



Paris in New York

A PRIVATE COLLECTION OF
ROYÈRE, VAUTRIN, JOUVE

CHRISTIE'S



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A PRIVATE COLLECTION OF ROYÈRE, VAUTRIN, JOUVE

AUCTION

26 May 2021
at 11am (Lots 1-56)

20 Rockefeller Plaza
New York, NY 10020

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16/04/2021

***Pour moi, des mots tels que 'fonctionnel', 'style', 'contemporain',
sont vides de sens. Que ce soit réussi : je ne connais pas
d'autres impératif !***

***For me, words like 'functional', 'style', 'contemporary' are
meaningless. Let it be successful: I don't know of any other
imperative!***

Jean Royère, from an interview in *La revue de l'Ameublement*, December 1963

Rediscovered in the mid-1980s by a handful of Parisian antique dealers—devotees of the 1950s—Jean Royère (1902-1981) is now established, on the fortieth anniversary of his death, as one of the most highly-regarded twentieth-century designers, beloved today by contemporary collectors of both the fine and decorative arts. His tables, sofas and lights dwell in homes across the world and under the benevolent eye of canvases by Jean-Michel Basquiat, Cy Twombly, or Mark Grotjahn, among others. Due to the generosity of its form and its bold colors, Royère's 'Ours Polaire' sofa, for example, is considered among the most successful design forms of the twentieth century. As an autodidact, Royère's freedom from academic tradition allowed for a creative and novel approach to design. As a result, critics and historians struggled to rank him as an upholder of tradition, as embodied by more traditional designers such as André Arbus or purists such as Jean Prouvé or Charlotte Perriand. Unlike them, Royère's original approach to materials and his exuberant use of ornamentation made him a darling of Post-Modernism. Through his free and whimsical style, he embodies an era, the happy France of filmmaker Jacques Tati, and its post-war *joie de vivre*.

Pierre Martin-Vivier
Author of *Jean Royère* (Éditions Norma, 2002)





1

JEAN ROYÈRE (1902-1981)

SET OF THREE 'ONDULATION' NESTING TABLES, CIRCA 1953

painted iron, gilt bronze, partially mirrored glass
15¾ x 19½ x 11¾ in. (40 x 49.7 x 29.8 cm)

\$40,000-60,000

PROVENANCE:

DeLorenzo Gallery, New York
Acquired from the above by the present owner, 2003

LITERATURE:

Jean Royère, exh. cat., Galerie Jacques Lacoste, New York, 1999, pp. 110-111 for related examples
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 133 for a related model designed for the Palace of Shah of Iran, 1956-1958





2

JEAN ROYÈRE (1902-1981)

'TOUR EIFFEL' FLOOR LAMP, CIRCA 1947

painted iron, gilt bronze, paper shade
62½ in. (161.5 cm) high including shade; 18½ in. (46.5 cm) diameter

\$100,000-150,000

PROVENANCE:

DeLorenzo Gallery, New York

Michael Formica, New York

Acquired from the above by the present owner, 1999

LITERATURE:

E. Grenauer, *Modern Interiors Today and Tomorrow*, New York, 1939, p. 135

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, pp. 46-47

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 25

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 44, 142-143, 146-147, vol. II, pp. 36, 89, 92

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, p. 300



3

JEAN ROYÈRE (1902-1981)

'YO-YO' TABLE, CIRCA 1950

gilt iron, Jura limestone

21¼ x 23½ x 8¼ in. (55.2 x 58.9 x 22.2 cm)

\$25,000-35,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the present owner

LITERATURE:

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, p. 132









4

LINE VAUTRIN (1913-1997)

'ROMAIN' MIRROR, CIRCA 1950

talosel resin, mirrored glass

signed *LINE VAUTRIN 4 MADE IN FRANCE*

11½ in. (29.2 cm) diameter

\$15,000-20,000

EXHIBITED:

P. Mauriès, *Line Vautrin: Mirrors*, Paris, 2004, pp. 6, 15, 21, 26, 96
Maison et Jardin, no. 41, December 1956-January 1957 cover





5

LINE VAUTRIN (1913-1997)
'GRIBICHE' MIRROR, CIRCA 1955

talosel resin, mirrored glass
signed *LINE VAUTRIN*
7 in. (17.8 cm) diameter

\$10,000-15,000

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p.
84 for a related model



6

LINE VAUTRIN (1913-1997)
'CHARDON' MIRROR, CIRCA 1955

talosel resin, mirrored glass
signed *LINE VAUTRIN*
15 in. (38.2 cm) diameter

\$15,000-20,000

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 100-101



7

LINE VAUTRIN (1913-1997)

'FLAMBOYANT' MIRROR, CIRCA 1960

talosel resin, mirrored glass
signed *LINE VAUTRIN*
13 in. (30.3 cm) diameter

\$20,000-30,000

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p. 25

8

LINE VAUTRIN (1913-1997)

'SEQUINS' MIRROR, CIRCA 1950

talosel resin, mirrored glass
signed *L. VAUTRIN*
21¼ in. (54 cm) diameter

\$50,000-70,000

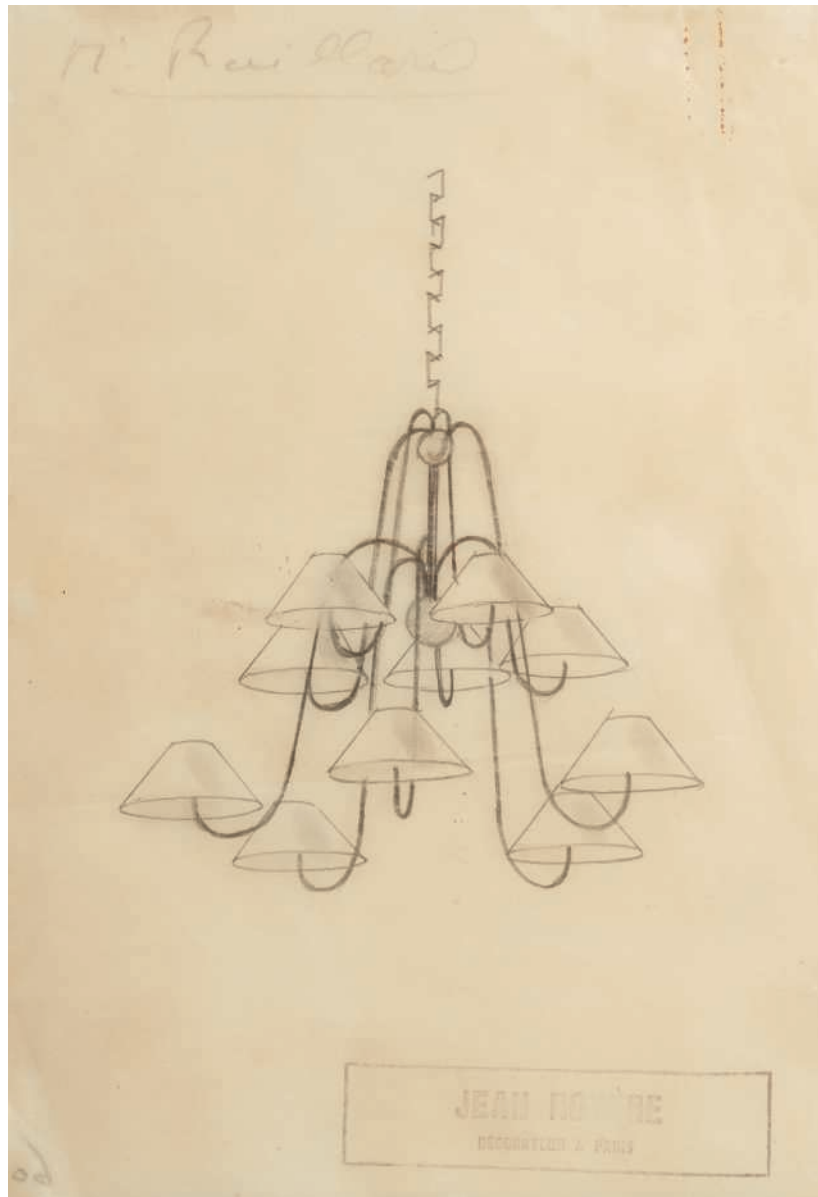
PROVENANCE:

Michael Formica, New York
Acquired from the above by the present owner, 1998

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 40-41, 74-75 for related examples





9

JEAN ROYÈRE (1902-1981)

UNTITLED ('BOUQUET' CHANDELIER), CIRCA 1950

pencil on tracing paper

stamped with atelier mark and signed *M. Raillon*

8 x 5½ in. (20.3 x 14 cm)

\$2,000-3,000



10

JEAN ROYÈRE (1902-1981)

'ONDULATION' WALL LIGHT, CIRCA 1950

gilt iron, paper shades

9 x 36¼ x 10½ in. (22.8 x 92 x 26.2 cm)

\$15,000-20,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the present owner, 1991

LITERATURE:

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, p. 37 for a related example

P. E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 147-148

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol II, p. 32

Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 2013, pp. 30-33 for a related example

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, p. 157

11

JEAN ROYÈRE (1902-1981)

PAIR OF 'SCULPTURE' ARMCHAIRS, CIRCA 1955

oak, velvet upholstery

one armchair with remnants of plastic label *JEAN ROYÈRE*

28½ x 31½ x 32 in. (72.5 x 80 x 81.3 cm) each

\$200,000-300,000

PROVENANCE:

Christie's New York, 8 June 2000, lot 108

Michael Formica, New York

Acquired from the above by the present owner

LITERATURE:

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts décoratifs, Paris, 1999, pp. 38, 68, 78, 135, 166

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 50, 52-55, 114, 274-275; vol. II, pp. 19, 40, 270-273 for the model in the lounge of the Shah of Iran' private cinema, 1958

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, p. 271







Now sanctified as a leading force of mid-century French design and firmly rooted in that canon, Jean Royère employed bold colors, geometric shapes, and luxurious materials in a spirited combination that appears quintessentially French. However, his work was deeply informed by Italian and Scandinavian influences. In thinking about Royère's antecedents, one might cite Finn Juhl's 'Pelican' armchair, which debuted at the Cabinetmaker's Guild in 1940, or Gio Ponti's voluptuously upholstered lounge chairs designed for his own Milan apartment in 1937. Royère viewed French design as stymied by tradition, weighed down by a lack of aesthetic risk-taking, and undermined by infighting amongst the trade. In response he looked abroad for inspiration and for new markets in which to promote his creations; he opened branch offices in the Middle East, North Africa, and South America (in addition to his footprint in Paris and the South of France), influencing the post-war design culture of those regions while being influenced by them in return. The genius of Royère stems from the fact that his work always has had global appeal and is a clear realization of his own penchant for drawing (he made thousands of images per year) that align his

output perhaps more closely to sculpture and painting as to the workaday, problem-solving machinations long associated with furniture design. In particular, works from Royère's 'Sculpture' series, lines drawn into form, live up to their names, their colorful masses suspended in space by frames rendered in massive wood. As with the present pair of chairs, the elements that come into contact with the sitter are soft, luxurious, and comfortable, accentuated by the dramatic cantilever of the arm profile and the exposed structure that acts as an aesthetic and rigid counterpoint. This expressive approach is fundamental to Royère's sculptural style and to the resonance of his objects in the context of architectural space, all cohesively arranged as he envisioned. Surprisingly, Royère felt that less was more, not in the pure distillation of material as promoted at the Bauhaus, but in the quantity of furniture that occupies a space. Today, removed from their original homes, Royère's works allow for a free-flowing interpretation outside of their bespoke origins, resting comfortably within both minimal and richly layered interiors of the present. As they find new homes, Royère's universal designs arc toward the timeless.





12

JEAN ROYÈRE (1902-1981)

RARE 'ANTIBES' FLOOR LAMP, CIRCA 1954

gilt iron, paper shades

68 $\frac{1}{2}$ in. (174.5 cm) high, including shades; 40 in. (101.7 cm) diameter

\$150,000-200,000

PROVENANCE:

DeLorenzo Gallery, New York

Michael Formica, New York

Acquired from the above by the present owner, 1999

LITERATURE:

P. E. Martin-Vivier, *Jean Royère*, Paris, 2002, p. 35

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol I, pp. 100-101, 192 for the model in Jean Royère's gallery, rue du Faubourg

Saint-Honoré, Paris, 1949; vol II, pp. 38, 100-101 for a drawing

Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 2013, pp. 34-37

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 38-39



13

JEAN ROYÈRE (1902-1981)

'OURS POLAIRE' SOFA, CIRCA 1950

ash, beech, velvet upholstery
28¾ x 93 x 54 in. (73 x 236.2 x 137.1 cm)

\$400,000-600,000

PROVENANCE:

Galerie Patrick Seguin and Galerie Jacques Lacoste, Paris
Michael Formica, New York
Acquired from the above by the present owner, 2000

LITERATURE:

'La Résidence Française,' *Art et Industrie*, 1947, n. 8, p. 20
'Before ... After,' *The decor of today*, 1948, n. 47, p. 45
'Chez Jean Royère à Paris,' *Plaisir de France*, March 1949, p. 37
Ensembles Mobiliers, vol. XV, Paris, 1955, pl. 23
C. Opole, 'Quartier libre de fantaisie,' *Mobilier et Décoration*, November 1958, p. 4-5
Jean Royère Mobilier, exh. cat., Paris, 1992, pp. 28, 87
Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 24, 40, 82-85, 111
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 9-10, 12, 41, 60, 63, 70-72, 76, 115, 122-123, 130, 161, 165
Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 6-7, 26-27, 30-32, 80-81, 94-98, 100, 102-105, 107, 126-127, 158, 162-163, 172, 180, 218, 250, 266, vol. II, pp. 6-7, 42-43, 82-83, 238-241
P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 4-5, 157, 218-219, 234-237, 240-241, 278, 300





TIMELESS ROYÈRE

In such tumultuous times, is it any wonder that we desire possessions that bring us comfort? Interior design has never been more popular, as many of us are drawn to furniture and interiors that envelope and provide a refuge from the outside world. Jean Royère's curved and consoling furniture stimulates the senses at a time when physical embrace has become taboo.

Royère's French father and Austrian mother offered him a strict and sheltered childhood not particularly conducive, it would seem, to his becoming a prolific, public figure. After studying Classics at Cambridge University and working with his uncle in banking and exports, Royère at age 29 turned to interior design. Encouraged in this pursuit by Louis Metman, chief curator of the Musée des Arts Décoratifs, Paris, Royère began his furniture-making career in 1931. He worked at a furniture factory for two years, and in 1935 he displayed his work publicly for the first time at the Salon d'Automne. Inspired by Émile-Jacques Ruhlmann's use of sumptuous materials and by Edouard-Joseph Bourgeois's forms, he experimented with new materials like sheet metal and Bakelite. Over the next quarter century, Royère displayed his work at numerous fairs and exhibitions and furthered his international reputation by establishing showrooms in Egypt, Lebanon and Brazil. He eventually retired in 1971 after a forty-year career as one of the most original and innovative designers of the twentieth century.

At the end of the Second World War, Royère belonged to a generation of designers forced to reevaluate design amidst post-war reconstruction. His enthusiastic response to those challenging years was marked by a Renaissance spirit that inspired human-centric forms and use of new materials. Royère was entirely self-taught, and he greatly valued and defended his freedom to create. His work coincides with that of renowned French designers such as Jean Prouvé, Charlotte Perriand, Serge Mouille, Alexandre Noll, Mathieu Matégot, and Georges Jouve.

Though there was a shared vision amongst French designers of the time, they each developed their own unique style. Royère was no exception. He explored the intersection of French craftsmanship and modern forms: he disliked ornament and grew more minimalist, yet he injected wit and sophistication into his work, which didn't prescribe to the rigid laws of Modernism. Royère said, "Sometimes breaking the rules is more profitable than the strict application of theory." He delighted in disrespecting material boundaries by treating wood like wrought iron and wrought iron like gilt wood. He perched massive forms on delicate bases, and he used rich materials on uncomplicated figures. As his designs developed, he began to employ the use of fluid and organic configurations, imbuing his work with a sense of sophisticated whimsy. The use of a curvilinear style became a marker of Royère's desire for absolute freedom to create.

