CHRISTIE'S

JAPANESE AND KOREAN ART

NEW YORK | 18 MARCH 2025



JAPANESE AND KOREAN ART

AUCTION Tuesday 18 March at 10.00am (Lots 101-346)

> 20 Rockefeller Plaza New York, NY 10020

VIEWING

Friday	14 March
Saturday	15 March
Sunday	16 March
Monday	17 March

AUCTION CODE AND NUMBER In sending absentee bids or making enquiries, this sale should be referred to as **CELADON-23492**

> ABSENTEE AND TELEPHONE BIDS Tel: +1 212 636 2437 Email: BidsUS@christies.com



Scan the unique QR codes to connect with the sale on christies.com and WeChat



FRONT COVER Lot 333 INSIDE FRONT COVER 101 FOLLOWING PAGE 107



10.00am-5.00pm 10.00am-5.00pm 1.00pm-5.00pm 10.00am-5.00pm



28/02/2025

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS



Katsura Yamaguchi SVP, Managing Director/International Director, Asian Art, Japan kyamaguchi@christies.com



Takaaki Murakami Head of Department, Americas tmurakami@christies.com



Hua Zhou Junior Specialist, Americas huazhou@christies.com



Seiji Inami Vice President, Asia sinami@christies.com

SALE COORDINATOR Christina Chen christinachen@christies.com Tel: +1 212 636 2160

BUSINESS DIRECTOR Holly Rittweger hrittweger@christies.com Tel: +1 212 641 7529

For all sale inquiries, please contact the Sale Coordinator, Christina Chen.

POST-SALE COORDINATOR Ellen Song Tel: +1 212 636 2289

PAYMENT, SHIPPING AND COLLECTION

Tel: +1 212 636 2650 Fax: +1 212 636 4939 Email: PostSaleUS@christies.com

SPECIAL NOTICE

From June 2025, EU regulations 2019/880 and 2021/1079 introduce new licensing requirements and regulations relating to the import of cultural goods into the EU. We recommend clients check ahead of the sale whether the lot they wish to purchase and its import into the EU could be impacted by the regulations.

自 2025年6月起,歐盟第 2019/880號及第 2021/1079號條例引入了新的許可證要求,以及與 進口文物到歐盟相關的要求和法規。我們建議客戶在拍賣前,檢查如欲購買的拍賣品及將其進口 至歐盟會否受到此等法規的影響。







PROPERTY FROM THE COLLECTION OF LEIGHTON R. LONGHI INC

101

SUGIMOTO HIROSHI (B. 1948)

Ligurian Sea, Saviore

Blindstamped with the title, number and date 'LIGURIAN SEA SAVIORE 1993 AP 2/5 390' (lower margin), signed on mounting card *Hiroshi Sugimoto* Gelatin silver print, mounted on card; framed Image: 16½ x 21¼ in. (41.9 x 54 cm.) Sheet: 18% x 23% in. (47.3 x 60 cm.)

\$10,000-15,000

PROVENANCE: Aquired from the artist PROPERTY FROM THE COLLECTION OF LEIGHTON R. LONGHI INC

103

SUGIMOTO HIROSHI (B. 1948)

Cabot Street Cinema, Massachusetts

Blindstamped with the title, number and date 'CABOT STREET CINEMA MASSACHUSETTS 1978 AP 4/5 207' (lower margin), signed on mounting card *Sugimoto* Gelatin silver print, mounted on card; framed Image: 16½ x 21% in. (41.9 x 54.3 cm.) Sheet: 185% x 23 in. (47.3 x 58.4 cm.)

\$12,000-15,000

PROVENANCE:

Aquired from the artist



104

TANAKA NOBUYUKI (B. 1959)

Renzoku suru katachi (The Shape That Continues), 2007

Lacquer on hemp 55¼ in. (140.3 cm.) high With the original box, signed Tanaka Nobuyuki \$4,000-6,000

EXHIBITED: Kazanawa Craft Exhibition, no. urushi k-1 105

ITO HIDEHITO (B. 1971) CELADON: FLAT (type-VC, no. 54)

Sealed Hidehito on verso, 2025 Celadon-glazed porcelain 20% x 15% in. (52.5 x 40.2 cm.) without frame With a label on verso issued by Ryusendo Gallery stating Mayuyama & Co., Ltd as a producer and Ito Hidehito as an artist of the work \$8,000-12,000





107

INOUE YUICHI (1916-1985)

Ryu (dragon) Sealed Yuichi Framed; ink on paper 48 x 66½ in. (121.9 x 168.9 cm.) \$50,000-70,000

EXHIBITED:

"Yu-ichi Inoue: Bell Tolls from Japan", Tsinghua University Art Museum, Beijing, 20 Nov 2020-28 Mar 2021. exh. cat. p. 170. "Yu-ichi Inoue: the Profundity of Ink", Powerlong Museum, Shanghai, 22 May-29 Aug 2021



Poster of the artist's exhibition at Powerlong Museum, Shanghai, 2021. Courtesy of Kami Ya, Co., Ltd.



109

SHIRAGA KAZUO (1924-2008) Untitled

Signed Shiraga (lower left); signed and dated Shiraga1969 (on verso) Oil on canvas 9 x 6¼ in. (22.9 x 15.9 cm.) Accompanied by a certificate of registration issued by the Japan Art Dealers Association, dated 16 October 2018. \$40,000-60,000

123 AN IMPORTANT WOOD SCULPTURE OF DAINICHI NYORAI (MAHAVAIROCANA) LATE HEIAN PERIOD (12TH CENTURY)

Carved and assembled from cypress wood in *warihagi zukuri* technique and modeled as the Dainichi Nyorai seated in lotus position with hands in 'wisdom fist' gesture, the hair arranged in a tall standing top knot and adorned with a crown, the arms decorated with armlet, the body applied with gold lacquer, inlaid jewels on the forehead and in the hair 37% in. (94.9 cm.) figure 63 in. (160 cm.) with stand and halo

With an authentication letter inscribed by Niiro Chunosuke (1868-1954), dated the 11th month of 1946

\$300,000-500,000

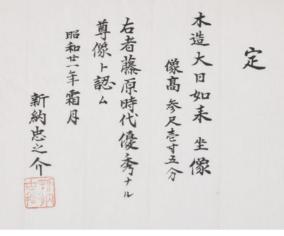
PROVENANCE:

Emperor Shirakawa, by repute Kuki Ryuichi (1852-1931), by repute Handa Family, Yokohama, by repute

This rare, Heian-period seated wooden statue of Dainichi Nyorai, the central deity of Esoteric Buddhism, may have been the main icon of a small Shingon temple. Dainichi (literally, Great Sun) is the cosmic origin of all things and supreme deity of Esoteric Buddhism. His mudra, or hand gesture, with the left index finger surrounded by the fingers of the right hand, is known as the "wisdom fist." This powerful gesture expresses the union of the spiritual and material realms and is thought to restrain passions hindering the practitioner's enlightenment. Dainichi is classified as a Buddha but is presented here as a Bodhisattva in princely regalia. He sits in lotus position, with hair piled in a towering chignon and wearing the crown of royalty. In paintings and sculptures, Dainichi often assumes this pose while surrounded by the other four Wisdom Buddhas, representing the metaphysical world of complete enlightenment—known as the Diamond Realm in Esoteric doctrines.

The sculptor worked in the joined-block-construction technique (vosegi zukuri): the head and torso are made by combining several units of the same wood of equal size; and the split-and-join technique (warihagi *zukuri*). Each block is prepared individually, hollowed out and then fitted together to form the sculpture. This technique, involving many small pieces of wood, is unique to Japan and had been perfected by the eleventh century. Legs and feet are made of two or three horizontal blocks joined in front of each other. The assembled pieces of wood are held together with numerous iron staples and pins. The hollow joined blocks prevent cracking and make the sculpture light in weight. The relatively flat surfaces and gentle modeling of this Dainichi contrasts with the fleshy physicality of the somewhat later National Treasure Dainichi at Enjo-ji, a small temple near Nara, the earliest work by the sculptor Unkei, dating from 1176. Both statues are made of wood covered in black lacquer with a surface of gold leaf and are weathered and worn from exposure to the elements. A smaller, Kamakura-period sculpture of Dainichi sold at Christie's, New York, on 18 March 2008 for over \$14 million.

Although the history of this Heian-period Dainichi is unknown, it probably came from a Buddhist temple during the Meiji period (1868–1911), when the government officially adopted Shinto as the state religion. A document accompanying this sculpture indicates that it was once in the collection of Baron Kuki Ryuichi (1852–1931). From a distinguished daimyo family in Hyogo Prefecture, Kuki was

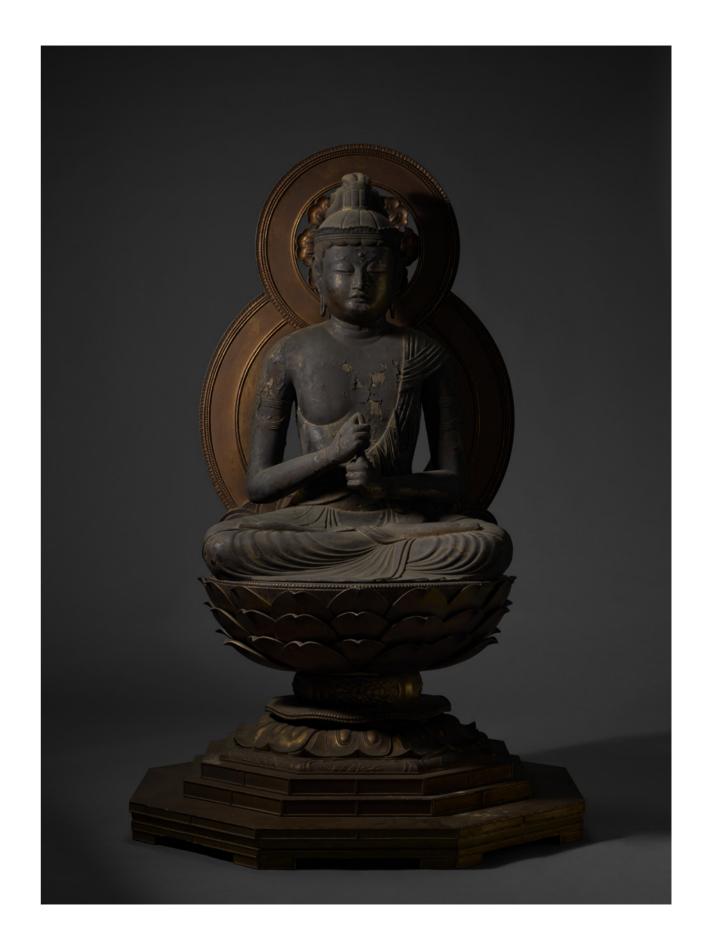


Authentication letter by Niiro Chunosuke (1868-1954).

appointed ambassador to the United States in 1884, and later worked in Japan's Ministry of Education. In 1888, he transferred to the Imperial Household Ministry, where he led the government's nationwide survey into cultural properties as the chairman of the newly established Special Nationwide Investigation into Cultural Artifacts Committee and was deeply involved in the establishment of the Law for the Preservation of Ancient Shrines and Temples in 1897. Kuki, a notable collector of Japanese art, was appointed as the first Director General of the Imperial Museum (a forerunner of the Tokyo National Museum). Both the double round halo, one for the head attached to that for the body, and the lotus pedestal were made in 1946 by the sculptor Chūnosuke Niiro (1869-1954), a graduate of the Tokyo School of Fine Arts, where he became assistant professor. Niiro was a skilled restorer, specializing in sculptures. He dedicated his life to restoring cultural properties under the influence of Okakura Kakuzō (1862-1913). On Okakura's departure from the Tokyo School of Fine Arts, he followed him and joined Okakura's Japan Art Institute (Nihon Bijutsuin). Niiro played a crucial role in repairing Buddhist statues and supporting cultural heritage conservation. Following Okakura's demise. Niiro led the independent National Treasure Repair Center, pioneering innovative restoration methods for Buddhist statues still employed today

There are several notable examples of Niiro's work in the West. Tomita Kojiro (1890–1976), a curator at the Museum of Fine Arts, Boston, gave a small wooden pagoda, a replica of those at Horyu-ji Temple in Nara, to Isabella Stewart Gardner on June 25th, 1924. Both Niiro, who carved that pagoda, and Tomita were connected to Gardner because of their shared friendships with Okakura.

