



DESIGN

New York 7 June 2022

CHRISTIE'S













DESIGN

NEW YORK 6 JUNE 2022

AUCTION

Tuesday, 7 June 2022
at 11am (Lots 101-278)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

2-7 June 2022
from 10am-6pm daily
Sunday 12pm-5pm

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Gemma Sudlow (#2016494)
Richard Lloyd (#1459445)
David Kleiweg de Zwaan (#1365999)

AUCTION LICENSE

Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as
BACCHUS-20925

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FRONT COVER

Lot 140

INSIDE SPREAD ONE

Lot 214, Lot 273

INSIDE SPREAD TWO

Lot 211, Lot 124

INSIDE SPREAD THREE

Lot 218, Lot 168

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INSIDE SPREAD FIVE

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OPPOSITE

Lot 137

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CHRISTIE'S

SPECIALISTS FOR THIS AUCTION

NEW YORK

Alex Heminway
International Head
aheminway@christies.com
Tel: +1 917 558 4798

Daphné Riou
Head of Department, Americas
driou@christies.com
Tel: +1 917 376 8171

Michael Jefferson
International Senior Specialist
mjjefferson@christies.com
Tel: +1 312 608 9023

Victoria Tudor
Specialist, Head of Sale
vtudor@christies.com
Tel: +1 718 710 2136

Christina Haselerhansen
Cataloguer
chaserhansen@christies.com
Tel: +1 347 205 7429

Olivia Chang
Sale Coordinator
ochang@christies.com
Tel: +1 929 318 8143

Lauren Marie Vaccaro
Research Assistant
lvaccaro@christies.com
Tel: +1 929 353 2434

INTERNATIONAL DESIGN DEPARTMENT

PARIS

Cécile Verdier
President, France
cverdier@christies.com
Tel: +33 1 40 76 85 59

Sonja Ganne
International Chairwoman
sganne@christies.com
Tel: +33 1 40 76 86 21

Flavien Gaillard
Head of Department, Europe
fgaillard@christies.com
Tel: +33 1 40 76 84 43

Agathe de Bazin
Associate Specialist, Head of Sale
adebazin@christies.com
Tel: +33 1 40 76 72 54

Robin Beyries
Junior Specialist
rbeyries@christies.com
Tel: +33 1 40 76 72 57

Eléonore Poitiers
Cataloguer
epoitiers@christies.com
Tel: +33 1 40 76 72 26

Elsa Héritier
Department Coordinator
ehéritier@christies.com
Tel: +33 1 40 76 72 66

Elisabeth Yvon
Sale Coordinator
eyvon@christies.com
Tel: +33 1 40 76 84 26

INTERNATIONAL CONSULTANT

Philippe Garner
Tel: +44 (0)20 7752 3382

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(eg. Alex Heminway = aheminway@christies.com).
For general enquiries about this auction, email should be
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Post-Sale Coordinator

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Email: PostSaleUS@christies.com

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A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

I first met Michael Formica in the early 1990's, when I was a junior editor at *House & Garden* (HG) magazine. Michael took me under his wing, generously tutoring me on the finer points of modernist French masters such as Charlotte Perriand, Jean Royere, and Jean Prouvé, as well as his other favorites, like the British designer T.H. Robsjohn-Gibbings. Michael had the most confident eye and instinctive taste, and was far ahead of his time in his passion for these and many other designers. While Michael's clients were the fortunate beneficiaries of his discerning, prescient advice, he also collected for himself in this way, focusing on works and makers that were still under the radar. At a time when the exotic finishes of French art deco were the prevailing style, Michael pointed clients in the direction of sculptural French décor by Royere and Line Vautrin. Before George Nakashima's *Soul of the Tree* became known across the globe, Michael pursued the works of the Japanese-American woodworker less for their expressive details than for their honest utility and simplicity, akin to humble yet sophisticated Shaker and early-American furniture. A purist with an appreciation for discipline and rigor, Michael did not care for superfluous decorative gestures.

Brilliant at discovering threads of similarity between disparate works from any era, Michael created spaces for himself in which Julian Schnabel's map drawings could be in a dialogue with Harry Bertoina's astonishing sculptures. Michael's taste in art was aligned with his taste in design—gestural abstraction or repeated patterns found synergy with the earthiness of unglazed and textured ceramics. Michael took delight in a wide range of makers and forms of visual expression, yet pedigree mattered and history lived in the works that he curated for himself.

Photography:
Jacek Gancarz

Michael would typically collect designers in depth, layering his personal spaces with a collage of art and design, function and expression, metals and wood. Michael and his beloved husband, artist Bob Heimstra, established a winter hideaway in Palm Beach when others of their generation followed the herd elsewhere. In their enchanting South Florida home, they lived a life unlike many others in the fabled community. They were young and creative, not formal and proper. Their landmarked home, on a cul-de-sac off of A1A, was more about oaks and broad-leaved tranquility than insensate views of the ocean framed by wispy palms. This was a secret tropical paradise that sheltered the couple's lives (and minds) from the hustle of contemporary life, and remained a creative and comfortable respite until the time came to close this chapter in their life.

Michael died suddenly at the end of 2020. His creative genius thoroughly infused the interiors he left behind and this collection offers an opportunity for others to find the magic in the singular objects that drew his creative eye. He was, quite simply, enthralled by good design, and as enthusiastic about sharing his knowledge with a curious young editor as with the connoisseurs who hired him to guide their decisions. Michael was fierce and he was loyal, and he was a dear friend and mentor for so many decades. I was blessed to know him and to experience his exceptional homes and collections firsthand. Michael chose his objects well, and maybe they chose him, too. It is bittersweet yet reassuring to know that these well loved pieces are starting a new adventure.

- Amy Astley, Global Editorial Director, Architectural Digest



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

101

HARRY BERTOIA (1915-1978)
UNTITLED (SONAMBIENT), CIRCA 1975

nine rod configuration
Monel, beryllium copper, brass
19½ x 8 x 3⅞ in. (49.5 x 20.3 x 9.8 cm)

\$15,000-20,000

LITERATURE:

N. Schiffer and V. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 178-185, 190-195, 206, 208-210, 215, 218-220, 222-226, 237 (for related 'Sonambient' sculptures)
B. H. Twitchell, *Bertoia: The Metalworker*, London, 2019, pp. 242-243, 244-245, 257 (for related 'Sonambient' sculptures)

This lot is accompanied by a certificate of authenticity from the Harry Bertoia Foundation, St. George, Utah.

Please see Christies.com for further detail on this lot



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

102

BRUNO GAMBONE (1936-2021)

VASE, CIRCA 1970

glazed stoneware

13¾ x 5 x 5¼ in. (35 x 12.7 x 13.3 cm)

glazed signature *GAMBONE ITALY*

\$3,000-5,000

LITERATURE:

E. Gaudenzi, *Novecento: Ceramiche Italiane: Protagonisti e opere del XX secolo*, vol. 2, Faenza, 2006, p. 179, no. 359 (for a related example)

Christie's would like to thank Brian Kish for his assistance with the cataloguing of this lot.

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

103

BRUNO GAMBONE (1936-2021)

VASE, CIRCA 1970

glazed stoneware

16½ x 12¼ x 3½ in. (42 x 31 x 9 cm)

glazed signature *GAMBONE ITALY*

\$3,000-5,000

LITERATURE:

E. Gaudenzi, *Novecento: Ceramiche Italiane: Protagonisti e opere del XX secolo*, vol. 2, Faenza, 2006, p. 179, no. 356 (for a related example)

Christie's would like to thank Brian Kish for his assistance with the cataloguing of this lot.





A PRIVATE COLLECTION OF CONTEMPORARY ART &
DESIGN, PALM BEACH

104

MARCO TIRELLI (B. 1955)

Senza titolo

signed and dated 'Marco Tirelli 1997' (on the reverse of
the eighth panel); numbered sequentially '1/15' (on the
reverse)

tempera on board in artist's chosen frame, in fifteen
parts

each: 14 3/8 x 10 1/2 in. (36.5 x 26.7 cm)

Painted in 1996.

\$7,000-9,000

PROVENANCE:

Exit Art, New York

Acquired from the above by the present owner, 1999

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN,
PALM BEACH

105

GEORGE NAKASHIMA (1905-1990)
PAIR OF END TABLES, CIRCA 1970

Each table with a single-slab top featuring two free edges.
American black walnut, hickory
each: 21 x 28 x 21¼ in. (53.3 x 71.1 x 55.2 cm)

\$6,000-8,000

This lot is accompanied by a letter of authentication from
Mira Nakashima.

Please see Christies.com for further detail on this lot





A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

106

GEORGE NAKASHIMA (1905-1990)
LOUNGE CHAIR, 1961

American black walnut, hickory
32½ x 23¾ x 18½ in. (82.5 x 59.4 x 47 cm)
inscribed *ABT* and *STUDIO*

\$3,000-5,000

PROVENANCE:

Private Collection, USA, acquired directly from the artist, 1961

LITERATURE:

G. Wald, *The Soul of a Tree: A Woodworker's Reflections*, George Nakashima, New York, 1981, pp. 143 and 173
The Soul of a Tree - George Nakashima, Toyama, 1993, p. 46, no. 26
George Nakashima Woodworkers, catalog, New Hope, 2001, p. 8

This lot is accompanied by a copy of the original order card.

Please see Christies.com for further detail on this lot

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

107

GEORGE NAKASHIMA (1905-1990)
IMPORTANT PAIR OF EARLY BOOKSHELVES, 1955

Each cabinet features overhanging joined tops with free edges and dovetail joinery.

cherry, American black walnut
28 x 56 x 12 in. (71.1 x 142.2 x 30.5 cm)
inscribed in pencil *Wepman*

(2)

\$18,000-25,000

PROVENANCE:

David Wepman, Pennsylvania, acquired directly from the artist, 1955
Thence by descent
Private Collection
Wright, Chicago, 6 June 2013, lot 122
Acquired from the above by the present owner

This lot is accompanied by a copy of the original order ledger page.

Please see Christies.com for further detail on this lot





A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

108

ROBERT WILSON (B. 1941)

SET OF THREE PROTOTYPE 'AMADEUS' CHAIRS, FOR 'THE MAGIC FLUTE',
DESIGNED 1991

produced by Gilbert Kadyszewski, Paris
iron

(largest) 87 x 25 x 15 in. (221 x 63.5 x 38.1 cm)

number 2 of 3 prototypes

(3)

\$10,000-15,000

PROVENANCE:

Betty Freeman, acquired directly from the artist, 1997

Property from the Collection of Betty Freeman, Christie's, New York, 22 July 2010, lot 106

Acquired from the above by the present owner

LITERATURE:

Robert Wilson: Mr. Bojangles' memory: og son of fire, exh. cat., Centre Pompidou, Paris, 1991, n.p.

F. Quadri, F. Bertoni, R. Stearns, *Robert Wilson*, New York, 1998, p. 219

M. Moldoveanu, *Composition, Lumière et Couleur dans le théâtre de Robert Wilson: l'expérience comme mode de pensée*, Paris, 2001, p. 104

Robert Wilson designed these 'Amadeus' chairs for the Opéra Bastille production of *The Magic Flute* (1991) fabricated by Gilbert Kadyszewski, Paris. The present set of chairs is prototype number 2 of 3 sets made, followed by an edition of 3 sets later produced.

Christie's would like to thank Noah Khoshbin, Curator at Watermill Center, New York, for his assistance with the cataloguing of this lot.





A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

109

JULIAN SCHNABEL (B. 1951)

Notes on a Bad Summer and Notes on a Bad Summer (Michel Serrault) [Six Works]

signed and dated 'Julian Schnabel 1987' (lower edge of each sheet)

gouache on map

each: 20 x 15 in. (50.8 x 38.1 cm)

Painted in 1987.

\$25,000-35,000

PROVENANCE:

Pace Wildenstein Gallery, New York

Private Collection

Christie's, New York, 11-12 July 2006, lot 99

Acquired from the above by the present owner

EXHIBITED:

Kunstmuseum Basel; Munich, Staatliche Graphische Sammlung; Edinburgh,

The Fruitmarket Gallery; Chicago, Museum of Contemporary Art, *Julian*

Schnabel: Drawings 1975-1988, May 1989-September 1990, n.p., pl. 51, 53-57

(illustrated).



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

111

CLAUDE CONOVER (1907-1994)
 'PAAYTAH' STOOL, 1981

glazed stoneware with engobe decoration
 17 in. (43.2 cm.) high, 14 in. (43.2 cm) diameter
 inscribed *CLAUDE CONOVER "PAAYTAH"*

\$7,000-9,000

PROVENANCE:

Private Collection, acquired directly from the artist
 Wright, Chicago, 25 September 2005, lot 324
 Acquired from the above by the present owner

This lot is accompanied by a copy of the original production inventory card
 from the Claude Conover Archives, Portland, Oregon.

Please see *Christies.com* for further detail on this lot

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

112

CLAUDE CONOVER (1907-1994)
 'YIBAL' STOOL, 1976

glazed stoneware with engobe decoration
 17 in. (43.2 cm) high, 14 in. (43.2 cm) diameter
 inscribed *CLAUDE CONOVER "YIBAL"*

\$7,000-9,000

PROVENANCE:

Private Collection, acquired directly from the artist
 Wright, Chicago, 25 September 2005, lot 323
 Acquired from the above by the present owner

This lot is accompanied by a copy of the original production inventory card
 from the Claude Conover Archives, Portland, Oregon.

Please see *Christies.com* for further detail on this lot



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

110

SHEILA HICKS (B. 1934)
 'DIAGONAL II TIPPED', 2004-2005

hand spun and woven wool
 13 x 12 in. (33 x 30.5 cm)
 initialed in pencil *SH* (lower right) and signed and dated in ink *Sheila Hicks*
Paris 2004 and inscribed in pencil *-5* (verso)

\$6,000-8,000

PROVENANCE:

The Glass House Summer Benefit Auction
 Acquired from the above by the present owner, 2010



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113
MARCEL BREUER (1902-1981)
 PAIR OF CANDLESTICKS, CIRCA 1960

produced by Studio Simon Gavina, Italy
 silver-plated steel
 14½ x 7½ x 7½ in. (36 x 18 x 18 cm)
 with producer's marks

\$2,000-3,000

PROVENANCE:
 Palm Beach Modern Auctions, West Palm Beach, 3 March 2018, lot 151
 Acquired from the above by the present owner

LITERATURE:
 R. Gatje, *Marcel Breuer: A Memoir*, New York, 2000, pp. 104-105



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

114
MOGENS KOCH (1898-1992)
 SET OF SIX MODULAR BOOCKASES, CIRCA 1960

manufactured by Rud. Rasmussen, Copenhagen, Denmark
 pine, brass
 each: 30 x 30 x 10½ in. (76.2 x 76.2 x 27.6 cm)
 with manufacturer's paper label *RUD. RASMUSSENS SNEDKERIER 45 NORREBROGADE KOBENHAVN*

\$4,000-6,000

PROVENANCE:
 Wright, 24 March 2016, lot 374
 Acquired from the above by the present owner

LITERATURE:
 G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3, 1947-1956*, Copenhagen, 1987, pp. 73-75
 G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 4, 1957-1966*, Copenhagen, 1987, p. 35
 B. Laursen, *Mestervaerker: 100 ars dansk mobelsnedkeri*, Kobenhavn, 2000, p. 148



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115

TONY DUQUETTE (1914-1999)

'SUNBURST' MIRROR, FOR THE RESIDENCE OF JAMES AND BEVERLY COBURN, BEVERLY HILLS, CIRCA 1970

painted and gilt wood, painted plaster
48 x 73 x 12 in. (121.9 x 185.4 x 30.5 cm)

\$8,000-12,000

PROVENANCE:

James and Beverly Coburn, Beverly Hills, acquired directly from the artist, circa 1960

Paddle 8, Los Angeles, 27 February 2014

Acquired from the above by the present owner

The artist and designer Tony Duquette was good friends with Beverly Coburn (Kelly), first-wife to Hollywood actor James Coburn. Beverly and James lived together in a Spanish Colonial Revival home designed in 1927 by Harry Werner. In the late 1960s, Duquette decorated the interior with signature exuberant pieces, such as the present gilt wood and plaster 'Sunburst' mirror, which hung over the living-room doorway.

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

116

HARRY BERTOIA (1915-1978)
UNTITLED (SONAMBIENT), CIRCA 1970

sixteen rods in a four by four configuration
bronze, beryllium copper, brass
44¾ x 8 x 8 in. (113.7 x 20.3 x 20.3 cm)

\$40,000-60,000

PROVENANCE:

Dr. & Mrs. Milton L. Kroungold, Philadelphia, Pennsylvania, acquired directly from the artist
Bequeathed to Dr. Lawrence & Nancy Dinenberg, La Jolla, California
Private Collection
Sotheby's, New York, 13 June 2012, lot 120
Acquired from the above by the present owner

LITERATURE:

N. Schiffer and V. Bertioia, *The World of Bertioia*, Atglen, 2003, pp. 178-185, 190-195, 206, 208-210, 215, 218-220, 222-226, 237 (for related 'Sonambient' sculptures)
B. H. Twitchell, *Bertioia: The Metalworker*, London, 2019, pp. 242-243, 244-245, 257 (for related 'Sonambient' sculptures)

This lot is accompanied by a certificate of authenticity from the Harry Bertioia Foundation, St. George, Utah.

Please see Christies.com for further detail on this lot

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

117

HARRY BERTOIA (1915-1978)
UNTITLED (SONAMBIENT), CIRCA 1968

forty-one rods configured in alternating rows of five and four
cupro-nickel, beryllium copper, brass
41½ x 10 x 10 in. (105.4 x 25.4 x 25.4 cm)

\$40,000-60,000

PROVENANCE:

Private Collection, Philadelphia, acquired directly from the artist
Thence by descent
Sotheby's, New York, 12 June 2009, lot 14
Acquired from the above by the present owner

LITERATURE:

N. Schiffer and V. Bertioia, *The World of Bertioia*, Atglen, 2003, pp. 178-185, 190-195, 206, 208-210, 215, 218-220, 222-226, 237 (for related 'Sonambient' sculptures)
B. H. Twitchell, *Bertioia: The Metalworker*, London, 2019, pp. 242-243, 244-245, 257 (for related 'Sonambient' sculptures)

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A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

118

CHRISTIAN ASTUGUEVIEILLE (B. 1946)

'TACTORIS' COMMODE, 1997

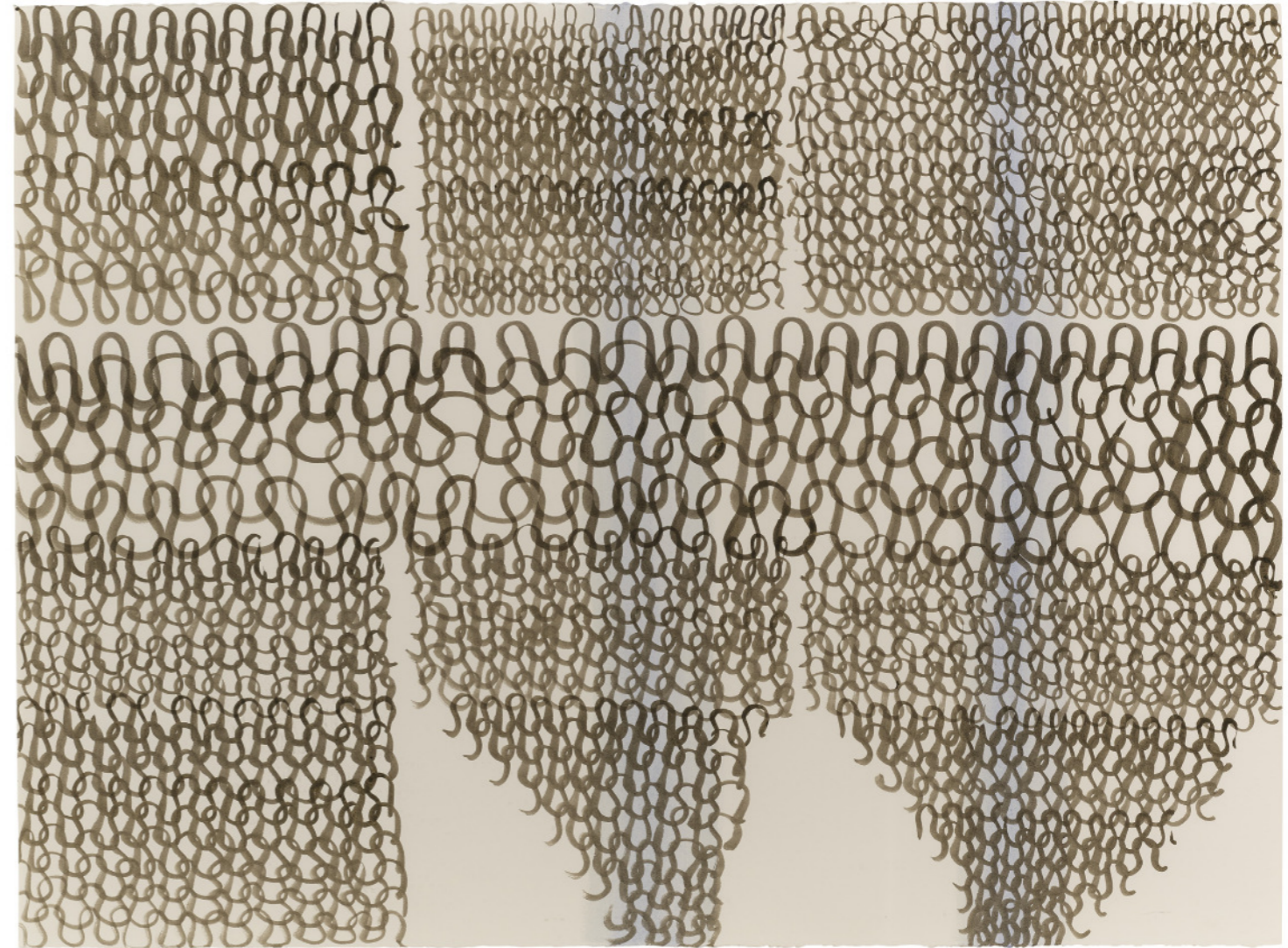
hemp, wood, brass
38½ x 40 x 25 in. (97.8 x 101.6 x 63.5 cm)
with metal plaque impressed C. ASTUGUEVIEILLE 97

\$5,000-7,000

LITERATURE:

Christian Astugueville: Strates, exh. cat., Galerie VIA, Paris, 1995, n.p. (for related examples)

B. Gaudichon, *Christian Astugueville*, Montreuil, 2013, n.p. (for a related example in cotton rope)



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

119

ROSEMARIE TROCKEL (B. 1952)

Untitled

acrylic on paper
22¼ x 30 in. (56.5 x 76.2 cm)
Painted in 1996.

\$10,000-15,000

PROVENANCE:

Barbara Gladstone Gallery, New York
Acquired from the above by the present owner



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

120

AL HELD (1928-2005)

Untitled

acrylic on paper laid down on board
18 x 23 ¾ in. (45.7 x 60.3 cm)
Painted in 1960.

\$15,000-20,000

PROVENANCE:

Robert Miller Gallery, New York
Private Collection
Wright, Chicago, 25 April 2013, lot 182
Acquired from the above by the present owner

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

121

CLAUDE CONOVER (1907-1994)
'MOKOCH' STOOL, 1976

glazed stoneware with engobe decoration
17 in. (43.2 cm) high, 14 in. (43.2 cm) diameter
inscribed *CLAUDE CONOVER "MOKOCH"*

\$7,000-9,000

This lot is accompanied by a copy of the original production inventory card
from the Claude Conover Archives, Portland, Oregon.

Please see Christies.com for further detail on this lot





A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

122

ROSS BLECKNER (B. 1949)

Untitled

watercolor on paper, in three parts
each: 16 x 12 in. (40.6 x 30.5 cm)
Painted in 1988.

\$6,000-8,000

PROVENANCE:

Mary Boone Gallery, New York
Private Collection
Christie's, New York, 10 January 2007, lot 135
Acquired from the above by the present owner

EXHIBITED:

New York, New York, Solomon R. Guggenheim Museum, *Ross Bleckner*, March
- May 1995

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

123

FRANK GEHRY (B. 1929)

'THE SNAKE LAMP', 1989

produced by New City Editions, Venice, CA
papier-mâché and colored paper with applied color
67½ x 13 x 3 in. (171.5 x 33 x 7.6 cm)
signed *Gehry*, engraved *PRODUCED BY NEW CITY EDITIONS VENICE, CA*
FRANK GEHRY / MOCA THE SNAKE LAMP 13/60 1989, crate stamped
FRANK GEHRY/SNAKE LAMP and numbered 10/60
together with original pine crate
number 13 from the edition of 60

\$4,000-6,000

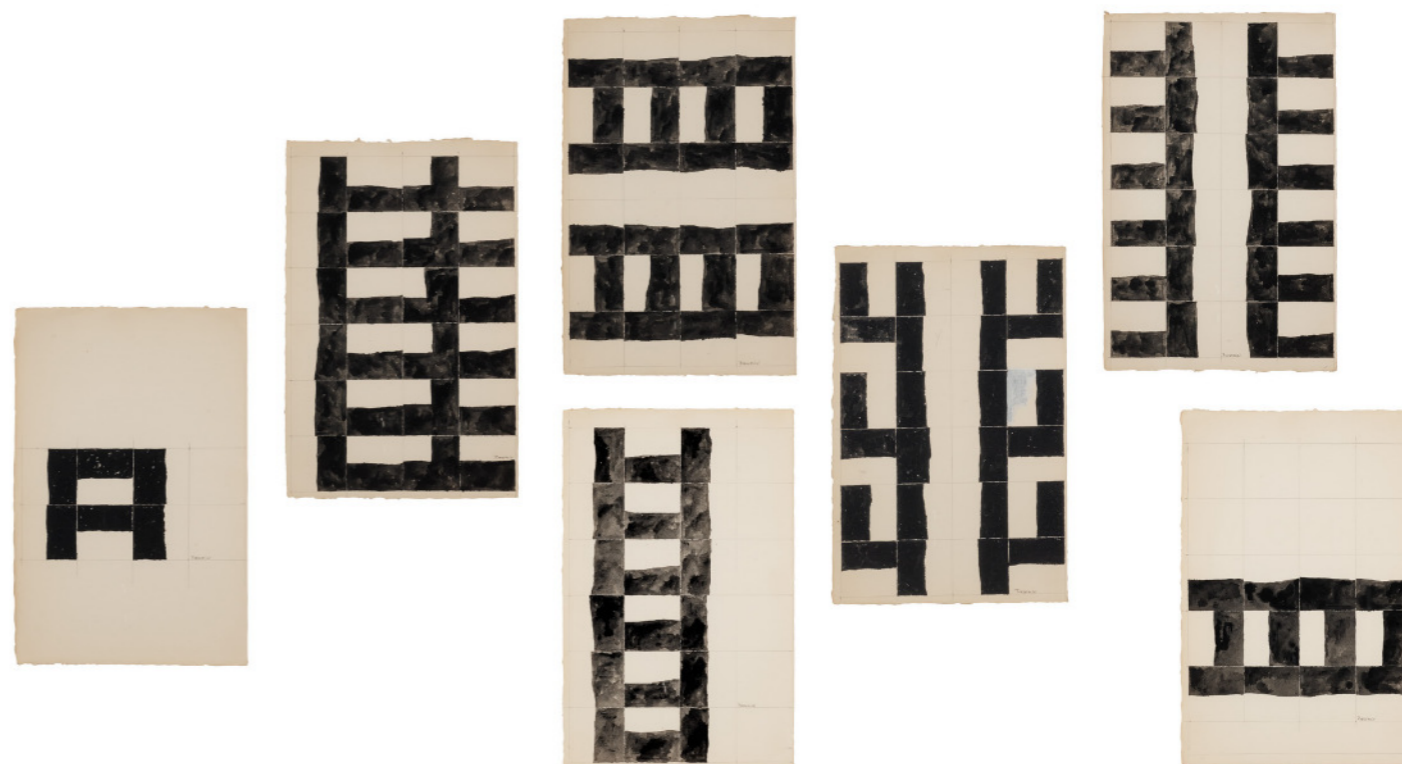
PROVENANCE:

Christie's East, New York, 6 June 2001, lot 220
Acquired from the above by the present owner

LITERATURE:

J. Fiona Ragheb, ed., *Frank Gehry, Architect*, New York, 2001, pp. 80-81 (for
related models)
Francesco Dal Co and Kurt W. Forster, *Frank O. Gehry: The Complete Works*,
Milan, 2003, p. 278 (for a related model)





A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

124

CLAUDE CONOVER (1907-1994)

'UKUL', 1987

glazed stoneware with engobe decoration
22½ in. (57.2 cm) high, 10½ in. (26.7 cm) diameter
inscribed *CLAUDE CONOVER "UKUL"*

\$8,000-12,000

PROVENANCE:

Sotheby's, New York, 9 December 2005, lot 100
Acquired from the above by the present owner

This lot is accompanied by a copy of the original production inventory card from the Claude Conover Archives, Portland, Oregon.

Please see Christies.com for further detail on this lot

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

125

JEAN-PIERRE PINCEMIN (1944-2005)

Canto IV (Paris Génération Plus, collection Grand Format)

signed 'Pincemin' (lower edge of each sheet)
graphite and watercolor on paper, in seven parts
each: 20 x 13¼ in. (50.8 x 33.7 cm)
Executed in 1977. This work is number two from an edition of twenty-seven with seven pages signed by the artist.

\$10,000-15,000

PROVENANCE:

Galerie Beaubourg, Vence
Marianne and Pierre Nahon, Paris
Le Jardin Secret de Marianne et Pierre Nahon, Sotheby's, Paris, 18 July 2004, lot 331
Private Collection
Christie's, New York, 23-24 April 2013, lot 225
Acquired from the above by the present owner

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

126

GEORGE NAKASHIMA (1905-1990)
PAIR OF BOOKCASES, 1970

Each bookcase features dovetail joinery.
American black walnut
29 $\frac{3}{4}$ x 40 x 9 $\frac{3}{4}$ in. (74.6 x 101.6 x 24.8 cm)

(2)

\$8,000-12,000

PROVENANCE:

Property from the Estate of Corinne Roth, Livingston, New Jersey, acquired directly from the artist
Freeman's, Philadelphia, 8 October 2017, lot 39
Acquired from the above by the present owner

This lot is accompanied by a letter of attribution from Mira Nakashima.

Please see Christies.com for further detail on this lot



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

127

ETHAN COOK (B. 1983)

Untitled

signed and dated 'e. cook 2013' (on the overlap)
handwoven cotton canvas and cotton canvas, in artist's frame
80 $\frac{3}{4}$ x 60 $\frac{1}{4}$ in. (205.1 x 153 cm)
Executed in 2013.

