

U N / B R E A K A B L E

LONDON, 2 OCTOBER 2018



CHRISTIE'S







lovely when
they're asleep

all men are
Bastards

Never have
kids

wonderful little sod

my Strath
4 Piss

me, my









ca 4-6





U N

/

B R E A K

A B L E



UN / BREAKABLE

Catalogue notes written by:

Anna Campbell
Billy Jobling
Grace Linden
Marta de Roia
Annabel Matterson
Jennifer Duignam
Emily lin

Cataloguers:

Charlotte Redman
Marta de Roia

Research:

Laurent Taevernier

Copyright Coordinator:

Sofie Onderbeke

**The Un/Breakable Team
would like to thank:**

Steve Mackney, Eliza Heneage,
Cassi Young, Chris Petre,
Jonathan Cawte, Rebecca
Bruce-Youles, Stephen Keyse,
Gary Evans, Mike Bascombe,
Julio Leipnitz Jr., Nicholas
Challinor-Halford, Krasimira
Petrova, Stephanie Rao,
Damian Wojcik

AUCTION

Tuesday 2 October 2018
at 5.00pm

8 King Street, St. James's
London SW1Y 6QT

VIEWING

| | |
|-----------------------|-------------------|
| Friday 28 September | 9.00am – 5.00 pm |
| Saturday 29 September | 11.00am – 5.00 pm |
| Sunday 30 September | 11.00am – 5.00 pm |
| Monday 1 October | 9.00am – 4.30 pm |
| Tuesday 2 October | 9.00am – 3.00 pm |

AUCTIONEER

Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as ELIZA-16816

AUCTION RESULTS

UK: +44 (0) 20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to
Important Notices, Conditions
of Sale and to reserves.

[30]



Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  LIVE

Bid live in Christie's salerooms
worldwide register at **christies.com**

CHRISTIE'S

View catalogues and leave bids
online at **christies.com**



CONTENTS

| | |
|-----|---|
| 11 | Auction Information |
| 14 | Christie's International Post-War & Contemporary Art Department |
| 18 | Property for Sale |
| 110 | Conditions of Sale • Buying at Christie's |
| 113 | VAT Symbols and Explanation |
| 114 | Important Notices and Explanation of Cataloguing Practice |
| 115 | Storage and Collection |
| 121 | Absentee Bids Form |
| 122 | Worldwide Salerooms and Offices |
| IBC | Index |

CREDITS

FRONT COVER
Lot 6U

INSIDE FRONT COVER
Lot 21U

P 1
Lot 29U

P 2
Lot 8U

P 3
Lot 5U

P 4
Lot 4U

P 5
Lot 3U

P 6
Lot 18U

P 7
Lot 23U

P 8
Lot 13U

P 10
Lot 10U

P 12
Lot 22U

INSIDE BACK COVER
Lot 12U

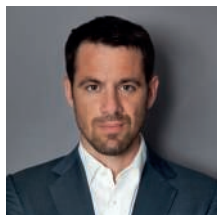
BACK COVER
Lot 15U

Front cover:
Lot 6, Grayson Perry, *Golden Ghosts*, 2000.
© Grayson Perry. Courtesy the Artist.

POST-WAR & CONTEMPORARY ART SENIOR INTERNATIONAL TEAM



Francis Outred
*Chairman and
Head of Post-War &
Contemporary Art,
EMERI*
+44 20 7389 2270



Loic Gouzer
*Co-Chairman
of Post-War &
Contemporary Art,
New York*
+1 212 636 2248



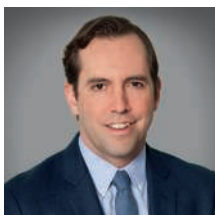
Alexander Rotter
*Co-Chairman
of Post-War &
Contemporary Art,
New York*
+1 212 636 2101



Mariolina Bassetti
*Chairman Italy and
Head of Continental
Europe*
+39 06 686 3330



Jussi Pykkänen
Global President
+44 20 7389 2836



Barrett White
*Executive Deputy
Chairman, Head
of Post-War &
Contemporary Art,
Americas*
+1 212 636 2151



Xin Li
*Deputy Chairman,
Asia*
+1 212 636 2538



Eric Chang
*Deputy Chairman,
Asia,
Director of Asian
20th Century &
Contemporary Art*
+852 2978 9983



Andy Massad
*Deputy Chairman,
New York*
+1 212 636 2104



Koji Inoue
*Global Head of
Private Sales,
International Director*
+1 212 636 2159

INFORMATION AND SERVICES FOR THIS AUCTION

ENQUIRIES



Leonie Mir
*Head of Sale
Senior Specialist, Post
War and Contemporary,
London*
+44 20 7389 2012
lmir@christies.com



Antoine Leboutteiller
*Senior Specialist,
Impressionist and
Modern Art, London*
+44 20 7389 2515
aleboutteiller@christies.com



Joy McCall
*Senior Specialist,
Design, London*
+44 20 7752 3237
jmccall@christies.com



Emilie Ryan
*Junior Specialist,
Impressionist and
Modern Art, London*
+44 20 7389 2771
eryan@christies.com

SERVICES

Zoe Ainscough
Regional Managing Director
+ 44 20 7389 2958
zainscough@christies.com

Harriet Bingham
Head of Sale Management
+ 44 20 7389 2035
hbingham@christies.com

Matthew Rigg
Business Manager
+ 44 20 7389 2305
mrigg@christies.com

Charlotte Redman
Sale Coordinator
+44 20 7752 3384
credman@christies.com

**Absentee and
Telephone Bids**
+44 20 7389 2658
+44 20 7930 8870 fax
Internet: christies.com

Auction Results
+44 20 7839 9060
Internet: christies.com

Catalogues Online
Lotfinder®
Internet: christies.com

Client Services
+44 20 7839 9060
+44 20 7389 2869 fax
Email: info@christies.com

Post Sale Services
Fleur Maijs
Post-Sale Coordinator
Payment, Shipping, and Collection
+44 20 7752 3200
+44 20 7752 3300 fax
PostSaleUK@christies.com

Conditions of Sale
This auction is subject to
Important Notices,
Conditions of Sale and to Reserves

EUROPE, MIDDLE EAST, RUSSIA AND INDIA



Cristian Albu
Head of Department,
London
+44 20 7752 3006



Stefano Amoretti
Junior Specialist,
London
+ 44 20 7752 3323



Katharine Arnold
International Director,
London
+ 44 20 7389 2024



Laetitia Bauduin
Head of Department,
Paris
+33 1 40 76 85 95



Guillermo Cid
Specialist, Head
of Post-War &
Contemporary Art,
Madrid
+34 91 532 66 27



Paola Saracino Fendi
Specialist,
London
+44 20 7389 2796



Edmond Francey
International Director,
London
+44 20 7389 2630



Laura Garbarino
Senior Specialist,
Milan
+39 02 3032 8333



Roni Gilat-Baharaff
Senior Specialist,
Israel
+972 3 695 0695



Peter van der Graaf
Senior Specialist, Benelux
and Nordic Countries
+32 2 289 13 39



Leonie Grainger
Senior Specialist,
London
+44 20 7389 2946



Barbara Guidotti
Specialist,
Milan
+39 02 3032 8333



Pauline Haon
Specialist,
Brussels
+32 2 289 1331



Jetske Homan Van Der
Heide
Chairman, Amsterdam
+31 20 575 52 41



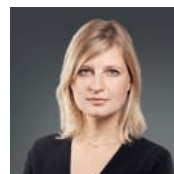
Elvira Jansen
Associate Specialist,
Amsterdam
+31 20 575 5286



Hala Khayat
Head of Post War &
Contemporary, Dubai
+971 505537661



Zoë Klemme
Specialist, London
+44 20 7389 2249



Ekaterina Klimochkina
Associate Specialist,
Paris
+33 140 768 434



Nina Kretzschmar
Specialist,
Dusseldorf
+49 17 076 958 90



Rene Lahn
Senior Specialist,
Zurich
+41 44 268 10 21



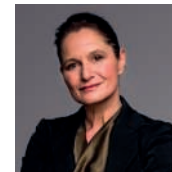
Anne Lamuniere
Specialist,
Geneva
+41 22 319 17 10



Tessa Lord
Specialist,
London
+44 20 7389 2683



Leonie Mir
Senior Specialist,
London
+44 20 7389 2012



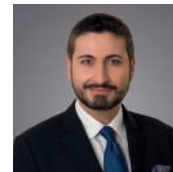
Jutta Nixdorf
Managing Director
Zurich,
+41 44 268 10 10



Paul Nyzam
Specialist,
Paris
+33 1 40 76 84 15



Beatriz Ordovas
Senior Specialist,
Europe
+44 20 7389 2920



Renato Pennisi
Specialist,
Rome
+39 06 686 3332



Bojana Popovic
Junior Specialist,
London
+44 20 7389 2414



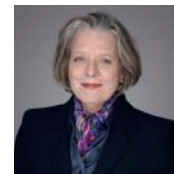
Stephanie Rao
Junior Specialist,
London
+44 20 7389 2523



Alice de Roquemaurel
Senior Specialist,
Head of Private Sales
London
+44 20 7389 2049



Etienne Sallon
Specialist,
Paris
+33 1 40 76 86 03



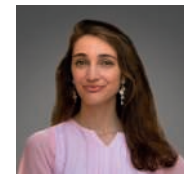
Herrad Schorn
International Specialist,
Dusseldorf
+49 211 491 59311



Claudia Schürch
Associate Specialist,
London
+44 20 7389 2889



Sonal Singh
Senior Specialist,
India
+91 222 280 7905



Suzy Sikorski
Junior Specialist,
Dubai
+971 437 59 008



Tobias Sirtl
Specialist,
Munich
+49 151 201 206 16



Anna Touzin
Associate Specialist,
London
+44 20 7752 3064



Benthe Tupker
Specialist,
Amsterdam
+31 20 575 52 42



Arno Verkade
Managing Director,
Germany
+49 211 491 59313



Alex Werner
Specialist,
London
+44 20 7389 2713



Elena Zaccarelli
Specialist,
Milan
+39 02 303 28332



POST-WAR & CONTEMPORARY ART INTERNATIONAL SPECIALIST DIRECTORY

AMERICAS

NEW YORK

Martha Baer
+1 917 912 5426
mbaer@christies.com
Michael Baptist
+1 212 636 2660
mbaptist@christies.com
Alexander Berggruen
+1 212 636 2373
aberggruen@christies.com
Laura Bjorstad
+1 212 636 2249
lbjorstad@christies.com
Anne Bracegirdle,
Photographs
+1 212 636 2509
Abracegirdle@christies.com
Vivian Brodie
+1 212 636 2510
vbrodie@christies.com
Ana Maria Celis
+1 212 641 5774
acelis@christies.com
Noah Davis
+1 212 468 7173
ndavis@christies.com
+1 212 641 7554
Sara Friedlander
+1 212 641 7554
sfriedlander@christies.com
Loic Gouzer
+1 212 636 2248
lgouzer@christies.com
Darius Himes, Photographs
+1 212 636 2324
dhimes@christies.com
Koji Inoue
+1 212 636 2159
kinoue@christies.com
Alexis Klein
+1 212 641 3741
aklein@christies.com
Andy Massad
+1 212 636 2104
amassad@christies.com
Shlomi Rabi, Photographs
+1 212 636 2447
srabi@christies.com
Alexander Rotter
+1 212 636 2101
arotter@christies.com
Joanna Szymkowiak
+1 212 974 4440
jszymkowiak@christies.com
Barrett White
+1 212 636 2151
bwhite@christies.com
Rachael White
+1 212 974 4556
rrwhite@christies.com
Kathryn Widing
+1 212 636 2109
kwiding@christies.com

EUROPE

LONDON

Cristian Albu
+44 20 7752 3006
calbu@christies.com
Stefano Amoretti
+44 20 7752 3323
samoretti@christies.com
Simon Andrews, Design
+44 20 7752 3380
sandrews@christies.com
Katharine Arnold
+44 20 7389 2024
karnold@christies.com
Alessandro Diotallevi
+44 20 7389 2954
adiotallevi@christies.com
Paola Saracino Fendi
+44 207 389 2796
pfendi@christies.com
Edmond Francey
+44 207 389 2630
efrancey@christies.com
Leonie Grainger
+44 20 7389 2946
lgrainger@christies.com
Jude Hull, Photographs
+44 20 7389 2315
jhull@christies.com
Tessa Lord
+44 20 7389 2683
tlord@christies.com
Joy McCall, Design
+44 20 7752 3237
jmccall@christies.com
Jeremy Morrison, Design
+44 20 7752 3274
jmorrison@christies.com
Leonie Moschner
+44 20 7389 2012
lmoschner@christies.com
Beatriz Ordovas
+44 20 7389 2920
bordovas@christies.com
Francis Outred
+44 20 7389 2270
foutedred@christies.com
Bojana Popovic
+44 20 7389 2414
bpopovic@christies.com
Stephanie Rao
+44 207 389 2523
stephanierao@christies.com
Alice de Roquemaurel
+44 20 7389 2049
aderoquemaurel@christies.com
Claudia Schürch
+44 20 7389 2889
cschurch@christies.com
Anna Touzin
+44 207 752 3064
atouzin@christies.com
Alexandra Werner
+44 207 389 2713
awerner@christies.com

AUSTRIA

Angela Baillou
+43 1 583 88 12 14
abaillou@christies.com

BELGIUM

Peter van der Graaf
+32 2 289 13 39
pvandergraaf@christies.com
Pauline Haon
+32 2 289 1331
phaon@christies.com

FRANCE

Laetitia Bauduin
+33 1 40 76 85 95
lbauduin@christies.com
Florence de Botton
+33 1 40 76 84 04
fdebotton@christies.com
Sonja Ganne, Design
+33 140 768 621
sganne@christies.com
Ekaterina Klimochkina
+33 140 768 434
eklim@christies.com
Elodie Morel, Photographs
+33 140 768 416
emorel@christies.com
Paul Nyzam
+33 1 40 76 84 15
prnyzam@christies.com
Etienne Sallon
+33 1 40 76 86 03
esallon@christies.com
Pauline de Smedt, Design
+33 140 768 354
pdesmedt@christies.com

GERMANY

Nina Kretzschmar, Cologne
+49 17 076 958 90
nkretzschmar@christies.com
Christiane Rantzau, Hamburg
+49 40 279 4073
crantzau@christies.com
Herrad Schorn, Dusseldorf
+49 211 491 59311
hschorn@christies.com
Eva Schweizer, Stuttgart
+49 711 226 9699
eschweizer@christies.com
Tobias Sirtl, Munich
+49 892 420 9680
tsirtl@christies.com
Arno Verkade, Dusseldorf
+49 211 491 59313
averkade@christies.com

ITALY

Mariolina Bassetti, Rome
+39 06 686 3330
mbassetti@christies.com
Laura Garbarino, Milan
+39 02 3032 8333
lgarbarino@christies.com
Barbara Guidotti, Milan
+39 02 3032 8333
bguidotti@christies.com
Renato Pennisi, Milan
+39 06 686 3332
rpennisi@christies.com
Elena Zaccarelli, Milan
+39 02 303 28332
ezaccarelli@christies.com

NETHERLANDS

Jetske Homan van der Heide,
Amsterdam
+31 20 575 5287
jhoman@christies.com
Elvira Jansen, Amsterdam
+31 20 575 5286
ejansen@christies.com
Nina Kretzschmar, Amsterdam
+49 17 076 958 90
nkretzschmar@christies.com

SPAIN

Guillermo Cid, Madrid
+34 91 532 66 27
gcid@christies.com

SWITZERLAND

Eveline de Proyart, Geneva
+41 22 319 17 50
edeproyart@christies.com
Rene Lahn, Zurich
+41 44 268 10 21
rlahn@christies.com
Anne Lamuniere, Geneva
+41 22 319 17 10
alamuniere@christies.com
Jutta Nixdorf, Zurich
+41 44 268 10 10
jnixdorf@christies.com