Laurence Binyon, Keeper of the Sub-Department of Oriental Prints & Drawings at the British Museum, was guided around Nara by Niiro in 1929. Binyon was deeply impressed by the two-meter tall, 7th-century wooden sculpture known as Kudara Kannon at Horyu-ji. In 1932, the British Museum Trustees commissioned Niiro to carve a replica of the Kudara Kannon with funding from Sir Percival David and the National Art Collectors Fund. The large, camphor-wood figure of a bodhisattva has been on display in the museum's Japanese galleries since 1997. Niiro made a second copy, now in the collection of the Tokyo National Museum.



¹²⁹ ITO JAKUCHU (1716-1800)

Crane, Pine and Bamboo

Signed *Shin'enkan Jakuchu sei,* sealed *Jokin* and *Jakuchu koji* Hanging scroll; ink and color on silk 40 x 15% in. (101.6 x 40.3 cm.)

With a wood box titled and authenticated by Kono Seiko (1884-1945), signed *Seiko Kono seitei,* sealed *Kono no in* and another seal), dated 'last third of the second month 1941'

\$200,000-300,000

PROVENANCE:

Kiritani Family, Hiroshima

EXHIBITED:

Auction preview of the Collection of Kiritani Family, Hiroshima City Hall, 28-29 March 1934

LITERATURE:

Kiritani shi boshi shozohin nyusatsu (Auction catalogue of the collection of the Kiritani Family and another family) (Hiroshima: Hiroshima City Hall, 1934), unnumbered

Jakuchu favored this combination of white crane, pine and bamboo, propitious symbols of longevity. The long-necked bird is said to live a thousand years and has been perceived as auspicious in East Asia since Chinese antiquity—in Daoist lore, the crane shares the world of the immortals. Because of their lifetime monogamy, cranes also symbolize happy marriage. In this work, we see the familiar Manchurian crane (*Grus Japonensis*) with a red crest and snow-white plumage. Jakuchu inherited his father's greengrocery business but preferred to live the solitary life of a painter. Sometime in his early thirties he became interested in Zen Buddhism and met Daiten Kenjo (1719–1801), a scholar-monk who became abbot of Shokoku-ji, one of the five most important Zen monasteries in Kyoto. Daiten proved influential in the artist's life going forward. Jakuchu is usually described as an idiosyncratic nonconformist, positioning him in stark contrast to the prevailing orthodox Kano lineage. However, his meticulously detailed

paintings reveal his own conscientious reliance on Chinese prototypes. Daiten, his friend, patron and spiritual guide, made Chinese works available to him. For example, the artist was able to study original paintings of cranes by the obscure fifteenth-century Chinese artist Wen Zheng that were preserved at Shokoku-ji. Jakuchu made a close copy of Wen Zheng's pair of hanging scrolls of cranes, pine and plum. The painting shown here may be based on a hanging scroll in the Daiun-in Temple, Kvoto, by the sixteenth-century Chinese artist Chen Baichong. The Chinese model is more realistic and literal, with a distant waterfall suggesting spatial recession. Jakuchu, on the other hand, has an innate sense of abstraction and his work is bolder, more modern, with a striking originality. The Chinese model is more realistic and literal, with a distant waterfall suggesting spatial recession. Jakuchu, on the other hand, has an innate sense of abstraction, and his work is bolder and more modern, marked by striking originality. For instance, he playfully depicts the bamboo using only ink with swift brushstrokes while other elements of the painting are meticulously worked in color. This abstract expression of the bamboo adds a unique originality to his interpretation of this traditional subject. Matthew P. McKelway describes the genius of Jakuchu in his catalogue Traditions Unbound (Asian Art Museum, San Francisco, 2005). He points out the tension between expressive brushwork as in the tree trunk, with its eye-like knots, and the more meticulously portraved motifs of feathers and pine needles. The cranes are a filigree of hair-thin lines of gofun (powdered ovster shell), making them oddly transparent and flat. That same transparent quality-the glossy feathers with minuscule white lines of gofun-is seen in Jakuchu's Cockatoo of circa 1755 in the Museum of Fine Arts, Boston,

Jakuchu is now a household name in Japan—exhibitions of his work are always blockbusters, and for good reason. Recently discovered in a private collection in the Kansai region of Japan, the painting shown here has never been published. Jakuchu used the seals on this painting for just a short time, early in his career—they appear on only three other paintings. There is a nearly identical painting of paired cranes and New Year's rising sun by Jakuchu, with the same two seals, in the Tekisuikan Bunka Shinko Zaidan, in Chiba (http://www.tekisuiken.or.jp/collection/ kacho/k.031.html).



The current lot in the auction catalogue of the collection of the Kiritani Family, 1934.



Ito Jakuchu (1716-1800), *Pair of Cranes and the Morning Sun.* Japan. Edo Period, 18th century. Tekisuiken Collection, Kashiwa Courtesy of Tekisuiken Cultural Foundation



230

KATSUSHIKA HOKUSAI (1760-1849) Kanagawa oki nami ura (Under the well of the

Great Wave off Kanagawa) ["Great Wave"]

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

Horizontal *oban:* 9% x 15 in. (24.8 x 38.1 cm.) \$400,000-600,000

. . . ,

PROVENANCE:

Kotobuki, Japanese Prints & Books, Munich Acquired from the above by the present owner's father in the early 2000s

Under the Well of the Wave off Kanagawa has been making waves since it was introduced to Europe in the mid-nineteenth century-–a glorious history that needs no introduction here. Exhibitions devoted to Hokusai attract record-breaking crowds on the strength of this one image among the thousands he produced. See also, "Katsushika Hokusai: The Great Wave," series 3, episode 6 of "Private Life of a Masterpiece," broadcast by the BBC in March 2009 and a thorough introduction to this print by a team of scholars; Hokusai is the sole non-European (Whistler counting as British) artist in the company of da Vinci, Picasso, Goya etc.

Introduced as a playful element on a beauty print he designed in his teens, waves pervade Hokusai's repertoire, and antecedents for *Wave off Kanagawa* appear in several of his prints from the early 1800s, thirty years before this one came out around 1831. Hokusai was then in his seventies and in need of financial and artistic sustenance; his wife had died and he and his daughter-collaborator, Oi, were forced out of their home by the impecunious habits of Hokusai's grandson. "No money, no clothes, barely enough to eat," wrote Hokusai. *The Thirty-six Views of Mount Fuji*, in which the publisher Nishimuraya Yohachi (*Eijudo*) saw commercial potential, proved so successful that several editions were printed, which accounts for the variety of coloration one encounters in the blue water and sky and the black gradation above the horizon of the "Great Wave."

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



First Under Heaven: Korean Celadons from the David and Nayda Utterberg Collection

Christie's is honored to offer a selection of Korean celadons from the distinguished collection of David S. and Navda Utterberg, the finest American assemblage of Korean celadons still in private hands. Admired 'round the world for their inventive shapes and exquisite bluish-green glazes, celadon wares from Korea's Gorveo dynasty 高麗時代 (918-1392) are the most widely known and most highly treasured wares from Korea's two-thousand year old ceramic tradition. Goryeo celadons even attracted the admiration of contemporaneous Chinese connoisseurs who, according to the thirteenth-century author Taiping Laoren 太平老人, ranked them "first under heaven" 天下第一, no small compliment given Chinese standards and achievements. The Japanese too prized Korean ceramics and imported them in quantity especially in the Momoyama 桃山時代 (1568-1600) and Edo 江戶時代 (1603-1868) periods when they were favored for the tea ceremony.i

David and Navda Utterberg were attracted to Asian art from the start. They formed a substantial collection of Buddhist painting and sculpture, as well as ink painting, woodblock-printed Buddhist material, medieval Japanese ceramics, some lacquers, Korean celadons, and both Japanese and Korean folding screens, among other genres. David Utterberg had a keen eye and deep understanding of Korean art, which resulted in his esteemed collection of Korean celadons.

Although he acquired a few pieces from Christie's, New York, David Utterberg purchased the majority of his Korean celadons from leading dealers in Japan, including Nishiura Ryokusuido, Daijindo Gallery, Kochukyo, and Mitsuru Tajima's London Gallery, all of Toyko, as well as Riseido Gallery of Osaka. Sensitive to provenance issues, he focused on works that had passed through well-known collections, had been previously exhibited in museums, and had been published. Thus, works in the Utterberg collection have passed through the acclaimed collections of Hans Popper (1904-1971), San Francisco; Lord Rolf Cunliffe (1899-1963), London; Franco Vannotti (1910-1995), Lugano, Switzerland; and Ataka Eiichi 安宅 英一 (1901-1994), Tokyo, among others. Works from the collection have been exhibited in the Asian Art Museum, San Francisco; the Seattle Art Museum; the National Museum of Korea, Seoul; and the Museum of Oriental Ceramics, Osaka. And works from the collection appear in publications by such well-known authors as Kim Chewon 金載元 (1909-1990), the first director of the National Museum of Korea: Geoffrey St. G.M. Gompertz's (1904-1992), one of the earliest Western specialists in Korean celadons; Rhee Byungchang 李秉昌 (1915-2005) a celebrated Korean collector of and author on Korean ceramics; Koyama Fujio 小山富士夫 (1900-1975) an eminent specialist on Chinese and Korean ceramics; and Itoh Ikutaro 伊藤郁 太郎 (b. 1931) the first director of the Museum of Oriental Ceramics, Osaka.

Goryeo celadons were typically shaped to resemble such natural forms as flowers, melons, and calabash gourds, and they characteristically feature flowers, fruits, and flying cranes as decoration. Two of the celadon-glazed bowls in this group, lots 324 and 325, not only feature floral decoration but resemble open blossoms in shape, the notches in their rims and their subtle vertical ribs distinguishing one petal from the next. And the lobed dish with scalloped rim (lot 326) suggests a lotus blossom, just as the small, globular bottle (lot 319) recalls a plump, ripe fruit, perhaps an apple or persimmon, both long popular in both China and Korea. Korean celadons also show a close kinship to contemporaneous vessels crafted in gold, silver, bronze, and lacquer. The bowls with notched rim and subtle ribs resonate with a silver dish in the National Museum of Korea, Seoul 서울國立中央博物館 (museum no. Deoksu 131),ii for example, just as the cupstand (lot 327) shows a close association with a silver cupstand in the National Museum collection (Deoksu 130).iii And the small cup with bracketed rim and small handle (lot 320) finds a virtually exact counterpart in a similarly shaped silver cup in the National Museum (Deoksu 3642).iv

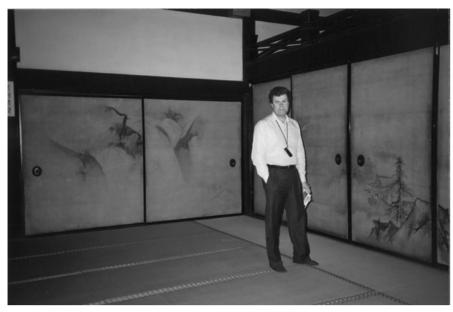


David and Nayda Utterberg in Japan. 1992. Courtesy of Nayda Utterberg

Building on the highly sophisticated native stoneware tradition pioneered in the preceding Three Kingdoms 三國時代 (traditionally, 57 BC-AD 668) and Unified Silla 統一新羅時代 (668-932) periods, Goryeo potters began to experiment with Chinese-style high-fired, celadon glazes in the ninth and tenth centuries and had fully mastered the technique of producing such light bluish-green glazes by the late eleventh. In shape, glaze color, and decorative scheme their earliest wears reflect the strong imprint of Chinese Yue ware 裁窒 from kilns in northeastern Zhejiang province 浙江省, a region with which Korea had long enjoyed maritime trade. Decorated with incised, carved, or moulded designs, Goryeo celadons of the twelfth century are prized for their classic simplicity.

