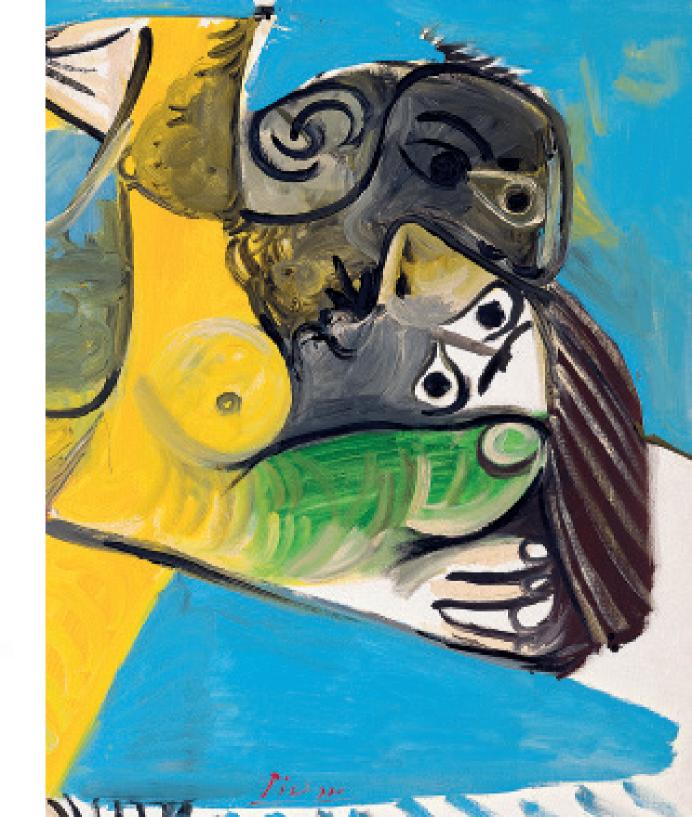


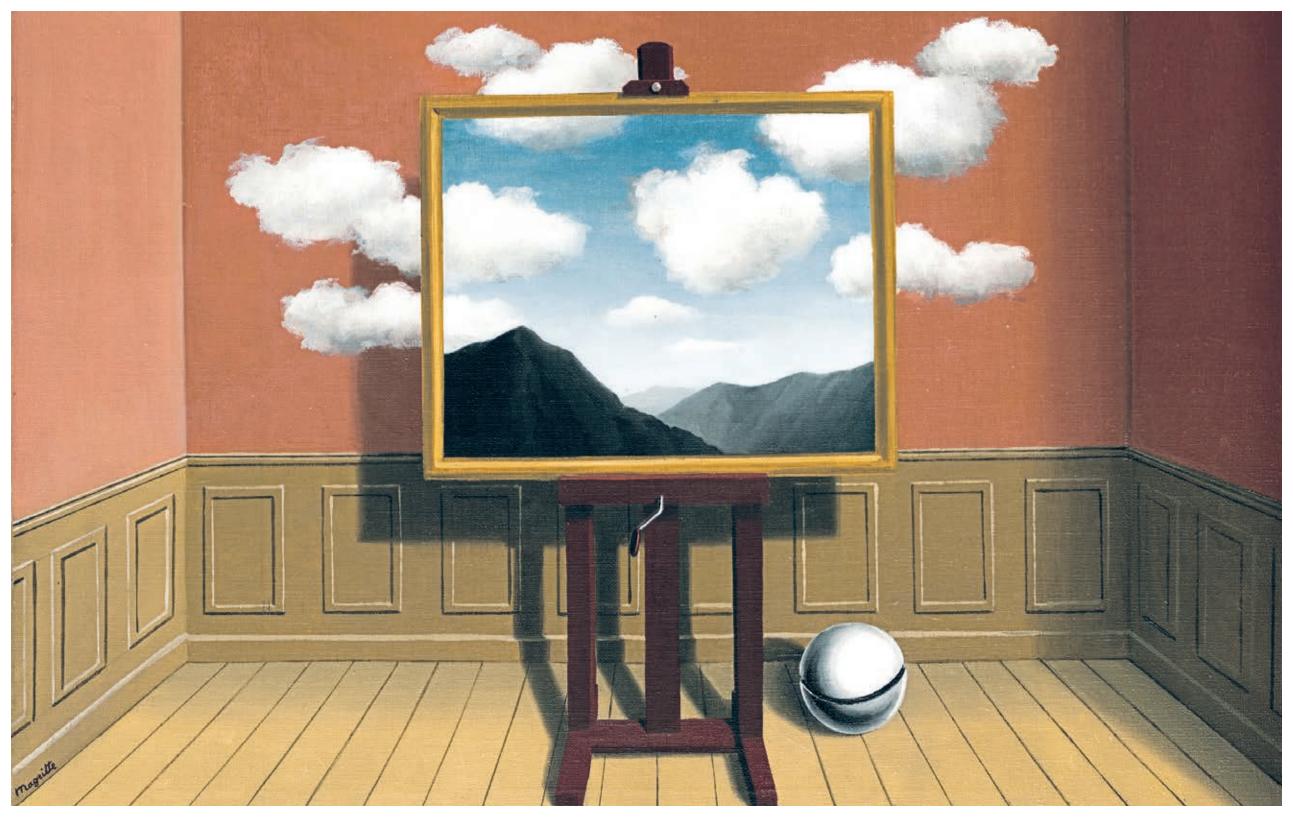
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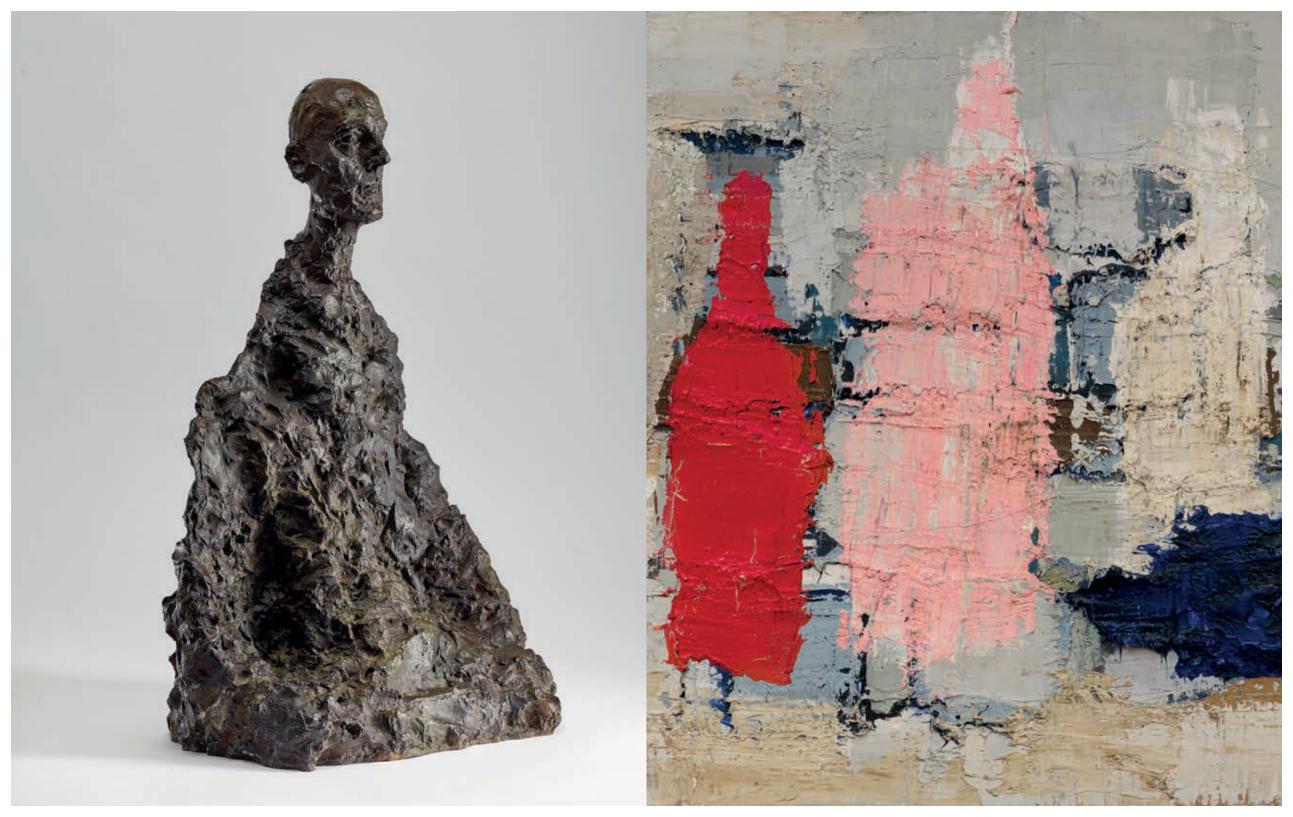
























Wednesday 30 June 2021 at 2.00pm 8 King Street, St. James's London SW1Y 6QT

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as: **KELSEY-20068**

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PROPERTY FROM A DISTINGUISHED SCANDINAVIAN COLLECTION

1

STANLEY WHITNEY (B.1946)

Light a New Wilderness

signed, titled and dated 'Stanley Whitney Light a New Wilderness 2016' (on the reverse) oil on linen 96 x 96in. (243.8 x 244cm.) Painted in 2016

£120,000-180,000 US\$170,000-250,000 €140,000-210,000

PROVENANCE:

Galerie Nordenhake, Stockholm. Acquired from the above by the present owner in 2017.

Stockholm, Galerie Nordenhake, Stanley Whitney: Here Comes the Sun, 2016.





*2

SALMAN TOOR (B. 1983)

The Palm Reader III
signed and dated 'Salman Toor 2019' (on the reverse)
oil on canvas
18 x 22in. (45.7 x 55.9cm.)
Painted in 2019

£150,000-250,000 US\$220,000-350,000 €180,000-290,000

PROVENANCE:

O Art Space, Lahore. Acquired from the above by the present owner.

EXHIBITED

Lahore, O Art Space, Salman Toor: New Paintings, 2019.





*3

ELIZABETH PEYTON (B. 1965)

Julie (Julie Mehretu)

signed, titled and dated 'Julie (Julie Mehretu) Elizabeth Peyton 2015' (on the reverse) oil on board 15 x 12in. (38.1 x 30.5cm.) Painted in 2015

£400,000-600,000 US\$570,000-840,000 €470,000-690,000

PROVENANCE:

Gladstone Gallery, New York. Acquired from the above by the present owner in 2018.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ*4

BRIDGET RILEY (B. 1931)

Zing 2

signed and dated 'Riley 71' (on the overlap); signed, titled and dated 'ZING II RILEY 71' (on the reverse) acrylic emulsion on canvas 541/8 x 441/4in. (132.2 x 112.2cm.) Painted in 1971

£1,800,000-2,200,000 US\$2,600,000-3,100,000 €2,100,000-2,500,000

PROVENANCE:

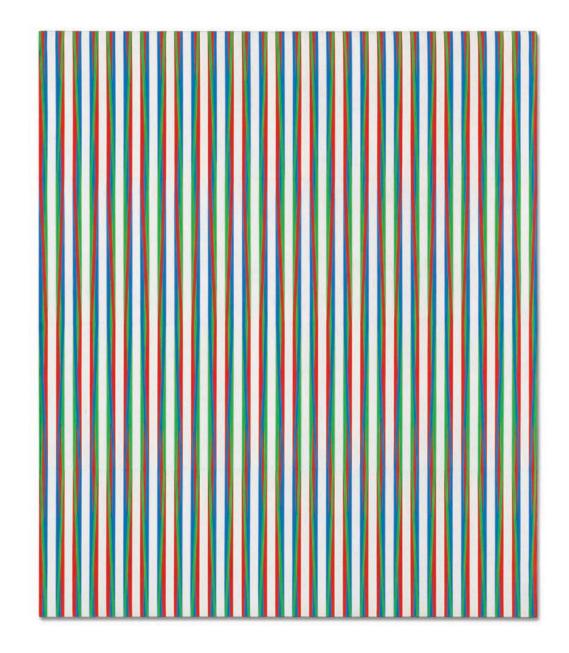
Galerie Beyeler, Basel. Acquired from the above by the present owner in 1971.

EXHIBITED:

Basel, Galerie Beyeler, Europa, 1971, no. 35.

Writings 1965-2009, London 1999 (illustrated in colour, p. 31). K. Schubert (ed.), Bridget Riley: The Complete Prints 1962-2020, London 2010, p. 7. Bridget Riley Prints 1962-2015, exh. cat., London, Sims Reed Gallery, 2015, p. 10. R. Kudielka, A. Tommasini and N. Naish (eds.), Bridget Riley: The Complete Paintings, Volume 1, 1959-1973, London 2018, p. 338, no. BR 138 (illustrated in colour, p. 339). Bridget Riley, exh. cat., Edinburgh, National Galleries

R. Kudielka (ed.), The Eye's Mind: Bridget Riley Collected Scotland, 2019 (illustrated in colour, p. 109). R. Kudielka (ed.), Bridget Riley: Dialogues on Art, London 2019, p. 123 (illustrated in colour, p. 45).





PROPERTY FROM A PROMINENT EUROPEAN COLLECTION



YAYOI KUSAMA (B. 1929)

Pumpkin

signed and dated 'YAYOI KUSAMA 2009' (on the side) painted fibreglass reinforced plastic 48 x 50% x 50% in. (122 x 129 x 129 cm.) Executed in 2009

£1,200,000-1,800,000 US\$1,700,000-2,500,000 €1,400,000-2,100,000

PROVENANCE:

Gagosian Gallery, New York. Acquired from the above by the present owner in 2009.

EXHIBITED

New York, Gagosian Gallery, Yayoi Kusama, 2009, p. 97.

LITERATURE:

L. Neri & T. Goto (eds.), *Yayoi Kusama*, New York 2012, p. 284 (installation view illustrated in colour, p. 217).

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





PROPERTY FROM THE B.J. EASTWOOD COLLECTION

λ6

LUCIAN FREUD (1922-2011)

A Plate of Prawns

oil on canvas 8¾ x 10%in. (22.2 x 26.9cm) Painted in 1958

£800,000-1,200,000 US\$1,200,000-1,700,000 €930,000-1,400,000

PROVENANCE:

Private Collection, United Kingdom. Acquired from the above by B. J. Eastwood.

EXHIBITED

London, Theo Waddington Fine Art, Lucian Freud: A Private View, 1998.

LITERATURE:

J. McEwen, 'Too many legs can really foul up the turkey' in *The Sunday Telegraph*, 14 June 1998, p. 9. W. Feaver (ed.), *Lucian Freud*, New York 2007, p. 473, no. 101 (illustrated in colour, p. 138).





PROPERTY FROM THE B.J. EASTWOOD COLLECTION

λ7

LUCIAN FREUD (1922-2011)

Young Man with Arms Folded

conté crayon on paper 19¼ x 14¼in. (49 x 36.2cm.) Executed in 1944

£800,000-1,200,000 US\$1,200,000-1,700,000 €930,000-1,400,000

PROVENANCE:

Patrick Swift, London.
Thence by descent to his widow.
Acquired from the above by B. J. Eastwood.

LITERATURE

W. Feaver (ed.), Lucian Freud, New York 2007, p. 470, no. 38 (illustrated in colour, p. 76; titled 'Man Seated' and incorrectly dated '1946').

