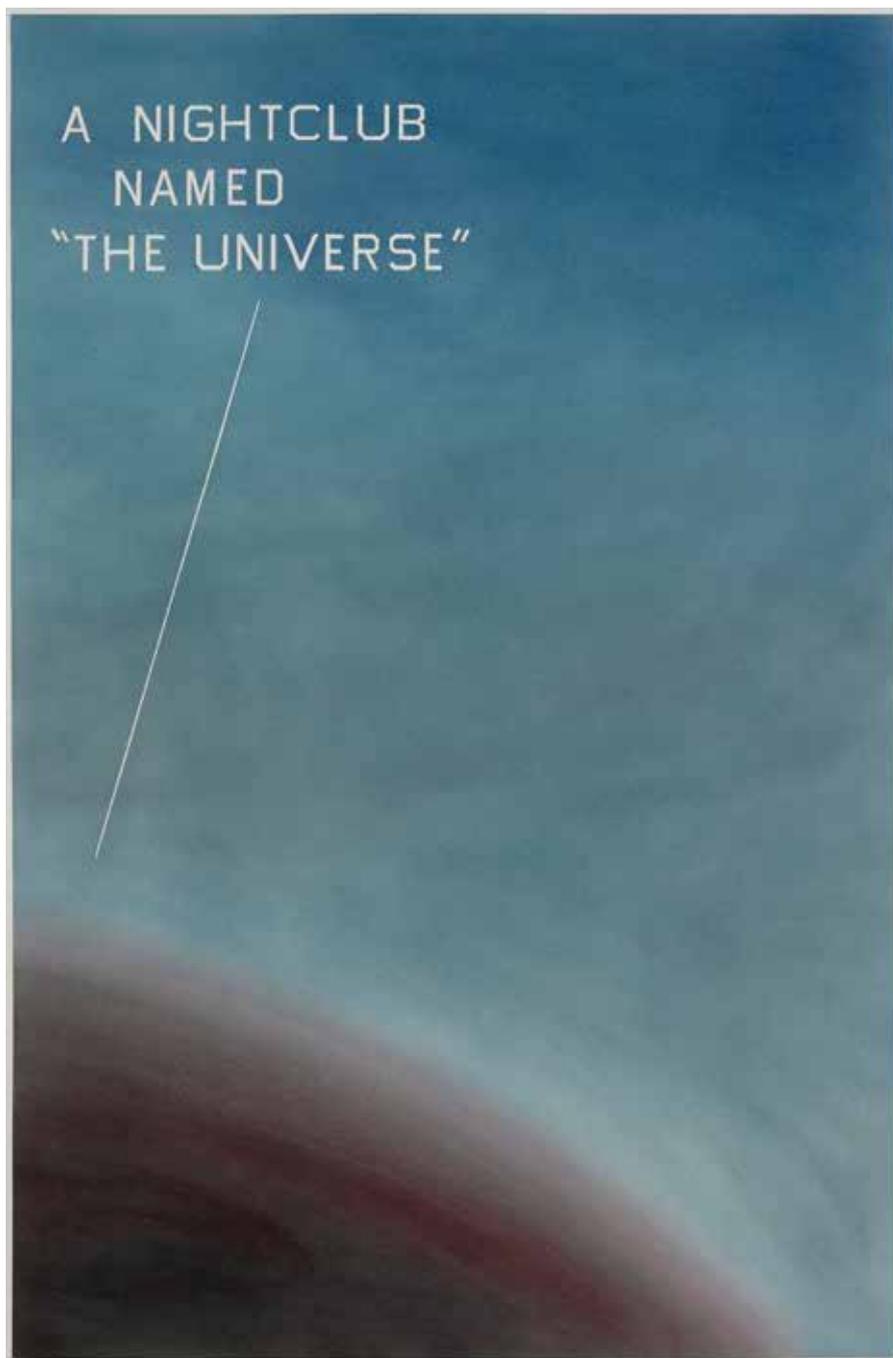


POST-WAR & CONTEMPORARY ART

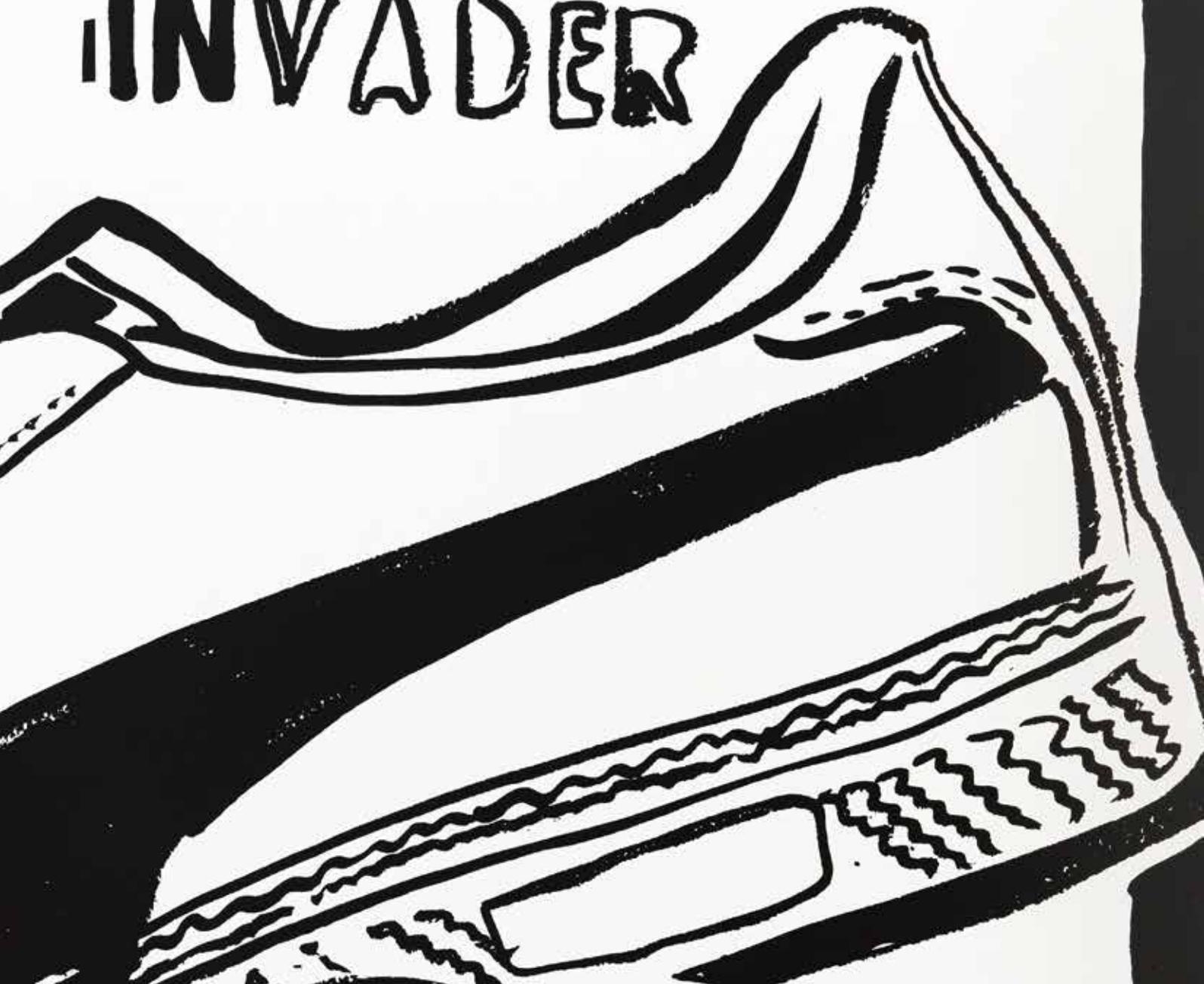
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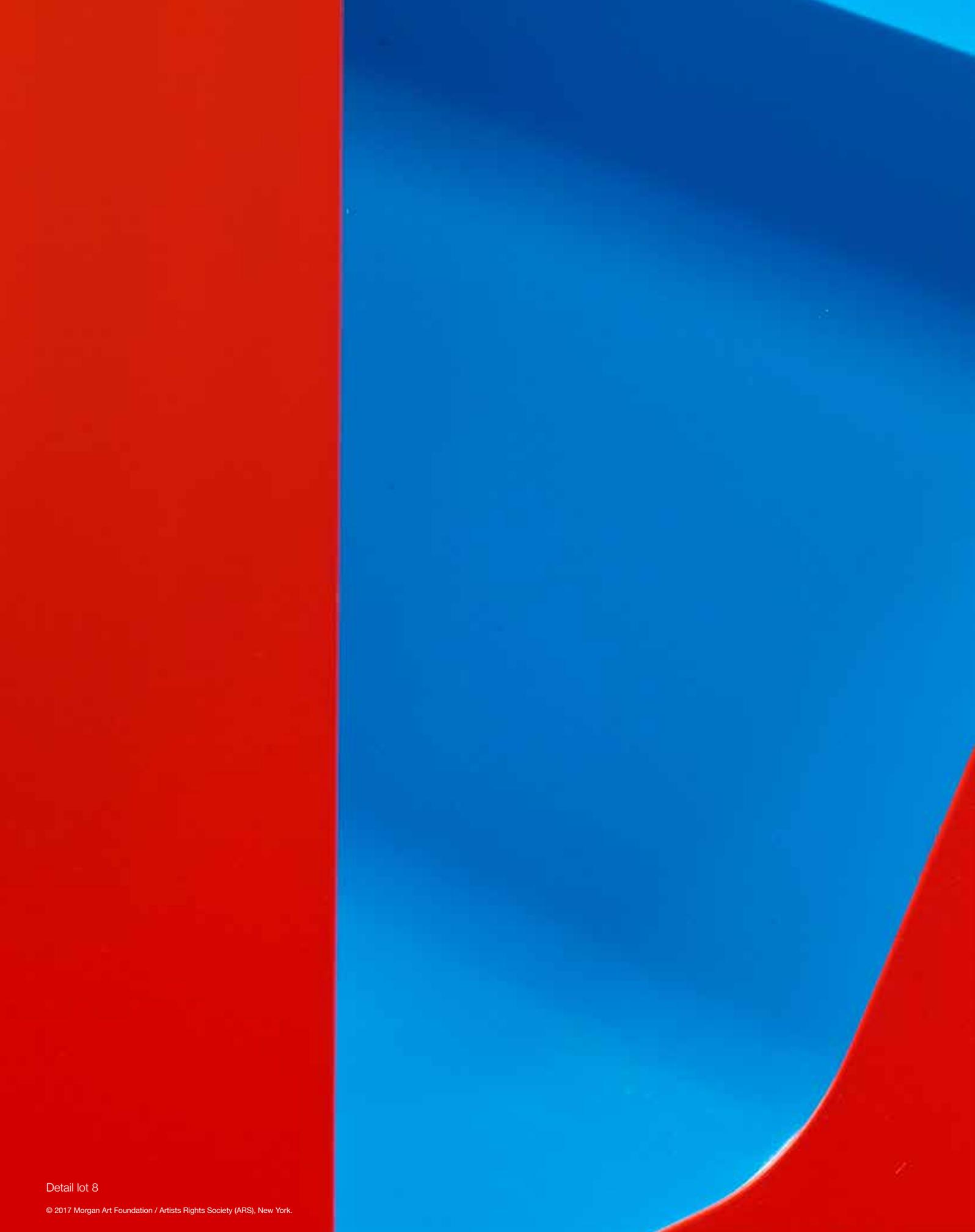
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Detail lot 36





Detail lot 8

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POST-WAR & CONTEMPORARY ART

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ILLUSTRATIONS

Front Cover: Lot 7
Artwork © Ed Ruscha.

Back Cover: Lot 8
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REPRESENTATIVES

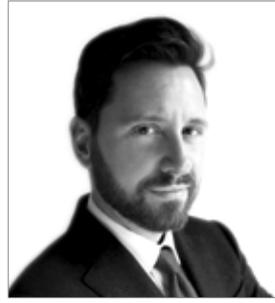
Europe



Catherine Yaiche
Paris



Livie Gallone-Moeller
Geneva



Luca Curradi
Milan



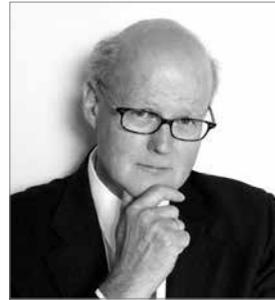
Emma Dalla Libera
Rome



Christine de Schaezen
Brussels



Andrea Bodmer
Zurich



Thomas Kamm
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Katharina Schmid
Cologne



Kieran O'Boyle
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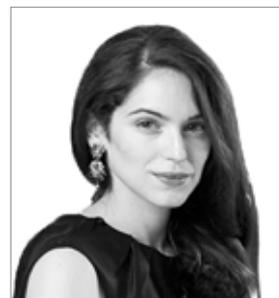
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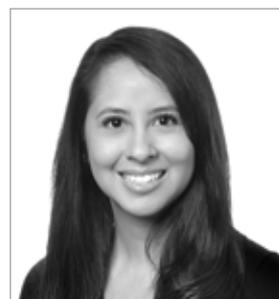
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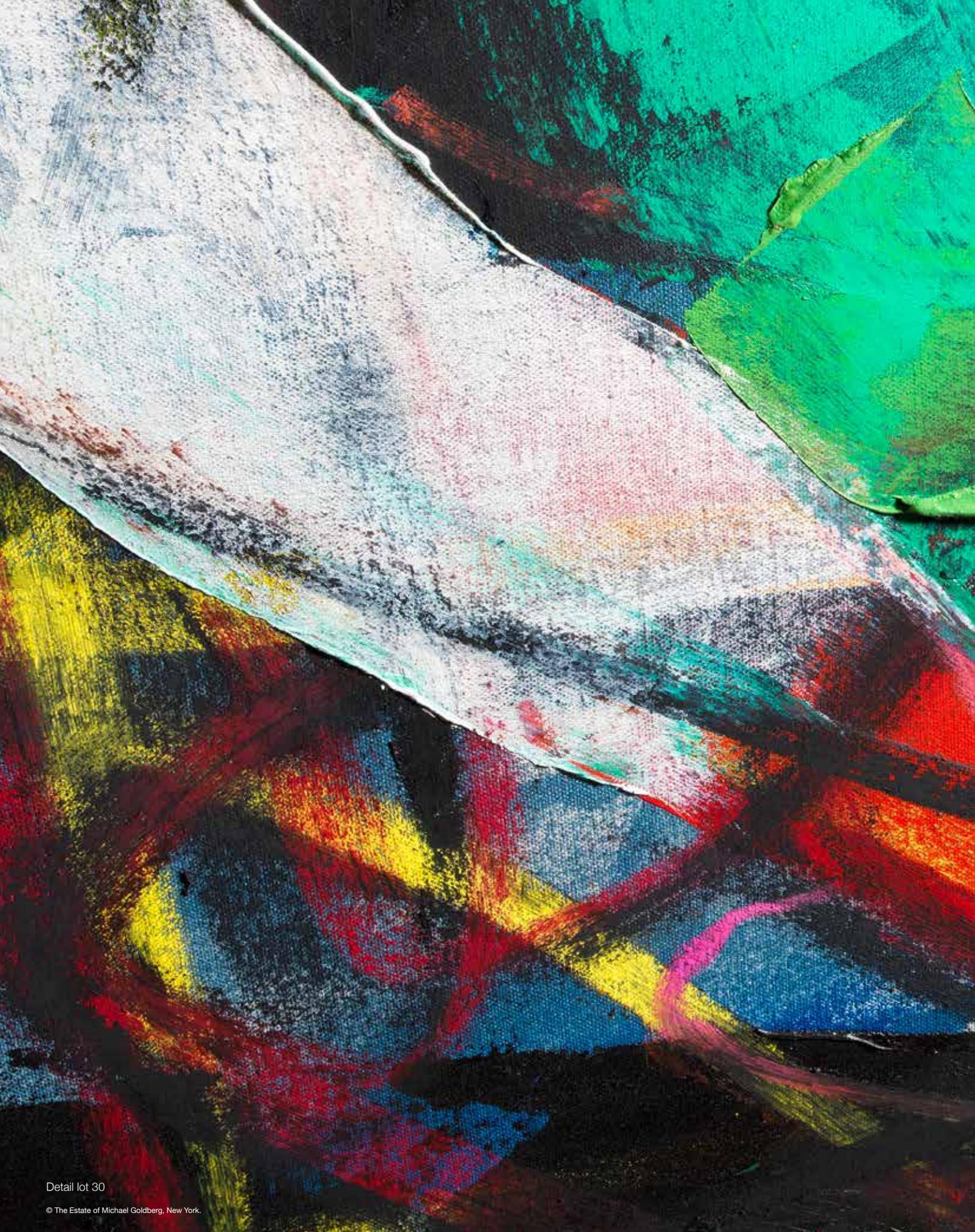
Yao Yao
Specialist



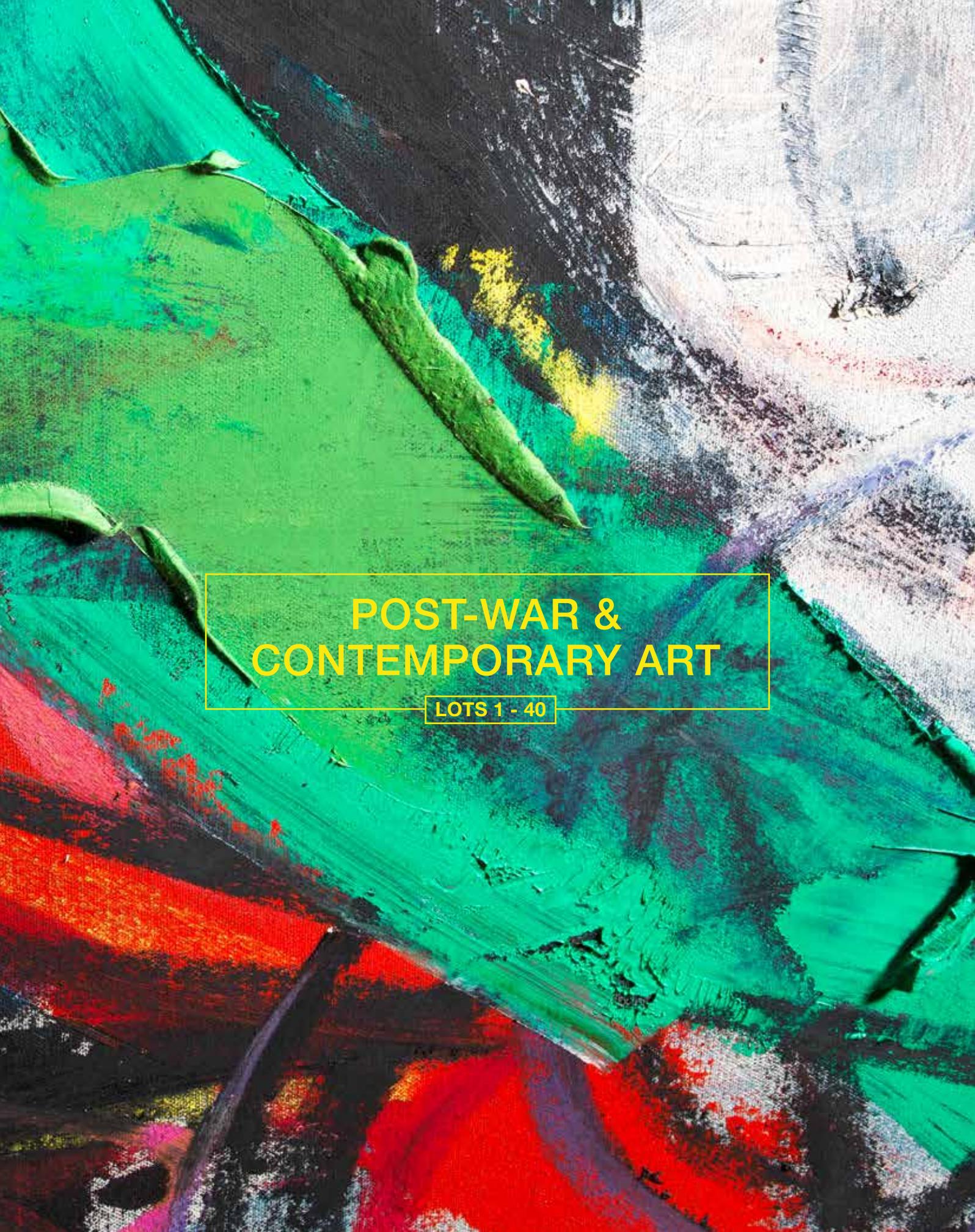
Dorothy Lin
Specialist



Jennifer Tang
Junior Specialist



Detail lot 30

An abstract painting featuring a vibrant palette of colors. A large, textured area of bright green dominates the upper left and center. Below it, a diagonal band of red and orange stretches across the lower left. The right side of the painting is dominated by dark, charcoal-like tones with some white and grey highlights, suggesting a more somber or industrial theme. The brushstrokes are visible and expressive, creating a sense of movement and depth.

**POST-WAR &
CONTEMPORARY ART**

LOTS 1 - 40

PROPERTY OF A WEST COAST COLLECTOR

1

YAYOI KUSAMA (B. 1929)

The Pacific Ocean, 1980

signed, titled in Japanese and dated '1980 Yayoi Kusama' (on the reverse)
enamel paint on paperboard

10 3/4 x 9 1/2 in.
27.3 x 24.1 cm

\$10,000 - 15,000

£7,600 - 11,000

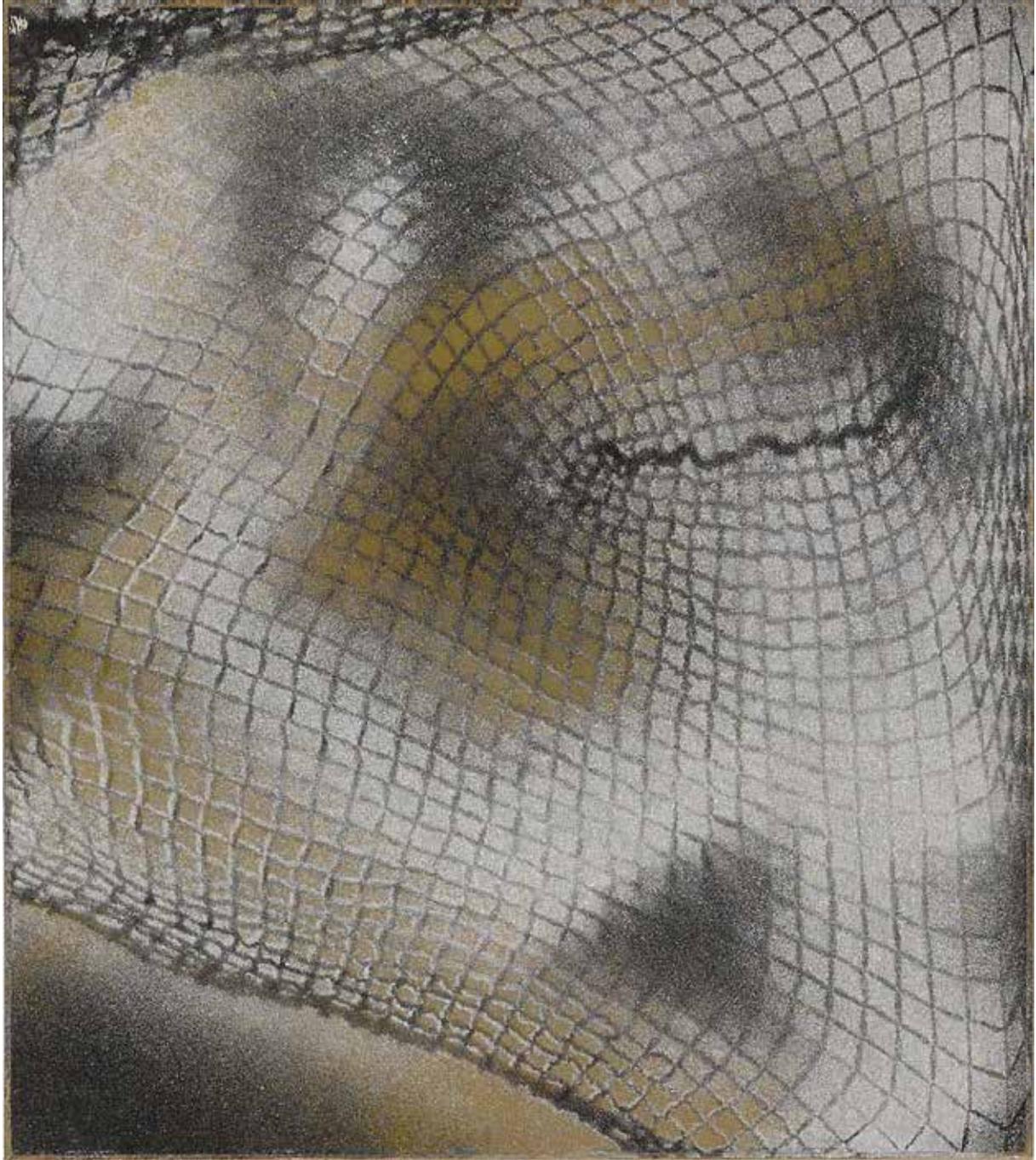
HK\$78,000 - 120,000

Provenance

Robert Miller Gallery, New York.

Acquired from the above by the present owner.

This work is accompanied by a registration card issued by *Kusama Enterprise*, Tokyo.



PROPERTY OF A PRIVATE CONNECTICUT COLLECTOR

2

SOL LEWITT (1928-2007)

Black Gouache, 1991

signed and dated 'S LeWitt 91' (lower right)
gouache on paperboard

15 1/8 x 26 7/8 in.
38.4 x 68.3 cm

\$10,000 - 15,000

£7,600 - 11,000

HK\$78,000 - 120,000

Provenance

A gift from the artist to the present owner *circa* 1991.



PROPERTY FROM A PRIVATE FLORIDA COLLECTION

3

ALAN SARET (B. 1944)

Untitled, circa 1980

nickel wire

25 x 11 7/8 x 15 1/4 in.

63.5 x 30.2 x 38.7 cm

\$20,000 - 30,000

£15,000 - 23,000

HK\$160,000 - 230,000

Provenance

A gift from the artist to the previous owner.

By descent from the above to the present owner.



PROPERTY FROM A PRIVATE BEVERLY HILLS COLLECTION

4 W

JOSEPH KOSUTH (B. 1945)

No Number #001 (Cobalt Blue), 1989

cobalt blue neon mounted directly to the wall, with transformer

6 x 28 in.

15.2 x 71.1 cm

This work is unique.

\$20,000 - 30,000

£15,000 - 23,000

HK\$160,000 - 230,000

Provenance

The New Museum Gala Benefit Auction, New York, 29 April 2001 (donated by the artist).

Colección Jumex, Mexico City (acquired at the above sale).

Acquired from the above by the present owner.

Exhibited

Mexico City, Fundación Jumex, *An Unruly History of the Readymade*, 6 September 2008-6

March 2009 (illustrated in color, unpagged).

Miami Beach, Bass Museum of Art, *Where Do We Go From Here?* Selections from *La*

Colección Jumex, 2 December 2009-30 May 2010 (illustrated in color, p. 150). This exhibition

later traveled to Cincinnati, Contemporary Arts Center, 18 September 2010-30 January 2011.

Coral Gables, Lowe Art Museum, University of Miami, 1 + 2: *Colección Jumex in Dialogue*

with the Lowe Art Museum, 1 December 2014-21 June 2015.

This work is accompanied by a certificate of ownership signed by the artist.

represented

A neon sign spelling the word "represented" in a cursive, lowercase font. The sign is illuminated with a bright blue light, creating a soft glow around the letters. The sign is mounted on a light-colored wall. Two black power cables are visible, one on the left and one on the right, extending downwards from the sign's terminals.

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

5

ROBERT RAUSCHENBERG (1925-2008)

Colony, 1978

signed and dated 'RAUSCHENBERG 78' (upper center)
solvent transfer and fabric collage on paper

30 1/4 x 22 7/8 in.
76.8 x 58.1 cm

\$55,000 - 75,000

£42,000 - 57,000

HK\$430,000 - 590,000

Provenance

Sonnabend Gallery, New York.

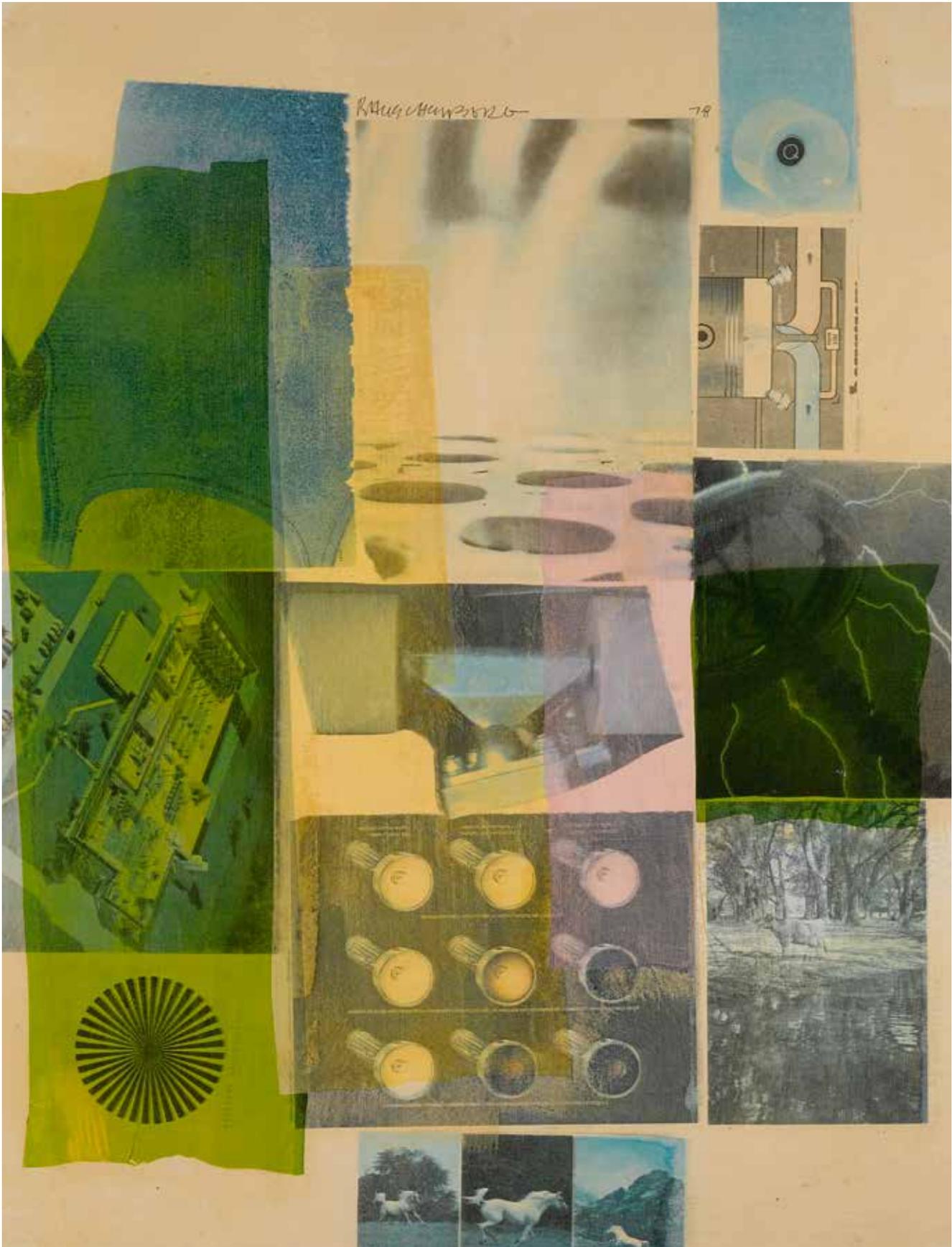
Private Collection, Switzerland.

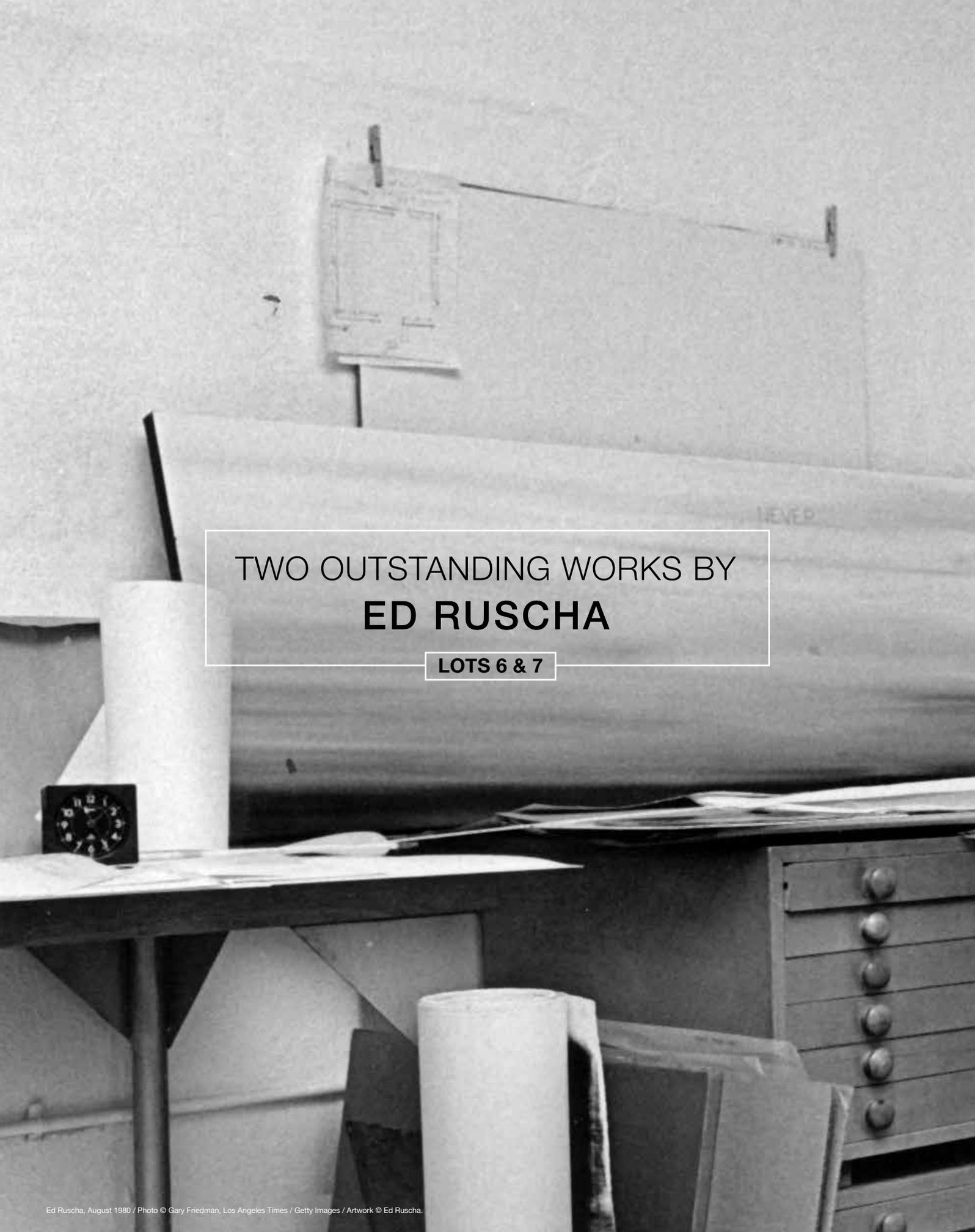
Anon. sale, Christie's, London, 29 June 2000, lot 656.

Private Collection, Los Angeles.

Acquired from the above by the present owner.

This work is registered with the Robert Rauschenberg Foundation under reference number
RRF 78.D020.





TWO OUTSTANDING WORKS BY
ED RUSCHA

LOTS 6 & 7



N FOR A
E - I'M
RTIAN

PROPERTY FROM AN ILLUSTRIOUS PRIVATE AMERICAN COLLECTION

6

ED RUSCHA (B. 1937)

S-Farm, 1985

signed and dated 'Ed Ruscha 1985' (lower right)

dry pigment and acrylic on paper

40 1/4 x 60 in.

102.2 x 152.4 cm

\$200,000 - 300,000

£150,000 - 230,000

HK\$1,600,000 - 2,300,000

Provenance

Leo Castelli Gallery, New York.

Robert Miller Gallery, New York.

Acquired from the above by the present owner in 1988.

Exhibited

Atlanta, Gallery Two Nine One, *Contemporary Drawings*, 6 September–30 October 1986.

This exhibition later traveled to Athens, Georgia, Georgia Museum of Art, 12 December 1986–4 January 1987 and Knoxville, University of Tennessee, Ewing Gallery of Art and Architecture, 8 January–1 February 1987.

New York, Robert Miller Gallery, *Ed Ruscha: New Paintings*, 3 November–28 November 1987.

This work will be included in *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 2: 1977–1997*, edited by Lisa Turvey (forthcoming).



PROPERTY FROM AN ILLUSTRIOUS PRIVATE AMERICAN COLLECTION

7

ED RUSCHA (B. 1937)

A Nightclub Named "The Universe", 1982

signed and dated 'Ed Ruscha 1982' (lower right)
dry pigment on paper

60 x 40 in.
152.4 x 101.6 cm

\$200,000 - 300,000
£150,000 - 230,000
HK\$1,600,000 - 2,300,000

Provenance

Texas Gallery, Houston.
Leo Castelli Gallery, New York.
Acquired from the above by the present owner in 1989.

Exhibited

Houston, Texas Gallery, *Billy Al Bengston—Edward Ruscha*, 7 December 1982–15 January 1983.

This work will be included in *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 2: 1977-1997*, edited by Lisa Turvey (forthcoming).

A NIGHTCLUB
NAMED
"THE UNIVERSE"



A NIGHTCLUB NAMED "THE UNIVERSE"

Detail of the present lot

A quintessentially American artist whose anthology is largely rooted in text-based allegorical constructs, Ed Ruscha has epitomized the nuanced relationship between symbolic imagery and vocabulary within post-war American art. Wryly confronting notions of spirituality, humanity, and the verisimilitudes of everyday life, Ruscha acutely elevates the banality of individual words and phrases into veritable masterpieces. Producing a uniquely extensive body of enigmatically charged works over the course of six decades, Ruscha thus conceived a practice heavily immersed in the semantic, his graphic typography, recalled from a distinctly American vernacular, elucidating the sublime minutiae of life with formal precision.

Born to self-described 'traditional' parents in Omaha, Nebraska, in 1937, Ruscha was encouraged to pursue illustration at an early age. Of his fascination with communication and the pictorial look of words on paper, Ruscha states, "I have always felt attracted to anything that had to do with the phenomenon of people speaking to each other."¹ In the mid-1950s, Ruscha moved to California to pursue a career in commercial art, culling inspiration from street signs, the counterculture of Los Angeles, and his contemporaries such as Jasper Johns and Robert Rauschenberg, who were beginning to incorporate the aesthetic of text into their own visual lexicons. Spurred by the creation of Johns' *Target with Four Faces*, 1955, Ruscha found himself at the crux of a newly diverging discourse in contemporary art, with one path offering the witty irreverence of Pop and the other, the wildly gestural energy of Abstract Expressionism. Ruscha explained, "I was so profoundly moved by Jasper Johns's work when I first saw it, that it really motivated me, it was the sole motivating factor in my becoming an artist. My mind was a clash of these two different things, and I began painting words, and then I would just fill the space with abstract jabber. And so I had two ideologies coming together when I first started painting. I had Abstract Expressionist modes, and also I was beginning to see the possibility of using non-subjects for subject matter, like words and certain objects."²

Beginning with painted and written words splayed across horizontal landscapes, Ruscha carefully employed a dexterous approach to translating his visions from idea to paper, largely concerning himself with the physical aspects of representational language. Often linguistically paradoxical and deceptively simple, Ruscha's textual arrangements

were parsed directly from memory, the artist's surroundings, and from within his close-knit group of peers that included John McCracken, Larry Bell and Robert Irwin. By the early 1980s, Ruscha's practice had matured through decades of thoughtful and ceaseless experimentation with the recontextualization of words and phrases. *S-Farm*, 1985, and *A Nightclub Named "The Universe"*, 1982, were created at the apex of Ruscha's prolific output, standing as monumental effigies of his archetypal visual abstraction. Rendered in the artist's trademark typeface, both *S-Farm* and *A Nightclub Named "The Universe"* are suggestive of a force larger than life, emphasized by their cosmic subject matter. The tactility of this angular font used is singular to the artist: in 1980, Ruscha designed the lettering himself, calling it "Boy Scout Utility Modern." It would then come to serve as an important moniker within his longstanding *oeuvre*.

With their stylistic compositions highly evocative of the aura surrounding their descriptors, Ruscha's word-based paintings are simultaneously cynical and quixotic: they inhabit a feeling that encompasses both the melancholic and the cheerful aspects of the built environment. By illuminating both positive and negative conflict within one architectural frame, Ruscha's granular interpretation of life and his surroundings eschews any slanted, overarching commentary about the nature of existence and experience. Rather, his conceptually communicative works such as *S-Farm* and *A Nightclub Named "The Universe"* seek to elucidate the relationship between image and information, taking us on Ruscha's exhilarating 'quest for paradox.'³ In *S-Farm* and *A Nightclub Named "The Universe"*, content and text coexist on an ethereal plane, an effect which is intensified as Ruscha classically withholds punctuation, intonation, and any point of reference from his viewers that might otherwise elicit a controlled response. Ruscha presents his verbiage to the audience in a detached manner – vertically aligned in *A Nightclub Named "The Universe"* and separated by stretches of open space in *S-Farm* – forcing us to contend with one individual fragmented thought at a time. These words, once severed from circumstantial meaning, are particularly engaging and arresting; their projection into open space leaves the audience to fill the visual and metaphoric void with their own conjectures. As Contemporary artist Sterling Ruby notes, "Single words or curious phrases often float spectrally across his works,



yet without the heavy-handed, cerebral cool of conceptualism or the winking public appeal of pop; rather, like potential conduits, the word pieces seem to burrow into the synapse between objective signifier and subjective meaning.”⁴

Executed in cool tones and possessing a definitively celestial dimensionality, *S-Farm* and *A Nightclub Named “The Universe”* emerge as paradigmatic examples among Ruscha’s most iconic works. When spoken aloud, the titular and compositional alliteration produce a vocal sound that is inherently fluid, adding to Ruscha’s mystification of meaning. The artist’s removed perspective in both pieces reinforces their obscured nature, positing the viewer at a vantage point which emphasizes the drama within the pictorial element. Isolated from textual relation, Ruscha’s words assume a dynamic cadence all their own. Bold, capitalized letters take on a luminous silhouette against cobalt blue and crystalline backdrops, their surfaces radiating a lushness akin to paint. Ruscha endows dry pigment on paper with a resplendent quality, in a demonstration of his mastery of medium. Architectural critic and historian Reynar Banham speaks to Ruscha’s inimitable prowess as a draftsman, stating, “He is the kind of realist who perceives with fanatical exactitude; he pays attention to things until he appears to penetrate their very essences.”⁵ Banham further suggests, “Whatever Ed fanatically scrutinizes and fastidiously selects is delivered, visually, with fetching exactitude and impeccable technical quality.”⁶

Both *S-Farm* and *A Nightclub Named “The Universe”* exhibit a complex synthesis of scale and motion in comparison to the perceived flatness of previous works, further implied by the orientation and location of text in relation to the visual image. Very few of Ruscha’s works are oriented vertically, solidifying the rarity of *A Nightclub Named “The Universe”* within his body of work. In the lower left corner, an unknown orb threatens to disappear just out of sight, tethered to the vertically stacked text only by a fine white line. *S-Farm* is notably more nebulous, simultaneously assertive and wistful, the systematic repetition of the circling “S” echoing its way through an indeterminate loop. The deep cerulean tone present in *S-Farm* is a Ruscha favorite, a palette that the artist continually returns to and one that saw the genesis of his genius. Prominent author and contributing editor of Ruscha’s catalogue raisonné, Robert Dean, notes that the 1980s



Ed Ruscha, 1986, Los Angeles, California / Photo © Chris Felver / Getty Images / Artwork © Ed Ruscha.

were a decade of prodigal innovation for the artist, remarking, “We leave this period of the artist’s work immersed in the dark, or near dark, between the shadows, full knowing that his subjects linger even after the lights have flickered out.”⁷

Ed Ruscha has built a momentous and enduring career of deconstructing and repositioning signs and symbols, immortalizing the archetypal connection between the printed word and the imagery conjured by his illustrated phrases. The subject of numerous international retrospectives and exhibitions, major pieces by Ruscha are now held in the collections of prestigious museums and illustrious private hands. Undoubtedly, Ruscha’s captivating body of work is one which consistently reinvents dialectical relationships, with *S-Farm* and *A Nightclub Named “The Universe”* delicately straddling the line between the tangible and the cerebral, the lucid and the elusive, their ultimate signifiers bewitchingly just out of reach.

1. E. Ruscha interview with P. Karlstrom, *Oral history interview with Ed Ruscha*, 29 October 1980-2 October 1981, Archives of American Art, Smithsonian Institution.

2. *Ibid.*

3. E. Ruscha interviewed by S. Muchnic, “Interview: Getting a Read on Ed Ruscha”, in *The Los Angeles Times*, 9 December 1990.

4. S. Ruby, “Ed Ruscha”, in *Interview Magazine*, 7 September 2016.

5. R. Banham, “Under the Hollywood Sign”, in R. Dean (ed.), *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Two: 1971-1982*, New York, Gagolian Gallery, 2005, p. 5.

6. *Ibid.*

7. R. Dean, “Overlapping Dialogues: The Paintings of Edward Ruscha, 1983-1987”, in R. Dean (ed.), *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Three: 1983-1987*, New York, Gagolian Gallery, 2007, p. 8.



Detail lot 8

Robert Indiana. Photo © Jack Mitchell / Getty Images. © 2017 Morgan Art Foundation / Artists Rights Society (ARS), New York.

A black and white photograph of a man with dark, wavy hair, wearing a light-colored trench coat over a patterned shirt. He is holding a dark umbrella in his right hand, which is raised. He is standing in front of a large, dark sculpture of the word "LOVE" in a stylized, blocky font. The background shows a city street with buildings and trees. The overall mood is classic and iconic.

AN ICONIC SCULPTURE BY
ROBERT INDIANA

LOT 8

PROPERTY FROM A PROMINENT NEW YORK COLLECTION

8 W

ROBERT INDIANA (B. 1928)

LOVE (Red Faces Blue Sides), 1966-2000

stamped '© 1966-2000 R INDIANA AP 2/4' and with the Milgo/Bufkin foundry mark
(on the interior edge of the "E")

polychrome aluminum

36 x 36 x 18 in.

91.4 x 91.4 x 45.7 cm

Conceived in 1966 and executed in 2000, this work is artist's proof number two from
an edition of six, plus four artist's proofs.

\$400,000 - 600,000

£300,000 - 460,000

HK\$3,100,000 - 4,700,000

Provenance

Morgan Art Foundation, Switzerland (acquired directly from the artist).

Private Collection, New York.

Galerie Guy Pieters, Belgium.

Private Collection, Paris.

Acquired from the above by the present owner.

This work will be included in the forthcoming Robert Indiana catalogue raisonné of
paintings and sculpture being prepared by Simon Salama-Caro.

LOVE

A 3D sculpture of the word "LOVE" in a bold, sans-serif font. The letters are rendered in two colors: red and blue. The 'L' and 'V' are primarily red with blue highlights on their inner surfaces. The 'O' and 'E' are primarily blue with red highlights on their outer surfaces. The sculpture is positioned against a white brick wall and sits on a light-colored floor. The lighting creates strong shadows, emphasizing the three-dimensional quality of the letters.

Redefining the contemporary visual lexicon, Robert Indiana's *LOVE* motif is the product of a career driven to define the essence of the Pop movement. His incorporation of prototypical phrases, numbers and colors within his early combine-line constructions hint at the artist's innate and singular control of universal representation and imagery – a mastery of signs and symbols that fellow Pop artists Andy Warhol, Tom Wesselmann and Roy Lichtenstein would also strive to make their own.

Conceived in 1966 and executed in 2000, Indiana's *LOVE* remains a stellar example of the amalgamation of typography, graphic design and artistic sentiment. Inspired by one of the forefathers of Surrealism and principal poets of the 20th century, Indiana looked to Guillaume Apollinaire's daring approach towards visual poetry when initially conceptualizing his first notions of *LOVE*.

The present work, with its stacked glossy letters gracefully balancing atop one another, pulses with Indiana's signature turquoise and fire-engine red. This configuration, both abstract in structure yet undeniably recognizable, is both intimate and inclusive, assertive and inviting. Each letter appears comfortably settled amongst each other, nestled in such a way that echoes the true sentiments of the word. When asked to unpack his motivation behind *LOVE*, Indiana states:

“The “*LOVE Sculpture*” is the culmination of ten years of work based on the original premise that the **word** is an appropriated and usable element of art, just as Picasso and the Cubists made use of it at the beginning of the century, which evolved inevitably, in both my “*LOVE*” paintings and sculpture, into the concept that the **word** is also a fit and viable subject for art.

For me it was the drawing of a circle back to the beginnings of my known work, which were the wooden constructions that I started in the fifties. I thought of myself as a painter and a poet and became a sculptor because the raw materials were lying outside my studio door on the lower Manhattan waterfront. The old beams from the demolished warehouses cut down and sat upright as stelae had the breadth to bear just one word, such as “Moon” or “Orb,” or “Soul” and “Mate,” as did some of my first word paintings, i.e. the diptych panels “Eat” and “Die,” but the sheer expanse of the wide canvases led to the proliferation of the word and whole passages and wheels of words appeared.

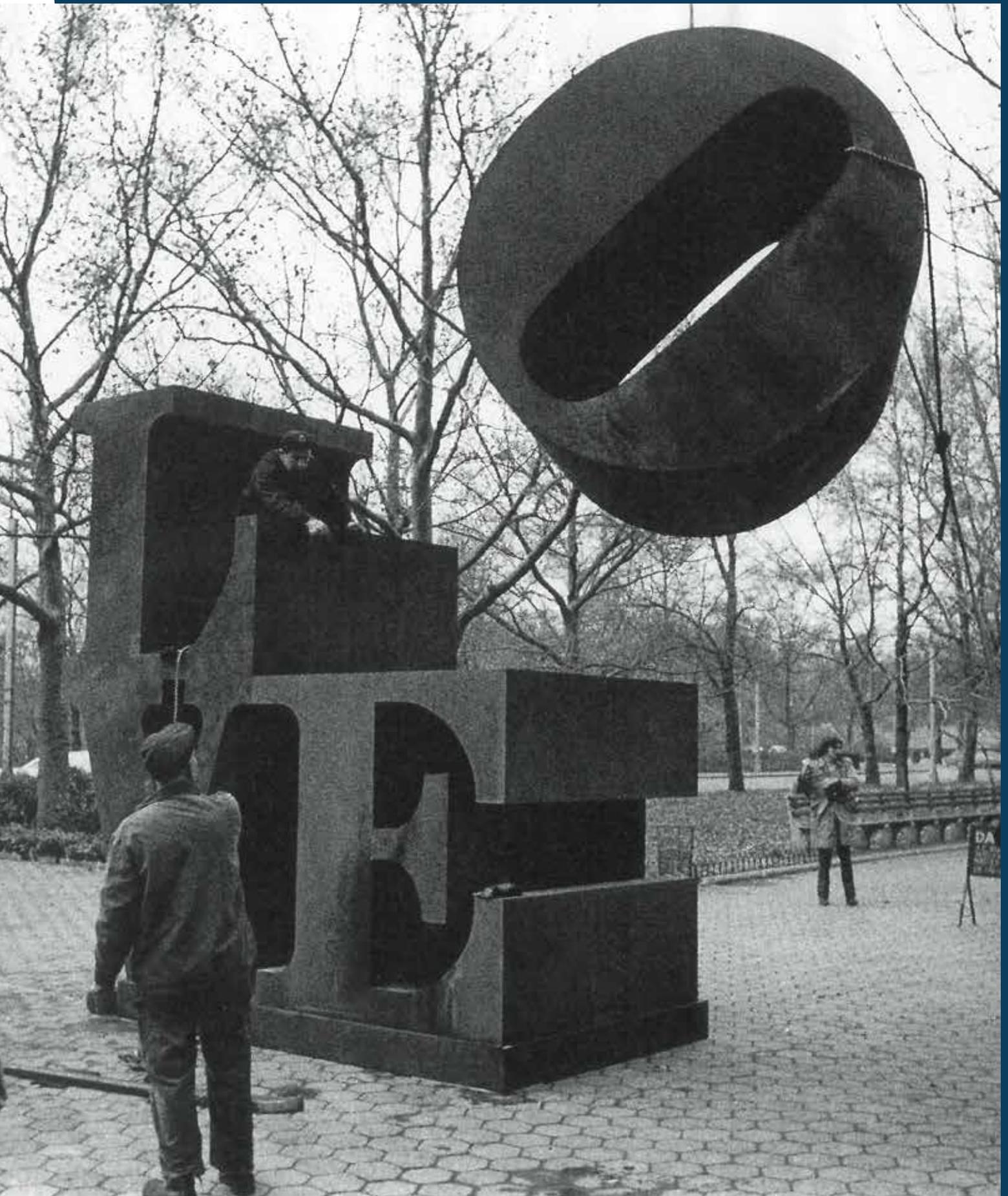
With “*LOVE*” it was back to the single word and also a return, after several years of paintings with the circle the dominant form, to the quartered canvas, or, in this case, structure. An earlier preoccupation, it is manifest in the Museum of Modern Art's “American Dream,” which originally had no words, no numbers, no stars nor stripes, but four discs arranged on a structured field.

Here the quartered field is filled with the four letters of love, as compactly and economically as possible, but with my interest in the circle still called to mind by the tilted o.”¹

— Robert Indiana

1. R. Indiana, quoted in *Art Now: New York*, March 1969.

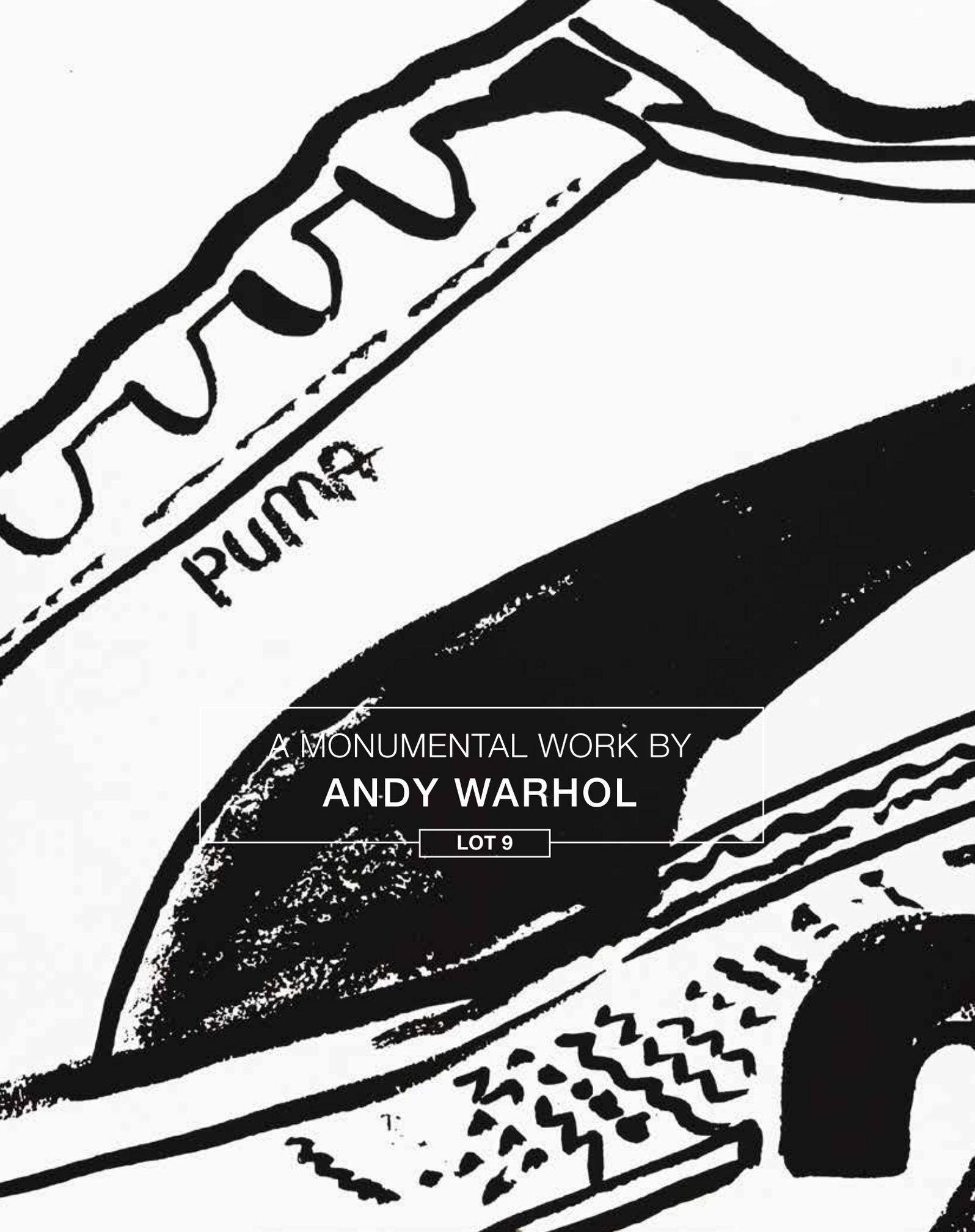




Erection of the 12-foot Cor-Ten steel *LOVE* for temporary viewing in Central Park, New York, Christmas, 1971 / Photo © Tom Rommler / Artwork © 2017 Morgan Art Foundation / Artists Rights Society (ARS), New York.

LEA
Athletic
Shoes

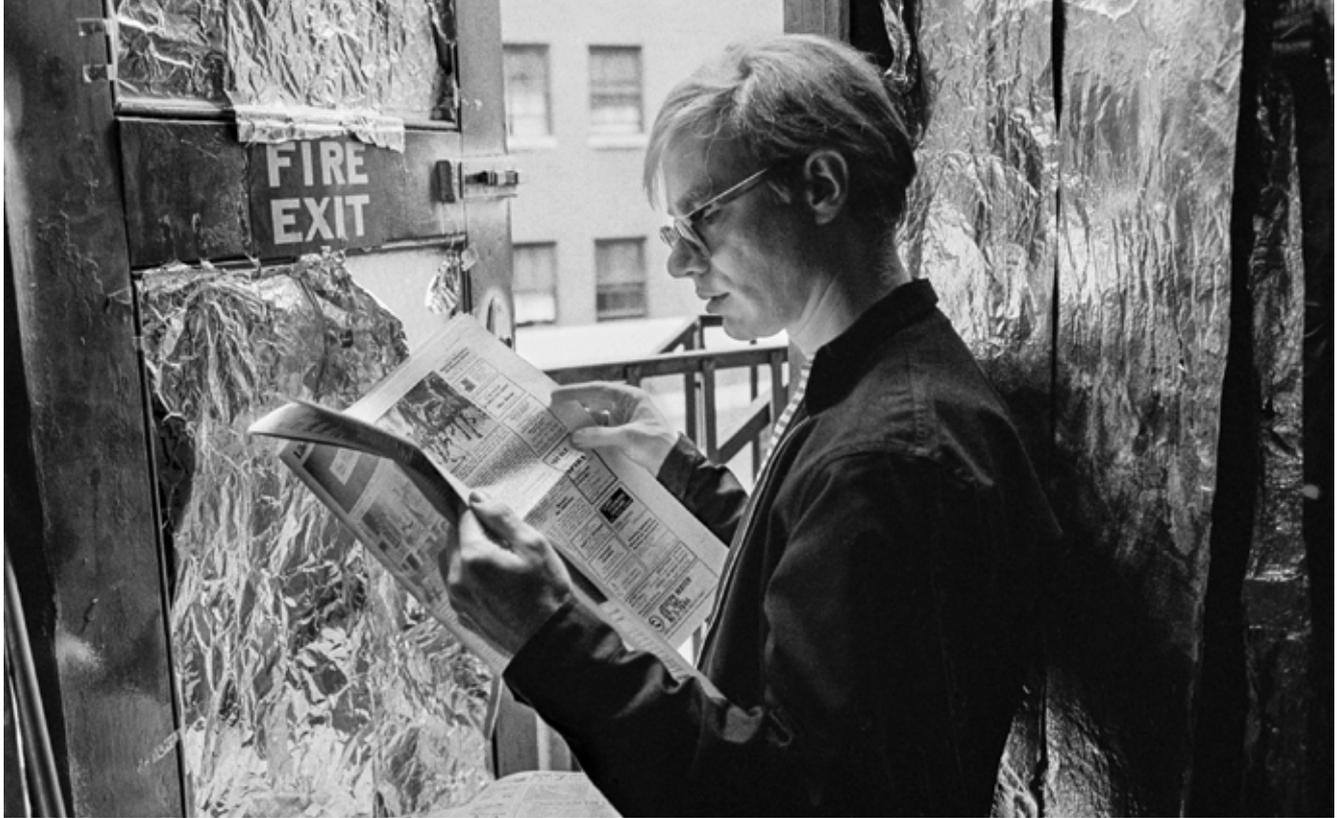




PUMA

A MONUMENTAL WORK BY
ANDY WARHOL

LOT 9



Andy Warhol reading the Village Voice newspaper at the fire exit of his Silver Factory, 1965, New York City / Photo © Bob Adelman.

Provocatively bold and precise, *Puma Invader (Positive)*, 1985-86, presents a grandiose, almost fetishized look at the subject that made Andy Warhol a household name. In his appropriation of ads and illustrations parsed directly from mass-produced newspapers and the iconography of company logos, Warhol employs a calculatedly restrictive palette, thereby challenging preconceived means of artistic expression to illuminate the inherent artificial deception present in repetitive exposure of photographic imagery. Incontestably, it was through the *Advertisement* series that Warhol's commentary on consumerism and popular culture shaped and defined postmodern taste, rendering both artwork and artist antitheses to ephemera.

The coalescence of art and advertising, two powerhouse media, was never more exquisitely engineered than at the hands of Warhol. Arriving in New York in 1949, Warhol was immediately struck by the complex fusion of decadence and grit that characterized the city, particularly in lower Manhattan. His early career as a commercial illustrator brought him widespread notoriety, but it was not until his first *Shoes* series that Warhol achieved both critical and financial success. From 1955 to 1957, Warhol worked as an illustrator for the shoe designer I. Miller and would create a new advertisement each week for the brand's endorsements in *The New York Times*, eventually producing over 300 illustrations. He began with simple watercolor and ink renditions of the shoe, replicating the image in numerous styles and colors until the design became synonymous with the artist himself. He then traced images of popular ads appearing in newspapers and of branded symbols, with shoe diagrams appearing in the artist's *oeuvre* as early as 1962. Projecting the stylized 'ready-made' image onto his larger-than-life canvas, Warhol then transferred the brand's sneaker onto his preferred surface, his silkscreen technique manifesting in a complete inversion of pictorial practices. Conceived in Warhol's most prolific means of expression, his "trademark 'plagiarist' fashion; that is, based directly on newspaper advertisements, street leaflets, and ordinary book illustrations,"¹ *Puma Invader (Positive)* is impossibly sleek, its lines simultaneously both lush and finite in a sophisticated

and intricate juxtaposition of freehanded brushwork and mechanically superimposed imagery.

Painted squarely in the middle of a decade which swiftly ushered in contemporary conveniences, *Puma Invader (Positive)* is reminiscent of its vernacular origins yet unabashedly progressive. Though depicted in his classical sketchbook figuration, the present work elucidates the artist's prevailing desire to remain in the spotlight, amongst the most cutting-edge artists of the time. Warhol's earliest drawings were, extraordinarily, always on the cusp of the newest trends, and according to legendary dealer Tony Shafrazi, "soon after arriving in New York in the early 1950s, he set out to invent a unique illustration style, developing a meticulous technique of inking his drawings that mimicked and assimilated a mechanical process to achieve beautifully articulated and precise illustrations. These drawings, which aspired to the "Super Real," centered on the most desirable examples of mass-produced consumer culture – objects that were new and the "latest in design."² Rather than constructing a revisionist presentation of past themes, Warhol's later black-and-white variations communicate a new direction entirely, and, as art historian Charles Stuckey suggests, "Warhol's 'rearview mirror' perspective during the 1980s was a pervasive if complicated matter... he extended the concept of drawings and paintings based directly on images taken from New York daily newspapers that he had developed briefly in the early 1960s. Images of footwear (sneakers and hiking boots), as well as of newspaper mastheads and headlines, are important motifs in Warhol's late black-and-white series – a body of work particularly informed by street culture and commercial art."³ The creative and personal relationships Warhol formed at this point in his career were paramount, particularly with artists such as Keith Haring, Jean-Michel Basquiat, and Robert Indiana, whose work was largely informed by signs and symbols of contemporary culture, albeit infused with subliminal underpinnings. While a distinct ethos of commodity was pervasively echoing throughout modern American society, these artists sought to magnify, debase and recontextualize the very images that were seducing and informing the American public.

Completed just one year before his untimely death in February 1987, Warhol's *Puma Invader (Positive)* speaks to many of the artist's deeply and incontrovertibly personal fixations, from an abiding obsession with the latest fads to the revolutionary subculture of New York. The splashy descriptor "BOYS" subtly hints at Warhol's rumored unease with overt displays of sexuality and presentation of self, carefully weaving vestiges of authenticity into the artist's deft critique of the iconography of celebrity, style, and processes of mass communication. Grounded in Warhol's persistent social awareness, the present work is a larger-than-life projection of his most acutely rendered neuroses. Infamous for his past depictions of female shoes, which were comparatively tame and subdued, Warhol presents an imposing and dominant structure with *Puma Invader (Positive)*, the chosen subject and title itself allusive of an overpowering, all-consuming force.

Intrinsic to Warhol's aesthetic brilliance is the concurrent synthesis of commodification and heroification of his selections, from brand-name apparel to radiant portraits of political figures and cultural darlings. More so than any other artist before him, Warhol was deeply attune to objects that connected people to aesthetic representations, to the media, and to one another. In *Puma Invader (Positive)*, Warhol returns to the subject matter that garnered him international renown with renewed vigor: the sneaker, once a utilitarian means of pedestrian transportation, is elevated, repurposed as an icon all its own. Standing six feet tall, the present work is a monumental testament to subverting the idea of the shoe as an afterthought, thereby obliterating previous perceptions. As contemporary culture fixated increasingly on individual style and superficial appearance, the sneaker became not only a means of personal expression, but also a status symbol in and of itself, with *Puma Invader (Positive)* at the very forefront of this ideology. "Despite the serious tone, these late works remain true to Andy's life philosophy, especially his conviction that one should always wear the "right" shoes, whether for labor, sports, war, or fame."⁴

At its very essence, the present work is an exceptional example of Warhol's signature affinity for the avant-garde: brazenly simple in ideation yet undeniably elegant in painterly production. Starkly administered on a hyper-inflated scale with striking exactitude and infused with Warhol's impeccably cool touch, *Puma Invader (Positive)* is an outstanding achievement, illustrative of the artist's enduring fascination with fame and outward appearances. Unlike other iterations of the same content, *Puma Invader (Positive)* is tightly cropped and then blown out, the expansion of the sneaker beyond the traditional confines of the conceivable picture plane exemplifying Warhol's innate ability to capture perspective and transpose it onto a gargantuan scale. The shoe itself possesses an unabated energy, as if being propelled off the canvas. The onset of the 1980s saw the resurgence of streetwear, kicking to the curb formal dresswear of the past in favor of a more casual, defiant visage. Warhol once coyly remarked, "I'm so tired of elegant people, I just wanted to be with some kids."⁵

Amidst a rising technological boom, *Puma Invader (Positive)*, retains a handmade quality, implying the artist's commitment to drawn illustration at a time when ads were moving towards photography-based production. Reinforced by the stunning clarity with which it is executed, the present work is stylistically evocative of Warhol's early commercial success yet mature in its construction. Thick, vibrantly delineated borders flank the outer edges of the canvas, the lower portion lightly sketched as if done fervently with a crayon or colored pencil, further suggestive of the artist's

unmistakable hand. In the lower right corner, the price of the shoes – 24.99 a pair – is sharply advertised, playfully deflating the glamorized subject and bringing the viewer back to a concrete reality. The sneaker itself is oriented with only the toe maintaining contact to the baseline, indicative of a figure already in motion. As such, *Puma Invader (Positive)* articulates a feeling that demands to be experienced rather than merely viewed from afar. Perhaps Warhol best summated this effect, stating, "the process of doing work in commercial art was machine-like, but the attitude had feeling to it."⁶



Andy Warhol, July 1985 / Time & Life Pictures / Photo © The LIFE Picture Collection / Getty Images.

As is archetypal of Warhol's most successful and iconic pieces, *Puma Invader (Positive)* is deliberately ambiguous, hovering delicately between subjectivity and objectivity. The rarity of scale and screening in the present work posits *Puma Invader (Positive)* at the very apex of one of the most sought-after series by the artist, an anthology rendered even more compelling by its ingratiation into and prominence within themes of contemporary culture, consumption and identity.

1. C. Stuckey, "Heaven and Hell Are Just One Breath Away!", in *Heaven and Hell Are Just One Breath Away! Late Paintings and Related Works, 1984-1986*, New York, Gagolian Gallery, 1992, p. 10.

2. T. Shafrazi, "Andy Warhol: Portraits", in *Andy Warhol: Portraits*, London and New York, 2009, p. 12.

3. C. Stuckey, p. 13.

4. C. Taft, "Andy Warhol", in *Artforum*, September-October 2006.

5. A. Warhol, quoted in C. Stuckey, p. 14.

6. *Ibid.*, p. 12.

g o w

ANDY WARHOL (1928-1987)

Puma Invader (Positive), 1985-86

with The Estate of Andy Warhol stamp twice, with the Andy Warhol Foundation for the Visual Arts, Inc. stamp twice, initialled and numbered twice 'VF PA 10.596' (on the overlap)
synthetic polymer paint and silkscreen ink on canvas

72 x 80 in.
182.9 x 203.2 cm

\$1,200,000 - 1,800,000
£910,000 - 1,400,000
HK\$9,400,000 - 14,000,000

Provenance

The Andy Warhol Foundation for the Visual Arts, Inc., New York.
Private Collection.

Exhibited

Monaco, Grimaldi Forum Monaco, *SuperWarhol*, 16 July-31 August 2003, no. 252
(illustrated in color, p. 489).

Literature

Andy Warhol B&W Paintings: Ads and Illustrations, exh. cat., New York and London, Gagosian Gallery, February-March 2002 (illustrated in color, pp. 46-47, not exhibited).

PUMA

INVADER

LEA
Athletic
Shoes



BOYS

24⁹⁹
PR.

PROPERTY FROM A PROMINENT WEST COAST COLLECTION

10

ROBERT COTTINGHAM (B. 1935)

Showboat, 1996

titled 'SHOWBOAT' (lower left), signed and dated 'COTTINGHAM 1996' (lower right)
gouache on paper

8 7/8 x 19 in.
22.5 x 48.3 cm

\$10,000 - 15,000

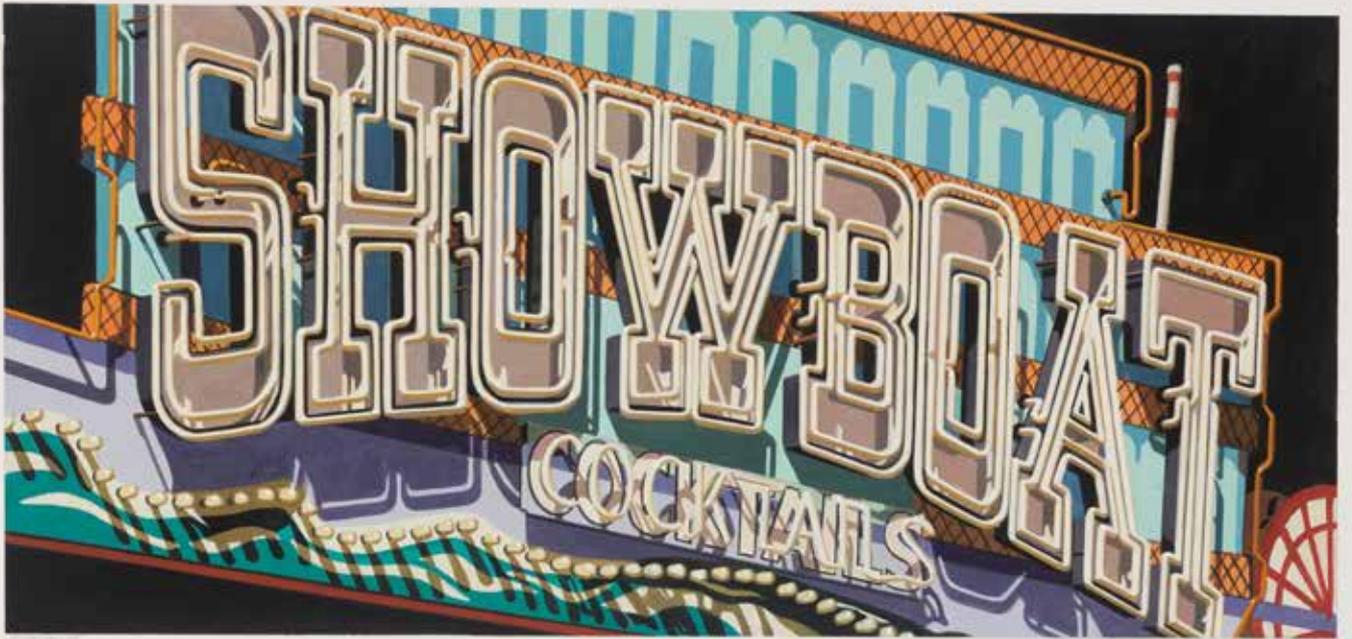
£7,600 - 11,000

HK\$78,000 - 120,000

Provenance

Forum Gallery, New York.

Acquired from the above by the present owner in 2005.



PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

11

WAYNE THIEBAUD (B. 1920)

Untitled (Sundaes), 1962

signed and dated 'Thiebaud 1962' (lower right)
oil and graphite on paper

11 x 8 3/8 in.
27.9 x 21.3 cm

\$40,000 - 60,000

£30,000 - 46,000

HK\$310,000 - 470,000

Provenance

Acquired directly from the artist by the present owner.

Exhibited

London, Sims Reed Gallery, *Wayne Thiebaud: Prints and Works on Paper*, 15 September-9 October 2015 (illustrated, p. 40).



PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

12

WAYNE THIEBAUD (B. 1920)

Billiard Balls #2, 1963

signed and dated 'Thiebaud 1963' (lower right)
pencil on paper

6 1/8 x 6 1/4 in.
15.6 x 15.9 cm

\$40,000 - 60,000

£30,000 - 46,000

HK\$310,000 - 470,000

Provenance

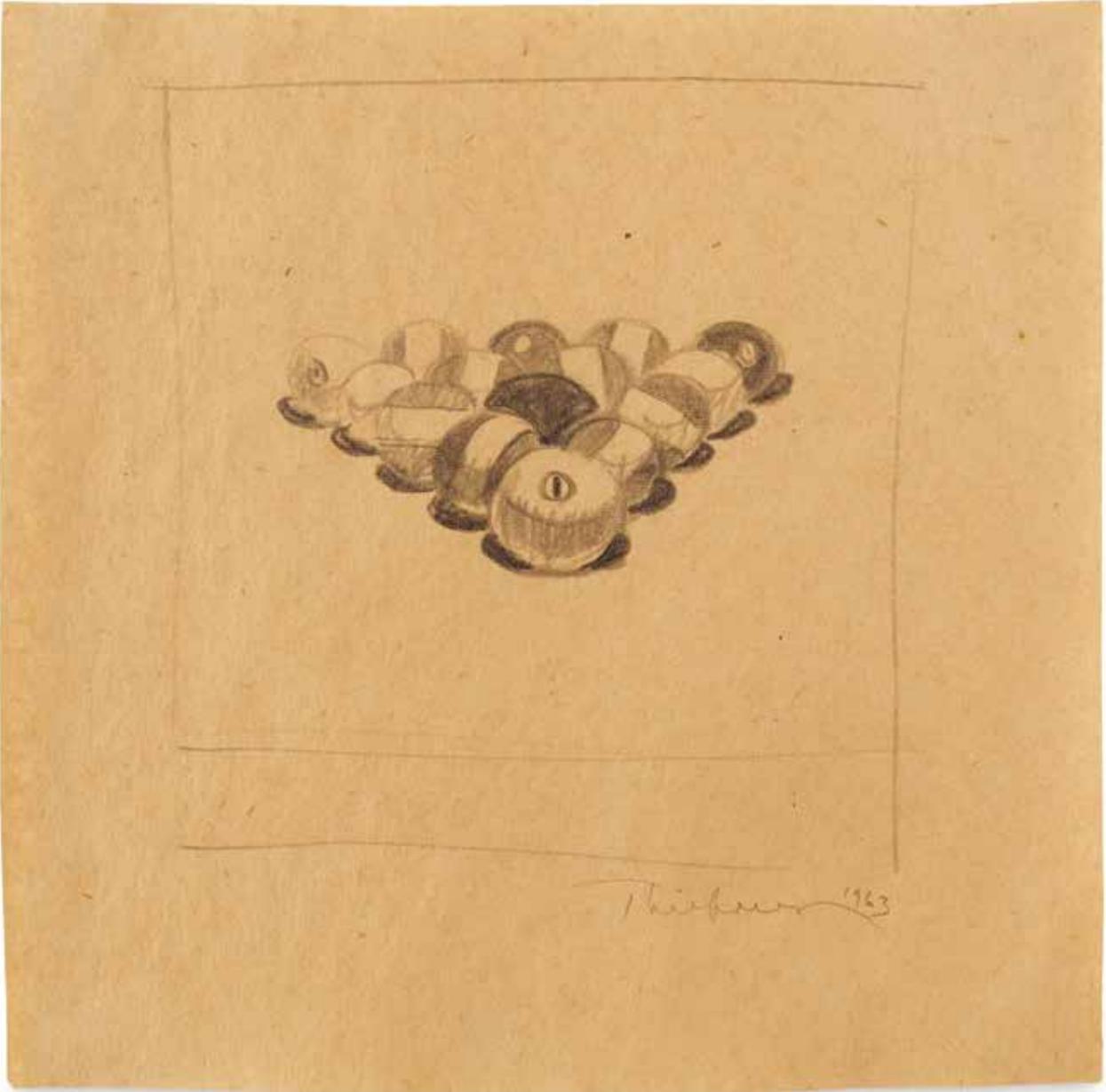
Acquired directly from the artist by the present owner.

Exhibited

New York, Allan Stone Gallery, *Wayne Thiebaud*, 1965.

New York, Allan Stone Projects, *Wayne Thiebaud In Black and White*, 23 October-19 December 2014, no. 5 (illustrated in color, p. 61).

London, Sims Reed Gallery, *Wayne Thiebaud: Prints and Works on Paper*, 15 September-9 October 2015 (illustrated in color, p. 57).



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

13

RICHARD LINDNER (1901-1978)

Untitled (Figure with Garter Belt), circa 1965

signed and inscribed 'R. Lindner NYC' (lower left)
watercolor, colored pencil and graphite on paper

29 3/4 x 22 3/8 in.
75.6 x 56.8 cm

\$30,000 - 50,000

£23,000 - 38,000

HK\$230,000 - 390,000

Provenance

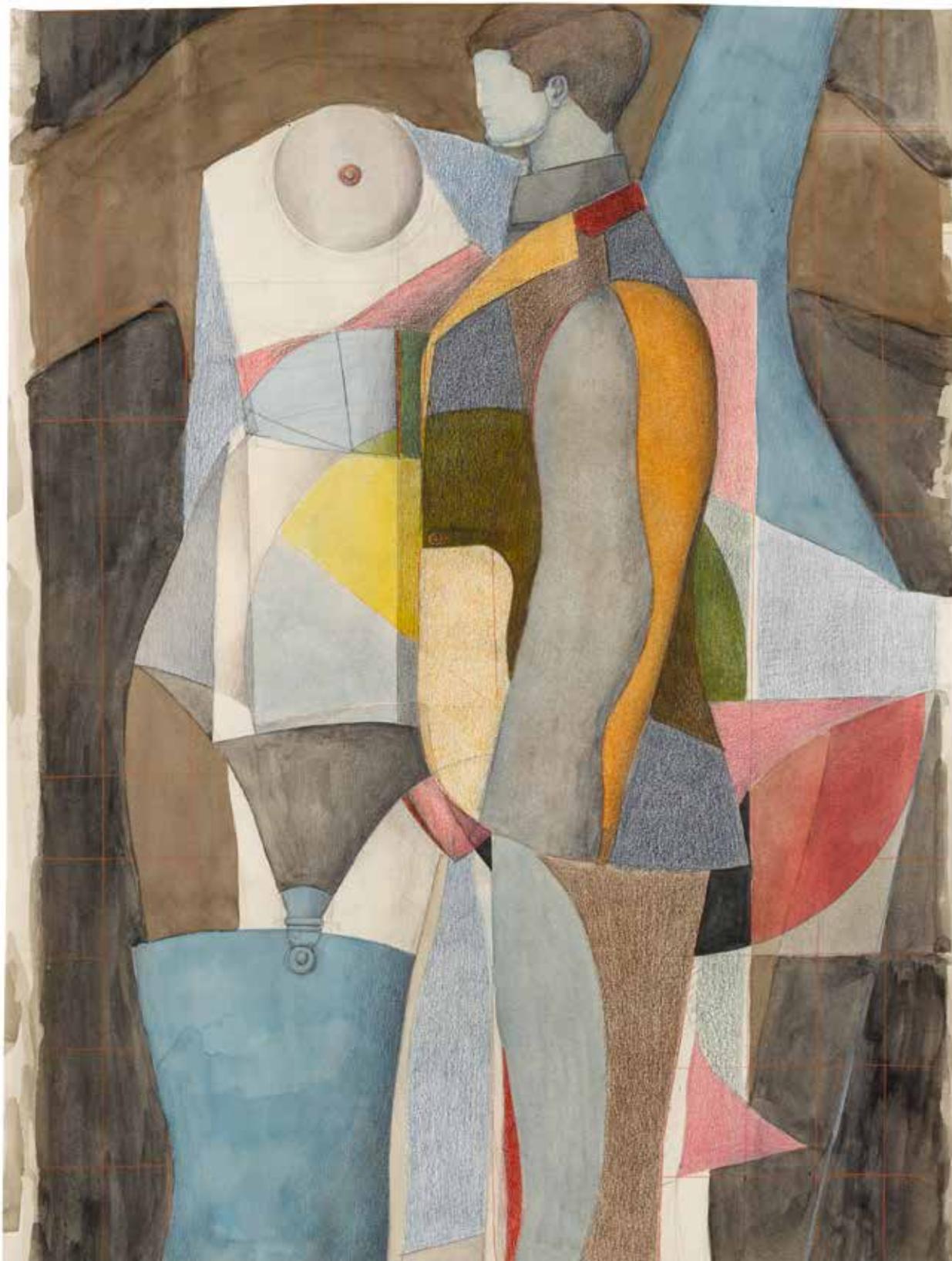
Collection of Hans and Maria Eisner Lehfeltdt (acquired directly from the artist).

By descent from the above to the previous owner.

Acquired from the above by the present owner.

Literature

W. Spies, *Richard Lindner: Catalogue Raisonné of Paintings, Watercolors, and Drawings*,
Munich, 1999, no. 193 (illustrated, p. 151).



PROPERTY FROM A PRIVATE ARIZONA COLLECTION

14

ALEXANDER CALDER (1898-1976)

Constellations, 1971

signed and dated '71 Calder' (lower right)
gouache and ink on paper

43 1/8 x 29 1/4 in.
109.5 x 74.3 cm

\$60,000 - 80,000

£46,000 - 61,000

HK\$470,000 - 620,000

Provenance

Galerie Maeght, Paris.

James Lodge Gallery, Lincoln, Nebraska (acquired from the above in 1976).

Acquired from the above by the present owner.

This work is registered in the archives of The Calder Foundation, New York, under application no. A13036.



PROPERTY FROM A PRIVATE COLLECTION

15

ALEXANDER CALDER (1898-1976)

The Ace of Clubs, 1957

signed and dated 'Calder 57' (lower right)
gouache and ink on paper

29 3/4 x 41 1/2 in.
75.6 x 105.4 cm

\$40,000 - 60,000
£30,000 - 46,000
HK\$310,000 - 470,000

Provenance

Perls Galleries, New York.
The J. L. Hudson Gallery, Detroit.
Private Collection, Michigan.
Acquired from the above by the present owner in 2009.

This work is registered in the archives of The Calder Foundation, New York, under application no. *A05812*.



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

16

ALEXANDER CALDER (1898-1976)

Roses de vents, 1973

signed and dated 'Calder 73' (lower right)
gouache and ink on paper

22 7/8 x 30 1/2 in.
58.1 x 77.5 cm

\$30,000 - 40,000

£23,000 - 30,000

HK\$230,000 - 310,000

Provenance

Galerie Maeght, Paris.

Gilbert Galleries, San Francisco (acquired from the above in 1973).

Acquired from the above by the present owner in 1973.

This work is registered in the archives of The Calder Foundation, New York, under application no. A04623.



PROPERTY FROM A DISTINGUISHED LONG ISLAND COLLECTION

17

ALEXANDER CALDER (1898-1976)

Pendant, circa 1930

brass wire

2 1/2 x 1 1/4 in.

6.4 x 3.2 cm

\$20,000 - 30,000

£15,000 - 23,000

HK\$160,000 - 230,000

Provenance

A gift from the artist to Margaret Sargent McKean.

Anon. sale, Christie's, New York, 9 November 1979, lot 7a.

Acquired at the above sale by the present owner.

This work is registered in the archives of The Calder Foundation, New York, under application no. A11105.



Above: Alternate view of the present lot, actual size

Right: Actual Size



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

18

ALEXANDER CALDER (1898-1976)

Eighty, 1960

signed with the artist's monogram and dated '60' (lower right)
gouache and ink on paper

29 5/8 x 41 3/8 in.
75.2 x 105.1 cm

\$40,000 - 60,000

£30,000 - 46,000

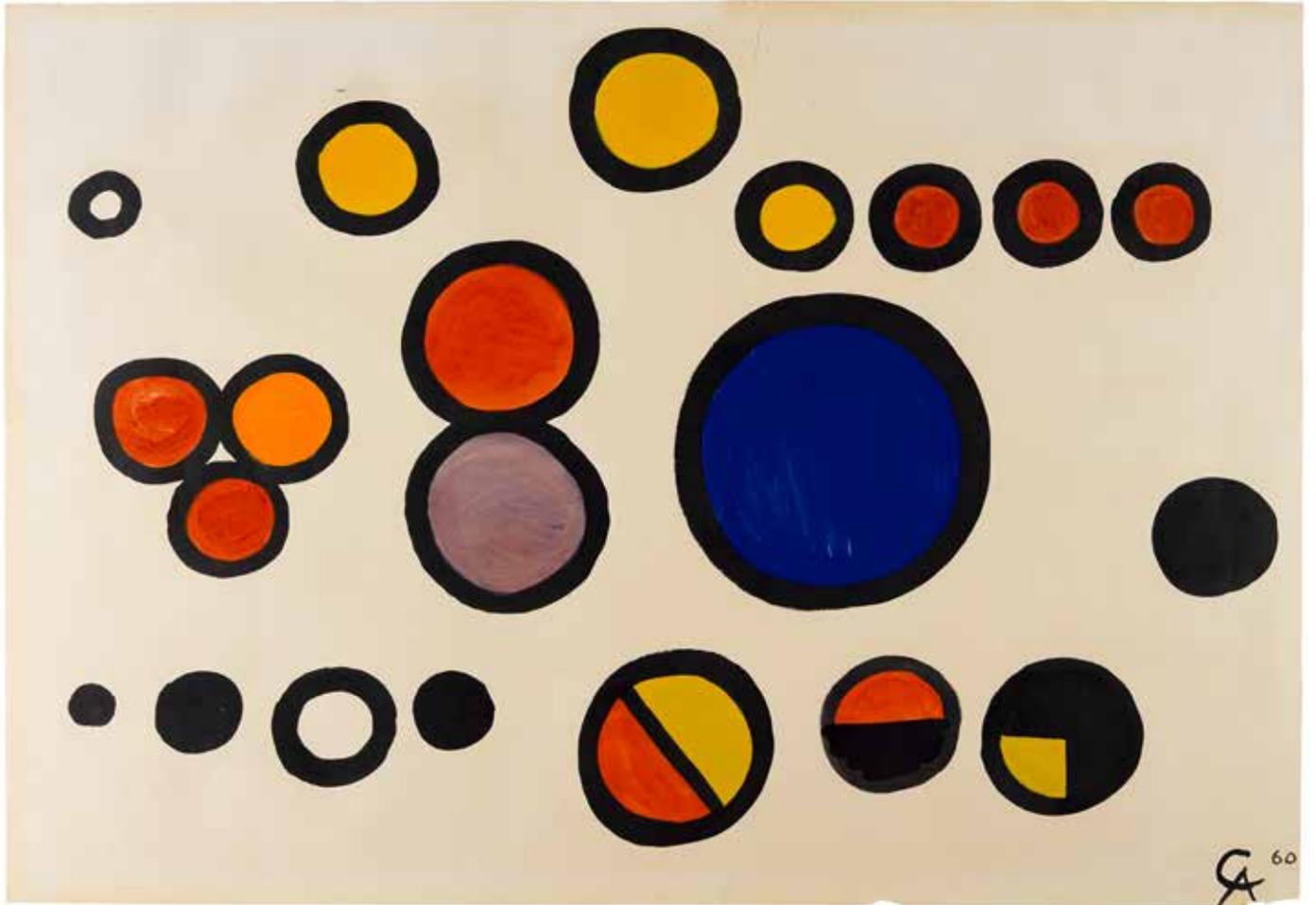
HK\$310,000 - 470,000

Provenance

Collection of Leonard Storch, New York.

Acquired from the above by the present owner *circa* 1980.

This work is registered in the archives of The Calder Foundation, New York, under application no. *A28150*.



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

19

ALEXANDER CALDER (1898-1976)

Losange, 1972

signed and dated 'Calder 72' (lower right)
gouache and ink on paper

30 5/8 x 22 3/4 in.
77.8 x 57.8 cm

\$30,000 - 40,000

£23,000 - 30,000

HK\$230,000 - 310,000

Provenance

Galerie Maeght, Paris.

Gilbert Galleries, San Francisco (acquired from the above in 1973).

Acquired from the above by the present owner in 1973.

This work is registered in the archives of The Calder Foundation, New York, under application no. A04624.



Calder 72

PROPERTY OF A PRIVATE COLORADO COLLECTOR

20

ROBERT MOTHERWELL (1915-1991)

Untitled, 1959

signed with the artist's initials and dated 'RM59' (lower left)
gouache, ink and paper collage laid down on board

14 1/4 x 11 1/4 in.
36.2 x 28.6 cm

\$50,000 - 70,000

£38,000 - 53,000

HK\$390,000 - 550,000

Provenance

The Greenberg Gallery, St. Louis.

John C. Stoller & Co., Minneapolis (acquired from the above in 1982).

Mrs. Edmund Ruben, Minneapolis.

Anon. sale, Christie's, New York, 2 November 1984, lot 149.

Marisa del Re Gallery, Inc., New York.

Anon. sale, Christie's, New York, 13 November 1991, lot 126.

Private Collection (acquired at the above sale).

Anon. sale, Sotheby's, New York, 15 November 2006, lot 168.

Acquired at the above sale by the present owner.

Exhibited

Philadelphia, Locks Gallery, *Robert Motherwell: Paintings and Collages*, 10 April-27 May 1992
(illustrated in color, p. 25).

Literature

J. Flam, K. Rogers and T. Clifford, (eds.), *Robert Motherwell Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven, 2012, no. C96 (illustrated in color, p. 73).



PROPERTY FROM AN ILLUSTRIOUS PRIVATE AMERICAN COLLECTION

21

NORMAN BLUHM (1921-1999)

Northern Lights, 1961

signed and dated 'bluhm 61' (lower left)
oil on card mounted on Masonite

38 7/8 x 37 5/8 in.
101.3 x 95.6 cm

US\$20,000 - 30,000
£15,000 - 23,000
HK\$160,000 - 230,000

Provenance

Private Collection, Milwaukee (a gift from the owner *circa* 1970).
Acquired from the above by the present owner in 1983.







A HISTORIC WORK BY
JOHN CHAMBERLAIN

LOT 22

PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

22 W

JOHN CHAMBERLAIN (1927-2011)

Ballantine, 1957

painted steel

18 x 48 x 10 in.

45.7 x 121.9 x 25.4 cm

\$250,000 - 350,000

£190,000 - 270,000

HK\$2,000,000 - 2,700,000

Provenance

Martha Jackson Gallery, New York (acquired directly from the artist in 1958).

Acquired from the above by the present owner in 1963.

Exhibited

New York, Martha Jackson Gallery, *Sam Francis*, 25 November-20 December 1958.

New York, Allan Stone Gallery, *Great Works*, 6-17 October 1964.

Baden-Baden, Staatliche Kunsthalle, *John Chamberlain*, 11 May-21 July 1991, no. 2, pl. 47 (illustrated in color, p. 209). This exhibition later traveled to Dresden, Staatliche Kunstsammlung, Albertinum, 25 August-3 November 1991.

New York, Allan Stone Gallery, *John Chamberlain Early Works*, 28 October 2003-15 January 2004, no. 8 (illustrated in color).

New York, Gallery Valentine, *Willem and John*, 16 August-5 September 2011.

Literature

D. Waldman, *John Chamberlain: A Retrospective Exhibition*, exh. cat., New York,

The Solomon R. Guggenheim Museum, 1971 (illustrated, p. 23).

J. Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, no. 12 (illustrated, p. 45).

The immediacy and forcefulness exhibited by America's Action Painters of the mid-20th century was ultimately constrained to just two dimensions; that is at least until a comparatively speaking unschooled mid-westerner named John Chamberlain arrived in New York City in 1956 and radically changed the scope of abstract sculpture forever. Chamberlain's artistic accomplishments are obviously impressive, but the rather circuitous route that led him to New York City to create the kind of work that he did is singular and almost unimaginable in relation to the individual journeys of his artistic peers.

Prior to formally becoming an artist, Chamberlain pursued various vocations around the country, none of which seemed to truly satisfy the artist. In the early 1940s, he headed west from Chicago to Hollywood to try his hand in the film industry, however a minor run in with the law made him drastically change course and enlist in the Navy in 1943 to avoid not only a potential life of destitution but also to flee the State of California. After serving for three years as a sailor on the U.S.S. Tulagi aircraft carrier, Chamberlain eventually found his way back to Chicago where he enrolled, oddly enough, in a cosmetology program at Sid Simon's school through the G.I. Bill. While later teaching hairdressing and the art of makeup at a modeling school in Chicago, Chamberlain began to take art lessons at a studio near his employment.

The first major event that set Chamberlain on a path towards artistic discovery and innovation occurred in the studio of his instructor, Lucretia Malcher, when he saw a small black and white photo reproduction of a Camille Pissarro work. He described the moment of revelation as such: "When I looked at it all of a sudden it got me, and I said, geez, there's more here than meets the eye. And it turned out that it became a place I wanted to be; [...] where you could exercise your own faculties, to the way I felt my faculties should be used."² Shortly thereafter, Chamberlain enrolled at the School of the Art Institute of Chicago where he would stumble upon his first real artistic influence, one that would shape his philosophy on construction for the foreseeable future. "And then a David Smith sculpture showed up—one of the early *Agricolas*--and it was sitting up in the museum [The Chicago Art Institute] and so I would go look at it and it was the first piece of sculpture that I saw that was just itself. I mean it wasn't representing something and it wasn't telling me that I should do this or that. It was just there by itself and that fascinated me."³

The free association that Chamberlain discovered and embraced through Smith's *Agricola* works was compounded and expanded upon once he began studying at Black Mountain College in North Carolina from 1955-56. In her 1993 *New York Times* piece concerning Chamberlain and his work, art historian Carol Strickland notes, "Chamberlain found an





David Smith, *Raven IV*, 1957 / The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. / Gift of Joseph H. Hirshhorn, 1966 / Art © The Estate of David Smith / Licensed by VAGA, New York, NY.



Franz Kline, *The Ballantine*, 1958-60 / Los Angeles County Museum of Art, CA, USA / Digital Image © 2017 Museum Associates / LACMA / Licensed by Art Resource, NY / © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York.

atmosphere that encouraged questions and experimentation. Because 'it was a poet's regime at that time,' he began writing poetry, cobbling words 'that I liked the looks of together' for startling juxtapositions. Assembling disparate parts by whim into a satisfying whole later informed his sculpture. 'Fooling around puts you in a position,' Mr. Chamberlain said, "to see things that wouldn't happen by any other means."⁴ Certainly he felt the influence not only of his poet mentors at Black Mountain but also of the institution's previous students and instructors who greatly informed the Abstract Expressionist movement. In this respect, Franz Kline, and, to a somewhat lesser extent, Willem de Kooning, would come to be the next biggest impacts on his ideological and stylistic development.

After arriving in New York in 1956, Chamberlain fully immersed himself in the extremely vibrant epicenter of the art world. Like many other artists from the period, he became a regular at The Cedar Tavern in Greenwich Village, a bar which had already become a mainstay of the Abstract Expressionist artists. Here he was able to socialize and discuss art directly with Kline and de Kooning, which only further helped him to develop and expand upon his own ideas. Of his talks with Kline, Chamberlain remarked, "The only thing I can remember [him] saying about sculpture is that if you drop it on your foot it'll hurt."⁵ Of course that is certainly true with Chamberlain's works from the time, being constructed from welded steel, but it also reflects the whimsical side of Chamberlain and his ideas on art being free from deliberate meaning. Fortunately, however, that wasn't all Chamberlain gleaned from his study and understanding of Kline and his work. As he stated in 1972, "It had to do with the power and glory forever. The force, the velocity, that's what I got out of Franz. I thought it was swifter and harder in terms of the 50's, it seemed to be more accurate for me, a reality, to be influenced by Kline rather than de Kooning. But either one of them, they were both terrific."⁶

Chamberlain's comments become quite clear upon comparison of *Ballantine*, 1957, to Kline's *The Ballantine*, 1958-60 currently in the collection of the Los Angeles County Museum of Art. Executed just a few short years apart, both works exhibit the same sort of visual force, pent-up energy and spatial construction. In fact, one could argue that Chamberlain's sculpture is more successful than Kline's painting in that the latter is constrained by the edges of the canvas and naturally flat, whereas Chamberlain's sculpture is completely free, accessible from all angles, and seemingly bursting with energy from within. Their nearly identical titles coincidentally link the artists and works together for eternity. The titles refer to Ballantine brand beer, a favorite among artists from that generation and likely a drink the two artists might have consumed at the Cedar Tavern together. *Ballantine* is perhaps Chamberlain's most important work from the period, one of very few welded steel pieces he made before drastically changing his sourced material from found steel elements to colorfully painted car parts. He speaks most fondly of this early period, stating that being part of the group of artists practicing in New York city imbued him with more energy than he had ever experienced before which "set him on a lifelong journey to explore art as the quest of 'finding out what you don't already know'".⁷

1. J. Chamberlain quoted in J. Sylvester, "Auto/Bio: Conversations with John Chamberlain", in John Chamberlain: A *Catalogue Raisonné* of the Sculpture 1954-1985, New York, 1986, p. 11.

2. J. Chamberlain quoted in conversation with R. Creeley in Buffalo, New York, November 29, 1991, unpublished transcript, Artist's file, Solomon R. Guggenheim Museum, New York, unpaginated.

3. Excerpt from a conversation between Elizabeth C. Baker, John Chamberlain, Don Judd, and Diane Waldman, 26 October 1971, New York City.

4. C. Strickland, "Unshackled, Unconventional Sculptor", in *The New York Times*, 13 June 1993.

5. J. Chamberlain quoted in H. Gelzdahler, "Interview with John Chamberlain", in John Chamberlain: *Recent Work*, exh. cat., New York, Pace Gallery, 1992.

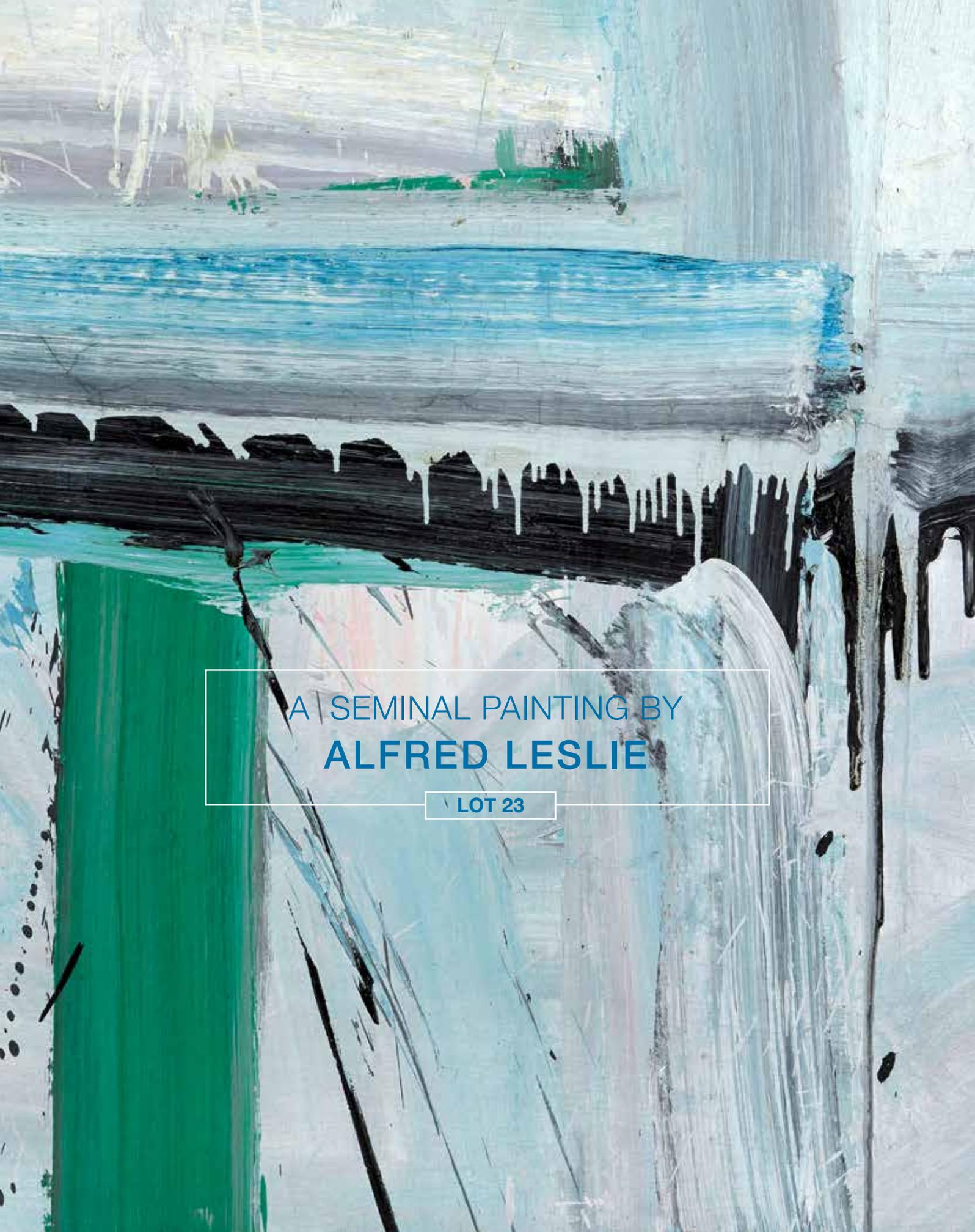
6. J. Chamberlain quoted in P. Tuchman, "An Interview with John Chamberlain", in *Artforum*, February 1972, Vol. X, p. 39.

7. S. Davidson, "A Sea of Foam, an Ocean of Metal", in *John Chamberlain: Choices*, exh. cat., New York, Solomon R. Guggenheim Museum, 2012, p. 18.

“There is material to be seen around you every day. But one day something—some one thing—pops out at you, and you pick it up, and you take it over, and you put it somewhere else, and it *fits*, it’s just the right thing at the right moment. You can do the same thing with words or with metal. I guess that’s part of my definition of art”.¹







A SEMINAL PAINTING BY
ALFRED LESLIE

LOT 23

PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

23 W

ALFRED LESLIE (B. 1927)

Four Panel Green-Big Green, 1956-57

oil on canvas

144 x 166 in.

365.8 x 421.6 cm

\$250,000 - 350,000

£190,000 - 270,000

HK\$2,000,000 - 2,700,000

Provenance

Martha Jackson Gallery, New York.

Adler Gallery, New York.

Acquired from the above by the present owner.

Exhibited

Newport Beach, Newport Harbor Art Museum, *Action Precision: The New Direction in New York, 1955-1960*, 28 June-9 September 1984, no. 27 (illustrated in color, p. 107).

This exhibition later traveled to Worcester, Worcester Art Museum, 3 October-25 November 1984; New York, Grey Art Gallery, New York University, 15 January-23 February 1985; Cincinnati, Contemporary Arts Center, 14 March-27 April 1985; Buffalo, Albright-Knox Art Gallery, 14 September-3 November 1985 and Austin, Archer M. Huntington Art Gallery, University of Texas at Austin, 12 January-23 February 1986.

New York, Allan Stone Gallery, *Alfred Leslie 1951-1962: Expressing the Zeitgeist*, 16 October-22 December 2004, no. 7 (illustrated in color, p. 13).

New York, Allan Stone Projects, *Alfred Leslie: Abstraction 1951-1962*, 29 October-24 December 2015 (illustrated in color, p. 14).

Literature

Painters and Poets, New York, Tibor de Nagy Gallery, 2011 (illustrated in color, p. 34).

A. Worth, "Octopussarianism: Ten Alfred Leslie Years", in *The Sieneese Shredder*, issue no. 2, 2008.





Alfred Leslie, 1959, New York City / Photo © John Cohen / Getty Images / Artwork © Alfred Leslie.

Alfred Leslie's *Four Panel Green – Big Green* is a poignant and dynamic example of the artist's signature large-scale abstractions. Executed in 1956-57, *Four Panel Green – Big Green* presents a figural engagement with the dialectic - impetuous in its undefined lines and brazenly intricate in its construction. Brimming with fervor and raw energy, *Four Panel Green – Big Green* is an exercise in exuberance, a true testament to Leslie's tactile explorations of depth and painterly communication within the canon of post-war American art.

In the 1950s, Leslie emerged as a prominent young figure in the New York art scene, and together with Michael Goldberg and Norman Bluhm, he became a formidable member of the second wave of Abstract Expressionists. An early champion of the avant-garde, Leslie's trademark arrangement of uniquely complex and layered swaths of paint alongside one another can be seen as a stylistic complement to his cultural interests outside the field of painting, which included experimental film work and Polaroid photography.

Simultaneously disruptive and emotive, *Four Panel Green – Big Green* reflects a mature expression of fluid architecture, reinforced by the intercrossing vertical and horizontal structures. The stripes' soft

painterly outlines imbue the work with a gestural accord despite its ultimate rejection of a formulaic structure, the work itself straddling the line between ambiguity and closure. Leslie's overpainted, alternating parallel strokes push through and recede from one another in a way that is both harmonious and cataclysmic, suspending the viewer in a rapture further emphasized by the work's monumentality. Filling the canvas with rigorous expressions of color and force, Leslie boldly deviates from the more placid color field compositions of similarly inspired abstract artists, while conjuring an undeniable aggression and vivacity that places him squarely at the forefront of the aptly named group of "Action Painters." Commenting on his refusal to adhere to one specific genre, Leslie states, "Subverting expectations has always been integral to my work."¹

Four Panel Green - Big Green is arresting, both in its sheer size and variation of activity. Forest green parallel bands practice a content rhythm against the current of the artist's loaded brushwork in the adjoining panels. The textured surface of the four-paneled work hums with tension and vigor: drawn-out, shadowy brushstrokes appose shorter, more staccato movements in a complete departure from the absoluteness of minimalist painting. Nebulous, atmospheric tones are accentuated by emphatic



Detail lot 23

slashes of the artist's hand in every direction, with paint splatters trailing boldly delineated brushstrokes as if they were shooting stars. *Four Panel Green – Big Green* is a meditation on stylistic conformity and spatial illusions, as the four separate canvases appear to create one seamless visage. The four individual panels stand as veritable and full compositions in their own right, together recalling vestiges of the artist's assemblages and collages. The physicality of the present work is almost sculptural in form, with panels progressing into and diverging from one another, the continuing bands of color practicing a rhythmic motion in their repetitive parallel strokes. In a sense, the work is highly vexing, its bisecting planar lines forcing the consumption of certain stripes earlier than others, thereby rejecting a traditional visual literacy. Each effusive brushstroke projects energy into the adjoining canvas, magnifying its extension off the wall and into the viewer's physical space.

Renowned art dealer Allan Stone, whose illustrious collection previously included the present work, spoke highly of Leslie's innate gift for abstraction, noting, "Alfred Leslie's work has an indisputable signature: the architecture, the wielding of the loaded brush, and the consistently present double vertical bands. Whether it is a large oil on canvas or a

miniature collage, Leslie's work is immediately identifiable. Leslie has the ability to impart scale much like Willem de Kooning and Franz Kline. His small works have great scale and his large works project an even grander sense of scale. This combined with Leslie's color sense creates a body of work that epitomizes the power and dynamic of postwar American abstract painting."²

Coinciding with the creation of *Four Panel Green – Big Green*, Leslie exhibited for the first time at the Whitney Museum of American Art in 1957, an event which soon gave rise to the artist's prominence on an international stage. Today, examples of Leslie's figurative abstraction reside in the permanent collections of prestigious institutions such as The Museum of Modern Art and the Smithsonian American Art Museum. Conceived at the pinnacle of his career, Leslie's *Four Panel Green – Big Green* is a work emotionally charged with the richness of human experience, whether anarchic or at peace.

1. A. Leslie interview with J. E. Stein, "Alfred Leslie: An Interview," in *Art in America*, January 2009.

2. A. Stone, "Alfred Leslie: Painter of the Loaded Brush", in *Alfred Leslie 1951-1962: Expressing the Zeitgeist*, exh. cat., New York, Allan Stone Gallery, 2004, p. 4.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

24 W

MICHAEL GOLDBERG (1924-2007)

S. Francesco Sciaccia i Ribelli Angeli, 1989-90

signed, titled and dated 'goldberg '89-'90 "S. FRANCESCO SCIACCIA I RIBELLI ANGELI"
(on the reverse)
oil on canvas

107 3/4 x 86 7/8 in.
274 x 220.7 cm

\$30,000 - 50,000

£23,000 - 38,000

HK\$230,000 - 390,000

Provenance

Private Collection.

Acquired from the above by the present owner in 2005.



PROPERTY OF A PRIVATE ARIZONA COLLECTOR

25 W

JULES OLITSKI (1922-2007)

Padua Bump, 1985

signed, titled, inscribed and dated twice 'Jules Olitski '85 Padua Bump 85-09-4'
(on the reverse)
acrylic on canvas

43 1/2 x 68 in.
110.5 x 172.7 cm

US\$20,000 - 30,000

£15,000 - 23,000

HK\$160,000 - 230,000

Provenance

Riva Yares Gallery, Scottsdale.

Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

26

HELEN FRANKENTHALER (1928-2011)

Yoruba, 2002

signed 'Frankenthaler' (lower right)
acrylic on paper

40 1/2 x 60 1/2 in.
102.9 x 153.7 cm

\$100,000 - 150,000

£76,000 - 110,000

HK\$780,000 - 1,200,000

Provenance

Acquired directly from the artist by the previous owner in 2005.

Acquired from the above by the present owner.

Exhibited

New York, Knoedler & Company, *Frankenthaler: New Paintings*, 1 May-18 July 2003
(illustrated in color, unpagged).

Literature

T. Loos, "Helen Frankenthaler, Back to the Future", in *The New York Times*, 27 April 2003,
pp. 30 and 33.

E. Gelber, "Frankenthaler: New Paintings", in *artcritical*, 1 May 2003 (illustrated in color, unpagged).

Throughout a career spanning six decades, Helen Frankenthaler consistently experimented with the balance between form and gesture on both canvas and paper alike, choosing to work exclusively with the latter for a decade from 1992 to 2002. Her works on paper are characterized by a depth and saturation of color developed by multiple washes of acrylic paint that soak into the paper. Often choosing to saturate the full sheet in paint entirely, Frankenthaler immerses the paper in layers of color which drift and flow across the total surface, creating a timeless density and richness of hues. Speaking of her unrestrained practice, Frankenthaler has said "there is no 'always'...no formula. There are no rules. Let the picture lead you where it must go."¹ This unorthodox process has led curator Bonnie Clearwater to observe that Frankenthaler "has always painted her canvases like watercolors and her works on paper like paintings," blurring the traditional boundaries of these mediums and challenging conventional perceptions of them.²

Frankenthaler's experimentation with deep pigmentation and fertile color is at the core of her artistic practice and that of her Color Field contemporaries, and this resonates particularly in her works on paper. The light and luminosity of the medium highlight the ephemeral nature of her work and heighten the lyrical qualities of the paint. Significantly, the artist equated working on paper to painting itself when she was quoted as saying "working on paper can even replace working on canvas for me, for periods of time ... that was never true before, more and more, paper is painting."³

1. H. Frankenthaler quoted in T. Loos, "ART/ARCHITECTURE; Helen Frankenthaler, Back to the Future", in *The New York Times*, 27 April 2003.

2. B. Clearwater quoted in *ibid.*

3. H. Frankenthaler interview with E. Munro, 1979, as reproduced in R. S. Mattison, *Helen Frankenthaler: Paper is painting*, exh. cat., London, Bernard Jacobson Gallery, 2010, p. 9.





A RARE WORK BY
AGNES MARTIN

LOT 27



PROPERTY OF A NEW MEXICO COLLECTOR

27

AGNES MARTIN (1912-2004)

Untitled, circa 1972

ink and graphite on paper

10 7/8 x 10 7/8 in.
27.6 x 27.6 cm

\$50,000 - 70,000

£38,000 - 53,000

HK\$390,000 - 550,000

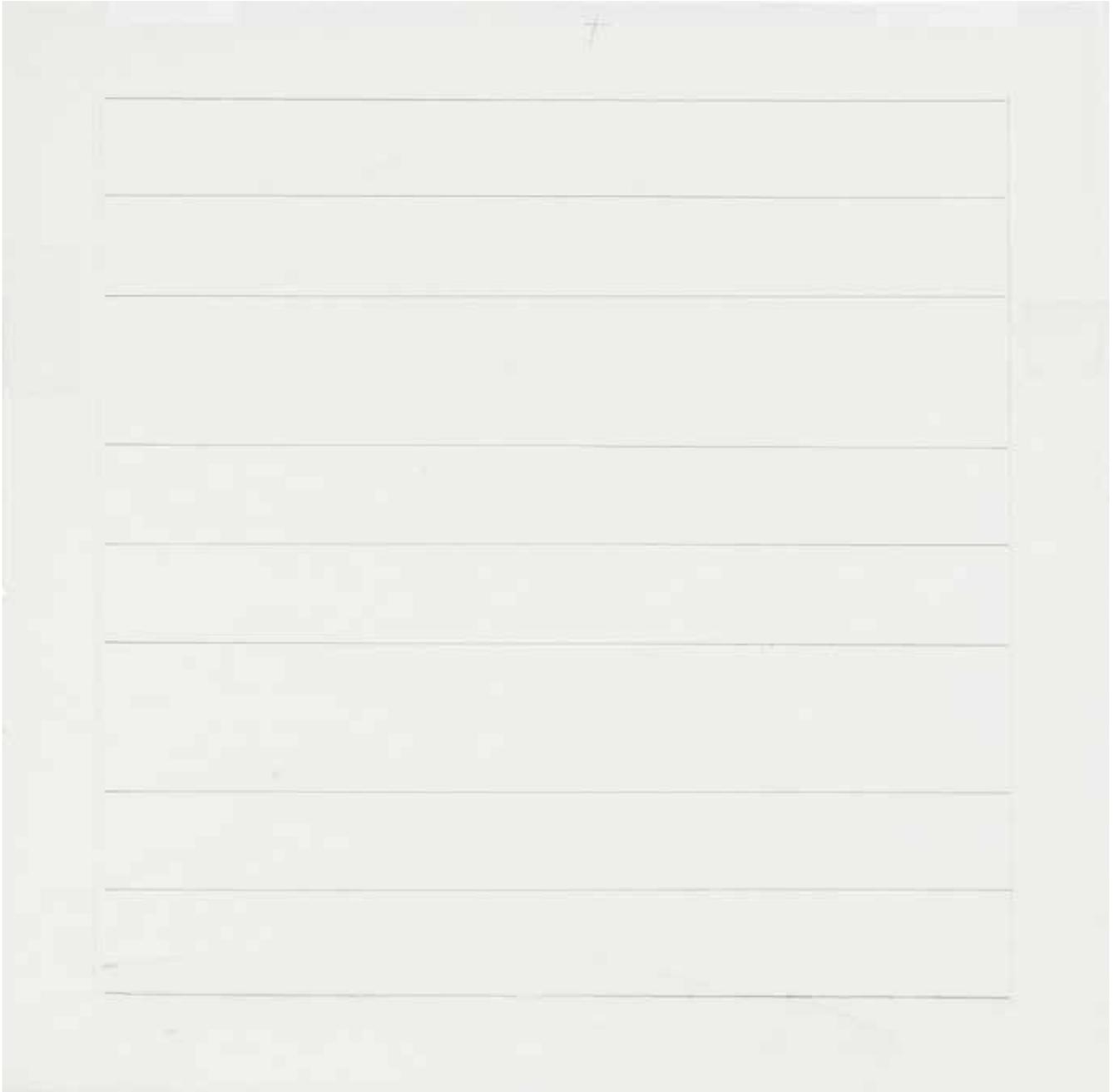
Provenance

A gift from the artist to Marcia Oliver in 1972.

Collection of Wes Mills (acquired from the above in 2005).

Acquired from the above by the present owner in 2012.

This work will be included in an upcoming catalogue raisonné to be published digitally by Artifex Press under registration number 1393.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

28 W

RICHARD ANUSZKIEWICZ (B. 1930)

Electric Red and Yellow (Temple Series), 1985

signed, numbered and dated '660 © RICHARD ANUSZKIEWICZ 1983' (on the reverse)
acrylic on canvas

72 1/8 x 48 1/8 in.
183.2 x 122.2 cm

\$30,000 - 50,000

£23,000 - 38,000

HK\$230,000 - 390,000

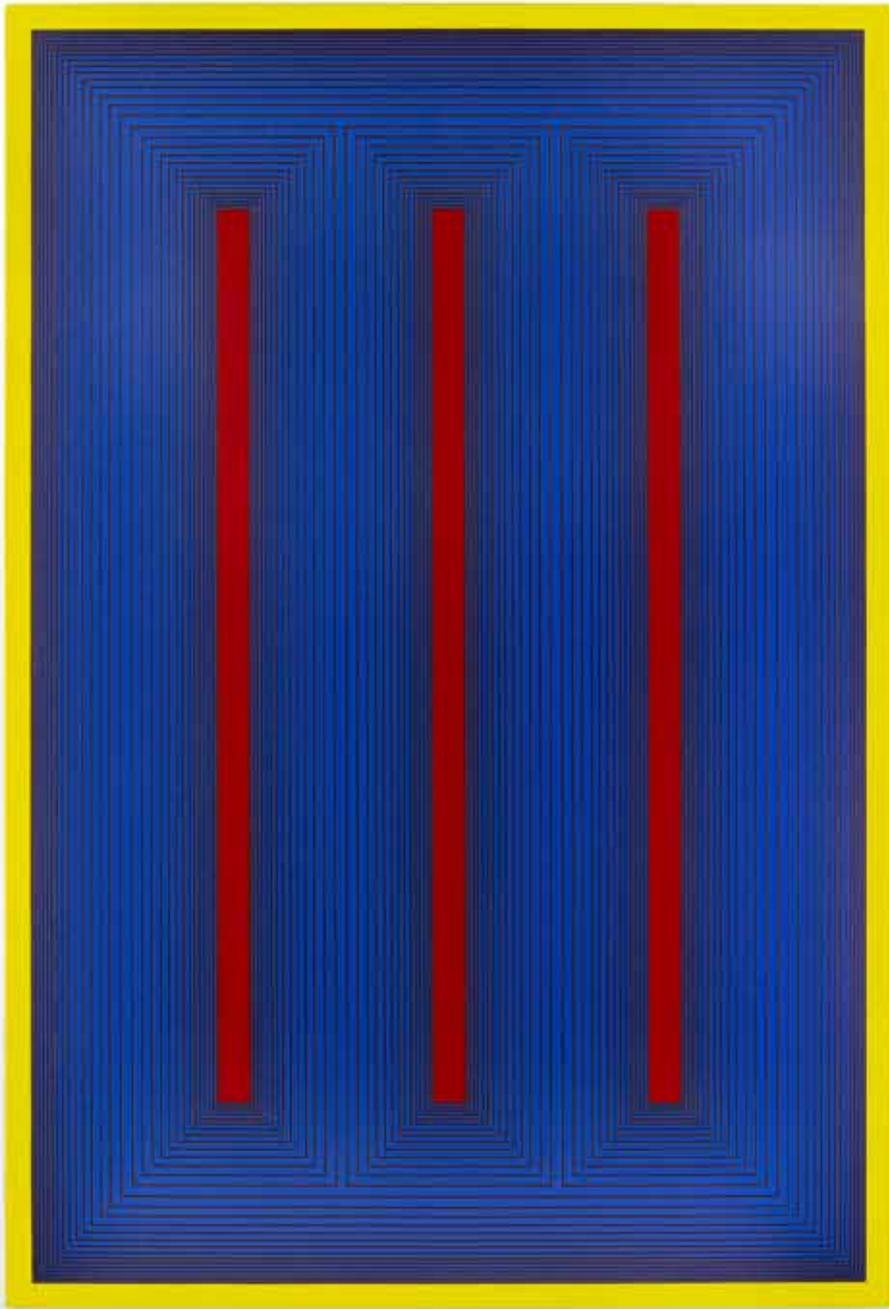
Provenance

Acquired directly from the artist by the present owner.

Literature

Jesteśmy: Wystawa Dzieł Artystów Polskich Tworzących za Granicą, exh. cat., Warsaw, Galeria Zachęta, September-October 1991, p. 220 (not exhibited).

D. Madden and N. Spike, (eds.), *Anuszkiewicz: Paintings and Sculptures 1945-2001 Catalogue Raisonné*, Italy, 2010, no. 1985.1, p. 203 (not illustrated, incorrectly dated).



PROPERTY OF A PRIVATE MICHIGAN COLLECTOR

29

RICHARD ANUSZKIEWICZ (B. 1930)

Untitled, 1971

signed, numbered and dated twice '© 1971 360 RICHARD ANUSZKIEWICZ 1971'
(on the reverse)
acrylic on panel

25 7/8 x 19 7/8 in.
65.7 x 50.5 cm

\$30,000 - 50,000

£23,000 - 38,000

HK\$230,000 - 390,000

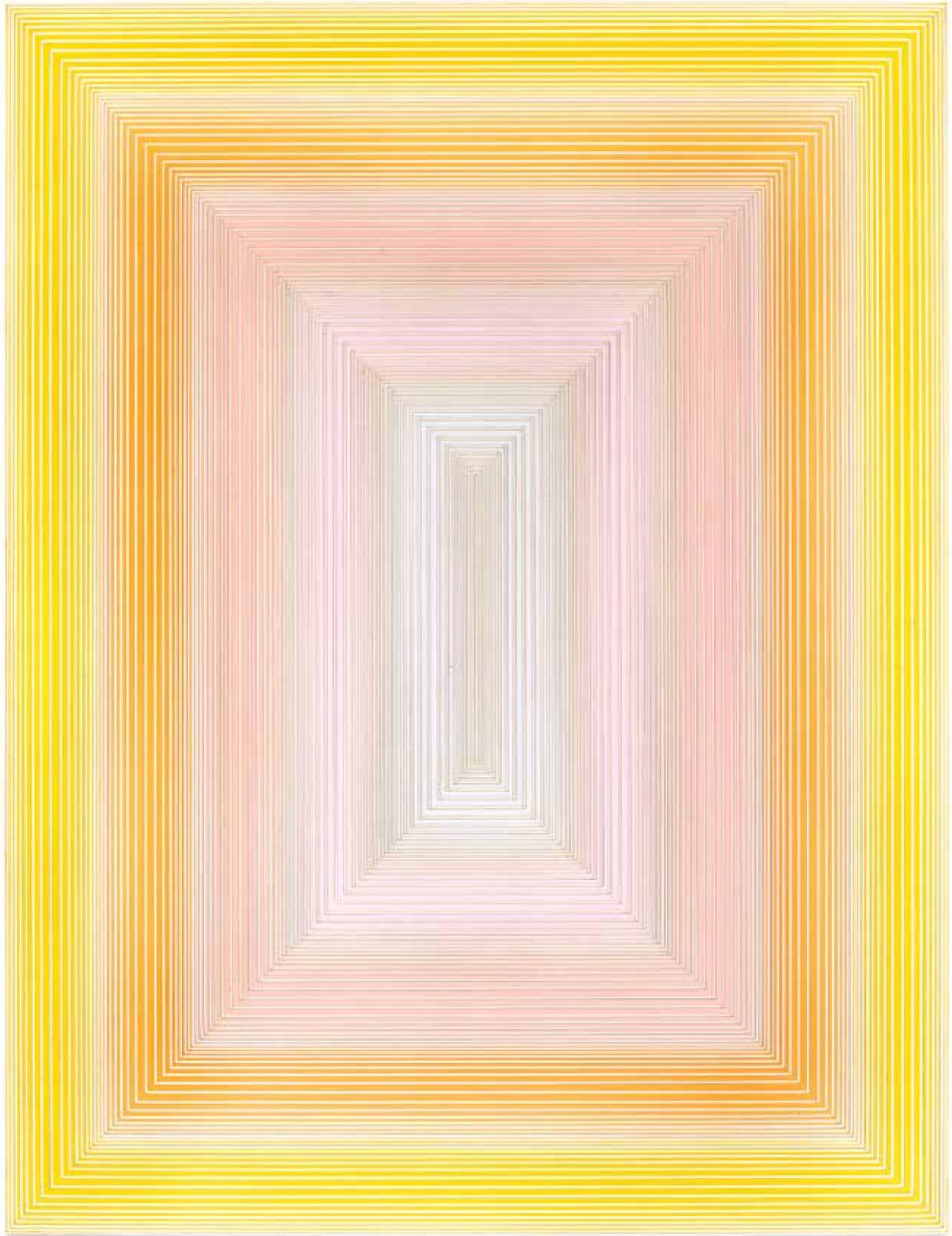
Provenance

The J. L. Hudson Gallery, Detroit.

Acquired from the above by the present owner *circa* 1972.

Exhibited

Detroit, The J. L. Hudson Gallery, *Richard Anuszkiewicz*, 1971-1972.



PROPERTY OF A NEW YORK COLLECTOR

30

VICTOR VASARELY (1906-1997)

Moha, 1968

signed 'vasarely-' (lower center); signed, titled and dated "'MOHA 1965-68 Vasarely'
(on the reverse)
acrylic on wood

19 3/4 x 19 3/4 in.
50 x 50 cm

\$25,000 - 35,000

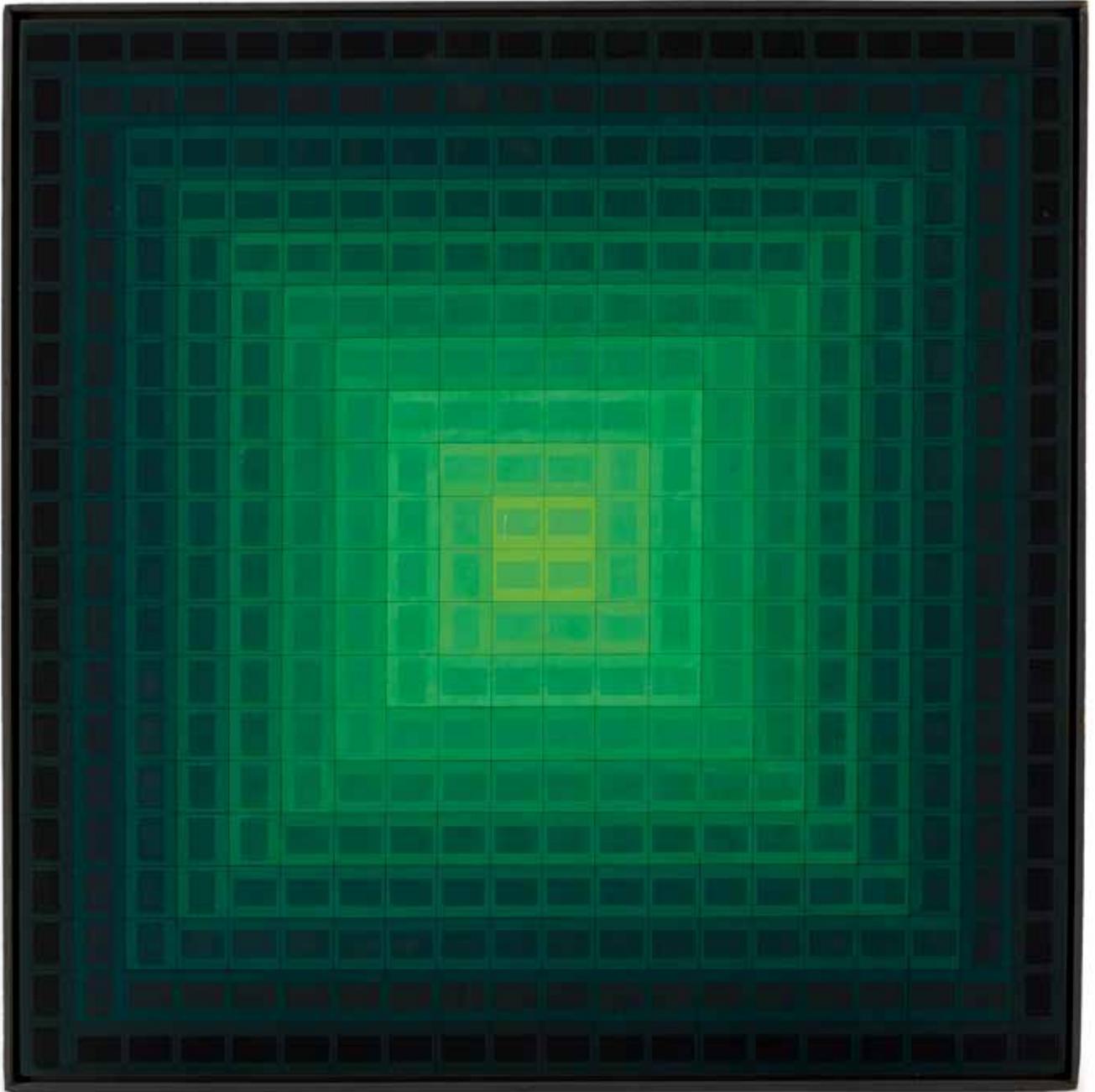
£19,000 - 27,000

HK\$200,000 - 270,000

Provenance

Private Collection, Paris (acquired *circa* 1970).
By descent from the above to the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by The Fondation Vasarely, Aix-en-Provence.



PROPERTY OF A PRIVATE MICHIGAN COLLECTOR

31

RICHARD ANUSZKIEWICZ (B. 1930)

Poster, circa 1970

acrylic on canvas

36 x 24 in.

94.1 x 60.9 cm

\$40,000 - 60,000

£30,000 - 46,000

HK\$310,000 - 470,000

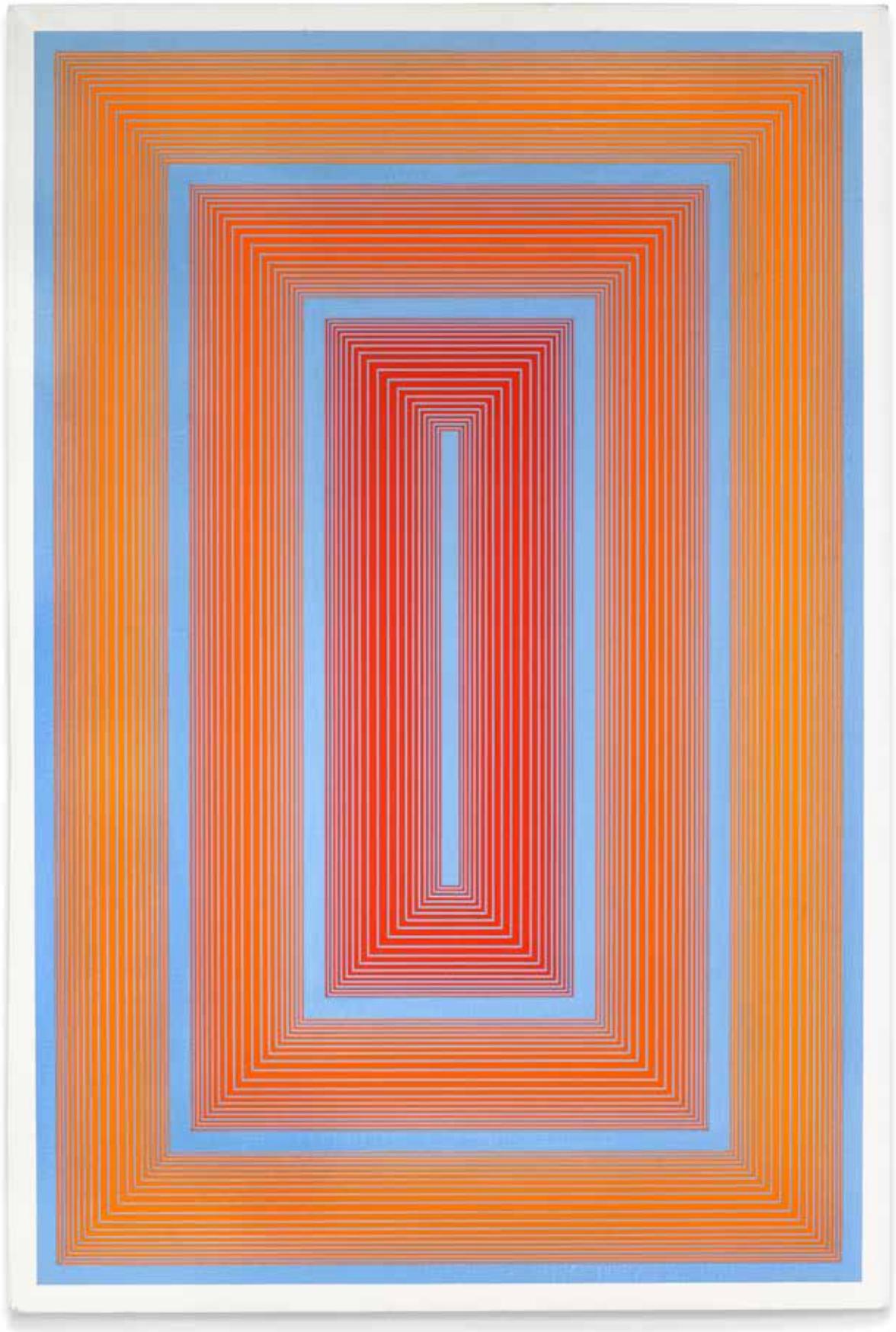
Provenance

The J. L. Hudson Gallery, Detroit.

Acquired from the above by the present owner *circa* 1972.

Exhibited

Detroit, The J. L. Hudson Gallery, *Richard Anuszkiewicz*, 1971-1972.



PROPERTY FROM A PRIVATE BEVERLY HILLS COLLECTION

32

MARY CORSE (B. 1945)

Untitled, 1989

signed and dated 'Mary Corse 1989' (on the reverse)
glass microspheres in acrylic on canvas

36 x 36 1/8 in.
91.4 x 91.8 cm

\$30,000 - 50,000

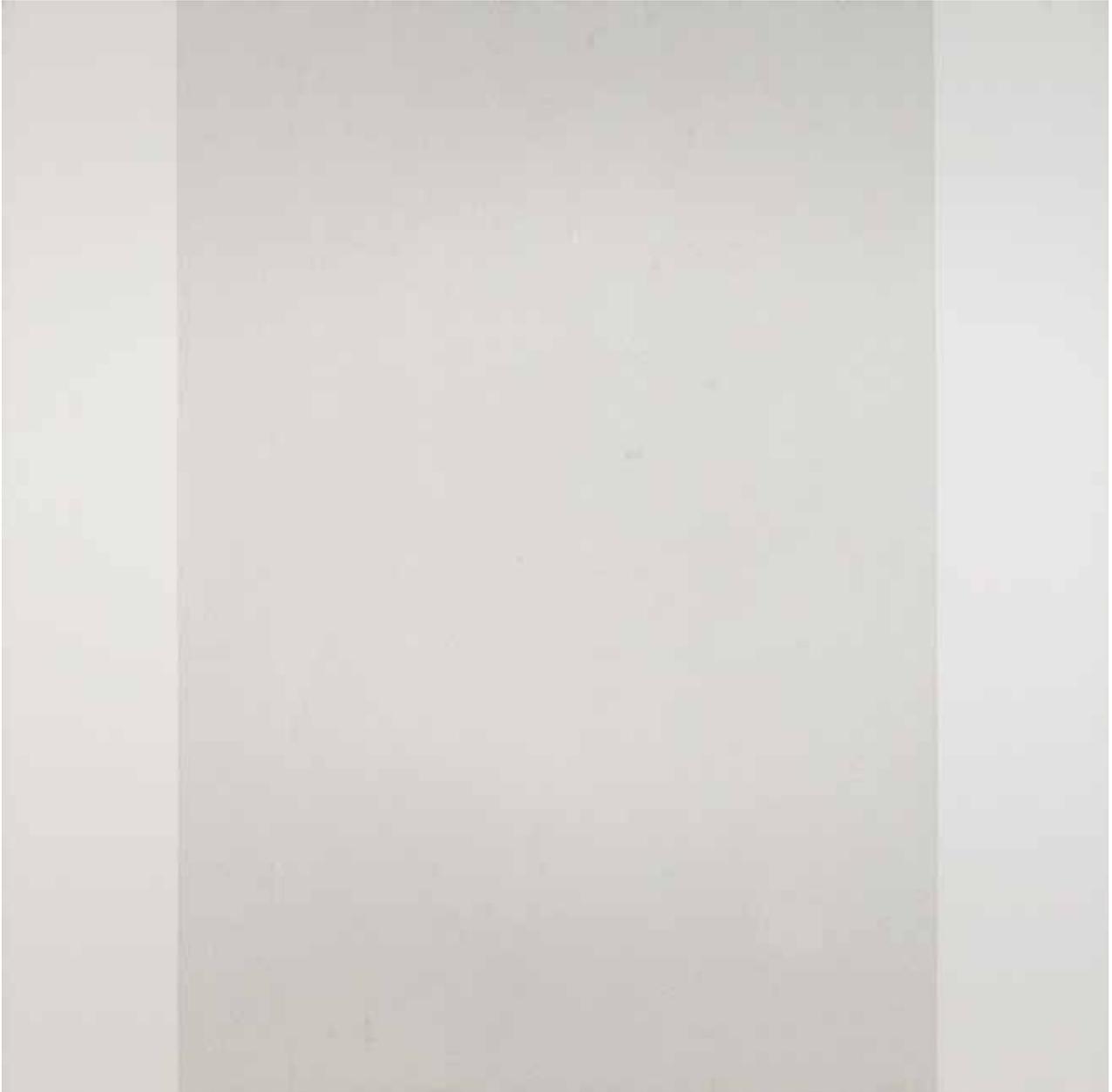
£23,000 - 38,000

HK\$230,000 - 390,000

Provenance

Chac Mool Gallery, Los Angeles.

Acquired from the above by the present owner *circa* 1994.







TWO IMPORTANT WORKS BY
DAN COLEN

LOTS 33 & 34

PROPERTY FROM THE PRIVATE COLLECTION OF JARED LETO

33 W

DAN COLEN (B. 1979)

dez ez sassy ez a jay-bird, 2012

signed and dated 'Daniel Colen 2012' (on the overlap)
tar and feathers on canvas

85 x 105 in.
215.9 266.7 cm

\$80,000 - 120,000
£61,000 - 91,000
HK\$620,000 - 940,000

Provenance

Gagosian Gallery, New York.

Acquired from the above by the present owner in 2012.

Known for his highly personal, conceptual and experimental *oeuvre*, Dan Colen's work took a drastic turn in 2006 when the artist traded representational painting in favor of exploring nontraditional media by experimenting with varying materials such as chewing gum, trash, confetti, tar and feathers. Challenging traditional boundaries, Colen has said of his use of unorthodox aesthetics, "I'm trying to equalise the world to say there is no high and low."¹ A discernible parallel can be drawn with Colen's work and that of his Pop Art predecessors, who were ground breaking in their use of radical materials that drew from mass media and consumerism, blurring our concept of what is understood and accepted as art.

Duchampian in design, the found objects and materials that Colen employs are identified and chosen, their function altered and their meaning repurposed, revealing as much about the creative act of making a work of art as the final work that is created. By using readymade media, Colen gives up control of the work. Eschewing the traditional role of artist as creator, he instead allows the materials to dictate what the work becomes, placing upon them an importance and significance not often granted to such items. "These materials come with a history, not one I necessarily know, but a history for sure" he has said. "There is an infinity in 'real world objects' that, no matter how much I try, I couldn't paint or sculpt into being."² Colen has seen this relinquishing of control and uncertainty of what the work will become as liberating, almost as if the eventual work that is created is predetermined or destined.

It isn't simple but it's simple enough is built up from debris and litter that Colen collected including an apron, a bike tire, a diet coke can, flower petals, chewing gum packaging, leaves, flyers, a paint can, string and Styrofoam. Like Robert Rauschenberg on the streets of New York before him, the trash was collected as it was discovered, creating an organic record of the environment and experience of the artist at that exact moment. Mixed in with the wet paint, the items of trash were often used as a brush, dynamically rearranged across the canvas fashioning different compositions, colors and forms. This process forced some objects to fall away, crumple or bow producing negative spaces and unexpected compositions that could be refilled or reinterpreted later, creating a continuous process of originality and development.³

Thus the painting becomes a living, breathing record of the artist and his creative process. As fellow artist Josh Smith said of the trash series "the paintings each have their own personality."⁴ With that also comes a palpable sense of impermanence and transience. The innate nature of trash means that elements of each work will ultimately degrade, rot, crack, fade and decompose. "The painting has changed over time. The colours have become rotten and pungent, more complex. It's become more interesting," Colen has said of his wider work.⁵ The paintings have a life of their own, but one that is subject to the same elements of time and decay as that of the artist.

continued on p. 104



PROPERTY FROM THE PRIVATE COLLECTION OF JARED LETO

34 W

DAN COLEN (B. 1979)

It isn't that simple but it's simple enough, 2011

signed, titled and dated 'Daniel Colen 2011 "It isn't that simple but it's simple enough"'

(on the overlap)

apron, bike tire, Diet Coke can, flower petals, gum package, leaves, Mansion Ride flyer, paint can, Planters Peanuts bag, string, Styrofoam and acrylic paint on canvas

60 x 49 x 7 in.

152.4 x 124.5 x 17.8 cm

\$70,000 - 90,000

£53,000 - 68,000

HK\$550,000 - 700,000

Provenance

Gagosian Gallery, New York.

Acquired from the above by the present owner in 2011.

Exhibited

Rome, Gagosian Gallery, *Trash: Dan Colen*, 19 September-5 November 2011 (illustrated in color, pp. 250-261).

This exploration of the medium as a visual language for the artist himself is developed further in *dez ez sassy ez a jay-bird*, which exemplifies Colen's use of unorthodox materials while conveying a darker message of violence. Created from tar and feathers, these materials together were historically inflicted upon a body as a means of punishment and are thereby associated with both physical and mental torture. The work as a whole is a powerful visceral experience: overwhelming in sheer scale that towers above the viewer, enveloping them in a suffocating swirl of feathers and inky darkness. A fierce tension is created in the materials themselves: the juxtaposition of the black and white, the softness of the feathers against the sleek surface of the tar and the raised textures contrasted against the flat gloss of the canvas.

The use of these materials was conceived by Colen together with his friend and fellow artist Dash Snow after their joint performance 'Nest' at Deitch Projects in 2007. Colen fulfilled the idea himself after Snow's premature death in 2009. "Since he never had the opportunity to realize it, I decided I would make tar and feather paintings as a tribute to him."⁶The work is almost the antithesis of the artist's jubilant confetti paintings, also created in response to Snow's death, which playfully celebrate life and joyful experiences while simultaneously confronting loss and the fleetingness of these moments. In stark contrast, *dez ez sassy ez a jay-bird* sharply confronts death and pain while also recognizing the impact of this on a body. Colen has described his

attitude during his early years as an artist in New York as "all about breaking, destroying, and burning shit down. I didn't realize that I was burning myself down."⁷ Thus the work can be seen as Colen's own body that this pain has been inflicted upon.

However there is a hope and light within the blackness of the tar and the suffering it represents. Colen maintains, "the tar and feather paintings are about a darkness and a pain, the experience of standing in front of one is about acknowledging the beauty or the glory that is only found at the end of the deepest, darkest black hole."⁸ Thus, while death and self-reflection is inescapable in Colen's trash and tar and feather paintings, it is through these seemingly disconnected materials that we are ultimately reminded of the remarkable beauty and magic of life.

1. D. Colen quoted in E. Helmore, "Dan Colen: How the Bad Boy of New York Art Discovered the Good Life", in *The Guardian*, 2014.

2. D. Colen quoted in *Trash* [Press release], Gagosian Gallery, Rome, 19 September 2011.

3. *Trash*, exh. cat., Rome, Gagosian Gallery, 2011, pp. 8-9.

4. *Ibid.*, p. 9.

5. D. Colen quoted in E. Helmore.

6. D. Colen interview with J. Beer, in "Art Observed Interview with Dan Colen on 'Out of the Blue, Into the Black' at Gagosian Paris Through July 28, 2012", in *Art Observed*, 9 July 2012.

7. D. Colen quoted in R. McGinley, in *Interview Magazine*, 17 August 2012.

8. D. Colen interview with J. Beer.



AN IMPORTANT WORK BY
ZHANG XIAOGANG

LOT 35



PROPERTY FROM THE PRIVATE COLLECTION OF MAX PROTETCH

35 W

ZHANG XIAOGANG (B. 1958)

In-Out Series No. 9, 2006

signed in Chinese and dated '2006' (lower right)
oil on canvas

78 1/2 x 59 in.
200 x 150 cm

\$200,000 - 300,000

£150,000 - 230,000

HK\$1,600,000 - 2,300,000

Provenance

Beijing Commune, Beijing.

Acquired from the above by the present owner.

Exhibited

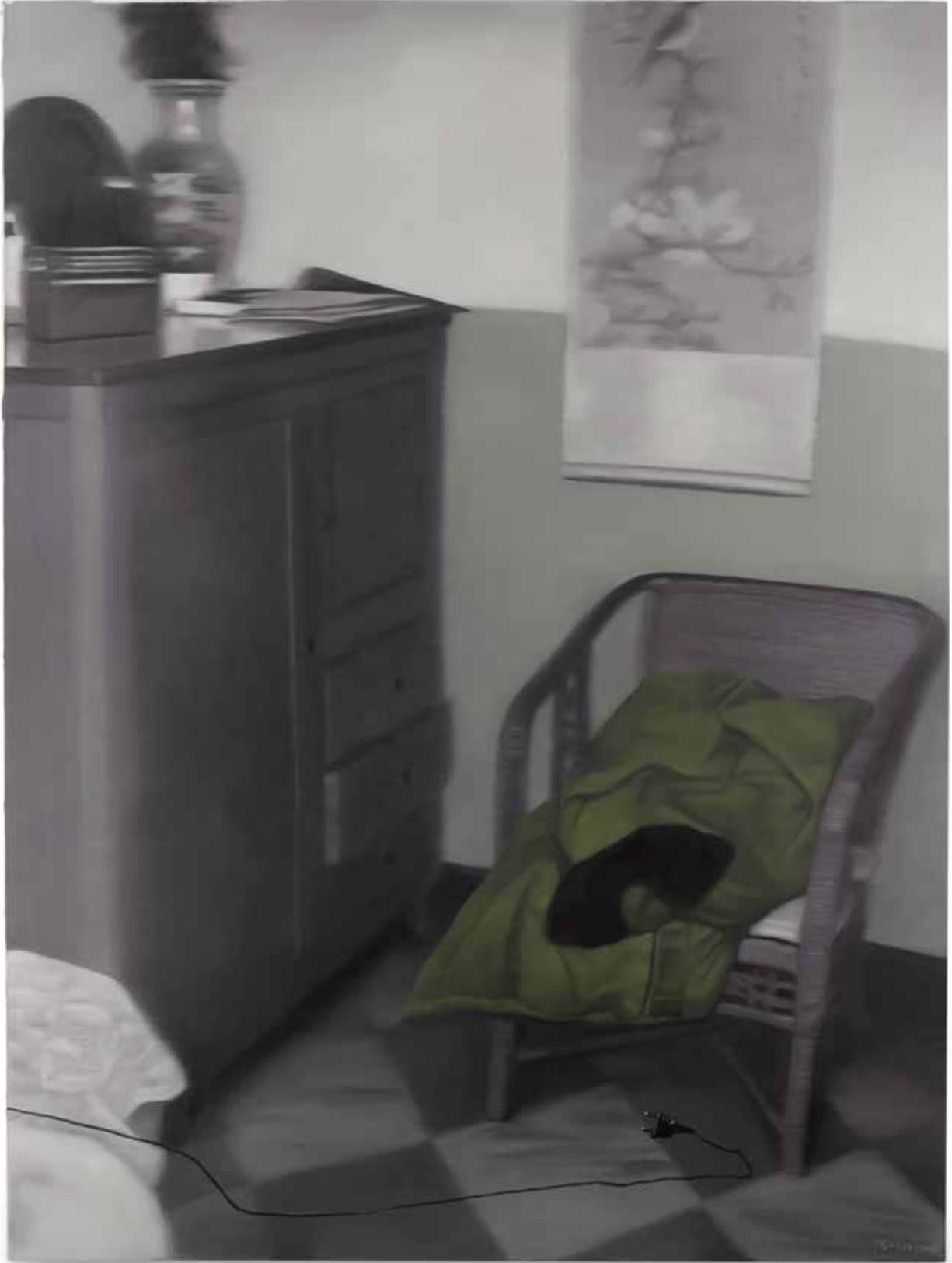
Beijing, Beijing Commune, *HOME*, 18 April-28 May 2006.

Literature

J. Fineberg and G. Xu, *Zhang Xiaogang: Disquieting Memories*, London, 2015, no. 99
(illustrated in color, p. 133).



Gerhard Richter, *Kitchen Chair [Küchenstuhl]*, 1965 / Kunsthalle Recklinghausen, Recklinghausen, Germany /
Image Courtesy Ferdinand Ullrich, Kunsthalle, Recklinghausen / © Gerhard Richter.





Zhang Xiaogang, *Bloodline - Big Family No. 3*, 1995 / Photo © Zhang Xiaogang / Artwork © Zhang Xiaogang / Pace Beijing.

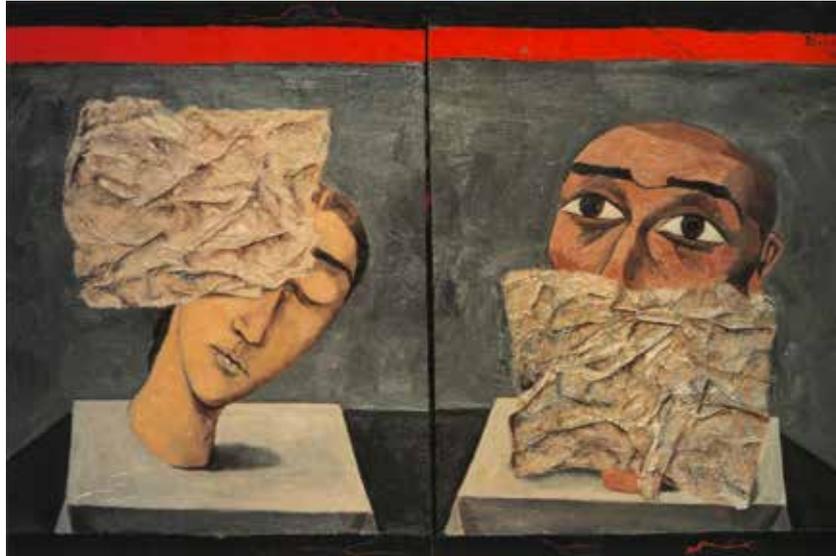


Zhang Xiaogang, *Mountains and Lives in the Moonlight*, 1987 / Photo © Zhang Xiaogang / Artwork © Zhang Xiaogang / Pace Beijing.

As a gallery owner for over fifty years, Max Protetch was driven by a broad-minded interest in the conceptual and material ways in which our environment can be shaped by creative human intervention, and how we in turn are shaped by our environment. Such open-minded curiosity led Protetch to exhibit a wide range of contemporary practices over the years, from Pop to Minimal and Conceptual Art, from architectural drawings to Chinese Contemporary art. Protetch opened his first gallery in 1969. Initially based in Washington, D.C., this gallery showed works by Andy Warhol, Carl Andre, Donald Judd, Dan Flavin, On Kawara, Sol LeWitt and others. When he moved the gallery to New York in 1978, Protetch's focus shifted to architectural drawings. Over the years, he worked with many masters in the field, including Tadao Ando, Frank Gehry, Zaha Hadid, Rem Koolhaas, and numerous others. During this time, Protetch also took an interest in contemporary art from China, and, dating back as early as 1998, he was a leading figure in bringing Chinese art to Western audiences, giving artists like Zhang Xiaogang, Zhang Huan, Yue Minjun, and Fang Lijun their first New York exhibitions. Protetch additionally collected works by these artists himself, and, recognizing the disparity between Chinese artists' presence in the West and their relative lack of exhibition platforms within China, he became early supporter of the Beijing Commune, one of the first galleries to set up shop in the then-nascent arts district known as 798.

The gallery has since closed its doors, leaving behind one of the most distinct profiles in the New York art world of the last half-century. Zhang Xiaogang's *In-Out Series No. 9* comes from Protetch's personal collection and is reflective of his own clear taste: measured, meditative, reflective. Zhang Xiaogang is known for his extended exploration into the nature of history and memory, and the relationship between individual and collective experience. Zhang's central imagery has always revolved around the Cultural Revolution (1966-76), the extended period of chaos in China that caused immense damage to individual families as well as the nation. Zhang first drew upon the imagery of family portraits to address the fates of generations born into the Cultural Revolution. As his practice has evolved, Zhang has delved into much more idiosyncratic, personal imagery: paintings that depict scenes that are nonetheless immediately recognizable and easily shared.

With *In-Out Series No. 9*, Zhang presents a lightly blurred composition of a bedroom corner. Typical of his practice is the conflation of near photo-realist techniques with dream-like moods and details. The canvas is almost black and white in palette, with green tones emerging in the wall paint and more plainly in the military coat discarded on the wicker chair. The checkered floor and two-tone walls reference stock communist housing, and the coat itself is common winter wear among the present



Zhang Xiaogang, *Duplicated Space No. 1*, 1989 / Photo © Zhang Xiaogang / Artwork © Zhang Xiaogang / Pace Beijing.

and former military. The room is decorated humbly: a traditional bird and flower painting hangs above the chair; a porcelain vase is prominent on the messy dresser. Neither effectively lighten this otherwise unkempt, quotidian scene. A corner of the bed can be seen in the lower left, as disheveled as the coat itself. Such details are reminiscent of some of Zhang's earliest works, which used stylized fabric to evoke Biblical imagery and conjure feelings of mourning, loss, and sacrifice.

Zhang's images are easily compared to the "blurred" realist paintings of Gerhard Richter, but Zhang's own approach is firmly rooted in his interest in their interplay with memory, dreams, and the unconscious. Zhang has stated, "The images of my past have faded away in my present reality, but have also become more immediate in my dream—so much so that I often cannot tell whether they belonged to the past, or are an on-going drama."¹

As such, in a work like *In-Out Series No. 9*, the lack of temporal markers gives the work a timeless quality, and the scene could depict some fragment of memory or a desultory bedroom corner today. For Zhang there is no difference, as the canvas is infused with fragility and a melancholy that is omnipresent. As such, his works are not cool but

soulful. As in any dream, an unusual element has infiltrated this otherwise fixed image: a sinewy extension chord that snakes improbably out from the sheets, a detail deliberately painted with heightened clarity, as if to bring the viewer or the painter himself out of a reverie and back into the present moment.

For artists of Zhang's generation, official Socialist Realist paintings often serve as an unconscious foil to their works. Zhang is, to a certain extent, always painting against that legacy, the propagandistic works that depicted relentlessly idealized scenes of Chinese social and political life. Painting on a monumental scale, Zhang seems to insist that his quiet, mysterious works are the true "history" paintings, honoring a truth that is subjective, fragile, haunted and poetic.

1. X. Zhang, *Artist Statement*, 2003.





A COLOSSAL WORK BY
DEBORAH BUTTERFIELD

LOT 36

PROPERTY FROM A PROMINENT NEW YORK COLLECTION

36 W

DEBORAH BUTTERFIELD (B. 1949)

Dance Horse, 1999

incised with the Walla Walla Foundry mark and dated '1999' (on the underside)
bronze

89 x 60 x 96 in.
226.1 x 152.4 x 243.8 cm

This work is unique.

\$250,000 - 350,000

£190,000 - 270,000

HK\$2,000,000 - 2,700,000

Provenance

Greg Kucera Gallery, Seattle.

Private Collection, Portland (acquired from the above in 1999).

Acquired from the above by the present owner.

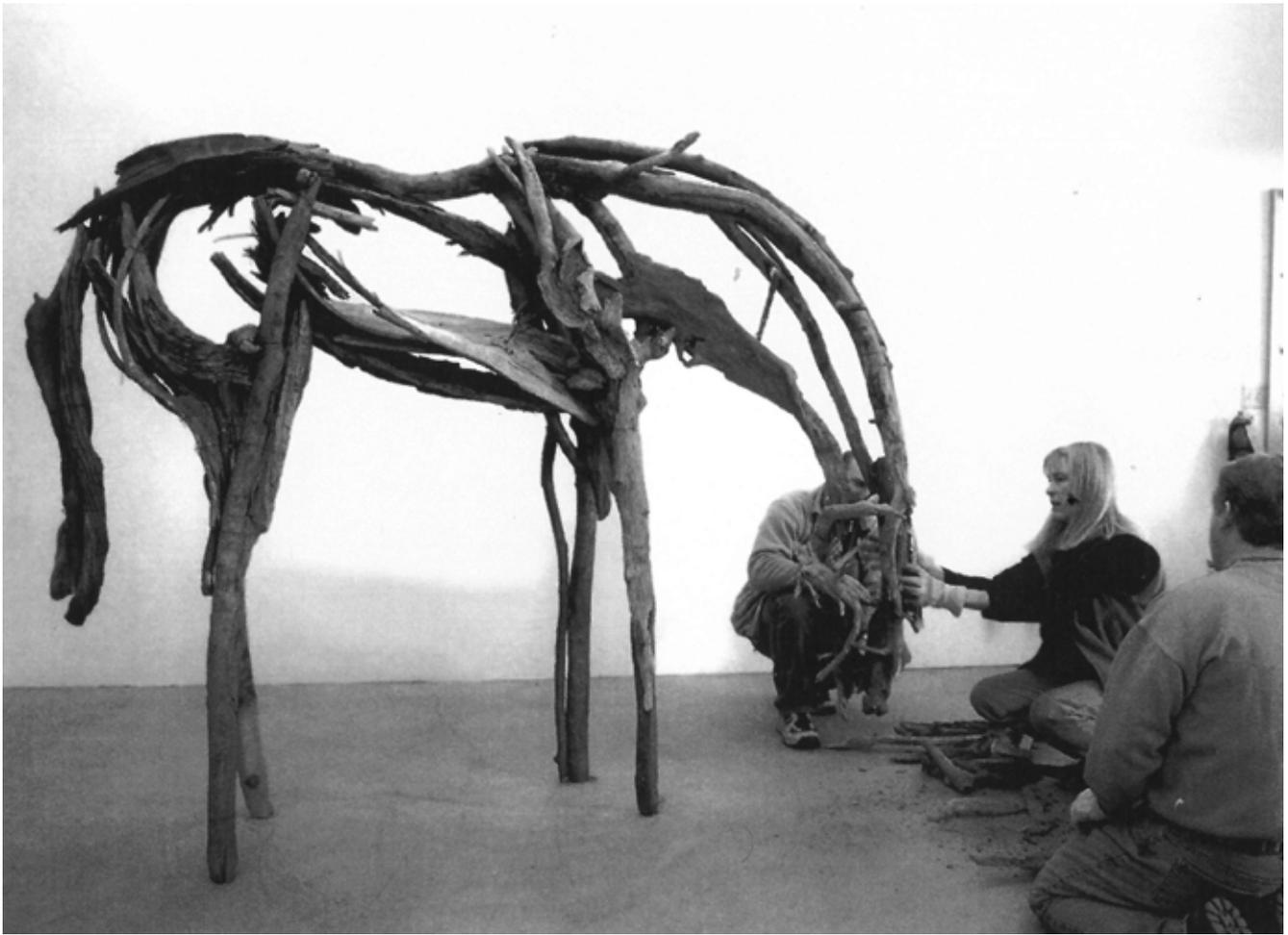
Exhibited

This work was on extended loan to the Portland Art Museum, Portland, Washington,
from June 2000-July 2015.





Detail of present lot



Deborah Butterfield at work with a work in progress, 2002, Bozeman, Montana / Photo © Dawn Ahlert / Image Courtesy Deborah Butterfield / Artwork © Deborah Butterfield / Licensed by VAGA, New York, NY.

Throughout her career, Deborah Butterfield has dedicated herself to the exploration of the equine form and its innate, expressive nature, one that is keenly attuned to the artist herself and her capacity to translate emotion into form and texture. Harnessing this connection, Butterfield's sculptures seemingly come to life once the viewer enters the shared space of the gallery, her colossal figures imbuing the environment with a calm stillness despite their towering physical presence. According to art critic John Yau, such communicative control of both subject matter and hard-edged material is truly innate to Butterfield, noting, "a work by Butterfield strikes us in both look and gesture as absolutely true to our notions of a horse and becomes something fresh and powerful, as well as tender and vulnerable."¹

Initially working with mud, sticks, clay, and papier-mâché in the 1970s, Butterfield later sought a more stable, unchanging material to construct such large forms. She began to reconfigure her initial skeletal steel frames that had once been covered in organic matter, and instead began to shape found metal into armor-like flanks. By the middle of the 1980s, Butterfield's practices matured as she experimented with a new material in the hopes of solving her dilemma of stability and longevity. Merging these two substances – that of organic branches and manufactured, discarded metal – was imperative to Butterfield's artistic practice. Her solution was to create an initial form with the found sticks and branches she collected, erecting a wooden model that she perceptively describes as a 'ghost;' after it is cast in bronze, the wood becomes ash and the remaining evidence of its form is its imprint left in the bronze.

These lines and forms that Butterfield reverentially borrows from nature are unique to her and hers alone to use, whereby "the lines of the branches do not simply outline the forms of the horses, they create contours through an accumulation of simple or energetic lines that seem to build up from within. This is three-dimensional gesture drawing, and as a result is both skeletal and muscular."² Butterfield breathes life into these undefined shapes, prompting the viewer to consider what was once detritus as something anew. Eleanor Heartney states, "Whether constructed of discarded pipes, fencing and corrugated aluminum, or from once living matter, her sculptures celebrate a universal life force. Butterfield expresses a sense of the energies hidden within the material world. In her sculptures, prosaic elements are transformed and given life without losing their original identities. As a result, we simultaneously perceive them as configurations of recognizable objects and as potentially animate beings."³

Such play of impermanence and the ephemeral – taking what is meant to morph, grow, die and decay – and, in turn, instill a sense of resilience and stability is truly striking. In reproducing what was once alive in a bronze medium, synthesizing elements of man and nature, Butterfield's artistic intent and essential voice become inseparable, affirming "*what is dead may never die.*"⁴

1. J. Yau, *Deborah Butterfield: New Work*, New York, Danese Corey, 2011.

2. G. Clemans, "Deborah Butterfield's Contemplative Horses", in *The Seattle Times*, July 2011.

3. E. Heartney, *Deborah Butterfield*, exh. cat., Chicago, Zolla/Lieberman Gallery, 2007, p. 2.

4. G. R. R. Martin, *A Clash of Kings*, New York, 1999, p. 133.





TWO STUNNING WORKS BY
OLGA DE AMARAL

LOTS 37 & 38

PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

37 W

OLGA DE AMARAL (B. 1932)

Muro Tejido 82, 1972

signed, titled, numbered and dated '82 Olga Amaral MURO TEJIDO 82 1972'
(on a fabric label attached to one loop)
wool and horsehair

118 1/8 x 39 3/8 in.
300 x 100 cm

US\$50,000 - 70,000

£38,000 - 53,000

HK\$390,000 - 550,000

Provenance

Collection of Mr. & Mrs. J. L. Hurschler, Pasadena (acquired directly from the artist).
Craft and Folk Art Museum Benefit Auction *circa* 1991.
Acquired at the above sale by the present owner.

Exhibited

Bogotá, Museo de Arte Moderno, *Olga de Amaral: Muros Tejidos y Armaduras*, May-June 1972.
Santa Barbara, Santa Barbara Museum of Art, *Contemporary Tapestries: The Hurschler Collection*, 29 November-31 December 1966. This exhibition later traveled to Columbus, The Columbus Museum of Arts & Crafts, 4 May-4 June 1969; San Diego, The Fine Arts Gallery of San Diego, 17 January-18 February 1973; Austin, Archer M. Huntington Gallery, University Art Museum, University of Texas at Austin, 31 August-5 October 1975 and Scottsdale, Scottsdale Center for the Arts, 7 September-21 October 1979 (illustrated, front cover).

Literature

E. Lucie-Smith, *Olga de Amaral: El Manto de la Memoria*, Bogotá, 2000, p. 243.
G. Carbonell, *Olga de Amaral: Desarrollo del Lenguaje*, Bogotá, 2000 (illustrated, p. 75).

We are grateful to Casa Amaral, Bogotá, Colombia, for their assistance in cataloging this lot.

"It never occurred to me to be an artist. My work began when I was studying at Cranbrook Academy of Art 1954. There I became aware of texture, color, and space. I began the search for my own expression with time and practice, without thinking about where it would take me."¹





Olga de Amaral sitting by Muro Tejido 82 at the Muros Tejidos y Armaduras exhibition, 1972, Bogotá Museum of Modern Art / Image Courtesy Casa Amaral / Artwork © Olga de Amaral.



From a critical standpoint, one of the most important series of works by Colombian artist Olga de Amaral are the *Muros Tejidos*. Translating to "weaving wall," the *Muros Tejidos* are characterized by their materiality, in the artist's use of horse hair, Amaral's mastery of colored dyes, and a highly experimental approach to weaving. *Muro Tejido 82*, 1972, is perhaps the most important work from this series to come to auction. It has been shown extensively including at Amaral's solo show, *Muro Tejidos y Armaduras*, at the Museo de Arte Moderno, Bogotá, a seminal exhibition in her career. *Muro Tejido 82* was previously in the Hirschler textile collection of Pasadena, California, one of the most important private contemporary textile collections ever assembled. Its loose weave combines several different techniques with more flat sections interlacing with cylindrical ones that end in sinuous loops. Monumental in scale, the work feels almost architectural in form, akin to a classical column, and yet still maintains the textural warmth and familial quality that is imbedded in the artist's work.



PROPERTY FROM THE ESTATE OF RUSS LYON JR.

38 W

OLGA DE AMARAL (B. 1932)

Montaña 18, 2003

signed twice, titled, inscribed, numbered and dated '1067 MONTAÑA 18 OLGA DE AMARAL 2003 Olga de Amaral' (on the reverse)

linen, gesso, acrylic and parchment on linen

63 3/4 x 37 1/2 in.

162 x 95.3 cm

\$70,000 - 90,000

£53,000 - 68,000

HK\$550,000 - 700,000

Provenance

Bellas Artes Gallery, Santa Fe.

Acquired from the above by the present owner in 2007.

Exhibited

Santa Fe, Bellas Artes Gallery, *Olga de Amaral: Glyphs*, 30 July-30 August 2003.

Literature

E. Lucie-Smith, *Olga de Amaral: El Manto de la Memoria*, Bogotá, 2000, p. 252.

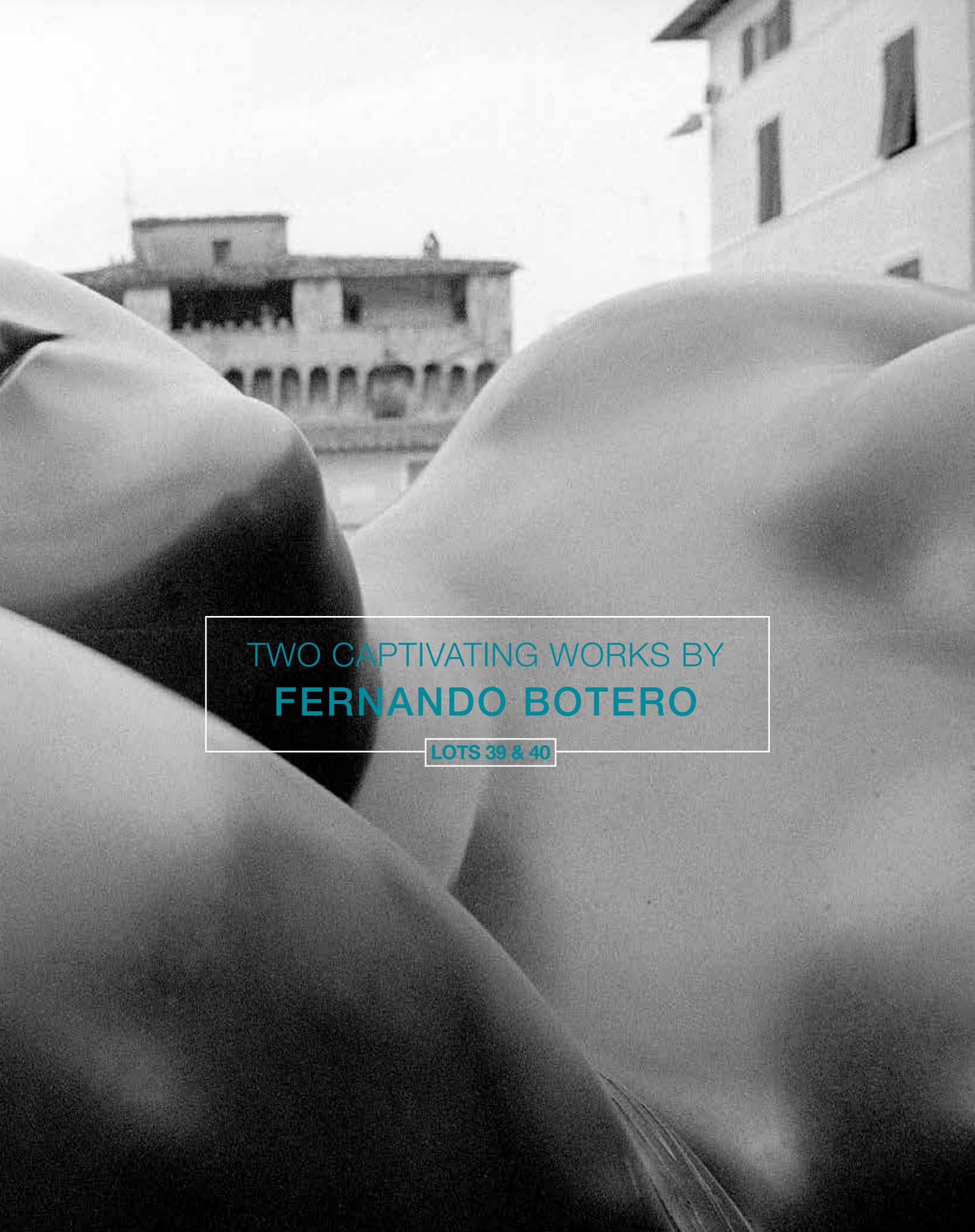
We are grateful to Casa Amaral, Bogotá, Colombia, for their assistance in cataloging this lot.



Reverse of the present lot







TWO CAPTIVATING WORKS BY
FERNANDO BOTERO

LOTS 39 & 40

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

39

FERNANDO BOTERO (B. 1932)

Seated Woman, 2006

incised 'Botero 4/6' (on the base)

bronze

15 1/2 x 11 1/8 x 8 3/4 in.

39.4 x 28.3 x 22.2 cm

This work is number four from an edition of six.

\$200,000 - 300,000

£150,000 - 230,000

HK\$1,600,000 - 2,300,000

Provenance

Private Collection (acquired directly from the artist).

Private Collection, New York.

James Goodman Gallery, New York.

Carl Schlossberg Fine Arts, Beverly Hills.

Collection of Chase Mishkin, New York.

Acquired from the above by the present owner.





Diego Rodriguez de Silva y Velazquez, *The Rokeby Venus*, circa 1648-51 / National Gallery, London, UK / Bridgeman Images.

Inspired by the great masters of art history, from Peter Paul Rubens and Titian, to Giotto and Paolo Uccello, Fernando Botero's style is a modern interpretation of the ever-evolving thread of form and draftsmanship with figures characterized by inflated forms and zaftig rotundity. At the age of 20, Botero left Medellín and traveled to Spain where he was able to view the works of the great European masters, including Diego Velazquez and Francisco José de Goya y Lucientes. Exposure to these artists was fundamental to his stylistic advancement, leading to him joining Madrid's San Fernando School of Fine Arts, followed by San Marco Academy in Florence.

After moving to New York, he continued to develop his trademark style of bulbous and swollen figures and animals, drawing inspiration from Rubens' full-figured representations of female beauty. Rather than gestures of humor or irony, his magnified proportions of figures

can be read as an endearing nod to the pleasure of the tactility of life and beauty explored through the female form, themes also considered by Rubens in his sensual renderings. The time Botero devoted to his artistry and the development of his distinctive *oeuvre* is clearly present in both *Seated Woman*, 2006, and *Nude in Mirror*, 2001. In an indirect homage to Diego Velazquez, Botero reverentially borrows from *The Toilet of Venus* ('*The Rokeby Venus*'), 1647-51, posing *Nude in Mirror* similarly facing a looking glass and admiring her reflection. Unlike *The Rokeby Venus* however, who is blissfully unaware of the anonymous voyeurism of the spectator watching her, Botero's nude locks eyes with the viewer, forcing the gaze upwards to look her at her directly, rather than admiring her form. There is a stark absence of the usual coy flirtation or coquettish indifference seen in a traditional nude at her toilet. Instead of inviting the onlooker to join the sensual experience, Botero's modern nude challenges the observer's gaze. Her pursed red lips and



Baltasar Lobo, *Young Girl Kneeling*, conceived 1968, cast circa 1970 / Private Collection / Photo © Christie's Images / Bridgeman Images / Artwork © 2017 Artists Rights Society (ARS), New York / VEGAP, Madrid.



Peter Paul Rubens, *The Toilet of Venus*, circa 1613 / Private Collection / Bridgeman Images.

hand frozen in midair suggest she has been suddenly and surreptitiously caught by surprise. A complex figure whose private space has been invaded, her response is not simply one of genial welcome for the pleasure of the viewer.

Seated Woman adheres to more traditional compositions of the female nude. The figure turns across her shoulder gazing longingly beside her, her faced flushed with inviting surprise. The overall monumentality and corpulent exaggeration of Botero's rotund figures are arguably further pronounced in his sculptures, where each work seemingly calls out to the viewer pleading with them to caress the cold bronze. The undying longing to be touched is an effect that is solely Botero's: his figures crave human interaction and comparison in both size and sensation. According to the artist, "form is an exaltation of nature. Exaltation of volume. Sensual Exaltation."¹

The smooth sensuality and fertile lyricism of the curvaceous form is palpable in *Seated Woman*. The use of bronze highlights the rich depth and monumentality of the sculpture and heightens the enduring solidity of his work. Botero himself recognized the significance of his sculpture within his canon. "For my entire life, I've felt as if I had something to say in terms of sculpture. It's a very strong desire...pleasure—that of touching the new reality that you create. Certainly, in a painting you give the illusion of truth, but with sculpture, you can touch its reality. . . If I paint a knife in my pictures, it's imaginary, but if I sculpt it, then the sensation of having it in your hand is real— it's an object from your spirit, it's a sensual experience even in its execution. It brings a special joy to touch the material with your hands."²

1. J. C Lambert, *Botero Sculptures*, Bogotá, 1998.

2. F. Botero quoted in E. J. Sullivan, *Botero Sculpture*, New York, 1986, p. 13.

PROPERTY OF A PRIVATE EAST COAST COLLECTOR

40

FERNANDO BOTERO (B. 1932)

Nude in Mirror, 2001

signed and dated 'Botero 01' (lower right)
oil on canvas

55 1/8 x 39 1/2 in.
140 x 100.3 cm

\$200,000 - 300,000

£150,000 - 230,000

HK\$1,600,000 - 2,300,000

Provenance

A gift from the artist to Lina Botero.

Collection of M. Nekrasov, Moscow.

Acquired from the above by the present owner *circa* 2012.

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CONTEMPORARY ART**

Thursday 8 March 2018
New Bond Street, London

YAYOI KUSAMA (B. 1929)

No. A.A., 1958

oil and ink on canvas board

50.6 x 40.4 cm. (19 15/16 x 15 7/8 in.)

£250,000 - 350,000

\$330,000 - 460,000



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46 x 61 cm (18 x 24 in). **HK**

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ZENG FANZHI B. 1964

Happy Smile, 1989

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Figurine [Femme debout au chignon]
bronze with grey and brown patination
8 7/8 in (22.3 cm) (height)
Conceived circa 1953-1954 and cast
in 1980 in an edition of eight plus one
artist's proof

\$500,000 - 700,000

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10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the

arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall

bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Symbols

The following symbols are used to denote

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

O The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until 4pm Wednesday 15th November without penalty. After Wednesday 15th November oversized lots (noted as W next to the lot number and/or listed on page 143) will be sent to Cadogan Tate where transfer and full value protection fees will begin accruing for any lots not collected within 7 calendar days of the date of the auction. All other sold lot will be retained in Bonhams Gallery until Friday 1st December without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Cadogan Tate where Transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked as W in the catalog will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited from **4PM WEDNESDAY 15 NOVEMBER**. Lots not so listed will remain at Bonhams; provided however. **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING 9:30AM EST ON FRIDAY 17 NOVEMBER.

Address

Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For lots removed to Cadogan Tate there will be transfer and full value protection charges but no storage charge due for lots collected with 7 calendar days of the date of auction.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS (W)

4	9	23	25	33	35	37
8	22	24	28	34	36	38

Catalog Order Form

Bonhams

Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to catalogs.us@bonhams.com, or via fax at (415) 861 8951, or mail to:

Bonhams
220 San Bruno Avenue
San Francisco, California 94103

If you have any questions please contact us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
JEWELRY	JWL10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
MADE IN CALIFORNIA CONTEMPORARY ART	PIC52	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
ORIENTAL RUGS AND CARPETS	CPT10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES & WHISKY	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	112

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

Method of Payment

Check/Money Order enclosed for \$: _____
Payable to Bonhams & Butterfields

Visa Mastercard American Express

Card Number _____
16-digit Number

Expiration Date ____ / ____ CVV ____

Cardholder Name _____

Address _____

City _____ State __ Zip _____ Country _____

Signature _____ Date _____

Send Catalogs to:

Name _____

Address _____

City _____ State __ Zip _____ Country _____

Telephone _____ Fax _____

E-mail _____

Client Number (internal use only) _____

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

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If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
bids.us@bonhams.com



Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

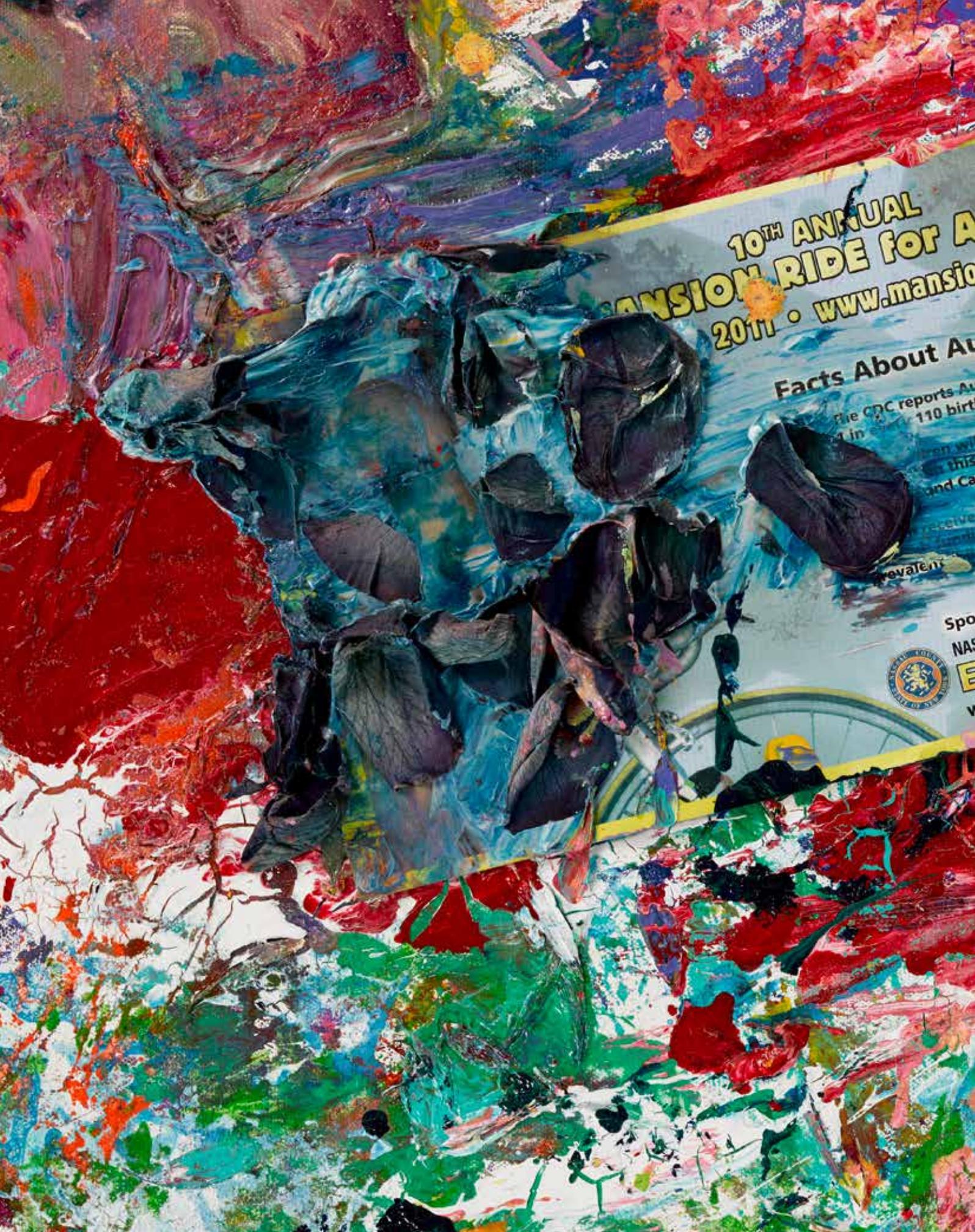
Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____



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