Dating to the eleventh and first half of the twelfth century, the earliest of the mature Korean celadons are typically undecorated, relying on tautness of form and beauty of glaze for aesthetic appeal. Though lacking decoration, the exquisitely glazed lobed dish with scalloped rim and vertical ribs (lot 326) suggests an open lotus blossom. It shows a close relationship to the two lobed dishes and associated lobed bowls in the Mr. and Mrs. John D. Rockefeller 3rd Collection at The Asia Society. New York (1979.193.1-4)v and also to the two lobed bowls in the Museum of Oriental Ceramics, Osaka 大阪市立東洋 陶磁美術館 (02594-1 and 02594-2),vi The Utterberg, Rockefeller, and Osaka collection vessels ultimately drew inspiration from the renowned lotus-shaped bowl in imperial Ru ware 汝窯 in the collection of the National Palace Museum, Taipei 台北國立故宮博物院 (museum no. 故瓷016929N000000000) which itself is closely allied to contemporaneous vessels in bronze, silver, and lacquer.vii

The earliest of the decorated celadons sport motifs incised with a pointed stylus or carved with a small knife, likely of bamboo. Thus, a delicately carved floral arabesque encircles the rim of the cupstand a 托 (lot 327), while a band of carved lotus petals adorns the cup-support at its center. The equivalent of a saucer, the cupstand was designed to hold a small, handleless cup of hot tea or warmed wine. Formerly in the illustrious Ataka collection 安宅藏品, the large celadon bowl (lot 325) not only resembles an open blossom but features a peony blossom exquisitely carved and incised under its superb glaze.



David Utterberg in the abbot's quarter's of Myōshin-ji Temple, Kyoto, enjoying the seventeenth-century sliding-door (*fusuma*) paintings by Kano Tan'yū. 1988. Courtesy of Nayda Utterberg

Stretching back at least to the Three Kingdoms period, the Korean taste for ceramics with sculptural decoration reached its full potential during the Goryeo dynasty. Typically created with moulds, celadons with sculptural decoration rank among the most dramatic works produced by Goryeo potters. The small, moulded, celadon-glazed seal 印章 (lot 322) possesses a handle in the form of a fish with its tail curled over its back; the handle of a related Goryeo bronze seal in the National Museum of Korea also represents a fish (Deoksu 5570) but is not so playfully composed as that of the Utterberg seal.viii In the form of a seated monkey, the handle for a Goryeo celadon-glazed seal is in the collection of the Harvard Art Museums (1991.547).ix Before the Joseon dynasty 朝鮮時代 (1392-1910) in Korea—and before the Ming dynasty 明朝 in China (1368–1644)—most seals were made of wood, bronze, or jade, though royal seals might be made of gold or silver; even so, some well-to-do Koreans preferred glazed ceramic seals, which the potters were able to create, as witnessed by this playful example

A tour de force, the paperweight鎮紙 in the form of a dragon head (lot 323) exhibits a remarkable similarity to the dragon finials on a Goryeo celadon brush rest 筆架 in the collection of the National Museum of Korea (Deoksu 3783, Treasure 1932).x For the desk of a high official or royal patron, the Utterberg paperweight and the National Museum's brush rest are triumphs of design—masterworks of Korean celadon—their dragon heads brilliantly showcasing both the Goryeo love of sculptural elements and the mastery of ceramic technology.

Apart from creating sculptural forms, Korean potters, like their Chinese counterparts, often used moulds in creating dishes and bowls. A mould of fired clay 陶模—called a hump mould due to its resemblance to a small circular mound—was placed at the center of the potter's wheel. As the potter pressed the moist clay against it, the mould shaped the vessel's interior, imparting its profile, determining its height and diameter, and transferring its low-relief decoration, as witnessed by the Utterberg collection's dish with moulded peony design (lot 324). A dish of similar shape and size, also with moulded peony décor, is in the collection of the Harvard Art Museums (2000.263).xi Although the mould shaped the interior of these bowls, the potter shaped the exterior with his hands and cut the foot ring with a knife. Use of moulds not only increased speed and efficiency of production but also allowed the creation of sets of vessels of identical shape, size, and decoration.

Having fully mastered all aspects of Chinese-style celadon production by the mid-twelfth century, Korean potters soon began to explore new styles and technique of decoration. Most dramatic among their inventions was inlaid celadon-called sanggam cheongja in Korean 상감청자/象嵌青磁. In the inlay technique, black and white slips 化裝土-finally ground, well-purified, and well-refined clays-were inlaid into decorative elements incised or stamped in the body, which, after firing, resulted in designs in white and black that contrasted with the glaze's bluish-green color. With the newly invented technique of inlaid decoration came a new and distinctively Korean aesthetic.

The Utterberg collection includes three vessels with slip-inlaid decoration: the small, globular bottle (lot 319), the cup with bracketed rim and small handle (lot 320), and the large pot with steeply pitched walls (lot 328). The earlier pieces with inlaid decoration, which generally date to the second half of the twelfth century, show quiet designs and a happy balance between decorated and undecorated areas, as evinced by the small bottle decorated with a peony blossom inlaid in white slip and framed by leaves inlaid in black slip (lot 319). Similar peony decoration graces a small bottle in the collection of the Harvard Art Museums (1991.554) xii Probably for cosmetic oil and destined for a lady's chambers, the bottle's spherical shape is rare among inlaid celadons, as most such cosmetic bottles are of flattened globular form; even so, celadon-glazed, spherical bottles from the Gorveo period are well-known, but most have decoration painted in underglaze iron brown, rather than inlaid in black and white slips, as evinced by examples in the National Museum of Korea (Jeung 7925)xiii and in the Harvard Art Museums (1965.54).xiv Although the inlaid peony decoration on the cup with small handle (lot 320) is relatively sparse and maintains a balance between decorated and undecorated areas, the bracketed rim signals the cup's slightly later date of manufacture, placing it in the thirteenth century. Probably a jardiniere 花盆, or pot for a growing plant, the large vessel with chrysanthemum décor (lot 328) is the rarest of the inlaid celadons in the Utterberg collection. The lower of the two decorative registers features clusters of chrysanthemum blossoms inlaid in black and white slips and presented in discrete horizontal panels, while the upper register sports a continuous frieze of roundels, each boasting a single chrysanthemum blossom inlaid in black and white slips, the roundels linked by scrolling foliage inlaid in white slip. The focus on clusters of blossoms, rather than on entire plants, and the linking of the roundels in the upper register with scrolling foliage delicately inlaid in white slip points to this pot's late twelfth-century date of manufacture.

Most intriguing of the Utterberg celadons, the circular covered box 蓋盒 (lot 321) is embellished with a floral pattern painted in underglaze copper red 釉裡紅. Likely for cosmetics but possibly for incense or seal paste, the box was novel for its day, sporting decoration in mauve-red. Unusual among glaze coloring agents, copper can produce both emerald green and a range of reds in high-fired glazes, depending upon concentration of the copper compound, firing temperature, and kiln atmosphere. Well-known in both China and Korea, copper had been in use since the Bronze Age as the main component in bronze. By Goryeo times, copper had long been used as a coloring agent to create emerald-green glazes in earthenwares and other low-fired ceramics as seen in Chinese lead-fluxed, green-glazed pots from the Eastern Han period 東漢時代 (AD 25-220) and in sancai 三彩, or three-color wares, from the Tang dynasty 唐朝 (618-907). Even so, the use of copper as a coloring agent on celadons, porcelains, and other high-fired ceramics would not come about until the Goryeo dynasty in Korea and the Yuan dynasty $\overline{\pi}$ 朝 (1279-1368) in China. Based on current evidence and present understanding, Korean potters appear to have been the world's first to embellish high-fired ceramics with decoration in underglaze copper-red. Not easily controlled, copper presents two chief difficulties when used for decorating high-fired wares: first, it has a tendency to bleed during firing rather than to hold a fine line or hard edge, so underglaze motifs painted in copper often blur. Second, copper must be fired at exactly the right temperature to attain the desired "strawberry jam" shade of red; firing at a temperature a little too low, a little too high, or for the wrong length of time will result in the copper maturing to gray or mauve-red rather than the desired strawberry red. It is a testament to their desire to master every technical challenge that Goryeo potters chose to experiment with a coloring agent so challenging as copper red; and it is a confirmation of their technical mastery that they would achieve the desired shade of red during Goryeo times. A Goryeo circular covered box in the National Museum of Korea exhibits a well-colored dot of underglaze copper red at the heart of each chrysanthemum blossom on its cover (Bongwan 12418),xv and a small oil bottle in New York's Metropolitan Museum of Art decorated with alternating peony and chrysanthemum blossoms features stripes of copper red between the blossoms (11.8.3).xvi

Celadon-glazed wares were used by people of various socioeconomic classes during the Goryeo period; the very finest examples went to the royal court—then located in Kaeseong 開城, along the west coast of Korea near the 38th parallel and now in North Korea—to wealthy nobles, or to members of the powerful Buddhist clergy, but other pieces were available to households of lesser means. Celadon wares were produced at a number of kilns along Korea's southwest coast, but the finest came from Puan County and Kangjin County in North and South Jeolla provinces respectively (全羅南道康津郡/ 全羅南道康津郡).

The superb celadons in the David and Nayda Utterberg collection reveal the reasons the thirteenthcentury Chinese connoisseur Taiping Laoren called Goryeo celadons "first under heaven". At their finest, Goryeo celadons rival the very best contemporaneous Chinese court ceramics in aesthetic merit, innovative designs, and technical mastery, no small feat, given that Chinese potters were long considered the master potters to the world.

Robert D. Mowry 毛瑞 Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christie's

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問



³¹⁹ A SLIP-INLAID CELADON STONEWARE OIL BOTTLE

GORYEO DYNASTY (13TH CENTURY)

3 in. (7.6 cm.) diam.; 2% in. (6 cm.) high \$8,000-10,000

PROVENANCE: Hans Popper Collection, San Francisco Eskenazi, Ltd., London, 1989

For more information on this lot, please go to christies.com



320

A SMALL SLIP-INLAID CELADON CUP WITH HANDLE GORYEO DYNASTY (13TH CENTURY)

3³/₄ in. (9.5 cm.) wide; 1¹/₈ in. (2.9 cm.) high \$10,000-20,000

PROVENANCE: Previous sold in these rooms, 14 October 1987, lot 93

For more information on this lot, please go to christies.com



323

A RARE CELADON STONEWARE PAPER WEIGHT IN SHAPE OF A DRAGON HEAD GORYEO DYNASTY (12TH CENTURY)

2¾ in. (7 cm.) high \$8,000-10,000





³²¹ A SMALL CELADON BOX AND COVER WITH UNDERGLAZE COPPER-RED

GORYEO DYNASTY (12TH-13TH CENTURY) 1¾ in. (4.5 cm.) diam.; ‰ in. (1.59 cm.) high \$10,000-20,000

provenance: London Gallery, Tokyo, May 2004

For more information on this lot, please go to christies.com

322

A CELADON STONEWARE SEAL WITH A FISH

GORYEO DYNASTY (12TH CENTURY) 1¼ in. (3.2 cm.) high \$4,000-6,000

PROVENANCE:

Nishiura Ryokusuido, Tokyo, October 1986 Previously sold in these rooms, 14 October 1987, lot 45 Riseido, Osaka, February 1991

For more information on this lot, please go to christies.com



325

A LARGE LOBED CELADON BOWL WITH INCISED PEONY GORYEO DYNASTY (12TH CENTURY)

7¾ in. (19.7 cm.) diam.; 2¾ in. (6 cm.) high \$30,000-40,000

PROVENANCE:

Ataka Collection Kochukyo, July 2000

For more information on this lot, please go to christies.com



324

A LOBED CELADON STONEWARE DISH WITH MOLDED PEONY DESIGN

GORYEO DYNASTY (12TH CENTURY) 6½ in. (15.6 cm.) diam.; 1½ in. (3.5 cm.) high \$20,000-30,000

PROVENANCE:

Sugiyama Tojudo, Tokyo, November 1987

For more information on this lot, please go to christies.com



326

A CHRYSANTHEMUM-FORM CELADON DISH

GORYEO DYNASTY (12TH CENTURY) 7¹/₈ in. (18.1 cm.) diam.; 1¹/₂ in. (3.8 cm.) high \$30,000-40,000

PROVENANCE:

Nishiura Ryokusuido, Tokyo, October 1986

For more information on this lot, please go to christies.com



327

A CELADON STONEWARE CUP STAND WITH FLORAL DESIGN

GORYEO DYNASTY (12TH CENTURY)

6⁷% in. (17.5 cm.) diam.; 2% in. (6 cm.) high \$20,000-30,000

PROVENANCE:

The Rt. Hon. Lord Cunliffe (1899-1963) Collection, Suffolk, England Previously sold in these rooms, 26 March 1991, lot 356

For more information on this lot, please go to christies.com





328

AN IMPORTANT SLIP-INLAID CELADON STONEWARE JARDINIER GORYEO DYNASTY (12TH-13TH CENTURY)

10¼ in. (26 cm.) diam.; 7% in. (18.7 cm.) high \$200,000-300,000

PROVENANCE: Mori Tatsuo Collection, by 1917

For more information on this lot, please go to christies.com



A BLUE-AND-WHITE PORCELAIN JAR

5¹/₈ in. (13 cm.) diam.; 4³/₄ in. (12.1 cm.) high \$200.000-300.000

PROVENANCE:

Private Collection, Japan

A rare example of porcelain 白瓷 from early in the Joseon dynasty 朝鮮 時代 (1392–1910), this small jar features decoration painted in underglaze cobalt blue and representing a blossoming plum branch on one face and a clump of bamboo on the other. A vessel type associated with the palace, this elegantly shaped jar was likely made at the royal kilns at Bunwon-ri 分 院里窯.

A unique Korean interpretation of the shape, this small jar has broad, virtually flat shoulders and sloping sides that gently narrow as they descend; an elegantly rolled lip encircles the jar's wide mouth. This jar's distinctive shape, popular in the early Joseon period, points to its fifteenth- or sixteenth-century date of manufacture. A jar of similar size and shape embellished with a blossoming plum branch painted under the glaze is in the collection of the National Museum of Korea, Seoul 울國立 中央博物館 (Dongwon 888)[1].

Because it blooms in February, the Chinese plum 梅花 (Prunus mume) is associated with winter and regarded as a symbol of strength in the face of adversity. In addition, its blossoms symbolize feminine beauty, and its old, weathered trunk, the humble scholar. As on this jar, images of a blossoming plum tree are often paired with bamboo 竹, which retains its green leaves year 'round and thus also symbolizes strength in the face of difficulty. In other depictions, plum and bamboo and shown together with a pine tree 松, the group traditionally termed the "Three Friends of Winter", or Suihan Sanyou 歲寒三友. Together, the three friends symbolize steadfastness, perseverance, and resilience; to Chinese and Koreans alike, the Three Friends and the virtues they symbolize represent the ideal of the Confucian scholar-gentleman, or junzi 君子. A fifteenthto sixteenth-century jar of identical shape but larger size in the museum of Oriental Ceramics. Osaka 大阪市立東洋陶磁美術館, sports decoration of the Three Friends of Winter painted in underglaze cobalt blue (00263) [2].

With its strong, fully self-assured brushwork, the vibrant painting on this jar reveals both the hand of a master and the decided influence of Korean court painting. In fact, traditional records indicate that the royal court sometimes ordered painters from the Dohwaseo圖畵署, or Royal Academy of Painting, to go to the royal kilns to paint decoration on porcelains destined for the palace. While at the kilns, those painters doubtless also produced pattern books which porcelain decorators regularly employed at the kilns subsequently took as models for the motifs they painted. The association of court painters with the kilns already at the beginning of the Joseon porcelain tradition ensured a close link between porcelain decoration and paintings on paper and silk throughout the dynasty.

Another characteristic feature of many Joseon porcelains, as witnessed by this beautiful jar, is the presentation of the main decorative motif on an otherwise unembellished white ground without decorative borders top and bottom, the overall appearance thus recalling a painting on paper or silk. Although most blue-and-white porcelains 青花瓷 from Ming 明朝 (1368-1644) and Qing 清朝 (1644-1912) China display borders, often of stylized lotus petals and often very emphatic, Korean taste, by contrast, shows a preference for a quieter, less bold, less dramatic approach to porcelain decoration.

The shade of cobalt blue varies widely on Korean blue-and-white wares, ranging from a pale, almost silvery blue to a dark, vibrant, midnight blue and every shade between. Because of iron impurities in the cobalt, the painting on this jar appears dark and grayish brown; even so, tiny dots in localized areas show a typical light blue shade of cobalt. Similar tiny dots also appear in the bamboo decoration painted on a flat bottle, sometimes

called a pilgrim flask, with bamboo decoration in the National Museum of Korea, Seoul (Dongwon 248)[3]. Those tiny dots might be accidental splashes of purer cobalt, or they might be extremely small, areas of a purer blue cobalt within the darker matrix; alternatively, they might be small dots of a purer blue cobalt intentionally applied before the principal decorative motif was painted, the dots to serve as guides to be followed in organizing and composing the decorative motif

This jar's narrow-walled footring is well and precisely cut, and its flat base is fully glazed. Grains of sand from the kiln adhere to the center of the base, a feature often encountered on the bases of early Joseon porcelains. The glazed base, the shape and cut of the footring, and the adhering grains of sand all correspond to those on the previously mentioned small jar with underglaze decoration of a blossoming plum branch in the National Museum of Korea (Bonwon 888)[4].

When the Joseon dynasty supplanted Gorveo 高麗時代 (918-1392) in 1392. the new government took that of Ming China as its model; as a result, the royal court pushed Buddhism aside and espoused Neo-Confucianism 宋明理學 as the state philosophy, just as it also left behind the previous dynasty's taste for celadon wares 青落and espoused porcelain as the ceramic ware most preferred for palace use. As Korean potters had located deposits of the two clays necessary for producing porcelain-kaolin高嶺 土 and petuntse 白墩子-and had mastered the techniques of porcelain manufacture by the early to mid-Gorveo period, early Joseon potters were prepared to meet the challenge of producing porcelain for the royal palaces, both monochrome white ware and blue-and-white ware. The deposits of Korea's finest porcelain clavs are in Gwangju 京畿道廣州市, just twenty miles (35 km) to the southeast of Seoul, the Joseon capital, so the kilns that produced the finest porcelain wares developed there. Among those kilns were those at Bunwon-ri 分院里, near Gwangju, which were established in the mid-1460s to produce white wares for the royal court and which produced the finest Joseon porcelain. With the kilns conveniently located near the capital, the transport of finished porcelains to the palace was accomplished with relative ease.

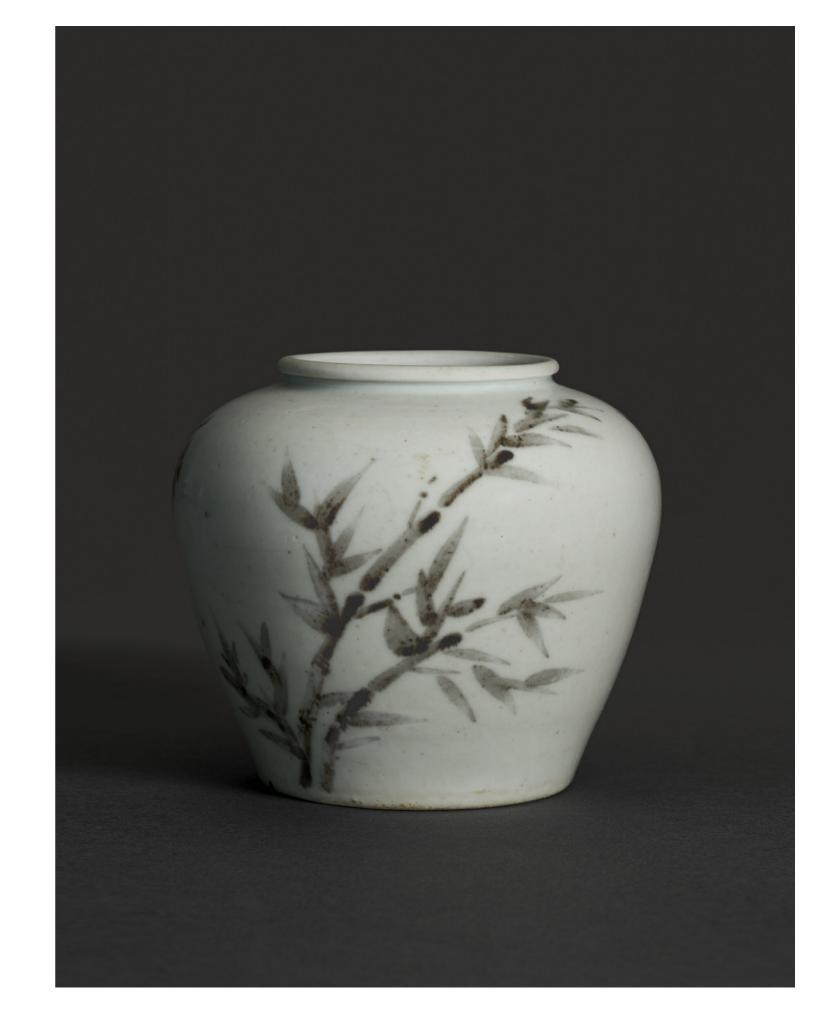
Made primarily for the palace and for the very wealthy, early Joseon porcelains, like the present jar, were produced in small numbers. Very few of those early Joseon porcelains survive today due to scant early interest in collecting Joseon porcelains.

In excellent condition, this beautiful jar belongs to a small group of surviving early Joseon porcelains; its shape and style of decoration conform perfectly to those of famous examples in Korean and Japanese collections. Though strongly influenced by Chinese porcelains from the Ming dynasty, this jar differs from its Chinese models, demonstrating the beginning of a distinct Korean style in shaping and decorating blueand-white porcelain. This jar is thus exceptionally important not only for its rarity and beauty but especially for the insight it conveys into the development of a clearly defined Korean taste in porcelain wares.

Robert D. Mowry Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christie's



White Porcelain Small Jar with Plum Pattern. Korea. Early Joseon Period. National Museum of Korea, Seoul, Dongwon 888. Courtesy of National Museum of Korea.



331

A WHITE PORCELAIN DOUBLE-WALLED RETICULATED JAR WITH PEONIES

JOSEON DYNASTY (18TH CENTURY) 9½ in. (24.1 cm.) diam.; 14¼ in. (36.2 cm.) high \$500.000-700.000

PROVENANCE:

Private Collection, Japan

Almost certainly made for a royal palace in Seoul, this exceptionally rare eighteenth-century Korean vase sports a continuous openwork frieze of large peony blossoms 牡丹花, leaves, and stems. The perforated outer wall of this double-walled vase encloses a solid-walled, cylindrical receptacle that held both the flowers and the water that kept them fresh. The inventive design, bold openwork technique, high-quality porcelain, superb craftsmanship, and overall finesse indicate that this vase was made at the royal kilns at Bunwon-ri 分院里, not far from Seoul. Only two other similar Joseon-period porcelain vessels with openwork outer walls are known: a vase of comparable shape in the National Museum of Korea, Seoul (K 71, Treasure 240)[1], and a spherical jar in New York's Metropolitan Museum of Art (2024.176)[2], each of which is similarly decorated with interlaced peony blossoms, leaves and branches.

This vase's shape echoes that of the tall, broad-shouldered, narrowwaisted jars that were popular in Korea from the late seventeenth through the nineteenth centuries; such jars typically functioned as storage vessels but occasionally served as vases for monumental floral displays at banquets and ceremonies. Known as *yongjun* 龍樽 (literally, dragon jars), the most famous of those solid-wall jars feature decoration of striding dragons painted in underglaze cobalt blue, such as the example in New York's Metropolitan Museum of Art (2010.368).[3]

The form of such broad-shouldered vessels, whether jars or vases, finds distant inspiration in meiping 梅瓶 bottles first created in China during the Northern Song period 北宋時代 (960-1127). During the Goryeo dynasty 高麗時代 (918-1392) Korean potters of the twelfth and thirteenth centuries gave the *maebyeong*-as *meiping* is pronounced in Korean-the stately form we admire today with broad shoulders, slender waist, and constricted base. The maebyeong form persisted into Korea's Joseon dynasty 朝鮮時代 (1392-1910), following its own evolutionary path. The late fifteenth-century saw the vessel's transformation from slender-necked bottle into wide-mouthed jar; such vessels saw both an increase in size and a change in proportions, the shoulder becoming ever broader in order to accommodate the wider mouth. Seventeenthcentury potters gave the form the robust interpretation that would continue through the end of the dynastic era. Unique to Korea, jars and vases with bulging shoulders and gently curved side walls that descend to a constricted base were ubiquitous during the seventeenth, eighteenth, and nineteenth centuries.

Seventeenth- and early eighteenth-century examples have a short, vertical neck and an exaggerated profile, with massive shoulders, slender body, and constricted waist; of related form, jars from the eighteenth century—and, by analogy, this reticulated vase—display a graceful profile that incorporates a gentle S-curve, and they boast a flat-cut foot and a countersunk base. Related jars and vases from the nineteenth century, by contrast, exhibit a more mannered profile with narrower shoulders, attenuated body, beveled foot, and tall, cylindrical neck. Thus, this openwork vase's shape points to a date of manufacture in the eighteenth century.

The Chinese regard the tree peony 牡丹—pronounced *mudan* in Chinese and *moran* in Korean—as the "king of flowers", or *huawang* 花 王. Indigenous to remote, mountainous areas of China, the plant was first cultivated in the imperial gardens during China's Sui dynasty 隋 朝 (581–618). It immediately soared to popularity and by the eleventh century ranked among the most prized flowers in both China and Korea, appearing in paintings and as embellishment on ceramics and other media. Over time, the peony blossom came to be regarded as a symbol of wealth because of its numerous petals.

A magnificent Goryeo-period celadon-glazed 青瓷 jar in the collection of the National Museum of Korea, Seoul 서울國立中央博物館, boasts bold decoration of a peony blossom inlaid in white slip and framed by leaves inlaid in black slip (Deoksu 6238, National Treasure 98)[4]. Persisting into the Joseon dynasty, a bold peony scroll inlaid in white slip enlivens a fifteenth-to-sixteenth century *buncheong* 粉青沙器 jar in the National Museum of Korea (Bongwan 14562),[5] and a peony blossom appears among the several flowers in a floral arabesque inlaid in mother of pearl on the cover of a brown lacquer box that likely dates to the sixteenth century and is also in Korea's National Museum (Deoksu 4161).[6]

The peony decoration on the present jar is virtually identical in style and general appearance to that on the two known closely related vessels: the similarly shaped vase in the National Museum of Korea and the globular jar or vase in the Metropolitan Museum of Art. Each vessel's openwork decoration presents a continuous, sculpturally dynamic frieze of interlaced peony blossoms, leaves, and twisting stems; in fact, the reticulated designs recall the appearance of bas-relief sculpture. The large peony blossoms are similarly configured on each vessel, the petals arcing laterally outward from a circular arrangement of small petals at the blossom's heart. The branches and stems are thick and tubular on all three vessels, the stems and branches necessarily stocky to bind and support the elements of the openwork design. The leaves and blossoms in the principal decorative register are further articulated with incising and modeling in low relief, which contrasts with the smooth branches and stems which visually connect the leaves and blossoms and gracefully lead the viewer's eye from one decorative element to the next.

The three vessels' border decoration is related but differs slightly from vessel to vessel. The narrow cloud scroll 卷雲紋 that encircles the base of the neck rises in relief on the present vase, for example, but was incised on the Metropolitan Museum jar and was painted in underglaze cobalt blue on the National Museum of Korea jar. A band of rising, stylized lotus petals appears around the base of both the present vase and the Metropolitan Museum jar, the interior of each petal enlivened with incised radiating lines, the petals vaguely reminiscent of those in the borders of blue-and-white porcelains 青花瓷 from both China and Korea. By contrast, a plain, unembellished band encircles the base of the National Museum vase. Absent on the present jar is the *ruyi*-head pattern 如意頭文樣, sometimes called a scepter motif, that appears immediately below the openwork peony plants (at the bottom of the principal register of decoration) on the Metropolitan Museum and National Museum of Korea vessels.

The Korean ceramic tradition has shown a preference for both sculptural and openwork elements since earliest times. The conical bases of many pedestal jars and bowls from Korea's Three Kingdoms period 三國時代 (traditionally, 57 BC-AD 668) sport small, square or rectangular apertures, for example, the apertures often arranged in checkerboard fashion from register to register, as witnessed by several such vessels in the collection of the Harvard Art Museums, Cambridge, MA (1991.499 and 1991.510.2.A-B)[7]. The same period also witnessed the production of a few rare vessels in sculptural form: the bird-shaped vessel in the Metropolitan Museum of Art (1997.34.1)[8], for example, and the two horse-and-rider-shaped vessels in the National Museum of Korea (Bongwan 9705, National Treasure No.91)[9].

That same preference for sculptural forms and openwork designs also appears in Goryeo celadons. The celadon-glazed, bird-shaped ewer in the Art Institute of Chicago (1964.1213) attests to the Goryeo love of vessels in sculptural form[10], as does the National Museum of Korea's celadon ewer in the form of a dragon-headed tortoise (Deoksu 5636) [11]. Triumphs of design, the National Museum's small, celadon brush rest with dragon-head finials and openwork lotus scrolls (Deoksu 3783, Treasure 1932)[12] and the censer in the form of an opening lotus bud with openwork spherical cover (Deoksu 2990, National Treasure 95)





White Porcelain Jar with an Openwork Peony and Scroll Design. Korea. Joseon Period, 18th century. National Museum of Korea, Seoul, Treasure 240, K71. Courtesy of National Museum of Korea.

[13] brilliantly showcase the Goryeo love of sculptural designs and openwork elements. A technical tour de force, the National Museum of Korea's celadon-glazed, double-walled, globular ewer with reticulated lotus-and-child motif (Deoksu 443)[14] anticipates the openwork design on the present Joseon porcelain vase.

Although only two other Joseon double-walled porcelain vessels with openwork outer walls are known to survive, several Joseonperiod porcelain garden stools and flowerpot stands with reticulated decoration appear in Korean and Japanese collections, the stands known as bundae 盆坮 in Korean (pronounced pentai in Chinese), the garden seats variously termed don 墩 or tap 榻 in Korean (dun and ta respectively in Chinese). A flowerpot stand in a Japanese collection has openwork lotus décor[15], and a garden stool in another Japanese collection has openwork decoration of linked elliptical rings 連橢紋 [16]. Two additional garden seats in the National Museum of Korea feature linked elliptical ring décor (Deoksu 5429 and Jeopsu 2999) [17], while another, formerly in the collection of Lee Honggeun 李洪 根 (1900-1980) and now in the National Museum, sports decoration of linked circular rings 連環紋[18]. Now also in the National Museum of Korea collection, three Joseon porcelain garden stools with reticulated decoration appear in a 1935 Japanese publication; one stool features stylized blossoms set in a crosshatch matrix, one features a fruiting grapevine frieze with scrolling branches, leaves, and plump grapes, and one features a peony arabesque closely related to that on the present vase.[19] Apart from its similarity in shape and proportions to the previously mentioned eighteenth-century blue-and-white dragon vases. the present vase's similarity in style, technique, and general appearance to these eighteenth-century garden stools and flowerpot stands further underscores its attribution to the eighteenth century.

A tour de force of technical virtuosity, this jar's exact technique of manufacture remains a mystery, though the solid-wall inner vessel and the perforated outer wall obviously were created separately and joined together before firing. Although the inner vessel was wheel-turned, a determination of the perforated outer wall's technique of creation is more problematic. The outer wall might have been wheel-turned, perhaps in two halves, upper and lower, and then, when the shaped clay reached the so-called leather-hard stage of dryness, the decoration

Openwork Jar with Peonies. Early Joseon Period, late 18th-early 19th century. The Metropolitan Museum of Art, New York, Purchase, Michael B. Kim and Kyung Ah Park Gift, 2024, 2024.176.

was carved and the walls pierced, after which the inner vessel was set in place, the glaze slurry applied, and the vessel fired. Alternatively, the outer wall might have been created through the use of a mold, as suggested by the smooth surfaces, sculptural depth of the peony blossoms, and uniformly rounded, tubelike quality of the stems and branches.

Following the lead of the Chinese, who had mastered the art of producing porcelain 白瓷 in the Tang dynasty 唐朝 (618–907), Korean potters began to manufacture porcelain during the Goryeo dynasty as evinced by a Goryeo porcelain melon-shaped ewer-and-basin set in the Museum of Oriental Ceramics, Osaka 大阪市立東洋陶磁美術館 (no. 00251)[20]; even so, such white wares were overshadowed at the time by the prized celadon wares. Like the Chinese emperors of the Ming dynasty 明朝 (1368–1644), the early rulers of the Joseon dynasty favored porcelain over celadon-glazed wares, thus bringing porcelain to the fore and leading to the establishment of numerous porcelain kilns.

This jar was made at the Bunwon kilns 分院窯, where the finest Korean porcelain was produced during the Joseon dynasty. Located in Bunwonri 分院里, near Gwangju, in Gyeonggi province 京畿道廣州市, and about thirty-five kilometers (20 miles) to the southeast of Seoul, the kilns had a long and distinguished history stretching back to the mid-1460s, when they were established to produce white wares for the royal court. The Bunwon kilns continued to function as the official court kilns until their privatization in the 1880s. Several different grades of porcelains were manufactured there, including those for the royal court as well as ones for various central-government offices and also for wealthy private patrons.

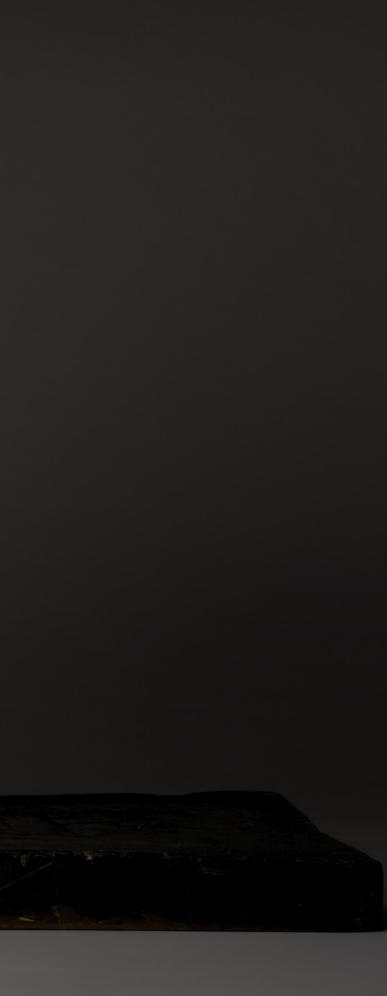
A pyrotechnical display of artistic creativity and technical mastery, this openwork jar with peony arabesque ranks among the rarest of the rare. A masterwork of Korean ceramics, it is also a masterpiece of world ceramics.

Robert D. Mowry Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christie's

For more information on this lot, please go to christies.com







333 AN IMPORTANT WHITE PORCELAIN MOON JAR JOSEON DYNASTY (18TH CENTURY)

The round well-proportioned jar formed of two parts joined at the belly, set with a slightly everted short neck, covered with a lustrous and translucent glaze, set on a circular upright foot with deep recessed base 17% in. (45 cm.) high; 17% in. (45.5 cm.) wide

\$1,800,000-2,500,000

PROVENANCE: Private Collection, Japan

"As round and bright as the full moon" perfectly characterizes Korean moon jars, with their large size, spherical shape, and luminous surfaces. Made in the eighteenth century, during the Joseon dynasty (1392-1910), by anonymous potters at the Bunwon 分院 kilns near Seoul, such vessels served as storage containers and occasionally as vases for monumental floral displays at banquets and ceremonies. Known in Korean as *dal hangari* 달랑아리–literally "moon jars," the origin of the English name–moon jars have, in modern times, become a symbol of Korean identity and an emblem of national pride, as only Koreans produced moon jars.[i]

Vessels of varied size and shape are often called "moon jars," but only those jars of spherical form and substantial size actually qualify as moon jars. Although Joseon-dynasty globular jars range from 29 to nearly 50 cm in height, the Korean Cultural Heritage Service officially accepts as moon jars only those spherical, unornamented, white-glazed vessels that measure at least 40 cm in height.

Lacking decoration, moon jars rely on tautness of form and beauty of glaze for aesthetic appeal. Short, and of similar diameter, the mouths and footrings of such globular jars are comparatively small, with the result that the upper and lower halves of the vessel are virtually bilaterally symmetrical; while the footring is usually strictly vertical, the short lip is slightly everted in jars from the first half of the eighteenth century but straight and vertical in those from the second half of the century.

Constructed in two halves, upper and lower, moon jars are formed as two large, identically shaped, hemispherical bowls, each turned on the potter's wheel in porcelain clays. Once dried to the proper state, the two halves are placed one atop the other, rim to rim, and luted, or joined, together using a slurry of porcelain clay mixed with a little water; the slurry binds the halves together in the raw, or unfired, state and promotes bonding during firing. At the proper stage of dryness, the footring is cut, the mouth opened, and the lip shaped. When bone dry, the fully shaped jar is bisque fired 素燒 between 700° and 1000° C. The bisque firing burns away any organic materials remaining in the clay, just as it removes any remaining moisture, thereby stabilizing the vessel shape and reducing the possibility of warping or slumping during firing; in short, the bisque firing transforms the soft, malleable clay into a hard, durable, porous ceramic body. Applied to the entire vessel, inside and out and including the base, the glaze slurry adheres well to the bisque-fired jar's porous walls; moon jars thus are fully glazed, except for the bottom of the footring, which is wiped free of glaze slurry after application to prevent the jar from fusing to the kiln furniture during firing. Once completely dry, the jar is placed in the kiln for its hightemperature firing-above 1250° C and often between 1300° and 1400° C-during which the clay body is transformed from opaque, porous, bisque-fired clay to hard, impermeable, translucent, white porcelain, its glaze slurry transformed from opaque clay-slurry to a hard, transparent, lustrous coating of glass.

As a moon jar's two hemispherical halves are very heavy and as the jar's widest point is at its bulging center, the sheer weight of the clay often causes slight deformities to develop during firing: thus some jars might lean a bit to one side, for example, while others might show a slight protrusion or modest indentation—a dimple—around the midsection, where the two hemispherical halves were joined, and one face of yet others might sag a little and exhibit a marked distention, the result of gravity pulling the heavy clay downward during firing. Such deformities were not encouraged to form, but Koreans accepted them as part and parcel of such functional jars; although they cherish well-formed, well-fired moon jars in fine condition, many modern connoisseurs also prize those oft-seen imperfections—from warping and sagging to slumping and bulging—as they occurred naturally and without artifice, as they reveal the "will" of the kiln and of the clay, and as they impart a distinct personality to each jar so that no two jars are ever identical.

When newly fired, most eighteenth-century moon jars were white to off-white in color, the transparent glaze sometimes with a hint of sky blue, depending upon the kiln's atmosphere. Even so, the jars often have tiny flecks of brown or black here and there, the small blemishes due to impurities in the clay, to bits of ash or soot that fell on the jar during firing, or to slight variations in the kiln atmosphere during firing. No matter how homogeneous the jar surfaces might have appeared when new, many eighteenth-century jars now show blushes of color in localized areas, the blushes ranging from pink to vellow, caramel, and dark brown. Although some moon jars perhaps originally held grain or other dry material, most likely contained liquids, from light-colored wine, oil, and vinegar to deep brown soy sauce. Should a glaze crack develop on the jar's interior-not a crack through the porcelain body and extending to the exterior, but a simple fissure in the glaze on the interior-tiny amounts of the liquid stored in the jar could seep into the crack and spread under the glaze, discoloring the crack and yielding blushes in localized areas. The color of the liquid stored in the jar and the length of time it remained there thus determined the color and intensity of the blush. Apart from blushes of color in localized areas, most moon jars show signs of wear, sometimes even of hard use, and thus may bear scratches, chips, cracks, and divots. Just as they prize natural imperfections in a moon jar's shape, today's connoisseurs prize those blushes of color and signs of wear as they convey a sense of the jar's history and the vicissitudes it has withstood over the centuries just as they impart a distinct personality, rendering each jar unique.

As the functional moon jars were not traditionally prized, let alone collected as works of fine art, very few moon jars are known today. In fact, it is believed that only approximately twenty of the large jars survive worldwide—i.e., those measuring 40.0 cm or more in height. Christie's sold a superb moon jar from a Japanese private collection and measuring 45.1 cm in height in its New York auction rooms on 21 March 2023 (lot 177);[ii] now, Christie's offers this splendid, large moon jar, also from a Japanese private collection.

There are at least seven large moon jars in Korea, four of which are designated National Treasures and one of which is a designated Treasure: One in a private collection (National Treasure no. 309),[iii] one in the National Palace Museum of Korea, Seoul (National Treasure no. 310), one in the Uhak Cultural Foundation, Yongin (National Treasure no. 262), one in the National Museum of Korea, Seou (museum no. Jeopsu 702, National Treasure no. 1437),[iv] one in the Amorepacific Museum of Art, Seoul (Treasure),[v] another in the National Museum of Korea (Sinsu 3658),[vi] and one that sold at Seoul Auction on 26 June 2019, lot 179.

The most famous large moon jar outside Korea is the one purchased in Seoul in 1935 by famed British potter Bernard Leach (1887–1979), who is considered the father of British studio pottery. Leach loved the jar, took inspiration from it, and often mentioned it in letters and other writings; on his death it passed to his friend Lucie Rie (1902–1995), the celebrated Austrian-British potter; after Rie's death, the British Museum, London, acquired the jar, where it can be seen today



(1999,0302.1).[vii] The excellent large moon jar now in the collection of the Museum of Oriental Ceramics, Osaka (01404), had been presented by writer Shiga Naoya 志賀直哉 (1883-1971) to Kamitsukasa Kaiun 上司海雲 (1906-1975), the head priest of the well-known Nara temple Todai-ji; after it was broken by a burglar in 1995 the jar was repaired and transferred to the Museum of Oriental Ceramics.[viii]

At least four large moon jars are in museum collections in the United States: one each in the Museum of Fine Arts, Boston (50.1040),[ix] the Harvard Art Museums, Cambridge, MA (1991.609),[x] the Asian Art Museum, San Francisco (B60P110+),[xi] and the Honolulu Museum of Art (7733.1).[xii] Medium-size moon jars—i.e., greater than 30 cm but less than 40 cm in height—appear in New York's Metropolitan Museum of Art (1979.413.1),[xiii] the Cleveland Museum of Art (1983.28),[xiv] the Art Institute of Chicago (2001.413),[xv] the Birmingham Museum of Art, Birmingham, AL (2002.4),[xvi] and the Asian Art Museum, San Francisco (F2011.12.4).[xvii]

Korean potters produced large, globular jars at least as early as the Three Kingdoms period (traditionally 57 BC-AD 668) as witnessed by the third-to-fifth-century, low-fired earthenware jars in the National Museum of Korea (Jeung 343),[xviii] Harvard Art Museums (1988.420),[xix] and Metropolitan Museum of Art (1981.401),[xx] Even so, creation of the now-iconic moon jars would have to await the coming of the Joseon dynasty and the rise to preeminence of porcelain.

Following the lead of the Chinese, who had mastered the art of producing porcelain in the Tang dynasty (618–907), Korean potters began to manufacture porcelain during the Goryeo dynasty (918–1392) as evinced by a Goryeo porcelain melon-shaped ewer-and-basin set in the Museum of Oriental Ceramics, Osaka (no. 00251)[xxi]; even so, such white wares were overshadowed at the time by the revered celadon wares 青瓷.

When the Joseon dynasty supplanted Goryeo in 1392, the new government took that of China's Ming dynasty (1368–1644) as its model; as a result, the royal court pushed Buddhism aside and espoused Neo-Confucianism 宋明理學 as the state philosophy, just as it also left behind the previous dynasty's taste for celadon wares and espoused porcelain as the ceramic ware most preferred for palace use, thus bringing porcelain to the fore and leading to the establishment of numerous porcelain kilns in Korea. As Korean potters had located deposits of the two clays necessary for producing porcelain—kaolin高嶺 土 and petuntse 白墩子—and had mastered the techniques of porcelain manufacture by the early to mid-Goryeo period, early Joseon potters were well-prepared to meet the challenge of producing porcelain for the royal palaces, both monochrome white ware and blue-and-white ware.

