



JAPANESE AND KOREAN ART

AUCTION

Tuesday 19 March at 10.00am (Lots 101–247)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|----------|----------|----------------|
| Saturday | 16 March | 10.00am-5.00pm |
| Sunday | 17 March | 10.00am-5.00pm |
| Monday | 18 March | 10.00am-5.00pm |

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as **FUGAKU-22643**

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FRONT COVER
Lot 112

INSIDE FRONT COVER
107
FOLLOWING PAGE
123

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PROPERTY FROM THE COLLECTION OF LEIGHTON R. LONGHI INC

101

SUGIMOTO HIROSHI (B. 1948)

Tyrrhenian Sea, Positano

Blindstamped with the title, number and date 'TYRRHENIAN SEA POSITANO

1990 14/25 339' (lower margin), signed on mounting card *Hiroshi Sugimoto*

Gelatin silver print, mounted on card; framed

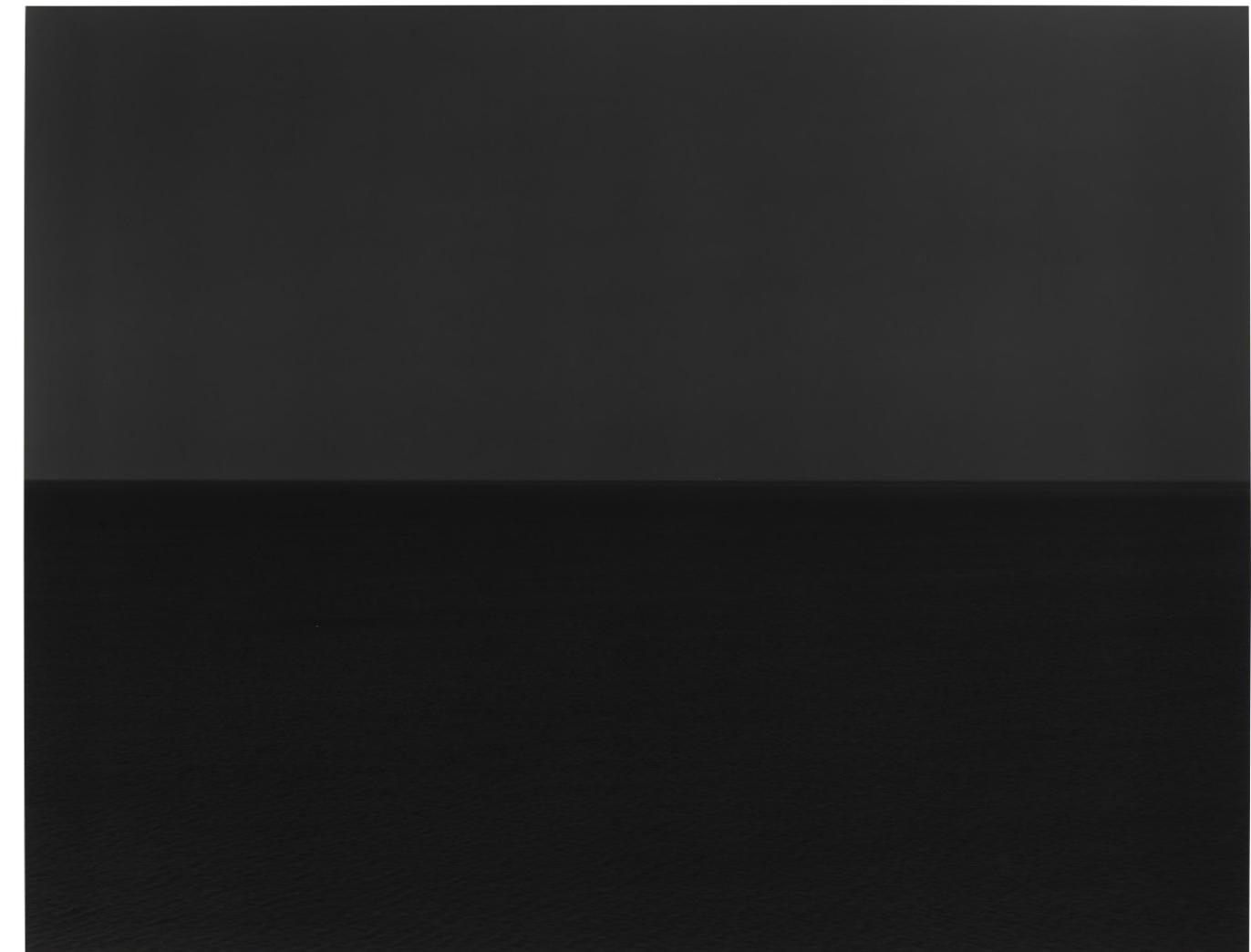
Image: 16½ x 21¼ in. (41.9 x 54 cm.)

Sheet: 18½ x 23¾ in. (47.1 x 60 cm.)

\$10,000-20,000

PROVENANCE:

Aquired from the artist, 1995



PROPERTY FROM THE COLLECTION OF LEIGHTON R. LONGHI INC

102

SUGIMOTO HIROSHI (B. 1948)

Lake Superior, Cascade River

Blindstamped with the title, number and date 'LAKE SUPERIOR CASCADE

RIVER 1995 6/25 426' (lower margin), signed on mounting card *Hiroshi*

Sugimoto

Gelatin silver print, mounted on card; framed

Image: 16½ x 21¼ in. (41.9 x 54 cm.)

Sheet: 19¾ x 23¾ in. (46.8 x 60 cm.)

\$10,000-20,000

PROVENANCE:

Aquired from the artist, 1995

RAKU MASAOMI (B. 1983)*Rin'ne: mebae, a (Reincarnation: Bud, A)*Signed *Omi*

Zimbabwe black granite

30 in. (76.2 cm.) high including base

\$5,000-7,000

“Everything that is natural eventually returns to nature, and my sculptures are no exception. To find expression in stone, and to respect nature in the act of creation, is the only way I can truly give back to and express my gratitude to the rocks that played a part in the creation of the earth.”

-RAKU MASAOMI



PROPERTY FROM A BOSTON COLLECTION

104

MORITA SHIRYU (1912-1998)

Kai (Embrace), 1970

Ink on paper; framed
27 $\frac{1}{8}$ x 50 $\frac{3}{8}$ in. (68.9 x 128 cm.) excluding frame

\$10,000-12,000

PROVENANCE:

Yamada Art Gallery, Kyoto
Linda Abegglen

EXHIBITED:

On loan to the Worcester Art Museum, loan number 73.90.2



MORITA SHIRYU (1912-1998)

Dragon, 1996

Artist's certificate on reverse, signed *Morita Shiryu* and sealed, titled *Ryu* (Dragon) and dated 1996

Aluminium flake pigment in polyvinyl acetate medium, yellow alkyd

varnish on paper

74 x 38 1/4 in. (188 x 97.2 cm.)

\$40,000-60,000

Morita Shiryu made his name in the post-war Japanese art history by revolutionizing the traditional Eastern art format – calligraphy. He valued the moment of true feelings in the process of creation, and for this reason, he emphasized on the expression of emotions, the movement and rhythm of life. He pushed the boundary between the West and the East, where his almost-abstraction-like artistic language liberated his works from the traditional approach of calligraphy; he also blurred the line between painting and calligraphy, as his works could be seen as both. During his artistic career, he constantly went back to the word *ryu* (dragon) and experimented all kinds of materials, which was a character of his art.

For another work by the artist, *Dragon Knows Dragon*, dated 1969, in The Art Institute of Chicago, see Janice Katz, ed., *Beyond Golden Clouds*, exh. cat. (Chicago: The Art Institute of Chicago; St. Louis: St. Louis Art Museum, 2009), no. 50. The expression "dragon knows dragon" means to believe in oneself.





PROPERTY FROM A BOSTON COLLECTION

106

MORITA SHIRYU (1912-1998)

Yaku (To Burn): Complete Combustion of All Fetters, 1956

Titled and signed Morita Shiryu on a label affixed to reverse
Ink on paper; framed
31½ x 25½ in. (80 x 65.1 cm.)

\$5,000-7,000

PROVENANCE:

Japan Society Inc., New York
Christie's New York, 24 April 1997, lot 31

EXHIBITED:

Travelling exhibition through America of modern Japanese calligraphy,
organized by Kokusai Bunka Shinkokai

LITERATURE:

Shiryu, *Sho: Art in Brush Writing* (Kyoto: Bokubi Press, 1970). Plate 7.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

107

HONDA SHORYU (B. 1951)

Dance, 2003

Signed Shoryu
Woven bamboo sculpture
9½ x 12¾ x 10¾ in. (24.1 x 31.4 x 27 cm.)

\$4,500-5,000

PROVENANCE:

Tai Modern, Santa Fe, 2004



INOUE YUICHI (1916-1985)

Kaze (A Wind)

Sealed *Yuichi*

Frozen ink and pasted newspaper on paper; framed
29 x 39 3/8 in. (73.7 x 100 cm.)

\$30,000-40,000

EXHIBITED:

Solo exhibition, Galerie Rudolt Zwirner, Cologne, 1962

'YU-ICHI Kalligraphien', Wuppertal Kunst und Museumverein, Wuppertal,
10 January-21 February 1965

LITERATURE:

Masaomi Unagami ed. *Yu-ichi (Yu-ichi Inoue): Catalogue Raisonné of the
Works, 1949-1985. Vol. 2, 1970-1976* (Tokyo: Unac Tokyo, 2000). Plate 62030.

In 1987, the American abstract expressionist artist Robert Motherwell sent a letter to the Japanese art critic Masaomi Unagami. In his letter, Motherwell wrote:

"To my mind, [Yuichi Inoue] is unquestionably one of the small handful of great artists of the second half of the twentieth century. I do not know whether his work has been shown outside Japan, but it certainly should be. He was a marvellous painter of what I call, in my mind, "essences" and I can think of no higher ideal in modern art (which has abandoned storytelling)..."

As a key member of the New York School of Abstract Expressionists, Motherwell and his peers pursued pure abstraction as a means to express the traditionally inexpressible, seeking to capture grand themes and emotions in the gestural brushstrokes and splatters that characterized their work. Motherwell had immediately recognized the same qualities in Yuichi Inoue's calligraphy, praising the Japanese artist's ability to capture the core essences of human narrative and emotion in his energetic paintings executed with ink and paper.

Yuichi Inoue's *ichijisho* – single character inscriptions – form the main body of the artist's work produced after the late 1950s. The character *kaze*, Japanese for "wind," was a favorite subject of Yuichi's, and he created many versions of the work over his career. However, this specific piece stands out for its bold, expressive composition.





109

INOUE YUICHI (1916-1985)

Ai (Love)

Sealed *Yuichi*, 1973
Ink on paper, framed
50 x 47 1/4 in. (127 x 120 cm.)
\$40,000-60,000

EXHIBITED:

"A Centennial Exhibition: INOUE Yu-ichi", 21st Century Museum of Contemporary Art, Kanazawa, 2 January-21 March, 2016

LITERATURE:

Masaomi Unagami ed. *Yu-ichi (Yu-ichi Inoue); Catalogue Raisonné of the Works, 1949-1985. Vol. 2, 1970-1976* (Tokyo: Unac Tokyo, 2000). Plate 73034.

Yuji Akimoto ed. *A Yu-ichi Inoue Retrospective: 1955-1985* (Tokyo: General Incorporated Foundations World Paper Heritage Support Foundation KAMIMORI, 2016). Pp. 166.

Masaomi Unagami ed. *Inoue Yuichi: shō no hakai to sōzo* (Tokyo: Heibonsha, 2016). Pp. 47.





PROPERTY FROM A BOSTON COLLECTION

110

SHINODA TOKO (1913-2021)

Untitled

Red round seal *To* to the lower right corner

Sumi-ink, cinnabar ink, silver paint and silver leaf on paper, framed
15½ x 71¼ in. (38.4 x 181 cm.)

\$10,000-15,000

During a dialogue between the artist and the present owner, the latter reminisced that Shinoda had described the work as a poetic homage to the Daibutsu in Kamakura.

PROPERTY FROM A PRIVATE COLLECTOR

111

HONDA SHORYU (B. 1951)

Spring

Signde *Shoryu*

Woven bamboo sculpture

11 x 11 1/8 x 10 7/8 in. (27.9 x 28.9 x 27.6 cm.)

\$6,000-8,000

PROVENANCE:

Tai Modern, Santa Fe, 2006



SHINODA TOKO (1913-2021)*Kacho (Flower and Bird)*Signed *Toko* and sealed *To*

Two-panel screen; ink, color and gold leaf on silk

68 x 66½ in. (172.7 x 169.5 cm.)

Accompanied with a certificate issued by *Shinoda Toko Kantei iinkai*,
no. STK23-025, 3 September 2023

\$25,000-35,000

Shinoda Toko is a prominent figure in Japanese Abstract art, renowned for her unique blend of traditional calligraphy and abstract expressionism. Encouraged to pursue calligraphy in her youth, as it was one of the few respectable professions for Japanese women at the time, Shinoda's rebellious nature led her to seek a nontraditional yet tangible means of expressing her inner self.

Although initially trained in the traditional art of calligraphy, Shinoda's artistic journey was influenced profoundly by her desire for unconventional expression. Her fascination with *sumi* (India ink) became a cornerstone of her work, as she mastered the nuanced use of varying degrees of blackness.

Central to Shinoda's artistic vision is the concept of *yohaku*, or empty space, deeply rooted in Asian philosophy. She utilizes this concept to achieve spatial balance within her compositions, creating tension between existing elements and imbuing her work with a sense of depth and dynamism. Drawing from her traditional training, Shinoda adeptly transforms ancient techniques into a modern language of abstractionism, forging a distinctive artistic style that continues to captivate audiences worldwide.





113

SHINODA TOKO (1913-2021)

Bigining, shoshin (original intention)

Signed in pencil *Toko Shinoda* in Roman script and *To* in Japanese,

editioned 2/28

Lithograph on paper with hand-painted color

20% x 26 3/4 in. (52.5 x 67.9 cm.)

\$2,000-3,000



114

KUWAYAMA TADAAKI (1932-2023)

Untitled, 1971

Signed in pencil *Tadaaki Kuwayama '71*

Mixed media on paper

17 1/8 x 22 1/8 in. (43.5 x 56.2 cm.)

\$3,000-4,000

NAGARE MASAYUKI (1923-2018)

Love

Signed *Nagare*

Bronze, black granite base

25½ in. (65.1 cm.) high including base

According to the notes of Gordon Bunshaft (1909-1990) the piece offered here is cast 2/2 and dated 1963

\$5,000-7,000

PROVENANCE:

Staempfli Gallery, New York

Nina and Gordon Bunshaft

Christie's New York Park Ave, 31 Oct 1995, lot 477

Nagare Masayuki, born in Nagasaki Prefecture, studied under the auspices of a Zen temple in Kyoto, took courses in the traditional arts and crafts of Japan at Ritsumeikan University, and became an apprentice to a master swordsmith. His sculpture and garden designs were well-known in the decade following his first one-man show at Tokyo's Mimatsu Gallery in 1955. Leading western collectors including Blanchette Rockefeller and Philip Johnson purchased his work and from 1962-75 Nagare lived half of each year in the United States. Represented in New York by the Staempfli Gallery from 1963-79, Nagare created the largest free-standing stone sculpture of its time *Cloud Fortress* in 1970 to stand between the World Trade Center towers.

Among numerous one-man exhibitions in Japan are those at the Seibu Museum in Tokyo in 1977, the Umeda Modern Art Museum in Osaka in 1978, and at the Edobori Gallery in Osaka in 1981, 1985, 1990, and 1994. His work has appeared in many international exhibitions and is in corporate, museum and private collections worldwide. Nagare won the Japan Grand Prix of Art in 1974.





116

KUWAYAMA TADAAKI (1932-2023)

Untitled, 1973

Signed on reverse *Tadaaki Kuwayama 1973*

Acrylic on three canvas

16 1/8 x 47 1/4 in. (41 x 120 cm.)

\$12,000-15,000

"I felt that color was something that everybody painted on by hand, and that artistic production was seen as an act of human creation. I wanted to deny that. That's how my work started out. I wanted to obliterate all elements of what had come before, and to create multiple versions of the same thing." - Kuwayama Tadaaki

Brilliant in its utter blankness, this work embodies Kuwayama's signature style of reductivist minimalism. Kuwayama developed his personal brand of minimalism after he moved to New York City with his wife in 1958. Unlike his contemporaries, Kuwayama defied the norms of Abstract Expressionism and traditional Japanese art, *nihonga*, which

he specialized in training at the Tokyo University of Fine Art and Music. He was inspired by his friends Frank Stella and Donald Judd to focus on the process of artistic creation rather than the end product, striving for dematerialization as he felt *nihonga* pigments and materials were too restrictive. Thus, Kuwayama began to convey compositional emptiness through elementary blocks of paint that seemed to continue beyond the edges of the canvas and into the realms of the viewer and the artist. Such transcendental interrelationship manifests the concept of endlessness that insinuates the infinitude of the universe. Moreover, the striking austerity of his works evoke the mindfulness principle of Buddhism that states "nothing to preoccupy awareness but awareness itself".

TANAKA RYUJI (1927-2014)*Kei, 1968*Signed *Tanaka Ryuji* on label on reverse

Mineral pigments on linen

71 $\frac{1}{8}$ x 89 $\frac{1}{2}$ in. (181.9 x 227.3 cm.)On the label affixed to reverse, signed, inscribed *OP. 683244 (u), Kobe-shi**Higashinada-ku Honjo-machi Fukae Takahashi-machi 8, and an exhibition entry label affixed to the frame on reverse with receipt number 88 (3-2)*

\$15,000-25,000

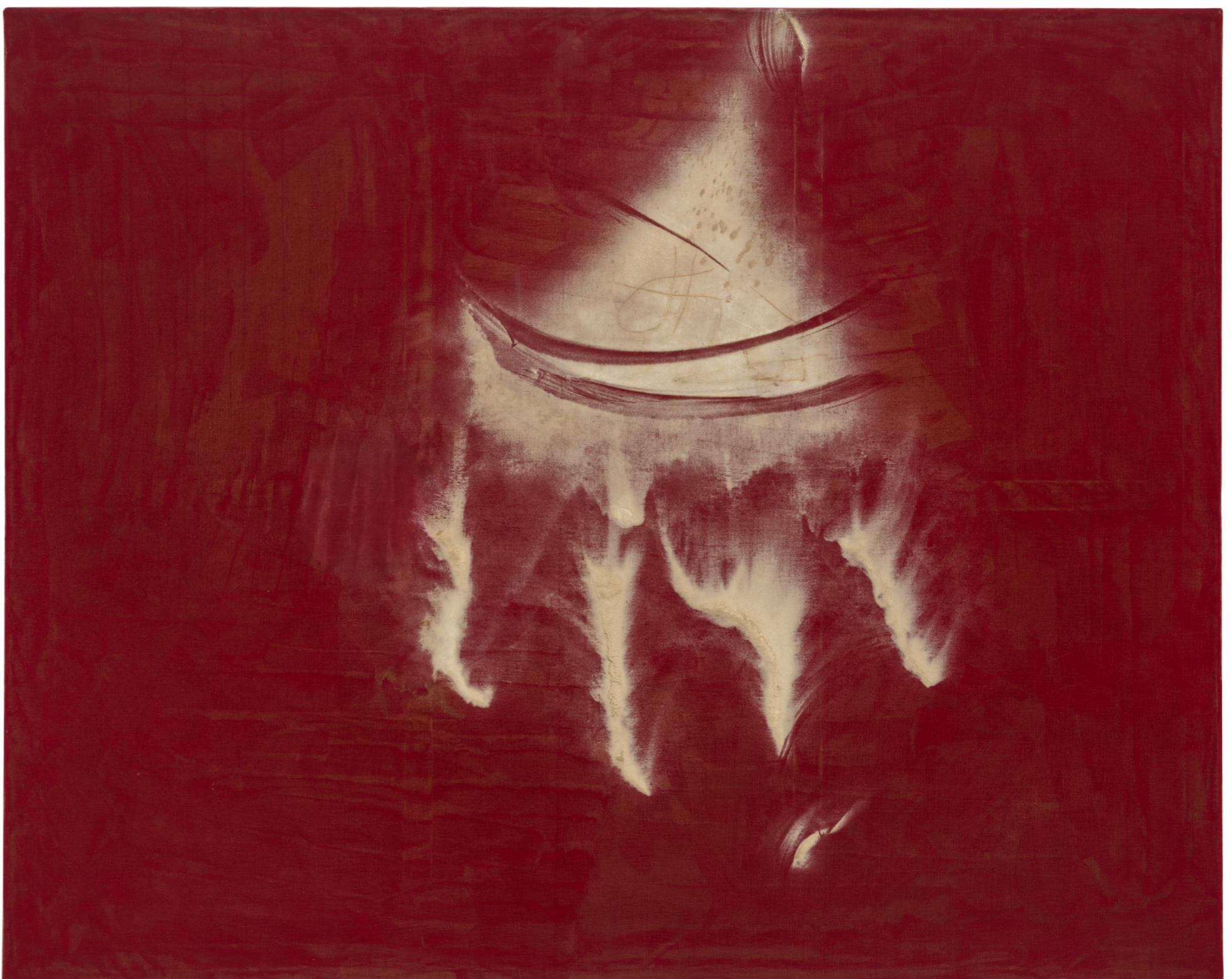
PROVENANCE:

Hyogo Prefecture Association of Private Education (Hyogo ken shigaku kaikan), Hyogo Prefecture, Japan Private collection, Japan

LITERATURE:Ryuji Tanaka, *Ryuji Tanaka my Selection* (self-published, 1993). Plate 8.

Tanaka studied Japanese painting at Kyoto City University of Arts. In 1948, he played a pivotal role in founding the Pan Real Association. Even after departing from the group the following year, he remained dedicated to producing and presenting Japanese paintings. His talent was recognized when he won the Japanese Painting Competition Award at the 5th Contemporary Japanese Art Exhibition in 1962.

In 1955, Tanaka encountered Gutai Art Society at the "Experimental Outdoor Modern Art Exhibition to Challenge the Midsummer Burning Sun" which left a profound impact on him. However, it wasn't until a decade later that he officially joined the society. Distinguished from other Gutai artists, Tanaka utilized mineral pigments to create expressive matière works.





118

DOMOTO HISAO (1928-2013)

Untitled, 1967

Signed DOMOTO on lower right corner, on reverse signed DOMOTO 1967

Oil on canvas; framed

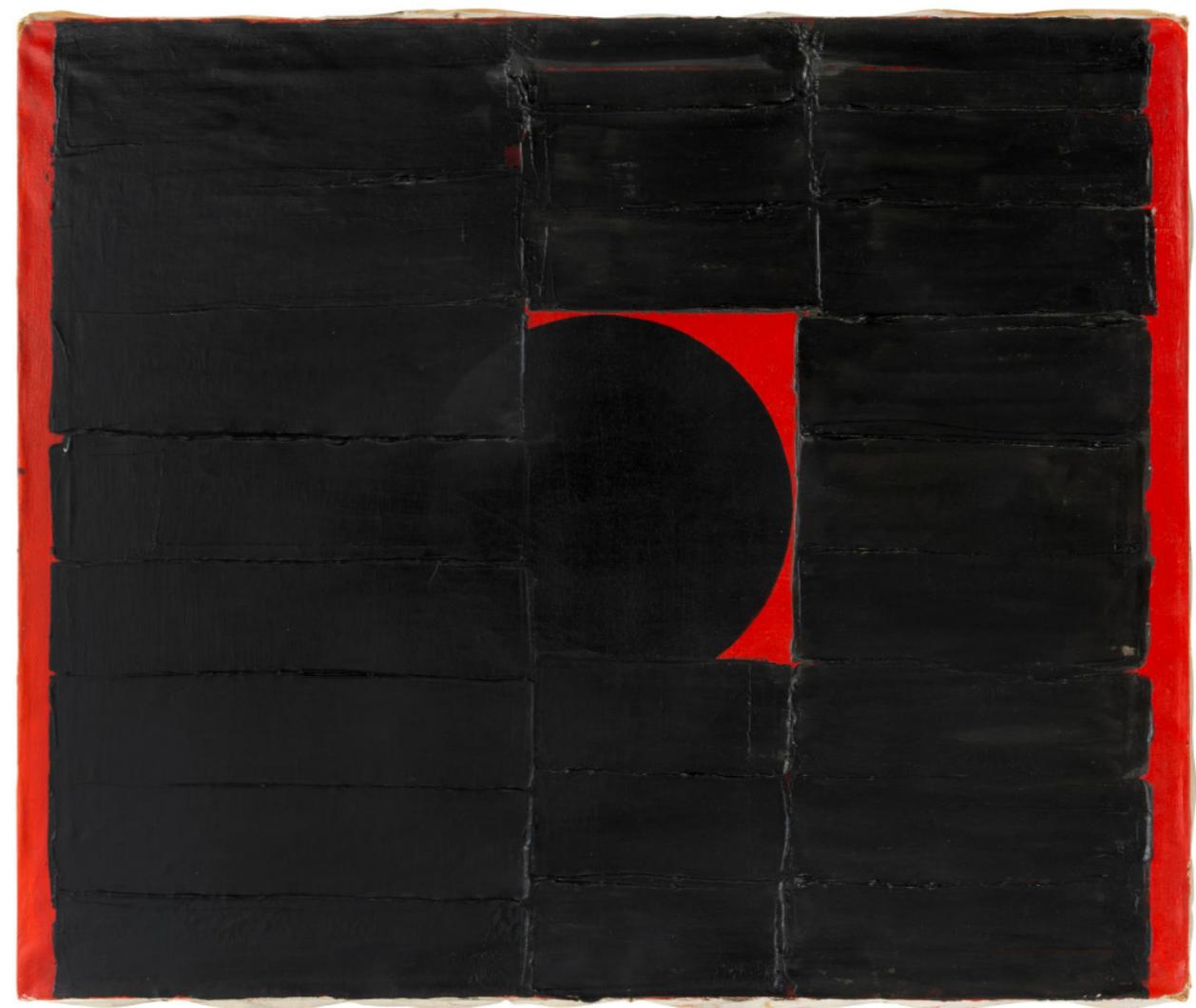
17 $\frac{1}{8}$ x 36 $\frac{1}{4}$ in. (45.4 x 92.1 cm.)