\$10,000-15,000

PROVENANCE:

Rod Barton Gallery, London
Private Collection, Los Angeles
Private Collection
Sotheby's, New York, 12 November 2014, lot 405
Acquired from the above by the present owner



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

128

STUART DAVIS (1892-1964)

'FLYING CARPET', DESIGNED 1942

manufactured by V'Soske, Grand Rapids, Michigan
tufted wool with cut-loop pile of wool yarn on jute canvas
81½ x 120 in. (207 x 304.8 cm)

\$20,000-30,000

PROVENANCE:

Mary and Earle Ludgin, Chicago
Museum of Contemporary Art, Chicago, 1981, gifted by the above
Sotheby's New York, 15 December 2012, lot 57 (sold to benefit the museum's acquisition fund)
Acquired from the above by the present owner

EXHIBITED:

Chicago, Illinois, Museum of Contemporary Art, *Permanent Collection: The Mary and Earle Ludgin Collection*, January - February 1983, n.p., no. 21 (present lot illustrated)

LITERATURE:

S. B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, p. 383, pl. 409
S. Day, *Art Deco and Modernist Carpets*, London, 2002, cat. no. 250

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

129

T. H. ROBSJOHN-GIBBINGS (1905-1976)

COCKTAIL COUCH, MODEL NO. 1713-6, CIRCA 1952

manufactured by Widdicomb Furniture Company, Grand Rapids
maple, fabric upholstery
16 x 49 x 106½ in. (40.6 x 124.5 x 270.5 cm)

\$8,000-12,000

PROVENANCE:

Galere, West Palm Beach
Christie's, New York, 23-24 July 2013, lot 423
Acquired from the above by the present owner

LITERATURE:

House Beautiful, New York, May 1952, cover (for a period photograph of this model)
"L'art Décoratif Américain et les Appels du Mexique Robsjohn Gibbings", *Art et Industrie*, no. 26, Paris, June 1953, p. 25 (for a period photograph of this model)
Widdicomb, manufacturer's catalog, Grand Rapids, 1954, n.p.
C. Fiell and P. Fiell, *Decorative Art 50s*, Cologne, 2000, p. 126 (for a period photograph of this model)





A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

130

GEORGE NAKASHIMA (1905-1990)
 'GRASS-SEATED' STOOL, CIRCA 1970

American black walnut, sea grass
 12½ x 18 x 16 in. (31.8 x 45.7 x 40.6 cm)

\$2,000-3,000

LITERATURE:

D. Ostergard, *George Nakashima Full Circle*, New York, 1989, pp. 138-139, no. 16

The Soul of a Tree – George Nakashima, Toyama, 1993, pp. 32-33, no. 5

George Nakashima Woodworkers, catalog, New Hope, 2001, p. 8

M. Nakashima, *Nature Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 60 and 88

George Nakashima Woodworker, catalog, Princeton, 2008, p. 29

This lot is accompanied by a letter of authentication from Mira Nakashima.

Please see Christies.com for further detail on this lot

A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

131

GEORGE NAKASHIMA (1905-1990)
 CUSTOM CORNER SHELF, 1968

Single-slab shelves featuring free edges.
 American black walnut
 64 x 42 x 40¼ in. (162.6 x 106.7 x 102.2 cm)

\$6,000-8,000

PROVENANCE:

Robert O. Cash, Fort Lauderdale, acquired directly from the artist, 1968

Wright, Chicago, 18 May 2008, lot 357

Acquired from the above by the present owner

This lot is accompanied by a copy of the original order card.

Please see Christies.com for further detail on this lot



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

132

SILAS SEANDEL (B. 1934)

'BRONZEFORMS II' COCKTAIL TABLES, CIRCA 1965

welded and patinated brass, steel

table one: 16 x 51 x 31 in. (40.6 x 129.4 x 78.7 cm)

table two: 16 x 44½ x 37¼ in. (40.6 x 113 x 94.6 cm)

one table engraved with artist's signature *Silas Seandel*

\$10,000-15,000

Christie's would like to thank the Silas Seandel Studio for their assistance in the cataloging of this lot.



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

133

EDWARD BURTYNSKY (B. 1955)

Xiaolangdi Dam #3, Yellow River, Henan Province, China, 2011

digital chromogenic print, flush-mounted, printed 2013

signed in ink, credited, titled, dated and numbered '4/6' with photographer's

stamp on artist label (flush mount, verso); credited, titled, dated and numbered

on affixed gallery label (frame backing board)

overall framed: 50 x 66 x 1 1/2 in. (127 x 167.6 x 3.8 cm)

This work is number four from an edition of six.

\$15,000-25,000

PROVENANCE:

Howard Greenberg Gallery, New York

acquired from the above by the present owner



A PRIVATE COLLECTION OF CONTEMPORARY ART & DESIGN, PALM BEACH

-134

GEORGE NAKASHIMA (1905-1990)
'MINGUREN II' DINING TABLE, 1988

Top features joined book-matched slabs spanned by three butterfly joints.

American black walnut, rosewood

28½ x 72 x 40½ in. (72.4 x 182.9 x 102.9 cm)

signed and dated *George Nakashima Nov 12 1988*

\$25,000-35,000

PROVENANCE:

George Sucato, New Jersey, acquired directly from the artist, 1988

Private Collection

Wright, Chicago, 14 December 2010, lot 258

Acquired from the above by the present owner

LITERATURE:

G. Wald, *The Soul of a Tree: A Woodworker's Reflections*, George Nakashima, New York, 1981, p. 182

George Nakashima Woodworkers, catalog, New Hope, 2001, pp. 3 and 5

George Nakashima Woodworker, catalog, Princeton, 2008, p. 19

This lot is accompanied by a copy of the original order card.

Please see Christies.com for further detail on this lot





PROPERTY FROM THE ESTATE OF SONDR A GILMAN

135

PETER VOULKOS (1924-2002)

'BRONZE STACK S-1', 1981

patinated bronze

38¾ in. (98.4 cm) high, 21 in. (53.3 cm) diameter

incised *VOULKOS 1981*

\$20,000-30,000

PROVENANCE:

Braunstein/Quay Gallery, San Francisco

Acquired from the above by the present owner, 1987

LITERATURE:

M. McCloud, *The Subversive Nature of Peter Voulkos's Art*, exh. cat., Braunstein/Quay Gallery, San Francisco, 1991, pp. 3-4, 7, 11-12, 15-16 (for related examples in ceramic)

Peter Voulkos: Retrospective, exh. cat., Sezon Museum of Art, Tokyo, 1995, pp. 102-104, 114-118 (for related examples in ceramic)

R. Slivka and K. Tsujimoto, *The Art of Peter Voulkos*, exh. cat., The Oakland Museum, New York, 1995, inside cover (for a period photo of the artist working on a related example), pp. 28-29, 32, 92, 97, 136, 138, 144, 147, 149, 152-153, 157-159 (for related examples in ceramic) 108, 123 (for period photos of related examples)





PROPERTY FROM THE ESTATE OF SONDR A GILMAN

136

PETER VOULKOS (1924-2002)
FIVE CHARGERS, 1973

wheel-thrown and glazed stoneware with porcelain
pass-throughs
3½ in. (8.9 cm) high, 20 in. (50.8 cm) diameter
signed and dated *VOULKOS 73* (5)

\$20,000-30,000

PROVENANCE:

Braunstein/Quay Gallery, San Francisco
Acquired from the above by the present owner, circa 1975

EXHIBITED:

Atlanta, Georgia, High Museum of Art, January 1984

LITERATURE:

M. McCloud, *The Subversive Nature of Peter Voukos's Art*, exh. cat., Braunstein/Quay Gallery, San Francisco, 1991, back cover, pp. 8-9 (for related examples)

R. Slivka and K. Tsujimoto, *The Art of Peter Voukos*, exh. cat., The Oakland Museum, New York, 1995, pp. 82, 166 (for related examples)

Peter Voukos: Retrospective, exh. cat., Sezon Museum of Art, Tokyo, 1995, pp. 90-91, 97-98 (for related examples)



T.H. ROBSJOHN-GIBBINGS'
IMPORTANT 'MESA' TABLE

PROPERTY FROM AN UPPER-WEST-SIDE MANHATTAN COLLECTION

137

T.H. ROBSJOHN-GIBBINGS (1905-1975)

IMPORTANT 'MESA' TABLE, 1952

manufactured by Widdicomb Furniture Company, Grand Rapids
walnut veneer, plywood

16¾ x 73 x 53 in. (42.5 x 185.4 x 134.6 cm)

with manufacturer's label and stenciled marks 12/52 and 1760-6

\$200,000-300,000

PROVENANCE:

Private Collection, New York

Hostler Burrows, formerly Antik, New York

Acquired from the above by the present owner, 1998

LITERATURE:

House Beautiful, New York, May 1952, cover

"L'Art Décoratif Américain et les Appels du Mexique Robsjohn Gibbings",

Art et Industrie, no. 26, Paris, June 1953, p. 25

Widdicomb, manufacturer's catalog, Grand Rapids, 1954, n.p.

B.K. Rapaport and K. L. Stayton, *Vital Forms: American Art and Design in*

the Atomic Age, 1940-1960, New York, 2001, p. 31

K. Whiteside, "West Side Story," *Metropolitan Home*, New York, January/

February 2001, cover and pp. 113-117 (present lot illustrated)

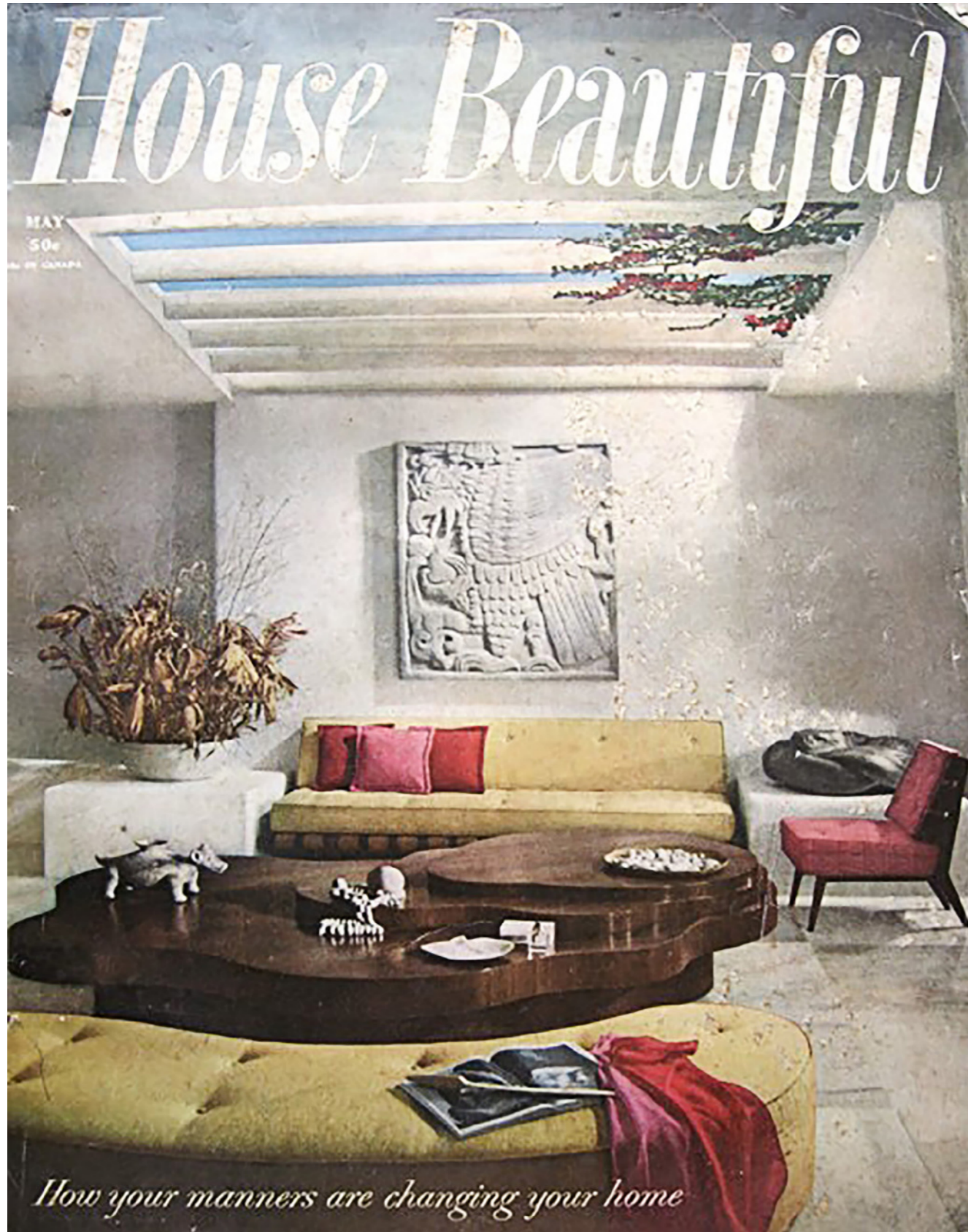
A. Payne and J. Zemaitis, *The Coffee Table Coffee Table Book*, London,

2003, pp. 99, 198, no. 60

C. Fiell and P. Fiell, *Decorative Art 50s*, Cologne, 2000, p. 126 (for a period

photograph of this model)





T.H. Robsjohn-Gibbings was born in Cheshire, England in 1903. He worked briefly as a naval architect and in the antiques trade with the dealer Charles Duveen before moving to New York in the 1930s, where he pursued a career as an interior decorator and furniture designer. He proceeded to open a showroom on Madison Avenue in New York City in 1936, where his career was launched. The showroom was spare, with bare plaster walls, simple bronze doors, and a mosaic tile floor with an image of the Greek god of fertility and wine and patron of the arts, Dionysus. The designs he showcased in this space, and was widely known for, were a modern fusion of Ancient Grecian classical designs with the layered curves of Art Deco. Robsjohn-Gibbings was very candid with his critique of America's enthusiasm for late eighteenth-century Georgian furniture reproductions and published a cheeky book titled, "Good-bye, Mr. Chippendale" in 1944. He was equally opposed to modernist designs that rejected ornamentation unrelated to an item's function. Robsjohn-Gibbings admired the work of Pablo Picasso and Henry Moore, which displayed organic impressions of movement and humanistic qualities. He received private commissions through his showroom and the attention of his writing for magazines and books led to the first of many projects to design mass-produced furniture, specifically for Widdicomb Furniture Company, a large manufacturer in Grand Rapids, Michigan. His work for Widdicomb, from 1946 to 1957, is reminiscent of modern Scandinavian designs, with sparse surface decorations and clean lines. His designs

often included undulating curves and thoughtful embellishments. His approach to modern historicism was his trademark and can be seen through his sculptural and elegant designs. One of the pieces he produced for Widdicomb included the tiered, biomorphic Mesa Table, an icon of the era. This design was immediately recognized as a success and featured in Widdicomb's showroom. It was also shown on the cover of House Beautiful in May 1952. Christie's is honored to present the *Mesa Table, Property from an Upper West Side, Manhattan, Collection*. The table evokes mesa geographical features, which are the flat, elevated landforms with steep sides that are common in the American Southwest. Mesa landforms are evocative of tabletops, which is how they got their name ("Mesa" literally means "table" in Spanish). The table's simplified lines and stacked curves highlight motion, balance, and grace and recall principles of Ancient Grecian and Art Deco styles. The *Mesa Table* was manufactured in three sizes, the present lot an example of the standard size available. The use of an American Southwest landform as inspiration, and inclusion of American walnut, along with the proportions of the table, made this piece comfortable and fitting for American ranch houses in particular. The freeform quality and low height encourage organic arrangements of objects. Conversely, the table acts as a stand-alone object, with the tiers harmoniously stacked upon one another. The choice of wood veneer as primary construction material indicates that the production of this table was labor-intensive. Paradoxically, this brilliant material choice resulted in a luxurious and effortless visual appearance.

OPPOSITE PAGE: The Mesa table featured on the cover of House Beautiful, May 1952.

ABOVE: Present lot featured on the cover of Metropolitan Home, January/February 2001. Photo courtesy of William A. Boyd Jr. / Hearst Magazines.

WORKS FROM A PRIVATE COLLECTION

138

FRANÇOIS-XAVIER LALANNE (1927-2008)

SET OF THREE 'MOUTONS DE PIERRE', DESIGNED 1979

epoxy stone, patinated bronze

34 x 36¼ x 14 in. (86.4 x 92.1 x 35.6 cm)

each impressed *fx* LALANNE and consecutively numbered EA 19/30, EA 20/30 and EA 21/30

artist's proofs from a numbered edition of 250 plus 30 artist's proofs
(3)

\$400,000-600,000

PROVENANCE:

Guy Pieters Gallery, Knokke-Heist, Belgium
Private Collection, Belgium
Christie's, Paris, 1 June 2012, lot 15
Acquired from the above by the present owner

LITERATURE:

R. Rosenblum, *Les Lalanne*, Geneva, 1991, pp. 76, 122, 124, 127
D. Marchesseau, *The Lalannes*, Paris, 1998, p. 146
D. Abadie, *Lalanne(s)*, Paris, 2008, pp. 186-187, 190-191, 325
Les Lalanne, exh. cat., Les Arts Décoratifs, Paris, 2010, pp. 142
A. Dannatt, *Les Lalanne: Fifty Years of Work 1964-2015*, New York, 2015, pp. 88-89, 106-109
A. Dannatt, *Francois-Xavier & Claude Lalanne: In the Domain of Dreams*, New York, 2018, inside cover, p. 4, 18, 66, 84-86, 181, 192





WORKS FROM A PRIVATE COLLECTION

139

FRANÇOIS-XAVIER LALANNE (1927-2008)

TWO 'MOUTONS TRANSHUMANTS', DESIGNED 1988

epoxy stone, patinated bronze

35½ x 39¾ x 15 in. (90.2 x 101 x 38 cm)

each impressed *fxl LALANNE* and consecutively numbered *86/250*
and *87/250*

from a numbered edition of 250 plus 30 artist's proofs (2)

\$250,000-350,000

PROVENANCE:

Guy Pieters Gallery, Knokke-Heist, Belgium

Private Collection, Belgium

Christie's, Paris, 1 June 2012, lot 15

Acquired from the above by the present owner

LITERATURE:

D. Marchesseau, *Les Lalanne*, Paris, 1998, pp. 57 and 115 (for related examples)

D. Ngo, ed., *Claude & François-Xavier Lalanne: Art, Work, Life*, New York, 2012, n.p. (for related examples)

A. Dannatt, *Les Lalanne: Fifty Years of Work 1964-2015*, New York, 2015, pp. 71 and 77

A. Dannatt, *François-Xavier & Claude Lalanne: In the Domain of Dreams*, New York, 2018, pp. 66, 254-255



FRANÇOIS-XAVIER LALANNE'S
UNIQUE
TABLE AUX ANTILOPES





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION, SOLD TO BENEFIT A CHARITABLE FOUNDATION

140

FRANÇOIS-XAVIER LALANNE (1927-2008)

'TABLE AUX ANTILOPES', 2007

gilt bronze, glass

unique

34¾ x 70¾ x 23½ in. (88.3 x 180 x 60 cm)

impressed FxL LALANNE 2007 1/1

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

PROVENANCE:

Galerie Mitterrand, Paris, acquired directly from the artist, 2007

Acquired from the above by the present owner, 2007

LITERATURE:

A. Dannatt, *François-Xavier & Claude Lalanne: In the Domain of Dreams*, New York, 2018, pp. 126-127 (for a plaster cast of a smaller model)



François-Xavier and Claude Lalanne are best known for their surrealist sculpture that wonderfully marries art and design, delivering fantastic form with genuine function. “Since the beginning, we wanted to bring sculpture, which is ... ‘useless’... to its nature the ‘useful’” (F.X. Lalanne, quoted by A. Dannatt, in *Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York, 2007, p. 9). Just as their friend and mentor Constantin Brancusi produced works of both aesthetic and applied value, the Lalannes sought to dissolve what they regarded as the artificial boundaries between ‘high’ and ‘low’ art. Rejecting the hierarchy dictated by the art world, the Lalannes achieved simultaneous creation of sculptural art and functional furniture.

Although the couple were often regarded as collaborators, they worked independently and in very different styles, with Claude concentrating on botanical forms and François-Xavier preferring to create pieces inspired by the animal kingdom, as exemplified in the present example. One principle that united them both was the insistence that they work very closely with each object. “Living at the Impasse Ronsin in Montparnasse, we were very friendly with Brancusi who we would see every day. So, we’re from the old school like Brancusi who we would watch working. We would never hand things over to assistants. Brancusi always made useful objects. He made everything in his studio by hand” (F. Lalanne, quoted by A. Dannatt, in *Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York, 2007, p. 8).

François-Xavier Lalanne trained as a painter at the Académie Julian in Paris, but in 1952 abandoned easel painting to focus more specifically on sculptural forms. After meeting Claude, the couple moved into a small studio on the Impasse Ronsin in Montparnasse where they lived and worked in close proximity to other legendary artists such as Constantin Brancusi, Max Ernst, Magritte, Jean Tinguely and Niki de Saint-Phalle amongst others. Although

the Lalannes mixed with the New Realist group, they did not adhere to the group’s manifesto, steadfastly retaining their artistic independence. Shortly after Brancusi’s death in 1957, the studios in the Impasse Ronsin were demolished and the Lalannes moved into a new studio on the Impasse Robiquet, before moving to the rural village of Ury, South of Paris, in the 1970s.

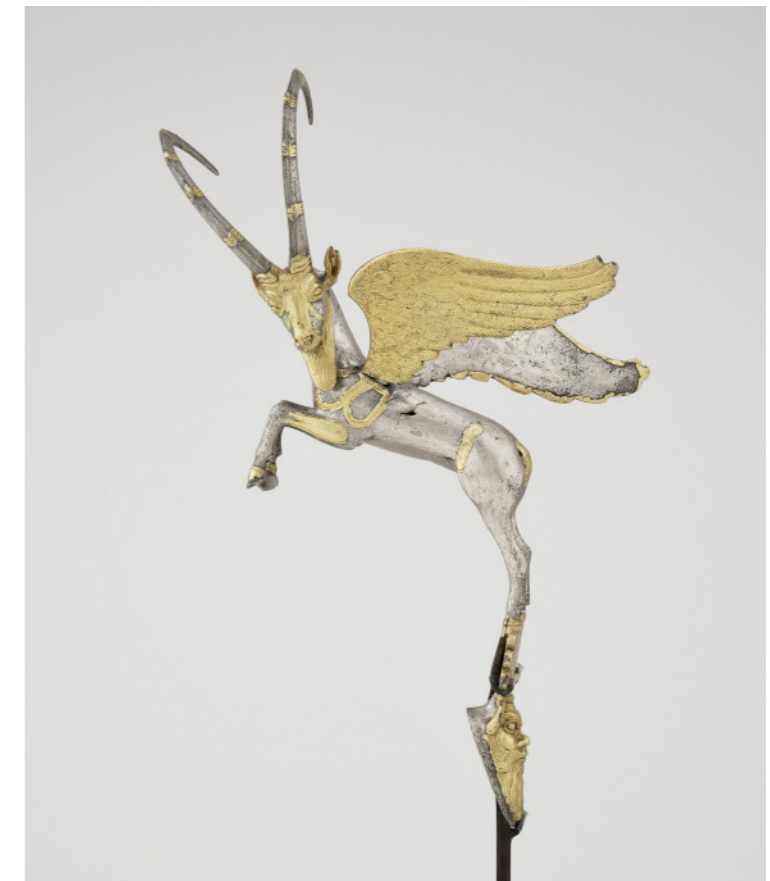
The work of Claude and François-Xavier, and this antelope in particular, are among collectors’ most sought after forms. The playful and poetic works have attracted seminal collectors and patrons including Yves Saint Laurent and Pierre Bergé, Gunter Sachs and Peter Marino. Reminiscent of other wild animals used in François-Xavier Lalanne’s iconography, such as the Mouflon or the Capricorne, the Antelope subject matter also evokes the inspiration of ancient art, from cave paintings to Egyptian low reliefs.

A graceful and imposing work, ‘Table aux Antilopes’ is a powerful rendition that embodies both the elegance and dynamic force of the wild animal itself. The calm attitude of the antelope contrasts with the tension created by the dynamic legs and magnificent curved horns supporting the table top. The stylized heads are also adorned with almond shaped eyes, alert, twitching ears, and a small curly beard. As described by François Nourissier, “A Lalanne is a polymorphic dream hammered, riveted, soldered, or cast in metal - an animal - vegetable, that is to say, something instantaneously mythical –” (*Lalannes*, exh. cat., New York, Geneva, Milan, Paris, A. Iolas, 1966)

This rare ‘Table aux Antilopes’, designed a year before François-Xavier Lalanne’s death in 2008, truly epitomizes Les Lalannes’ inventive, poetic and surrealist genius, rendered with unexpected artistic imagination. Acquired from Galerie François Mitterrand the year of its creation, it has remained in the same collection since.



M. Fantin, Mouflon, cave painting, Tassili n'Ajjer (Unesco World Heritage List, 1982), Algeria. Photo: © NPL - DeA Picture Library / Bridgeman Images.



Vase handle in the shape of a winged ibex whose legs rest on a mask of Silenus, Achaemenid Persia period, 4th century BCE, Urartu. Musée du Louvre, Paris, France. Photo : © Mathieu Rabeau / RMN-Grand Palais / Art Resource, NY.



141

GEORGES JOUVE (1910-1964)
 'COQ' CHARGER, CIRCA 1951

glazed ceramic
 3½ x 18½ x 16¼ in. (9 x 47 x 41.3 cm)
 incised with artist's cypher

\$8,000-12,000

PROVENANCE:
 Philippe Jousse, Paris
 DeLorenzo Gallery, New York
 Private Collection, New York
 Acquired from the above by the present owner

LITERATURE:
 P. Jousse, *Georges Jouve*, Paris, 2005, p. 156, no. 6 (for a related example)

PROPERTY FROM A NEW JERSEY COLLECTION

142

CHARLOTTE PERRIAND (1903-1999)
 STOOL, DESIGNED 1953

ash
 15¼ in. (40 cm) high, 12¼ in. (32 cm) diameter

\$3,000-5,000

PROVENANCE:
 Galerie Patrick Seguin, Paris
 Acquired from the above by the present owner, 2004

LITERATURE:
 J. Barsac, *Charlotte Perriand. Un art d'habiter*, Paris, 2005, p. 460
 A. von Vegesack, et al., *Jean Prouvé: The Poetics of the Technical Object*, Weil am Rhein, 2005, p. 333
 L. Bergerot and P. Seguin, *Jean Prouvé*, vol. 2, Paris, 2007, pp. 352, 494
 J. Barsac, *Charlotte Perriand: Complete Works, Volume 2, 1940-1955*, Zurich, 2015, pp. 458
 J. Barsac, *Charlotte Perriand. Complete Works, Volume 3, 1956-1968*, Zurich, 2017, pp. 14-15, 40-41, 105, 288, 294, 296, 299, 329, 373-375
Living with Charlotte Perriand, exh. cat., Galeries Laffanour-Downtown, Paris, 2019, pp. 12, 46, 56, 69, 70-71, 73-75, 276, 290, 305, 326, 331, 348-349



PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

143

GEORGES JOUVE (1910-1964)
'BACCHUS', CIRCA 1953

glazed ceramic
21¼ x 9 x 6½ in. (55.3 x 22.9 x 16.5 cm)
glazed with artist's cypher and *FRANCE*

\$4,000-6,000

LITERATURE:

M. Faré, *La Céramique Contemporaine*, Paris, 1953, p. 35 (for a related example)

M. Faré, *Georges Jouve*, Paris, 1965, p. 50



JEAN ROYÈRE'S
IMPORTANT 'FORME LIBRE'
OR 'CACHALOT' LOW TABLE





Photographer unknown, Salon au 50e étage at the Décors insolites chez Tristan de Salazar, 1966. Musée des Arts décoratifs, Paris. Photo: © Les Arts Décoratifs.

The present lot was prominently displayed in Jean Royère's last show, held from January 29th to February 20th at the Hotel de Sens (Bibliothèque Forney) in Paris. The exhibition, called 'Décors Insolites chez Tristan de Salazar', a reference to the Archbishop who rebuilt the Hotel de Sens at the turn of the sixteenth century, brought together twelve leading interior designers of the 1960s, around the theme of wallpapers.

Designers such as Raphael, Jansen, and Royère revisited the interiors of the guard room, the oratory, and the private bedroom of Isabelle II of Spain to show the potential of both traditional and modern wall papers, which completely covered parts of certain rooms from floor to ceiling. The exhibition was a great success, attracting over 12,000 visitors in less than a month.

Titled 'Salon au 50eme etage d'un immeuble de Manhattan a New York', (Living room at the 50th floor of a Manhattan apartment in New York), Jean Royère's interior was "deliberately very simple," and featured his most iconic creations, such as a Polar Bear suite and a free-form low table. Referred to as 'Flaque' in the contemporary literature but also called 'Cachalot', this low table is positioned on a carpet that in a way that emphasizes the fluid form of the top. One of the feet is hollow, hosting a plant whose leaves echo the naturalistic inspiration of the marquetry.

In one of Paris' oldest buildings, Royère displayed his vision of one of the most modern ways of living in the 1960s: a top floor apartment in a skyscraper in Manhattan. With its bold, comfortable shapes, new materials and bright colors, Royère's last exhibition encapsulates his creative and novel approach to design, a free and whimsical style so representative of the joyful spirit of the mid-century.

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

~144

JEAN ROYÈRE (1902-1981)

IMPORTANT 'FORME LIBRE' OR 'CACHALOT' LOW TABLE, 1966

ash, oak, wenge, African rosewood
10 x 24½ x 58½ in. (25.4 x 62.2 x 148.6 cm)

\$250,000-350,000

EXHIBITED:

Paris, Hôtel des Archevêques de Sens (Bibliothèque Forney), 'Salon au 50ème étage d'un immeuble de Manhattan', *Décor insolites chez Tristan de Salazar*, January - February 1966

LITERATURE:

Décor Insolites chez Tristan de Salazar en l'Hôtel des Archevêques de Sens, du 29 Janvier au 20 Février 1966, Paris, 1966, pp. 2 and 10 (for mention of the present lot)

P.-M. G., "Les décorateurs à l'hôtel de Sens", *Le Monde*, Paris, 11 February 1966 (for a description of the exhibition mentioning Royère's presentation)

P. -E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 266 (for a related example) and 291 (present lot illustrated)

J. Lacoste and P. Seguin, *Jean Royère*, vol. 1, Paris, 2012, p. 218 (for a related example)

P. -E. Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 278 (for a related example) and 306 (present lot illustrated)





MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

Jack and Annette Friedland lived an exceptional life. Their tastes in art, architecture and design lead to an important collection as rigorous as the individuals who assembled it. Two private homes of extraordinary pedigree were commissioned by the Friedlands, contributing to the post-war narrative of Modern Architecture in the United States. Their first commissioned residence was designed by the Austrian-born, California architect Richard Neutra on seven acres in Gladwyne, Pennsylvania. Neutra deployed his many, seasoned talents when creating this 8,000-square foot home, an ultimate and largely unpublished work of International Modernism. The space is both intimate and expansive, utilizing a linear modernist construction that frames the view into the surrounding landscape. The front of the home is dominated by a circular drive with an overhanging car port that is supported by one column that emerges from a reflecting pool. This façade displays Neutra's signature vertically stacked sandstone, creating a solid framing device for the glass entry hall. Upon entering the home, the soaring space is dominated by a sculptural spiral staircase detailed with polished steel balusters. The space immediately opens into a slightly sunken living space, with views of the surrounding landscape visible beyond the well-appointed living room displaying works of 1930s design by Pierre Chareau, Robert Mallet-Stevens and Paul Dupré-Lafon.

In Jupiter, Florida, a second home was developed in 1994 by Franklin D. Israel, a talented California architect whose accentuated architecture of faceted concrete, glass and bolted steel is given an earthy palette. The Friedland's winter house also framed views of nature which overlooked the intercoastal waterway and an unspoiled preserve of pristine Florida coastline. The home was a showcase and a gathering space, displaying Annette Friedland's deep appreciation of innovative fabrics, post-war and contemporary photography, and French 1950s design. The centerpiece of Annette's living room was a unique white glazed ceramic coffee table by



Photography:
Grant Ellis
Jacek Gancarz

Georges Jouve. Slightly asymmetrical, the work is a masterpiece with a dynamic energy akin to Brancusi. Annette used the table alongside a black pair of Jouve's interlocking tables and a superb pair of *Visiteur* lounge chairs by Jean Prouvé. Annette was early to the market for French 1950s design and often had first choice from the major dealers in Paris for this material. What is extraordinary is that she did not limit herself to one decade of collecting, adding sculptural lamps from the early 1990s by Wendell Castle and Yonel Lebovici.