M. Holborn (ed.), Lucian Freud on Paper, London 2008, p. 178, no. 68 (illustrated in colour, p. 112).

M. Gayford, Lucian Freud, Volume 1, London 2018, p. 323 (illustrated in colour, p. 111; titled 'Man Seated').





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION



PABLO PICASSO (1881-1973)

L'Étreinte

signed 'Picasso' (lower centre); dated '23.10.69.' (on the reverse) oil on canvas 42% x 55½ in. (108.5 x 140.5 cm.) Painted in Mougins on 23 October 1969

£11,000,000-16,000,000 US\$16,000,000-22,000,000 £13.000.000-18.000.000

PROVENANCE:

Private collection, by whom acquired before 1973.

Allan F. Andersen, Virum, Denmark.

Acquired from the above in 1998, and thence by descent to the present owner.

EXHIBITED:

Avignon, Palais des Papes, *Pablo Picasso*, *1969-1970*, May - September 1970, no. 101, n.p. (illustrated; titled 'Couple' and with incorrect dimensions).

Museum Boijmans Van Beuningen, Rotterdam, on longterm loan, 1981-1997.

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Le dernier Picasso: 1953-1973*, February - May 1988, no. 64, p. 259; this exhibition later travelled to London, Tate Gallery, *Late Picasso: Paintings, sculpture, drawings and prints, 1953-1972*, June - September 1988, no. 48, p. 274 (illustrated p. 209; titled 'Couple' and with incorrect dimensions).

España: Picasso, Gris, González, Dalí, Miró, August -October 1992, no. 6, pp. 56-57 (illustrated). Baden-Baden, Museum Frieder Burda, Eröffnungsausstellung, October 2004 - February 2005, no. 59. p. 101 (illustrated).

Caracas, Centro Cultural Consolidado, 5 Grandes de

Baden-Baden, Museum Frieder Burda, *Bilderwechsel*, February - June 2005.

Baden-Baden, Museum Frieder Burda, *Picasso: Von Mougins nach Baden-Baden, Der späte Picasso*, September 2005 - January 2006, p. 57 (illustrated).

Dusseldorf, Kunstsammlung Nordhein-Westfalen, *Picasso, Malen gegen die Zeit*, February - May 2007, no. 120, p. 161 (illustrated; titled 'Das Paar').

Barcelona, Fundació Joan Miró, *Un cos sense límits*, October 2007 - January 2008.

Baden-Baden, Museum Frieder Burda, *Böhmen liegt am Meer, Aus der Sammlung Frieder Burda*, May - June 2008. Baden-Baden, Museum Frieder Burda, *Die Bilder tun was mit mir: Einblicke in die Sammlung Frieder Burda*, March - June 2010, p. 70 (illustrated).

Berlin, Galerie Céline und Heiner Bastian, *Picasso: Die Freiheit der späten Werke*, February - April 2011, no. 12, pp. 45 & 71 (illustrated).

Tubingen, Kunsthalle, Cézanne, Renoir, Picasso & Co., 40 Jahre Kunsthalle Tübingen und Götz Adriani, September 2011 - January 2012, pp. 124-125 (illustrated). Munich, Pinakothek der Moderne, Frauen: Picasso, Beckmann, de Kooning, March - July 2012, no. 40, pp. 160 & 319 (illustrated pp. 161-163; titled 'Le couple'). Baden-Baden, Museum Frieder Burda, 40/10 40 Jahre Sammlung, 10 Jahre Museum Frieder Burda, July - October 2014, p. 70 (illustrated).

Madrid, Museo Nacional Thyssen-Bornemisza, *Picasso/Lautrec*, October 2017 - January 2018, no. 112, pp. 225 & 237 (illustrated p. 225; illustrated again p. 237; titled 'The Couple').

Baden-Baden, Museum Frieder Burda, Ensemble: Centre Pompidou-Museum Frieder Burda, April - September 2019, pp. 172-173 (illustrated).

LITERATURI

See christies.com for the extensive literature references for this lot.





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

°**♦***9

ALEXANDER CALDER (1898-1976)

Untitled

hanging mobile - pottery shards, glass shards, Plexiglas, wire and string 34 x 31 x 26in. (86.4 x 78.7 x 66cm.) Executed *circa* 1944

£3,500,000-5,500,000 U\$\$5,000,000-7,700,000 €4,100,000-6,400,000

PROVENANCE:

Private Collection, New York (gift from the artist and thence by descent).

Bo Franzen, Stockholm (acquired from the above in 1989). William Beadleston Fine Art, New York. Acquired from the above by the present owner in 1993.

EXHIBITED:

New York, Gallery Schlesinger, *Ghosts & Live Wires*, 1990, p. 44, no. 17.

Washington D.C., National Gallery of Art, *Alexander Calder: 1898-1976*, 1998, p. 269, no. 224 (illustrated in colour). This exhibition later travelled to San Francisco, San Francisco Museum of Modern Art.

This work is registered in the archives of the Calder Foundation, New York, under application number *A07288*.



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PROPERTY FROM A PROMINENT EUROPEAN COLLECTION

°♦λ*10

LUCIO FONTANA (1899-1968)

Concetto spaziale, Attesa

signed, titled and inscribed 'I. Fontana "Concetto Spaziale" ATTESA sto facendo il muretto di cinta al lago' (on the reverse)

waterpaint on canvas 31% x 25%in. (81 x 65cm.) Executed in 1968

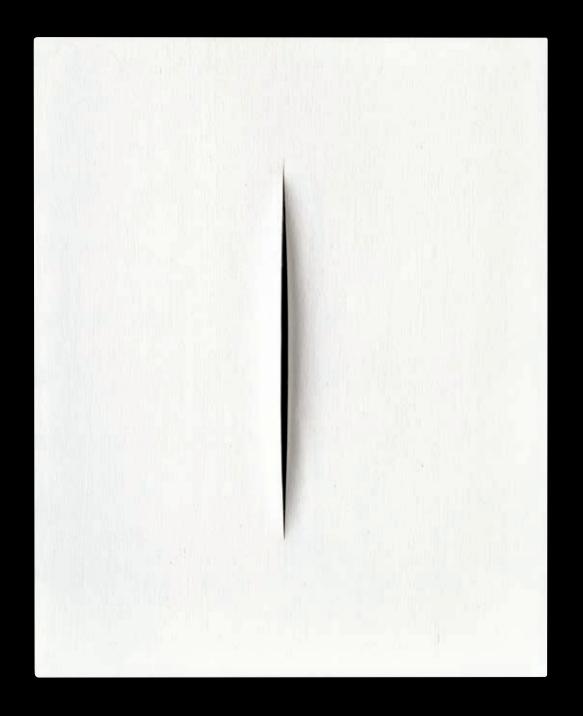
£1,400,000-1,800,000
U\$\$2,000,000-2,500,000
€1,700,000-2,100,000

PROVENANCE:

Marlborough Galleria d'Arte, Rome. Galleria Levi, Milan. Private Collection, Milan. Anon. Sale, Sotheby's London, 1 July 2008, lot 28. Acquired at the above sale by the present owner.

LITERATURE:

E. Crispolti, Lucio Fontana Catalogue Raisonné des peintures, sculptures et environnements spatiaux, vol. II, Brussels 1974, p. 200, no. 68 T 51 (illustrated).
E. Crispoti, Fontana. Catalogo generale, vol. II, Milan 1986, p. 687, no. 68 T 51, (illustrated).
E. Crispolti, Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni, vol. II, Milan 2006, p. 880, no. 68 T 51 (illustrated).



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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

°**◆***11

ALBERTO GIACOMETTI (1901-1966)

Homme qui chavire

signed, numbered and stamped with the foundry mark 'A. Giacometti 6/6 Alexis. Rudier Fondeur. Paris' (on the base) bronze with dark brown patina Height: 23% in. (59.5 cm.)
Conceived in 1950; this example, cast by Alexis Rudier in 1951, is one of six recorded casts

£12,000,000-18,000,000 US\$17,000,000-25,000,000 €14,000,000-21,000,000

PROVENANCE:

Galerie Maeght, Paris, by whom acquired directly from the artist

Lillian Florsheim, Chicago, by whom acquired from the above, in December 1951, and thence by descent; sale, Sotheby's, New York, 16 November 1998, lot 67.

Acquired at the above sale by the present owner.

LITERATURE

- J. Dupin, *Alberto Giacometti*, Paris, 1962, pp. 62-63 & 249 (another cast illustrated p. 249).
- R.-J. Moulin, *Giacometti: Sculptures*, London, 1964, no. 7, n.p. (another cast illustrated pl. 7; another cast illustrated again on the cover).
- F. Meyer, Alberto Giacometti, Eine Kunst existentieller Wirklichkeit, Stuttgart, 1968, p. 166.
- R. Hohl, *Alberto Giacometti*, Paris, 1971, no. 253, p. 308 (another cast illustrated pl. 253; titled 'Homme qui chavire II').
- C. Juliet, *Giacometti*, Paris, 1985, no. 69, n.p. (another cast illustrated pl. 69).
- A. Kuenzi, *Alberto Giacometti*, exh. cat., Fondation Pierre Gianadda, Martigny, 1986, no. 102, p. 270 (another cast illustrated)
- P. Beye & D. Honisch, *Alberto Giacometti Skulpturen, Gemälde, Zeichnungen, Graphik*, Munich, 1987, no. 96, p. 215 (another cast illustrated).

- M. Matter, *Alberto Giacometti*, New York, 1987, p. 219 (another cast illustrated p. 77; details of another cast illustrated pp. 88 & 89).
- H. & M. Matter, *Giacometti*, New York, 1988, pp. 90-91. T.B. Jelloun, *Alberto Giacometti*, Paris, 1990, p. 77 (another cast illustrated).
- Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, pp. 326, 335, 362 & 543 (another cast illustrated p. 327; titled 'Staggering Man').
- A. Schneider, ed., *Alberto Giacometti: Sculpture, Paintings, Drawings*, Munich, 1994, p. 44 & pl. 62 (another cast illustrated; titled 'Man Staggering, L'Homme qui chavire'). T. Dufrêne, *Alberto Giacometti, Les Dimensions de la réalité*, Geneva, 1994, p. 144.
- Y. Bonnefoy, *Alberto Giacometti*, New York, 2001, p. 78 (another cast illustrated on the cover; another cast illustrated again pp. 78 & n.p.; titled 'Staggering Man (Amenophis)').
- C. Klemm, ed., *Alberto Giacometti*, exh. cat., The Museum of Modern Art, New York, 2001, no. 126, pp. 184 & 278 (another cast illustrated p. 186).
- A. González, Alberto Giacometti: Works, writings, interviews, Barcelona, 2006, p. 110 (another cast illustrated p. 111). L. Fritsch & F. Morris, eds., Giacometti, exh. cat., Tate Modern, London, 2017, pp. 50 & 224 (another cast illustrated p. 225).
- The Alberto Giacometti Database, no. 4232.



⁶ In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

°*12

ISAMU NOGUCHI (1904-1988)

The Sky

incised with the artist's signature 'Noguchi' (to the underside of the marble) white marble on wooden base marble: $29\frac{1}{2} \times 29\frac{1}{8} \times 4\frac{1}{8}$ in. (74.9 x 75.2 x 11.7cm.) overall: $77\frac{1}{4} \times 29\frac{1}{4} \times 7\frac{1}{8}$ in. (196.2 x 74.3 x 18.1cm.) Executed in 1964

£1,200,000-1,800,000 US\$1,700,000-2,500,000 €1,400,000-2,100,000

PROVENANCE:

Cordier & Ekstrom Inc., New York.
Staempfli Gallery, New York.
Robert W. Sarnoff, New York (acquired from the above in 1965 and thence by descent to Anna Moffo Sarnoff).
Her sale, Sotheby's New York, 14 November 2006, lot 36.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Cordier & Ekstrom Inc., *Isamu Noguchi*, 1965, no. 18.
Berkeley, University of California, University Art Museum, *Excellence*, 1970-1971, p. 52, no. 518.

LITERATURE:

N. Grove and D. Botnick, *The Sculpture of Isamu Noguchi* 1924-1979: A Catalogue, New York 1980, pp. 104 and 209, no. 571 (illustrated, p. 354).

N. Grove, *Isamu Noguchi: A Study of The Sculpture*, New York 1985, p. 12, fig. 61 (illustrated, p. 214).





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*13

RENÉ MAGRITTE (1898-1967)

Le domaine d'Arnheim

signed 'Magritte' (lower right) gouache on paper 10% x 13¼ in. (26.2 x 33.5 cm.) Executed circa 1962

£600,000-900,000 US\$850,000-1,300,000 €700,000-1,000,000

PROVENANCE:

Leo Dohmen, Antwerp, by whom probably acquired directly from the artist. Acquired from the above by the parents of the present owners in 1967.

The Comité Magritte has confirmed the authenticity of this work.



2C1 CENTURY | EVENING SALE | 30 JUNE 2021 THINKING ITALIAN

BETWEEN ABSTRACTION AND REALITY: WORKS FROM AN IMPORTANT PRIVATE COLLECTION

λ*14

PIERO MANZONI (1933-1963)

Achrome

signed and dated 'PIERO MANZONI '59' (on the stretcher) kaolin on canvas 19% x 27½in. (50 x 70cm.) Executed in 1959

£2,500,000-3,500,000 US\$3,600,000-4,900,000 €2,900,000-4,000,000

PROVENANCE:

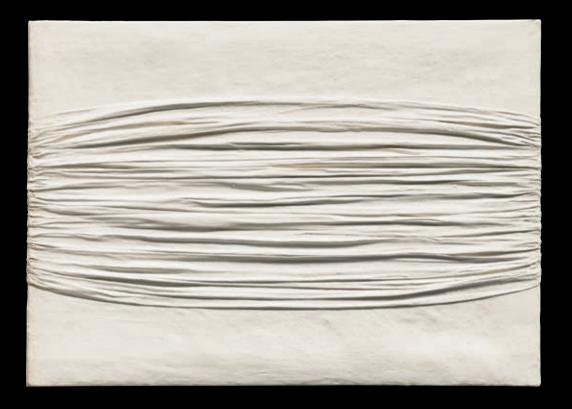
Galerie Dato, Frankfurt. Private Collection, Europe. Acquired from the above by the present owner circa 1975.

Rome, Galleria d'Arte Contemporanea Appia Antica, Bonalumi, Castellani, Manzoni, 1959. Frankfurt, Galerie Dato, Exposition dato 1961, 1961.

LITERATURE:

G. Celant, Piero Manzoni. Catalogo generale, Milan 1975, no. 144cg (illustrated, p. 159; incorrectly dated '1960'). F. Battino and L. Palazzoli, Piero Manzoni, Catalogue Raisonné, Milan 1991, p. 294, no. 429 BM (illustrated; incorrectly dated '1960'). G. Celant, Piero Manzoni, Catalogo generale, vol. II, Milan 2004, p. 446, no. 349 (illustrated).

R. Perna, Piero Manzoni e Roma, Milan 2017, pp. 34-35, no. 21 (illustrated).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*15

CY TWOMBLY (1928-2011)

Untitled

signed and dated 'Cy Twombly 1964' (lower right) lead, oil, wax crayon and silverpoint on canvas 39 x 311/sin. (99 x 79cm.)
Executed in 1964

£1,200,000-1,800,000 US\$1,700,000-2,500,000 €1,400,000-2,100,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1965.

EXHIBITED:

Bremen, Kunsthalle Bremen, *Von Beuys bis Cindy Sherman*, 1999, p. 357, no. 314 (illustrated in colour, p. 166). This exhibition later travelled to Munich, Städtische Galerie im Lenbachhaus.

LITERATURE:

H. Bastian (ed.), *Cy Twombly: Catalogue Raisonné of the Paintings, Volume II 1961-1965*, Munich 1993, p. 250, no. 167 (illustrated in colour).





THE PROPERTY OF AN IMPORTANT COLLECTOR

*16

EDGAR DEGAS (1834-1917)

Danseuse rose

signed 'Degas.' (lower left) pastel on paper laid down on card 16% x 12½ in. (42.5 x 31.1 cm.) Executed *circa* 1896

£2,500,000-3,500,000 US\$3,600,000-4,900,000 €2,900,000-4,000,000

PROVENANCE:

Dr George Viau, Paris, by 1904; his second sale, Galeries Durand-Ruel, Paris, 21-22 March 1907, lot 109.

Mrs Joshua Montgomery Sears (née Sarah Carlisle Choate), Boston, by whom acquired at the above sale.

Wildenstein & Co., New York, by whom acquired from the above.

Pierre Matisse Gallery, New York, by whom acquired from the above, on 17 August 1945.

The Reader's Digest Collection, New York, by whom acquired in 1945; their sale, Sotheby's, New York, 16 November 1998, lot 9.

Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, La Libre Esthétique, *Exposition des peintres impressionnistes*, February - March 1904, no. 31, p. 28. Dresden, Städtischer Ausstellungspalast, *Grosse Kunstausstellung*, May - October 1904, no. 2069, p. 115 (with incorrect medium).

New York, Wildenstein & Co., Exhibition of French Pastels and Drawings from Clouet to Degas, February - March 1944, n.p..

New York, Knoedler & Co., *Reader's Digest Collection*, May June 1963, p. 12 (illustrated).

Tokyo, Palaceside Building, Forty Paintings from The Reader's Digest Collection, October 1966, no. 11 (illustrated p. 22).

New York, Wildenstein & Co., Selections from The Reader's Digest Collection, September 1985, pp. 22 & 82 (illustrated p. 23); this exhibition later travelled to St Paul, Minnesota, Macalester Galleries, September - October 1985; Rochester, Michigan, Meadow Brook Hall, October 1985; Chicago, Arts Club of Chicago, October 1985; Stuttgart, Galerie Valentien, November 1985; London, Wildenstein & Co., January - February 1986; Milan, Palazzo Reale, February - March 1986; and Paris, Musée Marmottan, April - May 1986.

Helsinki, Amos Andersonin Taidemuseo, *The Reader's Digest Collection: Manet to Picasso,* November - December 1988, p. 31 (illustrated).

Auckland, City Art Gallery, *The Reader's Digest Collection: Manet to Picasso*, March - May 1989, pp. 26 & 93 (illustrated on the cover; illustrated again p. 27).

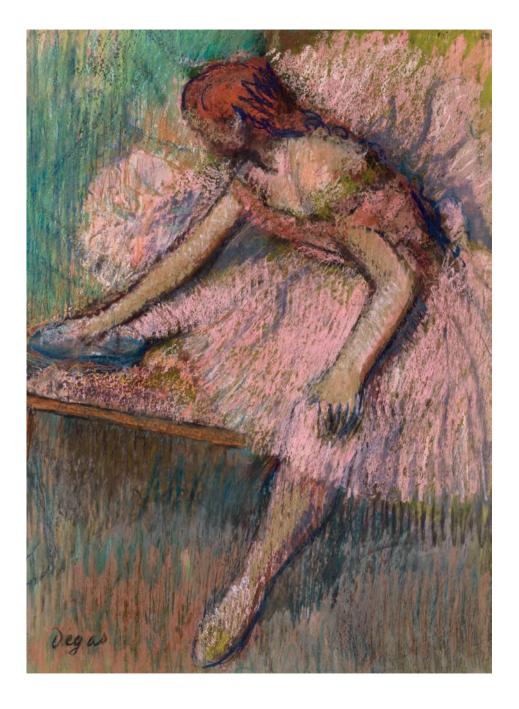
New York, The Museum of Modern Art, *Edgar Degas: A Strange New Beauty*, March - July 2016, no. 157, pp. 210 & 234 (illustrated p. 210).

LITERATURE:

P. Girardot, ed., 'Collection de M. George Viau', in *La Chronique des arts et de la curiosité*, no. 13, Paris, 30 March 1907, p. 110.

P.-A. Lemoisne, *Degas et son oeuvre*, vol. III, *Peintures et pastels*, *1883-1908*, Paris, 1947, no. 1245, p. 724 (illustrated p. 725).

R. Kendall, *Degas: beyond Impressionism*, London, 1996, pp. 100-102 (illustrated p. 102; dated *'circa* 1897-1901' and with incorrect dimensions).





°**◆*17**

WASSILY KANDINSKY (1866-1944)

Noir bigarré

signed with the monogram and dated '35' (lower left); signed again with the monogram, dated and numbered 'No. 620 1935' (on the reverse) oil on canvas 45% x 35 in. (116.2 x 89 cm.)
Painted in Paris in October 1935

£8,000,000-12,000,000 U\$\$12,000,000-17,000,000 €9.300.000-14.000.000

PROVENANCE:

Nina Kandinsky, Neuilly-sur-Seine, by descent from the artist.

Marguerite & Aimé Maeght collection, Paris, by whom acquired from the above in the 1950s.

Adrien Maeght collection, Paris.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Paris, Galerie Jeanne Bucher, *Kandinsky*, December 1936, no. 3.

Bern, Kunsthalle, *Kandinsky*, February - March 1937, no. 65. (Probably) Amsterdam, Stedelijk Museum, *Tentoonstelling abstracte kunst*, April 1938.

New York, Sidney Janis Gallery, *Kandinsky*, November - December 1949.

Bern, Kunsthalle, *Kandinsky*, March - May 1955, no. 77. New York, Galerie Chalette, *Kandinsky*, November -December 1957, no. 3 (illustrated).

New York, Knoedler & Co., Kandinsky: Parisian Period 1934-1944, October - November 1969, no. 7 (illustrated).
Zurich, Galerie Maeght, Kandinsky, April 1972, no. 48.
Paris, Musée d'Art Moderne de la Ville de Paris, Kandinsky,
June - July 1972, no. 26 (illustrated).

Madrid, Fundación Juan March, *Kandinsky*, October - November 1978, no. 22 (illustrated).

(Probably) Paris, Musée d'Art Moderne de la Ville de Paris, L'Aventure de Pierre Loeb, La Galerie Pierre, Paris, 1924-1964, June - September 1979, no. 90.

Saint-Paul de Vence, Fondation Maeght, *Vassily Kandinsky Rétrospective*, July - October 2001, no. 99, pp. 200 & 255 (illustrated p. 201; with incorrect medium).

LITERATURE:

The artist's handlist, vol. IV, no. 620.

W. Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959, no. 620, pp. 232 & 340 (illustrated fig. 447, p. 386; with incorrect medium).

H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil Paintings*, vol. II, *1916-1944*, London, 1984, no. 1058, p. 952 (illustrated; with incorrect medium). J. Hahl-Koch, *Kandinsky*, London, 1993, no. 419, p. 345 (illustrated: with incorrect medium).





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

*17A

ERNST LUDWIG KIRCHNER (1880-1938)

Pantomime Reimann: Die Rache der Tänzerin

signed 'EL Kirchner' (lower right); signed again and inscribed 'EL Kirchner Tänzerin mit Fächer und Mann' and with the *Nachlass* stamp 'Be/Bi3' (on the reverse) oil on canvas 39% x 29% in. (100.7 x 75.5 cm.)
Painted in 1912

£6,000,000-9,000,000 US\$8,500,000-13,000,000 €7,000,000-10,000,000

PROVENANCE:

The artist's estate.
Acquired from the above by the present owner on 29 August 1985.

EXHIBITED:

Stuttgart, Stuttgarter Kunstkabinett, Ernst Ludwig Kirchner: Gemälde, Aquarelle, Handzeichnungen, farbige Graphik, March - April 1953, no. 5 (illustrated; titled 'Tänzerin mit Fächer und Mann').

Paris, Musée National d'Art Moderne, *Le Fauvisme français* et les débuts de l'Expressionnisme allemand, January - March 1966, no. 212, p. 269 (illustrated p. 287; titled 'Tänzerin' and with inverted dimensions); this exhibition later travelled to Munich, Haus der Kunst, March - May 1966.

Florence, Palazzo Medici Riccardi, *Capolavori dell'Espressionismo tedesco: Dipinti 1905-1920*, September - November 1986, no. 4, p. 28 (illustrated p. 29). Paris, Musée d'Art Moderne de la Ville de Paris, *Figures du Moderne: L'Expressionnisme en Allemagne 1905 à 1914*, November 1992 - March 1993, no. 46, p. 376 (illustrated p. 106).

Berlin, Berlinische Galerie, *Moskau-Berlin, 1900-1950*, September 1995 - January 1996, no. I/39, p. 60 (illustrated); this exhibition later travelled to Moscow, The Pushkin State Museum of Fine Arts, March - July 1996. Emden, Kunsthalle, *Tanz in der Moderne: Von Matisse bis Schlemmer*, October 1996 - January 1997, no. 54E, pp. 47 & 294 (illustrated p. 69).

Lugano, Museo d'Arte Moderna della Città di Lugano, *Ernst Ludwig Kirchner*, March - July 2000, no. 28, pp. 72 & 269 (illustrated p. 73; illustrated again p. 269).

Basel, Fondation Beyeler, *Expressiv!*, March - August 2003, p. 191 (illustrated p. 69).

Berlin, Brücke-Museum, *Brücke: Die Geburt des deutschen Expressionismus*, October 2005 - January 2006, no. 190, pp. 321 & 383 (illustrated p. 333).

Murnau, Schlossmuseum, Maler des 'Blauen Reiter', Paul Klee, Deutsche Expressionisten, Eine Privatsammlung, July - November 2006, no. 53, pp. 134 & 180 (illustrated p. 135; illustrated again p. 180).

Kochel am See, Franz Marc Museum, *Ernst Ludwig Kirchner: Zirkus, Tanz und Cabaret*, February - March 2011, no. 10 (illustrated p. 27).

LITERATURE

See Christies.com for the extensive literature references for this lot.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

°**♦***18

ALEXANDER CALDER (1898-1976)

Big Red Disc

signed with the artist's monogram and dated '70 CA' (to the yellow element) hanging mobile—sheet metal, wire and paint $40 \times 90 \times 50$ in. (101.6 $\times 228.6 \times 127$ cm.) Executed in 1970

£1,500,000-2,500,000 US\$2,200,000-3,500,000 €1,800,000-2,900,000

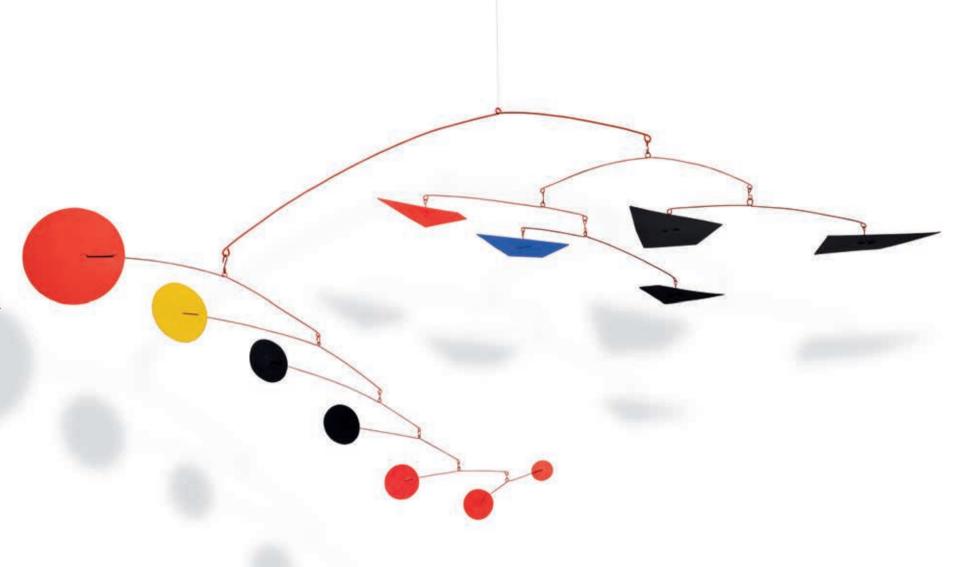
PROVENANCE:

Galerie Maeght, Paris. Brook Street Gallery, London, 1975. Acquired from the above by the present owner in 1975.

EXHIBITED:

Albi, France, Musée Toulouse-Lautrec, *Calder*, 1971, p. 36, no. 23 (illustrated).
Palma de Mallorca, Sala Pelaires, *Calder*, 1972, p. 21 (illustrated).
Barcelona, Sala Gaspar, *Calder: Escultures*, 1973, no. 5 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number *A05426*.





PROPERTY FROM A PRIVATE SWISS COLLECTION

λ°◆*19

PABLO PICASSO (1881-1973)

Homme au chapeau assis

dated '16.2.72. Miercoles' (on the reverse) oil and Ripolin on canvas 57½ x 44½ in. (145.5 x 114 cm.) Painted in Mougins on Wednesday 16 February 1972

£5,000,000-7,000,000 US\$7,100,000-9,800,000 €5,800,000-8,100,000

PROVENANCE:

The artist's estate (no. 13852).
Claude Picasso, Paris, by descent from the above.
The Pace Gallery, New York.
Private collection. New York.

PaceWildenstein, New York.

Acquired from the above in 2001, and thence by descent

Acquired from the above in 2001, and thence by descent to the present owner.

EXHIBITED:

Avignon, Palais des Papes, *Picasso, 1970-1972, 201 Peintures*, May - September 1973, no. 176, p. 232 (illustrated p. 204; titled 'Homme assis').

Milan, Palazzo Reale, *Picasso, 200 capolavori dal 1898 al 1972*, September 2001 - January 2002, no. 223, p. 365 (illustrated p. 351).

Baden-Baden, Museum Frieder Burda,

Eröffnungsausstellung, October 2004 - February 2005, no. 63 (illustrated p. 109).

Baden-Baden, Museum Frieder Burda, *Bilderwechsel*, February - June 2005.

Baden-Baden, Museum Frieder Burda, *Picasso: Von Mougins nach Baden-Baden, Der späte Picasso*, September 2005 - January 2006, p. 71 (illustrated).

Seoul, Museum of Art, *Picasso: The Great Century*, May-September 2006, p. 260 (illustrated p. 137).
Baden-Baden, Museum Frieder Burda, *Böhmen liegt am*

Meer, Aus der Sammlung Frieder Burda, May - June 2008. Baden-Baden, Museum Frieder Burda, Lebenslinien, Stationen einer Sammlung, March - May 2011. Aix-en-Provence, Musée Granet, *Chefs-d'oeuvre du musée Frieder Burda, Baden-Baden*, May - September 2012, no. 17, p. 72 (illustrated p. 73).

Baden-Baden, Museum Frieder Burda, 40/10 40 Jahre Sammlung, 10 Jahre Museum Frieder Burda, July - October 2014, p. 75 (illustrated).

Martigny, Fondation Pierre Gianadda, *Picasso, L'oeuvre ultime, Hommage à Jacqueline*, June - November 2016, no. 52, pp. 126 & 252 (illustrated p. 127).

Madrid, Museo Nacional Thyssen-Bornemisza, *Picasso/Lautrec*, October 2017 - January 2018, no. 21, pp. 71 & 237 (illustrated p. 70; illustrated again pp. 97 & 237).

LITERATURE:

R. Alberti, *Picasso, Le rayon ininterrompu*, Paris, 1974, no. 138, p. 237 (illustrated n.p.; titled 'Homme assis'). C. Zervos, *Pablo Picasso*, vol. 33, *Oeuvres de 1971-1972*, Paris, 1978, no. 319 (illustrated pl. 113).