\$4,000-6,000

Domoto Hisao's oeuvre can be characterized in three major periods, "Informal Art" in the 1950s, "solutions of Discontinuity" in the 1960s, "Possibilities of Chain Reactions" from the 1970s onward. Domoto is a major figure of the post-war art scene, and in particular a leading Japanese artist in 1950s Paris.

After a childhood in Kyoto surrounded in an artistic environment, a higher education in Japanese fine arts, and a trip to Europe with his uncle Domoto Insho, Domoto moved to the source of artistic creation, Paris, in an effort to further explore artistic expression. When he arrived in Paris in 1955, he was quickly introduced to Michel Tapié, leader of the Art Informel movement, which provided a platform for artistic development outside the boundaries of conventional art. He gained instant recognition for his abstract paintings expressing rapid movement, intense energy and unlimited depth.

In the 1970s, Domoto operated a return to "Asian" inspired aesthetics, and particularly developed an interest in circles and wave. He identified the power of the circle as a continuous form, which, if large enough, could become an area, and if small enough could become a dot which in turn could constitute a line.



119

DOMOTO HISAO (1928-2013)

Untitled, 1966

On reverse signed Domoto Hisao in Japanese, and DOMOTO 1966 NY in roman script

Oil on canvas

30 $\frac{3}{8}$ x 35 $\frac{1}{8}$ in. (77.2 x 91.1 cm.)

\$5,000-7,000

•120

MOON SEUNG-KEUN (1947-1982)

Untitled, 1980

Signed Moon '80 on lower right corner

Acrylic on canvas; framed

28½ x 23⅜ in. (72.4 x 60.6 cm.)

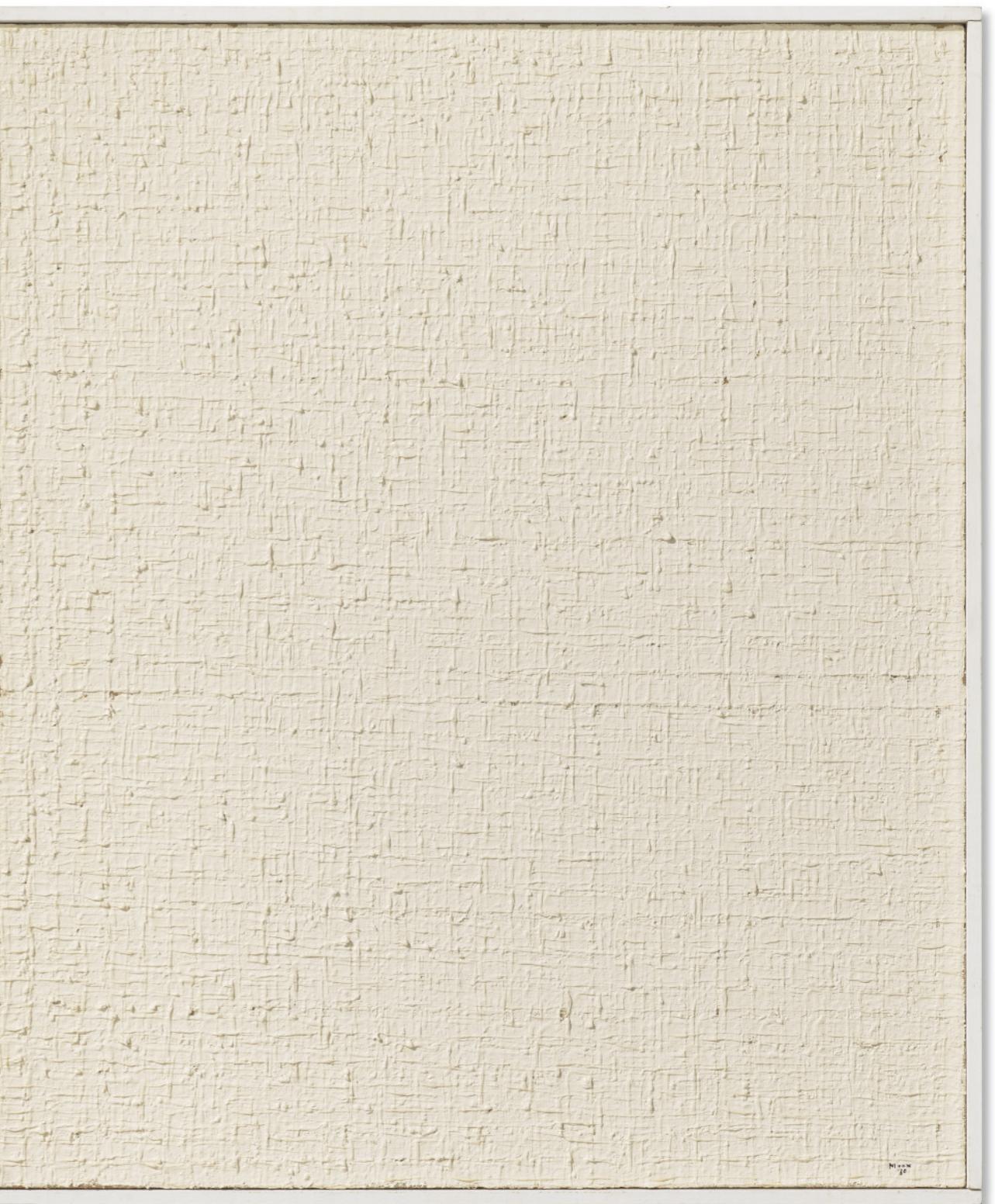
\$6,000-8,000

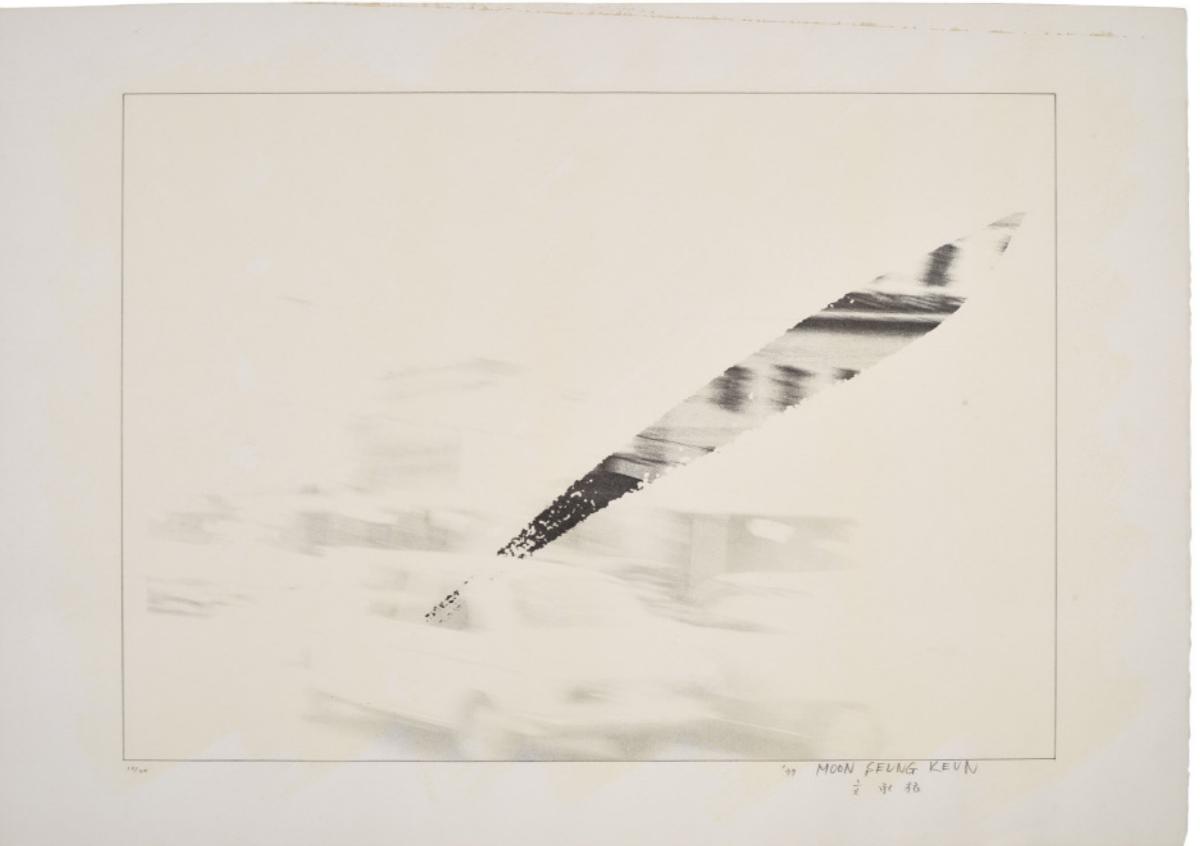
PROVENANCE:

Artist Estate



Present lot reverse





•121

MOON SEUNG-KEUN (1947-1982)

A set of three prints

- 1) Untitled, signed in pencil '77 MOON SEUNG-KEUN
- 2) Untitled, signed in pencil '77 MOON SEUNG-KEUN, editioned 3/20
- 3) Untitled, signed in pencil '77 MOON SEUNG-KEUN and in Hanja *Moon Seung-keun*, editioned 12/20

- 1) Offset lithograph, 25 x 35½ in. (63.5 x 90.2 cm.) sheet
- 2) Offset lithograph, pencil, 24⅞ x 35⅝ in. (63.2 x 90.5 cm.) sheet
- 3) Offset lithograph, pencil, watercolor, 25 x 35⅝ in. (63.5 x 90.5 cm.) sheet (3)

\$4,000-6,000

PROVENANCE:
Artist Estate



•122

MOON SEUNG-KEUN (1947-1982)

Printing Type-ball and a Print

The print signed *Moon Seung Keun* in Roman script and *Hanja*, circa 1973

Type metal; paper

Ball: 1 1/4 in. (4.5 cm.) diam.

Print: 3 1/2 x 20 5/8 in. (8.9 x 52.4 cm.)

(2)

\$3,000-4,000

PROVENANCE:

Acquired from the artist by the previous owner, circa 1980

A similar work with large size in the collection of the National Museum of Modern Art, Kyoto (<https://search.artmuseums.go.jp/records.php?sakuhin=172422>).



LEE UFAN (B. 1936)

Untitled, 1985Signed *L. UFAN* and dated *85* on bottom right

Two-panel screen; ink on paper

61½ x 53¾ in. (156.5 x 136.5 cm.)

\$70,000-90,000

PROVENANCE:

Gallery Ueda, Tokyo

Private Japanese Collection

EXHIBITED:

'Lee Ufan: from the Screens', Gallery Ueda: Ginza, Tokyo, 10-25 January 1986

LITERATURE:

Lee Ufan: from the Screens (Tokyo: Gallery Ueda, 1985). Plate 1.

Born in Korea, Lee came into his own as an artist in Japan where he was based for many years. Combining the artistic traditions of both cultures, he also looked toward Western developments in painting and conceptual art. In the late 1960s, he established the basis for what would become the Mono-ha (School of Things) movement in Japan. The overriding theory behind this group of artists and their works was to present objects as they are, unprocessed and unrefined according to the strictures of Modernism. Indeed, Lee wanted to go beyond what his modernist colleagues had done in the West and often problematized the role of the artist as author. He also endeavored to combine the object with the subject, negating the divide between the two. From this series of principles came four discrete series: Relatum, From Point, Correspondence, and From Line. The present example belongs to the latter grouping and exhibits a distillation of techniques that Lee learned at the beginning of his career as he was studying nihonga (Japanese-style) painting techniques.



FUKAMI SUEHARU (B. 1947)

Tenku III (Sky III)

Signed *S.Fukami* and editioned 6/8

Vertical pressure-slip-cast porcelain with pale-blue glazed

49 1/4 in.(125.1 cm.) wide

\$20,000-30,000



KAWATO AYA (B. 1988)
CUV: C/U/V_mdc-mdc_(w)_I

Signed on reverse Aya Kawato and dated March 2, 2021

Acrylic on wooden panel

63 x 63 in. (160 x 160 cm.)

\$7,000-9,000

EXHIBITED:

'Akris x ARTnews JAPAN Reimagining the Values Vol. 2 [Everything weaving us]', Akris Salon, Tokyo, 3 August-3 September, 2023

Kawato pursues her own grid expression with the theme of "control and deviation". Here, "deviation" refers to the distortion that unavoidably occurs in the meticulous manual process, originating from the dyeing and weaving techniques the artist learned in university. This concept is also linked to the visual and cognitive "deviation" in neuroscience, particularly the illusion effects caused by discrepancies in vision and cognition that she is also interested in. Like weaving a piece of fabric by spinning threads, Kawato meticulously layers countless colored lines that are painted. The grid, including distortions and deviations, evokes a warmth of handwork, unlike the cold and inanimate impression of post-war Op Art (abstract paintings and sculptures that produce strong illusion effects).



Installation view of the artist's solo exhibition *Ori (Scopic)* at Imura Art Gallery, Kyoto, 2021
Photo by Akihito Yoshida



YOKOMIZO MIYUKI (B. 1968)

Line. S030.264.2020

Signed *Miyuki Yokomizo*, titled and dated 2020 on reverse

Oil on canvas

35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (91.1 x 91.1 cm.)

\$7,000-9,000

PROVENANCE:

Takashimaya Department Store

EXHIBITED:

'Plane and Three-dimention: Resonant Nostalgia', Takashimaya, Tokyo,
29 September-5 October, 2020

LITERATURE:

MIYUKI YOKOMIZO (Tokyo: Hehe, 2021). Pp 8-9.

Yokomizo's paintings consist of an accumulation of vertical and horizontal lines. Rather than using a brush, she applies paint to a thread stretched over a canvas and flicks it with her fingers, creating a grid-like trajectory. Splashes of paint, smearing, overlapping colors, and a sense of chance beyond the artist's control, engrave the trajectory of the action onto the canvas. However, Yokomizo insists that her work is sculpture. She states, "She plays the threads as if carving, engraving and scraping the sculptures", and "Physical acts are important, and she creates paintings that are more like sculptures than paintings".

"Visible, however impossible to touch.

Invisible but existent.

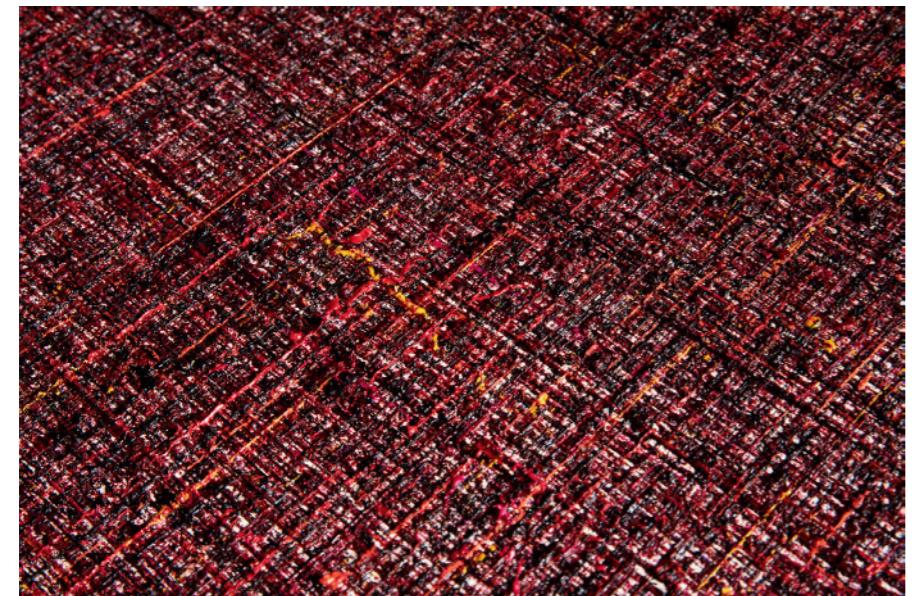
A sign in life, an indication of the ambiguous.

One recognizes it.

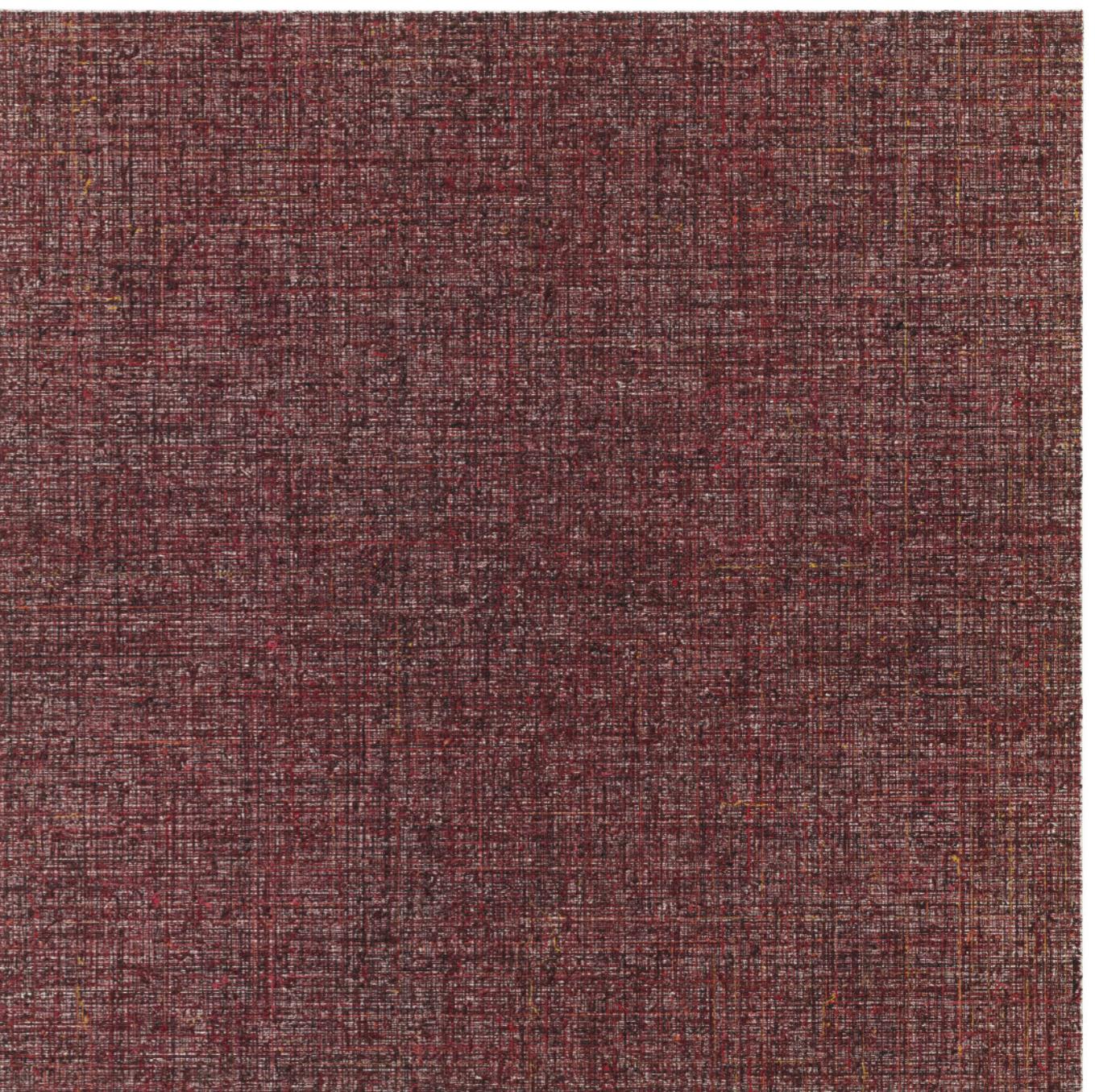
How ever one cannot be certain.

I attempt to express vague existence."

-YOKOMIZO MIYUKI



Detail of present lot



HASUMURA YASUKO (B. 1958)

*Itsuka ita aruiwa itsuka iru tokoro (The Place One
Once Live, Or Will Live Someday)*

Titled, signed Hasumura Yasuko and yh, dated 2022 on reverse

Ink and Japanese paper on canvas

43 $\frac{7}{8}$ x 63 $\frac{1}{2}$ in. (111.4 x 161 cm.)

\$8,000-12,000

Hasumura Yasuko (b. 1958)'s technique involves layering ultra-thin washi paper on top of meticulous coats of black ink to create a sense of flowing organic forms. She believes that the air trapped between the fibers of the paper is also layered-up in the painting, contributing to the unique texture and visual effect of the artwork. Finally, a thin layer of ink is added to complete the piece, resulting in a mesmerizing interplay of organic materials such as ink, water, washi paper, and air.

Hasumura Yasuko holds an M.F.A from Tama Art University and has exhibited her work in various countries, including Lineart 2007 in Belgium, International Artexpo 2009 in the United States, Salzburg Museum in Austria, and Ueno Royal Museum in Japan.





128

IWASAKI ERI (B.1968)

A Garden

Sealed *Eri* on lower left corner; titled, signed in roman script and Japanese,
sealed *Eri* on reverse

Mineral pigment, *gofun*, platinum paint on Japanese paper mounted on wood
panel

46 x 35 1/2 in. (116.8 x 90.5 cm.)

\$6,000-8,000



129

IWASAKI ERI (B.1968)

Étoile, 2022

Sealed *Eri* on lower right corner; titled, signed in roman script and Japanese,
sealed *Eri* on reverse

Mineral pigment, *gofun*, platinum paint on *kozo* paper mounted on wood panel
35 1/2 x 45 1/2 in. (90.5 x 116.5 cm.)

\$6,000-8,000

IKEMURA LEIKO (B. 1951)

Haruko I, 2017

Signed *Leiko Ikemura* on reverse
Tempera on jute canvas
47% x 47% in. (120.3 x 120.3 cm.)

