreement between the consignor and the
heirs of Alfred Flechtheim. This resolves any
dispute over ownership of the work and title will
pass to the buyer.

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*).
Kunsthau 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., Kunsthau 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 $\frac{3}{4}$ 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.



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Lots 1-18

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(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, 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 bidasia@christies.com.

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. 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 laws;

(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.

請注意

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in 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 request.

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

請注意

請注意

重要通知及目錄編列方法之說明

請注意

重要通知

佳士得在受委託拍賣品中的權益

▲: 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

請注意

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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

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work executed in the artist’s style but not necessarily by a pupil.

- **“Manner of ...”**: in Christie’s qualified opinion a work executed in the artist’s style but of a later date.
- **“After ...”**: in Christie’s qualified opinion a copy (of any date) of a work of the artist.
- **“Signed ...”/“Dated ...”/ “Inscribed ...”**: in Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
- **“With signature ...”/“With date ...” / “With inscription ...”**: in Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

者或拍賣品於某時期、統治時期或朝代內創作的真贗，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。目錄描述中資料的前後編排版面的英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。

繪畫、素描、版畫、小型畫、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／題詞應不 是某藝術家所為。

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

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SYMBOLS USED IN THIS CATALOGUE

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

○ Christie’s has a direct financial interest in the **lot**.

See Important Notices and Explanation of Cataloguing Practice.

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

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

⚡ Bidding by interested parties

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

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

■ See Storage and Collection pages in the catalogue.

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

○ Minimum Price Guarantees

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

○ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

⚡ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

**Attributed to ...”

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

**Studio of ...”/ “Workshop of ...”

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

**Circle of ...”

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

**Follower of ...”

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**Manner of ...”

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

**After ...”

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“Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/

“With inscription ...”

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

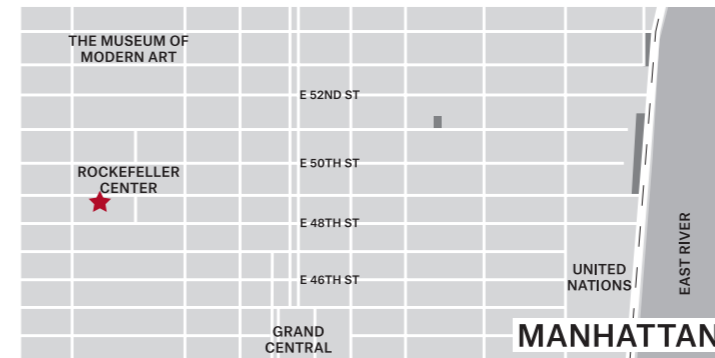
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie’s Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

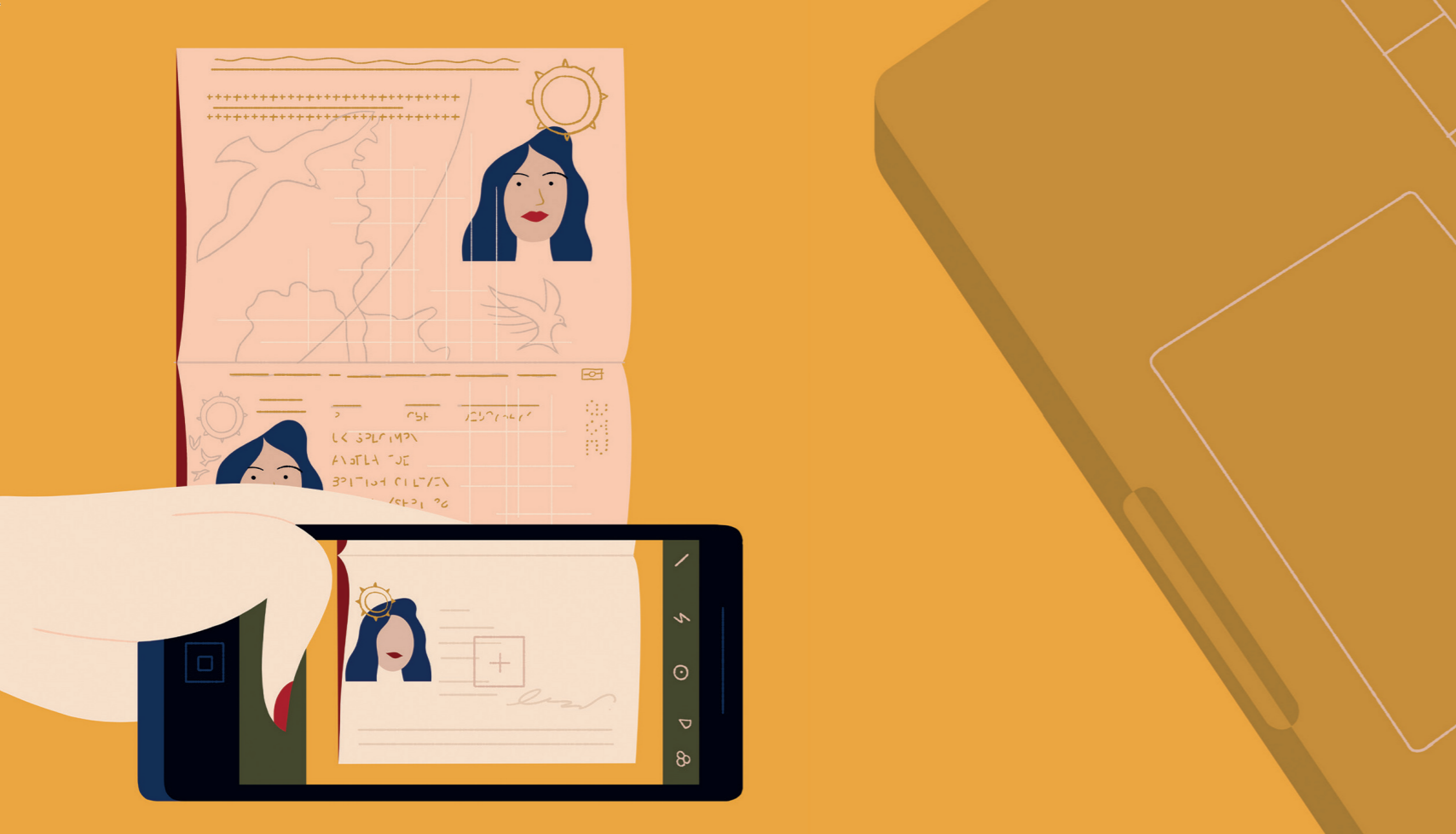
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



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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CHRISTIE'S INTERNATIONAL PLC

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Guillaume Cerutti, Chief Executive Officer
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François Curiel, Chairman, Europe
Jean-François Palus
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Héloïse Temple-Boyer
Sophie Carter, Company Secretary

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

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Jennifer Zatorski, President

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Alexander Rotter, Chairman
Bonnie Brennan, Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
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