This moon jar was made at the Bunwon kilns 分院窯, where the finest Korean porcelain was produced during the Joseon dynasty. As the deposits of Korea's best porcelain clays are in Gwangju, Gyeonggi province 京畿道廣州市, just twenty miles (35 km) to the southeast of Seoul, the Joseon capital, the kilns that produced the finest Korean porcelains developed there. Among those kilns were those at Bunwon-ri 分院里, which had a long and distinguished history stretching back to the mid-1460s, when they were established to produce white wares for the royal court. The Bunwon kilns continued to function as the official court kilns until their privatization in the 1880s. Those kilns manufactured several different grades of porcelains, including those for the royal court as well as ones for various central-government offices and also for private patrons.

Although Joseon potters had produced Chinese-style porcelains with decoration painted in underglaze cobalt blue, copper red, and iron brown as early as the fifteenth century and would continue to produce such wares through the end of the dynasty, Korean taste generally preferred undecorated white wares rather than the more colorful Chinese-style porcelains. As witnessed by this moon jar, the taste was for the subtle, refined, and even austere rather than for the bold and brilliant, which, as Koreans of the Joseon dynasty believed, was in keeping with Neo-Confucian principles and reflected purity, integrity, honesty, and upright character. The nineteenth-century scholar Yi Gyu'gyeong 李圭景 (1788-1856) once remarked "The greatest merit of white porcelain lies in its absolute purity. Any effort to embellish it would only undermine its beauty." Indeed, white porcelain was believed to perfectly symbolize the Confucian gentleman or *junzi* 君 子; in like manner, Joseon gentlemen, differing markedly from their Chinese counterparts, often wore robes of white silk, as evinced by the early eighteenth-century Portrait of Seo Jiksu 徐直修 (1735-1811) by Kim Hong-do 金弘道 (1745-after 1806) and Yi Myeong'gi 李命基 in the collection of the National Museum of Korea, Seoul (Deoksu 5688, Treasure 1487).Ixxiil

Because they were not prized as works of art, the functional moon jars were not collected in traditional times; indeed, Joseon porcelains in general found few admirers before the twentieth century, connoisseurs and collectors preferring Chinese porcelains instead. In fact, it was Yanagi Sōetsu 柳宗悦 (1889–1961), a Japanese art critic, philosopher, and founder of the Mingei 民芸 (Folk Craft) movement, who first took note of Joseon porcelains and first recognized the beauty and importance of Korean moon jars. Together with Kawai Kanjirō 河井寬次 郎 (1890–1966), Hamada Shōji 濱田庄司 (1894–1978), and the previously mentioned Englishman Bernard Leach (1887–1979)–all friends, potters and fellow Mingei advocates—Yanagi Sōetsu promoted Joseon porcelains and brought international awareness to Korean moon jars.

In Korea, it was renowned painter Kim Whanki 金煥基 (1913-1974) who first recognized the beauty of Korean moon jars and began to collect them.[xxiii] Among Korea's most celebrated modern painters, Kim would gain international renown in the late 1960s and early 1970s for his abstract paintings; in the 1940s and 1950s, however, he painted in a representational manner, his works expressing love for his native Korea and thus capturing Korean taste and poetic sentiment through depictions of the moon, mountains, clouds, storks, blossoming plum trees, and, of course, his beloved moon jars. His fellow painter To Sangbong 都相鳳 (1902-1977) followed suit and also painted distinctively Korean scenes, including moon jars, which he sometimes presented as flower vases and other times as works of art on pedestals.

daegwan 大罐 using Chinese-style names for "large jar."

Sandwiched between China and Japan, two powerful neighbors, each with a long history and a strong artistic and cultural tradition, Korea struggled to find a distinctive emblem to identify itself on the international stage in the mid-twentieth century, particularly after thirty-five years of Japanese colonial rule (1910–1945) and after the devastating Korean War (1950–1953). Despite numerous achievements over the millennia—from powerful Buddhist sculptures and refined paintings to exquisite celadons that even the Chinese admired— Koreans lamented the lack of international recognition and thus sought a uniquely Korean icon that would symbolize the nation, readily distinguishing it from both China and Japan. Thanks to the efforts of Yanagi Sōetsu and to the paintings and advocacy of Kim Whanki and his fellow painters, Korea gradually found that icon in the Joseon moon jar, which was made only in Korea and thus is uniquely Korean.

Once it gained recognition as a primary icon of Korean identity, the moon jar inspired potters to revive the form in porcelain and painters to include representations of such jars in their works (but in manners very different from those of Kim Whanki and his circle). Thus, many distinguished potters have taken up the challenge of recreating moon jars. Among the best-known of those potters are Park Young Sook 朴 英淑 (b. 1947), Park Boo Won 樸富元 (b. 1958), Kwon Daesup 權大燮 (b. 1952), Lee Dongsik 李東式, and Kim Seyong 金世龍 (b. 1946), among others. In addition, artists like Choi Young Wook 崔永旭 (b. 1964) present hyperrealistic paintings of Joseon moon jars, while others, such as Kang Ikjoong 姜益中 (b. 1960), incorporate moon-jar imagery into

their paintings. In one of Kang's best-known works features a golden image of the Buddha placed before a nearly circular image of a white moon jar set against a gold background, the moon jar serving as a halo for the Buddha.

Through the efforts of Kim Whanki in the 1950s and of kindred artists in succeeding decades, the moon jar is known 'round the world and stands as an instantly recognizable icon of Korea. So well-known is the moon jar, so iconic its shape, and so beloved by Koreans that Kim Youngse 金暎世 (b. 1950) appropriated the moon jar's shape for the cauldron he designed to hold the flame for the 2018 Winter Olympics held in Pyeongchang, Korea 江原道平昌郡; the Olympic-flame cauldron and its support of course were made of steel, concrete, and other materials, but the cauldron's spherical form was that of a moon jar.

Even today's young Koreans show a fascination with and love of moon jars, a phenomenon that surely would be unlikely in any other culture. In November 2019, for example, Kim Nam Joon 金南俊 (b. 1994)—better known as RM (for "Rap Monster"), the leader of the hugely successful

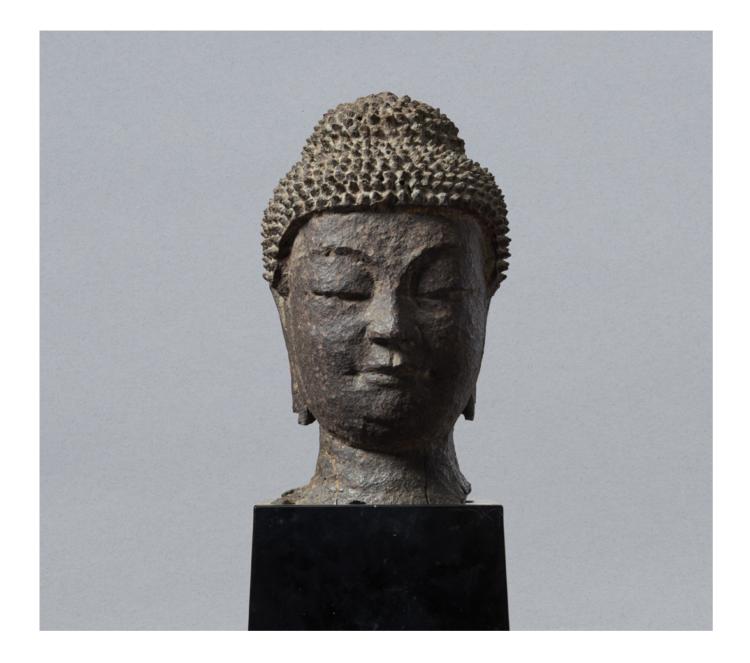
K-Pop band BTS—posted a photo of himself seated on the floor and hugging a contemporary moon jar made by contemporary potter Kwon Daesup 權大燮 with a caption describing the calm he feels in the vessel's presence.

The continuing fascination with the now-iconic moon jars mirrors the ongoing search for a definition of Korean national identity. At once historical and reflective of contemporary tastes, both local and global, and revered in both fine art and popular culture, the moon jar is one of the very few works of art that has crossed over multiple cultural boundaries to become a national icon.

Robert D. Mowry 毛瑞 Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christic's

For more information on this lot, please go to christies.com





³³⁴ A LARGE CAST IRON HEAD OF BUDDHA

GORYEO DYNASTY (10TH-11TH CENTURY)

17½ in. (43.5 cm.) high \$50,000-70,000

PROVENANCE:

Sakamoto Goro (1923-2016)

EXHIBITED:

"Great Oriental Art Exhibition-Eastward Currents of Wisdom", Kyoto Municipal Museum of Art, 10 Sep-30 Oct 1977

LITERATURE:

Great Oriental Art Exhibition-Eastward Currents of Wisdom (Tokyo: Yomiuri Shinbunsha, 1977), exh. cat. no. 34.

335

SAMYEONG DAESA YUJEONG (1544-1610)

Calligraphy - In Praise of Kocho

Sealed Samyeongsamun, Songun and with three illegible seals, dated Spring 1605 Hanging scroll; ink on silk 37 x 14 in. (94 x 35.6 cm.) With a wood box \$20,000-30,000

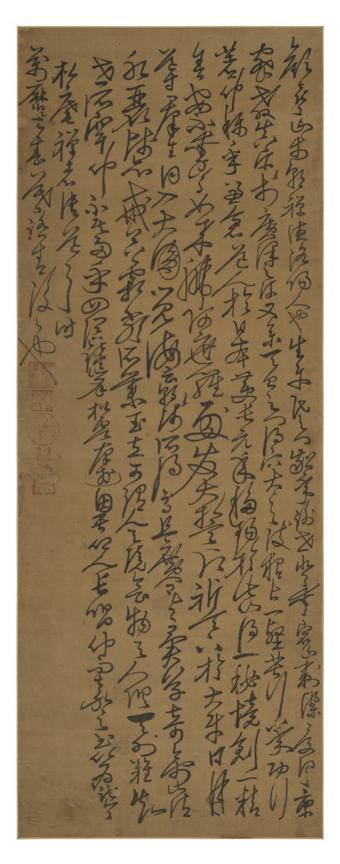
PROVENANCE: Kawamura Collection, Japan

Toyotomi Hideyoshi (1537–1598) had grand ambitions. Vain and ambitious—some say unhinged—the aging despot had unified Japan and now sought to build an empire. His plan was to conquer Ming China and install a Japanese emperor in Peking (now Beijing), which required moving his troops through the Korean Peninsula. When Korea refused passage, he built a castle in northern Kyushu as a staging ground and twice launched invasions—in 1592 and again in 1597. Outraged by the atrocities committed by Toyotomi's army, which advanced through indiscriminate massacres, Samyeong Daesa Yujeong, the monk calligrapher of this work, called for the mobilization of a monk-soldier force to end the slaughter. As commander of a 2,000-monk-soldier unit, he fought against the Japanese forces and played a crucial role in recapturing Pyongyang Castle.

Following Hideyoshi's death in 1598, Tokugawa Ieyasu (1543-1616) seized power in Japan, and the Tsushima Domain led diplomatic efforts toward peace. In 1604, Yujeong was dispatched to Japan under the pretext of a *Tanjakshi* (Expedition to Hunt Down Pirates). By the end of the year, he arrived in Kyoto and awaited an audience with Ieyasu at Honpo-ji Temple. During this time, he exchanged poetry and writings with Zen monks from the Kyoto Gozan (Five Great Zen Temples), including Seisho Jotai (1548-1608) of Shokoku-ji Temple, who had served Hideyoshi and was involved in drafting diplomatic documents. At the time, the Joseon Dynasty was promoting anti-Buddhist and pro-Confucian policies, leading to a decline in the status of monks. In contrast, Buddhism remained highly influential in Japan, and Japanese monks were deeply impressed by Yujeong's profound knowledge of both Buddhism and Confucianism, as well as his refined poetry and calligraphy.

