POST-WAR & CONTEMPORARY ART

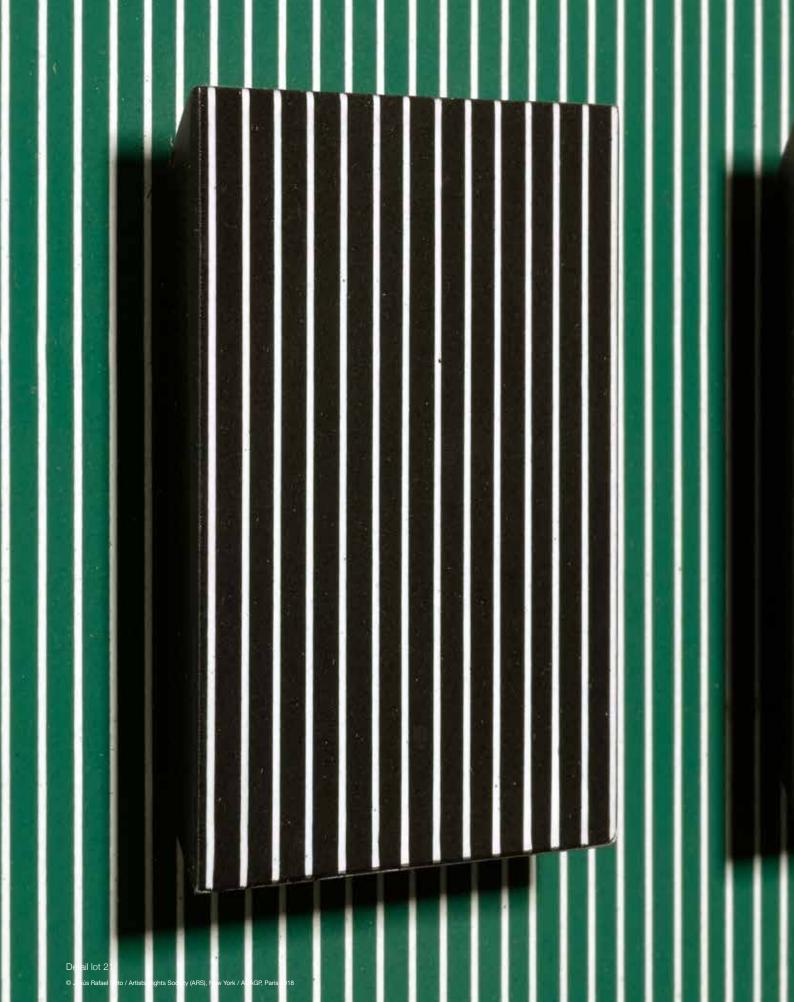
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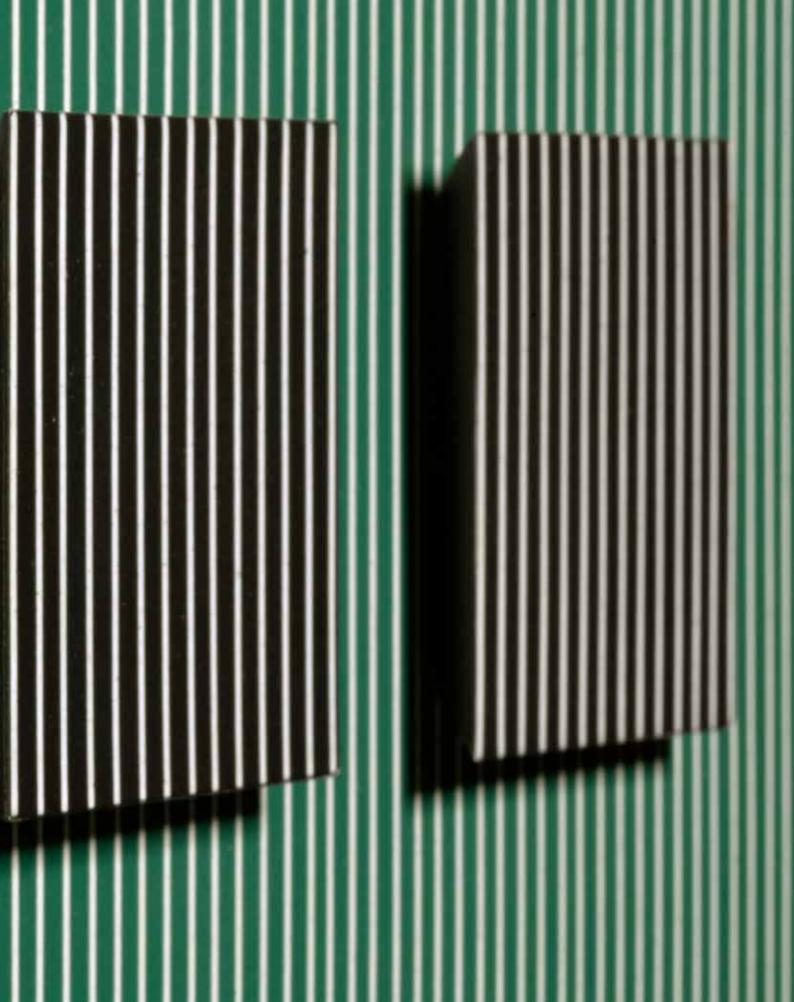