ASIA

HONG KONG

Elaine Holt
+852 2978 6787
eholt@christies.com

INDIA

Nishad Avari
+91 22 2280 7905
navari@christies.com

JAPAN

Gen Ogo
+81 362 671 782
gogo@christies.com

SOUTH KOREA

Hak Jun Lee
+82 2720 5266
hjlee@christies.com

TAIWAN

Ada Ong
+886 2 2736 3356
aong@christies.com

REST OF WORLD

ARGENTINA

Cristina Carlisle
+54 11 4393 4222
ccarlisle@christies.com

AUSTRALIA

Ronan Sulich
+61 2 9326 1422
rsulich@christies.com

BRAZIL

Nathalia Lenci
+55 11 3061-2576
nlenci@christies.com

ISRAEL

Roni Gilat-Baharaff
+972 3 695 0695
rgilat-baharaff@christies.com

MEXICO CITY

Gabriela Lobo
+52 55 5281 5446
globo@christies.com

UNITED ARAB EMIRATES

Hala Khayat, Dubai
+971 4425 5647
hkhayat@christies.com

AMERICAS



Martha Baer
*International Director, +1
917 912 5426*



Michael Baptist
*Junior Specialist
+1 212 636 2660*



Alexander Berggruen
*Specialist
+1 212 636 2373*



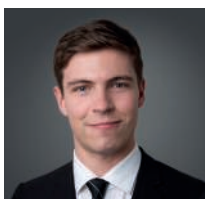
Laura Bjorstad
*Junior Specialist
+1 212 636 2249*



Vivian Brodie
*Specialist,
+1 212 636 2510*



Ana Maria Celis
*Senior Specialist,
+1 212 641 5774*



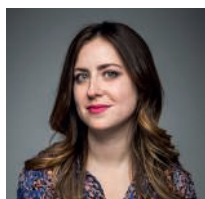
Noah Davis
*Associate Specialist
+1 212 468 7173*



Alessandro Diotallevi
*Specialist,
+1 212 636 2926*



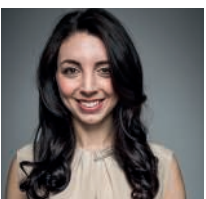
Johanna Flaum
*Head of Sales,
+1 212 468 7174*



Sara Friedlander
*Head of Department,
+1 212 641 7554*



Emily Kaplan
*Specialist,
+1 212 484 4802*



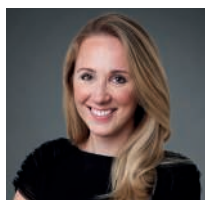
Alexis Klein
*Senior Specialist,
+1 212 641 3741*



Joanna Szymkowiak
*Specialist,
+1 212 974 4440*



Stella Wang
*Associate Specialist,
+1 212 484 4841*



Rachael White
*Associate Specialist
+1 212 974 4556*



Kathryn Widing
*Associate Specialist
+1 212 636 2109*

ASIA



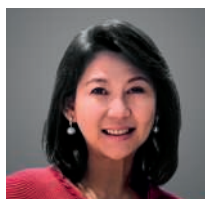
Elaine Holt
*Senior Vice President,
International Director,
Impressionist and Modern,
Hong Kong
+852 2978 6787*



Hak Jun Lee
*General Manager, Korea
+822 720 5266*



Gen Ogo
*Vice President, Senior
Client Relationship
Manager, Japan
+813 6267 1782*



Ada Ong
*Senior Vice President,
Managing Director,
Taiwan
+886 223 220 009*



Lihua Tung
*Specialist, Post War and
Contemporary,
Hong Kong
+886 223 220 010*

UN / BREAKABLE



I am delighted to present Un/Breakable: an inaugural sale which celebrates the best in ceramics.

For me, the art of ceramics remains one of perpetual surprise. At its core lies a humble material, whose results – once committed to flame – are eternally unpredictable. It is brought to life through physical human engagement, yet ultimately defies our control. In this way, it continues to represent an enduring contemporary form of expression.

Coinciding with our Post-War and Contemporary Art sales, this carefully curated sale will showcase some of the most remarkable pieces of modern ceramics. Spanning close to 140 years, I have aimed to tell a story of what

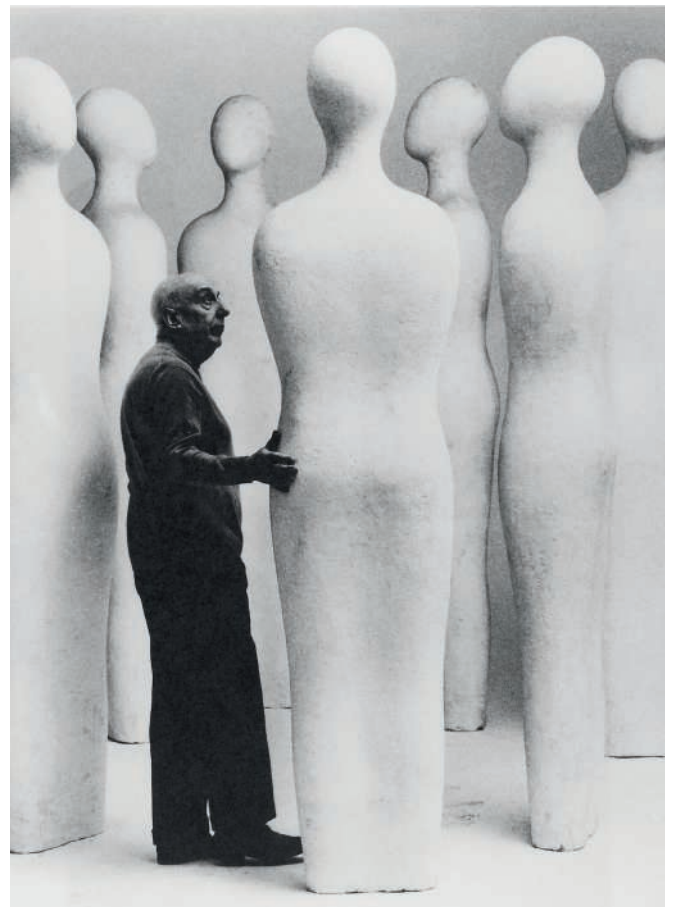
in my eyes constitutes one of our most intriguing forms of creation. Starting with revolutionary artists like Paul Gauguin and George Ohr, who both started their practices on different continents in the late 19th century when pottery was solely used to create decorative objects, we enter the postwar era with the baroque and spectacular shapes of Lucio Fontana's sculptures, and culminate with opulent, psychedelic vessels by the young Japanese potter Takuro Kuwata.

I hope you will share my enthusiasm and celebrate the resurgence of interest in an artform which has long been neglected.

–Leonie Mir



Pablo Picasso in his studio, 7 rue des Grands-Augustins, winter 1944-45.
Photograph by Dick Ham.
Artworks: © Succession Picasso/DACS, London 2018.



Fausto Melotti, *I sette savi*, 1970.
Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

AN INTRODUCTION



Paul Gauguin was among the first modern artists to elevate ceramics to the realm of high art. Recognising the medium's vitality, the great post-Impressionist strove to liberate it from the staid, domestic world of ornament and decoration to which it had so long been confined by Western tradition. 'God gave man a little bit of mud', he wrote in 1889; 'with a little bit of mud we can make metal, we can make precious stones, with a little bit of mud and a little bit of genius'. Gauguin's vivid, figurative and deliberately non-functional ceramic creations were part of his ongoing engagement with the 'primitive' artistic spirit. Raw, immediate, and quite literally earthy, clay allowed him an immediate and tactile form of expression. Among the many twentieth-century artists who followed suit was Lucio Fontana, who approached ceramics from a similarly elemental angle. Pushing clay into bold and dramatic sculptural shapes, Fontana claimed to detest 'lacy designs and dainty nuances.'

This is not to say that ceramics, as they gained currency as an artistic mode, lost their delicacy. Consider, for example, the ephemeral, lyrical forms conjured by Fausto Melotti, Picasso's prolific output of elegantly painted vessels, or the sublime perfection of Lucie Rie's vases and bowls. There has always been an intriguing contradiction between the powerful, even primal physicality of ceramics' making and the ultimate fragility of the objects made. The element of surprise is also a crucial part of the process: in that miraculous moment of firing, as flame transforms clay with ever-unpredictable results, we introduce a creative force that remains thrillingly beyond our control.

In our age of virtual, fleeting and endlessly proliferating imagery, working with clay has taken on new relevance. Ever more globalised and connected by technology, we have lost something of our more immediate, intimate and human connection with the world around us. To make ceramics means to work with your hands, to restore the importance of touch. It can also offer a valuable vantage point from which to examine our past and our present. For some artists – as with Takuro Kuwata, who gives a postmodern twist to

Japanese tradition, or Luigi Ontani, who dialogues with kitsch and Classical idioms – ceramics allow a reframing of art history, and an exploration of where the decorative and the artistic intersect. In the 1980s, Julian Schnabel used broken plates as a way to return to the heroic scale and physical ambition of Abstract Expressionist painting – qualities that had been on the wane in an era of austere conceptualism. Other artists, including Rosemarie Trockel and Nermin Kura, engage directly with clay's tactile, biomorphic and bodily qualities as they take a fresh look at the cultural and aesthetic values embedded in material.

As Beatrice Wood once said, 'There is a vibration around things made with the hands and love that no machine can copy. The handmade object has a vitality of its own that no mass-produced thing can duplicate.' Perhaps, after all, ceramics continue to appeal to artists today for the same reasons that Gauguin loved them. The simple ingredients of clay and fire offer limitless potential: we do not need machines to become alchemists, conjurers, magicians. With a little bit of mud and a little bit of genius, we can make fantastic, unique and important things.

-William Jobling

'Shapes come to the potter as verses come to the poet'

-George Ohr



George Ohr, *Glazed ceramic vase*, circa 1900,
Lot 27U



Fausto Melotti, *I gesstti*, 1959,
Lot 13U





Lucio Fontana in his studio.
Photo: © Giancolombo.
Artworks: © Lucio Fontana/SIAE/DACS, London 2018.

‘I think matter is important to the evolution of art, but the artist must control it, it is what the artist uses for his new creation, but the most important thing, the most important thing is the idea...’

-Lucio Fontana

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ1U

LUCIO FONTANA (1899-1968)

Crocifisso

signed with the artist's initials 'L.F.' (along the reverse)
glazed terracotta
12¼ x 6½ x 4 in. (31 x 15.5 x 10 cm.)
Executed in 1955-57

£25,000-35,000

\$33,000-45,000

€28,000-39,000

PROVENANCE:

A gift from the artist to the present owner in the 1960s.

This work is registered with the Archivio Lucio Fontana under no. 4210/3.

‘People called my ceramics primeval.
The materials looked as if it had been hit
by an earthquake, yet it was motionless’

–Lucio Fontana



The collector, Lucio Fontana and the ceramist Tullio Mazzotti in Albisola, c. 1965
Courtesy of the collector.



*2U

TAKURO KUWATA (B.1981)

Red black-slipped gold Kairagi Shino egg

porcelain
25% x 25¼ x 23%in. (65 x 64 x 60cm.)
Executed in 2010

£12,000-18,000
\$16,000-23,000
€14,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner.



Lucio Fontana in his studio, Milan, 1959.

Photo: © Giancolombo.

Artworks: © Lucio Fontana/SIAE/DACS, London 2018.

Red Black-Slipped Gold Kairagi Shino Egg (2010) is a striking and beautiful work by the Japanese artist Takuro Kuwata. An ovoid form in two halves – the upper red, the lower black – appears to have burst out of an opulent gold shell, whose cracked remains adhere to the top section, gleaming in vivid contrast to the red beneath. Kuwata, who has shown extensively in Japan and who last year was the subject of a solo exhibition curated by Jeffrey Uslip at the Contemporary Art Museum, St. Louis, is fascinated by the beauty that is born from destruction. Born in Hiroshima, but removed from the aftermath of World War II, he offers a contemporary view of postwar Japanese anxiety as well as exploring a correlation between Japan's recent natural and social disasters. The natural world plays an active role in Kuwata's practice, with bursting stones and broken glazes acting as metaphors for erupting volcanoes and earthquakes. The form of an egg perfectly encapsulates his ideas: an egg, of course, creates new life, but is shattered at the moment of creation. Among the many traditional Japanese techniques that he employs is *kairagi*, which is used, as in the present work, to create imperfections in the glaze through shrinking and cracking. Kuwata pushes this to its extreme so that the outer layer of his sculpture is fractured and appears to be slipping away from the colour beneath. This *kairagi* method introduces a lack of control and a degree of uncertainty that enhances the dysfunctional, organic nature of the object. Kuwata re-envisioned the Japanese aesthetic philosophy of *wabi-sabi*, which focuses on the beauty of incompleteness and imperfection, in a captivating work of broken splendour.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

λ3U

LYNDA BENGLIS (B.1941)

Metal Force

glazed ceramic
24 $\frac{1}{8}$ x 21 $\frac{1}{4}$ x 18in. (61.3 x 55.2 x 45.6cm.)
Executed in 1993

£25,000–35,000
\$33,000–45,000
€28,000–39,000

PROVENANCE:

Thomas Dane Gallery, London.
Acquired from the above by the present owner.



‘Related to the idea of skin, is the idea of drawing form – this has interested me because my work is all about drawing, as well as volume, or lack of volume, or air. A lot of the forms I have done are vessels that are containing something, or not containing something, and are living and breathing’

–Lynda Benglis

Lynda Benglis rose to prominence during the 1960s for her series of vibrant ‘pours’, for which she spilled coloured latex directly onto the floor. Responding to these, *Life* magazine dubbed her the heir to Jackson Pollock, although her practice rejected the masculine swagger of the Abstract Expressionists in favour of softer and less-traditional materials. Part painting, part sculpture, the ‘pours’ result in amorphous and spontaneous contours, colour arrested in a state of eternal suspension, and this technique with its emphasis on chromatic materiality, would influence her future ceramic works. Indeed, *Untitled*, 2013, is perpetually on the verge of becoming, its verdant, organic figure forms a striking burst of life. Formally, the sculpture is almost indescribable; a descriptor that applies to much of her work, as Benglis resists classification by traversing and denying aesthetic boundaries. Her works are held in public collections worldwide including Tate, London, the Metropolitan Museum of Art, New York and the Solomon R. Guggenheim Museum, New York.

Helen Frankenthaler, *Las Mayas*, 1958.
© 2015 Christie’s Images Limited.
© 2018 Helen Frankenthaler Foundation, Inc. / ARS, NY
and DACS, London.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

λ*4U

THOMAS SCHÜTTE (B.1954)

Ceramic Sketch

stamped '201198' (on the side)
glazed ceramic
11¼ x 13½ x 7⅞in. (28.7 x 33.2 x 19.5cm.)
Executed in 1997-1999

£70,000-100,000

\$90,000-130,000

€78,000-110,000

PROVENANCE:

Marian Goodman Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

Turin, Castello di Rivoli, Museo d'Arte Contemporanea, *Thomas Schütte - Frauen*, May - September 2012, no. 85, p. 100 (illustrated).

These two charming ceramics are maquettes for Thomas Schütte's *Frauen* (Women), an important series of large-scale steel, bronze and aluminium works in which the artist deconstructs – and subverts – the language of monumental sculpture. The small ceramics are a key part of his process, allowing an expressive, three-dimensional immediacy of creation. As Schütte tells it, the finished *Frauen* 'are not drawn from nude models – it may come to that in the future – and neither are they modelled or sketched. They are all made from ceramic effusions' (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 173). Integral to Schütte's exploration of sculptural tradition is the plinth, which typically confers a certain power and gravity upon the figure that it supports. Each of his maquette women is fashioned from a single piece of clay together with her base, conceiving the two as indivisible. The present two works display Schütte's playfully disruptive

approach to this convention, as well as a delightful use of colour. With his deft command of form, texture, and finish, Schütte uses the ceramics as a way to switch tactics and surprise expectations, making platform into container or stage, and figure into bather or performer. In one, he transforms the plinth into a bright yellow bathtub: a blue glaze trickles like overflowing water down its sides, and a smiling burgundy woman splashes exuberantly within. In the other, a geisha-like figure dripping in yellow and black kneels upon a raw-edged base, the top of which is glazed and spattered in the same lacquer-like colours that pour from her hair – it is as if she has emerged from the earth, foregrounding the material congruence between figure and plinth. The plinth also conjures a different association here, recalling the raised tatami flooring in a traditional Japanese home.