\$20,000-30,000

PROVENANCE:

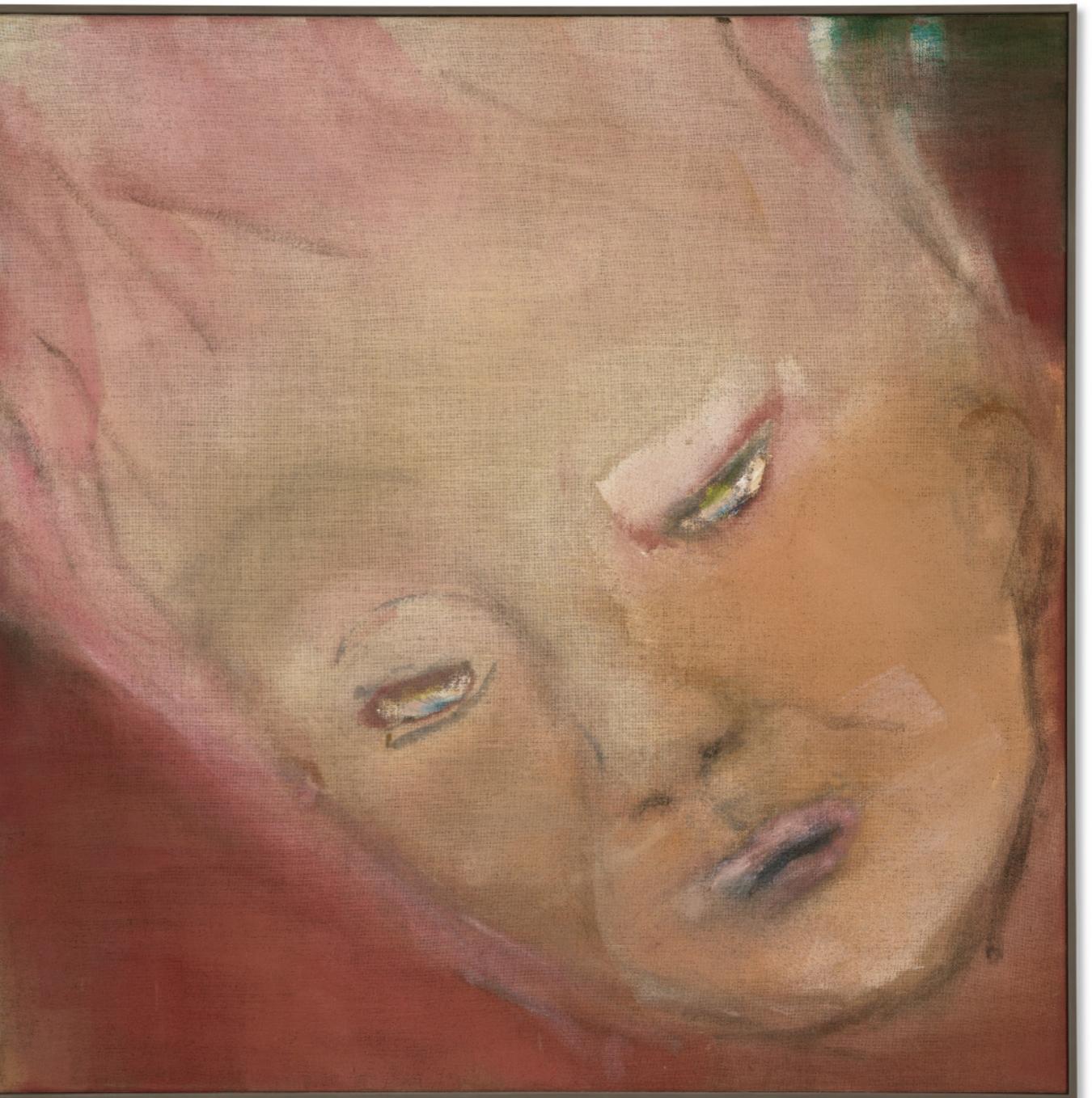
Acquired from ShugoArts, Tokyo, September 2017

EXHIBITED:

'Our Planet - Earth and Stars', National Art Center, Tokyo, Tokyo,
18 January-1 April, 2019

Ikemura Leiko, active since the 1970s and born in Mie Prefecture, Japan, is a pivotal figure in neo-expressionism, known for her evolving works across various mediums that consistently feature ambiguous and age-blurred girl motifs. Her art challenges traditional, sexualized representations of females, aiming instead to depict them as complex, autonomous beings beyond the male gaze. By focusing on girls in a state of transformation, Ikemura critiques societal perceptions of femininity and seeks to empower female identities, making her work a significant commentary on the portrayal of women in art. Her commitment to exploring the nuances of feminine existence has placed her work in prestigious collections worldwide, emphasizing her impact on the international art scene.

Ikemura Leiko's works are in multiple renowned public collections, such as the Centre Pompidou in Paris, the National Museum of Modern Art in Tokyo, the Cantonal Museum of Fine Arts Lausanne and Bundeskunstsammlung in Berlin.



KATO RYOZO (B. 1964)

*Sansui (Landscape)*Sealed *Ryo saku kore*

Ink and natural pigment on Japanese paper mounted on board

20½ x 13⅜ in. (52.1 x 35.2 cm.)

29⅓ x 21½ in. (74 x 54.6 cm.) frame

With a paper slip titled, signed *Kato Ryozo* and sealed *Ryozo*

\$4,000-6,000

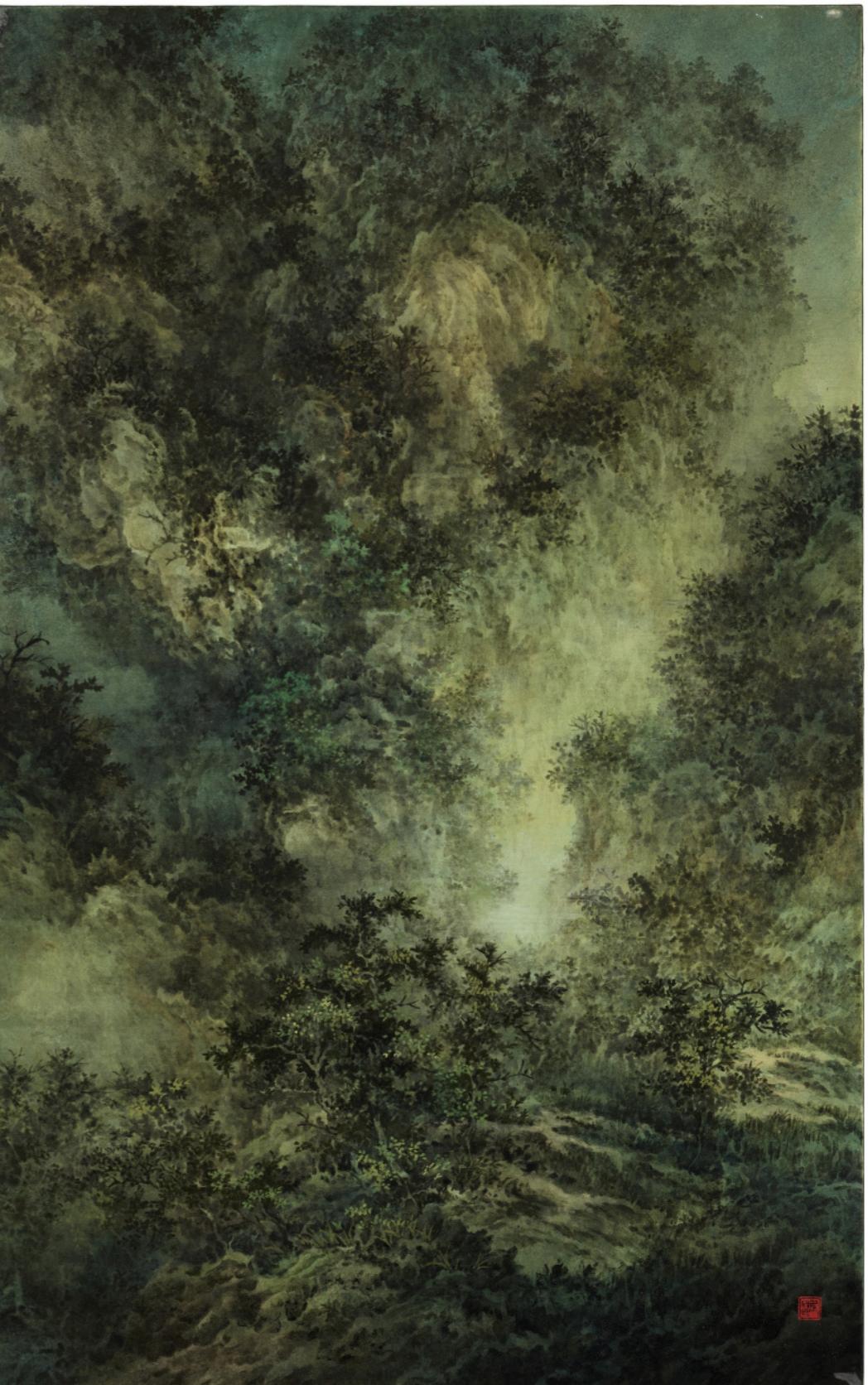
PROVENANCE:

Saihodo Gallery, Tokyo

Acquired from the above

Sotheby's Hong Kong, 03 April 2017, lot 837

Working in the methodical nihonga method, Kato is also fascinated by Chinese ink landscape painting tradition of the Northern Song dynasty (960-1127), where sceneries in scroll formats were rendered with finely executed strokes categorized as axe-cut stroke and fiber texture stroke. Kato applies comparable characteristics by painting his landscape, channeling the eye vertically through the foliage or horizontally through the mountain ranges, inviting the viewer to visually tread along a meandering path. By employing delicate brushwork over a softly color-washed paper, Kato forms a romantic vision of dense foliage that seemingly provides shelter for the hermetic literati scholars who similarly practiced this style of painting. The acute shading of beige and green are equally reminiscent of 18th Century artist Thomas Gainsborough's romantic paintings in which natural, untamed landscapes represent the grandeur of Nature. Kato follows in the footsteps of his British predecessors, using color to reveal the subtle nuances in clouds, greenery and ground, further extending the rich and complex idyllic landscape in our imagination. Kato's unique visual language revitalizes the tradition of landscape painting medium, as well as bridging the Eastern and Western aesthetic into a harmonious equilibrium.



YASUHARA SHIGEMI (B.1984)

*Tochinoki no aki (Autumn of Chestnut Tree), 2021*Sealed *Shigemi* on lower left cornerInk mineral pigment, *gofun*, gold leaf and varnish on *ganpishi* paper mounted on wooden panel

28½ x 39½ in. (72.4 x 99.4 cm.)

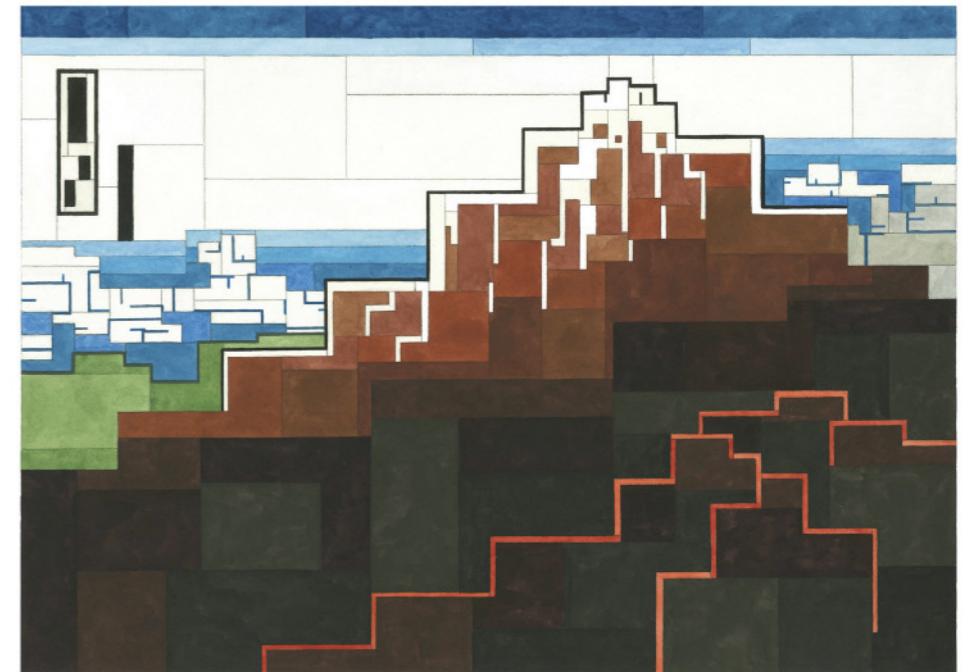
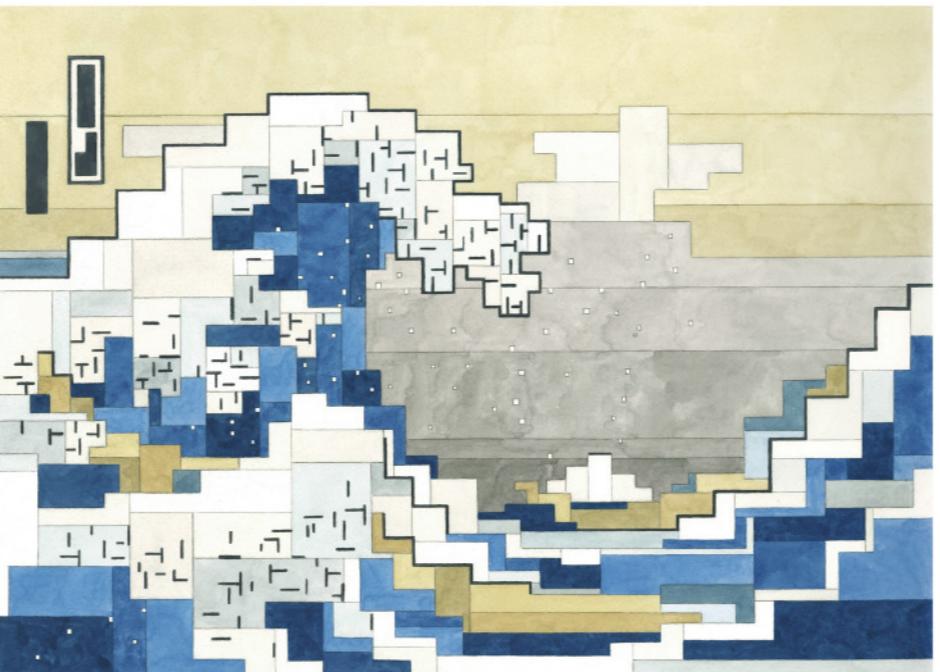
With a paper slip titled, signed and sealed

\$5,000-7,000

Yasuhsara has deep understanding of the materials and aesthetic of nihonga (Japanese traditional painting). His knowledge on the field is reflected on his works from the delicate colors and poetic composition with large area of emptiness. Yasuhara's study of nihonga also allows him to create a signature of his works – the ground color of butter yellow, a color that's unique to him.

Yasuhsara Shigemi is born in Saitama Prefecture in 1984. His work Magnolia After Rain (*Ugo no hoho*) is awarded the Grand Prix for 'Seed: Yamatane Museum of Art, Nihonga Award' in 2019 and is well appreciated as the next generation master of Japanese traditional painting.





133

ADAM LISTER (B.1978)

A Group of Three Paintings After Hokusai, 2024

A group of three paintings, each signed on reverse, comprising:

- 1) *Fine Wind, Clear Morning* (after Hokusai #1)
- 2) *Storm below Mount Fuji* (after Hokusai #2)
- 3) *The Great Wave* (after Hokusai #3)

Watercolor on paper

11 x 15 in. (27.9 x 38.1 cm.) each approx.

(3)

\$3,000-4,000

OSCAR OIWA (B. 1965)

Boat and Waves 1, 2023

Signed Oscar Oiwa 2023 New York on reverse

Oil and gold on canvas

24 x 30 in. (61 x 76.2 cm.)

\$4,000-9,000

Oscar Oiwa's nomadic nature has provided countless residences with various world cities such as São Paulo, Japan, New York and London where in each city Oiwa is the quiet observer of crossed cultures, language and globalization. His interpretations of his astutely observed surroundings are manifested on canvases and are interjected with peripheral formal artistic studies such as opera, music and literature. Using fine brushstrokes, Oiwa approaches his canvases like a miniaturist, providing endless details for the viewer to piece together a contextual narrative. The resulting images of Oiwa are spectacularly detailed and retain an element of enchantment, as demonstrated in this work.

Boat and Waves 1 portrays a boat drifting in a dark ocean under a canopy of shining stars, with the calm surface of the water reflecting the clouds in the sky. The boundary between the sky and the ocean becomes blurry, as if the clouds seamlessly transform into waves. Oiwa's composition showcases his playful mastery of perspective and light, as well as his enchanting surrealist touch.



THE EVER-CONTINUING IMPACT OF
HOKUSAI'S
THIRTY-SIX VIEWS OF MOUNT FUJI



With no less than three absolute masterpieces in its first instalment of ten prints, Hokusai's series of the *Thirty-six Views of Mount Fuji*, *Fugaku sanjūrokkei*, first took Japan by storm and later the world. Yet, nobody at the time, including Hokusai (1760-1849) himself, could have imagined that his *In the Hollow of a Wave off Kanagawa (Kanagawa oki namiura)*, popularly known as the *Great Wave*, would, until this very day, become the most iconic work of art of all times, with no potential contender in sight. One of the more recent examples of its world-wide impact would be

professional LEGO builder Mitsui Junpei (born 1997) re-making the design in Lego bricks. Just a brief look at his work, where he manages to emulate the original design three dimensionally, may also help us see TeamLab's *Black Waves* as just one step further, however two dimensionally, letting the waves roll on, potentially endlessly. We can similarly appreciate *The Great Wave*, the glass mosaic by German glass artist Lutz Haufschmid (born 1943), decorating the International Departure Lounge of Vancouver International Airport as just another interpretation of endless waves.

Left:
Detail of the *Great Wave*, included in the present lot.

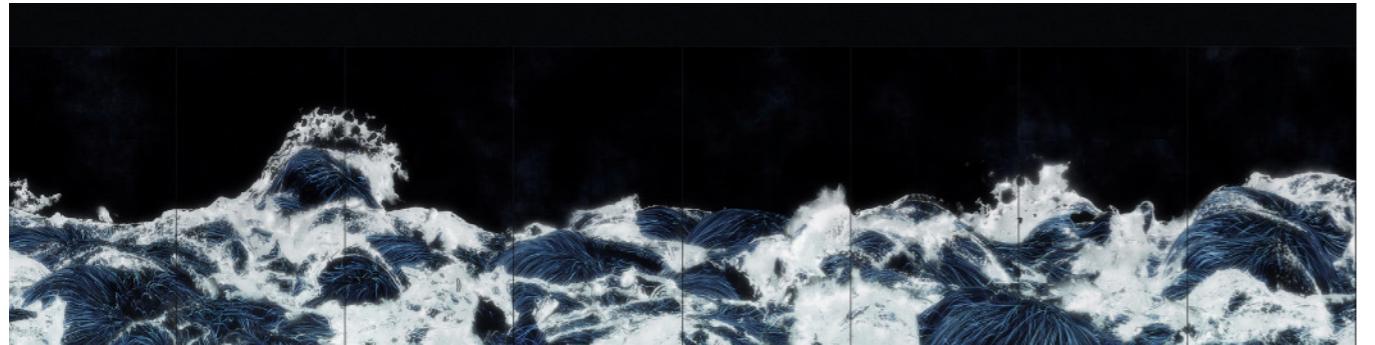
Opposite:
Roy Lichtenstein (1923-1997), *Drowning Girl*, US, 1963, the Museum of Modern Art, New York, Philip Johnson Fund (by exchange) and gift of Mr. and Mrs. Bagley Wright, 685.1971. Digital Image ©The Museum of Modern Art/Licensed by SCALA /Art Resource, NY ©Estate of Roy Lichtenstein

We would obviously need less imagination in the case of the memorial for the victims of the 1996 TWA Flight 800 crash, created by David Busch Associates and erected on a granite wall at Smith Point County Park, New York. One side of the 365 x 850 cms wall has the names of all 250 passengers and crew, on the other is an amalgam of Hokusai's print from the Fuji series and a later bookplate from his *Hundred Views of Mount Fuji*, 1835, the wave, understandably, made up of 250 gulls. Serving as a memorial and annual meeting point for relatives, the association is obviously with drama.



We also see this association in an illustration by Tony Abruzzo (1916-1990), adapting Hokusai's Wave in a 1962 issue of the romance comic *Secret Hearts*, which, in turn, inspired Roy Lichtenstein (1923-1997) to make *Drowning Girl*, one of his most important paintings only a year later, in 1963. Both Abruzzo and Lichtenstein capture the wave, and give it a dramatic twist that Hokusai never, I believe, intended, and which was never on his mind. I would rather agree with Vincent van Gogh (1853-1890) who, writing to his brother Theo from Arles in September

1888, already remarked that he was trying to observe everything as if it were 'through Japanese eyes,' noticing 'Just think, isn't it almost like a religion that we can be taught by these unsophisticated Japanese who live surrounded by nature as if they themselves were flowers' – indeed meaning that 'nature imposes no threat whatsoever, as Hokusai demonstrates in all of his landscapes. But it is, of course, also Lichtenstein's artistic freedom to zoom in on Hokusai's Wave and go for the drama that Edmond de Goncourt in his monograph study of *Hokousai* of 1896



already saw in 'the crest of the wave torn apart and dispersed in a rainfall of drops in the shape of animal claws.' As for that, in his 1990 lithograph 'The Wave,' David Hockney, born 1937, despite its abstraction, remains closer to Hokusai's design. We can imagine seeing boats among his waves that are, in turn, also slightly reminiscent of the sky in Van Gogh's *Starry Night* of 1889. A year earlier, in 1989, Hockney had already shown his keen interest in Hokusai in his large painting of *A Bigger Wave*. Anyway, still today Hokusai's iconic *In the Hollow of a Wave off Kanagawa* lends itself to endless variations.

Apart from the *Wave off Kanagawa* as the most obvious source of inspiration, it must have been the simple concept of the peerless mountain with its ideal symmetrical shape that fascinated Georgia O'Keeffe (1887-1986) in her *Untitled (Mt. Fuji)* of 1960. In her painting, Mt. Fuji is seen rising from a mass of white, its top all in white against a pink sky above what might represent a band of mist. It thus seems to echo Hokusai's design of *South Wind and Clear Dawn* (cat. no. 2). It is well-known that the Canadian artist Matthew Wong was fascinated with the color blue. To what extent Hokusai may have inspired him to create a highly imaginative landscape in blues with a curving path leading to a snow-capped conical mountain in the distance, a work dating from 2019, the year he committed suicide, and titled *Unknown Pleasures*, and whether he was imagining some kind of Fuji as his Shangri-La, we cannot know, alas. Inspired by a lesser-known design from Hokusai's series of Mount Fuji, Jeff Wall (born 1946) in his *A Sudden Gust of Wind* of 1993, a color photograph projected in the Tate Modern, London, at the size of 250 x 397 cm, presents what seems to be Jeff

Wall's translation of *Ejiri in Suruga Province*, complete with papers and even a man's hat flying in the air. And most conspicuously, there are the tall trees to the left that also fascinated both Paul Gauguin (1848-1903) and Henri Rivière (1864-1951), among others, in quite a few of their works.

One of the reasons for the overnight success of Hokusai's series of views of Mount Fuji was that it was the first large-scale series of landscape prints in the full-size *ōban* format, an absolute novelty. It is only then that landscape prints become a new genre in the already more than a century old tradition of Japanese woodblock prints, dating from around 1700. Coming out in several annual instalments from the year 1830, its immediate success enabled Hokusai to find his publishers ready to issue more series of prints of landscapes in these years, five of which were in the same full-size *ōban* format, three others in various both smaller and larger paper formats. Soon, Hokusai would also be joined by his contemporaries Hiroshige (1797-1858), best-known for his series of *Fifty-three Stations of the Tōkaidō Highway* of 1832-34, Keisai Eisen (1790-1848), and Kuniyoshi (1798-1861). The latter would in the early 1840s, still during Hokusai's lifetime, design a series of prints titled *Thirty-six Views of Mount Fuji Seen from the Eastern Capital* (*Tōto Fujimi sanjūrokkei*), published by Murataya Jirōbei, of which, alas, only five designs are known. And Hiroshige would use the concept of 'thirty-six views of Mt. Fuji' at least on four occasions. Two of these are series of printed fans issued in the 1840s, both probably incomplete, though that is always difficult to know in the case of such items that are normally used one summer season only and then thrown away. Then there is a



Top:
teamLab, *Black Waves*, 2016, Digital Work, Continuous Loop © teamLab

Bottom:
Matthew Wong (1984-2019),
Unknown Pleasures. United States, 2019. The Museum of Modern Art, New York, Gift of Monita and Raymond Wong in memory of their son Matthew Wong, 202.2020
© 2024 Matthew Wong Foundation / Artists Rights Society (ARS), New York.