W. Spies, ed., *Pablo Picasso, Die zwei Geschwindigkeiten im Spätwerk*, exh. cat., Museum Frieder Burda, Baden-Baden, 2004, p. 29 (illustrated).

W. Spies, ed., *Picasso, Malen gegen die Zeit*, exh. cat., Albertina, Vienna, 2006, p. 33 (illustrated fig. 21).
W. Spies, 'The Continent Named Picasso', in T.W. Gaehtgens, ed., *Werner Spies: The Eye and the Word, Collected Writings on Art and Literature*, New York, 2011, p. 338 (illustrated).

H. & A. Bastian, *Picasso, Die Freiheit der späten Werke*, exh. cat., Galerie Céline und Heiner Bastian, Berlin, 2011, no. 15, pp. 49 & 72 (illustrated).

'Chefs-d'oeuvre du musée Frieder Burda à Aix-en-Provence', in *Connaissance des Arts*, no. 536, Paris, 2012, p. 13 (illustrated).

Stiftung Frieder Burda, ed., Ensemble: Centre Pompidou-Museum Frieder Burda, exh. cat., Museum Frieder Burda, Baden-Baden, 2019, p. 174 (illustrated p. 175).

B. Schoog, Von Mougins nach Baden-Baden, Frieder Burda und die Kunst, Berlin, 2019, no. 54, p. 223 (illustrated pl. 54).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

°*20

ALBERTO GIACOMETTI (1901-1966)

Tête au long cou

signed, numbered and stamped with the foundry mark 'Alberto Giacometti 2/6 Susse Fondeur Paris' (on the base) bronze with dark brown patina
Height: 10¼ in. (26.1 cm.)
Conceived *circa* 1949, cast in bronze by Susse Fondeur in an edition of six; this example cast in 1965

£1,300,000-1,800,000 US\$1,900,000-2,500,000 €1,600,000-2,100,000

PROVENANCE:

Galerie Maeght, Paris, by whom acquired directly from the artist in October 1965.
Hanover Gallery, London, by whom acquired from the above on 16 November 1965.
Bo Boustedt, Stockholm, by whom acquired from the above on 29 June 1967.
Kaj Kjellqvist, Djursholm.
Karoline Art Ltd., Geneva.
Fredrik Roos, Stockholm, and thence by descent; sale, Christie's, New York, 12 May 1992, lot 151.
Acquired at the above sale by the present owner.

LITERATURE

Y. Bonnefoy, Alberto Giacometti: A Biography of his Work, Paris, 1991, p. 441 (another cast illustrated). The Alberto Giacometti Database, no. 4234.





°**♦***21

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

acrylic on canvas 72½ x 48½in. (183.3 x 122.3cm.) Painted in 1984

£4,000,000-6,000,000 US\$5,700,000-8,400,000 €4,700,000-6,900,000

PROVENANCE:

Mary Boone Gallery, New York / Galerie Bruno
Bischofberger, Zurich.
Private Collection.
Anon. sale, Sotheby's London, 22 June 2007, lot 343.
Private Collection, Europe.
Anon. sale, Christie's London, 18 October 2013, lot 29.
Duhamel Fine Art, Paris.
Private Collection, Europe.
Anon. sale, Poly Auction Hong Kong, 2 October 2017, lot 187.
Acquired at the above sale by the present owner.

EXHIBITED:

Zurich, Galerie Bruno Bischofberger, *Jean-Michel Basquiat:* New Works, 1985.

LITERATURE:

E. Navarra, *Jean-Michel Basquiat: Appendix*, Paris 2000, p. 17, no. 2 (illustrated in colour, p. 16).





PROPERTY FROM A PRIVATE COLLECTION

°**♦**λ22

BANKSY

Subject to Availability

signed 'BANKSY' (lower left); titled and inscribed '* Subject to availability for a limited period only' (lower right); signed again and dated 'BANKSY 2009/2010' (on the reverse) oil on canvas, in artist's frame overall: 62% x 86%in. (159.5 x 220.3cm.)
Painted in 2009-2010

£3,000,000-5,000,000 US\$4,300,000-7,000,000 €3,500,000-5,800,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2010.

EXHIBITED:

Bristol, Bristol Museum & Art Gallery, *Banksy versus Bristol Museum*, 2009.

This work is accompanied by a Certificate of Authenticity from Pest Control.





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

°**♦***23

KEITH HARING (1958-1990)

Untitled

each: signed and dated 'K. Haring APRIL 18 - 1984' (on the overlap) acrylic on canvas, in four parts each: 60 x 60in. (152.4 x 152.4cm.) overall: 120 x 120in. (304.8 x 304.8cm.) Executed in April 1984

£3,900,000-4,500,000 U\$\$5,500,000-6,300,000 €4,600,000-5,200,000

You may elect to pay for this lot in the cryptocurrencies Ether or Bitcoin. Please see the Conditions of Sale for more information.

PROVENANCE:

Tony Shafrazi Gallery, New York.

Paul Maenz, Berlin (on long-term loan to Neues Museum Weimar 1993-2005).

His sale, Christie's London, 4 October 2018, lot 3. Acquired at the above sale by the present owner.

EXHIBITED

Cologne, Galerie Paul Maenz, *Keith Haring at Paul Maenz*, 1984 (installation view illustrated, unpaged). Weimar, Schlossmuseum, *Der Fürst Schmollt - Moderne Trifft Klassik*. 1994.

LITERATURE:

K. Honnef, Contemporary Art, Cologne 1990 (installation view illustrated in colour, p. 31; illustrated in colour, p. 32). G. de Vries (ed.), An Avant-Garde Gallery and the Art of our Time: Paul Maenz Cologne 1970 - 1980 - 1990, Cologne 1991, p. 259 (exhibition installation view illustrated, p. 128-129).

H. Dickel (ed.), *Die Sammlung Paul Maenz: Neues Museum Weimar, Band 1: Objekte, Bilder, Installationen,* Ostfildern-Ruit 1998, p. 266, no. 237 (installation view illustrated, p. 11; illustrated in colour. p. 265).

J. Deitch, S. Geiss & J. Gruen, *Keith Haring*, New York 2008, p. 278 (illustrated in colour, p. 279).





λ***24** BANKSY

Love Is In The Air (with stars)

tagged 'Banksy' (on the turnover edge); numbered '4/25' (on the stretcher) spraypaint on canvas 20 x 20in. (50.8 x 50.8cm.) Executed in 2003, this work is number four from an edition of twenty-five

£1,500,000-2,000,000 US\$2,200,000-2,800,000 €1,800,000-2,300,000

PROVENANCE:

LAZ Inc., London. Acquired from the above by the present owner.

This work is accompanied by a Certificate of Authenticity issued by Pest Control.





*25

CHRISTOPHER WOOL (B. 1955)

Untitled

signed and dated 'WOOL 2008/2011' (lower right) silkscreen ink and enamel paint on paper 72 x 551/4in. (182.9 x 140.3cm.)
Executed in 2008-2011

£350,000-550,000 US\$500,000-770,000 €410,000-640,000

PROVENANCE:

Galerie Gisela Capitain, Cologne.
Private Collection, Basel (acquired from the above in 2011).

EXHIBITED:

Cologne, Galerie Gisela Capitain, *Christopher Wool*, 2011. Paris, Museé d'Art Moderne de la Ville de Paris, *Christopher Wool*, 2012, p. 66 (illustrated, p. 67).

LITERATURE:

H.W. Holzwarth (ed.), *Christopher Wool*, Cologne 2012, (installation view illustrated, p. 355). *Christopher Wool*, exh. cat., New York, Solomon R. Guggenheim Museum, 2013-2014 (installation view illustrated, p. 210).





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

* 26

GEORGE CONDO (B. 1957)

Untitled

signed and dated 'Condo 2013' (upper left) acrylic, charcoal and pastel on linen 78 x 70in. (198.1 x 177.8cm.) Executed in 2013

£1,000,000-1,500,000 US\$1,500,000-2,100,000 €1,200,000-1,700,000

PROVENANCE:

Skarstedt Gallery, New York. Acquired from the above by the present owner in 2013.





*27

URS FISCHER (B. 1973)

Telefunken

signed and dated 'Urs Fischer / 2005 2017'; signed twice again 'Urs Fischer Urs Fischer' (on the reverse) aluminium, ACM panels, screws, acrylic primer, gesso, spray enamel, acrylic silkscreen medium, paint marker and acrylic paint

overall: 99% x 124% x 2½in. (251.7 x 316.6 x 6.3cm.) Executed in 2005-2017

£250,000-350,000 US\$360,000-490,000 €290,000-400,000

PROVENANCE:

Sadie Coles HQ, London. Acquired from the above by the present owner in 2017.

LITERATURE

P. Bhatnagar, A. Haywood and A. Kunicky (eds.), *Urs Fischer Paintings* 1998-2017, *Vol* 1: 1998-2011, New York 2019, p. 83 (illustrated in colour).





λ*28

GERHARD RICHTER (B. 1932)

signed, numbered and dated '920-4 Richter, 2011' (on the reverse) digital print on paper between Alu Dibond and Perspex 63 x 1181/sin. (160 x 300cm.) Executed in 2011, this work is unique

£800,000-1,200,000 US\$1,200,000-1,700,000 €930,000-1,400,000

PROVENANCE:

Marian Goodman Gallery, New York. Acquired from the above by the present owner in 2012.

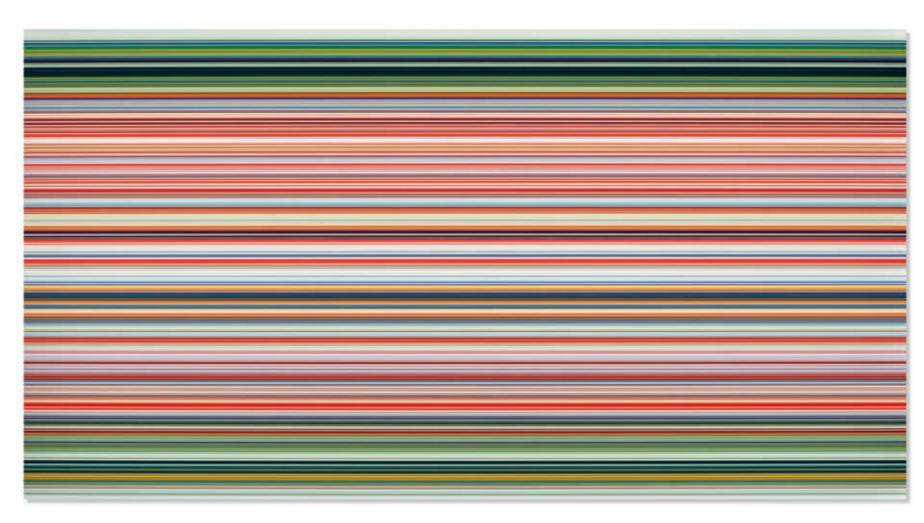
EXHIBITED:

New York, Marian Goodman Gallery, Gerhard Richter: Strip Paintings, 2012, no. 920-4 (illustrated in colour, unpaged).

LITERATURE:

in colour, pp. 82-83).

M. Gauthier, Gerhard Richter, Paris 2018 (illustrated in colour, pp. 64-65). K. Honnef, Gerhard Richter, Cologne 2019 (illustrated





PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

λ29

ANDREAS GURSKY (B. 1955)

Love Parade

signed 'Andreas Gursky' (on the reverse); signed again 'Andreas Gursky' (on a gallery label affixed to the backing board)

c-print, diasec mounted, in artist's frame image: 39% x 95¼in. (100 x 241.8cm.) sheet: 44¼ x 100½in. (112.4 x 254.4cm.) overall: 47% x 103¼in. (120.4 x 262.4cm.) Executed in 2001, this work is number four from an edition of four

£200,000-300,000 U\$\$290,000-420,000 €240,000-350,000

PROVENANCE:

Sprüth Magers, Berlin. Ben Brown Fine Arts, London. Acquired from the above by the present owner in 2012.

FXHIRITE

Basel, Kunstmuseum Basel, *Andreas Gursky*, 2007-2008, p. 121 (another from the edition exhibited, illustrated in colour, pp. 114-115).

London, Ben Brown Fine Arts, *Dusseldorf Photography, Bernd and Hilla Becher & Beyond*, 2015 (illustrated in colour, pp. 24-25).



GEORGE CONDO (B. 1957)

Large Figure Composition

signed and dated 'Condo 08' (upper left) gesso, wax crayon and coloured pencil on panel, in three parts each: 90 x 46in. (228.6 x 116.8cm.) overall: 90 x 138in. (228.6 x 350.4cm.) Executed in 2008

£450,000-650,000 US\$640,000-910,000 €520,000-750,000

PROVENANCE:

Luhring Augustine, New York. Melva Bucksbaum Collection, Connecticut (acquired from the above). Her sale, Christie's New York, 16 November 2017, lot 839.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Simon Lee Gallery, En Plein Air, 2019.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

°*λ31

MARC CHAGALL (1887-1985)

La mariée de Notre-Dame

signed 'Marc Chagall' (lower left); signed again 'Marc Chagall' (on the reverse) oil, India ink and ink on canvas 28% x 23% in. (73 x 60 cm.) Executed in 1968-1972

£1,000,000-1,500,000 U\$\$1,500,000-2,100,000 €1,200,000-1,700,000

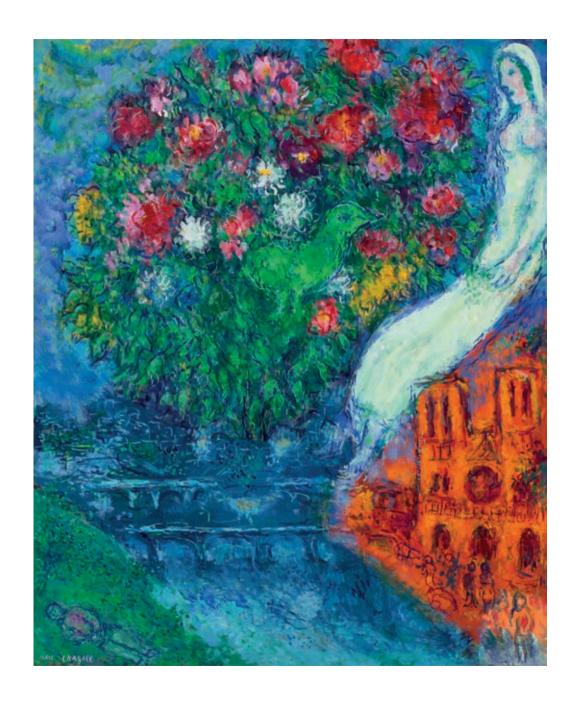
PROVENANCE:

The artist's estate.

Acquired from the above; sale, Christie's, London,
28 November 1995, lot 42.

Acquired at the above sale by the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.





THE PROPERTY OF AN IMPORTANT PRIVATE SWISS COLLECTOR

*32

JAMES ENSOR (1860-1949)

Pierrot et squelettes

signed and dated 'Ensor 1907' (lower right) oil on canvas 38% x 44% in. (97.5 x 114 cm.) Painted in 1907

£1,200,000-1,800,000 US\$1,700,000-2,500,000 €1.400.000-2,100,000

PROVENANCE:

Private collection, Antwerp.
Galeries Breckpot, Brussels & Antwerp, 14 November 1938, lot 27.

Charles Vervenne, Ghent, by 1939. G. van der Haegen, Ghent, by 1950; sale, Sotheby's, London, 7 December 1998, lot 23. The Artemis Group, London, by 1999.

Acquired from the above by the present owner in 2000.

EXHIBITED

Ostend, Kursaal, *Salon des Beaux-Arts*, July - September 1907, no. 103 (titled 'Masques et squelettes').

Venice, XI Esposizione Internationale d'Arte della Città di Venezia, April - September 1914, no. 939.

Brussels, Galerie Georges Giroux, *James Ensor*, January 1920, no. 36 (titled 'Masques et squelettes').

Antwerp, Kunst van Heden, *L'Art contemporain*, May 1921, no. 129.

Paris, Galerie de la Gazette des Beaux-Arts, *Ensor*, June - July 1939, no. 53, p. 22.

Venice, XXV Esposizione Biennale Internazionale d'Arte, June - October 1950, no. 337, p. 285.

Ghent, Museum voor Schone Kunsten, Schilderijen uit Gentse verzamelingen, March - May 1953, no. 74. Brussels, Galerie Isy Brachot, Ensor dans les collections privées, December 1965 - January 1966, no. 32 (titled 'Masque et squelette'). Ghent, Museum voor Schone Kunsten, *Ensor in de Gentse verzamelingen*, July - September 1969, no. 27.

Ghent, Museum voor Schone Kunsten, *Veertig kunstenaars rond Karel van de Woestijne,* January - March 1979, no. 139 (illustrated).

Hyogo, Museum of Modern Art, James Ensor, December 1983 - January 1984, no. 69 (illustrated); this exhibition later travelled to Kamakura, Museum of Modern Art, January - February 1984; Sendai, Miyagi Museum of Modern Art, February - April 1984; and Saitama, Museum of Modern Art, April - May 1984.

London, Whitford & Hughes Gallery, *A Clear View: The Belgian Luminist Tradition*, April - May 1987, no. 9, n.p. (illustrated n.p.).

Brussels, Galerie Patrick Derom, Ensor, la mort et le charme- Un autre Ensor, April - June 1994 (no cat.). Ostend, Provinciaal Museum voor Schone Kunsten, Van Ensor tot Delvaux: Ensor, Spilliaert, Permeke, Magritte, Delvaux, October 1996 - February 1997, p. 143 (illustrated). Brussels, Musées royaux des Beaux-Arts de Belgique, Ensor, September 1999 - February 2000, no. 153, p. 216 (illustrated).

Frankfurt, Schirn Kunsthalle, *James Ensor*, December 2005 - March 2006, pp. 180 & 322 (illustrated p. 181; dated '1905').

Winterthur, Kunst Museum Winterthur, Ensor - Picasso, Maskeraden, March - June 2021 (no cat).

LITERATURE:

See christies.com for the extensive literature references for this lot.





THE PROPERTY OF AN IMPORTANT COLLECTOR

*33

EDGAR DEGAS (1834-1917)

Femme sortant du bain

signed 'Degas' (lower left) pastel over monotype on paper laid down on board 11% x 15% in. (28.7 x 39 cm.) Executed circa 1886-1889

£1.300.000-1.800.000 US\$1,900,000-2,500,000 €1,600,000-2,100,000

PROVENANCE:

Georges Bernheim, Paris, by May 1913.

Dr George Viau, Paris, by 1919.

Winkel & Magnussen, Copenhagen, by March 1920.

Galerie Barbazanges, Paris, by March 1921.

Durand-Ruel Gallery, New York, by whom acquired from the above, on 12 March 1921.

Mrs Ruth Swift Maguire, New York, by whom acquired from the above, on 16 April 1930.

Mrs Ruth Dunbar Sherwood, New York, by descent from the above in 1949, until at least 1974.

Tom Denton, New Mexico.

Gerald P. Peters, Santa Fe, New Mexico (no. C-4294-P). Eugene V. Thaw, New York, by whom acquired in 1983.

Mr & Mrs Thomas Gibson, London, by whom acquired from the above, on 9 February 1984.

Private collection, Japan, by whom acquired from the above.

Anonymous sale, Sotheby's, London, 7 December 1998,

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Bassoud et Valadon, January 1888 (no cat). Stockholm, Nationalmuseum, Foreningen Fransk Kunst, Degas, January - February 1920, no. 27; this exhibition later travelled to Copenhagen, Ny Carlsberg Glyptoteks, March -April 1920, no. 27, p. 17.

New York, Durand-Ruel Gallery, Exhibition of Paintings and Pastels by Edgar Degas, March 1922, no. 9, n.p..

New York, Durand-Ruel Gallery, Exhibition of Pastels, April

New York, Durand-Ruel Gallery, Exhibition of Paintings and Pastels by Edgar Degas, January - February 1928, no. 7, n.p. (dated '1884').

New York, Durand-Ruel Gallery, Exhibition of Masterpieces by Degas, March - April 1937, no. 6 (illustrated).

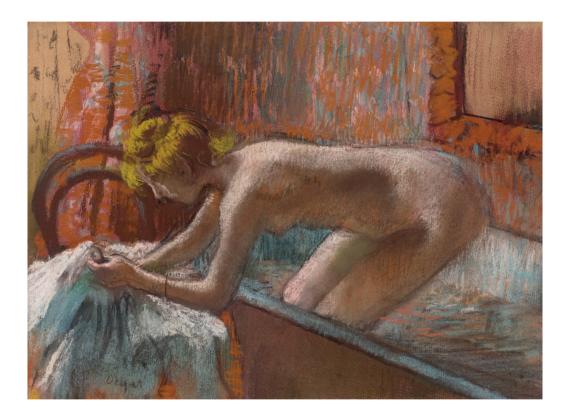
New York, Wildenstein & Co., A Loan Exhibition of Degas for the Benefit of the New York Infirmary, April - May 1949, no. 76.

New York, Wildenstein & Co., Loan Exhibition: Degas, for the benefit of The Citizens' Committee for Children of New York, Inc. April - May 1960, no. 68a, n.p..

Paris, Galeries Nationales du Grand Palais, Degas, February - May 1988, no. 250, pp. 387, 411 & 417-419 (illustrated p. 418; dated 'circa 1886-1888' and with incorrect medium); this exhibition later travelled to Ottawa, National Gallery of Canada, June - August 1988; and New York, The Metropolitan Museum of Art, September 1988 -January 1989.

Boston, Museum of Fine Arts, Degas and the Nude, October 2011 - February 2012, no. 163, pp. 153, 155 & 227 (illustrated p. 154); this exhibition later travelled to Paris, Musée d'Orsay, March - July 2012.

See christies.com for the extensive literature references for this lot.





*34

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme nue assise appuyée sur un coussin vert (Nu assis)

signed 'Renoir' (lower right) oil on canvas 21% x 18% in. (55 x 46 cm.) Painted in Cagnes *circa* 1912-1914

£1,200,000-1,800,000 US\$1,700,000-2,500,000 €1,400,000-2,100,000

PROVENANCE:

Georges Bernheim, Paris; his sale, Galerie Jean Charpentier, Paris, 7 June 1935, lot 78.
Jacques Seligmann, Paris & New York, by whom acquired at the above sale, until at least 25 May 1939.
Private collection, California; sale, Sotheby's, New York, 13 November 1990, lot 33 (\$2,750,000).
Acquired at the above sale by the present owner.

EXHIBITED:

Two Great Impressionist Trends, November 2003 - January 2004, no. 79, p. 109 (illustrated); this exhibition later travelled to Tokyo, The Bunkamura Museum of Art, February - May 2004.

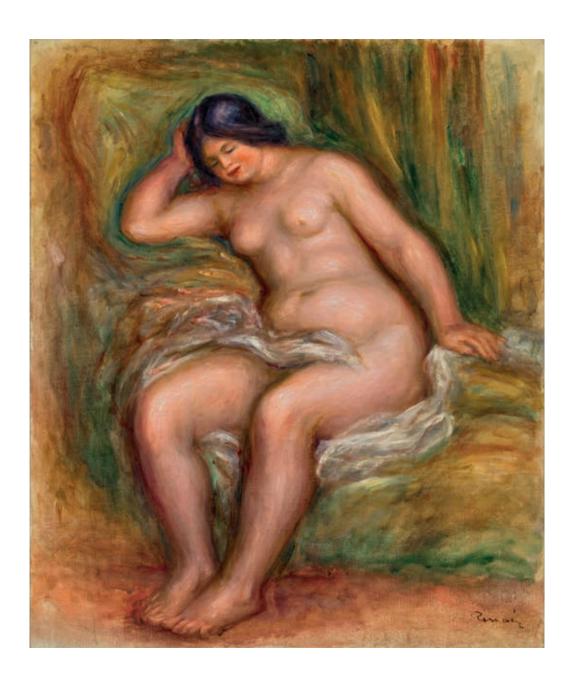
Fort Lauderdale, NSU Art Museum, William J. Glackens and Pierre-Auguste Renoir: Affinities and Distinctions, October 2018 - May 2019; this exhibition later travelled to Chattanooga, Hunter Museum of American Art, June -

Hiroshima, Prefectural Art Museum, Monet and Renoir:

LITERATURE:

September 2019.

G.-P. & M. Dauberville, Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. V, 1911-1919 & 1er supplément, Paris, 2014, no. 4311, p. 408 (illustrated).





λ*35

MARC CHAGALL (1887-1985)

Les fiancés aux anémones

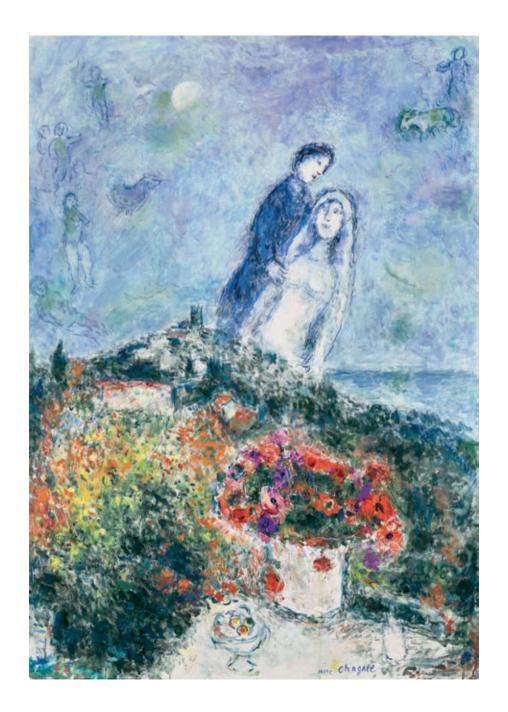
signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse) oil and tempera on canvas 36 x 25½ in. (91.4 x 64.3 cm.) Painted in 1979

£1,200,000-1,800,000 U\$\$1,700,000-2,500,000 €1,400,000-2,100,000

PROVENANCE:

The artist's estate.
Ida Chagall, Basel, by descent from the above; her estate sale, Galerie Kornfeld, Bern, 16 June 2006, lot 32.
Anonymous sale, Grisebach, Berlin, 28 November 2019, lot 16.
Acquired at the above sale by the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.





PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

λ*36

HENRI MATISSE (1869-1954)

Femme dans un fauteuil

signed and dated 'Henri Matisse 38' (lower left) charcoal and estompe on paper 19 x 14½ in. (48.2 x 37.2 cm.)
Executed in Nice in October - November 1938

£700,000-1,000,000 US\$990,000-1,400,000 €810,000-1,200,000

PROVENANCE:

The artist's estate.
Private collection, France.
Private collection, Connecticut.
L & M Arts, New York.
Acquired from the above by the present owner, *circa* 2006.

LITERATURE:

P. Schneider, *Matisse*, Paris, 1984, p. 583 (illustrated). L. Delectorskaya, *Henri Matisse: With apparent ease,* Paintings from 1935-1939, Paris, 1988, p. 280 (illustrated).

The late Wanda de Guébriant confirmed the authenticity of this work.





λ**37**

ANISH KAPOOR (B. 1954)

White Dark XIII

signed and dated 'Anish Kapoor 2005' (on the reverse) fibreglass and paint 55% x 55% x 14% in. (140 x 140 x 36cm.) Executed in 2005

£350,000-450,000 US\$500,000-630,000 €410,000-520,000

PROVENANCE:

Lisson Gallery, London. Acquired from the above by the present owner in 2006.





PROPERTY FROM A DISTINGUISHED GERMAN COLLECTION

λ*38

GÜNTHER UECKER (B. 1930)

Rote Fahne (Red Flag)

signed and dated 'Uecker 63' (lower right); signed and dated 'Uecker 63' (on the reverse); signed, inscribed and dated 'Benagelte rote Fahne! Aus der Serie Fahnenüberwucherungen (Nailed red flag! From the series of flag overgrowths) G. Uecker 1963' (on a label affixed to the reverse) painted nails on cloth on wood 34¼ x 34¼ x 2¾in. (87 x 87 x 8cm.) Executed in 1963

£400,000-600,000 US\$570,000-840,000 €470,000-690,000

PROVENANCE:

Private Collection, Germany (acquired directly from the artist in 1963).

Private Collection, Germany (acquired from the above circa 1968).

Galerie Reckermann, Cologne (acquired from the above in 1975).

Acquired from the above by the present owner in 1976.

LITERATURE:

D. Honisch, *Uecker*, New York 1986, p. 189, no. 287.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ*39

SALVATORE SCARPITTA (1919-2007)

Gonippo

signed, inscribed, titled and dated 'SALVATORE SCARPITTA 'GONIPPO' 1959' (on the reverse) bandages and mixed media on canvas 21½ x 25¾ x 3in. (54.5 x 65.5 x 7.5cm.) Executed in 1959

£250,000-300,000 US\$360,000-420,000 €290,000-350,000

PROVENANCE:

Leo Castelli Gallery, New York. Galleria Notizie, Turin. Private Collection, Europe. Thence by descent to the present owner.

This work is registered in the Archivio Salvatore Scarpitta, Milan, under no. 232 A.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

°**♦***40

THEO VAN DOESBURG (1883-1931)

Contra-composition IV

signed and dated 'THvD 1924' (lower right); signed again and dated 'THEOV.DOESBURG PARIS 1924' (on the stretcher) oil on canvas 20 x 201/2 in. (50.8 x 51.1 cm.)
Painted in Paris in 1924

£850,000-1,250,000 US\$1,200,000-1,800,000 €990,000-1,400,000

PROVENANCE:

François & Mary Arp, Paris, a gift from the artist, *circa* 1927. Ruth Tillard-Arp, Paris, by descent from the above; sale, Sotheby's, London, 3 December 1985, lot 43. Acquired at the above sale by the present owner.

EXHIBITED:

(Probably) New York, The Little Review Gallery, *Work by Léger*, (...), *Theo van Doesburg, Ossip Zadkine, etc.*, March - April 1925 (no cat).

(Probably) New York, The Little Review Gallery, April - May 1926 (no cat).

Eindhoven, Stedelijk van Abbemuseum, *Theo van Doesburg*, December 1968 - January 1969, no. A32; this exhibition later travelled to The Hague, Gemeentemuseum, February - March 1969.

Nuremberg, Kunsthalle, *Theo van Doesburg*, April - June 1969, no. A28; this exhibition later travelled to Basel, Kunsthalle, August - September 1969.

Paris, Grand Palais, Hommage à Christian et Yvonne Zervos, December 1970 - January 1971, n.p..

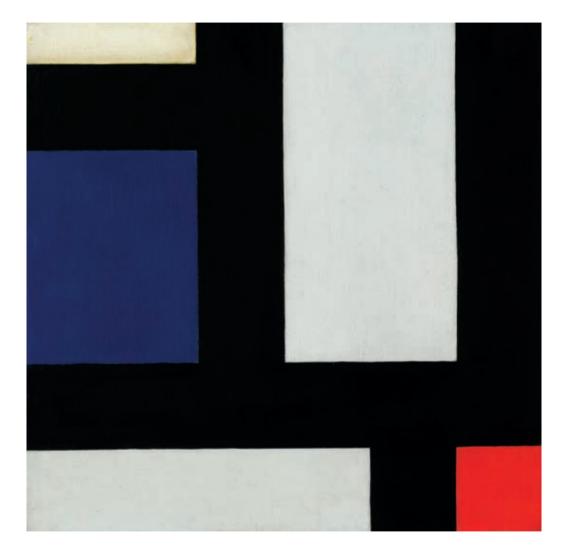
LITERATURE:

T. van Doesburg, *List 1, 1916-1926*, as 'Contre-Kompositie III...1924 (klein rood kwadraat) 50-50 IV Mad. Arp'. S. Polano, ed., *Theo van Doesburg, Scritti di arte e di architettura*, Rome, 1979, no. PITT 165, p. 533 (illustrated fig. 202).

H.L.C. Jaffé, *Theo van Doesburg*, Amsterdam, 1983, no. 80, p. 103 (illustrated).

E. van Straaten, 'Theo van Doesburg', in C. Blotkamp, ed., *De vervolgjaren van De Stijl 1922-1932*, Amsterdam, 1996, p. 41.

E. Hoek, ed., *Theo van Doesburg, oeuvre catalogue*, Utrecht, 2000, no. 736, p. 391 (illustrated).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JULIO GONZÁLEZ (1876-1942)

Homme gothique

signed and stamped 'GONZALEZ @ HC' (on the base); stamped with the foundry mark 'C. VALSUANI CIRE PERDUE' (on the base) bronze with dark brown patina Height: 19¾ in. (50.1 cm.) Height including base: 22% in. (57.5 cm.) Original forged iron version executed in 1937; later cast in bronze by Valsuani in an edition of two numbered 1/2-2/2, plus four casts marked 0, 00, EA and HC

£400,000-600,000 US\$570,000-840,000 €470,000-690,000

PROVENANCE:

Hans Hartung, Antibes. Galerie de France, Paris, by whom acquired from the above. Galerie Gimpel & Hanover, Zurich & Gimpel Fils Ltd., Acquired from the above by the present owner in 1970.

See christies.com for the extensive literature references for this lot.





PROPERTY FROM AN IMPORTANT GERMAN COLLECTION

λ*42

WILLI BAUMEISTER (1889-1955)

Metaphysische Landschaft (Vitale Landschaft V) (Metaphysical Landscape (Vital Landscape V))

signed and dated 'Baumeister 7.54' (lower right) and signed, titled, dated and inscribed 'Metaphysische Landschaft 1954 100 x 130 Baumeister' (on the reverse) oil, synthetic resin and putty on board 39% x 511/sin. (100 x 130cm.) Executed in July 1954

£400,000-600,000 US\$570,000-840,000 €470,000-690,000

PROVENANCE:

Galerie Ferdinand Möller, Cologne. Private Collection, Hanover (acquired from the above on 31 May 1955 and thence by descent). German Abstraction: A Private Collection, Christie's London, 9 October 1997, lot 260. Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Galerie Ferdinand Möller, Willi Baumeister aus den Jahren 1912 bis 1955, 1955, no. 68. Hanover, Kestner-Gesellschaft, Willi Baumeister, 1956, p. 29, no. 65.

LITERATURE:

W. Grohmann, Willi Baumeister Life and Work, London 1964, p. 310, no. 1035 (titled 'Vitale Landschaft V'). P. Beye and F. Baumeister, Willi Baumeister Werkkatalog der Gemälde II, Ostfildern 2002, p. 562, no. 1438 (titled 'Metaphysische Landschaft').





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ°*43

JOAN MIRÓ (1893-1983)

Oiseau mare de sang sur la plaine

signed and dated 'Miró 3.31.' (lower left); inscribed 'Personnages, oiseau et mare de sang sur la plaine.' (on the reverse) oil on panel 4¼ x 7¼ in. (10.7 x 18.5 cm.) Painted in March 1931

£400,000-600,000 US\$570,000-840,000 €470,000-690,000

PROVENANCE:

Perls Galleries, New York (no. 12186). Acquired from the above by the present owner on 3 March

LITERATURE:

- S. Takiguchi, Miró, Tokyo, 1940, p. 30 (illustrated; titled
- J. Dupin, Joan Miró, Life and Work, London, 1962, no. 285, p. 523 (illustrated; titled 'Personages' and dated 'March 1933').
- J. Dupin & A. Lelong-Mainaud, Joan Miró, Catalogue raisonné. Paintings, vol. II, 1931-1941, Paris, 2000, no. 340, p. 27 (illustrated).





PROPERTY FROM A PRIVATE COLLECTION

λ44

FERNAND LÉGER (1881-1955)

Composition aux dominos

signed and dated '47 F. LEGER' (lower right); signed again, dated and inscribed 'Composition aux Dominos F LEGER 47' (on the reverse) oil on canvas 361/4 x 235/8 in. (92.2 x 60 cm.) Painted in 1947

£500,000-700,000 US\$710,000-980,000 €580.000-810.000

PROVENANCE:

Buchholz Gallery [Curt Valentin], New York (no. 12078), by 1950. Galerie Louise Leiris, Paris (no. 13181). Galerie de l'Élysée [Alex Maguy], Paris.

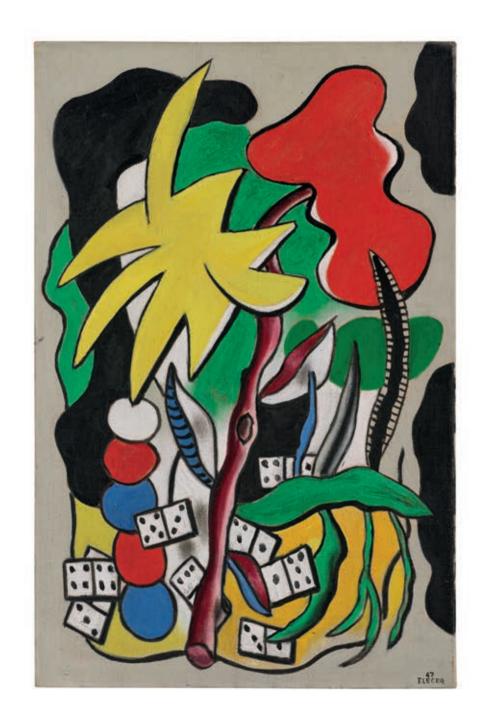
Acquired from the above by the present owner in 1972.

New York, Buchholz Gallery, Léger: Recent Paintings & Le Cirque, November - December 1950, no. 10, n.p. (illustrated pl. 10).

London, Marlborough Fine Art, Fernand Léger, Paintings, Drawings, Lithographs, Ceramics, December 1954 - January 1955, no. 22, p. 15.

LITERATURE:

G. Bauquier, Fernand Léger, Catalogue raisonné, vol. VII, 1944-1948, Paris, 2000, no. 1263, p. 172 (illustrated).





λ**45**

LYNN CHADWICK (1914-2003)

High Wind II

incised with the artist's initial and numbered 'C C77 7/9' (on the proper right lower edge of the skirt) bronze

73% x 36 x 36¼ in. (186.5 x 91.5 x 92cm.) Executed in 1988, this work is number seven from an edition of nine.

£800,000-1,200,000 US\$1,200,000-1,700,000 €930,000-1,400,000

PROVENANCE:

The Artist's Estate.
Thence by descent to the present owner.

EXHIBITED:

Holte, Galeria Aeblegaarden, *Lynn Chadwick*, 1989, (illustrated, unpaged).

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with a Complete Illustrated Catalogue, 1947-1988*, New York 1990, p. 336, no. C77 (illustrated, p. 337).





PROPERTY FROM THE COLLECTION OF A. JERROLD PERENCHIO

λ*46

SIR WINSTON CHURCHILL, O.M., R.A. (1874-1965)

Chartwell Landscape with Sheep

signed with initials 'W.S.C.' (lower right) oil on canvas 30 x 25 in. (76.3 x 63.5 cm.) Painted *circa* 1946

£2,000,000-3,000,000 US\$2,900,000-4,200,000 €2,400,000-3,500,000

PROVENANCE:

A gift from Sir Winston Churchill, R.A., O.M. to Henry R. Luce, and by descent to Clare Booth Luce.

Armand Hammer, Los Angeles.

Otto Kallir, New York, and thence by descent; sale, Sotheby's, London, 13 July 2007, lot 21.

Acquired at the above sale by A. Jerrold Perenchio, and thence by descent.

EXHIBITED:

New York, Metropolitan Museum of Art, Winston Churchill the Painter: World Tour, 1958, catalogue not traced: this exhibition travelled to Kansas City, William Rockill Nelson Gallery of Art, 1958; Detroit, Institute of Arts, 1958; Washington D.C., Smithsonian Institution, 1958; Toronto, The Art Gallery of Toronto, 1958; Canberra, Parliament House, 1958; Sydney, The National Art Gallery of New South Wales, 1958; Dunedin, 1958; Christchurch, 1958; Wellington, 1958; and Auckland, 1958.

Memphis, Brooks Memorial Art Gallery, The Armand Hammer Collection, October - December 1969, no. 71.

Washington D.C., Smithsonian Institution, The Armand Hammer Collection: A Loan Exhibition for the Benefit of the

Smithsonian Institution, no. 79, catalogue not traced.

LITERATURE:

'Winston Churchill's Pictures', *The Strand Magazine*, July 1946, illustrated.

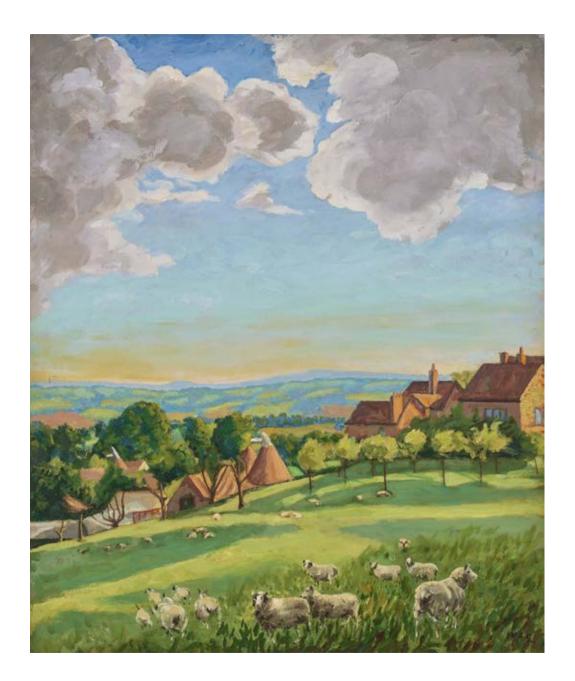
D. Coombs, *Churchill: His Paintings*, London, 1967, p. 245, no. 442, illustrated.

Exhibition catalogue, *The Armand Hammer Collection*, Memphis, Brooks Memorial Art Gallery, 1969, n.p., no. 71, illustrated.

B. Considine, *The Remarkable Life of Dr Armand Hammer*, New York, 1975, p. 270.

D. Coombs and M. Churchill, *Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, pp. 211, 255, no. C442, fig. 439.

We are very grateful to Barry Phipps, Art Historian, Churchill College, University of Cambridge, for his assistance in preparing this catalogue entry. Please refer to christies.com for his essay on the present lot.





PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

PAUL KLEE (1879-1940)

Kleines Blumenstilleben

signed, dated and numbered 'Klee 1926 F.4.' (upper left); signed again, dated, numbered and inscribed '1926 F.4. Kleines Blumenstilleben Klee' (on the reverse of the artist's frame)

oil on board laid down on board, in the artist's original frame 13¾ x 8% in. (35 x 22 cm.) including the artist's frame Painted in 1926

£400,000-600,000 US\$570,000-840,000 €470,000-690,000

PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940, until

Klee-Gesellschaft, Bern, by 1946.

Galerie Rosengart, Lucerne, by whom acquired from the above, in 1952.

Kleeman Galleries, Munich & New York (no. K6694), by whom acquired from the above, in 1952.

Private collection, Italy, by whom acquired in the 1960s, and thence by descent.

EXHIBITED:

Edinburgh, Royal Scottish Academy Galleries, Forty-First Annual Exhibition of the Society of Scottish Artists, December 1934 - January 1935, no. 142. Albuquerque, Museum of Albuquerque, Early Twentieth Century European Masterpainters, June - July 1977.

LITERATURE:

The Paul Klee Foundation, ed., Paul Klee, Catalogue raisonné, vol. IV, 1923-1926, Bern, 2000, no. 4106, p. 477 (illustrated).





PROPERTY FROM AN IMPORTANT COLLECTION. SWITZERLAND

*48

ERNST LUDWIG KIRCHNER (1880-1938)

Sertigweg im Sommer (recto); Fehmarnküste mit grünem Himmel (verso)

signed and dated 'EL Kirchner 23' (lower left); signed again and inscribed 'Sertigweg EL Kirchner' (on the stretcher) oil on canvas

471/4 x 35% in. (120.2 x 90.5 cm.) Painted in 1924 (recto); Painted in 1913 (verso)

£800,000-1,200,000 US\$1,200,000-1,700,000 €930,000-1,400,000

PROVENANCE:

Hermann Lange, Krefeld, by whom acquired in the 1920s, and thence by descent; sale, Christie's, London, 9 December 1997, lot 29.

Private collection, by whom acquired at the above sale; sale, Christie's, Zurich, 5 December 2016, lot 61. Acquired at the above sale by the present owner.

London, Marlborough Fine Art, Kirchner: Oils, Watercolours, Drawings and Graphics, June - July 1969, no. 21, p. 16 (recto illustrated p. 44).

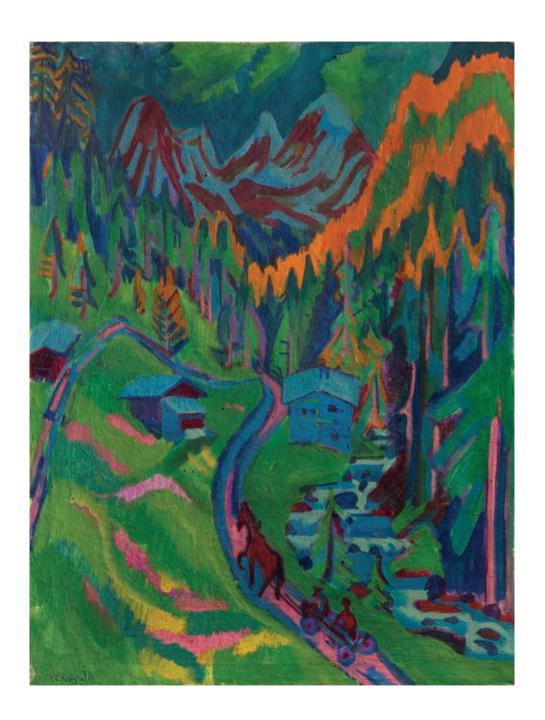
Munich, Bayerische Staatsgemäldesammlungen, 1982-1997 (on long-term loan).

LITERATURE:

E.L. Kirchner, Photoalbum, vol. III, no. 264 (dated '1924'). D.E. Gordon, Ernst Ludwig Kirchner, Massachusetts, 1968, no. 757, p. 376 (recto illustrated; verso illustrated p. 425). I. Herold, U. Lorenz & T. Sadowsky, eds., Der doppelte Kirchner: Die zwei Seiten der Leinwand, exh. cat., Kunsthalle, Mannheim, 2015, no. D123, p. 169 (recto & verso illustrated).



verso





PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

λ*49 PER KIRKEBY (1938-2018)

Paravent

oil on canvas, in three parts each: 78% x 35%in. (200 x 90cm.) Painted in 1983

£180,000-220,000 US\$260,000-310,000 €210,000-250,000

PROVENANCE:

Galerie Ascan Crone, Hamburg. Acquired from the above by the present owner circa 1994-1995.

EXHIBITED:

Kerpen, Schloss Lörsfeld, Paravents, 1984 (illustrated in colour, unpaged; incorrectly dated '1984'). Rotterdam, Museum Boijmans Van Beuningen, *Het meubel* verbeeld/Furniture as art, 1988 (illustrated in colour, p. 60).

A. Hejlskov Larsen, Per Kirkeby, Paintings 1978-1989, Cologne 2016, p. 305, no. M692 (left panel illustrated in colour, p. 418).









PROPERTY FROM THE ESTATE OF THE ARTIST

*50

ERNST LUDWIG KIRCHNER (1880-1938)

Ruderer

signed twice and inscribed 'EL Kirchner EL Kirchner Wildboden Ruderer' and with the Nachlass stamp 'Da/Bh1' (on the reverse) oil on canvas 471/4 x 523/4 in. (120 x 134 cm.) Painted in 1928-1929

£1,000,000-1,500,000 US\$1,500,000-2,100,000 €1,200,000-1,700,000

PROVENANCE:

The artist's estate, Davos, in 1938 (subsequently transferred to the Kunstmuseum, Basel, in 1946). Stuttgarter Kunstkabinett, Roman Norbert Ketterer, in 1954, and thence by descent to the present owners.

EXHIBITED:

Cologne, Staatenhaus, Deutscher Künstlerbund, May -September 1929.

Bernried, Buchheim Museum, Brücke und die Lebensreform, July - October 2016, no. 74, p. 109 (illustrated).

LITERATURE:

E.L. Kirchner, Photoalbum, vol. I, no. 916 (an earlier state illustrated).

D.E. Gordon, Ernst Ludwig Kirchner, Massachusetts, 1968, no. 916, p. 399 (illustrated).

H. Delfs, M.-A. von Lüttichau & R. Scotti, eds., Kirchner, Schmidt-Rottluff, Nolde, Nay... Briefe an den Sammler und Mäzen Carl Hagemann, 1906-1940, Ostfildern, 2004, nos. 261, 264 & 396, pp. 186, 188, 294 & 959.

H. Delfs, ed., Ernst Ludwig Kirchner, Der gesamte Briefwechsel, vol. III, Briefe von 1930 bis 1942, Zurich, 2010, no. 2543, p. 1543.





PROPERTY FROM A PRIVATE COLLECTION

λ51

HENRI MATISSE (1869-1954)

Portrait de femme (Lorette)

signed 'Henri . Matisse' (upper left) oil on panel 13% x 10½ in. (34.5 x 26.6 cm.) Painted in 1916

£600,000-800,000 US\$850,000-1,100,000 €700,000-920,000

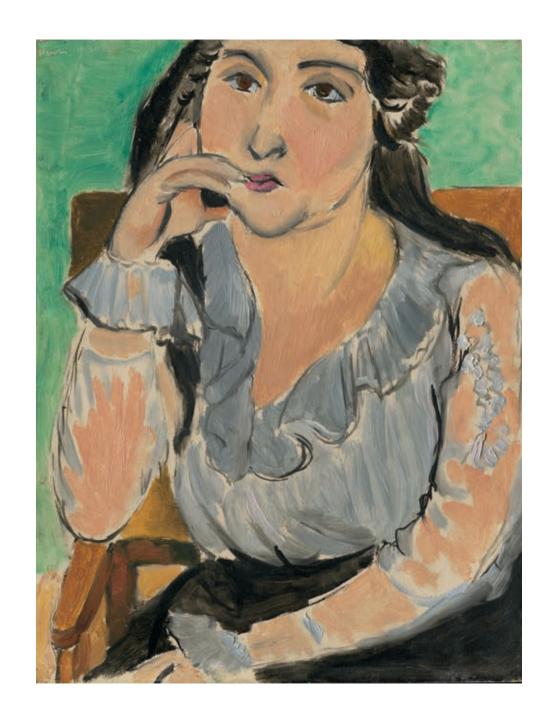
PROVENANCE:

Galerie Max Kaganovitch, Paris, by 1953. Emil Bührle, Zurich, by whom acquired from the above, on 27 November 1953, and thence by descent. Marlborough Fine Art, London (no. 02159), by whom acquired from the above, on 27 October 1958. Acquired from the above by the present owner on 7 September 1962.

LITERATURE:

I. Grünewald, Matisse och Expressionismen, Stockholm, 1944, p. 58 (illustrated).

Georges Matisse has confirmed the authenticity of this work.





*52

VINCENT VAN GOGH (1853-1890)

Aardappelrooier

black chalk on paper 1034 x 81/2 in. (27.4 x 21.7 cm.) Executed in Nuenen in June - July 1885

£300.000-500.000 US\$430,000-700,000 €350.000-580.000

PROVENANCE:

H.P. Bremmer, The Hague, by 1911, until 1956. Private collection, by descent from the above. John Streep, New York, by whom acquired in 1957. Knoedler & Co., New York, by 1962. Mr Robert Streuber, New York; sale, Sotheby & Co.,

London, 23 October 1963, lot 73. W. Spiers, by whom acquired at the above sale; sale.

Sotheby Parke Bernet & Co., London, 4 April 1979, lot 216. Private collection, Switzerland,

Anonymous sale, Habsburg, Geneva, 12 November 1989, lot 20.

World House Gallery, New Jersey.

Avanti Galleries, New York, by whom acquired in 1989. Private collection, New York, by whom acquired from the above, in 1989.

Private collection, United States, by whom acquired from the above in 1992; sale, Sotheby's, London, 4 February 2020, lot 27.

Acquired at the above sale by the present owner.

EXHIBITED:

Amsterdam, E.J. van Wisselingh & Co., Vincent van Gogh, Aquarelles & dessins de l'époque 1881-1885, provenant de collections particulières Néerlandaises, April - May 1961, no. 37 (illustrated; titled 'Paysan bêchant' and dated '1884'). New York, Avanti Galleries, Vincent van Gogh: Works from the Dutch Period, October - December 1995, no. 7 (illustrated: with incorrect medium).

LITERATURE:

J.-B. de la Faille, L'oeuvre de Vincent van Gogh: Catalogue raisonné, vol. I, Paris, 1928, no. 1304, p. 106 (illustrated vol. II, no. 1304, pl. CXIX; titled 'Paysan bêchant'). Dr W. Vanbeselaere, De hollandsche periode (1880-1885) in het werk van Vincent van Gogh, Antwerp, 1937, pp. 269, 275 & 413 (titled 'boer met riek' and dated 'September - October

J.-B. de la Faille, The Works of Vincent van Gogh: His Paintings and Drawings, Amsterdam, 1970, no. F 1304, p. 456-457 (illustrated p. 456; titled 'Peasant Digging up Potatoes: Seen from the Front' and dated 'August 1885'). J. Hulsker, The Complete Van Gogh; Paintings, Drawings, Sketches, Oxford, 1980, no. 847, p. 191 (illustrated). J. Hulsker, The New Complete Van Gogh: Paintings, Drawings, Sketches, Amsterdam, 1996, no. 847, p. 190 (illustrated p. 191).

S. van Heugten, ed., Vincent van Gogh Drawings, vol. II, Nuenen 1883-1885, Van Gogh Museum, Amsterdam, 1997, pp. 196 & 215 (illustrated p. 218; titled 'Man Lifting Potatoes').

The authenticity of this work has been confirmed by the Van Gogh Museum, Amsterdam.





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STORAGE AND COLLECTION

FOR LOTS SOLD IN LONDON LIVE SALES

COLLECTION LOCATION AND TERMS

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

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

Tel: +44 (0)20 7426 3000

Fmail: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

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

Christie's are settled.

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase

price including buyers' premium.

Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.





Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ

Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk

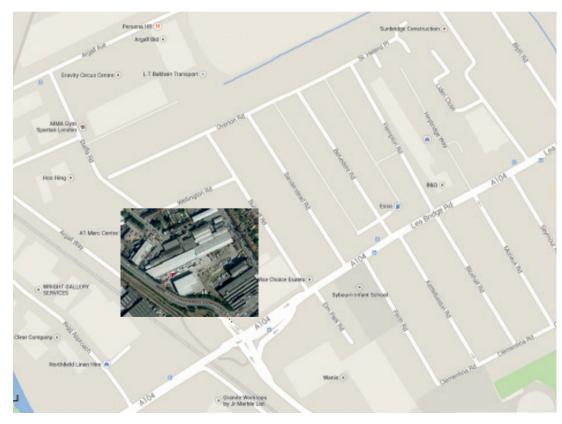


IMAGE CREDITS

FRONT COVER

20/21 CENTURY EVENING SALE, LONDON

Lot 11. Alberto Giacometti,

Homme qui chavire, 1951. Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2021.

INSIDE FRONT COVER

20/21 CENTURY EVENING SALE, LONDON Lot 20, Alberto Giacometti, Tête au long cou,1965.

20/21 CENTURY EVENING SALE, LONDON

Lot 8, Pablo Picasso, L'Étreinte, 1969 (detail).

FRONTISPIECE: 2

20/21 CENTURY EVENING SALE, LONDON

Lot 16, Edgar Degas, Danseuse rose, circa 1896 (detail).

FRONTISPIECE: 3

20/21 CENTURY EVENING SALE, LONDON

Lot 15, Cy Twombly, Untitled, 1964 (detail).

20/21 CENTURY EVENING SALE, LONDON

Lot 22, BANKSY, Subject to Availability, 2009-2010 (detail).

FRONTISPIECE: 5

20/21 CENTURY EVENING SALE, LONDON

Lot 13. René Magritte. Le domaine d'Arnheim, circa 1962 (detail).

FRONTISPIECE 6

20/21 CENTURY COLLECTION FRANCIS GROSS, PARIS

Lot 108, René Magritte, La Vengeance, 1936 (detail)

20/21 CENTURY EVENING SALE, LONDON Lot 19, Pablo Picasso, Homme au chapeau assis 1972 (detail).

20/21 CENTURY EVENING SALE, LONDON Lot 21, Jean-Michel Basquiat, Untitled, 1984 (detail).

FRONTISPIECE: 9

20/21 CENTURY EVENING SALE, LONDON

Lot 12, ISAMU NOGUCHI, The Sky, 1964

FRONTISPIECE: 10

20/21 CENTURY EVENING SALE, LONDON

Lot 14, Piero Manzoni, Achrome, 1959 (detail)

FRONTISPIECE: 11

20/21 CENTURY VENTE DU SOIR, PARIS

Lot 17A, Ernst Ludwig Kirchner, Pantomime Reimann: Die Rache der Tänzeri, 1912 (detail).

20/21 CENTURY EVENING SALE, LONDON

Lot 33, Edgar Degas, Femme sortant du bain, circa 1886-1889 (detail).

FRONTISPIECE: 13

20/21 CENTURY EVENING SALE, LONDON

Lot 48, Ernst Ludwig Kirchner, Sertigweg im Sommer (recto); Fehmarnküste mit grünem Himmel (verso), 1924 (recto); 1913 (verso) (detail).

FRONTISPIECE: 14

20/21 CENTURY EVENING SALE, LONDON

Lot 4, Bridget Riley, Zing 2, 1971 (detail).

FRONTISPIECE: 15

20/21 CENTURY EVENING SALE, LONDON

Lot 7, Lucian Freud, Young Man with Arms Folded, 1944 (detail).

FRONTISPIECE: 16

20/21 CENTURY EVENING SALE, LONDON

Lot 6, Lucian Freud, A Plate of Prawns, 1958 (detail).

FRONTISPIECE 17

20/21 CENTURY COLLECTION FRANCIS GROSS, PARIS

Lot 109, Alberto Giacometti, Buste d'homme (Lotar II), 1964-65.

FRONTISPIECE 18

20/21 CENTURY COLLECTION FRANCIS GROSS, PARIS

Lot 112, Nicolas de Stael, Bouteilles, harmonie en rose et bleu. 1952 (detail).

20/21 CENTURY EVENING SALE, LONDON

Lot 24. BANKSY, Love Is In The Air (with stars), 2003 (detail).

FRONTISPIECE: 20

20/21 CENTURY EVENING SALE, LONDON

Lot 23, Keith Haring Untitled, 1984 (detail).

FRONTISPIECE: 21 20/21 CENTURY VENTE DU SOIR, PARIS

Lot 212, Jean-Michel Basquiat, The Elephant, 1986 (detail).

FRONTISPIECE:22

20/21 CENTURY DAY SALE, LONDON

Lot 352, Albert Gleizes, Paysage à Meudon, 1911 (detail).

20/21 CENTURY DAY SALE, LONDON

Lot 552, David Hockney, Still life with flowers lobster, 1980 (detail).

FRONTISPIECE: 24

20/21 CENTURY EVENING SALE, LONDON

Lot 17, Wassily Kandinsky, Noir bigarré, 1935 (detail).

FRONTISPIECE: 25

20/21 CENTURY EVENING SALE, LONDON

Lot 29, Andreas Gursky, Love Parade, 2001 (detail).

BACK COVER

20/21 CENTURY EVENING SALE, LONDON

Lot 4, Bridget Riley, Zing 2, 1971.
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CONDITIONS OF SALE · BUYING AT CHRISTIE'S FOR LOTS SOLD IN LONDON LIVE SALES

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 (\(\Delta \) symbol), Christie's acts as agent for the seller.

A REFORE 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 repor (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 n-denth 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 lo 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 (b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the **condition** of a **lot Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

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

5 ESTIMATES

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

6 WITHDRAWAI

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

7 IFWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds has a route genitionles sour as routes, sapplines and enteriously 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.

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 germmological 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 be described in the catalogue. Reports from American germinological laboratories will describe any improvement or treatment to the genstone. Reports from European germinological 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 Recause of differences in approach and technology been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold

without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and (b) As collectors watches and cocks often have very line and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order. Certificates are not available unless described in the catalogue. (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use

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

R REGISTERING TO BID

NEW RIDDERS

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 within the last two years you must register at least 48 nours before an auction to give us enough time to process and approve you registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

as a bidder. You will be asked for the following: (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iiii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on ±44 (0)20 7839 9060

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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

6 RIDDING 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

(a) Phone Rids

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 Rids

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 it le lots online at www.christies.com. We must receive your complete 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

C. CONDUCTING THE SALE

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 enext to the **lot** number. The reserve cannot be more than the **lot's**

3 ALICTIONEED'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any hid-

(b) move the hidding 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

in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any Out 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 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 **bt** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders and internet bidders through 'Christie's LIVE** (as shown above in Section B6); and
(c) written bids (also known as absentee bids or commission bids)

left with us by a hidder 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 sener up to obut not including the amount or increasing enter 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

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 Rid Form at the back of this catalogue

7 CLIPPENCY CONVERTED

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue to much between the sener also the succession brouder. We will essent also the succession brought we will be about the succession brought with the succession of the successio having to pay unnecessary storage charges

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to 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 On all lots we charge 25% of the hammer price up to and including 2450,000, 20% on that part of the hammer price over 2450,000 and up to and including 24,500,000, and 14,5% of that part of the hammer price above 24,500,000. VAT will be added to the buyer's premium and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may margin Scheme or remporary Admission Var Trues, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

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

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

For late Christia's chine to the United States cales or use tay For lots Christie's ships to the United States, sales or use tax may be due on the hammer price, buyer's premium and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice Christie's recommends with further questions.

3 ARTIST'S RESALE ROYALTY

or retained to receive the artist or the artist's estate to a ready for the artist's estate to a ready for the ready for the artist's estate to a ready for the artist is sold. We identify these lots with the symbol \(\lambda\) next to the lot number along the sapply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the lot is 1.000 euro or more. The total royalty for any lot cannot be more than 12.500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

4% up to 50,000 3% hetween 50 000 01 and 200 000

1% between 200,000.01 and 350,000

0.50% between 350,000,01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the

E WARRANTIES

SELLER'S WARRANTIES For each lot, the seller gives a warranty that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to 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, 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

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

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

Conjugates to nonlour use authenticity warranty.

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

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

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

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

(h) In order to claim under the **authenticity warranty**, you must:
(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

(i) Your only right under this authenticity warranty is to cancel the (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, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

) Books. Where the lot is a book, we give an additional warranty or 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustrations (ii) drawings, autographs, letters or manuscripts, signed

photographs, music, atlases, maps or periodicals: (iii) books not identified by title; (iv) lots sold without a printed estimate:

books which are described in the catalogue as sold not subject

(vi) defects stated in any condition report or announced at the (b) To make a claim under this paragraph you must give written

details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply

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 nuver the nurchase price in accordance with the terms of Christie's buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in ccordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (i) also apply to a claim under these categories.

Chinese Jananese and Korean artefacts (excluding Chinese panese and Korean calligraphy, paintings, prints, drawings

In these categories, paragraph E2 (b) - (e) above shall be amended In these categories, paragraph EZ (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 F2 (h) - (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 onvicted of money laundering, terrorist activities or other crimes (b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the lot(s) vou warrant that:

(i) you have conducted appropriate customer due diligence on the (ii) you will disclose to us the identity of the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
(ii) you will disclose to us the identity of the ultimate buyer(s)

including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in

elation to the lot or otherwise do not, in whole or in part, facilitate (iv) you do not know, and have no reason to suspect that the

ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tay evasion: and

money laundering purposes under the laws of the EEA or another urisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspectio

F PAYMENT

1 HOW TO PAY

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

(ii) the **buyer's premium**; and (iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction or no later than 24

hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (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

Kingdom in the currency stated on the invoice in one of the

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10

We accent most major credit cards subject to certain conditions we accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going some sares, by rugging into your mycunisues account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

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

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

(iv) Banker's draft You must make these payable to Christie's and there may be

(v) Cheque You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling (GBP) from a United Kingdom

Erom time to time at our cole discretion, we may etimulate that From time to time at our sole discretion, we may stipulate that payment may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the further terms and conditions set out at Appendix A to these Conditions of Sale

Appendix A to treese Conditions of Sale.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SWIY. (e) For more information please contact our Post-Sale Service

Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 2. TRANSFERRING OWNERSHIP TO YOU

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

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

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

have agreed otherwise with you in writing.

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) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid

amount due; (ii) we can cancel the sale of the **lot** If we do this, we may sell 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;

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

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

(b) If you owe money to us or to another Christie's Group company we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction. (c) If you make payment in full after the due date, and we choos

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

5 KEEDING VOLID DRODEDTY

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** your property we hold or which is held by another Christie's Group company in any way we are allowed to by Jaw. 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 thirty days from the auction (but note that lots will not be released to you until you

have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can at our ontion

(i) charge you storage costs at the rates set out at www.christies.

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

(iii) sell the lot in any commercially reasonable way we think

(d) The Storage Conditions which can be found at www.christies.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements to you. You must make all transport and shipping arrangements. However, we can arrange to pack transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if may also suggest order handlers, packers, transporters or experts it you ask us to do so. For more information, please contact Christies Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we d 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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you nurchase

 (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 exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

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

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

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things ivory tortoiseshell crocodile skin rhinoceros horr 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 cases, ne for can only be slipped with an inexpendent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be oblined proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example,

mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund

(e) Lots of Iranian origin

ome countries prohibit or restrict the purchase and/or import of Some countries promined or restrict, the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39.219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) 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 ♥ as alligator of coconie. These lots are market 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 one year of the date of the sale. Please check with the department for details on a particular lot.

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) We do not give any representation, warranty or guarantee o (ii) we do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph

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 converter and saferdorn video screens are tree 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 nurchase of any lot

commercian wint the purchase of any jot.

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

I OTHER TERMS

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 PECOPDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent keep any personal information conditionatinal, 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 videoteped, you may make arrangements to make a telephone of the control of the co

3 COPYRIGHT

We own the convright in all images, illustrations and written we own the copyright if ain images, inustrations 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

A ENEODOING THIS AGDEEMENT

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 huver 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.

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass we will find and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/privacy www.christies.com/about-us/contact/ccna.

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 other right or fermedy, nor small it prevent or restrict me intime exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 I AW AND DISPLITES

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

10 DEDODTING ON WWW CHRISTIES COM

Details of all lots sold by us, including catalogue descriptions and princes, may be reported on www.christles.com. Sales stotage are hammer price plus buyer's premium and do not reflect costs, finance in the price plus buyer's or seller's credits. We regret that wice a proposition of buyer's or seller's credits. We regret that wice a proposition of previous to requests to remove these details from www.christies.com

K GLOSSARY

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

authentic: a genuine example, rather than a copy or forgery of: (i) the work of a particular artist author or manufacturer if the lot is described in the Heading as the work of that artist, author o (ii) a work created within a particular period or culture if the lot is

ribed in the **Heading** as a work created during that period o (iii) a work for a particular origin source if the lot is described in the

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

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

Subheading: has the meaning given to it in paragraph E2. lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

purchase price: has the meaning given to it in paragraph F1(a). provenance: the ownership history of a lot

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing 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 i

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.

APPENDIX A: PAYMENT BY BUYERS IN CRYPTOCURRENCY FOR LOTS SOLD IN LONDON LIVE SALES

1. TYPE OF CRYPTOCHERENCY

- (a) You, the **Buyer**, may make payment of the **purchase price** in Fther (FTH) or Bitcoin (BTC) via a digital wallet transfer to Christie's if Christie's has stipulated that payment may be made cryptocurrency for that lot.
- (b) Christie's reserves the right to specify that we will only accept a particular cryptocurrency or cryptocurrencies, in addition to, or in the alternative, to ETH and BTC, for an individual **lot** or auction at its sole discretion.
- (c) If you offer to bid in a cryptocurrency not specified by Christie's If you order to bid in a cryptocurrency not specified by Christies as acceptable to us for an individual for or auction, we may refuse to register you to bid or permit your participation in the sale. Further, if you make a successful bid in such circumstances, Christie's reserves the right, in our sole discretion, to cancel the contract for sale between you and the

2 . DIGITAL WALLET(S)

- 2 DigiTAL WALLETIS (a) You must send payment of the purchase price directly to us from a digital wallet maintained with one of the following digital wallet providers: Coinbase Custody Trust Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; Gemini Europe Limited; Gemini Europe Services Limited; Paxos Trust Company, LLC: Digivault Limited: Ziglu Limited: o
- (b) Christie's reserves the right to amend this list at its sole discretion and specify which further or alternative digital wallet providers your digital wallet must be maintained by.
- (c) Only cryptocurrency payments sent from digital wallets hosted by the providers specified by Christie's will be credited towards the purchase of a **lot** We will not recognise payments from digital wallets hosted by other providers, or from self-hosted
- (d) If you do not have such a digital wallet maintained by a If you do not have such a digital wallet maintained by a provider specified by Christie's, we may refuse to register you to bid or permit your participation in the sale. Further, if you make a successful bid, Christie's reserves the right, in our sole discretion, to cancel the contract for sale between you and the
- (e) You must be the owner of the digital wallet, or, if you registered
- You agree, upon our request, to provide documentation confirming that the cryptocurrency payment was made from a digital wallet owned by you and maintained by one of the nroviders listed above
- For the avoidance of doubt, "Ownership" of a digital wallet means either and the beautiful and the point behalf, or the company on whose behalf you are bidding holds, or has held on its behalf, the private keys associated with that digital wallet or that the provider of the digital wallet recognises you, or the company on whose behalf you are bidding, as owning the cryptocurrency associated with that digital wallet.
- (f) Partial payments of a single lot from multiple digital wallets will not be allowed. If you purchase multiple lots, you may purchase one **lot** with payment from one digital wallet and another **lot** with payment from a different digital wallet, but this must be accomplished through two separate transactions paying the

2. TIME FOR DAVMENT

Payment of the **purchase price**, if made in cryptocurrency, must be made to Christie's in full within 24 hours of the issuance of the invoice for the respective **lot** to you.

4 · CURRENCY CONVERSION

- (a) Where we determine that the **purchase price** is payable in cryptocurrency, our invoice to you will state the **purchase price** in the fiat currency of the sale (i.e. GBP) and a specified ryptocurrency or cryptocurrencies equivalent sum or sums
- (b) You understand that the price of cryptocurrencies can be volatile and subject to upward and downward movements. Subsequently, you undertake to pay the amount corresponding to the fiat or cryptocurrency type specified in the invoice, regardless of whether the fiat to cryptocurrency or other conversion rate differed at the time of the auction, the time of your navment or otherwise
- (c) The respective cryptocurrency amount(s) will be calculated by us based on the following:
- For Ether: the USD/ETH hourly quoted CoinDesk Ether Price Index (ETX) at the start time of the auction. The USD/ETH rate will then be converted into GBP/ETH using the GBP/ETD exchange rate provided by our bank at the same time as the ETH/USD is quoted; or
- For Bitcoin: the USD/BTC hourly quoted CoinDesk Bitcoin Price Index (XTX) at the start time of the auction. The USD/ BTC rate will then be converted into GBP/BTC using the GBP/ USD exchange rate provided by our bank at the same time as the BTC/USD is quoted,
- or equivalent rates applicable to other cryptocurrency where we specify acceptance of this additional or alternative cryptocurrency, as determined by us at the time the invoice is issued and will be disclosed in the invoice. (d) You understand that if you fail to make full payment within 24 hours of issuance of our invoice, in accordance with these Conditions of Sale, Christie's will only accept payment of the purchase price in the specified fiat currency of the sale (i.e.
- (e) Partial payment in cryptocurrency, in addition to fiat currency or another type of cryptocurrency, is not permitted

5 . SANCTIONS ANTI-MONEY LAUNDEDING (AMI) AND COUNTER-TERRORIST FINANCING (CTF) MEASURES

- (a) Christie's is committed to the fight against money laundering () Christie's is committed to the fight against money laundering and terrorist financing and compliance with relevant sanctions laws. To this end, you undertake to comply with our request(s) for Know-Your-Client (KYC), source of funds, and other information and documentation fully, accurately, and promptly. We may require such information and/or documentation from you at our sole discretion in order for us to comply with our Sanctions, AML and CTF policies and our obligations under domestic and international law.
- (h) If in our absolute discretion you do not satisfy our hidder II, in our absolute discretion, you do not satisfy our bloder identification and registration procedures, inclusive of, but not limited to (i) you being obstructive or misleading in response to our requests for KYC, source of funds or other information and/or documentation (ii) you failing to provide KYC, source of funds or other documentation requested by Christie's at all or to the or other documentation requested by Christies at all or to the standard we require, to be determined at our sole discretion, and/or (iii) passing any sanctions and/or AML and/or CTF checks 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
- (c) In addition to your warranties under clause E(3)(b) of these Conditions of Sale, you warrant that if you make payment in cryptocurrency to Christie's from a digital wallet, the source of funds for the digital wallet is not attributable, either directly or
- Syria. Cuba or the Crimea region of Russia or any othe geographic area that is the target of comprehensive sanctions or embargoes imposed by the European Union, the United Kingdom, the United Nations or the United States;
- an individual, or an individual employed by or associated with an entity, identified on the US Department of Commerce's Denied Persons or Entity List, the US Department of Treasury's Specially Designated Nationals or Blocked Persons Lists, or the US Department of Teachy's Specially Designated Nationals or Blocked Persons Lists, or the US Department of State's Debarred Parties List, or similar lists promulgated by the government of the European Union, the United Kingdom, or the United Nations; and
- you accept that we, in our absolute discretion, can make such enquiry as we require to satisfy ourselves of the source of funds related to the transaction

Please contact Christie's Client Services for any questions relating to payments

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VAT SYMBOLS AND EXPLANATION

Important Notice

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

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol			
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
† 0	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.		
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see 1 symbol above)		
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.		

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No symbol	We will refund the VAT amount in the buyer's premium .	
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

 a) have registered to bid with an address outside of the UK; and
 b) provide immediate proof of correct export out of the UK within the required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω lots. All other lots must be exported within 90 days of the sale.

 Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the Ub on their behalf. All shipments must be booked via Christie's Post-Sale Servic Centre or Christie's Art Transport.

6. Private buyers who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one four authorised shippers to arrange your export/ shipping we will issue you with an export invoice with the applicable AVA or duties cancelled as outlined abova. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All reinvoicing requests, corrections, or other VAT adjustments must be received within four years from the

date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

FOR LOTS SOLD IN LONDON LIVE SALES

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.

۸.

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

٠

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.

Z .

Bidding by interested parties.

λ

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

•

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

. . .

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

Lot incorporates material from

endangered species which is shown for display purposes only and is not for sale.

See Section H2(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.



See Storage and Collection Pages.

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

CHRISTIE'S INTEREST IN PROPERTY

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

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

o Minimum Price Guarantees

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

° ◆ Third Party Guarantees/Irrevocable bids

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

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

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

a Bidding by parties with an interest

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

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

QUALIFIED HEADINGS

"Attributed to...": in Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's qualified opinion a work of the period of the artist and showing his influence.

"Follower of ...": in Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

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

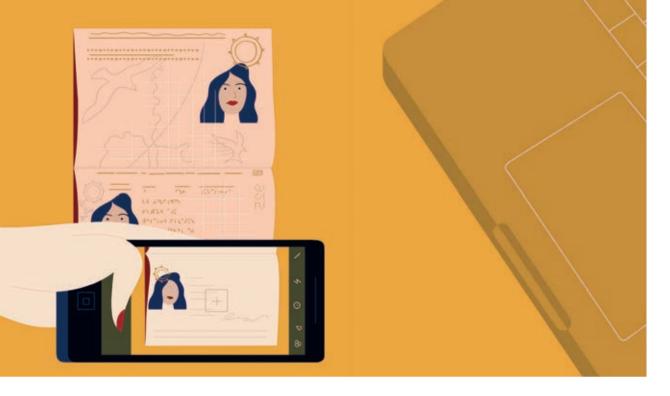
"After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist.

"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.

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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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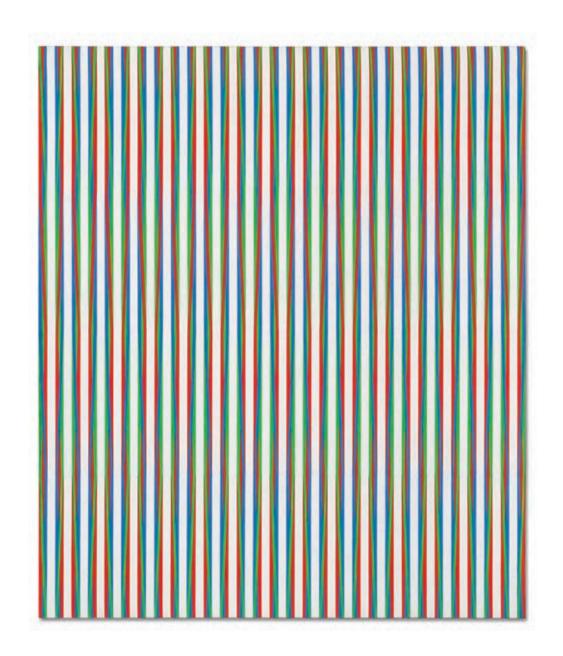
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26/03/21



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