Moronobu Hishikawa, Picture Scroll of the Water Trade, Tokyo, reprint c. 1880.
Photo: © 2018. Photo White Images/Scala, Florence.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ5U

PABLO PICASSO (1881-1973)

Portrait de Jacqueline

dated '10.2.56.IV' (upper left) and stamped 'Madoura Plein Feu' (underneath)
earthenware ceramic plate with coloured engobe and glaze
Diameter: 9 $\frac{7}{8}$ in. (25.2cm.)
Executed on 10 February 1956; this work is unique

£80,000-120,000

\$110,000-150,000

€89,000-130,000

PROVENANCE:

Bernard Picasso, Paris.
Anon. sale, Sotheby's, London, 19 October 1988, lot 37.
Private collection, London; his sale, Christie's, London, 7 December 1998, lot 260.
Acquired at the above sale by the present owner.

EXHIBITED:

Mettlach, Deutsches Keramisches Museum Schloss Ziegelberg, *Europäische Keramik der Moderne, Keramik 18*, May - July 1984 (illustrated on the cover and inside).
S.Hertogenbosch, Museum Het Kruithuis, *Picasso Ceramics*, June - August 1985, p. 98 (illustrated p. 99).

Claude Picasso has confirmed the authenticity of this work.



Jacqueline Roque in *Vogue*, September 15 1965.
Photo by Cecil Beaton/Condé Nast via Getty Images.

‘[Jacqueline] peoples Notre-Dame-de-Vie with a hundred thousand possibilities ... She takes the place of all the models of all the painters on all the canvases. All the portraits are like her, even if they are not like each other. All the heads are hers and there are a thousand different ones ...’

—Hélène Parmelin





Pablo Picasso, *Tête de Femme, profil*, 1956.
 Sold, Christie's, New York, November 3 2010 (\$1,538,500).
 Artwork: © Succession Picasso/DACS, London 2018.

With her dark, almond-shaped eyes and mesmerising gaze, high cheek bones and regal poise, the arresting and unmistakable profile of Pablo Picasso's final great love, muse and later wife, Jacqueline Roque adorns this unique hand painted ceramic plate. Conceived and executed on 10 February 1956, *Portrait de Jacqueline* is both a masterful example of Picasso's innovative ceramic practice, as well as a poignant tribute to his beautiful new paramour, Jacqueline, made in the earliest years of their relationship. Embodying the quintessential visual iconography that Picasso used for the depiction of his lover in this so-called 'Époque Jacqueline', *Portrait de Jacqueline* has a unique provenance, first owned by the artist's grandson, Bernard Ruiz-Picasso, a reflection of the personal importance this piece held for the Picasso family.

Picasso's journey into the world of ceramics is closely intertwined with his relationship with Jacqueline. In 1947, Picasso was invited to return to the Madoura pottery studio in Vallauris in the south of France by its owners, Georges and Suzanne Ramié. Though he had visited the previous year, it was during this summer that the artist became truly enamoured by this

practice as he experimented with a host of ceramic objects and techniques, revelling in the diverse artistic possibilities that the medium of clay offered. From this point onwards, Picasso fell under the spell of this practice, moving permanently to Vallauris with his lover of the time, Françoise Gilot and their young family the year after.

A few years later, Picasso was introduced to a young sales assistant in the Madoura studio, Jacqueline Roque, who was living in Vallauris with her young daughter following her divorce. When, in 1953, Françoise left the artist, returning to Paris with their two young children, Picasso began to see Jacqueline, and by 1954, the pair were a couple, with her unmistakable features appearing in his painting in the summer of this year. Just as the playful and evermore inventive designs of Picasso's ceramic objects poured unceasingly from his studio, so the image of Jacqueline flowered in every aspect of his artmaking, her presence dominating his painting, drawing, printing, sculpture and ceramics throughout this prolific and joy-filled period of his career.

Opposite: Jacqueline Roque in Pablo Picasso's villa at La Californie in Cannes, 1957.
 Photo: ©Imagno/Getty Images. Artwork: © Succession Picasso/DACS, London 2018.



λ†6U

GRAYSON PERRY (B.1960)

Golden Ghosts

glazed earthenware
25¼ x 18½ x 18½in. (64 x 46 x 46cm.)
Executed in 2000

£60,000-80,000
\$78,000-100,000
€67,000-88,000

PROVENANCE:

Laurent Delaye Gallery, London.
Acquired from the above by the present owner.

EXHIBITED:

Exh. cat., *New Labour*, London, Saatchi Gallery, May 2001 (illustrated in colour, unpagged).
Amsterdam, Stedelijk Museum, *Grayson Perry-Guerrilla Tactics*, May - August 2002 (illustrated in colour, unpagged); this exhibition later travelled to London, Barbican Centre, November 2002.
London, Tate Britain, *Turner Prize 2003*, October 2003 - January 2004, no. 9 (illustrated in colour, unpagged).
Pittsburgh, The Andy Warhol Museum, *Grayson Perry*, April 2006.
Moscow, Museum of Art, *Turner Prize: A Retrospective*, February - March 2008; this exhibition later travelled to Tokyo, Mori Art Museum, April - July 2008.

LITERATURE:

P. Ellis, and C. Saatchi, *100: The work that changed British art*, London, 2003, p.194.
V. Button, *The Turner Prize: 2005*, London, 2005, p. 191.
E. Booth-Clibborn, R. Cork et al. (ed.), *History of the Saatchi Gallery*, London, 2011, pp. 374-375.



Meidias Painter, *Hydria with Phaon and the daughters of Lesbos*, c. 410 BCE.
Archaeological Museum, Florence. Photo: © 2018. Photo Scala, Florence
courtesy of the Ministero Beni e Att. Culturali e del Turismo.

‘What captivates Perry, ultimately, about both ornamental and folk pottery is the essential individualism he finds expressed in such work – an individualism premised, most significantly, on its handcrafted qualities. His love for the handmade connects fundamentally to his belief that craftsmanship is not just about perfecting a particular technique, but is to do with the articulation of the deep emotional and organic relationship that a craftsman develops with his medium – often over a lifetime of creative experimentation’

–Jacky Klein



Exhibited as part of his 2003 Turner Prize winning exhibition, Grayson Perry's *Golden Ghosts*, 2000, embodies the artist's complex and vibrant inner landscape, manifested in the present work through the medley of colour and interwoven imagery. Set against a pale, creamy glaze, Perry has decorated the vase with the children of a bygone era, outlined in sparse, elegant lines. Floating throughout are the shadows of ethereal and otherworldly figures, the titular *Golden Ghosts*. Through disparate imagery, Perry's complex surfaces chronicle his own past, his female alter-ego, sociological concerns and current political issues: 'A modern day Hogarth, he to manages to simultaneously love and loath his subjects, to empathize with his various characters and yet remain at a distance from them' (J. Klein, *Grayson Perry*, London, 2009, p. 41). In doing so, Perry challenges pottery's status as a purely decorative and utilitarian craft, transforming his vases into vehicles for cultural and psychological enquiry.

It was his ceramic vases that first brought Perry to public prominence as a member of the so-called Young British Artist generation, and he was the first ceramic artist to win the Turner Prize. Following the success of his first major solo exhibition at the Stedelijk Museum, Amsterdam, in 2002, these works propelled him onto a new global stage. Perry has described himself as a 'maximalist', an aesthetic reinforced both in his decorative surfaces as well as his ceramic process itself (G. Perry quoted in J. Klein, *Grayson Perry*, London, 2009, p. 42). Though created using traditional coiling methods, the vases virtuosic surfaces deploy a complex variety of additional techniques – from glazing and embossing to incision, relief and photographic transfers – which frequently require several firings. Referencing Greek pottery and folk art traditions, the classical forms of his vases are held in tension with their piercing contemporary narratives. In *Golden Ghosts*, this is exemplified through the intersecting and fluctuating temporalities, a kaleidoscope of ghostly narratives.

'Being non-triumphal is central to my work. This is one of the things that draws me to vases, which are usually small-scale. They have a humility: they whisper rather than shout'

–Grayson Perry



Opposite: Photograph taken for 'The Charms of Lincolnshire' exhibition, 2005. Photo: Eric J Great-Rex Artwork: © Grayson Perry. Courtesy the Artist.



PROPERTY FROM A SOUTH KOREAN COLLECTION

Ω7U

DAESUP KWON (B.1952)

Moon Jar

incised and dated 'Dae,'14' (on the base)
white porcelain
20 high x 19½in. diameter (50.7 x 49.5cm.)
Executed in 2014

£18,000–25,000
\$24,000–32,000
€20,000–28,000

PROVENANCE:

Kongkan Gallery, Busan.
Private collection, South Korea.

In 1978, DaeSup Kwon had a fortuitous encounter which entirely reoriented his artistic practice: 'I was studying painting when I came across a white porcelain moon jar from the Joseon Dynasty at an antique shop in Seoul. I was enthralled by its graceful beauty, it was love at first sight, that jar, so simple at first glance. It left me with so many different impressions, I decided right there and then to become a potter instead of a painter' (D. Kwon, *Taste Contemporary*, www.tastecontemporary.com/dae-sup-kwon). Originally trained as a painter, Kwon has since only produced moon jars. Originally made during the 17th-18th century, the shape of the moon jar is echoed in the spherical form of the sculpture, suggestive of the lunar cycle and the circle of life. The surface is decorated solely in the milky white glaze evocative of the glow of the moon, exemplified in the present work, *Moon Jar*, 2014.

The process behind the moon jars is arduous and complex, requiring long firing time and high heat; accordingly, Kwon only creates 4 to 6 works a year, and despite their seemingly uniform shape, each is a marvel in white. As the artist explains, 'To appreciate a moon jar properly you should look beyond its simple shape. Although it is a plain porcelain jar, with no decorative elements whatsoever, it will seem different every time you look at it. Depending on the circumstances it will look quite different when you feel good or when you feel gloomy, when the weather is sunny or rainy and cloudy' (D. Kwon, *Taste Contemporary*, www.tastecontemporary.com/dae-sup-kwon). Kwon received his BFA from the Hongik University in Korea. His work has been widely exhibited at the Seoul Museum, Seoul, and the Musée des Arts Decoratifs, Paris, among others.



Korean school, Moon jar, Joseon dynasty, early 18th century.
Museum of Fine Arts, Boston.
Photo: © Bequest of Charles Bain Hoyt—Charles Bain Hoyt Collection / Bridgeman Images.



λ†8U

GRAYSON PERRY (B.1960)

We've Found the Body of Your Child

glazed earthenware
18 $\frac{7}{8}$ x 11 x 11in. (48 x 28 x 28cm.)
Executed in 2000

£50,000-70,000
\$65,000-90,000
€56,000-77,000

PROVENANCE:

Laurent Delaye Gallery, London.
Acquired from the above by the present owner.

EXHIBITED:

London, Laurent Delaye Gallery, *Self Portrava*, 2001.
Exh. cat., *New Labour*, London, Saatchi Gallery, May 2001 (illustrated in colour, unpagged).
London, Victoria Miro Gallery, *Grayson Perry*, October - November 2004.
Pittsburgh, The Andy Warhol Museum, *Grayson Perry*, April 2006.

LITERATURE:

M. Holborn (ed.), *100: The Work that Changed British Art*, London, 2003, no. 94, pp. 192-193 (illustrated in colour).
J. Klein, *Grayson Perry*, London, 2009, p. 80 (illustrated in colour pp. 80-81).
E. Booth-Clibborn, R. Cork, et al (ed.), *The History of the Saatchi Gallery*, London, 2011, p. 371 (illustrated in colour).



Pieter Bruegel the Elder, *Hunters in the Snow (Winter)*, 1565.
Kunsthistorisches Museum, Vienna.
Photo: © 2018. Photo Fine Art Images/Heritage Images/Scala, Florence.



lovely when
they're asleep

break
of piss

all men are
Bastards

Never have
kids

little sod

temo

'I was looking, too, at a number of Bruegel paintings, including the *Hunters in the Snow*, whose composition provided the inspiration for this pot. I wanted ambiguity, so there's a woman with the dead body of her child in front of her, surrounded by figures, some of whom look like soldiers. Is she being arrested, or is she being comforted? I also had in mind the Tom Waits song 'Georgia Lee', a ballad sung by a father for his child who is found dead in the woods.

The phrases on the pot are things that many parents find themselves saying: 'Never did me any harm' or 'Never have kids', which my own mother used to say a lot. These phrases are the thin end of the wedge of child abuse: they're about the way we don't take children seriously or treat them as equals.

This has become one of my better-known works but it was odd, because most people didn't actually look at it.'

-Grayson Perry



Cry Baby



PROPERTY FROM A JAPANESE COLLECTION

λ*9U

HANS COPER (1920-1981)

Hourglass vessel

impressed with artist's seal (on the base)
stoneware, layered white porcelain slips and engobes over a body with
textured and incised linear designs, the interior with manganese glaze
7½ high x 3in. diameter (19.8 x 7.5cm.)
Executed *circa* 1970

£12,000-18,000

\$16,000-23,000

€14,000-20,000

PROVENANCE:

Private collection, Japan.

LITERATURE:

T. Birks, *Hans Coper*, Yeovil, 1991, pp. 125-26.

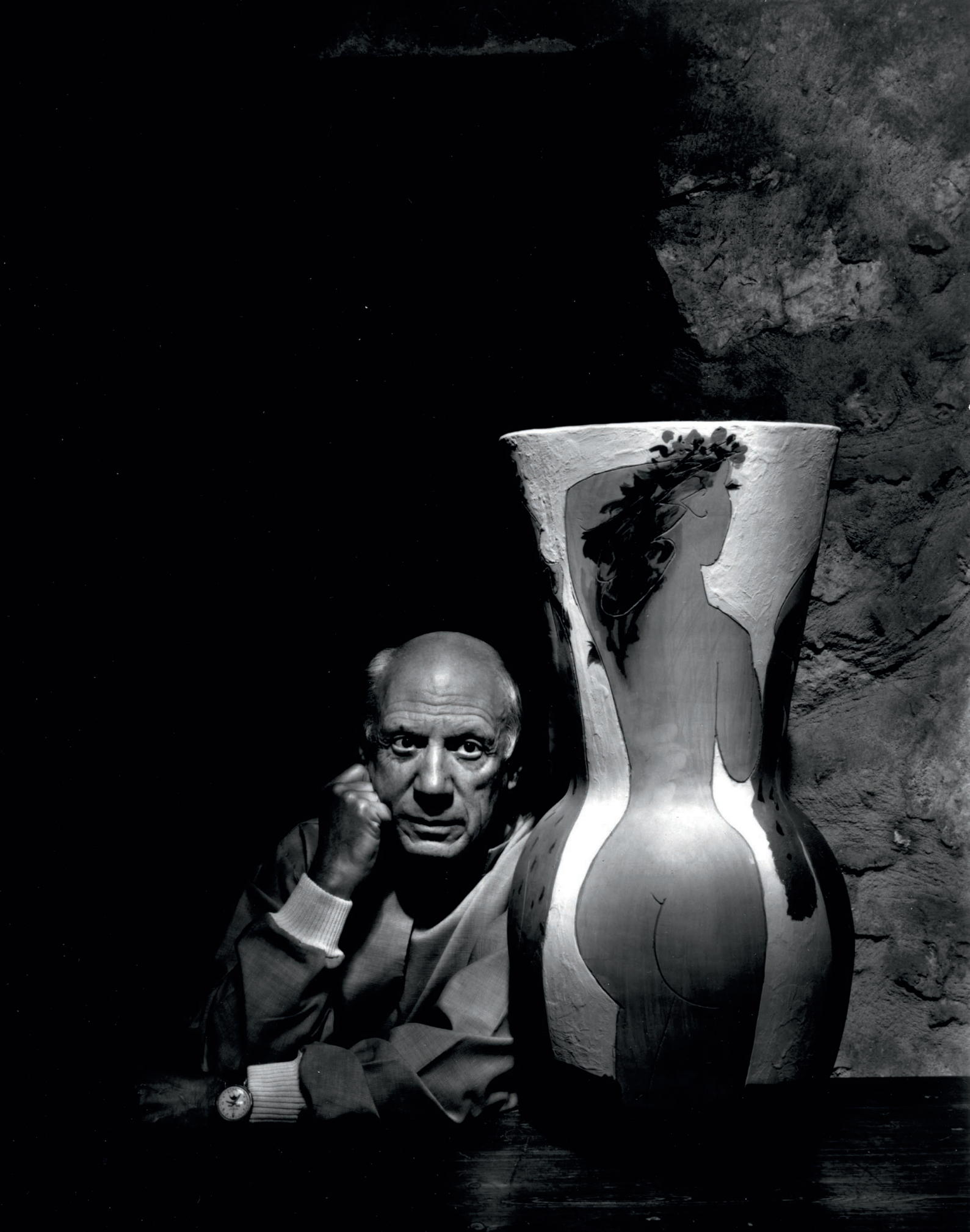
Hans Coper distinguished himself as a creator of new forms. His pots in the main were formed of conjoined elements that had been thrown. Whilst the pots remain functional, they are also highly sculptural. He much admired the work of the sculptors Alberto Giacometti and Constantin Brancusi, having much in common with their fascinations with form, surface, outline and space. Coper marked the surface of his pieces, giving them a depth of texture. He layered slip and then sanded, scratched and stained it. Like Lucie Rie, he selected to raw glaze his works rather than firing them twice. His palette was limited to neutral shades of cream, manganese and a burnt black. There is a fusion between the body of a work and its glaze to the extent that the two become almost indistinguishable. It was for him not about decorating a surface but rather about creating a whole.

