

OUTSIDER AND VERNACULAR ART

New York 18 January 2019



CHRISTIE'S





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OUTSIDER AND VERNACULAR ART

FRIDAY 18 JANUARY 2019

AUCTION

Friday 18 January 2019
at 10.00 am (Lots 1001-1162)

PROPERTIES FROM

The Collection of The Late Judith Alexander,
benefitting programs of the Judith Alexander
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The Louis-Dreyfus Family Collections

The William Louis-Dreyfus Foundation

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The Collection of
Eugenie and Lael Johnson

The Collection of The Late
Kristina Barbara Johnson

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Saturday	12 January	10.00 am - 5.00 pm
Sunday	13 January	1.00 pm - 5.00 pm
Monday	14 January	10.00 am - 5.00 pm
Tuesday	15 January	10.00 am - 5.00 pm
Wednesday	16 January	10.00 am - 5.00 pm
Thursday	17 January	10.00 am - 5.00 pm

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Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as **CAMEL-16797**

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[40]

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9/10/18

CHRISTIE'S

13/03/2018

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON
lots 1001-1028

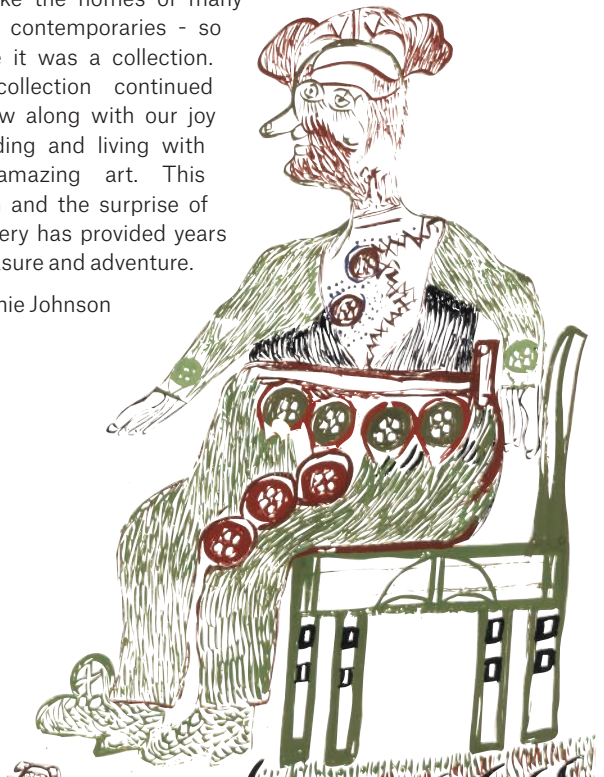
I believe my urge to collect was both learned and genetic. Some of my earliest memories are of tagging along with my mother to antique shops, yard sales or barns full of stuff in search of treasures. Although her interests centered on Victoriana and fine china, from an early age I sought out the interesting, unusual objects or paintings. These experiences, paired with the guidance of a talented art teacher in grade school, helped me decide very early that my life would be centered around making and living with art.

Later in my life Lael joined me in the search for art, and we added fairs and galleries to our preferred shopping venues. When I first became aware of what was beginning to be identified as "Outsider Art" I was taken with the passion of these artists and the confidence with which they pursued their singular visions. I was impressed by their lack of self-critical filters and directness of expression. From my own artmaking practice, I knew how self-consciousness could get in the way of the process. An early purchase of work by Outsider artist Simon

Sparrow fit nicely with our eclectic decor and a life-long collecting journey began.

When Intuit: The Center for Intuitive and Outsider Art was established, I became part of a group of like-minded individuals who shared a passion for this exciting art. Shortly after, Lael and I were asked if a group from The Art Institute of Chicago could come and visit our collection. My first response was, "We don't have a collection. We just buy things we like." But looking around the house objectively I saw that it had become quite a repository of this unique art and certainly didn't look like the homes of many of our contemporaries - so maybe it was a collection. Our collection continued to grow along with our joy of finding and living with this amazing art. This search and the surprise of discovery has provided years of pleasure and adventure.

-Eugenie Johnson



PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1001

HOWARD FINSTER (1916-2001)

The Farmer and His Old Mule, 1983, #2,710

signed and dated *By Howard Finster...Dec-1983-2:28: Past Midnight* lower edge; signed and dated on reverse

mixed media on board with original burned wood frame

16 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in. including artist-made frame

\$4,000-6,000



1001

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1002

MINNIE EVANS (1892-1987)

Untitled (Woman with Floral Designs), 1948

signed and dated *Minnie Evans/ 48* lower right
crayon, ink and graphite on card

13 $\frac{1}{4}$ x 10 $\frac{5}{8}$ in.

\$5,000-7,000

PROVENANCE:

Luise Ross Gallery, New York



1002



1003

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1003

EUGENE VON BRUENCHENHEIN
(1910-1983)

Untitled (Marie)

gelatin silver print
10 x 8 in.

\$3,000–5,000



1004

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1004

JAMES CASTLE (1899-1977)

Untitled (Figure in Landscape)

soot and spit and watercolor on found paper
10¼ x 8¾ in.

\$5,000–10,000



PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1005

JOSEPH YOAKUM (1889-1972)

Bitter Root Range near Boise Idaho, November 1967

signed by Joseph E. Yoakum upper left

ink and pastel on paper

11¼ x 15½ in.

\$7,000-10,000

PROVENANCE:

Carl Hammer Gallery, Chicago



PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1006

HENRY DARGER (1892-1973)

148 At Jennie Richee During fury of storm are unsuccessfully attached [sic] by Glandelinians / 149 At Jennie Richee narrowly escape capture but Blengins come to rescue, double sided
watercolor, carbon transfer, ink, graphite and collage on pieced paper
108¼ x 23 in. (sight)

\$250,000-500,000

PROVENANCE:

Carl Hammer Gallery, Chicago
Acquired from the above in 1994

EXHIBITED:

Chicago, Intuit: The Center for Intuitive and Outsider Art, *Unreal Realms*,
20 January - 26 March 2017.

LITERATURE:

Intuit: The Center for Intuitive and Outsider Art, *Unreal Realms* (Intuit, 2017), ill.



(recto)



(verso)

Henry Darger is widely recognized as one of the stars of Outsider Art and increasingly, as an incredibly important presence in Modern Art. His large-scale horizontal-format watercolor drawings chronicle events and scenes from a mythical world of his own creation.

The artist had a difficult childhood. Having lost both parents by age eight, he found stability in a job as a janitor at St. Joseph's Hospital in Chicago. Outside a brief stint in the army in late 1917, he worked in area hospitals from age seventeen until his retirement in 1963. If by day Darger led an unremarkable existence, by night, in a tiny apartment in Chicago's North Side, he created a magnificent, fantastical world in watercolor and in words. His magnum opus, a 15,000-page typed manuscript entitled *The Story of the Vivian Girls, in What is known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm, Caused by the Child Slave Rebellion*, tells the story of a great war on an imaginary planet where child slaves, led by a group of pre-teens called the Vivian Girls, engaged in a series of battles with their adult overlords to gain freedom. Though he finished his manuscript in the 1930s, he continued to illustrate his world long after he finished the text.

This double-sided six-panel work depicts a battle between the adult army, complete with bayonets and mortarboards, and the child slaves. Here, the Blengins (winged figures with serpent-like tails) fly in to rescue the children

and stave off the attackers. The dramatic weather across both sides of the artwork reflects the tumultuous episode, with brighter skies emerging on the right side of the second panel indicating the end of the fight. Darger's figures and animals are created in part through carbon transfers of popular print sources including magazines, packaging, illustrated books and coloring books. Collaged elements from his illustrated source material also appear on this work, including images of frolicking children and houses on the verso. Darger incorporated text in his pieces, both as a guide for himself and for his imagined viewers. This takes the form of direct quotes from characters, such as an adult soldier imploring "let's run, Blengins are coming" (recto), plot points from the artist-as-narrator, including the label "where he stood" inside the outline of a fallen soldier above his now-recumbent body (recto), and directions and times to orient the viewer, such as "East 3 more minutes after" on the verso, which contextualizes the sides of the work in relation to each other.

Darger's work is in the collections of institutions including the Museum of Modern Art, New York, the Art Institute of Chicago, the Musée d'Art Moderne de la Ville de Paris, the American Folk Art Museum, New York, and the Collection de l'Art Brut, Lausanne, Switzerland.



3 MORE MIN
UTES AFTER





1007

PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1007

EUGENE VON BRUENCHENHEIN (1910-1983)

Marie Montage

limited-edition Iris print from original Kodacolor slide
6½ x 9⅞ in.

\$3,000–5,000

PROVENANCE:

Carl Hammer Gallery, Chicago

PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1008

ROSA ZHARKIKH (1930-2015)

Zodiac Signs

embroidered cloth
16½ x 14¼ in.

\$3,000–5,000

PROVENANCE:

Galerie St. Etienne, New York

LITERATURE:

N.F. Karlins, "Outsider Extravaganza," *Artnet Reviews*, 31 January 2003 (accessed online 10 December 2018).



1008

PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1009

SANDRA SHEEHY (B. 1965)

Untitled

signed *Sandra Sheehy* lower right
mixed media, including beads, shells, fabric and feathers on canvas
mounted on paper
7½ x 5½ in. (fabric work); 15¾ x 13¾ in. (paper mount)

\$500–1,000

PROVENANCE:

Cavin Morris Gallery, New York



1009

PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1010

DOMENICO ZINDATO (B. 1966)

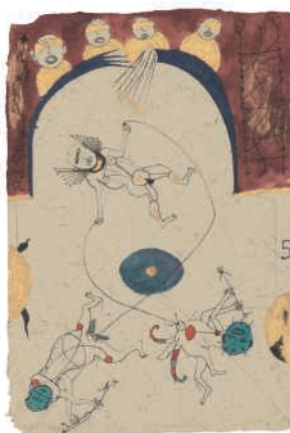
Five Playing Cards

ink on paper
each 6¾ x 4½ in.

\$800–1,200

PROVENANCE:

Phyllis Kind Gallery, Chicago and New York



1010

PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1011

BILL TRAYLOR (CIRCA 1853-1949)

Goat, Camel, Lion and Figures, circa 1939

reverse signed *Charles Shannon* at center; bears original Shannon label
D-151 EXCITING EVENT reverse upper right
graphite on repurposed card
14 x 22 in.

\$75,000-100,000

PROVENANCE:

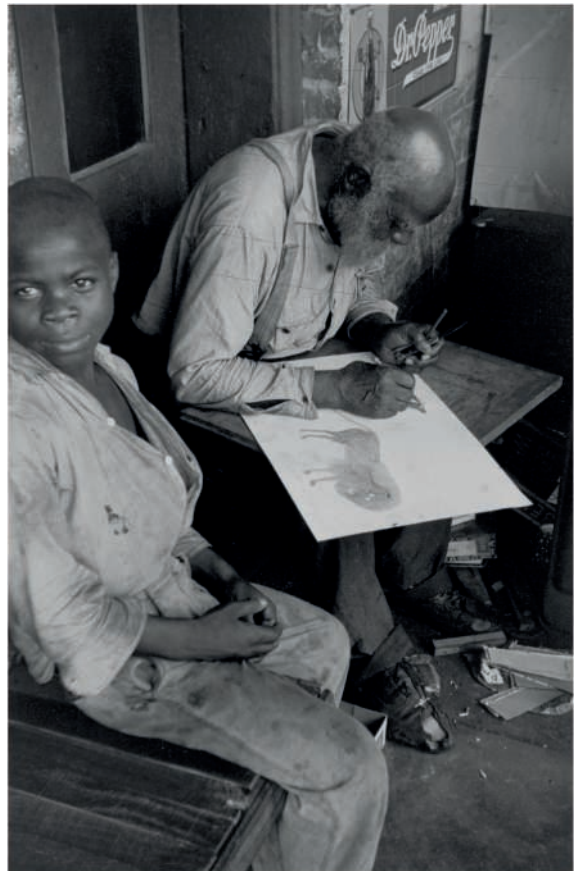
Ricco Maresca Gallery, New York

This iconic work by Bill Traylor is important from an historical standpoint, as it is the drawing Traylor rendered throughout a series of now-famous images by Charles Shannon. These photographs, some of which show Traylor surrounded by children observing his drawing, are among the most poignant records we have of the artist working, and the oft-reproduced and perhaps most famous portrait of Traylor includes this work in a near-completed state (see below).

After a lifetime on a plantation, former slave Traylor moved to Montgomery, Alabama. There, from a doorstep on Monroe Street, he composed starkly modernist images of lively animals, elaborate constructions and active people. This wonderful, abstracted drawing reveals Traylor's masterful understanding of space and hints at his use of the posters, packaging and visual culture that surrounded him, as the camel on the lower left of this work likely draws from the illustration on Camel Cigarette cartons and posters popular in advertising of the day.



Charles Shannon, *Bill Traylor (frontal)*, circa 1939. Charles E. and Eugenia C. Shannon Trust.



Charles Shannon, *Boy with clasped hand/Traylor drawing*, circa 1939. Charles E. and Eugenia C. Shannon Trust.





1012

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1012

JERRY WAGNER (B. 1939)

*Reawakening the Medicine Memory
Chakras, 2000-2006*

signed *Jerry OS Wagner* lower left edge
ink and adhesive on paper and card
9 7/8 x 8 1/4 in.

\$700-1,000

PROVENANCE:

Cavin Morris Gallery, New York



1013

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1013

TED GORDON (B. 1924)

Stripes Forever, 1989

signed and dated *Ted Gordon © 5-30-89* lower
right
ink on paper
17 x 14 in.

\$1,000-2,000

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1014

NEK CHAND (1924-2015)

Lady Fetching Water

concrete over metal armature with mixed media
28½ in. high, 12½ in. wide, 9 in. deep

\$6,000–8,000

PROVENANCE:

Phyllis Kind Gallery, Chicago and New York





PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1015

CARLO ZINELLI (1916-1974)

Untitled, 1957

gouache and ink on paper
19 x 27 in.

\$10,000–20,000

PROVENANCE:

Jennifer Pinto Safian, New York

EXHIBITED:

Santa Fe, Museum of International Folk Art, *Vernacular Visionaries: International Outsider Art in Context*, 31 October 2003 - 29 August 2004.

LITERATURE:

Annie Carlano, ed., *Vernacular Visionaries: International Outsider Art* (Yale University Press, 2003), p. 8 and cover (paperback edition).

In 1947, 31-year-old Carlo Zinelli was released from military service, diagnosed with schizophrenia, and committed to a hospital in Verona. A decade later he began drawing, developing and evolving a distinctive, graphic style championed by artist Jean Dubuffet, among others. An early work by the artist, this piece already displays the bold, graphic quality, infused with humor and fear, that permeates Zinelli's oeuvre. Drawings from this period often include small figures and objects in a series of vignettes sharing, though not always interacting on, a single page.



PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1016

CARLO ZINELLI (1916-1974)

Untitled, February 1972

dated and inscribed 17-2-72 *Zinelli* upper right
gouache on paper
19¾ x 27½ in.

\$8,000-12,000

PROVENANCE:

Phyllis Kind Gallery, Chicago and New York

As seen in the piece offered here, works from the last few years of Zinelli's life are rendered in fine lines and vibrant colors, and his imagery includes vignettes of men, animals and symbols in fanciful combinations and nonrealistic scales.

PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1017

**A ROOT TABLE WITH GOLD AND BLACK-PAINTED
GEOMETRIC TWIG TOP**
AMERICAN, 20TH CENTURY

29¼ in. high, 26 in. wide, 20½ in. deep

\$4,000–6,000



1017 (top)



1017

PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1018

**A TURQUOISE AND SNAKESKIN DECORATED
WOODEN PEDESTAL**
AMERICAN, PROBABLY SOUTHWESTERN STATES, 20TH
CENTURY

40¾ in. high, 13 in. wide, 13 in. deep

\$2,000–4,000

PROVENANCE:

Harvey Antiques, Evanston, Illinois



1018 (top)



1018



PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1019

DROSSOS SKYLLAS (1912-1973)

Sunset and Pier, 1960-1965

signed *D. P. Skyllas* lower right

oil on canvas
23½ x 17¼ in.

\$15,000–30,000

PROVENANCE:

Luise Ross Gallery, New York

LITERATURE:

J.P. Borum, "Spinning in a Lonely Orbit: The Work of Drossos P. Skyllas,"
Folk Art, Winter 1994/95, p. 39.



PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1020

ANNA ZEMANKOVA (1908-1986)

Untitled

pastel on paper
32¾ x 23¼ in.

\$7,000-10,000

PROPERTY FROM THE COLLECTION OF EUGENIE AND LAEL JOHNSON

1021

WILLIAM EDMONDSON (1874-1951)

Critter, 1930s

limestone

10 in. high, 15¼ in. wide, 6¾ in. deep

\$40,000–60,000

PROVENANCE:

Louise Dahl-Wolfe and Meyer Wolfe, New York (acquired directly from the artist)

Nick Freydberg, New York, 1964

D.C. Moore Gallery, New York

Famed *Harper's Bazaar* photographer Louise-Dahl Wolfe photographed William Edmondson's yard multiple times in 1936 and/or 1937. She acquired this work directly from the artist, likely during one of these visits.



(alternate view)





1022

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1022

CHARLES STEFFEN (1927-1995)

Portrate [sic] of my mother, 1991

signed and dated *Mr. Charles P. Steffen, 91* upper right; also dated center left and right and lower right; signed again lower right
colored pencil and graphite on brown paper
54¾ x 29¾ in.

\$3,000-5,000

PROVENANCE:

Russell Bowman Art Advisory, Chicago

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1023

STANSILAW MAIEWSKI, 20TH CENTURY

The Last Supper, 1945

dated and signed 1945 *Maiewski Stanislaw* on underside
paint on carved wood
10 in. high, 29¼ in. wide, 7¼ in. deep

\$2,000-4,000



1023

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1024

SIMON SPARROW (1925-2000)

Untitled (Cross with Spirits)

mixed media and paint on board and carved frame
32 x 25 $\frac{3}{4}$ in. including original frame

\$2,000-4,000

PROVENANCE:

Carl Hammer Gallery, Chicago



1024

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1025

A SET OF FOUR DOLL'S HEAD MOLDS

20TH CENTURY

11 $\frac{1}{2}$ in. high, 30 in. wide, 8 $\frac{1}{4}$ in. deep

\$4,000-6,000

PROVENANCE:

Ricco Maresca Gallery, New York



1025



1026

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1026

LUIS ROMERO (B. 1965)

Untitled (Bearded Pink)

ink, acrylic and staples on pieced paper
14½ x 12½ in.

\$1,000–2,000

PROVENANCE:

Fleisher Ollman Gallery, Philadelphia



PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1027

MADGE GILL (1884-1961)

Six Note Cards

framed as sets of three
ink on card
each 5½ x 3½ in.

\$1,500–3,000

1027

PROPERTY FROM THE COLLECTION OF
EUGENIE AND LAEL JOHNSON

1028

CHARLES A. A. DELLSCHAU (1830-1923)

Aeromose 4653 / Broadcenter 4654,
July 1920, double sided

watercolor, gouache and collage on paper
16½ x 17 in.

\$10,000-15,000

LITERATURE:

James Brett et al., *Charles A. A. Dellschau,*
1830-1923 (Marquand Books, 2013), p. 309.

In Sonora, California, a mysterious group of aeronautical aficionados including Peter Mennis, George Newell, August Schoetler and Christian Axel von Roemeling founded the Sonora Aero Club. The club rendered plans for airships, held discussions about fuel components, debated engineering techniques and - most intriguingly - may have existed only in the mind of Charles A. A. Dellschau. To date, scholars do not know whether the club, or the discussed members, were real or figments of the artist's imagination.

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



(recto)



(verso)

PROPERTY FROM A PRIVATE COLLECTION

1029

WILLIAM EDMONDSON (1874-1951)

Lady, 1930s

limestone

15 in. high, 4½ in. wide, 8½ in. deep

\$60,000–80,000

LITERATURE:

Rusty Freeman et al., *The Art of William Edmondson* (Cheekwood Museum of Art, 1999), p. 38.