Royère's first use of biomorphic forms occurred in 1947 when he was tasked with redecorating his mother's apartment at 234 Rue du Faubourg Saint-Honoré in Paris. Two of the stand-out pieces from that personal project were his 'Flaque' (Puddle) table and his infamous 'Ours Polaire' (Polar Bear) sofa, both of which are visually amorphous. The sofa earned its playful nickname due to its deliciously rotund form and white velvet upholstery. Royère displayed the model at Art et Industrie's exhibition *La Résidence Française*, and he went on to create armchairs of the same design. The sofa acts as a cocoon enveloping its users in a nest of comfort and elegance. The gentle slope of the arms and back accompanied by the low set of the sofa mimics a kind of zaftig landscape that invites exploration. The inky, midnight-blue velvet heightens the sensation of touch and elevates the sofa to a voluptuous minimalism.

Royère said that he wanted his work to be a "harmonious spectacle to enchant the eye, rejoice the heart and elevate the spirit." These rare and special works from an important private collection continue to speak to Royère's timeless influence.

Amanda Kogle, Assistant Professor, Parsons School of Design



14

JEAN ROYÈRE (1902-1981)

'FLAQUE' LOW TABLE, CIRCA 1959

straw marquetry, walnut
11¼ x 49¼ x 25½ in. (29.8 x 126.3 x 65 cm)

\$200,000-300,000

PROVENANCE:

Fifty/50 Gallery, New York

Acquired from the above by the present owner, 1992

LITERATURE:

M. Formica, *Jean Royère*, New York, 1991, p. 15

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, pp. 18, 28

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 2000, p. 27, 62-63, 70, 122, 164

P. E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 143, 209, 266

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 46, 49-45, 110, 164, 172, 216-218; vol. II, pp. 58-59, 166-167

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 157, 217, 251









15

GEORGES JOUVE (1910-1964)
VIDE-POCHÉ, CIRCA 1955

glazed earthenware
signed *JOUVE* with artist's cipher
2¾ x 8¾ x 4 in. (7 x 22.3 x 10.2 cm)

\$3,000-5,000

PROVENANCE:

Galerie de Beyrie, New York
Historical Design, New York
Acquired from the above by the present owner,
2000

LITERATURE:

M. Faré, 'Georges Jouve Céramiste,' *Art et Industrie*, Paris, 1965
P. Jousse, *Georges Jouve*, Paris, 2005, p. 304 for a drawing

16

GEORGES JOUVE (1910-1964)
CYLINDER VASE, CIRCA 1955

glazed earthenware
signed *JOUVE* with artist's cipher
9 in. (22.8 cm) high; 4 in. (10.2 cm) diameter

\$3,000-5,000

PROVENANCE:

Galerie Patrick Seguin, Paris
Michael Formica, New York
Acquired from the above by the present owner, 2000

LITERATURE:

P. Jousse, *George Jouve*, Paris, 2005, pp. 26, 28, 259,
289, 290 for related examples of the model





17

GEORGES JOUVE (1910-1964)

COUPE, CIRCA 1955

glazed earthenware

signed *JOUVE* and with artist's cipher

5½ in. (14 cm) high; 10¾ in. (27.5 cm) diameter

\$4,000-6,000

PROVENANCE:

Cyril Grizot, Paris

Michael Formica, New York

Acquired from the above by the present owner, 1996

LITERATURE:

P. Jousse, *Georges Jouve*, Paris, 2005, pp. 155, 285, 289 for similar models, 302 for a drawing

18

Attributed to JACQUES ADNET (1900-1984)

OCCASIONAL TABLE, CIRCA 1955

stitched leather, laminate, patinated brass
17½ in. (44.4 cm) high; 16 in. (40.6 cm) diameter

\$3,000-5,000

PROVENANCE:

Michael Formica, New York
Acquired from the above by the present owner, 1991

Christie's would like to thank Alain-René Hardy, author of *Jacques Adnet*, Paris, 2000, for his assistance with the cataloguing of this lot.



19

JEAN ROYÈRE (1902-1981)

'PERFORATION' CANDELABRUM, CIRCA 1945

patinated brass

5½ x 29½ x 27 in. (14 x 74 x 10.7 cm)

\$10,000-15,000

PROVENANCE:

Primavera Gallery, New York

Acquired from the above by the present owner, 2000

LITERATURE:

M. Formica, *Jean Royère*, New York, 1991, p. 18

P. E. Martin-Vivier, *Jean Royère*, Paris, 2002, p. 103

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, p. 298; vol. II, p. 77

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, p. 110

20

JEAN ROYÈRE (1902-1981)

'PERFORATION' CANDELABRUM, CIRCA 1945

patinated brass

5½ x 29½ x 27 in. (14 x 74 x 10.7 cm)

\$10,000-15,000

PROVENANCE:

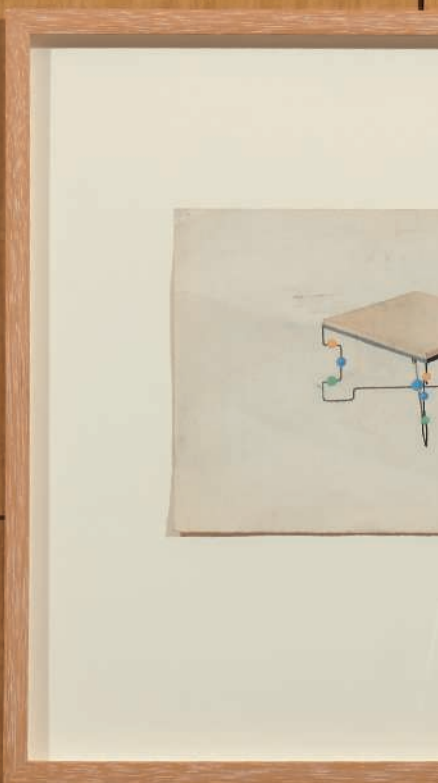
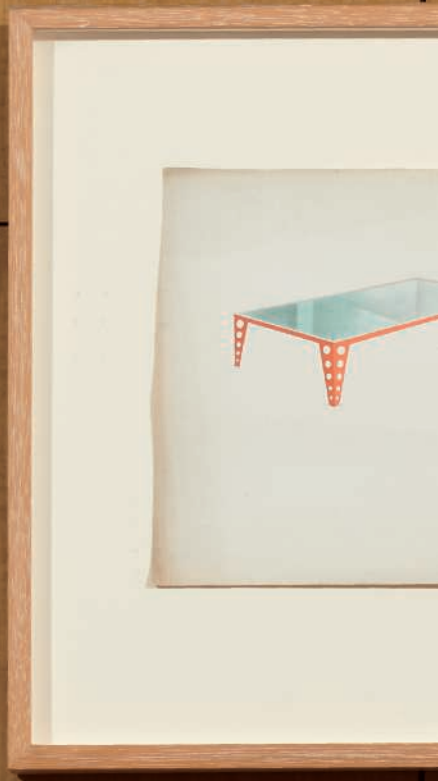
Fifty/50 Gallery, New York

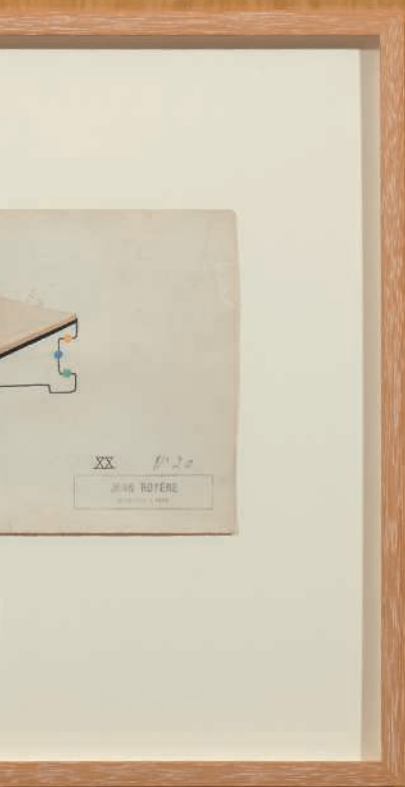
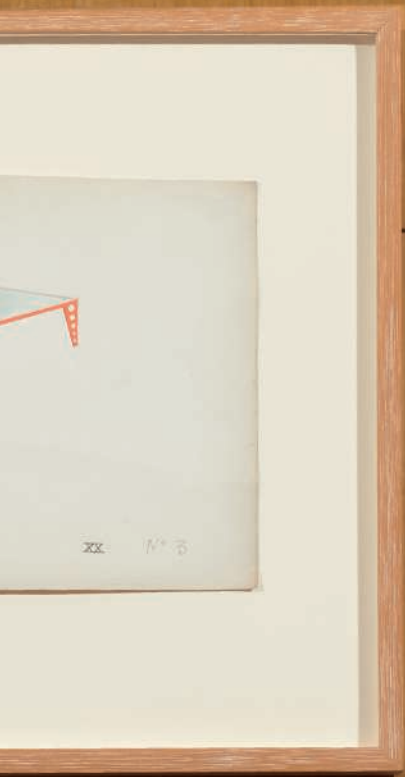
Acquired from the above by the present owner, 1992