He was an émigré who fled Nazi Germany in 1939, but was interned in Lancashire when war was declared and then sent to Canada. Eventually he joined the British Army in 1941 and served for a few years before being released owing to ill health. From 1946, he worked with Lucie Rie, initially making buttons and then cups, saucers and salad bowls but later moved to a studio at Digswell Arts Trust. He influential as a teacher both at Camberwell School of Art, where his pupils included Ewen Henderson, and the Royal College of Art, where taught Alison Briton and Elizabeth Fritsch. He gained recognition at the Festival of Britain in 1951 and his commissions included candleholders for Coventry Cathedral and for the Meeting House at the University of Sussex. Throughout his life he remained close friends with Lucie Rie.



Photograph of Hans Coper holding Lucie Rie as she empties her top-loading kiln, date unknown, Lucy Rie Archive, SCVA, Stella Snead/UK.





A GRAND VASE AUX FEMMES VOILÉES BY PABLO PICASSO

/

‘My sculptures are plastic metaphors. People have said for ages that a woman’s hips are shaped like a vase. It’s no longer poetic; it’s become a cliché. I take a vase and with it I make a woman. I take the old metaphor, make it work in the opposite direction and give it a new lease of life’

-Pablo Picasso



PROPERTY FROM A PROMINENT WEST COAST COLLECTION

λ*10U

PABLO PICASSO (1881-1973)

Grand vase aux femmes voilées (A.R. 116)

stamped, marked and numbered 'MADOURA PLEIN FEU EMPREINTE
ORIGINALE DE PICASSO EE' (inside the rim)
terracotta vase painted with white, red and black engobe
Height: 26in. (66cm.)
Conceived in 1950 and executed in a numbered edition of 25

£400,000–600,000

\$520,000–770,000

€450,000–660,000

PROVENANCE:

Galerie Madoura, Vallauris.

Acquired from the above by the present owner in August 2002.

LITERATURE:

G. Bloch, *Pablo Picasso, catalogue de l'oeuvre gravé céramique, 1951-1971*,
vol. III, Bern, 1972, no. 21 (another example illustrated p. 28).

G. Ramié, *Picasso's Ceramics*, Barcelona, 1974, no. 691 (another example
illustrated p. 277).

A. Ramié, *Picasso, catalogue de l'oeuvre céramique édité 1947-1971*, Vallauris,
1988, no. 116 (another example illustrated pp. 66-67).



Conceived in 1950, *Grand vase aux femmes voilées* is an artist's proof of which there are 3 for this edition of 25. The red earthenware clay vase features figures of four women on a white engobe background, offset against the earthy red tones of the smooth, bare terracotta which simulates both the look and feel of bare skin. Purchased directly from the Madoura studio in 2002, it is a remarkable example of Pablo Picasso's early development in the medium of ceramics.

Picasso first visited the Madoura workshop in Vallauris in July 1946, invited by Georges and Suzanne Ramié. The ancient associations of the village with production of ceramics appealed to Picasso; there, he became intrigued with the process of pottery making and first modelled small figures of a faun and two bulls by hand. Fascinated by the unusual combination of pictorial and sculptural possibilities this medium offered, Picasso returned a year later with a portfolio of drawings representing ideas for creation of both flat and three-dimensional pieces. He succeeded in learning various techniques and complex skills involved in this process, and soon began experimenting by combining different techniques and observing their transformation in the kiln. The combination of glazing techniques and oxides is noticeable in the present work.

The analogy between the female figure and Antique vases, well established in the pictorial language of Western art, did not escape Picasso's imagination. The interchangeability of a female figure with the shape of a vase manifests itself in several ways in his ceramic oeuvre, ranging from the carefully modelled shapes of vessels to figures painted onto the ceramic surface. The interplay between line and form, two dimensional and three dimensional shapes, characterises this work. Likely inspired by the artist's then companion Françoise Gilot, the painted figures as well as the curvature of the vase emphasise and accentuate the female form. Sensuous curves of the painted figures harmoniously correlate with the proportions of the ceramic vessel they are painted upon. The hourglass shape of the vase is complemented by the waist and hips of the figures, painted respectively onto the narrowest and widest surface areas.

Ceramics is perhaps the medium in which Picasso most developed his own interpretation of Mediterranean and Classical imagery. Mythical beings, female goddesses and animal figures become central in his designs. The decorative scheme of this vase consists of four veiled women on a white background, accentuated with black and ochre detailing in the base, hair, and drapery. Life and movement is conveyed through a variety of textures, subtle shading and bold brush strokes. The movement of figures is reminiscent of dance, with their thin garments and head garlands these women are transformed into maenad-like creatures taking part of what could be interpreted as a Bacchic ritual.

‘The sheer range of techniques and materials used or reinvented by Picasso makes his pottery into an art complete in itself ... He at least always knew that his 25 years of creative work in pottery would one day be acknowledged as the keystone of a career devoted to constant self-renewal ... He was able to sustain his own faith in the art of palette and brush, to which he returned at the end of his life; this was his first and last material and, above all, the chosen weapon of his mind’

–Bernard Picasso



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN
COLLECTION

λ11U

MIQUEL BARCELÓ (B.1957)

I culi dei miei cavalli

signed, inscribed and dated 'Barceló 11.V.02 VIETRI S.M.' (upper side)
acrylic and ceramic vase
28¾ x 19¾ x 19¾in. (73 x 50 x 50cm.)
Executed in 2002

£40,000-60,000

\$52,000-77,000

€45,000-66,000

PROVENANCE:

Galerie Bruno Bischofberger, Zürich.

Galería Elvira González, Madrid.

Acquired from the above by the present owner.

EXHIBITED:

Exh. cat., *L'atelier di Miquel Barceló*, Roma, Galleria Nazionale d'Arte Moderna,
September 2002 - January 2003, p. 76 (illustrated in colour).

Exh. cat., *Miquel Barceló a las Illes Balears*, Menorca, Museo de Menorca,
April - August 2003, p. 139 (illustrated in colour).



Miquel Barceló during 'Paso Doble', 60th Avignon international theatre festival,
Avignon, 2006.

Photo: DOMINIQUE FAGET/AFP/Getty Images.

‘All painting comes from clay’

– Miquel Barceló



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

λ*12U

THOMAS SCHÜTTE (B.1954)

Ceramic Sketch

stamped '30 06 99' (on the side)
glazed ceramic
9 x 14½ x 8½in. (23 x 36.8 x 22cm.)
Executed in 1999

£70,000-100,000

\$90,000-130,000

€78,000-110,000

PROVENANCE:

Marian Goodman Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

Turin, Castello di Rivoli, Museo d'Arte Contemporanea, *Thomas Schütte -
Frauen*, May - September 2012, no. 86, p. 94 (illustrated).

'I would rather talk with my hands and through forms and let these creatures
live their own lives and tell their own stories. Avoiding certain fixed positions
is important to me, avoiding being too classical or too predictable'

-Thomas Schütte



Pierre Bonnard, *Big Bath tub (Nude)*, 1937-1939. Private collection.
Photo: © 2018. Photo Fine Art Images/Heritage Images/Scala, Florence.



λ*13U

FAUSTO MELOTTI (1901-1986)

I gessetti

signed 'Melotti' (on the reverse)
painted terracotta and painted clay
18¼ x 12¾ x 5½in. (46.3 x 32.4 x 13cm.)
Executed in 1959

£250,000-350,000

\$330,000-450,000

€280,000-390,000

PROVENANCE:

Galleria La Parisina, Turin.
Private collection, Europe (acquired from the above in circa 1976-80).
Private collection, USA.

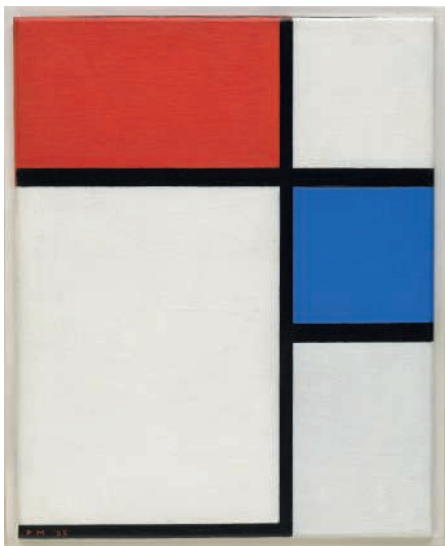
EXHIBITED:

Reggio Emilia, Sala Comunale delle Esposizioni, *Fausto Melotti. Sculture, disegni e pitture 1933-1968*, June 1968, no. 59 (illustrated); this exhibition later travelled to Ferrara, Palazzo dei Diamanti, Centro Attività Visive, July - August 1968.
Zürich, Marlborough Galerie AG, *Fausto Melotti*, March - April 1973, no. 6 (illustrated); this exhibition later travelled to Rome, Marlborough Galleria d'Arte, May-June 1973; London, Marlborough Fine Art, October - November 1973.
Parma, Università di Parma, Sala delle Scuderie in Pilotta, *Fausto Melotti*, June - July 1976, no. 63.
Valencia, IVAM Centre Julio González, *Melotti*, December 1994 - January 1995, p. 188 (illustrated p. 75).
New York, Acquavella Galleries, *Melotti*, April - June 2008, no. 24, p. 155 (illustrated p. 78).

LITERATURE:

A. Hammacher, *Melotti*, Milan, 1975, no. 20, p. 19 (illustrated).
M. Calvesi, *Fausto Melotti*, Parma, 1976, no. 63, p. 183 (illustrated, with incorrect dimensions and year).
G. Celant, *Melotti, Catalogo generale, Sculture 1929-1972*, Milan, 1994, vol. I, no. 1959, p. 106 (illustrated).

The Fondazione Fausto Melotti has confirmed the authenticity of this work.



Piet Mondrian, *Composition No. II with Red and Blue*, 1929. Museum of Modern Art (MoMA), New York.
Photo: © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence.





Joseph Cornell, *Untitled - Aviary*, 1950-1952. Private collection.
 Artwork: © The Joseph and Robert Cornell Memorial Foundation/VAGA, NY/DACS,
 London 2018. Photo: © 2007 Christie's Images Limited.

‘In creation, culture is in balance with
 the revelations of the unconscious’

–Fausto Melotti

Executed in 1959 as part of his *teatrini* (puppet theatre) series, *I Gessetti* is an early example of Fausto Melotti’s figurative terracotta works. *I Gessetti* is a diorama divided into two distinct levels, and the architecture evokes Piet Mondrian’s neo-plastic compositions. On each ‘floor’, a softly modelled figure sits sideways, knees bent, calmly lost in thought. Warmth emanates from the cloudy grey. In the lower level, Melotti has placed a small table and covered it with the titular chalks which provide the only colour in an otherwise serenely monochromatic tableau, a meditation in terracotta.

In the aftermath of World War II, Melotti turned to ceramics explaining, ‘I must confess that the war has caused me great inner pain and sickness. One cannot make abstract art, one cannot even think about it when the soul is full not of desperation, but of figures of desperation’ (F. Melotti quoted in S. Whitfield, *Fausto Melotti: sculptures and works on paper from 1955 to 1983*,

exh. cat., London, 2006, n.p.). His series of *teatrini*, as such, serve as setting for his experiments in figuration. Spare in decoration, Melotti’s *teatrini* present open-ended and accommodating worlds where new narratives can take shape and unfold emphasized by the inclusion of chalk; critic Michela Moro describes them as ‘safe spaces...both lighthearted and profound’ (M. Moro, ‘Fausto Melotti and Thea Djordjadze: La Triennale de Milano,’ *Artforum*, Summer 2017). The settings are intimate, and they privilege the minor and the personal reminiscent of the Surrealist assemblages of Joseph Cornell whose captivating tableaux transformed the everyday. Like Cornell’s shadowboxes, Melotti’s *teatrini* are sites for mysterious dreaming and a reconfiguration of reality. *I Gessetti* is a reach towards peace in the face of previous traumas; the pursuit of an idealized harmony through a domestic calm.



PROPERTY FROM A JAPANESE COLLECTION

λ*14U

HANS COPER (1920-1981)

Ovoid pot

impressed with artist's seal (on the base)
stoneware, layered white porcelain slips and engobes over a textured body,
the interior cylindrical aperture with manganese glaze
7½ high x 5⅞in. diameter (19 x 15cm.)
Executed *circa* 1970

£15,000-25,000

\$20,000-32,000

€17,000-28,000

PROVENANCE:

Private collection, Japan.

LITERATURE:

T. Birks, *Hans Coper*, Yeovil, 1991, pp. 165-66 (similar example illustrated).



‘My concern is with extracting essence rather
than with experiment and exploration’

—Hans Coper

Artwork: © Succession Brancusi - All rights reserved. ADAGP,
Paris and DACS, London 2018.
Photo: © 2017 Christie's Images Limited.



Paul Gauguin, c. 1893.
Photo: ©Private collection / Bridgeman Images.



TWO IMPORTANT CERAMICS BY PAUL GAUGUIN FROM A DISTINGUISHED COLLECTION



‘To do new things, one must
go back to the beginnings,
to the infancy of humanity’

–Paul Gauguin

Paul Gauguin was an artist with an indefatigable need for discovery. This insatiable desire took him to the furthest corners of the globe, as he voyaged from Peru, Paris, Pont-Aven and Arles, to Martinique, Tahiti and finally the Marquesas Islands as he sought a simple, primitive existence, one that was freed from the bounds of Western civilisation, which could offer him new subjects and an entirely new mode of expression. This lifelong quest also led Gauguin to embrace a plethora of different media, ranging from carved wood sculpture and lithography, to woodcuts, painting and ceramics. Working simultaneously in a range of practices, Gauguin saw no hierarchical distinction between media, revelling in the transference of techniques and processes between various materials. Depicting his ceramic creations in his paintings, modelling portraits in clay objects or carving wood for his printmaking, Gauguin broke new ground in each medium that he worked in, seeking always to cross into hitherto uncharted artistic territory.

Having led a respectable life as a Paris stockbroker, in the early 1880s Gauguin decided to leave behind this bourgeois existence and pursue a career as an artist. In 1886, shortly before he left Paris for his first seminal trip to Brittany, Gauguin began to produce ceramics, having been introduced by his friend, the painter and engraver Félix Bracquemond, to Ernest Chaplet, one of the leading ceramicists of his day. Seeking to supplement his meagre income, Gauguin arranged to make pottery in Chaplet's studio on the rue Blomet and to split the proceeds between them. While the initial arrangement was that Gauguin would decorate the pieces that Chaplet made, the artist fast developed a talent for throwing his own pottery, quickly forging a unique and radical avant-garde aesthetic.

For the years that followed, Gauguin frequently returned to Chaplet's studio when he was in Paris, with his most experimental pieces created following his return from his revelatory summer in Martinique in late 1887. It was around this time that he executed the following lots: *Vase porte-bouquet* ("Atahualpa") (executed late 1887-early 1888) and, in the years following, *Pot à la petite tahitienne* (executed circa 1889), both of which encapsulate Gauguin's innovative, highly expressive and unique mode of ceramics. Gauguin's work in this medium was immediately noticed by critics and dealers in Paris, including Theo Van Gogh. When, in January 1888, five of Gauguin's ceramics were exhibited at Boussod & Valadon in Paris, the legendary Félix Fénéon singled out these works, remarking particularly on a work that was likely *Vase porte-bouquet* ("Atahualpa").

