

JF CHEN COLLECTION

13 FEBRUARY 2018



CHRISTIE'S







JF CHEN COLLECTION

TUESDAY 13 FEBRUARY 2018

AUCTION

Tuesday 13 February 2018
at 10.00 am (Lots 1-241)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	8 February	10.00 am - 5.00 pm
Friday	9 February	10.00 am - 5.00 pm
Saturday	10 February	10.00 am - 5.00 pm
Sunday	11 February	1.00 pm - 5.00 pm
Monday	12 February	10.00 am - 5.00 pm
Tuesday	13 February	10.00 am - 2.00 pm

AUCTIONEERS

Brook Hazelton (#2040253)
Tash Perrin (#1039052)
Gemma Sudlow (#2016494)

Christie's would like to thank the following for their help in the production of this catalogue:
Mitch Marmorstein at studiomphotography.com,
and Yoshihiro Makino at yoshimakino.us

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21/06/16

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©Yoshihiro Makino

Inside back cover spread:
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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.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LUCY-14522**

CONDITIONS OF SALE

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[50]

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14/11/17

INTERNATIONAL AUCTION CALENDAR DESIGN

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

LONDON

15 MAY 2018

Lalique

PARIS

22 MAY 2018

Design Evening Sale

NEW YORK

5 JUNE 2018

Design

Subject to change. 14/11/17

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At a casual gathering of little minds for Asian antiquities, Chris Engle, a friend and connoisseur in Asian art, asked if I would entertain the idea of partnering with Christie's on an auction for our gallery, JF Chen. And when Christie's specialists came to Los Angeles to pursue the idea of a collaboration for an auction, I was pleasantly surprised and totally flattered.

Having acquired pieces for years, I learned to collect with a lot of randomness and enthusiasm, but always with a few criteria in mind: that it has a provenance that is desirable; that it has craftsmanship and quality; that it has historical intrinsic value; and of course, that it has beauty to behold. Oddly enough, I found that most things I had acquired lived very comfortably together, side by side. Before long I started to branch out to contemporary art and I discovered over the years that the unknown, the up and coming, the locals, most also have as much desirability as the well-known and the already valued. I have hosted show after show for these emerging artists with no presumption of profitability, some of which are no longer obscure. Tanya Aguinga, Material Lust, Clare Graham, Michael Wilson, Greg Lynn, Karin Haas, Yassi Mazandi, Tracy Wilkinson, Kwongho Lee and Max Lamb (the last two went on to collaborate on a show with Johnson Trading Gallery in New York), to name a few. I showcased the iconic furniture designers Charles and Ray Eames in a PST show with The Getty Museum, after which a book was published: *Collecting Eames, the JF Chen Collection*, and honored master architect Frank Gehry in collaboration with the Museum of California Design. At one point, I represented historical German porcelain manufacturer Nymphenburg on the West coast and hosted a show for them in these galleries. Of recent, I took a dive into the esoteric with a show on Dieder Rams for Braun. Seeing our showrooms transform time and time again is thrilling. As it was for James Franco's Rebel show with Jeffrey Deitch on the helm, and for Louis Vuitton's creation of the Series 2.

Compulsive accumulation is to some a sickness; to me it is a stubborn and irresistible gut reaction of *'I know what that is'* and *'I know the value of that'*, a kind of 'brainy' condition. I'm loving every minute of it and have no regrets. And with abundant help from my wife Margaret and daughters Bianca and Fiona, we also accumulated great friends, clients and partners over the years, most of which have their own level of that same 'brainy' condition. I'm grateful to the hard-working staff of Christie's. It's a collaborative journey well travelled. I thank all my friends, partners, specialists and clients who have helped me all these years.

JOEL CHEN, JANUARY 2018




With the opening of our Christie's Los Angeles office last year, we wanted to better explore the West coast and discover what made the region such a beacon of style. Ask anyone in the design world where to visit when in LA, and their answer would undoubtedly be JF Chen. Immediately upon entering one of the JF Chen showrooms (over 65,000 square feet cumulatively), one encounters a playground of texture, color, form and unbelievable beauty. Joel grew up with an instilled passion for travel and exploration, which eventually took him to foreign lands for his education. When Joel arrived on the doorsteps of Los Angeles during a time of a burgeoning modern design movement, he immediately found himself at home in a city of unique culture and entrepreneurial spirit. Today the business continues with the same enthusiasm that Joel had on day 1. It is in this exciting moment that Christie's approached Joel, and his daughter Bianca as she takes on a greater role in the business, to do a sale celebrating his style and inimitable taste.

What you will find in this catalog is a reflection of history, an anthology of forty years of incredible dedication and a discerning eye. We are honored to bring the JF Chen west coast style to Christie's New York.

VICTORIA TUDOR, HEAD OF SALE

"If JF Chen doesn't have what you want then it either doesn't exist or it's not worth having."

-Paul Fortune, Interior Designer,
owner Paul Fortune Design Studio



"Joel Chen is a master curator. His eye, his knowledge and his point of view are razor sharp. I've had the extreme pleasure of knowing, working and collecting with Joel for many years. His attention to detail and his curiosity span multi design mediums and genres. His collection, like his mind, are both thoughtful and powerful. Simply put – he's the gold standard, and the best in the industry."

-John Hoke, Chief Design Officer, Nike Inc.

1

AFTER ALEXANDER CALDER

A 'STAR' TAPESTRY, CIRCA 1975

produced by C.A.C Publications, number 45
from an edition of 100, dyed and hand-woven
Maguey fiber

73 x 97 in. (185.4 x 246.4 cm.)
with woven initials and dated lower right corner
'CA 75', numbered '45/100'

\$6,000-8,000





2
CHARLOTTE PERRIAND (1903-1999)
*A LOW BENCH FROM CITE CANSADO,
DESIGNED 1958*

mahogany, painted metal

5¼ in. (14.6 cm.) high, 74¾ in. (189.8 cm.) wide,
27½ in. (69.9 cm.) deep

\$5,000-7,000

3
XUE WENJING
*A CHAIR FROM THE 'WOOD ATTACK'
COLLECTION, 2012*

walnut, upholstery

44¼ in. (112.4 cm.) high

\$3,000-5,000

4
GIANFRANCO FRATTINI (1926-2004)
*A PAIR OF 'KYOTO' COFFEE TABLES,
DESIGNED 1974*

manufactured by Ghianda, Italy, beech, ebony

each 13¾ in. (34.9 cm.) high, 18½ in.
(47 cm.) square

each with impressed manufacturer mark

(2)

\$1,500-2,500



5

POUL HENNINGSEN (1894-1967)

AN 'ARTICHOKE' CEILING LIGHT, DESIGNED 1958

manufactured by Louis Poulsen, Copenhagen,
enameled and chromed metal

22 in. (56 cm.) high, 27 in. (69 cm.) diameter
with manufacturer's label

\$4,000-6,000

LITERATURE

For another example of this model illustrated:
K. Hiesinger, *Design Since 1945*, Philadelphia,
1983, p. 146.

■ 6

GÖSTA BERG & STENEVIK ERIKSSON
A 'SEAGULL' LOUNGE CHAIR AND OTTOMAN,
DESIGNED CIRCA 1968

manufactured by Fritz Hansen, Copenhagen,
stainless steel, leather upholstery

chair: 35 in. (88.9 cm.) high

ottoman: 15¼ in. (38.7 cm.) high, 23 in. (58.4 cm.)
wide, 19¼ in. (48.9 cm.) deep
each with manufacturer's label (2)

\$15,000-20,000

LITERATURE

For another example of this model illustrated:
C. and P. Fiell, *1000 Chairs*, London, 2012, p. 457.





7

■ 7

LUIGI CACCIA DOMINIONI (1913-2016)
A 'PALLONE' FLOOR LAMP, MODEL LTE 10,
DESIGNED 1959

manufactured by Azucena, Italy, marble, brass,
height-adjustable glass shade

86 in. (218.5 cm.) high

\$4,000-6,000



8

8

ITALIAN
A PAIR OF GLASS WALL SCONCES,
LATE 20TH CENTURY

clear glass internally decorated with gilt foil, brass

each 15¼ in. (38.7 cm.) high, 13¼ in. (33.7 cm.) wide (2)

\$2,000-3,000

■ 9

UBALD KLUG (B. 1932)

A PAIR OF 'TERRAZZA' SETTEES, MODEL DS 1025, DESIGNED 1973

manufactured by De Sede, Klingnau, Switzerland,
leather upholstery

each 26¼ in. (66.7 cm.) high, 60 in. (152.4 cm.)
wide, 33½ in. (85.5 cm.) deep (2)

\$10,000-15,000

LITERATURE

For another example of this model illustrated:
C. and P. Fiell, *Chairs*, London, 2012, p. 568.





10

10

**A CHINESE GREEN-GLAZED POTTERY MODEL
OF A WATCHTOWER**

HAN DYNASTY (206 BC - AD 220)

In four sections, the tiered sections with sloping roofs, the base with applied fish and fauna

36 in. (91.4 cm.) high overall

\$3,000-5,000

(6)

PROVENANCE

Acquired The Union Trading Co., Hong Kong, 28 May 1991.



11

11

BILL (WILLIAM) LAM (1924-2012)

A TABLE LAMP, MODEL LL-130, CIRCA 1950

fiberglass, walnut

14 in. (35.6 cm.) high, 14½ in. (36.9 cm.) diameter

\$1,000-1,500

12

A PAIR OF RICE FIELD BOOTS

20TH CENTURY

Leather with steel cleats

17 in. (43.2 cm.) high

\$500-800

(2)

PROVENANCE

From an important private collection, Dallas W. Boesendahl, New York.



12

13

ISAMU NOGUCHI (1904-1988)

A 'RADIO SOS NURSE' AND 'GUARDIAN EAR', DESIGNED 1937

manufactured by the Zenith Radio Corp., Chicago, bakelite, enameled steel

radio: 8¼ in. (21 cm.) high

radio nurse marked *Zenith Radio SOS nurse, Designed by Noguchi*

guardian ear marked *Guardian Ear of the Radio Nurse, Zenith Radio Corp., Chicago*

(2)

\$7,000-10,000

The 'Radio Nurse' was to be sculptor Isamu Noguchi's first design for industrial production, invoking the solemnity of a Kendo warrior's mask and acknowledging the sculptor's Japanese heritage. Created as a sculptural form to be sited in a living room, the speaker was to be accompanied by a transmitter that would have been located in an infant's room, and was one of several sophisticated domestic security products created in the wake of the Lindbergh kidnapping, 1932.



13

14

PAUL T. FRANKL (1887-1958)

A DESK, CIRCA 1950

manufactured by Johnson Furniture Co., cork, lacquered wood, brass

29 in. (73.7 cm.) high, 60 in. (152.4 cm.) wide, 25¼ in. (65.4 cm.) deep

branded *Johnson Furniture Co. ed.*

\$4,000-6,000



14



"Joel and his daughter Bianca, at JF Chen consistently offer one of the best selections of design items in the world. They are a reliable resource for just about anything I could need, whether it be simply decorative, collectable, iconic, or esoteric."

-Cliff Fong, Interior Designer, Gallery Owner, Matt Blacke Inc and Gallerie Half



15

OLIVIER MOURGUE

A 'FLOWER' FLOOR LIGHT, CIRCA 1970

enameled and chromed metal

29¼ in. (74.3 cm.) high

\$1,500-2,000

LITERATURE

For other examples of this model illustrated:

C. and P. Fiell, *1000 Lights*, Vol. 2, Köln, 2005, pp. 208-209;

C. and D. Krzentowski, *The Complete Designers' Lights (1950-1990)*, New York, 2012, p. 226.

16

FINN JUHL (1912-1989)

A 'NV-48' TWO-SEATER SOFA, DESIGNED 1948

manufactured by Niels Vodder, Copenhagen, teak, original leather

32.5 in. (82.6 cm.) high, 55½ in. (141 cm.) wide, 24 in. (61 cm.) deep
with ink stamp *NIELS VODDER CABINETMAKER/ COPENHAGEN
DENMARK/ DESIGN FINN JUHL*

\$15,000-25,000

LITERATURE

For other examples of this model illustrated:

P. Hansen, *Finn Juhl and His House*, Copenhagen, 2014, pp. 147, 167.

17

**A PAIR OF JAPANESE CARVED WOOD TEMPLE GUARDIAN
DOGS, KOMA-INU**

EDO PERIOD AND LATER (17TH-20TH CENTURY)

Carved of cypress wood, with curly manes and flame tails,
the mouths carved to articulate the mantra syllables *ah* and *um*

22¾ in. (57.8 cm.) high

(2)

\$4,000-6,000





18

18

RISPAL

A FLOOR LAMP, DESIGNED 1950

mahogany, enameled steel, vellum, linen

63 in. (160 cm.) high

\$3,000-5,000

LITERATURE

For other examples of this model illustrated:

C. and P. Fiell, *1000 Lights*, Vol. 1, Cologne, 2005, p. 418.

■19

EERO SAARINEN (1910-1961)

TWO 'GRASSHOPPER' LOUNGE CHAIRS, DESIGNED 1950

manufactured by Knoll International, New York, birch, cowhide

each 36 in. (66.4 cm.) high

(2)

\$4,000-6,000



19

■20

PHILIP ARCTANDER (1916-1994)

A PAIR OF 'CLAM' ARMCHAIRS, DESIGNED 1944

manufactured by Vik & Blindheim, Norway, stained birch,
sheepskin upholstery

each 32¼ (81.9 cm.) high

with brass label *Vik & Blindheim*/ SYKKYLVEN-NORWAY/
MONSTERBESKYTTET

(2)

\$20,000-40,000



(detail)





21

21

TWO CHINESE CARVED WOOD ARCHITECTURAL FRAGMENTS

QING DYNASTY (1644-1911)

On later metal stands

46 in. (116.8 cm.) high, 14 in. (35.6 cm.) wide,
30¾ in. (78.1 cm.) deep, the larger on stand

(2)

\$2,500-3,500

22

A CHINESE ROOTWOOD LOW TABLE

MODERN

18¼ in. (46.3 cm.) high, 49½ in. (125.7 cm.) wide, 25½ in. (64.8 cm.)
deep

\$1,000-1,500

23

TANYA AGUIÑIGA (B. 1978)

A GROUP OF 'SOFT ROCKS', CIRCA 2010

wool, foam, together with a burl wood tripod stand
(20th century)

'rocks': 10 in. (25.4 cm.) high, 17 in. (43.2 cm.) wide, the largest

stand: 18¼ in. (46.4 cm.) high, 30½ in. (77.5 cm.) diameter (18)

\$1,500-2,500

"Joel Chen is, and has been for the last 20 years, my go to purveyor of all things wild, witty, wondrous and highly decorative. His eye for originality and quality is amongst the finest of today's dealers worldwide, with taste that is both refined and eclectic. His Los Angeles emporiums are not only a trove of delightful treasures and a collectors paradise of the rare and rarefied, they are a must visit for all who love the decorative arts. He's the 'genie in the lamp' and the 'wonder in the cabinet' of decorative inspiration in LA and I would be hard pushed to find such a talented collector anywhere across the USA."

-Martyn Bullard, Interior Designer,
owner Martyn Lawrence Bullard Design



24

24
**AN INDIAN POLYCHROME PAINTED
 AND CARVED WOOD MODEL
 OF AN ELEPHANT**
 20TH CENTURY

21 in. (53.3 cm.) high, 11½ in. (29.2 cm.) wide,
 25½ in. (64.7 cm.) long

\$1,000-1,500

PROVENANCE

By repute, from the Helis Estate designed by
 Tony Duquette.

25
**A CHINESE BLEACHED ROOTWOOD
 CONSOLE TABLE**
 MODERN

32 in. (81.2 cm.) high, 54¾ in. (139 cm.) wide,
 21½ in. (54.6 cm.) deep

\$1,500-2,500



25

26

**A BENIN-STYLE BRONZE MODEL
OF A LEOPARD**

MID-20TH CENTURY

22½ in. (57.2 cm.) long

\$1,000-1,500

Famed interior designer Tony Duquette incorporated these bronze models in many of his interiors, including in his own home. Christie's Los Angeles sold The Duquette Collection 12-14 March 2011. See lot 45 for a similar example.



