



OUTSIDER AND VERNACULAR ART

NEW YORK 21 JANUARY 2021

CHRISTIE'S



Bill Snylon





OUTSIDER AND VERNACULAR ART

AUCTION

New York 21 January 2021
at 10.00 am (Lots 1-90)

20 Rockefeller Plaza
New York, NY 10020

SPECIALISTS



Cara Zimmerman
Head of *Outsider Art*
czimmerman@christies.com



Martha Willoughby
mwilloughby@christiespartners.com



Sallie Glover
sglover@christies.com



Cecilia Cascella
ccascella@christies.com



John Hays
Deputy Chairman,
Christie's Americas

VIEWING

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please visit christies.com or contact:

Cecilia Cascella
ccascella@christies.com
212 636 2230

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Gemma Sudlow (#2016494)

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CHRISTIE'S



PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS
FOUNDATION

Lots 1 - 32

Driven by his own eye and great passion

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

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

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



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1 THORNTON DIAL (1928-2016)

Any Way Free, 1993



initialed 'TD' lower right
charcoal and pastel on paper
44¼ x 30 in.

\$4,000-8,000

PROVENANCE:

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



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

2 NELLIE MAE ROWE (1900-1982)

Animals and Hills, 1981



signed and dated 'Nellie Mae Rowe, 1981' lower
center
crayon on paper
18 x 23½ in.

\$4,000-8,000

PROVENANCE:

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

As a child picking cotton in the fields of rural Georgia, and later while working as a member of a domestic staff, Rowe always envisioned she could be an artist. Following the death of her second husband she began adorning her house and yard in colorful sculptures and drawings. *Animals and Hills* is a beautiful example of how Rowe recalled the joy and energy of childhood in color and subject while weaving narratives through sophisticated composition.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

3 BILL TRAYLOR (CIRCA 1853-1949)

Red-Eyed Man Smoking, 1939-1942



tempera and graphite on repurposed card
13¼ x 8¾ in.



\$30,000-50,000

PROVENANCE:

Hirschl and Adler Modern, New York
William Louis-Dreyfus, Mount Kisco, New York, 1996
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2013 (gifted from the above)

EXHIBITED:

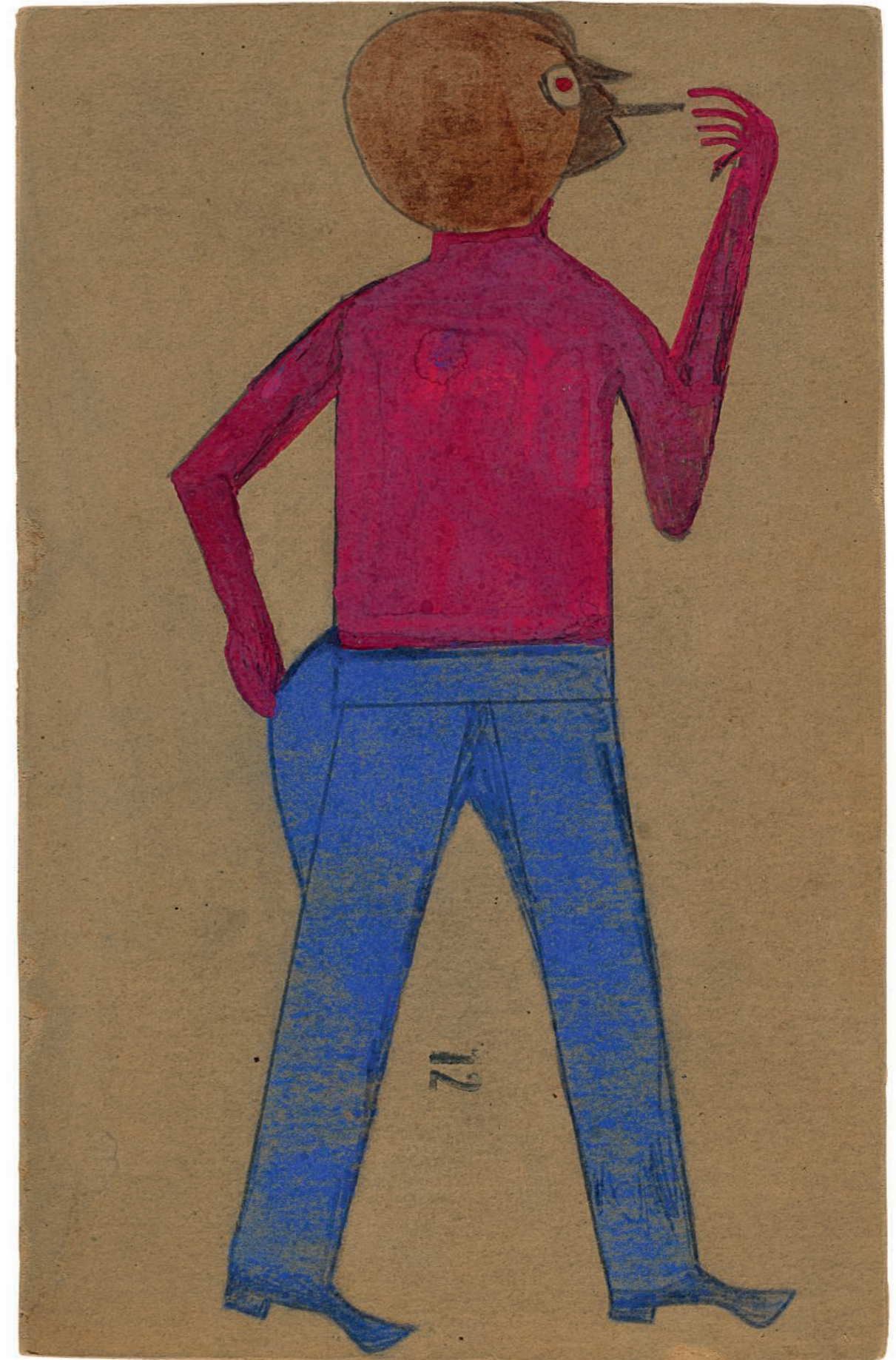
Bern, Switzerland, Kunstmuseum Bern and Cologne,
Germany, Museum Ludwig, *Deep Blues: Bill Traylor 1854-
1949*, 4 November 1998 - 31 January 1999 (Bern) and 26
February - 16 May 1999 (Cologne).

LITERATURE:

Ricco Maresca Gallery, *Bill Traylor: Observing Life* (Ricco
Maresca, 1997), no. 33.
Josef Helfenstein and Roman Kurzmeyer, eds., *Deep
Blues: Bill Traylor 1854-1949* (Yale University Press, 1999),
no. 25.
Leslie Umberger, *Between Worlds: The Art of Bill Traylor*
(Princeton, New Jersey, 2018), p. 318.

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

- William Louis-Dreyfus, excerpted from *Bill Traylor: Observing Life*.





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

4 CLEMENTINE HUNTER (1887-1988)

Sunday on Cane River, Louisiana, 1955

oil on plywood
32¾ x 59¼ in.

\$12,000-18,000

PROVENANCE:

Dr. Mildred Hart Bailey, Natchitoches, Louisiana
William Louis-Dreyfus, Mount Kisco, New York, 1987
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco, New York, 2016 (gifted from the above)

Clementine Hunter painted vibrant scenes reflecting the society of the Louisiana plantation on which she spent most of her life. Her father, Janvier Reuben, moved his wife and seven children to Melrose Plantation in Cane River Country in northwest Louisiana during Hunter's teenage years and she would remain there throughout her life. The owner of Melrose was interested in reviving local arts and crafts

and the home became a thriving mecca for art. François Mignon, Melrose's curator, encouraged Hunter's creativity and collected tubes of paint and other materials discarded by visiting artists for her use. Her works, depicting picking cotton and pecans, washing clothes, baptisms and funerals, are considered important documentation of plantation life in the early twentieth century.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

5 LAURA CRAIG MCNELLIS (B. 1957)

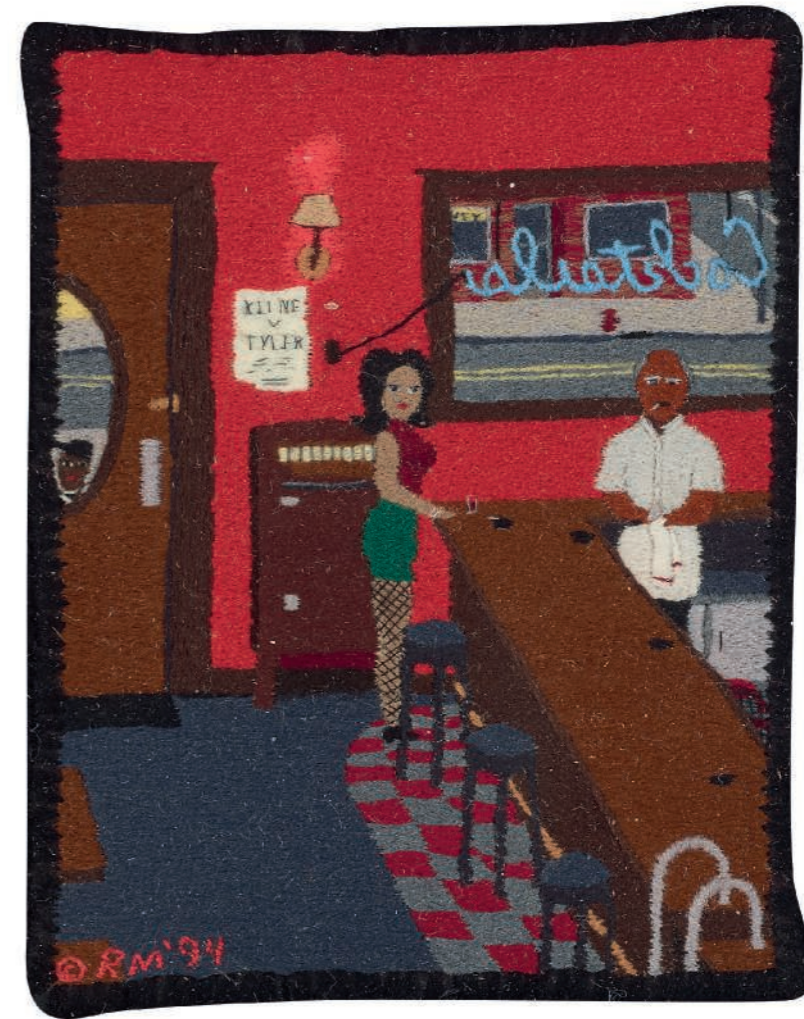
Blue and Yellow Garments, circa 1982

acrylic on newsprint
21¼ x 28½ in.

\$1,500-3,000

PROVENANCE:

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



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

6 RAYMOND MATERSON (B. 1954)

Pittsburgh Tavern, 1994



initialed '© RM '94' lower left
unraveled sock threads
embroidered image 27/8 x 2¼ in.; fabric 5 x 3½ in.

\$1,500-3,000

PROVENANCE:

American Primitive Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1995
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2016 (gifted from the above)

EXHIBITED:

Baltimore, American Visionary Art Museum, *High on Life*, 5
October 2002 - 1 September 2003.
Paris, Halle Saint-Pierre, *Raw Vision: 25 Ans D'Art Brut*, 18
September 2013 - 22 August 2014.
Tuscon, Arizona, The Mini Time Machine Museum of
Miniatures, *Mending the Soul with Miniature Stitches: The
Needlework of Ray Materson*, 22 September 2015 - 10
January 2016.
Boca Raton, Florida, Florida Atlantic University Dorothy
F. Schmidt College of Arts and Letters, *Hand & I: Mending
The World One Stitch at a Time*, 8 November 2019 - 1
February 2020.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

7 JUDITH SCOTT (1943-2005)

Untitled (Heart), 1993

yarn and canvas strips over mixed media supports
34 in. high; 16 in. wide; 14 in. deep

\$15,000-30,000

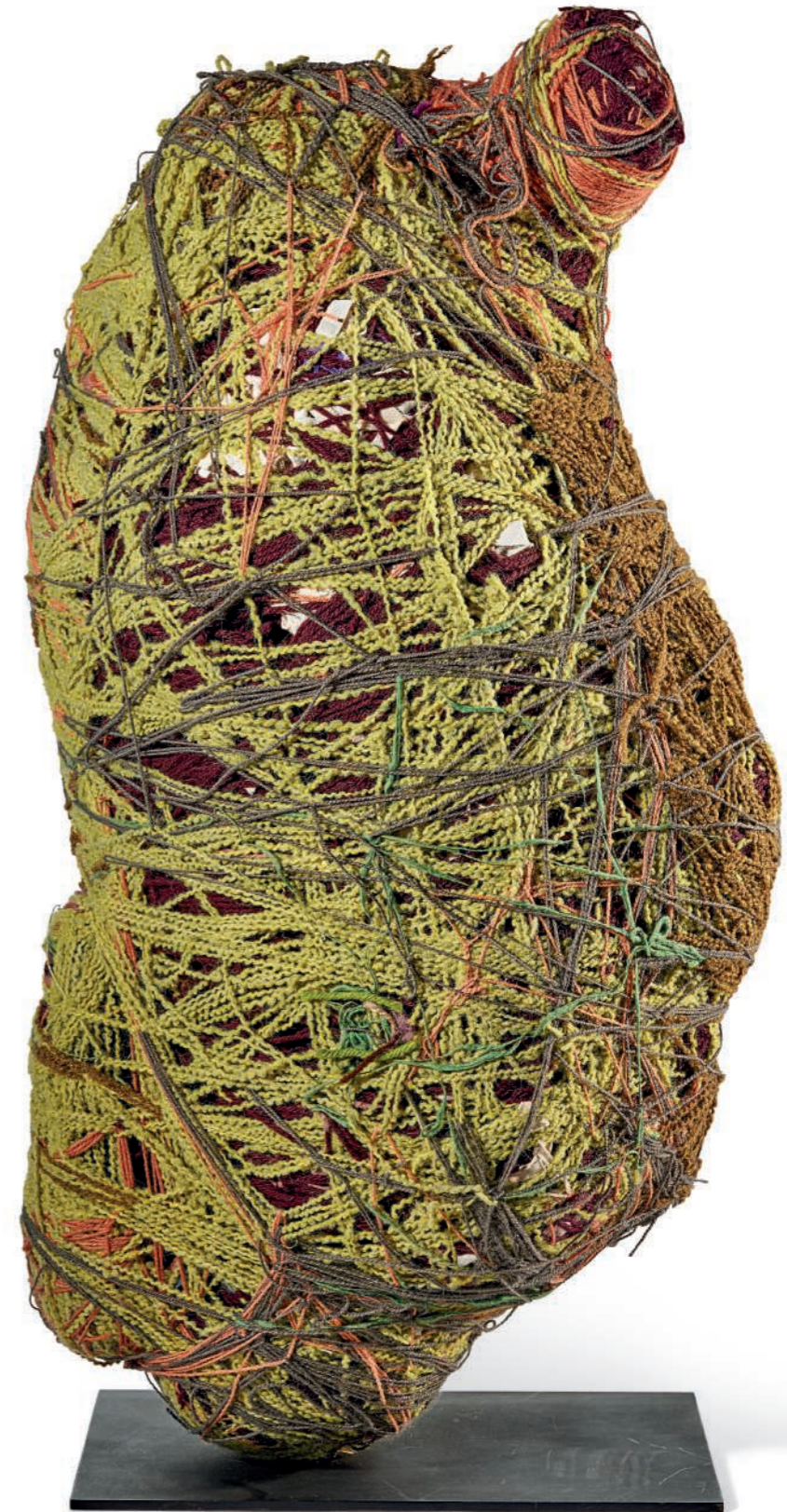
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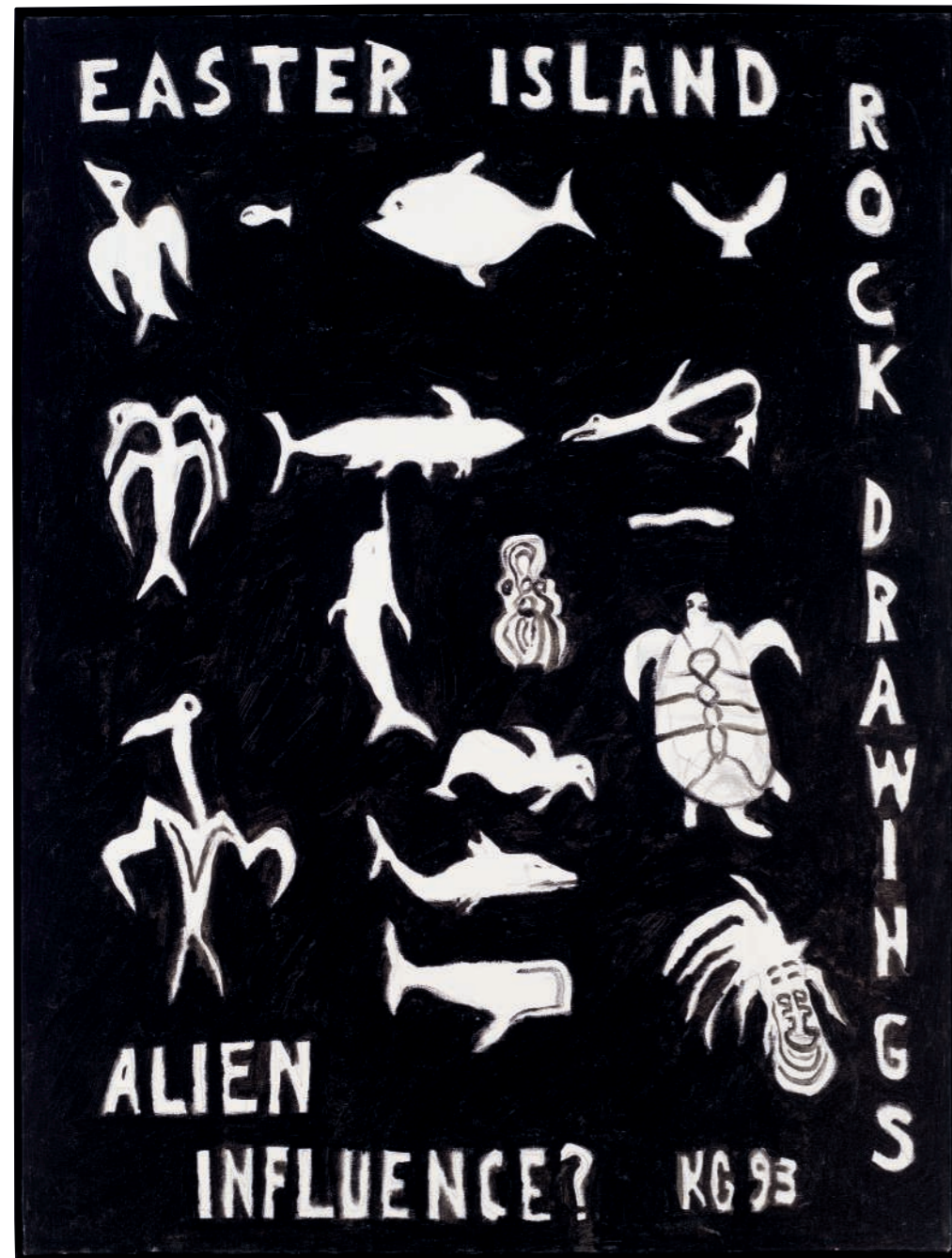
Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 2001
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2015 (gifted from the above)

LITERATURE:

Frank Maresca and Roger Ricco, *American Vernacular*
(Bullfinch Press, 2002), p. 228.