Instead of following the traditional technique of throwing pieces on a potter's wheel, Gauguin preferred to construct his ceramics by hand, a method known as coil and slab construction. This practice, he believed, was essential to a new, avant-garde form of ceramics, and he called for artists to 'transform the eternal Greek vase...replacing the potter at his wheel by intelligent hands, which could impart the life of a figure to a vase while remaining true to the character of the material' (Gauguin, quoted in G. Groom, ed., *Gauguin: Artist as Alchemist*, exh. cat., Chicago & Paris, 2017-2018, p.47). As a result, Gauguin's pieces have an anthropomorphic and sculptural form, often with appendages attached, their functional uses playfully subverted so that they become fantastical artistic objects. This can be particularly regarded in *Vase porte-bouquet* ("Atahualpa"), the name a reference to the last King of the Incas, which is humorously formed of the bust and head of a man, his lips and beard visible. To these tactile, complex surfaces, the artist then added glazes, slips, carved incisions or imagery. As in his painting, colour was endowed with an expressive, abstract potential, rather than being solely naturalistic. Inspired by a range of sources, from the contemporaneous vogue for *Japonisme*, to medieval, Renaissance and pottery from his native Peru, Gauguin found with pottery a means to achieve his deeply felt desire for a primitive mode of expression. In every way an 'artist-artisan', he expanded the boundaries of the medium in his quest to convey his powerful artistic vision in three-dimensional form.



Lot 15U



Lot 16U

λ*15U

PAUL GAUGUIN (1848-1903)

Vase porte-bouquet "Atahualpa"

signed 'P Gauguin' (on the back)
hand-modelled and hand-painted stoneware vase
Height: 9½in. (23.1cm.)
Executed circa 1887-88; this work is unique

£120,000-180,000
\$160,000-230,000
€140,000-200,000

PROVENANCE:

Claude-Emile Schuffenecker, Paris (a gift from the artist).
Amédée Schuffenecker, Paris (acquired from the above in 1926).
Anon. sale, Sotheby's, London, 26 June 1991, lot 109.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Boussod & Valadon, *Exhibition of works of art by Camille Pissarro, Armand Guillaumin and Paul Gauguin*, December 1887 - January 1888.
Paris, Musée du Luxembourg, *Gauguin*, 1928, no. 35.
New York, The Metropolitan Museum of Art, *The Lure of the Exotic: Gauguin in New York Collections*, June - October 2002, no. 6, p. 218 (illustrated p. 20).

LITERATURE:

F. Fénéon, 'Calendrier de Décembre 1887: V. Vitrines des marchands de tableaux' in *La Revue Indépendante*, VI, no. 15, 15 January 1888, p. 170.
C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 24.
M. C. Bodelsen, *Gauguin's ceramics: A Study in the Development of his Art*, London, 1964, no. 35, pp. 156 and 224, (illustrated).
F. Fénéon, *Oeuvres plus que complètes*, Geneva, 1970, t. I, p. 91.
V. Merlhès, *Correspondance de Paul Gauguin: Documents, Témoignages*, Paris, 1984, no. 247, pp. 478-479, note 1.
J. U. Halperin, *Félix Fénéon: Aesthete & Anarchist in Fin-de-Siècle Paris*, New Haven & London, 1988, p. 214.
Exh. cat., *Van Gogh and Gauguin: The Studio of the South*, Chicago, The Art Institute of Arts and Amsterdam, Van Gogh Museum, 2001-2002, pp. 85-87, figs. 62a and 62b (illustrated p. 86).
C. F. Stuckey, 'Partners in Art' in *Art of America*, May 2002, pp. 106 and 160, note 17 (illustrated p. 106).

C. F. Stuckey, 'Exhibition Reviews: New York, Gauguin' in *Burlington Magazine*, vol. 144, no. 1194, September 2002, p. 583 (titled 'Vessel in the shape of a grotesque head').
Exh. cat., *Gauguin/Van Gogh, L'avventura del colore nuovo*, Brescia, Museo di Santa Giulia, October 2005 - March 2006, no. 18, pp. 164 and 173 (illustrated p. 164).
Exh. cat., *Paul Gauguin: Paris, 1889*, Cleveland, Museum of Art, 2009-2010, quoted in C. Stolwijk, 'Devoted to a Good Cause: Théo van Gogh and Paul Gauguin', pp. 79 and 228, note 44, fig. 25 (illustrated p. 79).
D. Gamboni, 'The Listening Eye: Taking Notes after Gauguin', in *Documenta* (13), no. 19, 2012, pp. 30-33 (illustrated pp. 30-31).

The present work will be included in the forthcoming *Paul Gauguin Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



Paul Gauguin, *Vase with Two Openings*, 1886-87. Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



Alternative view



λ*16U

PAUL GAUGUIN (1848-1903)

Pot au décor de Eve et le Serpent

signed with the initials 'PGO' (on the front)
hand-modelled and partially glazed and gold painted stoneware vase
Height: 7in. (17.8cm.)
Conceived circa 1889; this work is unique

£120,000-180,000

\$160,000-230,000

€140,000-200,000

PROVENANCE:

Ambroise Vollard, Paris (thence by descent).
Acquired from the above by the present owner in 1988.

LITERATURE:

V. Jirat-Wasiutynski, *Paul Gauguin in the Context of Symbolism*, Ph.D.
Dissertation, Princeton University, 1975, pp. 307-308.
M. C. Bodelsen, 'Gauguin Studies' in *Burlington Magazine*, vol. 109, no. 769,
April 1976, p. 221, figs. 53 & 54 (illustrated; titled 'Vase with exotic girl').

The present work will be included in the forthcoming *Paul Gauguin Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

‘Whether stained glass or furniture, earthenware ... These are in essence my aptitudes,
much more than actual painting’

-Paul Gauguin



Paul Gauguin, *Pichet*, 1886-87.
Musée des Arts Décoratifs, Paris.



PROPERTY FROM A CALIFORNIAN COLLECTION

*17U

PETER VOULKOS (1924 -2002)

Untitled

signed 'Voulkos' (on the base)
glazed stoneware
12¾ high x 8½in. diameter (32.5 x 21.5cm.)
Executed in 1956

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Portland (acquired from the artist *circa* 1950s).
Acquired from the above by the present owner *circa* 1980.

EXHIBITED:

Sacramento, University Library Gallery, *CA Clay*, 2005 (illustrated).

Peter Voulkos reinvented ceramics in the years of Abstract Expressionism, transgressing the boundaries between craft and high art with free-form shapes, esoteric decoration and visual vigour. He was an influential educator and a unique creative force, celebrated by art critics and potters alike. The present work, with its bold striped glaze and striking globular form, was made in 1956, shortly after Voulkos had founded the art ceramics department at the Los Angeles County Art Institute: while at this time his work was veering towards the sculptural and abstract – he worked gesturally with raw clay and often marred his work with gashes and punctures – Voulkos was equally a master of throwing and glazing beautiful, functional

pottery. 'Calling Peter Voulkos a ceramist is a bit like calling Jimi Hendrix a guitarist', wrote Karen Rosenberg. 'The charismatic, rebellious sculptor and teacher was a genuine rock star of his medium, a trained potter who went on to violate every rule of pot-making — often before a live audience. His sculptures started out clearly enough as polite, wheel-thrown vessels but evolved into nervy and transgressive abstract paintings, looming behemoths fired in industrial-size kilns, precarious assemblages and live-wire performances' (K. Rosenberg, 'Peter Voulkos, an Influential Sculptor Who Broke the Rules', *New York Times*, 29 December 2016).



Peter Voulkos working on a ceramic piece at his studio in Los Angeles, California in 1956.
Photo: © Oppi Untracht, courtesy of the Voulkos & Co. Catalogue Project.



African School, *Kwele circular mask*.
Photo: © Christie's Images Limited.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ18U

LUCIO FONTANA (1899-1968)

Concetto Spaziale

signed and dated 'l. Fontana 56' (lower left)

painted terracotta

14% x 28% in. (37.2 x 72.7cm.)

Executed in 1956

£150,000-200,000

\$200,000-260,000

€170,000-220,000

PROVENANCE:

Private collection, Milan.

Private collection, Berlin.

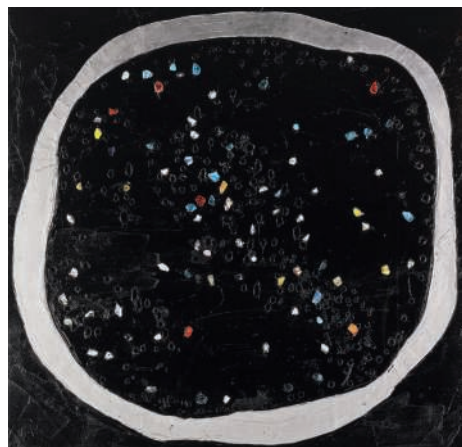
Acquired from the above by the present owner.

LITERATURE:

E. Crispolti, *Lucio Fontana: catalogo ragionato di sculture, dipinti, ambientazioni*, vol. I, Milan, 2006, no. 56 SC 9, p. 312 (illustrated).

With its scarred, incised surface painted in lustrous tones, *Concetto Spaziale* (1956) stems from Lucio Fontana's series of 'spatial' sculptures. Created between 1950 and 1958, these glazed terracotta panels provided the artist with a vital forum for experimentation that fed directly into his paintings: the present work combines elements of his *buchi* ('holes'), initiated in the late 1940s, with vertical slashes that foreshadow the *tagli* ('cuts') begun in 1958. Some of Fontana's earliest artistic experiments, dating to the 1930s, had been in the medium of ceramics – indeed, it was through this body of work that he came to realise his aesthetic aims. 'The problem of making art instinctively became clearer to me', he recalled; 'neither painting nor sculpture, nor lines delimited in space, but continuity of space in matter' (L. Fontana, quoted in E. Crispolti and R. Siligato (eds.), *Lucio Fontana*, exh. cat., Palazzo delta Esposizioni, Rome, 1998, p. 118).

Fascinated by the developments of the Space Age, which had revealed to mankind the infinity of the cosmos, Fontana sought an art form that was similarly progressive – a series of 'spatial concepts', or *Concetto Spaziale*, that transcended the boundaries between two-dimensional painting and three-dimensional sculpture. Through the tactile medium of ceramics, the artist set about exploring this no-man's-land, creating works that simultaneously protruded into space and revealed the dark, mysterious void beyond the picture plane. The inherently chance-based nature of the medium was instrumental to his creative development: advances in science had revealed the plasticity of time and space, and the malleability of ceramics allowed Fontana to channel the spirit of these discoveries into art. Shimmering like a constellation, or a planetary surface photographed from space, the present work bears witness to an artist who – like the scientists and astronauts of his day – devoted his life to extending the frontiers of knowledge.



Lucio Fontana, *Concetto Spaziale*, In Piazza San Marco Di Notte Con Teresita, 1961.
Private collection. Artwork: © Lucio Fontana/SIAE/DACS, London 2018.
Photo: © 2017 Christie's Images Limited.

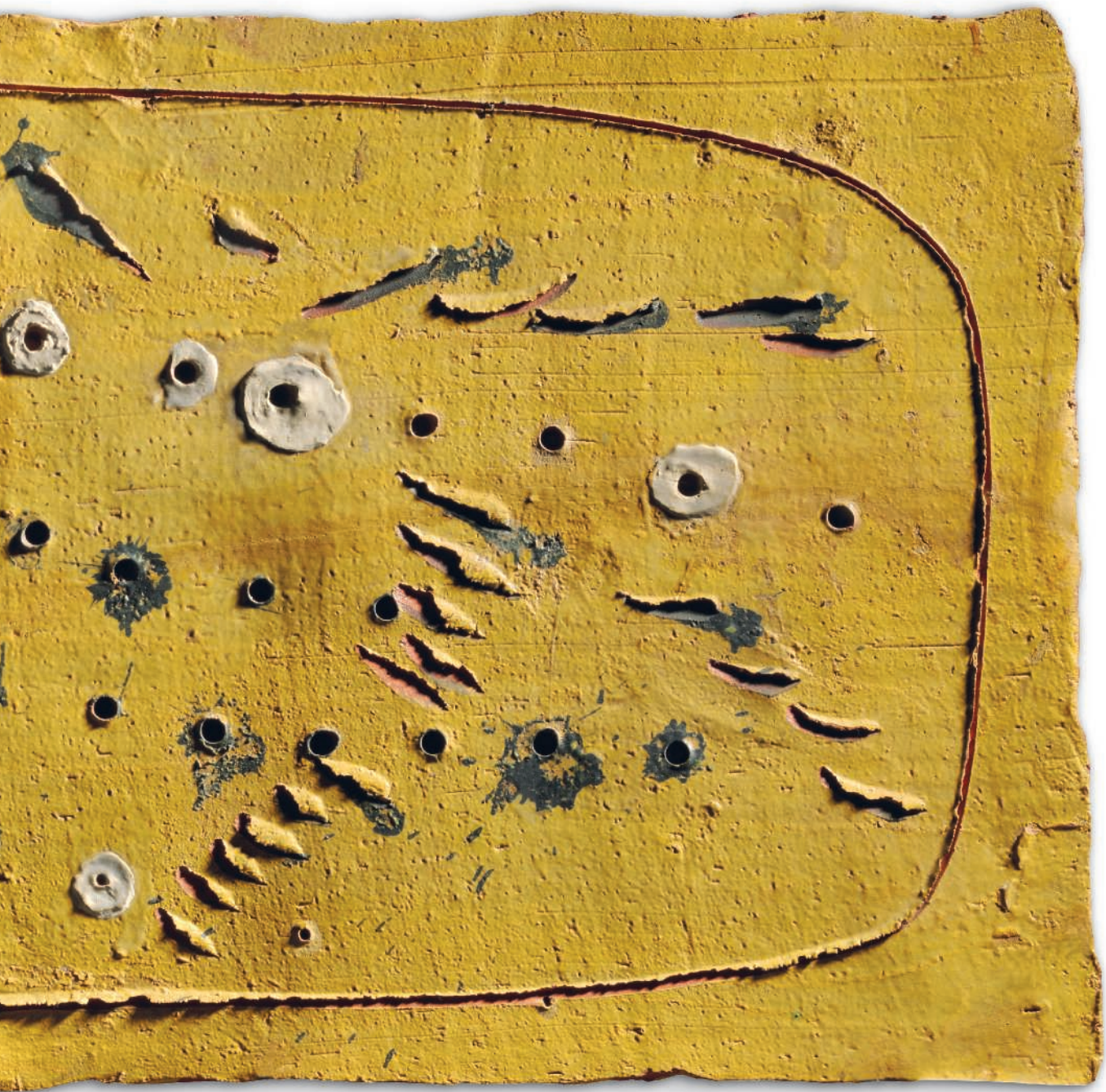
'My father was a good sculptor, I wanted to be a sculptor too, I would have liked to be a painter, too, like my grandfather, but I realized that these specific art terms are not for me and I felt like a Spatial artist. That's exactly it. A butterfly in space excites my imagination: having freed myself from rhetoric, I lose myself in time and begin my holes'

-Lucio Fontana



n ca 4-6





THE PROPERTY OF A GENTLEMAN

λ19U

FERNAND LÉGER (1881-1955)

Deux figures

signed, dated and inscribed 'F.LEGER 52 a Serge Ioutkevitch, Amicalement F.Leger' (on the reverse)
partially glazed ceramic
14¼ x 17½ in. (36 x 43.5 cm.)
Conceived in 1952; this work is unique

£60,000-80,000

\$78,000-100,000

€67,000-88,000

PROVENANCE:

Sergei Yutkevich (a gift from the artist), and thence by descent; sale, Sotheby's, New York, 6 May 2004, lot 381.
Acquired at the above sale by the present owner.

As with mural and mosaic works, Léger's experiments with ceramics were rooted in a broader desire to expand the traditional notion the nature of art, to escape the canvas, to move his art on to everything from decorative objects to the walls of the city. Made of everyday materials and created in an edition, Léger intended these small sculptural works to be accessible to a wide audience of collectors and enthusiasts, which could be easily displayed in even the most modest of homes. The artist's first experiments were carried out in the studio of the ceramicist Roland Brice, who had studied under Léger's tutelage from 1937 alongside Nicolas de Staël and workers from the Renault automobile factory. These works, which successfully translated Léger's unique painterly style into ceramic, represent a true collaboration between the two artists – Brice considered the technical aspects of the production, while Léger conceived the design, shaped the final sculpture before it was fired, and applied the finished colour. Calling these experiments new 'plastic facts', Léger reached a new understanding of form and colour through their realisation, the bright, dynamic three-dimensional form of each new work offering an alternative channel for his lyrical, artistic expression.