19

20







21

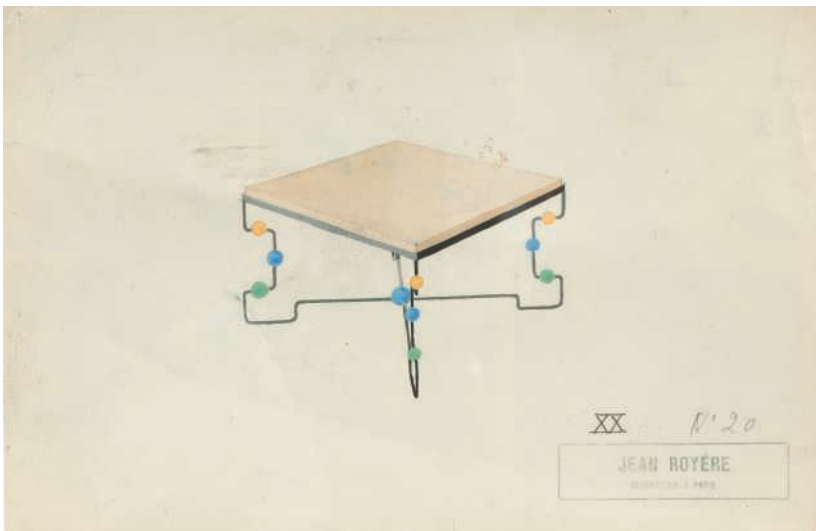
JEAN ROYÈRE (1902-1981)

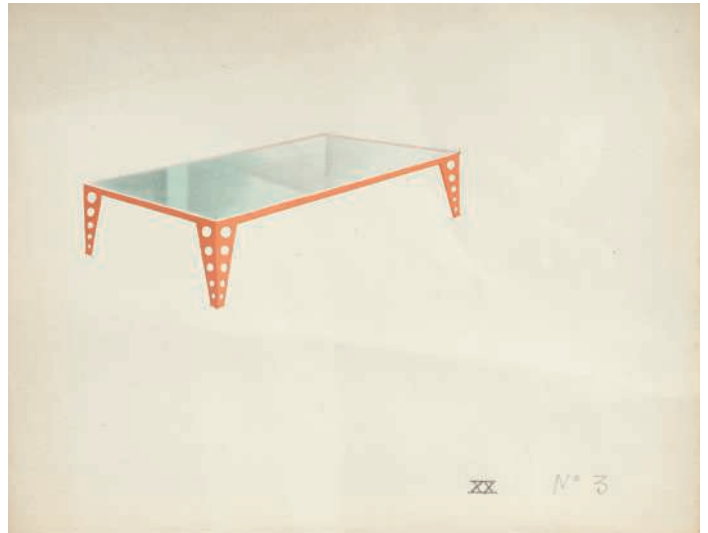
UNTITLED (THREE TABLE DRAWINGS),
CIRCA 1950

gouache over pencil on paper
each stamped with atelier mark and numbered
6½ x 9¾ in. (16.5 x 24.3 cm) each

\$5,000-7,000

The present lot comprises three Royère atelier drawings for the following low table models: 'Tripode', 'Dents Grecques', and an untitled model.





22

JEAN ROYÈRE (1902-1981)

UNTITLED (THREE TABLE DRAWINGS),
CIRCA 1950

gouache over pencil on paper
each stamped with atelier mark and numbered
8¼ x 10¾ in. (21 x 27.4 cm) each

\$5,000-7,000

The present lot comprises three Royère atelier
drawings for the following low table models: two
'Perforation' variations and one 'Peking'.



23

FRENCH

MIRROR, THIRD QUARTER 20TH CENTURY

sycamore, mirrored glass
13 x 11½ in. (33 x 29.5 cm)

\$1,000-1,500

24

CONSTANCE SPRY (1886-1960)

HANDLED COUPE, CIRCA 1950

produced by Fulham Pottery, London
plaster

impressed *C - M THE POTTER FULHAM LONDON MADE IN ENGLAND*

inscribed *FMAL* and numbered 9954
10½ x 16¼ x 4 in. (26.6 x 41.2 x 10.1 cm)

\$1,000-1,500



25

JEAN ROYÈRE (1902-1981)

ADJUSTABLE CHAISE LONGUE, CIRCA 1940

gilt metal, hide upholstery

27¾ x 23½ x 64½ in. (70.4 x 58.9 x 163 cm)

\$60,000-80,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the present owner, 1990

LITERATURE:

Décor d'Aujourd'hui, no. 47, 1948, p. 29 for a related example







26

JEAN ROYÈRE (1902-1981)

'ONDULATION' FLOOR LAMP, CIRCA 1953

gilt iron, gilt bronze, oak veneered, parchment shade

65½ in. (166.3 cm) high; 10¼ in. (26 cm) diameter including shade

\$80,000-120,000

PROVENANCE:

Fifty/50 Gallery, New York

Acquired from the above by the present owner

LITERATURE:

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, p. 240; vol. II, p. 339 for related examples





27

JEAN ROYÈRE (1902-1981)

RARE 'ÉTOILE' SIDEBOARD, CIRCA 1955

colored straw marquetry, ash, iron and brass
33¾ x 80½ x 14 1/4 in. (85.7 x 204.5 x 36.2 cm)

\$200,000-300,000

PROVENANCE:

Michael Formica, New York

Acquired from the above by the present owner, 2000

LITERATURE:

Jean Royère, exh. cat., Jansen Gallery, Paris, 1985, pl. 3

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts
Décoratifs, 2000, p. 62 for a related example

P. E. Martin-Vivier, *Jean Royère*, Paris, 2002, p. 212

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*,
Paris, 2012, vol.I, p. 187 for a related example







JOURNEY
Jean Royère
Galerie Jacques Lacroix
Edition Patrick Seguin



28

JEAN ROYÈRE (1902-1981)

'ONDULATION' WALL LIGHT, CIRCA 1950

gilt iron, paper shades

9 x 54½ x 10½ in. (22.8 x 137.4 x 26.6 cm)

\$20,000-30,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the present owner, 2005

LITERATURE:

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, p. 37

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 41, 238, 239; vol. II, p. 32

Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 2013, pp. 30-33
P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, p. 157

29

LINE VAUTRIN (1913-1997)

'COMÈTE' MIRROR, CIRCA 1950

talosel resin, mirrored glass

signed *LINE VAUTRIN*

21¼ in. (54 cm) diameter

\$20,000-30,000

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p. 40



30

LINE VAUTRIN (1913-1997)

RARE 'SOLAIRE' MIRROR, CIRCA 1950

talosel resin, mirrored glass

signed *LINE VAUTRIN*

35½ in. (91.1 cm) diameter

\$40,000-60,000

PROVENANCE:

Galerie Chastel-Maréchal, Paris

Michael Formica, New York

Acquired from the above by the present owner

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 98-99



31

SAMUEL MARX (1885-1964)

STOOL, CIRCA 1930

chromium-plated metal, Lucite, suede upholstery
17½ in. (44.5 cm) high; 15 in. (38.2 cm) diameter

\$2,000-3,000

PROVENANCE:

Malmaison Antiques, New York

Acquired from the above by the present owner, 1995





32

GEORGES JOUVES (1910-1964)

CANISTER, CIRCA 1955

glazed earthenware

signed *JOUVÉ* and with artist's cipher

9½ x 6 in. (24.2 x 15.2 cm)

\$4,000-6,000

PROVENANCE:

Michael Formica, New York

Acquired from the above by the present owner, 1999

LITERATURE:

P. Jousse, *Georges Jouve*, Paris, 2005, pp. 163, 292

33

GEORGES JOUVES (1910-1964)

VASE, CIRCA 1955

glazed earthenware

signed *JOUVÉ* and with artist's cipher

12 in. (30.5 cm) high; 4.1/5 in. (10.5 cm) diameter

\$4,000-6,000

PROVENANCE:

Michael Formica, New York

Acquired from the above by the present owner, 1999

LITERATURE:

P. Jousse, *Georges Jouve*, Paris, 2005, pp. 226, 287, 288



34

JEAN ROYÈRE (1902-1981)
UNTITLED (THREE RENDERINGS FOR
THE ENTRANCE OF THE BERTHELIN
RESIDENCE), CIRCA 1950

pencil on paper
each numbered and labeled *MONSIEUR
BERTHELIN, ENTRÉE*
12¼ x 19½ in. (31 x 49.5 cm) each

\$6,000-8,000

PROVENANCE:
L'Arc en Seine, Paris
Michael Formica, New York
Acquired from the above by the present
owner, 2003



35

LINE VAUTRIN (1913-1997)

'SOLEIL TORSADE' MIRROR, CIRCA 1950

talosel resin, mirrored glass

signed *LINE VAUTRIN*

21½ in. (54.5 cm) diameter

\$20,000-30,000

EXHIBITED:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p. 40



36

MAURICE PRÉ (1907-1988)

TABOURET, CIRCA 1950

gilt iron, fabric upholstery

18¾ x 30¼ x 18½ in. (47.6 x 76.8 x 46.9 cm)

\$4,000-6,000

PROVENANCE:

Liz O'Brien, New York

Acquired from the above by the present owner, 2005

37

FRENCH

THREE-LIGHT CANDELABRUM, CIRCA 1950

patinated iron

5½ x 20¾ x 3⅜ in. (13.9 x 51.2 x 7.9 cm)

\$2,000-3,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the current owner, 2005



38

JEAN ROYÈRE (1902-1981)

DAYBED, CIRCA 1950

oak, velvet upholstery

29½ x 80½ x 57 5/8 in. (74.9 x 204.4 x 146.8 cm)

\$30,000-50,000

PROVENANCE:

Liz O'Brien, New York

Acquired from the above by the present owner, 2003

LITERATURE:

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, pp. 106-107

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. II, p. 76







39

JEAN ROYÈRE (1902-1981)

'TRÉFLE' CHAIR, CIRCA 1950

sycamore, velvet upholstery

32 x 20½ x 24 in. (81.2 x 51.1 x 60.9 cm)

\$10,000-15,000

LITERATURE:

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage Paris, 1992, p. 39

Jean Royère, décorateur à Paris, exh. cat, Musée des Arts Décoratifs, Paris, 2000, pp. 16-17, 98, 116

P. E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 35

Galerie Jacques Lacoste-Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, p. 72-73, 103, 258, 260; vol. II, pp. 54, 302-300

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 38, 158, 174, 176, 219



40

JEAN ROYÈRE (1902-1981)

'ONDULATION' WALL LIGHT, CIRCA 1950

gilt iron, paper shades

9 x 54½ x 10½ in. (22.8 x 137.4 x 26.6 cm)

\$20,000-30,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the present owner

LITERATURE:

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, p. 37-37 for related examples of the model

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, p. 41, 238, 239; vol. II, p. 32 for related model

Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 2013, pp. 30-33 for similar model

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, p. 157

41

JEAN ROYÈRE (1902-1981)

RARE STOOL, CIRCA 1940

stained oak, hide upholstery

15¾ x 21⅞ x 13⅞ in. (40 x 54.9 x 34.6 cm)

\$10,000-15,000

PROVENANCE:

Wolfgang Joop, Potsdam, Germany

Sotheby's New York, *Property from the Collection of Wolfgang Joop*,

12 December 2003, lot 439

Michael Formica, New York

Acquired from the above by the present owner, 2003

LITERATURE:

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage,
Paris, 1992, pp. 34-35 for a similar model



42

JEAN ROYÈRE (1902-1981)

'SKI' FLOOR LAMP, CIRCA 1940

painted iron, paper shade

62 $\frac{7}{8}$ x 16 $\frac{3}{8}$ x 23 in. (160 x 41.5 x 58.5 cm) including shade

\$40,000-60,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the present owner, 1990

LITERATURE:

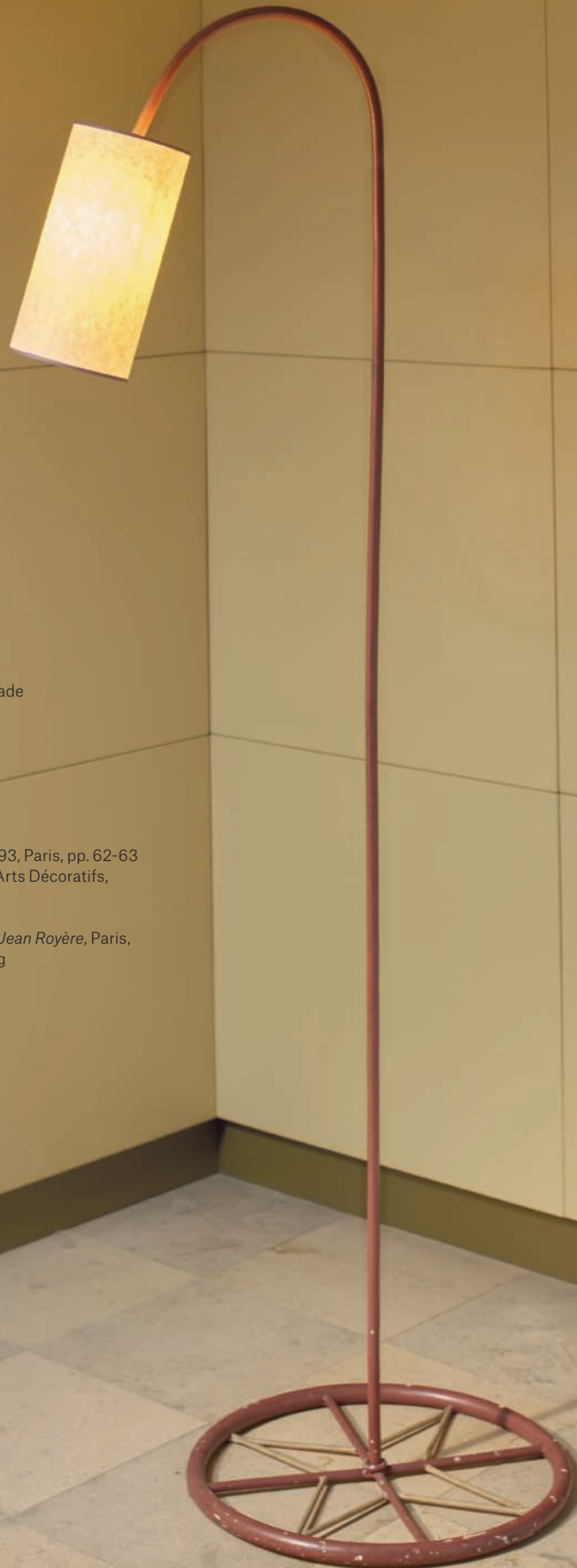
Jean Royère, Mobilier, exh. cat., Galerie du Passage, 1993, Paris, pp. 62-63

Jean Royère: décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 16

P. E. Martin-Vivier, *Jean Royère*, Paris, 2002, p. 198

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, p. 49; vol. II, pp. 14, 37 and 98 for a drawing

P. E. Martin-Vivier, *Jean Royère*, Paris, 2017, p. 38





43

FRENCH

TWO-ARM WALL LIGHT, 1940s

patinated plaster, paper shades
15 x 12 x 7½ in. (38.2 x 30.4 x 18 cm) including shades

\$2,000-3,000

PROVENANCE:

Michael Formica, New York

Acquired from the above by the present owner, 1991





44

FRENCH

TWO JARDINIÈRES, 1950s

painted iron

26¼ x 36¾ x 9¼ in. (66.6 x 93.3 x 23.5 cm)

\$4,000-6,000

PROVENANCE:

Fifty/50 Gallery, New York

Acquired from the above by the present owner, 1992

45

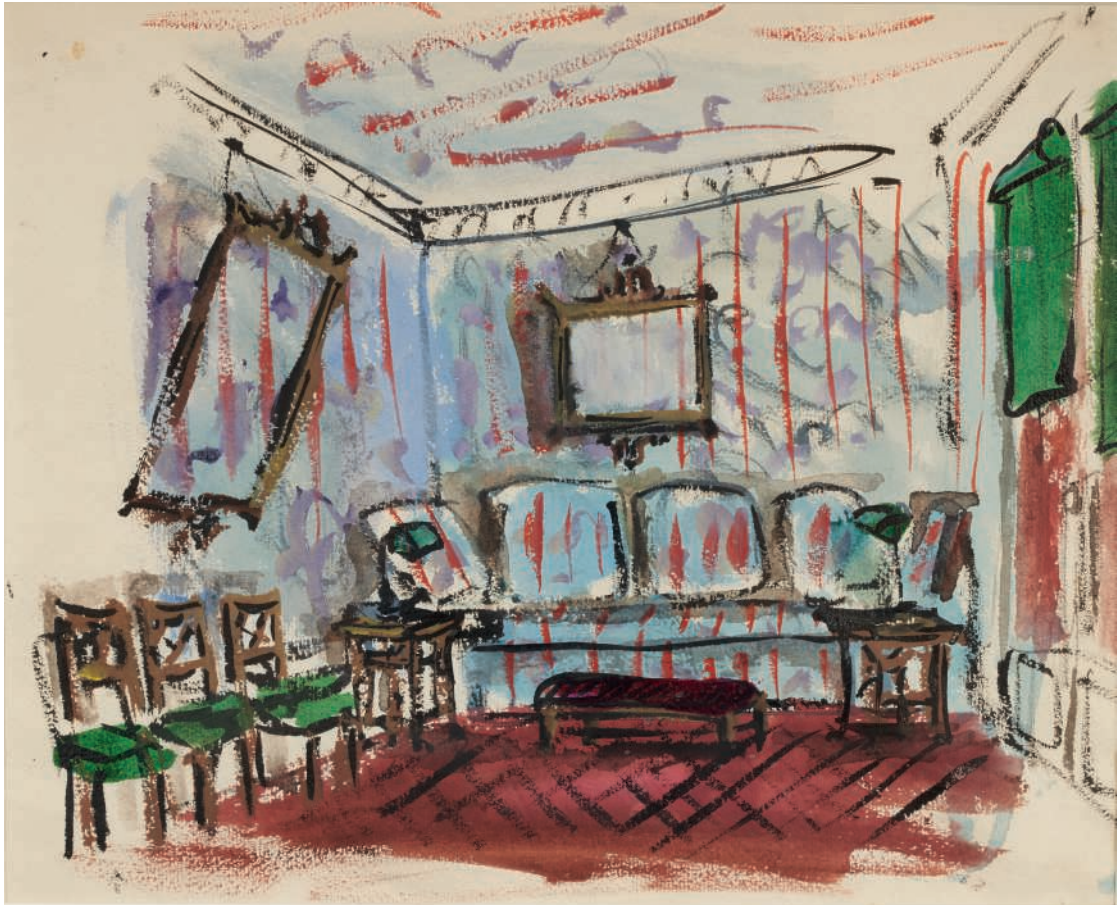
CHRISTIAN BÉRARD (1902-1949)

UNTITLED (INTERIOR WITH PORTRAIT), CIRCA 1935

gouache, watercolor and brush and India ink on paper

12 x 14¾ in. (30.5 x 37.5 cm)

\$2,000-3,000



46

CHRISTIAN BÉRARD (1902-1949)

UNTITLED (STUDY FOR AN INTERIOR), CIRCA 1935

gouache and India ink on paper
10½ x 13¾ in. (26.7 x 35 cm)

\$2,000-3,000

47

JEAN ROYÈRE (1902-1981)

'ONDULATION' STOOL, CIRCA 1950

patinated iron, gilt bronze, suede upholstery
16¾ x 23½ x 15¾ in. (42.5 x 59.6 x 40.4 cm)

\$20,000-30,000

PROVENANCE:

Galerie de Beyrie, New York

Acquired from the above by the present owner

LITERATURE:

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. II, p. 56





48

JEAN ROYÈRE (1902-1981)

PAIR OF SIDE CHAIRS, CIRCA 1950

fruitwood, cane

32¾ x 17½ x 19½ (82.2 x 44.4 x 49.5 cm) each

\$12,000-18,000

LITERATURE:

Jean Royère, exh. cat., Galerie Jacques Lacoste, 1999,
Paris, p. 99 for a related model

49

JEAN ROYÈRE (1902-1981)

ILLUMINATED DESK, CIRCA 1950

mahogany, cane, brass

39¾ x 47½ x 23¾ in. (100 x 120.5 x 60 cm)

\$50,000-70,000

PROVENANCE:

DeLorenzo 1950, New York

Acquired from the above by the present owner, 1996

LITERATURE:

Galerie Jacques Lacoste and Galerie Patrick Seguin,
Jean Royère, vol. II, Paris, 2012, p. 67





50

LINE VAUTRIN (1913-1997)

'TUDOR' MIRROR, CIRCA 1950

talosel resin, mirrored glass

signed *LINE VAUTRIN*

20 in. (50.7 cm) diameter

\$20,000-30,000

PROVENANCE:

Galerie Chastel-Maréchal, Paris

Michael Formica, New York

Acquired from the above by the present owner

LITERATURE:

Maison et Jardin, December 1956 - January 1957, cover

P. Mauriès, *Line Vautrin: Mirrors*, Paris, 2004, pp. 15, 30



51

LINE VAUTRIN (1913-1997)

'MAZARIN' MIRROR, CIRCA 1960

talosel resin, mirrored glass

signed *LINE VAUTRIN*

16¼ in. (41.2 cm) diameter

\$20,000-25,000

PROVENANCE:

Michael Formica, New York

Acquired from the above by the present owner, 2000

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 56-57

52

JEAN ROYÈRE (1902-1981)

DINING TABLE, CIRCA 1950

painted iron, Jura limestone

29 in. (11.4 cm) high; 51¼ in. (20.1 cm) diameter

\$30,000-50,000

PROVENANCE:

DeLorenzo, New York

Acquired from the above by the present owner, 2001

EXHIBITED:

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, 2000, p. 64 for similar model





53

LINE VAUTRIN (1913-1997)

'SOLEIL À POINTES' MIRROR, MODEL NO. 4, CIRCA 1955

talosel resin, mirrored glass

signed *LINE VAUTRIN*

22 in. (56.3 cm) diameter

\$20,000-30,000

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 114-115

54

JEAN ROYÈRE (1902-1981)

SET OF FOUR 'TRÉFLE' CHAIRS, CIRCA 1950

ash, velvet upholstery

32 x 20 $\frac{1}{8}$ x 24 in. (81.2 x 51.1 x 60.9 cm) each

\$40,000-60,000

PROVENANCE:

DeLorenzo, New York

Acquired from the above by the present owner, 2001

LITERATURE:

P. Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage Paris, 1992, p. 39

Jean Royère, décorateur à Paris, exh. cat, Musée des Arts Décoratifs, Paris, 2000, pp. 16-17, 98, 116

P. E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 35

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 72-73, 103, 258, 260; vol. II, pp. 54, 302-300

P.-E. Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 38, 158, 174, 176, 219







55

LINE VAUTRIN (1913-1997)

'BAYADÈRE' MIRROR, CIRCA 1950

talosel resin, mirrored-glass

signed *LINE VAUTRIN*

6 in. (15.3 cm) diameter

\$15,000-20,000

56

LINE VAUTRIN (1913-1997)

'SOLEIL TORSADÉ' MIRROR, CIRCA 1950

talosel resin, mirrored glass

signed *LINE VAUTRIN*

22¾ in. (57.7 cm) diameter

\$20,000-30,000

PROVENANCE:

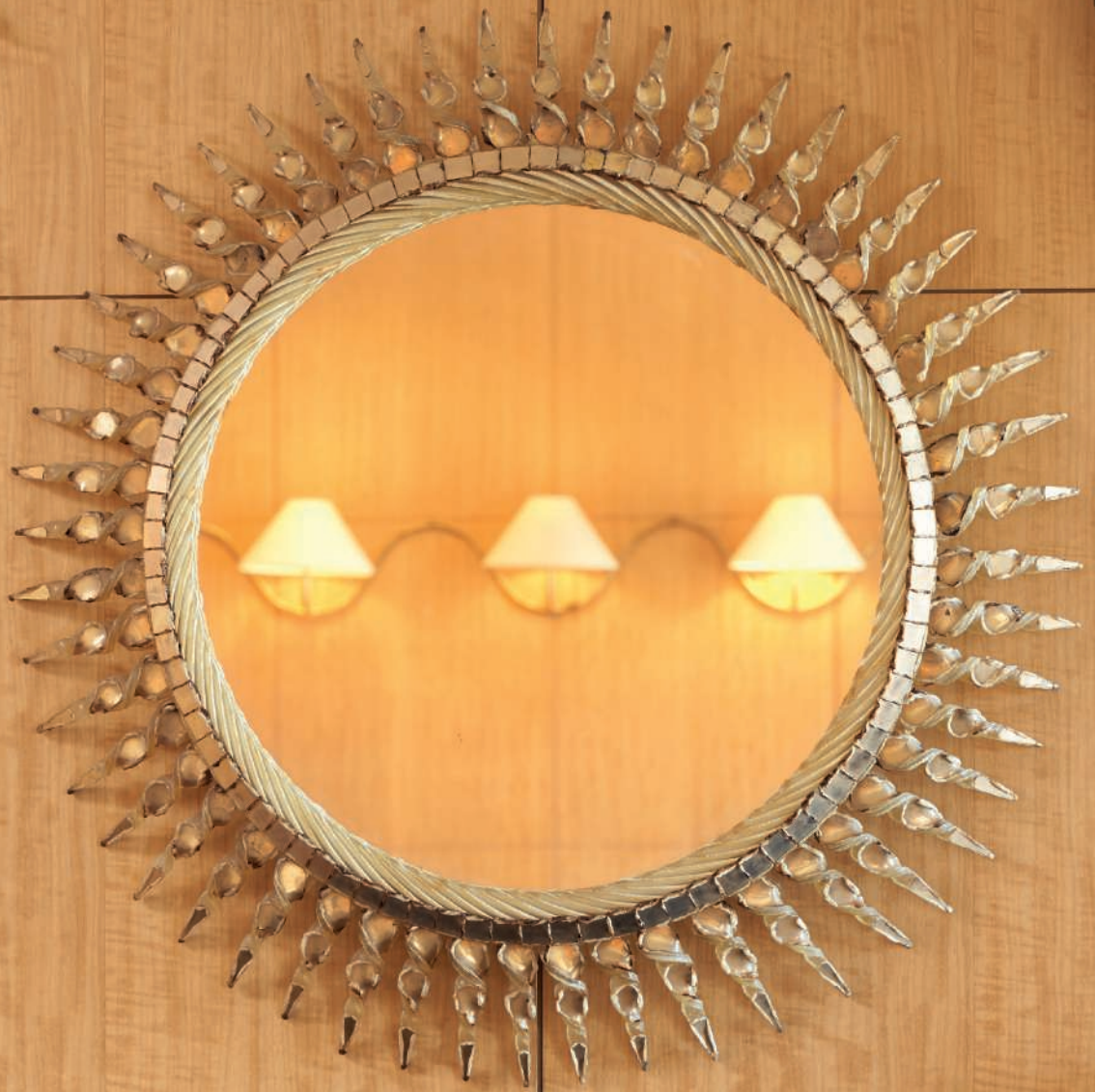
Galerie Chastel-Maréchal, Paris

Michael Formica, New York

Acquired from the above by the present owner

LITERATURE:

P. Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p. 40





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Claude Lalanne (French, 1925–2019), *La Dormeuse* (The sleeping woman) (detail), 2004. Bronze, galvanized copper, 11 13/16 x 15 3/8 x 11 13/16 in. Private collection © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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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**.

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- (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.
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- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
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We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to 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)(f), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for 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 2.5% 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, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

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

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

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

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

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

- 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, photographs, 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.
- 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 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 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. 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.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- 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
 - give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy 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.CHIRSTIES.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 in paragraph F1(a).

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

hammer price: the amount of the highest bid the **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.

Φ
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section 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

11/01/21

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 made loans or advanced money to consignors or prospective purchasers 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

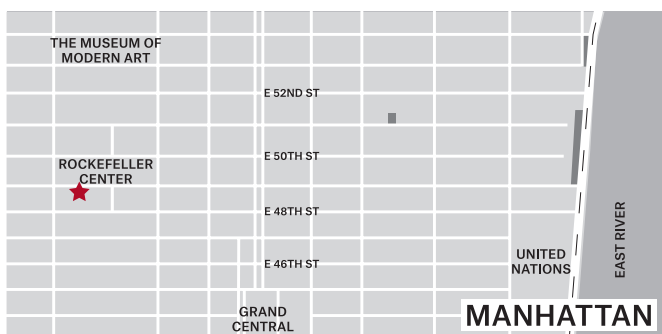
Email: PostSaleUS@christies.com

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

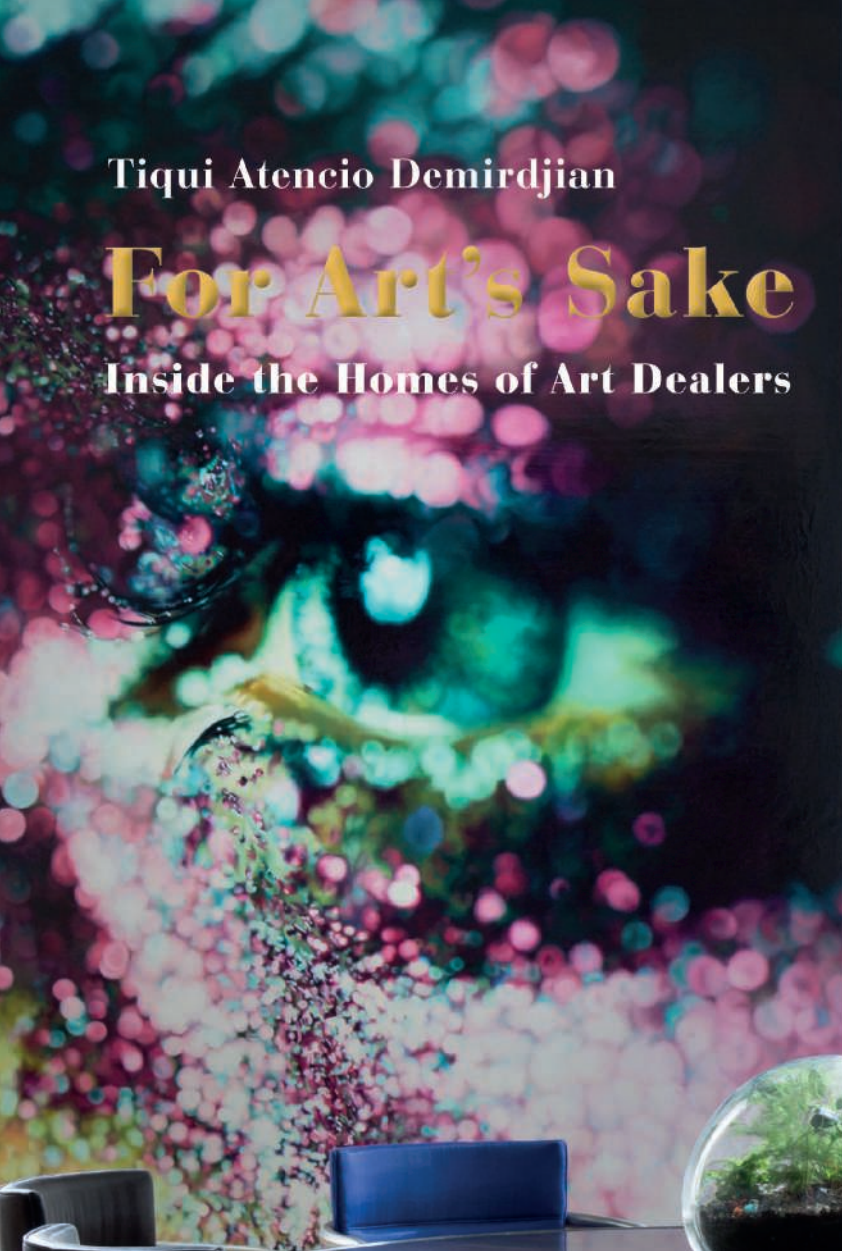
Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

