

# CHRISTIE'S

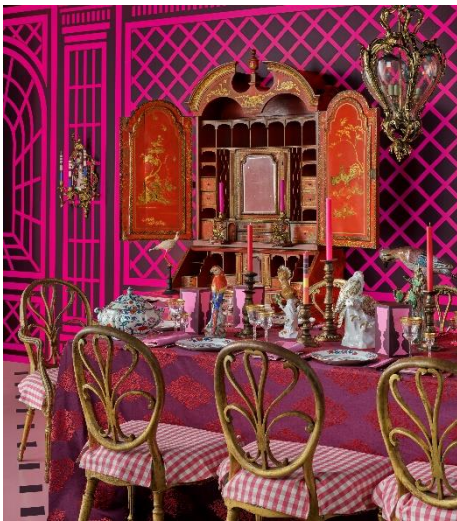
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## The Inaugural International Edition of **THE COLLECTOR**

LONDON • NEW YORK • PARIS

APRIL 2023

In Collaboration with Tastemakers:  
**JANE SCHULAK AND DAVID STARK**



The London Edit



The New York Edit



The Paris Edit

**London / New York / Paris** – Christie's is collaborating with the renowned designers and event producers Jane Schulak and David Stark as the Tastemakers for the inaugural international edition of *The Collector* online, in London, New York and Paris in April. A celebration of the Decorative Arts, these sales are the first of a new bi-annual auction series selling concurrently across locations. This innovative evolution of *The Collector* unifies the auction calendar, reflecting the global nature of demand and providing new and existing collectors, dealers and decorators with an enhanced buying experience spanning the full breadth and depth of works offered. The sales will open for bidding on 4 April, closing sequentially on 18, 19 and 20 April in London, New York and Paris, respectively. Pre-sale highlights exhibitions designed by the Tastemakers will be on view to the public in each location, demonstrating inspiring and relevant ways to enjoy living with and displaying decorative arts in dynamic settings of all periods. Estimates range from some lots offered with no reserve up to £180,000 / \$210,000 / €200,000.

Comprising over 600 lots in total, *The Collector* sales series showcase important European, English and 19<sup>th</sup> century furniture and works of art, silver, ceramics, glass, clocks and gold boxes from the 16<sup>th</sup> to the 20<sup>th</sup> century, which highlight the enduring craftsmanship and beauty of exceptional works of art.

**Jane Schulak and David Stark** commented: *"It's an honor to inaugurate Christie's International Tastemakers program for The Collector sales series, collaborating with their teams in New York, London and Paris to bring immersive installations of curated auction lots to life. It's been great fun shining the spotlight on historic objects that are a direct path from the 18<sup>th</sup> century to the 21<sup>st</sup> century, recontextualizing them as surprisingly contemporary in an electric mix of juxtapositions."*

**Nick Sims, Christie's Global Managing Director, Classic Art**, commented: *"I am delighted that in response to demand in this category, we have improved the format of this important sale series to reflect the International buying needs of our clients. We have been privileged to collaborate with Jane Schulak and David Stark on this April relaunch, which invites us to look at precious pieces of history in a different and innovative context."*

## THE TASTEMAKERS



Designer Jane Schulak is the founder and creative director of non-profit Culture Lab Detroit. She has served on the boards of the University of Michigan School of Architecture, Cranbrook Art Academy and Museum in Bloomfield Hills, Michigan, and the Musée des Arts Décoratifs in Paris. She lives in Detroit. David Stark, president and chief creative officer of David Stark Design and Production, is an acclaimed event producer, designer, and author. His books include *David Stark: The Art of the Party*, and his work features in numerous publications. His clients include celebrities, major corporations, and museums, and he has appeared as a party planning expert on such programs as *Today* and *The View*. He lives in Brooklyn.

In their recently published book [\*At the Artisan's Table\*](#) Jane Schulak and David Stark present 'stunning contemporary tabletop designs inspired by historical decorative objects from the world's great museums paired with pieces by an international array of contemporary artisans who reinterpret traditional crafts and styles' (Vendome Press).

## THE TASTEMAKERS' AESTHETIC APPROACH: WEAVING A 'VISUAL THREAD' ACROSS CITIES

*"Treillage, reinterpreted in graphic fluorescence is the great connector between the three cities – grounded in history but reinterpreted with a pop sensibility. It works beautifully as a backdrop for all the objects in the sale irrespective of period and origin"* explain Jane Schulak and David Stark.