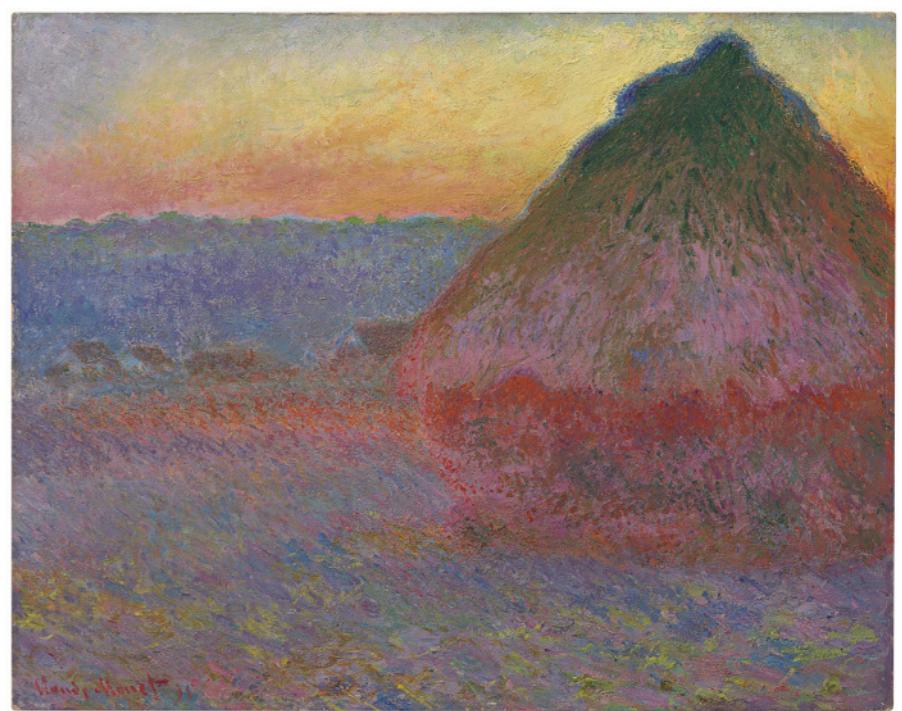
Right top:
Vincent Van Gogh (1853-1890),
The Starry Night. France, 1889.
The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest (by exchange), 1941, 472.1941. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

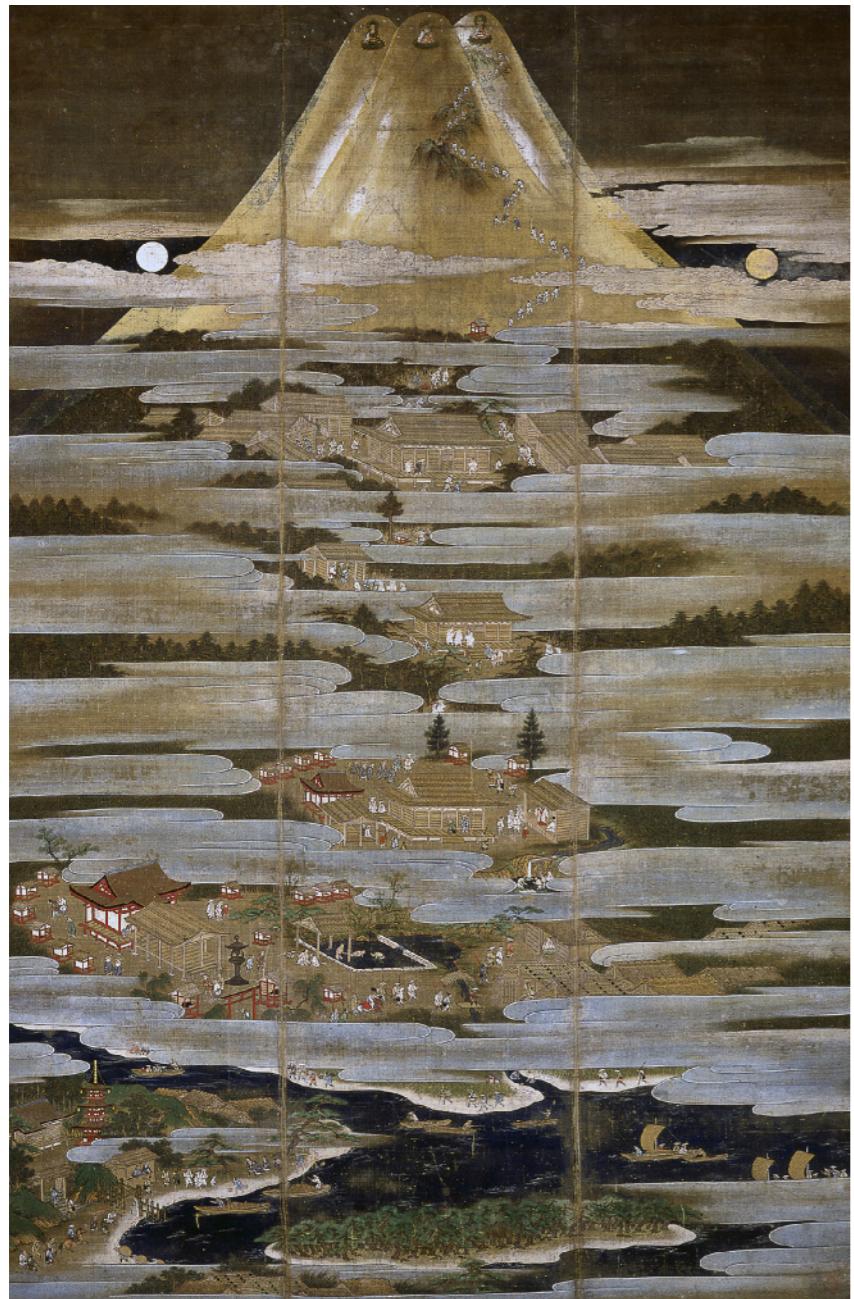
Right Bottom:
Claude Monet (1840-1926),
Meule. France, 1891. Christie's, New York, 16 November 2016, lot 9B

complete series by Hiroshige of the *Thirty-six Views of Mount Fuji* in the small *chūban* format, published by Sanoya Kihei, and a quite impressive series in the upright full-size *ōban* format, published by Tsutaya Kichizō in mid-1858, the year Hiroshige died. Obviously, Hokusai's print *In the Hollow of a Wave off Kanagawa*, popularly known as the *Great Wave*, was already at the time recognized as a commanding masterpiece that not only inspired Hiroshige in at least two of his designs, but also quite a few other artists.

As the prints of the Fuji series reached Europe and later also the United States, not only the *Great Wave* was an eye-opener, it was also the way Hokusai viewed the three-dimensional reality, capturing this surprisingly effectively in his two-dimensional prints, albeit quite differently from the European practice. Van Gogh, knowing Hokusai's print, had already in September 1888 shared his observations with his brother Theo, writing that, 'as you say in your letter: these waves are claws and we feel that the boats are caught in them.' Hokusai's design must obviously have been on his mind when painting his *Starry Night* around June 18th, 1889, generally considered one of his greatest works of art. We also know that Claude Monet (1840-1926) and Henri Rivière owned a copy of the print of the Wave, the latter even making a set of color-lithographs titled *Thirty-six Views of the Eiffel Tower* in 1902. And in a totally different medium, three symphonic sketches by Claude Debussy (1862-1918) published under the title of *La mer* in 1905, were also inspired by Hokusai's print of the Wave of which, he too, owned a copy.

Indeed, when the *Thirty-six Views of Mount Fuji* reached the Parisian circles of both collectors and artists, painters of various traditions also started experimenting with these novel concepts of perspective, often creating a bold contrast between foreground and background, or also cutting short their compositions. Thus, we find paintings with, for example, just the head and the left arm of a man seen on the back (Edgar Degas). And the painting of *Garden at Sainte-Adresse* of 1867 by Claude Monet is reminiscent of Hokusai's composition of the balcony of the *Five-hundred Rakan Temple* (cat. no. 33). In his *Wooden Bridge at Argenteuil* of 1872, Monet was obviously inspired by Hokusai's plate of *Mount Fuji under the Mannen Bridge at Fukagawa* (cat. no. 4), as was James McNeill Whistler (1834-1903) in his *Nocturne: Blue and Gold - Old Battersea Bridge* of 1875.





And a little earlier, Monet's *Nocturne: Blue and Silver - Chelsea* of 1871 may well remind us of Hokusai's *Sunset over Ryōgoku Bridge* (cat. no. 32). Moreover, could it be that Paul Cézanne's (1839-1906) many attempts to paint the Mount Sainte-Victoire near his house by Aix-en-Provence where he lived from 1885, were also inspired by Hokusai's series of views of Mount Fuji? In at least one of these, a real great work of art with a large pine tree in the foreground, dating from around 1887, we cannot help being reminded of Hokusai's design of *Mishimagoe in Kai Province* (cat. no. 16).

We may, naturally, also wonder how and why Hokusai came to work on this epoch-making series of Thirty-six Views of Mount Fuji. As for the theme, it is good to realize that Mount Fuji had from olden times been considered a sacred mountain by the Japanese, as Hokusai also demonstrated in his albums of *A Hundred Views of Mount Fuji* (*Fugaku hyakkei*, 3 vols. 1834-c.1842) with an opening plate introducing the mountain as an abode of the gods. Japan's native religion, Shintoism, regarded the mountain as the dwelling place of the goddess Konohana Sakuyahime, whereas also Buddhism saw the top as a metaphor for spiritual enlightenment, referring to the summit as the 'perfect meditative state,' *zenjo*. Indeed, there are numerous religious paintings of the sacred mountain, the so-called Fuji Mandala. It was the Shugendō sect, originating in the ninth century, that started climbing Mount Fuji from the fourteenth century (Cat. 000). Especially since Edo was established as the capital of Japan, this cult became very popular, pretending to heal the sick and bring peace and prosperity. In the early nineteenth century, their members, amounting to some ten percent of the commoners of the city of Edo alone, were organized in 'Fuji-associations,' *Fuji-kō*.

Nishimuraya Yohachi, the publisher of the series of the *Thirty-six Views of Mount Fuji*, is known to have belonged to one of these associations, which may also explain his readiness to work with Hokusai on this unprecedented and possibly risky project. In

Top:
Detail of mountain top. Attrib.
Kano Motonobu (1476-1559). *Fuji Mandala*. Japan, Muromachi period,
15th-16th century. Fujisan Hongu Sengen Taisha, Fujinomiya. Image
from Wikimedia

the format of popular illustrated books, we only know of two predecessors, one of which is a collection of 31 double-page plates in line and tones of gray by Ōishi Shūga, titled *The True Shape of the King of Mountains, Sannō shinkei*, published in 1822. The other is Kawamura Minsetsu's *A Hundred Fugaku, Hyaku Fuji*, first published in Edo by Nishimura Genroku in 1771, and reprinted in Osaka in 1818. Hokusai was certainly familiar with this book, as is obvious from at least ten of its plates that appear to have inspired him. A quite interesting example is Minsetsu's plate of Hodogaya where we see some travelers along the Tōkaidō Highway, including a man leading a horse, the road lined with a row of pine trees, in short, the basic elements that we also see in Hokusai's plate of Hodogaya (see Cat. 27). And then he must have noticed Minsetsu's plate of the Hakone Mountains in Izu Province, again with a row of pine trees, but this time real high and towering over distant Mount Fuji. And that was exactly what he badly needed in his series: the bold contrast between foreground and background that also struck the nineteenth century artists when they first saw this absolute miraculous series of prints, a masterpiece by the artist Hokusai who, living with his daughter Oei, was, mind you, just seventy years old.

Possibly the earliest note on all the prints in the Fuji series is Edmond de Goncourt in his monograph study of *Hokousai*. Paris 1896, pp. 162-169. Another such list is to be found in Laurence Binyon, *A catalogue of the Japanese and Chinese woodcuts in the British Museum*. London 1916, nos. 97-145. Then, there are numerous publications reproducing the complete series, a most interesting recent one is by Andreas Marks, *Hokusai*. Cologne 2022.

I can also recommend Christine M.E. Guth, *Hokusai's Great Wave. Biography of a global icon*. Honolulu 2015.

Dr. Matthi Forrer

Senior researcher Japan Collections, the National Museum of Ethnology, Leiden



Top:
Katsushika Hokusai (1760-1849),
Express Delivery Boats Rowing through Waves. Japan, Edo period,
c. 1800-05. Tokyo National Museum,
A-10569-638. Source: ColBase
(<https://colbase.nich.go.jp/>)

Bottom:
A model of constructed Hokusai's studio in the Sumida Hokusai Museum. Photogaphy by Owashi Yosuke (b. 1977). Courtesy of Sumida Hokusai Musuem and the Owashi Yosuke studio.



KATSUSHIKA HOKUSAI (1760-1849)

Fugaku sanjurokkei (Thirty-six views of Mount Fuji)

A complete set of forty-six prints, each signed *Saki no Hokusai itsu hitsu*, *Hokusai itsu hitsu* or *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), c.1830-4

Horizontal oban, various sizes

(46)

\$3,000,000-5,000,000

For detailed information on each sheet, click [here](#)



1 | 神奈川沖浪裏

Under the well of the Great Wave off Kanagawa
["Great Wave"]



4 | 深川万年橋下

Under the Mannen Bridge at Fukagawa



17 | 遠江山中

In the mountains of Totomi Province



8 | 青山円座松

Cusion pine at Aoyama



11 | 相州七里浜

Shichiri Beach in Sagami Province



15 | 信州諏訪湖

Suwa Lake in Shinano Province



16 | 甲州三島越

Mishima Pass in Kai Province



19 | 東都浅草本願寺

Asakusa Hongan-ji Temple in Edo



14 | 甲州石班沢

Kajikazawa in Kai Province



18 | 駿州江尻

Ejiri in Suruga Province



20 | 相州梅沢左

Umezawa Manor in Sagami Province



21 | 磯川雪ノ且

Snowy morning at Koishikawa



22 | 下目黒

Shimomeguro



12 | 武陽佃島

Tsukuda Island in Musashi Province



23 | 東都淺草本願寺

Asakusa Hongan-ji Temple in Edo



24 | 磯川雪ノ且

Snowy morning at Koishikawa



25 | 下目黒

Shimomeguro



23 | 東海道吉田
Tokaido Yoshida



24 | 上総ノ海路
At sea off Kazusa



25 | 登戸浦
The Noboto Bay



35 | 相州江の島
The Enoshima Island in Sagami Province



36 | 東海道江尻田子の裏略図
Tago Bay near Ejiri on the Tokaido



37 | 本所立川
Honjo Tatekawa



26 | 江戸日本橋
The Nihonbashi Bridge in Edo



27 | 東海道程ヶ谷
Tokaido Hodogaya



28 | 相州箱根湖水
The Hakone Lake in Sagami Province



38 | 従千住花街眺望ノ不二
Mount Fuji seen in distance from the pleasure district in Senju



39 | 東海道品川御殿山ノ不二
Fuji from Gotenyama at Shinagawa on the Tokaido



40 | 相州仲原
Nakahara in Sagami Province



29 | 隅田川閑屋の里
Sekiya Village on the Sumida River



30 | 甲州三坂水面
Surface of Lake Misaka, Kai Province



31 | 江都駿河町三井見世略図
A sketch of the Mitsui shop in Surugacho, Edo



41 | 駿州片倉茶園ノ不二
Mount Fuji from the Katakura tea plantation in Suruga Province



42 | 駿州大野新田
Ono shinden in Suruga Province



43 | 東海道金谷ノ不二
Mount Fuji seen from Kanaya on the Tokaido



32 | 御厩川岸より両国橋夕陽見
Viewing sunset over Ryogoku Bridge from Onmayagashi



33 | 五百らかん寺さざいどう
Sazai Hall of the Five Hundred Arhat Temple



34 | 隠田の水車
Waterwheel at Onden



44 | 甲州伊沢曉
Dawn at Isawa in Kai Province



45 | 身延川裏不二
The back of Mount Fuji seen from the Minobu River



46 | 諸人登山
Groups of mountain climbers

ITO JAKUCHU (1716-1800)

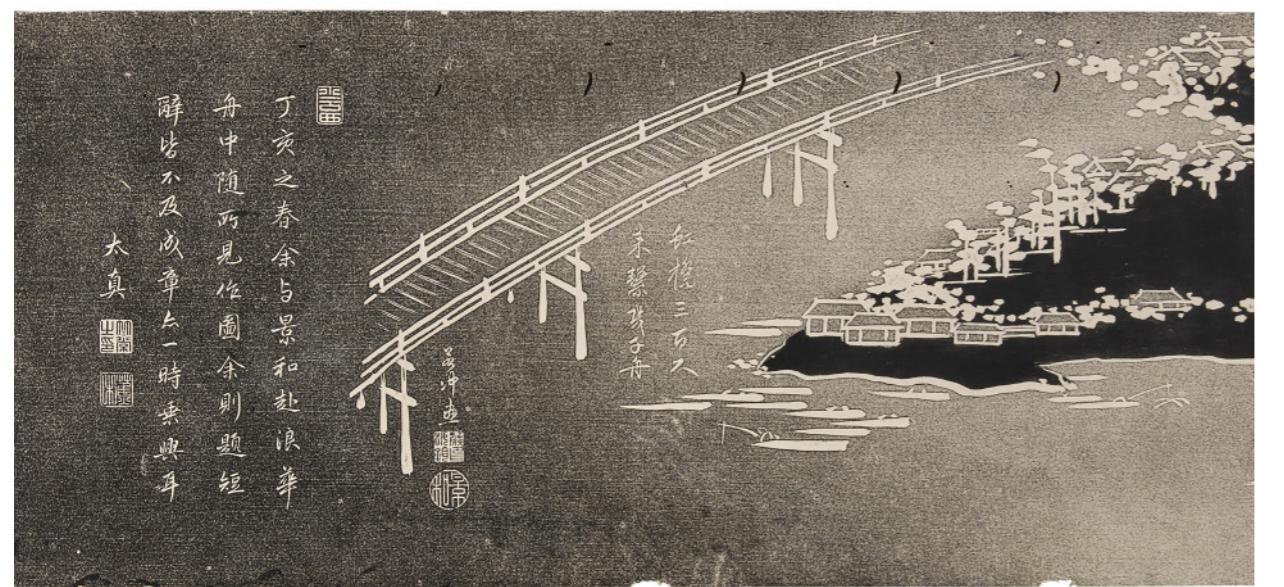
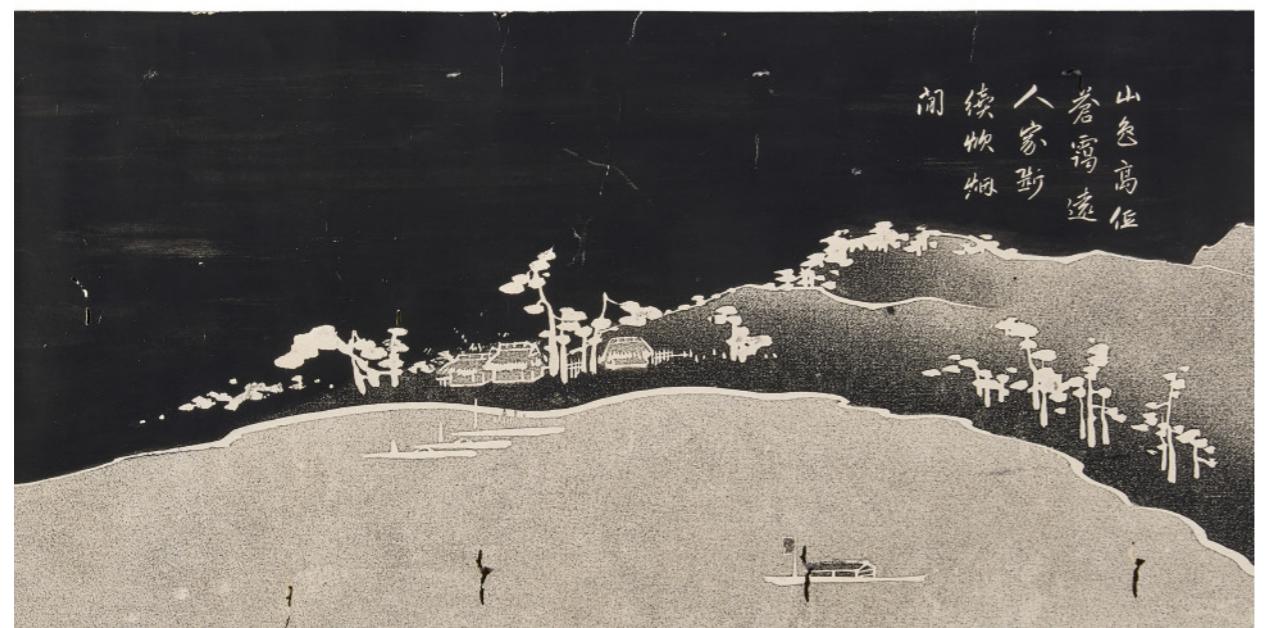
Jyokyoshu (Improvisations on a Riverboat Journey)

Signed *Jakuchu ga* and seals *To Jokin in* and *Keiwa*

Handscroll; ink rubbing on paper

11½ x 368½ in. (28.3 x 936 cm.)

\$20,000-30,000



A CARVED WOOD SCULPTURE OF AMIDA NYORAI

(AMITABHA)

KAMAKURA PERIOD (13TH-14TH CENTURY)

Carved and assembled from cypress wood in single-block technique (*ichiboku-zukuri*) and modeled as the Amitabha Buddha standing on an unseperable round platform, the right hand raised in *vitarkamudra* and the left held in *dhyanamudra*, the hair arranged in small, snail-shaped spiral curls (*rahotsu*), wearing robe decorated in *kirikane* open at the torso and falling in pleats, inlaid jewels on the forehead and in the hair

6½ in. (16.5 cm.)

\$12,000-15,000

Amida was central to the *Jodo* (Pure Land) sect of Buddhism propounded in 1175 by the monk Honen, with the intent of making Buddhism more readily available to all people. Salvation could be attained by the simple repetition of the name of Amida or the *Nenbutsu*, of which there were a number of different methods of chanting. Many statues of the Buddha of the Western Paradise were made in response to the widespread popularity of Pure Land Buddhism from the twelfth century.



138

A WOOD SCULPTURE OF THE DIVINE GENERAL

KAMAKURA PERIOD (13TH CENTURY), SIGNED JOGA

Carved and assembled from cypress wood in *yosegi zukuri* technique and modeled as a guardian standing, with paint and gold foil remnant, signature on the supporting peg (*hozo*)

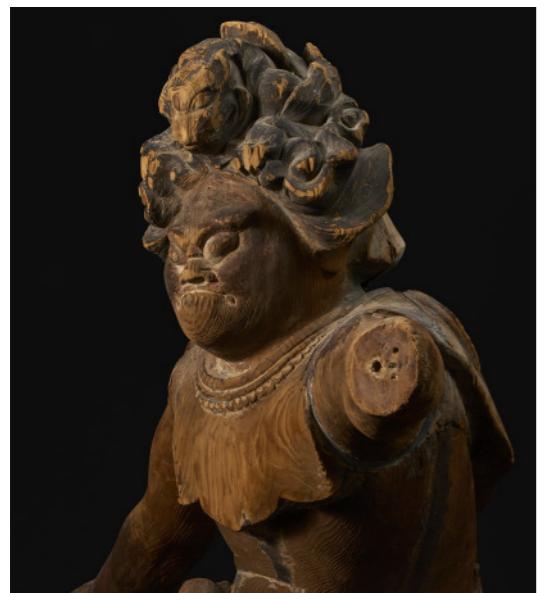
28 in. (71 cm) high including base

\$7,000-9,000

PROVENANCE:

Mayuyama & Co, Tokyo. Purchased from the above by the family of the present owner on 17 January 1963

While the precise identity of this particular general remains unknown, it is understood to be one of the Twelve Divine Generals representing the twelve vows made by the Medicine Buddha Bhaishajyaguru (Yakushi) to heal the spirits and bodies of all sentient beings.



A CARVED WOOD SCULPTURE OF RAFUSEN (LUOFUXIAN)

TAISHO-SHOWA PERIOD (20TH CENTURY), SIGNED *HOMEI* (YOSHIDA HOMEI; 1875-1943)

Dynamically carved as *Rafusen* (Luofuxian) standing, the figure in ancient-style robe holding a fan on the right hand, the left arm was entangled with a plum branch, with trace of gold pigment

13½ in. (34 cm.)

With a wood box, on the lid signed *Yoshida Homei saku* and sealed *Homei*

\$6,000-8,000



140

A CLOISONNÉ ENAMEL BOTTLE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED KYOTO NAMIKAWA
(WORKSHOP OF NAMIKAWA YASUYUKI; 1845-1927)

The double-gourd bottle worked in silver wire and partially unwired, and polychrome enamels with butterflies and wisteria against a mottled brown and black ground, the shoulder designed with bees, wisteria and foliate scroll on a mustard-yellow ground, the neck with floral lozenges on black and the foot ringed with a band of irises; mounts silver

7½ in. (18.7 cm.) high

\$35,000-50,000

PROVENANCE:

Acquired by the current owner's grandfather

Among the remarkable Japanese masters of the art of cloisonné enameling, Namikawa Yasuyuki stands out. Namikawa represented Japan in a number of international expositions, winning prizes at the International Exhibition, Philadelphia, celebrating America's Centennial in 1876, and the Exposition Universelle, Paris, in 1900. Together with the unrelated Namikawa Sosuke, Yasuyuki was appointed Artist to the Imperial Household (Teishitsu gigeiin), the two enamellers so honored. This exquisite incense burner demonstrates the delicacy of design and skill of wirework and enameling for which the Namikawa workshop was and is justly famous.

For a pair of vases with identical design and decoration in the collection of the Tokyo National Museum, exhibited at the Worlds Columbian Exposition of 1893, image available online at https://colbase.nich.go.jp/collection_items/tnm/G-604?locale=ja, and there is another vase also in the same style sold at Christie's New York, 22 September 2005, lot 266 (Fig. 1).

For a bottle with similar design, thought to be slightly later example, see Impey and Fairley, eds., Enamel, vol. III of Meiji no Takara, Treasures of Imperial Japan (London: Kibo Foundation, 1995), pl. 10, fig. 8.