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





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

8 KEN GRIMES (B. 1947)

Alien Influence?, 1993



initialed and dated 'KG 93' lower right
acrylic on canvas
40 x 30 in.

\$2,000-4,000

PROVENANCE:

Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1994
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2016 (gifted from the above)



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

9 KEN GRIMES (B. 1947)

Saucer with Waves



initialed 'KG' lower left corner
acrylic on canvas
24 x 36 in.

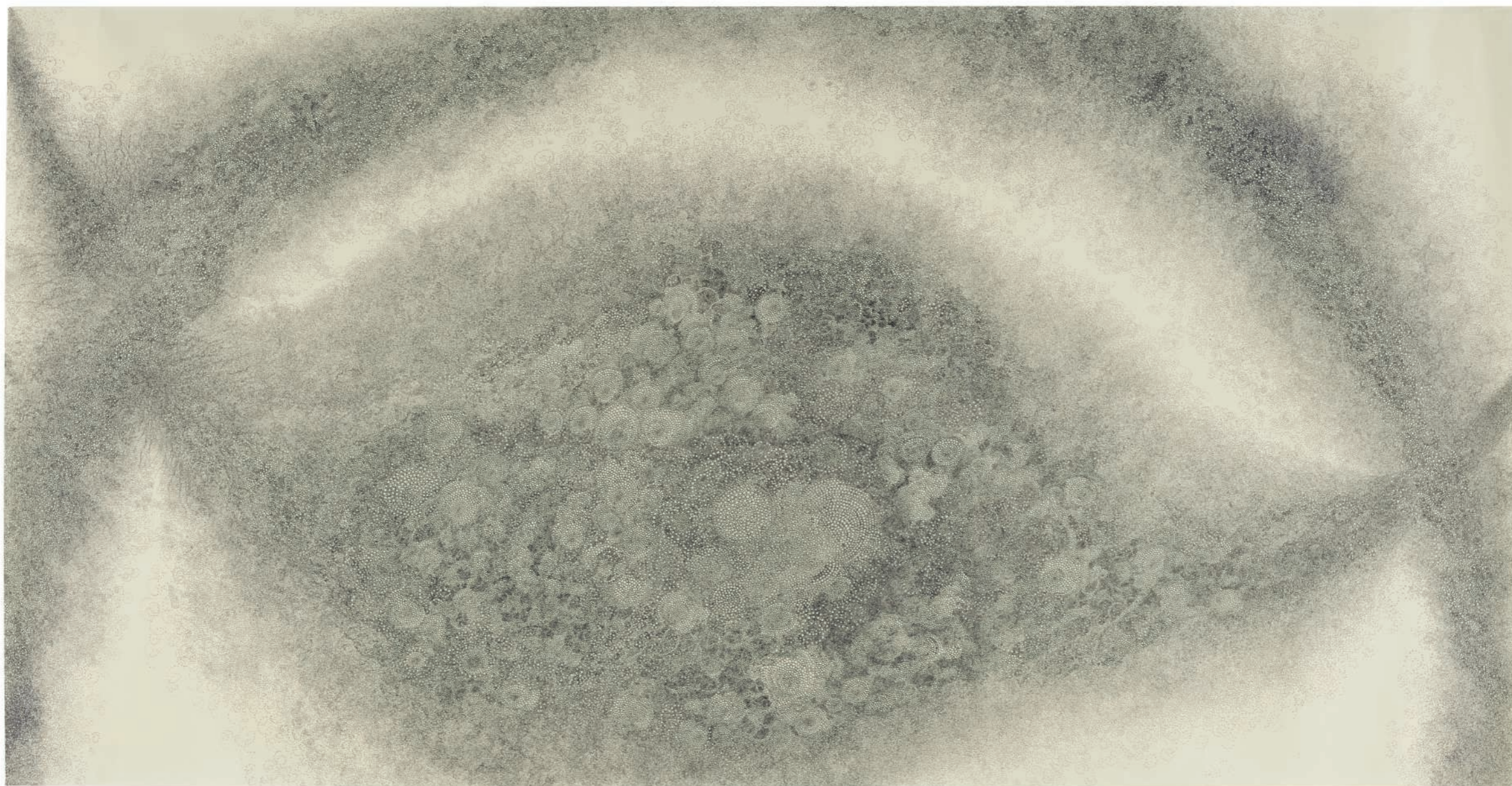
\$1,500-3,000

PROVENANCE:

Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1994
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2016 (gifted from the above)

LITERATURE:

Frank Maresca and Roger Ricco, *American Self-Taught*
(Alfred A. Knopf, Inc., 1993), p. 82.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

10 HIROYUKI DOI (B. 1947)

The Transmigration of the Soul, 2010



ink on washi
38 x 74¼ in. (sight)

\$15,000-30,000

PROVENANCE:

Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 2011
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco, New York (gifted from the above)


Following the loss of his younger brother, Japanese master chef Doi turned to art for solace. Leaving behind his career as a chef, he dedicated himself fully to his art making, creating his now famous circle drawings beginning in 1985. The circle, one of the most basic shapes in nature, is powerful in its symbolism and represents such resonant themes as fullness, unity, vastness and the cycle of life.

Using only a super fine tipped pen on washi paper, Doi painstakingly depicts swelling, churning bodies of celestial circles that impart an almost obsessive intensity onto the viewer. His process is meditative in its repetition. In *The Transmigration of the Soul*, Doi's circles float and spread out like a billowing cloud or an endlessly expanding galaxy, engulfing the viewer.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

11 BILL TRAYLOR (CIRCA 1853-1949)

Abstract Cat with Red Eyes, 1939-1942

 on reverse of *Planters Peanuts* box; bears label S-233 *Abstracted Cat with Red Eyes* on reverse
tempera and graphite on repurposed card
10¼ x 7⅞ in.

 **\$25,000-50,000**

PROVENANCE:

John Torson, New York

Luise Ross Gallery, New York

William Louis-Dreyfus, Mount Kisco, New York, 1992

(acquired from the above)

The William Louis-Dreyfus Foundation, Mount Kisco,

New York, 2013 (gifted from the above)

LITERATURE:

Bill Traylor, 1854-1947 (Hirsch & Adler Modern, 1989),
no.1.

Frank Maresca and Roger Ricco, *Bill Traylor: His Art, His
Life* (Alfred A. Knopf, 1991), p. 42.

Ricco Maresca Gallery, *Bill Traylor: Observing Life* (Ricco
Maresca, 1997), no. 20.





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

12 LEOPOLD STROBL (B. 1960)

Untitled (2014-011), 2014



graphite and colored pencil on pieced newsprint
mounted on paper
3½ x 4 in.

\$1,000-3,000

PROVENANCE:

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



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

13 LEOPOLD STROBL (B. 1960)

Untitled (2015-126), 2015

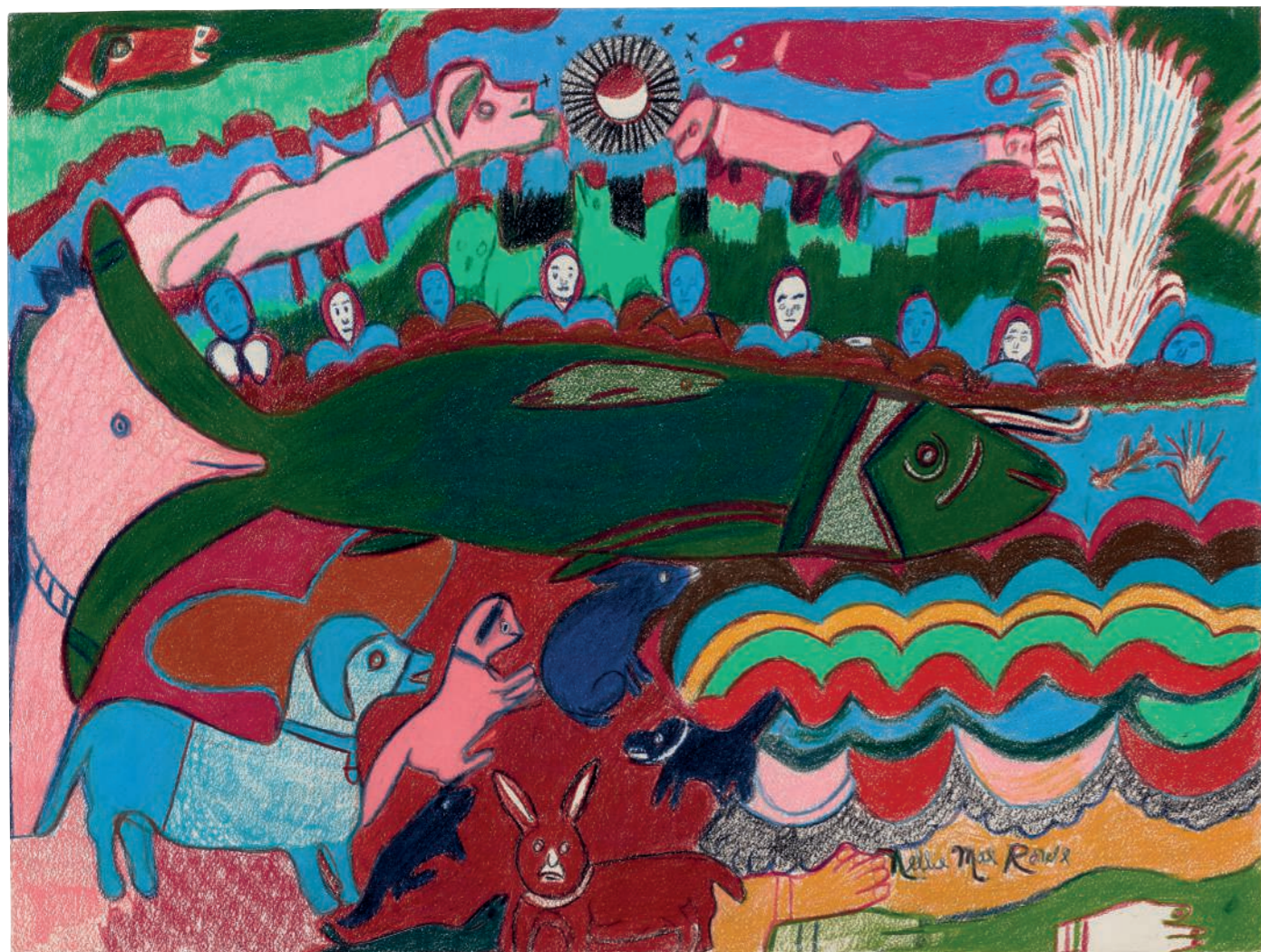


graphite and colored pencil on cut newsprint and
mounted on paper
3¼ x 3¾ in.

\$1,000-3,000

PROVENANCE:

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



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

14 NELLIE MAE ROWE (1900-1982)

Swimmer, circa 1970



signed 'Nellie Mae Rowe' lower right
crayon, pastel and ink on paper
18 x 24 in.

\$4,000-8,000

PROVENANCE:

Judith Alexander Gallery, Atlanta
Sold, Slotin, 26 April 2014, lot 199
William Louis-Dreyfus, Mount Kisco, New York, 2014
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2015 (gifted from the above)

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

15 PURVIS YOUNG (1943-2010)

Horses in Register, 1991

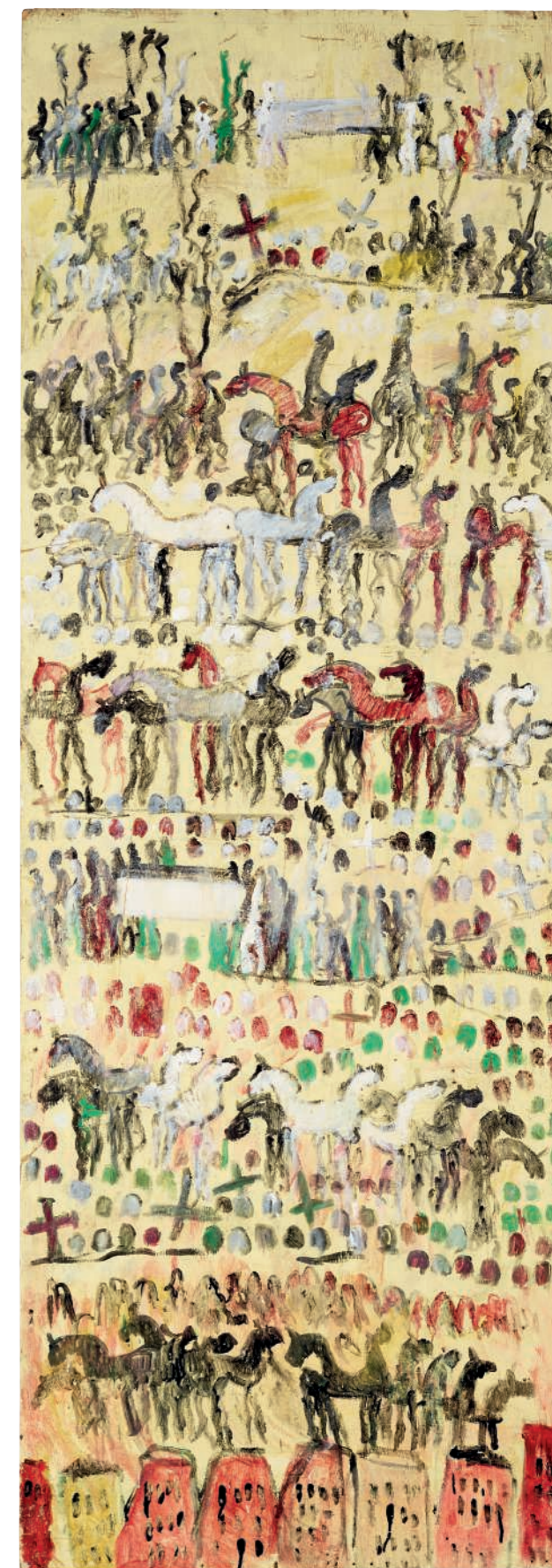


paint on wood
96 x 34 in.

\$7,000-10,000

PROVENANCE:

B. Greene, Florida
Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1992
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2016 (gifted from the above)



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

16 THORNTON DIAL (1928-2016)

Representative, 1994



mixed media on canvas mounted on board
65 in. high; 58 in. wide; 17½ in. deep



\$20,000-40,000

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

William Louis-Dreyfus, Karen Wilkin and Trenton Doyle
Hancock, *Inside the Outside: Five Self-taught Artists from
the William Louis-Dreyfus Foundation* (William Louis-
Dreyfus Foundation, 2015), no. 28.

While displaying the built-up surfaces and assemblage characteristic of Dial's work, this construction also exhibits a stark simplicity in its use of only two colors, black and white. The contrast between and meaning behind these tones emphasizes a division in the canvas that speaks to the division in the artist's world. Dial confronted difficult subject matters in his work, and this piece is no exception, as it seemingly addresses the societal division of segregation.





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

17 CLEMENTINE HUNTER (1886-1988)

The Cotton Gin, 1965



initialed 'CH' lower right
oil on paperboard
15½ x 23½ in.

\$4,000-6,000

PROVENANCE:

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



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

18 CLEMENTINE HUNTER (1886-1988)

Baptizing on Cane River, 1974



initialed 'CH' lower right
oil on canvas board
18 x 24 in.

\$4,000-6,000

PROVENANCE:

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

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

19 LAURA CRAIG MCNELLIS (B. 1957)
Untitled (Red Suckers), 2000

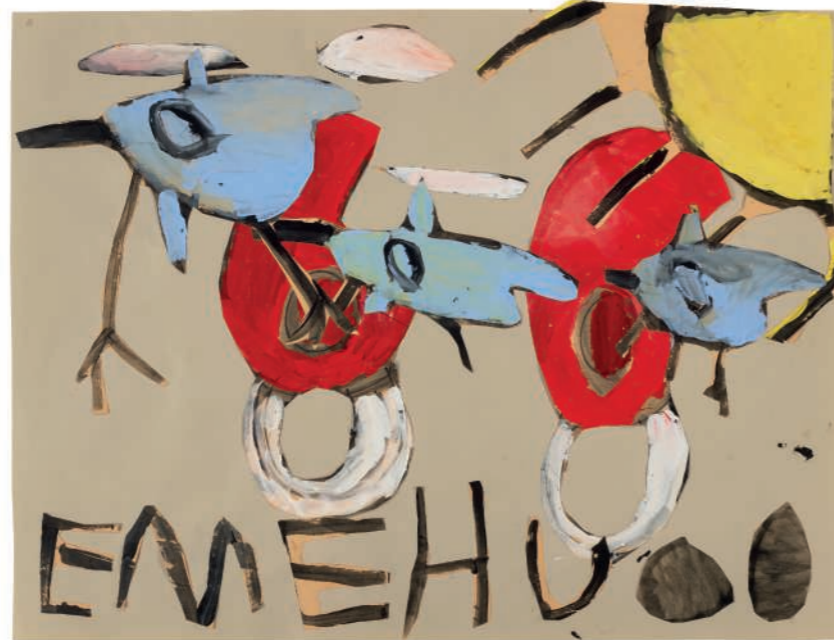


collage and tempera on paper
19 x 25 in.

\$1,000-2,000

PROVENANCE:

Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco,
New York, 2001 (acquired from the
above)
The William Louis-Dreyfus Foundation,
Mount Kisco, New York, 2016 (gifted
from the above)



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

20 LAURA CRAIG MCNELLIS (B. 1957)
Untitled (Steak Dinner), 2000



collage and tempera on paper
19 x 25 in.

\$1,000-2,000

PROVENANCE:

Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New
York, 2001 (acquired from the above)
The William Louis-Dreyfus Foundation,
Mount Kisco, New York, 2016 (gifted from
the above)



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

21 RAYMOND MATERSON (B. 1954)
The Quality of Mercy, 1991



initialed and dated 'RM '91' lower right center
unraveled sock threads
embroidered image 4 $\frac{5}{8}$ x 4 $\frac{1}{4}$ in.; fabric 5 $\frac{3}{4}$ x 5 $\frac{1}{4}$ in.