They continue, *"we assigned each city a different treillage color, but at the same time kept the walls and floors consistent between all. It was essential to establish a visual thread between the geographies, so that we were able to seamlessly incorporate such a wide variety of objects that might not otherwise find themselves in the same room. It was also important to find a way to add levity to the proceedings and avoid bowing to the pressure of freezing these objects in 'period' rooms. The unexpected pops of blazing color give a context that is very NOW with a respectful wink to history."*



For lot info of all the works featured in The London Edit, The New York Edit and The Paris Edit (on page 1 and in the sections below) please see *Notes to Editors*.

### LONDON – The Collector



***“The spectacular chinoiserie secrétaire, with its rich, deep color was the object that grounded our entire scene and the piece we built the room’s color story upon.”***

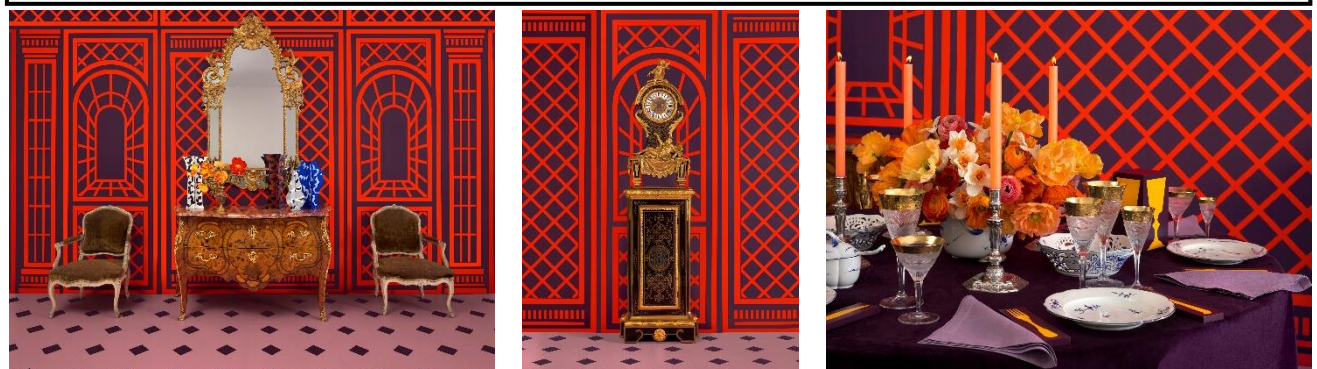
**Jane Schulak and David Stark**

### NEW YORK – The Collector



***“Of course, we are very familiar with Flora Danica’s signature, floral dinner service but much less so with their stunning fungi counterparts. As such, we couldn’t help but make them the staple of our dining table décor in New York.”***

### PARIS – The Collector: Le Goût Français



***“The brilliant array of chair options in Paris were so wonderful, we couldn’t pick just one type to surround our dining table (depicted on page 1); we had to sample them all.”***

**Jane Schulak and David Stark**

### OVER 400 YEARS OF COLLECTIVE EXPERTISE:

Christie’s specialists working on *The Collector* sales in London, New York and Paris collectively share over 400 years of expertise between them. The Decorative Arts are fundamental to the DNA of Christie’s.

To find out more please visit [www.christies.com/thecollector](http://www.christies.com/thecollector)

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**NOTES EDITORS:**

**Lot information for works featured in the Tastemakers' shoots across all three cities:**

**The London Edit**

A George II red and gilt-japanned secrétaire cabinet, *circa* 1730 (estimate: £60,000-90,000 | US\$72,000-110,000 | €68,000-100,000)  
A French giltwood and Aubusson tapestry salon suite, the tapestry late 18<sup>th</sup> century, the frames second half 19<sup>th</sup> century (estimate: £3,000-5,000 | US\$3,700-6,000 | €3,400-5,700)  
A set of four Empire ormolu three-branch wall-lights, early 19<sup>th</sup> century (estimate: £10,000-15,000 | US\$13,000-18,000 | €12,000-17,000)  
A George II giltwood mirror, *circa* 1740 (estimate: £7,000-10,000 | US\$8,500-12,000 | €8,000-11,000)  
A matched pair of George II carved pine console tables (estimate: £15,000-20,000 | US\$19,000-24,000 | €17,000-23,000)  
The Duke of Cumberland and King of Hanover, Ernest Augustus, silver wine coolers, mark of Johann George Hossauer, Berlin, 1821-1841 (estimate: £12,000-18,000 | US\$15,000-22,000 | €14,000-20,000)  
A set of eight George III giltwood dining-chairs after the design by James Wyatt, *circa* 1785 (estimate: £8,000-12,000 | US\$9,600-14,000 | €9,100-14,000)  
A Victorian gilt-bronze hall lantern, *circa* 1880 (estimate: £2,500-4,000 | US\$3,100-4,800 | €2,900-4,500)  
A group of Meissen porcelain birds, 20<sup>th</sup> century (estimate: £10,000-15,000 | US\$13,000-18,000 | €12,000-17,000)  
A continental porcelain Jay group, possibly *circa* 1750 (estimate: £5,000-8,000 | US\$6,100-9,600 | €5,600-9,000)  
A pair of French ormolu and Meissen porcelain three-branch wall-lights, mid-19<sup>th</sup> century (estimate: £5,000-8,000 | US\$6,100-9,600 | €5,600-9,000)  
A pair of French ormolu and porcelain 'Magot' candlesticks, second half 19<sup>th</sup> century, the porcelain flowers 18<sup>th</sup> century and later (estimate: £5,000-6,000 | US\$6,100-7,200 | €5,700-6,800)  
A Booths silicon China 'green parrot' pattern composite part table-service early 20<sup>th</sup> century (estimate: £5,000-8,000 | US\$6,100-9,600 | €5,700-9,000)  
A St. Louis 'thistle' pattern clear and coloured cut-glass part table-service, 20<sup>th</sup> century, acid etched factory marks to some pieces (estimate: £6,000-8,000 | US\$7,300-9,600 | €6,800-9,000)  
A Victorian silver table service (estimate: £2,500-3,500 | US\$3,100-4,200 | €2,900-4,000)