Fig 1. A cloisonné enamel bottle by Namikawa Yasuyuki. Christie's New York, 22 September 2005, lot 266



~141

A SOFT-METAL-INLAID SHIBUICHI VASE

MEIJI-TAISHO PERIOD (LATE 19TH-EARLY 20TH CENTURY), ON BODY
SIGNED KAZUHIDE KOKU AND SEALED SA (SATO KAZUHIDE; 1855-1925);
ON BASE STAMPED SHIGEMITSU (HIRATA SHIGEMITSU; 1855-1926)

Of ovoid form with short neck, decorated in inlaid gold, silver and *shakudo*
with a parrot berched on plum tree

13½ in. (34.9 cm.) high

With a hardwood stand and an original wood box, on the exterior of lid titled
and signed by *Unkan*, on the interior signed and sealed *Sato Kazuhide*, sigend
Hirata Shigemitsu and sealed *Shigemitsu*

\$20,000-30,000

Sato Kazuhide became an independent metal artist in 1876, producing
work for the Imperial Household and international expositions,
including the Paris Exposition of 1900. Also from Edo, he apprenticed
under the metal masters Iwamoto Ikkon VII and Ozaki Kazuyoshi.

Hirata Shigemitsu, whose stamp appears on the base of this vase
and is thought to be the artist who made its body, was one of the
most prominent metal-hammering craftsmen of the Meiji and Taisho
periods. He produced work mainly for the Imperial Household and also
exhibited regularly in international exhibitions. With Kurokawa Eisho
(1854-1917), Hirata initiated the metal-hammering division of the Tokyo
Chokokai (Tokyo Society of Metal Artists), founded in 1887.





142

A SMALL SILVER ARTICULATED SCULPTURE OF A STAG BEETLE

MEIJI-TAISHO PERIOD (20TH CENTURY), SIGNED KOZAN (TAKASE KOZAN; 1869-1934)

The silver stag beetle finely constructed of numerous hammered parts jointed together with movable wings, limbs and head, the details finely chiseled
3½ in. (8.3 cm.) long

With an original wood box, signed and sealed *Kozan* on the lid

\$4,000-6,000



143

A SHIBUICHI ARTICULATED SCULPTURE OF A GRASSHOPPER

MEIJI-TAISHO PERIOD (20TH CENTURY)

The *shibuichi* grasshopper finely constructed of numerous hammered parts jointed together with movable wings, limbs, head and antennae, the details finely chiseled

2¾ in. (7 cm.) long

\$4,000-6,000



144

AN IRON ARTICULATED SCULPTURE OF A PRAWN

EDO PERIOD (EARLY 19TH CENTURY)

The iron prawn finely constructed of numerous hammered plates jointed inside the body; the claws open, the body bends and the limbs and tail move, the details finely carved

9½ in. (24.1 cm.) long

\$5,000-7,000

145

AN OSHU KATANA

EDO PERIOD (17TH CENTURY), SIGNED YAMASHIRO DAIJO FUJIWARA
KUNIKANE

Configuration [*sugata*]: slender *shinogi-zukuri*, even curve, *iori-mune*, *chu-kissaki*

Forging pattern [*kitae*]: fine *masame* with *jinie*

Tempering pattern [*hamon*]: slightly *notare* in *suguha* style

Point [*boshi*]: *komaru boshi*

Tang [*nakago*]: *sujikai* file marks, five *mekugi-ana*, *takayamagata* tip

Length from tip to beginning of tang [*nagasa*]: 69.5 cm.; curvature 3 cm.; width at start of tempered edge 3 cm.; width before tip 1.9 cm.

Collar [*habaki*]: single-gilt

In shirasaya (wood storage scabbard) with attestation by Sato Kanzan dated autumn 1976

Mounting [*koshirae*]: Black lacquer katana *koshirae*, *shibuichi fuchi-kashira* with Noh performers, *shibuichi* menuki inlaid in gold formed as scrolls, iron tsuba carved with two bulls, 97 cm. (L)

Sword stand [*katana kake*]; lacquered sword stand with phenix and chrysanthemum; signed *Shucho saku* (made by Shucho)

Accompanied by a certificate issued by Nihon token hozon kai (The Society for the Preservation of the Japanese Sword) dated 1960.9.4, no. 156; a *Tokubetsu kicho kodogu* (Especially precious sword fitting) certificate issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword) dated 1960.9.11

a *Tokubetsu kicho Token* (Especially precious swords) certificate issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword) dated 1961.4.2, no. 54052;

a certificate signed by Susumu Kashima, secretary at Society for Preservation of Japanese Art Swords, Tokyo National Museum, 1961.10.30

\$15,000-25,000

PROVENANCE:

Dr. Noboru Akagi (1928-2023), Honolulu, Hawaii

Donated to the Hawaii Kendo Federation by the above



PROPERTY FROM THE COLLECTION OF DOROTHY TAPPER GOLDMAN

146

A NEGORO LACQUER FLASK

MUROMACHI-MOMOYAMA PERIOD (16TH CENTURY)

The body tapering from the broad shoulder to the flared foot and decorated in

black and red lacquer with chrysanthemums

14 in. (35.6 cm) high

\$7,000-9,000

PROVENANCE:

Klaus F. Naumann, Tokyo, 1991

The Irving Collection, no. 3801

Previously sold in these rooms, 21 March 2019, lot 1141





147

A NANBAN-STYLE LACQUER DOMED COFFER

MOMOYAMA-EDO PERIOD (16TH-17TH CENTURY)

Decorated in gold lacquer and inlaid mother-of-pearl with autumn flowers and grasses, interior with black lacquer, brass fittings
5½ x 11 x 7¾ in. (14 x 27.9 x 18.7 cm.)

\$4,000-6,000



9

THE COLLECTION OF SAM JOSEFOWITZ: A LIFETIME OF DISCOVERY AND SCHOLARSHIP

148

A LACQUER BOX AND COVER

MOMOYAMA-EDO PERIOD (16TH-17TH CENTURY)

The rectangular box with a cover decorated in gold hiramaki-e, takamaki-e, nashiji, hirame and fundame with knots of cloth and raindrops amongst Pampas grass, the cord-rings in the form of kiri-mon with white, pink and green enamels, the interior with omodaka and kiku in a stream, the underside of the cover with kiku and kiri-mon
11¾ x 9½ x 9¾ in. (29.8 x 24.1 x 25.1 cm.)

\$6,000-8,000

PROVENANCE:

Christie's London, 8 November 2006, lot 147

A SET OF WRITING TABLE (BUNDAI), WRITING BOX (SUZURIBAKO) AND STATIONARY BOX (RYOSHIBAKO)

TAISHO-SHOWA PERIOD (20TH CENTURY)

The rectangular writing box with round corners and slightly domed cover, finely decorated in polychrome lacquer *hiramaki-e*, *takamaki-e* and *togidashi*, fitted with inkstone, an ink cake stand and a silver water dropper, the writing table and stationary box decorated *en suite* with silver mount

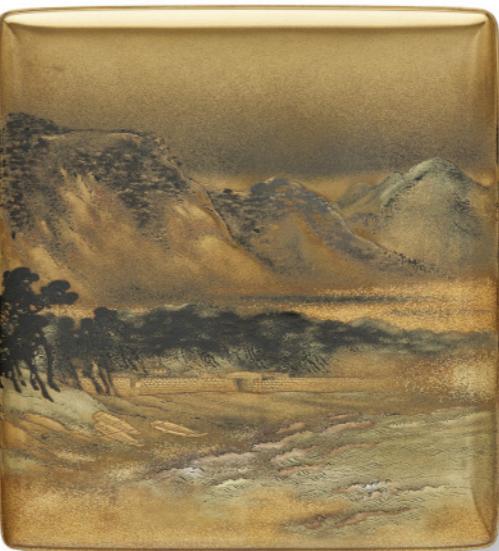
Writing box: 9 $\frac{3}{4}$ x 8 $\frac{7}{8}$ x 1 $\frac{1}{4}$ in. (24.8 x 22.5 x 4.5 cm.)

Stationary box: 16 $\frac{3}{8}$ x 12 $\frac{5}{8}$ x 5 $\frac{1}{2}$ in. (41.6 x 32.1 x 14 cm.)

Writing table: 13 $\frac{3}{4}$ x 24 $\frac{3}{4}$ x 4 $\frac{3}{8}$ in. (34.9 x 62.9 x 11.1 cm.)

(3)

\$15,000-20,000



150

A LACQUER THREE-CASE INRO

EDO PERIOD (18TH CENTURY), SIGNED TOYO WITH A CURSIVE MONOGRAM (KAO) (IIZUKA TOYO I; 1725?-1790)

Decorated in polychrome lacquer *togidashi*, *hiramaki-e* and inlaid mother-of-pearl with various shellfish, pine trees and river against *nashiji* ground, signature on base

3 in. (7.6 cm.) high

\$1,500-2,000



•152

A LACQUER FOUR-CASE INRO

EDO PERIOD (19TH CENTURY), SIGNED TOYO SAKU (IIZUKA TOYO)

Decorated in gold, silver, black lacquer *hiramaki-e*, *kirikane*, and inlaid gold foil and mother-of-pearl with a child and rabbits in reed under moon, design continues to the top, base in *nashiji* ground, signature on base

3 in. (7.6 cm.)

\$1,500-2,500



151

A LACQUER FOUR-CASE INRO

EDO PERIOD (18TH CENTURY), SIGNED TOYO WITH A CURSIVE MONOGRAM (KAO) (IIZUKA TOYO I; 1725?-1790)

Decorated in gold lacquer *takamaki-e* and inlaid mother-of-pearl with dragonflies on brown lacquer ground, signature on base

3 in. (7.6 cm.)

\$1,500-2,000



•153

A LACQUER THREE-CASE INRO

EDO PERIOD (19TH CENTURY), SIGEND GYONEN NANAJU-O TOJU WITH CURSIVE MONOGRAM (KAO)

Decorated in polychrome lacquer *takamaki-e* and *kirikane* with people on boat with a monkey, risers decorated in gold and silver lacquer *togidashi maki-e* with mountain and river landscape, signature on base

3 1/2 in. (8.6 cm.) high

\$2,000-3,000



•154

A LACQUER FOUR-CASE INRO

EDO PERIOD (19TH CENTURY)

Decorated in polychrome *togidashi maki-e* and *kirikane* with people crossing river, design continues to the top and bottom
3½ in. (8.3 cm.) high

\$1,000-2,000



•156

A LACQUER FOUR-CASE INRO

EDO PERIOD (19TH CENTURY), SIGNED KAJIKAWA SAKU

Decorated in gold, red and silver lacquer *hiramaki-e*, *takamaki-e* and *kirikane* with a perched owl next to a hawk-on-rock screen, interior in fine *nashiji* ground, signature on base
3½ in. (7.9 cm.) high

\$1,500-2,500



155

A SOFT-METAL-INLAID LACQUER FOUR-CASE INRO

EDO PERIOD (19TH CENTURY), SIGNED KOMA KORYU (KOMA KORYU; ?-1796) AND ISHIGURO MASATSUNE (ISHIGURO MASATSUNE; 1760-1828)

Decorated in polychrome lacquer *hiramaki-e* and *takamaki-e*, *kirikane* and inlaid gold and silver with Ranryo-o gagaku figure, interior with fine *nashiji* ground, both signatures on base
3½ in. (9.8 cm.) high

\$3,000-4,000



157

A LACQUER FIVE-CASE INRO

EDO PERIOD (19TH CENTURY)

Decorated in black lacquer *takamaki-e* and gold *hiramaki-e* on black lacquer ground with *tokaido* landscape, interior with fine *nashiji* ground
3½ in. (9.2 cm.) high

\$1,500-2,000



158

A LACQUER FOUR-CASE INRO

EDO PERIOD (19TH CENTURY), SIGNED *HAKUUN SENSHOSAI* WITH A CURSIVE MONOGRAM (KAO)

Decorated with polychrome lacquer *togidashi* and *hiramaki-e* with *hakunin ishu* (One hundred poems by one hundred poets) game cards, interior with fine *nashiji* ground, signature on base

3 $\frac{1}{8}$ in. (9.8 cm.) high

\$2,000-3,000

PROVENANCE:

Lt. Col. J. B. Gaskell Collection, label no. G 588



•160

A LACQUER FOUR-CASE INRO

EDO PERIOD (19TH CENTURY), SIGNED *KAJIKAWA*

Decorated in polychrome lacquer *togidashi maki-e* on silver *togidashi maki-e* ground with herons by willow tree, interior with fine *nashiji* ground, signature on base

3 $\frac{1}{8}$ in. (7.9 cm.) high

\$1,000-2,000



•159

A LACQUER FOUR-CASE INRO

EDO PERIOD (19TH CENTURY), SIGNED *SHIOMI MASANARI* (SHIOMI MASANARI)

Decorated in gold, silver and black lacquer *togidashi* and *hira maki-e* with three mice, signature on side of the bottom case

3 $\frac{1}{8}$ in. (9.2 cm.)

\$1,000-2,000



•161

A FIVE-CASE INRO

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *ZESHIN* (SHIBATA ZESHIN; 1807-1891)

Decorated in black and silver lacquer *hiramaki-e* on silver *togidashi maki-e* ground with a village house and figure, interior with *okihirame* ground, signature on base

3 $\frac{1}{8}$ in. (9.8 cm.) high

\$3,000-4,000



UTAGAWA KUNIMASA (1773-1810)
Strolling around the Mimeguri Embankment by the Sumida River

Signed *Utagawa Kunimasa ga*, sealed *Utagawa ha* and *Kunimasa*; poem inscription signed *Hagiya Urazumi'o san* (*Ooya no Urasumi*; 1734-1810)
 Hanging scroll; ink and color on paper
 39 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (101.3 x 34.9 cm.)
 With a wood box, on the lid titled, signed *Yamaguchi Keizaburo* and sealed
Yamaguchi Kei
 \$30,000-50,000

LITERATURE:

Ukiyo-e shi, vol 3 (Tokyo: Unsodo, 1929). Pp. 1.
 Kaneko Fusui ed. *Nikuhitsu ukiyo-e shusei I* (Tokyo: Mainichi Shim bun-sha, 1977). Plate 216.

This painting portrays a young samurai and woman accompanied by a married woman with her teeth blackened in *ohaguro* style, strolling around the Mimeguri Embankment, a popular destination particularly during cherry-blossom viewing season.

Located on the east side of the Sumida River across the Asakusa district, Mimeguri Shrine worshiped the two deities of Sumidagawa Seven Gods of Good Fortune (Sumidagawa Shichifukujin), Ebisu and Daikoku. Originally located adjacent to Ushijima Shrine, Mimeguri Shrine was relocated slightly southward after being swept away by a flood and with the construction of embankments along the riverbank. As a result, from the perspective of the opposite bank, the torii gate appears to protrude only its head from the embankment, creating a unique sight.

Kunimasa was originally from Aizu in Iwashiro Province, initially pursued a career as a dye artisan upon arriving in Edo. However, due to his talent in painting and a strong interest in theater, he apprenticed under Utagawa Toyokuni to become an artist. Despite his untimely death at the age of thirty-eight, Kunimasa became renowned for his portraits of actors and paintings of beauties. Aoki Shinzaburo describes this painting as the "representative masterpiece of Kunisada's painting" in the book *Nikuhitsu ukiyoe shusei I*.

The inscription on this painting, by the famous Kyoka-poet *Oya no Urasumi* (1734-1810), here styling himself *Hagiya Urazumi*, is thought to be a quoted verse from a love poem by Ariwara no Narihira, "The eastern journey" from *Ise monogatari*.

Nanishi owaba / izakototohamu / miyakodori / wagaomou hito wa / ariya nashiyato





PROPERTY FROM A PRIVATE COLLECTION

163

KITAGAWA UTAMARO (1754-1806)
Matsubaya Yosooi

Woodblock print, from the series *Seiro rokkasen* (Six houses of the Yoshiwara), signed *Utamaro hitsu*, published by Omiya Gonkuro, 1801-02
Vertical *oban*: 15 3/8 x 9 5/8 in. (39.1 x 25.1 cm.)

\$5,000-7,000

PROPERTY FROM A PRIVATE COLLECTION

165

SUZUKI HARUNOBU (1725-1770)
Osen of the Kagiya teahouse

Woodblock print, from the series *Fuzoku ukiyo hakkei* (Eight views of customs in the floating world), signed *Suzuki Harunobu ga*, published circa 1768-69
Vertical *chuban*: 11 x 7 7/8 in. (28 x 20 cm.)

\$5,000-7,000



164

KITAGAWA UTAMARO (1754-1806)
Kisegawa from the house of Matsubaya

Woodblock print, from the series *Gonin bijin aikyo kurabe* (Comparing the charm of five beauties), signed *Shomei Utamaro hitsu*, published by Omiya Gonkuro, circa 1795-96
Vertical *oban*: 15 x 9 5/8 in. (38.1 x 25.1 cm.)

\$2,000-3,000

166

TORII KIYONAGA (1752-1815)
Kintaro makes three demons draw lots in the New Year

Woodblock print, signed *Kiyonaga ga*, published by Nishimuraya Yohachi (Eijudo), 1793
Vertical *oban*: 15 1/4 x 10 3/8 in. (38.7 x 26.4 cm.)

\$3,000-4,000





167

UTAGAWA HIROSHIGE (1797-1858)*Swallows and iris*

Woodblock print, signed *Hiroshige ga*, published by Tsujiya Yasubei, 3rd month 1853
Vertical chutanazaku: 13 5/8 x 4 3/8 in. (34.6 x 11.1 cm.)

\$5,000-7,000

PROPERTY FROM A PRIVATE COLLECTION

168

UTAGAWA HIROSHIGE (1797-1858)*Peacock and peonies*

Woodblock print, signed *Hiroshige hitsu*, circa 1830s
Vertical otanzaku: 15 x 6 3/4 in. (38.1 x 17.1 cm.)

\$6,000-8,000



169

UTAGAWA HIROSHIGE (1797-1858)*Yellow rose (Yamabuki) and frogs*

Woodblock print, signed *Hiroshige hitsu*, published by Wakasaya Yoichi (Jakurindo), circa 1832
Vertical otanzaku: 15 1/8 x 7 1/8 in. (39.1 x 18.1 cm.)

\$2,000-3,000



170

UTAGAWA HIROSHIGE (1797-1858)*Bird and Loquat*

Woodblock print, signed *Hiroshige hitsu*, published by Wakasaya Yoichi (Jakurindo), circa 1830-44
Vertical otanzaku: 15 1/8 x 7 1/8 in. (39.1 x 18.1 cm.)

\$3,000-4,000





FROM A PRIVATE MIDWEST COLLECTION

171

UTAGAWA HIROSHIGE (1797-1858)

Totsuka

Woodblock print, from the series *Tokaido gojusan tsugi* (Fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Maruya Seijiro (Marusei, Jukakudo), circa 1847-52

Horizontal *oban*: 9½ x 14½ in. (24.1 x 37.1 cm.)

\$1,500-2,000

PROVENANCE:

Sotheby's New York, 9 November 1984, lot 195



FROM A PRIVATE MIDWEST COLLECTION

172

UTAGAWA HIROSHIGE (1797-1858)

Ejiri, Miho enbo (Ejiri: distant view of Miho)

Woodblock print, from the series *Tokaido gojusan tsugi no uchi* (Fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1833-34

Horizontal *oban*: 9½ x 14½ in. (24.1 x 36.2 cm.)

\$2,000-3,000

PROVENANCE:

Theodor Scheiwe (Münster, 1897-1983)

Christie's Park Avenue, 21 March 1989, sale 6782, lot 278



FROM A PRIVATE MIDWEST COLLECTION

173

UTAGAWA HIROSHIGE (1797-1858)

Nissaka, Sayo no nakayama (Nissaka: Sayo Mountain Pass)

Woodblock print, from the series *Tokaido gojusan tsugi no uchi* (The Fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Tsuruya Kiemon (Senkakudo) and Takenouchi Magohachi (Hoeido), circa 1833-34

Horizontal *oban*: 9½ x 14½ in. (24.1 x 36.2 cm.)

\$2,000-3,000

PROVENANCE:

Theodor Scheiwe (Münster, 1897-1983) Christie's Park Avenue, 21 March 1989, lot 236

LITERATURE:

R. Hempel. *Japanische Holzschnitte: Neuerwerbungen der Sammlung Theodor Scheiwe, Münster* (Cologne: Museum für Ostasiatische Kunst der Stadt Köln, 1969). No. 207, pp 93.



FROM A PRIVATE MIDWEST COLLECTION

174

UTAGAWA HIROSHIGE (1797-1858)

Okabe, Utsu no yama (Okabe, Utsu Mountain)

Woodblock print, from the series *Tokaido gojusan tsugi no uchi* (Fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Tsuruya Kiemon (Senkakudo), circa 1833-34

Horizontal *oban*: 9½ x 14½ in. (24.1 x 36.2 cm.)

\$3,000-4,000

PROVENANCE:

Theodor Scheiwe (Münster, 1897-1983) Christie's Park Avenue, 21 March 1989, lot 278

LITERATURE:

R. Hempel. *Japanische Holzschnitte: Neuerwerbungen der Sammlung Theodor Scheiwe, Münster* (Cologne: Museum für Ostasiatische Kunst der Stadt Köln, 1969). No. 218, pp 133.

UTAGAWA HIROSHIGE
(1797-1858)

Tokaido gojusan tsugi no uchi
(The fifty-three stations of Tokaido)
["Gyosho Tokaido"]

A complete set of fifty-five woodblock prints, each signed *Hiroshige ga*, published by Ezakiya Kichibe (Tenjudo) and Yamadaya Shojiro, circa 1841-44

Horizontal *ainban*; various sizes

\$15,000-17,000



UTAGAWA HIROSHIGE (1797-1858)
Tokaido gojusan tsugi no uchi (The fifty-three stations of Tokaido) ["The Great Tokaido"]

A complete set of fifty-five woodblock prints, each signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido) and Tsuruya Kiemon (Senkakudo), circa 1833-34

Horizontal oban: 9 $\frac{1}{8}$ x 15 in. (25.1 x 38.1 cm.) each

\$40,000-60,000

(55)





177

UTAGAWA HIROSHIGE (1797-1858)

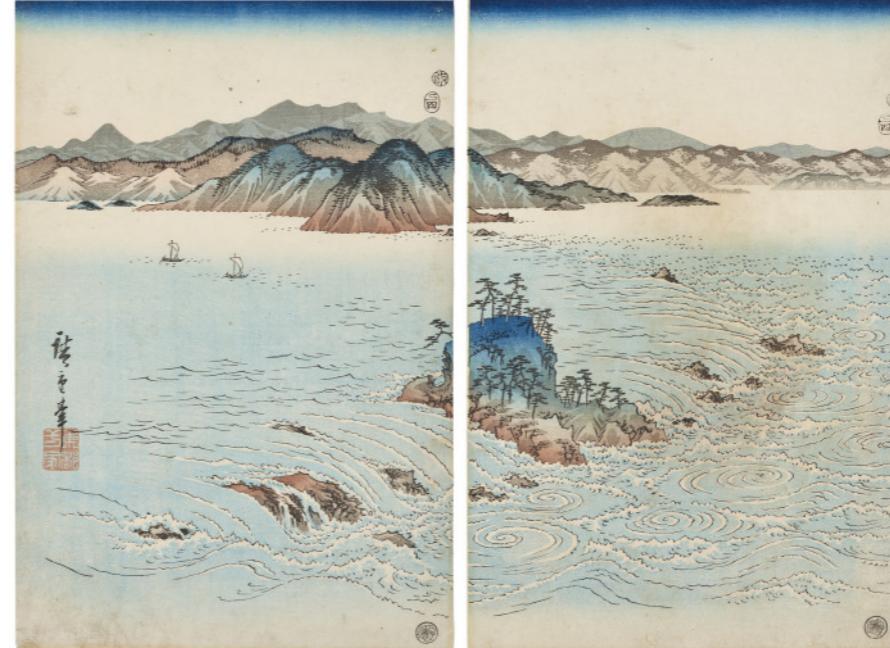
Kisoji no yamakawa (Mountain river on the Kiso Road)

Woodblock print triptych, signed *Hiroshige hitsu* on the right sheet, published by Okazawaya Taheiiji, 8th month 1857

Vertical *oban* triptych: 13 1/4 x 9 1/2 in. (34.9 x 24.1 cm.) each approx.

(3)

\$4,000-6,000



FROM A PRIVATE MIDWEST COLLECTION

178

UTAGAWA HIROSHIGE (1797-1858)

Awa Naruto no fukei (View of the whirlpools at Naruto, Awa province)

Woodblock print triptych, from an untitled series of *Settsugekka* (Snow, moon, and flowers), signed *Hiroshige hitsu* on the left sheet with a seal, published by Okazawaya Taheiiji, 4th month 1857

Vertical *oban* triptych: 9 1/2 x 14 1/4 in. (24.1 x 36.2 cm.) each approx.

(3)

\$6,000-8,000

PROVENANCE:

Sotheby's New York, 6 November 1985, lot 191



FROM A PRIVATE MIDWEST COLLECTION

179

UTAGAWA HIROSHIGE (1797-1858)

Harima, Maiko no hama (Harima Province, Maiko Beach)

Woodblock print, from the series *Rokujuyoshu meisho zu e* (Famous places in sixty-odd provinces), signed *Hiroshige ga*, published by Koshimuraya Heisuke (Koshihei), 12th month 1853

Vertical *oban*: 14 1/4 x 9 7/8 in. (36.2 x 25.1 cm.)

\$1,500-2,000

PROVENANCE:

Sotheby's New York, 9 November 1984, lot 188

FROM A PRIVATE MIDWEST COLLECTION

181

UTAGAWA HIROSHIGE (1797-1858)

Iki, Shisa (Iki Province: Shisa)

Woodblock print, from the series *Rokujuyoshu meisho zu e* (Famous places in sixty-odd provinces), signed *Hiroshige ga*, published by Koshimuraya Heisuke (Koshihei), 3rd month 1856

Vertical *oban*: 14 5/8 x 9 7/8 in. (37.1 x 25.1 cm.)

\$2,000-3,000

PROVENANCE:

M. Nakazawa Co., Tokyo

Sotheby's New York, 9 November 1984, lot 190A



FROM A PRIVATE MIDWEST COLLECTION

180

UTAGAWA HIROSHIGE (1797-1858)

Kozuke, Harunasan sechu (Kozuke Province: Mount Haruna under snow)

Woodblock print, from the series *Rokujuyoshu meisho zu e* (Famous places in sixty-odd provinces), signed *Hiroshige ga*, published by Koshimuraya Heisuke (Koshihei), 8th month 1853

Vertical *oban*: 14 1/4 x 9 7/8 in. (36.2 x 25.1 cm.)

\$2,000-3,000

PROVENANCE:

Theodor Scheiwe (Münster, 1897-1983) Christie's Park Avenue, 16 October 1989, sale 6896, lot 157

LITERATURE:

R. Hempel. *Japanische Holzschnitte: Neuerwerbungen der Sammlung Theodor Scheiwe, Münster* (Cologne: Museum für Ostasiatische Kunst der Stadt Köln, 1969). No. 275, pp 119.

FROM A PRIVATE MIDWEST COLLECTION

182

UTAGAWA HIROSHIGE II (1826-1869)

Suo Iwakuni Kintai-bashi (Kintai Bridge at Iwakuni in Suo Province)

Woodblock print, from the series *Shokoku meisho hyakkei* (One hundred famous views in the various provinces), signed *Hiroshige ga*, published by Uoya Eikichi, 1859

Vertical *oban*: 14 5/8 x 9 7/8 in. (37.1 x 25.1 cm.)

\$4,000-6,000

PROVENANCE:

Sotheby's New York, 9 November 1984, lot 226





FROM A PRIVATE MIDWEST COLLECTION

183

UTAGAWA HIROSHIGE (1797-1858)

Fukagawa Hachiman yamabiraki (Open garden at Fukagawa Hachiman Shrine)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 4th month 1857
Vertical *oban*: 14 1/4 x 9 1/2 in. (36.2 x 24.1 cm.)

\$3,000-4,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 68

FROM A PRIVATE MIDWEST COLLECTION

185

UTAGAWA HIROSHIGE (1797-1858)

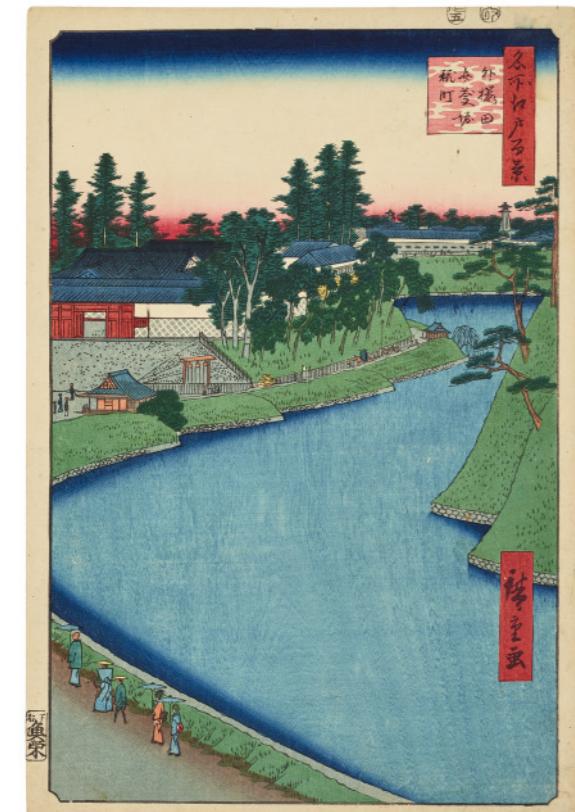
Minowa Kanasugi Mikawashima

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, intercalary 5th month 1857
Vertical *oban*: 13 3/4 x 9 1/2 in. (34.9 x 24.1 cm.)

\$2,000-3,000

PROVENANCE:

Sotheby's New York, 6 November 1985, lot 43



FROM A PRIVATE MIDWEST COLLECTION

184

UTAGAWA HIROSHIGE (1797-1858)

Soto Sakurada Benkeibori Kojimachi (Benkei Moat from Soto-Sakurada to Kojimachi)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 4th month 1856
Vertical *oban*: 14 1/4 x 9 1/2 in. (36.2 x 24.1 cm.)

\$3,000-4,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 54

FROM A PRIVATE MIDWEST COLLECTION

186

UTAGAWA HIROSHIGE (1797-1858)

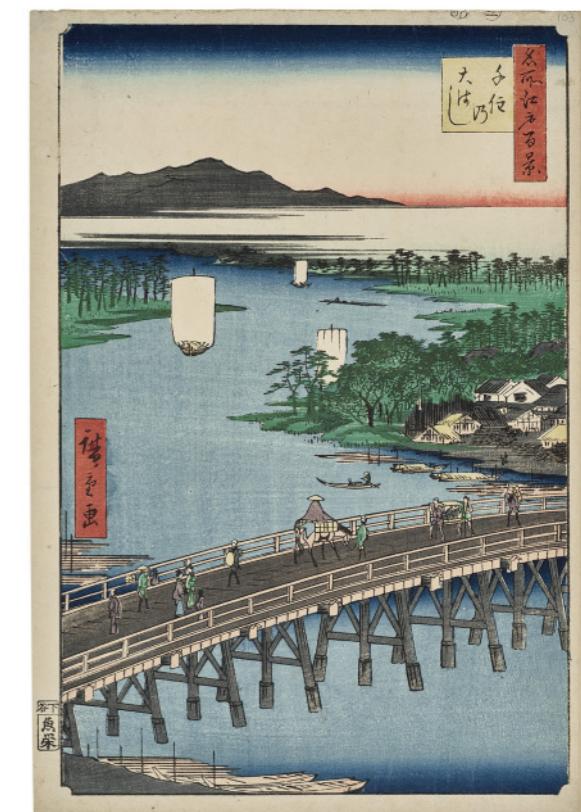
Senju no ohashi (Senju Great Bridge)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 2nd month 1856
Vertical *oban*: 14 1/4 x 9 1/2 in. (36.2 x 24.1 cm.)

\$2,000-3,000

PROVENANCE:

Sotheby's New York, 6 November 1985, lot 43





FROM A PRIVATE MIDWEST COLLECTION

187

UTAGAWA HIROSHIGE (1797-1858)

Yatsumi no hashi (Yatsumi Bridge)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1856
Vertical *oban*: 13½ x 9½ in. (34.9 x 24.1 cm.)

\$3,000-4,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 45

FROM A PRIVATE MIDWEST COLLECTION

189

UTAGAWA HIROSHIGE II (1826-1869)

Akasaka Kiribatake uchu yukei (Night rain at Akasaka Kiribatake)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Nisei Hiroshige ga*, published by Uoya Eikichi, 4th month 1859

Vertical *oban*: 14½ x 9½ in. (36.2 x 24.1 cm.)

\$2,000-3,000

PROVENANCE:

Sotheby's New York, 9 November 1984, lot 230



FROM A PRIVATE MIDWEST COLLECTION

188

UTAGAWA HIROSHIGE (1797-1858)

Ryogoku hanabi (Fireworks, Ryogoku)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1858
Vertical *oban*: 14½ x 9½ in. (36.2 x 24.1 cm.)

\$5,000-7,000

PROVENANCE:

Christie's New York Park Avenue, 17 October 1989, lot 729

190

UTAGAWA HIROSHIGE (1797-1858)

Nihonbashi Edobashi (The Nihon and Edo Bridges)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 12th month 1857

Vertical *oban*: 14½ x 9¾ in. (36.2 x 25.1 cm.)

\$3,000-4,000



UTAGAWA HIROSHIGE (1797-1858)

Shokoku mu tamagawa (Six Jewel Rivers)

A complete set of six woodblock prints from the series *Shokoku mu tamagawa*, each signed *Hiroshige ga*, published by Maruya Kyushiro, 11th month 1857

Vertical *oban*: 14 5/8 x 10 1/4 in. (37.1 x 26 cm.) each approx. (6)

\$5,000-7,000

PROVENANCE:

Matsuki Zen'emon, except for *Musashi Chofu*

Sotheby's New York, 6 November 1985, sale 5385, lot 128



FROM A PRIVATE MIDWEST COLLECTION

192

UTAGAWA HIROSHIGE (1797-1858)

Fuji sanjurokkei (Thirty-six views of Fuji)

A complete set of thirty-six woodblock prints plus content page, each signed
Hiroshige ga, published by Tsutaya Kichizo (Koeido), circa 1858

Vertical oban: 14 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in. (36.2 x 24.1 cm.) each approx.

(37)

\$24,000-35,000

PROVENANCE:

Sotheby's New York, 9 November 1984, sale 5234, lot 197



KATSUSHIKA HOKUSAI

(1760-1849)

Sanka hakuu (Storm below the summit)

["Black Fuji"]

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831

Horizontal *oban*: 9 1/8 x 14 1/8 in. (25.2 x 37.8 cm.)

\$100,000-200,000

PROVENANCE:

Previously in the collection of William Dannat Haviland, collected in the 1930s (by repute) and gifted to the current collector's family in the 1950s.

Shower below the Summit, Sanka hakuu, as the print is officially titled, is one of three absolute acknowledged masterpieces in Hokusai's series of *Thirty-six Views of Mount Fuji, Fugaku sanjurokkei*. Moreover, it is one of only five views in the series of eventually forty-six designs devoid of any human presence. As such, it is perfectly, and quite exceptionally, in adherence with the original concept of Hokusai's project, as we will see later. It is also quite tempting to see it as a counterpart to another acknowledged masterpiece, the *South Wind and Clear Dawn, Gaifū kaisei* print. Both designs have an almost equally large view of the mountain, the *Clear Dawn* one being overgrown by trees up to a certain level, and there is just a reddish-brown top above, with some snow still remaining on its crest. In the *Shower below the Summit* print, most of the mountain is obscured by the rain and in the dark, but the lightning makes parts of the rocky surface light up in a dark red. Both prints also feature quite unusual cloud formations, as far as I know unheard of in the Japanese print tradition, something like stratocumulus in the *Clear Dawn* print, and altocumulus in the *Shower below the Summit* print – although it must be said that the latter don't go with sudden showers and lightning.

Regarding the pedigree, the print is associated with the Havilands, a family originating in England but emigrating to America in the seventeenth century. Among the family members it is especially Charles Field Haviland (1832-1896) who is known for his vast Japanese collections, sold in 18 sales at Drouot, Paris, in the years 1922 to 1927. In the early nineteenth century, David Haviland (b. 1814) opened a shop of porcelains in New York which is how the family business started. Due to the economic crisis that hit the United States, he then moves to Southwestern France, settling in Limoges, the French centre of the porcelain industry with already some more than thirty factories in operation in 1850. Here, David, who is soon joined by his above-mentioned nephew Charles Field Haviland, founds Haviland et Compagnie in 1864, which would dominate the local industry during the last quarter of the nineteenth century. It was especially William Dannat Haviland who took a great interest in both Japonism and Art déco.



KATSUSHIKA HOKUSAI (1760-1849)

Kanagawa oki nami ura (*Under the well of the Great Wave off Kanagawa*) [*“Great Wave”*]

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo)

Horizontal *oban*: 10 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (25.7 x 37.5 cm.)

\$150,000-200,000

The season is early spring, when the crest of Mount Fuji is saturated with snow. The time is dawn. The “waves that are claws” that Van Gogh saw in this image, are, as wave scientists have now explained, a series of cresting waves that end in hooks, known as fractal waves. The astonishing aspect of Hokusai’s treatment is how closely it resembles an actual wave. Experts are divided as to whether he saw one of these rogue waves or heard about one from a fisherman. An essay of interest to anyone engaged with this print is accessible online: Julian H. E. Cartwright and Nakamura Hisami, “What Kind of a Wave is Hokusai’s *Great Wave Off Kanagawa*,” *Notes and Records of The Royal Society* 63 (2009): 119–35. They, and others, pinpoint the scene as outside the mouth of Tokyo Bay, in seas known for rough water. Mount Fuji is visible from this position as Hokusai has it: far away, so it looks small. The boats are heading away from Edo (Tokyo), speeding to meet fishermen with fresh catches of bonito, a springtime delicacy that sold for high prices in the capital. There are eight boatmen to skull the boats, rather than the more usual four, suggesting that they intend a round trip. Whether they manage, hunkered down over their oars, to slice through the wave like surfers or be pummeled by it is, of course, the captivating mystery of the drama.

Hokusai was obsessed by wave imagery throughout his long career, but *The Great Wave*, his best-known print and an icon of Japanese art and design, has dazzled generations of Western artists, not to mention collectors. Less well known is the fact that Hokusai himself took inspiration from the West, specifically from eighteenth-century Dutch manuals on perspective and from colleagues who worked in Western style. He became interested in linear perspective and Western techniques early in his career. The starting point for Hokusai is his 1805 woodblock print of a tsunami-like wave cresting ominously over three small cargo boats in a print that predates *The Great Wave* by thirty years. Mindful of the latest fashions, he imitated a Dutch copperplate engraving, complete with perspective and simulated roman script. He even imitated a Western frame and wrote the title horizontally. Shiba Kokan (1747–1818) made etchings as early as the 1780s and brought the vue d’optique into the Japanese arena. By the early years of the nineteenth century, Hokusai was translating the effects of copperplate into the medium of woodblock prints. For a detailed review of this subject, see Timon Screech, “The Meaning of Western Perspective in Edo Popular Culture,” *Archives of Asian Art*, vol. 47 (1994).

This experimentation with Western notions appears most obvious in a schematic study in spatial recession in the *Hokusai Manga*, in 1815. Hokusai demonstrates rules of Western linear perspective to create space and depth, with large objects placed conspicuously in the foreground. He adopted these principles only when he wanted, and only if they were meaningful to his design, as in the case of *The Great Wave* in 1830.





195

195

KATSUSHIKA HOKUSAI

(1760-1849)

Tokaido Yoshida (Yoshida on Tokaido)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo) Horizontal *oban*: 10 $\frac{1}{4}$ x 15 in. (26 x 38.1 cm.)

\$3,000-4,000



196

PROPERTY FROM A PRIVATE COLLECTION

196

KATSUSHIKA HOKUSAI

(1760-1849)

Kisokaido Ono no bakufu (The waterfall at Ono on the Kisokaido Road)

Woodblock print, from the series *Shokoku taki meguri* (A tour of waterfalls in various provinces), signed *Saki no Hokusai itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832 Vertical *oban*: 14 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (37.1 x 26 cm.)

\$8,000-10,000



197

KATSUSHIKA HOKUSAI

(1760-1849)

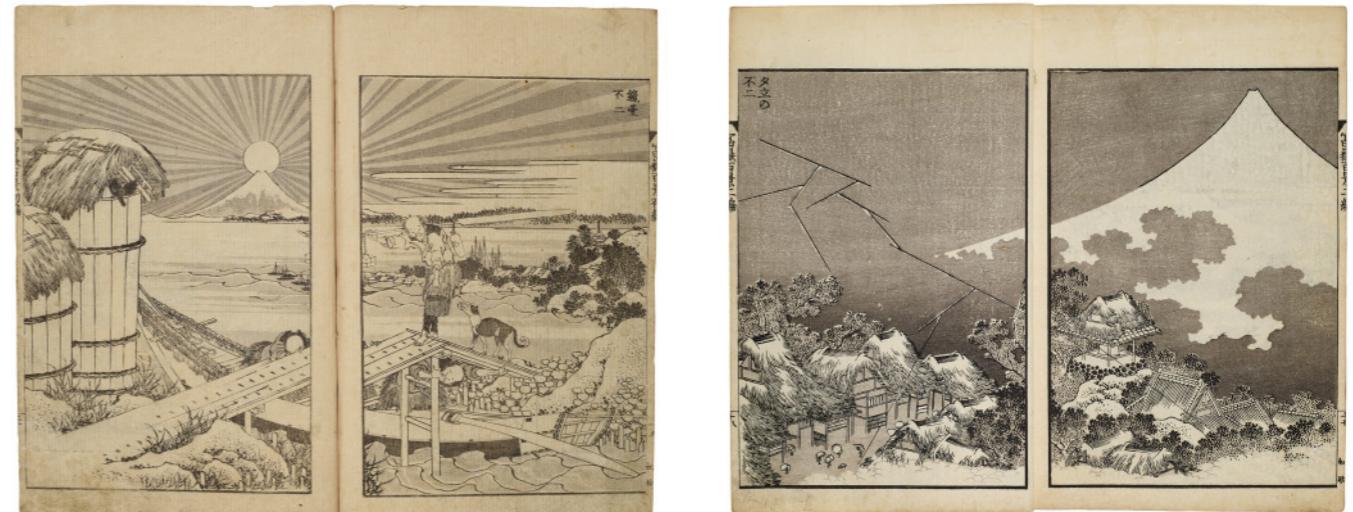
Fugaku hyakkei (One hundred views of Mount Fuji)

Woodblock-printed illustrated book; 3 volumes, vol 1 and 2 missing colophons, sold as is; paper cover with printed title slip; published by Eirakuya Toshiro (*Tohekido*)

Fukurotojibon (pouch binding) *hanshiban*: 8 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in. (22.5 x 15.6 cm.) each approx.

(3)

\$15,000-25,000

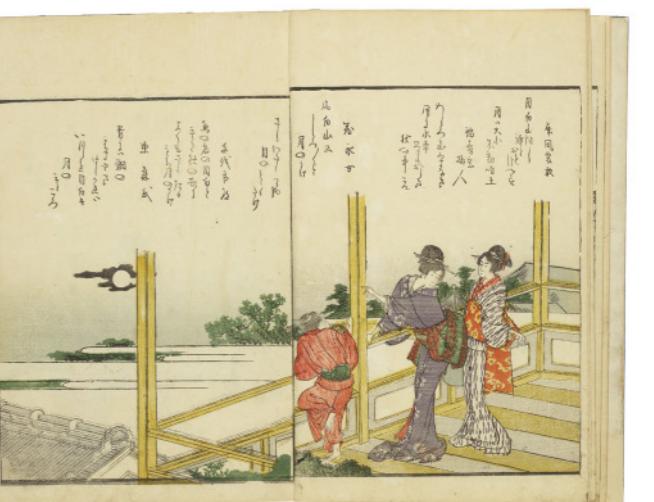


KATSUSHIKA HOKUSAI

(1760-1849)

Ehon kyoka yama mata yama (Picture book of kyoka poem: mountains upon mountains)Woodblock-printed illustrated book; ink and color on paper, 3 vols
with blue paper covers and yellow title slips, missing the beginning and
ending publication pages, sold as is; signed *Shunro*, published by *Tsutaya*
Juzaburo, 1804*Fukurotojibon* (puch binding) *obon*: 9 $\frac{1}{8}$ x 6 $\frac{3}{4}$ in. (25.1 x 17.1 cm.) each
approx. (3)

\$8,000-12,000



KATSUSHIKA HOKUSAI

(1760-1849)

Kinoe no Komatsu (Pining for love)

Woodblock-printed illustrated book; 3 volumes, vol. 2 missing ending story; blue paper covers, vol 1 with silver wave decoration and yellow paper slip, vol 2&3 with white paper slip; signed *Shiun Ganko*
Fukurotojibon (puch binding) *hanshbon*: 8 1/2 x 5 7/8 in.

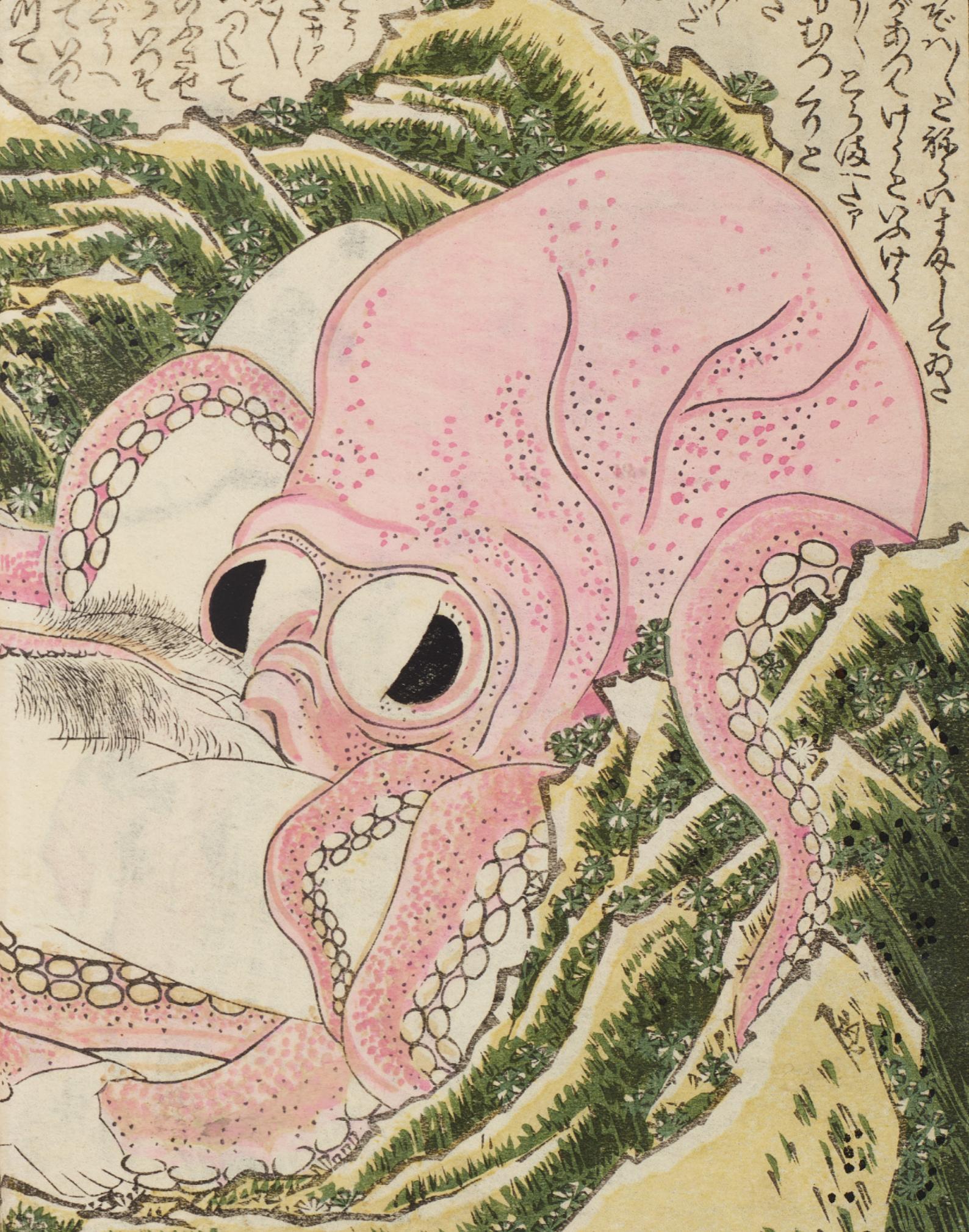
(21.6 x 14.9 cm.) (3)

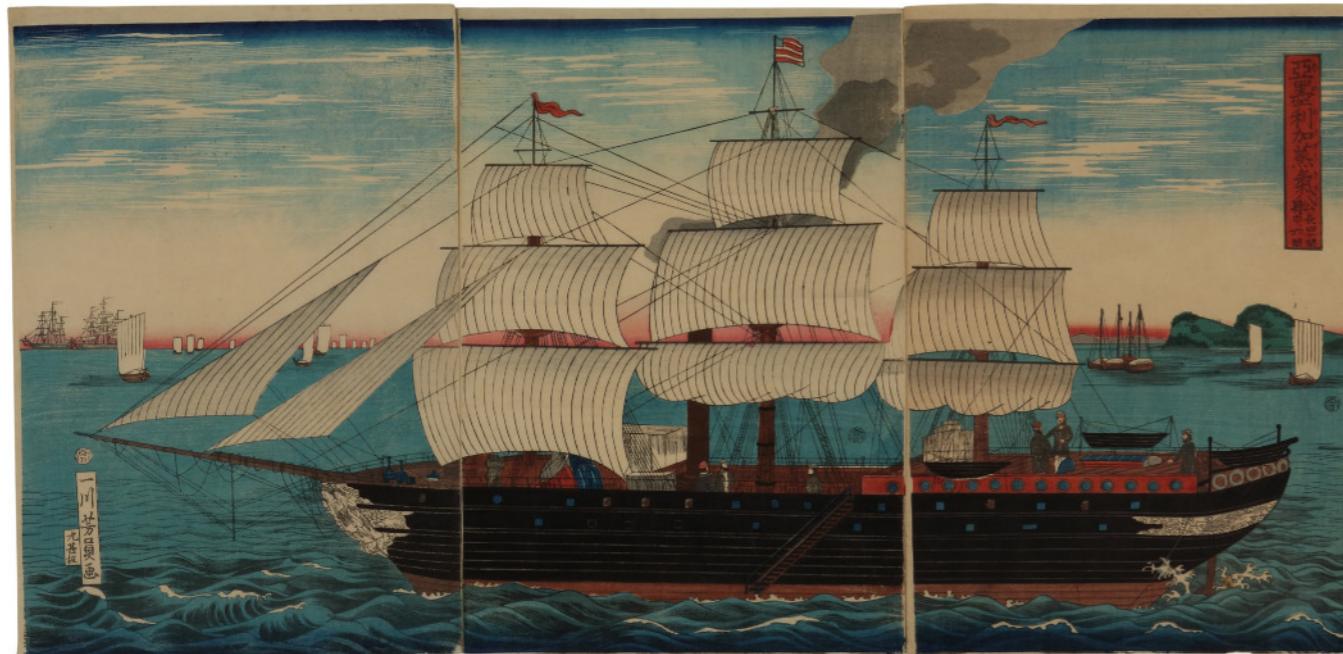
\$50,000-60,000

This set of three erotic books, first printed in 1814, is considered one of the best examples of shunga. Each starting with an okubi-e of a courtesan, rarely-seen among Hokusai's creations, followed by 7 double-pages of erotic scenes and concludes with a close-up depiction of genitalia.