In March of the following year, he met Tokugawa Ieyasu in Fushimi, Kyoto. The negotiations with Ieyasu were successful, and he returned to Korea with over 1,000 prisoners of war. This mission marked the restoration of diplomatic relations between Japan and Korea, leading to the dispatch of the *Joseon Tongsinsa* (Korean goodwill envoys) in 1607. This diplomatic exchange continued for over 200 years, laying the foundation for a prolonged period of stability between the two nations. This calligraphy, dated and executed by Yujeong, praises Kocho (幸朝), the esteemed monk of Fukuju-in Temple at Atagosan (also known as Kankizan 歡喜山) in Kyoto, whom he may have encountered during his sojourn in the city. It reads:

歡喜山幸朝禪德, 洛陽人也。生平氏之門, 齠年謝世, 登愛宕山, 剃染 受具, 稟密教真源於廣澤之流,又參天具之門,得六太之凌夜。占一壑 苦行,八年功行著聞,稱稟兼倉道人,于日本慶長元年(1596),移錫於 此山,得一秘境,創一精舍。安不動尊如來,號阿遮羅處,發大誓願, 祈天下于太平日月,導群生同人大圓覺海,云朝師所謂高且廣矣。異 草奇禽,山清水麗,師亦戒器霜嚴,所業玉立,可調人天境會,物天人 俱,天外難知,世所罕聞,不其多乎!四溟鐘峰松雲奉遊,因其以人長 唱,聞而嘉之,書以為鑒。 松庵禪者決道之時。 萬曆乙巳(1605年)春暮踏青後後也。





341 ANONYMOUS (19TH CENTURY)

Gwakbunyang Haengnakdo (Guo Fenyang's Enjoyment of Life)

Eight-panel screen: ink, color and gold on silk 56% x 148½ in. (377 x 142.6 cm.) \$30,000-40,000

PROVENANCE: Private New England collection, purchased in Japan in the 1960s





344 CHOI MYOUNG YOUNG (B. 1941) *Conditional Planes 19-1015, 2019*

Titled, dated and signed *CHOI MYOUNG YOUNG* on verso Acrylic on canvas 63% x 51¼ in. (162.2 x 130.3 cm.) \$60,000-80,000 "In my work, I impose conditions on my painting process to help the paintings achieve their fundamental state, which is, ultimately, a flat plane" -- Choi Myoung Young¹.

Choi Myung Young's entire career is deeply associated with the dansaekhwa (monochrome painting) style. Since mid-1970s, he persistently works on a series of work titled 'Conditional Planes', exploring the relationship between physical action, body, and plane. Choi's works are housed in numerous institutions, including National Museum of Contemporary Art, Korea; Tokyo Metropolitan Art Museum, Tokyo; Hoam Gallery, Yongin; Leeum Museum, Korea.

[1] Choi Myoung Young: Conditional Planes. Almine Rech Gallery.

³⁴⁵ YOON BYUNG-ROCK (B. 1967)

Autumn's Fragrance, 2024 Signed Byung-Rock, Yoon in English and dated on verso Oil on Korean paper 56 x 55% in. (142.2 x 140.7 cm.) \$40,000-60,000

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 ssions coloured in bold. As well as these Conditions of Sale, lots in which we offer Non-Fungible Tokens are governed by the Additional Conditions of Sale - Non-Fungible Tokens, which are available in Appendix A herein. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale - Non-Fungible Tokens", the latter controls.

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at preauction 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

6 WITHDRAWAL

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

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international iewellery trade but may make the gemstone less strong and/or require special care over
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimate**d through measurement and, as such, should not be relied upon as exact
- (e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted germological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so but will confirm when no improvement or treatment has been made. Because of differences in approach and technology laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a germological laboratory that may accompany a lot.
- (f) For jewellery sales, estimates are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our
- option, decline to permit you to register as a bidder. You will be asked for the following: (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for
- example, a current utility bill or bank statement): (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

- Your request for this service must be made no later than 24 , hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) Internet Bids on Christie's LIVE™ For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/ buying-services/buying-guide/register-and-bid/. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at https:// www.christies.com/LiveBidding/OnlineTermsOfUse.asp (c) Written Bids

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

C. CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at their sole option: (a) refuse any bid:

(b) move the bidding backwards or forwards in any way they may

decide, or change the order of the lots:

(c) withdraw any lot-

(d) divide any lot or combine any two or more lots; (e) reopen or continue the bidding even after the hammer has

fallen: and

(f) in the case of error or dispute related to bidding and whether during or after the auction continue the bidding determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in paragraphs B(3), E(2)(i), F(4), and J(1),

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their 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 their 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 their sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

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

2 TAXES

or any other charges related to the lot. For lots Christie's ships to or within the United States, a sales or use tax may be due on the hammer price, buyer's premium, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful hidder. Christie's will

rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State. New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the lot at a rate of 8.875% regardless of the ultimate destination of the lot

If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired. New York law considers the lot delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the lot. In this circumstance, New York sales tax will apply to the lot even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the lot outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES 1 SELLER'S WARRANTIES

- For each lot, the seller gives a warranty that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.
 - (c) 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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the authenticity warranty.
- 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.
- 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

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

collect sales tax where legally required. The applicable sales tax

the owner to sell the lot, or the right to do so in law; and

the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

(b) It is given only for information shown in UPPERCASE type in

(c) The authenticity warranty does not apply to any Heading or

- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the lot is free from any claim interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim:
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that if any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms
 - (a) This additional warranty does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains spotting, marginal tears or other defects not affecting completeness of the text or illustration:
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title:
 - (iv) lots sold without a printed estimate:
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

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

(I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and iewellerv).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the Heading but also for information regarding date or period shown in UPPERCASE type in the second line of the catalogue description (the "Subheading"). Accordingly, all references to the Heading in paragraph E2 (b) - (e) above shall be read as references to both the Heading and the Subheading.

3 NO IMPLIED WARRANTIES

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

4 YOUR WARRANTIES

- (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 **buver's premium**: and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- (b) We will only accept payment from the registered bidder. Once issued we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following wavs:

(i) Wire transfer

JP Morgan Chase Bank, N.A., 270 Park Avenue New York NY 10017 ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.

(ii) Credit Card

We accept Visa, MasterCard, American Express and China Union Pay, Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site

(iii) Cash

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

(iv) Bank Checks

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

(v) Checks

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

(vi) Cryptocurrency

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by nost must he sent to: Christie's Inc. Post-Sale Services.

20 Rockefeller Center, New York, NY 10020.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to
- (b) If you do not collect any lot within 90 days following the auction we may, at our option

(i) charge you storage costs at the rates set out at www. christies.com/en/help/buying-guide/storage-fees.

- (ii) move the lot to another Christie's location or an affiliate or third-party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard erms and to pay for their standard fees and costs. (iii) sell the lot in any commercially reasonable way we think
- appropriate. (c) The Storage conditions which can be found at www.christies.

com/en/help/buying-guide/storage-conditions will apply.

(d) If you do not collect the **lot** within 90 calendar days of the auction and Christie's exercises its rights under paragraph G(b) above, the lot will be deemed delivered in New York and therefore subject to New York state and local sales tax. (e) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

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

responsible for their acts, failure to act, or neglect. 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one. you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact, Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com

See the information set out at https://www.christies. com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@christies.com.

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

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This materia includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral. Brazilian rosewood, crocodile. alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol \approx and urther information can be found in paragraph H2(h) below 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.

(d) Lots containing lvory or materials

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

(e) Lots of Iranian origin

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

(f) Gold

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

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

(h) Handbags

A lot marked with the symbol = next to the lot number includes endangered or protected species material and is subject to CITES regulations. This lot may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note. Christie's cannot acilitate the shipment of any lot containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the

handbag, such as the buckle hardware, base studs. lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware" "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

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 agreemen by law are excluded. The seller's warranties contained in paragraph F1 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; and (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 I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses,

OTHER TERMS 1 OUR ABILITY TO CANCEL

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

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.

under this agreement

8 WAIVER

9 LAW AND DISPUTES

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

7 PERSONAL INFORMATION

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

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

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where th dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the

Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding. on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer:

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

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

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

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

provenance: the ownership history of a lot.

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

reserve: the confidential amount below which we will not sell

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 ve left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned

subheading: has the meaning given to it in paragraph E2. UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

^o Minimum Price Guarantees

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

• Third Party Guarantees/Irrevocable bids

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

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

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

Party Guarantee/Irrevocable bid

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

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

¹² Bidding by interested parties

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

Post-catalogue notifications

18/12/2024

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

Other Arrangements

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

EXPLANATION OF CATALOGUING PRACTICE

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

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

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

OUALIFIED HEADINGS

"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 gualified 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.

CHINESE CERAMICS AND WORKS OF ART

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

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

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

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

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

e.g. A BI UF AND WHITE BOWL

OUALIFIED HEADINGS

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

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

The Ming-style bowl is decorated with lotus scrolls.

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

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

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

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

IEWELLERY

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

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

OUALIFIED HEADINGS

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

Other information included in the catalogue description

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

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

Periode

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

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

FABERGÉ

OUALIFIED HEADINGS

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

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

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

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

HANDBAGS

Condition Reports

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

Grades in Condition Reports

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

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

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

Grade 3: this item exhibits visible signs of use. Any signs of use or

Grade 4: this item exhibits wear from frequent use. This item

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

can be found in the specific condition report.

wear are minor. This item is in good condition

either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition

in fair condition.

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

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

References to "HARDWARE"

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

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'. Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

information.

further information

information

 $\Delta \blacklozenge$

0 ♦

Christie's has a direct financial interest in the lot. See Important Notices in the Conditions of Sale for further information

Christie's has provided a minimum price guarantee and

party. Such third parties generally benefit financially if a

guaranteed lot is sold. See the Important Notices in the

Important Notices in the Conditions of Sale for further

Christie's has a financial interest in this lot and has

financed all or a part of such interest through a third

party. Such third parties generally benefit financially if a

guaranteed lot is sold. See the Important Notices in the

A party with a direct or indirect interest in the lot who

may have knowledge of the lot's reserve or other

material information may be bidding on the lot.

has a direct financial interest in this **lot**. Christie's has

financed all or a part of such interest through a third

Conditions of Sale for further information.

Conditions of Sale for further information

© Christie, Manson & Woods Ltd. (2025)

l ot offered without reserve

Christie's has a financial interest in the lot See

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

Handbag lot incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

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

Lot is a Non Fungible Token (NFT). Please see Appendix A - Additional Conditions of Sale - Non- Fungible Tokens in the Conditions of Sale for further information.

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A -Additional Conditions of Sale - Non-Fungible Tokens in the Conditions of Sale for further information.

See Storage and Collection pages in the catalogue.

.....

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

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are

from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 PostSaleUS@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street Hours: 9 30 AM - 5 00 PM

Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 PostSaleUS@christies.com Main Entrance on Corner of Imlay and Bowne St Hours: 9.30 AM - 5.00 PM Monday-Friday except Public Holidays

As a leader in the art market,

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

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



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

CHRISTIE'S

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;

printed in close proximity to our markets in an effort to reduce distribution emissions. Anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

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

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



Identity Verification

18/12/2024

CHRISTIE'S

Organisations

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

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

CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020