26

27

**A CHINESE LARGE FAUX BOIS
JARDINIÈRE**

20TH CENTURY

Modeled with two gilt and yellow ground
woven bands

16¾ in. (42.5 cm.) diameter

\$2,000-3,000



27

28

**TWO PHILIPPINE SILVER AND COPPER
INLAID POTS AND COVERS**

SOUTH MINDANAO, 19TH CENTURY

22 in. (55.8 cm.) high, the taller

(4)

\$1,500-2,000



28



29



30



31

■ 29

ATTRIBUTED TO STILNOVO

A FLOOR LAMP, 1950S

brass, lacquered metal, frosted glass, marble

56½ in. (143.5 cm.) high

\$2,000-3,000



■ 30

**A GROUP OF FIVE GILT-WOOD
'SUNBURST' FRAMES**

20TH CENTURY

Four mounted with mirrors (three of which convex)

33 in. (84 cm.) diameter, the largest

(5)

\$2,000-3,000

■ 31

CHARLES HOLLIS JONES (B. 1945)

A PAIR OF 'SLING I' CHAIRS, DESIGNED 1968

acrylic, chrome metal

each 24¼ in. (cm.) high

(2)

\$3,000-5,000



■ 32

HANS WEGNER (1914-2007)

AN 'OX' CHAIR AND OTTOMAN, DESIGNED 1960

manufactured by A. P. Stolen, Denmark, stainless steel,
upholstery

chair: 33¾ in. (85.7 cm.) high

ottoman: 13½ in. (34.3 cm.) high, 30 in. (76.2 cm.) wide,
18½ in. (47 cm.) deep (2)

\$7,000-9,000

LITERATURE

For other examples of this model illustrated:

J. Bernsen, *Hans J. Wegner*, Copenhagen, 1996,
pp. 19, 23, 42-43 and 81;

C. Holmstead Olesen, *Wegner, Just One Good Chair*, Ostfildern,
2014, pp. 210-211.



■ 33

HANS WEGNER (1914-2007)

A SET OF SIX 'JH701' CHAIRS, DESIGNED 1965

manufactured by Johannes Hansen, Copenhagen, laminated wenge, birch inlay, steel, leather

each 27¼ in. (69.2 cm.) high

(6)

\$15,000-20,000

LITERATURE

For other examples of this model illustrated:

C. Holmsted Olesen, *Wegner: Just One Good Chair*, Ostfildern, 2014, pp. 77, 78, 80, 84, 146-47;

G. Jalk, (ed.), *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, pp. 301, 303.





■ 34

THREE BURLWOOD BOWLS

20TH CENTURY

Each of naturalistic form

15 in. (38 cm.) high, 36 in. (92 cm.) wide, 29½ in. (75 cm.) deep, the largest (3)

\$2,000-3,000

■ 35

HANS WEGNER (1914-2007)

A 'GE 1' DAYBED, DESIGNED 1954

manufactured by Getama, Gedsted, oak, iron, brass, painted metal, upholstery

35 in. (88.9 cm.) high, 30 in. (76.2 cm.) wide, 71. ¾ in. (182.2 cm.) deep

the ottoman branded GETAMA/ GEDSTED/ DENMARK/ DESIGN HANS WEGNER (2)

\$5,000-8,000

34



35

36

**A JAPANESE SILVER ARTICULATED GRASSHOPPER,
AND AN IRON MODEL OF A CRICKET**
MEIJI-TAISHO PERIODS (EARLY 20TH CENTURY)

3½ in. (8.9 cm.) long, the grasshopper

\$2,000-3,000

(2)



37

**A JAPANESE MIXED-METAL BRONZE
AND SILVER 'DRAGON' BOTTLE VASE**
MEIJI PERIOD (1868-1912)

With applied silver curling dragon, the bronze body cast with waves,
with artist signature *Nori yuki* to base

8¾ in. (22.2 cm.) high

\$4,000-6,000

(3)



38

THREE JAPANESE LACQUER STANDS, *HIBACHI*
LATE EDO-TAISHO PERIODS (19TH/EARLY 20TH CENTURY)

Comprising a large orange lacquer example with engraved metal hardware
and basin; a medium wood and silver lacquer example with metal basin;
and a small brown and gold lacquer example with engraved metal
hardware and basin

21¾ in. (55.3 cm.) square, 7¾ in. (19.6 cm.) high, the first

\$1,500-2,500



■ 39

HANS AGNE JAKOBSSON (1919-2009)

A CEILING LAMP, 1960S

pine plywood

24 in. (61 cm.) high

\$600-900



39

■ 40

**A LEATHER AND EBONIZED FOLDING
'CAMPAIGN' CHAIR**

SECOND HALF 20TH CENTURY,
POSSIBLY MAISON JANSEN

With *faux* bamboo supports and turned brass finials

36 in. (91.4 cm.) high

\$1,000-1,500

■ 41

**A JAPANESE LARGE RED
AND GILT-LACQUER COFFER**
EDO-MEIJII PERIOD (19TH CENTURY)

Decorated with blossoming prunus branches and
mounted with engraved metal hardware

25¾ in. (65.4 cm.) high, 40½ in. (102.8 cm.) wide,
24¾ in. (62.8 cm.) deep

\$2,500-4,000

■ 42

**A CHINESE BLACK AND GILT-LACQUER
LEATHER TRUNK ON STAND, AND A JAPANESE
GILT-LACQUER TRUNK**

LATE 19TH/20TH CENTURY

The first decorated with birds, blossoms and scholar's
objects, with hinged cover and brass fittings; the second
decorated with large lotus flowers
and pads, with later silk interior and brass fittings

13¼ in. (33.7 cm.) high, 27¼ in. (69.2 cm.) long, 18¾ in.
(47.6 cm.) deep, the first trunk

14¾ in. (37.5 cm.) high, 23¼ in. (59 cm.) long,
15¾ in. (40 cm.) deep, the second trunk

\$2,500-3,500

PROVENANCE

The first, by repute from the Helis Estate,
designed by Tony Duquette.



40

"When I first met Joel Chen in one of his magnificent stores in Los Angeles I remember his exquisite taste in his furniture selection and the combination of furniture and decorative arts. From eclectic period pieces to masterworks of the twentieth century and unique one of a kind items. Within these design treasures I feel always inspired.

His encyclopedic knowledge of international multicultural design gives the immediate perception of a Global style."

-Monica Voltolina, CEO Staff International, Maison Martin Margiela USA





43

43

**A NYMPHENBURG PORCELAIN LIMITED EDITION SKULL
WITH BUTTERFLIES**

CIRCA 2011, IMPRESSED SHIELD MARK AND 2225, BLACK PAINTED
47920/134, GILT EDITION NO. 1 / 25

6¼ in. (16 cm.) long

\$3,000-5,000

44

MICHAEL WILSON (B. 1969)

A 'TARANTULA' SIDE TABLE, 2016

stained walnut

24 in (61 cm.) high

engraved MW

\$1,500-2,000



44

45

**A PAIR OF BRONZE-PATINATED-METAL
AND GLASS SPHERE TABLE LAMPS**

MODERN, BY JF CHEN

Each with cream shade

29½ in. (75 cm.) high

\$1,500-2,500

(2)



45

46

THREE HARDSTONE MODELS OF SKULLS

20TH CENTURY

Comprising a large pair of fossil marble models, and a smaller grey
and salmon granite model

8¼ in. (21 cm.) long, the pair

\$1,200-1,800

(3)



46



47

47
THREE CHINESE GREEN-GLAZED POTTERY VASES, HU
 HAN DYNASTY (206 BC - AD 220)
 Of varying height
 18 in. (45.7 cm.) high
 \$3,000-5,000

PROVENANCE
 Acquired The Union Trading Co., Hong Kong, 30 January 1990 (each)



48

48
A CHINESE BRONZE BUDDHIST LION-FORM CENSER AND COVER
 LATE QING DYNASTY (LATE 19TH/EARLY 20TH CENTURY)
 Decorated with red and blue pigment, modeled as a seated Buddhist lion, with detachable head, his right paw raised on a pierced brocade ball
 10¾ in. (27.3 cm.) high, overall
 \$4,000-6,000



49

■49

**A JAPANESE FAUX AGATE LACQUER
COFFEE TABLE**

20TH CENTURY

Rounded rectangular top on short cabriole legs

12½ in. (31.7 cm.) high, 47½ in. (120.6 cm.) wide,
35½ in. (90.2 cm.) deep

\$1,500-2,000

Famed interior designer from the first half 20th century
Tony Duquette is known to have used similar Japanese
faux agate lacquer works in his interiors, including in his
own home in Los Angeles.

■50

FRENCH

A FLOOR LAMP, LATE 20TH CENTURY

patinated bronze, paper shade

69 in. (175.3 cm.) high

\$3,000-5,000

■51

A NAPOLEON III EBONIZED SETTEE

THIRD QUARTER 19TH CENTURY

With torn silk and metallic embroidery, distressed

31½ in. (80 cm.) high, 38½ in. (97.8 cm.) wide,
29¼ in. (74.3 cm.) deep

\$1,500-2,500



50

51



52

52

TWO ROOTWOOD LAMPS

LATE 20TH CENTURY

Each of naturalistic form

33 in. (84 cm.) high, 33 in. (84 cm.) wide, the largest

(2)

\$2,000-3,000

PROVENANCE

From the Estate of Ryan Murphy (by repute).

53

ELIZABETH GAROUSTE (B. 1949)

AND MATTIA BONETTI (B. 1953)

*A CABINET FOR A PRIVATE COMMISSION
AT DAWSON PLACE, CIRCA 1995*

wenge, lacquered and gilt wood, bronze, steel, sold with a
copy of original artist rendering and presentation material

48¾ in. (123.8 cm.) high, 47¼ in. (120 cm.) wide,
17¼ in. (43.8 cm.) deep

\$5,000-8,000

PROVENANCE

Private collection, Dawson Place, London.

LITERATURE

Exhibition catalogue, *Elizabeth Garouste & Mattia Bonetti,
1981-2001*, Grand-Hornu, Belgium, 2001, p. 64.



53

54

**A PAIR OF CHINESE TALL TEADUST-GLAZED
RECTANGULAR VASES**

20TH CENTURY

Each with applied lion-head handle flanking the elongated necks

20½ in. (52 cm.) high (2)

\$2,000-3,000

55

MITCHELL BOBRICK (1921-1979)

A FLOOR LAMP, CIRCA 1950

spun fiberglass, enameled iron, glazed ceramic, birch

57 in. (145 cm.) high

\$2,000-3,000

LITERATURE

For another example of this model illustrated:

C. Greenberg, *Mid-Century Modern*, New York, 1995, p. 158.



54



55



57



56

56

ITALIAN

A CHANDELIER, LATE 20TH CENTURY

glass, chromed metal

49½ in. (125.7 cm.) high, 31 in. (78.7 cm.) wide (43)

\$2,000-4,000

■ 57

A LARGE PATINATED BRONZE MODEL OF A NARWHAL TUSK

20TH CENTURY

On hipped claw feet

82 in. (208.3 cm.) high

\$3,000-5,000



58

ETTORE SOTTASS (1917-2007)

A 'PHUD-PHOR' VASE, FROM THE CAPRICCI SERIES, 1998

produced by Cenedese, Venice, glass, nickel-plated steel

36 in. (91.3 cm.) high

incised signature *Ettore Sottsass* and numbered 98 and 2/7

\$5,000-8,000

PROVENANCE

Galleria Marina Barovier, Venice;
Private Collection;
Wright, Chicago, 11 December 2014, lot 227.



59

ETTORE SOTTASS (1917-2007)

A 'DBANG-BUM' VASE FROM THE CAPRICCI SERIES, 1998

manufactured by Cenedese, Venice, glass, nickel-plated steel

36¼ in. (92 cm.) high

incised signature *Ettore Sottsass* and numbered 98 and 2/7

\$5,000-8,000

PROVENANCE

Galleria Marina Barovier, Venice;
Private Collection;
Wright, Chicago, 11 December 2014, lot 223

DAN JOHNSON

60

DAN JOHNSON (1918-1979)

A 'GAZELLE' DINING TABLE, CIRCA 1955

patinated bronze, aluminum, glass

29½ in. (74.9 cm.) high, 84 in. (213.8 cm.) wide,
35¼ in. (89.5 cm.) deep

\$10,000-15,000



61

**A PAIR OF JAPANESE BRONZE INARI
SHRINE FOX STATUES, *KITSUNE*
TAISHO-EARLY SHOWA PERIODS
(20TH CENTURY)**

Each stylized seated fox, one with rice sheaf,
the other with a *hoju*, on rectangular plinth

16 in. (40.6 cm.) high

(2)

\$1,500-2,000

62

**DAN JOHNSON (1918-1979)
A MATCHED SET OF FOUR 'GAZELLE'
CHAIRS, CIRCA 1958**

patinated bronze, caning

each 33 in. (83.8 cm.) high

(4)

\$10,000-15,000

LITERATURE

For another example of this model illustrated:
D. Ostergard, *Mackintosh to Mollino: Fifty Years
of Design*, New York 1984, p. 64.

For a comparable model illustrated:
A. Eiber, *Interior Design Magazine*, 'The Beautiful
and Elegant Gazelle', July, 1959, p. 47;
C. Greenberg, *Mid-Century Modern*, New York,
1995, p. 53.



DAN JOHNSON

■ 63

DAN JOHNSON (1918-1979)

A 'GAZELLE' COFFEE TABLE, CIRCA 1956

walnut, marble

15 in. (38.1 cm.) high, 48 in. (121.9 cm.) wide,
26¾ in. (67.9 cm.) deep

\$7,000-10,000

■ 64

DAN JOHNSON (1918-1979)

A 'GAZELLE' LOUNGE CHAIR, CIRCA 1958

walnut, caning, brass

28 in. (71.2 cm.) high

\$6,000-9,000

LITERATURE

For other examples of this model illustrated:

A. Eiber, *Interior Design Magazine*, 'The Beautiful and Elegant Gazelle', July 1959, p. 47.

For examples of similar models illustrated:

D. Ostergard, *Mackintosh to Mollino: Fifty Years of Design*, New York, 1984, p. 64;

C. Greenberg, *Mid-Century Modern*, New York, 1995, p. 53.



63





65



66



67



65

**A SET OF FOUR CHINESE EXPORT
WALLPAPER PANELS**

LATE 18TH/19TH CENTURY

The green ground with a lush scene of various birds and insects on blossoming prunus branches, some suspending flower and fruit filled baskets or bird cages, all within a fenced garden and a lily pond

136 in. x 45 in. (345.5 x 114 cm.) each panel
approximately

(4)

\$15,000-20,000

66

**A SPANISH OR SPANISH-COLONIAL
GILT AND SILVERED PRESSED METAL
FIFTEEN-LIGHT CHANDELIER**

20TH CENTURY

With floral and foliate engraved decoration
to the central section

55 in. (140 cm.) high; 33½ in. (85 cm.) diameter

\$2,000-3,000

67

**A LARGE PAIR OF CHINESE
POLYCHROME PAINTED PAPER MACHE
AND WOOD MODELS OF ELEPHANTS**

LATE 19TH/20TH CENTURY

Each caparisoned elephant a mirror image,
its dressing with writhing dragons amidst
swirling clouds and suspended tassels

31½ in. (80 cm.) wide

(2)

\$3,000-5,000

68

**A SET OF VICTORIAN MAHOGANY
LIBRARY STEPS**

LATE 19TH/EARLY 20TH CENTURY

On wooden castors

67 in. (170 cm.) high; 24 in. (61 cm.) wide;
39 in. (99 cm.) deep

\$3,000-5,000



69

69

A VENETIAN MURANO GLASS MIRROR
20TH CENTURY

The frame with naturalistically molded leaves, with a large flower to the extremities

66¼ in. (168.3 cm.) high

\$4,000-6,000

70

**A NORTH ITALIAN POLYCHROME-PAINTED
AND PARCEL-GILT SIDE TABLE**

LATE 18TH/EARLY 19TH CENTURY, THE TOP LATER

The later rectangular top above a figural and floral decorated frieze on stop-fluted legs, the decoration refreshed

36½ in. (93 cm.) high; 61 in. (155 cm.) wide; 25 in. (63.5 cm.) deep

\$3,000-5,000



70



71

71

A GUSTAVIAN STYLE GILTWOOD SOFA

LATE 19TH/ EARLY 20TH CENTURY

Upholstered with Fortuny fabric

84¼ in. (213.4 cm.) wide

\$4,000-6,000

72

A PAIR OF ITALIAN MARBLE-TOPPED GILTWOOD CAPITAL-FORM SIDE TABLES

INCORPORATING 19TH CENTURY
ELEMENTS

On simulated verde antico painted plinth bases

23 in. (58 cm.) high, 23 in. (58 cm.) wide,
23 in. (58 cm.) deep

(2)

\$3,000-5,000



72



■73

HANS WEGNER (1914-2007)

A 'VALET' CHAIR, MODEL JH540, DESIGNED 1953

manufactured by Johannes Hansen, Copenhagen, carved teak and oak, brass, leather

37¼ in. (94.6 cm.) high
with manufacturer's mark and *JOHANNES HANSEN/COPENHAGEN/DENMARK*

\$8,000-12,000

LITERATURE

For other example of this model illustrated:

G. Jalk (ed.), *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 246;

N. Oda, *Danish Chairs*, San Francisco, 1999, pp. 116-17;

C. Holmstead Olesen, *Wegner, Just One Good Chair*, Ostfildern, 2014, pp. 6, 65-66, 128.



74

74

STEPHEN NEIL LORBER (AMERICAN, B. 1943)
SARDINIAN BASKET

signed and dated 'Lorber 78' (lower left)
oil on canvas
55½ x 61½ in. (141 x 156.2 cm.)

\$2,000-3,000

PROVENANCE

with Alexander F. Milliken Inc. Gallery, New York.
anonymous sale; Los Angeles Modern Auctions,
Los Angeles, 9 October 2016, lot 424.

75

■ 75

A PAIR OF OAK CONSOLE TABLES
20TH CENTURY

With pedimented back above fluted supports

41 in. (104 cm.) high; 59¾ in. (152 cm.) wide;
16 in. (40.5 cm.) deep

(2)

\$2,000-3,000



76

76
A PAIR OF BRONZE 'SPUTNIK'
TABLE LAMPS
 MID-20TH CENTURY

Mounted on black painted square plinths,
 with silk shades

33 in. (83.8 cm.) high

(2)

\$3,000-5,000

77
MICHAEL WILSON (B. 1969)
A LOW TABLE, 2016

oak, steel, steel, brass

14 in. (35.6 cm.) high, 35 in. (88.9 cm.) wide,
 26 3/4 in. (68 cm.) deep
 engraved MW

\$3,000-5,000



77



■78

RUDOLPH M. SCHINDLER (1887-1953)

A SIDE CHAIR, CIRCA 1948

Douglas fir plywood, pine

30¾ in. (78.1 cm.) high

\$6,000-8,000

PROVENANCE

Ellen Janson, Los Angeles;
Private collection, Los Angeles;
Los Angeles Modern Auctions, Los Angeles,
10 February 2008, lot 58.

LITERATURE

For another example of this model illustrated:
Exhibition catalogue, *The Furniture of R. M. Schindler*,
University Art Museum, University of California,
Santa Barbara, 1997, pp.150, 153.



79

80

79

ATELIER JOUVE

A VASE, BETWEEN 1964 AND 1968

glazed ceramic

4¼ in. (10.7 cm.) high

impressed signature *AT JOUVE* and with artist cipher

\$2,000-3,000

80

GEORGES JOUVE (1910-1964)

A LARGE VASE, CIRCA 1960

glazed ceramic

11½ in. (29.5 cm.) high

impressed signature *JOUVE* with artist's cipher

\$4,000-6,000

81

GEORGE NELSON (1908-1986)

A LOUNGE CHAIR WITH SIDE TRAY, MODEL 5071, DESIGNED 1955

manufactured by Herman Miller, Zeeland, Michigan,
birch plywood, upholstery, chromed metal, tubular steel

29 in. (73.7 cm.) high, 49¼ in. (125 cm.) wide,

33 in. (83.9 cm.) deep

\$2,000-3,000

LITERATURE

For a closely related example illustrated:

C. Greenberg, *Mid-Century Modern*, New York, 1995, p. 96.



81

82

ITALIAN

A PAIR OF WALL SCONCES, LATE 20TH CENTURY

glass, brass

each 32 in. (81.3 cm.) high, 4¾ in. (12 cm.) wide,
4½ in. (11.5 cm.) deep

(2)

\$2,000-4,000

83

JACQUES-HENRI VARICHON (B. 1945)

A 'ZIG-ZAG' CHAIR, DESIGNED 1969

aluminum, tubular chromed steel, tension wire

28¾ in. (73 cm.) high

\$2,000-3,000



82



83

84

**A SET OF FOUR CHINESE WALLPAPER PANELS
MOUNTED AS A FOUR-PANEL FOLDING SCREEN**

THE WALLPAPER QING DYNASTY, LATE 18TH/
EARLY 19TH CENTURY, LATER-MOUNTED

Depicting figures in daily pursuits in a continuous
landscape, mounted with silk borders on
gold-leaf and paper

42 x 20 in. (106.7 x 50.8 cm.) the wallpaper panels;
63 x 22¾ in. (160 x 57.8 cm.), each screen panel

\$2,000-3,000

85

**A CHINESE MASSIVE GILT AND PAINTED
GREY STONE HEAD OF BUDDHA**

LATE MING DYNASTY (1368-1644)

His face with serene expression and downcast eyes,
with traces of red pigment to tight curls and facial features,
on a metal square stand

30½ in. (77.5 cm.) high, on stand

\$4,000-6,000

86

**A CHINESE CARVED JUMU AND NANMU
ALTAR TABLE**

QING DYNASTY, 19TH CENTURY

The apron carved with stylized archaistic *chilong*
and scrollwork

33½ in. (85 cm.) high, 63 in. (160 cm.) long,
29¼ in. (74.3 cm.) deep

\$2,000-3,000

87

**A PAIR OF SOUTHEAST ASIAN CARVED
HARDWOOD SIDE CHAIRS**

20TH CENTURY

Each with reticulated back in the Chinese-taste,
with claw feet front supports

32¼ in. (82 cm.) high

\$1,000-2,000

(2)

84



86





88

88

CHINESE SCHOOL, 19TH CENTURY
THE NINE TIERED PAGODA AT WHAMPOA
ANCHORAGE

Oil on canvas, laid down on board, in faux-tortoise and wood frame

17¾ x 23½ in. (45.2 x 59.7 cm.), the image

\$5,000-8,000



89

89

CHINESE SCHOOL, 19TH CENTURY
THE HONGS OF CANTON

Oil on canvas, framed

10½ x 14 in. (26.7 x 35.6 cm.) the image

\$7,000-10,000

90

**A CHINESE LARGE SANCAI-GLAZED POTTERY FIGURE
OF AN EARTH SPIRIT**

TANG DYNASTY (AD 618-907)

The large creature seated on a pierced rockwork base, with flaming wings at shoulders, the human head modeled with flaring ears, a single twisting horn

28 in. (71.1 cm.) high

\$8,000-12,000

PROVENANCE

Acquired from The Union Trading Co., Hong Kong, 20 May 1991



90

91

**A CHINESE YELLOW AND GREEN-GLAZED POTTERY
FIGURE OF AN EQUESTRIAN**

TANG DYNASTY (AD 618-907)

14½ in. (28 cm.) high

\$5,000-7,000

PROVENANCE

Acquired from The Union Trading Co., Antique Porcelain,
Hong Kong, May 1991.



91

92

**A CHINESE HAN-STYLE PAINTED POTTERY VESSEL
WITH ANIMAL-FORM HEAD**

16¾ in. (42.5 cm.) high

\$2,000-3,000



92



93

93

A CHINESE LARGE POLYCHROME PAINTED CARVED WOOD FIGURE OF A SEATED GUANYIN
20TH CENTURY

Seated atop a rockwork base

40½ in. (102.8 cm.) high

\$3,000-5,000

94

A PAIR OF CHINESE SPLASHED-GLAZED VASES, HU
20TH CENTURY

With applied deer head handles

18½ in. (47 cm.) high

\$1,500-2,000

(2)



94

95

**A PAIR OF CHINESE GILT AND UNDERGLAZE-BLUE
DECORATED LARGE JARS AND COVERS**

20TH CENTURY

Each with shaped panel enclosing various auspicious symbols
and pavilion scenes

23 in. (58.4 cm.) high, overall

(4)

\$2,000-3,000



95

96

TWO CHINESE MASSIVE WHITE-GLAZED LUOHAN
LATE 19TH/20TH CENTURY

The enlightened ones seated

31½ in. (80 cm.) high

(2)

\$3,000-5,000



96



97

MATERIAL LUST

'DERMA RUG II', 2016

alpaca, rope, wool, cotton, leather, rubber tool dip

80 x 65 in. (203.2 x 165 cm.)

\$8,000-12,000

98

LESTER GEIS

A 'T-5-G' TABLE LAMP, DESIGNED 1951

manufactured by Heifetz Manufacturing Company,
New York, enameled metal, brass

22 in. (55.8 cm.) high

\$6,000-8,000

LITERATURE

For another example of this model illustrated:

C. and P. Fiell, *1000 Lights*, Vol. 1, Kholn, 2005, pp. 438-439.

This design received an honorable mention at the Museum of Modern Art's low-cost lighting competition in 1951.



98

■ 99

CHARLES (1907-1978) AND RAY EAMES (1912-1989)

AN 'ES106' CHAISE LONGUE, DESIGNED 1968

manufactured by Herman Miller, Zeeland, Michigan, enameled
aluminum, leather upholstery

28½ in. (72.4 cm.) high, 75 in. (190.5 cm.) wide,

17 in. (45.7 cm.) deep

with manufacturer's label

\$3,000-5,000

LITERATURE

For another example of this model illustrated:

C. and P. Fiell, *1000 Chairs*, London, 1997, p. 392.



99



100

■100

CLARE GRAHAM

A 'TEDDY BEAR EYE' MIRROR, 2000S

plastic, nylon, mirror, enameled metal

32 in. (81.3 cm.) diameter

\$2,000-4,000

■101

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

A SET OF FOUR CHAIRS, 1950S

bleached mahogany, original vinyl,
comprising two armchairs and two side chairs

each side chair: 31½ in. (80 cm.) high

each armchair: 31¾ in. (80.6 cm.) high

(4)

\$2,000-3,000



101

■102

A BLUE-GLASS VENEERED MIRROR
MODERN

With bevelled plate and borders

63½ x 38½ in. (161 x 98 cm.)

\$3,000-5,000



102

■103

GEORGE NELSON (1908-1986)

A SETTEE, DESIGNED 1960

manufactured by Herman Miller, Zeeland, Michigan,
enameled metal, with 'Jacob's Coat' upholstery
designed by Alexander Girard

29 in. (73.7 cm.) high, 48 in. (121.9 cm.) wide,
24 in. (60.9 cm.) deep

(3)

\$1,500-2,000



103



104



104



105

105



106



104

**TWO JAPANESE BRONZE
ARTICULATED CRABS**

MEIJI-TAISHO PERIODS (EARLY 20TH
CENTURY)

Each realistically cast with a reddish-brown patina

9¼ in. (23.5 cm.) wide

(2)

\$2,000-3,000

105

105

**THREE JAPANESE ARTICULATED
MODELS OF CRUSTACEANS**

MEIJI-TAISHO PERIODS
(EARLY 20TH CENTURY)

Comprising a large swimmer crab, with cast
mark 'Watanabe'; a small lobster, with cast mark
'Hiromi'; and a small crab with red patina

9 in. (22.8 cm.) wide, the swimmer crab

(3)

\$4,000-6,000

106

106

**A SMALL PAIR OF SILVER
ARTICULATED CRABS**

BY OLEG KONSTANTINOV, 20TH CENTURY

Signed 'KONSTANTINOV 7/25'

4¼ in. (10.8 cm.) wide

(2)

\$2,500-3,500

107

**A TIBETO-CHINESE GILT-COPPER REPOUSSE FIGURE
OF A SEATED LAMA**

18TH CENTURY

Seated in *dhyanasana* on a double lotus base, both hands in *dharmachakramudra*, wearing robes, his face with meditative expression

17¾ in. (45 cm.) high

\$20,000-30,000





~108

A CHINESE GOLD AND SILVER-INLAID BRONZE TAPIR-FORM VESSEL, ZUN

17TH/18TH CENTURY

The tapir standing foursquare with mouth slightly open below a curled snout, the pointed ears are flared and with fan-shaped gold inlay, the collar with a band of bosses, the body and face inlaid with foliate and scroll-work; with carved and silver-inlay *hongmu* wood stand

10½ in. (26.7 cm.) high

(2)

\$40,000-60,000

The shape and inlaid decoration of this charming vessel are based on ancient prototypes from the Warring States period (475-221 BC). Vessels similar in form to the present lot were often decorated with delicate inlay of precious metals and at times with stones such as turquoise or malachite. The identity of this particular animal has been much discussed and is variously described as a 'mythological animal', a 'rhinoceros' and a 'tapir'. The latter seems the most likely candidate since the form has significant features in common with surviving species of tapir, and archaeology has shown that tapirs were indigenous to China in earlier times, indeed, remains of tapirs were found in Guizhou that date to 200,000 BC. These animals have long been extinct in China, but the Asian tapir has survived in small numbers in areas of Southeast Asia. It is interesting to note that even the bronze tapirs of the Warring States period are shown with collars, which suggests that at one time there was a degree of domestication.

Archaistic vessels of this type are the result of tremendous interest in ancient bronzes during the reign of Emperor Huizong of the Northern Song period (AD 960-1127), who was a very keen antiquarian and who instigated the publication of illustrated catalogs of the items in his collection. One of these - the *Xuanhe Bogu tulu* (Xuanhe Illustrated Catalogue of Antiques) - included an illustration of such an early bronze vessel. While the original edition would not have been readily available to later craftsman, it was reprinted on a number of occasions, and the illustration of this zoomorphic vessel appears, for example, in the AD 1528 edition, known as the *Bogu tulu*. The popularity of these inlaid zoomorphic bronze vessels continued into the Yuan, Ming and Qing dynasties (13th-18th centuries). A Yuan dynasty (AD 1279-1368) example with gold and silver inlay from the collection of the National Palace Museum, Taipei, is illustrated in *Through the Prism of the Past*, Taipei, 2003, p. 186, no. III-55. Another example, in the Royal Ontario Museum, dated Yuan-Ming dynasty, is illustrated in *Homage to Heaven, Homage to Earth*, Toronto, 1992, p. 102, no. 53.





109

109

A CHINESE CARVED PALE GREENISH-WHITE JADE ARCHAISTIC CENSER AND COVER

18TH CENTURY

Carved in low relief with *taotie* masks on a *leiwen* ground, flanked by two dragon-head handles suspending loose drop rings

8 in. (20.3 cm.) wide over handles

(2)

\$8,000-12,000

110

A CHINESE BLUE AND WHITE 'LOTUS' JAR AND A COVER

KANGXI PERIOD (1662-1722)

Decorated overall with large lotus blossoms on a dense scrolling ground

20 in. (50.8 cm.) high, overall

(2)

\$8,000-12,000

111

A VERY LARGE CHINESE BLUE AND WHITE 'LOTUS' VASE

18TH CENTURY

Elaborately decorated with large lotus blossoms and pods amidst a foliate ground

27¼ in. (69.2 cm.) high

\$10,000-20,000



110



112

A PAIR OF CHINESE CARVED BAMBOO RUYI SCEPTERS
20TH CENTURY

Each carved with stylized characters

11 in. (28 cm.) long

(2)

\$3,000-5,000

113

**A CHINESE CARVED ROCK CRYSTAL MODEL
OF A SEATED HOUND**
20TH CENTURY

8½ in. (21.6 cm.) high

\$1,500-2,500



112

113

114

**A CHINESE SMALL CARVED PALE GREENISH-WHITE
JADE FIGURE OF A SEATED GUANYIN**
20TH CENTURY

Seated with the left hand supporting a pot emanating clouds
and a censer

4 in. (10.2 cm.) high

\$3,000-5,000

115

HAP SAKWA (B. 1950)
TWO VASES, CIRCA 1979

burlwood

8½ in. (21.6 cm.) high, the larger
each signed *Hap Sakwa*

(2)

\$600-900



114



115



116

116

**A JAPANESE CARVED WOOD FIGURE
OF A SEATED LUOHAN**

EDO PERIOD, 18TH/19TH CENTURY

With removable head inset with glass eyes

12¾ in. (32.4 cm.) high

(2)

\$3,000-5,000



117

117

**A JAPANESE CARVED WOOD MODEL
OF A SEATED DOG WITH GILT-METAL
BALL CENSER**

MEIJI-TAISHO PERIODS

(LATE 19TH/EARLY 20TH CENTURY)

Incised artist signature to base

8 in. (20.3 cm.) high

(2)

\$2,000-3,000

118

**TWO ASIAN LACQUERED
STORAGE BOXES**

LATE 19TH/EARLY 20TH CENTURY

Comprising a Chinese round black lacquer
necklace box with hinged cover; and a Japanese
rectangular red and black lacquer box and cover

9½ in. (24.2 cm.) high, 12 in. (30.5 cm.) wide,
9¾ in. (23.8 cm.) deep, the Japanese box (3)

\$1,200-1,800



118

119

**A JAPANESE BRONZE RAT AND
LACQUERED WOOD OIL LAMP, *TODAI***

LATE EDO-EARLY MEIJI PERIOD (19TH
CENTURY)

23 in. (58.4 cm.) high overall

\$1,200-1,800

PROVENANCE

From the Chandler Estate (by repute).

There are a variety of traditional Japanese lighting
devices, however the present lot is a rather unique
example. As oil was less costly than wax it was
typically used for fueling lighting. Interestingly,
the self-regulating system within these traditional
oil lamps in Japan is quite similar to the bird-
fountain lamps of India being imported during
heightened foreign trade of the Momoyama
period (1573-1600). In this present lot, the
rat is the main oil reservoir, a decided choice
for adornment given the rat is a symbol of the
midnight hour in the Japanese culture.



119

■120

ARNE JACOBSEN (1902-1971)

A 'DROP' CHAIR FROM THE SAS
ROYAL HOTEL, 1958

manufactured by Fritz Hansen, Copenhagen,
copper-plated steel, leather

34 in. (86.4 cm.) high

\$10,000-15,000

PROVENANCE

SAS Royal Hotel, Copenhagen;
Private Collection;
Wright, Chicago, 28 March 2006, lot 202.

LITERATURE

For other examples of this model illustrated:
N. Oda, *Danish Chairs*, San Francisco, 1999, p. 61;
M. A. Sheridan, *Room 606: The SAS House
and the Work of Arne Jacobsen*, London, 2003,
p. 202, 206, 214.

121

JIM RISWOLD (B. 1957)

THE CHAIRS OF CHAIRMAN MAO,
FOURTEEN WORKS, 2006

Archival pigment prints, unsigned, framed; with
original catalog inscribed 'To Joe, Mao Loves You!,
Riswold 7/19/07'

31¼ in. (76.8 cm.) high x 22¾ in. (57.8 cm.) wide,
the frames (14)

\$10,000-15,000

PROVENANCE

With Augén Gallery.

■122

ARNE JACOBSEN (1902-1971)

AN 'EGG' CHAIR, DESIGNED 1958

manufactured by Fritz Hansen, Copenhagen,
aluminum, leather upholstery

39¼ in. (99.7 cm.) high
with molded mark *FH made in Denmark*

\$5,000-7,000

LITERATURE

For other examples of this model illustrated:
C. & P. Fiell, *1000 Chairs*, Köln, 1997, p. 347;
N. Oda, *Danish Chairs*, San Francisco, 1999, p. 60.



120



121



122



123

123

A PAIR OF CHINESE GILT-GROUND FAMILLE ROSE AND IRON-RED DECORATED GARLIC-MOUTH VASES 20TH CENTURY

Densely decorated in the round, turquoise interior and base, and with blue enamel apocryphal Qianlong marks

7½ in. (19 cm.) high

(2)

\$1,000-1,500

124

PREBEN FABRICUS (1931-1984) & JØRGEN KASTHOLM (1931-2007)

A THREE-SEATER SOFA, DESIGNED 1970

manufactured by Bo-Ex, Copenhagen, steel, leather

each seat: 26¼ in. (66.7 cm.) high, 90 in. (229 cm.) wide,
26 in. (66 cm.) deep.

\$6,000-8,000

LITERATURE

For another example of this model illustrated:
N. Oda, *Danish Chairs*, San Francisco 1999, p. 197.



124

125

**A GROUP OF THREE BURLWOOD
PLANTERS AND A SMALL WOOD
CARVING OF MUSHROOMS**

LATE 19TH/20TH CENTURY

Comprising a large oblong planter, a short
stained wood planter, and a tall slender planter
with metal liner

12 in. (30.5 cm.) high x 18½ in. (47 cm.) wide,
the first planter (4)

\$1,500-2,500



126

**PREBEN FABRICUS (1931-1984)
& JØRGEN KASTHOLM (1931-2007)**

A 'GRASSHOPPER' CHAISE LONGUE,
DESIGNED 1968

manufactured by Alfred Kill, Germany, chrome-
plated steel, leather upholstery, linen

32¼ in. (82 cm.) high, 28½ in. (72.4 cm.) wide,
58 in (147.3 cm.) deep

\$6,000-9,000

LITERATURE

For another example of this model illustrated:
J. Habegger, J. Osman, *Sourcebook of Modern
Furniture*, New York, 1989, p. 82, no. 2-18.





127

127

**A LARGE CARVED WOOD MODEL
OF A SUITCASE**
20TH CENTURY

19 in. (48.3 cm.) high, 25½ in. (64.8 cm.) wide,
6½ in. (16.5 cm.) deep

\$1,200-1,800

PROVENANCE

Acquired from Blackman Cruz,
California (by repute).

128

**TWO CHINESE WAX STONE
AND ROOTWOOD STOOLS**
20TH CENTURY

21 in. (53.4 cm.) high, the taller

(2)

\$2,000-3,000



128





■129

ARNE NORELL (1917-1971)

AN 'ILONA' THREE PIECE SUITE, DESIGNED CIRCA 1970

stained beech, leather

armchairs: each 31 in. (78.7 cm.) high

settee: 32 in. (81.3 cm.) high, 55 in. (139.7 cm.) wide,
30 in. (76.2 cm.) deep

(3)

\$5,000-8,000



■130

WARD BENNETT (1918-2003)

A PAIR OF LOUNGE CHAIRS, CIRCA 1965

manufactured by Lehigh Leopold, United States,
leather upholstery, aluminum

27¼ in. (69.2 cm.) high
with molded manufacturer's mark

(2)

\$5,000-7,000

PROVENANCE

Indianapolis Museum of Art, Indianapolis;
Wright, Chicago, 27 March 2014, lot 386.

131

CURTIS JERE

A 'CRANE' FLOOR LAMP, DESIGNED 1960

chrome, enameled steel, tension cable

75 in. (190.5 cm.) high

\$800-1,200





"Joel Chen has an extraordinary eye. And what appeals to me is his broad tastes. High, low, but all great. He makes you look at objects and art that you would have walked past in another setting. I only regret pieces I passed up and didn't get from Joel..."

-Beth de Woody, Art Collector,
Curator, Philanthropist

"Joel has an impeccable eye. His showroom has remained one of the first places I take clients and have for years. There is always some new treasure to discover, from special vintage pieces to exciting new artist."

-Kelly Wearstler, Interior Designer, owner Kelly Wearstler



132



133



132

FRANZ WEST (1947-2012)

*A CEILING LIGHT FOR THE META-MEMPHIS COLLECTION,
DESIGNED 1991*

iron chain

71 in. (180.4 cm.) wide

\$3,000-5,000

■133

ARTHUR ESPENET CARPENTER III

A SIDE TABLE, CIRCA 2013

burl oak, walnut

17¼ in. (45 cm.) high, 27 in. (68.6 cm.) diameter
branded 1204/ *Espenet III*

\$3,000-4,000



(alternate view)

134

CARLO MOLLINO (1905-1973)

A SIDE CHAIR FOR THE CASA DEL SOLE, CERVINIA, DESIGNED 1953

executed by Ettore Canali, Brescia, chestnut, brass bolts

36½ in. (93 cm.) high

\$30,000-50,000

LITERATURE

For other examples of this model illustrated:

N. Ferrari, *Carlo Mollino: Cronaca*, exhibition catalogue, Galleria Fulvio Ferrari, Turin, 1985, p. 137, pl. 229;

G. Brino, *Carlo Mollino: Architecture as Autobiography*, New York 1987, p. 139;

I de Guttry, M. P. Maino, *L'Étrange Univers de l'Architecte Carlo Mollino*, Paris, 1989-1990, p. 122;

R. Colombari, *Il mobile italiano degli anni '40 e '50*, Rome, 1992, p. 214, pl. 24;

F. Ferrari, N. Ferrari, *Carlo Mollino, Furniture Catalogue*, Milan, 2005, p. 54, no. 84;

F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, London, 2006, pp. 204-206, 230;

N. Ferrari, *Carlo Mollino: Arabesques*, Verona, 2006, p. 107, pl. 173-174;

N. Ferrari, *Mollino: Casa del Sole*, Turin, 2007, pp. 78, 80-81, 93.

The 'Casa del Sole', completed 1953-54 was conceived as a winter sports complex, and occupied a difficult mountain terrain near Cervinia, in the Italian Alps. To compliment his buildings, Mollino designed a series of furnishings of conspicuously rugged construction in order to withstand regular use, and stylistically were informed by Mollino's earlier studies into Alpine, vernacular furniture and architecture. The chairs created for the apartments and for the Pavia Restaurant reveal the subtleties of Mollino's own personalised references, for instance the gently hooked, horn-like aspects to the rear of the seats, and a distinctively bi-partite back, the symbolism of which, considering the architect's interests, may be reasonably associated to reflect corset-like sensuality.

This lot is sold with a certificate of authenticity from The Museo Casa Mollino, Turin.

In total, around 150 chairs were originally produced, from which some estimates suggest that less than 50 now remain.





135

■135

ARTHUR ESPENET CARPENTER (1920-2006)

A 'WISHBONE' ARMCHAIR, CIRCA 1980

walnut, vellum

30¾ in. (78.1 cm.) high
incised *Espenet* 8010 13

\$7,000-9,000



136

■136

ARTHUR ESPENET CARPENTER (1920-2006)

A 'WISHBONE' CHAIR, CIRCA 1970

walnut, leather

31¼ in. (79.4 cm.) high
branded *Espenet*/ 7211

\$6,000-8,000



■137

MICHAEL WILSON (B. 1969)

A 'GRASSHOPPER' FLOOR LAMP, 2009

black walnut, linen shade

59 in. (149.9 cm.) high

\$2,000-3,000





138

138

HARRISON MCINTOSH (1914-2016)

A BOWL, CIRCA 1960

stoneware

5¼ in. (13.3 cm.) high, 5¼ in. (14.6 cm.) diameter
with impressed artist monogram *HM*

\$1,000-1,500

139

**THREE CHINESE MASSIVE DRIP-GLAZED
STORAGE JARS**

20TH CENTURY

Of varying size and shape

29¼ in. (74.3 cm.) high, the tallest

(3)

\$1,500-2,000



139

■140

FINN JUHL (1912-1989)

A 'NV-53' SETTEE, DESIGNED 1953

manufactured by Niels Vodder, Copenhagen, teak, brass, upholstery

29¼ in. (74.3 cm.) high, 51 in. (129.5 cm.) wide, 26 in. (66 cm.) deep

\$10,000-15,000

LITERATURE

For closely related models illustrated:

G. Jalk (ed.), *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 270-271;

E. Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, p. 58.





141

141

AMERICAN

A SET OF FOUR TABLE LAMPS, CIRCA 1960

walnut, brass, modern paper shades

each 25½ in. (64.8 cm.) high

(4)

\$2,000-3,000

■142

HANS WEGNER (1914-2007)

*A FOLDING CHAIR, MODEL JH512,
DESIGNED 1949*

manufactured by Johannes Hansen, Copenhagen,
oak, rattan

29¾ in. (75.5 cm.) high

branded *JOHANNES HANSEN COPENHAGEN
DENMARK*

\$3,000-5,000

LITERATURE

For another example of this model illustrated:
C. Holmsted Olesen, *Wegner: Just One Good Chair*,
Ostfildern, 2014, p. 183.



142



143

143

KRISTIN VICTORIA BARRON

A 'DI ORCHIS MAJOR' LAMP AND AN
'ORCHIS JASPER I' LAMP, CIRCA 2010

for Kriest Studio

the first: Aesculus burl wood, polished carnelian,
brass, linen shade

the second: bleached maple burl wood, polished agate,
linen shade, from an edition of two

35¼ in. (90 cm.) high, the tallest

(2)

\$3,000-5,000

144

EJVIND A. JOHANSSON (B.1923)

A SET OF SIX 'EYE' CHAIRS, DESIGNED 1961

manufactured by Ivan Gern Møbelfabrik, Copenhagen,
walnut, leather upholstery

each 30½ in. (76.2 cm.) high

(6)

\$2,500-3,500



144

■ 145

POUL KJAERHOLM (1929-1980)

A SET OF FOUR 'PK-27' CHAIRS AND A
'PK 66' LOW TABLE, DESIGNED 1971

chairs manufactured by E. Kold Christensen,
Copenhagen, maple plywood, leather, rubber
table attributed to PP-Møbler, Copenhagen,
maple plywood

chairs: each 28 in. (71.1 cm.) high

table: 13 in. (33 cm.) high, 32½ in. (82.6 cm.) square (5)

\$25,000-35,000

PROVENANCE

For another example of this models illustrated:
C. Harlang, K. Helmer-Petersen and K. Kjærholm,
Poul Kjærholm, Copenhagen, 1999, pp. 122-23, 181.
For another example of this models illustrated and
sketches of the table and chairs:
M. Sheridan, *The Furniture of Poul Kjærholm*,
Copenhagen, 2007, pp. 156-61.





146

146
A CHINESE LARGE
FAUX BOIS JARDINIÈRE
20TH CENTURY

With two molded and gilt and yellow
enameled woven bands

21½ in. (54.6 cm.) diameter

\$1,000-1,500

■147

IN THE STYLE OF ARREDOLUCE

A PAIR OF EASEL LAMPS, 20TH CENTURY

chromed metal, aluminum

each 83 in. (210.8 cm.) high (2)

\$3,000-5,000

148

LAUREN LACHANCE

*PRESSED FLOWERS AND LEAVES,
A SET OF EIGHT, CIRCA 2003*

Various specimens, mounted on board,
matte and framed

20¼ in. (51.4 cm.) high x 15¼ in. (40 cm.) wide (8)

\$1,000-1,500

PROVENANCE

Acquired directly from the artist, circa 2004-2005.

*"JF Chen is an emporium like no other.
It's essential as a resource."*

-Nate Berkus, Interior Designer



■149

IB KOFOD-LARSEN (1921-2003)

*A PAIR OF 'ELISABETH' LOUNGE CHAIRS, MODEL U 56,
DESIGNED 1956*

manufactured by Christensen & Larsen, Copenhagen, teak,
leather upholstery

each 27¾ in. (70.5 cm.) high

each branded with manufacturer's mark

(2)

\$20,000-30,000

LITERATURE

For other examples of this model illustrated:

G. Jalk, *Dansk Møbelkunst gennem 40 aar*,

Volume 3: 1947-1956, Copenhagen, 1987, p. 365;

N. Oda, *Danish Chairs*, San Francisco, 1999, p. 163.





150

150

FINN JUHL (1912-1989)

A SET OF SIX 'EGYPTIAN' SIDE CHAIRS, DESIGNED 1949

manufactured by Niels Vodder, Copenhagen, teak, upholstery

each 35½ in. (90.2 cm.) high

each branded **CABINETMAKER NIELS VODDER/COPENHAGEN**
DENMARK/DESIGN: **FINN JUHL**.

(6)

\$25,000-40,000

LITERATURE

For a closely related model illustrated:

G. Jalk, (ed.), *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*,
Copenhagen, 1987, pp. 125, 270-71.



■151

HANS WEGNER (1914-2007)

*A SABRE-LEGGED TABLE, MODEL AT 304,
DESIGNED 1955*

manufactured by Andreas Tuck, Denmark, oak,
teak, brass

28¾ in. (71.7 cm.) high, 93¾ in. (238.1 cm.) wide,
33¾ in. (85.7 cm.) deep [with drop leaves engaged]
with manufacturer's brand

\$6,000-9,000

LITERATURE

For another example of this model illustrated:
C. Holmstead Olesen, *Wegner, Just One Good Chair*,
Ostfildern, 2014, p. 241.



■152

HANS WEGNER (1914-2007)

A 'PAPA BEAR' CHAIR AND OTTOMAN,
DESIGNED 1951

manufactured by AP Stolen, Denmark, teak, upholstery

chair: 39 in. (99 cm.) high

ottoman: 16½ in. (41.9 cm.) high, 27½ in. (69.8 cm.) wide,
16½ in. (41.9 cm.) deep (2)

\$7,000-10,000

LITERATURE

For another example of this model illustrated:

C. Holmstead Olesen, *Wegner, Just One Good Chair*,
Ostfildern, 2014, p. 208.





153

153

YASSI

'CEREMONIAL VESSEL', CIRCA 2010

unglazed ceramic

15¼ in. (38.7 cm.) high, 10½ in. (26.7 cm.) diameter
artist signature incised

\$2,000-3,000

154

**A PAIR OF FOSSILIZED STONE
AND METAL TABLE LAMPS**
20TH CENTURY

With silk shades

27½ in. (70 cm.) high

\$2,000-3,000

(2)



154

155

CLAUDE CONOVER (1907-1994)
'HOTU', A VESSEL, CIRCA 1965

slipped stoneware

16¾ in. (42.5 cm.) high
signed *CLAUDE CONOVER "HOTU"*

\$5,000-8,000



156

CLAUDE CONOVER (1907-1994)
'POCH', A VESSEL, CIRCA 1965

slipped stoneware

19 in. (48.2 cm.) high
signed and titled *CLAUDE CONOVER "POCH"*

\$5,000-7,000



158





■157

HANS WEGNER (1914-2007)

A SIDEBOARD, DESIGNED 1950

teak, white oak, brass

the left door opening to reveal an oak interior with one adjustable shelf, the right door opening to reveal several adjustable sliding trays

49¾ in. (126.7 cm.), 66¼ in. (168.3 cm.) wide,
17½ in. (44.5 cm.) deep

\$6,000-8,000

LITERATURE

For another example of this model illustrated:
C. Holmstead Olesen, *Wegner, Just One Good Chair*, Ostfildern, 2014, p. 231.

158

GAE AULENTI (1927-2012)

FOUR 'PILEINO' TABLE OR WALL LIGHTS, DESIGNED 1972

manufactured by Artemide, Italy,
painted aluminum

each 9¼ (23.5 cm.) high

(4)

\$2,000-3,000



■ 159

FRITS HENNINGSEN (1902-1971)

A HIGH-BACK CHAIR AND OTTOMAN, DESIGNED 1935

oak, original leather upholstery

the chair: 43½ in. (110.5 cm.) high

the ottoman: 17 in. (43.2 cm.) high, 24 in. (61 cm.) wide, 18 in. (45.7 cm.) deep, (2)

\$70,000-100,000

LITERATURE

For another example of this model illustrated:

B. Laursen, S. Matz, *Mesterværker 100 Aars Dansk Møbelsnedkeri*, Copenhagen, 2000, p. 39.

For another closely related example illustrated:

N. Oda, *Danish Chairs*, San Francisco, 1999, p. 42.

The current high-back chair, by the master cabinetmaker Frits Henningsen, is today celebrated as one of the most iconic forms of Danish Modern design. Taking inspiration from a classical 18th century high-back armchair, the basic form has been enhanced into a sculptural organic form, ergonomically modeled to maximize comfort. This model, also called 'dancing chair', with its slender, undulating and inviting lines seems to be floating above the ground. On the present example the naturalistic qualities of the shape are also reinforced by original leather subtle camel color.

■160

KAARE KLINT (1888-1954)

A THREE PIECE 'ADDITION' SUITE, DESIGNED 1933

executed by Rud. Rasmussen, Copenhagen, oak,
original leather upholstery

each chair: 31 in. (78.7 cm.) high

ottoman: 15 in. (38.1 cm.) high, 36½ in. (92.7 cm.) wide,
24½ in. (62.2 cm.) deep

(3)

\$35,000-45,000

LITERATURE

For a closely related model illustrated:

G. Jalk (ed.), *Dansk Møbelkunst gennem 40 aar*,
Volume 2 1927-1936, Copenhagen, 1987, p. 171.



"JF Chen has been Los Angeles' most exciting museum of decorative arts for many years. Connoisseurs visit to learn, not just to buy."

-Jeffrey Deitch, Art Dealer, Curator, owner Deitch Projects





161

■161

**AN ITALIAN TOLE-PEINTE PALM
TREE-FORM FLOOR LAMP**
SECOND HALF 20TH CENTURY

83½ in. (212 cm.) high

\$2,000-3,000

■162

HANS OLSEN (1902-1983)

*A PAIR OF 'BIKINI' LOUNGE CHAIRS,
DESIGNED 1961*

manufactured by Frem Røjle, Denmark,
plywood, leather

each 28¾ in. (73 cm.) high

branded *Frem Røjle* and labeled with Danish
furniture makers control seal

(2)

\$4,000-6,000



162



■163

PAUL EVANS (1931-1987)

A 'PATCHWORK' COFFEE TABLE, 1970S

manufactured by Directional, copper, bronze, pewter, enameled steel, slate

15½ in. (39.4 cm.) high, 68 in. (172.7 cm.) wide, 32 in. (81.3 cm.) deep

\$3,000-5,000

LITERATURE

For a closely related example illustrated:

C. Kimmerle, *Paul Evans, Crossing Boundaries and Crafting Modernism*, Pennsylvania, 2014, p. 179.





164

164

A GROUP OF FOUR INDIAN LINGAM STONES

Of typical ovoid form, in various size, with two carved wood stands

20 in. (50.8 cm.) long, the largest

(6)

\$2,000-3,000

165

AN INDUSTRIAL GREEN-PAINTED STEEL AND PINE SIDE TABLE

20TH CENTURY

With distressed ply-board top above a frieze drawer

34 in. (86,5 cm.); 72 in. (183 cm.) wide;
30¼ in. (77 cm.) deep

\$2,500-3,500



165

166

**A LARGE IRON ARCHITECTURAL
ROOF ELEMENT**

LATE 19TH/EARLY 20TH CENTURY

30 in. (76.2 cm.) high, 39¾ in. (101 cm.) long,
12 in. (30.5 cm.) deep

\$1,000-1,500



166

167

**TWO LARGE BRASS AND PARCHMENT
MODELS OF A BOAR AND A
HIPPOPOTAMUS**

BY SYLVAN, SAN FRANCISCO, MODERN

Each body parchment with velum coat, brass
mounted eyes, ears, tail and hooves, with applied
label for *Sylvan S.F.*

32 in. (81.2 cm.) long, each

(2)

\$3,000-5,000



167



168

168

JAMES AND PHILIP SECREST
A PAIR OF 'STUDIO' CEILING LIGHTS,
 CIRCA 1970

ceramic, mahogany

each 47 in. (119.4 cm.) high

\$3,000-5,000

(10)

169

**AN INDUSTRIAL TRAVERTINE
 AND CAST IRON SIDE TABLE**
 20TH CENTURY

Of trestle form with X-form stretcher

30 3/4 in. (78 cm.) high; 59 in. (150 cm.) wide;
 22 in. (56 cm.) deep

\$2,000-3,000



169

■170

ITALIAN

*A BEEHIVE TWELVE LIGHT CHANDELIER,
MID-20TH CENTURY*

glass, brass

32¼ in. (82 cm.) high; 35½ in. (90 cm.) wide

\$5,000-8,000



170

■171

ALDO TURA (1909-1963)

A BAR CABINET, CIRCA 1960

lacquered vellum, stained mahogany, brass,
mirrored interior, wired for electricity

51¼ in. (130.2 cm.) high, 31½ in. (80 cm.) wide,
14¼ in. (36.1 cm.) deep

\$6,000-8,000



171

■172

ALDO TURA (1909-1963)

A THREE-TIER TROLLEY, CIRCA 1960

stained parchment, brass, glass

28½ in. (72.4 cm.) high, 22 in. (55.9 cm.) wide,
30½ in. (77.5 cm.) deep (3)

\$1,000-1,500



172



173



173

**A PAIR OF CHINESE TEILIMU LOWBACK
ARMCHAIRS, MEIGUIYI**

QING DYNASTY, 18TH/19TH CENTURY

Carved with openwork cash and reeded frame,
with woven rattan seat

33¾ in. (85.6 cm.) high, 21¼ in. (55.3 cm.) wide,
16½ in. (41.9 cm.) deep (2)

\$5,000-7,000

■ 174

**A CHINESE HUALI ALTAR TABLE
20TH CENTURY**

Carved with stylized horned dragons and
archaistic scrollwork

32 in. high x 68 in. wide x 33½ in. deep
(81.2 x 172.7 x 85 cm.)

\$4,000-6,000



174





175

175

**A VERY LARGE PAIR OF CHINESE
CLOISSONNÉ ENAMEL 'ELEPHANT'
CENSERS AND COVERS**

20TH CENTURY

Decorated with auspicious bats on a dense foliate ground, the covers with stylized *shou* characters and pierced gilt-metal bands, the covers with elephant-form finials, and on three elephant-head form supports, the bases with apocryphal Qianlong mark

32 in. (81.2 cm.) high, overall

(4)

\$5,000-8,000

176

**A CHINESE BLACK AND GILT-LACQUER
LOW TABLE**

19TH/20TH CENTURY

With rectangular top above a pierced fretwork frieze and scroll supports

18¼ in. (46.3 cm.) high, 37¼ in. (94.4 cm.) wide,

19¼ in. (48.9 cm.) deep

\$1,500-2,000



176



177

CHINESE SCHOOL, LATE 18TH/EARLY 19TH CENTURY
THE FOUR SEASONS, A SET OF FOUR

Ink and colors on paper, framed

35¼ x 46½ in. (89.5 x 118 cm.) the image

(4)

\$12,000-18,000



178

178

A CHINESE FAMILLE NOIRE BALUSTER VASE

QING DYNASTY, 19TH CENTURY

Decorated with a continuous scene of soldiers and demons on horseback, black enameled artemesia leaf to unglazed base

16½ in. (50 cm.) high

\$2,000-3,000



179

179

A VERY LARGE CHINESE BLUE AND WHITE 'DRAGON' VASE

20TH CENTURY

Decorated with six large writhing dragons chasing flaming pearls amidst clouds with underglaze-blue apocryphal Yongzheng mark

29¼ in. (74.3 cm.) high

\$1,500-2,000

180

A CHINESE DEHUA CENSER
17TH CENTURY

Compressed body raised on slightly spreading foot,
flanked by a pair of lion-mask handles

6 in. (15.2 cm.) wide, over handles

\$2,000-3,000



180

181

**A CHINESE LIME GREEN-GROUND FAMILLE ROSE
GLOBULAR VASE**
20TH CENTURY

The globular body on a slightly flaring foot, and with a large flaring rim,
decorated with auspicious symbols on a dense ground, with blue enamel
apocryphal four-character Qianlong mark

8½ in. (21.6 cm.) high

\$3,000-5,000



181

■182

KAARE KLINT (1888-1954)

A SOFA, DESIGNED 1935

manufactured by Rud. Rasmussen, Copenhagen, teak,
leather upholstery

36¼ in. (92 cm.) high, 77 in. (195.6 cm.) wide,
28 in. (71 cm.) deep
with manufacturer's label *RUD.RASMUSSEN/
SNEDKERIER/KOBHENVHAVN/DANMARK*
and monogrammed *KK* paper label

\$7,000-9,000

183

MARIO DAL FABBRO (1913-1990)

A WALL HANGING SCULPTURE, CIRCA 1970

cedar, signed *MARIO DAL FABBRO*

46 in. (116.8 cm.) long

\$2,000-3,000



182

"Joel Chen has a great eye and some amazing inventory. Even though it's just down the street, I can plan on finding items from around the world, including some of my favorite pieces of 20th century design."

-Ellen DeGeneres, Actress



183



184

184

AMERICAN

A DESK LAMP, 20TH CENTURY

enameled metal, oak

30 in. (76.2 cm.) high

\$600-900



185



185

A PAIR OF CAST-IRON LION HEADS

19TH CENTURY, POSSIBLY DUTCH

Formerly part of a larger fountain scheme,
each impressed *FRANS 58Y 94* to the reverse

18½ in. (47 cm.) high, 15¼ in. (38.7 cm.) wide,
9 in. (22.8 cm.) deep

(2)

\$1,500-2,000

■186

KAARE KLINT (1888-1954)

A SET OF EIGHT 'RED' CHAIRS, DESIGNED 1927

executed by Rud. Rasmussen, Copenhagen, mahogany, leather upholstery

each 33½ in. (85 cm.) high

each with manufacturer label *RUD. RASMUSSENS/SNEDKERIER/
KOBHENVHAVN/DANMARK* and monogrammed KK paper label

(8)

\$8,000-12,000

LITERATURE

For a similar example illustrated:

A. Sommer, *Kaare Klint*, Denmark, 2007, pp. 30-31;

N. Oda, *Danish Chairs*, San Francisco, 1999, p. 22.



187

KYOKO KUMANI

'SEN MAN NA YU TA', 2003

metallic thread, stainless steel

35 in. (88.9 cm.) high, 58 in. (147.3 cm.) wide

\$2,500-3,500



187

188

EILEEN GRAY (1879-1976)

A 'TRANSAT' CHAIR, DESIGNED 1927

this example of modern manufacture
wood, lacquered wood, chromed metal, leather upholstery

30 in. (76.2 cm.) high

\$3,000-5,000

189

**A PAIR OF SILVERED BRONZE AND BLACK GRANITE
SIDE TABLES**

MODERN

With *faux* bamboo supports, black marble circular tops

21½ in. (54.6 cm.) high x 16½ in. (41.9 cm.) diameter (2)

\$2,000-3,000

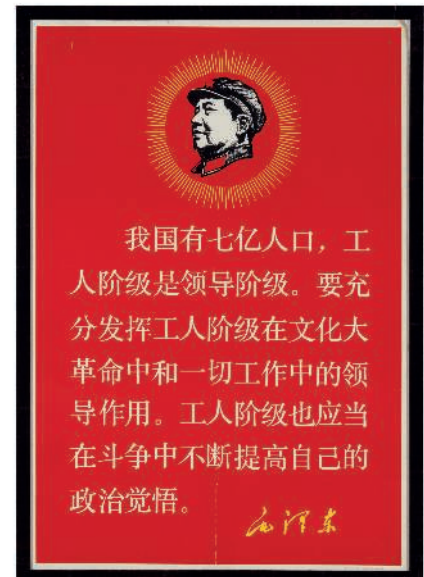


189



188





190

A COLLECTION OF TEN CHINESE PROPAGANDA POSTERS
THIRD QUARTER 20TH CENTURY

Each of varying size, depicting Mao, famous quotes, or figures in celebratory procession, later framed

31¼ x 22¼ in. (79.4 x 56.5 cm.), the frame

(10)

\$2,500-3,500

PROVENANCE

From the Society of Democratic Students, London (by repute).

191

ANGELO LELLI

A PENDANT LAMP, DESIGNED 1954

manufactured by Arredoluce, Italy, brass,
lacquered metal

46½ in. (118.1 cm.) drop

\$4,000-6,000

LITERATURE

For other illustrations of this model:

A. Bassi, *Italian Lighting Design 1945-2000*,
Milan, 2004, p. 77;

C. and P. Fiell, *1000 Lights: 1879-1959*, Cologne,
2005, p. 463.



191

192

JACQUES ADNEN (1900-1984)

A DESK, CIRCA 1950

oak, leather, enameled steel, brass, the drawer
opening to reveal leather lined interior

29¾ in. (75.5 cm.) high, 63¾ in. (161.9 cm.) wide,
30¼ in. (76.8 cm.) deep

\$20,000-30,000

We would like to thank Alain-René Hardy for
his assistance with the cataloguing of this lot.



192



193

193

**A GROUP OF ASIAN TEXTILE
FRAGMENTS AS PILLOWS**

THE FRAGMENTS 20TH CENTURY

Of various shape and size, with linen backing

28¾ x 23¼ in. (73 x 59 cm.), the largest

(5)

\$1,000-1,500

■ 194

FRANCOIS LETOURNEUR

A SOFA, DESIGNED 1950S

manufactured by Maurice Moura, France,
enameled metal, velour upholstery

33 in. (83.2 cm.) high, 66 in. (167.6 cm.) wide,
37 in. (94 cm.) deep

\$2,000-3,000



194

195



195

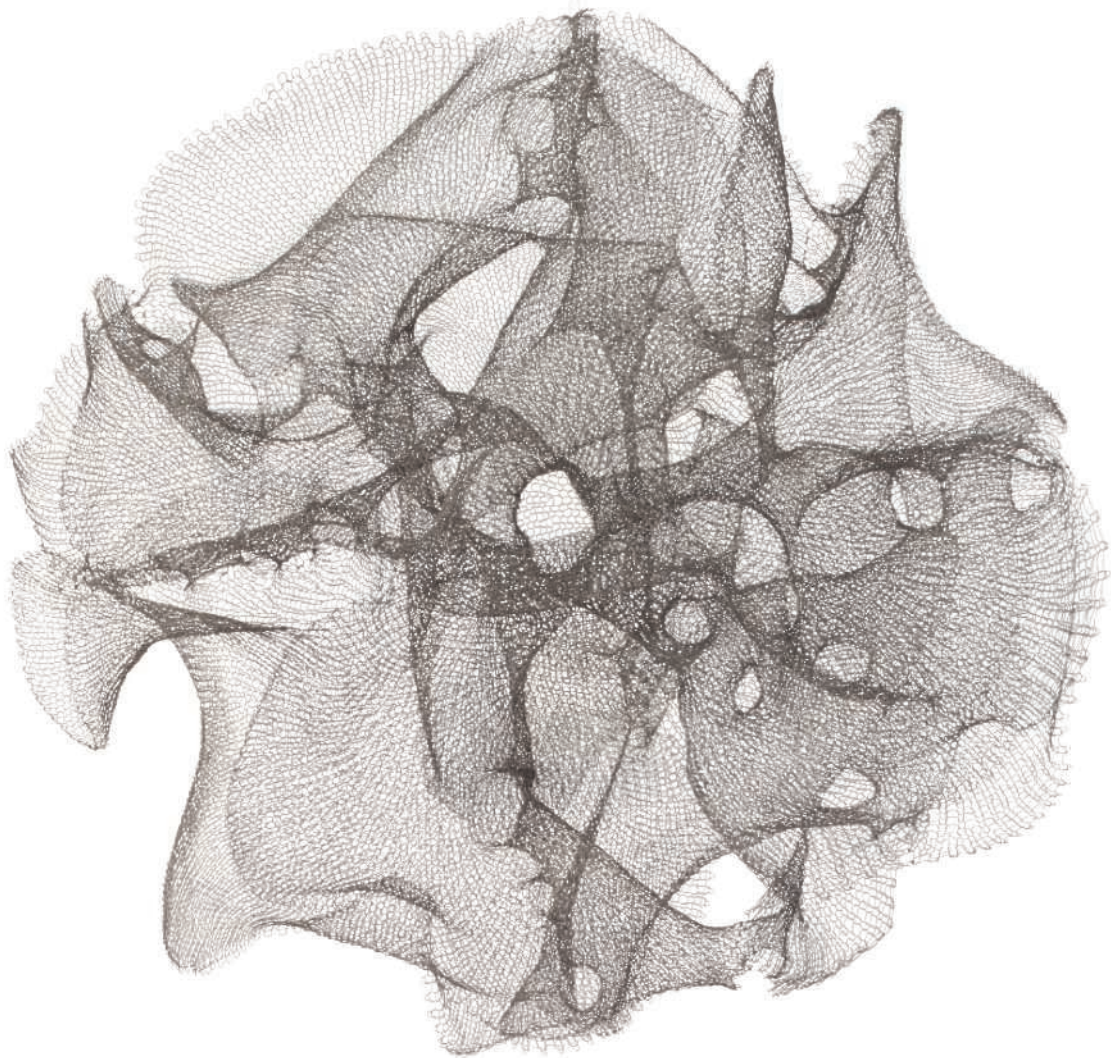
MICHAEL BOYD (B. 1960)

'SONIC BLUE SLANT', A CARPET, 2016

executed by Christopher Farr Ltd.,
hand-knotted wool pile

12 ft. 7 in. x 8 ft. 9 in. (384 x 267 cm.)

\$4,000-6,000



196

BLANKA ŠPERKOVÁ (B. 1948)

"MY WORLD", 2003

finger knitted stainless wire

23 in. (58.4 cm.) high

\$8,000-12,000

Blanka Šperková began to experiment with wire in 1970, a curiosity that was born out of the traditional Slovak craft of tinkering. Instead of adopting the traditional tinker techniques, the artist developed a unique method of finger knitting without the aid of needles or other tools. Using a basic loop, she creates both free sculptures and jewellery. The present lot is knit in such a way to create an airy transparency and an expressive interplay with light and shadow.

197

CARLO MOLLINO (1905-1973)

*A PAIR OF ARMCHAIRS AND STOOLS
FOR THE LUTRARIO BALLROOM, CIRCA 1959*

manufactured by Doro, Italy, enameled steel,
walnut, vinyl, brass

29½ in. (74.9 cm.) high, 21¼ in. (53.9 cm.) wide,
21 in. (53.4 cm.) deep,
the chairs

17¼ in. (43.8 cm.) high, 16½ in. (41.9 cm.) wide,
12 in. (30.5 cm) deep, the stools

The chairs signed with partial decal
manufacturer's label to reverse

Doro Cuneo.

Each with upholsterer's label to underside

SC International Poltrone & Arredi Marina Di Montemarciano (4)

\$12,000-18,000





198

198

A PAIR OF SILVERED-METAL 'PAGODA' TABLE LAMPS

DESIGNED BY JOEL CHEN FOR JF CHEN, 20TH CENTURY

Shaped square, with four suspended bells from the roof corners, with two silk shades

36 in. (91.5 cm.) high

(2)

\$2,000-3,000

199

A RED LACQUERED AND METAL COFFEE TABLE

MODERN

In the manner of Jean Royere

\$3,000-5,000



199

200

**A PAIR OF CHINESE CINNABAR LACQUER PANELS
MOUNTED AS SIDE TABLES**

THE CINNABAR LACQUER PANELS QING DYNASTY
(19TH CENTURY), THE BRASS TABLES 20TH CENTURY

The panels depicting potted vases and scholar's objects in the top tier,
inset into gilt and red painted wood panels, on casters

22¾ in. (57.8 cm.) high, 23½ in. (59.7 cm.) square

(2)

\$5,000-7,000



(detail, tops)



201

AKIO NUKAGA (B. 1974)

FOUR BLUE GLAZED VASES, CIRCA 2013

Of various shape and size

10 in. (25.4 cm.) high, the largest

(4)

\$1,500-2,500

203

A JAPANESE FOUR-PANEL FOLDING SCREEN

MEIJI PERIOD (1868-1912)

Ink, color and gold-leaf on paper, mounted on brocade

68 in. (172.7 cm.) high, 23½ in. (59.6 cm.) wide, each panel

\$3,000-5,000



201

202

A FRENCH TERRACOTTA BUST OF SAM CHOU

BY SUSSE FRERES, PARIS, EARLY 20TH CENTURY

With impressed Susse cachet, signed with artist signature

17¾ in. (45 cm.) high

\$1,200-1,800

204

**A PAIR OF LOUIS XVI-STYLE CREAM-PAINTED
AND PARCEL-GILT BERGERES**

SECOND HALF 20TH CENTURY,
POSSIBLY MAISON JANSEN

Un-upholstered, lacking seat cushions

37¼ in. (92.6 cm.) high, 25½ in. (64.8 cm.) wide,
25 in. (63.5 cm.) deep

(2)

\$3,000-5,000



202

203



204

"Joel Chen is deservedly renowned as a design impresario. His galleries are where Angelenos go to find amazing objects from all over the world that they couldn't find elsewhere, as well as superb examples from acknowledged masters. And the creative way these objects are installed is a testament to his rare imagination and impeccable eye. Joel is a true tastemaker – not following fashion, but only his vision."

-Wendy Kaplan, Department Head and Curator,
Decorative Arts and Design, Los Angeles County Museum of Art



205

■ 205

A PAIR OF GILT-BRASS AND MOLDED GLASS PAGODA-FORM LANTERNS SECOND HALF 20TH CENTURY

Each with four suspended lights to the interior

19 in. (48 cm.) high

(2)

\$4,000-6,000



■ 206

A FRENCH CREAM-PAINTED AND PARCEL-GILT CONSOLE TABLE 20TH CENTURY, POSSIBLY BY MAISON JANSEN

With rouge marble top and plinth supports

38½ in. (98 cm.) high, 78½ in. (200 cm.) wide,
16½ in. (42 cm.) deep

\$3,000-5,000



206

207

**A PAIR OF CHINESE COPPER-RED AND
UNDERGLAZE-BLUE DRUM-FORM GARDEN SEATS**
20TH CENTURY

Each with a dense scrolling ground, molded with bands
of bosses, the sides and top pierced with cash

16½ in. (41.9 cm.) high

(2)

\$1,500-2,000



208

A REGENCY MAHOGANY BERGERE
CIRCA 1820

With caned back and seat and replaced squab cushion

42 in. (107 cm.) high

\$2,000-3,000



The image shows a three-panel Chinese gilt and black lacquer screen. Each panel is decorated with a continuous design of flowering branches, likely plum or cherry blossoms, in a light gold or gilded color. The branches are adorned with small, five-petaled flowers and leaves. Interspersed among the branches are various birds, including a large, detailed bird with long, flowing tail feathers (possibly a crane or heron) and several smaller birds. The background of the screen is a dark, possibly black or dark blue, lacquer. The overall style is characteristic of 19th-century Chinese decorative arts.

209

A CHINESE GILT AND BLACK LACQUER SCREEN

19TH CENTURY

The front decorated with figures in various pavilion scenes,
the reverse with birds on blossoming prunus branches

84¼ in. (214 cm.) high, 21¼ in. (55.2 cm.) wide, each panel

\$7,000-10,000



210

AMERICAN

*A PAIR OF 'FRANKFORT' SWIVEL SCONCES,
MODERN*

manufactured by Suffolk Designer Lighting, brass,
enameled metal, linen

each 30 in. (76.2 cm.) high (2)

\$3,000-5,000

■ **211**

ILMARI LAPPALAINEN

*A 'PULKKA' LOUNGE CHAIR AND OTTOMAN,
DESIGNED 1968*

manufactured by Asko, Finland, steel,
leather upholstery

chair: 33 in. (83.8 cm.) high
with manufacturer's label (2)

\$2,000-3,000

210

*"JF Chen is my favorite spot in LA. It's like an
American version of the French 'Puces' in Paris."*

-India Mahdavi, French Architect, owner India Mahdavi

211





212



213



214



215





212

CRAIG MCDEAN (B.1964)

SUMO, 1993

A set of eight, gelatin silver print, unsigned, framed; with limited edition catalog from Morel Books, no. '116/250' and inscribed 'to Bill, Big Love, Craig'

29 $\frac{1}{8}$ in. (74 cm.) high x 24 $\frac{7}{8}$ in. (63.2 cm.) wide, the frames (8)

\$5,000-8,000

PROVENANCE

With Half Gallery, New York.

■ 213

FRANCESCO BUZZI CERIANI

A 'TENAGLI' FLOOR LAMP, DESIGNED 1969

manufactured by Francesconi Fratelli, Italy, painted metal

77 in. (195.6 cm.) high
with manufacturer's label

\$2,000-3,000

LITERATURE

For another example of this model illustrated:
C. and P. Fiell, *1000 lights*, Vol 2., Cologne, 2005, p. 154.

■ 214

A LOUIS XVI-STYLE BLACK PAINTED COMMODE

MAISON JANSEN (1880-1989), CIRCA 1940

With later grey and white marble top, struck or stenciled '13197'
in three places

35 $\frac{1}{4}$ in. (89.5 cm.) high, 44 in. (111.7 cm.) wide, 22 $\frac{1}{4}$ in. (56.5 cm.) deep

\$2,000-3,000

215

TANYA AGUIÑIGA (B. 1978)

THREE 'SOFT ROCKS', CIRCA 2010

wool, foam

22 in. high, the tallest

(3)

\$1,500-2,500

■ 216

MICHAEL WILSON (B. 1969)

A LOW TABLE, 2016

burned oak

13¼ in. (33.6 cm.) high, 46½ in. (118.1 cm.) wide,
24½ in. (62.3 cm.) deep

impressed MW

\$2,000-3,000

*"Joel has the most wonderful taste in the world.
He is always ahead of the pack in terms of
discovering new talent, and finding antiques
that have character and sculptural spirit."*

-Michael S. Smith, Interior Designer, owner Michael S Smith Inc.



217

POUL HENNINGSEN (1894-1967)

A 'PH 3/2' TABLE LAMP, CIRCA 1935

manufactured by Louis Poulsen, Copenhagen,
brass, enameled metal

17 in. (43.2 cm.) high, 13 in. (33 cm.) diameter

\$4,000-6,000



217

218

POUL KJÆRHOLM (1929-1980)

A 'PK-24' CHAISE LONGUE, DESIGNED 1965

manufactured by Fritz Hansen, Copenhagen,
stainless steel, caning,
with leather headrest

35 in. (88.9 cm.) high, 58 ½ in. (149 cm.) wide,
26 ¼ in. (66.5 cm.) deep

\$10,000-15,000

LITERATURE

For other examples of this model illustrated:
C. Harlang, K. Helmer-Petersen, K. Kjærholm, *Poul Kjærholm*,
Copenhagen, 2001, pp. 29, 118-19, 179;
M. Sheridan, *Poul Kjærholm – Møbelarkitekt*, exhibition
catalogue, Louisiana Museum for Modern Art,
Copenhagen, 2007, p. 117.



218



219

219

**TWO PAIRS OF SPLASH-GLAZED
BLACK GROUND VASES**
MODERN

16 in. (40.6 cm.) high, the taller pair

(4)

\$1,000-1,500

220

TAPIO WIRKKALA (1915-1985)

A 'RYTHMIC PLYWOOD' COFFEE TABLE, DESIGNED 1960

manufactured by Askö, Finland, birch

21 in. (53.4 cm.) high, 35½ in. (90.2 cm.) square

branded *TAPIO WIRKKALA ASKÖ MADE IN FINLAND*

\$2,500-3,500



220

■ 221

POUL KJÆRHOLM (1929-1980)

A SET OF FOUR 'PK 11' CHAIRS, DESIGNED 1957

manufactured by E. Kold Christensen, Copenhagen,
matte chrome-plated steel, oak, original leather

each 25¾ in. (65.4 cm.) high

impressed manufacturer's mark

(4)

\$15,000-20,000

LITERATURE

For other examples of this model illustrated:

C. Harlang, K. Helmer-Petersen, K. Kjærholm, *Poul Kjærholm*,
Copenhagen, 1999, pp. 100-103;

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*,
Copenhagen, 2007, pp. 92, 95, 177.







"I've been a customer of JF Chen for years, his stores are a first stop when shopping in Los Angeles. Joel has wonderful taste and a great mix of 20th century furniture, antiques and divine accessories! I've bought beautiful things for clients as well as for our own homes."

-Alex Papachristidis, Interior Designer, owner APR Interiors



222

222

DAVID SHANER (1934-2002)
'HANGING LANDSCAPE', CIRCA 1990

glazed ceramic, steel wire

66 in. (167.7 cm.) long
 each element impressed with artists cipher,
 one with incised signature *SHANER*

\$3,000-5,000

223

GORDON B. NEWELL (1905-1998)
ANTEATER, CIRCA 1960

manufactured by Architectural Pottery

27 in. (68.5 cm.) long

\$3,000-5,000



223

224

**A PAIR OF WHITE-GLAZED TRIPLE
GOURD TABLE LAMPS**

MID-LATE 20TH CENTURY

The gourds of compressed form with gilt-metal
registers and base,
with silk shades

33 in. (83.8 cm.) high

(2)

\$1,500-2,500



224

225

FLORENCE KNOLL (B. 1917)

A CREDENZA, CIRCA 1965

walnut, chromed metal, marble

25½ in. (64.7 cm.) high, 74½ in. (189.3 cm.) wide,
18 in. (45.7 cm.) deep

\$3,000-5,000



225



226

226

TRACY WILKINSON

TWO POTS, CIRCA 2015

glazed stoneware, caning

16 in. (40.6 cm.) high, the larger
signed TW

(2)

\$1,000-1,500

227

**GRETA MAGNUSSON-GROSSMAN
(1906-1999)**

*A HEXAGONAL COFFEE TABLE,
DESIGNED 1959*

manufactured by Glenn of California, walnut

15¼ in. (38.7 cm.) high, 54½ in. (138.5 cm.)
diameter

\$6,000-8,000

LITERATURE

For another example of this model illustrated:
E. Snyderman, K. Waern, *Greta Magnusson
Grossman - A Car and Some Shorts*, Stockholm,
2010, p. 154.



227

■228

**CHARLES (1907-1978) AND
RAY (1912-1989) EAMES**

*AN EIGHT PANELED FOLDING SCREEN,
DESIGNED 1946*

molded plywood, webbing

each panel: 68¼ in. (173.4 cm.) high,
9¾ in. (24.7 cm.) wide

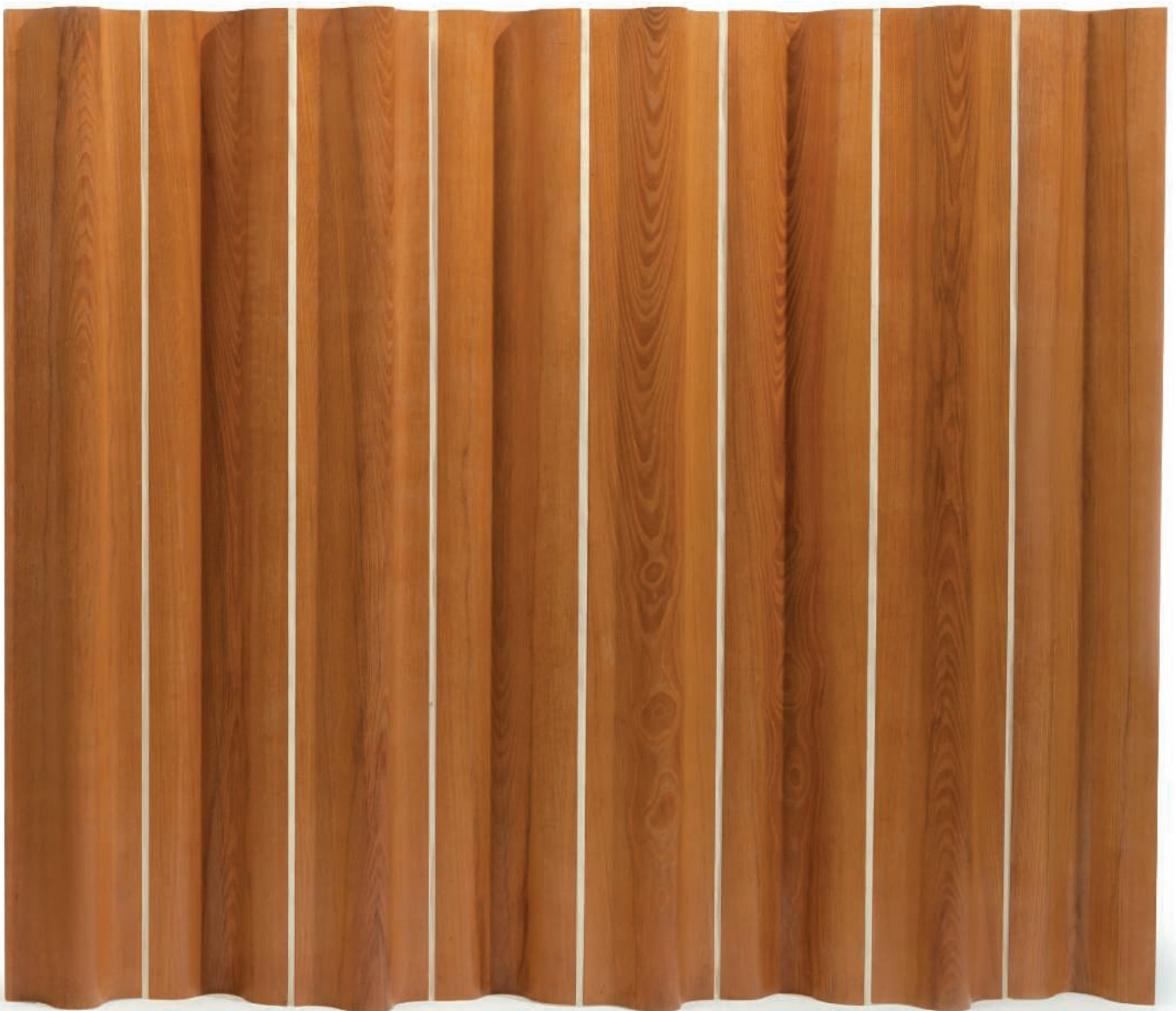
\$3,000-5,000

LITERATURE

For other examples of this model illustrated:

J. Neuhart, *Eames Design: The Work of the Office
of Charles and Ray Eames*, Michigan, 1989, p. 75;

M. Eidelberg, *Design 1935-1965, What Modern Was*,
New York, 1991, p. 40.



229

ISAMU NOGUCHI (1904-1988)

A ROCKING STOOL, MODEL 85T, DESIGNED 1955

manufactured by Knoll International, New York, walnut,
chrome-plated steel

10½ in. (26.7 cm.) high

\$4,000-6,000



230

ISAMU NOGUCHI (1904-1988)

A ROCKING STOOL, MODEL 86T, DESIGNED 1954

manufactured by Knoll International, New York, walnut,
chrome-plated steel

16¾ in. (42.5 cm.) high
with manufacturer's label

\$6,000-9,000



■ 231

**PREBEN FABRICUS (1931-1984) & JØRGEN KASTHOLM
(1931-2007)**

A PAIR OF 'SCIMITAR' CHAIRS, DESIGNED 1962

manufactured by Ivan Schlechter, Copenhagen, stainless steel, leather

26½ in. (67.3 cm.) high, 32¼ in. (82 cm.) wide, 24 in. (61 cm.) deep (2)

\$15,000-20,000

LITERATURE

For other example of this model illustrated:

N. Oda, *Danish Chairs*, San Francisco, 1999, p. 196.



232

LAUREN LACHANCE

*PRESSED FLOWERS AND FERNS,
SET OF EIGHT, CIRCA 2003*

Various species, each mounted on board, matte,
and framed

42¼ in. (107.3 cm.) high x 34 in. (86.4 cm.) wide,
the frames (8)

\$1,500-2,500

PROVENANCE

Acquired directly from the artist, circa 2004-2005.



■233

ARNE JACOBSEN (1902-1971)

*A SET OF FOUR 'GIRAFFE' CHAIRS FROM
THE SAS HOTEL, DESIGNED 1957*

manufactured by Fritz Hansen, Copenhagen,
laminated elm, upholstery

each 40¾ in. (106.5 cm.) high

(4)

\$7,000-10,000

LITERATURE

For other examples of this model illustrated:

N. Oda, *Danish Chairs*, San Francisco 1999, p. 63;

M. Webb, *Modernist Paradise: Niemeyer House Boyd Collection*,
New York, 2007, p. 119





234

235



236



237





■234

AMERICAN

TWO CERAMIC PLAQUES, CIRCA 1979

unglazed and glazed ceramic, one within metal frame, *one signed 'HARDY' dated '1979'*

55½ in. (141 cm.) x 48½ in. (156.2 cm), the larger

(2)

\$3,000-5,000

235

TWO ORNAMENTAL MILLSTONES

19TH CENTURY

Each later mounted on an ironwork presentation stand

32 in. (81.3 cm.) high, the tallest

(2)

\$1,500-2,500

■236

WALTER LAMB

A DINING TABLE, 1950S

bronze, glass

28¼ in. (71.8 cm.) high, 35½ in. (90.2 cm.) wide, 35¾ in. (90.8 cm.) deep

\$2,000-3,000

■237

AMERICAN

A SET OF FOUR ARMCHAIRS, MID-20TH CENTURY

tubular brass, cord

each 34½ in. (87.6 cm.) high

(4)

\$3,000-5,000



238

■ 238

CLARE GRAHAM

A 'TEDDY BEAR EYE' MIRROR, 2000S

plastic, nylon, mirror, enameled metal

27 in. (68.6 cm.) diameter

\$2,000-4,000

■ 239

**A PAIR OF ITALIAN LARGE BRONZE
MODELS OF STANDING DEER**

20TH CENTURY

Molded standing, their head slightly raised

35½ in. (90.2 cm.) high

(2)

\$4,000-6,000



239



240

**A PAIR OF PAINTED AND CARVED WOOD
STAG'S HEAD WALL TROPHIES**

LATE 19TH/20TH CENTURY

The antlers set on the stylistically carved head,
on shield backboard

25½ in. (64.7 cm.) high

(2)

\$1,000-1,500



240

241

WALTER LAMB

TWO LOUNGE CHAIRS, CIRCA 1950

manufactured by Brown-Jordan Company, Los Angeles,
bronze, cord

each 31½ in. (80 cm.) high

(2)

\$3,000-5,000

LITERATURE

For a related model illustrated:

K. Wendy, T. Bobby, A. Glenn, *Living in a Modern Way,*
California Design 1

930-1965, Los Angeles, 2011, pp. 152-3.



241



JF CHEN COLLECTION

ONLINE

7-14 February
Christies.com/jfchenonline

Viewing
8-13 February

Christie's New York
20 Rockefeller Plaza
New York, NY 10020



PLEASE NOTE

This is not a sale catalogue for the auction. This summary is provided as a courtesy. Please see the sale online for full descriptions, the condition of sale and other important information regarding this auction.



CHAIRS



300



■ 300

JOSEF HOFFMAN (1870-1956)

TWO SIDE CHAIRS, CIRCA 1905

manufactured by J. & J. Kohn, Budapest, stained bentwood, one with leather

the tallest 30¼ in. (76.8 cm.) high, branded JJ KOHLN & JOSE BUDAPEST

(2)

\$3,000-5,000



302



301

■ 301

DANISH

AN ADJUSTABLE ARMCHAIR, 1950S

painted wood, brass, painted metal, close nailed leather upholstery

50 in. (127 cm.) high

\$2,000-4,000

■ 302

ROBERT GUILLERME (1913-1990) AND JACQUES CHAMBRON (1914-2001)

AN ARMCHAIR, DESIGNED CIRCA 1970

leather, oak

45½ in. (115.6 cm.) high, 30½ in. (77.5 cm.) wide, 27 in. (68.6 cm.) deep

\$3,000-5,000



303

■ 303

A NEAR PAIR OF SOUTHEAST ASIAN EBONIZED HARDWOOD SIDE CHAIRS
SECOND HALF 19TH CENTURY

Each with pierced floral and foliate carved ornament, one with losses to upper splat

42 in. (106.7 cm.) high

(2)

\$2,000-3,000

■ **304**

SAM MALOOF (1916-2009)

A ROCKING CHAIR, CIRCA 1970

walnut, leather

45½ in. (115.6 cm.) high, 28 in. (71.1 cm.) wide,

45¼ in. (115 cm.) deep

branded *Design made/ MALOOF*

\$15,000-20,000

LITERATURE

For an example of a similar model illustrated:

J. Adamson, *The Furniture of Sam Maloof*,

Washington D.C., 2001, p. 242, fig. 204.



304

■ **305**

TWO SIMILAR ITALIAN LIMED WOOD X-FRAME STOOLS

20TH CENTURY

With claw supports and carved lions head terminals, with later Ikat upholstery

24 in. (61 cm.) high x 30 in. (76.2 cm.) wide x 17½ in. (44.5 cm.) deep, the larger (2)

\$2,000-3,000



305

■ **306**

A PAIR OF AFRICAN BEADWORK COVERED ARMCHAIRS

NIGERIA, YORUBA STYLE, LATE 20TH CENTURY

The beadwork with floral and foliate design

40 in. (102 cm.) high

(2)

\$1,500-2,500



306

■ **307**

A SOUTHEAST ASIAN PALM WOOD CHAISE LOUNGE

MODERN

23 in. high x 23½ in. wide x 70½ in. long (58.5 x 59.6 x 179 cm.)

\$1,500-2,500



307



308

■ 308

ITALIAN

A PAIR OF CHAIRS AND OTTOMANS, CIRCA 1950

walnut, brass, upholstery

44¼ in. (112.4 cm.) high

(4)

\$3,000-5,000



309

■ 309

PREBEN FABRICIUS (1931-1984) & JØRGEN KASTHOLM (1931-2007)

A 'FK 82' LOUNGE CHAIR, DESIGNED 1968

manufactured by Alfred Kill, Germany, chrome-plated steel, leather

31.5 in. (80 cm.) high, 32 in. (81.3 cm.) wide, 27½ in. (69.8 cm.) deep

\$2,500-3,500



310

■ 310

JORDAN MOZER

A PAIR OF 'NAUTILUS' LOUNGE CHAIRS FOR THE SABRINA CLUB, CIRCA 1985

patinated steel, leather and brass

31 in. (78.7 cm.) high

signed JM

(2)

\$4,000-6,000



311

■ 311

ATTRIBUTED TO GILBERT ROHDE

AN ARMCHAIR, CIRCA 1925

chrome-plated steel, leather upholstery

28½ in. (72.4 cm.) high

\$1,500-2,500

■ 312

**KERSTIN HORLIN-HOLMQUIST
(1925-1997)**

AN 'EVA' CHAIR, DESIGNED 1955

manufactured by Nordiska Kompaniet, Sweden,
walnut, upholstery

38½ in. (97.8 cm.) high

\$2,000-3,000



312

■ 313

ROBERT JOSTEN

EIGHT DINING CHAIRS, 1970S

walnut, teak, steel, aluminum

each 34½ in. (87.6 cm.) high

\$3,000-5,000



313

314

STUDIO SIMON

A PAIR OF 'OMAGGIO A ANDY WARHOL'
STOOLS, FROM THE ULTRAMOBILE SERIES,
CIRCA 1973

Gavina, Italy, enameled steel, upholstery

18 in. (45.7 cm.) high

each with manufacturer's label *Omaggio A: Warhol*
Ultramobile Simon Bologna Italy (2)

\$2,500-3,500



314

■ 315

**WERTHER TOFFOLONI (1930-2017) AND
PIERO PALARGE**

A 'HOOP' CHAIR, DESIGNED 1972

beech, leather upholstery

42¼ in. (107.3 cm.) high

\$2,000-3,000



315



316

■ 316

POUL VOLTHER (1923-2001)

A 'CORONA' LOUNGE CHAIR, DESIGNED 1964

manufactured by Erik Jorgensen, Copenhagen,
aluminum, upholstery

35½ in. (90.2 cm.) high, 34½ in. (87.6 cm.) wide,
25½ in. (64.8 cm.) deep (10)

\$1,200-1,800



317

■ 317

VERNER PANTON (1926-1998)

THREE CONE STOOLS, DESIGNED 1958

manufactured by Plus-Linje, Switzerland,
chromed steel, Kvadrat upholstery

31 in. (78.8 cm.) high (3)

\$1,500-2,000



318

■ 318

HANS WEGNER (1914-2007)

A 'MAMA BEAR' CHAIR, DESIGNED 1954

teak, original upholstery

40¾ in. (103/5 cm.) high

\$3,000-5,000

LITERATURE

For another example of this model illustrated:
C. Holmsted Olesen, *Wegner: Just One Good Chair*,
Copenhagen, 2014, p. 217.

LIGHTING

319

AMERICAN

A SET OF THREE INDUSTRIAL LIGHTS, 20TH CENTURY

glass, brass

each drop 33 in. (83.9 cm.)

each molded mark and patent number to glass

\$3,000-5,000



319 (part)

320

GLASHUTTE LIMBURG

A PAIR OF TABLE LAMPS, CIRCA 1990

brass, frosted glass

20 in. (50.8 cm.) high, 15.5 in. (39.4 cm.) diameter
with manufacturer's label (2)

\$2,000-3,000



320

321

LUIGI CACCIA DOMINIONI (2013-2016)

A PAIR OF 'ITALIA 22' WALL LIGHTS, MID-20TH CENTURY

painted steel, patinated aluminum, glass, brass

each 52 in. (132 cm.) high, 27 in. (68.6 cm.) wide (2)

\$5,000-8,000



321

322

GRETA MAGNUSSON-GROSSMAN (1906-1999)

A 'COBRA' DESK LAMP, DESIGNED CIRCA 1950

manufactured by Middle Town MFG, New York,
gilded, enameled and brushed metal, brass

13.3 in (33.7 cm.) high, 15 in. (38.1 cm.) wide,
11.3 in. (28.6 cm.) deep
with manufacturer's label

\$1,500-2,000



322



323

■ 323

POUL HENNINGSEN (1894-1967)

A 'CHARLOTTENBORG' PENDANT LAMP,
MODEL PH 4/4, DESIGNED 1927

manufactured by Louis Poulsen, Copenhagen,
lacquered metal, brass

16 in. (40.7 cm.) high
with manufacturer's label

\$1,200-1,800



324

324

GAE AULENTI (1927-2012)

A 'KING SUN' TABLE LAMP, DESIGNED 1967

manufactured by Kartell, Milano,
enameled metal, acrylic

27½ in. (68.9 cm.) high

(10)

\$2,500-4,000

LITERATURE

For another example of this model illustrated:
C. and P. Fiell, *1000 Lights*, Vol. 2, Kohn, 2005, p.
134-135.



325

325

GAE AULENTTI (1927-2012)

A 'PATROCLO' TABLE LAMP, DESIGNED 1975

manufactured by Artemide, Milano, glass,
steel wires

17½ in. (44.5 cm.) high, 18 in. (45.8 cm.) wide

\$1,500-2,500

LITERATURE

For another example of this model illustrated:
C. and P. Fiell, *1000 Lights*, Vol. 2, Kohn, 2005, p.
272-273.



326

326

CARL AUBÖCK IV (B. 1954)

A TABLE LAMP, CIRCA 2000

gourd, brass

35¼ in. (89.5 cm.) high

\$1,000-1,500

327

WALTER SCHNEPEL

AN ADJUSTABLE DESK LAMP, MODEL SF 27, CIRCA 1990

manufactured by Tecnolumen, Germany,
chromed metal, enameled metal, brass

23½ in. (59.7 cm.) wide

\$800-1,200



327

328

A PAIR OF BRONZED-METAL TABLE LAMPS

MODERN

Each with cream fabric shade

28 in. (71 cm.) high

\$1,000-1,500



(2)

328

329

JORDAN MOZER

'ELIZA'S BIG QUESTION', A TABLE LAMP, CIRCA 1994

patinated aluminum

16¼ in. (42 cm.) high

\$1,500-2,500



329

330

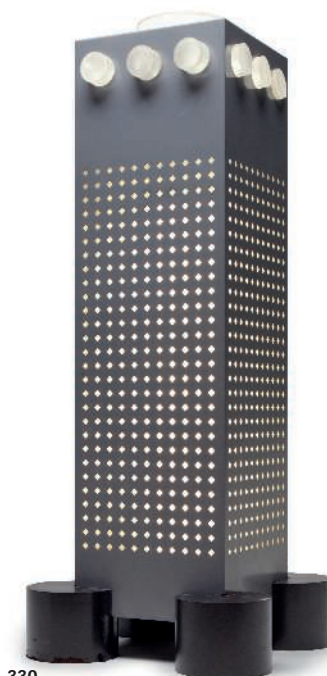
MATTEO THUN AND ANDREA LERA

A 'WWF' TOWER FLOOR LAMP FROM THE STILLIGHT SERIES, NO 26, CIRCA 1985

manufactured by Bieffeplast, Italy, steel, enamel,
steel, acrylic

36¼ in. (93.3 cm.) high
with manufacturer's label

\$1,500-2,000



330



331

■ 331

TORD BOONTJE (B. 1968)

'COME RAIN OR SHINE' CHANDELIER, CIRCA 2004

for Artecnic, Los Angeles, metal rods, ribbons, organza cotton silk

53 in. (134.6 cm.) high, 23 in. (58.4 cm.) wide

\$4,000-6,000

332

IN THE STYLE OF FELIX AGOSTINI

A PAIR OF TREE BRANCH TWO-LIGHT WALL SCONCES, SECOND HALF 20TH CENTURY

patinated bronze

21½ in. (54.6 cm.) high

(2)

\$4,000-6,000



332

TABLES

■ 333

CHARLOTTE PERRIAND (1903-1999)
A PAIR OF SIDE TABLES FOR LES ARCS
HOTEL, DESIGNED 1968

Swiss pine, black enameled metal

26¼ in. (66.7 cm.) high, 37 in. (94 cm.) wide,
34¼ in. (87 cm.) deep (2)

\$2,000-3,000

LITERATURE

for more information about the 'Les Arcs' project:
M. McLeod, *Charlotte Perriand: An Art of Living*,
New York, 2003, pp. 190-195.
Exhibition catalogue, *Charlotte Perriand*, Centre
Pompidou, Paris, 2005, pp. 141-148.



■ 334

CHARLES (1907-1978) AND RAY (1912-1989) EAMES
A 'SURF BOARD' TABLE, DESIGNED 1951

manufactured by Herman Miller, Zeeland,
Michigan, plastic laminate, chromed-metal

10 in. (25.4 cm.) high, 89 in. (226 cm.) wide,
29 in. (73.7 cm.) deep

\$2,000-4,000

PROVENANCE

For another example of this model illustrated:
J. Neuhart, *Eames Design: The Work of the Office of
Charles and Ray Eames*, 1989, p. 149



■ 335

IN THE MANNER OF CARL AUBOCK
A SIDE TABLE, 20TH CENTURY

walnut, brass, rubber

14½ in. (36.8 cm.) high, 60½ in. (153.7 cm.) wide,
18¼ in. (46.4 cm.) deep

\$2,500-4,000



■ 336

MICHEL CADESTIN (B. 1942)
A DESK AND A FILE CABINET FOR THE
CENTRE POMPIDOU OFFICES,
DESIGNED 1977

manufactured by Teda, Paris, enameled steel,
laminated plastic

27¼ in. (70.5 cm.) high, 63 in. (160 cm.) wide,
31½ in. (80 cm.) deep (2)

\$2,000-3,000

LITERATURE

For another example of this model illustrated:
A. Bony, *Furniture and Interiors of the 1970s*,
Flammarion, Paris, 2005, p. 142.





337

■ **337**

A WROUGHT-IRON AND PETRIFIED WOOD COFFEE TABLE

20TH CENTURY

The top of naturalistic outline

20¼ in. (51.5 cm.) high, 42 in. (107 cm.) wide, 30½ in. (77.5 cm.) deep

\$3,000-5,000



338

■ **338**

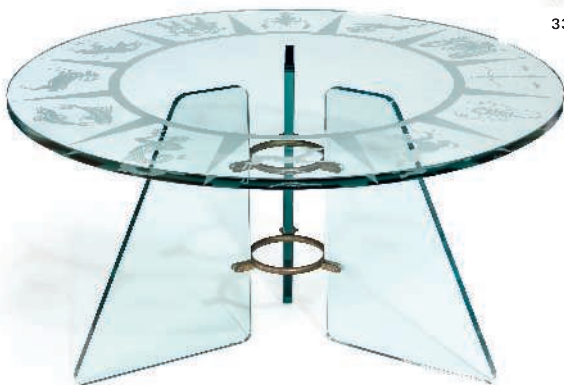
MERET OPPENHEIM (1913-1985)

A 'TRACCIA' OCCASIONAL TABLE,
DESIGNED 1939

manufactured by *Simon by Estel*, wood, silver-leaf,
silvered-bronze

25¼ in. (64.1 cm.) high, 26 in. (68 cm.) wide

\$2,000-3,000



339

■ **339**

IN THE STYLE OF FONTANA ARTE

A DINING TABLE, SECOND HALF
20TH CENTURY

etched glass, brass

19¾ in. (50.2 cm.) high; 39 in. (99 cm.) diameter

\$1,500-2,000



340

■ **340**

ATTRIBUTED TO WILLIAM (BILLY)

HAINES (1900-1973)

A CHINOISERIE SIDE TABLE,
MID-20TH CENTURY

mirror, giltwood, brass, marble

19¼ in. (48.9 cm.) high, 27¼ in. (69.2 cm.) wide, 17 in. (43.2 cm.) deep

\$1,500-2,500

341

**TWO JAPANESE BLACK AND RED
LACQUER BOXES AND COVERS, *KAIIOKE*
EDO/MEIJI PERIOD (19TH CENTURY)**

The black and gilt lacquer *kaiioke* decorated with blossoming prunus, engraved metal hardware; the red lacquer *kaiioke* with engraved metal hardware

17 in. (43.2 cm.) high, the black lacquer example (4)

\$1,000-1,500



341

342

**A SOUTHEAST ASIAN VERY LARGE RED
LACQUER AND GILT DECORATED BOX
AND COVER
20TH CENTURY**

32 in. (81.2 cm.) high, overall

(2)

\$800-1,200



342

343

**A VERY LARGE PAIR OF CHINESE GILT-
DECORATED BLACK GLAZED VASES
AND COVERS
20TH CENTURY**

33¼ in. (84.5 cm.) high, overall

(4)

\$3,000-5,000



343

344

**A GROUP OF SIX SOUTHEAST ASIAN
RED LACQUERED BOXES AND COVERS
LATE 19TH/20TH CENTURY**

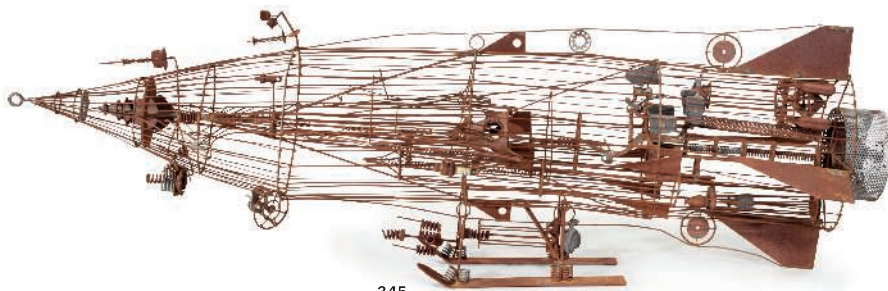
Comprising two scroll boxes, an owl-form box and cover, an ovoid box and cover, two cylindrical boxes and covers, and an octagonal box and cover

16 in. (40.6 cm.) high, the octagonal example (19)

\$1,500-2,000



344



345

345
A LARGE WIRE SCULPTURE OF A
ROCKET
 SECOND HALF 20TH CENTURY

Incorporating springs and pierced
 metalwork detailing

58 in. (147 cm.) wide

\$800-1,200



346

346
A CHINESE CLOISONNE ENAMEL LARGE
TRIPOD CENSER
 20TH CENTURY

Decorated with eight Buddhist emblems on an
 elaborate vine and black ground

15¾ in. (40 cm.) diameter

\$1,000-1,500



347

347
A JAPANESE BRONZE JARDINIÈRE
 MEIJI PERIOD (1868-1912)

Cast with a continuous band of monkeys and
 leaves, cast marks *Seiya saku*

12¼ in. (31.1 cm.) wide

\$2,500-3,500



348

348
A PAIR OF BRONZE
'DRAGON' CANDLESTICKS
 SECOND HALF 20TH CENTURY

18½ in. (47 cm.) high

\$1,200-1,800

(2)

349

**A GROUP OF SIX CHINESE YELLOW
GLAZED VASES**

MODERN

Comprising a pair of *meiping* vases, a pair of
garlic-mouth vases, a bottle vase, and
a baluster vase

17¼ in. (43.8 cm.) high, the bottle vase

(6)

\$1,500-2,000



349

350

RAPHAEL GIARRUSSO

A BOAR, CIRCA 1967

glazed earthenware

8½ in. (21.6 cm.) long

signed RG and impressed 67

\$800-1,200



350

351

ANONYMOUS

A STAND, SECOND HALF 20TH CENTURY

acrylic

19 in. (48.3 cm.) high

\$800-1,200



351

352

**A PAIR OF CHINESE PINK-GLAZED
SLENDER VASES**

MODERN

(Drilled)

17½ in. (44.6 cm.) high

(2)

\$1,000-1,500



352



353

353

**A SOUTHEAST ASIAN LARGE CARVED
WOOD MODEL OF A RHINOCEROS**
20TH CENTURY

15¾ in. (40 cm.) high, 37 in. (94 cm.) long, 10½ in.
(26.6 cm.) deep

\$800-1,200



354

354

**ARTHUR ESPENET CARPENTER
(1920-2006)**

A JEWELRY PUZZLE BOX, CIRCA 1970

burlwood

11 in. (28 cm.) high

(3)

\$1,000-1,500

PROVENANCE

Purchased directly from artist by Arnold Knepper
Anonymous sale, Rago Arts and Auction Center,
New Jersey, 28 October 2012, lot 1045
Collection of Gerald L. Cafesjian, Leslie Hindman
Auctioneers, Chicago, 13 October 2015, lot 507



355

355

**AN INDIAN POLYCHROME PAINTED
CARVED WOOD MODEL OF A TIGER**
20TH CENTURY

24½ in. (62.2 cm.) long

\$800-1,200

356

AFTER ALEXANDER CALDER

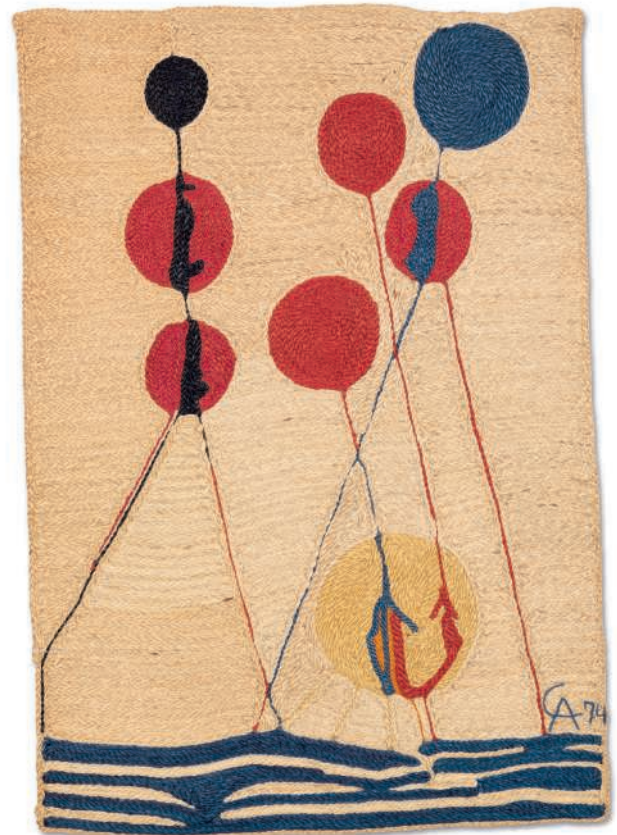
A 'BALLOONS' TAPESTRY, CIRCA 1974

produced by C.A.C. Publications, handwoven and dyed Maguey fiber

70 x 48¾ in. (178 x 123.8 cm.)

signature and date to lower right CA 74

\$4,000-6,000



356

357

VALSTA NOVAKOVA

A 'QUEEN' WALL HANGING, CIRCA 1960S

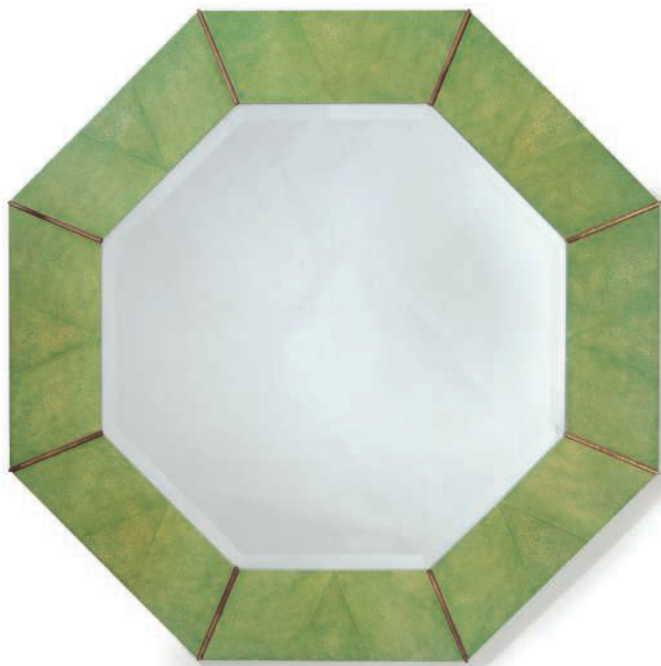
wool, enameled metal

67 in. (170.2 cm.) high, 24 in. (61 cm.) wide

\$1,000-1,500



357



358

■ 358

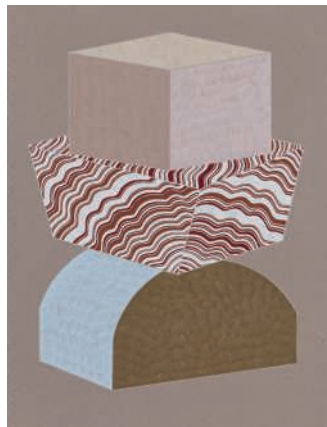
A GREEN-PAINTED FAUX-SHAGREEN OCTAGONAL MIRROR

MODERN

With bevelled plate

42¼ x 42¼ in. (107 x 107 cm.)

\$1,000-1,500



359

359

KARIN HAAS


UNTITLED, 2016-17 [FOUR WORKS]

colored pencil on paper, framed

25 x 19 ½ in. (63.5 x 49.5 cm.), the image

(4)

\$2,500-3,500

A photograph of a modern interior design store. In the foreground, there is a dark brown leather armchair with a geometric pattern on the backrest, a large round wooden coffee table with a central circular cutout, and a large, textured, brown ceramic vase. In the background, there is a long wooden table with a geometric, faceted base, several potted plants, and various other furniture and decor items. The store has a high ceiling with exposed concrete beams and a large window on the right side.

"Joel is a design icon. He's always pushing the envelope and trying new things. He curates shows and underwrites them because he feels they need to be done. He champions new talent and old talent that has been lost or forgotten because he feels they need to be seen."

I have known Joel for well over 25 years, and even then he had a great mix that has evolved and matured over the years; the old with new and with everything in between. He has master works next to things you have never seen or heard of before. I always walk away from a visit wiser and more knowledgeable. His shops and galleries are a treasure trove of furniture and objects from the last few centuries up to the present.

In a time when the idea of shopping has gone mostly online, Joel is committed more than ever to bricks and mortar retail and maintains a powerful storefront. As a shopper and designer who really values seeing and experiencing things in person, I love and admire his courage to go forth with a vengeance.

Joel is smart, funny, kind, passionate and a real arbiter of design, taste, art + culture. I have the utmost admiration and respect for him. He values the important things: family, friends, community and is always supportive and encouraging. He has a great energy and outlook that has propelled him to the design icon status that he so deserves.."

-Robert Stilin, Interior Designer, owner Robert Stilin

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

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 satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does

not apply to any information other than in the

Heading even if shown in **UPPERCASE type**.

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

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

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- 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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall 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.

2 STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on 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 Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

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

(d) **Lots of Iranian origin**

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

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

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

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

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.

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**.

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

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

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

■ See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

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

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 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. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

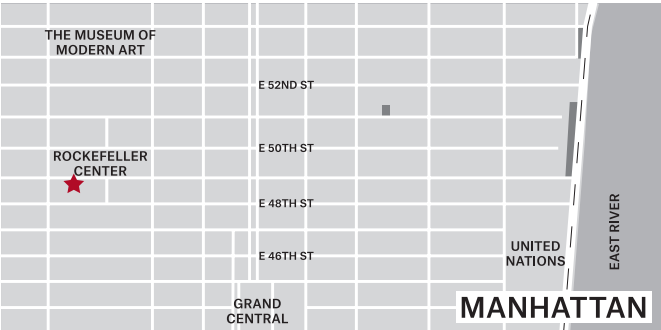
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Property from the Raymond Hung Collection
A RARE AND LARGE NANMU-INSET AND HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIR, GUANMAOYI
17TH-18TH CENTURY
46 ½ in. (118.1 cm.) high, 24 in. (61 cm.) wide, 20 ½ in. (52.1 cm.) deep
\$200,000-300,000

FINE CHINESE CERAMICS & WORKS OF ART

New York, 22-23 March 2018

VIEWING

16-21 March 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Margaret Gristina
asianartny@christies.com
212 636 2180

CHRISTIE'S



© Anselm Reyle

Anselm Reyle (B. 1970)

Untitled

mixed media on canvas in acrylic glass box
92 ½ x 78 ½ x 7 ⅞ in. (235 x 199.7 x 20 cm.)

Executed in 2005.

POST-WAR AND CONTEMPORARY ART

New York, 1 March 2018

VIEWING

24-28 February 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Rachael White
rrwhite@christies.com
+1 212 974 4556

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

JF CHEN COLLECTION

**TUESDAY 13 FEBRUARY 2018
AT 10.00 AM**

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: LUCY
SALE NUMBER: 14522

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

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

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

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

14522

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature _____

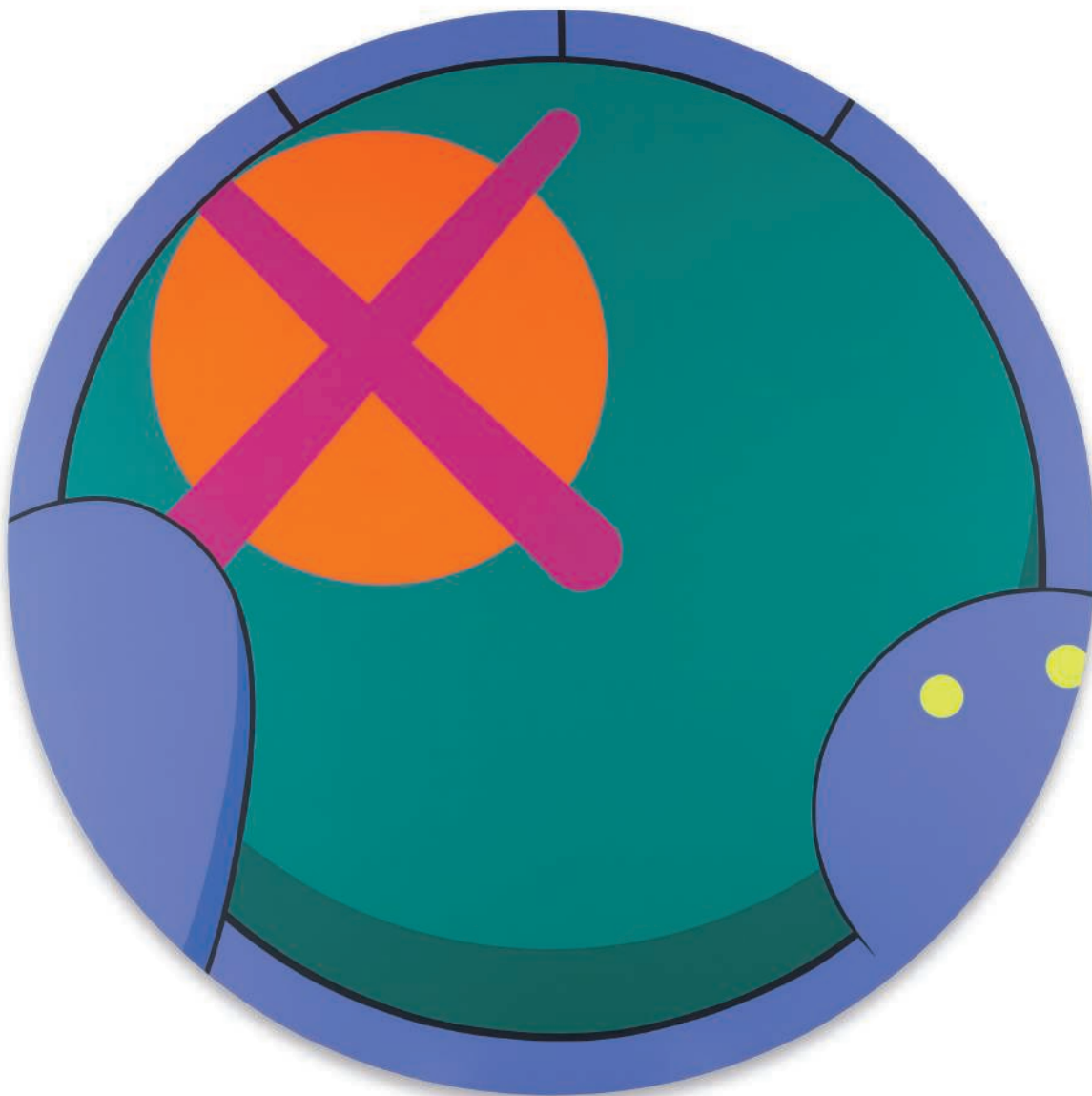
If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
14	14,000,000	14	14,000,000
15	15,000,000	15	15,000,000
16	16,000,000	16	16,000,000
17	17,000,000	17	17,000,000
18	18,000,000	18	18,000,000
19	19,000,000	19	19,000,000
20	20,000,000	20	20,000,000
21	21,000,000	21	21,000,000
22	22,000,000	22	22,000,000
23	23,000,000	23	23,000,000
24	24,000,000	24	24,000,000
25	25,000,000	25	25,000,000
26	26,000,000	26	26,000,000
27	27,000,000	27	27,000,000
28	28,000,000	28	28,000,000
29	29,000,000	29	29,000,000
30	30,000,000	30	30,000,000
31	31,000,000	31	31,000,000
32	32,000,000	32	32,000,000
33	33,000,000	33	33,000,000
34	34,000,000	34	34,000,000
35	35,000,000	35	35,000,000
36	36,000,000	36	36,000,000
37	37,000,000	37	37,000,000
38	38,000,000	38	38,000,000
39	39,000,000	39	39,000,000
40	40,000,000	40	40,000,000
41	41,000,000	41	41,000,000
42	42,000,000	42	42,000,000
43	43,000,000	43	43,000,000
44	44,000,000	44	44,000,000
45	45,000,000	45	45,000,000
46	46,000,000	46	46,000,000
47	47,000,000	47	47,000,000
48	48,000,000	48	48,000,000
49	49,000,000	49	49,000,000
50	50,000,000	50	50,000,000
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52	52,000,000	52	52,000,000
53	53,000,000	53	53,000,000
54	54,000,000	54	54,000,000
55	55,000,000	55	55,000,000
56	56,000,000	56	56,000,000
57	57,000,000	57	57,000,000
58	58,000,000	58	58,000,000
59	59,000,000	59	59,000,000
60	60,000,000	60	60,000,000
61	61,000,000	61	61,000,000
62	62,000,000	62	62,000,000
63	63,000,000	63	63,000,000
64	64,000,000	64	64,000,000
65	65,000,000	65	65,000,000
66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
74	74,000,		

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KAWS (B. 1974)
UNTITLED
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 Painted in 2013.

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