



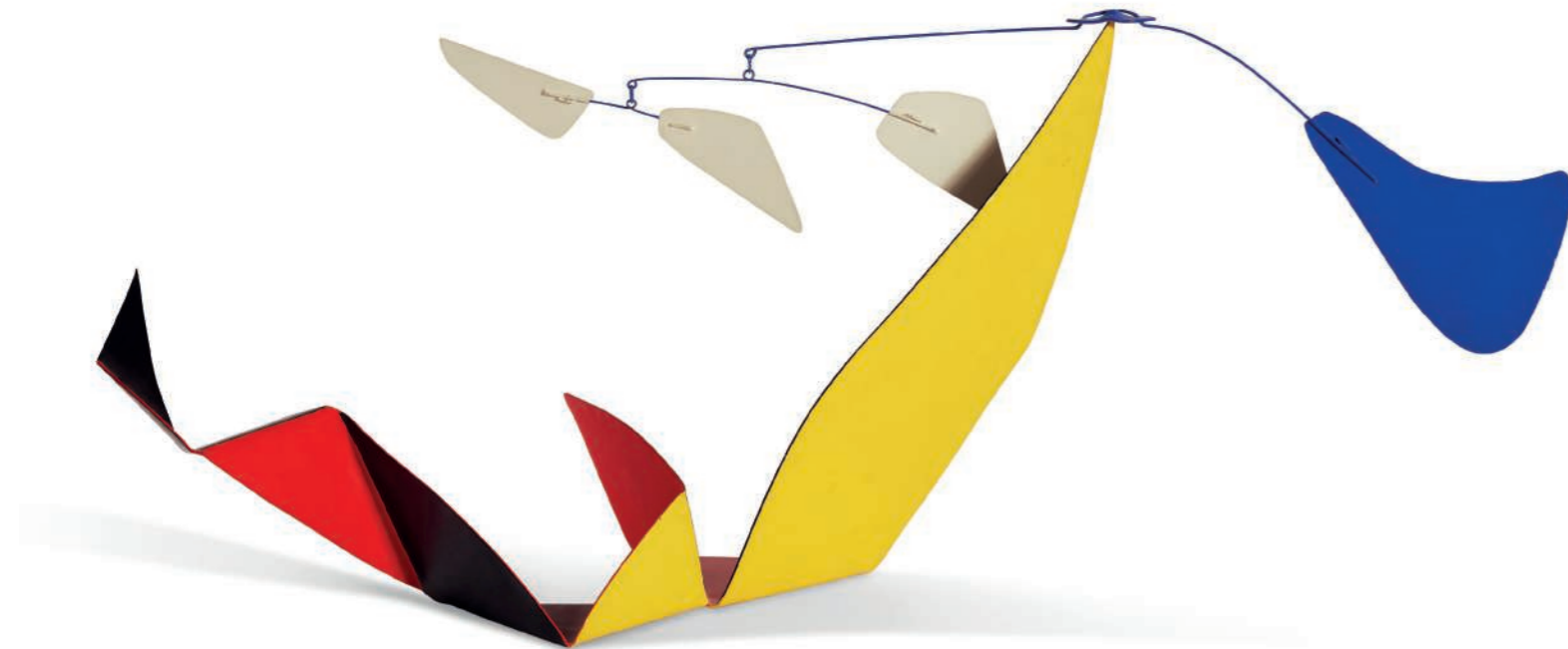
POST-WAR TO PRESENT

NEW YORK, 9 MARCH 2021

CHRISTIE'S







POST-WAR TO PRESENT

AUCTION

Tuesday, 9 March 2021
at 10.00 AM EST (1-141)

20 Rockefeller Plaza
New York, NY 10020

HOW TO BID

VIEWING

POST-SALE

HEAD OF SALE

Isabella Lauria
ilauria@christies.com

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cforeht@christies.com

CATALOGUER

Meghan Doyle
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SALE COORDINATOR

Emily Rose Fitzgerald
efitzgerald@christies.com

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 such bids at or above the reserve.

AUCTIONEERS

Caroline Ervin (#2076193)
Rahul Kadakia (#1005929)
Gemma Sudlow (#2016494)

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
YAHTZEE-19808

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

ACKNOWLEDGEMENTS

The Post-War & Contemporary Art department would like to thank; Stephen Jones, Senior Writer, Post-War & Contemporary Art Department, New York; Taylor Nemetz, Copyright Coordinator, Post-War and Contemporary Art, New York; Amy Peterson; Scott Marston, Kevin Berg, Hans Wolf-Guzman and Becca Mount; Ava Galeva, Erica Thorpe and Mark Espinosa; Ryan Zaborowski, Vlad Golanov, Kelsy O'Shea and Rusty Riker; Ali Immergut, Katie Marber, Michael Baptist, Lara Abouhamad, Aisi Wang, AJ Kiyozumi, Celine Cunha, Rachel Ng, Natalie Brashear and Francesca Richman; Asa Jarju, Emily Stein and Yinxue Wu.

christies.com

CHRISTIE'S

PROPERTY SOLD TO BENEFIT SHANDAKEN PROJECTS

1 EMILY MAE SMITH (B. 1979)

Profane Interloper

signed and dated 'Emily M Smith 2021' (on the reverse)

oil on linen

48 x 37 in. (121.9 x 94 cm.)

Painted in 2021.

\$50,000-70,000

PROVENANCE:

Donated by the artist

The artist's studio requests that the buyer shares their name with the studio upon purchase. Please contact Christie's for any details.

"Emily Mae Smith's sly, humorous, and riveting compositions nod to art historical movements such as Symbolism and Art Nouveau, though with a distinctly 21st-century spin. Her genre-defying paintings speak through a vocabulary of signs and symbols addressing timely subjects including gender, class, and violence. Smith's paintings tackle art history's phallogentric myths and create imagery for subjectivities absent in visual culture, specifically the feminist perspective."

-Emily Mae Smith

LOT ESSAY



2 DERRICK ADAMS (B. 1970)

Figure in the Urban Landscape 31

signed and dated 'Derrick Adams 2019' (on the reverse)
acrylic, graphite, ink, fabric on paper, grip tape and model cars on wood panel
60 x 60 in. (152.4 x 152.4 cm.)
Executed in 2019.

\$100,000-150,000

PROVENANCE:

Rhona Hoffman Gallery, Chicago
Acquired from the above by the present owner

EXHIBITED:

Chicago, Rhona Hoffman Gallery, *The Ins and Outs: Figures in the Urban Landscape*, May-July 2019.

"We have to represent a certain sense of normalcy in order to stabilize the culture so that young people who are coming after us can look at themselves as fully dimensional humans—not always pushing against something, but basically just existing in a way that's unapologetic and natural."

-Derrick Adams



3 SALMAN TOOR (B. 1983)

The Singers

signed and dated 'Salman Toor 2019' (on the reverse)

oil on canvas

35 x 33 in. (88.9 x 83.8 cm.)

Painted in 2019.

\$100,000-150,000

PROVENANCE:

O Art Space, Lahore

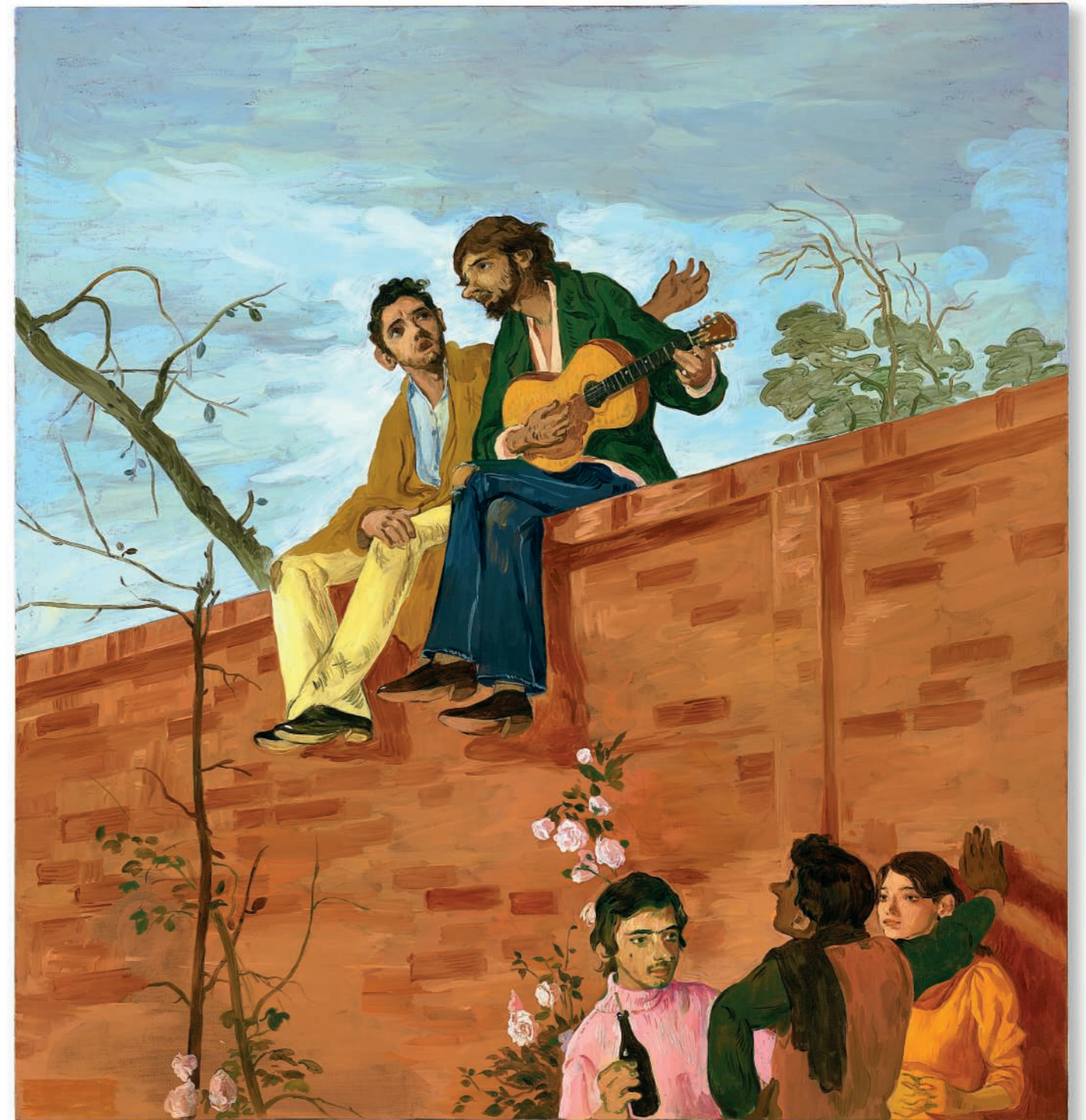
Acquired from the above by the present owner

EXHIBITED:

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

“Through painting, I try to conjure a world where people of color are equal and proud heirs to the humanist culture that hosts the freedoms that we enjoy in urban centers in the West.”

-Salman Toor



LOT ESSAY

4 TITUS KAPHAR (B.1976)

Sacrifice

signed and dated 'Kaphar 11' (on the reverse of each element)

diptych—oil on canvas

overall: 70 x 106 in. (177.8 x 269.2 cm.)

Painted in 2011.

\$300,000-500,000

PROVENANCE:

Jack Shainman Gallery, New York

Private collection, Toronto

Acquired from the above by present owner

EXHIBITED:

New York, National Academy of Design, *Beyond the Classical: Imagining the Ideal Across Time*, October 2014-January 2015.

New York, David Benrison Fine Art, *Rethink America*, October-November 2020.



LOT ESSAY

PROPERTY FROM THE COLLECTION OF MARILYN AND HERBERT FISCHBACH

5 RUTH ASAWA (1926-2013)

Untitled (S. 846, Freestanding Tied-Wire, Closed Center, Six-Branched Tree Form)

galvanized steel wire and steel mount on redwood base
sculpture: 30 x 39 x 40 in. (76.2 x 99.1 x 101.6 cm.)
overall: 36 x 39 x 40 in. (91.4 x 99.1 x 101.6 cm.)
Executed in 1963.

\$250,000-350,000

PROVENANCE:

Marilyn and Herbert Fischbach, New York, acquired directly from the artist, 1963
By descent from the above to the present owner

"The forms are treelike. What I am doing is dividing the branches in the way a plant divides until it ends up with two or three stems. It is exciting and the possibilities go on and on."

-Ruth Asawa



LOT ESSAY

◆ 7 ELAINE DE KOONING (1919-1989)

Red Bison/Blue Horse

signed with the artist's initials 'EdeK' (lower right)

oil and charcoal on canvas

77 ¾ x 108 ¼ in. (197.5 x 275 cm.)

Painted in 1985-1986.

\$250,000-350,000

PROVENANCE:

Gruenebaum Gallery, New York

Private collection, New York, 1986

By descent from the above to the present owner

EXHIBITED:

New York, Gruenebaum Gallery, *Elaine de Kooning:*

The Time of the Bison, May 1986, no. 8 (illustrated).

"There's also a tremendous immediacy about the cave work that has much more to do with today's art, than, let's say, with Renaissance art. There's this directness, when you can see exactly how it's done... Especially in the dazzling caves at Lascaux, no matter how ungainly or disproportionate, you know immediately this is a horse, a bison. All of these visual stimulations fit exactly into everything I've been doing as an artist."

-Elaine de Kooning



8 MATTHEW WONG (1984-2019)

Luminous Night

oil on canvas
72 x 48 in. (182.9 x 121.9 cm.)
Painted in 2017.

\$600,000-800,000

PROVENANCE:

KARMA, New York
Acquired from the above by the present owner, 2018

" I would like my paintings to have something in them people across the spectrum can find things they identify with. I do believe that there is an inherent loneliness or melancholy to much of contemporary life, and on a broader level I feel my work speaks to this quality in addition to being a reflection of my thoughts, fascinations and impulses."

-Matthew Wong



12 KENNETH NOLAND (1924-2010)

Flutter

signed twice, titled and dated twice 'Flutter 1960 Kenneth Noland Kenneth Noland 1960'
(on the reverse)

acrylic on canvas

67 ³/₈ x 66 ⁷/₈ in. (171.1 x 170 cm.)

Painted in 1960.

\$1,200,000-1,800,000

PROVENANCE:

Lawrence Rubin, New York, acquired directly from the artist, 1962

Carter Burden, New York

Agnes Gund and Albrecht Saalfield, Concord, Massachusetts

Larry Gagosian Gallery, Los Angeles

Steve Martin, Los Angeles

Kenneth Noland, Bennington, 1990

Acquired from the above by the present owner, 1994

EXHIBITED:

New York, André Emmerich Gallery, *Kenneth Noland: New Works*, March-April 1961.

Boston, The Federal Reserve Bank of Boston, *Color Abstractions: Selections from the Museum of Fine Arts*, November 1979-January 1980.

Cleveland Museum of Art, *The Agnes Gund-Saalfield Collection*, June-August 1982.

New York, Stephen Mazoh Gallery, *Twentieth Century Works of Art*, 1985, no. 17 (illustrated).

Edmonton Art Gallery, *Appreciating Noland*, November 1990-January 1991, p. 65.

LITERATURE:

B. Rose, "Kenneth Noland," *Art International*, Summer 1964, p. 59 (illustrated).

K. Moffett, *Kenneth Noland*, New York, 1977, p. 125, no. 92 (illustrated).

K. Wilkin, *Kenneth Noland*, New York, 1990, p. 37, no. 11 (illustrated).

"The 'Circles' of the 1950s and '60s were like silent detonations in the history of modern art."

—J. Panero, "Gallery Chronicle",
The New Criterion, January 2018



LOT ESSAY

13 LUCAS SAMARAS (B. 1936)

Box #119

wood box construction—rhinestones, beads, yarn, marbles, wire, nails, pins, plastic, fabric, paint, printed paper and photographic collage
open: 15 ¾ x 35 ¾ x 13 in. (34.9 x 90.8 x 33 cm.)
closed: 7 ¼ x 18 ¼ x 11 in. (18.4 x 46.4 x 27.9 cm.)
Executed in 1987.

\$200,000-300,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1987

EXHIBITED:

New York, Pace Gallery, *Lucas Samaras: Boxes and Mirrored Cell*, October-November 1988 (illustrated).
New York, Whitney Museum of American Art, *Unrepentant Ego: The Self-Portraits of Lucas Samaras*, November 2003-February 2004, pp. 274-275 (illustrated).

LITERATURE:

M. Glimcher, ed., *Adventures in Art: 40 Years at Pace*, Milan, 2001, p. 356 (illustrated).
H. Barton, ed., *Lucas Samaras Catalogue Raisonné: Boxes*, Artifex Press, digital, ongoing, no. 1987.07

"Samaras's boxes are the counterpoint to his floating Polaroid self. They seem to be the place where that wandering self goes to rest...The boxes could be symbolic suitcases, treasure chests, coffins, portable altars, makeup kits...Some are encrusted with costume jewelry, evoking the roughly bejeweled icons of Byzantium."

(M. Stevens, "Me Veneration," New York, 20 November 2003.)



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

17 ANDY WARHOL (1928-1987)

Marilyn

stamped with the artist's signature 'Andy Warhol' (on the overlap)
acrylic and silkscreen ink on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1979-1986.

\$800,000-1,200,000

PROVENANCE:

Private collection, New York
Anon. sale; Phillips, London, 29 June 1988, lot 59
Acquired at the above sale by the present owner

LITERATURE:

D. Vollichard, "Dubuffet en Miroir," *L'Oeil*, April 1993,
p. 55 (installation view illustrated).

"These frozen images are modern-day Madonnas. Andy was a strict Catholic. His Marilyn, Liz and Jackie become religious relics, and like Leonardo's La Gioconda, they are portraits of women radiating beauty. They are not photographs of public stars but... icons of our time"

(P. Brant, *Women of Warhol, Marilyn, Liz and Jackie*, exh. cat., C&M Arts, New York, 2000, p. 3).



◆◦18 KEITH HARING (1958-1990)

Untitled

signed and dated 'K.Haring SEPT. 21-1983 ⊕' (on the reverse)

vinyl paint on vinyl tarpaulin with metal grommets

73 x 73 in. (185.4 x 185.4 cm.)

Painted in 1983.

\$2,500,000-3,500,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner, 1983

“It was not only [Keith’s] ability to scale, but even knowing where the line goes with nothing – no preparatory sketch, no notation, no slide projection on to a wall of a smaller image. It was so direct, just drawing head-on, stark. They didn’t know how to describe it so they called it graffiti, but it wasn’t. Different images, different identities, different narratives, different symbolism applied to narrative... it was much more complex.”

—T. Shafrazi, quoted in M. Sawyer, “It’s the fun and joy I remember: Keith Haring by his friends”, *The Observer*, 2 June 2019



22 HENRY TAYLOR (B. 1958)

Untitled

oil on found wood
48 x 96 in. (121.9 x 243.8 cm.)
Painted *circa* 2000.

\$100,000-150,000

PROVENANCE:

Private collection, acquired directly from the artist, *circa* 2000
Acquired from the above by the present owner

"It's his practice to seek people out—in the street, at the art fair, at his Momma's house—and figure them in paint, but each figure is configured differently, sometimes hewing closely to verisimilitude, sometimes ignoring it, sometimes attending to the proportion of limbs, other times leaving them out entirely. This variousness of approach finds its mirror in his life, which has also been a story of many different elements combined."

Z. Smith, *Henry Taylor*, New York, 2018, p. 8



BEYOND THE CANVAS

AVANT-GARDE
SCULPTURE AND PAINTING
FROM A PRIVATE COLLECTION

Hailing from an important private collection, both George Condo's *Girl with Green Hair* and Franz West's *Lemurenkopf (Model for Knokke)* epitomize the superior quality and unique boldness behind this collection. *Avant-Garde* signifies "new and unusual or experimental ideas, especially in the arts, or the people introducing them," perfectly characterizing this forward-thinking grouping of art. Both the Condo and the West portray a fondness for abstracted figuration, a unifying theme throughout the collection.

A singular figure in the history of the New York art scene, George Condo's *oeuvre* exhibits a tense, psychological air that upends the traditional portrait while drawing inspiration from the history of figurative painting. Set against a rich and layered black background, the singular figure in *Girl with Green Hair* stares out confrontationally, as though daring the viewer to come closer. Condo expertly combines centuries-old portraiture conventions with flattened space, bold colors and distorted faces. Ralph Rugoff has noted about these works, "these figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing. This is something that also comes across in the way that they solicit different kinds of looks from the viewer, and how they often look back at us with eyes that don't match

or don't even seem to belong to the same face" (R. Rugoff, "The Enigma of Jean Louis: Interview 14 March 2006", in *George Condo: Existential Portraits: Sculpture, Drawings, Paintings 2005/2006*, exh. cat., Luhring Augustine, New York, 2006, pp. 8-9).

Similarly, Franz West's *Lemurenkopf (Model for Knokke)* combines both abstraction and figuration, brilliantly using elements of painting, sculpture and installation. Placed on top of an iron base, the work exudes elegance and dynamism, emphasized by the rectangular shape of the axis. *Lemurenkopf (Model for Knokke)* is part of West's celebrated corpus of *Lemurs Heads* which is a series that preoccupied the artist during the last two decades of his life. The present work is one of two smaller scale models created for the artist's monumental sculptures *Koppen / Lemuren* installed in the main public square of the Belgian seaside town of Knokke. Together, these works comprise the only pieces within West's *oeuvre* ever executed in Vubonite, making the work a rare and celebrated piece.

Ultimately, *Beyond the Canvas: Avant-Garde Sculpture and Painting from a Private Collection* is a unique and forward-thinking grouping of artworks, exemplified by both George Condo's seminal *Girl with Green Hair* and Franz West's rare sculpture, *Lemurenkopf (Model for Knokke)*.



BEYOND THE CANVAS: AVANT-GARDE SCULPTURE AND PAINTING FROM A PRIVATE COLLECTION

25 FRANZ WEST (1947-2012)

Lemurenkopf (Model for Knokke)



Vubonite and steel
76 ¾ x 46 ½ x 46 ½ in. (194.9 x 118.1 x 118.1 cm.)
Executed in 2002.



\$250,000-350,000

PROVENANCE:

Private collection, Belgium, acquired directly from the artist
Private collection, Belgium
Almine Rech Gallery, Paris
Private collection, 2012
Anon. sale; Sotheby's, London, 28 June 2016, lot 47
Acquired at the above sale by the present owner

EXHIBITED:

Museo Picasso Málaga, *The Grotesque Factor*, October
2012-February 2013, p. 328 (illustrated).

"As a body, you stand or walk around the sculpture. It is almost equivalent to your own corporeality, to taking up space in one's own three-dimensionality in a defined art space. As far as sculpture is concerned, the viewer is more or less obliged to engage in movement."

-Franz West



BEYOND THE CANVAS: AVANT-GARDE SCULPTURE AND PAINTING FROM A PRIVATE COLLECTION

26 GEORGE CONDO (B. 1957)

Girl with Green Hair

signed and dated 'Condo 09' (on the reverse)

oil on canvas

40 x 36 in. (101.6 x 91.4 cm.)

Painted in 2009.

\$350,000-550,000

PROVENANCE:

Skarstedt Gallery, New York

Private collection

Acquired from the above by the present owner

"These figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing. This is something that also comes across in the way that they solicit different kinds of looks from the viewer, and how they often look back at us with eyes that don't match or don't even seem to belong to the same face."

(R. Rugoff, "The Enigma of Jean Louis: Interview 14 March 2006", in *George Condo: Existential Portraits: Sculpture, Drawings, Paintings 2005/2006*, exh. cat., Luhring Augustine, New York, 2006, pp. 8-9).



28 BEATRIZ MILHAZES (B. 1960)

O Egoísta

signed, titled and dated 'B. Milhazes "O egoísta" 1999' (on the reverse)

acrylic on canvas

78 ½ x 35 ½ in. (199.4 x 90.2 cm.)

Painted in 1999.

\$250,000-350,000

PROVENANCE:

Galerie Nathalie Obadia, Paris

Galeria Ramis Barquet, New York

Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Nathalie Obadia, *Beatriz Milhazes: Paintings*, 1999.

"I am a conceptual carnivalesque"

-Beatriz Milhazes

LOT ESSAY



31 ED RUSCHA (B. 1937)

Palapa

signed and dated 'Ed Ruscha 1996' (on the reverse); signed again, titled and dated again 'Edward Ruscha 1996 'Palapa'" (on the stretcher)

acrylic on canvas

36 x 24 in. (91.4 x 61 cm.)

Painted in 1996.

\$400,000-600,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

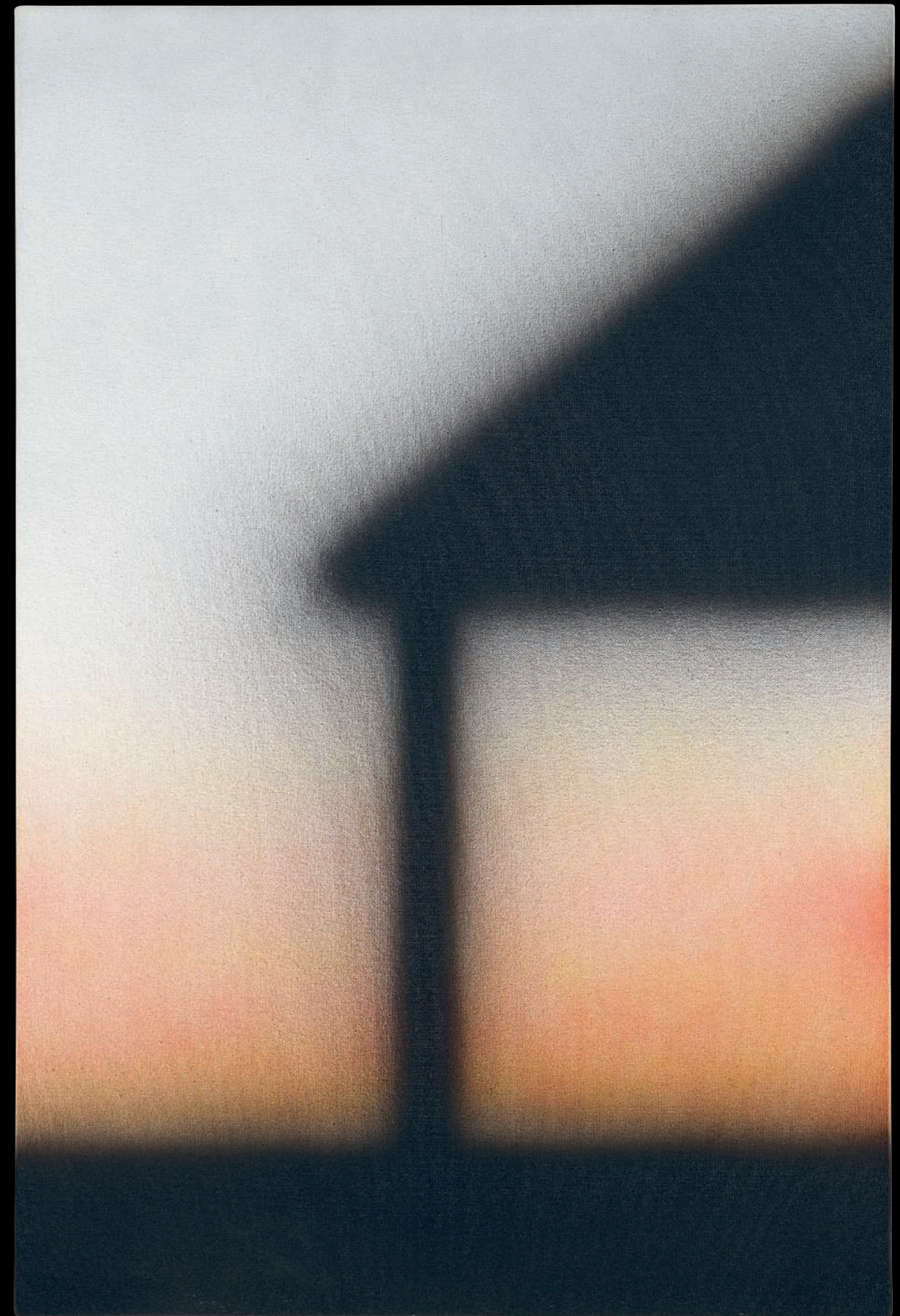
Seoul, Gallery Seomi, *Edward Ruscha*, July-August 1996.

LITERATURE:

R. Dean and L. Turvey, eds., *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Five: 1993-1997*, New York, 2012, pp. 258-259, no. P1996.11 (illustrated).

**"I wasn't captivated by the romance of
Paris or London."**

- Ed Ruscha



LOT ESSAY

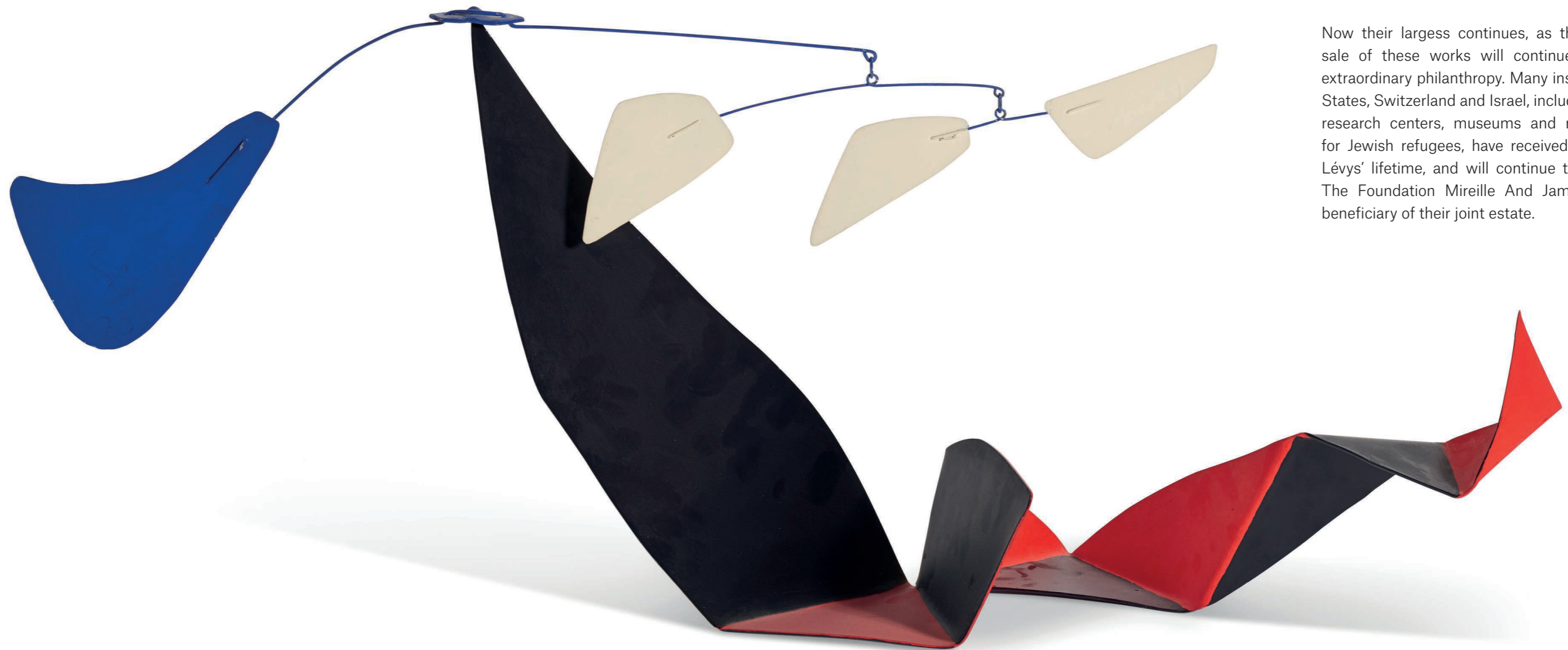
PROPERTY FROM THE FOUNDATION

Mireille and James Lévy

Connoisseurs in the truest sense of the word, Mireille and James Lévy sought out objects with which they formed a very personal connection, displaying them with finesse and pride in their exquisite homes in Switzerland, New York and Los Angeles. Undeterred by academic classifications, their premise was “collecting pioneers of style and time. It goes without saying that we must find the works aesthetically pleasing,” the couple told *Architectural Digest* in March 1987, “but what most interests us is that these artists are witnesses to their time.”

A veritable witness to his time, Alexander Calder (1898-1976) captured both the energy and innovation of the twentieth century in his distinctive shaping of form using color and air. The works offered from The Foundation Mireille and James Lévy, *Double Humped Crinkly* and *Mushroom Has Red Face*, tell a compelling story of Calder’s maturing understanding of balance in the context of his iconic stabile practice. Each in the Lévy collection for over two decades, these two special examples not only encompass the best of the artist’s body of work, but speak to the keen collecting eye with which Mireille and James Lévy approached the building of their collection for posterity.

Now their largess continues, as the proceeds from the sale of these works will continue the Lévy legacy of extraordinary philanthropy. Many institutions in the United States, Switzerland and Israel, including hospitals, medical research centers, museums and resettlement agencies for Jewish refugees, have received donations during the Lévy’s lifetime, and will continue to do so now, through The Foundation Mireille And James Lévy, the primary beneficiary of their joint estate.



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

34 ALEXANDER CALDER (1898-1976)

Double Humped Crinkly



incised with the artist's monogram and date 'CA 70' (on the blue element)

standing mobile—sheet metal, wire and paint

18 x 43 ½ x 34 in. (45.7 x 110.5 x 86.4 cm.)

Executed in 1970.

\$600,000-800,000

PROVENANCE:

Estate of the artist

M. Knoedler & Co., New York

Private collection, Brookline, Massachusetts, 1982

Viviane Bregman Fine Art, New York

Acquired from the above by the present owner, 1984

EXHIBITED:

New York, M. Knoedler & Co., Inc, *Alexander Calder: Standing Mobiles*, December 1980-January 1981, p. 14 (illustrated).



**“Just as one can compose colors, or forms, so one can
compose motions.”**

A. Calder, quoted in *Modern Painting and Sculpture*, exh. cat.,
Pittsfield, Berkshire Museum, 1933

LOT ESSAY

PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

36 ALEXANDER CALDER (1898-1976)

Mushroom Has Red Face



standing mobile—sheet metal, rod, wire and paint
32 3/8 x 24 1/2 x 20 1/2 in. (82.2 x 62.2 x 52.1 cm.)
Executed in 1949.

\$700,000-900,000

PROVENANCE:

Estate of the artist
Pace Gallery, New York, 1982
Private collection, 1985
Waddington Galleries, London
Acquired from the above by the present owner, 1993

EXHIBITED:

New York, Buchholz Gallery / Curt Valentin, *Calder*, November-December 1949, p. 7, no. 11.
Paris, Galerie Maeght, *Calder: Mobiles & Stables*, June-July 1950, no. 38.
Amsterdam, Stedelijk Museum, *Alexander Calder*, October-November 1950, no. 30.
Stockholm, Galerie Blanche, *Alexander Calder: Mobiles and Stables*, December 1950, no. 30.
London, The Lefevre Gallery, *Mobiles and Stables by Alexander Calder*, January 1951, p. 5, no. 27.
Vienna, Neue Galerie, *Alexander Calder*, May-June 1951, p. 7, no. 27.
Hanover, Kestnergesellschaft, *Alexander Calder: Stables, Mobiles, Gouachen*, March-May 1954, p. 12, no. 9 (illustrated).



ADDITIONAL CATALOGUING

LOT ESSAY

38 JEAN DUBUFFET (1901-1985)

Mondanité XXIII

signed with the artist's initials and dated 'J.D.75' (upper right)

vinyl on paper laid down on canvas

25 3/8 x 36 1/8 in. (64.5 x 91.8 cm.)

Painted in 1975.

\$400,000-600,000

PROVENANCE:

Galerie Beyeler, Basel

Gallery Moos, Toronto

Martha Jackson Gallery, New York, 1980

Anderson Gallery, Buffalo

Private collection, Caracas, 1995

Acquired from the above by the present owner, 1996

LITERATURE:

M. Loreau, ed., *Catalogue de travaux de Jean Dubuffet,*

Fascicule XXX: Parachiffres, Mondanités, Lieux

abrégés, Paris 1980, pp. 52, 135 and 139, no. 111

(illustrated).



"The figures have the function of a catalyst that triggers the imagination."

-Jean Dubuffet

ADDITIONAL CATALOGUING

LOT ESSAY

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

59 FRANZ WEST (1947-2012)

Onkel-Stuhl (Uncle Chair) [Fourteen Works]

stamped with the respective number 'P646, P782, P829, P842, P843, P844, P846, P860, P863, P864, P897, P898, P905, P906' (on the rear leg of each chair)

woven synthetic textile over steel tubular frame
each: 33 1/8 x 20 x 20 1/8 in. (84.1 x 50.8 x 51.1 cm.)

Executed in 2001-2009. These works are uniquely executed and from an open edition.

\$100,000-150,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner, 2010



LOT ESSAY

ILLUSTRATION CREDITS

Front Cover:

LOT 7
Elaine de Kooning, *Red Bison/Blue Horse*, 1985-1986.
© Elaine de Kooning Trust.

Frontispiece One:

LOT 12
Kenneth Noland, *Flutter*, 1960.
© 2021 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), NY.

Frontispiece Two:

LOT 8
Matthew Wong, *Luminous Night*, 2017.
© 2021 Monita K.Y. Cheng / Artists Rights Society (ARS), New York.

Frontispiece Three:

LOT 13
Lucas Samaras, *Box #119*, 1987.
© Lucas Samaras, courtesy Pace Gallery.

Frontispiece Four:

LOT 17
Andy Warhol, *Marilyn*, 1979-1986.
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Opposite Sale Information:

LOT 34
Alexander Calder, *Double Humped Crinkly*, 1970.
© 2021 Calder Foundation, New York / Artists Rights Society (ARS),
New York.

Foundation Lévy Intro:

LOT 34
Alexander Calder, *Double Humped Crinkly*, 1970.
© 2021 Calder Foundation, New York / Artists Rights Society (ARS),
New York.

Beyond the Canvas:

LOT 25
Franz West, *Lemurenkopf (Model for Knokke)*, 2002.
© Archiv Franz West, © Estate Franz West

Opposite Illustration Credits:

LOT 1
Emily Mae Smith, *Profane Interloper*, 2021.
Courtesy Emily Mae Smith and Petzel, New York.



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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- 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.
- 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.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- 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.
- As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at **+1 212-636-2000**.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie’s LIVE™

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

(c) Written Bids

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

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER’S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**. For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York. In accordance with New York law, if Christie’s arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie’s), to collect the **lot** from a Christie’s New York location, Christie’s must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder’s responsibility to pay all taxes due*. Christie’s recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER’S WARRANTIES

- For each **lot**, the seller gives a **warranty** that the seller:
- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO…” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - 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;

- 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;
- 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

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

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

(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:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie’s Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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 must be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie’s Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed ‘Storage and Collection’, unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie’s Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie’s Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie’s Group** company for any transaction.

(c) If you 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.

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.

- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie’s location or an affiliate or third party warehouse and charge you transport costs and administration

fees for doing so and you will be subject to the third party storage warehouse’s standard terms and to pay for their standard fees and costs.

- sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

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

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **-** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other

wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin “works of conventional craftsmanship” (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie’s indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as ‘gold’ and may be refused import into those countries as ‘gold’.

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

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

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller’s **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie’s LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No

single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON

WWW.CHRISTIES.COM
Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer’s premium** and do not reflect costs, financing fees, or application of buyer’s or seller’s credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie’s.
authentic: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

buyer’s premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie’s Group: Christie’s International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher

figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of ‘special’, ‘incidental’ or ‘consequential’ under local law.
purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’.
reserve: the confidential amount below which we will not sell a **lot**.

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

Subheading: has the meaning given to it in paragraph E2.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

□ Bidding by interested parties

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

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

17/02/21

▣ Bidding by interested parties

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

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.
 **Attributed to ...
 In Christie’s qualified opinion probably a work by the artist in whole or in part.
 **Studio of .../ “Workshop of ...”
 In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ...”
 In Christie’s qualified opinion a work of the period of the artist and showing his influence.
 **Follower of ...”
 In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
 **Manner of ...”
 In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
 **After ...”
 In Christie’s qualified opinion a copy (of any date) of a work of the artist.
 “Signed ...”/“Dated ...”/
 “Inscribed ...”
 In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
 “With signature ...”/“With date ...”/
 “With inscription ...”
 In Christie’s qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

29/03/19

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.

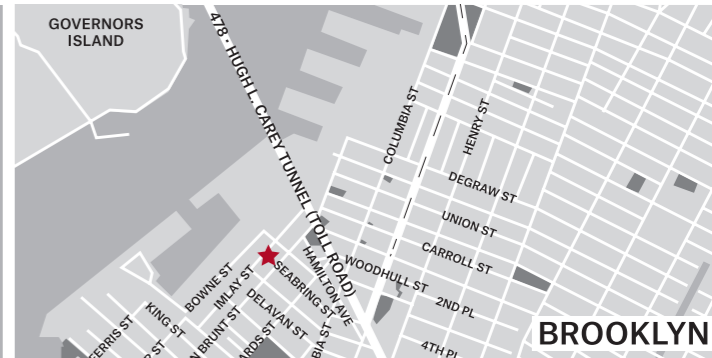
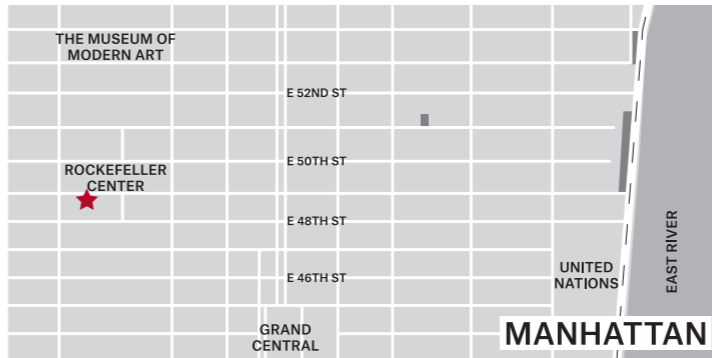
Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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.

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie’s Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

02/08/19



KEITH HARING (1958-1990)
Untitled
signed and dated 'K. Haring JAN. 28 1983' (on the reverse)
Sumi ink and acrylic on found hide
33½ x 32¼in. (85 x 82cm.)
Executed in 1983
£250,000-350,000

**POST WAR & CONTEMPORARY ART
DAY SALE**

London, 25 March 2021

VIEWING

20-24 March 2021
8 King Street
London SW1Y 6QT

CONTACT

Anna Touzin
atouzin@christies.com
+44 207 752 3064

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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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