Among these intense illustrations, the most well-known and ubiquitous image is *Tako to ama* (Octopus and Shell Diver). This image astounded western audiences upon its introduction to France in the late 19th century. People initially read the picture, without comprehending the accompanying text, as the octopi intertwined with a corpse laying among rocks. In Western mythologies, the octopus is sometimes regarded as an evil figure from the terrifying ocean, like the Kraken from Scandinavian folklore. Thus, this image was interpreted as a demonstration of sexual pleasure associated with the terror of death. The text as well as the girl's hand grasping the tentacle, however, suggest the diver being fully conscious and purely enjoying the ecstasy.

The books manifest Hokusai's fertile imagination as well as the almost primal cultural atmosphere during the Edo Period. It was not until late 19th century when the Meiji government introduced and adopted the modern value – in other terms, the Western values – that the Edo culture, which impacted many great Japanese artists like Hokusai, started to diminish.





200

UTAGAWA YOSHIKAZU
(ACT. C. 1848-1871)

Amerika jokisen (American steam ship)

Woodblock print triptych, signed *Ichikawa Yoshikazu ga*, published by Maruya

Jinpachi (Enjudo), 4th month 1861

Vertical *oban* triptych: 14 5/8 x 10 1/8 in. (37.1 x 25.7 cm.) each approx.

(3)

\$8,000-10,000



201

TSUKIOKA YOSHITOSHI
(1839-1892)

Fujiwara Yasumasa gekka roteki zu (Fujiwara Yasumasa plays the flute by moonlight)

Woodblock print triptych, signed *Oju Taiso Yoshitoshi sha*, sealed *Taiso* and *Yoshitoshi*, published by Akiyama Buemon, 12 February 1883

Vertical *oban* triptych: 13 5/8 x 9 1/2 in. (34.9 x 24.1 cm.) each approx.

(3)

\$16,000-20,000



202

ITO SHINSUI (1898-1972)

Tessenka (Asian Virginbower)

Sealed *Shinsui*; on reserve with sticker, titled, signed *Ito Shinsui* and sealed *Shinsui*

Framed; ink, color and gold pigment on paper
23 5/8 x 20 3/8 in. (60 x 51.8 cm.)

With a certificate issued by Toobi Certification for Fine Arts, no. 023-1035,
9 June 2023

\$8,000-12,000

LITERATURE:

Kawakita Michiaki ed. *Ito Shinsui* (Tokyo: Nihon keizai shinbun sha, 1973).
Plate 176.



203

KOBAYAKAWA KIYOSHI (1889-1948)

Roku, kuchibeni (No.6, lipstick)

Woodblock print, from the series *Kindaijisesho no uchi* (Styles of contemporary make-up), signed *Kobayakawa Kiyoshi* with a seal, privately published, editioned 42/100, 1930
Vertical *oban*: 21 1/2 x 11 3/4 in. (54.6 x 29.8 cm.)

\$8,000-10,000

KOBAYAKAWA KIYOSHI (1889-1948)

Ichi, horo yoroi (No. 1, tipsy)

Woodblock print, from the series *Kindaijisesho no uchi* (Styles of contemporary make-up), signed Kobayakawa Kiyoshi with a seal, privately published, editioned 42/100, 1930

Vertical *oban*: 20¾ x 12 in. (51.8 x 30.5 cm.)

\$26,000-30,000

The girl has a glassy but direct gaze, with her hair and makeup carefully done. She holds a cigarette in her right hand, and her sleeveless polka dot dress reveals the voluptuous lines of her arms. This is a classic image of a modern girl from the late Taisho to the early Showa period in Japan. Unlike the relatively earlier ukiyo-e female images, she looks directly at the viewer, without any concealment or evasion, even with a hint of provocation. This confidence is closely related to the social atmosphere of the time. Japan, impacted by Western culture, began to embrace new things, and women started to step out of the household, no longer merely appendages to male relatives. Like the girl in this print, women of the time actively took on more roles, rather than just being objects of male gaze. Kobayakawa Kiyoshi perfectly interpreted a contemporary female image, which is the embodiment of an era's spirit. As he believed, what he needed to do was not just to depict customs, but to capture the essence of an era.

Kobayakawa Kiyoshi created a total of only 13 prints, 6 of which are from the same series as the present lot. This privately published series was limited to 100 prints per design.



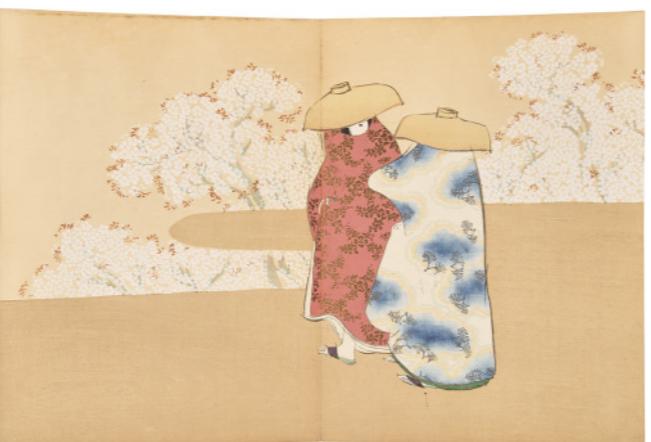
KAMISAKA SEKKA (1866-1942)*Momoyogusa (Flowers of a hundred worlds)*

Woodblock-printed illustrated books, embellished with metallic pigments;
 3 volumes, each with colophon and table of context, 20 double-page
 illustrations, vol.1 with a double-page poem, sold as is; silver-pigment printed
 cover with white paper slip; each page sealed *Sekka*, published by Unsodo,
 1909-10

Orihon: 11 $\frac{3}{4}$ x 8 $\frac{5}{8}$ in. (29.8 x 21.9 cm.)

\$8,000-12,000

(3)





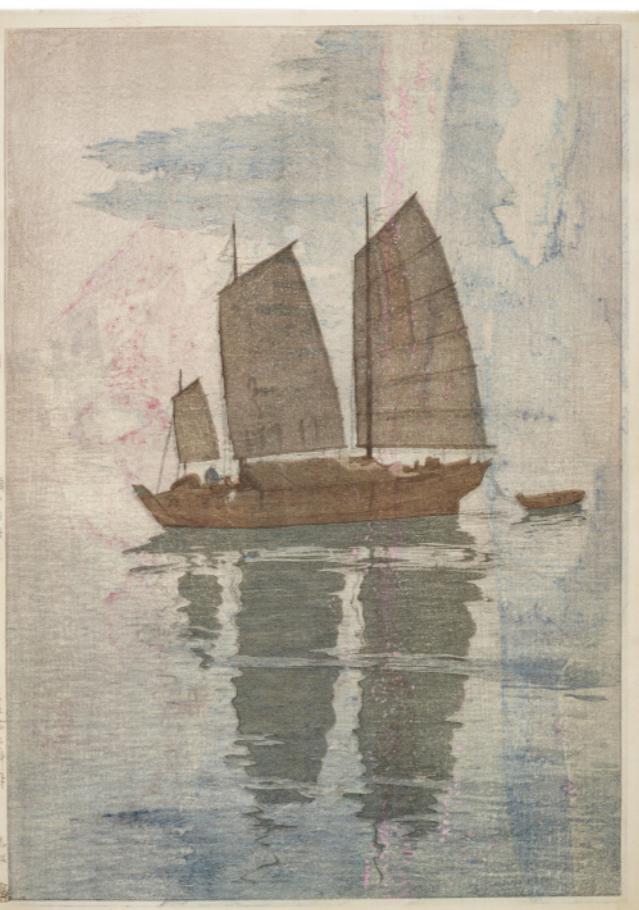
206

YOSHIDA HIROSHI (1876-1950)*Kumoizakura (Kumoi Cherry Tree)*

Woodblock print, signed *Yoshida* and sealed, *juzuri* (self-printed) seal on the left margin, in pencil signed and titled in Roman script, 1926

22½ x 28¾ in. (57.2 x 73 cm.)

\$6,000-8,000



207

YOSHIDA HIROSHI (1876-1950)*A double-sided print*

A double-sided woodblock print, comprising:

- 1) *Mount Rainier*, signed *Yoshida* and with artist's flower seal, *juzuri* (self-printed) seal to left margin, dated 1925
- 2) *Sailing Boat, Mist*, with *juzuri* (self-printed) seal to the left margin, dated 1926

Vertical double *oban*: 15 x 20¾ in. (38.1 x 53 cm.)

\$8,000-10,000

PROVENANCE:

Scholten Japanese Art, New York



PROPERTY FROM A PRIVATE COLLECTION

This exceptionally rare, perhaps even unique, double-sided print affords a rare opportunity to glimpse into the process of Yoshida Hiroshi's method in creating color-variation prints, known as "betsuzuri." This technique, pioneered by Yoshida, was first employed during his collaboration with Watanabe Shozaburo in 1921, beginning with the *Hansen* (Sailing Boats) series, which featured three variations.

One side of the present lot depicts Mount Rainier, dating back to 1925. It appears there was a deficiency—possibly an issue with color registration—that prevented it from meeting Yoshida's rigorous standards for public release.

In 1926, having embarked on self-publishing, Yoshida revisited the *Hansen* series. This revisit culminated in its presentation at the 8th Imperial Art Academy Exhibition, with Yoshida serving on the jury for the Print section. For this new iteration, he expanded upon the original 1921 *Hansen* composition, introducing six fresh color variations that showcase his acute ability to capture subtle shifts in color and ambience.

The reverse side of the current piece documents his experimental efforts with the *Kiri* (Mist) variation of the series. Here, the sail is rendered in a pronounced brown hue, setting it apart from the grey-toned sail observed in the final print.

208

YOSHIDA HIROSHI (1876-1950)

Matahorun yama (Matterhorn, daytime)

Woodblock print, signed *Yoshida* and sealed, on right margin sealed *Jizuri* (self-printed), 1925

Vertical double *oban*: 21 $\frac{1}{8}$ x 16 $\frac{3}{8}$ in. (54.3 x 41.6 cm.)

\$4,000-6,000



209

YOSHIDA HIROSHI (1876-1950)

Rugano machi (Lugano)

Woodblock print, signed *Yoshida* and sealed, on left margin sealed *Jizuri* (self-printed), signed and titled in Roman script in pencil, dated Taisho 14 (1925)

Horizontal *oban*: 10 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (27 x 39.1 cm.)

\$4,000-6,000



210

YOSHIDA HIROSHI (1876-1950)

Rugano machi (Lugano)

Woodblock print, signed *Yoshida* and sealed *Hiroshi*, published by Watanabe Shozaburo, circa 1920-22

Horizontal *oban*: 10 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in. (27 x 40 cm.)

\$20,000-30,000

In the autumn of 1920, Watanabe Shozaburo commissioned Yoshida's first work—prints commemorating the completion of the Meiji Shrine. This initial venture led to a total of eight collaborative efforts until 1921, including the present lot. The devastating Great Kanto Earthquake of 1923 destroyed Watanabe's shop and all the woodblocks stored therein. In a bid to support his fellow artists, Yoshida transported approximately 800 works to the U.S. to seek additional revenue streams. Among these, the prints by Hasui and Shinsui issued by Watanabe garnered more attention than any other items Yoshida presented. Bolstered by this experience, upon his return to Japan after a European tour in 1925, Yoshida began producing self-printed prints. Some of these prints featured the same compositions as those in Watanabe's editions, including the *Sailing Boats* series and the present lot (refer to lot 209 in the sale).



PROPERTY FROM A PRIVATE COLLECTION

211

YOSHIDA HIROSHI (1876-1950)

Ginko Trees

Signed *H.yoshida* on the bottom left corner

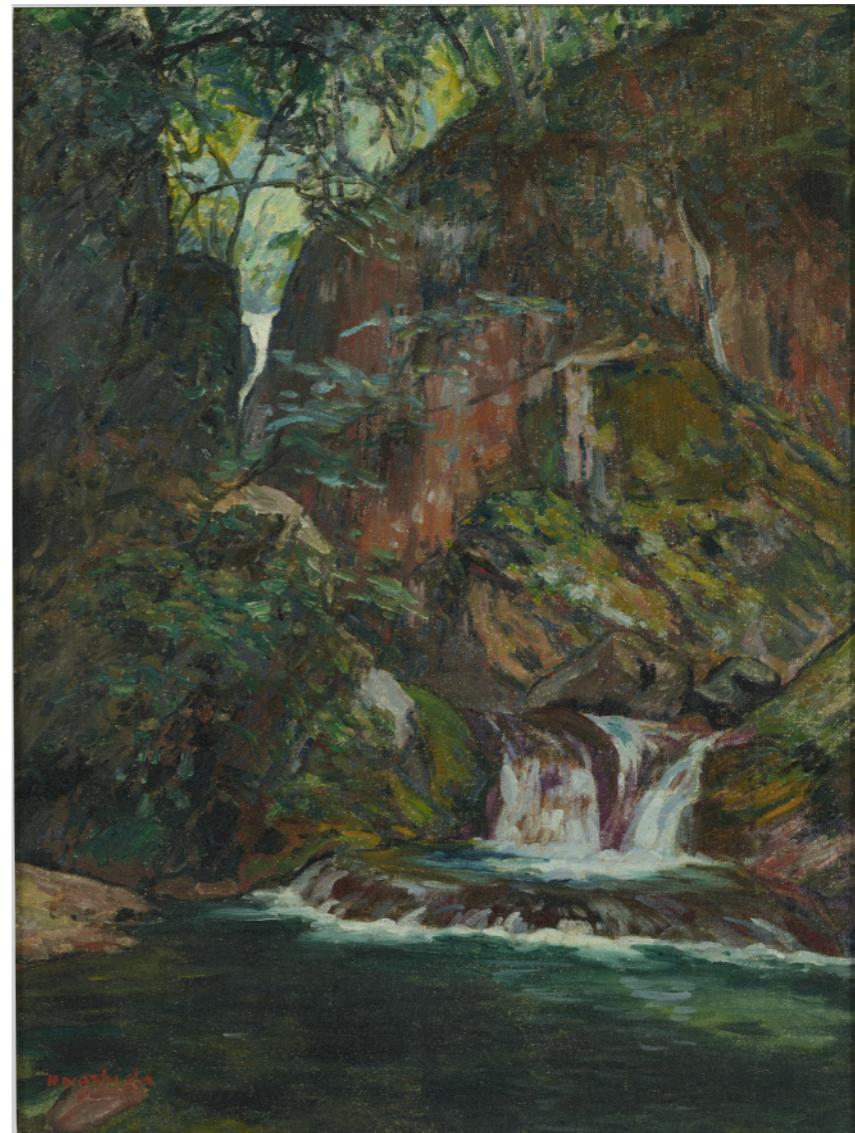
Framed; watercolor on paper

13 x 19 1/4 in. (33 x 50.2 cm.)

\$4,000-6,000

PROVENANCE:

Previously sold in these rooms, 17 Oct 1989, Lot 229



212

YOSHIDA HIROSHI (1876-1950)

Mountain Stream

Signed *H.yoshida*

Framed; oil on canvas

23 1/2 x 17 1/2 in. (59.4 x 44.5 cm.)

On reverse, inscribed September 1917, acquired in response to Yoshida Hiroshi's need

\$15,000-25,000

PROVENANCE:

Acquired directly from the Yoshida Family Collection, in 1998-2000, by repute

213

ITO SHINSUI (1898-1972)
Ishiyamadera (Ishiyama Temple)

Woodblock print, from the series *Omi Hakkei* (Eight views of Omi), signed *Shinsui*, titled and dated, published by Watanabe Shozaburo, December 1917
Vertical *aiban*: 12 $\frac{1}{4}$ x 8 $\frac{3}{4}$ in. (31.1 x 22.2 cm.)

\$3,000-4,000

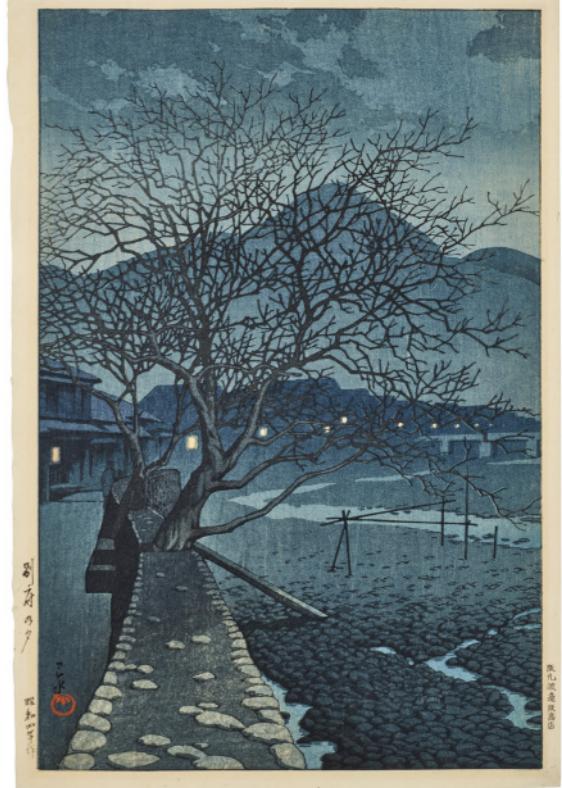


•215

KAWASE HASUI (1883-1957)
Beppu no yu (Evening in Beppu)

Woodblock print, from the series *Tabi miyage dai isshu* (Souvenirs of travel I), signed *Hasui*, seal *Kawase*, published by Watanabe Shozaburo, 1929
Vertical *oban*: 15 $\frac{3}{4}$ x 10 $\frac{1}{4}$ in. (39.1 x 26 cm.)

\$1,000-2,000



•214

ITO SHINSUI (1898-1972)
Tamagawahara no yu (Evening at the River, Tamagawa)

Woodblock print, signed *Shinsui*, published by Watanabe Shozaburo, 2nd month 1917
Horizontal *aiban*: 8 $\frac{3}{4}$ x 12 $\frac{5}{8}$ in. (22.2 x 32.1 cm.)

\$3,000-4,000

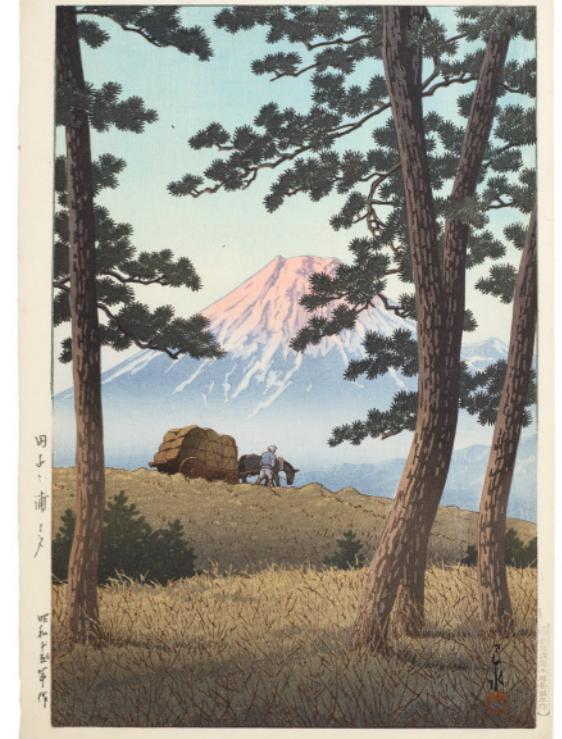


216

KAWASE HASUI (1883-1957)
Tago no ura no yube (Evening at Tago Bay)

Woodblock print, from the series *Tokaido fukei senshu* (Selected views of the Tokaido Road), signed *Hasui* and sealed *Kawase*, 1940
Vertical *oban*: 15 $\frac{3}{4}$ x 10 $\frac{5}{8}$ in. (40 x 27 cm.)

\$3,000-5,000



217

KAWASE HASUI (1883-1957)

*Mito, Izu*Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe

Shozaburo, summer 1930

Horizontal *oban*: 10 $\frac{1}{8}$ x 15 $\frac{1}{4}$ in. (27 x 40 cm.)

\$1,500-2,000



218

KAWASE HASUI (1883-1957)

*Tokaido Nissaka (Nissaka on the Tokaido Road)*Woodblock print, from the series *Tokaido fukei senshu* (Selected views of Tokaido Road), signed *Hasui* and *Kawase*, published by Watanabe

Shozaburo, 1942

Horizontal *oban*: 10 $\frac{1}{8}$ x 15 $\frac{1}{4}$ in. (27 x 39.1 cm.)

\$3,000-5,000



219

KAWASE HASUI (1883-1957)

*Nikko Kegon no taki (Kegon Waterfall, Nikko)*Woodblock print, signed *Hasui* and sealed *Kawase*, editioned 139/200*Shikishiban*: 9 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (25.1 x 26 cm.)

\$2,000-3,000



220

KAWASE HASUI (1883-1957)

*Osaka Dotonbori no asa (Morning at Dotonbori, Osaka)*Woodblock print, from the series *Tabi miyage dai nishu* (Souvenirs of my travels, second series), signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 14 of 2nd month 1921Horizontal *oban*: 10 $\frac{1}{4}$ x 15 in. (26 x 38.1 cm.)

\$4,000-6,000





•221

MUNAKATA SHIKO (1903-1975)
Bosho ichinyo (The mundane and the divine are one)

Woodblock print, sealed *Muna*
14 x 10½ in. (35.6 x 27 cm.)

\$1,000-2,000

PROVENANCE:

Shiozaki Hikoichi (1899-1978), acquired from the artist
Soho Tokutomi Museum, Kanagawa Prefecture



•222

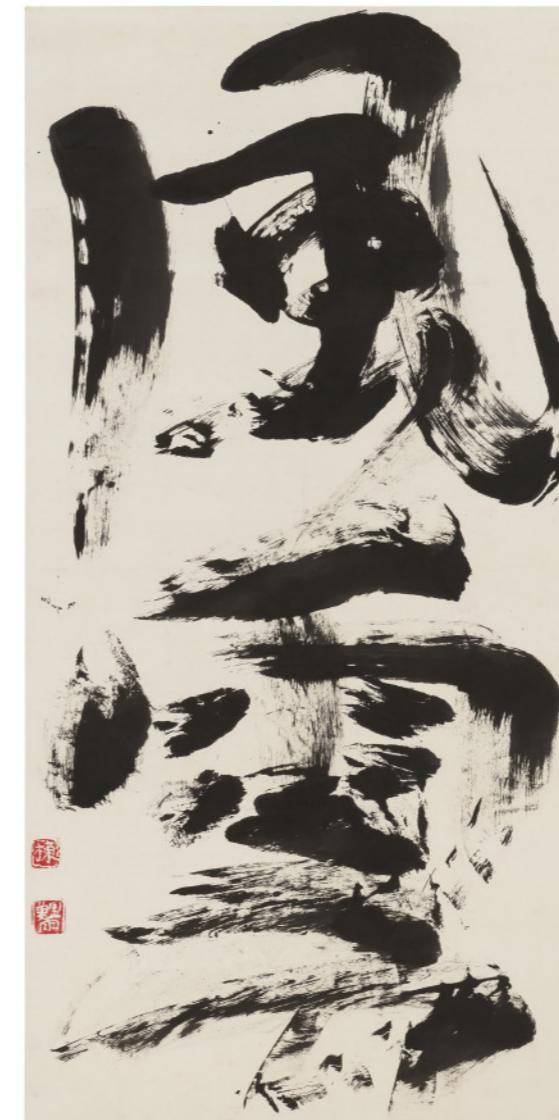
MUNAKATA SHIKO (1903-1975)
Shokahaku no satsu (Kappa under a pine tree)

Woodblock print
19½ x 17½ in. (49.8 x 44.1 cm.)