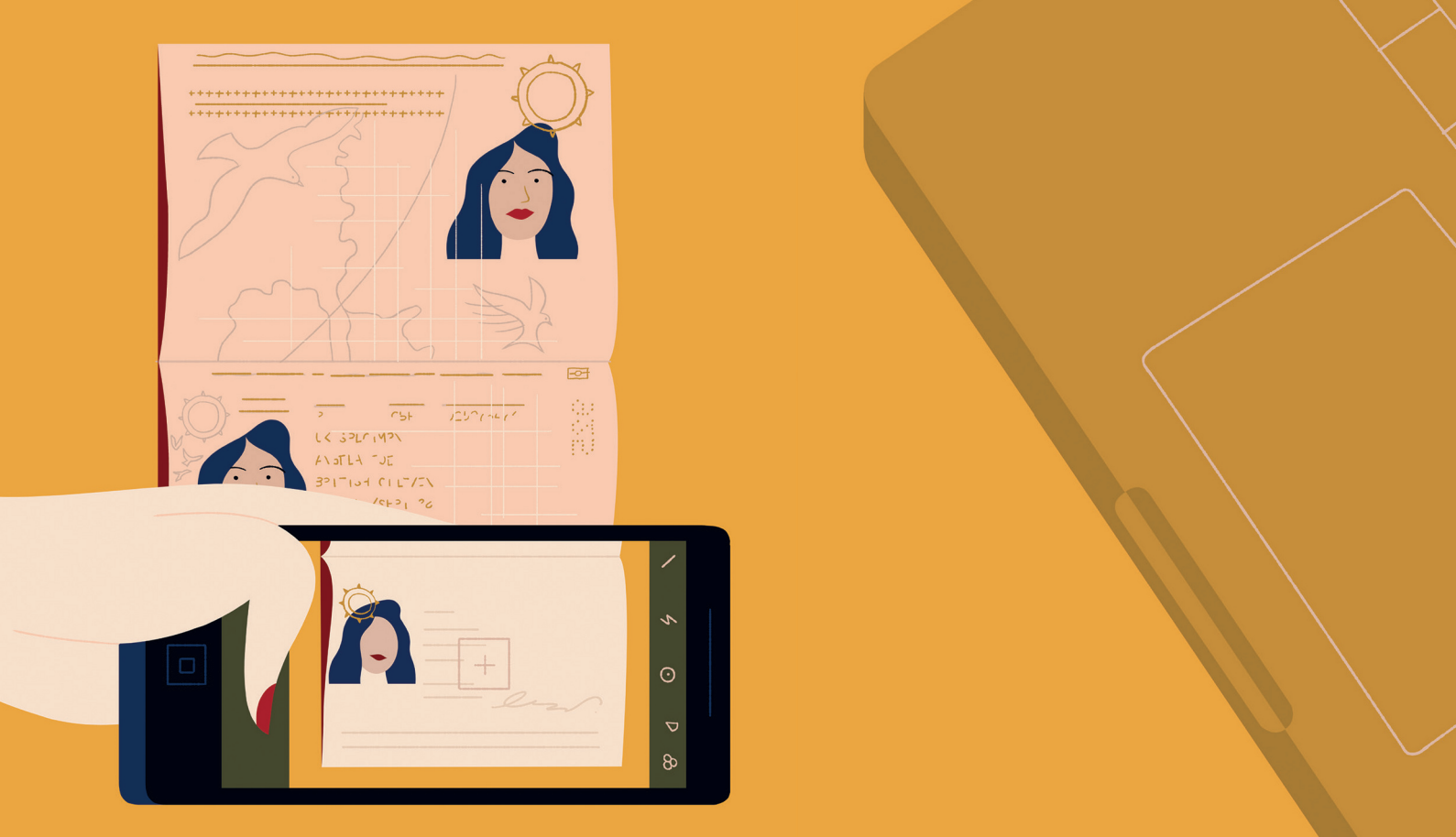
Tiqui Atencio Demirdjian

For Art's Sake

Inside the Homes of Art Dealers



RIZZOLI
NEW YORK



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

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CHRISTIE'S

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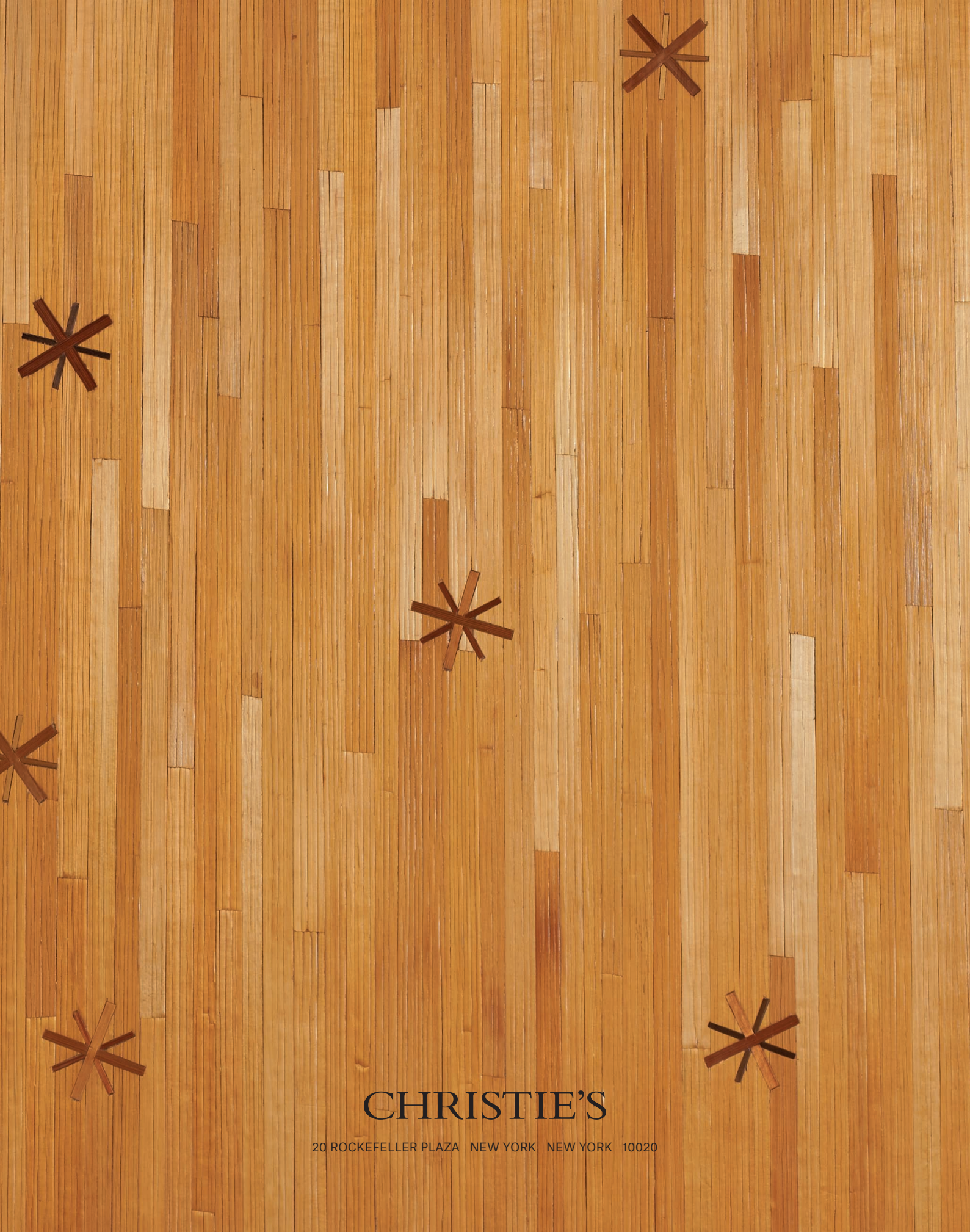
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