William Edmondson worked as a janitor at the Woman's Hospital in Nashville, Tennessee, from around 1909 until 1930, and before that held various jobs around the city, ranging from farmhand to sewer worker. By the early 1930s, however, he had become his own boss: he established a stonecutting business next to his home to create tombstones for his community. Over time, he also began to carve freestanding sculptures of religious figures, famous and local people, and various animals. Edmondson's yard quickly attracted attention from art lovers, including Louise Dahl-Wolfe, who photographed the artist and his work multiple times in 1936 and/or 1937. After seeing the Dahl-Wolfe images, Alfred H. Barr, Jr., then-director of the Museum of Modern Art, New York, organized a 1937 exhibition of works by the sculptor, making Edmondson the first African American to have a solo exhibition at MoMA. Throughout the 1930s and 1940s Edmondson's home remained a destination, drawing visitors such as famed photographer Edward Weston.

The present work reveals Edmondson's minimalist and modern carving aesthetic alongside his ability to incorporate popular culture in his sculpture. The geometry of *Lady's* triangular skirt and abstracted body is a sophisticated distillation of form, while her elaborate hairdo, unique within his body of work, reveals Edmondson's understanding of and interest in the style of his time and his community (for more on Edmondson's interest in hair, and the importance of hairstyles within African American culture, see Rusty Freeman, "Community Heroes in the Sculpture of William Edmondson," in *The Art of William Edmondson*).



(profile)





1030

PROPERTY FROM THE COLLECTION OF THE LATE JUDITH ALEXANDER, BENEFITTING PROGRAMS OF THE JUDITH ALEXANDER FOUNDATION, PROVIDING SUPPORT FOR THE ARTS AND ARTISTS

1030

HOWARD FINSTER (1916-2001)

Howard Walks With the Angels in His Garden, #3,050, 1983

signed and dated by Howard Finster...12:12: Past Midnight Sept 22: 1983; signed again on reverse enamel on board with original burned wood frame 39½ x 48 in. including artist made frame

\$7,000-10,000



1031

PROPERTY FROM A WEST COAST COLLECTION

1031

FELIPE BENITO ARCHULETA (1910-1991)

Porcupine, 1976

dated, titled and initialed 7-26-1976 - Porcupine - By-F.B.A. on underside of belly straw, paint and putty on carved wood 19 in. high, 11 in. wide, 38 in. long

\$2,000-3,000

PROPERTY FROM THE COLLECTION OF THE LATE JUDITH ALEXANDER, BENEFITTING PROGRAMS OF THE JUDITH ALEXANDER FOUNDATION, PROVIDING SUPPORT FOR THE ARTS AND ARTISTS

1032

HOWARD FINSTER (1916-2001)

Visions of Other Worlds, #4,036, 1985

dated and signed 10:53: Mar-7-1985 By Howard Finster lower left
enamel on wood with original wood burned frame
24 x 14½ in. including artist made frame

\$3,000–5,000



1032

PROPERTY FROM A WEST COAST COLLECTION

1033

FELIPE BENITO ARCHULETA (1910-1991)

Cat, 1981

titled, dated and initialed Cat- 5-3-1981 - F.B.A. on underside of belly
paint, marbles, straw and putty on carved wood with wire
14½ in. high, 11¼ in. wide, 30 in. long

\$2,000–3,000



1033



PROPERTY FROM A SCHOLARLY NEW YORK COLLECTOR

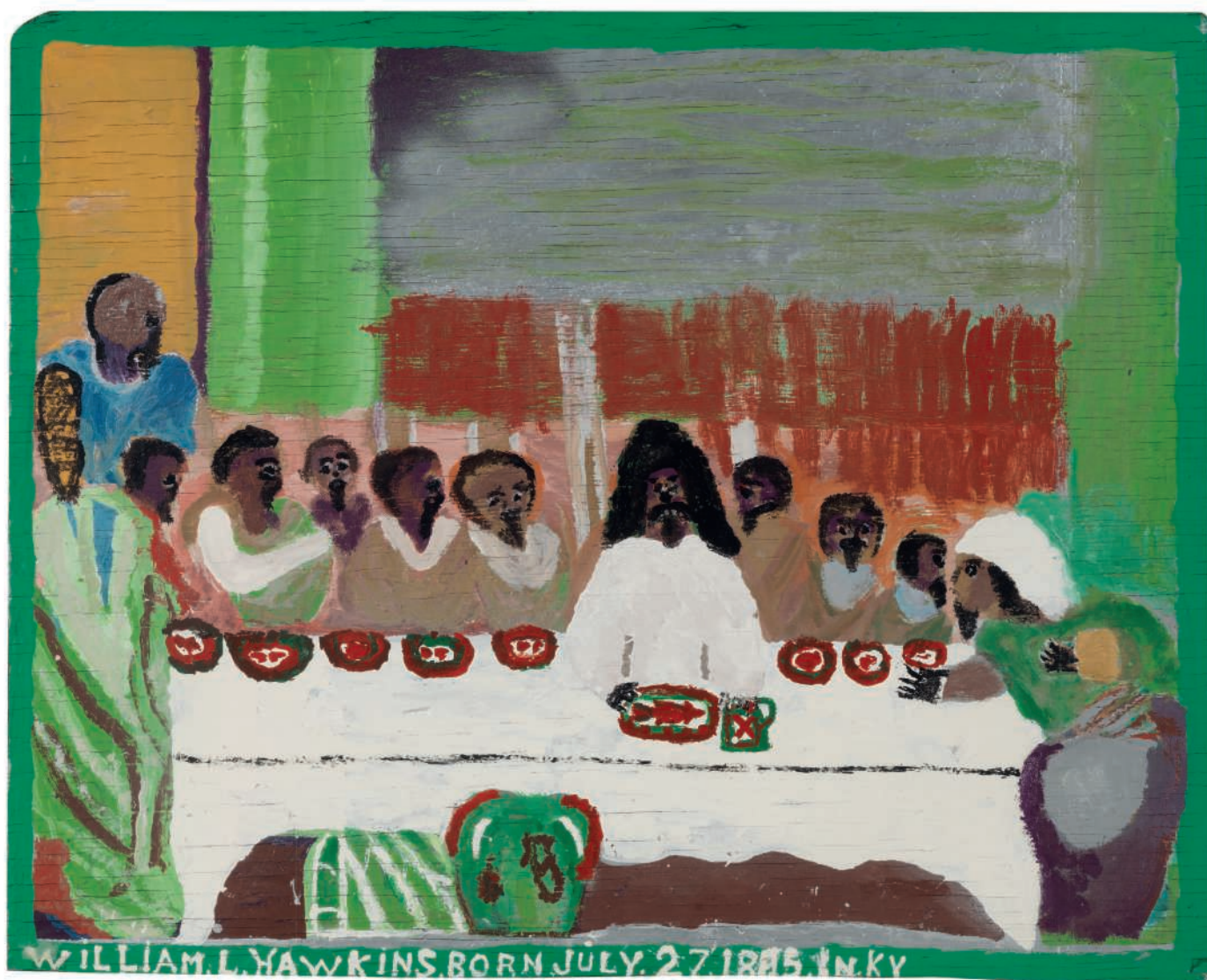
1034

EUGENE VON BRUENCHENHEIN (1910-1983)

No. 812, June 1959

signed, dated and titled *Eugene Von Bruenchenhein June 21, 1959 No. 812* lower left
oil on wood
24 x 23¾ in.

\$12,000-18,000



PROPERTY FROM A PRIVATE SWISS COLLECTION

1035

WILLIAM HAWKINS (1895-1990)

Last Supper #3, circa 1984

signed *William L. Hawkins* along lower edge
enamel on board
38¾ x 47½ in.

\$20,000–40,000

PROVENANCE:

Ricco/Maresca Gallery, New York
Geoffrey Holder and Carmen de Lavallage, New York
Sold, Sotheby's, New York, 30 January 1995, lot 1864

LITERATURE:

Susan Mitchell Crawley, "William Hawkins: The Last Suppers," *Raw Vision*, vol. 96 (2017), p. 18 (ref.).

Renowned self-taught artist William Hawkins is known for his graphic, large-scale images depicting animals, architecture, religious scenes and historic events. *Last Supper #3* is one of nine known Last Supper paintings created by the artist. The rest of this important series was included in the recent retrospective *William L. Hawkins: An Imaginative Geography*; the present work reemerged after the opening of this exhibition.

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS
FOUNDATION AND FAMILY COLLECTIONS



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

I have been asked what caused me to collect self-taught or so-called “Outsider” art. I think the answer is not anything that differs from what propelled me to collect art itself, namely a conviction that the work achieves an inescapable and meaningful artistic presence: the quality that differentiates art from illustration. In the self-taught world, it is a work that transcends craft and folk art traditions and ends up creating, first and foremost, artistic experience. An illustration is an apple drawn to look like an apple. A work of art is an apple drawn as the artist sees the apple. It is the genuine artistic expression which then comes through. The same is true in the self-taught sector of the art world. The particularities and limitations of art as created in the Outsider world fade in the face of the unavoidable artistic presence that is expressed.

—William Louis-Dreyfus



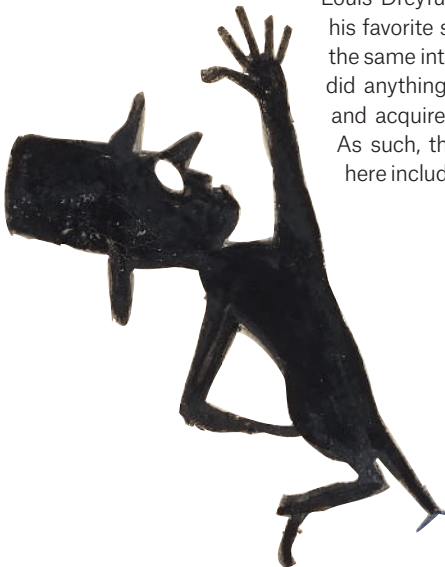
My father was never shy about what he believed in and, more than anything, he believed in art and justice. That he has found this way to marry those two beliefs is a sweet miracle for him. It makes sense for his soul. He once told me that when he first started to collect “Outsider” art, he didn’t know that it was “Outsider” art, he just thought it was good. That his good art will do good for generations to come at the Harlem Children’s Zone is deeply satisfying for our whole family.

—Julia Louis-Dreyfus

Driven by his own eye and great passion for the art he acquired, William Louis-Dreyfus assembled a unique collection spanning work by well-known artists such as Jean Dubuffet, Helen Frankenthaler, and Alberto Giacometti, alongside pieces by contemporary artists such as Graham Nickson, Catherine Murphy, and John Newman. However, as a collector, Louis-Dreyfus was particularly fascinated by the works of self-taught artists and focused much of his attention on James Castle, Bill Traylor, Nellie Mae Rowe, Clementine Hunter, Thornton Dial, and Willie Young, among others, who made complex, poetic artworks for uniquely personal and spiritual purposes.

Louis-Dreyfus regarded the work of his favorite self-taught artists with the same intense enthusiasm as he did anything else in his collection, and acquired their work in depth. As such, the selection presented here includes superb examples

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





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1036

JAMES CASTLE (1899-1977)

Untitled (Five Figures)

watercolor, ink and string on repurposed Home Dairies Ice Cream carton
5 x 6 3/4 in.

\$7,000-10,000

PROVENANCE:

Agnes C. Wade, *sister of the artist*
Heirs of Agnes C. Wade (Geraldine E. Garrow, Georgia M. Allred,
Guy W. Wade Jr. and Gail M. Johnson)
James Castle Collection LP, Boise, Idaho
Private Collection, New York
Chowaiki & Co, New York



(reverse)

EXHIBITED:

New York, New York Studio School, *James Castle: People, Places & Things*, 29 January - 4 March 2018.

It's an unending thrill for me to be wrapped up in James Castle's world. The more you see of it, the more masterful the work and the more convinced you become of its major position in American Art.

- W L-D.



(verso)

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1037

JAMES CASTLE (1899-1977)

Untitled (Baby Pram), double sided

soot and spit on found paper
6¾ x 8½ in.

\$8,000-12,000

PROVENANCE:

Agnes C. Wade, *sister of the artist*
Heirs of Agnes C. Wade (Geraldine E. Garrow, Georgia M. Allred,
Guy W. Wade Jr. and Gail M. Johnson)
James Castle Collection LP, Boise, Idaho
Fleisher Ollman Gallery, Philadelphia

EXHIBITED:

Katonah, New York, Katonah Museum of Art; Greensboro, North Carolina, Weatherspoon Art Museum; and Naples, Florida, The Baker Museum, *Inside the Outside: Five Self-Taught Artists from the William Louis-Dreyfus Foundation*, 19 July - 11 October 2015 (Katonah), 21 May - 4 September 2016 (Greensboro), 28 March - 23 July 2017 (Naples).
Madrid, Museo Nacional Centro de Arte Reina Sofia, *James Castle: Show and Store*, 18 May - 5 September 2011.

LITERATURE:

Lynne Cooke, ed., *James Castle: Show and Store* (Museo Nacional Centro de Arte Reina Sofia, 2011), p. 214.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1038

BILL TRAYLOR (CIRCA 1853-1949)

Fighting Dogs, 1939-1942

bears original Shannon label D-229-XL Special (Black and Brown Dog Fight I)
reverse upper right
tempera and graphite on repurposed card furniture company advertisement
19¼ x 21 in.

\$50,000–80,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

Essen, Germany, Museum Folkwang, *The Shadow of the Avant-Garde: Rousseau and the Forgotten Masters*, 2 October 2015 - 10 January 2016.

LITERATURE:

Kasper König and Falk Wolf, eds., *The Shadow of the Avant-Garde: Rousseau and the Forgotten Masters* (Hatje Cantz, 2015), p. 53.

Karen Wilkin, "Bill Traylor: American Artist," *The Hopkins Review*, vol. 8, no. 1 (Winter 2015), p. 41 and cover.

Bill Traylor was an American prodigy. Born into slavery, illiterate all of his life, he worked on the Traylor plantation in Benton, Alabama, for over 70 years and then for a year in a Montgomery shoe factory until his rheumatism prevented him from continuing. He slept nights on a pile of rags in the back room of a funeral parlor and during the day he set up on Lawrence Street in front of a pool hall where the overhanging roof gave him protection. Then, at age 84, Bill Traylor began to draw, working on discarded cardboard with a small straight stick, a pencil and cast off poster paint. In just over three years, in the shade of the tin roof behind a red Coca-Cola cooler, he produced an estimated 1,200–1,500 works, on some of which he painstakingly learned to write his name.

The subjects of his drawings illustrate his life just as the manner of his pencil stroke reflects his untaught circumstance. Yet his drawings show an unerring ability to invent complex and harmonious compositions and to make brilliant use of negative space. Contrasted to what appears to be ignorance of perspective and shading is a highly sophisticated and original approach to shape, geometric design and abstract form. His approach to the page, to the old cardboard surfaces he found and his incorporation of scratches, discoloration, tears and irregular shapes of his boards reveal a compositional master at work. From the age of 84 to 87, Bill Traylor produced a body of work which is as American and as important to America's artistic contribution as are the scrupulously exquisite watercolors of Winslow Homer or the structured paint drippings of Jackson Pollock.

What we know of those years and of Traylor's life is described with simplicity and vividness in an interview with Charles Shannon, [long seen as] Traylor's discoverer. The details of his life, as relevant as they are to the subjects he depicted or the events he drew, do not account for the basic sophistication of the depiction nor for the consistently high quality of the drawings.

– W L-D.

Excerpted from *Bill Traylor: Observing Life* (Ricco Maresca Gallery, 1997).

"Bill Traylor produced a body of work which is as American and as important to America's artistic contribution as are the scrupulously exquisite watercolors of Winslow Homer or the structured paint drippings of Jackson Pollock."



(reverse)





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1039

NELLIE MAE ROWE (1900-1982)

Orange Mule Prancing, 1980

signed and dated *Nellie Mae Rowe 1980* lower right edge
pastel, crayon and graphite on paper
18 x 23¾ in.

\$3,000–5,000

PROVENANCE:

Alexander Gallery, Atlanta

EXHIBITED:

Washington, D.C., Four Seasons Hotel, 2009 - 2010.
Katonah, New York, Katonah Museum of Art; Greensboro, North Carolina, Weatherspoon Art Museum; and Naples, Florida, The Baker Museum, *Inside the Outside: Five Self-Taught Artists from the William Louis-Dreyfus Foundation*, 19 July - 11 October 2015 (Katonah), 21 May - 4 September 2016 (Greensboro), 28 March - 23 July 2017 (Naples).

LITERATURE:

William Louis-Dreyfus, Karen Wilkin and Trenton Doyle Hancock, *Inside the Outside: Five Self-Taught Artists from the William Louis-Dreyfus Foundation* (William Louis-Dreyfus Foundation, 2015), no. 33.

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1040

NELLIE MAE ROWE (1900-1982)

Nellie on Blue

paint and pastel on photo of the artist mounted
on card
10 x 8 in.

\$2,000–3,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

Organized New York, Museum of American Folk
Art, *Self-Taught Artists of the Twentieth Century:
An American Anthology*, 10 March - 17 May
1998 (Philadelphia Museum of Art), 14 July - 20
September 1998 (High Museum of Art, Atlanta),
31 October 1998 - 24 January 1999 (Amon Carter
Museum, Fort Worth, Texas), 20 February - 18
April 1999 (Memorial Art Gallery of the University
of Rochester, New York), 15 May - 15 August 1999
(Wexner Center for the Arts, Columbus, Ohio),
19 September - 11 December 1999 (Museum of
American Folk Art).
Washington, D.C., Four Seasons Hotel, 2000 -
2003.
Baltimore, American Visionary Art Museum,
Golden Blessings of Old Age, 4 October 2003 -
5 September 2004.

LITERATURE:

Elsa Longhauser et al., *Self-Taught Artists of the
20th Century: An American Anthology* (Museum
of American Folk Art with Chronicle Books, 1998),
p. 142.



1040

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1041

NELLIE MAE ROWE (1900-1982)

Shopping in Vinings Georgia, 1981

signed and dated *Nellie Mae Rowe 1981* on
tree at right
crayon, pastel and graphite on paper
18 x 23 3/4 in.

\$3,000–5,000

PROVENANCE:

Alexander Gallery, Atlanta

EXHIBITED:

Hartford, Connecticut, Aetna Institute Gallery,
Women of Vision, 1988.

LITERATURE:

Frank Maresca and Roger Ricco, *American
Self-Taught* (Alfred A. Knopf, Inc., 1993),
p. 199.



1041



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1042

THORNTON DIAL (1928-2016)

The Mind of Philip Simmons: Snake at the Gate, 1997

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

\$4,000–6,000

PROVENANCE:

William Arnett, Atlanta

Philip Simmons (1912-2009), a blacksmith from the Charleston area, received widespread renown and critical acclaim as a master in decorative wrought iron works over the course of his eight-decade career. In this drawing Dial commemorates Simmons, a prominent African American artisan, by depicting the artist with the masterful *Snake Gate*, a well-known Simmons work created for Charleston's Christopher Gadsden House.



PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

1043

THORNTON DIAL (1928-2016)

The Reservoir, 1990

initialed TD upper left corner
oil on canvas
71 x 96 in.

\$25,000-50,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

New York, The New Museum of Contemporary Art and The Museum of American Folk Art, *Thornton Dial: Image of the Tiger*, 17 November 1993 - 2 January 1994.
Katonah, New York, Katonah Museum of Art; Greensboro, North Carolina, Weatherspoon Art Museum; and Naples, Florida, The Baker Museum, *Inside the Outside: Five Self-Taught Artists from the William Louis-Dreyfus Foundation*, 19 July - 11 October 2015 (Katonah), 21 May - 4 September 2016 (Greensboro), 28 March - 23 July 2017 (Naples).

LITERATURE:

Amiri Bakara and Thomas McEvilly, *Thornton Dial: Image of the Tiger* (Harry N. Abrams, Inc. in association with the Museum of American Folk Art, The New Museum of Contemporary Art, and The American Center, Paris, 1993), p. 92.