Fernand Léger and Nadia in front of the polychrome ceramic wall *Women with a Parrot*, Saint-Paul-de-Vence, ca. 1953. Photograph by André Villers.
Photo: ©Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian.
Artwork: ©DACs 2018.

'My era was one of great contrasts,
and I am the one who made the most of it.
I am the witness of my time'

-Fernand Léger



DAME LUCIE RIE

THE ART OF REFINED ELEGANCE



What distinguished Lucie Rie was her ability to constantly find endless variety within a narrow range of forms and decorative techniques. She mainly focused on vases and bowls and employed very minimal decorative motifs save for incised lines. She did, however, constantly experiment with glazes and her handling of lines. She opted to fire her works only once. They were air-dried and then she raw-glazed them and instead of dipping works in glaze, she used a brush for greater control and incised the works with a pin or needle. Her glazes varied in thickness as well as texture.

She was an Austrian émigré who came to London in 1938. She had studied pottery at the Kunstgewerbeschule in Vienna, under Michael Powolny, and was familiar with the works of the Vienna Secession. She became friends with Bernard Leach but did not fall under his shadow. During the war, she made buttons and then table wares for the likes of Heal's, Liberty's and Bendick's to supplement her income and for a similar reason taught in Camberwell College of Arts from 1960 to 1972. By 1991 she had gained sufficient recognition for her elegant works to be honoured as a Dame Commander of the British Empire.



Dame Lucie Rie in her studio.
Photographer unknown.

*‘To make pottery is an adventure to me,
every new work is a new beginning ... there
is an endless variety of the most exciting kind.
And there is nothing sensational about it only
a silent grandeur and quietness’*

-Dame Lucie Rie

PROPERTY FROM A JAPANESE COLLECTION

λ*20U

DAME LUCIE RIE (1902-1995)

Bowl

impressed with artist's seal (on the base)
stoneware, white glaze with manganese lip, mineral elements in the body
creating a brown speckle, the rim formed to a pouring lip
7 high x 12¼in. diameter (17.8 x 31cm.)
Executed *circa* 1958

£8,000-12,000

\$11,000-15,000

€8,900-13,000

PROVENANCE:

Private collection, Japan.



λ21U

ROSEMARIE TROCKEL (B.1952)

Untitled

signed, dated and numbered 'R Trockel 2008 / RT1949' (on the reverse)

glazed ceramic

23 x 19¼ x 3½in. (58.4 x 49 x 8cm.)

Executed in 2008

£60,000-80,000

\$78,000-100,000

€67,000-88,000

PROVENANCE:

McCabe Fine Art, Stockholm.

Acquired from the above by the present owner.



Piero Manzoni, *Achrome*, 1961-1962.
© 2014 Christie's Images Limited.
© DACS 2018.





Rudolf Stingel, *Untitled*, 2000. Private collection. Artwork: © Rudolf Stingel.
Photo: © Christie's Images / Bridgeman Images.

At slightly over half a metre wide, Rosemarie Trockel's *Untitled*, 2008 is tactile and dynamic, a white ceramic surface composed of unresolved and fluctuating biomorphic forms. Beginning in the 1980s, Trockel's engagement with ceramics continued her prolonged challenged to material hierarchies which is central to her practice. Any detail has been boldly glazed over in a white, placing the work in dialogue with Piero Manzoni's *Achrome* series or Rudolf Stingel's *Untitled*, 2000; all that remains is a fossilized relic, the vestiges of the artist's hand. Similar to Trockel's acclaimed large-scale knitted paintings, *Untitled* occupies an in-between space, at once flat and moulded, the nexus of painting and sculpture. Trockel regularly conceptualizes the picture plane as three-dimensional, a gesture that curator Rainald Schumacher understands as a 'correction of art historical hermeneutics', emblematic of her expansive and elaborate oeuvre (R. Schumacher, 'Feminist Relics - more actual Utopia than we knew', *Rosemarie Trockel*, Sammlung Goetz, Munich, 2002, p. 63).

Trockel's practice is often described as a cosmos, an entire network of self-contained references woven through a variety of media. Hers is an aesthetic of 'non-identity and progressive formlessness' which seems to defy classification (J. Scheller, 'Rosemarie Trockel: Kunsthau Bregenz', *Freize*, Issue 19, May 2015). *Untitled*'s lack of figuration points to a surface and material exploration, but the work's bodily associations also locate it within a feminist critique; situated within are multiple and overlapping art histories. Indeed, monochromes themselves have long been created within a largely male tradition, exemplified by artists including Kasimir Malevich, Yves Klein, and Ad Reinhardt among others. While these works often are rooted in ideology, Trockel's *Untitled* offers no such vision. Instead, the work is an open-ended proposition, simultaneously complex and vague. Encapsulated within the structure of the work, is a series of unanswerable questions, the replies for which are still to come.



*22U

JULIAN SCHNABEL (B.1951)

Corinne

signed, titled and dated 'Corinne Julian 1987' (on the reverse)
oil, bondo and ceramic plates mounted on panel
73 x 60¼ x 7¾in. (185.4 x 154.6 x 18.5cm.)
Executed in 1987

£250,000-350,000

\$330,000-450,000

€280,000-390,000

PROVENANCE:

Galerie Bruno Bischofberger, Zürich.

The collection of Lord and Lady Jacobs (acquired from the above in 1987).

Anon. sale, Christie's, London, 1 July 2015, lot 189.

Acquired at the above sale by the present owner.

'I was trying to tear the mosaic out of its own body to make a bridge to something just outside of my own body. All of this was happening before I even started to paint the painting. It was that radical moment an artist waits for. I wanted to make something that was exploding as much as I wanted to make something that was cohesive'

-Julian Schnabel



Pablo Picasso, *Weeping Woman*, 1937.

Tate Modern, London.

Artwork: © Succession Picasso/DACS, London 2018.

Photo: © Tate.



Corinne (1987) is a striking large-scale painting by Julian Schnabel, painted on his radical signature support of broken plates glued to a heavy wooden panel. Up close, the fractured crockery presents a cracked scape of vivid colour. Bold, seemingly abstract strokes of yellow, green, blue, black, red and sienna play over a jagged sculptural surface. Step back, and this monumental composition – almost two metres in height – resolves into a poised and powerful portrait. *Corinne* emerges as a blonde woman in a green bra against a patterned background. With his plate paintings, Schnabel tore apart the clean, taut surfaces of Minimalism to open new ground for painting in the 1980s. The shattered platters were an apt embodiment of the postmodern 'brokenness' of painting, and of history itself: these works evoke archaeological sites, the rise and fall of cultures, wholeness fragmented into ruin. Schnabel used ceramics to work with a grandeur, sincerity, scale and heroism that had not been seen since the era of Abstract Expressionism, dragging painting reborn from its own wreckage. *Corinne* demonstrates the awesome power of this new idiom, which defined the thrilling, Wagnerian art world of 1980s New York and remains vastly influential to this day.

Like Robert Rauschenberg and Jasper Johns before them, in 1978 Schnabel and his friend Ross Bleckner set out as young artists on a tour of Europe. It was in Barcelona that summer that Schnabel had his breakthrough. He saw the work of Antoni Gaudí, who employed broken crockery in his mosaics: this medium, Schnabel realised, 'had a certain kind of reflective quality and density of colour and light that I felt hadn't really been used in painting, that was sort of off the ground and had a ... pictorial possibility, besides the psychological one' (J. Schnabel, quoted in C. Ratcliff, 'Julian Schnabel: New

Again', *Interview Magazine*, January 2016). Schnabel made his first plate painting as soon as he returned to New York. In fracturing these objects, with their familiar associations of domesticity and comfort, he unlocked a visceral and dramatic response, near-primal in its intensity. 'The plates seemed to have a sound,' he recalled, 'the sound of every violent human tragedy, an anthropomorphic sense of things being smeared and thrown. I was trying to tear the mosaic out of its own body to make a bridge to something just outside of my own body. All of this was happening before I even started to paint the painting. It was that radical moment an artist waits for. I wanted to make something that was exploding as much as I wanted to make something that was cohesive' (J. Schnabel, 11 July 1986, quoted in *Julian Schnabel*, exh. cat. Museo d'Arte Contemporanea Luigi Pecci, Prato 1989, p. 31).

This central idea of something at once 'exploding' and 'cohesive' finds spectacular expression in *Corinne*, which offers profoundly different experiences to the viewer depending on their vantage point. The portrait either splinters to abstraction and disorder, or resolves into a compound figurative whole. In the latter view, it is as if Schnabel has built something new from a fallen civilisation, incorporating disparate cultural memories and past techniques into a multifaceted conglomerate image. The destroyed vessels become artefacts, containers of history, united in a chorus of disintegration. *Corinne* stares forth knowingly from her ground of shards and relics, a woman composed of paint and plates, fragmented yet held together. Ultimately, in this visually arresting hinterland between coherence and chaos, Schnabel found a new way of looking at the world.



Antoni Gaudí, Casa Batlló Chimneys, Barcelona, redesigned in 1904. Photo: GM Photo Images / Alamy Stock Photo.

'I was already using wax and building up a surface, and using modelling paste to build things out of paintings. And then I was in Barcelona for a while that summer and looked at Gaudí's work; it had a certain kind of reflective quality and density of colour and light that I felt hadn't really been used in painting, that was sort of off the ground and had a ... pictorial possibility, besides the psychological one'

-Julian Schnabel



PROPERTY FROM AN IMPORTANT COLLECTION

λ23U

PABLO PICASSO (1881-1973)

Tripode (A.R. 125)

stamped, marked and numbered 'Edition Picasso / 47/75 / Madoura'
(underneath)
white earthenware ceramic vase, partially engraved, with coloured engobe
and glaze
Height: 29½in. (74cm.)
Conceived in 1951 and executed in a numbered edition of 75

£100,000-150,000

\$128,000-192,000

€110,000-165,000

PROVENANCE:

Anon. sale, Sotheby's, London, 5 April 2016, lot 153.
Acquired at the above sale by the present owner.

LITERATURE:

A. Ramié, *Picasso Catalogue de l'oeuvre céramique édité 1947-1971*, Vallauris,
1988, no. 125 (another example illustrated p. 72).

Conceived in 1951, the present lot is marked '47' for the edition of 75. *Tripode (A.R. 125)* is a white earthenware clay vase featuring the face of the artist's then companion Françoise Gilot. Her features are accentuated by the bold application of coloured engobe and partial engraving, adding texture to the otherwise smooth glazed surface. Picasso was interested in ancient Mediterranean civilizations, and in incorporated elements of their pictorial language in his ceramic oeuvre. The shape of the vase itself is a reference to the Greek tripod cauldron. Developed in the Geometric period, the tripod served as a powerful Panhellenic religious symbol. He skilfully manipulated this form, creating an unusual bulbous shape which is echoed in the decoration of the three legs. Imaginative and original, the present lot is an example of Picasso's continuous creative experimentation and exploration in the medium of ceramics.



Françoise Gilot posing between two tripod vases, circa 1951
© Succession Picasso/DACS, London 2018 © Galerie Madoura



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ24U

LUIGI ONTANI (B.1943)

Erma dell'arma

polychrome glazed ceramics in three parts
81½ x 19½ x 23½in. (206 x 50 x 60cm.)
Executed in 1996

£60,000–80,000

\$78,000–100,000

€67,000–88,000

PROVENANCE:

Private collection, Florence (acquired in 1999).

Galleria Lorcan O'Neill, Rome.

Acquired from the above by the present owner.

EXHIBITED:

Fano, Chiesa di S. Arcangelo, Galleria Enrico Astuni, *Luigi Ontani. Sacro Fauno Profunno a Fano*, June - August 1998.

Carrara, Chiesa del Suffragio, *ALLEGRA CON BRIO. Arte italiana dalla Pop a oggi*, May - June 2006, pp. 48-49 (illustrated pp. 40, 76-77).

Rome, Galleria Lorcan O'Neill, *Luigi Ontani*, May 2011.

Ceramica Gatti has confirmed the authenticity of this work.



Treasure of Tutankhamen, Miniature sarcophagus, Egyptian civilization, 18th Century. Egyptian Museum, Cairo.
Photo: © De Agostini Picture Library / S. Vannini / Bridgeman Images.

‘I began my adventure working with a precarious art form, but ultimately arrived at a tangible one that could be conserved ... I think it’s interesting to rediscover a way of working that’s not academic, not obvious, not consumerist, and even within a great tradition’

-Luigi Ontani





The mercurial Italian artist Luigi Ontani brings together classical, baroque and kitsch aesthetics in a postmodern project that revolves around his own inscrutable countenance. Although he works in photography, drawing and performance, polychrome ceramics form perhaps the most vital part of his practice; through these sophisticated, slickly produced works, Ontani echoes and inflects the various decorative and artistic traditions of his country with a camp, colourful and Koonsian edge. *ERMA Dell'Arma* is a life-size ceramic statue bearing, as is typical, the artist's face. He is transformed into a columnar figure wearing the ceremonial dress of the *Carabinieri*, the Italian military police. He sports a navy uniform with red trim, a white sash and epaulettes, and a bicorn officer's hat bearing a red and blue ostrich-feather plume. A buttoned ankle-boot – a style which Ontani himself is fond of wearing, and of which he has made standalone sculptures – emerges from the statue's front, poised to crush a cowering angel on the gleaming gold plinth below.

This work is from Ontani's series of *ErmEstEtetiche*, whose title is a play on the Italian words for 'herm' and 'aesthetic'. A herm is a sculptural form that originated in Ancient Greece and was adopted by the Romans. It features a head, and sometimes a torso, above a plain, squared-off lower section, sometimes with male genitals carved at the appropriate height. The herms of Ancient Greece originally depicted the phallic god Hermes, and were placed at crossings, borders and boundaries as a protection against evil. In later Roman and Renaissance versions, the form was used for portrait busts of famous public figures like Socrates and Plato. Ontani draws on this tradition in the *ErmEstEtetiche*, which include colourful herm interpretations of Christopher Columbus, Pythagoras, Nietzsche, Saint Sebastian and other historical and mythical characters. Made in collaboration with the Bottega d'Arte Ceramica Gatti in Faenza (a firm which itself had important relationships with artists such as Gio Ponti and Giacomo Balla), they are alluringly perfect in workmanship, and utterly appealing in the 'aesthetic' sense pointed up by the series' title. Beyond this immediate beauty, however, Ontani weaves together a deliberate array of specific cultural and intellectual references. *ERMA Dell'Arma* is a charming presence, but also surreal and enigmatic. He seems at once toy soldier and military monument, a whimsical mannequin and a god to be worshipped. The threatened angel trembles beneath his authority. Ontani's impassive face and gleaming, stylish surface reveal nothing, creating a work of captivating and uneasy beauty.



Detail



λ25U

FAUSTO MELOTTI (1901-1986)

Vaso Pavone

polychrome glazed ceramic
17½ x 7¼ x 16½in. (44.8 x 18.5 x 42cm.)
Executed in 1955

£30,000-40,000

\$39,000-51,000

€34,000-44,000

PROVENANCE:

Private collection, Italy.
Acquired from the above by the present owner.

EXHIBITED:

Milan, Montrasio Arte, *Fausto Melotti, Trappolando*, December 2016 –
February 2017, no. 10.
Exh. cat., *Fausto Melotti. Quando la Musica diventa Scultura*, Turin, Castello di
Miradolo Fondazione Cosso, November 2017- February 2018, p. 110.

LITERATURE:

A. Commellato & M. Melotti, *Fausto Melotti, L'opera in ceramica*, Milan, 2003,
no. 13, p. 204 (illustrated).
G. Mondadori, *Arte - Mensile di Arte, Cultura, Informazione*, Milan, no. 532,
2017, no. 5, p. 100 (illustrated).

This work is registered in the Archivio Fausto Melotti, Milan, under no. PA7.