\$2,000-4,000

PROVENANCE:

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

EXHIBITED:

Paris, Halle Saint-Pierre, *Raw Vision: 25 Ans D'Art Brut*, 18
September 2013 - 22 August 2014.
Tucson, Arizona, The Mini Time Machine Museum of
Miniatures, *Mending the Soul with Miniature Stitches: The
Needlework of Ray Materson*, 22 September 2015 - 10
January 2016.
Boca Raton, Florida, Florida Atlantic University Dorothy
F. Schmidt College of Arts and Letters, *Hand & I: Mending
The World One Stitch at a Time*, 8 November 2019 - 1
February 2020.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

22 BILL TRAYLOR (CIRCA 1853-1949)

Two Figures with Pitchfork and Birds, 1939-1942



bears label *E-14 Geometric/Plant-Animal Form* on reverse
black pencil and graphite on repurposed card
12½ x 15¼ in.



\$30,000-50,000

PROVENANCE:

Hirschl and Adler Gallery, New York
Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1994
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2013 (gifted from the above)

EXHIBITED:

New York, American Folk Art Museum, *Self Taught Artists of the 20th Century: An American Anthology*, 10 March - 17 May, 1988.
Urbana-Champaign, Illinois, Krannert Art Museum;
Birmingham, Alabama, Birmingham Museum of Art;
New York, The Studio Museum in Harlem; and Houston,
The Menil Collection, *Bill Traylor, William Edmondson, and the Modernist Impulse*, 22 October 2004 - 2 January 2005 (Urbana-Champaign), 1 February - 3 April 2005 (Birmingham), 20 April - 26 June 2005 (New York), 22 July - 2 October 2005 (Houston).
New York, American Folk Art Museum, *Traylor in Motion: Wonders from New York Collections*, 11 June - 22 September 2013.
Washington, D.C., Smithsonian American Art Museum, *Between Worlds: The Art of Bill Traylor*, 28 September 2018 - 7 April 2019.

LITERATURE:

Ricco Maresca Gallery, *Bill Traylor: Observing Life* (Ricco Maresca, 1997), no. 11.
Josef Helfenstein and Roxanne Stanulis, eds., *Bill Traylor, William Edmondson, and the Modernist Impulse* (Krannert Art Museum and the Menil Collection in association with the University of Washington Press, 2004), no. 15.
Leslie Umberger, *Between Worlds: The Art of Bill Traylor* (Princeton, New Jersey, 2018), p. 177.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

23 JUDITH SCOTT (1943-2005)

Untitled (Nest), 1989

yarn, cassette tape and string over a plastic and wooden armature
24 in. high; 15 in. wide; 5 in. deep

\$12,000-18,000

PROVENANCE:

Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 2001
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2015 (gifted from the above)

EXHIBITED:

Madrid, Museo Nacional Centro de Arte Reina Sofia;
New York, New Museum; London, Serpentine Gallery;
Bonn, Germany, Kunst- und Ausstellungshalle der
Bundesrepublik Deutschland, *Rosemarie Trockel: A
Cosmos*, 23 May - 24 September 2012 (Madrid), 24
October 2012 - 20 January 2013 (New York), 13 February
- 7 April 2013 (London), 28 June - 29 September 2013
(Bonn).

LITERATURE:

Lynne Cooke et al., *Rosemarie Trockel: A Cosmos* (New
York, 2012), p. 150.





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

24 CLEMENTINE HUNTER (1886-1988)

Clementine In Her Flower Garden, 1984

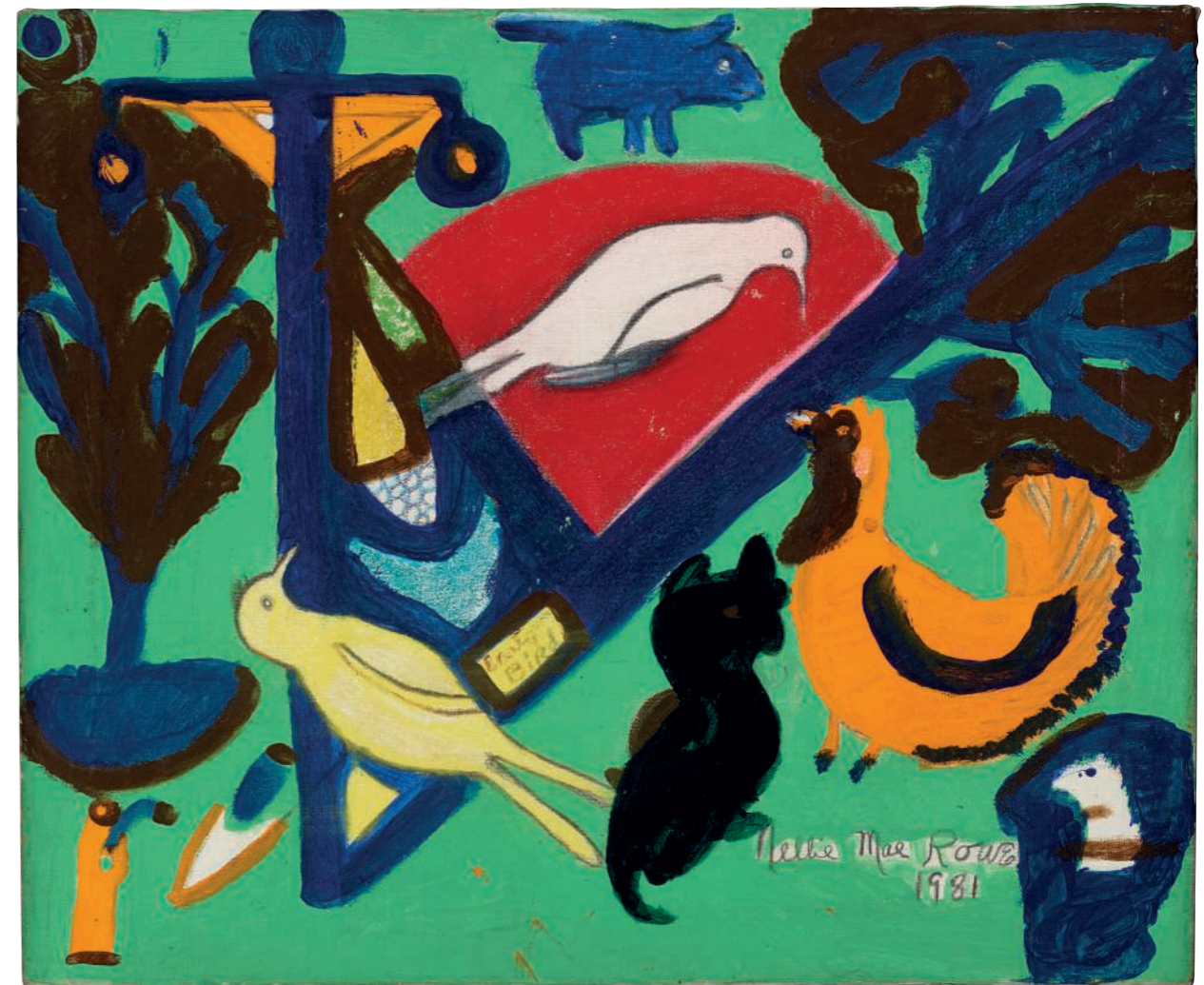


initialed 'CH' lower right
oil on canvas board
18 x 24 in.

\$3,000-5,000

PROVENANCE:

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



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

25 NELLIE MAE ROWE (1900-1982)

Early Bird, 1981



signed, dated and titled 'Nellie Mae Rowe, 1981/
Early Bird' at center
acrylic on canvas
20 x 24 in.

\$4,000-8,000

PROVENANCE:

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

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

26 BILL TRAYLOR (CIRCA 1853-1949)

Geometric Construction with Multiple Figures, 1939-1942



bears label *H-6 Figures, Construction, Black Jug* on reverse
tempera and graphite on repurposed card
13½ x 15 in.



\$30,000-50,000

PROVENANCE:

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

EXHIBITED:

Bern, Switzerland, Kunstmuseum Bern and Cologne,
Germany, Museum Ludwig, *Deep Blues: Bill Traylor 1854-
1949*, 4 November 1998 - 31 January 1999 (Bern) and 26
February - 16 May 1999 (Cologne).
New York, American Folk Art Museum, *Traylor in
Motion: Wonders from New York Collections*, 11 June - 22
September 2013.
Katonah, New York, Katonah Museum of Art;
Greensboro, North Carolina, Weatherspoon
Art Museum; and Naples, Florida, The Baker
Museum, *Inside the Outside: Five Self-Taught Artists
from the William Louis-Dreyfus Foundation*, 19 July - 11
October 2015 (Katonah), 21 May - 4 September 2016
(Greensboro), 28 March - 23 July 2017 (Naples).

LITERATURE:

Ricco Maresca Gallery, *Bill Traylor: Observing Life* (Ricco
Maresca, 1997), no. 53.
Josef Helfenstein and Roman Kurzmeyer, eds., *Deep
Blues: Bill Traylor 1854-1949* (Yale University Press, 1999),
no. 30.
William Louis-Dreyfus, Karen Wilkin and Trenton Doyle
Hancock, *Inside the Outside: Five Self-taught Artists from
the William Louis-Dreyfus Foundation* (William Louis-
Dreyfus Foundation, 2015), no. 49.
Valerie Rousseau and Debra Purden, *Bill Traylor* (5
Continents Editions, 2018), p. 97.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

27 THORNTON DIAL (1928-2016)

Looking for The Signs



initialed 'TD' lower left
mixed media and oil on canvas mounted on board
50 in. high; 80 in. wide; 6½ in. deep



\$20,000-40,000

PROVENANCE:

William Arnett, Atlanta, Georgia
Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1996
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2016 (gifted from the above)

Dial had a long career as a railroad welder for the Pullman Standard Company before he turned to art. His first works developed around metal frames as he used his knowledge of steelworking for new purpose. Even as Dial's art evolved to wall-mounted constructions incorporating found materials from his community of Bessemer, he maintained the aesthetic of twisted metal in his art. The layered wood and other materials in this work evoke the structure and strength of his earlier armatures.

This work includes a small tiger, fashioned from metal scraps, dwarfed by the scale of the larger composition. For Dial, the tiger was a form of self-portrait and a symbol of the struggle of Black men in America. The diminutive scale of this tiger suggests it is being overpowered by a larger force or lost in the busy narrative of the piece. With this, Dial perhaps illustrates the oppression felt by Black men in the narratives around them.





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

28 THORNTON DIAL (1928-2016)

Untitled



initialed 'TD' lower right
charcoal and pastel on paper
44½ x 30 in.

\$4,000-8,000

PROVENANCE:

William Arnett, Atlanta, Georgia
William Louis-Dreyfus, Mount Kisco, New York, 2001
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2016 (gifted from the above)



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

29 PURVIS YOUNG (1943-2010)

Crate Piece, 1992



signed 'Young' upper right
mixed media on paper, cardboard and plywood
41 in. high; 48¼ in. wide; 6½ in. deep

\$5,000-10,000


PROVENANCE:

B. Greene, Florida
Ricco Maresca Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1992
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2016 (gifted from the above)

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

30 BILL TRAYLOR (CIRCA 1853-1949)

Anthropomorphic Figure and Cat, 1939

 titled 'Basket with cat' and dated 'Sept 9, '39' by Charles Shannon on reverse; bears label *E-5 Geometric/Plant-Animal Form* on reverse
black pencil on repurposed card
9 x 8¼ in.



\$25,000-50,000

PROVENANCE:

Charles Shannon, Montgomery, Alabama
Evans-Tibbs Collection, Washington, D.C.
Luise Ross Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1993
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2013 (gifted from the above)

EXHIBITED:

Washington, D.C., Smithsonian Institution Traveling
Exhibition, *African-American Artists 1880-1987:
Selections from the Evans-Tibbs Collection*, 1989 - 1992.
New York, American Folk Art Museum, *Traylor in
Motion: Wonders from New York Collections*, 11 June - 22
September 2013.
Washington, D.C., Smithsonian American Art
Museum, *Between Worlds: The Art of Bill Traylor*, 28
September 2018 - 7 April 2019.

LITERATURE:

Guy C. McElroy, *African-American Artists 1880-1987:
Selections from the Evans-Tibbs Collection* (University of
Washington Press, 1989).
Ricco Maresca Gallery, *Bill Traylor: Observing Life* (Ricco
Maresca, 1997), no. 59.
Leslie Umberger, *Between Worlds: The Art of Bill
Traylor* (Smithsonian American Art Museum in
association with Princeton University Press, 2018), p.
195.





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

31 RAYMOND MATERSON (B. 1954)

It's Over (Iraqi Surrender to Italian Cameraman), 1991

initialed and dated 'RM '91' lower left
unraveled sock threads
embroidered image 2 $\frac{7}{8}$ x 2 $\frac{1}{4}$ in.; fabric 5 x 3 $\frac{1}{2}$ in.

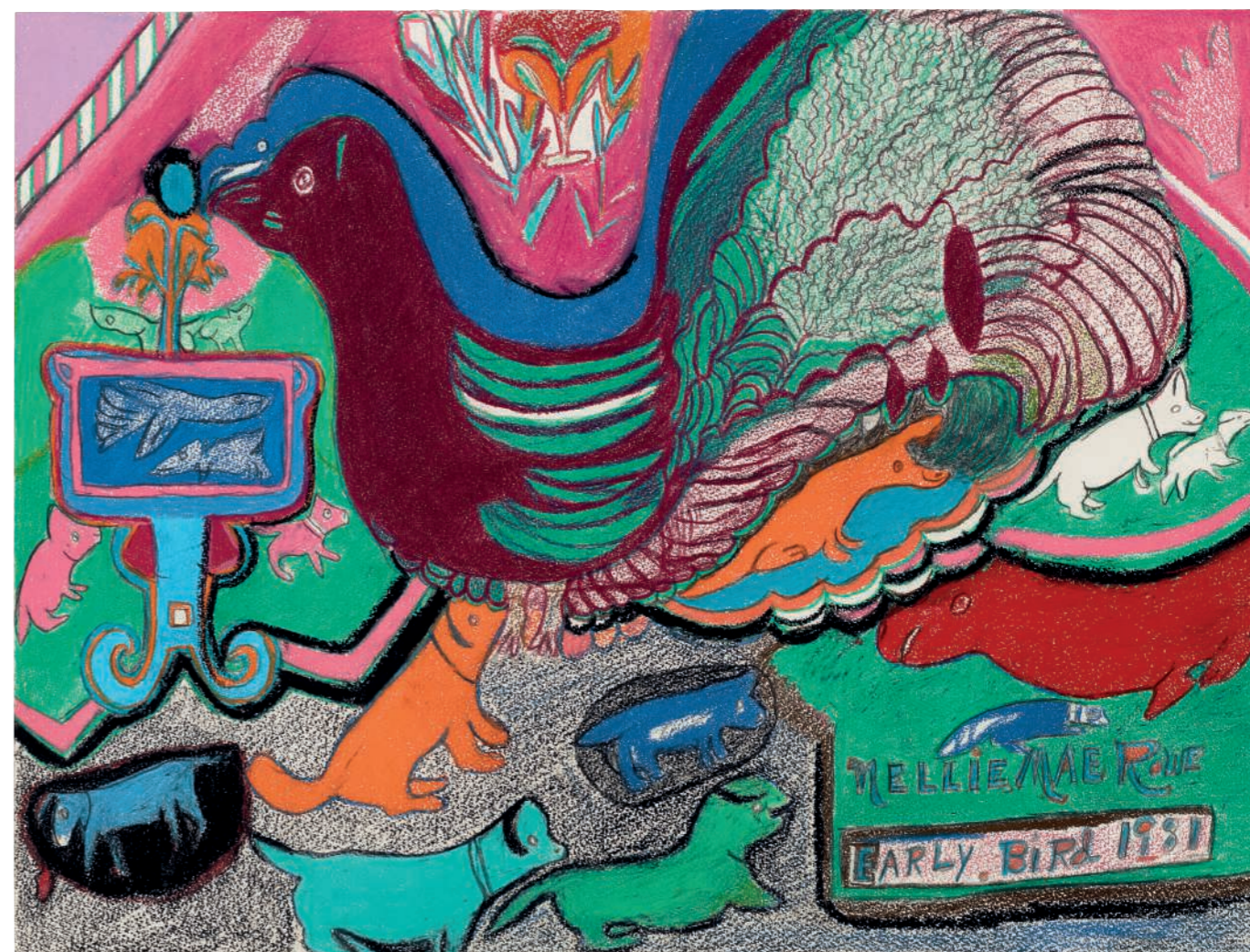
\$1,500-3,000

PROVENANCE:

American Primitive Gallery, New York
William Louis-Dreyfus, Mount Kisco, New York, 1995
(acquired from the above)
The William Louis-Dreyfus Foundation, Mount Kisco,
New York, 2016 (gifted from the above)

EXHIBITED:

Paris, Halle Saint-Pierre, *Raw Vision: 25 Ans D'Art Brut*,
18 September 2013 - 22 August 2014.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

32 NELLIE MAE ROWE (1900-1982)

Early Bird, circa 1981



signed, titled and dated 'Nellie Mae Rowe/Early
Bird/1981' lower right
crayon, pastel and graphite on paper
18 x 24 in.

\$4,000-8,000

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

William Louis-Dreyfus, Karen Wilkin and Trenton Doyle
Hancock, *Inside the Outside: Five Self-taught Artists from
the William Louis-Dreyfus Foundation* (William Louis-
Dreyfus Foundation, 2015), no. 47.



PROPERTY FROM A PRIVATE COLLECTOR

33 DOMENICO ZINDATO (B. 1966)
Untitled, 2009



ink and pastel on paper
38½ x 14¾ in.

\$4,000-6,000

PROVENANCE:

Andrew Edlin Gallery, New York

PROPERTY FROM A PRIVATE COLLECTOR

34 DOMENICO ZINDATO (B. 1966)
Untitled



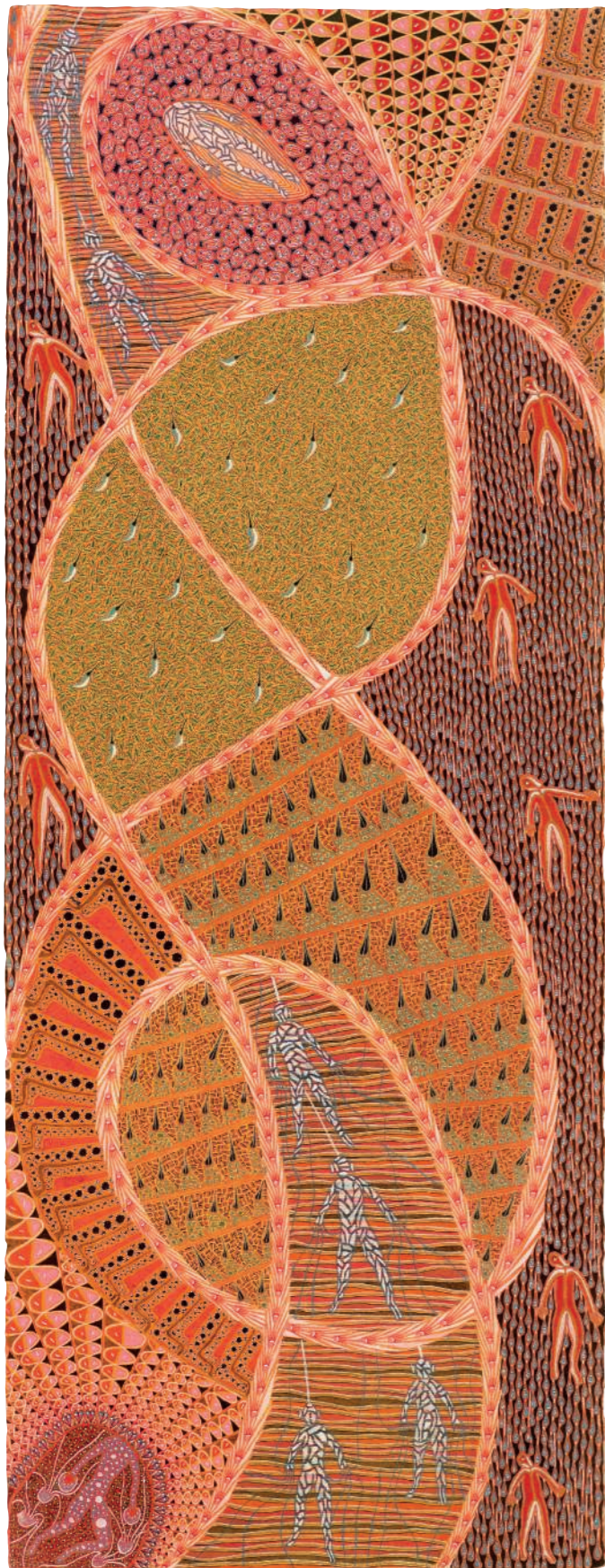
ink and pastel on paper
38½ x 14¾ in.

\$4,000-6,000

PROVENANCE:

Andrew Edlin Gallery, New York





PROPERTY FROM A PRIVATE COLLECTOR

35 DOMENICO ZINDATO (B. 1966)

Untitled



ink and pastel on paper
38½ x 14¾ in.

\$4,000-6,000

PROVENANCE:

Andrew Edlin Gallery, New York

PROPERTY FROM A PRIVATE COLLECTOR

36 DOMENICO ZINDATO (B. 1966)

Untitled

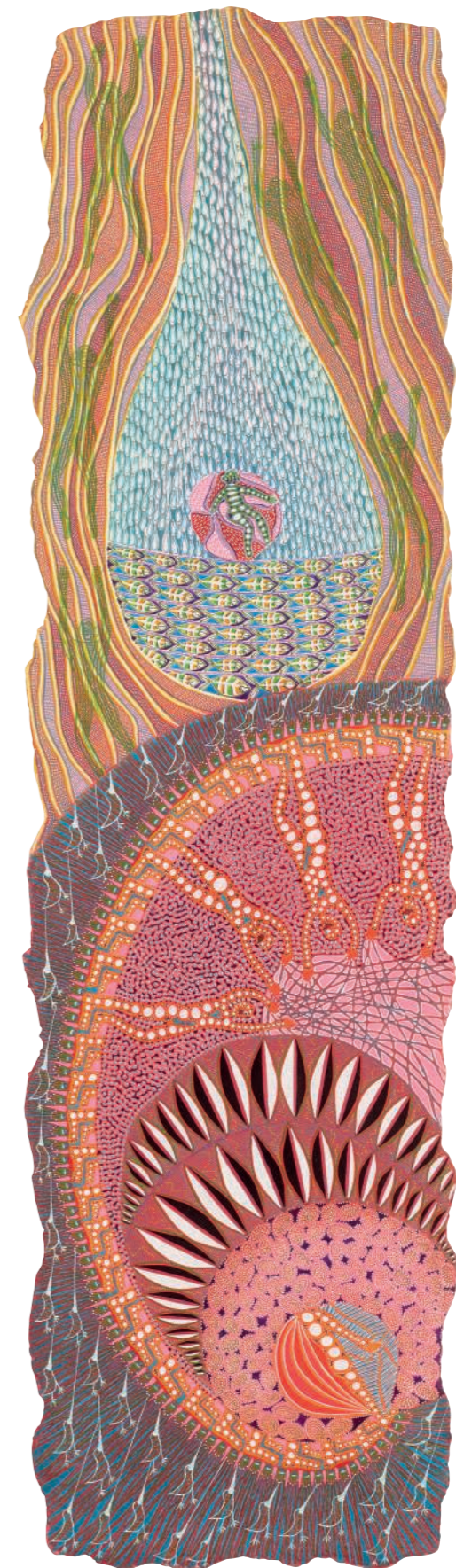


ink and pastel on paper
28½ x 8 in.

\$3,000-5,000

PROVENANCE:

Andrew Edlin Gallery, New York





PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

37 EUGENE VON BRUENCHENHEIN (1910-1983)

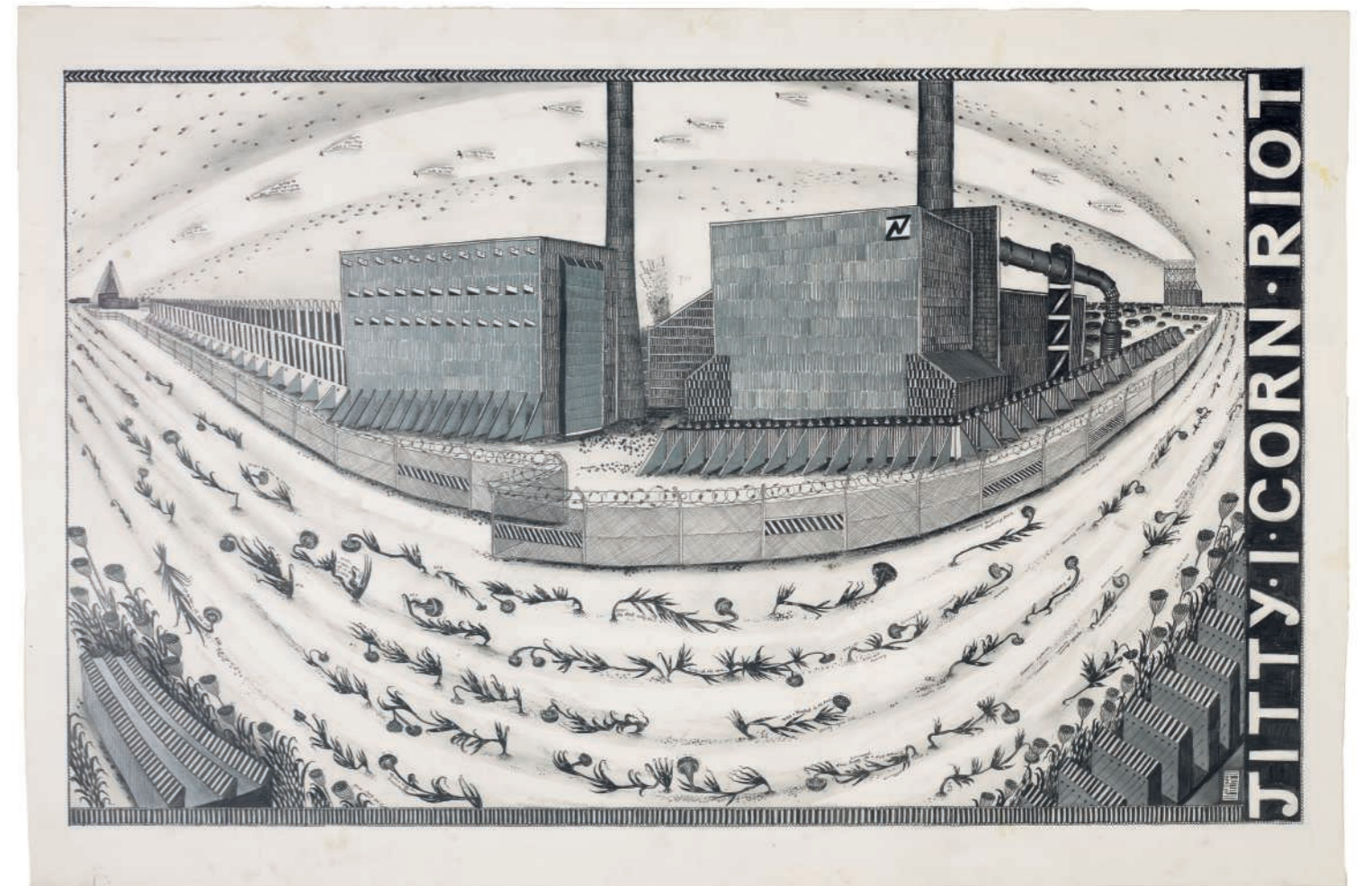
Marie, circa 1940s

toned gelatin silver print
image 9¼ x 7¼ in.

\$3,000-5,000

PROVENANCE:

Sold, Phillips, 9 April 2011, lot 100



PROPERTY FROM A PRIVATE DUTCH COLLECTION

38 HIPKISS (ALPHA (B. 1964) AND CHRIS (B. 1964) MASON)

Jitty I Corn Riot, 2004

signed 'HPKS' lower right
graphite, charcoal and metallic ink on paper
image 19¼ x 31½ in.; sheet 22½ x 33½ in.

\$3,000-5,000

PROPERTY OF AN IMPORTANT NEW YORK CITY COLLECTOR

39 MARTIN RAMIREZ (1895-1963)

Untitled (Tunnels and Train), 1950s

graphite and crayon on two sheets of joined brown paper
67 x 38 in.

Untitled has been assigned number MR369 by the artist's estate



\$40,000-80,000

PROVENANCE:

Phyllis Kind Gallery, New York, 1976

EXHIBITED:

London, Hayward Gallery, *Outsiders: An Art without Precedent or Tradition*, 8 February - 8 April 1979.

Philadelphia, Goldie Paley Gallery, Moore College of Art; Regina, Saskatchewan, Dunlop Art Gallery; Milwaukee, Milwaukee Art Museum; Chicago, Chicago Public Library Cultural Center, *The Art of Martin Ramirez*, 6 September 1985 - 30 August 1986.

Houston, Museum of Fine Arts Houston; Washington D.C., Corcoran Gallery of Art; Denver, Denver Art Museum; Mexico City, Museo Rufino Tamayo; Los Angeles, Los Angeles County Museum of Art; Brooklyn, Brooklyn Museum, *Hispanic Art in the United States: Thirty Contemporary Painters & Sculptors*, May 1987 - 4 September 1989.

LITERATURE:

Roberta Smith, Russell Bowman and Stephen Martin, *The Heart of Creation: The Art of Martin Ramirez*, (Goldie Paley Gallery, 1985), fig. 21.

Artscribe International (September/October 1986), p. 74.

John Beardsley and Jane Livingston, *Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors* (Museum of Fine Arts Houston, 1987).

Robert Hughes, "Heritage of Rich imagery," *Time* (11 July 1988), p. 64.

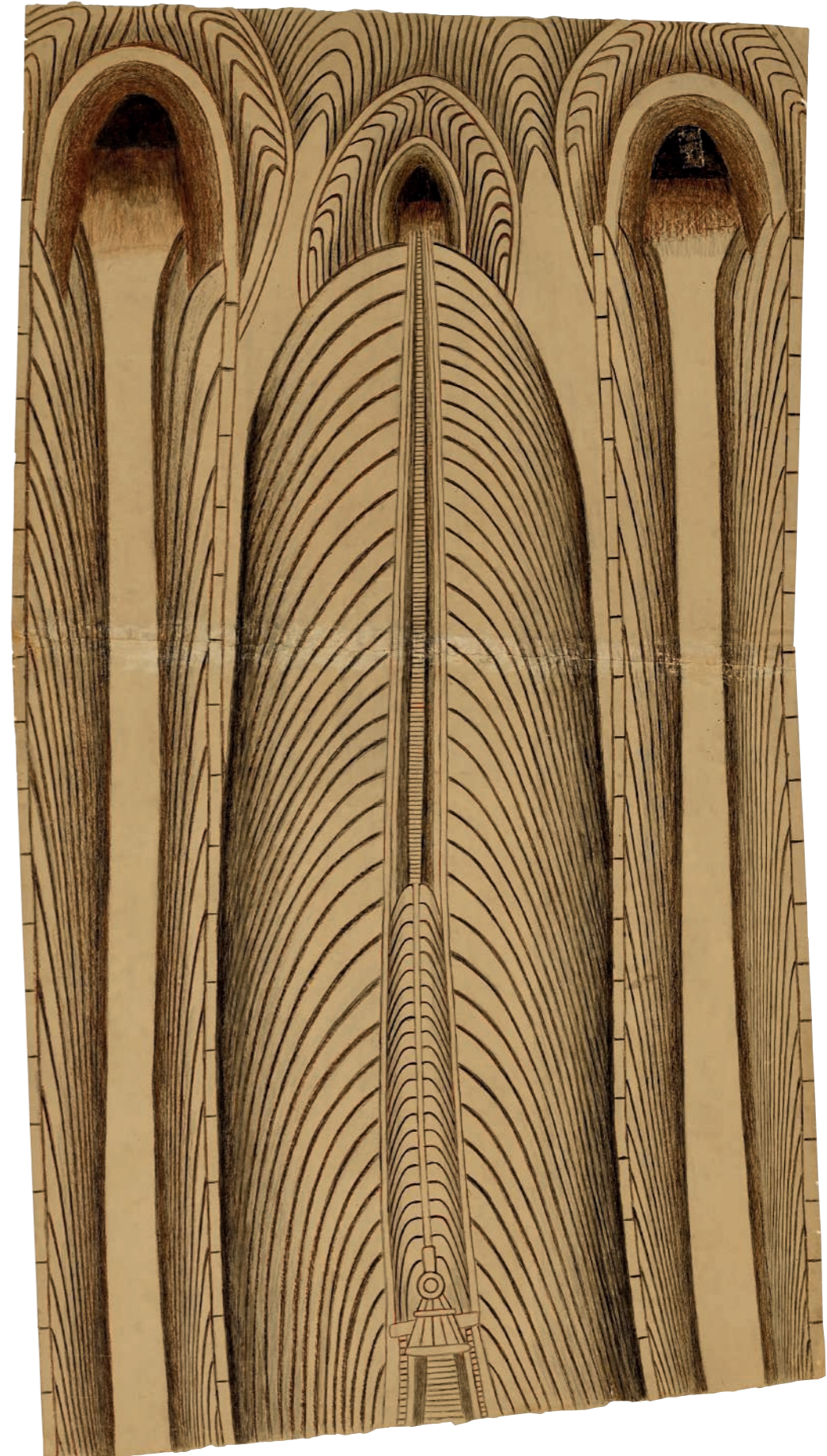
Calendar, *Los Angeles Times* (5 February 1989), p. 8.

LA Weekly (17-23 March 1989), p. 24.

In 1988 *Time* art critic Robert Hughes described *Untitled (Tunnels and Train)* as "so grand in its architecture of repeated curves that it deserves a place in any anthology of American drawing." An exceptional example of Martin Ramirez's ability to create depth through linework and objects through abstracted pattern, *Untitled* indeed shows the artist at the height of his skill. Using simple materials and sophisticated, self-assured marks, Ramirez transforms brown paper into a swirling landscape capturing the movement of the railroad.

Ramirez drew what he knew, from animals and horsemen in his native Mexico to railroads and cars that marked his early experiences in the United States. Born in Jalisco, Mexico, he spent five years as a sharecropper and journeyman laborer before purchasing a small piece of land near his hometown. He had difficulty repaying the loans for this purchase, so he left for the United States in search of temporary work on August 24, 1925. In January 1931 Ramirez was picked up by the San Joaquin County, California police and sent to the Stockton State Hospital with a diagnosis of manic depression. Transferred to the DeWitt State Hospital in Auburn, California in 1948, he remained institutionalized until his death on February 17, 1963. After the artist's arrival at DeWitt, psychologist Dr. Tarmo Pasto noticed Ramirez's drawings and provided a steady supply of paper and pencils, preserved his work and arranged exhibitions.

Untitled has been in the same private collection since 1976. This work has been granted clear title by the artist's estate.





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

40 EUGENE GABRITSCHESKY (1893-1979)

Two Works (Woman on Red; Woman on Black), mid 1950s

one signed and dated '1954' on reverse
gouache and graphite on paper
Woman on Red 11¼ x 8½ in.; *Woman on Black* 10¾ x 8⅞ in.

(2)

\$2,000-4,000

PROVENANCE:

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

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

41 EUGENE GABRITSCHESKY (1893-1979)

Two Works (White Figures on Blue; Woman on Pink Square), 1954

both signed and dated on reverse
gouache and graphite on paper
White Figures on Blue 5⅞ x 8 in.; *Woman on Pink Square* 11¼ x 8⅞ in.

(2)

\$2,000-4,000

PROVENANCE:

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

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

42 EUGENE GABRITSCHESKY (1893-1979)

Four Works (Abstracted Figures in Blue; Three Figures on Yellow with Exaggerated Features; Three Forms on Brown; Three Abstracted Figures on Brown and Yellow), mid 1950s



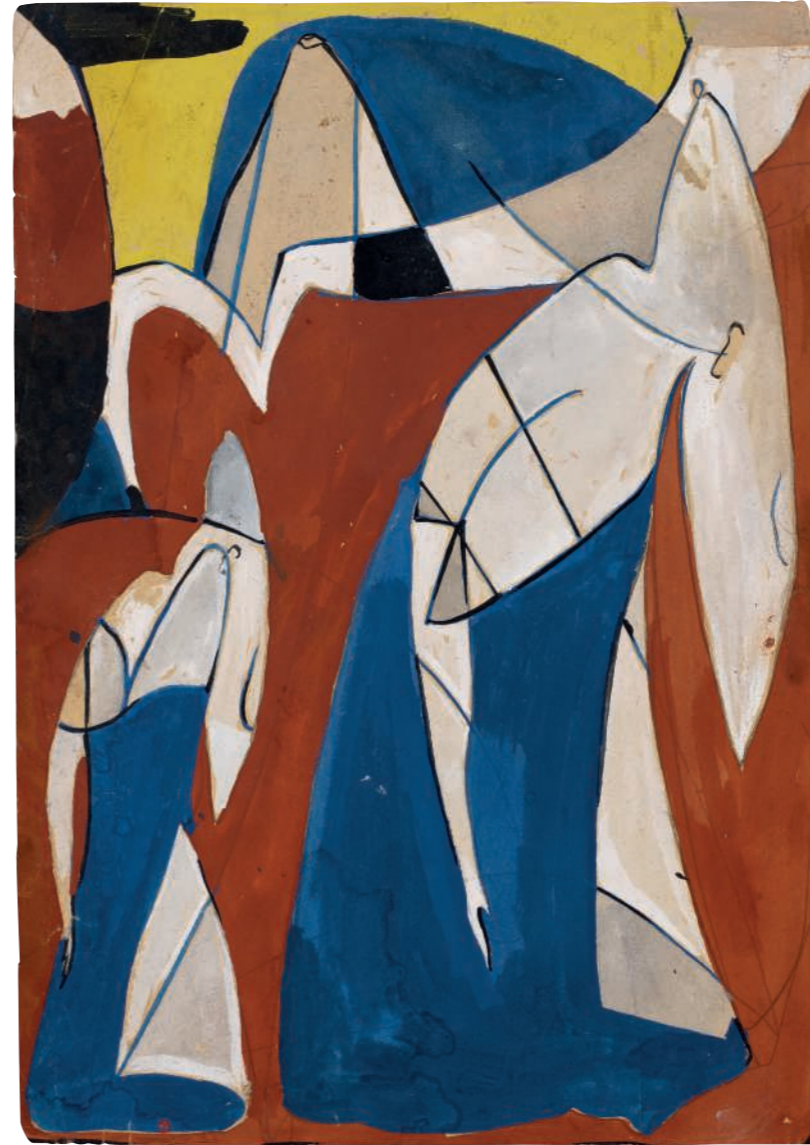
three signed and dated on reverse
gouache and graphite on paper
Abstracted Figures in Blue 11¼ x 8¼ in.
Three Figures on Yellow with Exaggerated Features 8 x 5⅞ in.
Three Forms on Brown 8 x 5⅞ in.
Three Abstracted Figures on Brown and Yellow 5⅞ x 8 in.

\$2,000-4,000

PROVENANCE:

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

(4)



PROPERTY FROM THE COLLECTION OF CALYNNE AND LOU HILL

43 THORNTON DIAL (1928-2016)

Creation of Life in the Blackberry Patch, 2003



initialed 'TD' lower left

carpet, enamel, spray paint and Splash Zone compound on canvas on wood
73½ x 73 in.



\$40,000-80,000

PROVENANCE:

William Arnett, Atlanta, Georgia

LITERATURE:

Joanne Cubbs et al., *Thornton Dial in the 21st Century* (Tinwood Books, 2005), p. 88.

Dial's output in the late 1990s and early 2000s was marked by a number of stylistic departures from his earlier work, revealing the artist's ever-evolving approach to tackling difficult political and social subjects. First, Dial muted his palette in an attempt, per scholar Paul Arnett, to create 'unfriendly,' 'self-outcasting' art. Second, Dial began to pare down his assemblages, keeping them more grounded to the surface and minimizing the three-dimensionality that had at times conveyed a visual of optimism and eagerness. Third, Dial eschewed brushes in favor of squeezing tubes of paint straight onto his surfaces, applied spray paint to his near-completed compositions, and returned to using house paint, creating a more visceral, ambiguous and challenging aesthetic. For more on this period of Dial's work, see Paul Arnett, "Self-Taut: On Dial's Style," *Thornton Dial in the 21st Century* (Atlanta, 2005), p.121.



PROPERTY FROM THE COLLECTION OF CALYNNE AND LOU HILL

44 THORNTON DIAL (1928-2016)

Mixed Media Assemblage

paint, rope and carpet on canvas wrapped around repurposed wood
36 x 49 in.

\$10,000-20,000

PROVENANCE:

William Arnett, Atlanta, Georgia

LITERATURE:

Kathy Moses, *Outsider Art of the South* (Atglen, 1999), p.
155.





PROPERTY FORM THE COLLECTION OF CALYNNE AND LOU HILL

45 THORNTON DIAL (1928-2016)

Fishing for Love, 1992



initialed 'TD' lower right; titled and dated on reverse
graphite, charcoal and watercolor on paper
30 x 22½ in.

\$3,000-5,000

PROVENANCE:

William Arnett, Atlanta, Georgia



PROPERTY FORM THE COLLECTION OF CALYNNE AND LOU HILL

46 THORNTON DIAL (1928-2016)

Untitled (Woman with Rose)



initialed 'TD' lower right
graphite and pastel on paper
44 x 29 in.

\$5,000-10,000

PROVENANCE:

William Arnett, Atlanta, Georgia

PROPERTY FROM THE COLLECTION OF CALYNNE AND LOU HILL

47 THORNTON DIAL (1928-2016)

Oh What a Big Fish, 1993



initialed 'TD' lower left
mixed media on canvas
66 x 78 in.



\$25,000-50,000

PROVENANCE:

William Arnett, Atlanta, Georgia

Oh What a Big Fish considers the relationship between men (represented by the tiger) and women (represented by the fish). In Dial's work, the tiger is a self-reflective figure loosely based on the artist's own life and the challenges facing African American men in the South. The 'cat' is an identity used with some frequency in African American rhetorical tradition (as in the 'hepcat' Jazz musicians), but a likely more personal inspiration for Dial was a local hero named Perry L. 'Tiger' Thompson, a former prizefighter, radio personality and labor organizer who had also worked at the Pullman-Standard factory.





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

48 WILLIAM HAWKINS (1895-1990)

Indian Landing



signed at bottom edge
enamel on masonite
24 x 47 in.

\$15,000-30,000

PROVENANCE:

Gesper Gallery, New Orleans
Sold, Slotin, 28 March 2009, lot 190

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

49 ELIJAH PIERCE (1892-1984)

Moses and the Burning Bush, 1980



signed and dated 'E Pierce 3-22-1980' on reverse
paint, ink and glitter on carved wood
14¼ x 11¼ in.

\$7,000-10,000

From a young age, carving and barbering were deeply important to Elijah Pierce. After moving to Columbus, Ohio in 1923, he opened his own barbershop, which quickly became a gathering place for the community and where he worked on and displayed the colorful painted carvings he created in his spare time. Depicting biblical scenes, political and popular culture figures, and whimsical animals in detailed painted reliefs and freestanding sculptures, Pierce's art reflected his culture and values. The artist took pride in his work and ownership of his success, noting, "Your life is a book and every day is a page, you're writing your fate as you go along." For Pierce, wood was his page and a pocket knife his quill, tools through which he left an enduring legacy.





PROPERTY FROM A PRIVATE FLORIDA COLLECTION

50 ELIJAH PIERCE (1892-1984) AND LEROY ALMON
(1938-1997)

Jonah and the Fish, 1980



signed and dated 'Leroy Almon Student + Elijah Pierce 4-22-80' in Pierce's handwriting on reverse
paint and metallic paint on carved wood backed with cardboard, in artist-made frame
image 11¼ in. x 29 in.; artist-made frame 15¾ x 33¾ in.

\$10,000-15,000

PROVENANCE:

William Arnett, Atlanta, Georgia

In 1979, Leroy Almon became an apprentice to established and respected woodcarver Elijah Pierce. For a very brief period of time, the two artists collaborated on pieces and by 1982, Almon left Columbus, Ohio, armed with his own artistic practice and style. As well as being a strong, flowing, sophisticated composition in conversation with Pierce's 1949 *Jonah and the Fish*, this work is a wonderful historic record of Pierce as teacher and Almon as student.

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

51 SHIELDS LANDON JONES (1901-1997)

Untitled (Woman in Pink)



paint on carved wood
19⅓ in. high; 7 in. wide; 4½ in. deep

\$4,000-6,000



PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

52 ERNEST 'POPEYE' REED (1919-1985)

Figure of a Woman with Grapes, 1981



signed and dated 'E. Reed 1981 AD' on base
carved sandstone
13½ in. high; 4 in. wide; 4¾ in. deep

\$1,500-3,000

PROVENANCE:

Equator American Folk Art, New York
Herbert Waide Hemphill Jr., New York
Sold, Sotheby's, 16-17 January 1999, lot 230

EXHIBITED:

Oceanville, New Jersey, The Noyes Museum of Art,
*American Folk Art from the Collection of Herbert Waide
Hemphill, Jr.*, 5 June - 11 September 1988.

LITERATURE:

Susan Klein and Susan Rotenstreich, "The Aquisitor's
Eye: 20th Century American Folk Art in the Collection of
Herbert Waide Hemphill, Jr.," *Art and Auction* (May 1987),
p. 132.
Sid Sachs, *American Folk Art from the Collection of
Herbert Waide Hemphill, Jr.* (Noyes Museum, 1988), no.
58.



52

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

53 EDGAR TOLSON (1904-1984)

Uncle Sam



paint and adhesive stars on carved wood
27¼ in. high; 5 in. wide; 7 in. deep

\$1,000-2,000



53

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

54 MINNIE EVANS (1892-1987)

Untitled, 1963

dated and signed 'Minnie Eva_June 15_' lower right; signed 'Minnie Evans, 1963 Art Modern Art' on reverse
oil and gold paints, ink on paper
14½ x 20 in.

\$12,000-18,000

PROVENANCE:

Luise Ross Gallery, New York

LITERATURE:

Chuck Rosenak and Jan Rosenak, *Museum of American Folk Art Encyclopedia of Twentieth Century American Folk Art and Artists* (Abbeville Press, 1990), p. 115.

A devout Christian and longtime gatekeeper at the formal Airlie Gardens in North Carolina, Evans' deep rooted spirituality and love of nature are entwined throughout her oeuvre. Completing her first drawings on Good Friday in 1935, Evans went on to create increasingly complex paintings depicting the faces of ancestral spirits and angels amidst verdant plants and animals, showing the presence of God on both physical and otherworldly planes. Her artistic process, much like her depictions, was imbued with spirituality. She famously noted, "I have no imagination. I never plan a drawing, they just happen. In a dream it was shown to me what I have to do, of paintings."





PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

55 EDDIE ARNING (1898-1993)

Kool Cigarettes



oil pastel on paper
32 x 22 in.

\$2,000-3,000

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

56 TED GORDON (B.1924)

Untitled (Blue Face with Yellow Eyes), 1983



signed and dated 'T.H. Gordon © 10-29-83' lower right
ink on card
17 x 14 in.

\$800-1,200

PROVENANCE:

Leslie Muth Gallery, Santa Fe
Shrute Family Collection
Sold, Slotin, 9 January 2002, lot 303

EXHIBITED:

Paris, Halle Saint-Pierre, 14 September 1998 - 25 July
1999.



PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

57 EDDIE ARNING (1898-1993)

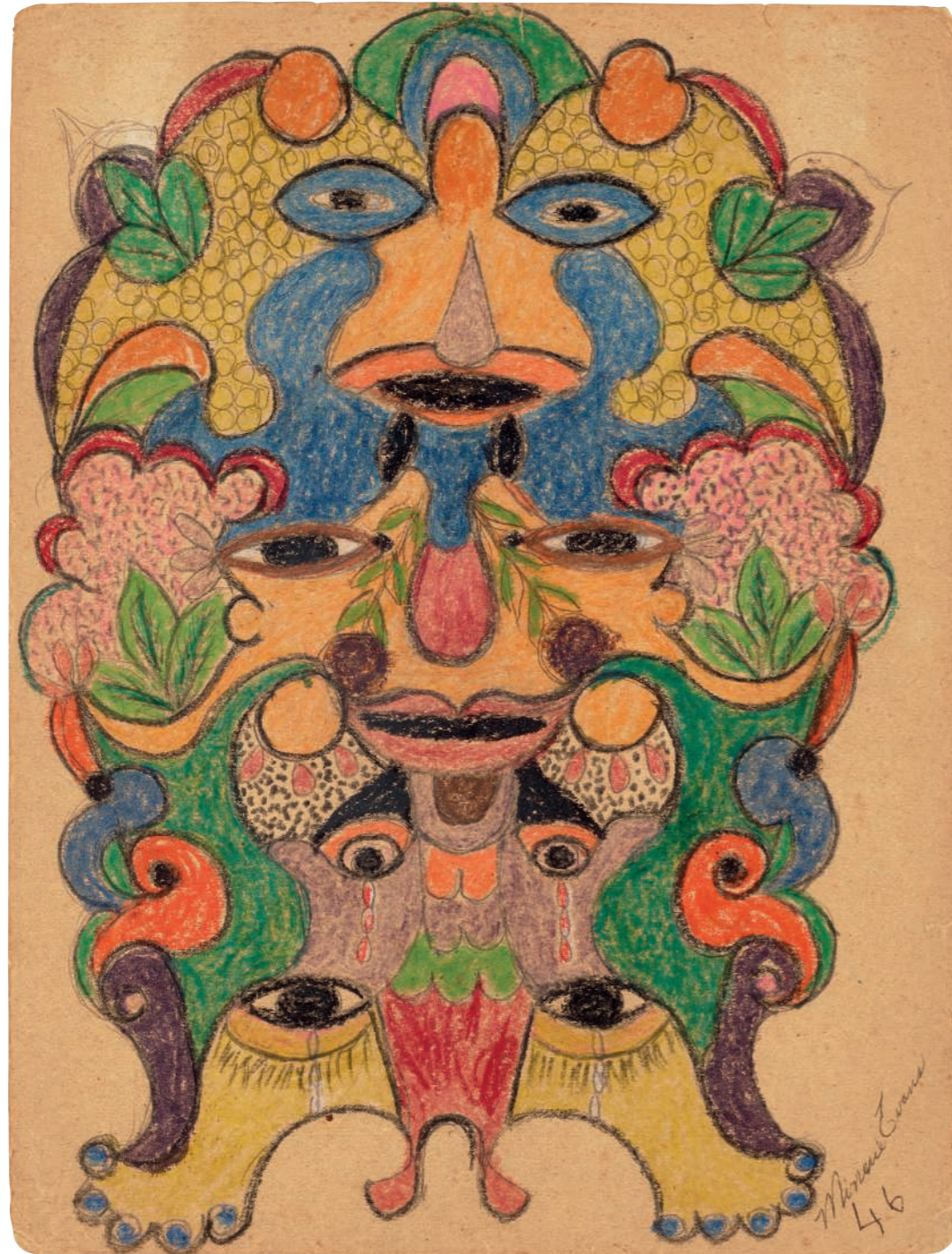
Woman with Dog on Blue



oil pastel and ink on paper
25 x 19 in.

\$1,000-2,000





PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

58 MINNIE EVANS (1892-1987)

Untitled, 1946



signed and dated 'Minnie Evans '46' lower right
crayon and graphite on paper
12 x 9 in.

PROVENANCE:
Luise Ross Gallery, New York

\$2,000-4,000



PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

59 PURVIS YOUNG (1943-2010)

Untitled (Cityscape with Syringes and Dancing Figures)



signed 'Young' upper right
enamel on repurposed print and frame
45½ x 30 in. framed

\$2,000-4,000

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

60 MOSE TOLLIVER (CIRCA 1920-2006)

Untitled (Statue of Liberty), circa 1980



signed 'Mose T' lower left
oil on board with applied fabric pom poms
22½ x 12¼ in.

\$800-1,200

PROVENANCE:

Janet Fleisher Gallery, Philadelphia



PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

61 CHARLES KINNEY (1906-1991)

Dog, Wild Cat and Hunter



signed 'Charly Kinney' twice at lower edge
watercolor and graphite on paper
22 x 28 in.

\$300-500

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

62 HOWARD FINSTER (1916-2001)

The River of Life From the Sun of God #14,448, 1990; *Future of a Crowded World* #14,450, 1990; *Swinging Bridge* #14,454, 1990

i #14,448 signed, numbered and dated lower right and on reverse; #14,450 signed and dated with bird and stick figure on reverse; #14,454 signed and dated on reverse
#14,448 enamel and ink on paperboard; #14,450 enamel and ink on board; #14,454 enamel and ink on canvas board
#14,448 image 11 x 14 in.; framed 14¼ x 17¼ in.
#14,450 image 12 x 11¼ in.; framed 14½ x 14¼ in.
#14,454 image 8 x 10 in.; framed 10½ x 12½ in.

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist





63

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

63 HOWARD FINSTER (1916-2001)
The Endless Circle, Mr. Coke, #14,146, 1990



signed and dated 'March 28, 1990' lower edge
enamel and ink on wood cutout
34 x 10½ in.

\$1,000-2,000



64

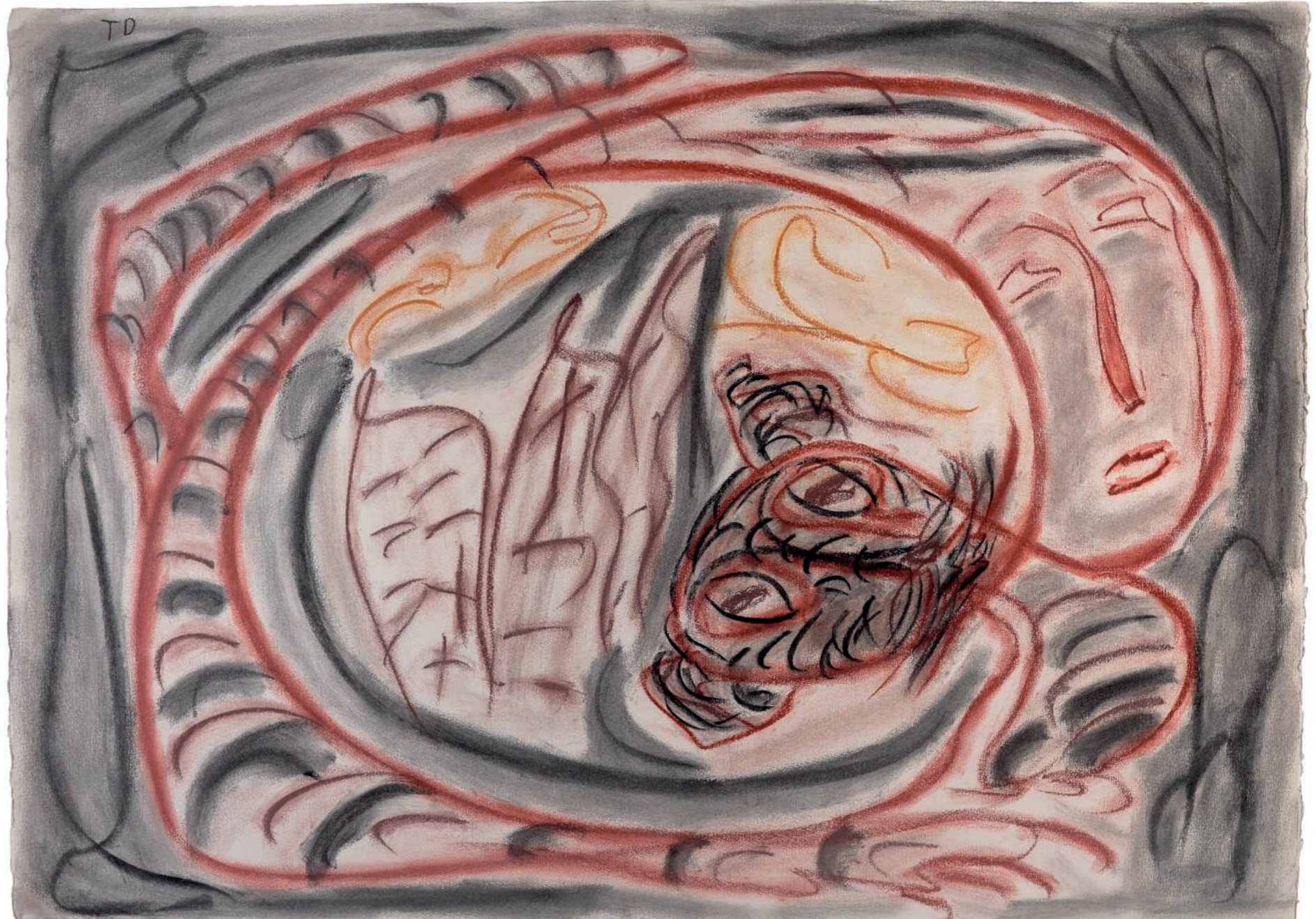
PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

64 HOWARD FINSTER (1916-2001)
The Endless Circle, Eat Drink and Be Merry, #13,979, 1990



signed, dated and numbered 'Howard Finster, 1990, #13,979'
at center; signed and dated 'Howard Finster/Mar.9.1990' on
reverse
enamel and ink on wood cutout
34 x 10 in.

\$1,000-2,000



65

PROPERTY OF A NEW YORK COLLECTOR

65 THORNTON DIAL (1928-2016)
Little Town, 1992



initialed 'TD' upper left
pastel and graphite on paper
29½ x 41½ in.

\$4,000-8,000

PROPERTY FROM THE COLLECTION OF
JERRY AND SUSAN LAUREN

66 BILL TRAYLOR (CIRCA 1853-1949)

Two Dogs Fighting; Man Chasing Dog, 1939-1942



signed 'Bill Traylor' lower left
tempera, graphite and colored pencils on white paper-faced card
18 x 25¾ in.



\$100,000-200,000

PROVENANCE:

Ricco Maresca Gallery, New York
Gael and Michael Mendelsohn, New York, 1992
(acquired from the above)
Giampietro Gallery, New Haven
Acquired from the above in 2004

EXHIBITED:

New York, American Folk Art Museum, *Traylor in Motion: Wonders from New York Collections*, 11 June - 22 September 2013.

LITERATURE:

Gael and Michael Mendelsohn, *The Intuitive Eye: The Mendelsohn Collection* (Fotofolio, 2000), p. 70.
Valerie Rousseau and Debra Purden, *Bill Traylor* (5 Continents Editions, 2018), p. 39.

Two Dogs Fighting is a large, exceptional work, revealing the artist's mastery over space, his subject matter and his media.



ADDITIONAL CATALOGUING

PROPERTY FROM THE COLLECTION OF
JERRY AND SUSAN LAUREN

67 BILL TRAYLOR (CIRCA 1853-1949)

Blue Mule, 1939-1942



tempera and graphite on repurposed card
12¾ x 15 in.



\$50,000-80,000

PROVENANCE:

Hill Gallery, Birmingham, Michigan



PROPERTY FROM THE COLLECTION OF
JERRY AND SUSAN LAUREN

68 BILL TRAYLOR (CIRCA 1853-1949)

Spotted Dog, 1939-1942



tempera and graphite on repurposed card
12¼ x 15 in.



\$40,000-80,000

PROVENANCE:

Fleisher Ollman Gallery, Philadelphia
Acquired from the above in 2003

LITERATURE:

Frank Maresca and Roger Ricco, *Bill Traylor: His Art, His Life* (Alfred A. Knopf, 1991), p. 118.



PROPERTY FROM THE COLLECTION OF
JERRY AND SUSAN LAUREN

69 BILL TRAYLOR (CIRCA 1853-1949)

Cat with Brown Jaw, 1939-1942



retains original display string
tempera and graphite on repurposed card
13¼ x 15½ in.



\$40,000-80,000

PROVENANCE:

Carl Hammer Gallery, Chicago
Ricco Maresca Gallery, New York
Marvill Collection, New York, 1993 (acquired from the
above)
Ricco Maresca Gallery, New York
Acquired from the above in 2000





(side 4707)



(side 4708)

PROPERTY FROM THE COLLECTION OF RICHARD SPINELL

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

Untitled (4707/4708), double sided, 1920

i 4708 includes a moveable central gondola element attached and manipulated with string mixed media on paper
17½ x 17 in.

\$12,000-18,000

In Sonora, California, a mysterious group of aeronautical aficionados founded the Sonora Aero Club. The club rendered plans for airships, held discussions about fuel components, debated engineering techniques and - most intriguingly - may have existed only in Charles Dellschau's mind. Scholars do not know whether the club, or the discussed members, were real.

Dellschau, an immigrant from Berlin who settled in the Houston area, worked as a butcher for most of his life and turned to writing his memoirs and recording the accompanying airships only after his retirement. His connection with the real or imagined Aero Club is chronicled in three memoir manuscripts and later in notebooks that contained mixed-media "plates" (pages) of airships amidst "press blooms" (articles clipped from newspapers). Each page is dated and numbered sequentially, providing a clear chronology to the work. Twelve of these notebooks survive.

PROPERTY OF A NEW YORK COLLECTOR

71 THORNTON DIAL (1928-2016)

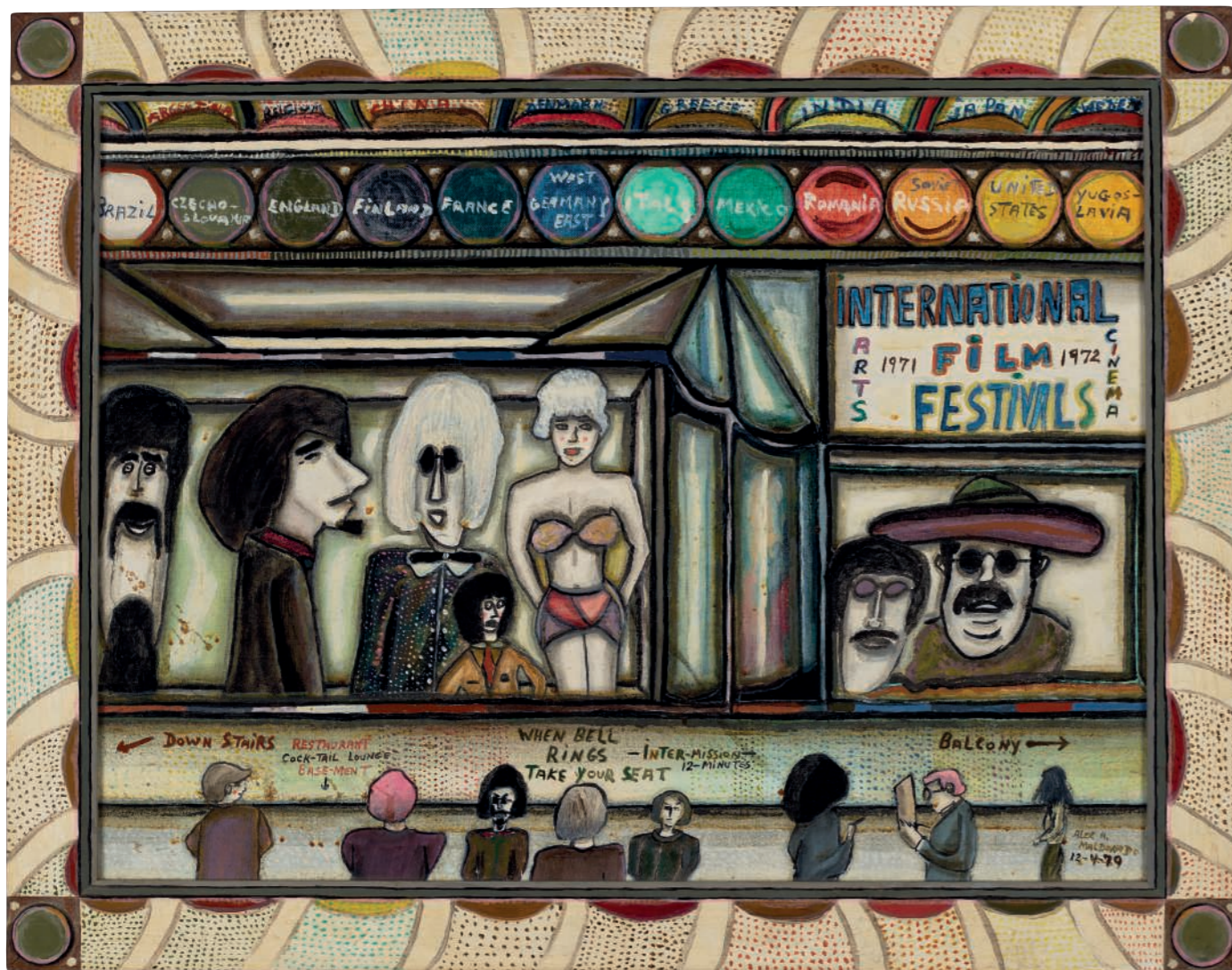
Movie Star, 1996



initialed 'TD' lower right; titled and dated on reverse
watercolor, charcoal and coffee on paper
30 x 22 in.

\$3,000-5,000





PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

72 ALEX A. MALDONADO (1901-1989)

International Film Festivals, 1979

signed and dated 'Alex A. Maldonado 12-4-79'

lower right

oil on canvas board and artist-decorated frame

21½ x 27½ in. including frame

\$3,000-5,000

PROVENANCE:

Herbert Waide Hemphill, Jr., New York



PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

73 ALEX A. MALDONADO (1901-1989)

Man with a Face Like Klee, 1974

signed 'Alex A. Maldonado 5-1-74' lower right

oil on canvas and artist-decorated frame

15¼ x 12½ in. including frame

\$800-1,200

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

74 A.G. RIZZOLI (1896-1981)

Sonnet Jesus Added, 1940

ink and graphite on paper

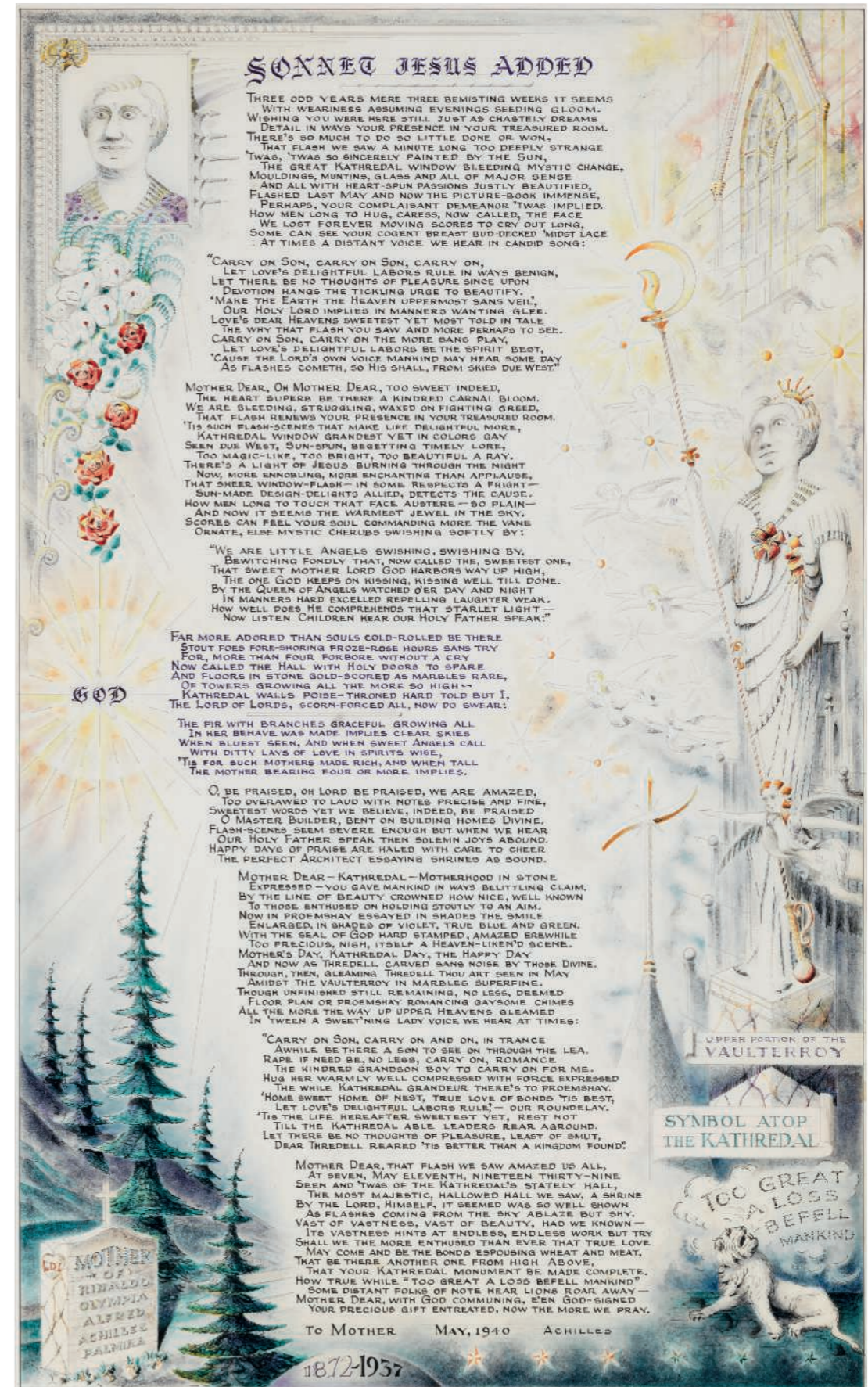
image 36 x 22 in.; sheet 34 x 28 in.

\$15,000-30,000

EXHIBITED:

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

The present lot commemorates Rizzoli's mother after her death. The five red roses represent the artist and his four siblings, and the heart emblem with the letters LDL (Love's Delightful Labors) scrawled inside is made ever more poignant by its placement on his mother's tombstone.



PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

75 A.G. RIZZOLI (1896-1981)

Mother in Metamorphosis Idolized, 1940

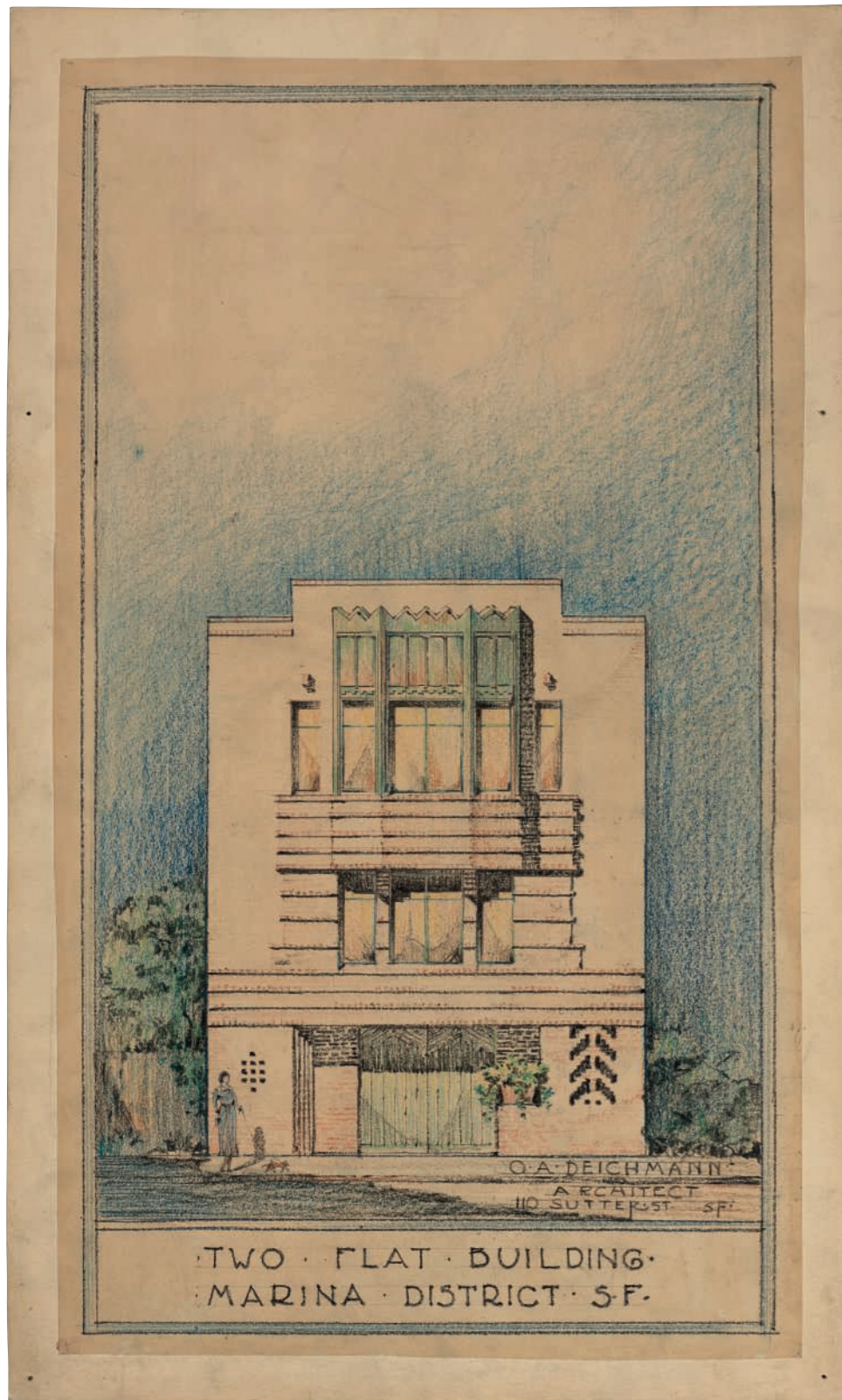


ink and graphite on paper
55 x 35¼ in.

\$15,000-30,000

A.G. Rizzoli's oeuvre is comprised of distinct smaller bodies of work he created over his lifetime. Rizzoli referred to his art from 1935 to 1944 by the acronym SYMPA. The first letter "S" stood for his Symbolization drawings, a group of works rendering the metamorphosis of a family member, friend or event into an architectural structure. Among them, Rizzoli developed five birthday tributes to his mother, which grew more elaborate every year following her death in 1937. This particular personification of her illustrates her transformation into a gothic palace resembling a cathedral. His use of the word "Kathredal" instead of cathedral, in the upper left corner, is a direct reference to the number three, which in a religious context may refer to the holy trinity. Rizzoli's depiction of his mother as this structure emphasizes not only his veneration of her spirituality, but also his pride in his own devoutness. His use of symbolism reaches far beyond the possible, and we see here a pillar erected, blowing smoke, swirling around the Kathredal. Rizzoli renders his mother's being moving beyond the physical and spiritual as we understand it, and floating to an even higher plane; he writes along the pillar "aloft the skies and painting to something higher still."





PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

76 A.G. RIZZOLI (1896-1981)
Two Flat Building Marina District S.F.
Office of O.A. Deichmann, 1940



titled and signed at bottom edge
graphite and colored pencil on board
18 x 10 in.

\$2,000-4,000

A project completed by Rizzoli's architectural office, this building is still visible in San Francisco's bustling Marina District.

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

77 A.G. RIZZOLI (1896-1981)
A.T.E. Contents, 1935-1943



ink and graphite on paper
20 x 16 in.

\$5,000-10,000

EXHIBITED:

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

Rizzoli referred to his works created between 1935 and 1944 by the acronym SYMPA. "A" was Rizzoli's amplification of the four other categories, all of which appeared in the Achilles Tectonic Exhibit (A.T.E.) portfolio, where he recorded and commemorated his art. The present lot is an index of Rizzoli's A.T.E. work, which he frequently amended and updated as his body of work expanded.




PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

78 A.G. RIZZOLI (1896-1981)

City Hall Front Elevation, 1940

City Hall Side Elevation, 1940

 both inscribed 'Thesis Problem Designed by A.G. Rizzoli '15' (recto); *Front Elevation* signed on reverse 'Started Nov. 6/15/Finished Mar. 18/1916/AG Rizzoli'; *Side Elevation* signed on reverse 'Started Feb. 22/16/Finished Mar. 18/1916/AG Rizzoli'

ink on paper

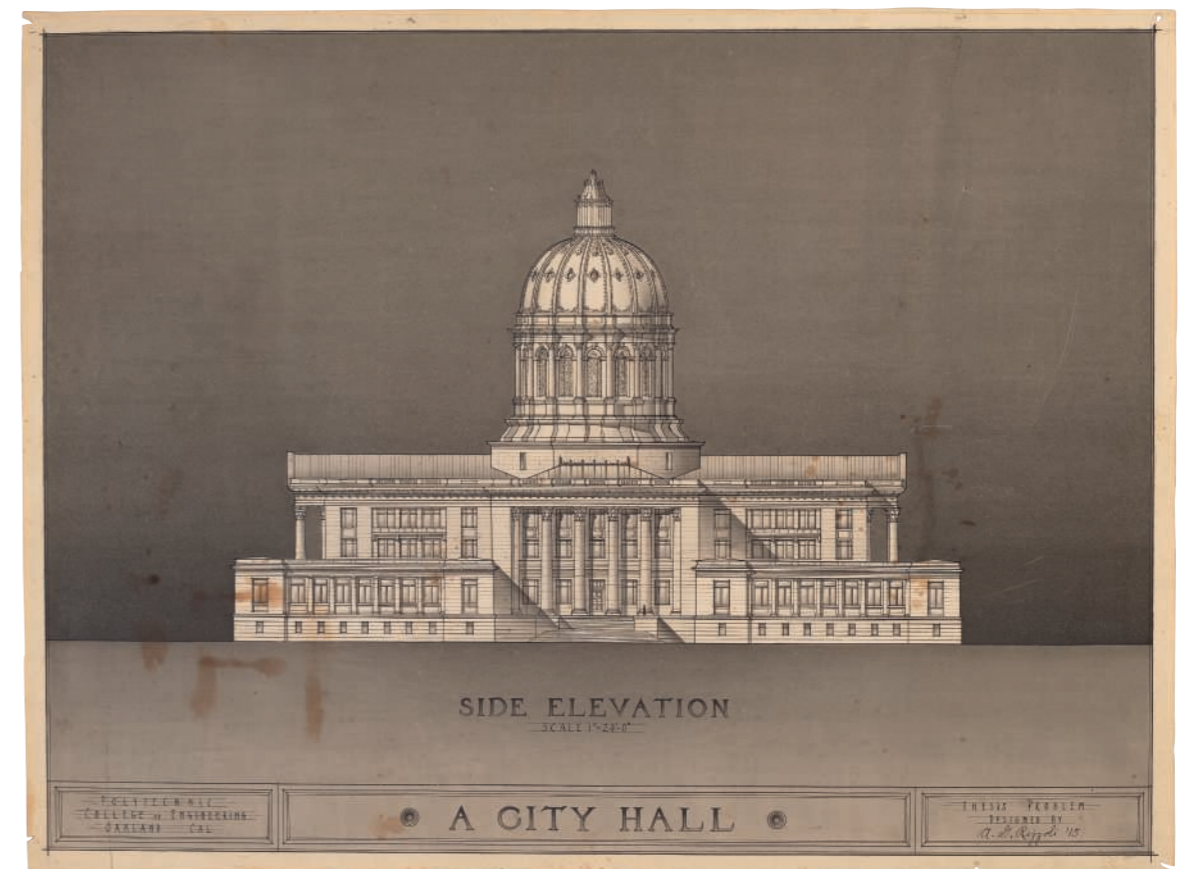
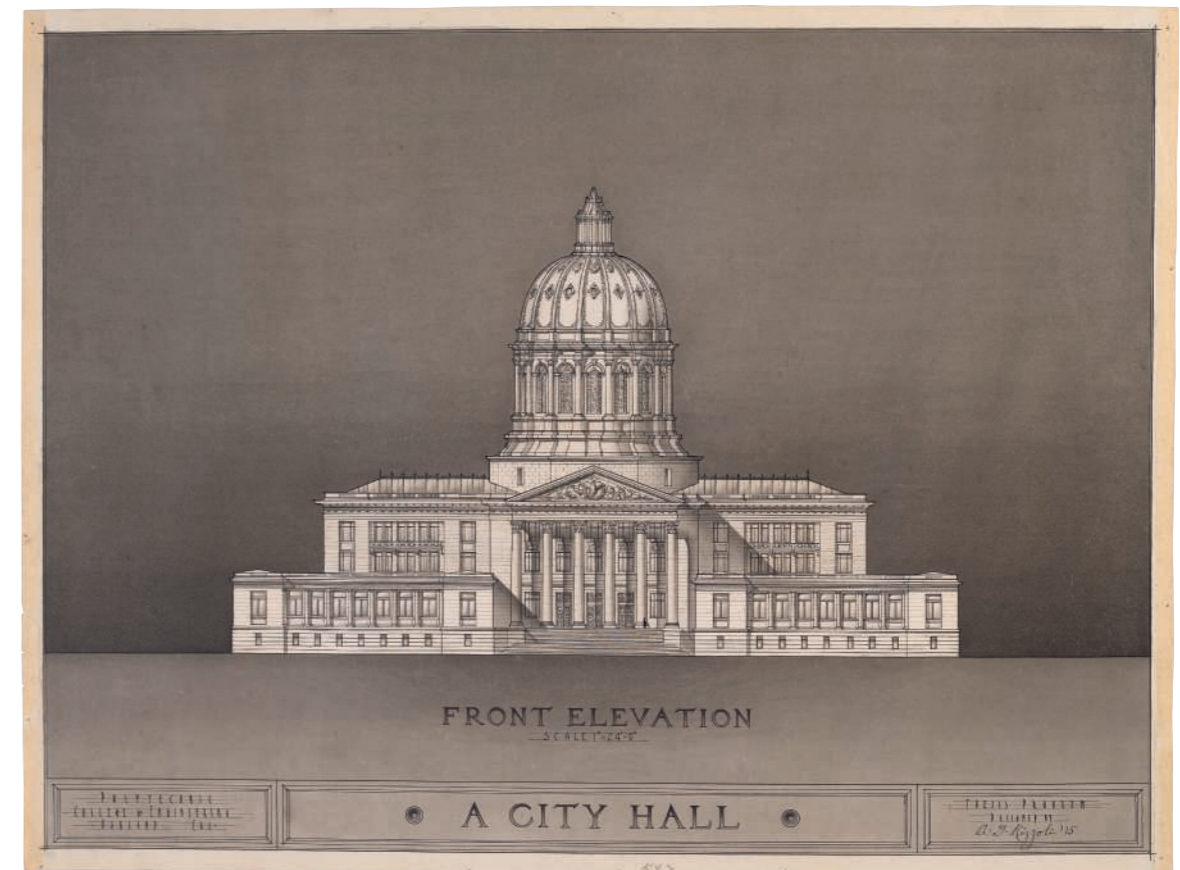
18¾ x 25 in. each

\$5,000-10,000

EXHIBITED:

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

San Francisco's first City Hall burned down in 1906 following an earthquake that devastated the city. It took seven years for the city to recover and finally in 1915 a new City Hall was constructed. This pair of technical drawings depict the new landmark; they are a very early exercise completed during Rizzoli's time studying to be an architectural draughtsman.



PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

79 A.G. RIZZOLI (1896-1981)

Carl P. Carppittan, 1940



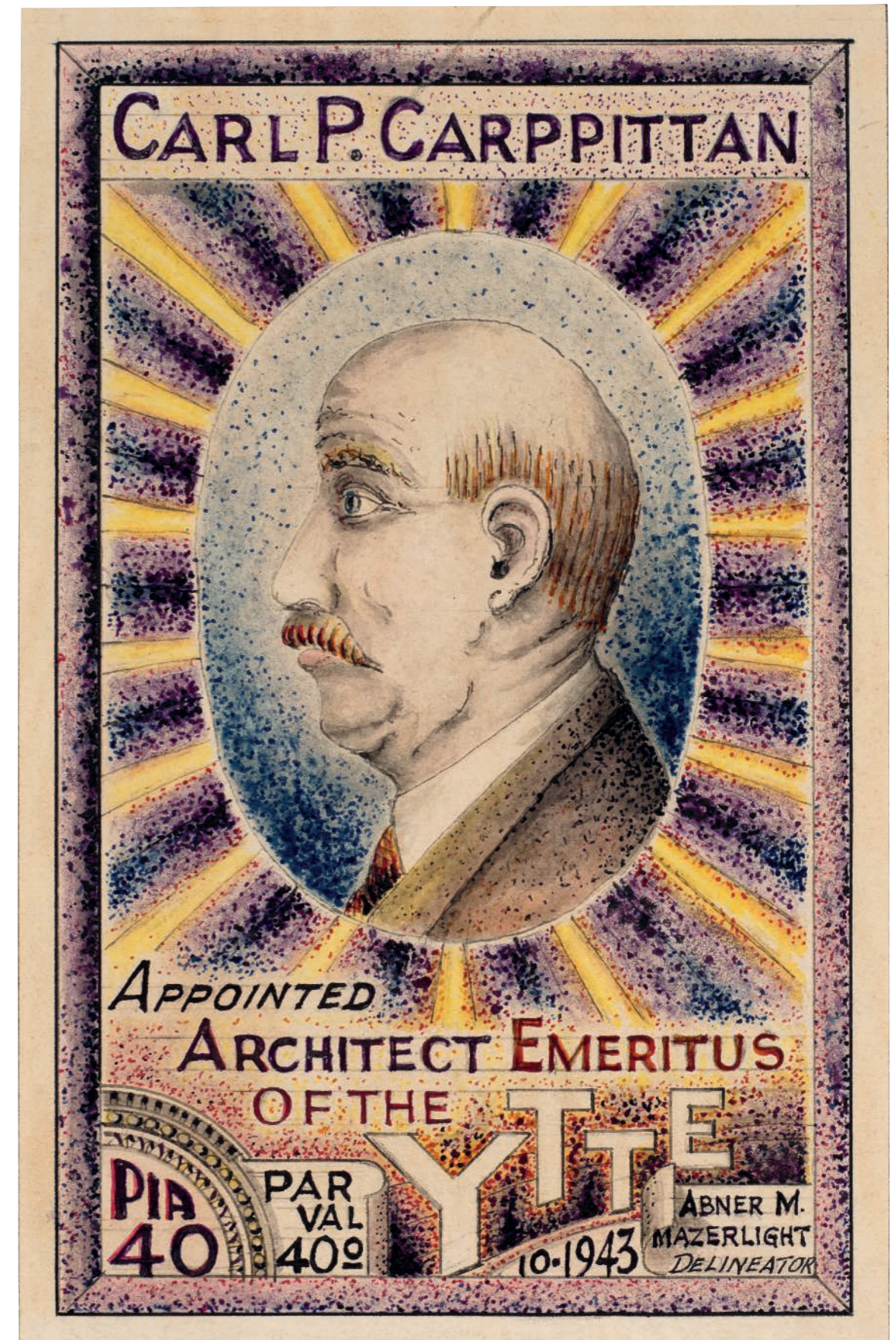
ink and graphite on paper
8 x 5 in.

\$5,000-10,000

EXHIBITED:

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

Rizzoli's Y.T.T.E. (Yield to Total Elation) series was a conceptual project inspired by the 1915 Panama-Pacific International Exposition in San Francisco. The artist conceived of a combination World's Fair and blueprint for heaven, and he appointed alter-egos to different stations and roles. This "portrait" illustrates Rizzoli as an alter-ego Carl P. Carppittan, architect and draftsman of the Y.T.T.E. Resembling a military portrait, the use of the word "Carppittan" for captain, along with pictorial and emblematic insignia along the bottom edge, lends authority and validity to the character.





80

PROPERTY FROM THE NAMITS COLLECTION

80 THORNTON DIAL (1928-2016)

Untitled (Picking Up Things)



signed 'TD' lower left
watercolor, graphite and charcoal on paper
22¼ x 30 in.

\$2,000-4,000



81

PROPERTY FROM THE NAMITS COLLECTION

81 MICHEL NEDJAR (B. 1947)

Untitled (Darius), 1997



signed and dated 'Nedjar '97' upper right
mixed media on pieced brown paper
40¾ x 23 in.

\$2,000-4,000

PROVENANCE:

Judy Saslow Gallery, Chicago



PROPERTY FROM THE NAMITS COLLECTION

82 PURVIS YOUNG (1943-2010)

Horses and Leaders



signed 'Young' upper right
enamel on plywood
48 x 96½ in.

PROVENANCE:

Gallery 721, Fort Lauderdale

\$7,000-10,000



(recto)



(verso)

PROPERTY FROM THE NAMITS COLLECTION

83 CARLO ZINELLI (1916-1974)

Untitled (double-sided), 1973

dated on verso '6-6-73' upper right
tempera on paper
19¾ x 27½ in.



\$7,000-10,000

PROVENANCE:

Phyllis Kind Gallery, New York

Carlo Zinelli started making art after being institutionalized in Verona, Italy in 1947. He began by using bricks and nails to incise the walls of his room and the outdoor courtyard of the asylum. Later, spending 8 hours a day with tempera paints and colored pencils in the then newly founded patients' artist studio, Zinelli created an extensive oeuvre of more than 3,000 works. An example of his later work, this drawing illustrates the disparate experiences of his early and later life, with motifs including animals, farm figures, soldiers and vehicles. His repetition of figures, visual arrangements and spatial cadence have an almost musical structure to them, ultimately harmonizing and creating a continuous story from beginning to end, recto to verso.



PROPERTY FROM THE NAMITS COLLECTION

84 GENEVIEVE SEILLÉ (B. 1951)
Showcase for Military Uniform, 1989



signed and dated 'Seillé, 1989' lower right; signed and dated 'Seillé 16 June 89' on reverse
ink and paper on hinged wooden armoire
40½ in. high; 23½ in. wide (open) (12 in. wide (closed)); 5½ in. deep

\$2,000-4,000

PROVENANCE:

Luise Ross Gallery, New York

Showcase for Military Uniform, made from a hinged wooden armoire, is covered in torn collaged pieces of paper with hand-written numbers and letters scrawled in ink. Its double doors open to reveal an equally intricate interior containing ink drawings and diagrams. This delicate work immediately evokes an otherworldly totem with its mixture of strange geometry and secret architecture. It is a great example of Seillé's process and development, from her early fascination with words to the creation of her own, which she refers to as "dense signs". Born in France in 1951, Seillé travelled to England in the 1970s to study studio art. There, feeling out of place as a foreigner, she began to devise her own world where her quasi-architectural structures in her drawings and sculptures were a way for her to create order from chaos. In much the same way, words have also brought an order to the artist and her work. Words awakened in her a sensitivity to line and letters, often intermingling linearity and color to create symmetry and repetition, as evidenced here.

PROPERTY FROM THE NAMITS COLLECTION

85 PURVIS YOUNG (1943-2010)
Just Some Dudes



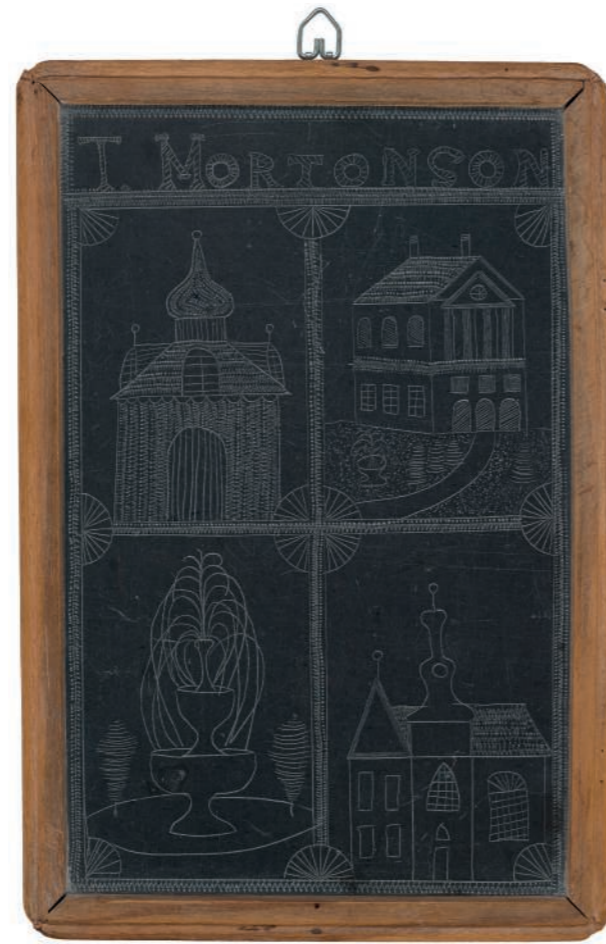
enamel on plywood with pieced plywood frame
48 x 72 in.