William Louis-Dreyfus, Karen Wilkin and Trenton Doyle Hancock, *Inside the Outside: Five Self-Taught Artists from the William Louis-Dreyfus Foundation* (William Louis-Dreyfus Foundation, 2015), no. 3.

I love the irony (or is it vengeance) of an American cultural miracle occurring through the very existence American society has endlessly tried to suppress and defeat. Also I am carried away by the wealth of issues that flow from contemplating Dial, his life, his art, the incredible bootstrap quality of his getting it done, his subject matter and his gentleness and humor.

- W L-D.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1044

BILL TRAYLOR (CIRCA 1853-1949)

Blue Animal with Five Figures, 1939-1942

bears original Shannon label *D-150 Exciting Events* reverse upper right
tempera, graphite and colored pencil on repurposed card
22½ x 14½ in.

\$40,000–80,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

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

LITERATURE:

Karen Wilkin, "Bill Traylor: American Artist," *The Hopkins Review*, vol. 8, no. 1 (Winter 2015), p. 44.
William Louis-Dreyfus, Karen Wilkin and Trenton Doyle Hancock, *Inside the Outside: Five Self-taught Artists from the William Louis-Dreyfus Foundation* (William Louis-Dreyfus Foundation, 2015), no. 19.
Leslie Umberger, *Between Worlds: The Art of Bill Traylor* (Smithsonian American Art Museum in association with Princeton University Press, 2018), p. 270.
Valerie Rousseau and Debra Purden, *Bill Traylor* (5 Continents Editions, 2018).





PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1045

WILLIE YOUNG (B. 1942)

Untitled, 1986

initialed and dated W.Y. 19.86 lower left
graphite on paper
17½ x 12 in.

\$2,000–4,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

Washington, D.C., Four Seasons Hotel, 2002 - 2010.

The pencil drawings transcend their “outsider” label. Their graceful and subtle existence coming out of Willie Young’s life is a testament to the inevitability of beauty in this world.

-W L-D.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1046

JAMES CASTLE (1899-1977)

Untitled (Exterior)

soot and spit on repurposed card Morton Banana Cream Pie box
7½ x 8 in.

\$4,000–6,000

PROVENANCE:

Agnes C. Wade, *sister of the artist*
Heirs of Agnes C. Wade (Geraldine E. Garrow, Georgia M. Allred,
Guy W. Wade Jr. and Gail M. Johnson)
James Castle Collection LP, Boise, Idaho
Knoedler and Company, New York

EXHIBITED:

Madrid, Museo Nacional Centro de Arte Reina Sofía, *James Castle: Show and Store*, 18 May - 5 September, 2011.

LITERATURE:

Lynne Cooke, ed., *James Castle: Show and Store* (Museo Nacional Centro de Arte Reina Sofía, 2011), pl. 71.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1047

RONALD LOCKETT (1965-1998)

Don't Look Back, circa 1990

paint on paper and applied paper
23 x 31 in.

\$4,000–6,000

PROVENANCE:

T. Marshall Hahn, Jr., Blacksburg, Virginia
Sold, Sotheby's Online, 8 - 21 February 2000.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1048

JAMES CASTLE (1899-1977)

Untitled (Interior with Birds/Interior), double sided

soot and spit, ink and watercolor on repurposed card

5¼ x 7¼ in.

\$10,000–15,000

PROVENANCE:

Agnes C. Wade, *sister of the artist*

Heirs of Agnes C. Wade (Geraldine E. Garrow, Georgia M. Allred,

Guy W. Wade Jr. and Gail M. Johnson)

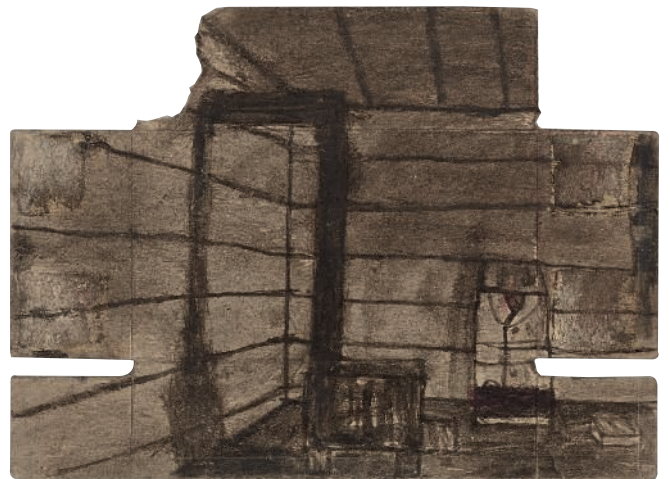
James Castle Collection LP

EXHIBITED:

Philadelphia, Philadelphia Museum of Art, *James Castle: A Retrospective*,
14 October 2008 - 4 January 2009.

LITERATURE:

Ann Percy, ed., *James Castle: A Retrospective* (Philadelphia Museum of Art
with Yale University Press, 2008), p. 251.



(verso)



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1049

CLEMENTINE HUNTER (1887-1988)

Sunday on Cane River, Louisiana, 1955

oil on plywood

32¾ x 59¼ in.

\$12,000–18,000

PROVENANCE:

Dr. Mildred Hart Bailey, Natchitoches, Louisiana

Clementine Hunter painted vibrant scenes reflecting the society of the Louisiana plantation on which she spent most of her life. Her father, Janvier Reuben, moved his wife and seven children to Melrose Plantation in Cane River Country in northwest Louisiana during Hunter's teenage years and she would remain there throughout her life. The owner of Melrose, Carmelita "Cammie" Garrett Henry, was interested in reviving local arts and crafts and the home became a thriving mecca for art and history. François Mignon, Melrose's curator, encouraged Hunter's creativity and collected tubes of paint and other materials discarded by visiting artists for her use. Her works, depicting picking cotton and pecans, washing clothes, baptisms and funerals, are considered important documentation of plantation life in the early twentieth century.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1050

JUDITH SCOTT (1943-2005)

Untitled (1992-5), 1992

yarn over mixed media supports
39 in. high, 28 in. wide, 13 in. deep

\$12,000–18,000

PROVENANCE:

Ricco Maresca Gallery, New York

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



1051



1052

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1051

LAURA CRAIG MCNELLIS (B. 1957)

Untitled (Red and Blue Building), 2000

tempera on paper

21 x 28 in.

\$1,000–2,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

Washington, D.C., Four Seasons Hotel, 2002 - 2010.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1052

WILLIE YOUNG (B. 1942)

Untitled, 1980

graphite on paper

53½ x 37½ in.

\$3,000–5,000

PROVENANCE:

Ricco Maresca Gallery, New York



1053

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1053

LAURA CRAIG MCNELLIS (B. 1957)

Untitled (Tondo), 2000

tempera on paper
14½ x 17¾ in.

\$1,000–2,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

Washington, D.C., Four Seasons Hotel, 2002 - 2010.

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1054

PURVIS YOUNG (1943-2010)

Five Figures, 1987

signed by Young upper right
enamel on board
59½ x 48 in.

\$3,000–5,000

PROVENANCE:

Ricco Maresca Gallery, New York



1054

PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

1055

BILL TRAYLOR (CIRCA 1853-1949)

Construction with Exciting Event, 1939-1942

tempera and graphite on reverse of repurposed card poster
11¾ x 11¾ in.

\$50,000–80,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

Urbana-Champaign, Illinois, Krannert Art Museum; Birmingham, Alabama, Birmingham Museum of Art; New York, The Studio Museum in Harlem; and Houston, The Menil Collection, *Bill Traylor, William Edmondson, and the Modernist Impulse*, 22 October 2004 - 2 January 2005 (Urbana-Champaign), 1 February - 3 April 2005 (Birmingham), 20 April - 26 June 2005 (New York), 22 July - 2 October 2005 (Houston).

LITERATURE:

Josef Helfenstein and Roxanne Stanulis, eds., *Bill Traylor, William Edmondson, and the Modernist Impulse* (Krannert Art Museum and the Menil Collection in association with the University of Washington Press, 2004), cat. 37.

Leslie Umberger, *Between Worlds: The Art of Bill Traylor* (Smithsonian American Art Museum in association with Princeton University Press, 2018), p. 337.

One of Bill Traylor's "exciting events," this work includes multiple figures and animals interacting on and around an abstracted structural element. Traylor was inspired by the architecture of Montgomery, and research by Fred Baron and Jeffrey Wolf suggests that some of the artist's delineated constructions drew from the 1885 Court Square Fountain by Frederick MacMonnies, visible from the doorstep where Traylor worked. The construction in this composition, with its semi-circular center and blue spout, indeed seems to reference the Court Square landmark.



(reverse)





1056

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1056

DWIGHT MACKINTOSH (1906-1999)

Untitled (Pig Farmers), 1988

ink and colored pencil on paper
21 x 29 in. (sight)

\$1,500–3,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

Washington, D.C., Four Seasons Hotel,
2000 - 2010.

LITERATURE:

Frank Maresca and Roger Ricco, *American
Self-Taught* (Alfred A. Knopf, Inc., 1993), p. 134.



1057

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1057

PURVIS YOUNG (1943-2010)

Trucks, 1988-1989

enamel on board
96 x 48 in.

\$3,000–5,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

Jackson Hole, Wyoming, Four Seasons Hotel,
2003 - 2010.

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1058

PURVIS YOUNG (1943-2010)

Three Jazz Mans, 1974

signed and dated *P Young 74* lower right
oil on diner countertop
24¼ x 36 in.

\$4,000–8,000

PROVENANCE:

Greene Gallery, Bay Harbor Islands, Florida
Ricco Maresca Gallery, New York



1058

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1059

CLEMENTINE HUNTER (1887-1988)

Plantation Harvest, August 1979

initialed *CH* right edge
oil on canvas board
23¾ x 35¾ in.

\$6,000–8,000

PROVENANCE:

Dr. Mildred Hart Bailey, Natchitoches, Louisiana

EXHIBITED:

Washington, D.C., Four Seasons Hotel, 2000 -
2010.

LITERATURE:

James L. Wilson, *Clementine Hunter: American Folk Artist* (Pelican Publishing Company, Inc., 1988), p. 116.

Time-Life Books, *African Americans: Voices of Triumph: Creative Fire* (Time-Life Books, 1994).



1059



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1060

THORNTON DIAL (1928-2016)

Can't Get Away From Posing (9)

initialed *TD* lower right
charcoal and pastel on paper
41¼ x 29½ in.

\$4,000–6,000

PROVENANCE:

William Arnett, Atlanta



PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

1061

THORNTON DIAL (1928-2016)

Recalling the Pain, 2011

charred wood, metal, corrugated tin, plastic, nails and enamel on wood
60 in. high, 52 in. wide, 6 in. deep

\$15,000–30,000

PROVENANCE:

Andrew Edlin Gallery, New York

LITERATURE:

Andrew Edlin Gallery, *Thornton Dial: Viewpoint of the Foundry Man* (Andrew Edlin Gallery, 2012), p. 65.



1062

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1062

RAYMOND MATERSON (B. 1954)

Softball Champs CRCI Bldg 6, 1993

initialed and dated © RM '93 lower right

unraveled sock threads

embroidered image 2¼ x 3 in.; overall 3¾ x 4¾ in. (sight)

\$1,500–3,000

PROVENANCE:

American Primitive Gallery, New York

EXHIBITED:

Washington, D.C., The Four Seasons Hotel, 1998 - 2010.

New York, The American Folk Art Museum, *The Perfect Game: America Looks at Baseball*, 17 June 2003 - 25 January 2004.

Tucson, Arizona, The Mini Time Machine Museum of Miniatures, *Mending the Soul with Miniature Stitches: The Needlework of Ray Materson*, 22 September 2015 - 10 January 2016.

LITERATURE:

Ray Materson and Melanie Materson, *Sins and Needles: A Story of Spiritual Mending* (Algonquin Books of Chapel Hill, 2002) p. 186.

Elizabeth V. Warren, *The Perfect Game: America Looks at Baseball* (American Folk Art Museum, 2003), pp. 15, 55-56.



1063

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1063

RAYMOND MATERSON (B. 1954)

Surreal Lear, January 1991

initialed and dated R= M 91 lower right

unraveled sock threads

embroidered image 2¾ x 2¼ in.; overall 4⅞ x 3⅝ in.

\$1,500–3,000

PROVENANCE:

American Primitive Gallery, New York

EXHIBITED:

Washington, D.C., The Four Seasons Hotel, 1998 - 2010.

Tucson, Arizona, The Mini Time Machine Museum of Miniatures, *Mending the Soul with Miniature Stitches: The Needlework of Ray Materson*, 22 September 2015 - 10 January 2016.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1064

BILL TRAYLOR (CIRCA 1853-1949)

Brown Figures Chasing Bird Up a Construction, 1939-1942

tempera and graphite on repurposed card
14¾ x 14 in.

\$25,000–50,000

PROVENANCE:

The Marvill Collection, New York
Ricco Maresca Gallery, New York

EXHIBITED:

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

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

Essen, Germany, Museum Folkwang, *The Shadow of the Avant-Garde: Rousseau and the Forgotten Masters*, 2 October 2015 - 10 January 2016.

LITERATURE:

Frank Maresca and Roger Ricco, *Bill Traylor: His Art, His Life* (Alfred A. Knopf, 1991), p. 56.

Bill Traylor: Observing Life (Ricco Maresca Gallery, 1997), no. 13.

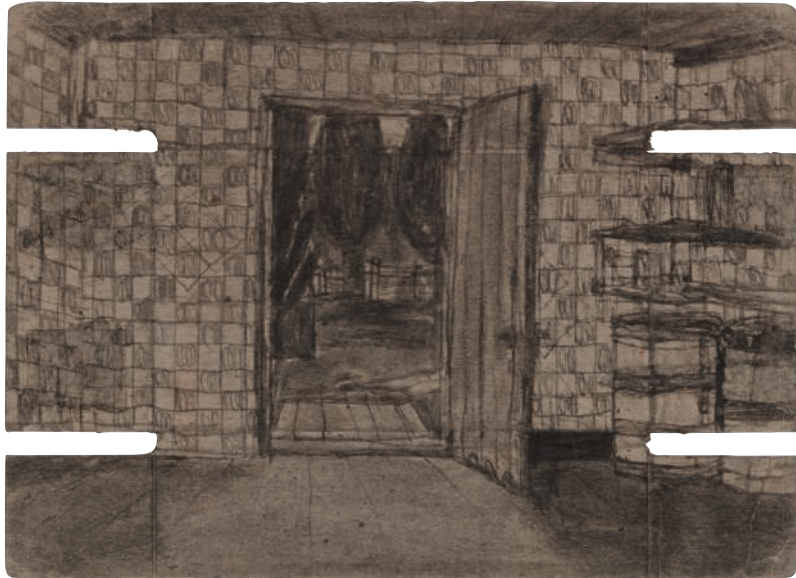
Josef Helfenstein and Roman Kurzmeier, eds., *Deep Blues: Bill Traylor 1854-1949* (Yale University Press, 1999), no. 18.

Kasper König and Falk Wolf, eds., *The Shadow of the Avant-Garde. Rousseau and the Forgotten Masters* (Hatje Cantz, 2015), no. 26.

Valerie Rousseau and Debra Purden, *Bill Traylor* (5 Continents Editions, 2018).



(recto)



(verso)

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1065

JAMES CASTLE (1899-1977)

Untitled (Interior Barn/Room with Open Door), double sided

soot and spit and ink on repurposed card

5¼ x 7¼ in.

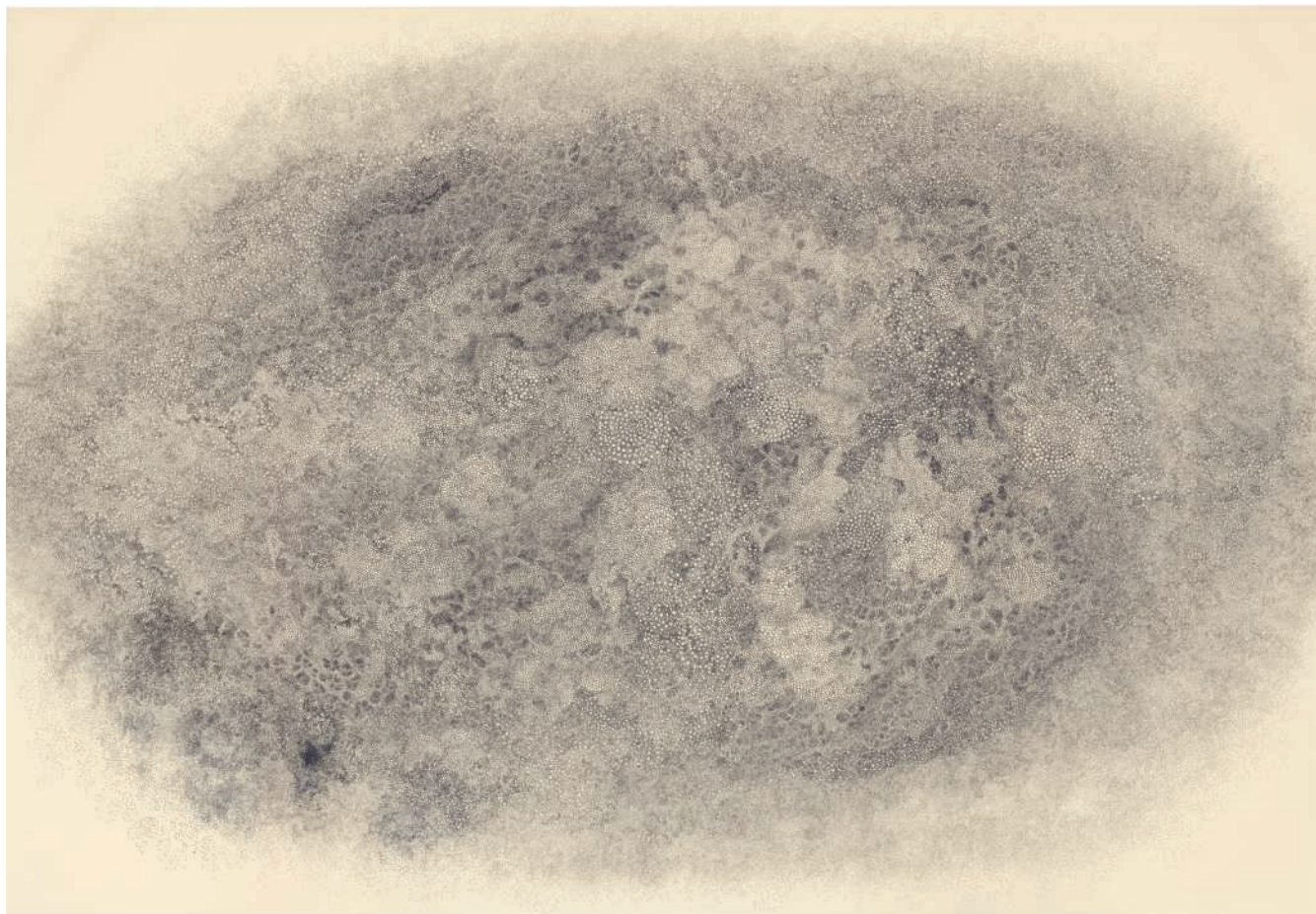
\$7,000–10,000

PROVENANCE:

Agnes C. Wade, *sister of the artist*
 Heirs of Agnes C. Wade (Geraldine E. Garrow, Georgia M. Allred,
 Guy W. Wade Jr. and Gail M. Johnson)
 James Castle Collection LP, Boise, Idaho

LITERATURE:

Knoedler & Company, *James Castle Drawings: Vision and Touch*
 (Knoedler & Company, 2009), pp. 10-11.



PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1066

HIROYUKI DOI (B. 1946)

Soul 1, 2008

ink on washi
38 x 55 in.

\$3,000–5,000

PROVENANCE:

Ricco Maresca Gallery, New York

PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

1067

JEAN DUBUFFET (1901-1995)

Promeneur, 1951

signed and dated *J. Dubuffet 51* lower right
gouache and ink on paper laid down on paperboard
10 x 13 1/8 in.