**The New York Edit**

Three lots from A Private Collection in Arlington, Virginia: a pair of George II kingwood and parcel-gilt girandole mirrors, *circa* 1730 (estimate: \$50,000-80,000 | £43,000-68,000 | €48,000-76,000);  
A pair of George III cut-glass and ormolu three-light candelabra attributed to William Parker, *circa* 1790 (estimate: \$20,000-30,000 | £17,000-25,000 | €19,000-28,000) and  
Two George II variegated marble pedestals 18<sup>th</sup>/19<sup>th</sup> century (estimate: \$8,000-12,000 | £6,800-10,000 | €7,600-11,000)  
A large French ormolu-mounted kingwood and satine commode in the manner of Charles Cressent, Paris, late 19<sup>th</sup>/early 20<sup>th</sup> century (estimate: \$25,000-35,000 | £22,000-30,000 | €24,000-33,000)  
A large Chinese export porcelain *famille rose* five-piece garniture, *circa* 1735, Yongzheng/early Qianlong period (estimate: \$30,000-50,000 | £25,000-41,000 | €29,000-47,000)  
An Agra carpet north India, *circa* 1900 (estimate: \$40,000-60,000 | £34,000-51,000 | €38,000-57,000)  
A late Louis XV ormolu-mounted and Sèvres porcelain fond vert mantel clock, the movement by Lepaute, Paris, *circa* 1770 (estimate: \$20,000-40,000 | £17,000-34,000 | €19,000-38,000)  
Property from a Connecticut Collection, A George III giltwood side table, *circa* 1775 (estimate: \$7,000-10,000 | £6,000-8,100 | €6,700-9,500)  
Property from a Private Palm Beach Collector, A Royal Copenhagen Porcelain Mushroom Part Dinner Service (estimate: \$25,000-35,000 | £22,000-30,000 | €24,000-33,000)  
A set of fourteen Louis XVI style giltwood dining chairs after the model by Georges Jacob, 20<sup>th</sup> century (estimate: \$7,000-10,000 | £6,000-8,300 | €6,700-9,500)  
A Baccarat glass part stemware service in the 'Vega' pattern (estimate: \$6,000-8,000 | £5,100-6,800 | €5,700-7,600)  
Property of a Private Miami Collection, A Danish silver flatware service mark of Georg Jensen, Copenhagen, 1945-1977 (estimate: \$7,000-9,000 | £5,900-7,500 | €6,800-8,700)  
A Chinese Export porcelain elephant candleholder Qianlong Period (1736-1795), *circa* 1775 (estimate: \$5,000-8,000 | £4,300-6,800 | €4,800-7,600)  
A pair of Japanese export porcelain boys, Arita, early 18<sup>th</sup> century (estimate: \$8,000-12,000 | £6,800-10,000 | €7,600-11,000)

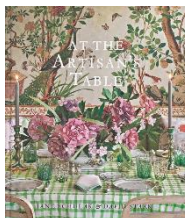
**The Paris Edit**

A pair of Louis XV ormolu-mounted kingwood, amaranth and fruitwood floral marquetry commodes stamped by Pierre Roussel, *circa* 1760 (estimate: €100,000-200,000 | US\$110,000-210,000 | £89,000-180,000)  
A Regence giltwood mirror, *circa* 1720 (estimate: €5,000-8,000 | US\$5,400-8,500 | £4,500-7,100)  
A French ormolu-mounted ebony and tortoiseshell and copper Boulle marquetry mantel clock, after a model by Andre-Charles Boulle (estimate: €30,000-50,000 | US\$32,000-53,000 | £27,000-44,000)  
A suite of four Louis XV cream-painted armchairs, mid-18<sup>th</sup> century, (estimate: €2,500-4,000 | US\$2,700-4,300 | £2,300-3,500)  
A Chantilly porcelain part dinner service, 18<sup>th</sup> century (estimate: €15,000-20,000 | US\$17,000-21,000 | £14,000-18,000)  
A Moser part crystal 'Splendid' service, model design in 1907 (estimate: €3,000-5,000 | US\$3,300-5,400 | £2,700-4,400)  
A French giltwood mirror 19<sup>th</sup> century (estimate: €1,500-2,500 | US\$1,600-2,700 | £1,400-2,200)  
A Louis XVI green-painted armchair stamped by Pierre Brizard, last quarter 18<sup>th</sup> century (estimate: €4,000-6,000 | US\$4,300-6,400 | £3,600-5,300)

**About The Tastemakers**

For additional information please visit:

- Culture Lab Detroit Website: [www.culturelabdetroit.org](http://www.culturelabdetroit.org)  
@jane\_schulak
- David Stark Website: [www.davistarkdesign.com](http://www.davistarkdesign.com)  
@david\_stark\_design



**About [At The Artisan's Table](#), VENDOME PRESS | [@attheartisanstable\\_book](#)**

By Jane Schulak and David Stark  
Text by Kathleen Hackett  
Photography by Aaron Delesie

Throughout history, tabletop decoration has been at the nexus of utilitarian function and innovative design. In at the artisan's table, designers and event producers Jane Schulak and David Stark pair historical table wares from the world's finest design museums with pieces by an international array of contemporary artisans who reinterpret traditional crafts and styles, including Aptware (marbled clay), blue-and-white Delft, chinoiserie, faux bois, plaster, splatterware, and trompe l'oeil.



Each chapter features a museum object that serves as a “muse,” the work and studio of the artist who has updated the traditional craft—including ceramicist Roberto Lugo, plaster artist Stephen Antonson, and fifth-generation quilter Loretta Pettway Bennett—and gorgeous table settings designed by Schulak and Stark that incorporate the artist’s handmade wares and provide inspiration for everyone who has ever wished to wow their dinner guests.

### About Christie’s

- Founded in 1766, Christie’s is a world-leading art and luxury business. Renowned and trusted for its expert live and online auctions, as well as its bespoke private sales, Christie’s offers a full portfolio of [global services](#) to its clients, including art appraisal, art financing, international real estate and education. Christie’s has a physical presence in 46 countries, throughout the Americas, Europe, Middle East, and Asia Pacific, with flagship [international sales hubs](#) in New York, London, Hong Kong, Paris and Geneva. It also is the only international auction house authorized to hold sales in mainland China (Shanghai).
- Christie’s [auctions](#) span more than [80 art and luxury categories](#), at price points ranging from \$200 to over \$100 million. Christie’s has sold 8 of the 10 most important single-owner collections in history, including the [Paul G. Allen Collection](#)—the most valuable collection ever offered at auction (November 2022). In recent years, Christie’s also achieved the world record price for an artwork at auction ([Leonardo da Vinci’s Salvator Mundi](#), 2017), for a 20th century artwork ([Andy Warhol’s Shot Sage Blue Marilyn](#), 2022) and for a work by a living artist ([Jeff Koons’ Rabbit](#), 2019). Christie’s [Private Sales](#) offers a seamless service for buying and selling art, jewellery and watches outside of the auction calendar, working exclusively with Christie’s specialists at a client’s individual pace.
- Following the groundbreaking 2021 sale of the first digital art NFT ever offered by a global auction house ([Beeple’s Everydays](#)), Christie’s recently launched the first [fully on-chain auction platform](#) dedicated to exceptional NFT art. As an industry leader in digital innovation, Christie’s also continues to pioneer new technologies that are redefining the business of art, including the use of hologram technology to tour life-size 3D objects around the world, and the creation of viewing and bidding experiences that integrate augmented reality, global livestreaming, buy-now channels, and hybrid sales formats.
- Christie’s is dedicated to advancing [responsible culture](#) throughout its business and communities worldwide, including achieving sustainability by reducing our carbon emissions by 50% and pledging to be net zero by 2030, and actively using its platform in the art world to amplify under-represented voices and support positive change.
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*\* Please note when quoting estimates above that other fees will apply in addition to the hammer price - see Section D of the Conditions of Sale at the back of the sale catalogue.*

*\*Estimates do not include buyer’s premium. Sales totals are hammer price plus buyer’s premium.*

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