\$5,000-10,000

PROVENANCE:

Gallery 721, Fort Lauderdale





PROPERTY FROM THE COLLECTION OF MARK HAYDEN

86 SIX SCHOOLHOUSE SLATE DRAWINGS

THOMAS MORTONSON, NEW YORK, LATE 19TH CENTURY



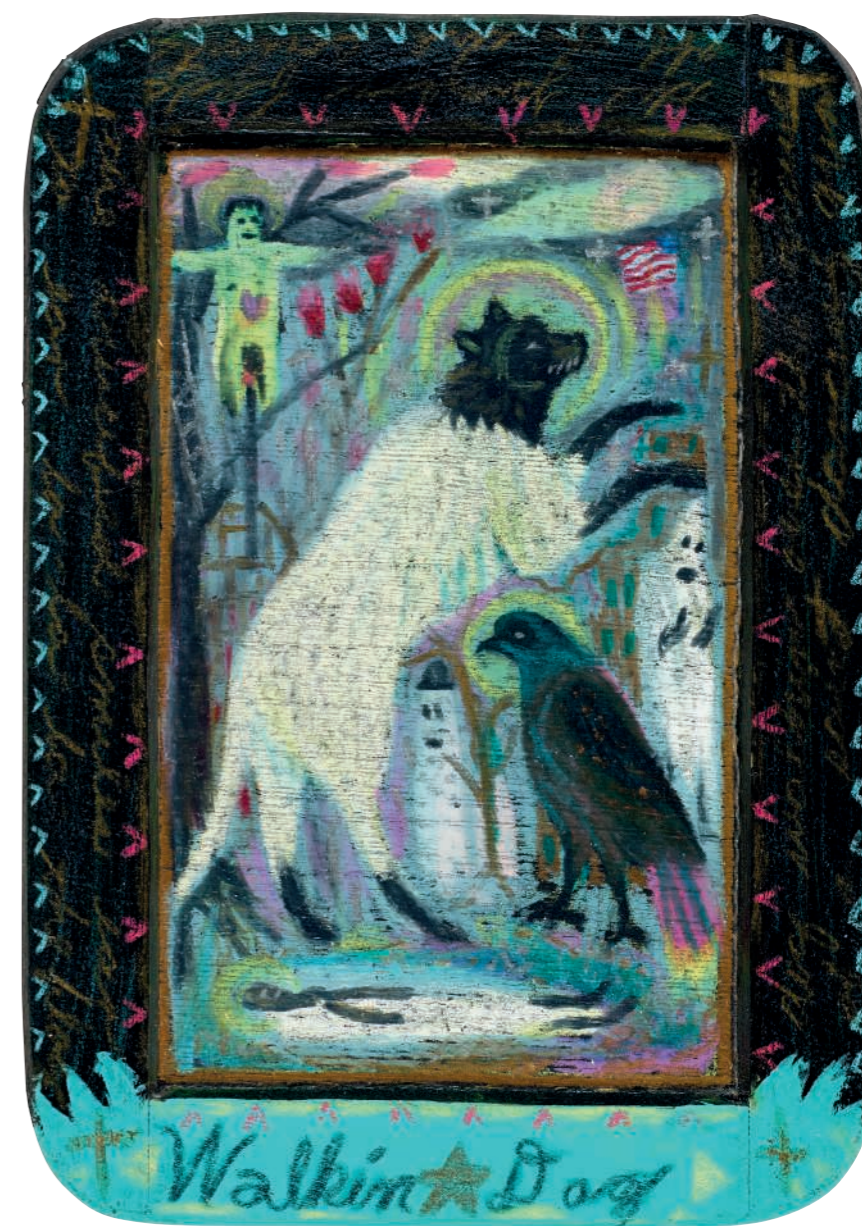
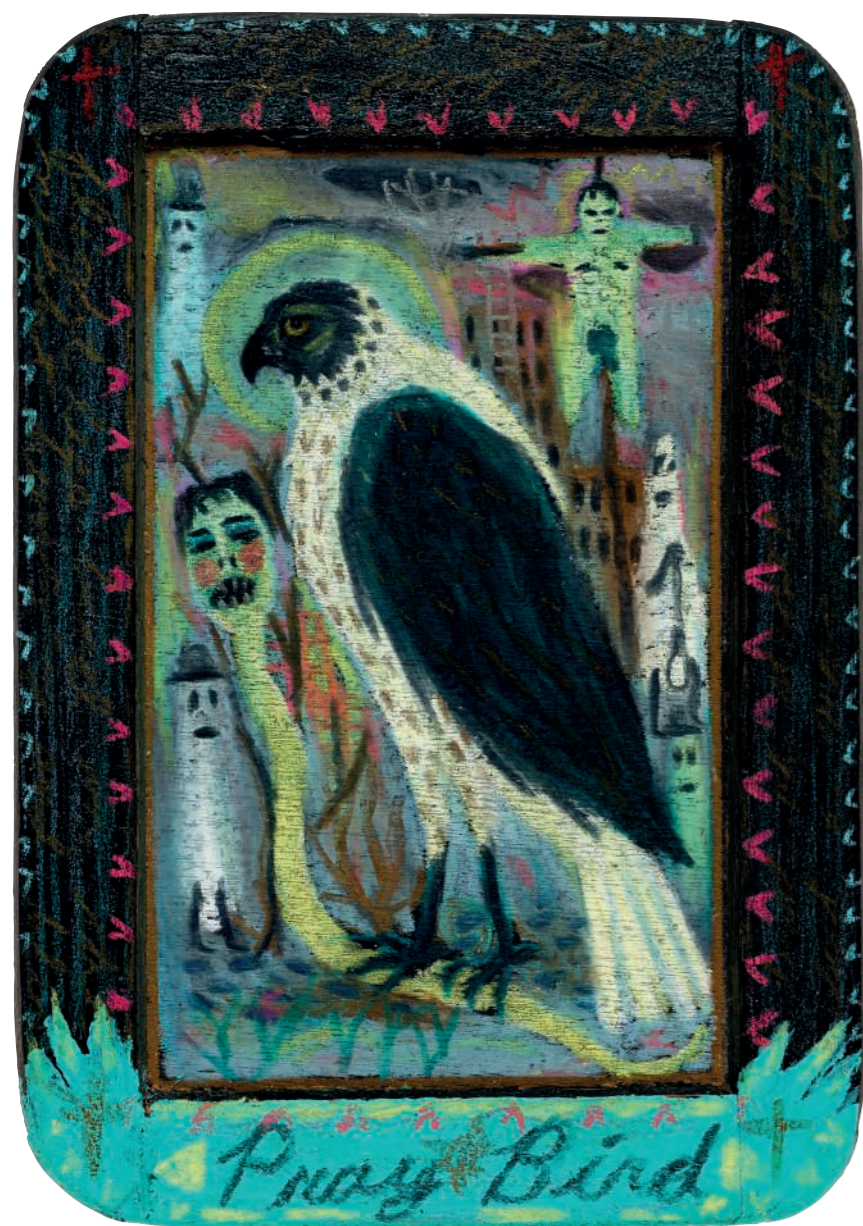
one signed 'T. Mortonson' at upper edge; three initialed 'T.M.'; one dated '1879'; two dated '1883'; one dated '1884'
the largest 14 x 10 in.; the smallest 8½ x 6¼ in.

(6)

\$4,000-8,000

PROVENANCE:

Jack Lindsey, Philadelphia
Fleisher Ollman Gallery, Philadelphia
Barry Briskin, New York (5 works)
Just Folk Gallery, Summerland, California (5 works)



PROPERTY OF AN EAST COAST GENTLEMAN

87 TONY FITZPATRICK (B. 1958)

Triptych: White Bear, Pray Bird, Walkin Dog



each titled at bottom edge of frame
mixed media on wood and slate

White Bear 8½ x 6¼ in.; *Pray Bird* 6½ x 4¾ in.; *Walkin Dog* 6½ x 4¾ in.

(3)

\$3,000-5,000



88

THE SIEGMUND COLLECTION OF AMERICAN FOLK ART

88 HOWARD FINSTER (1916-2001)

Stay Right with God, 1989



signed, numbered and dated 'Sept. 21.19.89' on lower right edge and reverse enamel and ink on cut plywood 13 x 50 in.

\$800-1,200

PROPERTY FROM THE COLLECTION OF S.B. JOHNSON, BAHAMAS

89 AMOS FERGUSON (1920-2009)

Man in Red on Donkey



paint on card 15½ x 18¼ in.

\$2,000-3,000



89



90

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

90 PURVIS YOUNG (1943-2010)

Untitled (Angel with Three Figures)



signed 'Young' upper center enamel on plywood and masonite 42 x 37 in.

\$3,000-5,000

Terms and Conditions

CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at **+1 212-636-2000**.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie’s LIVE™

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

(c) Written Bids

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

on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER’S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through ‘Christie’s LIVE™’ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

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

1 SELLER’S WARRANTIES

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

- (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.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO…” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(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:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(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 claim under these categories.

(l) **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**.

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:
- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(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 crimes.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- the **hammer price**; and
 - the **buyer’s premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).
- (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 licence.

(c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie’s Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
- Cash
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks
You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

(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@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed ‘Storage and Collection’, unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(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 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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;

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

(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 amount you owe us.

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 on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie’s Post-Sale Services Department on +1 212 636 2650.

(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 costs.

(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 our rights under paragraph F4.


H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

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


(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 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 buyers, Christie’s indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as ‘gold’ and may be refused import into those countries as ‘gold’.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  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 auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (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 sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (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 any **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.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie’s Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy 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 remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRESTIES.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:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

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

condition: the physical condition of a **lot**.

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

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

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

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

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of ‘special’, ‘incidental’ or ‘consequential’ under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’.

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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 paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

- Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ⊞ Bidding by interested parties
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- See Storage and Collection pages in the catalogue.
- Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

⊞ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

**Attributed to ...”
In Christie’s qualified opinion probably a work by the artist in whole or in part.
**Studio of ...”/ “Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ...”

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

**Follower of ...”

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

**Manner of ...”

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

**After ...”

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

”Signed ...”/”Dated ...”/

”Inscribed ...”

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

”With signature ...”/”With date ...”/

”With inscription ...”

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

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

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

POST 1950 FURNITURE

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

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.

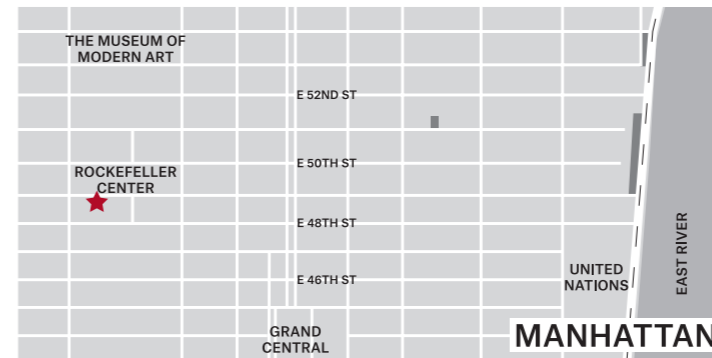
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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.

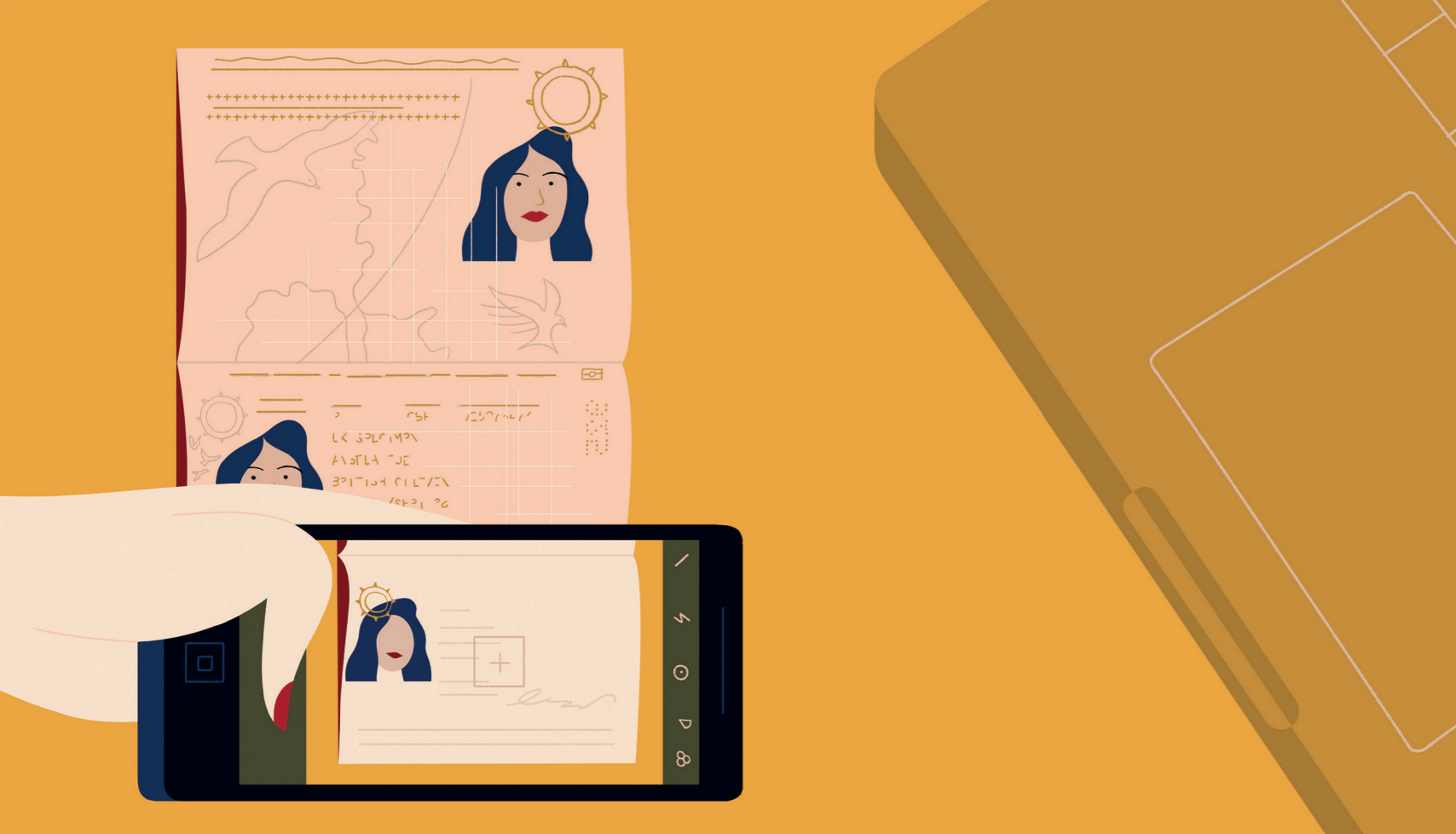
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie’s and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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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JOHN USHER PARSONS (1804-1884)
A pair of portraits of Mr. and Mrs. Moffet
 oil on panel
 26 x 23¾ in. (each)
 painted circa 1837
 \$15,000-30,000

**IN PRAISE OF AMERICA:
 IMPORTANT AMERICAN FURNITURE,
 FOLK ART, SILVER, PRINTS AND BROADSIDES**

New York, 21-22 January 2021

VIEWING

15-22 January 2021
 by appointment only
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

Sallie Glover
 sglover@christies.com
 +1 212 636 2230

CHRISTIE'S



WASHOE BASKET
 DAT SO LA LEE (LOUISA KEYSER), 1850 -1925
 degikup, very finely woven in willow,
 bracken fern root and red birch bark,
 in a pattern of small squares in alternating colors and parallel lines of diamonds;
 Emporium company label 'lk 60. March 24, 1917'
 15 in. Diameter; 14 in. High

**IN PRAISE OF AMERICA:
 IMPORTANT AMERICAN FURNITURE,
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New York, 21-22 January 2021

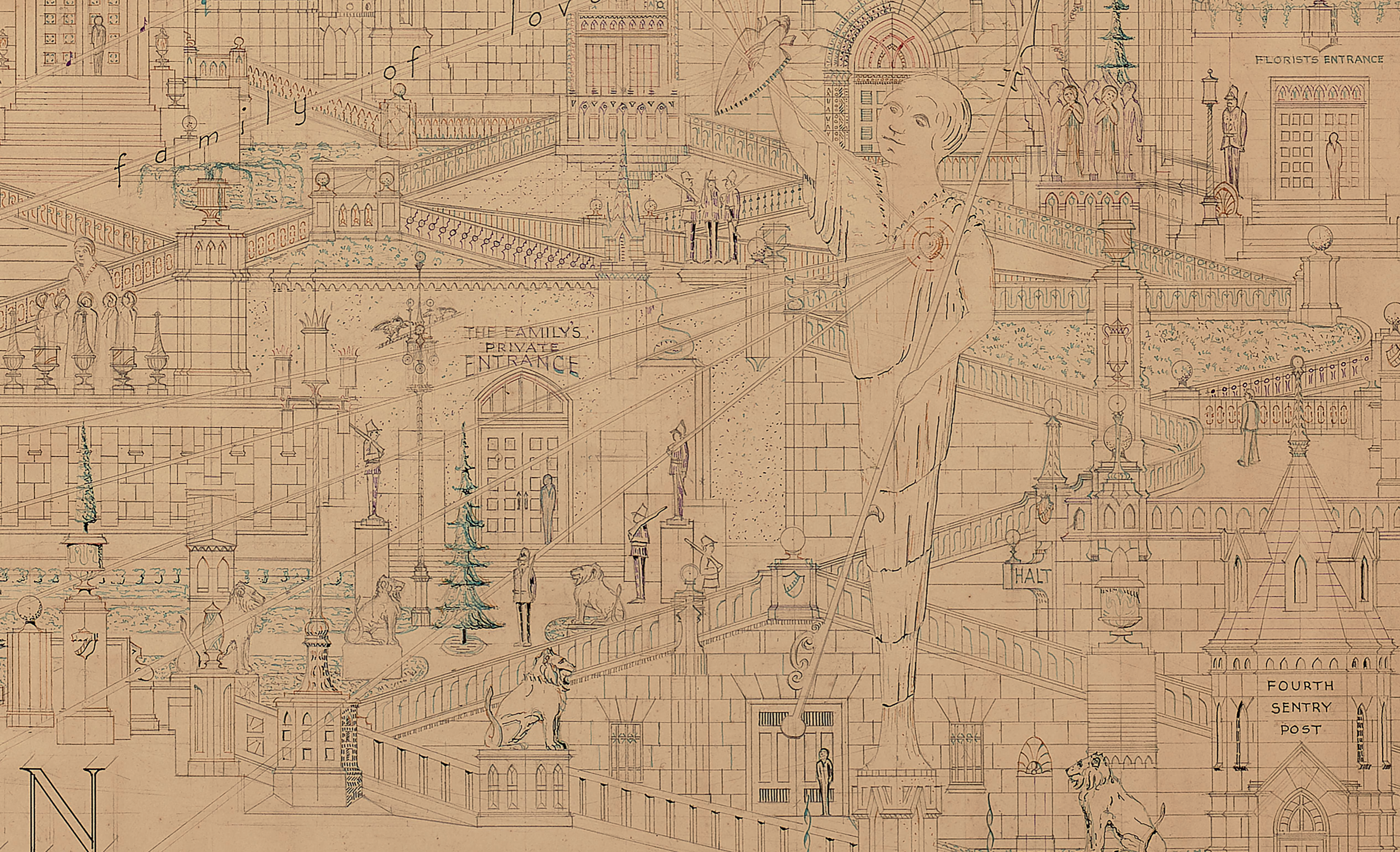
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CONTACT

Sallie Glover
 sglover@christies.com
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