\$40,000–60,000

PROVENANCE:

Hanover Gallery, London
Private collection, London
Private collection, London, by descent
Sold, Christie's, London, 1 July 2010, lot 231
Acquired at the above sale by the present owner

EXHIBITED:

New York, Ricco Maresca Gallery, *Dubuffet and the Art Brut*,
January - February 2012.
Los Angeles, Hammer Museum, and New York, The Morgan Library &
Museum, *Dubuffet Drawings, 1935-1962*, September 2016 - April 2017.

LITERATURE:

Hanover Gallery, *Jean Dubuffet: Paintings, Gouaches and Lithographs*
(Hanover Gallery 1960), no. 22.
Max Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule VII: tables
paysagées, paysages du mental, pierres philosophiques* (Lausanne, 1979),
p. 27, no. 23.
Isabelle Dervaux, et al., *Dubuffet Drawings, 1935-1962*
(Thames and Hudson, 2016), p. 153, no. 53.





1068

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1068

JAMES CASTLE (1899-1977)

Untitled Construction (Large Blue Jacket)

watercolor, crayon and string on pieced and
applied repurposed paper
11¾ x 5¾ in.

\$20,000–40,000

PROVENANCE:

Agnes C. Wade, *sister of the artist*
Heirs of Agnes C. Wade (Geraldine E. Garrow,
Georgia M. Allred, Guy W. Wade Jr. and Gail M.
Johnson)
James Castle Collection LP, Boise, Idaho
Ricco Maresca Gallery, New York

EXHIBITED:

New York, New York Studio School, *James Castle:
People, Places & Things*, 29 January - 4 March
2018.

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1069

BILL TRAYLOR (CIRCA 1853-1949)

Woman Pointing at Man with Cane,
1939-1942

tempera and graphite on card
17¼ x 11¼ in.

\$40,000–60,000

PROVENANCE:

Ricco Maresca Gallery, New York

EXHIBITED:

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

LITERATURE:

Ricco Maresca Gallery, *Bill Traylor: Observing Life*
(Ricco Maresca, 1997), cat. 36.
William Louis-Dreyfus, Karen Wilkin and Trenton
Doyle Hancock, *Inside the Outside: Five Self-taught
Artists from the William Louis-Dreyfus Foundation*
(William Louis-Dreyfus Foundation, 2015), no. 20.
Leslie Umberger, *Between Worlds: The Art of Bill
Traylor* (Smithsonian American Art Museum in
association with Princeton University Press, 2018),
p. 316.





1070

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1070

LEOPOLD STROBL (B. 1960)

Untitled (2016-10), 2016

graphite and colored pencil on newsprint cut
and mounted on paper
2¾ x 5¼ in.

\$800–1,200

PROVENANCE:

Ricco Maresca Gallery, New York



1071

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1071

LEOPOLD STROBL (B. 1960)

Untitled (2015-002), 2015

graphite and colored pencil on newsprint cut
and mounted on paper
3¾ x 4¾ in.

\$800–1,200

PROVENANCE:

Ricco Maresca Gallery, New York



1072

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION

1072

LEOPOLD STROBL (B. 1960)

Untitled (2015-024), 2015

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

\$800–1,200

PROVENANCE:

Ricco Maresca Gallery, New York



PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

1073

BILL TRAYLOR (CIRCA 1953-1949)

One-Legged Man with Bent Knee on Crutch with Cane, 1939-1942

graphite and colored pencil on card
14 x 10 in.

\$30,000–50,000

PROVENANCE:

Collection of Joseph H. Wilkinson, Illinois
Ricco Maresca Gallery, New York



1074

PROPERTY FROM THE WILLIAM LOUIS-DREYFUS FOUNDATION

1074

CLEMENTINE HUNTER (1887-1988)

African House, 1970

initialed and dated CH and 1970 right edge
oil on board
16 x 24 in.

\$3,000–5,000

PROVENANCE:

Dr. Mildred Hart Bailey, Natchitoches, Louisiana

EXHIBITED:

Washington D.C., Four Seasons Hotel, 2000 - 2010.

PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

1075

BILL TRAYLOR (CIRCA 1853-1949)

Crouching Man Pointing, 1939-1942

colored pencil on card
9¼ x 7⅞ in.

\$20,000–40,000

PROVENANCE:

Hirschl & Adler Modern, New York

LITERATURE:

Frank Maresca and Roger Ricco, *Bill Traylor: His Art, His Life* (Alfred A. Knopf, 1991), p. 45.



PROPERTY FROM THE COLLECTION OF
LARRY DUMONT
lots 1076-1118



Larry Dumont

There are people who collect and there are collectors, and these are not necessarily one in the same. Larry Dumont was a collector.

The acquisition of an object of desire was his drug of choice, his personal 'high', and was soon followed by the pursuit of the next item to capture his fascination and attention. And there was no predicting just what that next object might be.

Larry's collecting began when furnishing the home he and his husband purchased in Bucks County with colorful painted furniture and more traditional forms of American folk art. Each piece selected had a special quality that appealed to his discerning eye. Larry's many visits to antiques shows, galleries and museums brought him in contact with Outsider Art, and he became determined to acquire exceptional pieces by some of his favorite artists – William Hawkins, Thornton Dial, Sister Gertrude Morgan, Clementine Hunter (from his native Louisiana), Sam Doyle and William Edmondson, among many others. But a piece by an unknown artist, such as a carved limestone head of a man (lot 1080), or a pair of wonderfully inventive Adirondack root sculptures

(lots 1077 and 1078), could elicit as much pleasure in him as his prized Martín Ramírez (lot 1076).

Larry had a uniquely personal view of art and kept a constant watch for what he found exciting, which was not always discovered in the expected places. He certainly enjoyed the comradeship of fellow collectors and dealers whose taste he admired, and he could speak for hours on the art he loved. By profession he was an accomplished psychiatrist specializing in childhood behavior, and with his brilliant mind and seemingly photographic memory, he could converse on virtually any topic from Broadway to politics with that same passion and knowledge.

As long-time friend and dealer Frank Maresca recalls, "when it came to art that he responded to, Larry had the eagerness of a child when presented with an ice cream cone or a toy; the same immediate, fearless, uninhibited joy. Every time was the first time for Larry." Those fortunate to have gained his friendship all remember this virtually boundless enthusiasm, and it is expressed here in some of the treasures that brought him joy.

- Patrick Bell



Larry Dumont's living room, Sag Harbor

PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1076

MARTÍN RAMÍREZ (1895-1963)

Untitled (Horse and Rider), circa 1953

graphite and crayon on pieced paper
46 x 36½ in.

\$30,000–50,000

PROVENANCE:

Jim Nutt and Gladys Nilsson, Chicago
Janet Fleisher Gallery, Philadelphia

EXHIBITED:

Organized New York, Museum of American Folk Art, *Self-Taught Artists of the Twentieth Century: An American Anthology*, 10 March - 17 May 1998 (Philadelphia Museum of Art), 14 July - 20 September 1998 (High Museum of Art, Atlanta), 31 October 1998 - 24 January 1999 (Amon Carter Museum, Fort Worth, Texas), 20 February - 18 April 1999 (Memorial Art Gallery of the University of Rochester, New York), 15 May - 15 August 1999 (Wexner Center for the Arts, Columbus, Ohio), 19 September - 11 December 1999 (Museum of American Folk Art).

LITERATURE:

Elsa Longhauser et al., *Self-Taught Artists of the 20th Century: An American Anthology* (Museum of American Folk Art with Chronicle Books, 1998), p. 101.

Martín Ramírez drew what he knew, from animals and horsemen in his native Mexico to railroads and cars that marked his early experiences in the United States. Born in Jalisco, Mexico, he left for the United States in search of temporary work on August 24, 1925. In January 1931 Ramírez was sent to the Stockton State Hospital, California with a diagnosis of manic depression. Transferred to the DeWitt State Hospital in Auburn, California in 1948, he remained institutionalized until his death on February 17, 1963. After the artist's arrival at DeWitt, psychologist Dr. Tarmo Pasto noticed Ramírez's drawings and provided a steady supply of paper and pencils, preserved his work and arranged exhibitions.

This work has been granted clear title by the artist's estate.





PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1077

**A ROOT-FORM WALL-MOUNTED
CONSTRUCTION FEATURING AN OWL**
PENNSYLVANIA OR NEW YORK, LATE 19TH/
EARLY 20TH CENTURY

23 in. high, 23 in. wide, 10 in. deep

\$3,000–5,000

PROVENANCE:

Olde Hope Antiques, New Hope, Pennsylvania

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1078

**A ROOT-FORM WALL-MOUNTED
CONSTRUCTION FEATURING BIRDS
AND SNAKES**
PENNSYLVANIA OR NEW YORK, LATE 19TH/
EARLY 20TH CENTURY

22 in. high, 23 in. wide, 13 in. deep

\$3,000–5,000

PROVENANCE:

Olde Hope Antiques, New Hope, Pennsylvania



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1079

ELIJAH PIERCE (1892-1984)

Guard Angel, 1977

underside titled, signed and dated *Guard Angel/ Elijah Pierce/ 11-25 1977*

paint, ink, rhinestones, glitter, metal and putty on wood
14½ in. high, 10½ in. wide, 6¼ in. deep

\$3,000-5,000



1079

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1080

ARTIST UNKNOWN, 20TH CENTURY

Bust, circa 1930

limestone
18¼ in. high, 15½ in. wide, 9½ in. deep

\$4,000-8,000



1080



1081

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1081

JAMES CASTLE (1899-1977)

Untitled (Dream House with Tree in Colored Pulp)

colored pulp and soot and spit on on reverse of
Certi-Fresh vanilla ice cream carton
4 7/8 x 6 1/4 in.

\$4,000-8,000

PROVENANCE:

Fleisher Ollman Gallery, Philadelphia



1082

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1082

JOSEPH YOAKUM (1889-1972)

On May 14 1948 near Acre where Israeli military men were training, circa 1970

signed by Joseph E Yoakum upper left
colored pencil, pastel and ink on paper
12 x 18 1/8 in.

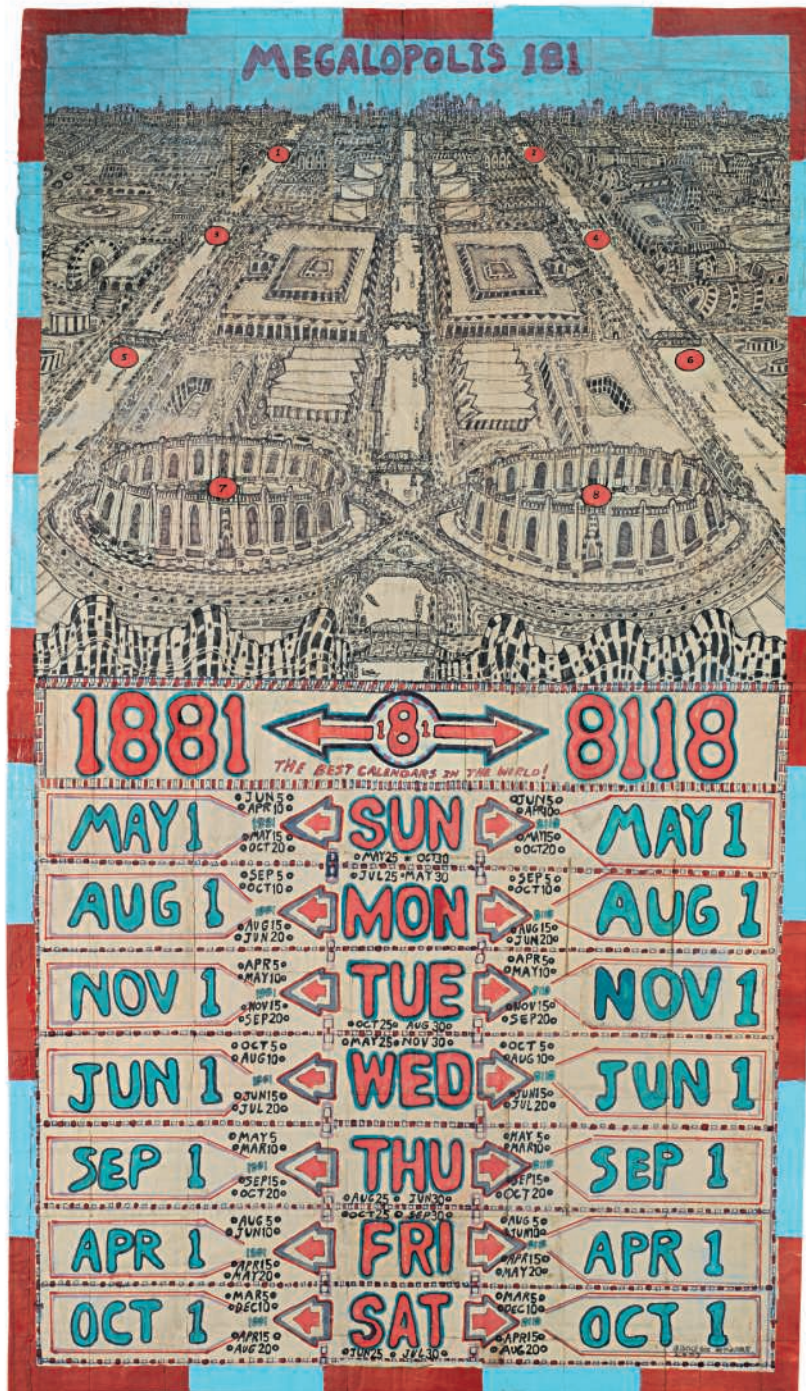
\$7,000-10,000

PROVENANCE:

Carl Hammer Gallery, Chicago

Cavin Morris Gallery, New York

Fleisher Ollman Gallery, Philadelphia



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1083

GEORGE WIDENER (B. 1962)

Megalopolis 181, 2007

signed and dated *George Widener 2007* lower right
paint and ink on pieced paper
53 x 30½ in.

\$12,000–18,000

While *Megalopolis 181* is in part an intricate rendering of a cityscape and an homage to urban planning, the true beauty of this piece is in the palindrome dates comprising the lower half of the artwork. Describing patterns in days of the week over different months and different years, George Widener creates an elegant code and enhanced experience for those who share his innate computational abilities. A recognized numerical savant, Widener feels that dates “are not a single static item that people perceive them as, they’re part of a vast interconnected network. The dates of the last century have a dynamic connection to the dates of today as well as the future.”



1084

PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1084

CHARLIE WILLETO (1897-1964)

Spirit Figure

paint and feather on cottonwood
21 in. high, 7 in. wide, 3 3/4 in. deep

\$2,000-4,000



1085

PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1085

JUSTIN MCCARTHY (1891-1977)

Ice Capades, 1971

signed *J McCarthy* lower right corner; dated upper left
oil on board
24 x 23 3/4 in.

\$2,000-4,000



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1086

HOWARD FINSTER (1916-2001)

Traveling Show: Presentation Piece Detailing the Life of Howard Finster, 1988

mixed media on panel
48½ x 97½ in.

\$4,000-8,000

PROVENANCE:

Private Collection
Ricco Maresca Gallery, New York
Acquired from the above in 2001

EXHIBITED:

Atlanta, High Museum of Art, *Outside the Mainstream: Folk Art in Our Time*,
19 May - 12 August 1988.

Traveling Show was made in conjunction with the 1988 exhibition *Outside the Mainstream: Folk Art in Our Time* at the High Museum of Art at the Georgia Pacific Center in Atlanta. The brochure for the exhibition mentions the work as a highlight of the show, noting "a specially-commissioned 4' x 8' wall construction by the Reverend Howard Finster...will be in progress as the exhibition opens." Per *Howard Finster, Stranger From Another World* (Abbeville Press, 1989), Finster sold the work, sight-unseen, shortly before the exhibition for the highest price he had received to that date.



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1087

SISTER GERTRUDE MORGAN (1900-1980)

The Lamb and His Bride

both bride figures signed in skirts: upper inscribed *Sister Gertrude Morgan*, lower inscribed *Sis Morgan*; reverse inscribed with biblical passages
crayon, acrylic and graphite on repurposed Tide detergent box
18½ x 13¾ in.

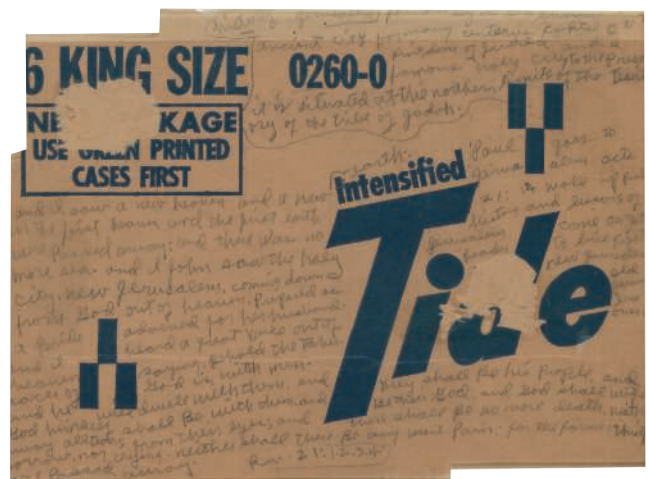
\$8,000-12,000

EXHIBITED:

New York, American Folk Art Museum, and New Orleans, The New Orleans Museum of Art, *Tools of Her Ministry: The Art of Sister Gertrude Morgan*, 25 February - 26 September 2004 (New York), 14 November 2004 - 16 January 2005 (New Orleans)

LITERATURE:

William Fagaly, *Sister Gertrude Morgan: The Tools of Her Ministry* (Rizzoli, 2004), p. 45.



(reverse)

PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1088

WILLIAM EDMONDSON (1874-1951)

Head of a Woman, 1930s

carved limestone

12¼ in. high, 13¼ in. wide, 6⅝ in. deep

\$30,000–50,000





1089

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1089

CLEMENTINE HUNTER (1887-1988)

Sister Rosetta, circa 1940s

together with a tramp art frame

oil on card

9¼ x 13 in. (sight); 32 x 27¼ in. including frame

\$4,000–8,000

PROVENANCE:

The Saturday Gallery, St. Louis, Missouri



1090

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1090

DAVID BUTLER (1898-1997)

Peacock

enamel and wire on cut sheet metal

14¼ in. high, 26½ in. long, 8½ in. wide

\$2,000–4,000

PROVENANCE:

T. Marshall Hahn Jr., Virginia

Sold, Sotheby's New York, 17 June 1997, lot 437



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1091

WILLIAM HAWKINS (1895-1990)

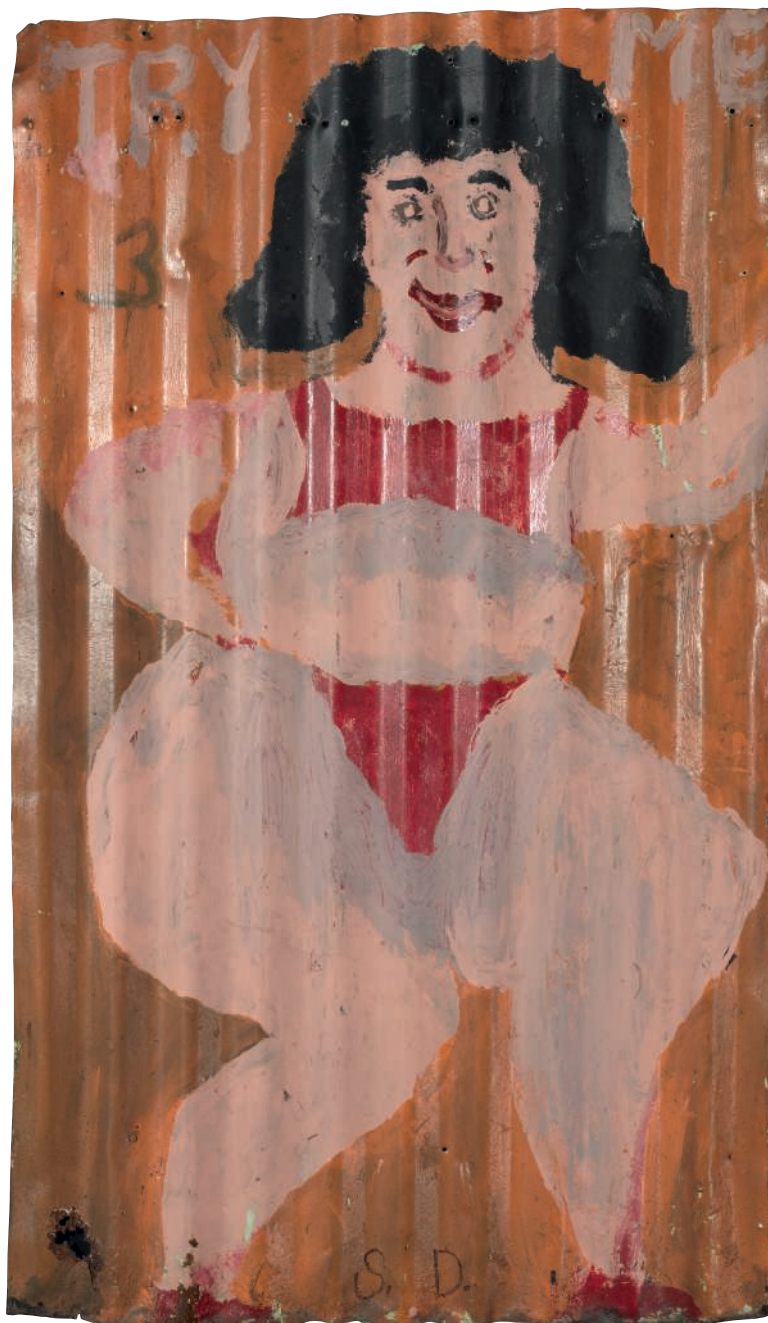
White Dog, 1988

signed *Willam Hawkins* lower edge
 enamel, cornmeal and collaged paper on Masonite
 48 x 56½ in.