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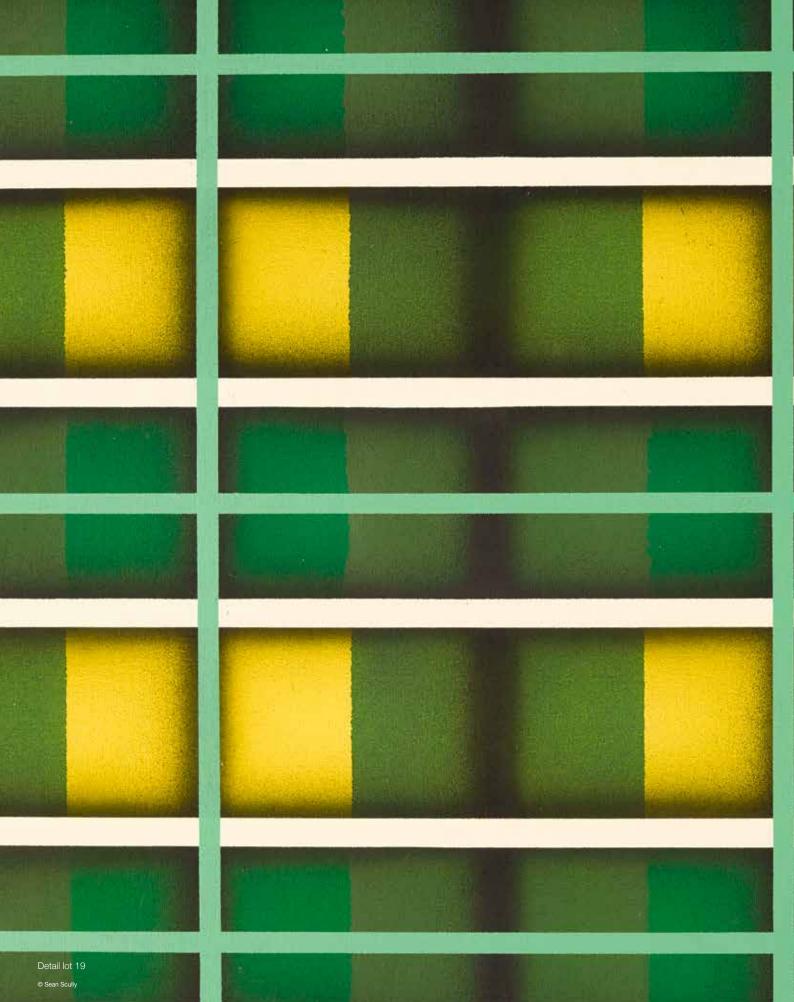
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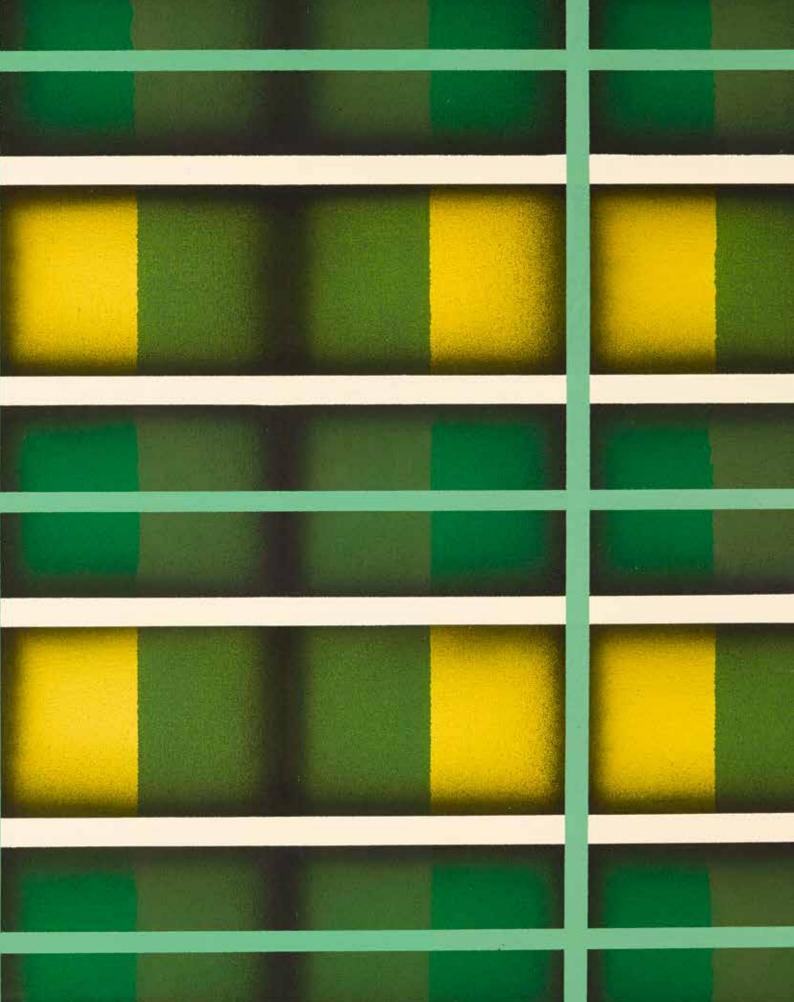


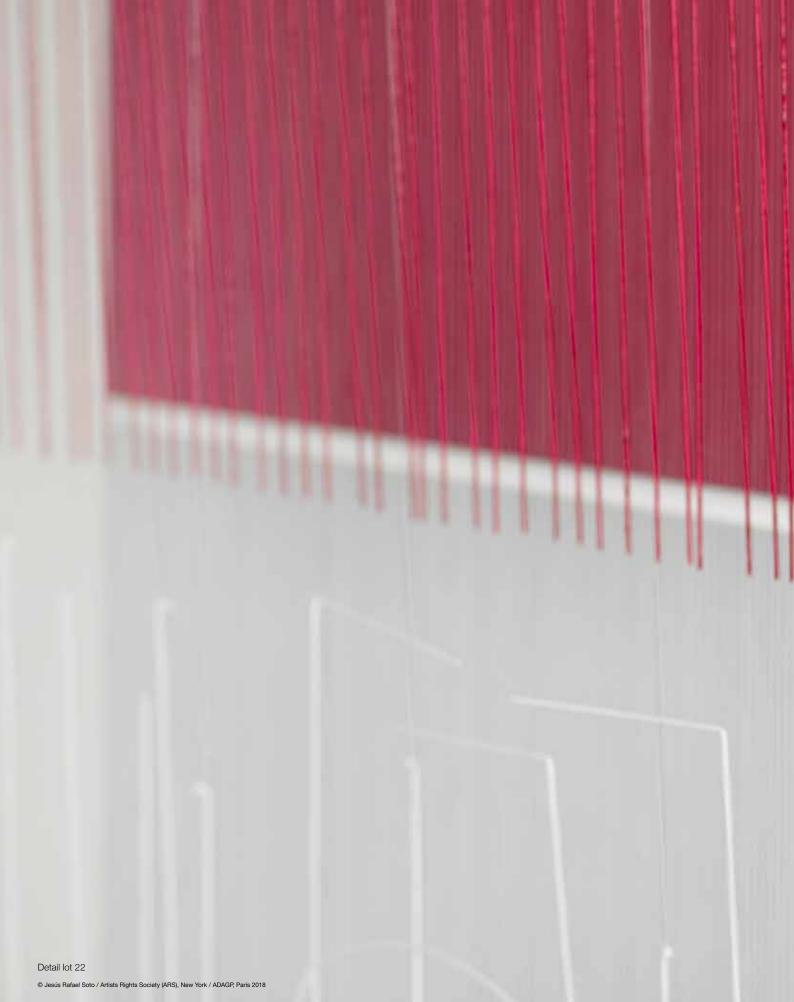


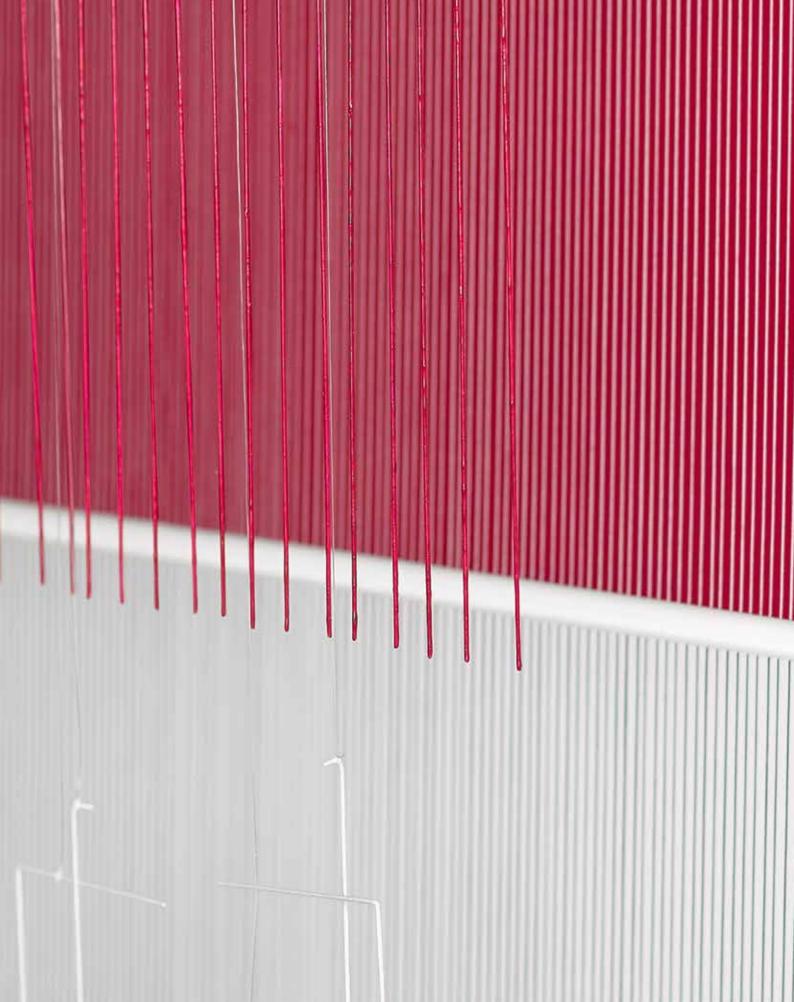














POST-WAR & CONTEMPORARY ART

Wednesday May 16, 2018 at 5pm EST New York

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SALE NUMBER: 24707

Lots 1 - 31

CATALOG: \$35

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POST-WAR & CONTEMPORARY ART

LOTS 1 - 31

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIAN COLLECTION

ALEXANDER CALDER (1898-1976)

Outside the Tent, 1931

signed and dated 'Calder 1931' (lower right) ink on paper

22 3/4 x 30 1/2 in. 57.8 x 77.5 cm

\$50,000 - 70,000 £35,000 - 49,000 HK\$390,000 - 550,000

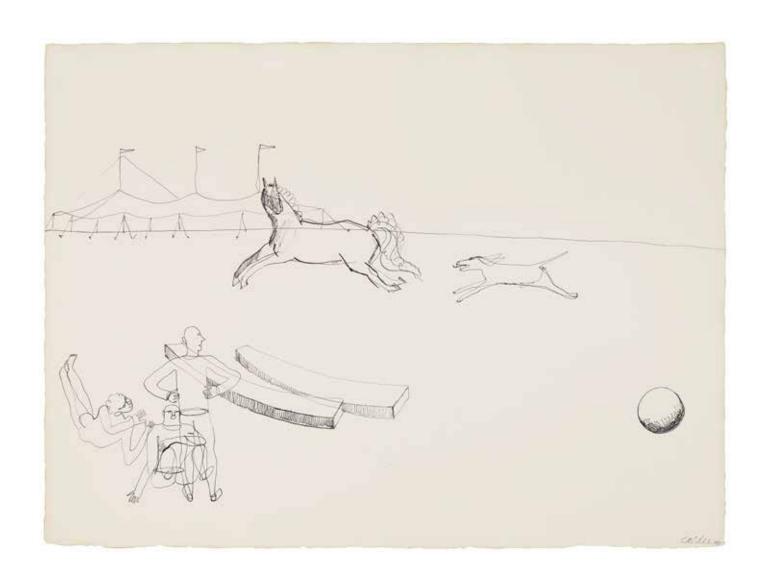
This work is registered in the archives of the Calder Foundation, New York, under application no. A08395.

Provenance

Perls Galleries, New York Acquired from the above by the previous owner in 1968 Thence by descent to the present owner

Exhibited

Minneapolis, Dayton's Gallery 12, Calder, 17 April-11 May 1968, p. 16, illustrated in black and white



ALEXANDER CALDER (1898-1976)

The Fox and The Huntsman, 1931

signed 'Calder' (lower right) ink on paper

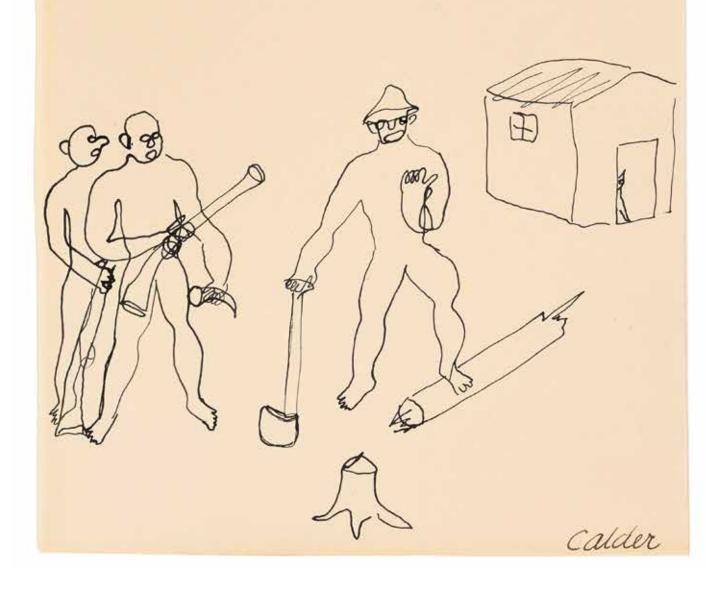
9 3/4 x 7 1/4 in. 24.8 x 18.4 cm

\$12,000 - 18,000 £8,400 - 13,000 HK\$94,000 - 140,000

This work is registered in the archives of the Calder Foundation, New York, under application no. A03013.

Provenance

Sale: William Doyle Galleries, New York, Modern & European Paintings, 5 May 1988, Lot 15 Renee Fotouhi Fine Art, East Hampton Acquired from the above by the present owner circa 1990



PROPERTY FROM THE COLLECTION OF ANDREW VOELKER

ANDY WARHOL (1928-1987)

Untitled (Boy in Ice Cream Parlor), 1947

with the Andy Warhol Art Authentication Board, Inc. stamp and numbered 'A123.056' (on the reverse) watercolor and ink on paper

9 5/8 x 6 3/8 in. 24.5 x 16.2 cm

\$20,000 - 30,000 £14,000 - 21,000 HK\$160,000 - 240,000

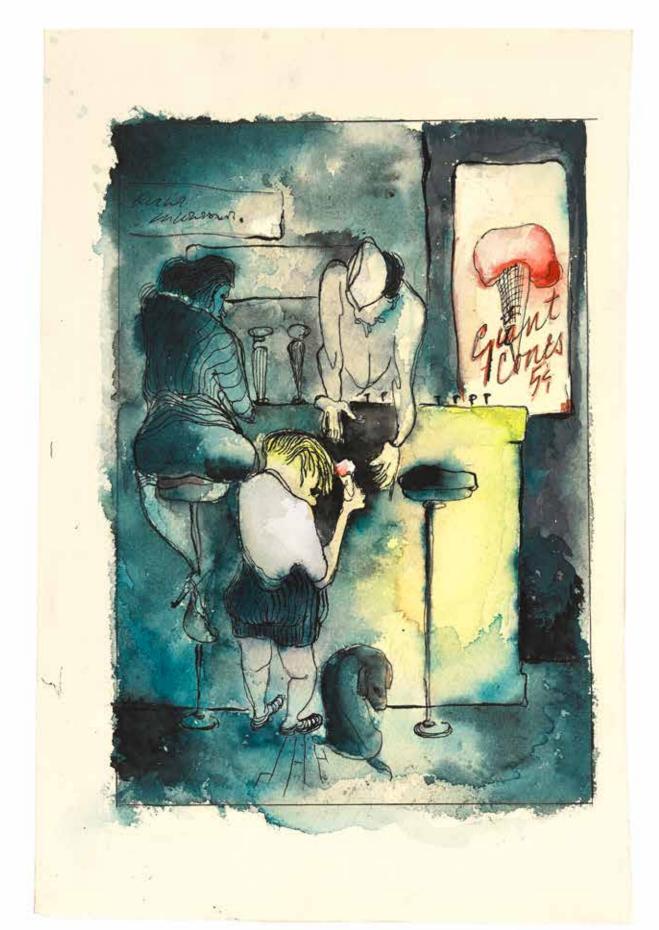
This work is accompanied by a letter of opinion issued by the Andy Warhol Art Authentication Board, Inc.

Provenance

Collection of Walter Denny Uptegraff III, Ash Fork, Arizona Private Collection, Arizona (by descent from the above) Thence by descent to the present owner

Literature

Fannia Weingartner (ed.), The Andy Warhol Museum, Pittsburgh 2004, p. 156, illustrated in black and white



PROPERTY FROM THE COLLECTION OF ANDREW VOELKER

ANDY WARHOL (1928-1987)

Untitled (Bar Scene), 1947

with the Andy Warhol Art Authentication Board, Inc. stamp and numbered 'A124.056' (on the reverse) watercolor and ink on paper

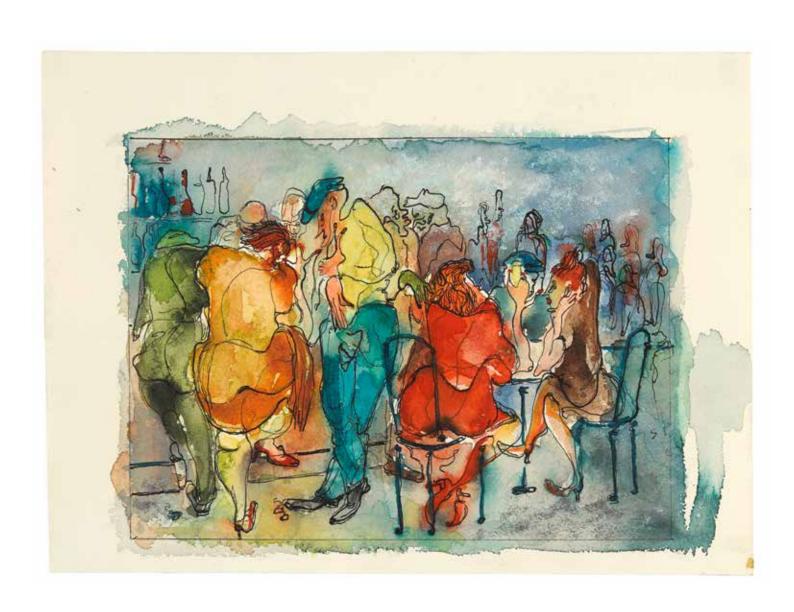
7 1/8 x 9 5/8 in. 18.1 x 24.5 cm

\$20,000 - 30,000 £14,000 - 21,000 HK\$160,000 - 240,000

This work is accompanied by a letter of opinion issued by the Andy Warhol Art Authentication Board, Inc.

Provenance

Collection of Walter Denny Uptegraff III, Ash Fork, Arizona Private Collection, Arizona (by descent from the above) Thence by descent to the present owner



LEE BONTECOU (B. 1931)

Untitled, circa 1957

incised 'BONTECOU' (on one side of the base) bronze

10 7/8 x 12 7/8 x 4 1/2 in. 27.6 x 32.7 x 11.4 cm

\$12,000 - 18,000 £8,400 - 13,000 HK\$94,000 - 140,000

Provenance

Private Collection, New York Acquired from the above by the present owner circa 1980



Alternate view of the present lot



PROPERTY FROM THE ESTATE OF STEPHEN PAUL, LOS ANGELES

JOHN CHAMBERLAIN (1927-2011)

Construction, 1958

welded steel

21 1/2 x 11 1/4 x 8 1/8 in. 54.6 x 28.6 x 20.6 cm

\$80,000 - 120,000 £56,000 - 84,000 HK\$630,000 - 940,000

Provenance

Leo Castelli Gallery, New York The Robert & Ethel Scull Collection, New York Thence by descent to the present owner

Literature

Julie Silvester, John Chamberlain: A Catalogue Raisonné of the Sculpture: 1954-1985, New York, 1986, p. 47, no. 20, illustrated in black and white



Alternate view of the present lot





Construction, 1958, dates from John Chamberlain's series of welded steel sculptures that are pure in form; extraordinarily elegant yet eccentric, they quietly and poetically reflect not only a crucial moment in art history, but in the artist's oeuvre, as well. These organic, unpainted steel sculptures reaffirm the dense materiality of their elements while illustrating the artist's deft understanding and manipulation of substance.

Conceived just two years after Chamberlain moved to New York, Construction exhibits the spontaneous complexity archetypal of the artist's early linear assemblages, where compositional arrangement of a freestanding sculpture is informed by its found components. Up until this point in time, modern sculpture in America was still deeply indebted to Europe's Post-War exploration of abstraction. In studying the work of his predecessors, Chamberlain gained "confidence in the intricacies of words and language that would become central to his creative process" (Susan Davidson, 'A Sea of Foam, an Ocean of Metal', in John Chamberlain: Choices, exh. cat., New York, The Solomon R. Guggenheim Museum, 2012, p. 18). Like Marcel Duchamp before him, Chamberlain not only continues the sculptural narrative of the readymade with these found parts configured in a manner that suggests anthropomorphic volume, but also expresses an exchange of space and movement, an element central to Duchamp's painterly practice. As such, these early sculptures would come to exemplify Chamberlain's preference for volume and space, for lighter, effervescent, and more explosive compositions, as opposed to the more restrained and narrative works by his contemporaries.

By 1960, Chamberlain was awarded his first solo show at Martha Jackson Gallery; his commercial and critical success undoubtedly due to his skill as a welder and the unique manner in which he addressed spatial and formal issues of surrealism and abstraction in a threedimensional medium. Among the influential gallerists and curators to take note of Chamberlain's work was Robert and Ethel Scull, a pioneering couple who had already made a name for themselves as the most avant-garde collectors of Contemporary Art. Construction is one of the few works the Sculls purchased that was passed down to family members in lieu of being sold upon the couple's death: a cherished work reflective of Chamberlain's immense creative agency.



Marcel Duchamp, Bride, 1912 / Philadelphia Museum of Art, Pennsylvania, PA, USA / The Louise and Walter Arensberg Collection, 1950 / Photo © Bridgeman Images / Artwork © Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018

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PROPERTY FROM THE ESTATE OF ELVIRE LEVY, SARASOTA, FLORIDA

ROBERT MOTHERWELL (1915-1991)

Cabaret No. 11, 1974

signed with the artist's initials and dated 'RM74' (lower right) acrylic, graphite and paper collage on paper

22 x 10 1/4 in. 55.9 x 26 cm

\$40,000 - 60,000 £28,000 - 42,000 HK\$310,000 - 470,000

Provenance

Acquired directly from the artist by the present owner in 1980

Exhibited

Zurich, Galerie André Emmerich, Robert Motherwell: New Paintings, Collages, and Graphics, 12 October-16 November 1974

Hannover, Germany, Galerie Brusberg, André Emmerich bei Brusberg, 5 June-6 August 1977 New York, Andrew Crispo Gallery, 1977, n.p., no. 128, illustrated in color

Literature

Jack Flam, Katy Rogers and Tim Clifford, (eds.), Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard, New Haven 2012, p. 217, no. C452, illustrated in color



PROPERTY FROM THE ESTATE OF HARRIET WALKER FITTS, PROVINCETOWN, MASSACHUSETTS

8

ROBERT MOTHERWELL (1915-1991)

Gauloises on Grey #29, 1972

signed with the artist's initials 'RM' (lower right) acrylic and pasted papers on Upsom board

23 1/2 x 9 3/4 in. 59.7 x 24.8 cm

\$30,000 - 50,000 £21,000 - 35,000 HK\$240,000 - 390,000

Provenance

Acquired directly from the artist by the present owner circa 1972

Provincetown, Massachusetts, Provincetown Art Association, Drawings and Photography, Summer 1973

Literature

Jack Flam, Katy Rogers and Tim Clifford, (eds.), Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard, New Haven 2012, p. 165, no. C318, illustrated in black and white



ALEXANDER CALDER (1898-1976)

Black Planets, 1962

signed and dated 'Calder '62' (lower right) gouache and ink on paper

27 1/4 x 40 1/4 in. 69.2 x 102.2 cm

\$30,000 - 50,000 £21,000 - 35,000 HK\$240,000 - 390,000

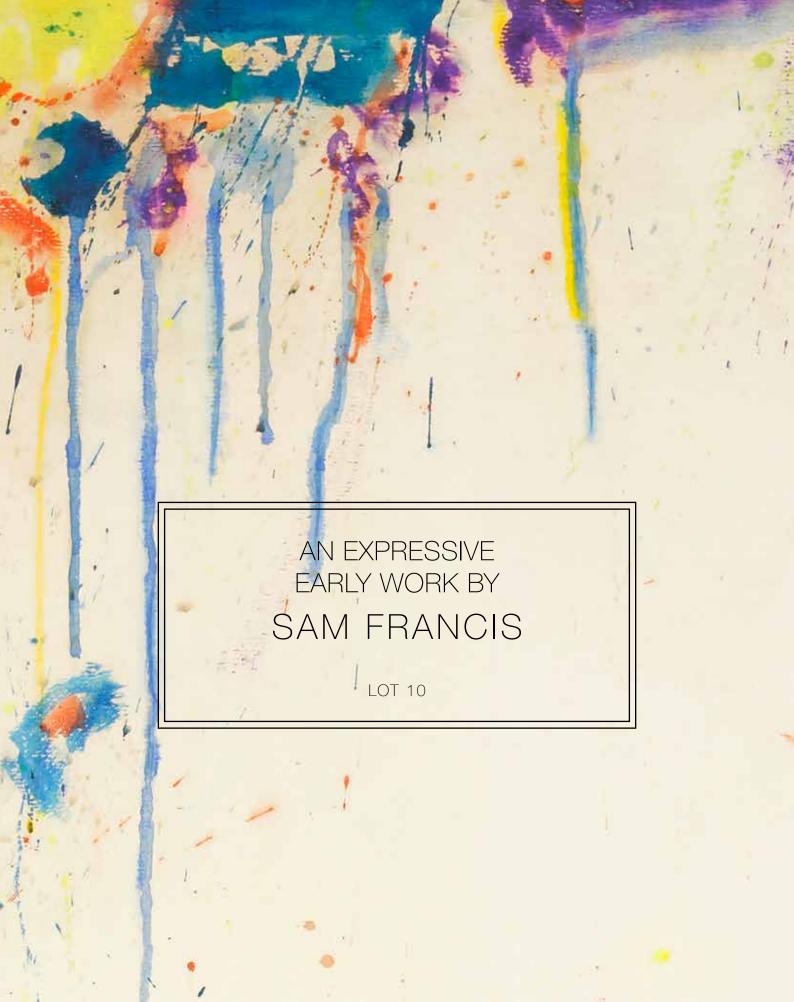
This work is registered in the archives of the Calder Foundation, New York, under application no. A06375.

Provenance

Perls Galleries, New York Marianne Friedland Gallery, Toronto (acquired from the above in 1974) Acquired from the above by the present owner *circa* 1977







SAM FRANCIS (1923-1994)

Summer II, 1957

watercolor on paper

41 1/2 x 47 1/8 in. 105.4 x 119.7 cm

\$200,000 - 300,000 £140,000 - 210,000 HK\$1,600,000 - 2,400,000

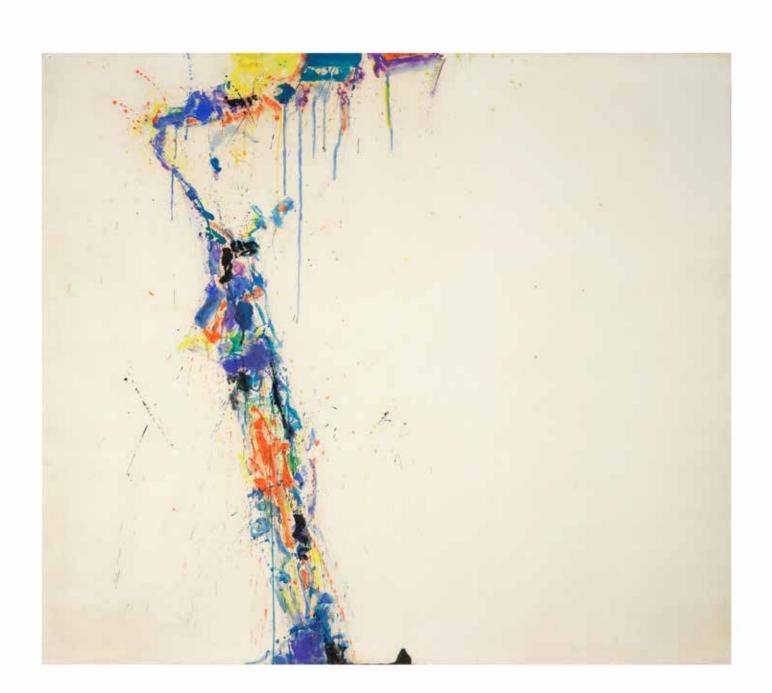
This work is identified with the interim identification number of SF57-327 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Provenance

Martha Jackson Gallery, New York Private Collection, Washington, D.C. Thence by descent to the present owner in 2009



Sam Francis in his studio / Photo © Betty Freeman Papers, Archives of American Art, Smithsonian Institution, Washington



Summer II, 1957, is an early work on paper by renowned American artist Sam Francis. Created in 1957, it is significant for its mastery of color and exploration of light and space, hallmarks of Francis' style that germinated in these formative years and would come to define his body of work for the length of his career.