\$1,000-2,000

PROVENANCE:

Shiozaki Hikoichi (1899-1978), acquired from the artist
Soho Tokutomi Museum, Kanagawa Prefecture



223

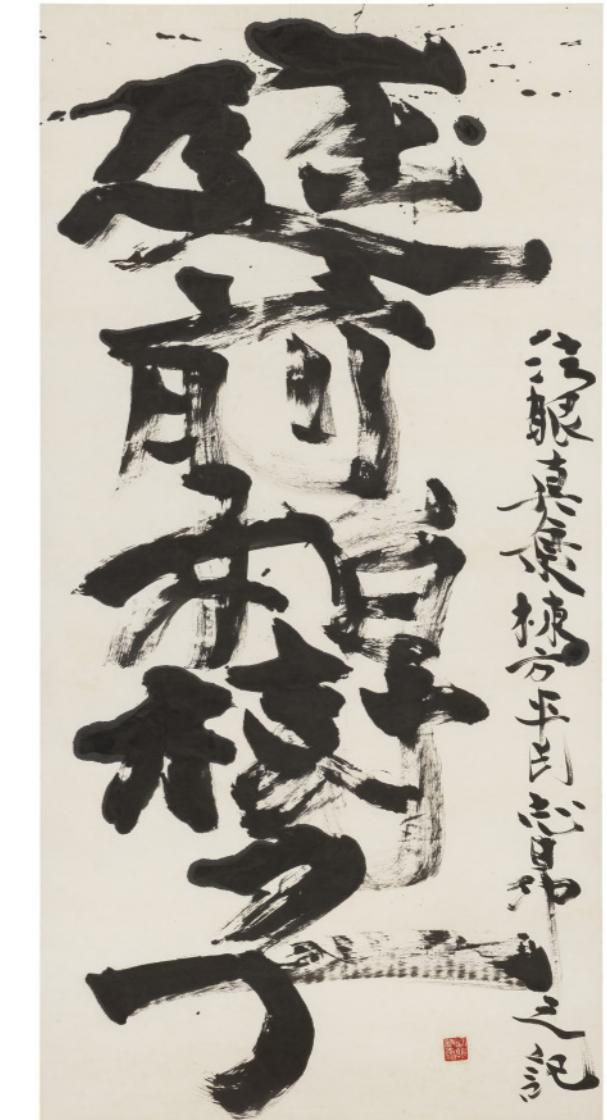
MUNAKATA SHIKO (1903-1975)
Fu'un (Wind and cloud)

Sealed *Muna* and *Ri'u*
Hanging scroll; ink on paper
53½ x 26½ in. (135.3 x 68.3 cm.)

\$4,000-6,000

PROVENANCE:

Shiozaki Hikoichi (1899-1978), acquired from the artist
Soho Tokutomi Museum, Kanagawa Prefecture



224

MUNAKATA SHIKO (1903-1975)
Teizen hakujushi (The oak tree in the front garden)

Signed *Hogen Shinkai Munakata Shiko no ki*, sealed *Hogen Muna Shiko*
Hanging scroll; ink on paper
54½ x 27½ in. (138.4 x 68.9 cm.)

\$3,000-5,000

PROVENANCE:

Shiozaki Hikoichi (1899-1978), acquired from the artist
Soho Tokutomi Museum, Kanagawa Prefecture





225

ANONYMOUS (MID-16TH CENTURY)
Pavilions in Mountain Landscape

Pair of hanging scrolls; ink and color on silk
22½ x 18½ in. (57.2 x 46.4 cm.) each approx.

(2)

\$20,000-30,000

EXHIBITED:

'Paintings from Korea's Joseon Dynasty: Landscapes, Human Figures, and Flowers and Birds'. Fukuoka Art Museum, Fukuoka City, 13 Sep-22 Oct 2023

LITERATURE:

Diancang gumeishu, vol 373 (Taipei: Diancang zazhishe, October 2023). Pp 10, fig. 5.

Itakura Masaaki ed. *Paintings from Korea's Joseon Dynasty: Landscapes, Human Figures, and Flowers and Birds* exh. cat. (Fukuoka Art Museum, 2023). Plate 14.



ANONYMOUS (LATE 16TH CENTURY)

A Pair of Deer under Pine Trees

Hanging scroll; ink and color on paper

42 $\frac{1}{8}$ x 20 $\frac{3}{4}$ in. (107 x 52.7 cm.)

\$12,000-22,000

EXHIBITED:

"Paintings of Korea's Joseon Dynasty and Japan", exhibited at the following

venues:

Tochigi Prefecture Museum of Art, 2 Nov-14 Dec, 2008

Shizuoka Prefecture Museum of Art, 17 Feb-29 Mar, 2009

Sendai City Museum, 17 Apr-24 May, 2009

Okayama Prefecture Museum of Art, 5 Jun-12 Jul, 2009

"Paintings from Korea's Joseon Dynasty: Landscapes, Human Figures, and

Flowers and Birds". Fukuoka Art Museum, Fukuoka City, 13 Sep-22 Oct 2023

LITERATURE:

Kokka, vol 1462 (Tokyo: Asahi Shinbun Shuppan, August 2017). Pp. 31, fig. 5.

Itakura Masaaki ed. *Paintings from Korea's Joseon Dynasty: Landscapes,*

Human Figures, and Flowers and Birds exh. cat. (Fukuoka Art Museum, 2023).

Plate 34.

Hong Son-pyo ed. *Paintings of Korea's Joseon Dynasty and Japan* exh. cat.

(Osaka: Yomiuri Shinbun Osaka Honsha, 2008). Fig. 147.





227

A GILT-BRONZE HEAD OF BUDDHA
UNIFIED SILLA (8TH-9TH CENTURY)

The oval face is cast with a serene expression, flanked by long pendulous ear lobes beneath the hair neatly arranged in a tall topknot
2 $\frac{7}{8}$ in. (7.3 cm.) high

\$5,000-7,000



228

A LARGE CAST IRON HEAD OF BUDDHA
GORYEO DYNASTY (10TH CENTURY)

The large head finely cast, with eyes cast down and the mouth closed, the hair in tight curls
10 $\frac{1}{4}$ in. (26 cm.)

\$15,000-25,000



229

A BLACK LACQUER RECTANGULAR BOX

JOSEON DYNASTY (17TH-18TH CENTURY)

The long rectangular black lacquer box decorated in gold lacquer with phoenix and cloud on four sides, the interior with pasted sutra paper, iron fittings
6 x 22 3/8 x 5 in. (15.2 x 56.8 x 12.7 cm.)

\$10,000-20,000

A set of three red lacquer boxes with gold lacquered dragon and cloud, finished in similar manner as the current lot, are made to contain diplomatic letters from the Joseon King to the Tokugawa bakufu and are now designated as Important Cultural Property in Japan (Tokyo National Museum, B-1768; https://emuseum.nich.go.jp/detail?langId=en&webView=&content_base_id=101322&content_part_id=0&content_pict_id=0).



230

A RED LACQUER WRITING BOX

JOSEON PERIOD (17TH-18TH CENTURY)

The red lacquered rectangular box set on bracket feet, interior and underside applied with black lacquer, with brass fittings
8 7/8 x 6 x 1 1/8 in. (22.5 x 15.2 x 4.8 cm.)

\$7,000-9,000

PROVENANCE:

Daitokuji Temple, by repute



Inscription on the box

A MOTHER-OF-PEARL INLAID LACQUER BELL STAND

MOTHER-OF-PEARL INLAID PANELS: GORYEO DYNASTY
(13TH CENTURY)

WOOD FRAME: EDO PERIOD (18TH-19TH CENTURY)

The black lacquer framed bell stand reconstructed with mother-of-pearl and metal wire inlaid lacquer panels of scrolling peony and chrysanthemum; applied with a bell and small hammer

16½ in. (41.9 cm.) high

\$40,000-80,000

Though little is known of the earliest history of lacquer-making in Korea, archaeological evidence indicates that Korean craftsmen were making lacquered objects at least two thousand years ago, in the late Neolithic and early historic periods. By the Goryeo dynasty (918-1392) Koreans were producing elegant lacquer vessels and sutra-storage chests in black lacquer embellished with small floral designs inlaid in mother-of-pearl and sometimes tortoiseshell, the designs occasionally augmented with small, twisted, metal wires inset as borders and as the stems in floral arabesques. The tradition of inlaid lacquers continued into the succeeding Joseon dynasty (1392-1910), but increasingly in the eighteenth and nineteenth centuries the tradition expanded to include both red and black lacquers and the inlays to include tortoiseshell, sharkskin, and twisted copper or brass wires in addition to mother-of-pearl. Differing from the Chinese, who generally preferred cinnabar lacquer with carved decoration, and from the Japanese who tended to favor black lacquer with designs inlaid in gold, Koreans were partial to lacquers with designs inlaid in mother-of-pearl.

Although the principal design elements on lacquers of the Goryeo and first half of the Joseon dynasty often sported narrow borders with small floral patterns, borders with geometric designs began to find favor in the eighteenth century.



A trefoil-shaped covered box with decoration of chrysanthemums, ca. 12th century.
The Metropolitan Museum of Art, New York, Purchase, Fletcher Fund, 1925





THE COLLECTION OF DR. HIROSHI HORIUCHI

232

A SMALL CELADON STONEWARE CUP

GORYEO DYNASTY (12TH-13TH CENTURY)

The round small cup set on a short circular foot, covered with rich celadon glaze
3½ in. (8.3 cm.) diam.

\$1,500-2,500

PROVENANCE:

Sen Shu Tey, Tokyo



THE COLLECTION OF DR. HIROSHI HORIUCHI

233

A CELADON STONEWARE BOWL

GORYEO DYNASTY (12TH CENTURY)

The wide conical bowl set on short foot, interior decorated with incised fish and sea grass, covered by a rich celadon glaze with high sheen
2¼ in. (5.7 cm.)

\$2,000-3,000

PROVENANCE:

Kitayama Fine Art, Tokyo



234

A LARGE CELADON STONEWARE BOWL

GORYEO DYNASTY (12TH CENTURY)

Of compressed globular shape, the tapered body rises from a slightly indented foot base, with wide and incurved mouth, covered by a rich celadon glaze with high sheen
8¾ in. (22.2 cm.) diam.

\$30,000-40,000

PROVENANCE:

Kuroda Totoan

For similar examples, see *Overseas Korean Cultural Heritage 11: Korean Collection of the Newark Museum* (Seoul: Overseas Korean Cultural Heritage Foundation, 2017), pp 89; *Koryo chongja myongpum tukpyolchon* (Seoul: Tongchon Munhwasa, 1989), pp 93 plate 135.

THE COLLECTION OF DR. HIROSHI HORIUCHI

235

A SMALL CELADON STONEWARE OIL BOTTLE

GORYEO DYNASTY (12TH CENTURY)

Of disc form on a short ring foot, incised on the wide shoulder with a band of overlapping lotus petals, the narrow neck opens to a flaring mouth, covered by a rich celadon glaze with high sheen
3 in. (7.6 cm.) diam.

\$2,000-3,000

PROVENANCE:

Kitayama Fine Art, Tokyo



THE COLLECTION OF DR. HIROSHI HORIUCHI

236

A CELADON STONEWARE BOWL

GORYEO DYNASTY (12TH CENTURY)

The shallow bowl on an extremely short circular foot, exterior carved with two layers of overlapping lotus petals, the interior incised with a line at waist, covered with a glaze of soft sea-green tone
6 1/2 in. (17.5 cm.) diam.

\$2,000-3,000

PROVENANCE:

Kitayama Fine Art, Tokyo



THE COLLECTION OF DR. HIROSHI HORIUCHI

237

A SLIP-INLAID CELADON STONEWARE BOWL

GORYEO DYNASTY (13TH-14TH CENTURY)

The round bowl inlaid on the interior in white and iron slip with four cranes flying amongst white-slip clouds, the center medallion with a stylised chrysanthmum, decorated below the rim with a foliate band; the bowl inlaid on the exterior with two bands of decoration, a crane and cloud band and a stylised lotus flower and scrolling stem band, finished with a glossy greenish glaze, three large spur marks on glazed base
6 in. (15.2 cm.)

\$10,000-15,000

PROVENANCE:

Riseido Art Gallery, Osaka
Nagano Family
Sen Shu Tey, Tokyo





238

A MARBLED CELADON BOX AND COVER

GORYEO DYNASTY (12TH-13TH CENTURY)

Of circular form, with flat top, covered overall with rich green celadon glaze,

riser and rim unglazed

3 in. (7.6 cm.) diam., 1 in. (2.5 cm.) high

\$2,000-3,000



239

A BUNCHEONG INCISED BARREL-SHAPE STONEWARE WINE BOTTLE

JOSEON PERIOD (15TH-16TH CENTURY)

Of barrel shape or straw rice bale shape, the wine bottle with short flaring mouth rim, decorated with white slip and and incised patterns of abstract design and two peonies on each long side, on the base with design of a fish, one side unglazed and the rest applied with a thin and glossy clear glaze

10 1/4 in. (26 cm.) wide

\$15,000-25,000



**A BUNCHEONG SLIP-DECORATED
STONEWARE BOTTLE**

JOSEON DYNASTY (15TH CENTURY)

Of ovoid form with tapered cylindrical neck ending in a wide rolled lip, decorated with white slip of fish and seaweed in a wide band, neck with a collar of overlapping leaves, covered by a clear celadon glaze

11 1/8 in. (30.2 cm.)

\$30,000-40,000

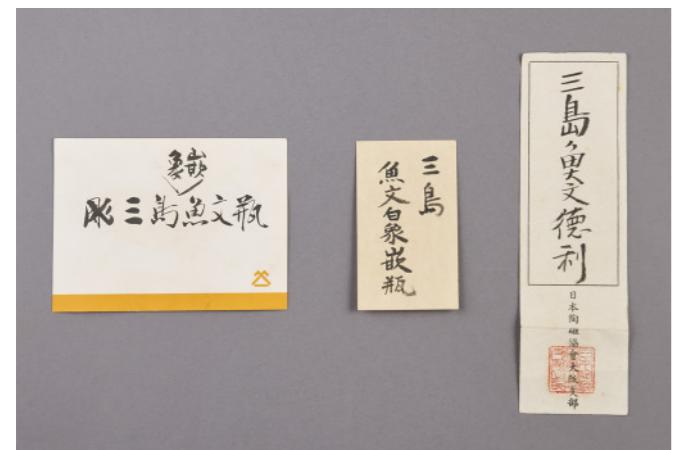
PROVENANCE:

Shirakiya Department Store

EXHIBITED:

Exhibition held by *Nihon toji kyokai Osaka shibu* (Japan Association of Ceramics, Osaka Branch)

Buncheong, literally meaning "powder green," is a stoneware brushed or inlaid, as here, with white slip, liquid clay. A robust new era of ceramic design was ushered in by the early Joseon potters. It is typical of Joseon stoneware that the coarse clay body is heavily potted, here in pleasing contrast with the intricate inlay. The overglaze is thin and transparent with a greenish cast and satin sheen. The boldness of conception and spontaneity of these inlaid patterns has been admired consistently in Korea and Japan and in the West since the turn of the twentieth century.



Accompanied documents of present lot



A BUNCHEONG SLIP-DECORATED STONEWARE BOTTLE

JOSEON DYNASTY (15TH-16TH CENTURY)

Of ovoid form with tapered cylindrical neck ending in a wide rolled lip, brushed with white slip and painted in iron-brown with fish and seaweed, neck with a collar of overlapping leaves, white slip-inlay decoration onto the interior of mouth, applied with a glossy clear glaze

11½ in. (29.8 cm.) high

\$70,000-90,000

This pear-shaped vase, also known as yuhuchunping, shows an exceptionally elegant form. The body is painted freely in iron-oxide with two humorous fish swimming. Because fish produce a large number of eggs, they symbolized prosperous of descendants, and this subject were frequently drawn as a representative design of ceramics from Joseon Dynasty.

For similar works with the same subject in the collection of National Museum of Korea, see Lee Sukyung, ed., *Masterpieces from the Dongwon Collection in the National Museum of Korea*, vol. 1 (Seoul: National Museum of Korea, 2012), pl. 55 and 56.



A WHITE PORCELAIN JAR

JOSEON PERIOD (18TH CENTURY)

With elegant bulbous body balanced on a tall, tapered foot and with upright neck, covered with a lustrous and translucent glaze with dense crackle

14½ in. (36.8 cm.) high

\$45,000-55,000

Made during Korea's Joseon dynasty (1392-1910), this elegant porcelain jar dates to the 18th century. Though its exact function remains unknown, it likely served as a storage jar and probably contained foodstuffs. Korean porcelains seldom show the bold palette of those from China's Ming (1368-1644) and Qing (1644-1911) dynasties; rather, as strict followers of Neo-Confucianism, Koreans of the Joseon dynasty embraced an austere aesthetic vision, their porcelains sporting only limited decoration. In fact, many Joseon porcelains, such as this majestic jar, are unembellished, relying on tautness of form and beauty of glaze for their aesthetic appeal.

Korean potters had produced globular jars during the preceding Goryeo dynasty (918-1392) as well as elongated jars with an S-curve profile, such as the example in the Metropolitan Museum of Art, New York. This jar's form finds distant inspiration in *meiping* vessels created in China during the Northern Song period (960-1127). Despite the poetic name meaning "plum vase," *meiping* (Korean, *maebyeong*) vessels were not originally used as vases for the display of cut branches of blossoming plum but were elegant storage bottles for wine and other liquids. Korean potters of the twelfth and thirteenth centuries, during the Goryeo dynasty (918-1392), gave the *maebyeong* form its classic interpretation, with broad shoulders, narrow waist, and lightly flaring foot.

Crafted in both porcelain and *buncheong* stoneware, the *maebyeong* form persisted into the Joseon dynasty (1392-1910), following its own evolutionary path. Dated by inscription to 1489, a monumental Korean blue-and-white porcelain jar with pine and bamboo décor in the collection of Dongguk University Museum, Seoul (National Treasure no. 176; See: In Blue and White: Porcelain of the Joseon Dynasty, Seoul: National Museum of Korea, 2015, p. 14, no. 3), reveals that by the late fifteenth-century the *maebyeong* vessel had evolved from slender-necked bottle into wide-mouthed jar; it further reveals that in the transformation from bottle to jar, such vessels saw both an increase in size and a change in proportions, the shoulder becoming ever broader, presumably to accommodate the wider mouth.

Unique to Korea, jars with bulging shoulders and gently curved side walls that descend to a constricted base were ubiquitous during the seventeenth, eighteenth, and nineteenth centuries. Formally termed *jun* in Korean, this jar shape is sometimes also called a "moon jar"—*dal hangari*—though that name technically should be reserved for large round jars whose globular shape recalls a full moon. Eighteenth century examples have a gentle S-curve and a broad shoulders, with a slightly higher vertical neck; that classic form continues into the first decades of the nineteenth century. Jars from later in the nineteenth century, by contrast, exhibit a more mannered profile with narrower shoulders, an attenuated body, a beveled foot, and a tall, cylindrical neck.



**A BLUE-AND-WHITE PORCELAIN JAR WITH
FOUR LETTERS**

JOSEON DYNASTY (LATE 18TH CENTURY)

The ovoid form, painted in underglaze-blue with four roundels of letters *su bok mu gang* (longevity and fortune without border) and in between scrolls and plum blossom, the body applied with a lustrous transparent overglaze

15½ in. (39.4 cm.) high

\$50,000-70,000

LITERATURE:

Rhee Byung-chang, *Kankoku bijutsu shushu: Richo toji* (Tokyo: The University of Tokyo Press, 1978). Plate 215.



A BLUE-AND-WHITE PORCELAIN BOTTLE VASE

JOSEON DYNASTY (18TH-19TH CENTURY)

The globular body with tall neck ending in a slightly rolled lip, set on a short circular foot, applied with a lustrous transparent glaze

9½ in. (25.1 cm.) tall

With a box authenticated by Asakawa Noritaka

\$70,000-90,000

PROVENANCE:

Park Cheol (*Boku Tetsu*), by repute

The feline face, long vertical stripes and long tail identify the beast with those markings as a tiger, or *horang'i*, which is regarded as both a guardian that wards away evil spirits and a sacred creature that brings good fortune. Though not one of the Four Directional Deities, or *Sasin*—a term referring to the mythical animals guarding the four cardinal directions: Azure Dragon of the East, White Tiger of the West, Black Tortoise-and-Serpent of the North and Vermilion Bird of the South—the tiger has long been associated with Korea and Korean culture, and it figures in Korea's foundation mythology. In fact, the oldest Korean historical records that mention the tiger associate it with Dangun, Korea's legendary founding father. In blue-and-white jars and folk paintings, the tiger is often shown together with a pine tree, a magpie, or both (See *In Blue and White*, p. 137, no. 99, and pp. 210-213, nos. 176-180).





245

A WHITE PORCELAIN SQUARE BOTTLE

JOSEON DYNASTY (19TH CENTURY)

The square bottle set flat base with angled shoulders and tapered rectangular neck ending in a rolled square lip, decorated with a lustrous transparent glaze with blue cast

4 1/2 in. (11.7 cm.) high

\$30,000-40,000



246

A WHITE PORCELAIN EWER

JOSEON DYNASTY (19TH CENTURY)

The compressed ovoid body with flaring circular foot, the handle decorated with two plaque at the bottom, applied with a lustrous transparent overglaze
6 1/2 in. (15.6 cm.) high

\$30,000-40,000

For a similar example, see *Bunwon Porcelains I: Later Joseon Blue and White* (Korea: World Ceramic Exposition Foundation, 2009), plate 24.

A COBALT-BLUE PAINTED WHITE PORCELAIN

INCENSE BURNER

JOSEON DYNASTY (19TH CENTURY)

The polyhedral incense burner set on a square four-leg foot, overall covered with underglaze cobalt blue paint, decorated in white porcelain low-relief of the Ten Signs of Long Life (*Shipjaengsaeng*) with finely incised details, the flaring square mouth rim in bamboo shape, two small handles each with a loop, applied with a lustrous transparent overglaze

7 in. (17.8 cm.) high

\$20,000-30,000

For similar examples, see *Chosen koseki zufu vol. 10* (Tokyo: Chosen Sotokufu, 1955), pp 2280 plate 6573; *Chosen ocho no seika hakuj: richo sometsuke* (Kyoto: Korai bijutsukan, 1991), pp 30 p25.



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(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.

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(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) 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.

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(e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

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

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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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 deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

(d) 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);

(e) 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

(f) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 • AUCTIONEER'S DISCRETION

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(l).

4 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.

5 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.

6 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.

7 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.

8 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

- (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

ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

- (i) the hammer price; and
- (ii) the buyer's premium; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) **Cash**

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

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

(vi) **Cryptocurrency**

With the exception of clients resident in Mainland China, payment for a lot marked with the symbol  may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

(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.
- (c) The Storage conditions which can be found at www.christies.com/storage will apply.
- (d) 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.
- (e) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 as 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;

5 EXPORT AND IMPORT

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

- (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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at www.christies.com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@christies.com.
- (b) 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;
- (c) 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);
- (d) we can, at our option, reveal your identity and contact details to the seller;
- (e) 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;
- (f) we can exercise all the rights and remedies of a person holding security over any property in our possession

of or including (regardless of 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

- (g) we can take any other action we see necessary or appropriate.
- (h) 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.

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

(g) **2 EXPORT AND IMPORT**
Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it to.

(h) **3 GOLD**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(i) **4 WATCHES**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

(j) **5 HANDBAGS**
A lot marked with the symbol  next to the lot number includes endangered or protected species material and is subject to CITES regulations. This lot may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any lot containing python, alligator or crocodile into the State of California.

(k) **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.

(l) **7 PERSONAL INFORMATION**
We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/cpa.

(m) **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.

(n) **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 (the "Dispute") 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.

(o) **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.

(p) **11 OTHER TERMS**
1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

(q) **12 RECORDINGS**
We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

(r) **13 GLOSSARY**
auctioneer: the individual auctioneer and/or Christie's.

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

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author 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.

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property in which Christie's has an ownership or financial interest

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

○ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

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

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

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**.

△◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol **△◆** next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's** **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol **□**. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

Other Arrangements

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

EXPLANATION OF CATALOGUING PRACTICE

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

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

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

"Attributed to...": in Christie's **qualified** opinion probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

"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/incription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

"By Fabergé...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Attributed to...": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol **⊕** next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name and initials and his workmaster's initials.

"By Fabergé...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to

the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

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

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

02/08/19

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

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S