‘The art of Fausto Melotti – secret, lyrical, poetic – opens a window onto our
century, illuminating the intersection between classical culture and the birth
of the avant-garde’

-Jole de Sanna



Artworks: © Fondazione Fausto Melotti.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ*26U

ALEV EBÜZZIYA SIESBYE (B.1938)

Lapis Lazuli

incised and dated 'alev '89' (on the base)
stoneware, dark blue glaze with a masked design
9 $\frac{7}{8}$ high x 12 $\frac{7}{8}$ in. diameter (25 x 32.7cm.)
Executed 1989

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, New York.
Anon. sale, Bonhams, New York, 16 December 2013, lot 1338.
Acquired from the above sale by the present owner.

LITERATURE:

Garth Clark, *Alev Ebüzziya Siesbye*, 1999, p. 92 (similar example illustrated).

Born and raised in Istanbul, the Turkish-Danish artist formed her artistic identity in the studios of important workshops such as Eczacıbaşı Ceramic Factories and, later, Royal Copenhagen. After only two years in the eponymous Danish ceramic factory, she opened a workshop in Copenhagen and began successfully exhibiting her own work. Although clean in line and colour, Alev Ebüzziya Siesbye's bowls each vary slightly on this deceptively simple theme. The linear shapes and colour achieved by the artist, are the result of a complex process of creation and a deep understanding of space, colour and texture.

Her pots with their iconic unglazed rim and array of strong, exotic colours give a feeling of absolute stillness; of a precisely designed volume floating in a tense and static space. Throughout her career, the precise evolution of her ceramic forms followed a slow and steady pattern; each revealing of a gradual development in the style and period within the artist's life.



PROPERTY FROM A CALIFORNIAN COLLECTION

*27U

GEORGE OHR (1857-1918)

Glazed ceramic vase

stamped 'Geo E Ohr' (on the base)
glazed earthenware vase
7 high x 5in. diameter (17¾ x 5½cm.)
Executed *circa* 1900

£6,000-8,000

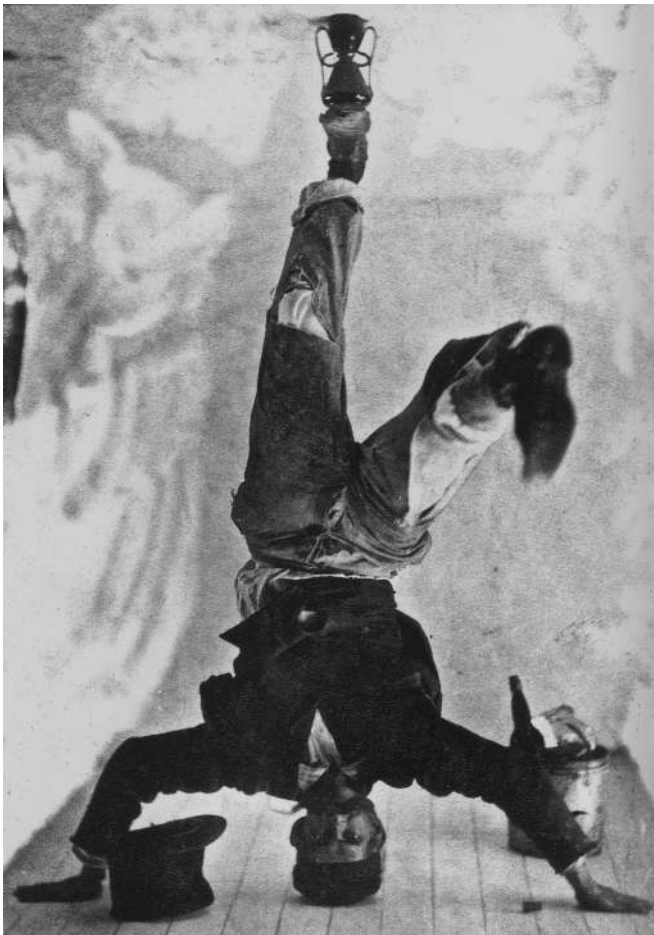
\$7,800-10,000

€6,700-8,800

PROVENANCE:

Garth Clark Gallery, New York.

Acquired from the above by the present owner in 1996.



George Ohr upside down.
Photographer unknown.

The self-styled 'Mad Potter of Biloxi' (he also claimed the title 'Unequaled unrivaled – undisputed – GREATEST ART POTTER ON THE EARTH'), George Ohr defied all convention. He created a prolific, diverse body of work in the late 1890s and early 1900s that was astonishingly ahead of its time. His studio, a five-story wooden 'pagoda' in Biloxi, Mississippi, overflowed with pots in an array of wild, warped shapes and explosive colours that stood in vivid contrast to the Victorian beiges of the era. The present work, with its exuberant biomorphic shape, fringed lip and shimmering, mossy glaze, is a charming demonstration of his pots' unique character. Many contemporaries regarded Ohr as nothing more than an eccentric tourist attraction. In a 1901 interview, however, he predicted 'When I am gone, my work will be praised, honoured, and cherished. It will come' (G. Ohr, quoted in B. Watson, 'The Mad Potter of Biloxi', *Smithsonian Magazine*, February 2004). He was right. Half a century after his death in 1918, an amazing cache of seven thousand of his works was rediscovered in his son's auto repair garage. Collectors including Jasper Johns and Andy Warhol began buying Ohr; in 1984 some Ohr pots appeared in new paintings by Johns at New York's Leo Castelli Gallery, and after a series of solo shows of Ohr's work, interest and acclaim increased as prominent collectors such as Steven Spielberg and Jack Nicholson also began buying. Examples of Ohr's ceramics, now regarded as singularly important, innovative and beautiful, are now held in the Metropolitan Museum of Art, New York, and the Smithsonian's National Museum of American History; the Frank Gehry-designed Ohr-O'Keefe Museum, a major centre dedicated to Ohr's work and to the cultural heritage of Mississippi, opened in 2011.

**'I am the apostle of individuality, the brother
of the human race, but I must be myself
and I want every vase of mine to be itself'**

–George Ohr



PROPERTY FROM THE COLLECTION OF
MR AND MRS DAVID MARSHALL

λ*28U

DAME LUCIE RIE (1902-1995)

Vessel

impressed with artist's seal (on the base)
porcelain, golden manganese glaze, radiating inlaid and *sgraffito* design
6¾ high x 3⅞in. diameter (17 x 10cm.)
Executed *circa* 1960

£12,000-18,000

\$16,000-23,000

€14,000-20,000

PROVENANCE:

Collection of Mr and Mrs David Marshall,
and thence by descent to the present owner.

LITERATURE:

Home Journal, November 1966, p. 88 (illustrated).



PROPERTY FROM A JAPANESE COLLECTION

λ*29U

DAME LUCIE RIE (1902-1995)

Vase

impressed with artist's seal (on the base)
stoneware, white and cream pitted glaze
8 high x 4½in. diameter (20.2 x 10.5cm.)
Executed *circa* 1980

£7,000-10,000

\$9,000-13,000

€7,800-11,000

PROVENANCE:

Private collection, Japan.

EXHIBITED:

Exh. cat., *Lucie Rie & Hans Coper, Potters in Parallel*,
London, Barbican Centre, 1997, p. 108 (similar example illustrated).



PROPERTY OF A PRIVATE COLLECTOR

λ30U

EDMUND DE WAAL (B.1964)

Colourfield

a set of ten vessels impressed with artist's seal (on the underside)
white glazed porcelain, varying colour to each interior
largest 3% high x 7%in. diameter (9.2 x 19.9cm.)
Executed in 2004

£12,000-18,000
\$16,000-23,000
€14,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

E. De Waal, J. Veitberg, H. Waters & J. Beighton, *Edmund de Waal at Kettle's Yard, mima and elsewhere*, Kettle's Yard, Cambridge, 2007 pp. 102-103 (illustrated).

Edmund de Waal's concern is with pushing boundaries. His objective is to provoke thought and for the viewer to recognise there are multiple dialogues involved when considering works. Previous assumptions and prejudices come into question, beginning with the issue of function. Historically the purpose of ceramic pots has been utilitarian, but on closer inspection of the forms of his pieces, this premise is intentionally called into sharp focus.

His fascination with multiples results in comparisons being made between apparently similar items which, by very nature of their being hand-made, means subtle distinctions between individual items are inevitable. They are apparently mass produced multiples and yet inherently unique. They also exist not only in relationship to one another, but also within any given spatial parameters. De Waal has an admiration for the work of the minimalist artist Carl Andre, who likewise explored the relationship of repeating items within a work.

'If you do it well, there's the inscription of memory within vessels so that you feel that there's a host of different meaning attached to them and you can bring that alive in the ways in which you frame them'

-Edmund de Waal

Display and presentation are central to de Waal. He recognises that his vessels are movable and so their dialogues of space, time and context alter and become transient. Environments for works can be created and similarly works can be made for specific locations. Unexpected positioning can imbue a work with new meaning, distinct from a viewer's previous understanding.

In addition to being a renowned potter working in Britain, Edmund de Waal is also an acclaimed author, notably for his award-winning 2011 biography *The Hare with the Amber Eyes*, and his extensive writings on ceramics.





*31U

NERMIN KURA (B.1958)

Moon Slippers

incised 'NK' (on the base)

mid-range stoneware and glaze, low-fire lusters

13 $\frac{3}{8}$ x 13 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in. and five smaller pieces ranging from 3 to 5 $\frac{1}{2}$ in.

(34 x 34 x 34cm. and five smaller pieces ranging from 7 $\frac{1}{2}$ to 14cm.)

Executed in 2015 and glazed in 2018

£5,000–7,000

\$6,500–9,000

€5,600–7,700

PROVENANCE:

Galeri Nev, Ankara.

Private collection, Ankara.

In Nermin Kura's sensual ceramics, enlarged and imaginary flowers burst forth, as in the present work, *Moon Slippers* (2015, glazed 2018). Glazed entirely in glossy white, *Moon Slippers* entrances, unfurling like an orchid, at once curved and triangular. Upon each of the three cascading petals sits a distinctively shaped bud, both blossoming and folding inwards upon itself. The swelling form is surrounded by an array of delicate, detached leaves. *Moon Slippers* evokes the same fascination with a bodily, organic beauty as Georgia O'Keeffe's paintings, and both artists produce psychologically charged works. Similarly to O'Keeffe, Kura's ceramics, too, are concerned with 'issues of containment' and the manner in which interiority can be both concealed and revealed (S. Bağcı, 'Clay Flowers: Nermin Kura's Gülistani', *Nermin Kura: Ser*, Galeri Nev, 2013, n. p.). Inspired by nature, in particular the floral patterning of Ottoman-era tiles, Kura's practice explores both the translations of this cultural motif specifically along with broader questions pertaining to the embodiment of life in inanimate forms. Her ceramics have been internationally exhibited and avidly collected.



Georgia O'Keeffe, *Jimson Weed/White Flower No. 1*, 1932.

Crystal Bridges Museum of American Art, Arkansas.

Artwork: © Georgia O'Keeffe Museum / DACS, 2018.

Photography by Edward C. Robison III.



PROPERTY FROM A JAPANESE COLLECTION

λ*32U

DAME LUCIE RIE (1902-1995)

Conical footed bowl

impressed with artist's seal (on the base)
porcelain, manganese glaze with terracotta well
3 high x 7½in. diameter (7.5 x 19cm.)
Executed *circa* 1970

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Japan.



PROPERTY FROM A JAPANESE COLLECTION

λ*33U

DAME LUCIE RIE (1902-1995)

Footed vase

impressed with artist's seal (on the base)

porcelain, manganese and white glaze with inlaid and *sgraffito* design

4⅞ high x 2½in. diameter (10.5 x 6.5cm.)

Executed *circa* 1980

£7,000-10,000

\$9,000-13,000

€7,800-11,000

PROVENANCE:

Private collection, Japan.



PROPERTY FROM A JAPANESE COLLECTION

λ*34U

HANS COPER (1920-1981)

Cup on stand with indents

impressed with artist's seal (on the base)

stoneware, black glaze

4 $\frac{1}{2}$ " high x 3 $\frac{3}{4}$ " in. diameter (11 x 8.5cm.)

Executed *circa* 1975

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Japan.

LITERATURE:

T. Birks, *Hans Coper*, Yeovil, 1991, p. 198 (similar example illustrated).



Alternative view



PROPERTY FROM A JAPANESE COLLECTION

λ*35U

HANS COPER (1920-1981)

Cup on stand with central disk

impressed with artist's seal (on the base)

stoneware, black glaze

4¾ high x 3½in. diameter (12 x 8cm.)

Executed *circa* 1965

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Japan.

LITERATURE:

T. Birks, *Hans Coper*, Yeovil, 1991, p. 58 (similar example illustrated).



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ*36U

ALEV EBÜZZIYA SIESBYE (B.1938)

Tall bowl

incised and dated 'alev 2000' (on the base)
stoneware, dark blue glaze with a masked design
13½ high x 8½in. diameter (34.5 x 21cm.)
Executed in 2000

£9,000-12,000
\$12,000-15,000
€10,000-13,000

PROVENANCE:

Barry Friedman Collection, New York; his sale, Christie's, New York,
26 March 2014, lot 180.
Acquired from the above sale by the present owner.

LITERATURE:

Garth Clark, *Alev Ebüzziya Siesbye*, 1999, p. 134 (similar example illustrated).

‘There is no severed slashing of surfaces, expressionistic painting nor sculptural addition. No bowl could be more pared down or basic. Everything is achieved through subtlety: a slight narrowing at the neck, the knife edge sharpness of the rim, a small swelling at the neck. These are all slight, but meaningful and considered, modulations that cumulatively set a Ebüzziya Siesbye bowl apart from the rest and joins it to a long succession of inspired bowls of the past’

-Garth Clark



PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ37U

BERNARD LEACH (1887-1979)

Two tile panels

most figural tiles painted 'BL' and with St. Ives mark (on the tiles)
one panel dated '1930'
glazed stoneware, painted wood frame
39% x 39%in. including frame (99.8 x 100cm.)
38½ x 34%in. including frame (98 x 88cm.)
Executed *circa* 1930

£30,000-50,000

\$39,000-64,000

€34,000-55,000

PROVENANCE:

Private collection, United Kingdom, and thence by descent to the present owner.

LITERATURE:

C. Hogben, *The Art of Bernard Leach*, London, 1978, p. 32, no. 34 (similar example illustrated).

E. de Waal, *Bernard Leach*, 2003, p. 55, no. 36 (similar example illustrated).



Detail

Bernard Leach is acclaimed as the father of studio ceramics. His career began when it was not fashionable to work as a potter. It was a time when a potter was paid to throw pots for others to decorate and not as an artist per se. As a vocal evangelist, he championed the importance of fired ceramics. He believed working with ceramics was an art form and that manipulating and forming of earthenware, stoneware or porcelain was as important as the surface decoration. Leach wrestled with the tension of having to produce utilitarian wares out of commercial necessity with the intention of focusing on creating artistic works.

In his work are combined influences from his time in Japan studying under Ogata Kenzan VI, together with his knowledge of Korean and Chinese ceramics, his appreciation of English ceramics traditions and his fascination with Medieval history.

The tiles he decorated demonstrate the union of these different passions and his great skill as a draughtsman. He began his career studying painting and etching at the Slade and unlike many other studio potters of the 20th Century employed figurative decoration to great effect.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

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

5 ESTIMATES

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

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** 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 or, 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 or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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 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 (driving 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 on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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

(a) **As authorised bidder.** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept 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 +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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 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, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. 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 post 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, TAXES AND ARTIST'S RESALE ROYALTY

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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You

can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price, buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **A** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

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

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

3 YOUR WARRANTIES

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 the buyer.

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) 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**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) 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.

(d) 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:

(i) we will charge you storage costs from that date.

(ii) 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.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND 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 before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. 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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of any **lot** you purchase.

(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 on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of 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. 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), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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.


(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. 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) We do not 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 (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

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 England and Wales. 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 following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

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: 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 section 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 section 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.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

| Symbol | |
|-----------|---|
| No Symbol | We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| † θ | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium . |
| * | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| Ω | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above) |
| ‡ | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

VAT refunds: what can I reclaim?