\$30,000–50,000

PROVENANCE:

Ricco Maresca Gallery, New York



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1092

SAM DOYLE (1906-1985)

Try Me

initialed *S.D.* lower edge center
enamel and ink on repurposed corrugated sheet metal
48 x 28 in.

\$7,000-10,000



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1093

SISTER GERTRUDE MORGAN (1900-1980)

New Jerusalem: Get Your Business Fixed

signed *Sister Gertrude Morgan Erlasting Gospel Teacher* [sic] upper right edge
acrylic, graphite and ink on thin card
14 x 22 in.

\$15,000-30,000

EXHIBITED:

New York, American Folk Art Museum, and New Orleans, New Orleans Museum of Art, *Tools of Her Ministry: The Art of Sister Gertrude Morgan*, 25 February - 26 September 2004 (New York), 14 November 2004 - 16 January 2005 (New Orleans).

A missionary, musician, poet and artist, Sister Gertrude Morgan created colorful didactic paintings of biblical imagery to be displayed in and around her Everlasting Gospel Mission in New Orleans. Here, she depicts herself as the Bride of Christ in front of *New Jerusalem*, which is rendered as an apartment complex surrounded by swirls of angels.



(reverse)

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1094
SISTER GERTRUDE MORGAN (1900-1980)
Walking Self Portrait

signed *Sister Gertrude Morgan* right edge; together
with a photograph of the artist adhered to reverse
of frame

paint and ink on paper
4 $\frac{5}{8}$ x 2 $\frac{1}{4}$ in.

\$1,000–2,000

1094



1095

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1095
CLEMENTINE HUNTER (1887-1988)
Picking Cotton and Leaving Church, 1970s,
two paintings

Picking Cotton initialed *CH* lower right corner;
Leaving Church initialed *CH* right edge.

oil on board
each 17 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in. (sight)

(2)

\$3,000–5,000

PROVENANCE:

Doris Supple, Franklin, Louisiana (according to
tradition, acquired directly from the artist)
Peter W. Pator, New Orleans, 1990

These paintings have been authenticated from
photographs by Clementine Hunter expert Tom
Whitehead.



PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1096

EDDIE ARNING (1898-1993)

Tricia Got Her Rose Garden, It Was the Only Thing to Do After the Mule Died, and Untitled (Crow with Yellow Background), circa 1975-1970, three drawings

pastel, graphite and crayon on paper
19¼ x 25¼ in. (*Tricia and Mule*); 10¼ x 15¼ in. (*Crow*) (3)

\$2,000–4,000

PROVENANCE:

Tricia and Mule:
Richard and Susan Rieser
Sold, Christie's New York, 20 February 2001, lot 76



1096

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1097

CLEMENTINE HUNTER (1887-1988)

Haulin' Cotton, 1970s

initialed CH lower right
oil on canvas board
12 x 16 in.

\$2,000–4,000

PROVENANCE:

Neal Auction Company, New Orleans

This painting has been authenticated from photographs by Clementine Hunter expert Tom Whitehead.



1097



PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1098

THORNTON DIAL (1928-2016)

Untitled, circa 1989

conker shells, acorns, paint and plaster on canvas
over board
72 x 35¼ in.

\$12,000-18,000



1099

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1099

SISTER GERTRUDE MORGAN
(1900-1980)

New Jerusalem

signed *Missionary Morgan* right center
ink, acrylic and crayon on construction paper
15¼ x 19¼ in.

\$8,000-12,000

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1100

JUDITH SCOTT (1943-2005)

Untitled (1993-14), 1993

yarn, gauze and fabric strips over found card and
plastic objects
50½ in. high, 7 in. wide, 7 in. deep

\$15,000-30,000

PROVENANCE:

Creative Growth Art Center, Oakland, California,
2001
Private Collection, Pennsylvania
Sold, Christie's, New York, 20 September 2017,
lot 48



1100



1101

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1101

**FELIPE JESUS CONSALVOS (1891-CIRCA
1960)**

Unfinished Proof, 1920-1950

mixed media collage on paper
15½ x 11½ in. (sight)

\$1,000-2,000

PROVENANCE:

Fleisher Ollman Gallery, Philadelphia

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1102

**FELIPE JESUS CONSALVOS (1891-CIRCA
1960)**

Model Boat, 1920-1950

mixed media collage on model boat
24½ in. high, 49½ in. long, 11 in. deep
including base

\$2,000-4,000

PROVENANCE:

Fleisher Ollman Gallery, Philadelphia

Acquired from the above in 2005



1102

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1103

JAMES CASTLE (1899-1977)

Untitled (Three Figures in Room)

soot and spit on reverse of a Quaker
Puffed Rice carton
5⅞ x 8½ in.

\$4,000–8,000

PROVENANCE:

Fleisher Ollman Gallery, Philadelphia



1103

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1104

**A POLYCHROME PAINT-DECORATED
CAST IRON SHOOTING GALLERY
TARGET DEPICTING A WOMAN**

MADE BY WURFFLEIN, PHILADELPHIA,
19TH/20TH CENTURY

marked WURFFLEIN/PHILAD./PATENT.

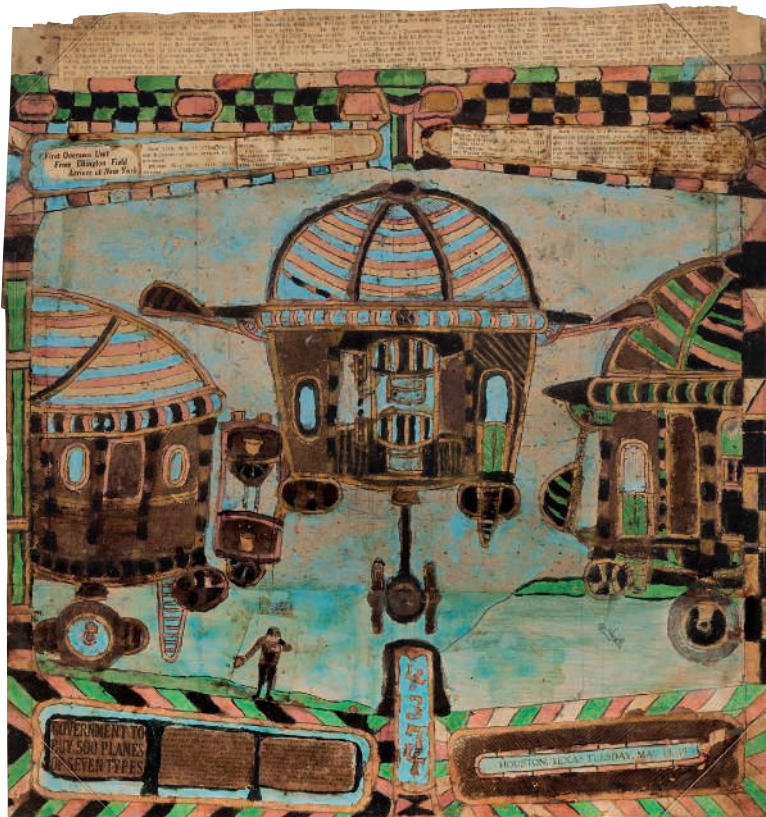
lower edge

31½ in. high, 21 in. wide, 6½ in. deep including base

\$3,000–5,000



1104



(verso)



(recto)

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1105

CHARLES A. A. DELLSCHAU (1830-1923)

4373 / 4374, May 1919, double sided

watercolor, graphite and collage on pieced paper
18 x 17 in.

\$8,000-12,000

PROVENANCE:

Fred Washington, Houston, Texas
Peter Navaro, Houston, Texas
William Steen, New York
Private Collection, New York
Stephen Romano Gallery, New York

EXHIBITED:

Sheboygan, Wisconsin, The John Michael Kohler
Arts Center, *Messages and Magic: Collage and
Assemblage in American Art*, 2008.
Chicago, Intuit: The Center for Intuitive and
Outsider Art, *Charles A. A. Dellschau: American
Visionary*, September 2012.

LITERATURE:

James Brett et al., *Charles A. A. Dellschau,
1830-1923* (Marquand Books, 2013), pp. 249-250.



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1106

WILLIAM HAWKINS (1895-1990)

The Overland Stagecoach, 1986

signed *William L. Hawkins* along lower edge
enamel on Masonite
48 x 59¼ in.

\$20,000–40,000

PROVENANCE:

Sold, Sotheby's New York, 17 June 1998, lot 1002
Dr. and Mrs. Armand J. Castellani
Ricco Maresca Gallery, New York
Private Collection, North Carolina
Sold, Leland Little Auctions, 11-14 March 2015, lot 715

LITERATURE:

Frank Maresca and Roger Ricco, *William Hawkins: Paintings*
(Alfred A. Knopf, 1997), frontispiece.



1107

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1107

MORTON BARTLETT (1909-1992)

Portrait of a Young Girl, 1950s

signed *Bartlett* on mat at lower right

airbrush over fiber-based print

23 x 29 in.; 26 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in. including original frame

\$4,000–8,000

PROVENANCE:

Ricco Maresca Gallery, New York

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1108

LILLY BARBER, 20TH CENTURY

Untitled (Landscape), 1966-1967

enamel on wood

101 x 53 in. including original frame

\$5,000–10,000

PROVENANCE:

Ricco Maresca Gallery, New York



1108



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1109

DROSSOS P. SKYLLAS (1912-1973)

A Pair of Portraits of Pete and Kirtina

each signed *Drossos P. Skyllas* lower right

oil on canvas

each 30 x 22 in.

(2)

\$20,000–30,000

PROVENANCE:

Phyllis Kind Gallery, Chicago and New York



1110

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1110

NELLIE MAE ROWE (1900-1982)

Untitled (Black Mule on Teal), 1981

signed and dated *Nellie Mae Rowe 1981* lower right
crayon and pastel on paper
18 x 23½ in.

\$2,000–4,000



1111

PROPERTY FROM THE COLLECTION OF
LARRY DUMONT

1111

**ARTIST UNKNOWN, 19TH/20TH
CENTURY**

Black Bear

paint on carved wood and putty
30¼ in. high, 34 in. wide, 13 in. deep

\$4,000–6,000



1115



1114

PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1114

MARY TILLMAN SMITH (1904-1995)

Untitled (Three Figures Against Yellow Background),
circa 1990

signed *Mary T Smith* on reverse
enamel on wood
35¾ x 48¼ in.

\$2,000-4,000

PROVENANCE:

Ricco Maresca Gallery, New York
Acquired from the above in 2000

PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1115

CALVIN (1903-1972) AND RUBY (1913-1980) BLACK

Lottac, a Possum Trot Figure

mixed media including hair, fabric, buttons and jewelry on carved
and painted wood
43 in. high, 12 in. wide, 7 in. deep

\$5,000-10,000

PROVENANCE:

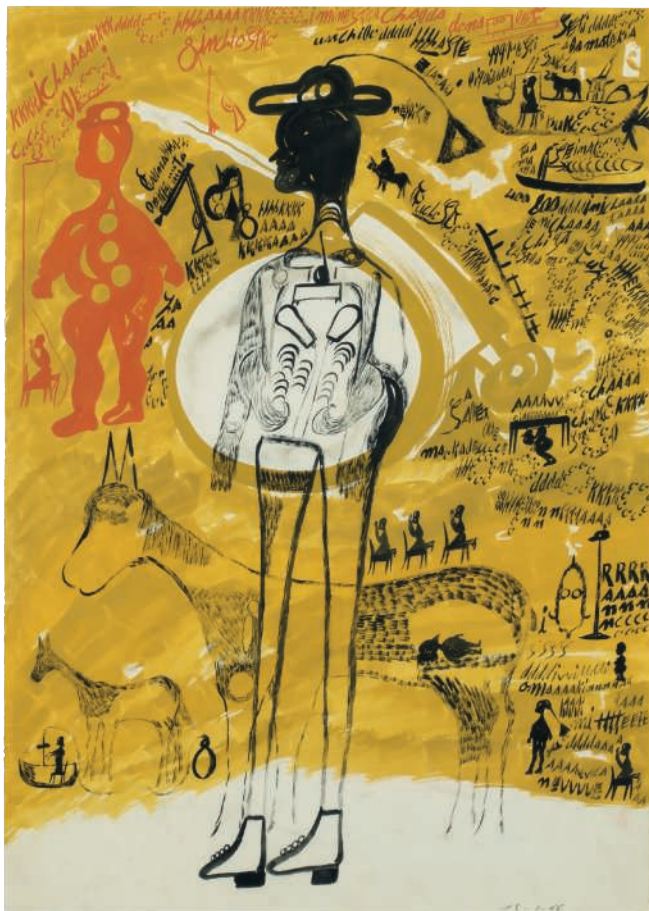
Ricco Maresca Gallery, New York

EXHIBITED:

Oakland Museum of California, *Cat and a Ball on a Waterfall: 200 Years of California Folk Painting and Sculpture*, March - August 1986.

LITERATURE:

Seymour Rosen, *In Celebration of Ourselves* (California Living Books, 1979), p. 86.



(recto)



(verso)

PROPERTY FROM THE COLLECTION OF LARRY DUMONT

1116

CARLO ZINELLI (1916-1974)

Untitled, double sided, January 1966

dated 13 - 1 - 66 lower right edge

gouache on paper

27¼ x 19½ in. (sight)



\$8,000-12,000

PROVENANCE:

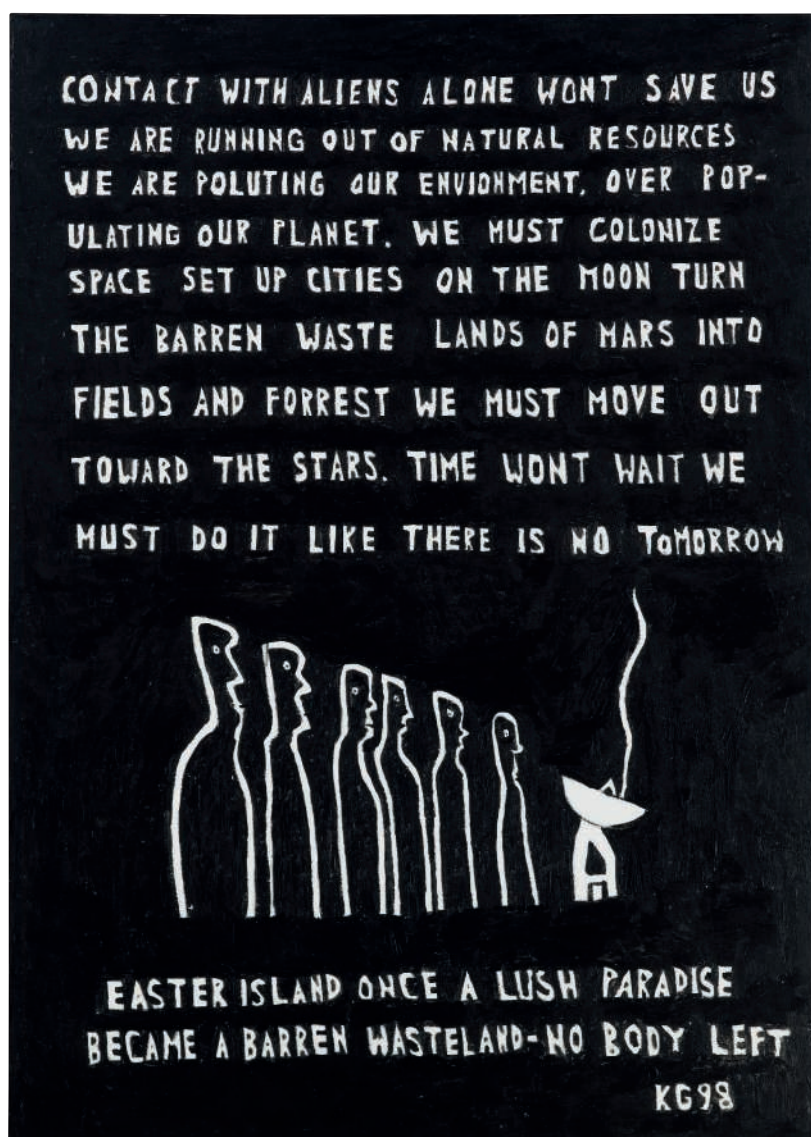
Russell Bowman Art Advisory

Acquired from the above in 2013

AY, I BELIEVE, AL-DEWEY, DOES SERVE GOOD FOOD, & IS SERVED IN A PEACE-
 ABLE WAY. AND THE PEOPLE THAT VISITED AL-DEWEY'S PLACE IN HELL-MICH.
 CAN GO HOME & TELL THEIR FRIENDS THAT THEY WERE TREATED GOOD WHY-
 LE THEY WERE IN HELL IN THE STATE OF MICHIGAN. SOMEHOW, PINCKNEY,
 MICHIGAN. DOESN'T HAVE THE CHARM OF HELL. WHY? I DO NOT KNOW, THE
 POSTMASTER-GENERAL ARTHUR E. SUMMERFIELD- IS A MICHIGAN-MAN.

THE DEVIL YOU SAY! HELL WANTS ITS OWN POST OFFICE.
 HELL, MICH: AUGUST. 23. 1960. I AM SURPRISED TO KNOW THAT ONLY
 200 PEOPLE LIVE IN HELL: MICHIGAN. 50 MILES NORTH WEST OF DETROIT.
 THE PEOPLE LIVING IN HELL HAVE ASKED REPRES CHARLES E. CHAMBERL-
 AIN (REP) MICH. TO HELP THEM GET A POSTAL SUB-STATION. OBJECT: POST-
 MARK  HELL. THE RANCH GRILL, THE ONE & ONLY RESTAURANT IN ^{HELL} TOWN,
 PROPRIETOR.  AL-DEWEY DOES A BRISK BUSINESS IN POSTCARDS. ANYW-

1117



1118

PROPERTY FROM THE COLLECTION OF
 LARRY DUMONT

1117

JESSE HOWARD (1885-1983)

*The Devil You Say!, August 1960, and
 Somehow, Pinckney Michigan Doesn't Have
 the Charm of Hell, two signs*

paint on wood
 the larger 52 x 9¾ in.; the smaller 52 x 7½ in. (2)

\$2,000-4,000

PROPERTY FROM THE COLLECTION OF
 LARRY DUMONT

1118

KEN GRIMES (B. 1947)

*Contact With Aliens Alone Won't Save Us,
 1998*

initialed and dated KG 98 lower right
 acrylic and graphite on canvas
 75 x 53½ in.

\$2,000-4,000

PROVENANCE:
 Ricco Maresca Gallery, New York



(verso)



1119

PROPERTY FROM THE NAMITS COLLECTION

1119

JANET SOBEL (1893-1968)

Untitled (Figures/Abstract), double sided

watercolor and gouache on paper
19 x 26 $\frac{3}{4}$ in. (sight)

\$1,000-2,000

PROVENANCE:

Gary Snyder Fine Art, New York
Acquired from the above in 2004

PROPERTY FROM THE NAMITS COLLECTION

1120

MICHEL NEDJAR (B. 1947)

Untitled (Belleville), 1992

signed and inscribed *Michel Nedjar/ Paris Belleville/ 0892*
on reverse
mixed media on card
41 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in.

\$2,000-4,000

PROVENANCE:

Judy A Saslow Gallery, Chicago
Acquired from the above in 2004



1120



1121

PROPERTY FROM THE NAMITS COLLECTION

1121

LEE GODIE (1908-1994)

Two Women

signed twice *Artist - Lee Godie* on front; sketches and hanging instructions on reverse
watercolor and ink on canvas
51¼ x 18 in.

\$3,000–5,000

PROVENANCE:

Norman Brosterman, New York
Acquired from the above in 2001

PROPERTY FROM THE NAMITS COLLECTION

1122

JON SERL (1894-1993)

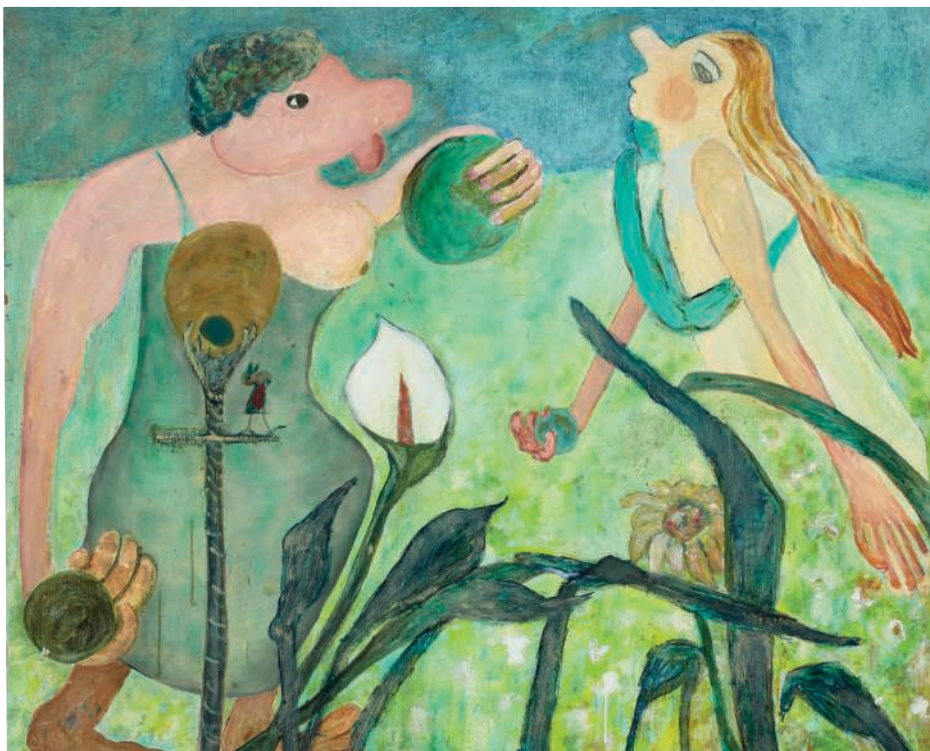
Gourd Bird Nest, circa 1970

signed *JON* and titled on reverse
oil on board
42½ x 48 in.

\$3,000–5,000

PROVENANCE:

Cavin Morris Gallery, New York
Acquired from the above in 2000



1122

PROPERTY FROM THE NAMITS COLLECTION

1123

LEE GODIE (1908-1994)

Woman in Pink

titled and signed on reverse; signed *Godie* lower right
watercolor and ink on canvas
17¾ x 16 in.

\$2,000–4,000



1123

PROPERTY FROM THE NAMITS COLLECTION

1124

JON SERL (1894-1993)

Pregnant Woman with Bumped Head

signed JON lower right edge; titled on reverse
oil on board
48 x 23¾ in.

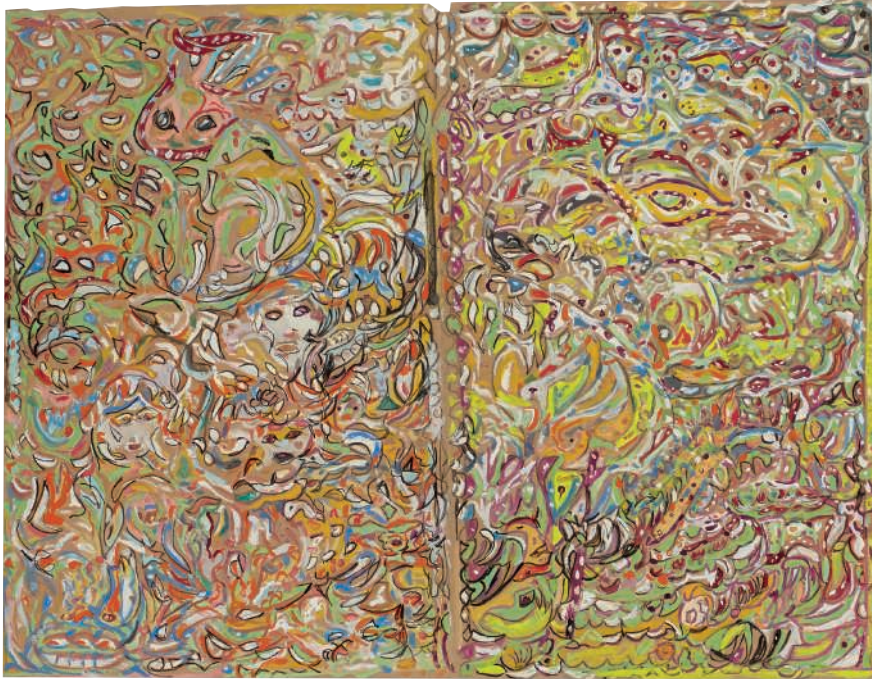
\$2,000–4,000

PROVENANCE:

Cavin Morris Gallery, New York
Luise Ross Gallery, New York
Acquired from the above in 2002



1124



1125

PROPERTY FROM THE NAMITS COLLECTION

1125

MARTHA GRUNENWALDT (1910-2008)

Untitled (Hidden Faces)

gouache, metallic paint, and crayon on paper
19½ x 25½ in.

\$1,500–3,000

PROVENANCE:

Jennifer Pinto Safian, New York
Acquired from the above in 2004



1126

PROPERTY FROM THE NAMITS COLLECTION

1126

PURVIS YOUNG (1943-2010)

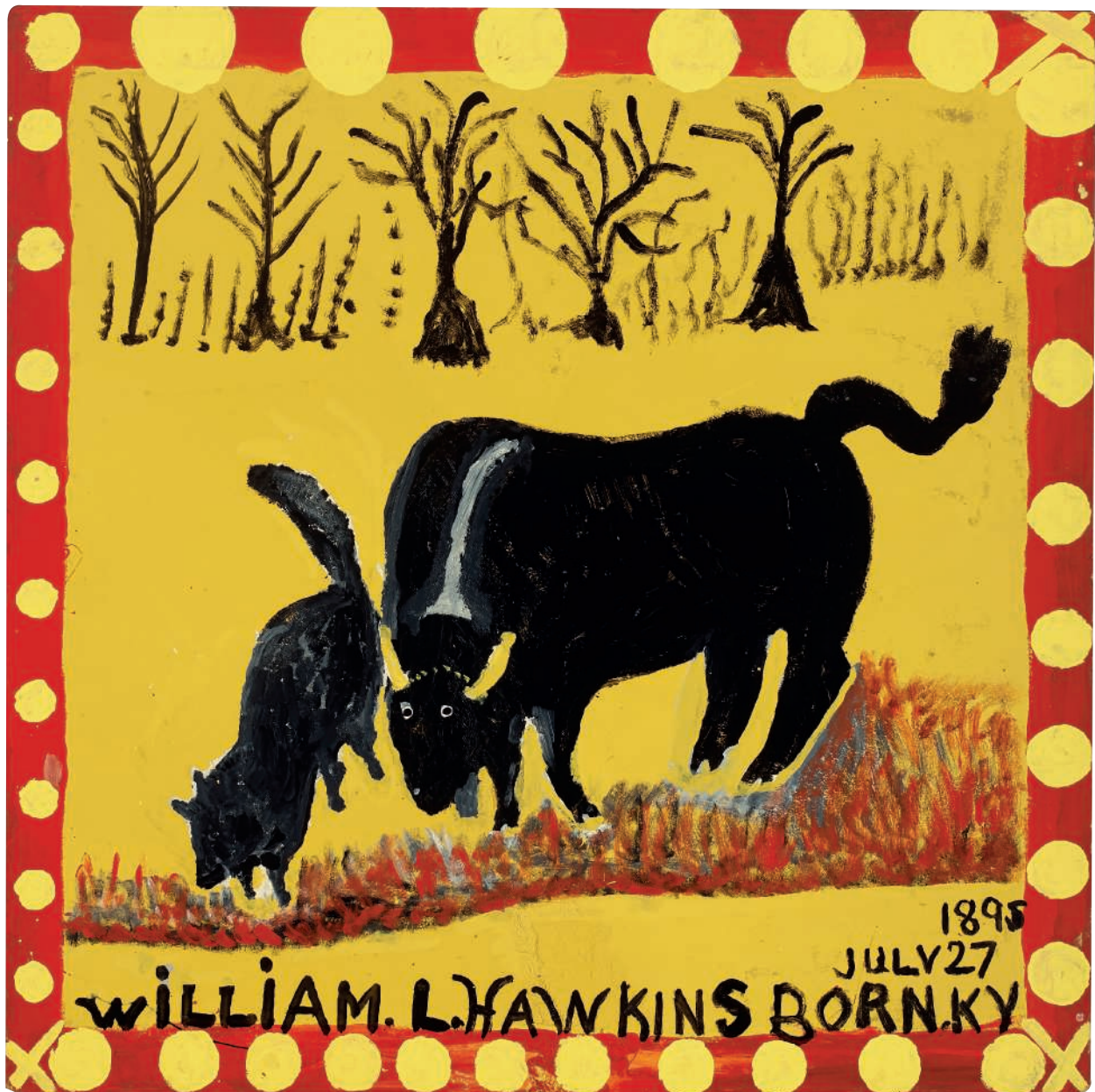
Angels in the Mountains

signed Young lower center
enamel on wood
96 x 96 in.

\$3,000–5,000

PROVENANCE:

Gallery 721, Fort Lauderdale, Florida
Acquired from the above in 2004



PROPERTY FROM THE NAMITS COLLECTION

1127

WILLIAM HAWKINS (1895-1990)

Steer and Dog, 1984

signed *William L. Hawkins* lower edge
enamel on Masonite
48 x 48 in.

\$15,000–30,000

PROVENANCE:

KS Art, New York
Acquired from the above in 2003

PROPERTY FROM THE NAMITS COLLECTION

1128

THORNTON DIAL (1928-2016)

Sneakin' In, 1992

initialed *TD* upper right
mixed media on canvas laid down on plywood
80½ x 108 in.

\$25,000–50,000

PROVENANCE:

Tinwood Alliance, Atlanta
Acquired from the above in 2005

Hailing from Alabama, Thornton Dial had a long career as a railroad welder for the Pullman Standard Company before he turned to art. His first works developed around metal frames as he used his knowledge of steelworking for new purpose. Even as Dial's art evolved to wall-mounted constructions incorporating found materials from his community of Bessemer, he maintained the aesthetic of twisted metal in his art. Throughout his practice, Dial repurposed found materials, sometimes in homage to their original purpose, sometimes in the service of new narratives.

Dial has been the subject of several major retrospectives, including the 2011 touring exhibition *Hard Truths: The Art of Thornton Dial*, organized by the Indianapolis Museum of Art. His work is in many museum collections including the Metropolitan Museum of Art, New York, the Philadelphia Museum of Art, and the Smithsonian American Art Museum, Washington, D.C.







1129

PROPERTY FROM THE NAMITS COLLECTION

1129

SANDRA SHEEHY (B. 1965)

Untitled, 2003

mixed media including shells, beads, buttons and fabric

42 x 14 in.

\$1,000–2,000

PROVENANCE:

Cavin Morris Gallery, New York

Acquired from the above in 2003

PROPERTY FROM THE NAMITS COLLECTION

1130

TERRY TURRELL (B. 1946)

Coquette, 1998

titled, signed and dated *Coquette Terry Turrell 1998*
on reverse

oil and enamel on wood

32 x 48 in.

\$700–1,000

PROVENANCE:

American Primitive Gallery, New York

Acquired from the above in 2000



1130

PROPERTY FROM THE NAMITS COLLECTION

1131

A.C.M. (B. 1951)

Untitled (Le Bateau), 2000-2005

mixed media

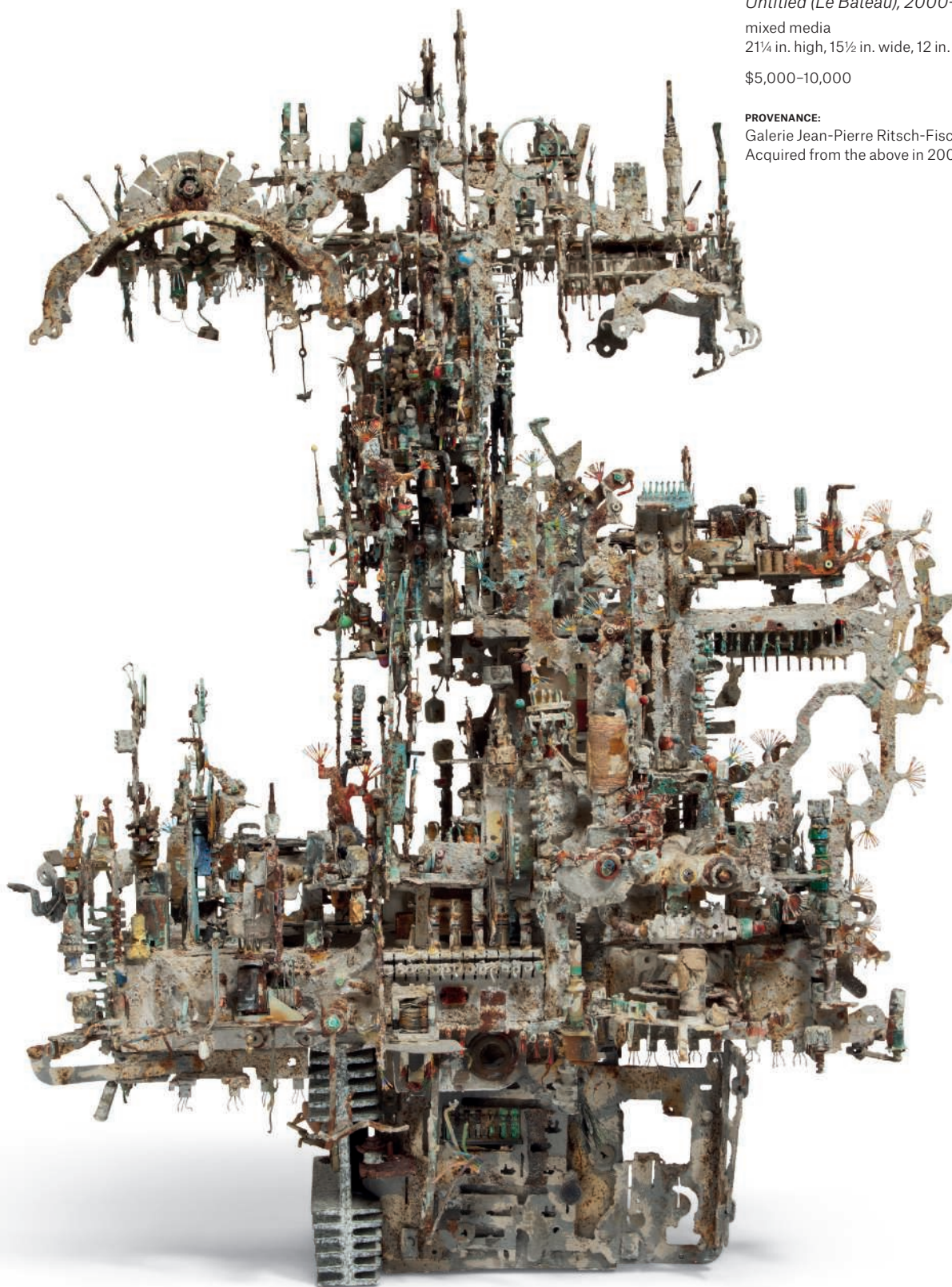
21¼ in. high, 15½ in. wide, 12 in. deep

\$5,000-10,000

PROVENANCE:

Galerie Jean-Pierre Ritsch-Fisch, Strasbourg

Acquired from the above in 2007





1132

PROPERTY FROM THE NAMITS COLLECTION

1132

THORNTON DIAL (1928-2016)

Untitled (Women in the Trees)

initialed TD lower right
graphite, charcoal and pastel on paper
29½ x 41½ in.

\$4,000–6,000



1133

PROPERTY FROM THE NAMITS COLLECTION

1133

THORNTON DIAL (1928-2016)

Untitled (Yellow nude)

initialed TD lower right
graphite, charcoal and pastel on paper
30 x 22 in.

\$3,000–5,000



PROPERTY FROM THE NAMITS COLLECTION

1134

CARLO ZINELLI (1916-1974)

Untitled

inventory number 313 inscribed in graphite

left center edge

gouache on paper

27½ x 17¼ in.

\$5,000-10,000

PROVENANCE:

Phyllis Kind Gallery, Chicago and New York

Acquired from the above in 2007



1135

PROPERTY FROM THE NAMITS COLLECTION

1135

CHRIS MURRAY (B. 1960)

Macy's Department Store, 2005

signed *By Chris Murray* lower right
acrylic, graphite and ink on pieced paper
48 x 38¾ in.

\$2,000–4,000

PROVENANCE:

Kerry Schuss, New York
Acquired from the above in 2006



1136

PROPERTY FROM THE NAMITS COLLECTION

1136

JIMMY LEE SUDDUTH (1910-2007)

Cityscape

signed *Jim Sudduth* upper edge
mud, paint and graphite on plywood
36½ x 19¼ in. (sight)

\$700–1,000

PROVENANCE:

Robert Cargo Folk Art Gallery, Paoli, Pennsylvania
Acquired from the above in 2005

PROPERTY FROM THE NAMITS COLLECTION

1137

CHRIS MURRAY (B. 1960)

Madison Square Garden, 2002

signed *Chris Murray 2002* lower left
acrylic, graphite and ink on pieced paper
45¾ x 33¾ in.

\$2,000–4,000

PROVENANCE:

Maxwell Projects, New York



1137

PROPERTY FROM THE NAMITS COLLECTION

1138

DWIGHT MACKINTOSH (1906-1999)

Untitled (Figure with Building)

graphite and tempera on paper
26 x 39¾ in.

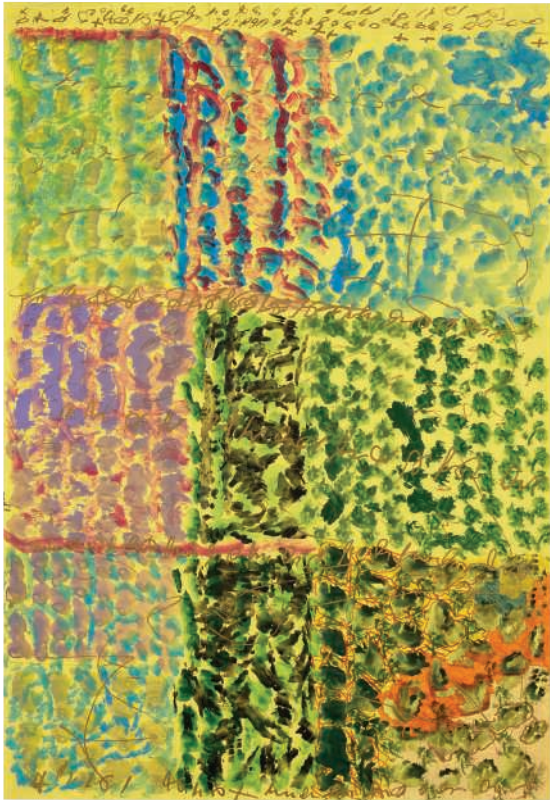
\$1,500–3,000

PROVENANCE:

Ricco Maresca Gallery, New York



1138



1139

PROPERTY FROM THE NAMITS COLLECTION

1139

J.B. MURRY (1908-1988)

Untitled, circa 1980

paint and ink on pieced paper
31¼ x 22 in.

\$1,500–3,000

PROVENANCE:

Phyllis Kind Gallery, Chicago and New York
Acquired from the above in 2006

PROPERTY FROM THE NAMITS COLLECTION

1140

JEROEN POMP (B. 1985)

Farm Landscape, 2003

signed and dated *Jeroen 2003* bottom edge center
colored pencil on paper
20 x 25½ in.

\$1,000–2,000



1140

PROPERTY FROM THE NAMITS COLLECTION

1141

THORNTON DIAL (1928-2016)

Untitled (A Lady Holds a Tiger)

initialed TD lower left
graphite, charcoal and watercolor on paper
22½ x 30 in.

\$3,000–5,000



1141

PROPERTY FROM THE NAMITS COLLECTION

1142

THORNTON DIAL (1928-2016)

Woman Holds a Yellow Bird, early 1990s

initialed TD lower right corner
watercolor, charcoal and graphite on paper
30 x 23 in.

\$3,000–5,000



1142

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN
THE AMES GALLERY
lots 1143-1155

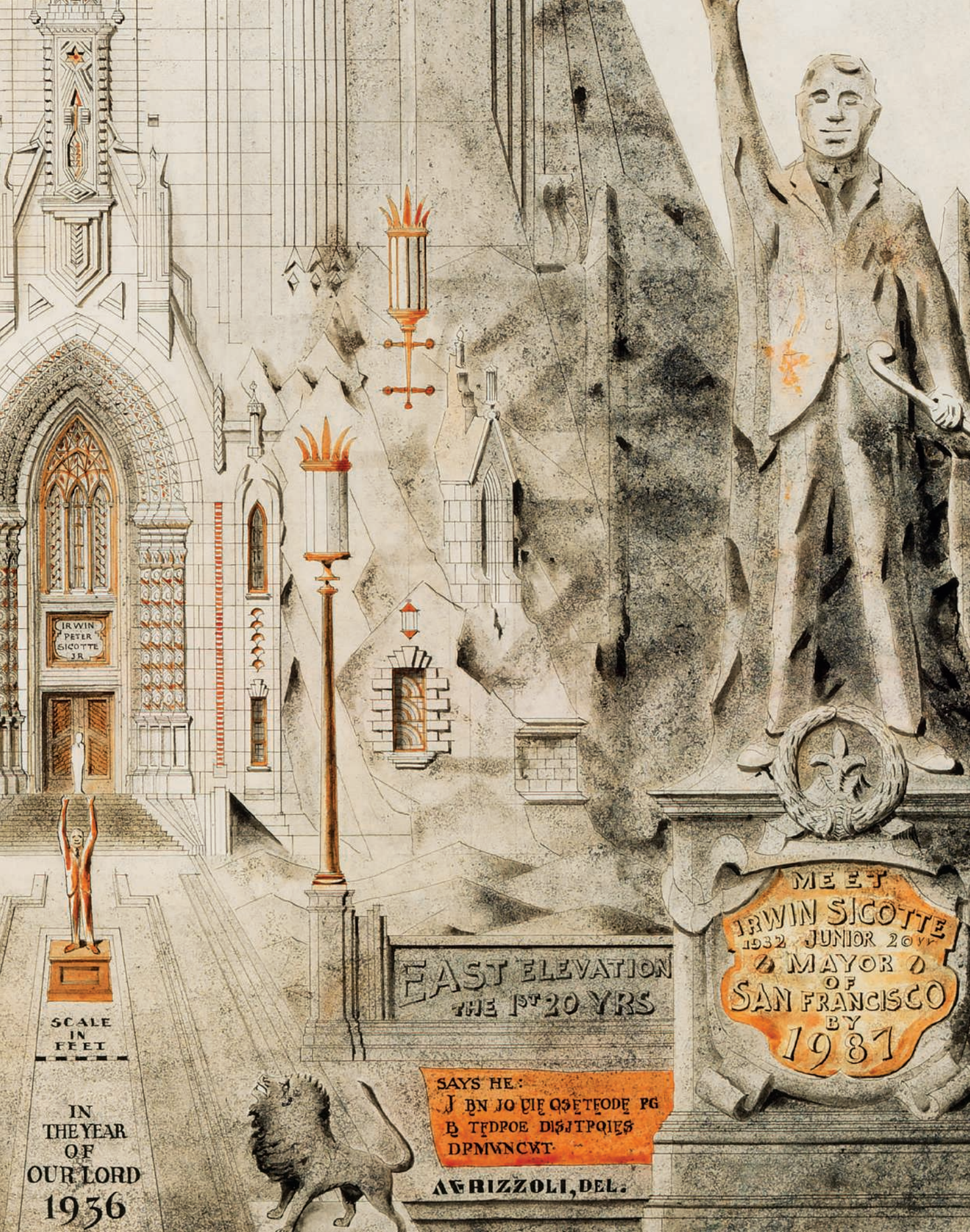
For more than fifty years, Bonnie Grossman helmed the Ames Gallery in Berkeley, California, a powerful presence and resource for Outsider and Folk Art on the West Coast. One of her many accomplishments as a dealer and educator has been to introduce and promote important Outsider artists, two of whom, A. G. Rizzoli and Alex A. Maldonado, are highlighted in the coming lots. Both artists lived and worked in the San Francisco area, and Bonnie's understanding of the region, their inspirations, and their practices has brought to life the stories and visions of these powerful artmakers who might have otherwise been lost to history.

Architectural draughtsman A. G. Rizzoli's output includes multiple distinct oeuvres created over the course of his life, and each of his drawings corresponds to one of these conceptual bodies of work. One portion of Rizzoli's art is comprised of portraits of people rendered as symbolic architectural forms called "transfigurations." Rizzoli's portrait of then-child Irwin Peter Sicotte Jr. (lot 1143) is a masculine drawing featuring heavy, solid rock from which the spire emerges and includes a statue of Sicotte as an imagined grown man. His image of

Margaret E. Griffin (lot 1146) is by contrast feminine, with decorated drapes, elegant birds and the trappings of a courtly society.

Another body of work revolves around Rizzoli's imagined "expeau" named Y.T.T.E. (Yield to Total Elation), inspired by the 1915 Panama-Pacific International Exposition in San Francisco. This project includes blue prints (lot 1149), logos (lot 1153) and plans (lots 1155, 1145) for the exposition, each of which reveals another aspect of the artist's larger conceptual agenda for this ambitious, never-to-be-executed architectural and humanistic project. The Y.T.T.E. may also be viewed as an homage to the artist's father, who committed suicide in 1915, the year of the Panama-Pacific International.

By contrast, Alex A. Maldonado did not turn to artmaking until he was sixty years old, and he brought a lifetime of experiences, combined with a never-extinguished sense of childlike wonder, to his paintings. His subject matters range from space exploration (lot 1147) to methods of contemporary communication (lot 1144), and some of his most intimate works consider the role of the artist as a portrayer and shaper of the understanding of society (lot 1150).



IRWIN
PETER
SICOTTE
JR.

SCALE
IN
FEET

IN
THE YEAR
OF
OUR LORD
1936

EAST ELEVATION
THE 1ST 20 YRS

SAYS HE:
J BN JO UFE QSETEODE PG
B TFDPOE DISJTPQIES
DPMWNCXT

AE RIZZOLI, DEL.

MEET
IRWIN SICOTTE
1932 JUNIOR 20 YR
MAYOR OF
SAN FRANCISCO
BY
1987

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

1143

A.G. RIZZOLI (1896-1981)

Irwin Peter Sicotte, Jr. Symbolically Delineated / The "Sayanpeau,"
1936

dated and signed *In the Year of Our Lord 1936/ A.G. Rizzoli, Del.* lower edge
ink on paper

35% x 23% in. (sight)

\$30,000–60,000

EXHIBITED:

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

Chicago, Intuit: The Center for Intuitive and Outsider Art, *Unreal Realms*, 20 January - 26 March 2017.

LITERATURE:

Jo Farb Hernandez, John Beardsley and Roger Cardinal, *A.G. Rizzoli: Architect of Magnificent Visions* (Harry N. Abrams, Inc. in association with the San Diego Museum of Art, 1997), p. 32.

Intuit: The Center for Intuitive and Outsider Art, *Unreal Realms* (Intuit, 2017), ill.

Irwin Peter Sicotte was 3 ½ years old when Rizzoli created this portrait.

The statue on the lower right boasts that the Sicotte would be "Mayor of San Francisco by 1987." As an adult, Sicotte was indeed asked to run for the office, but he declined.

A GREATER GREATNESS IN THE MAKING

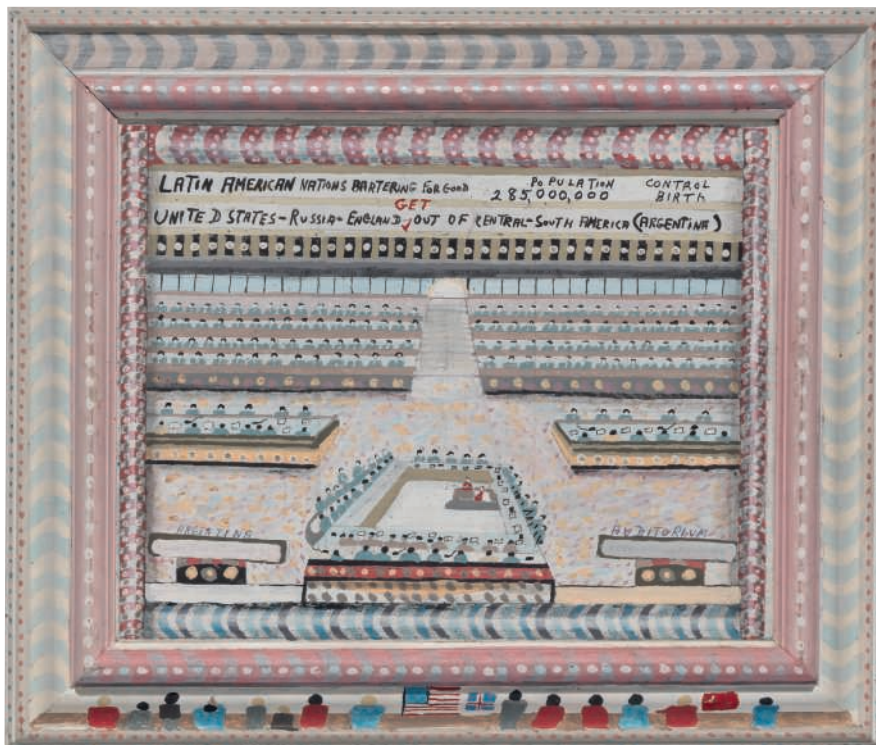
THE "SAYANPEAU"

MEANING
"WAIT A MOMENT"
OF, APPARENTLY, HIS DERIVATION

IRWIN PETER SICOTTE, JR
SYMBOLICALLY DELINEATED

IN REVEREND ADMIRATION FOR
THE INTELLECTUAL BRILLIANCY
HE ALREADY POSSESSES





(recto)

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

1144

ALEX A. MALDONADO (1901-1989)

All Underground Auditorium, double-sided,
1986

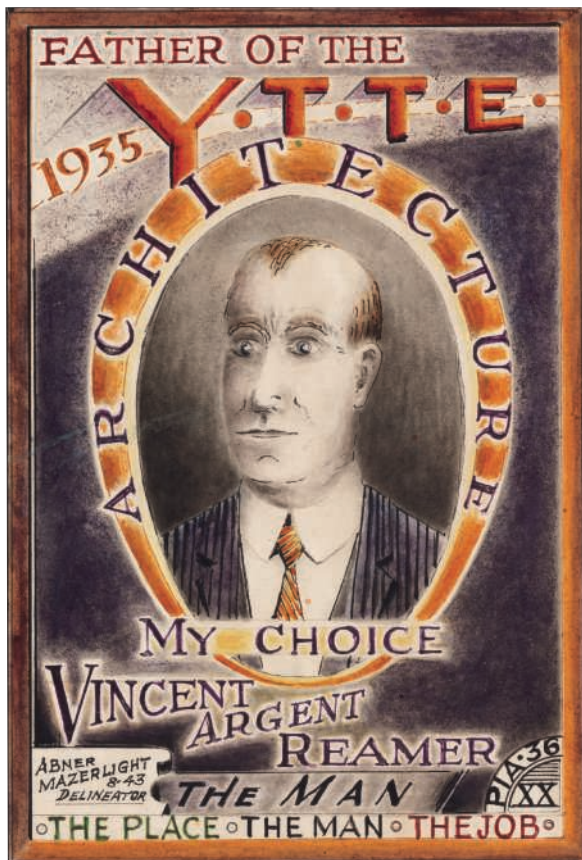
signed Alex A. Maldonado 7-4-86 verso lower right
acrylic and ink on canvas and wood

21¾ x 26 in. including artist-decorated frame

\$3,000-5,000



(verso)



PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

1145

A.G. RIZZOLI (1896-1981)

Trilogy: *The Place, The Man, The Job*, 1943

ink and graphite on paper

10 x 6 in. (*Place*); 9 x 6½ in. (*Man*); 11 x 6 in. (*Job*)

\$20,000–40,000

EXHIBITED:

San Diego Museum of Art; Atlanta, High Museum of Art; New York, Museum of American Folk Art; and San Francisco Museum of Modern Art, A.G. Rizzoli: *Architect of Magnificent Visions*, 22 March - 18 May 1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10 January - 8 March 1998 (New York), 28 March - 24 May 1998 (San Francisco).
Chicago, Intuit: The Center for Intuitive and Outsider Art, *Unreal Realms*, 20 January - 26 March 2017.

LITERATURE:

Jo Farb Hernandez, John Beardsley and Roger Cardinal, A.G. Rizzoli: *Architect of Magnificent Visions* (Harry N. Abrams, Inc. in association with the San Diego Museum of Art, 1997), p. 31 (*The Man*), pp. 46 and 113 (*The Place*).
Intuit: The Center for Intuitive and Outsider Art, *Unreal Realms* (Intuit, 2017), ill.

In keeping with Rizzoli's love of wordplay, *The Man* in this series is Vincent Argent Reamer, a name that can be roughly translated from the Latin and Italian *vincenzo argento reame* to mean Champion Silver Kingdom, speaking to the larger ambitions and presumed success of Y.T.T.E.



PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN,
THE AMES GALLERY

1146

A.G. RIZZOLI (1896-1981)

*Margaret E. Griffin Symbolically Sketched / Palazzo
Pianissimo, 1939*

signed and dated *Requested by A.G. Rizzoli / ATE Patron 1939*

lower right

ink on paper

24 x 35 $\frac{5}{8}$ in.

\$40,000-80,000

EXHIBITED:

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

Chicago, Intuit: The Center for Intuitive and Outsider Art, *Unreal Realms*, 20 January - 26 March 2017.

LITERATURE:

Jo Farb Hernandez, John Beardsley and Roger Cardinal, A.G. Rizzoli: *Architect of Magnificent Visions* (Harry N. Abrams, Inc. in association with the San Diego Museum of Art, 1997), pp. 104-105. Intuit: The Center for Intuitive and Outsider Art, *Unreal Realms* (Intuit, 2017), ill.

In his writings, Rizzoli noted that his portrait of Margaret E. Griffin "is a structure erected soundly on terra-firma, glowing with grace within, enclosed by granite severity on the outside" (Bonnie Grossman, email correspondence, 7 December 2018).







1147

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

1147

ALEX A. MALDONADO (1901-1989)

21st Century, 5 Telescopes in One X-Ray Computer, 1980

signed and dated *Alex A. Maldonado 8-1-1980* lower right
acrylic on canvas and wood

21 x 27 1/2 in. including artist-decorated frame

\$2,000–4,000

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

1148

A PENTECOSTAL REVIVAL BANNER

AMERICAN, CIRCA 1925

40 x 113 in.

\$2,000–4,000



1148

PROPERTY FROM THE COLLECTION OF BONNIE GROSSMAN, THE AMES GALLERY

1149

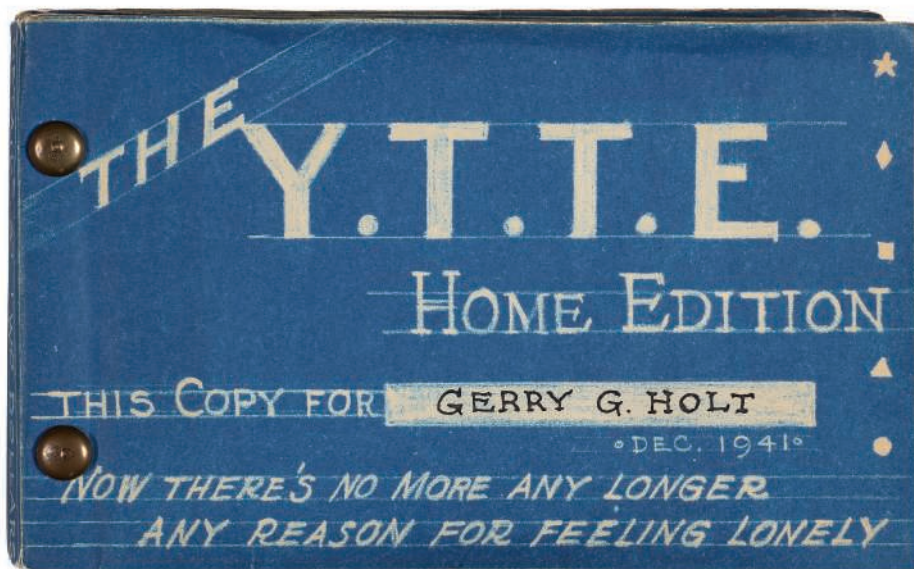
A.G. RIZZOLI (1896-1981)

*The YTTT Home Edition, copy for
Gerry G. Holt, 1941*

dated Dec. 1941; contains 146 pages including
covers

bound blueprints and ink
4 in. high, 6½ in. wide, 1 in. deep

\$7,000-10,000



(interior details)



1150

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

1150

ALEX A. MALDONADO (1901-1989)

A Monument to All Artists, 1979

signed and dated *Alex A. Maldonado 7-20-79* lower center
acrylic on canvas
16 x 20 in.

\$2,000–4,000

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

1151

A.G. RIZZOLI (1896-1981)

Marina Row Houses, Office of O.A. Deichmann, 1932

dated *Dec. 10. '32* lower right
graphite, ink and watercolor on paper
6 7/8 x 32 1/4 in. (sight)

\$3,000–5,000

EXHIBITED:

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



1151

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

1152

A.G. RIZZOLI (1896-1981)

A.T.E. Colleague 1935, 1939

dated and signed *Adopted Aug. 15, 1939/ A.G. Rizzoli, curator* lower edge
ink on paper
7 x 8 in. (sight)

\$5,000-10,000

EXHIBITED:

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

LITERATURE:

Jo Farb Hernandez, John Beardsley and Roger Cardinal, *A.G. Rizzoli: Architect of Magnificent Visions* (Harry N. Abrams, Inc. in association with the San Diego Museum of Art, 1997), pp. 12 (detail), 22.



1152

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

1153

A.G. RIZZOLI (1896-1981)

Y.T.T.E. Accepted Emblem Design and Colors, 1939

dated *Aug. 15, 1939* lower right corner
ink and graphite on paper
7 x 7 7/8 in.

\$5,000-10,000

EXHIBITED:

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

LITERATURE:

Jo Farb Hernandez, John Beardsley and Roger Cardinal, *A.G. Rizzoli: Architect of Magnificent Visions* (Harry N. Abrams, Inc. in association with the San Diego Museum of Art, 1997), p. 45.



1153

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

1154

**A LARGE CARVED PIPE DEPICTING A
MAN'S HEAD**

SOUTH DAKOTA, POSSIBLY OF NATIVE
AMERICAN ORIGIN, 1918

stamped *Ira A. Bull/ Oct 4/ Sioux Falls, S.D. 1918*
around bowl

5½ in. high, 16¼ in. long, 2¾ in. wide

\$3,000–5,000



(profile)

PROPERTY FROM THE COLLECTION OF
BONNIE GROSSMAN, THE AMES GALLERY

1155

A.G. RIZZOLI (1896-1981)

The Y.T.T.E. Plot Plan: Fourth Preliminary Study, 1938

dated in title
ink on paper
24 x 13 in.

\$15,000-30,000

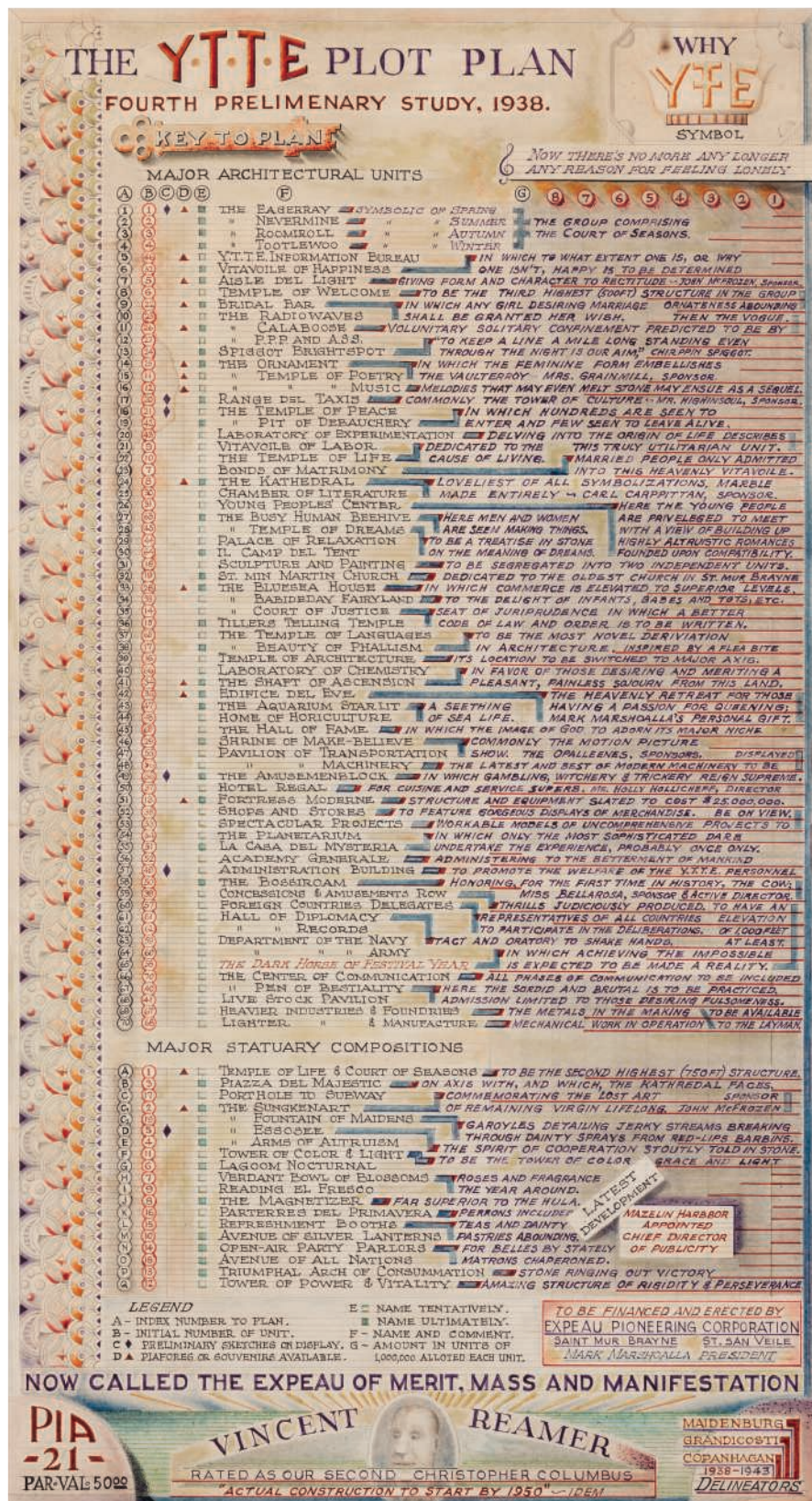
EXHIBITED:

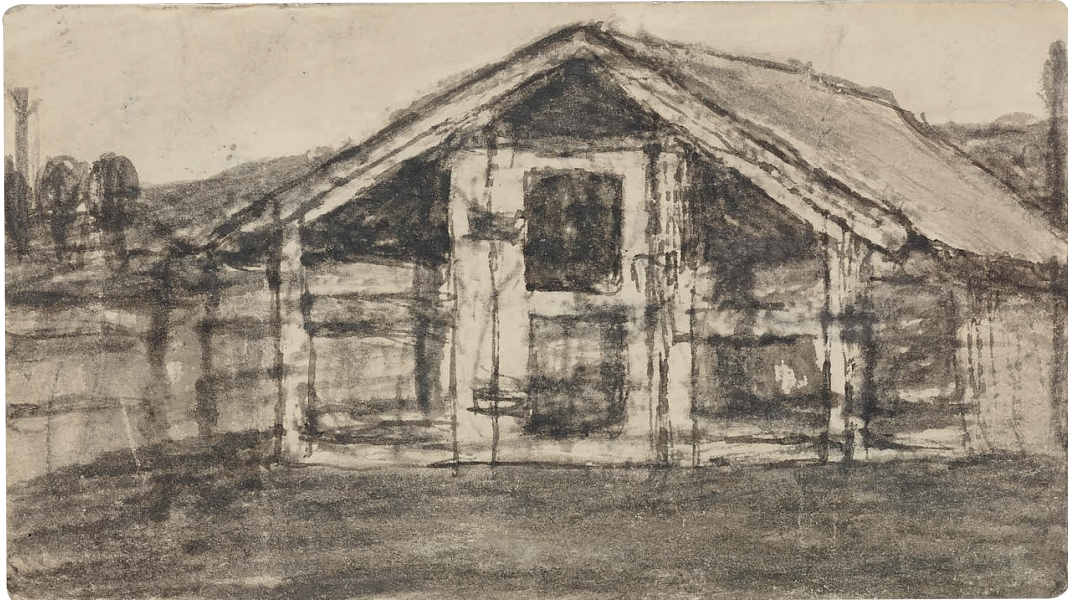
San Diego Museum of Art; Atlanta, High Museum of Art; New York, Museum of American Folk Art; and San Francisco Museum of Modern Art, A.G. Rizzoli: *Architect of Magnificent Visions*, 22 March - 18 May 1997 (San Diego), 6 September - 29 November 1997 (Atlanta), 10 January - 8 March 1998 (New York), 28 March - 24 May 1998 (San Francisco).
Chicago, Intuit: *The Center for Intuitive and Outsider Art, Unreal Realms*, 20 January - 26 March 2017.

LITERATURE:

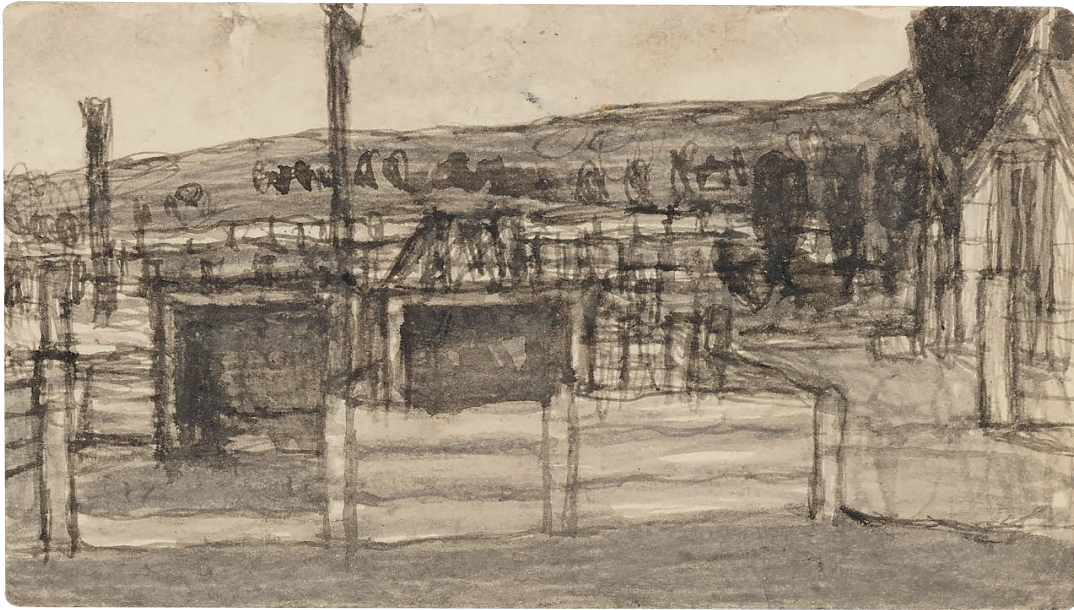
Jo Farb Hernandez, John Beardsley and Roger Cardinal, A.G. Rizzoli: *Architect of Magnificent Visions* (Harry N. Abrams, Inc. in association with the San Diego Museum of Art, 1997), p. 45.

This plot plan indicates some of the major, ever evolving structures in the Y.T.T.E. exhibition.





(recto)



(verso)

PROPERTY FROM A SCHOLARLY NEW YORK COLLECTOR

1156

JAMES CASTLE (1899-1977)

Untitled (Barn/Farmscape), double sided

soot and spit on found paper

3¼ x 5½ in.

\$4,000–6,000

PROVENANCE:

J Crist Gallery, Boise, Idaho



PROPERTY FROM THE GEORGE P. VIENER COLLECTION

1157

ADOLF WÖLFli (1864-1930)

Untitled (the masked man), double sided, 1920

writings on verso

colored pencil, graphite and crayon on paper

13% x 10% in.

\$25,000–50,000

PROVENANCE:

Phyllis Kind Gallery, Chicago and New York

Private Collection

Ricco Maresca Gallery, New York

A troubled young man, Adolf Wölfli was institutionalized at the Waldau Clinic in Bern, Switzerland in 1895, where he stayed for the remainder of his life. Shortly after his admission, Wölfli began to draw; his magnum opus, a multi-volume, 25,000-page epic illustrated text chronicled his imagined life as a knight, an emperor and a saint. While many of Wölfli's drawings were created in book format, he also made single-sheet drawings he called portraits. Whether in notebooks or on loose-leaf paper, his works are dense, colored-filled images supported by text and, at times, musical compositions. Dr. Walter Morgenthaler, a psychiatrist at the clinic, took interest in Wölfli's output and in 1921 published the seminal text *Ein Geisteskranker als Künstler* (Madness and Art), a full-length study of Wölfli's life and art. This was one of the first major publications in the field that would later become known as Outsider Art.



1158

PROPERTY FROM THE COLLECTION OF THE LATE
KRISTINA BARBARA JOHNSON

1158

**SISTER GERTRUDE MORGAN
(1900-1980)**

Hurricane Betsey

signed *Sister Gertrude Morgan* upper and lower
right

ink and acrylic on paper

9½ x 11 in.

\$2,000-4,000



1159

PROPERTY FROM A SCHOLARLY
NEW YORK COLLECTOR

1159

MARY TILLMAN SMITH (1904-1995)

Red Face, 1980s

signed *Mary T Smith* on reverse

enamel on plywood

23⅞ x 23⅞ in.

\$1,500-3,000

PROVENANCE:

Robert Cargo Gallery, Paoli, Pennsylvania

M.B. Shure Family Collection, Chicago

Sold, Slotin Folk Art Auction, 9 November 2002,
lot 204

EXHIBITED:

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

PROPERTY FROM A PRIVATE COLLECTOR

1160

SAM DOYLE (1906-1985)

Dr. Buz, circa 1983

initialed S.D. lower right
enamel and conch shell on repurposed metal
52 x 26¼ in.

\$7,000–10,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

Lynne E. Spriggs, *Local Heroes: Paintings and Sculpture by Sam Doyle* (High Museum of Art, Atlanta, 2000), p. 28.





PROPERTY FROM THE COLLECTION OF THE LATE KRISTINA BARBARA JOHNSON

1161

CLEMENTINE HUNTER (1887-1988)

Choir of Angels, circa 1970s

initialed *CH* right edge

oil on board

16 x 34 in.

\$2,000–4,000

This painting has been authenticated from photographs by
Clementine Hunter expert Tom Whitehead.



PROPERTY FROM A PRIVATE COLLECTION

1162

BILL TRAYLOR (CIRCA 1853-1949)

Brown Buzzard, 1939-1942

bears two Shannon labels: one (now covered) *C-110 Birds* reverse upper right, the other *X-86 Brown Buzzard* reverse upper right
tempera and graphite on repurposed card *Baby Ruth* candy poster
8½ x 11¾ in.

\$20,000-40,000

PROVENANCE:

Hirschl & Adler Modern, New York



(reverse)

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

(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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.
For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.
In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.
If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.
Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES
1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:
(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:
(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
(h) In order to claim under the **authenticity warranty** you must:
(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
(iii) books not identified by title;
(iv) **lots** sold without a printed **estimate**;
(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.
(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

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

F PAYMENT
1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. 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 Post-Sale Services, whose details are set out in paragraph (d) below.
(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

We 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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 export from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's 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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (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 LIVETM, **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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

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 in paragraph F1(a).

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

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

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

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

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

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

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

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

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

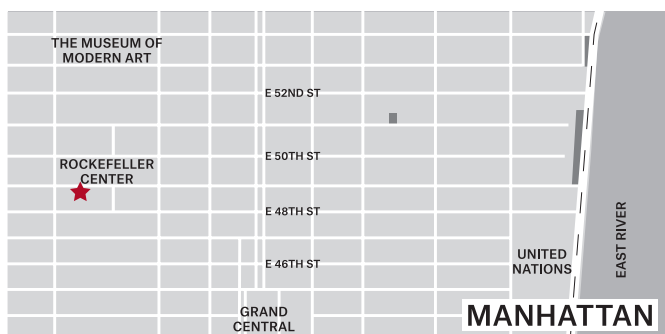
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

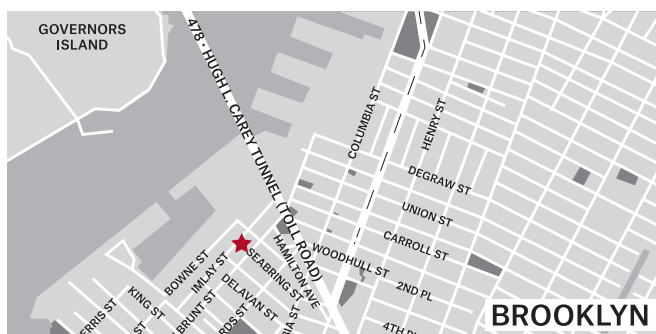
nycollections@christies.com

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

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.

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

◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ 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 ◦ ◆.

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

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

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.

18/05/17

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

OUTSIDER AND VERNACULAR ART

FRIDAY 18 JANUARY 2019
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: CAMEL
SALE NUMBER: 16797

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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\$100 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.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
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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
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22	22,000,000	22	22,000,000
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25	25,000,000	25	25,000,000
26	26,000,000	26	26,000,000
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29	29,000,000	29	29,000,000
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68	68,000,000	68	68,000,000
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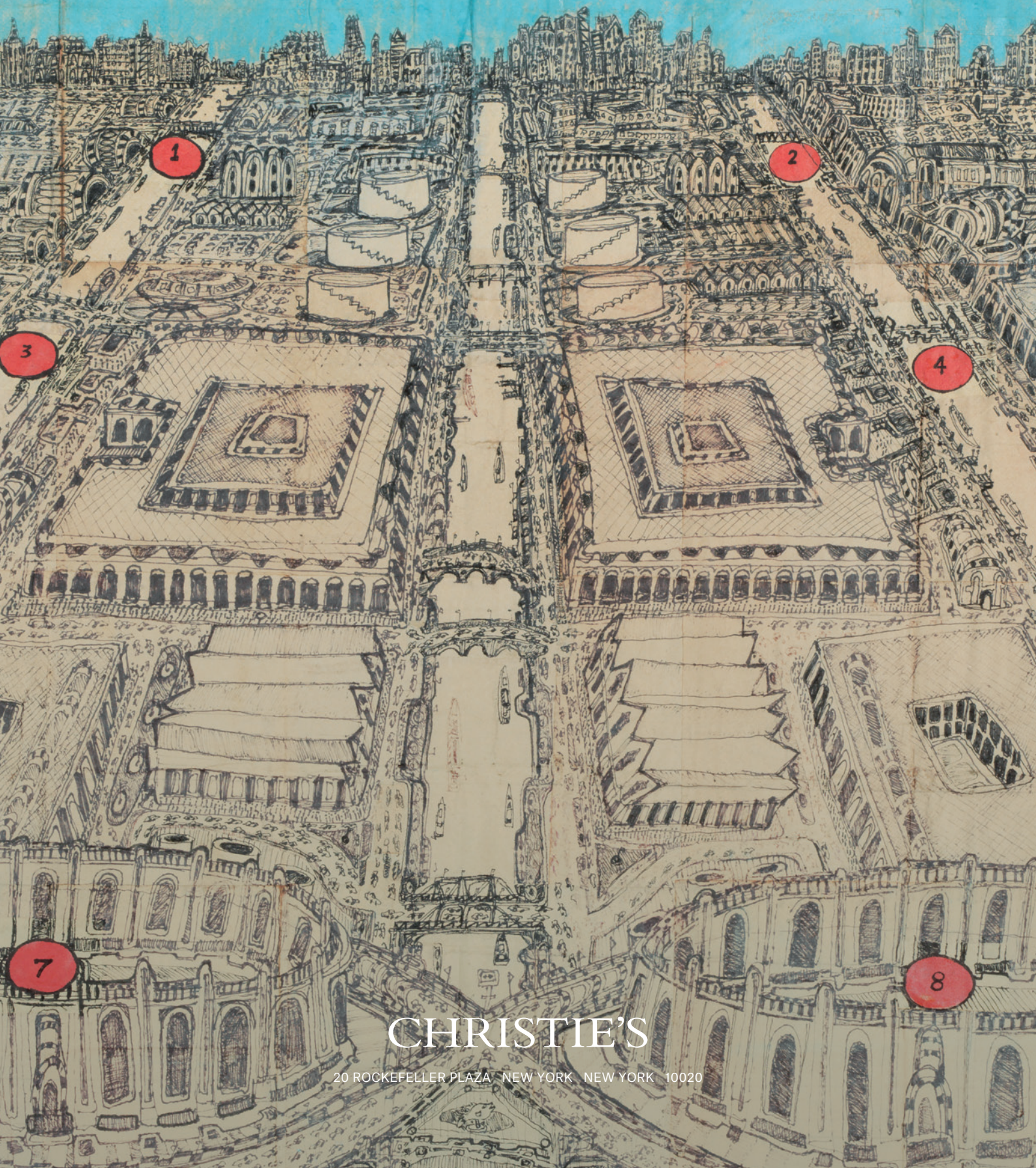
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