Annette Friedland utilized the skills of Serge Robin as the interior decorator for both of her residences, and it is rare to identify a collector who had such a sophisticated eye for forms of aesthetic pursuits including architecture, design, art and decoration. Annette was willing to take chances with each work she pursued, buying ahead of the market or giving artistic freedom to artists she commissioned. Serge Robin incorporated a wide array of rare fabrics that illustrated Annette's great love of the medium. Annette was a pivotal force for the *Friends of the Fabric Workshop* in Philadelphia, a philanthropic organization that supported innovation and experimentation in textile art. Annette applied this deep interest and admiration for textiles throughout both houses, and her collaboration with Mr. Robin produced interiors that had an air of sophistication and rarified finishes. Beyond collecting, Annette hosted legendary parties with the complexity of orchestrated performances which celebrated not only the artists and their trades but also the larger Philadelphia community. Christie's is honored to present this collection of important Design from Annette Friedland. With a unique vision encompassing every aspect of a Modern life, from custom homes and rare furniture to world class art and bespoke textiles, Annette Friedland's collection is one of the best tributes to the pioneering modernists of design and architecture.





MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

145

JEAN PROUVÉ (1901-1984)

'DIRECTION' ARMCHAIR, MODEL NO. 352, DESIGNED 1951

oak, painted steel, leather upholstery
30½ x 24½ x 22 in. (77.5 x 62.2 x 55.9 cm)

\$40,000-60,000

LITERATURE:

P. Favardin, *Le Style 50: Un Moment de L'Art Français*, Brussels, 1987, p. 28
Jean Prouvé: Möbel/Furniture/Meubles, Cologne, 1991, p. 31
 N. Prat, *Jean Prouvé*, catalogue d'exposition, Galeries Jousse Seguin-Enrico Navarra, Paris, 1998, pp. 48-49, 202-205
 P. Sulzer, *Jean Prouvé, Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 215
 L. Bergerot and P. Seguin, eds., *Jean Prouvé*, vol. 2, Paris, 2007, pp. 299, 310-313, 326-327, 341, 509
 F. Laffanour, *Steph Simon: Retrospective 1956-1974*, Paris, 2007, pp. 46-47
A passion for Jean Prouvé: From furniture to architecture, The Laurence and Patrick Seguin collection, exh. cat., Galerie Patrick Seguin, Torino, 2013, pp. 92-93, 270-271
 P. Seguin, *Jean Prouvé*, vol. 1, Paris, 2017, pp. 148-151, 162

MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

146

JEAN PROUVÉ (1901-1984)

'DACTYLO' DESK, DESIGNED CIRCA 1946

manufactured by Les Ateliers Jean Prouvé, Nancy, France
 painted steel, stainless steel, oak
 30½ x 63½ x 32½ in. (77.5 x 161.3 x 82.6 cm)

\$30,000-50,000

LITERATURE:

A. de Lorenzo, A. Counord and C. Counord, *Jean Prouvé, Serge Mouille*, New York, 1985, p. 50
Jean Prouvé: Möbel/Furniture/Meubles, Cologne, 1991, p. 30
 N. Prat, *Jean Prouvé*, catalogue d'exposition, Galeries Jousse Seguin-Enrico Navarra, Paris, 1998, p. 106
 P. Sulzer, *Jean Prouvé, Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 179
 L. Bergerot and P. Seguin, eds., *Jean Prouvé*, vol. 2, Paris, 2007, pp. 330, 337, 338-339





MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

147

JEAN PROUVÉ (1901-1984)

'DEMOUNTABLE' CHAIR, MODEL NO. 300, DESIGNED CIRCA 1952

manufactured by Atelier Jean Prouvé, Nancy, France
plywood, painted steel

31¾ x 16 x 19 in. (80.6 x 40.6 x 48.3 cm)

\$10,000-15,000

PROVENANCE:

Galerie Downtown, Paris
Acquired from the above by the present owner

LITERATURE:

F. Laffanour, *Jean Prouvé: Mobilier 1924-1953*, Paris, 1987, cover
Jean Prouvé: Möbel/Furniture/Meubles, Cologne, 1991, pp. 30, 55-57
N. Prat, *Jean Prouvé*, catalogue d'exposition, Galeries Jousse Seguin-Enrico Navarra, Paris, 1998, pp. 42, 44-45
A. von Vegesack, et al., *Jean Prouvé: The Poetics of the Technical Object*, Weil am Rhein, 2005, p. 310
P. Sulzer, *Jean Prouvé, Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 34, 204-205
L. Bergerot and P. Seguin, eds., *Jean Prouvé*, vol. 2, Paris, 2007, pp. 230, 234-235, 260-265, 436, 508
A passion for Jean Prouvé: From furniture to architecture, The Laurence and Patrick Seguin collection, exh. cat., Galerie Patrick Seguin, Torino, 2013, pp. 74-81, 270-271, 274-275
P. Seguin, *Jean Prouvé*, vol. 1, Paris, 2017, pp. 78-86, 99





MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

148

JEAN PROUVÉ (1901-1984)

PAIR OF 'VISITEUR' ARMCHAIRS, MODEL NO. 350, DESIGNED 1952

oak, plywood, painted steel, rubber, fabric and leather upholstery
38¼ x 35 x 27.58 in. (97.1 x 88.9 x 70.2 cm)

(2)

\$150,000-250,000

PROVENANCE:

Pierre Missey, France, associate of Jean Prouvé
Galerie Jousse Seguin, Paris
Acquired from the above by the present owner, 1995

LITERATURE:

Jean Prouvé: Möbel/Furniture/Meubles, Cologne, 1991, pp. 72-75
N. Prat, *Jean Prouvé*, catalogue d'exposition, Galeries Jousse Seguin-Enrico Navarra, Paris, 1998, p. 54
P. Sulzer, *Jean Prouvé, Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 159
L. Bergerot and P. Seguin, eds., *Jean Prouvé*, vol. 2, Paris, 2007, pp. 271, 282, 288-291
P. Seguin, *Jean Prouvé*, vol. 1, Paris, 2017, pp. 112-113, 118-123, 137





JOUVE



MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

149

GEORGES JOUVE (1910-1964)
RARE LOW TABLE, CIRCA 1955

glazed ceramic, patinated steel
14 x 76½ x 15¼ in. (35.6 x 194.3 x 38.7 cm)

\$100,000-150,000

PROVENANCE:

Jacqueline Jouve, wife of the artist, Provence
Catherine and Stéphane de Beyrie, 1991
Acquired from the above by the present owner, circa 1995

LITERATURE:

C. de Beyrie and S. de Beyrie, *Georges Jouve: À la lumière d'Apollon*, Brussels, 2021, pp. 188-189 (present lot illustrated)

MODERNIST VISION: ART AND DESIGN FROM THE
ESTATE OF ANNETTE FRIEDLAND

150

GEORGES JOUVE (1910-1964)

PAIR OF INTERLOCKING LOW TABLES,
CIRCA 1957

glazed ceramic, patinated steel

12½ x 22½ x 17¼ in. (31.8 x 57.2 x 43.8 cm)

each signed *JOUVE* with artist's cypther, one table
numbered *V* and *VII*, another table numbered
twice *IV* (2)

\$100,000-150,000

PROVENANCE:

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner,
1995

LITERATURE:

M. Faré, *Georges Jouve*, Paris, 1965, p. 85

P. Jousse, *Georges Jouve*, Paris, 2006, p. 219

C. de Beyrie and S. de Beyrie, *Georges Jouve: À
la lumière d'Apollon*, Brussels, 2021, pp. 90-91,
192-193





MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

151

GEORGES JOUVE (1910-1964)

DINING TABLE, CIRCA 1955

glazed ceramic, cement, metal, wood
27¼ x 75½ x 30½ in. (69.2 x 191.8 x 77.5 cm)

\$100,000-150,000

PROVENANCE:

Jacqueline Jouve, wife of the artist, Provence
Catherine and Stéphane de Beyrie, 1991
Acquired from the above by the present owner, circa 1995

LITERATURE:

M. Faré, *Georges Jouve*, Paris, 1965, p. 86 (for a related example)
P. Jousse, *Georges Jouve*, Paris, 2006, pp. 93, 96, 226-227, 290, 296 (for related examples)
C. de Beyrie and S. de Beyrie, *Georges Jouve: À la lumière d'Apollon*, Brussels, 2021, pp. 191 (for a related example), 194-195

The top of the present table was likely intended originally as a ceramic panel.



MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

152

RENÉ LALIQUE (1860-1945)

'LANGUEDOC' VASE, MODEL INTRODUCED 1929

molded glass
9 in. (22.9 cm) high, 12½ in. (31.7 cm) diameter
engraved *R. Lalique France*

\$20,000-30,000

LITERATURE:

P. Bayer & M. Waller, *The Art of René Lalique*, London, 1988, pp. 34, no. 35 and 137, no. 234
J. McDonald, *Lalique*, London, 1995, p. 105
P. Bayer & M. Waller, *The Art of René Lalique*, London, 2005, pp. 34, no. 35 and 137, no. 234
F. Marilhac, *R. Lalique, Catalogue raisonné de l'oeuvre de verre*, Paris, 2011, pp. 443, no. 1021

MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

153

WENDELL CASTLE (B. 1932)

'MOULIN ROUGE', 1996

polychromed wood, neon light, hose, brass
72 x 64 x 23 in. (182.9 x 162.6 x 58.4 cm)
signed *CASTLE* and dated 96 on base

\$15,000-20,000

EXHIBITED:

New York, New York, Peter Joseph Gallery, *Starlight*, March - April 1996

LITERATURE:

E. Evans Eerdman, *Wendell Castle: A Catalogue Raisonné, 1958-2012*, New York, 2014, pp. 300-301, no. IV.228

The present lot is noted as studio inventory number 2919 and number IV.228 in the Wendell Castle catalogue raisonné. It was one of thirteen illuminated sculptures exhibited in the show *Starlight* at the Peter Joseph Gallery, March 7- April 20, 1996.

Christie's would like to thank Emily Evans Eerdman for her assistance with the cataloguing of this lot.



MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

154

YONEL LEBOVICI (1937-1998)

'FLOTTEUR' FLOOR LAMP, 1990

lacquered wood, epoxy painted steel, polished aluminum
78 x 20 x 10½ in. (198.1 x 50.8 x 26.7 cm)
engraved *LEBOVICI Y. 90 No. 1*
en suite with lots 155 and 156

\$15,000-20,000

LITERATURE:

D. and Y. Lebovici, *Yonel Lebovici: 1937-1998, Catalogue de L'exposition*, exh. cat., Paris, 2003, pp. 150-155 (for related examples)

Yonel Lebovici: Works from the Collection of Marie & Cyril Grizot, exh. cat., New York, 2007, pp. 46 and 61 (for a related example)

A. Bony and C. Colonna Cesari, *Yonel Lebovici*, 2022, Paris, pp. 170-171, 275

MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

155

YONEL LEBOVICI (1937-1998)

'FLOTTEUR' FLOOR LAMP, 1990

lacquered wood, epoxy painted steel, polished aluminum
78 x 20 x 10½ in. (198.1 x 50.8 x 26.7 cm)
engraved *LEBOVICI Y. 90 No. 2*
en suite with lots 154 and 156

\$15,000-20,000

LITERATURE:

D. and Y. Lebovici, *Yonel Lebovici: 1937-1998, Catalogue de L'exposition*, exh. cat., Paris, 2003, pp. 150-155 (for related examples)

Yonel Lebovici: Works from the Collection of Marie & Cyril Grizot, exh. cat., New York, 2007, pp. 46 and 61 (for a related example)

A. Bony and C. Colonna Cesari, *Yonel Lebovici*, 2022, Paris, pp. 170-171, 275

MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

156

YONEL LEBOVICI (1936-1998)

'FLOTTEUR' FLOOR LAMP, 1990

lacquered wood, epoxy painted steel, polished aluminum
78 x 20 x 10½ in. (198.1 x 50.8 x 26.7 cm)
engraved *LEBOVICI Y. 90 No. 2*
en suite with lots 154 and 155

\$15,000-20,000

LITERATURE:

D. and Y. Lebovici, *Yonel Lebovici: 1937-1998, Catalogue de L'exposition*, exh. cat., Paris, 2003, pp. 150-155 (for related examples)

Yonel Lebovici: Works from the Collection of Marie & Cyril Grizot, exh. cat., New York, 2007, pp. 46 and 61 (for a related example)

A. Bony and C. Colonna Cesari, *Yonel Lebovici*, 2022, Paris, pp. 170-171, 275





MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

157

ROGER CAPRON (1922-2006)
SET OF FOUR TABLES, CIRCA 1958

glazed ceramic, slate, patinated metal
28 x 23³/₈ x 23³/₈ in. (71.1 x 60.6 x 60.6 cm)
two signed R. CAPRON

\$15,000-20,000

LITERATURE:

P. Staudenmeyer, *Roger Capron: Céramiste*, Paris, 2003, p. 76

(4)





MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

158

ROBERT MALLET-STEVENS (1886-1945)
PAIR OF ADJUSTABLE ARMCHAIRS, CIRCA 1930

ebonized beech, nickled steel, suede upholstery
32½ x 25¼ x 25¾ in. (82.5 x 64.1 x 65.4 cm)

(2)

\$30,000-50,000

LITERATURE:

Y. Brunhammer, *Le Style 1925*, Paris, 1975, p. 96, no. 1
H. Jeanneau and D. Deshoulières, *Rob Mallet-Stevens: Architecte*, Brussels, 1993, p. 299 (for a related example)
A. Barré-Despond, *UAM: Union des Artistes Modernes*, Paris, 1986, p. 21
C. and Peter Fiell, *1000 Chairs*, Cologne, 1997, p. 180
M. Kries, A. von Vegesack, R. Fehlbaum, *Atlas of Furniture Design*, Weil am Rhein, 2019, p. 333







MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

159

PIERRE CHAREAU (1883-1950)

SET OF TWELVE DINING CHAIRS, MODEL 'MF 275', CIRCA 1925

walnut, velvet and leather upholstery
33½ in. high, 20¾ in. wide, 18 in. deep (each)

\$80,000-120,000

LITERATURE:

R. Herbst, *Pierre Chareau: un inventeur. l'architecte*, Paris, 1954, pp. 66, 80, 96
M. Vellay, *Pierre Chareau: Architecte Meublier 1883-1950*, Paris, 1986, pp. 45 and 49
B. Brice Taylor, *Pierre Chareau: Designer and Architect*, Cologne, 1992, pp. 88, 90, 94-95
Pierre Chareau: architecte, un art intérieur, exh. cat., Paris, 1993, pp. 140, 167, 172-173, 186, 192, 204
D. Vellay, *La Maison de Verre: Pierre Chareau's Modernist Masterwork*, New York, 2007, p. 87
Y. Futagawa, *Pierre Chareau: Maison de Verre (Maison Dalsace) Paris, France, 1928-32*, Tokyo, 2012, pp. 46-47
E. da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, New York, 2016, pp. 42, 43, 46, 51, 59, 136, 206
D. Doria, *Pierre Chareau: Un architecte moderne de Paris à New York*, Paris, 2016, n.p., A II, no. 9, A IV, no. 24, A IV, no. 28, and A IV, no. 29

MODERNIST VISION: ART AND DESIGN FROM THE ESTATE OF ANNETTE FRIEDLAND

160

JOSEF HOFFMANN (1870-1956)

CENTERPIECE, CIRCA 1923

silver
5⅞ in. (14.7 cm.) high, 9½ in. (24.1 c.) diameter
14 oz. 4 dwt. (442 gr.)

(12)

impressed with the artist's monogram *JH*, and Wiener Werkstätte monogram *WW, MADE / IN / AUSTRIA* double struck, the Austrian control mark for Vienna, and with silver purity mark *900*; the base rim with Wiener Werkstätte monogram and Austrian control mark for Vienna
The present model is recorded in the Wiener Werkstätte Archive of the MAK Vienna under inventory number KI 12003-1.

\$7,000-10,000

EXHIBITED:

Philadelphia, Goldie Paley Gallery, Moore College of Art and Design, *Josef Hoffman: Drawings and Objects from Conception to Design*, 1990

Further centerpiece dishes and bowls designed by Josef Hoffman with similar fluted flaring feet and rims to the present lot have been sold at Christie's, New York, 13 December 2019, lot 81 and Christie's, South Kensington, 8 June 2016, lot 311, as well as from The Eleanor Post Close and Antal Post de Bekessy Collections, Sotheby's, Paris, 19 December 2017, lot 562.

161

PAUL DUPRÉ-LAFON (1900-1971)

DINING TABLE, FOR VILLA LES MYRITES, SAINTE-MAXIME, FRANCE, CIRCA 1948

together with two later extension leaves
wild cherry, ebonized wood, brass, parchment
28 x 114 x 47¼ in. (71.1 x 289.6 x 120 cm)

\$80,000-120,000

PROVENANCE:

Private Collection, acquired directly from the artist
Christie's, Monaco, 1 February 1987, lot 150
Galerie Jacques de Vos, Paris
Acquired from the above by the present owner

LITERATURE:

T. C. Desvergues, *Paul Dupre-Lafon*, Paris, 1990, p. 194 (present lot illustrated)

In 1948, Paul Dupré-Lafon (1900-1971) was asked to furnish a *Villa les Myrtes*, a splendid villa at Sainte-Maxime, France near Saint-Tropez on the Côte d'Azur. In the French tradition of Modernism with simple lines and the use of exotic materials, Dupré-Lafon achieved a luxurious interior of comfort and serenity. The present lot, originates from this villa and was offered in Christie's Monaco sale in 1987. It is presented once again 25 years later, offering collectors an opportunity to acquire an excellent example of the artist's work.

This lot has been authenticated by the legal successors of Paul Dupré-Lafon.





162

PAUL DUPRÉ-LAFON (1900-1971)

PAIR OF ARMCHAIRS, CIRCA 1929

fabric upholstery, steel-plated oak
26¾ x 36 x 43 in. (68 x 91.5 x 109.2 cm)

\$40,000-60,000

PROVENANCE:

Galerie Jean-Jacques Dutko, Paris
Halsey Minor Collection
Phillips de Pury & Company, New York, 9 June 2010, lot
46
Acquired from the above by the present owner

LITERATURE:

Gaston Diehl, "Ensembles de Paul Dupré-Lafon," *Art et
Décoration*, Paris, February 1946, p. 167
T. Couvrat Desvergnès, *Paul Dupré Lafon, décorateur des
millionnaires*, 1990, pp. 30, 79, 99-100, 111, 123, 126-27,
143, 160-61

This lot is offered together with a certificate from Mrs.
Laure Tinel, the artist's granddaughter.





163

PAUL DUPRÉ-LAFON (1900-1971)
BOOKSHELF, CIRCA 1950

mahogany, parchment, brass, nickel-plated bronze
68 x 72 x 11 in. (172.7 x 182.8 x 27.9 cm)

\$30,000-50,000

PROVENANCE:

Millon, Paris, 26 November 2012, lot 297
Acquired from the above by the present owner

This lot has been authenticated by the legal successors of Paul Dupré-Lafon.

164

PAUL DUPRÉ-LAFON (1900-1971)
PAIR OF SCONCES, CIRCA 1930

lacquered metal, brass, parchment, leather, wood
10¼ x 10 x 9 in. (27.3 x 25.4 x 22.8 cm)

\$10,000-15,000

PROVENANCE:

Castor-Hara, 17 November 2014, lot 301
Acquired from the above by the present owner

This lot has been authenticated by the legal successors of Paul Dupré-Lafon.



~165

PAUL DUPRÉ-LAFON (1900-1971)

GAMES TABLE, CIRCA 1930

Indian rosewood, silvered metal, felt, shagreen, ivorine
29¼ x 41¼ x 41¼ in. (75 x 106 x 106 cm) as shown
with reversible top

\$18,000-24,000

PROVENANCE:

Private American Collection, acquired in Paris, circa 1980
Acquired from the above by the present owner

LITERATURE:

T. Couvrat Desvergnès, *Paul Dupré-Lafon décorateur des millionnaires*, Paris,
1990, pp. 100, 113, 133

This lot has been authenticated by the legal successors of Paul Dupré-Lafon.





AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

166

PIERRE CHAREAU (1883-1950)

PAIR OF CLUB CHAIRS, MODEL MF208 AND 217, CIRCA 1923

walnut, suede upholstery
32¼ x 28 x 25 in. (81.9 x 71.1 x 63.5 cm)

(2)

\$70,000-100,000

PROVENANCE:

Jean-Claude Brugnot, Paris

Acquired from the above by the present owner, 1982

LITERATURE:

R. Herbst, *Pierre Chareau: un inventeur. l'architecte*, Paris, 1954, pp. 20, 25, 55

Y. Brunhammer, *Le Style 1925*, Paris, 1975, p. 87, no. 2

A. Duncan, *Art Deco Furniture*, London, 1984, p. 19, no. 4

M. Vellay, *Pierre Chareau: Architecte Meublier 1883-1950*, Paris, 1986, pp. 50, 75-77, 84-85

A. Bony, *Les années 20*, Paris, 1989, p. 916

B. Brice Taylor, *Pierre Chareau: Designer and Architect*, Cologne, 1992, pp. 131, 134

Pierre Chareau: architecte, un art intérieur, exh. cat., Paris, 1993, pp. 91, 101 and p. 10

Archives Louis Moret, exh. cat., Martigny, 1994, pp. 40, 45, 67

É. Possémé, *Le Mobilier Français 1910-1930 les années 25*, Paris, 1999, p. 149

D. Vellay, *La Maison de Verre: Pierre Chareau's Modernist Masterwork*, New York, 2007, pp. 65, 114-115, 123, 125

Y. Futagawa, *Pierre Chareau: Maison de Verre (Maison Dalsace) Paris, France, 1928-32*, Tokyo, 2012, p. 40

E. da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, New York, 2016, pp. 24, 44, 101, 178, 188

D. Doria, *Pierre Chareau: Un architecte moderne de Paris à New York*, Paris, 2016, pp. A IV, no. 32 and A II, no. 10

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

167

PIERRE CHAREAU (1883-1950)

'MASQUE' TABLE LAMP, MODEL LP 180, CIRCA 1923

patinated wrought iron, alabaster
11 x 9¼ x 8½ in. (27.9 x 24.8 x 21.6 cm)

\$30,000-50,000

PROVENANCE:

Barry Friedman Ltd., New York
Acquired from the above by the present owner, 1984

LITERATURE:

C. Zevros, *Les Arts de la Maison*, Autumn & Winter 1924, Paris, p. 18, fig. 1
M. Vellay and K. Frampton, *Pierre Chareau, Architecte-meublier 1883-1950*, Paris, 1984, pp. 121, 192
Y. Futagawa, B. Bauchet and M. Vellay, *La Maison de Verre, Pierre Chareau*, Tokyo, 1988, pp. 164-166
A. Bony, *Les années 20*, Paris, 1989, p. 847
B. B. Taylor, *Pierre Chareau, Designer and Architect*, Cologne, 1992, pp. 61 and 134
Pierre Chareau: architecte, un art intérieur, exh. cat., Centre Georges Pompidou, Paris, 1994, p. 154
D. Vellay, *La Maison de verre, Le chef-d'oeuvre de Pierre Chareau*, Thames & Hudson Ltd, Londres, 2007, pp. 100-101, 103
D. Doria, *Pierre Chareau, Un architecte moderne de Paris à New York*, Paris, 2016, n. p., n. 138
E. da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, New York, 2016, pp. 206
M. Vellay, *Portraits Croisés: La Maison de Verre, Dalsace / Chareau*, Paris, 2021, p. 202

This model was exhibited at the Salon d'Automne, Paris, in 1923. An example of this model is in the collection of the Centre Georges Pompidou, Paris (inv. no. AM 1995-1-47).





Ernst Scheidegger, Annette, Diego and Alberto Giacometti outside the studio in Paris, 1958. Photo: © 2022 Stiftung Ernst Scheidegger-Archiv, Zurich.

GIACOMETTI



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

°♦168

DIEGO GIACOMETTI (1902-1985)

'BERCEAU' LOW TABLE, MODÈLE AUX RENARDS, DESIGNED CIRCA 1975

patinated bronze, glass
22 x 76¾ x 34½ in. (55.9 x 194.9 x 87.6 cm)
impressed *DIEGO* and with artist's monogram

\$1,400,000-1,800,000

PROVENANCE:

Lee Kolker, acquired directly from the artist, 1978-1979
DeLorenzo Gallery, New York
Acquired from the above by the present owner

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985, pp. 144-147 (for a related example)
D. Marchesseau, *Diego Giacometti*, New York, 1986, pp. 88-89 (for a related example)



DIEGO GIACOMETTI'S 'TABLE BERCEAU AUX RENARDS'

Diego Giacometti's superbly executed *'Berceau' Low Table, Modél aux Renards* captures the sense of elegance and grace inherent in the artist's best work. Commissioned by the renowned collector Lee Kolker, the table's four elegant foxes heads that each guard a corner combined with the tactility of Giacometti's iconic surfaces, are ample evidence of the artist's love of natural forms. Together with Alberto, the Giacometti brothers were responsible for some of the most evocative and enigmatic sculptural forms of the twentieth-century. While his older brother concentrated on his iconic *Standing Woman* and *Walking Man* (works in which Diego also played an important role), Diego's creative contribution came to the fore in his elegant furniture designs.

Maintaining the elegance of the aesthetic for which the pair's sculptural work is celebrated, the gently curving silhouette of Diego's table also displays his discrete sense of humility, "Diego's works is like a hymn to modesty," writes design journalist François Baudot (F. Baudot, *Diego Giacometti*, 2001, p. 11). The fox was a particularly personal motif for Diego. When a friend who had survived the horrors of the concentration camps in Europe returned to Paris, she brought with her a tamed fox who she proceeded to keep chain up in her apartment. Diego was horrified and insisted that he take the animal to his studio where it could roam in relative freedom of the large rooms and open courtyard. The fox—who Diego named Miss Rose on account of the color of her light reddish brown fur—became a kindred spirits of sorts and the two often spent time in each other's company. When Alberto returned to Paris after the end of the war, he was not pleased with the new 'resident,' particularly the accompanying smell. One night, after Diego had left for the day, Alberto 'accidentally' forgot to close the studio door and Miss Rose disappeared off into the Parisian night, never to be seen again.

Diego began making decorative objects as early as the 1930s, but World War Two and his brother's burgeoning career forced him to focus his attention elsewhere. Diego worked directly with his brother in the studio, making the aerial framework for his brother's silhouettes, molding the plaster, and applying the patinas to the finished bronzes. Like his brother, Diego was a perfectionist and spent hours achieving the tactile surfaces for which they became known.

Diego designed his first tables for the French art dealer Aimé Maeght, and the film producer Raoul Lévy. He would go to design major commissions for the house of Aimé and Marguerite Maeght in Saint-Paul-de-Vence, and properties owned by Pierre Matisse in New York and Cap Ferrat. After Alberto's death in 1966, Diego was able to concentrate on his own designs, building on the skills he had acquired to develop a menagerie of foxes, tawny owls, frogs, pigeons, and cats. He said they reminded him of the wildlife he saw growing up in Switzerland, and with these dreamlike characters Diego began exploring an aspect of life that distanced him radically from the work he was so devoted to in peacetime, producing sublime works that capture the artist's joyous embodiment of the sculptural process.



PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

169

ALBERTO GIACOMETTI (1901-1966)

'ÉTOILE' FLOOR LAMP, DESIGNED CIRCA 1936

patinated bronze, paper shade

69 in. (175.3 cm) high (including shade), 20 in. (50.8 cm) diameter of shade

impressed *A. Giacometti* and numbered *044*

\$120,000-180,000

PROVENANCE:

Pierre Matisse, New York

Thence by descent to the present owner

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 142

F. Francisci, *Diego Giacometti: Catalogue de l'œuvre*, vol. 1, Paris, 1986, p. 31

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11

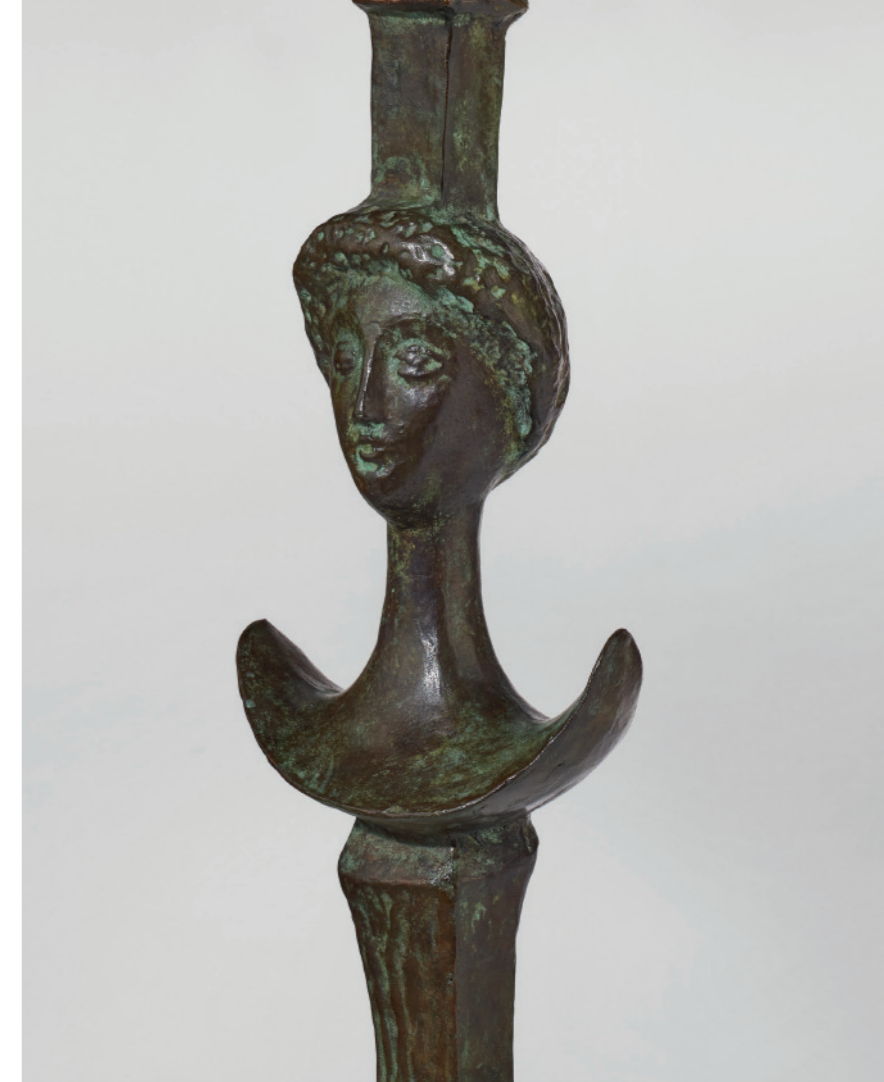
F. Baudot, *Diego Giacometti*, Paris, 1998, p. 42

D. Marchesseau, *Diego Giacometti: Sculpteur de meubles*, Paris, 2018, p. 30

This lot is registered under number *AGD 4350* in the Alberto Giacometti Database.

Please see Christies.com for further detail on this lot





PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

170

ALBERTO GIACOMETTI (1901-1966)

'FIGURE' FLOOR LAMP ('TÊTE DE FEMME'), DESIGNED CIRCA 1933-34

patinated bronze, paper shade

71½ in. (181.6 cm) high (including shade), 20 in. (50.8 cm) diameter of shade
impressed with monogram and numbered AG 065

\$150,000-250,000

PROVENANCE:

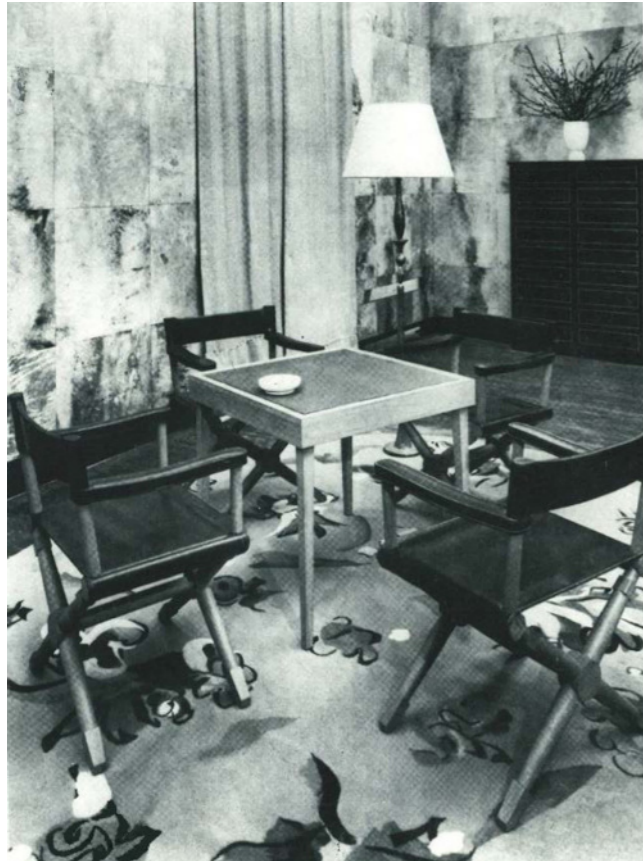
Pierre Matisse, New York
Thence by descent to the present owner

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 125
F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, vol. 1, Paris, 1986, p. 30
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11
D. Marchesseau, *Diego Giacometti: Sculpteur de meubles*, Paris, 2018, p. 30

This lot is registered under number AGD 4348 in the Alberto Giacometti Database.

Please see [Christies.com](https://www.christies.com) for further detail on this lot



Photographer unknown, Living room in the Jorge Born villa in Buenos Aires, circa 1939. Artwork: Alberto Giacometti, *Lampadaire étoile*, circa 1936. © Succession Alberto Giacometti / Artists Rights Society (ARS), NY.

PROPERTY FROM THE COLLECTION OF JORGE AND MATILDE BORN

171

JEAN-MICHEL FRANK (1895-1941)

GAMES TABLE, FOR THE LIBRARY OF JORGE AND MATILDE BORN,
BUENOS AIRES, CIRCA 1939

oak, fabric

28 $\frac{3}{8}$ x 30 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in. (72.1 x 77.8 x 77.8 cm)

stamped *J.M. FRANK CHANAUX & CO 20004 MADE IN FRANCE*

\$15,000-20,000

PROVENANCE:

Collection Jorge and Matilde Born, Buenos Aires, acquired directly from the artist, circa 1939

Thence by descent

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 169 (present lot illustrated in situ)

This lot will be sold with a certificate of authenticity from the Jean-Michel Frank Committee.





172

FIVE-PANEL SCREEN
FRENCH, CIRCA 1925

lacquered laminated oak
71 in. (180.3 cm) high, 15 $\frac{1}{2}$ in. (39.7 cm) wide, each panel

\$30,000-50,000

PROVENANCE:

Jean-Claude Brugnot, Paris
Sotheby's, New York, 1 & 2 December 1989, lot 755
Geoffrey Beene, New York
Sotheby's, New York, 24 & 25 September 2005, lot 426
Acquired from the above by the present owner

LITERATURE:

P. Adams, *Eileen Gray: Architect / Designer, A Biography*, New York, 2000, p. 381 (for a catalogue raisonné of furniture by Eileen Gray)

CROSS-CULTURAL ABSTRACTION

by Philippe Garner

This splendid five-panel lacquer screen tells of a glorious period in the story of the decorative arts in France. In the years following the First World War, an inspired generation of Parisian designers and their skilled workers made their mark in the design of furniture and furnishings characterised by a new spirit of modernity and by their execution to the very highest standards in the most refined of materials. Lustrous Japanese lacquers were to enjoy a particular appreciation in these years, most visibly in the work of Jean Dunand, whose striking geometric and stylised natural and figurative motifs made his reputation at the 1925 Exposition Internationale.

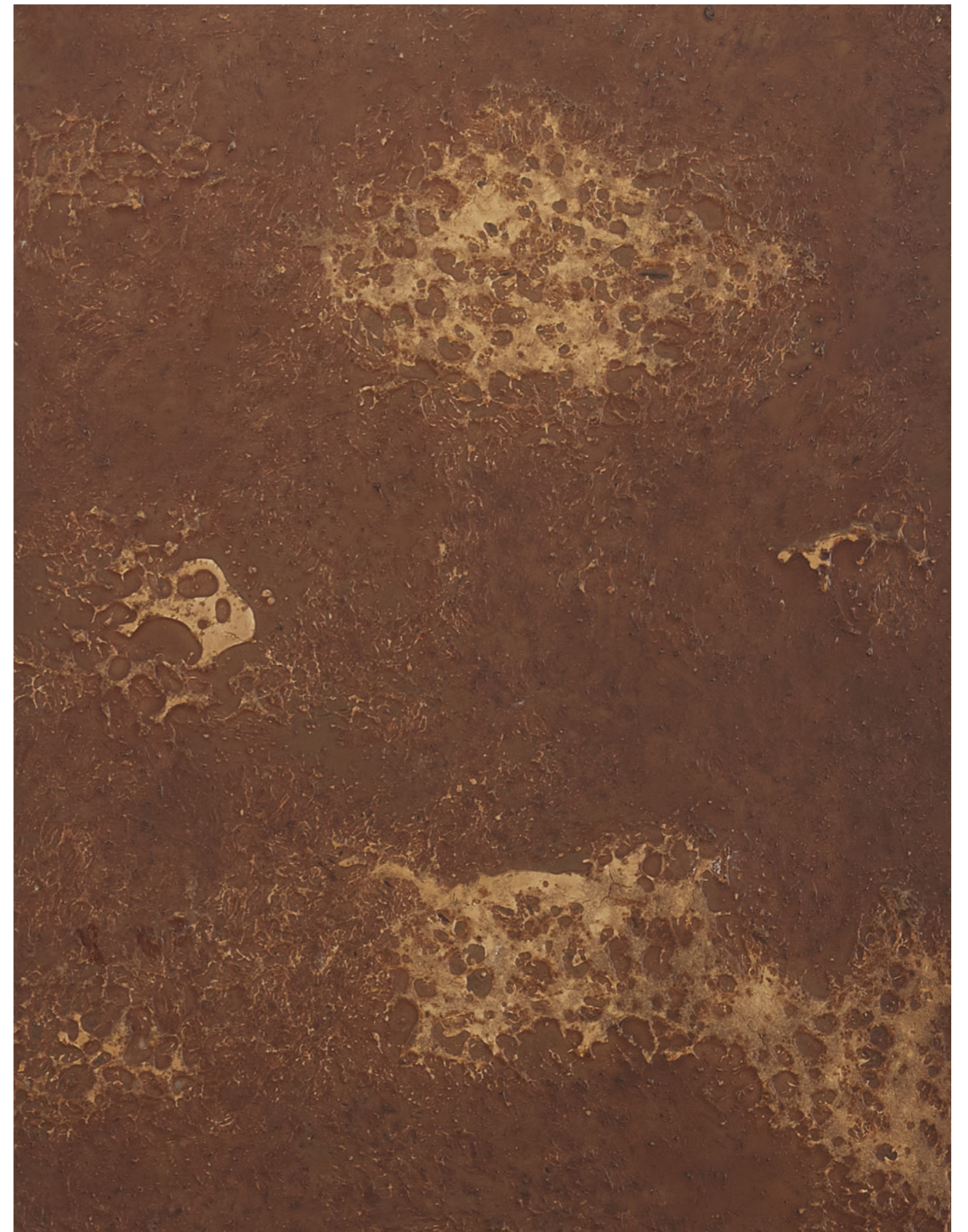
The present screen, however, is quite distinct from the work of Dunand. In its colours and techniques, and in the simple but subtly effective motifs – floating, angular shapes that shift according to the angle of articulation and the viewer’s movements – this screen has closer affinities with the work of the other major designer associated with this medium, Eileen Gray. Indeed, the screen had been attributed to her when it first resurfaced in Paris some forty years ago in the collection of Jean-Claude Brugnot (who had acquired documented works by Gray from the estate of her client Georgette Labourdette) and when it appeared at auction in New York in 1989. The screen’s precise provenance before Brugnot is not known and its authorship remains an enigma. The screen’s deep rich brown surfaces, and their counterpoint in the variegated sandy and earthen tints of the motifs and in the textured two-tone ‘laque arrachée’ of the reverse compare closely with specific works by Gray. We are reminded, for example, of the base colour of the brown lacquer screen with incised decoration published in *Wendingen* in 1924, and of the similar association of dark brown lacquer and two-tone ‘laque arrachée’ of a documented bowl and cover (Philippe Garner, *Eileen Gray Designer and Architect*, 1993, p. 19). Perhaps the link is the Japanese master Seizô Sougawara, whose virtuosity was crucial in the development of the artisanship required to bring lacquer to the fore in Paris in the Twenties. It was Sougawara who taught Dunand and the talented though less well known Katsu Hamanaka, and who was the close collaborator of Eileen Gray.

There is surely more to be discovered about the connections between these and other artists, artisans, and ateliers involved in the fashion for fine lacquer. While we may not be able to confirm its authorship, this screen asserts its authority on its own terms, for its exceptional craftsmanship and as a sophisticated manifestation of the creative spirit of its time and place.

– Philippe Garner, *author of Eileen Gray: Design and Architecture, 1878-1976, Cologne, 1993*



Eileen Gray, Screen, circa 1923. The Victoria and Albert Museum, London. Photo: © Victoria and Albert Museum, London.



Present lot (reverse)

PROPERTY OF A WEST COAST COLLECTOR

173

ÉMILE-JACQUES RUHLMANN (1879-1933)

PAIR OF 'HYDRAVION' ARMCHAIRS, CIRCA 1923

Macassar ebony, silvered bronze

29¾ x 28 x 35 in. (75.5 x 71 x 89 cm)

(2)

\$150,000-250,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the present owner, 1995

LITERATURE:

F. Camard, *Ruhlmann: Master of Art Deco*, New York, 1983, pp. 33 and 183 (for illustrations of this model), 80, 134, 202 (for period photographs of this model)

Ruhlmann: un génie de L'Art déco, exh. cat., Paris, 2001, pp. 229 (for an illustration of this model) and 197 (for a period photograph of this model)

E. Bréon, *Émile-Jacques Ruhlmann: The Designer's Archives*, vol. 1, Paris, 2004, p. 87 (for a sketch of the model)

F. Camard, *Jacques Émile Ruhlmann*, Paris, 2009, pp. 87 (for an illustration of this model), 112, 135 (for period photographs of this model)

This model is referenced under number 53 (Ancien référencier) and number 267 (Nouveau référencier) in the Ruhlmann archives, Musée des Années 30, Boulogne-Billancourt.





PROPERTY OF A WEST COAST COLLECTOR

-174

ÉMILE-JACQUES RUHLMANN (1879-1933)

'KATZ' DESK, CIRCA 1925

rosewood, nickel-plated bronze

30 x 55¼ x 31½ in. (76.2 x 140.4 x 80.3 cm)

branded *Ruhlmann*

with original key

\$50,000-70,000

PROVENANCE:

DeLorenzo Gallery, New York

Acquired from the above by the present owner, 1993

LITERATURE:

F. Camard, *Ruhlmann, Master of Art Deco*, New York, 1984, p. 30 (for a sketch of a larger model)

E. Bréon, *Émile-Jacques Ruhlmann: The Designer's Archives*, vol. 2, Paris, 2004, pp. 94-95 (for a sketch of a larger model in the office of Georges-Marie Haardt)

This model is referenced under number 1023 (Ancien référencier) and number 1508 (Nouveau référencier) in the Ruhlmann archives, Musée des Années 30, Boulogne-Billancourt.

175

ÉMILE-JACQUES RUHLMANN (1879-1933)

RARE TABLE LAMP, CIRCA 1925

Macassar ebony, gilt bronze, lacquered metal and gilt bronze shade
28½ in. (72.4 cm) high, 20¼ in. (51.4 cm) diameter of shade
impressed *RUHLMANN*

\$40,000-60,000

PROVENANCE:

Mr. Georges-Marie Haardt, Rue de Rivoli, Paris, France, 1927
Camard et associés, Paris, 31 March 2010, lot 37
Acquired from the above by the present owner

LITERATURE:

F. Camard, *Ruhlmann : Master of Art Deco*, New York, 1984, p. 192
F. Camard, *Jacques-Émile Ruhlmann*, Paris, 2009, pp. 237 and 370





176

ÉMILE-JACQUES RUHLMANN (1879-1933)
'ROTHERMERE' SOFA VARIANT, CIRCA 1930

gilt wood, silk upholstery, gilt metal
36½ x 55¼ x 28 in. (92.7 x 140.3 x 71 cm)
branded *Ruhlmann*

\$50,000-70,000

PROVENANCE:

François Ducharne, Paris
Acquired from the above by the present owner

LITERATURE:

Ruhlmann: un génie de L'Art déco, exh. cat., Paris, 2001, pp. 40 (for a period photograph of the 'Rothermere' model) and 284 (for a sketch of the 'Rothermere' model)
E. Bréon and R. Pepall, *Ruhlmann: Genius of Art Deco*, exh. cat. Paris, 2004, p. 40 (for the above period photograph)
F. Camard, *Jacques-Émile Ruhlmann*, Paris, 2009, pp. 296 and 317 (for period photographs of the 'Rothermere' model)

The present lot is a variation of a model referenced under number 34 (Ancien référencier) and number 402 (Nouveau référencier) in the Ruhlmann archives, Musée des Années 30, Boulogne-Billancourt.



LINOSSIER



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

177

CLAUDIUS LIHOSSIER (1893-1953)

VASE, 1926

patinated copper dinanderie with silver inlay
7¼ in. (18.5 cm) high, 8¾ in. (22.2 cm) diameter
incised *CL-LIHOSSIER 1926*

\$8,000-12,000

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, pp. 145 and 150 (for related examples)
V. Arwas, *Art Deco*, New York, 1986, p. 119 (for a related example)

Please see [Christies.com](https://www.christies.com) for further detail on the artist Claudius Linossier



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

178

CLAUDIUS LIHOSSIER (1893-1953)

VASE, 1926

patinated copper dinanderie with silver inlay
13½ in. (34.3 cm) high, 11½ in. (29.2 cm) diameter
incised *CL-LIHOSSIER 1926*

\$20,000-30,000

PROVENANCE:

Private Collection, USA
Christie's East, New York, 30 September 1987, lot 60
Acquired from the above by the present owner



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

179

CLAUDIUS LIHOSSIER (1893-1953)

VASE, CIRCA 1923

patinated silvered copper dinanderie
9½ in. (24.1 cm) high, 8 in. (20.3 cm) diameter
incised *CL-Linossier*

\$15,000-20,000

PROVENANCE:

Private Collection, USA
Christie's, New York, 27 May 1982, lot 126
Peter Marino Architect, New York
Acquired from the above by the present owner, 1982

LITERATURE:

H. Llewellyn Smith, *Reports on the Present Position and Tendencies of the Industrial Arts as Indicated at the International Exhibition of Modern Decorative and Industrial Arts*, Paris, 1925, p. 126F
L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, p. 145
J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, p. 144 (for a period photograph from *Art et Décoration*, November 1923, p. 145-150)

An example of the present vase was shown in the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris, France.

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

180

CLAUDIUS LIHOSSIER (1893-1953)

RARE CHARGER, CIRCA 1925

patinated silvered copper dinanderie with silver inlay
19½ in. (49.5 cm) diameter
incised *CL-LIHOSSIER*

\$25,000-35,000

PROVENANCE:

Frances W. Cary Antiques, Miami Beach, Florida
Acquired from the above by the present owner, 1981

LITERATURE:

J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, p. 11 (for a sketch of a related design)





PROPERTY OF A PRIVATE NEW YORK COLLECTOR

181

CLAUDIUS LIHOSSIER (1893-1953)
COVERED BOX, 1926

patinated copper dinanderie, silvered bronze
6 in. (15.2 cm) high, 7 in. (17.8 cm) diameter
incised *CL-LIHOSSIER 1926*

\$15,000-20,000

PROVENANCE:
Frances W. Cary Antiques, Miami Beach, Florida
Acquired from the above by the present owner, 1981





PROPERTY OF A PRIVATE NEW YORK COLLECTOR

182

CLAUDIUS LIHOSSIER (1893-1953)
CHARGER, CIRCA 1925

patinated silvered copper dinanderie with silver inlay
with later wooden stand
7 7/8 in. (20 cm) diameter
incised *CL-LIHOSSIER 5/6*

\$10,000-15,000

PROVENANCE:

Frances W. Cary Antiques, Miami Beach, Florida
Acquired from the above by the present owner, 1981

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, pp. 145 and 149 (for related examples)
J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, pp. 11 (for a sketch of a related design), 93, 105, 121, 162-163, 191 (for related examples), 146 (for a period photograph from *Mobilier et Décoration*, January 1922)



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

183

CLAUDIUS LIHOSSIER (1893-1953)
CHARGER, CIRCA 1925

patinated copper dinanderie with silver inlay
10 in. (25.4 cm) diameter
incised *CL-LIHOSSIER*

\$20,000-30,000





PROPERTY OF A PRIVATE NEW YORK COLLECTOR

184

CLAUDIUS LIHOSSIER (1893-1953)

VASE, CIRCA 1925

patinated silvered copper dinanderie with silver inlay
7¼ in. (18.4 cm) high, 8½ in. (21.6 cm) diameter
incised *CL-LIHOSSIER*

\$8,000-12,000

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, pp. 145 and 150 (for related examples)
V. Arwas, *Art Deco*, New York, 1986, p. 119 (for a related example)
J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, pp. 9 (for a sketch of a related design) and 168 (for a related example)



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

185

CLAUDIUS LIHOSSIER (1893-1953)

VASE, CIRCA 1925

patinated copper dinanderie with silver inlay
9½ in. (24.1 cm) high, 8¾ in. (21.3 cm) diameter
incised *CL-LIHOSSIER*

\$10,000-15,000

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, p. 148 (for a related example)
J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, pp. 182 and 198 (for related examples)



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

186

CLAUDIUS LIHOSSIER (1893-1953)

VASE, CIRCA 1925

patinated copper dinanderie with silver inlay
4¾ in. (12 cm) high, 5½ in. (14 cm) diameter
incised *LINOSSIER*

\$6,000-8,000

PROVENANCE:

Frances W. Cary Antiques, Miami Beach, Florida
Acquired from the above by the present owner, 1981

LITERATURE:

J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, p. 180 (for a related example)



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

187

CLAUDIUS LIHOSSIER (1893-1953)

VASE, CIRCA 1925

patinated silvered copper dinanderie with silver inlay
6¾ in. (17.2 cm) high, 7 in. (17.8 cm) diameter
incised *CL-LINOSSIER*

\$8,000-12,000

PROVENANCE:

Frances W. Cary Antiques, Miami Beach, Florida
Acquired from the above by the present owner, 1981

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, pp. 146 (for a related example)
Y. Brunhammer, *Le Style 1925*, Paris, 1975, p. 134 (for a related example)
V. Arwas, *Art Deco*, New York, 1986, p. 119 (for a related example)



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

188

CLAUDIUS LIHOSSIER (1893-1953)

VASE, 1926

patinated copper dinanderie with silver inlay
7½ in. (19 cm) high, 8½ in. (21.6 cm) diameter
incised *CL-LIHOSSIER 1926*

\$8,000-12,000

PROVENANCE:

Frances W. Cary Antiques, Miami Beach, Florida
Acquired from the above by the present owner, 1981

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November
1923, pp. 145 and 150 (for related examples)
V. Arwas, *Art Deco*, New York, 1986, p. 119 (for a related example)





PROPERTY OF A PRIVATE NEW YORK COLLECTOR

189

CLAUDIUS LIHOSSIER (1893-1953)
DISH, CIRCA 1925

patinated silvered copper dinanderie with silver inlay
3¾ in. (9.5 cm) high, 15½ in. (39.4 cm) diameter
incised *CL-LIHOSSIER*

\$15,000-20,000

PROVENANCE:

Sotheby's, New York, 14 July 1983, lot 318
Acquired from the above by the present owner

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

190

CLAUDIUS LIHOSSIER (1893-1953)
CHARGER, CIRCA 1925

patinated copper dinanderie with silver inlay
15½ in. (39.4 cm) diameter
incised *CL-LIHOSSIER*

\$20,000-30,000

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, p. 147 (for a related example)
J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, pp. 190 and 200 (for related examples)



PROPERTY FROM A FRENCH COLLECTION

191

CLAUDIUS LIHOSSIER (1893-1953)
VASE, CIRCA 1925

patinated copper dinanderie with silver inlay
6½ in. (16.5 cm) high, 6½ in. (16.5 cm) diameter
incised *LINOSSIER* and engraved *H-5*

\$6,000-8,000

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, p. 149 (for a related example)



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

192

CLAUDIUS LIHOSSIER (1893-1953)
TRAY, 1922

patinated silvered copper dinanderie with silver inlay
13½ in. (34.3 cm) wide, 13% in. (34 cm) deep
incised *CL-LINOSSIER MARS 1922*

\$7,000-9,000

LITERATURE:

J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, p. 191 (for a related example)



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

193

CLAUDIUS LIHOSSIER (1893-1953)
CHARGER, CIRCA 1925

patinated silvered copper dinanderie with silver inlay
with later wooden stand
7½ in. (19 cm) diameter
incised *CL-LINOSSIER*

\$10,000-15,000

PROVENANCE:

Frances W. Cary Antiques, Miami Beach, Florida
Acquired from the above by the present owner, 1981

LITERATURE:

L. Roville, "Claudius Linossier", *Art et Décoration*, no. 263, Paris, November 1923, pp. 145 and 149 (for related examples)
J. Gaillard, *Claudius Linossier, dinandier: un Lyonnais célèbre des années vingt*, Lyon, 1993, pp. 93, 105, 121, 162-163, 191 (for related examples), 146 (for a period photograph from *Mobilier et Décoration*, January 1922)





Photographer unknown, Rembrandt Bugatti with a lion cub at the Jardin des Plantes, Paris, circa 1905. Photo: © Rembrandt Bugatti Repertoire.

BUGATTI



REMBRANDT BUGATTI'S 'LION DE L'ATLAS'

This magnificent 1908 cast of the *Lion of the Atlas Mountains* or *Lion of Africa*, clearly demonstrates Rembrandt Bugatti's exceptional skills in creating convincing and compelling interpretations of his chosen subjects. With its magnificent and characteristically thick dark mane, Bugatti's Atlas lion always appears majestic whether it proudly parades such as in the present work, or whether it is caught red-handed devouring its prey as in another representation by Rembrandt, in *Lion couché dévorant* (R.M., no. 217). The Lion of the Atlas mountains (also known as the lion of Barbary) used to populate predominantly areas of North Africa, until it became extinct in the first quarter of the 20th century – the last one having been killed in Morocco in 1922. These lions used to live in prides throughout the year, contrary to man's myth of the Atlas lion being a solitary animal.

The animal kingdom was his source of inspiration and his interpretations of countless animal subjects reveal his touching affinity with them. But this sculpture also commands attention for a bold formal language that reflects the dominant avant-garde tendencies of his era. Bugatti's work was always highly individual and distinctive; by the time he modelled this majestic lion, his style had fully matured and in this subject we can see clearly the results of a significant evolution within his work - from the naturalism of the 19th century animaliers, to whom he had emerged as the natural successor, and towards a formal approach that drew, in the first decade of the new century, on the new tendencies towards abstraction. Bugatti's work moved on from the impressionistic towards the resolutely modern, as evidenced in the distillation of his subjects into more rationalised forms - in this case more planar and cubistic. Within the present lot, the lion's mane notably provides a block form that Bugatti has exploited with virtuosity in the strongly stylised manner that characterised a few key works from around this date that marked emphatically his progression from the freer impasto of his earlier style. Bugatti modelled countless varieties of animal, from elephants to pelicans, anteaters to giraffes. But among his favoured subjects were the big cats whose grace and majesty he captured with such brilliance. He analysed shrewdly and with sensitivity the character and the characteristic gestures of these splendid beasts, in motion or in repose. Bugatti created several individual figures of lions, such as the present example, and of lionesses, but he also explored the potential of sculpting them together. By 1908 when the present sculpture was conceived and cast in Antwerp, Bugatti already perfectly mastered modelling lions, as seen in his first sculptures realized at the Jardin des Plantes in Paris in 1903-1904. He created several individual figures of lions and lionesses, such as *Lionne jouant avec une boule* (R.M., no. 44) and *Lionne couchée bâillant* (R.M., no. 47), but also explored the potential of sculpting them together such as *Lion et lionne couchés l'un contre l'autre* (R.M., no. 48) and *Lion et lionne dévorant* (R.M., no. 45). When Bugatti moved to Antwerp in 1907 and discovered the city's zoo, he almost immediately befriended the lion-keeper, Frans Franckx, who gave him direct access to the lions' cages where Bugatti could even pet the lion-cubs, as seen in the present photograph. Antwerp Zoo encouraged artists, let them set up their easels wherever they liked, and even had a studio on the grounds. Furthermore, the Royal Zoological Society of Antwerp offered him the chance to observe closely a wide array of exotic animals from Belgian colonies in Africa and Asia, providing him with endless inspiration as a master of animal sculpture.

Rembrandt Bugatti's short but brilliant career established his high reputation as a masterful sculptor who combined an extraordinary empathy with his subject matter and a remarkable aesthetic intuition. Born in 1885, he developed his manual skills working with metals in the Milan atelier of his highly creative father, Carlo, who became celebrated particularly for his exotic furniture covered in vellum and ornamented with elaborate metal inlays and applications. Rembrandt had no formal art school training, but found his vocation and developed his own direction at an early age. He started to exhibit in the Paris Salons in 1904 and in that year established his working relationship with Hébrard as founder and gallery. The present sculpture of the *Lion of the Atlas Mountains* was cast and sold by Adrien-Aurélien Hébrard in 1908, when Bugatti had just turned 24 years old. Only two other examples were cast in the same edition and sold directly to private collectors.

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

■194

REMBRANDT BUGATTI (1884-1916)

'LION DE L'ATLAS', 1908

patinated bronze, marble

15¾ x 27½ x 9½ in. (40 x 69 x 24.5 cm)

signed, dated, numbered, stamped with the foundry mark and inscribed R.

Bugatti 1908 Anvers (2) CIRE PERDUE A.A HÉBRARD

\$300,000-500,000

PROVENANCE:

Honegger Collection, Lyon, 1908

Private Collection, France

Thence by descent to the present owner

LITERATURE:

G. Arata, "Un Grande Interprete della Fauna: Rembrandt Bugatti", *Rassegna d'Arte Antica e Moderna*, vol. II, Milan, 1915, p. 160

Rembrandt Bugatti, 1885-1916, exh. cat., Macklowe Gallery Ltd., New York, 1979, n.p., pl. 23

P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1982, pp. 152-153

J.C. des Cordes and V. Fromanger des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 204-205

H. Hawley, *Bugatti*, exh. cat., The Cleveland Museum of Art, Cleveland, 1999, p. 63, fig. 26, cat. no. 57

E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, pp. 174-175, 273

V. Fromanger, *Une trajectoire foudroyante, Rembrandt Bugatti sculpteur, Répertoire monographique*, Paris, 2016, pp. 159 and 336, no. 218

Three examples of the model are known to exist today according to the catalogue raisonné. The original plaster cast of this model is in the collection of the Musée d'Art Moderne et Contemporain, Strasbourg (inv. no. 55.975.10.6).

This lot is accompanied by a certificate of authenticity from Véronique Fromanger.



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

195

REMBRANDT BUGATTI (1884-1916)

'ÉMEU', CIRCA 1904

patinated bronze

8¼ x 11 x 6½ in. (20.9 x 28 x 15.5 cm)

signed, impressed, and with the foundry mark *R. Bugatti M CIRE PERDUE*

A.A. HÉBRARD

\$80,000-120,000

PROVENANCE:

Hébrard Collection, Paris

Sladmore Gallery, London

Christie's, Monaco, 25 June 1989, lot 19

Acquired from the above thence by descent to the present owner

LITERATURE:

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 174

J.-C. Des Cordes and V. Fromanger Des Cordes, *Rembrandt Bugatti:*

Catalogue Raisonné, Paris, 1987, pp. 58-59

V. Fromanger, *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante.*

Répertoire monographique, Paris, 2016, p. 277, no. 69

Three examples of the model are known to exist today according to the catalogue raisonné.

This lot is accompanied by a certificate of authenticity from Véronique Fromanger.

Please see Christies.com for further detail on this lot.





BUGATTI: CAPTURING THE WILD by Véronique Fromanger

Sculptor Rembrandt Bugatti was not even twenty when he made the portrait of this young *Lionne jouant avec une boule*. The original plaster cast, currently at the musée d'Orsay, is dated 1903.

As soon as he arrived in Paris, Bugatti spent his days at the menagerie of the *Jardin des Plantes*, where wild animals would become his life and work companions. The first contact with a wild animal can be established through sight and smell, and with an infinite patience. First, there is suspicion viewing the unknown, soon replaced by curiosity and little by little, the animal allows viewers to observe them confidently.

With her arched neck, the young lioness holds a quarter of meat in her powerful jaw, while playing with a ball. Bugatti chose this special moment to model her, seizing her feline body, naturally agile and muscular. The treatment of volumes is very spontaneous and free, without the artist having retouched anything in his work. Bugatti made every bulge of the body feel like the muscle under her skin, in a movement that is transitioning from one attitude to another. Every single evidence of the artist modelling his sculpture are visible.

In 1904, Bugatti signed an exclusive contract with A. A. Hébrard to produce bronze casts of his models. The first exhibition of the *Hébrard Galerie, rue Royale* in Paris, was dedicated to Rembrandt Bugatti, and an example of the *Lionne jouant avec une boule* was presented in this show. From the beginning, only a few examples of this work were meant to be cast.

The success was immediate. Criticism was unanimous: "here is a young sculptor really extraordinary (...) better than any other lecture, the observation of the eye and the spirit has trained his exceptional talent (...) every single work has its own character, its own physiognomy: this is where he outperforms every other animal sculptors that we have known until today (...) this young *animalier* is particularly gifted (...) Rembrandt Bugatti is for the amateurs a true discovery in impressionist sculpture". On June 22, 1904, *Le Figaro* wrote: "Mr. Hébrard discovered a young Italian animal sculptor who has shown a remarkable energy and personal talent of color and life"

- Véronique Fromanger

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

196

REMBRANDT BUGATTI (1884-1916)

'LIONNE JOUANT AVEC UNE BOULE', CIRCA 1903

patinated bronze

13¼ x 23¾ x 8¼ in. (33.7 x 60.4 x 21 cm)

signed and stamped with foundry mark *R. Bugatti CIRE PERDUE*
A.A. HÉBRARD, underside with paper label inscribed with Hébrard's
inventory number 455

\$500,000-700,000

PROVENANCE:

Galerie A.A. Hébrard, Paris

Private Collection, New York

Thence by descent to the present owner, 1972

LITERATURE:

E. Sedeyn, "Expositions", *L'Art décoratif*, no. 70, Paris, July 1904 (for the
plaster model)

J.-C. Des Cordes and V. Fromanger Des Cordes, *Rembrandt Bugatti:*
Catalogue Raisonné, Paris, 1987, pp. 36-37

V. Fromanger, *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante.*
Répertoire monographique, Paris, 2016, pp. 58, 271-272, no. 44

Three examples of the model are known to exist today according to
the catalogue raisonné. The original plaster cast of this model is in
the collection of the Musée d'Orsay, Paris (inv. no. RF 3570).

This lot is accompanied by a certificate of authenticity from
Véronique Fromanger.





PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

197

REMBRANDT BUGATTI (1884-1916)
'JAGUAR ACCROUPI, PETIT MODÈLE', 1909

patinated bronze, marble
5½ x 5 x 8 in. (14 x 12.7 x 20.3 cm) (with marble base)
signed, numbered and stamped with foundry mark *RBugatti 6 CIRE*
PERDUE A.A. HEBRARD

\$80,000-120,000

PROVENANCE:

Mr. Barthou
Gallery Sixtyeight Auctions, Toronto, Canada
Acquired from the above by the present owner, 1978

LITERATURE:

P. Dejean, *Bugatti: Carlo, Rembrandt, Ettore, Jean*, New York, 1982, p. 343
V. Fromanger des Cordes, *Les Bugatti d'Alain Delon*, Paris, 1988, n.p., no. 8
E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, pp. 148-149, 272
V. Fromanger, *Une trajectoire foudroyante, Rembrandt Bugatti sculpteur, Répertoire monographique*, Paris, 2016, p. 338, no. 220

This lot is accompanied by a certificate of authenticity from Véronique Fromanger.



PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

198

CARLO BUGATTI (1856-1940)
HAND MIRROR, CIRCA 1900

copper, white metal, mahogany, mirrored glass
16½ x 8¼ x ¾ in. (42 x 21 x 2 cm)
signed *Bugatti*

\$5,000-7,000

PROVENANCE:

Private Collection, New York
Acquired from the above by the present owner, 1981



PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

199

JEAN DUNAND (1877-1942)
SMALL VASE, CIRCA 1930

lead
2¾ in. (7 cm) high, 3¾ in. (9.5 cm) diameter
engraved *JEAN DUNAND*

\$5,000-7,000

PROVENANCE:

Primavera Gallery, New York
Acquired from the above by the present owner, circa 1979



PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

200

RENÉ LALIQUE (1860-1945)

'SEN LIS' VASE, MODEL INTRODUCED 1925

glass, patinated bronze
10½ in. (26.7 cm) high, 11 in. (28 cm) diameter
stenciled R. LALIQUE FRANCE

\$25,000-35,000

LITERATURE:

F. Marilhac, *R. Lalique, Catalogue raisonné de l'oeuvre de verre*, Paris, 2011, p. 431, no. 962

The present design, *Senlis*, is one of only two vases created by René Lalique to incorporate bronze handles, the other being *Cluny*, model no. 961. The bifurcated handles modeled as branches of foliage and fruits are further complemented by the bulbous body of smoky grey glass akin to a larger, more ripe fruit.

PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

201

JEAN DUNAND (1877-1942)
VANITY SET, CIRCA 1920

eggshell, lacquered tin, lacquered wood, glass, bristles
comprising: brush, two covered powder boxes
brush: 1 $\frac{7}{8}$ x 6 x 3 $\frac{1}{4}$ in. (4.8 x 15.2 x 8.3 cm)

\$5,000-7,000

PROVENANCE:

By repute, acquired from the artist's family by the present owner, circa 1979

LITERATURE:

F. Marcilhac, *Jean Dunand His Life and Works*, London, 1991, pp. 103 and 227
(for related examples)

F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, p. 368, pl. 15-16 (for
related examples)

PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

202

JEAN DUNAND (1877-1942)
VASE, CIRCA 1920

parcel-gilt and partially lacquered maillechort
14 $\frac{1}{4}$ in. (36.2 cm) high, 6 in. (15.3 cm) diameter
impressed 5512 JEAN DUNAND

\$25,000-35,000

PROVENANCE:

Warren Cresswell, New York

Acquired from the above by the present owner, circa 1978

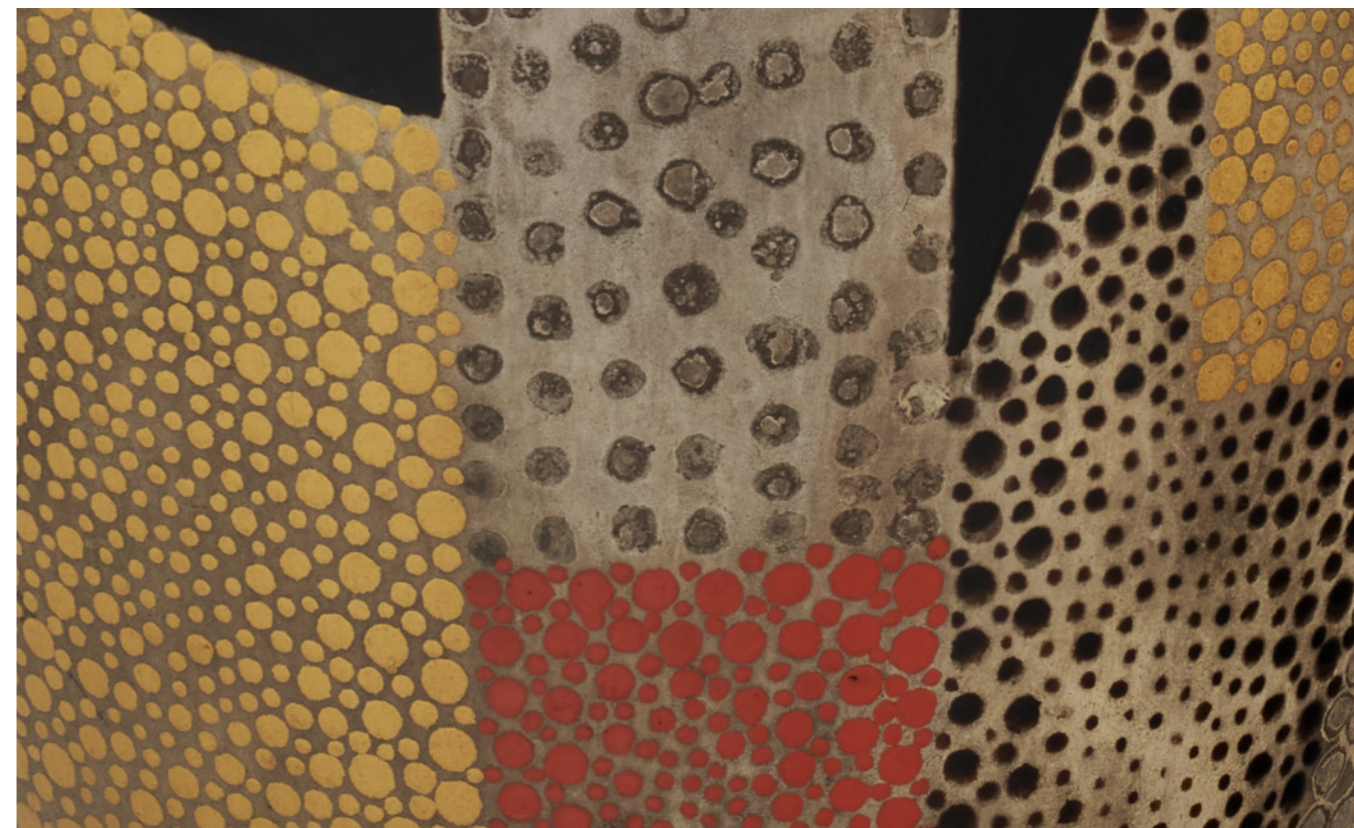
LITERATURE:

A. Bony, *Les années 20*, Paris, 1989, p. 868-869 (for a related example)

F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, pp. 24, 27, 305
(for related examples)

F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 77, 337, 348-349,
354-356, 358 (for related examples)





PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

203

JEAN DUNAND (1877-1942)

VASE, CIRCA 1930

partially lacquered maillechort

7¾ in. (19.7 cm) high, 4½ in. (11.5 cm) diameter

impressed 4711 JEAN DUNAND

\$20,000-30,000

PROVENANCE:

Warren Cresswell, New York

Acquired from the above by the present owner, circa 1978

LITERATURE:

A. Bony, *Les années 20*, Paris, 1989, p. 868-869 (for a related example)

F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, pp. 24-25, 313 (for related examples)

F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 87, 344-345, 348-349, 353-356 (for related examples)



204

JEAN DUNAND (1877-1942)

SIDE TABLE, CIRCA 1925

lacquered wood
16 $\frac{3}{8}$ x 13 $\frac{1}{4}$ x 13 in. (41.6 x 33.7 x 33 cm)
impressed *JEAN DUNAND LAQUEUR*

\$12,000-18,000

PROVENANCE:

Galerie Vallois, Paris
Private Collection, New York
Acquired from the above by the present owner

LITERATURE:

A. Bony, *Les années 20*, Paris, 1989, p. 831 (for a watercolor of this design)
F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, pp. 69 (for a leaflet for the Smoking Room by Dunand at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, 1925), 250-251, no. 463 (for a related example)
É. Possémé, *Le Mobilier Français 1910-1930 les années 25*, Paris, 1999, p. 148 (for a watercolor of this design)
F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 72-73 (for an illustration from *Une Ambassade Française*, Éditions d'Art Charles Moreau, 1925), 174, 296, no. 106 (for a related example)





205

JEAN DUNAND (1877-1942)

TURKISH COFFEE SERVICE, CIRCA 1912

patinated nickered silver inlaid with silver

comprising: coffee pot, six cups, six saucers

coffee pot: 6¼ x 9¾ x 4½ in. (16 x 24.8 x 11.5 cm)

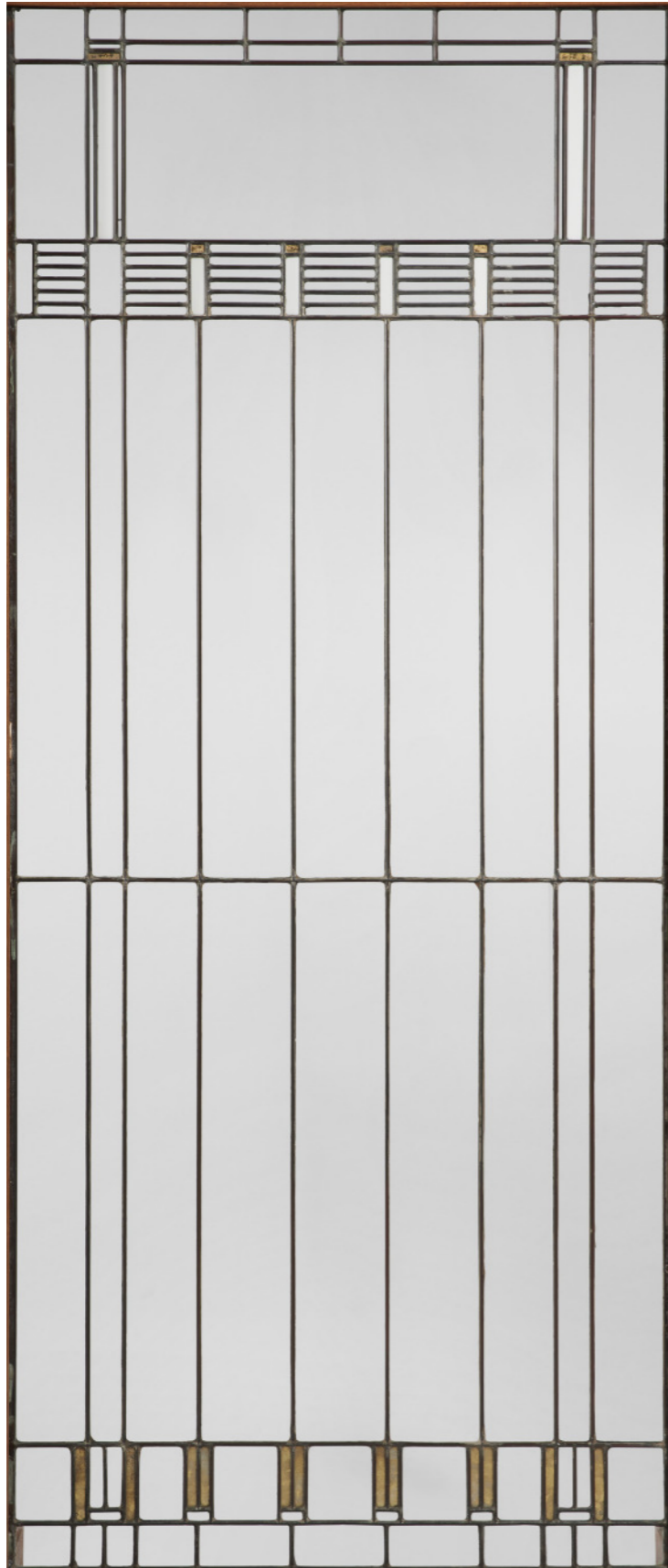
six cups and five saucers impressed with artist's monogram (13)

\$3,000-5,000

PROVENANCE:

Alban de Clercq, Paris

Acquired from the above by the present owner



Andrew C.P. Willatzen, Ward W. Willits house exterior designed by Frank Lloyd Wright, Highland Park, Illinois, circa 1905. Photo: University of Washington Libraries, Special Collections.

PROPERTY FROM THE GARDEN MUSEUM: A PRIVATE COLLECTION

206

FRANK LLOYD WRIGHT (1867-1959)

PANEL WINDOW FROM THE WARD W. WILLITS HOUSE, HIGHLAND PARK, ILLINOIS, 1902-1903

clear and polychrome leaded glass, gold foil applied, wood frame
67 x 30 x 16 in. (170.2 x 76.2 x 40.6 cm)

\$20,000-30,000

PROVENANCE:

Ward W. Willits, Highland Park, Illinois, 1902
Kelmscott Gallery, Chicago
Christie's, New York, 9 December 2009, lot 157
The Garden Museum Collection, Matsue, Japan
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

S. Elliott, *Frank Lloyd Wright*, Chicago, 1981, p. 8, no. 3
Y. Futagawa and B. Pfeiffer, *Frank Lloyd Wright Monograph 1887-1901*, Tokyo, 1984, pp. 188-203
Y. Futagawa, *Frank Lloyd Wright Selected Houses 1*, Japan, 1991, pp. 108-121
T. A. Heinz, *Frank Lloyd Wright: Glass Art*, London 1994, pp. 82-87
T. A. Heinz, *Frank Lloyd Wright: Interiors and Furniture*, London, 1994, pp. 70-75
J. L. Sloan, *Light Screens: The Complete Leaded Glass Windows of Frank Lloyd Wright*, New York, 2001, pp. 146-147



PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

207

EDMUND DE WAAL (B. 1964)

'ANOTHER TIME', 2013

porcelain, lacquered aluminum, Plexiglas, painted wood

comprising: ten porcelain vessels, two vitrines

vitrines: 15¾ x 7 x 6¾ in. (40 x 17.8 x 17.1 cm) (each)

each element with label marked *Edmund de Waal London 2013* and numbered respectively A1, A2, A3, A4, A5, A6, A7, B1, B2, and B3

\$20,000-30,000

PROVENANCE:

Gagosian Gallery, London

Acquired from the above by the present owner, 2013

LITERATURE:

M. Francis, ed., *Edmund de Waal: ten thousand things*, New York, 2015, pp. 32-35, 70 (for related examples)



■▲208

FINN JUHL (1912-1989)

PAIR OF ARMCHAIRS, MODEL NO. NV-45, DESIGNED 1945

executed by master cabinetmaker Niels Vodder, Copenhagen, Denmark

teak, fabric upholstery

33 x 27½ x 28 in. (83.8 x 69.8 x 71.1 cm)

(2)

\$20,000-30,000

LITERATURE:

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*,

Copenhagen, 1987, pp. 276-77

E. Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp.

34-35

H. W. Hansen, *Finn Juhl Memorial Exhibition*, Osaka, 1990, pp. 42-45, 130

P. H. Hansen, *Finn Juhl and His House*, Copenhagen, 2014, pp. 31, 152-153 (for a

watercolor illustration of the design), 158-160, 185

Please see Christies.com for further detail on this lot



209

VITTORIANO VIGANÒ (1919-1996) AND GINO SARFATTI (1912-1985)

CEILING LIGHT, MODEL NO. 190, CIRCA 1951

manufactured by Arteluce, Milan, Italy
enameled aluminum, brass

44 x 14 x 18 in. (111.8 x 35.6 x 45.7 cm) (as seen)
marked with manufacturer's label marked *AL MILANO ARTELUCE*

\$15,000-20,000

PROVENANCE:

Anna Patrassi, Milan
Acquired from the above by the present owner

LITERATURE:

A.C.G., "L'art de la lumière", *Mobilier et Décoration*, no. 2, March 1955, p. 20 (for a wall-mounted example)
C. Krzentowski and D. Krzentowski, *The Complete Designers' Lights (1950-1990)*, Zurich, 2012, pp. 32-33 (for a wall-mounted example)
M. Romanelli and S. Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, p. 405, no. 190 (for a wall-mounted example)

PROPERTY FROM A PRIVATE LOS ANGELES, CALIFORNIA, COLLECTION

210

ETTORE SOTTASS (1917-2007)

TONDO, CIRCA 1958

produced for Galleria Il Sestante, Milano
enameled copper
11 $\frac{1}{8}$ in. (30.2 cm) diameter
impressed *IL SESTANTE*

\$15,000-20,000

PROVENANCE:

Fulvio Ferrari, Turin
Acquired from the above by the present owner, circa 1985

LITERATURE:

"Smalti su rame", *Domus*, no. 382, Milan, September 1961, n.p (for related examples)
F. and N. Ferrari, *Ettore Sottsass: Enamels 1958*, Turin, 2010, p. 73, no. 65 and p. 72, no. 63 and 64 (for illustrations of this design)
Ettore Sottsass: Smalti, exh. cat., Istituto Italiano di Cultura, Paris, 2018, pp. 29 (for an illustration of this design), 30



PROPERTY FROM A PRIVATE LOS ANGELES, CALIFORNIA, COLLECTION

211

ETTORE SOTTASS (1917-2007)

TONDO, CIRCA 1958

produced for Galleria Il Sestante, Milano
enameled copper
11 $\frac{1}{8}$ in. (29.9 cm) diameter
impressed *IL SESTANTE*

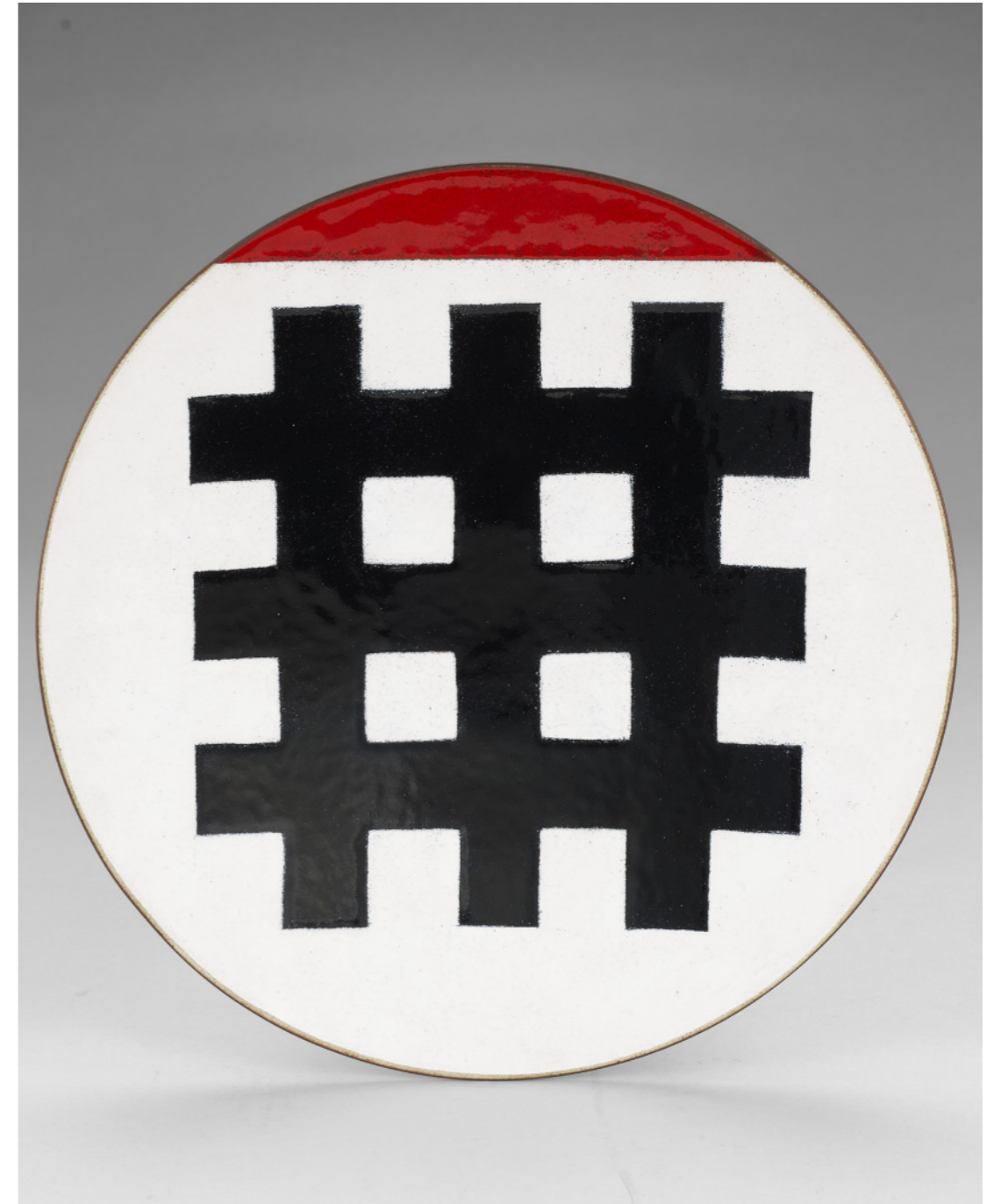
\$15,000-20,000

PROVENANCE:

Fulvio Ferrari, Turin
Acquired from the above by the present owner, circa 1985

LITERATURE:

"Smalti su rame", *Domus*, no. 382, Milan, September 1961, n.p.
F. and N. Ferrari, *Ettore Sottsass: Enamels 1958*, Turin, 2010, pp. 12, 14, 68, no. 58 and p. 68, no. 57 (for an illustration of this design)
Ettore Sottsass: Smalti, exh. cat., Istituto Italiano di Cultura, Paris, 2018, p. 31



212

VITTORIANO VIGANÒ (1919-1996) AND GINO SARFATTI (1912-1985)

WALL LIGHT, MODEL NO. 199, CIRCA 1953

manufactured by Arteluce, Milan, Italy

enameled aluminum, brass

33 x 9½ x 13 in. (83.8 x 24.1 x 33 cm) (as seen)

marked with manufacturer's label marked *AL MILANO ARTELUCE*

\$15,000-20,000

PROVENANCE:

Private Collection, New York

Acquired from the above by the present owner

LITERATURE:

M. Romanelli and S. Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, p. 407, no. 199





BERTIOIA



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

213

HARRY BERTOIA (1915-1978)

UNTITLED (SONAMBIENT), CIRCA 1969

sixteen rods in a four by four configuration

beryllium copper, brass

41½ x 11¼ x 11¼ in. (105.4 x 29.8 x 29.8 cm)

\$50,000-70,000

LITERATURE:

N. Schiffer and V. Bertioia, *The World of Bertioia*, Atglen, 2003, pp. 178-185, 190-195, 206, 208-210, 215, 218-220, 222-226, 237 (for related 'Sonambient' sculptures)

B. H. Twitchell, *Bertioia: The Metalworker*, London, 2019, pp. 242-243, 244-245, 257 (for related 'Sonambient' sculptures)

This lot is accompanied by a certificate of authenticity from the Harry Bertioia Foundation, St. George, Utah.





PROPERTY FROM THE COLLECTION OF LUCIA ZURKOWSKI

A Dedication

Lucia Zurkowski was a woman who was full of life, bringing a natural curiosity and creative spirit to all that she pursued. Highly independent, Lucia carved a unique path in her life that gathered great art and close friends into her well-appointed home, and was always driven by her deep love of her Italian heritage. With eclectic interests ranging from cooking, to horticulture, to collecting works of art by the masters, the *Unforgettable Light* that Lucia brought to the world was widely remembered by her friends and family, permeating all of her creative pursuits. Exceptional works by Joan Miro and Pablo Picasso alongside elegant drawings by Matisse and Degas were complemented by robust sculpture by Harry Bertoia. As a resident of Bloomfield Hills, Michigan, Harry Bertoia's connection to southeast Michigan made it a natural fit for the collection. His Italian heritage sealed the deal, and three exceptional sculptures by Harry Bertoia were a focal point of her home. Her creativity extended into her fondness for flowers, and a nostalgia for the gardens she frequented in her youth was a driver of her tastes - as evidenced by the warm palette of apricot and lemon, colors of the Italian countryside, which permeated her home. Bertoia's phenomenal *Bush* sculpture captured the allure of the topiaries in the Italian landscape, rendered in green patinated bronze. The two kinetic *Sonambient* sculptures added to the tactile environment of her home with their soft chimes and reverberating sounds. Tasteful, elegant and always fun, Lucia Zurkowski was an exceptional person that emanated an *Unforgettable Light*.

UNFORGETTABLE LIGHT: PROPERTY FROM THE COLLECTION OF LUCIA ZURKOWSKI

°214

HARRY BERTOIA (1915-1978)
UNTITLED (BUSH), CIRCA 1960

patinated bronze
23½ x 18 x 11 in. (59.7 x 45.7 x 27.9 cm)

\$100,000-150,000

PROVENANCE:

Robert L. Kidd Associates Inc., Birmingham, Michigan
Acquired from the above by the present owner, 1984

LITERATURE:

N. Schiffer and V. Bertioia, *The World of Bertioia*, Atglen, 2003, pp. 2-3, 6, 10,
109-114 (for related examples)

B. H. Twitchell, *Bertioia: The Metalworker*, London, 2019, pp. 210, 212, 215 (for
related examples)

This lot is accompanied by a certificate of authenticity from the Harry Bertioia
Foundation, St. George, Utah.



UNFORGETTABLE LIGHT: PROPERTY FROM THE COLLECTION OF LUCIA ZURKOWSKI

°215

HARRY BERTOIA (1915-1978)

UNTITLED (SONAMBIENT), CIRCA 1967

one hundred rods in a ten by ten configuration

beryllium copper, brass

67 x 11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. (170.2 x 30.2 x 30.2 cm)

\$100,000-150,000

PROVENANCE:

Likely Staempfli Gallery, New York, acquired directly from artist, 1967

Acquired from the above by the present owner, 2011

Thence by descent

This lot is accompanied by a certificate of authenticity from the Harry Bertoia Foundation, St. George, Utah.





UNFORGETTABLE LIGHT: PROPERTY FROM THE COLLECTION OF LUCIA ZURKOWSKI

°216

HARRY BERTOIA (1915-1978)
UNTITLED (SONAMBIENT), 1977

forty-nine rod in a seven by seven configuration
silicon bronze, beryllium copper, brass
39½ x 11⅞ x 11⅞ in. (100.3 x 30.2 x 30.2 cm)
impressed *HB 31.50*

\$30,000-50,000

PROVENANCE:
Private Midwestern Collection, acquired directly from the artist
Sotheby's, New York, 15 June 2011, lot 111
Acquired from the above by the present owner

This sculpture is one example from the only numbered edition Harry Bertoia created. Executed in 1977, this series was undertaken after Bertoia was diagnosed with an advanced form of lung cancer, and intended to provide financial support to his family and employees after he passed.

This lot is accompanied by a certificate of authenticity from the Harry Bertoia Foundation, St. George, Utah.



HARRY BERTOIA'S IMPORTANT NECKLACE



Joseph Munroe, Portrait of Harry Bertoia, 1942. Photo: © Courtesy of Cranbrook Archives, Cranbrook Center for Collections and Research.



WEARABLE ART DESIGN FOR A NECKLACE by Beverly H. Twitchell



Before Harry Bertoia enrolled at the Cranbrook Academy of Art in 1937 he had already mastered traditional jewelers' techniques, but his engagement with Modernism led him to invent and use more direct methods. Instead of precious metals and gems, Bertoia made jewelry that appealed through its design, craftsmanship and the nature of its materials, as does this remarkable necklace. That approach would make Bertoia a direct predecessor of the American Studio Crafts movement.

So complex and cumulative are human perception and memory that we often do not know from where our own ideas came, and without firm evidence, it is impossible to think we can establish the origins of an artist's ideas. While this necklace is entirely modern, chokers with multiple small pendants had come from ancient Mediterranean cultures: Mesopotamia, Egypt, Greece and Italy, even from Europe and America at the turn of the last century. Did Bertoia see works in books, journals or at the Detroit Institute of Arts that resonated with him, or did he invent this on his own, as he would so many other forms? Also at Cranbrook he made two necklaces in brass, one very similar to this, the other longer, with flatter, more open pendants.

Bertoia found inspiration in nature from an early age on a small farm in Italy and later in Cranbrook woods, on the beaches of southern California and in the fields near the home in eastern Pennsylvania, where he lived after 1950. The fluidity and motion of the present lot's pendants characterize much of his art. In that spirit, too, he made jewelry that suited human anatomy and was animated by its wearer's movement.

Bertoia had the instincts of an engineer, as the intricacy of the present lot's clasp and the overall construction of this piece demonstrate. Closed, the necklace sits on a table in a surprisingly conical shape, but it is so flexible that it conforms to its wearer from her neck nearly to her shoulders. Each handmade section is riveted to its neighbors, allowing it to adjust to the body while the pendants curve in many directions: one fits the left clavicle so precisely that Bertoia likely tried it on Brigitta Valentiner, who became his wife in 1943. Other pendants face toward or away from each other, bending up or down. Each element has been hammered into multiple curves and worked in Bertoia's hands.

Large jewelry by Bertoia is very rare. A delight to the eye, this necklace no doubt caused a sensation in its day as it might at the 2022 Met Ball in ours, for like all of Harry Bertoia's work, it is timeless.

- Beverly H. Twitchell, PhD, author of *Bertoia: The Metalworker*, London: Phaidon, 2019

217

HARRY BERTOIA (1915-1978)
IMPORTANT NECKLACE, CIRCA 1942-1943

hand crafted sterling silver
12¾ in. (32.4 cm) outer diameter, 5¼ in. (14.6 cm) inner diameter
\$200,000-300,000

PROVENANCE:
George and Giacinta Bedrosian, Michigan
Acquired from the above by the present owner

LITERATURE:
S. Selim, *Bent, Cast & Forged: The Jewelry of Harry Bertoia*, exh. cat., Cranbrook Art Museum, New York, 2015, p. 42, pl. 12 (for the example in brass)

A second example of this form in brass is in the permanent collection of the Cranbrook Art Museum, gift of Dorothy Dunitz in memory of Saul Dunitz (CAM 2009.176).

This lot is accompanied by a certificate of authenticity from the Harry Bertoia Foundation, St. George, Utah.

Photo by PD Rearick, Courtesy Collected Detroit





NAKASHIMA

PROPERTY OF A BALTIMORE COLLECTOR

218

GEORGE NAKASHIMA (1905-1990)
RARE 'CONOID' DINING TABLE, 1979

Highly-figured single-slab burl top with free edges,
burl and knot details.

French olive ash, English walnut wood

29¼ x 76 x 36 in. (74.3 x 193 x 91.4 cm)

signed and dated *George Nakashima Oct 1979* and
marked with client's name

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner,
1979

LITERATURE:

G. Wald, *The Soul of a Tree: A Woodworker's Reflections*,

George Nakashima, New York, 1981, p. 185

George Nakashima Woodworkers, catalog, New Hope,

2001, p. 5

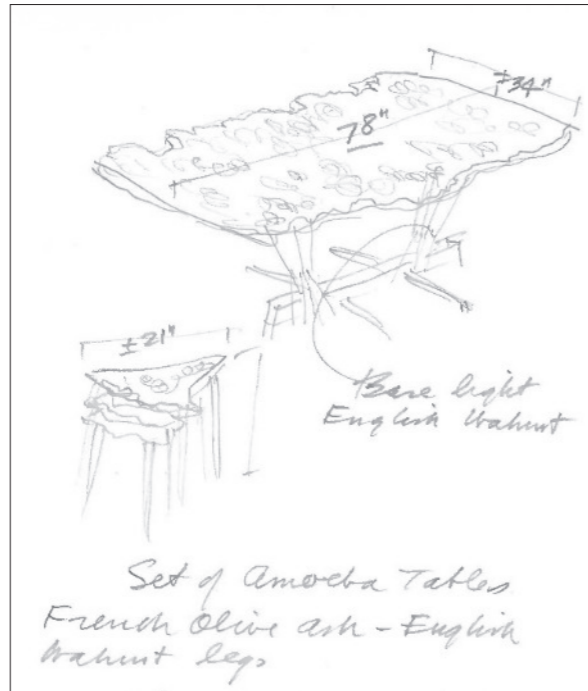
George Nakashima Woodworker, catalog, Princeton,

2008, p. 18

This lot is accompanied by George Nakashima's book,
The Soul of a Tree, A Woodworker's Reflections, New York,
1981; an original drawing of the lot; and a copy of the
original order card.

Please see Christies.com for further detail on this lot





original drawing for this commission

PROPERTY OF A BALTIMORE COLLECTOR

219

GEORGE NAKASHIMA (1905-1990)

SET OF THREE 'AMOEBEA' NESTING TABLES, 1979

Each table with a highly figured, single-slab burl top.

French olive ash, English walnut

largest: 21 x 21½ x 20 in. (53.3 x 54.6 x 50.8 cm)

each signed and dated *George Nakashima Oct 1979*

(3)

\$8,000-10,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1979

LITERATURE:

D. Ostergard, *George Nakashima Full Circle*, New York, 1989, pp. 120-121, no. 4-6

The Soul of a Tree - George Nakashima, Toyama, 1993, pp. 62-63, no. 15-17

George Nakashima Woodworkers, catalog, New Hope, 2001, p. 7

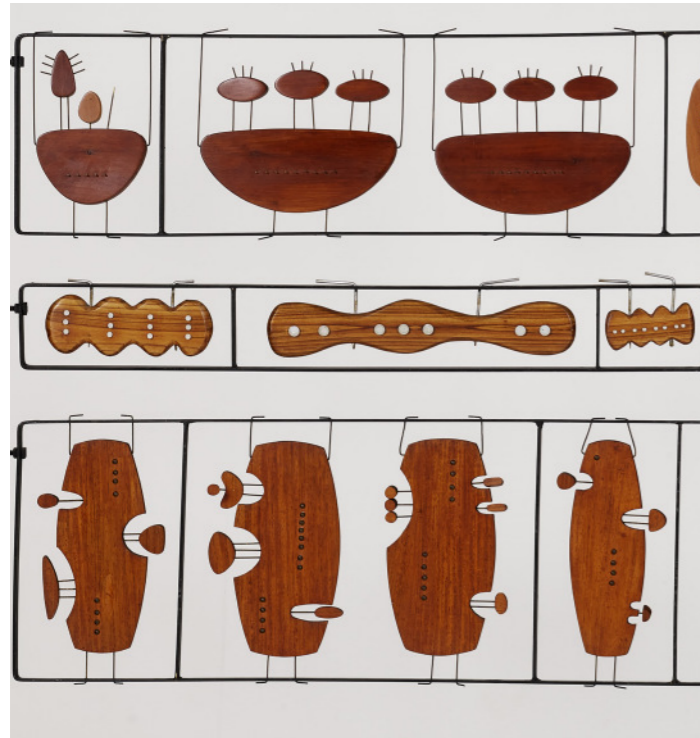
M. Nakashima, *Nature Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 93

George Nakashima Woodworker, catalog, Princeton, 2008, p. 24

This lot is accompanied by a copy of the original order card and a copy of the original drawing.

Please see Christies.com for further detail on this lot





AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

220

JOHN RISLEY (1919-2002)

THREE-PANEL SCREEN FROM THE COLLECTION OF THE ARTIST,
CIRCA 1960

patinated iron, oak, fruitwoods, brass
79 x 142 x 14 in. (200.6 x 360.7 x 35.6 cm)

\$30,000-50,000

PROVENANCE:

John Risley, New York
Thence by descent
Full House, New York
Wolfgang Joop, Potsdam
*Property from the Collection of Wolfgang Joop, Sotheby's, New York, 12
December 2003, lot 387*
Phillips de Pury & Company, New York, 8 December 2005, lot 140
Acquired from the above by the present owner





PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

221

RON ARAD (B. 1951)
EARLY 'LONDON PAPERDELLE' CHAIR, 1992

produced by The Gallery Mourmans, The Netherlands
woven patinated bronze, patinated bronze
41 x 23¼ x 54 in. (104.1 x 59 x 137.1 cm) (as seen)
41 x 23¼ x 111¼ in. (104.1 x 59 x 282.6 cm) (fully extended)
incised *Ron Arad 1/6*
number 1 from an edition of 6

\$100,000-150,000

PROVENANCE:

Treasures & Trifles, Milford, Connecticut
Acquired from the above by the present owner, 1992

LITERATURE:

"Ron Arad: Sedili in acciaio inossidabile," *Domus*, no. 741, Milan, 1992, p. 66
R. Guidot and O. Boissière, *Ron Arad*, Paris, 1997, pp. 26-28, 31
D. Sudjic, *Ron Arad*, London, 2001, p. 66 (for a related example)
Ron Arad, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 36-37, 100
P. Antonelli, et al., *Ron Arad: No Discipline*, exh. cat., The Museum of Modern Art, New York, 2009, pp. 52-53

Examples of Ron Arad's 'Papardelle' chair can be found in the permanent collections of the Metropolitan Museum of Art, New York (inv. no. 2012.31), Museum of Fine Arts, Boston (inv. no. 1994.72.1), The Nelson-Atkins Museum of Art, Kansas City (inv. 2005.15), and the Vitra Design Museum, Weil am Rhein (inv. no. MGB-1029).

Christie's would like to thank Ron Arad Associates Ltd. for their assistance with the cataloguing of this lot.

222

RITSUE MISHIMA (B. 1962)

'INSIDE', 2015

executed at Anfora, Murano, Italy

hand-blown and applied glass

unique

20¼ x 13 x 13 in. (52.7 x 33 x 33 cm)

acid-etched *MISHIMA 2015*

\$8,000-12,000

PROVENANCE:

Pierre Marie Giraud, Brussels

Acquired from the above by the present owner

Christie's would like to thank Pierre Marie Giraud Gallery for their assistance with the cataloguing of this lot.



223

RITSUE MISHIMA (B. 1962)

'EXPLOSION', 2016

executed at Anfora, Murano, Italy

hand-blown and shaped glass

unique

14¼ x 13 x 13 in. (36.2 x 33 x 33 cm)

acid-etched *MISHIMA 2016*

\$6,000-9,000

PROVENANCE:

Pierre Marie Giraud, Brussels

Acquired from the above by the present owner

Christie's would like to thank Pierre Marie Giraud Gallery for their assistance with the cataloguing of this lot.

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

224

BYUNG HOON CHOI (B. 1952)

CUSTOM LOW TABLE, 2014

hard maple, stone

16¼ x 94½ x 32 in. (41.3 x 240 x 81.3 cm)

impressed *CHOI, BYUNG HOON 2014*

\$30,000-50,000

PROVENANCE:

Friedman Benda, New York

Acquired from the above by the present owner, 2014

LITERATURE:

B. Hoon Choi and N. Eunyoung, *Choi, Byung Hoon: art - furniture*, Gyeonggido, Korea, 2008, n.p. (for related examples)





PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

225

INGRID DONAT (B. 1957)

'TOTEM' FLOOR LAMP, 2005

patinated bronze, paper, wood

77¼ x 16¾ x 11¼ in. (196.2 x 42.5 x 28.5 cm)

impressed *ID 1/8 Landowski Fondeur 2005*

from the edition of 8 plus 4 artist's proofs

\$20,000-30,000

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 2006

LITERATURE:

A. Bony, *Ingrid Donat*, Paris, 2016, pp. 262-263





226

INGRID DONAT (B. 1957)

'CARYATIDES' CHAISE LONGUE, 2001

produced by Blanchet-Landowski, France
patinated bronze, canvas upholstery

37¼ x 27 x 55¼ in. (94.6 x 68.6 x 140.3 cm)

impressed ID 7/8 Landowski Fondateur 2001

number seven from the edition of eight plus four artist's proofs

\$20,000-30,000

PROVENANCE:

Private Collection, Geneva

Acquired from the above by the present owner

LITERATURE:

A. Bony, *Ingrid Donat*, Paris, 2016, pp. 19, 36-37, 264-269, 274-275, 278-279
(for related 'Caryatides' examples)

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

227

MAARTEN BAAS (B. 1978)

'CLAY BIG TABLE MULTILEG', 2007

handmade by Baas & den Herder, the Netherlands for Moss, USA

number 2 from the edition of 5

2-component synthetic clay over a metal skeleton, lacquered in Black RAL

9005

29¼ x 102 x 50¼ in. (74.3 x 259.1 x 127.6 cm)

signed *Clay Dining Table #2 Maarten Januari '07* and with metal tag marked

BAAS

\$30,000-50,000

PROVENANCE:

Moss, New York

Private Collection, New Jersey

Sotheby's, New York, 9 June 2015, lot 149

Acquired from the above by the present owner

LITERATURE:

A. Lindemann, *Collecting Design*, Cologne, 2010, front cover and pp. 262-263

M. Baas, et al., *Maarten Baas Hide & Seek*, Eindhoven, 2017, pp. 40-41 (for a related example)





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

228

VERNER PANTON (1926-1998)

SET OF EIGHT 'S-STUHLS', MODEL 276, DESIGNED 1956

executed by A. Sommer for Gebrüder Thonet, Germany

bent laminated wood

33 x 18 x 20 in. (83.9 x 45.7 x 50.8 cm)

(8)

\$30,000-40,000

PROVENANCE:

George Kovacs, New York

Private Collection

Acquired from the above by the present owner

LITERATURE:

M. Besset, "S'asseoir' 74", *Domus*, no. 538, September 1974, p. 51 and 54, no. 172

Verner Panton, Copenhagen, 1986, ed. 1266, n.p.

A. von Vegesack and M. Remmele, *Verner Panton: The Collected Works*, Vitra Design Museum, Weil am Rhein, 2000, p. 249



PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

229

WENDELL CASTLE (1932-2018)

'TREAD SOFTLY' CHAIR, 2012

ebonized ash

unique

29½ x 43 x 43 in. (74.9 x 109.2 x 109.2 cm)

signed and dated *Castle 12*

\$80,000-120,000

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 2013

EXHIBITED:

New York, New York, Barry Friedman Ltd., *Wendell Castle: Volumes and Voids*,
25 October 2012 - 26 January 2013

LITERATURE:

E. Eerdmans, *Wendell Castle: A Catalogue Raisonné 1958-2012*, 2014, p. 410,
no. V.102 (present lot illustrated)

The present lot is noted as studio inventory number 1574A and number V.102
in the Wendell Castle catalogue raisonné.

Christie's would like to thank Emily Evans Eerdmans for her assistance with
the cataloguing of this lot.



PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

230

YOICHI OHIRA (B. 1946)

'CRISTALLO SOMMERSO N. 53' VASE, 2008

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, master

cutter and grinder, Anfora, Murano, Italy

hand-blown glass

unique

12 x 4 x 5 in. (30.5 x 10.2 x 12.7 cm)

incised *Yoichi Ohira Mo. A. Zilio Mo. G. Barbini 1/1 unico Friday 24-10-2008*

murano and with artist's cypher

\$25,000-35,000

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 2008

LITERATURE:

Venice, 3 Visions in Glass: Cristiano Bianchin, Yoichi Ohira, Laura de Santillana,

Barry Friedman Ltd., New York, 2009, pp. 18, 63, 283-300, 439-440 (for a

related 'Cristallo Sommerso' vase)





PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

231

YOICHI OHIRA (B. 1946)
 'MOSAICO A POLVERE' VASE, 2001

executed by Maestro Livio Serena and Maestro Giacomo Barbini, Anfora, Murano, Italy
 hand-blown glass canes with murrine and powder inserts, polished surface
 unique
 9 in. (22.9 cm) high, 5½ in. (14 cm) diameter
 incised Yoichi Ohira Mo. L. Serena Mo. G. Barbini 1/1 unico Friday 16-11-2001
 murano and with artist's cypher

\$7,000-9,000

PROVENANCE:

Barry Friedman Ltd., New York
 Acquired from the above by the present owner, 2003

EXHIBITED:

New York, New York, Barry Friedman Ltd., *Yoichi Ohira: A Phenomenon in Glass*, September - November 2002, pp. 284, 387 (present lot illustrated)

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

232

YOICHI OHIRA (B. 1946)
 'CANALE DI VENEZIA N. 1' VASE, 2009

executed by Andrea Zilio, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy
 hand-blown glass murrine with granular inserts, carved and polished surface
 unique
 10¼ x 7 x 5¼ in. (26 x 17.8 x 14.6 cm)
 incised Yoichi Ohira Mo. A. Zilio Mo. G. Barbini 1/1 unico Friday 05-6-2009
 murano and with artist's cypher

\$12,000-18,000

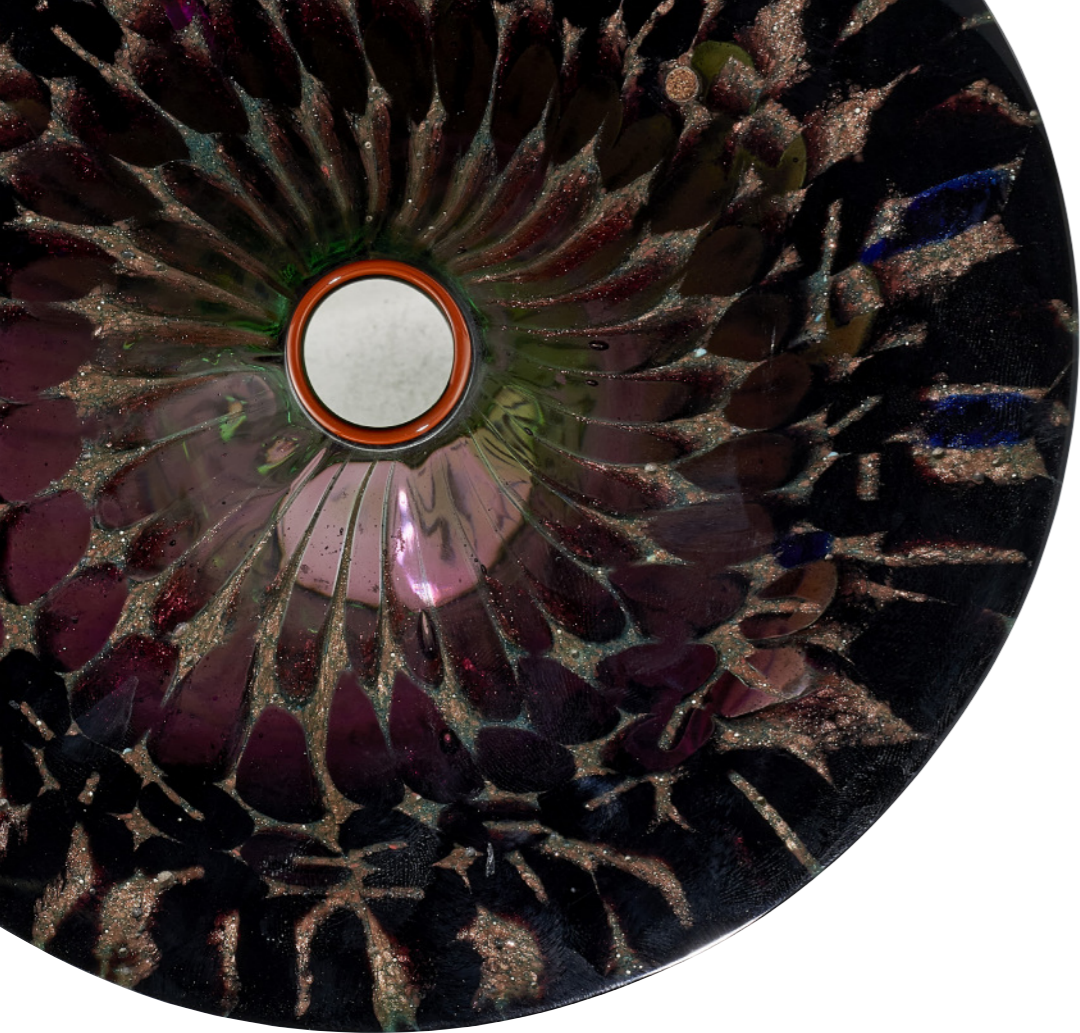
PROVENANCE:

Barry Friedman Ltd., New York
 Acquired from the above by the present owner, 2010

LITERATURE:

Venice. 3 Visions in Glass: Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, Barry Friedman Ltd., New York, 2009, pp. 48-49, 55, 264-266, 268, 437 (for related 'Calle de Venezia' vases), 267 (for a photo 'View of a Venetian Street Way, Italy, 2008' that inspired this series)





PROPERTY FROM A PRIVATE NORTHEAST COLLECTION

233

YOICHI OHIRA (B. 1946)

'MURRINE A POLVERE AL SCATOLA GIAPPONESE' VASE, 2005

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, Anfora, Murano, Italy

hand-blown glass canes with murrine, aventurina, granular and powder inserts, ground and polished surface

unique

9¼ in. (24.8 cm) high, 8½ in. (21.6 cm) diameter

incised *Yoichi Ohira Mo. A. Zilio Mo. G. Barbini 1/1 unico Friday 30-9-2005 murano* and with artist's cypher

\$12,000-18,000

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 2006

LITERATURE:

Venice. 3 Visions in Glass: Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, Barry Friedman Ltd., New York, 2009, pp. 245, 435 (for related 'Murrine a Polvere' vases), 243 (for drawings of related 'Polvere' vases)





234

YOICHI OHIRA (B. 1946)

'LA CASCATA CON LA LUNA CHE SORGE DA UNA MONTAGNA
(NOTTURNO)' VASE, 2006

executed by Andrea Zilio, master glassblower, and Giacomo Barbini, master
cutter and grinder, Anfora, Murano, Italy

hand-blown glass canes with murrine and powder inserts, ground and
polished surface

unique

15 in. (38 cm) high, 8¾ in. (22.2 cm) diameter

incised Yoichi Ohira Mo. A. Zilio Mo. G. Barbini 1/1 unico 28-4-2006 Friday

murano Friday 18.02.2000 and with artist's cypher

\$40,000-60,000

PROVENANCE:

Collection of Barry Friedman, New York, acquired directly from the artist

Friedman Benda, New York

Acquired from the above by the present owner, 2016

LITERATURE:

Venice. 3 Visions in Glass: Cristiano Bianchin, Yoichi Ohira, Laura de Santillana,

Barry Friedman Ltd., New York, 2009, pp. 17, 60, 242, 434 (for a related

'Notturmo' example), 243, 434 (for drawings of related 'Notturmo' vases)



235

NAPOLEONE MARTINUZZI (1892-1977)

TABLE LAMP, MODEL NO. 9010, CIRCA 1930

produced by Venini & C., Murano, Italy

Velato glass, nickel-plated brass

9¼ in. (23.5 cm) high, 5½ in. (14 cm) diameter of shade
with original red Bakelite plug and switch

\$10,000-15,000

PROVENANCE:

Private Collection, Rome

LITERATURE:

M. Barovier, *Napoleone Martinuzzi Venini 1925-1931*, exh. cat., Fondazione
Giorgio Cini, Venice, 2013, p. 410



JACQUES QUINET'S COMMISSION FOR LÉON DENIVELLE, SAINT-PAUL DE VENCE

Jacques Quinet was a notable French designer who gained great commercial success in the 1940s and 50s. He began his career in 1937, running his family's small furniture store. By 1947, he was participating in many prestigious exhibitions such as Art et Industrie, Siège au Pavillion de Marsan, and Salon des Artistes Décorateurs. His style and use of rare woods such as sycamore, mahogany and cherry wood attracted many wealthy and important clients. One such client was Léon Denivelle (1905-1992), a professor of dye chemistry at the Conservatoire national des arts et métiers (CNAM) from 1941 to 1974. Denivelle's residence in Saint-Paul-de-Vence, France was furnished by Jacques Quinet with constructions in cherry wood, leather, and brass. The present and *en suite* lots exemplify the typical style of Quinet, elegant yet simple forms reminiscent of the Neoclassical movement with their symmetrical designs and emphasis on function over ornament. These works offer a timeless design for modern and contemporary homes, proving the influence Quinet has had on furniture makers into present day.



236

JACQUES QUINET (1918-1992)

DINING TABLE, FOR THE RESIDENCE OF
LÉON DENIVELLE, SAINT-PAUL DE VENCE,
CIRCA 1960

mahogany, cherrywood veneer, patinated brass
29¾ x 90½ x 35¾ in. (75.6 x 229.9 x 89.8 cm)

\$6,000-8,000

PROVENANCE:

Léon Denivelle, Saint-Paul de Vence, France,
acquired directly from the artist, circa 1960
Thence by descent
Philocalé, Orléans, 22 April 2017, lot 216
Acquired from the above by the present owner

LITERATURE:

G. Maldonado, *Jacques Quinet*, Paris, 2000, p. 64
(for a related coffee table example)

en suite with lots 237, 238 and 239





237

JACQUES QUINET (1918-1992)
 SET OF EIGHT CHAIRS, FOR THE RESIDENCE OF LÉON DENIVELLE,
 SAINT-PAUL DE VENCE, CIRCA 1960

cherrywood, leather, brass
 each: 29¾ x 20½ x 20¾ in. (74.6 x 52 x 53 cm)

\$15,000-20,000

PROVENANCE:
 Léon Denivelle, Saint-Paul de Vence, France, acquired directly from the artist,
 circa 1960
 Thence by descent
 Philocale, Orléans, 22 April 2017, lot 217
 Acquired from the above by the present owner

LITERATURE:
 G. Maldonado, *Jacques Quinet*, Paris, 2000, p. 66 (for a related example)

en suite with lots 236, 238 and 239

238

JACQUES QUINET (1918-1992)
 WALL CONSOLE, FOR THE RESIDENCE OF LÉON DENIVELLE, SAINT-
 PAUL DE VENCE, CIRCA 1960

mahogany, cherrywood veneer, leather, brass
 10¾ x 69½ x 14 in. (27.3 x 176.5 x 35.5 cm)

\$6,000-8,000

PROVENANCE:
 Léon Denivelle, Saint-Paul de Vence, France, acquired directly from the artist,
 circa 1960
 Thence by descent
 Philocale, Orléans, 22 April 2017, lot 221
 Acquired from the above by the present owner

en suite with lots 236, 237 and 239



239

JACQUES QUINET (1918-1992)

SIDEBOARD, FOR THE RESIDENCE OF LÉON DENIVELLE, SAINT-PAUL DE VENCE, CIRCA 1960

mahogany, cherrywood veneer, leather, brass
35¼ x 94½ x 19¾ in. (89.5 x 240 x 49.8 cm)

\$15,000-20,000

PROVENANCE:

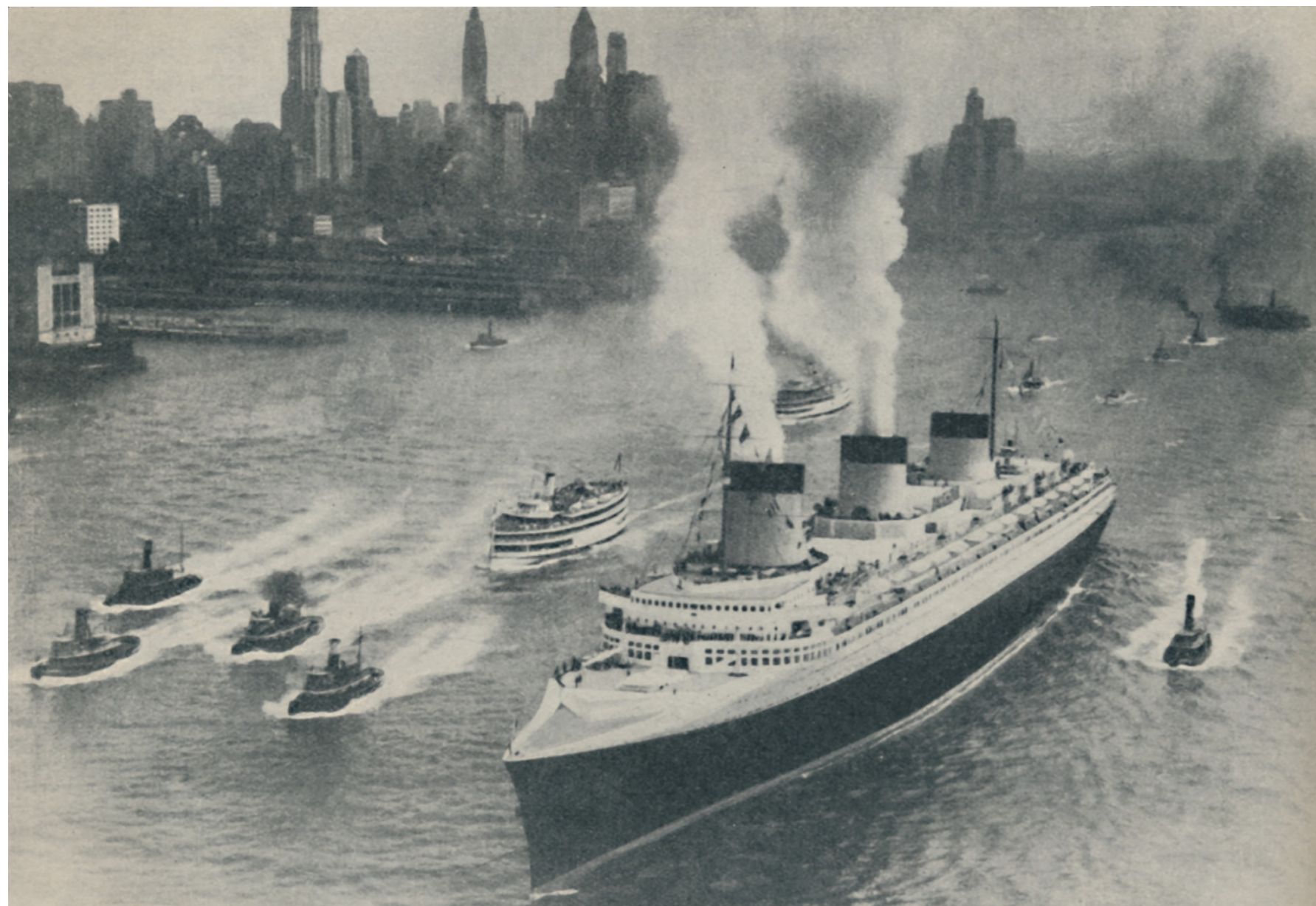
Léon Denivelle, Saint-Paul de Vence, France, acquired directly from the artist, circa 1960

Thence by descent

Philocale, Orléans, 22 April 2017, lot 215

Acquired from the above by the present owner

en suite with lots 236, 237 and 238



Photographer unknown, 'Arrival at New York of the Normandie', 1936. From Shipping Wonders of the World, Vol. 1, edited by Clarence Winchester. Photo: © HIP / Art Resource, NY.

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE



Photographer unknown, John Miottel on VF-154's flight-line at NAS Moffett Field after becoming the first Fleet pilot to complete carquals in the F8U-1, December 1957

MIOTTEL MUSEUM A Collectors' Story

"If there's a better or more lovingly displayed collection of S.S. Normandie material in the world (and that includes France), I don't know of it. What Crash has assembled here is nothing less than the history of a legend. For people interested in transatlantic shipping in general and the Normandie in particular, it is the mother lode."

- Harvey Ardman, Author: "NORMANDIE HER LIFE AND TIMES"

In the evolution of the ocean liner, the ultimate state of the art is generally conceded to have been the SS Normandie. In fact, the Normandie was recently selected as 'Ocean Liner of the Century' by International vote conducted under the auspices of the Ocean Liner Society.

From the Normandie record breaking maiden voyage in June 1935 until her final westbound crossing to New York on the eve of World War II, in August 1939, the 80,000 ton SSN served as an ultra-glamorous floating showcase for French art, culture, cuisine and technical prowess. The glorious career and tragic fate of this nautical paradigm constitute a telling metaphor for its era.

The Miottel Museum has the largest and most comprehensive aggregation of the Normandie-related items in the world, everything from maiden voyage postage stamps to the stunning bronze and ebony Gaveau grand piano from its fabled Café Grill.

Think champagne, caviar and dancing till dawn. Think of intimate performances by Joséphine Baker, and Marlene Dietrich. Visualize your fellow passengers Jimmy Stewart, Maurice Chevalier, Toscanini or Gable and Lombard there at the next table.

And the great liner knifes through the midnight sea.
- John Miottel, founder of the Miottel Museum, Berkeley, California.

John Miottel was one of the first Navy pilots to fly the F8U-1 Crusader. Flying at one thousand miles per hour, this new type of pilot had to learn to deal with this new and precarious technology, the experience of which has often been compared to "racing with the moon." John was the first pilot in the US Navy Fleet to carrier qualify in a supersonic jet. He also survived two horrendous aircraft crashes that earned him the nickname "CRASH".

Fascinated by ocean liners since his early childhood and an avid collector, he assembled over decades one of the most comprehensive groups of objects and memorabilia from the Normandie in the world, including highlights by Jean Dupas, Jean Dunand and Edgar Brandt, which Christie's is honored to present at auction this season.

A MAGNIFICENT VOYAGE

The S.S. Normandie

The largest, fastest and most elaborately-decorated ocean liner of its day, the S.S. *Normandie* was described in marketing material produced for the ship's launch in 1935 as an "homage from France to America". French press compared its size to the Eiffel Tower, while American reports described it in terms of the Empire State Building. Able to cross the Atlantic at record speeds and duly awarded the prestigious Blue Riband several times, the *Normandie* was not only a powerful representation of French industrial prestige, but also a symbol of national arts, design and technology, and, importantly, of French culture and tradition. If its exterior was impressive, its interior was a "floating museum", intended to introduce all its passengers to the quality of French craftsmanship. The most important designers of the time, such as Jean Dunand, René Lalique, Jean Dupas, Émile-Jacques Ruhlmann and Pierre Patout, among others, contributed to the ship elegant environment, decorating the first class cabins and public rooms in the best Art Deco style.

Having left from Le Havre, the *Normandie* made its final voyage to New York in 1939 and remained there due to war-time conditions. In December 1941, the United States government seized the *Normandie*, stripped it of its decoration and converted the liner to a wartime transport ship to carry American troops. However, in February 1942 while under remodeling, a fire broke out on board. Firefighters doused the ship with so much water that it capsized the next day. Fortunately, the furniture, fixtures and decorations had previously been removed and stored in a warehouse, and were offered at auction in 1942 and 1943.

Carrying almost 2,000 passengers (848 in first class, 670 in tourist and 454 in third), the *Normandie* gathered considerable media attention at the time, thanks to its glamorous passenger such as Salvador Dali, Colette, James Stewart, Marlene Dietrich, and with its spectacular interiors. The grandest of the ship's salons were decorated with an attention to materials that consciously recalled the regal sumptuousness of the Château de Versailles interiors. The Grand Salon, distinguished by its impressive 32-foot high ceilings and cruciform layout, was paneled with *verre églomisé* murals by Jean Dupas, ornamented with a symbolic gilded blazing mid-day sun stationary over calm waters, provided the showcase for the elegant furnishings designed by Jean Rothschild. The spacious theater, the first ever to appear on an ocean liner, included a full stage. The indoor pool was 80 feet long. The Winter Garden, where passengers and stars were photographed, featured exotic birds and spectacular live greenery. Every cabin was done in a different décor and theme.

Roger-Henri Expert (1882-1955) and Richard Bouwens (1863-1939), the architects for the *Normandie*, had stipulated that the materials for decorative elements had to be fire resistant, smooth and reflective. These were to include Dunand's lacquer, glass by Lalique, and of course the spectacular use of *verre églomisé* by Jean Dupas, who responded with determination to "make something bountiful and splendid". His mural for the Grand Salon was a total of four hundred meters square, and the artist's most visible and important commission. To execute them, he enlisted the help of master glasswork artist Jacques-Charles Champigneulle (1907-1955), who translated his drawings into panels that shimmered with gold, silver and platinum, representing four scenes that blended classical mythology with this history of modern navigation: *The Birth of Aphrodite*, *The Chariot of Thetis*, *The Chariot of Poseidon* and *The Rape of Europa*. As written by Bruno Foucart's *Normandie, Queen of the Sea*, "these great golden panels have about them a joyousness, a humor and a sophistication that now seem the very embodiment of the 1930s, a between-the-war world that, in the middle of the ocean, could appear like a spectacular interlude between pleasures." The complexity of the theme, the drama of the composition, and the rich detailing constitute a distinctive French neo-baroque style, modulated by the neo-classical elements that Dupas favored - clarity of line, frontal composition, lack of a receding perspective. The most substantial surviving elements from these superb murals are in the collection of The Metropolitan Museum of Art, New York.



THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

240

ADOLPHE MOURON (CASSANDRE) (1901-1968)
'NORMANDIE' POSTER, 1939

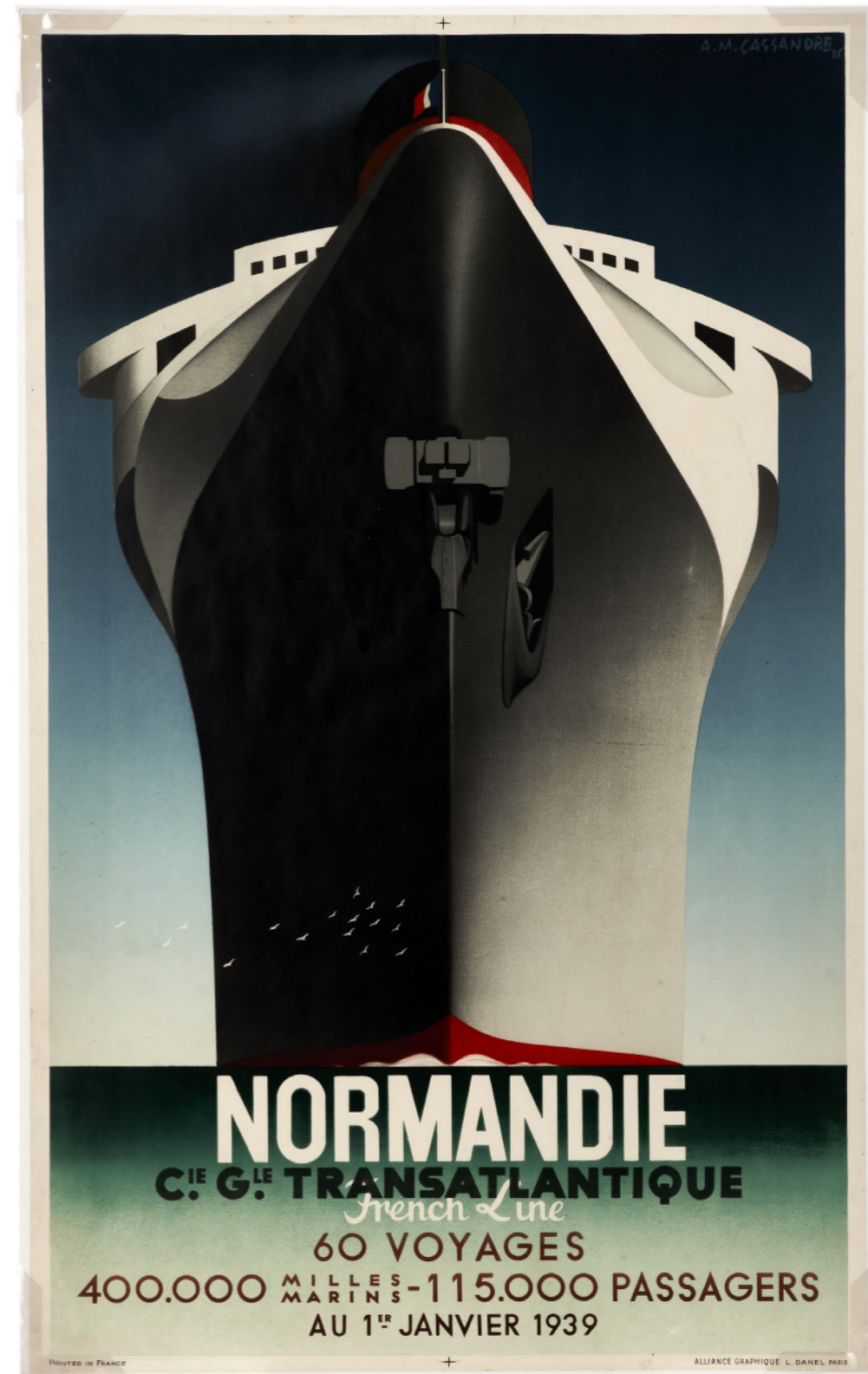
published by Alliance Graphique L. Danel, Paris
lithograph
39¼ x 24¼ in. (99.7 x 61.6 cm)

\$15,000-20,000

LITERATURE:

B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 185, 188
(for period photograph of 'The Salon Nautique' or 'Sailing Show', 1935), 203
(for a poster for a sale in Geneva, June 22-23, 1979)
V. Arwas, *Art Deco*, New York, 1986, pp. 216-217
F. Marilhac, *Jean Dunand: His Life and Works*, London, 1991, p. 144
Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, p. 41, no. 36

Other examples of this poster are in the collections of the Museum of Modern Art, New York (inv. no. 288.1935) and the Victoria and Albert Museum, London (inv. no. E.648-2017).



THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

241

FRENCH

PAIR OF ARMCHAIRS FROM THE WINTER GARDEN OF THE S.S. NORMANDIE, CIRCA 1934

lacquered rattan, fabric and leather upholstery
35 x 25½ x 26 in. (89 x 64.8 x 66 cm)

(2)

\$6,000-8,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939
Deco Deluxe, New York
Acquired from the above by the present owner, 2001

EXHIBITED:

San Francisco, California, International Airport SFO Museum, *S.S. Normandie*,
May 2004 - January 2005, no. 364

LITERATURE:

L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 120, fig. 11 (for a period photograph of the Winter Garden)

B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 62, 157, 160, 162, 164 (for period photographs of the Winter Garden)

Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, p. 88, no. 97 and p. P38 (for a period photograph of the Winter Garden)

J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, p. 100 (for a period photograph of the Winter Garden)

The present lot is part of a set of chairs designed for the Winter Garden on the S.S. *Normandie*. Several period photographs capture celebrities seated in these chairs during their stay, including the poet Jules Romains (1885-1972), Paul Reynaud (1878-1966), the Former Prime Minister of France, and the comedian-actor Bob Hope (1903-2003).





THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

242

JEAN DUNAND (1877-1942)

GAMES TABLE FROM THE GRAND SALON OF THE S.S. NORMANDIE,
CIRCA 1934

lacquered wood, eggshell, silk lining, brass
26¾ x 31½ x 31½ in. (67.9 x 80 x 80 cm)
impressed *JEAN DUNAND LAQUEUR 805*
with reversible top

\$20,000-30,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939
Michael Chow, New York
Christie's East, New York, 15 November 1995, lot 146
Private Collection
Sotheby's, New York, 4-5 December 1998, lot 583
Acquired from the above by the present owner

LITERATURE:

F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, pp. 145 (for a period photograph of the Grand Salon), 319, no. 1120
F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 294, no. 89





Byron Company, S.S. "Normandie", Grand Salon Looking Forward, Cabin Class. Photo: © The Museum of the City of New York / Art Resource, NY.

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

243

JEAN DUPAS (1882-1964)

PANEL FROM THE MURAL 'THE RAPE OF EUROPA' FROM THE GRAND SALON OF THE S.S. NORMANDIE, CIRCA 1934

executed by Jacques Charles Champigneulle, Paris

verre églomisé, pegamoid backing

48¾ x 31½ in. (123.8 x 80 cm) (unframed)

inscribed 4th Row S-F #7

\$20,000-30,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939

Deco Deluxe, New York

Acquired from the above by the present owner, 1992

EXHIBITED:

San Francisco, California, International Airport SFO Museum, S.S. Normandie, May 2004 - January 2005, no. 355

LITERATURE:

L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 119, fig. 5 and 6, and pl. XI (for a period photograph of the Grand Salon), 123, fig. 17 (present lot illustrated)

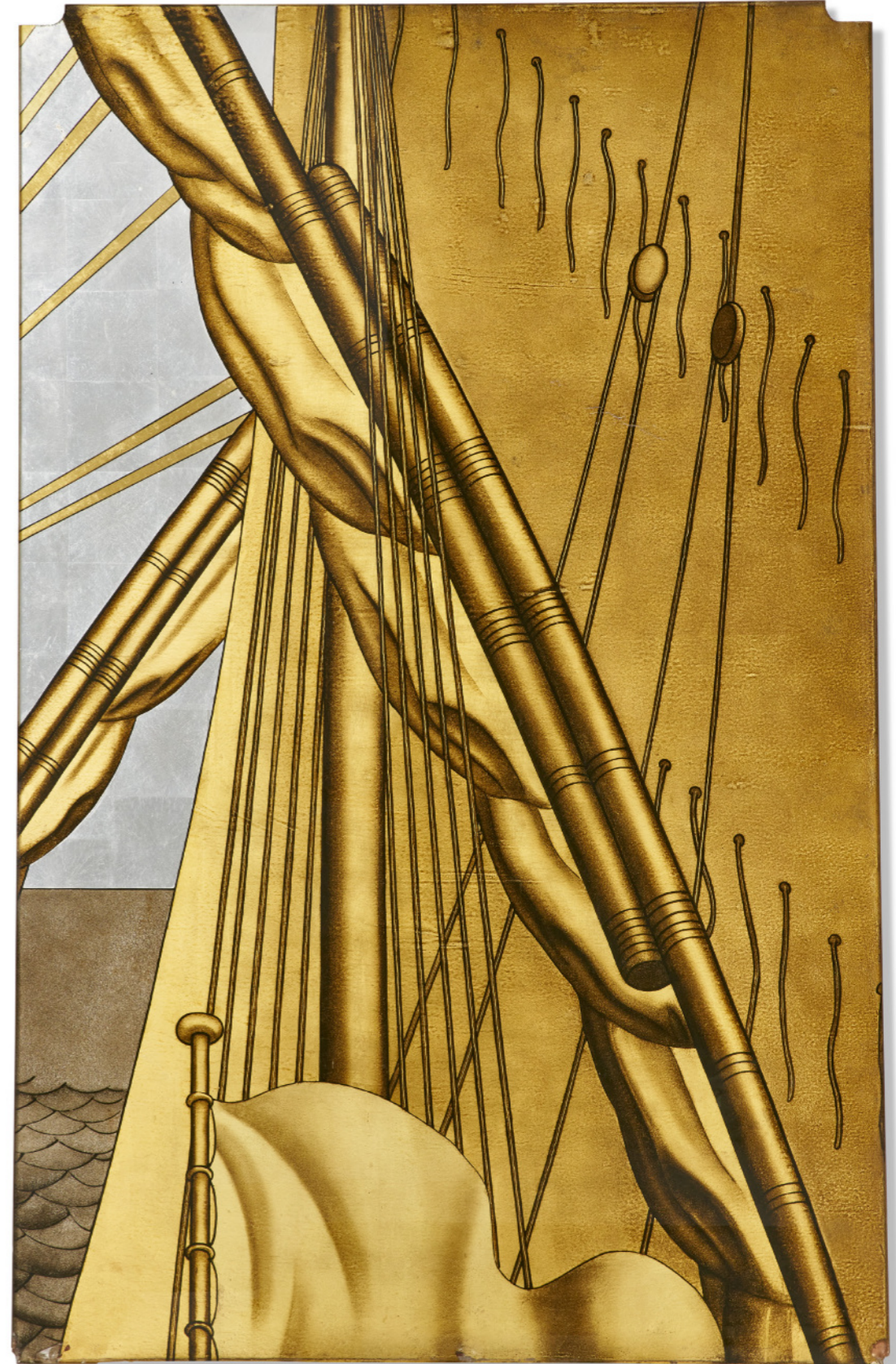
B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 70-71 (for a period photograph of the Grand Salon), 72 (for a cartoon of the mural)

Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, pp. 66 (for an illustration of the Grand Salon), 67, no. P27 (for a period photograph of the Grand Salon)

J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 92, 206, 215, 221, 249 (for period photographs of the Grand Salon)

J. Goss, *French Art Deco*, New York, 2014, p. 92 (for a period photograph of the Grand Salon)

F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, p. 165 (for a period photograph of the Grand Salon)





THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

244

JEAN DUPAS (1882-1964)

TWO PANELS FROM THE MURAL 'THE RAPE OF EUROPA' FROM THE GRAND SALON OF THE S.S. NORMANDIE, CIRCA 1934

executed by Jacques Charles Champigneulle, Paris

verre églomisé, pegamoid backing

flat panel: 48¾ x 31½ in. (123.8 x 80 cm) (unframed)

curved panel: 48¾ x 10½ in. (123.8 x 26.7 cm) (unframed)

flat panel inscribed 2nd Row S-F #11, curved panel inscribed 2nd Row S-F #12

\$50,000-70,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939

Private Collection

Christie's, New York, 13 December 1996, lot 179

Acquired from the above by the present owner

EXHIBITED:

Salem, Massachusetts, Peabody Essex Museum, *Ocean Liners: Glamour, Speed and Style*, May 2017 - October 2017, p. 21, no. 8 (one panel)

London, England, Victoria and Albert Museum, *Ocean liners: Glamour, Speed and Style*, February 2018 - June 2018, p. 21, no. 8 (one panel)

London, England, Victoria and Albert Museum, *Ocean liners: Glamour, Speed and Style*, February 2018 - June 2018, p. 21, no. 8 (one panel)

LITERATURE:

L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 119, fig. 5 and 6, and pl. XI (for a period photograph of the Grand Salon), 123, fig. 17 (present lot illustrated)

B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 70-71 (for a period photograph of the Grand Salon), 72 (for a cartoon of the mural)

Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, pp. 66 (for an illustration of the Grand Salon), 67, no. P27 (for a period photograph of the Grand Salon)

J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 92, 206, 215, 221, 249 (for period photographs of the Grand Salon)

J. Goss, *French Art Deco*, New York, 2014, p. 92 (for a period photograph of the Grand Salon)

F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, p. 165 (for a period photograph of the Grand Salon)



THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

245

JEAN DUPAS (1882-1964)

PANEL FROM THE MURAL 'THE RAPE OF EUROPA' FROM THE
GRAND SALON OF THE S.S. NORMANDIE, CIRCA 1934

executed by Jacques Charles Champigneulle, Paris
verre églomisé, pegamoid backing
49 x 31½ in. (124.5 x 80 cm) (unframed)
inscribed *1st Row S-F #10*

\$50,000-70,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939
Bizarre Bazaar, New York
Acquired from the above by the present owner, 1992

EXHIBITED:

San Francisco, California, International Airport SFO Museum, *S.S. Normandie*,
May 2004 - January 2005, no. 357

LITERATURE:

L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic
Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints
from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 119, fig.
5 and 6, and pl. XI (for a period photograph of the Grand Salon), 123, fig. 17
(present lot illustrated)

B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 70-71 (for
a period photograph of the Grand Salon), 72 (for a cartoon of the mural), 202
(for a poster for the exhibition of Dupas' cartoons for the Grand Salon at the
Galerie Alain Blondel in Paris, 1980)

Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean
Liners*, Osaka, 1996, pp. 66 (for an illustration of the Grand Salon), 67, no. P27
(for a period photograph of the Grand Salon)

J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*,
New York, 2007, pp. 92, 206, 215, 221, 249 (for period photographs of the
Grand Salon)

J. Goss, *French Art Deco*, New York, 2014, p. 92 (for a period photograph of the
Grand Salon)

F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, p. 165 (for a period
photograph of the Grand Salon)





Byron Company, A dining salon on the S.S. "Normandie". Photo: © The Museum of the City of New York / Art Resource, NY.

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

246

PIERRE PATOUT (1879-1965)

SET OF SIX ARMCHAIRS FROM THE FIRST-CLASS DINING ROOM OF THE S.S. NORMANDIE, CIRCA 1934

manufactured by Établissements Neveu, France
mahogany, gilt bronze, original wool upholstery, wool upholstery
34¾ x 22½ x 20 in. (87.3 x 57.2 x 50.8 cm)
each impressed NEVEU

(6)

\$20,000-30,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939
William Doyle Galleries, New York, 3 June 1992, lot 164
Acquired from the above by the present owner

EXHIBITED:

San Francisco, California, International Airport SFO Museum, S.S. Normandie,
May 2004 - January 2005, no. 359

LITERATURE:

- J. Baschet, "L'Oeuvre décorative de la 'Normandie'", *La Illustration*, no. 93, 1 June 1935, n.p.
L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 118, fig. 2, and pl. IX (for period photographs of the First-Class Dining Hall)
B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 152 (for a period photograph of the Gala dinner on board while in New York, June 5, 1935), 163 (for a period photograph of The Captain's Table, with Germaine Aussey on the right, October 1, 1937)
W. H. Miller, Jr., *The Fabulous Interiors of the Great Ocean Liners in Historic Photographs*, New York, 1985, pp. 80-81 (for a period photograph of the First-Class Dining Room)
Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, p. 72, no. P31 (for a period photograph of the First-Class Dining Room), 73, no. 66
A. Wealleans, *Designing Liners: A History of Interior Design Afloat*, New York, 2006, p. 98 (for a period photograph of the First-Class Dining Room)
J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 74-75, 80, 129 (for period photographs of the First-Class Dining Room), 86
F. Ollivier, Aymeric Perroy, and Franck Sénant, *À bord des paquebots: 50 Ans d'arts décoratifs*, Paris, 2011, pp. 208 and 210 (for period photographs of the First-Class Dining Room)
J. Goss, *French Art Deco*, New York, 2014, pp. 160-161, 246, no. 44, 260, no. 44

An example of these chairs can be found in the Metropolitan Museum of Art, New York (inv. no. 1976.414.1).





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THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

247

JEAN DUPAS (1882-1964)

PANEL FROM THE MURAL 'THE CHARIOT OF THETIS' FROM THE GRAND SALON OF THE S.S. NORMANDIE, CIRCA 1934

executed by Jacques Charles Champigneulle, Paris
verre églomisé, pegamoid backing
29¾ x 30¼ in. (75.2 x 76.8 cm) (unframed)

\$10,000-15,000

PROVENANCE:
S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939

EXHIBITED:
San Francisco, California, International Airport SFO Museum, S.S. Normandie,
May 2004 - January 2005, no. 354

Another panel of this mural 'The Chariot of Thetis' depicting the head of the Greek goddess Thetis is in the collection of the Brooklyn Museum, Brooklyn, New York (inv. no. 85.270).

Please see Christies.com for further detail on this lot

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

248

JEAN DUPAS (1882-1964)

PANEL FROM THE MURAL 'THE RAPE OF EUROPA' FROM THE GRAND SALON OF THE S.S. NORMANDIE, CIRCA 1934

executed by Jacques Charles Champigneulle, Paris
verre églomisé, pegamoid backing
48¾ x 33¾ in. (123.8 x 84.8 cm)
inscribed 3rd Row S-F #2

\$20,000-30,000

PROVENANCE:
S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939
Deco Deluxe, New York
Acquired from the above by the present owner, 1992

EXHIBITED:
San Francisco, California, International Airport SFO Museum, S.S. Normandie,
May 2004 - January 2005, no. 356

Please see Christies.com for further detail on this lot



248



Photographer unknown, a living room in a luxury apartment with terrace on the Normandie. Photo: © Gjenvick-Gjenvik Archives.



THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

249

EDGAR BRANDT (1880-1960) AND GEORGES BASTARD (1881-1939)

PAIR OF VASES (LARGE MODEL) FOR THE PUBLIC ROOMS OF THE S.S. NORMANDIE, CIRCA 1935-1939

chromed metal

13½ x 5¾ x 5¾ in. (34.3 x 13.5 x 13.5 cm)

each impressed G. BASTARD and E. BRANDT and with the monogram of Compagnie Générale Transatlantique (CGT) (2)

\$10,000-15,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939

EXHIBITED:

San Francisco, California, International Airport SFO Museum, *S.S. Normandie*, May 2004 - January 2005, no. 93 (one vase)

Salem, Massachusetts, Peabody Essex Museum, *Ocean Liners: Glamour, Speed and Style*, May 2017 - October 2017, p. 204, no. 167 (one vase)

London, England, Victoria and Albert Museum, *Ocean liners: Glamour, Speed and Style*, February 2018 - June 2018, p. 204, no. 167 (one vase)

LITERATURE:

B. Foucart, et al., *Normandie: Queen of the Seas*, 1985, p. 105 (for a period photograph of the Jumièges Suite)

J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 76 and 77 (for a period photograph of the Entrance Hall)

Christie's would like to thank Joan Kahr for her assistance with the authentication and cataloguing of this lot.



Byron Company, S.S. "Normandie", Grand Salon Looking Aft, Cabin Class. Photo: © The Museum of the City of New York / Art Resource, NY.

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

250

JEAN-MAURICE ROTHSCHILD (1902-1998) AND ÉMILE GAUDISSARD (1872-1956)

ARMCHAIR FROM THE GRAND SALON OF THE S. S. NORMANDIE, CIRCA 1934

mahogany, Aubusson upholstery
31½ x 33 x 26 in. (80 x 83.8 x 66 cm)

\$6,000-8,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939
Private Collection, USA
Christie's East, New York, 15 November 1995, lot 154
Acquired from the above by the present owner

EXHIBITED:

San Francisco, California, International Airport SFO Museum, S.S. Normandie, May 2004 - January 2005, no. 353

LITERATURE:

L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 119, fig. 5 and 6, and pl. XI (for a period photograph of the Grand Salon)
B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 70-71 (for a related example and period photograph of the Grand Salon)
F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, p. 145 (for a period photograph of the Grand Salon)
Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, pp. 66 (for an illustration of the Grand Salon), 67, no. 57 (for a related example) and no. P27 (for a period photograph of the Grand Salon), 68, no. 61 (for a related example)
J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 92, 206, 215, 221, 249 (for period photographs of the Grand Salon)
F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, p. 165 (for a period photograph of the Grand Salon)



THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

251

EDGAR BRANDT (1880-1960) AND GEORGES BASTARD (1881-1939)

PAIR OF VASES (SMALL MODEL) FOR THE DELUXE STATEROOMS OF THE S.S. NORMANDIE, COMPAGNIE GÉNÉRALE TRANSATLANTIQUE, CIRCA 1935-1939

chromed metal
10½ 4¼ x 4¼ in. (26.7 x 10.5 x 10.5 cm)
each impressed G. BASTARD and E. BRANDT and with the monogram of Compagnie Générale Transatlantique (CGT)

\$8,000-12,000

PROVENANCE:
S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939

One vase:
Private Collection, USA
Christie's, New York, 10 December 1994, lot 461
Acquired from the above by the present owner

EXHIBITED:
San Francisco, California, International Airport SFO Museum, S.S. Normandie, May 2004 - January 2005, no. 94 (one vase)

Christie's would like to thank Joan Kahr for her assistance with the authentication and cataloging of this lot.

Please see Christies.com for further detail on this lot

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

252

JEAN-MAURICE ROTHSCHILD (1902-1998) AND EMILE GAUDISSARD (1872-1956)

LOW CHAIR FROM THE GRAND SALON OF THE S.S. NORMANDIE, CIRCA 1934

gilt carved wood, Aubusson upholstery
32¾ x 27½ x 25 in. (83.2 x 69.9 x 63.5 cm)
with manufacturer's label marked ATELIERS D'ART SPADE Freres 80, Av. Paul Doumer PARIS

\$5,000-7,000

PROVENANCE:
S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939
Christie's East, New York, 7 November 1996, lot 132
Acquired from the above by the present owner

EXHIBITED:
San Francisco, California, International Airport SFO Museum, S.S. Normandie, May 2004 - January 2005, no. 352

Please see Christies.com for further detail on this lot





Byron Company, The S.S. "Normandie" in dock at night. Photo: © The Museum of the City of New York / Art Resource, NY.

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

253

HUBERT HERKOMER (B. 1881-?)

'NORMANDIE / THE WORLD'S MOST PERFECT SHIP' POSTER, CIRCA 1939

published by Hill, Siffken & Co., London

lithograph mounted on linen

39 7/8 x 24 3/4 in. (101.3 x 62.9 cm)

\$10,000-15,000

LITERATURE:

Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, p. 35, no. 16



THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

254

JEAN DUNAND (1877-1942)

GAMES TABLE FROM THE GRAND SALON OF THE S.S. NORMANDIE,
CIRCA 1934

lacquered wood, eggshell, felt lining, brass
28¼ x 28¾ x 28¾ in. (71.8 x 72 x 72 cm)
with reversible top

\$20,000-30,000

PROVENANCE:

S.S. Normandie, Compagnie Générale Transatlantique, circa 1935-1939
Sotheby's, New York, 18 November 1994, lot 462
Acquired from the above by the present owner

EXHIBITED:

San Francisco, California, International Airport SFO Museum, *S.S. Normandie*,
May 2004 - January 2005, no. 351

LITERATURE:

F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, pp. 145 (for a
period photograph of the Grand Salon), 319, no. 1119
Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean
Liners*, Osaka, 1996, pp. 66 (for an illustration of the Grand Salon), 67, no. 56
F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 294, no. 88





Byron Company, Bas-relief wall panel in the smoking room on the S.S. "Normandie".
Photo: © The Museum of the City of New York / Art Resource, NY.

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

255

JEAN DUNAND (1877-1942)

'LA PÊCHE' PANEL, CIRCA 1934

lacquered wood, gold leaf

24 1/8 x 22 3/8 in. (61.3 x 56.8 cm) (unframed)

\$20,000-30,000

PROVENANCE:

Private Collection, USA

Christie's, New York, 9 December 2003, lot 84

Acquired from the above by the present owner

LITERATURE:

L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 119, fig. 8, 120, fig. 9 (for a period photograph of the Smoking Room)

B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 78, 81 (for a period photograph of the Smoking Room on the S.S. Normandie)

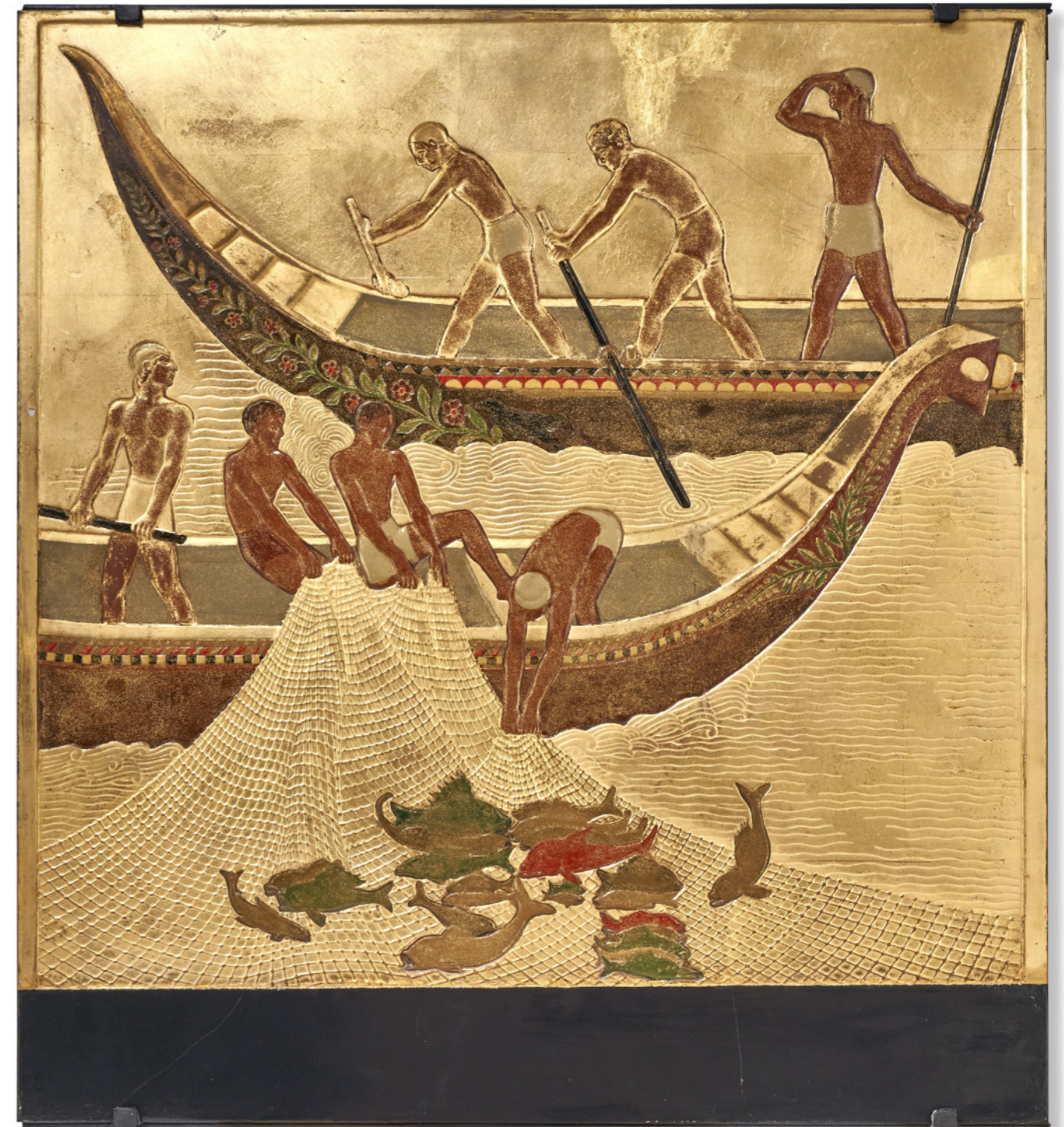
F. Marcilhac, *Jean Dunand: His Life and Works*, 1991, pp. 159, pl. 154 and 316, cat. no. 1101

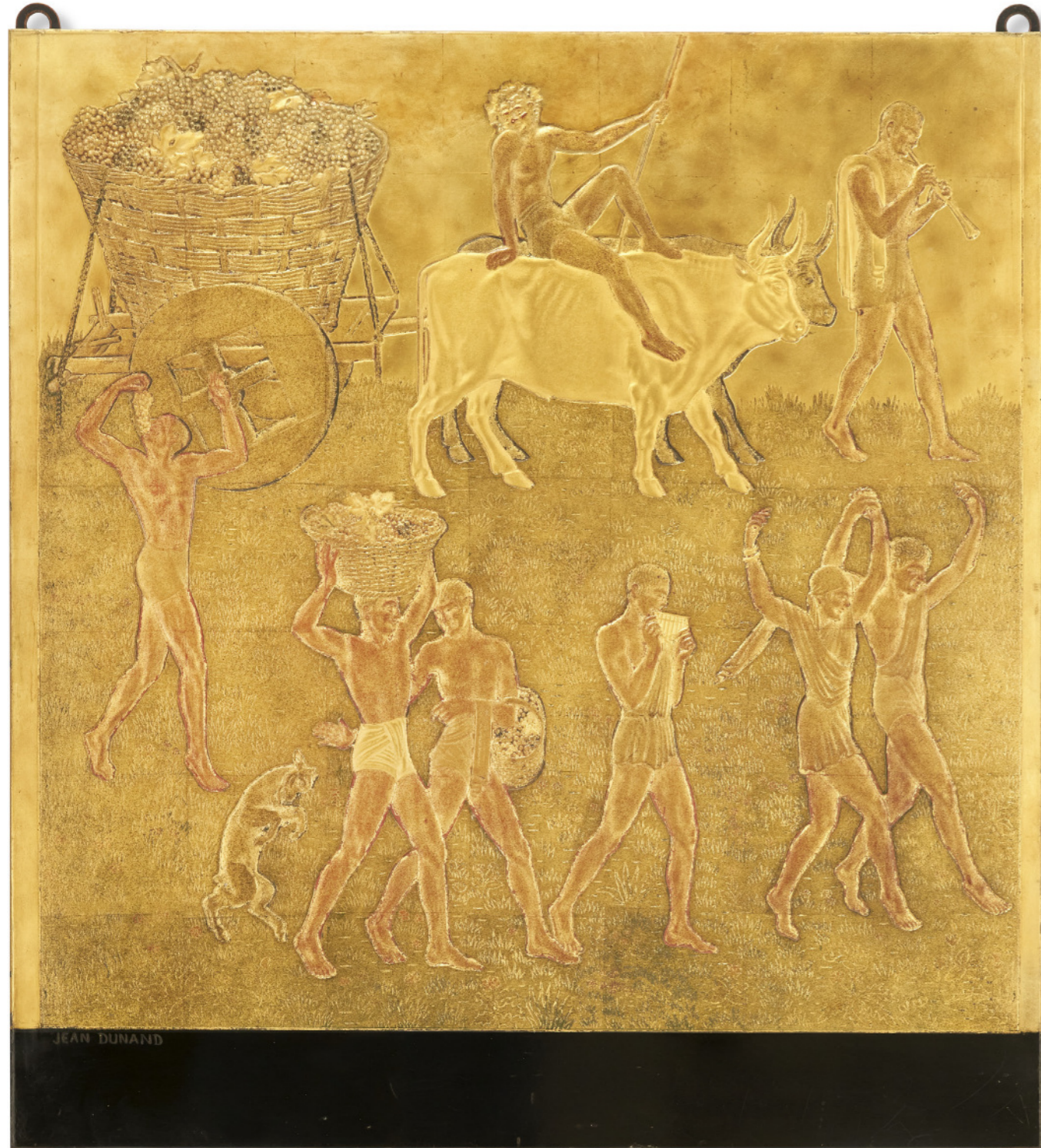
Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, pp. 62-63

J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 97, 220 (for period photographs of the Smoking Room)

F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 158, 278, no. 290-291

The present lot is a reduced scale version of the panel executed by Dunand for the Smoking Room of the S.S. Normandie.





Byron Company, S.S. "Normandie", Smoking Salon, Cabin Class.
 Photo: © The Museum of the City of New York / Art Resource, NY.

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

256

JEAN DUNAND (1877-1942)
 'LES VENDANGES' PANEL, CIRCA 1934

lacquered wood, gold leaf
 24 1/8 x 22 3/8 in. (61.3 x 56.8 cm) (unframed)
 signed JEAN DUNAND

\$20,000-30,000

EXHIBITED:

San Francisco, California, International Airport SFO Museum, S.S. *Normandie*,
 May 2004 - January 2005, no. 373

LITERATURE:

L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 119, fig. 8, 120, fig. 9 (for a period photograph of the Smoking Room)
 B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, p. 79
 F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, pp. 156-157, 317
 Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, pp. 60-61
 J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 97, 220 (for period photographs of the Smoking Room)
 F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 159, 276-278, no. 281-288

The present lot is a reduced scale version of the panel executed by Dunand for the Smoking Room of the S.S. Normandie.



Byron Company, S.S. "Normandie", Smoking Room, Forward, Starboard Side, Cabin Class.
Photo: © The Museum of the City of New York / Art Resource, NY.

THE MIOTTEL MUSEUM: HIGHLIGHTS FROM THE S.S. NORMANDIE

257

JEAN DUNAND (1877-1942)

'LA CONQUÊTE DU CHEVAL' PANEL, CIRCA 1934

lacquered wood, gold leaf
24 1/8 x 22 3/8 in. (61.3 x 56.8 cm) (unframed)
signed *JEAN DUNAND*

\$30,000-50,000

PROVENANCE:

Marc-Arthur Kohn, 8 August 1992, lot 288
Acquired from the above by the present owner

EXHIBITED:

San Francisco, California, International Airport SFO Museum, *S.S. Normandie*,
May 2004 - January 2005, no. 374

LITERATURE:

L. Reade, "The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 119, fig. 8, 120, fig. 9 (for a period photograph of the Smoking Room), 124, fig. 19
Y. Rambosson, "Le Paquebot Normandie: Héraut de France", *Mobilier et Décoration*, Paris, July 1935, p. 267
"The French Line Quadruple-screw Turbo-electric North Atlantic Steamship: Normandie", *Ocean Liners of the Past: No. 5 in a series of reprints from 'The Shipbuilder & Marine Engine Builder'*, Greenwich, 1970, p. 124, fig. 19
B. Foucart, et al., *Normandie: Queen of the Seas*, New York, 1985, p. 78
F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, pp. 153 and 316
Y. Masutani, et al., *Fantastic Voyage: Luxury and Sophistication on the Ocean Liners*, Osaka, 1996, pp. 64-65
J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 95, 97, 220 (for period photographs of the Smoking Room)
F. Marcilhac and A. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 8-9, 156 (for period photograph of the Smoking Room on the Normandie), 157 (for a period photograph of Dunand in his studio in front of the model of *La Conquête du cheval*), 160 (for a period photograph of the Smoking Room on the Normandie), 275-276, no. 269-278

The present lot is a reduced scale version of the panel executed by Dunand for the Smoking Room of the S.S. Normandie.



PROPERTY FROM AN IMPORTANT MANHATTAN COLLECTION

258

EDGAR BRANDT (1880-1926)
CONSOLE TABLE, CIRCA 1925

gilt bronze, marble
32 x 97½ x 48 in. (81.3 x 247.7 x 121.9 cm)

\$30,000-50,000

PROVENANCE:

Private Collection
Christie's, New York, 10-11 December 1993, lot 516 (bought after sale)
Acquired from the above by the present owner

LITERATURE:

H. Martinie, *La ferronnerie, Exposition des Arts Décoratifs Paris, 1925, Paris, 1926*, pl. 44 (for a related example)
A. Bony, *Les années 20*, Paris, 1989, p. 806
J. Kahr, *Edgar Brandt: Art Deco Ironwork*, Paris, 2010, p. 113, no. 161 (present lot illustrated)

A similar table was shown in Edgar Brandt's booth at the 1925 Paris Exhibition des Arts Décoratifs et Industries Modernes. It stood in the center of a small narrow room, filled with the beautifully crafted ironwork by Brandt that defined the style of early twentieth century arts décoratifs. Additionally, Brandt displayed another version of this table in La Galerie Edgar Brandt, which he opened in 1925 at 27 Boulevard Malesherbes in the 8th arrondissement of Paris. Along with his own work he displayed objects by fellow artisans, whom he admired.

Christie's would like to thank Joan Kahr for her assistance with the authentication and cataloguing of this lot.





259

ALBERT CHEURET (1884-1966)
'RAPACE' SCONCE, CIRCA 1925

silvered bronze, alabaster
27 $\frac{1}{8}$ x 40 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in. (69 x 104 x 48 cm)
impressed *albert Cheuret*

\$25,000-35,000

PROVENANCE:

Sotheby's, New York, 12 June 1998, lot 143
Claude and Simone Dray, Paris
Collection Claude et Simone Dray - Art Déco, Christie's, Paris, 8 June 2006,
lot 93
Acquired from the above by the present owner



260

ANDRÉ GROULT (1884-1966)
DRESSING TABLE, CIRCA 1925

lacquered wood, straw marquetry, resin, brass
29¼ x 49¾ x 26¾ in. (74.3 x 125.4 x 67.9 cm) (closed)
signed A.G.

\$40,000-60,000

PROVENANCE:

Private Collection, Léon, France
Acquired from the above by the present owner, circa 1985



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

~261

ERIK CHAMBERT (1902-1988)

DAYBED, CIRCA 1930

birch, rosewood, wool upholstery
28 x 79½ x 31½ in. (71 x 22 x 79 cm)

\$3,000-5,000

PROVENANCE:

Jackson Design AB, Stockholm
Acquired from the above by the present owner, 2017



LOUIS MAJORELLE'S 'LA MORT DU CYGNE' GRAND PIANO

Louis Majorelle was referred to as the "Cressent of Art Nouveau", in reference to the great *ébéniste* of the French Régence Charles Cressent (1685-1766). Majorelle's virtuosity with wood and his sensitivity to nature allowed him to create masterworks of superb volume, in which dynamic forms and intricate decoration are in perfect harmony, a true epitome of luxury in the Art Nouveau.

After spending his childhood in Nancy, in his father's furniture workshop, Majorelle entered the paintings academy of the Ecole des Beaux-Arts in Paris, where he met Victor Prouvé. Upon the death of his father in the late 1870s, Majorelle became, at only twenty, the artistic director of his family business. He began to experiment with the naturalistic forms, influenced by Emile Gallé, until the success of his presentation at the *Exposition Universelle* in Paris in 1900, where he clearly defined his very own style, which would then be imitated by many furniture-makers. In 1901, Majorelle became one of the official founders of the *Ecole de Nancy*.

Majorelle ran a substantial atelier, with a production that ranged from standardized designs for a broad market to sumptuous works, such as the 'La Mort du Cygne' Grand Piano, that fulfilled the most prestigious commissions. These creations brought together the finest materials and craftsmanship, in works of exceptional designs and elegant lines, with carefully selected and beautifully figured woods, married with fine wrought gilt bronze.

For the decoration of this piano, Majorelle collaborated with Victor Prouvé, another leading figure of the *Ecole de Nancy* and famous also for his work with Emile Gallé. The theme of 'La Mort du Cygne' (the death of the swan) is a reference to renown poet Baudelaire's writings, as well as to Tchaikovsky or Wagner's composition of 1882, *Parsifal*, where the knight Parsifal shoots a sacred swan. It is also inspired by Greek mythology: at the time of its death, the swan sang a paroxysmal song of incredible beauty, dedicated to the glory of Apollo, god of the sun, grace, beauty and music.



PROPERTY FROM THE GARDEN MUSEUM: A PRIVATE COLLECTION

262

LOUIS MAJORELLE (1859-1926) AND VICTOR PROUVÉ (1858-1943)

'LA MORT DU CYGNE' GRAND PIANO, 1903

mahogany, fruitwood, ivorine, gilt bronze
39 $\frac{5}{8}$ x 84 x 58 in. (100.5 x 213.5 x 147.5 cm)
signed and dated *V. Prouvé, 1903*, numbered 88354

\$200,000-300,000

PROVENANCE:

John and Katsy Mecom, Houston, Texas
John Mecom, Jr., Houston, Texas
Minami Art Museum, Tokyo
The Garden Museum Collection, Matsue, Japan
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

L'Art décoratif aux expositions des Beaux-Arts 1904, 4e série, Le mobilier, Paris, 1904, pl. 35-38 (for a related piano with the theme "La chanson de l'homme au sable", at the Musée des Arts Décoratifs)
Société des Artistes Décorateurs, *Le Mobilier aux Expositions des Beaux-Arts Au Salon des Artistes Décorateurs*, Paris, 1906, pl. 37 (present lot illustrated)
E. Mannoni, *Meubles et ensembles style 1900*, Paris, 1968, pp. 43 (present lot illustrated) and 59 (for the Musée de l'Ecole de Nancy example)
Laurence Buffet-Challié, *Le Modern Style*, Paris, 1975, pp. 36-37 (for the Musée de l'Ecole de Nancy example)
L.-V. Masini, *Art Nouveau*, Seaucus, 1984, p. 89, no. 226
F. Mathey, et al., *Chefs d'oeuvre du musée des Arts Décoratifs*, Paris, 1985, pp. 160-161
A. Duncan, *Fin de siècle, Masterpieces from the Silverman Collection*, New York, 1989, pp. 103-109
A. Duncan, *Louis Majorelle, Master of Art Nouveau Design*, New York, 1991, pp. 83, 85-86
C. Heller, *Art Nouveau Furniture*, New York, 1994, p. 11
A.-M. Quette, *Le Mobilier Français, Art Nouveau 1900*, Paris, 1995, p. 41 (for the Musée des Arts Décoratifs example)
A. Duncan, *The Paris Salons 1895-1914, Volume III: Furniture*, Woodbridge, 1996, cover, pp. 28, 31, 393 (for the present lot in situ at the Salon des Artistes Décorateurs)
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 628-630 (present lot illustrated)
Le Musée de l'Ecole de Nancy, oeuvres choisies, Paris, 2012, pp. 12-13

The present lot is one of only four 'La Mort du Cygne' pianos known to exist today: one in the collection of the Virginia Fine Art Museum (inv. 2016.136), another one, commissioned by Eugène Corbin, is in the collection of the Musée de l'Ecole de Nancy and the third one, unsigned, is not located.





GALLÉ

PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

263

ÉMILE GALLÉ (1846-1904)

'NÉNUPHARS' VASE, CIRCA 1900

internally decorated, wheel-carved glass with *marqueterie-sur-verre* waterlilies
10 in. (25.4 cm) high, 6½ in. (16.5 cm) diameter
engraved Gallé

\$30,000-50,000

LITERATURE:

J. Henrivaux, "Émile Gallé", *L'Art Décoratif*, Paris, 1905, p. 133

P. Garner, *Emile Gallé*, New York, 1979, p. 139

A. Duncan and G. de Bartha, *Glass by Gallé*, 1984, p. 98, pl. 140 and 106, pl. 149

A. Duncan, *The Paris Salons 1895-1914, Volume IV: Ceramics & Glass*, Suffolk, 1998, p. 218

M. Draguet, *Treasures of Art Nouveau Through the collections of Anne-Marie Gillion Crowet*, Milan, 1999, pp. 21, 56, 129, 164-165, 173

Emile Gallé et Le Verre: La Collection du Musée de L'École de Nancy, Nancy, 2004, p. 215, no. 399 (for a related example)

F. Le Tacon, *Emile Gallé, L'Amour de l'Art*, Paris, 2008, p. 176

Christie's would like to thank François Le Tacon for his assistance with the cataloguing of this lot.





Photographer unknown, A vitrine from the 1900 World's Fair featuring the present lot.

PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

264

ÉMILE GALLÉ (1846-1904)

RARE 'LA NIGELLE DES PRÉS' VASE (*NIGELLA SATIVA*), 1900

triple-layered glass with *marqueterie-sur-verre* flowers and leaves and applied flowers on an internally decorated glass foot
8¼ in. (21 cm) high, 4 in. (10.2 cm) diameter
engraved Gallé

\$25,000-35,000

PROVENANCE:

Beaussant Lefèvre, Paris, 9 October 1992, lot 96

LITERATURE:

A. Duncan and G. de Bartha, *Glass by Gallé*, 1984, p. 103, no. 146 (for a related 'Nigelle' design)

Gallé, exh. cat., Paris, Musée du Luxembourg, 1985, p. 54 (for a period photograph of the model in 'Les Granges' vitrine at the Exposition Universelle, Paris, 1900)

M. Draguet, *Treasures of Art Nouveau Through the collections of Anne-Marie Gillion Crowet*, Milan, 1999, pp. 228 (for a period photograph of the model in 'Les Granges' vitrine at the Exposition Universelle, Paris, 1900)

Christie's would like to thank François Le Tacon for his assistance with the cataloguing of this lot.

Please see Christies.com for further detail on this lot.





PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

265

ÉMILE GALLÉ (1846-1904)
 'NÉNUPHARS' COUPE, CIRCA 1900

internally decorated glass with *marqueterie-sur-verre* waterlilies
 3½ in. (9.3 cm) high, 5 in. (12.7 cm) diameter
 engraved Gallé

\$10,000-15,000

LITERATURE:

Émile Gallé et Le Verre: La Collection du Musée de L'École de Nancy, Nancy, 2004, p. 142, no. 234 (for a related example)

Christie's would like to thank François Le Tacon for his assistance with the cataloguing of this lot.

Please see [Christies.com](https://www.christies.com) for further detail on this lot.



PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

266

ÉMILE GALLÉ (1846-1904)
 'LES VEILLEUSES' OR 'COLCHIQUES' VASE, CIRCA 1897-1898

internally decorated, wheel carved glass with *marqueterie-sur-verre*
 colchicum
 17½ in. (44.5 cm) high, 4¼ in. (12 cm) diameter
 engraved Gallé

\$20,000-30,000

LITERATURE:

R. and L. Grover, *Carved & Decorated European Art Glass*, Rutland, 1970, p. 191, ill. 328

Christie's would like to thank François Le Tacon for his assistance with the cataloguing of this lot.

Please see [Christies.com](https://www.christies.com) for further detail on this lot.



PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

267

ÉMILE GALLÉ (1846-1904)
 'NARCISSE' VASE, CIRCA 1900

internally decorated glass with *marqueterie-sur-verre* decoration

8¼ x 4¾ x 3 in. (21 x 12.1 x 7.7 cm)
 engraved Gallé

\$15,000-20,000

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Please see [Christies.com](https://www.christies.com) for further detail on this lot.

PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

268

ÉMILE GALLÉ (1846-1904)
 'LA COUPE MASSENET', CIRCA 1900

mount executed by E. Enot, Paris
 internally decorated, wheel-carved glass with gold inclusion, gilt-bronze mount

5½ in. (14 cm) high, 7¼ in. (18.4 cm) diameter (including mount)
 cup engraved Gallé and *La coupe Massenet*
 mount impressed twice E. ENOT PARIS

\$10,000-15,000

PROVENANCE:

Christie's, New York, 10 December 1998, lot 89
 Shai Bandmann, Tel Aviv
 Acquired from the above by the present owner

Christie's would like to thank François Le Tacon for his assistance with the cataloguing of this lot.

Please see [Christies.com](https://www.christies.com) for further detail on this lot.



PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

269

DAUM

'COLOQUINTE' FLACON, CIRCA 1910

glass with vitrified and textured surface with stopper

11 in. (28 cm) high, 5 in. (12.7 cm) diameter

engraved *DAUM NANCY* with the Croix de Lorraine

\$20,000-30,000

LITERATURE:

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 103, pl. 148

V. Arwas, *Glass Art Nouveau Art Deco*, New York, 1977, p. 58

J. Bloch-Dermant, *The Art of French Glass 1860-1914*, New York, 1980, p. 154

N. Daum, *Daum Maitres Verriers*, Lausanne, 1980, p. 57

S. Barten, *Daum Nancy: Glas des Art Nouveau und Art Déco*, Zürich, 1986, p. 35

F.T. Charpentier, et al., *Art Nouveau L'École de Nancy*, France, 1987, p. 139

C. Pétry and N. Maury, *Daum dans les musées de Nancy*, Nancy, 1989, cover and p. 178, no. 64

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 36

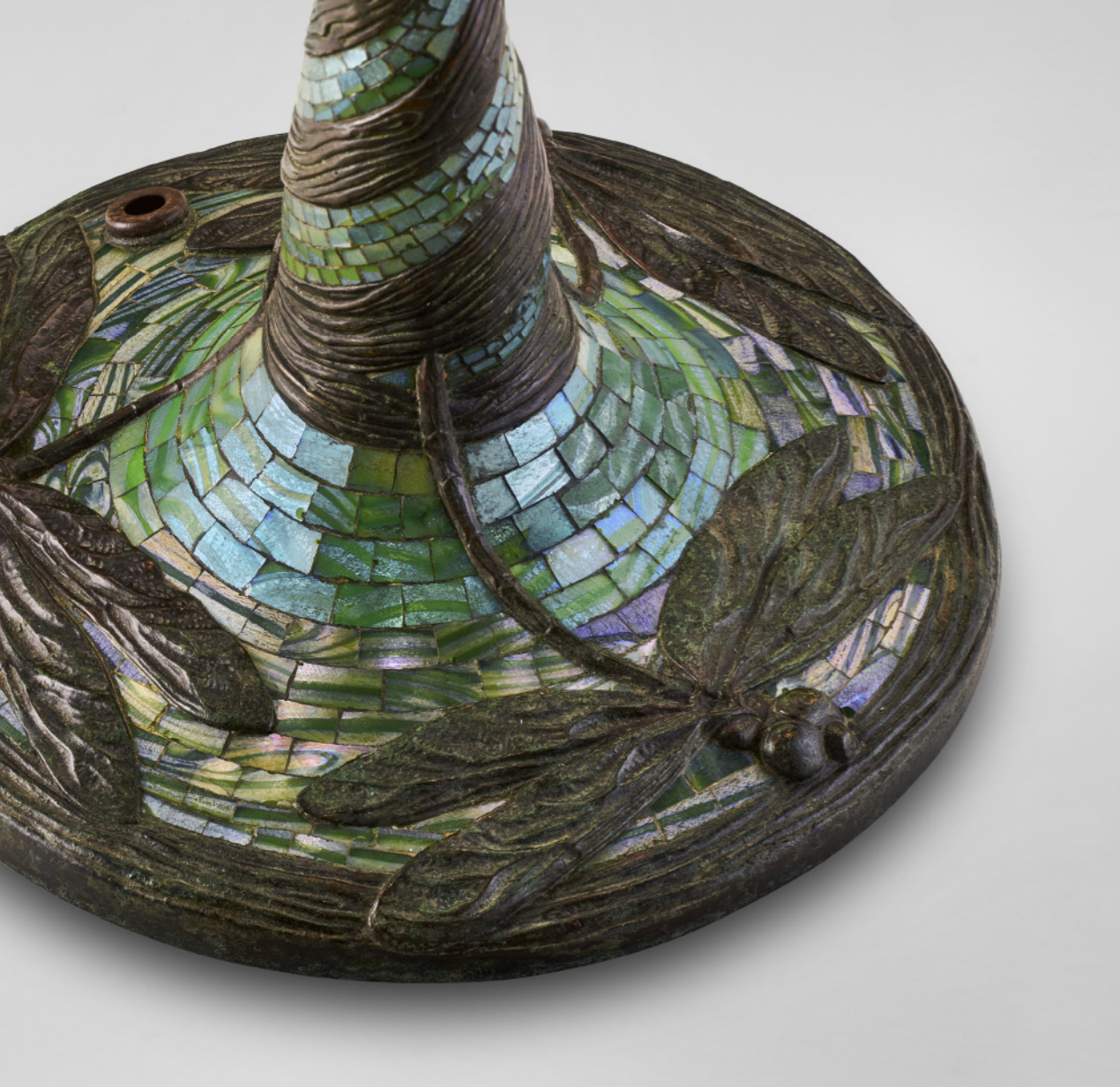
H. Ricke and E. Schmitt, eds., *Glas des Art Nouveau: die Sammlung Gerda Koepff*, München, 1998, p. 232, no. 118

K. Büttiker, *Daum Frères: Verreries de Nancy, Glaskunst aus der Zeit 1892-1932*, Zürich, 1999, p. 114

Christie's would like to thank Mr. Benoît Crantz from the Daum company for his assistance with the cataloguing of this lot.



TIFFANY



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

270

TIFFANY STUDIOS

RARE 'DRAGONFLY' TABLE LAMP, CIRCA 1905

with a Favrite mosaic glass 'Dragonfly' base

leaded glass, mosaic Favrite glass and patinated bronze

20 in. (50.8 cm) high, 17½ in. (44.5 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1462*

base impressed *TIFFANY STUDIOS NEW YORK 29159*

\$80,000-120,000

PROVENANCE:

Lillian Nassau, New York

Acquired from the above by the present owner, circa 1985

LITERATURE:

M. Eidelberg, N. Gray and M. K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, London, 2007, pp. 66-67, fig. 31

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 2, 21, 27 (shade), 82 (base), 133 (shade)





PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

271

TIFFANY STUDIOS
"TULIP" TABLE LAMP, CIRCA 1915

leaded glass, gilt bronze
21 in. (53.3 cm) high, 13 $\frac{3}{4}$ in. diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1560-16*
base impressed *TIFFANY STUDIOS 584*

\$20,000-30,000

PROVENANCE:

Lillian Nassau, New York
Acquired from the above by the present owner, circa 1985

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp.
103 (shade), 128 (base), 204 (shade), 208 (base)





PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

272

TIFFANY STUDIOS

'LABURNUM' TABLE LAMP, CIRCA 1915

with a 'Twisted Vine' base

leaded glass, patinated bronze

30¼ in. (76.8 cm) high, 21½ in. (54.6 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1539*

base impressed *TIFFANY STUDIOS NEW YORK 443*

\$150,000-200,000

PROVENANCE:

Lillian Nassau, New York

Acquired from the above by the present owner, circa 1985

LITERATURE:

H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York, 1980, p. 201 (for a related example)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 106, no. 414 and 107 (base), 185, no. 740 (shade)



PROPERTY FROM THE COLLECTION OF MS. FRANCES L. WOLFSON

273

TIFFANY STUDIOS

'FEATHER AND LEAF' VASE, CIRCA 1895

Favrile glass

17¼ in. (43.8 cm) high, 11 in. (28 cm) diameter

engraved *Louis C. Tiffany D958*

\$20,000-30,000

PROVENANCE:

Lillian Nassau, New York

Acquired from the above by the present owner, 1974

LITERATURE:

Louis Comfort Tiffany, exh. cat., Galerie des arts decoratifs S.A., Lausanne, 1974 (present lot illustrated)





PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

274

TIFFANY STUDIOS
'PEONY' FLOOR LAMP, CIRCA 1915

leaded glass, patinated bronze
71½ in. (181.6 cm) high, 22 in. (55.9 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1505*

\$80,000-120,000

PROVENANCE:
Lillian Nassau, New York
Acquired from the above by the present owner, circa 1985

LITERATURE:
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019,
pp. 175 (shade), 232 (base)





PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

275

TIFFANY STUDIOS

RARE 'GENTIAN' TABLE LAMP, CIRCA 1903

leaded glass, patinated bronze

23 in. (58.5 cm) high, 17½ in. (44.5 cm) diameter of shade

shade impressed with small early tag *TIFFANY STUDIOS
NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 2795*

\$40,000-60,000

PROVENANCE:

Lillian Nassau, New York

Acquired from the above by the present owner, circa 1985

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 88
and 170 (shade)



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

276

TIFFANY STUDIOS

CANDLESTAND READING LAMP, CIRCA 1915

with 'Favrile Fabrique' shade

Favrile glass, patinated bronze

67¾ in. (172.1 cm) high, 12¾ in. (32.4 cm) (as seen)

shade impressed *TIFFANY STUDIOS PAT APPLD FOR 1948*

base impressed *TIFFANY STUDIOS NEW YORK 646*

\$7,000-9,000

PROVENANCE:

Lillian Nassau, New York

Acquired from the above by the present owner, circa 1985

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 237 (for a related example)



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

277

TIFFANY STUDIOS

'POINSETTIA' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

23 in. (58.5 cm) high, 17¾ in. (45.1 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1558*

base impressed *TIFFANY STUDIOS NEW YORK 358*

\$20,000-30,000

PROVENANCE:

Lillian Nassau, New York

Acquired from the above by the present owner, circa 1985

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 84 (base), 193 (shade)



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

278

TIFFANY STUDIOS
'POPPY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze
19½ in. (49.5 cm) high, 17 in. (43.2 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1461*
base impressed *TIFFANY STUDIOS NEW YORK 337*

\$30,000-50,000

PROVENANCE:

Lillian Nassau, New York
Acquired from the above by the present owner, circa 1985

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019,
pp. 58 (shade), 72 (base), 159 (shade)



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- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

- (a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie’s LIVE™**
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) **Written Bids**
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER’S DISCRETION

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**.

For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

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

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

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s** full **catalogue description** before bidding.

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

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

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

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

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

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition report** or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property

must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

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

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer’s premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

(f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie’s Group**

you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie’s Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

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

Lots made of or including (regardless of the percentage) endangered and other protected

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

- Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- Lots of Iranian origin**

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

- Gold**

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

- Watches**

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

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

I OUR LIABILITY TO YOU

- 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.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions** of sale; or (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie’s LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (i) a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of

the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie’s.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ♦ Third Party Guarantees/Irrevocable bids

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

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

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

✖ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has made loans or advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship 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. 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 AND MINIATURES

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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ...”: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

“By Fabergé ...”: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

“In the style of ...”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ...”: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Signed Boucheron / Signature Boucheron”: in Christie’s **qualified** opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

✂

Bidding by parties with an interest.

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

Φ

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

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

3/02/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

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

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

COLLECTION AND CONTACT DETAILS

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

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

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie’s Fine Art Storage Services (CFASS)

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

02/08/19

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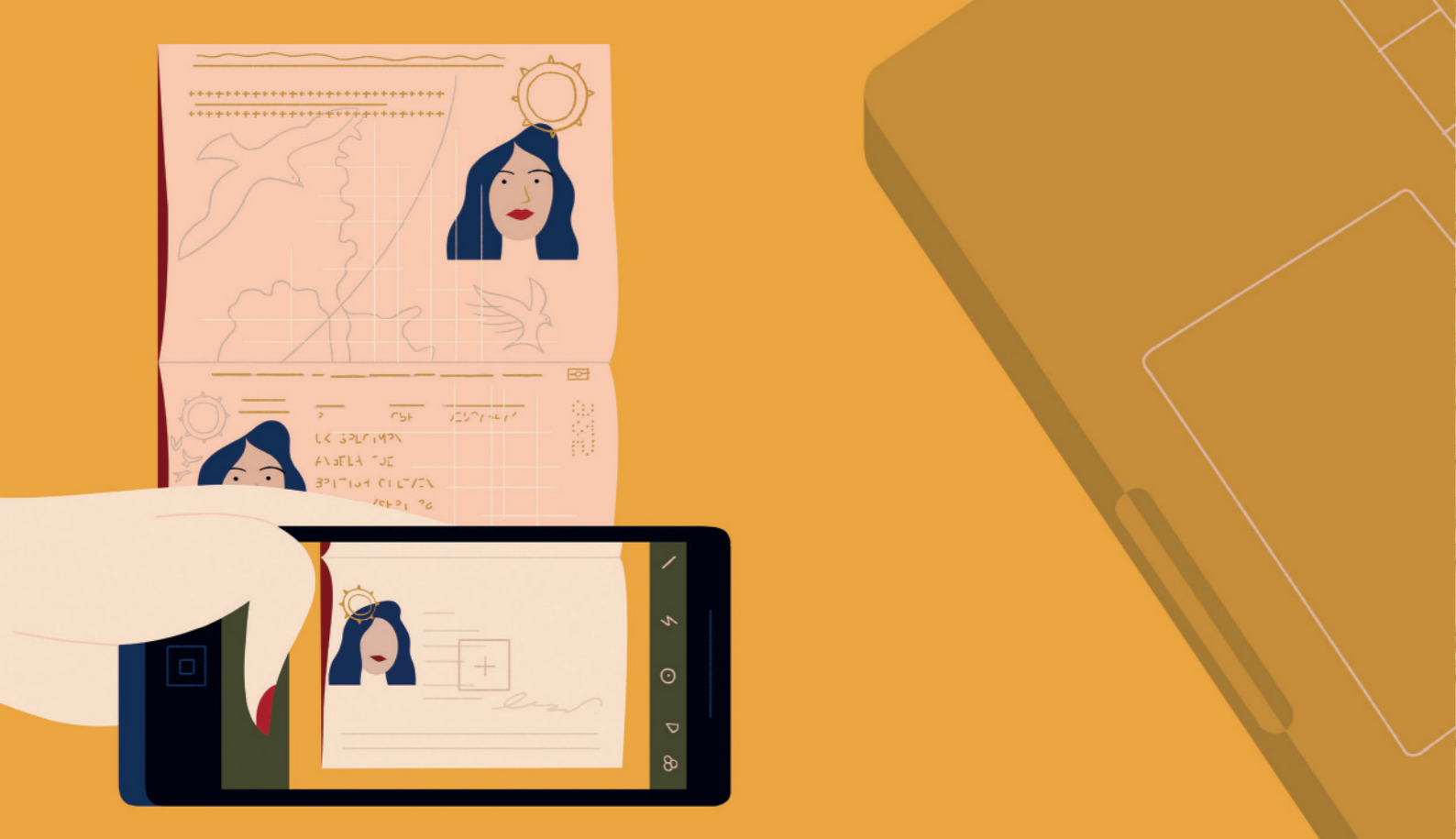
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Layout Designer: Julie Kim
Image Editor: John Lyons

12/04/22



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.

CHRISTIE'S