If you are:

| A non VAT registered UK or EU buyer | | No VAT refund is possible |
|-------------------------------------|-----------------|--|
| UK VAT registered buyer | No symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return. |
| | * and Ω | Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return. |
| EU VAT registered buyer | No Symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply. |
| | † | If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection. |
| | * and Ω | The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply. |
| Non EU buyer | | If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges: |
| | No Symbol | We will refund the VAT amount in the buyer's premium . |
| | † and α | We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | ‡ (wine only) | No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | * and Ω | We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium . |

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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

◆

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

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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 Section H2(b) of the Conditions of Sale.

Ψ

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

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **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.

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.

EXPLANATION OF CATALOGUING PRACTICE

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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

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 consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

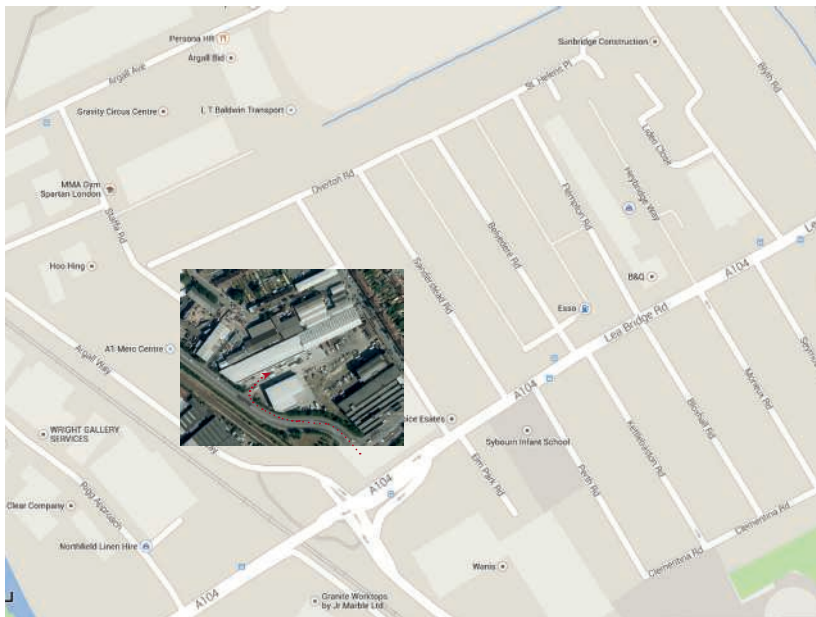
Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

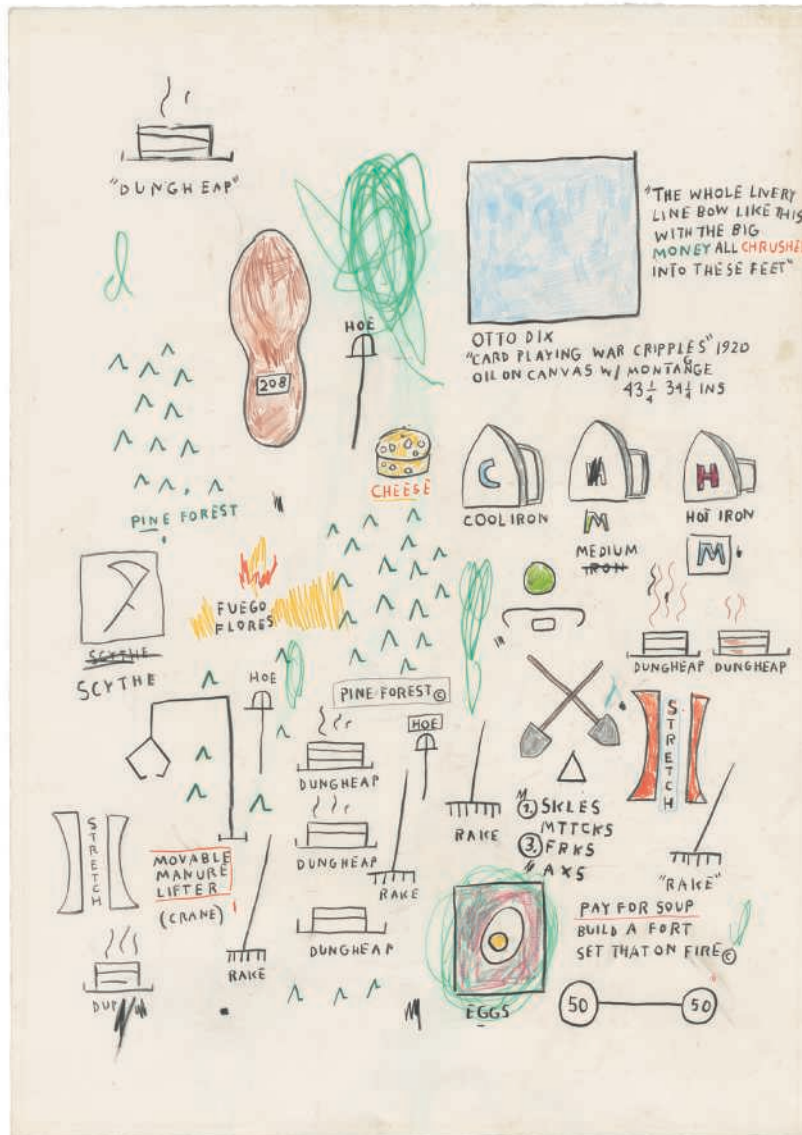
PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst 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 www.christies.com.



MOMART
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
tel: +44 (0)20 7426 3000
email: pcandauctionteam@momart.co.uk



JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

oilstick and coloured pencil on paper

41¼ x 29½ in. (106 x 75.3 cm.)

Executed in 1987

£400,000 - £600,000

POST-WAR & CONTEMPORARY ART

DAY AUCTION

London, 5 October 2018

VIEWING

28 September - 4 October 2018

8 King Street

London SW1Y 6QT

CONTACT

Alexandra Werner

awerner@christies.com

+44 (0) 20 7389 2713

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from The Collection of Fabio and Grazia Sargentini, Rome
LEONCILLO (1915-1968)
Grande mutilazione (Large Mutilation)
signed 'Leoncillo' (on the side)
gres and enamel
85 $\frac{7}{8}$ x 15 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (218 x 39 x 39cm.)
Executed in 1962
£350,000-500,000

THINKING ITALIAN

London, 4 October 2018

VIEWING

28 September – 4 October 2018
8 King Street
London SW1Y 6QT

CONTACT

Mariolina Bassetti
mbassetti@christies.com
+39 06 686 3330

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A SAMANID DISH
IRAN OR CENTRAL ASIA, 10TH CENTURY
11 ¾ in. (29.9cm.) diam.
£15,000-20,000

**ART OF THE ISLAMIC AND INDIAN WORLDS,
INCLUDING ORIENTAL RUGS AND CARPETS**

London, 25 October 2018

VIEWING

20-24 October 2018
8 King Street
London SW1Y 6QT

CONTACT

Sara Plumbly
splumbly@christies.com
+44 (0)20 7389 2374

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

Jeff Koons (B. 1955)

Cracked Egg (Blue)

mirror-polished stainless steel with transparent colour coating

(i) 65 x 62 $\frac{3}{8}$ x 62 $\frac{3}{8}$ in. (165.1 x 159.1 x 159.1cm.)

(ii) 39 $\frac{3}{8}$ x 62 $\frac{3}{8}$ x 62 $\frac{3}{8}$ in. (100 x 159.1 x 159.1cm.)

Executed in 1994-2006, this work is one of five unique versions

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 4 October 2018

VIEWING

28 September - 4 October 2018

8 King Street

London SW1Y 6QT

CONTACT

Katharine Arnold

karnold@christies.com

+44 (0)20 7389 2024

CHRISTIE'S

DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES

[LEARN MORE AT CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S
EDUCATION

LONDON • NEW YORK • HONG KONG

WRITTEN BIDS FORM

CHRISTIE'S LONDON

UN/BREAKABLE AUCTION

TUESDAY 2 OCTOBER 2018

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: ELIZA

SALE NUMBER: 16816

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

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.

| | |
|--------------------------|---|
| UK£100 to UK£2,000 | by UK£100s |
| UK£2,000 to UK£3,000 | by UK£200s |
| UK£3,000 to UK£5,000 | by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800) |
| UK£5,000 to UK£10,000 | by UK£500s |
| UK£10,000 to UK£20,000 | by UK£1,000s |
| UK£20,000 to UK£30,000 | by UK£2,000s |
| UK£30,000 to UK£50,000 | by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000) |
| UK£50,000 to UK£100,000 | by UK£5,000s |
| UK£100,000 to UK£120,000 | by UK£10,000s |
| Above UK£200,000 | at auctioneer's discretion |

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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 taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty 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 £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- 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.
- 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: +44 (0)20 7839 9060

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: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

16816

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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 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 Compliance Department at +44 (0)20 7839 9060 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. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

| Lot number (in numerical order) | Maximum Bid £ (excluding buyer's premium) | Lot number (in numerical order) | Maximum Bid £ (excluding buyer's premium) |
|------------------------------------|--|------------------------------------|--|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan
(Independent Consultant)

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juul Brandt (Consultant)

FINLAND AND THE BALTIC STATES
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
BRITTANY AND THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER EASTERN FRANCE
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85
POITOU-CHARENTE AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyen

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA
KUALA LUMPUR
+65 6735 1766
Jane Ngiam

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLE'S REPUBLIC OF CHINA
BEIJING
+86 (0)10 8583 1766

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomborg
(Independent Consultant)

DURBAN & JOHANNESBURG
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 7104 5702
Thomas Scott

NORTHWEST AND WALES
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryal (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Caperia Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES
Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK
+44 (0)20 7104 5702
Email: lindsay@christies.com

VALUATIONS
Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES NEW YORK
+1 212 974 4570
Email: newyork@cfass.com

SINGAPORE
Tel: +65 6543 5252
Email: singapore@cfass.com

CHRISTIE'S INTERNATIONAL REAL ESTATE NEW YORK
Tel +1 212 468 7182
Fax +1 212 468 7141
Email: info@christiesrealestate.com

LONDON
Tel +44 20 7389 2551
Fax +44 20 7389 2168
Email: info@christiesrealestate.com

HONG KONG
Tel +852 2978 6788
Fax +852 2973 0799
Email: info@christiesrealestate.com

• DENOTES SALEROOM

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

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

30/04/18

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe & Asia
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director,
Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Cristian Albu, Simon Andrews,
Upasna Bajaj, Mariolina Bassetti, Ellen Berkeley,
Jill Berry, Giovanna Bertazzoni, Edouard Boccon-Gibod,
Peter Brown, Julien Brunie, Olivier Camu,
Karen Carroll, Sophie Carter, Karen Cole, Paul Cutts,
Isabelle de La Bruyere, Roland de Lathuy,
Eveline de Proyart, Leila de Vos, Harriet Drummond,
Adele Falconer, David Findlay, Margaret Ford,
Edmond Francey, Daniel Gallen, Roni Gilat-Baharaff,
Philip Harley, James Hastie, Karl Hermanns,
Rachel Hilderley, Jetske Homan Van Der Heide,
Michael Jeha, Donald Johnston, Erem Kassim-Lakha,
Nicholas Lambourn, William Lorimer,
Catherine Manson, Jeremy Morrison, Nicholas Orchard,
Francis Outred, Keith Penton, Henry Pettifer, Will Porter,
Paul Raison, Christiane Rantzau, Tara Rastrick,
Amjad Rauf, François de Ricqlès, William Robinson,
Alice de Roquemaurel, Matthew Rubinger,
Tim Schmelcher, John Stainton, Nicola Steel,
Aline Sylla-Walbaum, Sheridan Thompson,
Alexis de Tiesenhausen, Jay Vincze, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Contessa Giovanni Gaetani dell'Aquila d'Aragona,
Monik Barbier Mueller, Thierry Barbier Mueller,
Arpad Busson, Kemal Has Cingillioglu,
Hélène David-Weill, Bernhard Fischer,
I. D. Fürstin zu Fürstenberg,
Rémi Gaston-Dreyfus, Laurence Graff,
Jacques Grange, H.R.H. Prince Pavlos of Greece,
Terry de Gunzburg, Guillaume Houzé,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Contessa Daniela d'Amelio Memmo, Usha Mittal,
Polissena Perrone, Maryvonne Pinault,
Eric de Rothschild, Çiğdem Simavi, Sylvie Winckler

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, Nicholas White, Mark Wrey

DIRECTORS, UK

Marco Almeida, Maddie Amos, Katharine Arnold,
Guy Agazarian, Alexandra Baker, Sven Becker,
Jane Blood, Piers Boothman, Claire Bramwell,
Louise Broadhurst, Robert Brown, Antonia Calnan,
Lucy Campbell, Jason Carey, Sarah Charles,
Ruth Cornett, Jessica Corsi, Nicky Crosbie,
Laetitia Delaloye, Armelle de Laubier-Rhally,
Eugenio Donadoni, Virginie Dulucq,
Christopher O'Neil-Dunne, Arne Everwijn,
Nick Finch, Emily Fisher, Peter Flory, Nina Foote,
Christopher Forrest, Giles Forster, Zita Gibson,
Alexandra Gill, Keith Gill, Leonie Grainger,
Angus Granlund, David Gregory, Annabel Hesketh,
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,
Pippa Jacomb, Simon James, Tjabel Klok,
Robert Lagneau, Tina Law, Antoine Leboutteiller,
Adriana Leese, Tom Legh, Brandon Lindberg,
Noah May, Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau, Astrid Mascher,
Roger Massey, Joy McCall, Neil McCutcheon,
Michelle McMullan, Daniel McPherson, Neil Millen,
Leonie Moschner, Chris Munro, Beatriz Ordoñas,
Rosalind Patient, Anthea Peers, Sara Plumbly,
Lisa Redpath, Sumiko Roberts, Patrick Saich,
Julie Schutz, Tom Scott, Dominic Simpson, Nick Sims,
Clementine Sinclair, Katie Siveyer, Kay Sutton,
Rakhi Talwar, Zain Talyarkhan, Timothy Triptree,
Thomas Venning, Amelia Walker, Ben Wiggins,
Bernard Williams, Georgina Wilsenach, Geoff Young

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Hannah Boissier,
Sarah Boswell, Phill Brakefield, Jenny Brown,
Laure Camboulives, David Cassidy,
Alexandra Cawte, Marie-Louise Chaldecott,
Jack Coleman, Amandine Consigny, Hugh Creasy,
Paola Saracino Fendi, Freddie De Rougemont,
Grant Deudney, Milo Dickinson, David Ellis,
Pat Galligan, Elisa Galuppi, Constanza Giuliani,
Christine Haines, Adeline Han, Celia Harvey,
Daniel Hawkins, Anke Held, Sophie Hopkins,
James Hyslop, Wei-Ting Jud, Guady Kelly,
Amy Kent, Imogen Kerr, Julia Kiss, Zoe Klemme,
Rachel Koffsky, Polly Knewstubb, Rebecca Lazell,
Rob Leatham, Stephanie Manstein, Ottavia Marchitelli,
Georgie Mawby, David McLachlan, Lynda McLeod,
Toby Monk, Alice Murray, Rosie O'Connor,
Clara Paschini, Christopher Petre, Antonia Pitt,
Eugene Pooley, Sarah Rancans, Sarah Reynolds,
Meghan Russell, Marta Saporiti, Pat Savage,
Hannah Schweiger, Angus Scott, Charles Scott,
Valeria Severini, Graham Smithson, Annelies Stevens,
Iain Tarling, Sarah Tennant, Susann Theuerkauf,
Mary-Claire Turkington, Damian Vesej,
Julie Vial, Anastasia von Seibold, Tony Walshe,
Alexandra Werner, Harriet West, Annette Wilson,
Julian Wilson, Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young







INDEX

- BARCELÓ, M. 11
BENGLIS, L., 3
COPER, H., 9, 14, 34, 35
FONTANA, L., 1, 18
GAUGUIN, P., 15, 16
KURA, N., 31
KUWATA, T., 2
KWON, D., 7
LEACH, B., 37
LÉGER, F., 19
MELOTTI, F., 13, 25
OHR, G., 27
ONTANI, L., 24
PERRY, G., 6, 8
PICASSO, P., 5, 10, 23
RIE, L., 20, 28, 29, 32, 33,
SCHNABEL, J., 22
SCHÜTTE, T., 4, 12
SIESBYE, A., 26, 36
TROCKEL, R., 21
VOULKOS, P., 17
DE WAAL, E., 30



CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT