

AN IMPORTANT COLLECTION OF
ART DECO
MASTERPIECES



CHRISTIE'S



AN IMPORTANT COLLECTION OF ART DECO MASTERPIECES

THURSDAY 17 DECEMBER 2015

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Thursday 17 December 2015
at 2:00 pm. Lots 201-242

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Philippe Garner (# 1127787)

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AN IMPORTANT NEW YORK
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Subject to change. 12/11/15



A CELEBRATION OF FRENCH ARTISTRY

This impressive collection of furniture and objects provides a sophisticated insight into the brilliance of the decorative arts in France in the years following the Great War. The collector who has selected and assembled these exemplary works has been inspired by the exceptional alliance of visual finesse and of fine craftsmanship that situates the best French Art Deco among the greatest chapters in the history of the applied arts.

Our collector was first drawn to this era over a quarter of a century ago and very quickly realised that the project would demand patience and rigor. I recall clearly our discussions around this time, reviewing works that were coming to market. Our collector established a clear determination to secure pieces that would set a high benchmark with regard to quality, a standard that has been applied with sustained focus and assurance. This is evident in, for example, the fine choices made of works by two contrasting masters, Rateau and Ruhlmann, the one represented in rare figural pieces of evident richness, the other in the consummate, understated elegance of furniture of faultless proportions. Smaller objects in various media add judicious notes of tactile delight to this ensemble. Our many further discussions over the years have allowed me to observe a sharp eye and sensibility at work in piecing together the collection that we are honored to present in this catalogue.

Philippe Garner

ARMAND ALBERT RATEAU

Armand Albert Rateau, creator of some of the most refined furniture and objects of his era, was a gentleman of considerable curiosity and culture – the two generally go hand in hand – and he was a sophisticated collector across a number of fields, including books and works on paper, paintings both historic and contemporary, and works of art in a variety of media. He was intrigued by the arts of Asia, had visited Pompeii, and became fascinated by the art of the ancient Roman Empire. His interests came to embrace the traditions and imagery of the wider Eastern Mediterranean and his observations gave him inspiration for his own designs, in forms, symbols, details, and perhaps most notably in his use of bronze to create furniture and related works. Historian Martin Battersby aptly characterised Rateau's 'echoes of Minoan, Graeco-Roman, Syrian and Persian styles'. Rateau's brilliance was in his assimilation of these multiple sources and inspirations into a signature style that was uniquely his, that was both fashionable and timeless. His creations reflected the contemporary appetite, in those years just before the Great War and into the 20s, for a seductive, luxurious Orientalism, yet his creations are of a quality of concept and execution that has ensured their longevity.

Today Rateau occupies a place of honor in the pantheon of French artistes-décorateurs prominent in the decade after the First World War who designed for an exclusive international clientele, demanding the finest tradition of 18th century furniture adapted to a contemporary taste.



(detail)

201

ARMAND ALBERT RATEAU (1882-1938)

AN IMPORTANT 'BUTTERFLY' ASHTRAY, CIRCA 1920

with original liner, gilt-bronze
4¼ in. (11 cm.) high, 8¾ in. (20.5 cm.) diameter

Stamped A. A. RATEAU INVR PARIS twice and numbered 1901

(2)

\$150,000-250,000

PROVENANCE:

Galerie Vallois, Paris.

LITERATURE:

Connaissance des Arts, September 1992, n. 487, Biennale des Antiquaires Special Issue, illustrated on back cover;

'Biennale des Antiquaires - Le Merveilleux Bestiaire,' *Revue L'Oeil*, September 1992, n. 444, p. 57.

cf. A. Duncan, *Art Deco Furniture*, New York, 1984, ill. 198;

Exhibition catalogue, *Armand Albert Rateau*, Galerie Vallois, Paris, 1989, p. 5;

A. Duncan, A.A. RATEAU, exhibition catalogue, Delorenzo Gallery, New York, 1990, p. 69;

F. Oliver-Vial, F. Rateau, *Armand Albert Rateau*, Paris, 1992, pp. 180-181 for a pair of ashtrays of this design displayed in the living room of 17, quai de Conti, Paris, p. 183;

Four butterflies are poised, wings spread, around the inner rim of this ashtray. The rim itself is a broad, flat circle, finely modeled with concentric bands of pointed fronds, surely of ancient Egyptian inspiration. The hemispherical bowl is supported by four stylized beasts, spotted felines, big cats from the sacred bestiary of the Pharaohs. This design exemplifies Rateau's ability to assimilate references from antiquity into exquisite objects in his own distinctive style.



A period photograph of another ashtray of this model. ©John DeLorenzo



202

ARMAND ALBERT RATEAU (1882-1938)

A RARE PERFUME BURNER, CIRCA 1925

alabaster, gilt-bronze
7¼ in. (19.8 cm) high, 7½ in. (18 cm) diameter

stamped A. A. RATEAU INV R PARIS

(2)

\$180,000-250,000

PROVENANCE:

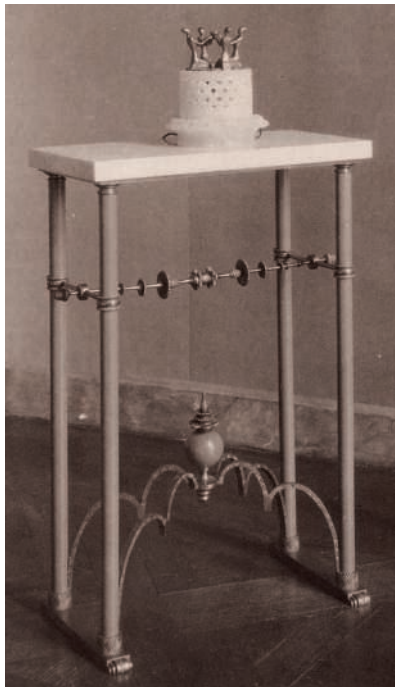
Galerie Vallois, Paris, 1994.

LITERATURE:

Revue L'Oeil, September 1992, Biennale des Antiquaires, illustrated on front cover and p. 70.

cf. A. Duncan, *AA Rateau*, exhibition catalogue, DeLorenzo Gallery, New York, 1990, p. 50-51;

F. Oliver-Vial, F. Rateau, *Armand Albert Rateau*, Paris, 1992, p. 216.



A perfume burner of this model, shown on a side table designed for the Blumenthal Château, circa 1930. ©John DeLorenzo



Four kneeling maidens cast in bronze and gilded, naked except for tightly pleated drapes across their legs, support between them in their outstretched hands a broad circular dish. The suggestion is of a votive offering, the image an evocation of some enigmatic ancient mythological ritual. Rateau's art is never a slavish imitation of antiquity but rather a distillation of the spirit of ancient cultures in his creation of atmospheric and intriguing works of art, luxurious objects to delight the eye and enrich an interior, such as the present perfume burner.



(unlit)

203

ARMAND ALBERT RATEAU (1882-1938)

A VERY RARE PAIR OF 'COL DE CYGNE' SCONCES, CIRCA 1920

gilt-bronze with silk shades (not pictured)
each 14½ in. (36.8 cm.) high, 5½ in. (14 cm.) wide, 8⅞ in. (22 cm.) deep

each stamped A. A. RATEAU INVR PARIS

(2)

\$300,000-400,000

PROVENANCE:

Galerie Vallois, Paris, Biennale des Antiquaires, 1996.

LITERATURE:

L'Estampille L'Objet d'Art, no. 305, September 1996, p. 73.

cf. F. Olivier-Vial, F. Rateau, *Armand Albert Rateau*, Paris, 1992, p. 170.

The swan is a creature heavily laden with symbolism. So distinctive in the purity of its whiteness, in the elegance of its silhouette, it is hardly surprising that this bird, known also for its tenacious commitment to partner and offspring, has been endowed with such a panoply of mythical associations. In ancient Greek and Roman mythology we find the swan linked with the Muses, with Apollo, with Zeus, with Artemis, and with Aphrodite, goddess of love who was conveyed in a carriage drawn by swans. Since the first performance of *Swan Lake* in Moscow in 1877, through its various mutations, this ballet became one of the most loved and served to re-enforce the popular image of the swan as a symbol of femininity and of romantic love.

Rateau drew on all of these references in the creation of these rare and exquisite 'col de cygne' appliques. The gracious curve of the bird's attenuated neck is the defining line of his design. The motif occurs elsewhere in his oeuvre. We find it also in his design for a sofa, created for the legendary bathroom-boudoir of the Duchess of Alba, in which the necks and heads of a pair of carved and gilded swans grace the fronts of the armrests.



(detail)





EMILE-JACQUES RUHLMANN

Emile-Jacques Ruhlmann was celebrated at the Musée des Années Trente, Paris, the Metropolitan Museum of Art, New York, and the Montreal Museum of the Fine Arts, in 2002-2004 under the banner 'Genius of Art Deco'. The claim is a bold one, but entirely deserved, for Ruhlmann, perhaps more than any other individual designer, was the presiding figure through the evolution of the style, from its more decorative beginnings just before the outbreak of war in 1914 to its gradual streamlining around 1930 in favour of pared-down forms and undecorated surfaces. We see this progression very clearly in the arc of Ruhlmann's career, from the exuberance of his 1916 cabinet with its elaborated floral inlays, to the sleek lines and plain surfaces of the furniture created for his 1929 'Bureau pour un Prince héritier'.

Ruhlmann was the most important designer-decorator in France, his order book listing major corporate, state, and illustrious private commissions. His reputation was consecrated in his grandiose Hôtel d'un Collectionneur at the Paris Exposition Internationale of 1925, setting benchmarks for Parisian craft and creativity in the decorative arts that perpetuated the grandest traditions of the 18th century.

The lots by Ruhlmann in the present collection, models dating from the mid- to the later 1920s, well illustrate the elegance of line, the refinement of detail and the masterful execution that characterize his work. The choice of macassar ebony exemplifies Ruhlmann's appreciation of the finest materials that were available in these years, thanks to France's colonial network.



204

EMILE-JACQUES RUHLMANN (1879-1933)

A RARE PAIR OF 'LELIERE' ARMCHAIRS, CIRCA 1925

macassar ebony, silvered-bronze sabots, re-upholstered in silk velvet
each 31½ in. (79 cm.) high, 27 in. (68.6 cm.) wide, 31 in. (78.7 cm.) deep

each branded *Ruhlmann*

(2)

\$180,000-250,000

PROVENANCE:

Galerie Vallois, Paris, 1990.

This model is recorded under number 238 NR (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne Billancourt, Paris.

cf. F. Camard, *Ruhlmann Master of Art Deco*, Paris, 1993, p. 259 for another chair of this model;

F. Camard, *Jacques Emile Ruhlmann*, Editions Monelle Hayot, Paris, 2009, CD, under 'Fauteuils de salon' for the drawing of the model.

Upon close examination of this exceptional pair of armchairs, the Lelière model here executed in Macassar ebony, reveals all the subtlety and mastery of Ruhlmann's unique skill as a designer. The essentially straight lines of the seat frame are softened by the gentle outward flare of the front uprights, by the fluid flow of line from the arms into the arch of the backrest, and by the curves of the rear feet and the ovoid orbs of silvered bronze of the front feet. Ruhlmann confirms his faultless instinct for line and his sculptor's sensitivity for three-dimensional form.





205

EMILE-JACQUES RUHLMANN (1879-1933)

A PAIR OF 'X-FORM' STOOLS, CIRCA 1928

macassar ebony, silvered-bronze sabots, re-upholstered in silk velvet
each 20 in. (50.3 cm.) high, 26 $\frac{1}{4}$ in. (66.3 cm.) wide, 18 $\frac{3}{4}$ in. (47.3 cm.) deep (2)

\$150,000-250,000

PROVENANCE:
Galerie Vallois, Paris, 1990.

cf. F. Camard, *Ruhlmann Master of Art Deco*, Paris, 1984, p. 118 for a similar model exhibited at the 1928 Salon des Artistes Décorateurs, Paris, p. 147 for a similar model in situ in a salon designed by Ruhlmann and completed by Porteneuve; F. Camard, *Jacques Emile Ruhlmann*, Paris, 2009, CD, under 'Poufs et X' for the drawing of this model.

This model is recorded under number 73 AR (Ancien Référencier) and 482 NR (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne Billancourt, Paris.



A stool of this model shown at the Ruhlmann booth at the Salon des Artistes Décorateurs, Paris, 1928.



206

EMILE-JACQUES RUHLMANN (1879-1933)

A RARE PAIR OF 'BLOCH' TABLES, CIRCA 1926

macassar ebony, each with later glass top
each 27 $\frac{3}{4}$ in. (69.5 cm.) high, 25 $\frac{3}{4}$ in. (65 cm.) wide, 15 $\frac{3}{4}$ in. (40 cm.) deep

each branded *Ruhlmann* with Atelier B stamp

(2)

\$150,000-250,000

PROVENANCE:

Alain Lesieutre, Paris;

Ader Picar Tajan, Paris, *Collection Alain Lesieutre*, 13 December 1989, lot 369;

Acquired from the above by the present owner.

EXHIBITED:

Paris, Louvre Des Antiquaires, 1930: *Quand le Meuble Devient Sculpture*, March - June 1981.

LITERATURE:

Exhibition catalogue, 1930: *Quand le Meuble Devient Sculpture*, Le Louvre des Antiquaires, Paris, 1981, n. 12.

cf. F. Camard, *Jacques Emile Ruhlmann*, Paris, 2009, CD, under 'Dessertes' for the drawing of this model.

This model is recorded under number 1219 NR (Nouveau Référencier) and 1048 AR (Ancien Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne Billancourt, Paris.



A table of this model shown at Galerie Ruhlmann.
© Musée des Années 30, Boulogne-Billancourt.



JEAN LAMBERT-RUCKI

Jean Lambert-Rucki was one of a significant number of artists from across Europe drawn to Paris in the years before the Great War by the city's reputation as the most exciting centre of creativity in the arts. He arrived in 1911 from his native Poland and soon found himself at the heart of a milieu that included Csaky, Miklos, and Modigliani.

Lambert-Rucki worked in various media, though with a consistency of vision that expressed itself in witty figurative subjects, animal and human, rendered, in two or three dimensions in a playful, colourful interpretation of Cubism – as perfectly evidenced in the two paintings in the present collection.

207

JEAN LAMBERT-RUCKI (1888-1967)

'LA TOUR EIFFEL', 1924

oil on board, painted wood frame

3¼ x 3½ in. (9.5 x 8 cm.)

9 x 9¾ in. (23 x 24.8 cm.) including frame

signed and dated upper right *J. Lambert-Rucki 1924*

\$8,000-12,000

PROVENANCE:

Camard & Associés, Paris, *Arts Décoratifs du XXe Siècle*, 1 June 2005, lot 87.

This work is sold with a certificate from Mara Lambert-Rucki confirming authenticity.



208

JEAN LAMBERT-RUCKI (1888-1967)

'COLONNE MORRIS', 1924

oil on board, painted wood frame

7 x 5½ in. (17.8 x 14 cm.)

12½ x 14½ in. (30.8 x 36 cm.) including frame

signed and dated lower right *J. Lambert-Rucki 1924*

\$8,000-12,000

PROVENANCE:

Camard & Associés, *Arts Décoratifs du XXe Siècle*, 1 June 2005, lot 88.

This work is sold with a certificate from Mara Lambert-Rucki confirming authenticity.





209

FRENCH

THREE EYEGLASS CASES AND A COMPACT, LATE 19TH - EARLY 20TH CENTURY

glasses cases: shagreen, copper, silk cord, tassel, metal coin, two cases with period eye glasses inside;

compact: shagreen, silver

largest: 7 in. (17.8 cm.) high, 2¾ in. (7 cm.) wide, 1¼ in. (3.2 cm.) deep

compact with Cardeilhac trademarks

(6)

\$2,000-3,000

PROVENANCE:

Christie's, Paris, 30 January 2008, lot 276 (two cases).

Christie's, Paris, 30 January 2008, lot 287 (compact).

Family of the present owner (one case),

Thence by descent.



210

BRITISH AND FRENCH

TWO BOXES, 1928-1930S

shagreen, one trimmed in silver, the other trimmed in bakelite

the silver trimmed box with cedar interior, the bakelite trimmed box with mahogany and silk-lined interior with two vertical compartments

British box: 2¼ in. (5.7 cm.) high, 5½ in. (14.3 cm.) wide, 3¼ in. (8.9 cm.) deep;
French box: 2¼ in. (5.7 cm.) high, 9½ in. (23.2 cm.) wide, 3¼ in. (9.5 cm.) deep

silver with the British assay marks of Richard Comyns

(2)

\$1,500-2,000

PROVENANCE:

Gallery James II, New York (British box).

Ambassador Pamela Harriman (British box acquired from the above);

Sotheby's, New York, *The Estate of Ambassador Pamela Harriman*, 19-21 May 1997, lot 964.

211

ARMAND ALBERT RATEAU (1882-1938)

AN IMPORTANT 'FENNECS' TABLE LAMP, CIRCA 1919-1920

alabaster, patinated bronze

17 $\frac{7}{8}$ in. (45.5 cm.) high, 10 $\frac{1}{8}$ in. (25.8 cm.) diameter of base

stamped A. A. RATEAU INVR

\$250,000-350,000

PROVENANCE:

Armand Albert Rateau;

Thence by descent. Ader Tajan, Paris, *Collection d'un Amateur*, 13 December 1994, lot H (sale from the artist's estate);

Acquired by the present owner from the above.

cf. *Journal illustré des arts décoratifs et industriels modernes, Exposition Internationale 1925*, 1 July 1925, for this model illustrated in the booth of couturière Jenny at the Pavillon de l'Élégance, 1925 International Exhibition, Paris;

A. Flament, *Le Pavillon de l'Élégance, La Renaissance de l'Art Français et des Industries de Luxe*, 1925, pp. 309-310;

D. Klein, M. Bishop, *Decorative Art 1880-1980*, 1986, p. 169;

D. Klein, N. McClelland, *L'Esprit Art Deco*, 1987, p. 96;

A. Duncan, *A A Rateau*, exhibition catalogue, Delorenzo Gallery, New York, 1990, p. 33;

F. Oliver-Vial, F. Rateau, *Armand Albert Rateau*, Paris, 1992, pp. 11, 177, and 187 for a view of a pair of lamps of this model displayed in Rateau's dining room on 17, quai de Conti, Paris;

H. Guéné, *Décoration et Haute Couture - Armand Albert Rateau pour Jeanne Lanvin, un autre Art Déco*, Paris, 2006, pp. 108, 207 and 208 for a lamp of this model exhibited in the booth of couturière Jenny at the Pavillon de l'Élégance, 1925 International Exhibition, Paris.



(detail)



This deceptively simple design, faultless in its proportions, well illustrates Rateau's distinctive skill at conceiving elegant, modern artefacts that distill echoes of ancient cultures. Rateau has created a form in alabaster that serves as a subtle, warming filter for the internal light source – a most effective solution to the issue of mastering electric light. This attenuated ovoid is inspired by pre-dynastic Egyptian stone jars, enigmatic vessels that archaeology has revealed as frequently destined to accompany the deceased in the afterlife. This reference to ancient Egypt is underscored in the choice of 'Fennecs' or desert foxes to create the supporting bronze base. Such creatures were deified as Anubis, the god who protected the body after death.

The present example of this rare model is exceptional for its condition – original and complete in every detail, including the fluted finial centring the base. A variant of this concept, with the vessel standing on a platform base and held in place by upright, serpent-like scrolls, is documented in period photographs of both the Manhattan town-house swimming pool project for the Blumenthal family and of the bathroom-boudoir created by Rateau for the Duchess of Alba. A pair of these lamps *'aux fennecs'* can be seen in a contemporary photograph of Rateau's dining room, quai de Conti, while another pair featured in the collection of Yves Saint Laurent and Pierre Bergé (Christie's, Paris, *Collection Yves Saint Laurent et Pierre Bergé*, Vol. IV, 24 February 2009, lots 332-333).



Lamps of this model shown in Rateau's dining room at 17, quai de Conti, Paris.



(detail)





(detail)

ARMAND ALBERT RATEAU (1882-1938)

A RARE PAIR OF APPLIQUES, CIRCA 1925

patinated bronze, glass, silk shades
 each 13½ in. (34.3 cm.) high, 5½ in. (14 cm.) wide, 11 in. (28 cm.) deep

each stamped A. A. RATEAU INVR

(2)

\$150,000-250,000

PROVENANCE:

Family of the present owner;
 Thence by descent.

cf. F. Oliver-Vial, F. Rateau, *Armand Albert Rateau*, Paris, 1992, pp. 36, 39, 46, 47 for another pair of appliques of this model in the bedroom of Jeanne Lanvin's town house, rue Barbet-de-Jouy, Paris;

H. Guene, *Décoration et Haute Couture, Armand Albert Rateau pour Jeanne Lanvin, un autre Art Déco*, Paris, 2006, pp. 126, 127, 131, 132, and 137 for another pair of appliques of this model in Jeanne Lanvin's bedroom.

This pair of wall lights take us to the earliest stages of Rateau's career, when commissions from two major clients opened inspiring opportunities for him. In 1919, Rateau and Mr. and Mrs. George Blumenthal met aboard the ocean liner *La Savoie* traveling between the U.S. and France and it was from this meeting that the Blumenthals became Rateau's first clients. The three had worked together previously, before the war while Rateau held the position of creative director in the prestigious French decorating firm Alavoine & Cie. However, in 1919, when they became re-acquainted, Rateau had set out to work independently.

Shortly after their transatlantic encounter the Blumenthals commissioned a suite of furniture for the patio surrounding their Roman-style indoor pool at their sumptuous Manhattan townhouse at 50 E 70th street. Taking his cue from the elaborate aquatic murals featuring mermaids swimming below the ocean amongst sea creatures and sea life, Rateau created his magical bronze suite, consisting of six armchairs, two tables and a lamp with an intricate shell and marine life theme.

This first New York commission led to a long relationship with the family and Rateau was asked to design the Blumenthal's homes in Paris, Grasse and Passy, and also commissioned by Mrs. Blumenthal's sister, Aline Meyer Liebman.

This first Blumenthal commission was soon followed by his invitation from the leading Paris couturier Jeanne Lanvin to create a suite of rooms for her rue Barbet-de-Jouy, Paris, home and furnishings for her homes in Le Vesinet and Deauville. Their creative rapport led to a productive business association. Complete rooms from the Lanvin Paris project are today on permanent display in the Musée des Arts Décoratifs, Paris, and here we can find examples of this precise model of wall light, the essence of fashionable Parisian refinement in the early 1920s.



Appliques of this design in Madame Jeanne Lanvin's bedroom, circa 1925.



213

ARMAND ALBERT RATEAU (1882-1938)

A FINE PERPETUAL CALENDAR, CIRCA 1925

patinated and gilt-bronze
12½ in. (31.8 cm.) high

stamped A. A. RATEAU INVR PARIS

\$150,000-250,000

PROVENANCE:

Family of the present owner;
Thence by descent.

cf. Yvonne Brunhammer, *Art Deco Style*, London, 1983, p. 119.
F. Oliver-Vial, F. Rateau, *Armand Albert Rateau*, Paris, 1992, p. 217.

This figural calendar has all the hallmarks of Rateau's sophisticated aesthetic — the kneeling figure in her stylised classical tunic, the birds and the serpent circling the central roundel, motifs that draw on his favored repertoire from antiquity, and the bronze itself, his signature medium, here part-gilt, part-patinated.

The overall form calls to mind archaic Greek bronze 'Korai' ('Maiden') hand-mirrors in which caryatid figural handles support the circular mirror, models popular in the sixth and early fifth centuries BC, examples of which Rateau may have seen in the collections of the Louvre.





(detail)



214

JEAN MAYODON (1893-1967)

A FOOTED BOWL, 1946

enameled and partially gilt ceramic with encircled neoclassical figures
4½ in. (11.5 cm.) high, 5¼ in. (3.5 cm.) diameter

signed and dated *M 1946*

\$5,000-7,000

PROVENANCE:

Sotheby's, Paris, 16 May 2003, lot 143.

cf. G. Landrot, *Mayodon*, Madrid, 2004, pp. 208-209, n. 157.



(detail)

215

FRENCH

A GROUP OF FOUR BOXES, CIRCA 1930

woven polychrome straw

largest: 6¾ in. (17.2 cm.) high, 3 in. (7.6 cm.) wide, 1½ in. (3.8 cm.) deep;

smallest: 1¼ in. (3.2 cm.) high, 2¼ in. (5.7 cm.) diameter

(4)

\$2,000-3,000

216

FRENCH

A GROUP OF FOUR BOXES, CIRCA 1930

woven polychrome straw

largest: 3¾ in. (10 cm.) high, 2½ in. (6.4 cm.) wide, 1¾ in. (3.5 cm.) deep

(4)

\$2,000-3,000

217

FRENCH

A GROUP OF FOUR BOXES, CIRCA 1930

woven polychrome straw

largest: 6¾ in. (16.8 cm.) high, 2¾ in. (6.7 cm.) wide, 1 in. (2.5 cm.) deep;

smallest: 5½ in. (14 cm.) high, 2¾ in. (7.3 cm.) wide, ¾ in. (2.2 cm.) deep.

(4)

\$2,000-3,000

218

FRENCH

A GROUP OF THREE BOXES, CIRCA 1930

woven polychrome straw

largest: 8¾ in. (22.2 cm.) high, 1¾ in. (3.5 cm.) wide, ¾ in. (1.5 cm.) deep

(3)

\$2,000-3,000



215

216

217

218

EILEEN GRAY

Eileen Gray's designs – from her earliest works dating to just before the Great War up until her very last experiments in the 1970s – consistently reflect the subtlety and individuality of her eye. She was very much in tune with whatever was '*dans le vent*' in the decades through which she worked, but she never followed fashion, always finding a topical yet personal path. The present pair of lamps are no exception, an elegant product of their era, yet aligning with no specific fad or style.

This design is best known through the single, carved ivory version that Gray kept for her personal use and that featured in the eventual sale of her estate (*Collection Eileen Gray*, Sotheby's Monaco, 25th May 1980, lot 289). The present pair has an equally specific and personal provenance, having been in the possession of Louise Dany, Gray's loyal long-term housekeeper, who became a close and constant support through so many decades. The absence of any reference to such a lamp in the sale ledgers or closing-down residual stock-list of Gray's Galerie Jean Désert, suggests that, like so many of her designs, this model was not commercialised. The present pair, like the ivory version that was illustrated in *Wendungen* in 1924, were likely made in the early 1920s. It was in the nature of Gray's creative curiosity that she would rarely return to a design, except perhaps, in the last years of her life, to refine or recreate it for exhibition or to develop reference models, notably in association with Zeev Aram, for series production.

This model was most likely created in collaboration with Kichizo Inagaki, the Japanese cabinetmaker and sculptor employed by Gray to sculpt a number of the furniture forms, fittings and objects that she had conceived. Surviving documents in the Eileen Gray archives at the Victoria and Albert Museum, London, include invoices, correspondence and receipts from Inagaki, dating from 1919 through the early 1920s, confirming his execution of various elements in carved ivory and wood. The refined shapes of the present lamps' slender two-part stems, each part of gently bowed triangular section, off-set, one above the other, correspond precisely to the kind of skilled translation of Gray's ideas into a physical artefact that Inagaki was so adept at fulfilling.



(detail)

219

EILEEN GRAY (1879-1976)

A RARE PAIR OF TABLE LAMPS, CIRCA 1920

sycamore, macassar ebony, patinated bronze fittings with silk shades and original light switches
each 17½ in. (44.5 cm.) high

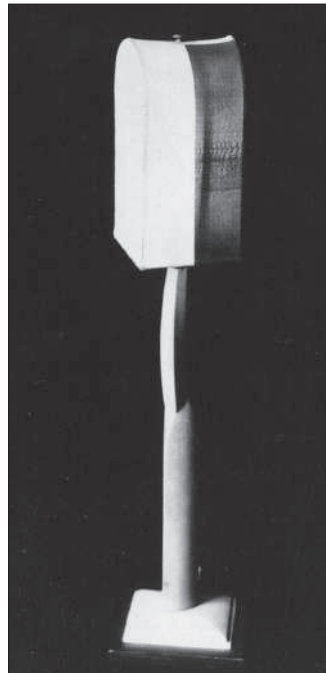
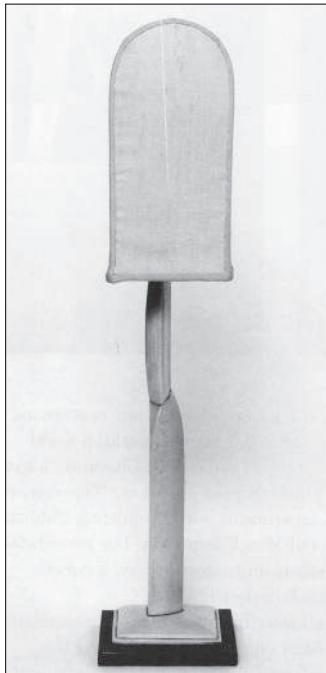
(4)

\$180,000-250,000

PROVENANCE:

Louise Dany;
Galerie Gilles Peyroulet, Paris;
Galerie Vallois, Paris, Salon Champ de Mars, 1990;
Acquired by the present owner from the above.

cf. *Eileen Gray*, Wendingen, 1924, pl. 8, lower right for the ivory version illustrated;
P. Adam, *Eileen Gray: Architect/Designer*, London, 1987, p. 136 for a similar model in ivory;
P. Garner, *Eileen Gray: Designer and Architect*, Cologne, 1993, p. 120 for a similar model in ivory;
F. Baudot, *Eileen Gray*, Paris, 1998, pp. 42 and 78 for a similar example in ebony;
Exhibition catalogue, *Eileen Gray*, Centre Pompidou, Paris, 2013, p. 161 for a lamp of this model in ivory;
J. Goff, *Eileen Gray, Her Work and Her World*, Co. Kildare, Ireland, 2015, p. 209 for a similar model in ivory.



Other lamps of this model in ivory.



220

EUGENE PRINTZ (1889-1948)

A DINING TABLE AND SIX ARMCHAIRS, 1930S

table: walnut, oxidized brass, with three extension leaves;

armchairs: walnut, re-upholstered in horsehair

table: 28 $\frac{3}{4}$ in. (72.7 cm.) high, 51 in. (129.5 cm.) wide, 37 $\frac{3}{4}$ in. (95 cm.) deep (without extension leaves)

each armchair: 37 $\frac{3}{4}$ in. (95 cm.) high

each armchair impressed *E.PRINTZ*

(10)

\$100,000-200,000

PROVENANCE:

Galerie Vallois, Paris, 1990.

cf. B. Champigneulle, 'Entretien avec Eugène Printz', *Mobilier et Décoration*, 1936, pp. 161-162 for another example of this design with oxidized brass;

G. Bujon, J.-J. Dutko, *E.Printz*, Paris, 1986, pp. 208, 222, 223 for watercolor renderings of chairs of this model, p. 286 for chairs of this model; p. 201 for another example of this dining table with an oxidized brass top exhibited at the 1928 Salon des Artistes Décorateurs, Paris.



Salon des Artistes Décorateurs, Paris, 1928











221

EUGÈNE PRINTZ (1889-1948)

A RARE CARPET, CIRCA 1937

realized by the Manufacture of Cogolin, in hand knot-stitched with two levels of wool
11 ft. 5 in. x 7 ft. (348 x 213.4 cm.)

initialed in the weave *EP* twice

\$25,000-35,000

PROVENANCE:

Collection of the artist;

Mme Germaine Wittowski-Printz, the artist's widow;

Acquired from the above by George Encil;

Sotheby's, Monaco, *Arts Décoratifs du XXe Siècle*, 22 April 1990, lot 582.

Acquired by the present owner from the above.

LITERATURE:

G. Bujon, J.-J. Dutko, *E. Printz*, Paris, 1986, p. 53 for this carpet illustrated.

cf. R. Jean, 'Eugène Printz', *Mobilier et Décoration*, 1948, p. 16 for a carpet of very similar pattern exhibited at the International Exhibition of 1937, Paris;

G. Bujon, J.-J. Dutko, *E. Printz*, Paris, 1986, p. 204 for the same picture of a carpet of a very similar pattern exhibited at the International Exhibition of 1937.

This rare carpet was in the personal collection of Eugène Printz and went from the artist's widow to Swiss collector George Encil, then to auction in Monte Carlo in 1990, where it was acquired by the present owner (Sotheby's, Monaco. *Arts Décoratifs du XXe Siècle*, 22 April 1990, lot 582).



A watercolor rendering of a similar carpet for the Salon des Artistes Décorateurs, Paris, 1947.



222

EUGENE PRINTZ (1889-1948)

A SET OF SIX SIDE CHAIRS, CIRCA 1934

walnut, re-upholstered in horsehair
each 35¼ in. (89.5 cm.) high

each stamped *E. PRINTZ*

(6)

\$25,000-35,000

PROVENANCE:

Collection of Mr. and Mrs. Thomas, Angoulême, France (original commission);
Private collection, France;
Christie's, Paris, *Une Maison par Eugène Printz*, 17 May 2006, lot 37.

LITERATURE:

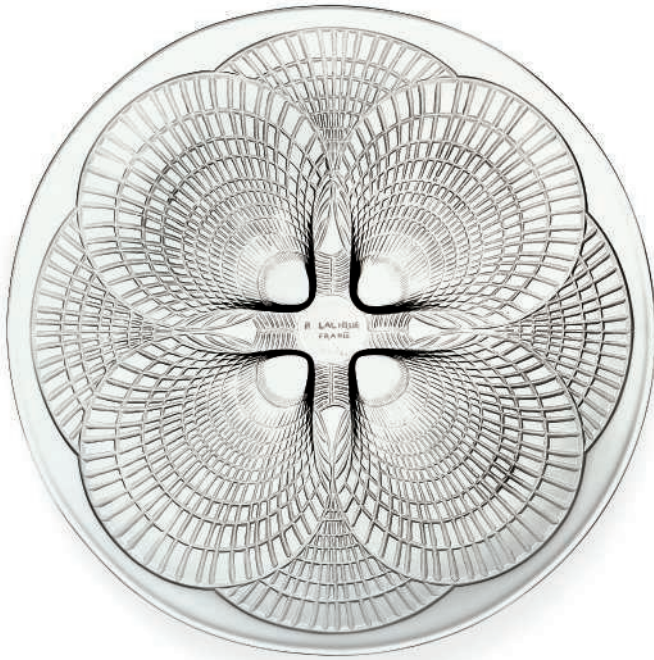
B. Champigneulle, 'Entretien avec Eugène Printz', *Mobilier et Décoration*, 1936, p. 20;
P. Faveton, 'Une Maison Signée Eugène Printz', *Art et Décoration*, April-May, 1986,
p. 80-81;
G. Bujon et J.-J. Dutko, *E. Printz*, Paris, 1986, pp. 147, 151, 286 for other chairs of this
model;
'Comment Décorer sa Maison', *Edition Charles Massin*, Paris, 1986, p. 81.

cf. 'Sieges Contemporains', *Editions Charles Moreau*, Paris, 1934.



Chairs of this model shown in Madame T.'s dining room.





223

RENE LALIQUE (1860-1945)

A 'COQUILLES' DISH, MODEL INTRODUCED 1924

no. 3010, clear glass
10½ in. (26.7 cm.) diameter

numbered, with wheel carved signature, *R. Lalique France N° 3010*

\$500-700

PROVENANCE:

Family of the present owner;
Thence by descent.

cf. F. Marilhac, *R. Lalique Catalogue Raisonné*, Paris, 2004, p. 701
for other dishes of this model.

224

DAUM

A COUPE, CIRCA 1890-96

acid-etched, enameled and gilt dichroic glass of oval shape
3½ in. (9 cm.) high, 11¼ in. (30 cm.) wide, 7¾ in. (19.4 cm.) deep

signed in gilt *Daum Nancy* with Cross of Lorraine

\$4,000-6,000

PROVENANCE:

Family of the present owner;
Thence by descent.





225

CHARLES AHRENFELDT (1856-1934)

A 130-PIECE DINNER SERVICE, CIRCA 1925

hand-painted porcelain

comprising:

36 dinner plates, 12 salad plates, 12 dessert plates, 11 soup bowls, two serving bowls, two lidded serving bowls with handles, three serving plates, two serving platters, one sauce boat, two butter dishes, three tazze, eight espresso cups, 12 espresso cup saucers, nine tea cups, ten tea cup saucers, a sugar bowl and cover, and a cream pitcher

each with Charles Ahrenfeldt Limoges factory mark

(130)

\$4,000-6,000

PROVENANCE:

Family of the present owner;
Thence by descent.



(detail)

226

EUGENE PRINTZ (1889-1948)
A PAIR OF 'BRIDGE' ARMCHAIRS, 1930S

walnut, re-upholstered in horsehair
each 37½ in. (95.2 cm.) high

(2)

\$15,000-25,000

PROVENANCE:

Sotheby's, New York, 22-23 November 1991, lot 561.

cf. B. Champigneulle, 'Entretien avec Eugène Printz', *Mobilier et Décoration*, 1936, p. 161;

'Comment décorer sa maison', *Art et Décoration*, April-May, 1986, p. 262;

G. Bujon, J.-J. Dutko, *E. Printz*, Paris, 1986, pp. 208, 222, 223 for watercolor renderings of chairs of this model, p. 286 for an illustration of chairs of this model.



Salon des Artistes Décorateurs, Paris, 1934.



227

EUGENE PRINTZ (1889-1948)

A CARPET, 1930S

in hand knot-stitched with two levels of wool
10 ft. 3½ in. x 7 ft. 6½ in. (393.8 x 229.9 cm.)

\$15,000-25,000

PROVENANCE:
Galerie Vallois, Paris.



228

FRENCH

A TABLE LAMP, 1920S

carved alabaster with grapevine pattern
15 in. (38.1 cm.) high

\$4,000-6,000

PROVENANCE:

Family of the present owner;
Thence by descent.



Lacquer furniture enjoyed a significant revival in 1920s Paris. The deep, lustrous finish achieved by this labor-intensive natural material, and its exotic associations with far-eastern cultures, made it immensely attractive to those privileged clients who could afford it. While lacquer was already being used before the Great War – most notably by the individualistic Eileen Gray – it was the presence of experienced oriental artisans that allowed the medium to flourish. It is reported that teams of Annamese lacquer craftsmen had been brought to France during the war to apply their skill to the protective lacquering of airplane propellers for the French Air Force. The post-war availability of this specialist labor force allowed the expansion of the craft within the *'industries de luxe'*.

Katsu Hamanaka had studied art in Japan before settling in Paris in the early 1920s. Here, an introduction to Seizo Sugawara, who worked with Eileen Gray and Jean Dunand, prompted his own interest in the medium of lacquer.

This rare and highly accomplished screen by Hamanaka expresses the more decorative, sometimes mythological aspect of French Art Deco. Naked female figures dance in an enchanted space, carpeted with flowers, to the music of a flute and in the company of an extravagant peacock and a quasi-mystical horned animal. This joyous, delicately rendered scene is perhaps a rite of Spring; it is a magical celebration of life, and a luscious manifestation of Art Deco.

Hama
Naka

昭
和
拾
貳
年
作



Shigeo Fukuda
昭和卅五年作



229

KATSU HAMANAKA (1895-1982)

A RARE TWO-PART SIX-PANEL SCREEN, 1935

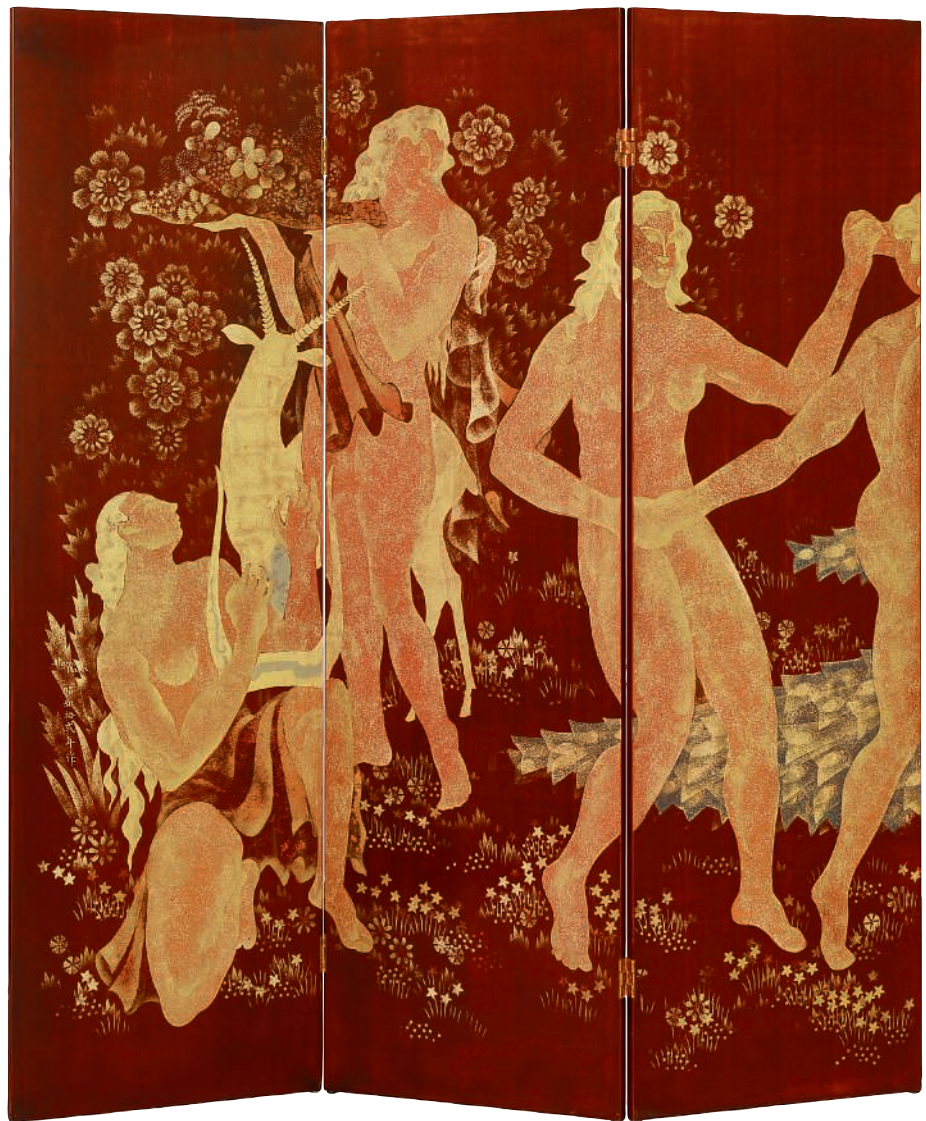
lacquer and gold-leaf, the front with a bucolic scene depicting young nymphs dancing and playing among two peacocks and an antelope
each panel 78¼ in. (200 cm.) high, 23¾ in. (60 cm.) wide, 1 in. (2.5 cm.) deep

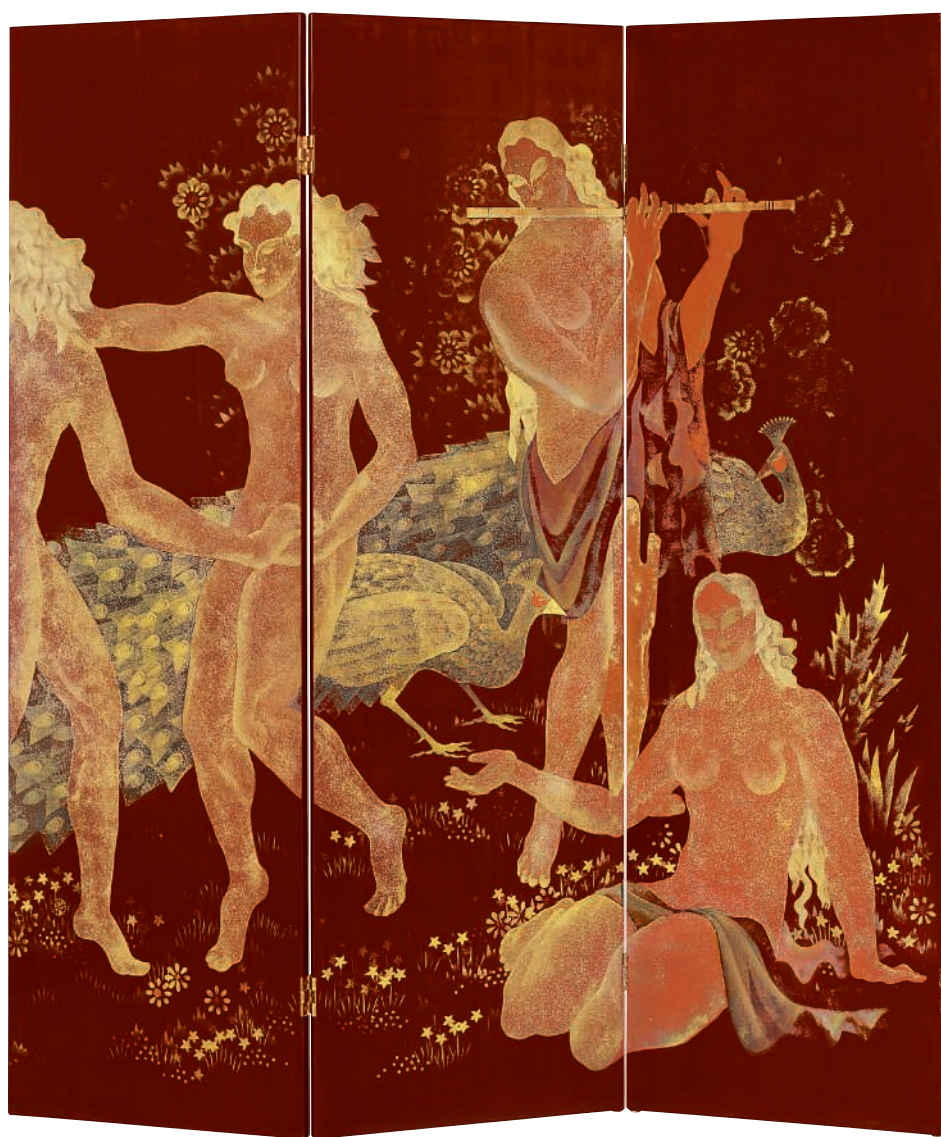
signed *Hamanaka*

\$150,000-250,000

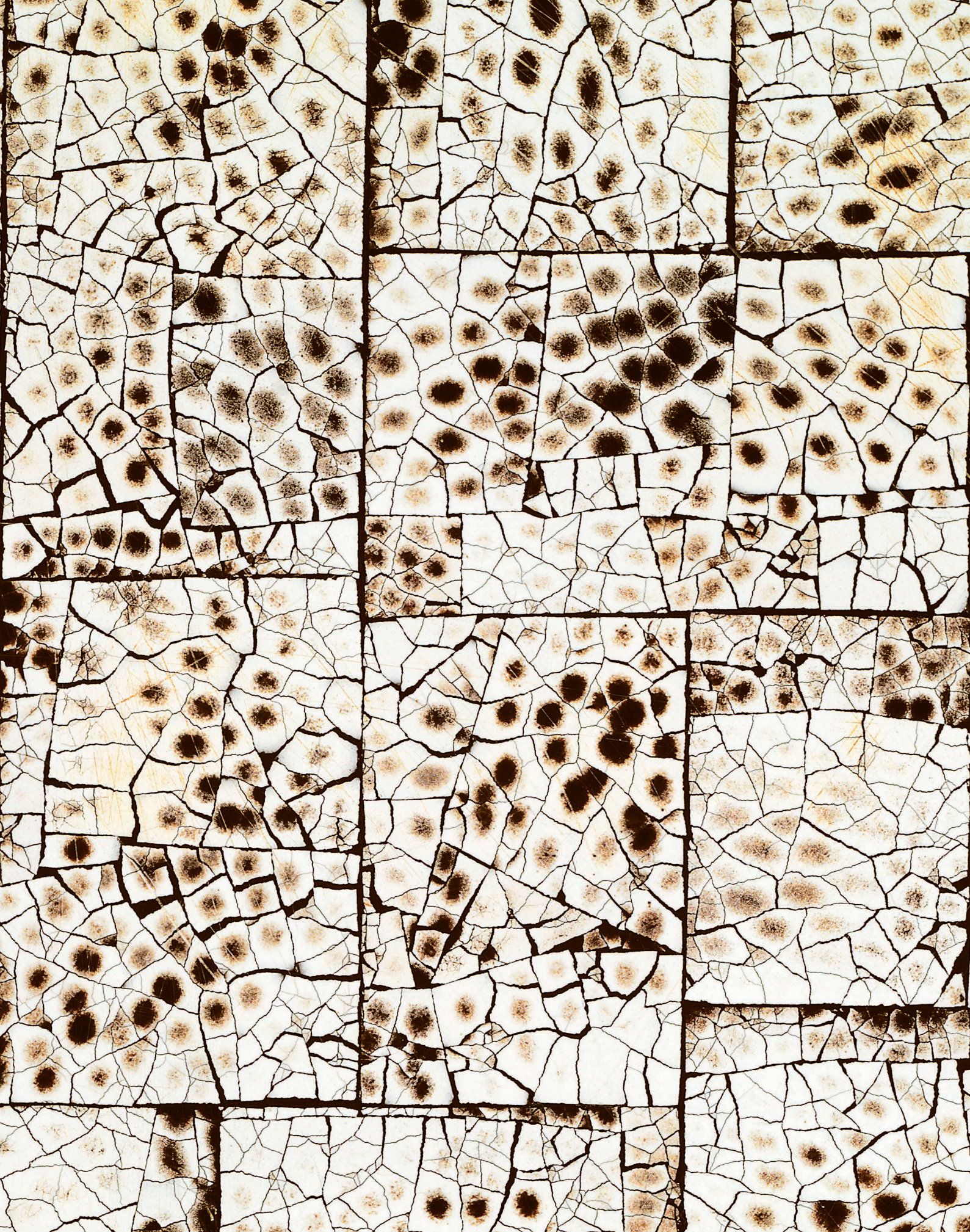
PROVENANCE:

Galerie Vallois, Paris, at The International Fine Art Fair (today Armory Show),
New York, 1998.









MARCEL COARD

The young Marcel Coard's career as a furniture designer was initiated in the summer of 1914 with a commission from the great connoisseur collector Jacques Doucet, who was embarking on a project to furnish his Paris home in the most avant-garde style. This commission led to others, for Doucet himself and for further clients impressed by Coard's feel for materials and for striking new forms. He used vellum, snakeskin, lacquer, mother-of-pearl, ivory, lapis lazuli, and galuchat to great visual and tactile effect – and, as in the present table, he occasionally and characteristically used the technique of crushing eggshell into tiny particles in a lacquered ground to cover panels, or, as we see here, the entire surface of a design.

230

MARCEL COARD (1889-1974)

A SIDE TABLE, CIRCA 1930

lacquered wood inlaid with eggshell, chromed-metal spherical balls and sabots
25¼ in. (64.2 cm.) high, 13¼ in. (35 cm.), 13¼ in. (35 cm.) deep

stamped C. Coard with parrot cipher

\$80,000-120,000

PROVENANCE:

Private collection, France;
Christie's, New York, 13 June 2006, lot 57.

LITERATURE:

A. Duncan, *Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s*, London, 2009, p. 353 for an illustration of this table;
A. Marcilhac, *Marcel Coard Décorateur*, Paris, 2012, p. 155 for an image of the present lot.





231

JEAN DUNAND (1877-1942)

A BOX, CIRCA 1922

lacquered metal, inlaid with eggshell
2 in. (5.1 cm.) high, 4¾ in. (12 cm.) diameter

signed and numbered in lacquer *JEAN DUNAND 4891*

\$15,000-25,000

PROVENANCE:

Family of the present owner;
Thence by descent.

cf. F. Marilhac, *Jean Dunand His Life and Works*, London, 1991, pp. 106-107, pl. 600
for a rectangular box inlaid with the same pattern.



(detail)



overhead view



232

JEAN BESNARD (1899-1958)

A MASK, 1937

earthenware with crackled enamel, sold with a patinated metal stand
7½ in. (19 cm.) high, 4½ in. (11.5 cm.) wide

signed and dated *Jean Besnard 1937*

\$30,000-50,000

PROVENANCE:

Galerie Stéphane Deschamps, Paris;
Private collection, Paris;
Christie's, Paris, 27 November 2007, lot 328.

cf. R. Jean, 'Jean Besnard Potier et Céramiste', *Art et Décoration*, 1932, pp. 27-28 for highly comparable masks by Jean Besnard.





233

RENE BUTHAUD (1886-1986)

A VASE, CIRCA 1918-1919

glazed ceramic with craquelure, depicting a hunting scene
13¾ in. (35 cm.) high

signed *R Buthaud* with paper label marked 5

\$15,000-25,000

PROVENANCE:

Camard & Associés, 17 June 2003, lot 55;
Acquired by the present owner from the above.

cf. P. Cruège, *René Buthaud 1886-1986*, Paris, 1996, p. 64 for a vase of a comparable form.



(three views illustrated)





234

RENE PROU (1889-1947)

A STOOL, 1930S

patinated and partially gilt wrought-iron, re-upholstered in velvet
17 in. (43.2 cm.) high, 25½ in. (65 cm.) wide, 13¼ in. (33.6 cm.) deep

\$6,000-8,000

PROVENANCE:

Family of the present owner;
Thence by descent.

Widely recognized as one of the fathers of the Art Deco style, René Prou and his modern taste influenced a generation of French designers. While known for decorating the most luxurious ocean liners, trains and hotels of his day with sumptuous materials such as lacquer and tortoiseshell. He often collaborated with ironworkers and artists such as Edgar Brandt and Raymond Subes, creating furniture that incorporated gentle curves and ribbon-like curls, emphasizing the versatility of the medium. The elegant stool offered here, with its gentle sloping legs and nimble feet, looks ready to come to life, showcasing Prou's keen ability to imbue a work made of iron with energy and vitality.



235

GILBERT POILLERAT (1902-1988)

A SET OF FOUR APPLIQUES, CIRCA 1939

patinated and partially gilt wrought-iron
each 15½ in. (38.5 cm.) high, 13¼ in. (33.6 cm.) wide, 7⅞ in. (18.7 cm.) deep (4)

\$10,000-20,000

PROVENANCE:

Galerie Yves Gastou, Paris, 1993.

cf. F. Baudot, *Gilbert Poillerat Maître Ferronnier*, Paris, 1992, p. 198 for a pair of appliques of this model.



236

FRENCH

A PAIR OF ANDIRONS, CIRCA 1935

patinated wrought-iron, gilt-bronze, glass
each 7 $\frac{1}{2}$ in. (20 cm.) high, 9 $\frac{1}{2}$ in. (24.5 cm.) wide, 18 $\frac{1}{2}$ in. (47 cm.) deep

(2)

\$5,000-7,000

PROVENANCE:

Family of the present owner;
Thence by descent.





DIEGO GIACOMETTI

Brothers Alberto and Diego Giacometti turned their combined skills, the former as sculptor, the latter as artisan, to the creation of sculptural functional objects in the 1930s, enlisted by the visionary decorator Jean-Michel Frank to add these hybrid artefacts, in plaster and in bronze, to the repertoire of ingredients that constituted his understated yet magical interior projects. The brothers created totemic floor and table lamps, andirons, vases, furniture and bibelots. These works sometimes clearly acknowledge sources of inspiration from antiquity, and if not always specific in such references seem nonetheless to be infused with the character of archaeological finds.

Diego carried on these lines of creative enquiry through the post-war years, working independently after his brother's death, and the pieces that bear his signature – functional sculptures modelled with a still-palpable immediacy and yet with a quality of timelessness – have long been appreciated and enjoyed as a perfect counterpoint to great 20th century art.

237

DIEGO GIACOMETTI (1902-1985)

A PAIR OF APPLIQUES, CIRCA 1945

gilt-bronze
each 18½ in. (38.1 cm) high

(2)

\$70,000-90,000

PROVENANCE:

A gift from the artist to Diego Masson, the son of André Masson, Paris;
Sotheby's, New York, 13 November, 1997, lot 367 (acquired by the present owner).

cf. M. Butor, *Diego Giacometti*, Paris, 1985, p. 135 for a pair of appliques of this model;
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 168 for an illustration of appliques of this model.

This lot is sold with a letter of attestation confirming provenance.



238

DIEGO GIACOMETTI (1902-1985)

A 'BOUGEOIR' TABLE LAMP, CIRCA 1960

patinated bronze
8 in. (20.3 cm.) high

with artist cipher *DG*

(2)

\$35,000-55,000

PROVENANCE:

Galerie Hadjer, Paris;
Galerie Vallois, Paris.

cf. D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 169;

C. Boutonnet and R. Ortiz, *Diego Giacometti*, exhibition catalogue, L'Arc en Seine,
Paris, 2003, p. 82.



(detail)







239

DIEGO GIACOMETTI (1902-1985)

AN IMPORTANT PAIR OF 'DOMPTEUSES' ANDIRONS, CIRCA 1960

patinated bronze

each 14 in. (35.5 cm.) high, 7 in. (17.8 cm.) wide, 18¼ in. (46.4 cm.) deep

each stamped *DIEGO* with artist monogram

(2)

\$180,000-250,000

PROVENANCE:

Collection of Edmond Bomsel;

Collection of Jacques Bomsel;

Madame Desmoliens;

Tajan, Paris, 27 May 2004, lot 129;

Acquired by the present owner from the above.

cf. D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 59 for this model in plaster, pp. 60-61 for variant examples of this design executed as table legs and lamp bases.

This lot is sold with a letter of attestation confirming provenance.



Two period photos showing another cast of this model of andirons in Diego Giacometti's studio.





240

LINE VAUTRIN (1913-1997)

'LA SIRENE DYNAMIQUE', A COMPACT, CIRCA 1950

gilt-bronze, carved mother-of-pearl, mirrored glass
 $\frac{3}{4}$ in. (1.9 cm.) high, $3\frac{1}{2}$ in. (8.9 cm.) wide, $2\frac{3}{4}$ in. (7.3 cm.) deep

stamped *LINE VAUTRIN*

\$4,000-6,000

PROVENANCE:

Collection of the artist;
 David Gill Gallery, London;
 Phillips, New York, 14 December 2006, lot 188.



241

GEORGES MATHIEU (1921-2012)

A BONBONNIERE, DESIGNED 1968, EXECUTED 1972

executed by Manufacture Nationale de Sèvres, glazed and gilt porcelain
3 3/4 in. (9.2 cm) high

signed and dated Sèvres (19)72 with gilt artist signature and date, Mathieu
(19)68 and doré à Sèvres mark

(2)

\$6,000-8,000

PROVENANCE:

Family of the present owner;
Thence by descent.



(detail)

cf. M.-N. Pinot de Villechenon, *Sèvres Porcelain from the Sèvres Museum 1740 to the Present Day*, London, 1997, p. 134, fig. 136 for another work by Mathieu for Sèvres featuring a similar design.



(detail)

A prolific artist and skilled metal smith, Toru Kaneko pairs a mastery of ancient metal working techniques with a creative and modern aesthetic. His vessels are forged from a single sheet of copper and then hammered, punched and patinated to produce vases and bowls that challenge our notion of metal as being heavy and cold. The present lot appears as delicate and fine as paper, despite its imposing scale and presence. Kaneko's works have been exhibited internationally (Japan, Germany, the United Kingdom, the Republic of Ireland, Korea, and Finland and the United States) and can be found in the permanent collections of the Victoria and Albert Museum, London, and the Philadelphia Museum of Art.

242

TORU KANEKO (B. 1962)

'RANDOM' A VASE, 2000

tin-plated and partially gilt dinanderie copper, with custom-made artist box in Paulownia wood
19 $\frac{1}{2}$ in. (50.5 cm) high

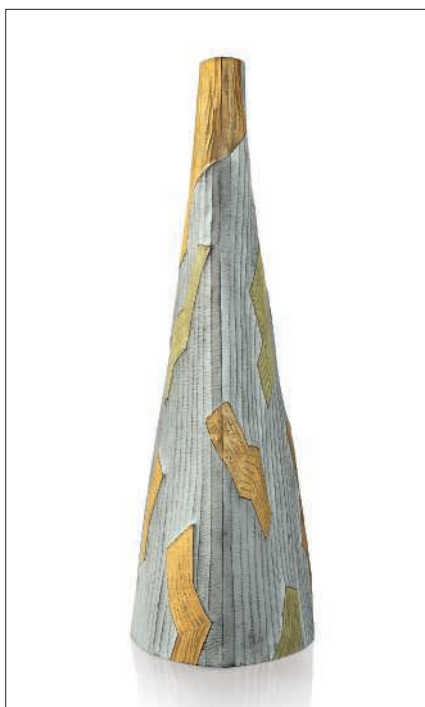
stamped *TORU KANEKO 2000*

\$20,000-30,000

PROVENANCE:

Lesley Kehoe Gallery, Melbourne, 2007.

cf. 'Tesouros do seculo XX', *Casa y Jardin*, Portuguese edition, September 2007



(other view illustrated)



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Baudot, F., *Gilbert Poillerat Maître Ferronnier*, Paris, 1992. [Lot 236]

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[Lot 201, 202, 211]

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Flament, A., *Le Pavillon de l'Elégance, La Renaissance de l'Art Français et des Industries de Luxe*, 1925.

[Lot 211]

Guéné, H., *Décoration et Haute Couture - Armand Albert Rateau pour Jeanne Lanvin, un autre Art Déco*, Paris, 2006.

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Klein, D., McClelland, N., *L'Esprit Art Deco*, 1987.

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Oliver-Vial, F., Rateau, F., *Armand Albert Rateau*, Paris, 1992.

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RUHLMANN, EMILE-JACQUES

Exhibition catalogue, 1930: *Quand le Meuble Devient Sculpture*, Le Louvre des Antiquaires, Paris, 1981.

[Lot 206]

F. Camard, *Ruhlmann Master of Art Deco*, Paris, 1993.

[Lot 204, 205]

F. Camard, *Jacques Emile Ruhlmann*, Paris, 2009, CD.

[Lot 204, 205, 206]

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (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 Credit Department at +1 212-636-2490.

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 Credit Department at +1 212-636-2490.

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 Credit Department on +1 212-636-2490.

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. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (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 and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the

Heading as amended by any **Saleroom Notice**.

- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- 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.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
- 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.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. 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.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately

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

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **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.
- (c) **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.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental

boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or 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 policy at www.christies.com.

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

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) 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;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or in 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.

•
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.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ 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 therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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.

Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

**"Studio of ..."/ "Workshop of ..."

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

"Signed ..."/ "Dated ..."/

"Inscribed ..."

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

"With signature ..."/ "With date ..."/

"With inscription ..."

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

The date given for Old Master, Modern and Contemporary Prints

is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR 20TH CENTURY DECORATIVE ARTS

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in the catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

1. When a piece is, in our unqualified opinion, by a certain artist or produced by his workshop or factory, the name appears above the description of the lot, this is indicated as follows:
e.g. EMILE GALLE

2. When a piece is, in Christie's qualified opinion, probably a work by the artist in whole or in part, this is indicated as follows:
e.g. ATTRIBUTED TO EMILE GALLE

3. When a piece is, in Christie's qualified opinion, a work of the period of the artist and closely related to his style, this is indicated as follows:
e.g. IN THE STYLE OF EMILE GALLE

4. When a piece is, in Christie's qualified opinion, a work executed in the artist's style but of a later date, this is indicated as follows:
e.g. IN THE MANNER OF EMILE GALLE

5. When a piece is, in Christie's qualified opinion, a copy (of any date) of a work of the artist, this is indicated as follows:
e.g. AFTER EMILE GALLE

WORLDWIDE SALEROOMS AND AMERICAN OFFICES

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BERMUDA

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Christie Lebano

SAN FRANCISCO

+1 415 982 0982

Ellanor Notides

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$ 150.00
Storage (per lot /day, beginning Day 36)	\$ 12.00
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: Tel + 1 212 636 2070, 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
nycollections@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
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386
NY: +1 212 484 4898

AMERICAN DECORATIVE ARTS

NY: +1 212 636 2230

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN ART

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

NY: +1 212 636 2245

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

NY: +1 212 636 2665

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682
NY: +1 212 636 2120
SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278
SK: +44 (0)20 7752 3293
NY: +1 212 636 2120

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

NY: +1 212 636 2217

CERAMICS AND GLASS

NY: +1 212 636 2215

CHINESE PAINTINGS

NY: +1 212 636 2195

CHINESE WORKS OF ART

NY: +1 212 636 2180

CLOCKS

KS: +44 (0)20 7389 2357

CORKSCREWS

SK: +44 (0)20 7752 3263

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

ENTERTAINMENT MEMORABILIA

SK: +44 (0)20 7752 3281

FOLK ART

NY: +1 212 636 2230

FURNITURE

NY: +1 212 636 2200

HOUSE SALES

SK: +44 (0)20 7752 3260

ICONS

SK: +44 (0)20 7752 3261

IMPRESSIONIST AND MODERN ART

NY: +1 212 636 2050

INDIAN AND SOUTHEAST ASIAN ART

NY: +1 212 636 2190

INDIAN CONTEMPORARY ART

NY: +1 212 636 2190
KS: +44 (0)20 7389 2700

INTERIORS

NY: +1 212 636 2032
SK: +44 (0)20 7389 2236

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2370
SK: +44 (0)20 7752 3239

JAPANESE ART

NY: +1 212 636 2160
KS: +44 (0)20 7389 2595

JEWELLERY

NY: +1 212 636 2300

KOREAN ART

NY: +1 212 636 2165

LATIN AMERICAN ART

NY: +1 212 636 2150

MINIATURES

NY: +1 212 636 2250
MODERN DESIGN
SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

NY: +1 212 636 2000

NINETEENTH CENTURY FURNITURE AND SCULPTURE

NY: +1 212 707 5910

OBJECTS OF VERTU

NY: +1 212 636 2250

OLD MASTER DRAWINGS

NY: +1 212 636 2120

OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART

NY: +1 212 636 2120

PHOTOGRAPHS

NY: +1 212 636 2330

PICTURE FRAMES

SK: +44 (0)20 7389 2763

POST WAR AND CONTEMPORARY ART

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
A VERY RARE SANCAI AND BLUE-GLAZED POTTERY FIGURE
OF A LADY HOLDING A GOOSE-FORM EWER

TANG DYNASTY (AD 618-906)

11 $\frac{3}{4}$ in. (29.8 cm.) high

\$250,000-350,000

Provenance:
Eskenazi, London.



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
A RARE LARGE PAINTED POTTERY FIGURE OF A FEMALE ATTENDANT

HAN DYNASTY (206 BC – AD 220)

22 in. (55.8 cm.) high

\$30,000–50,000

Provenance: The Schloss Collection.

Exhibited: The Metropolitan Museum of Art, New York, *The Arts of Ancient China*, 1973, no. 47.
Epcot Center, Florida, *A Thousand Years of Chinese Tomb Sculpture*, 1983, cover and col. pl. 5.



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New York, NY 10020

Code Name: SWAN
Sale number: 12607

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
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Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
14	14,000,000	14	14,000,000
15	15,000,000	15	15,000,000
16	16,000,000	16	16,000,000
17	17,000,000	17	17,000,000
18	18,000,000	18	18,000,000
19	19,000,000	19	19,000,000
20	20,000,000	20	20,000,000
21	21,000,000	21	21,000,000
22	22,000,000	22	22,000,000
23	23,000,000	23	23,000,000
24	24,000,000	24	24,000,000
25	25,000,000	25	25,000,000
26	26,000,000	26	26,000,000
27	27,000,000	27	27,000,000
28	28,000,000	28	28,000,000
29	29,000,000	29	29,000,000
30	30,000,000	30	30,000,000
31	31,000,000	31	31,000,000
32	32,000,000	32	32,000,000
33	33,000,000	33	33,000,000
34	34,000,000	34	34,000,000
35	35,000,000	35	35,000,000
36	36,000,000	36	36,000,000
37	37,000,000	37	37,000,000
38	38,000,000	38	38,000,000
39	39,000,000	39	39,000,000
40	40,000,000	40	40,000,000
41	41,000,000	41	41,000,000
42	42,000,000	42	42,000,000
43	43,000,000	43	43,000,000
44	44,000,000	44	44,000,000
45	45,000,000	45	45,000,000
46	46,000,000	46	46,000,000
47	47,000,000	47	47,000,000
48	48,000,000	48	48,000,000
49	49,000,000	49	49,000,000
50	50,000,000	50	50,000,000
51	51,000,000	51	51,000,000
52	52,000,000	52	52,000,000
53	53,000,000	53	53,000,000
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56	56,000,000	56	56,000,000
57	57,000,000	57	57,000,000
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64	64,000,000	64	64,000,000
65	65,000,000	65	65,000,000
66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
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