Francis had a fascination with light, particularly the attributes and characteristics of it. As he commented, "...not just the play of light, but the substance of which light is made" (the artist in James Johnson Sweeney, Sam Francis, exh. cat., Houston, The Museum of Fine Arts, Houston, Texas, 1967, p. 14). This preoccupation with light was a driving force behind Francis' decision to become an artist. Immobilized in 1943 with a spinal injury from a plane crash during his time as a fighter pilot in the United States Army Air Corps, Francis found himself bed-bound in a hospital room. As one art historian noted, "the play



Henri Matisse, La Gerbe, 1953 / Los Angeles County Museum of Art, Los Angeles, CA, USA / Gift of Frances L. Brody / Digital Image © 2018 Museum Associates / LACMA / Licensed by Art Resource, NY / Artwork © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York

of light on the ceiling in many little mobile specks, the play of the sun of the waves of the Pacific Ocean, and the changing colors of the sunset, of the sky and the water aroused his interest" (Wieland Schmied, 'Sam Francis', in Sam Francis Paintings 1947 – 1972, exh. cat., New York, The Buffalo Fine Arts Academy, Buffalo, New York, 1972, p. 10). He was given a set of watercolors and by the time he left the hospital, he had decided to become a painter.

The year 1957 heralded a significant period for Francis, during which he firmly established light and space as fundamental elements of his artistic approach. Summer II was created in the same year as Francis' pioneering painting The Whiteness of the Whale, 1957, which was pivotal in the artist's career for its groundbreaking use of negative space and asymmetrical blank areas and indicated a significant turning point in his style. The similarities between both works in terms of composition and color illustrate a decisive period for Francis' exploration of light. This is conspicuous in Summer II, evidenced in the large swathes of

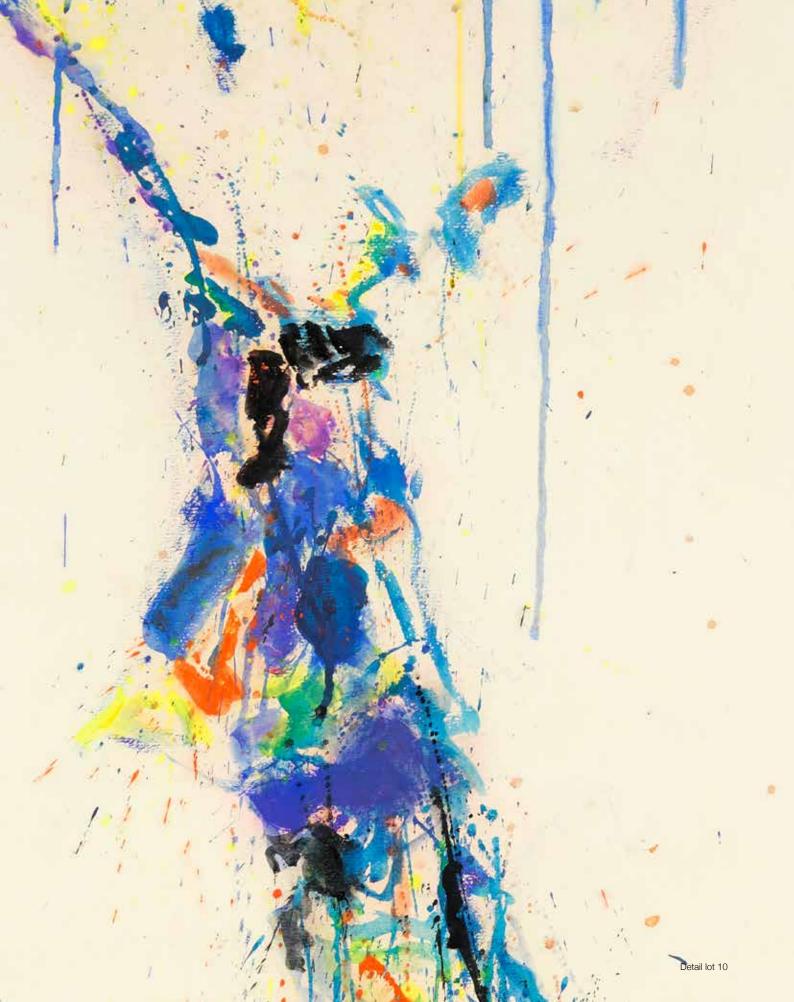
negative space and empty white areas that make up the majority of the composition. In contrast to the free forms of color, the blank expanse appears to pulsate with luminosity. The suggestion of illumination behind and beyond the paper creates a depth and greater sense of space that exceeds the two-dimensional picture plane.

The bare paper and negative space are only understood however through Francis' energetic use of color. The rich intertwining hues of blue, yellow, and orange, punctuated with jewel-like purples and greens, create an intricate overlapping pattern of color. The gestural and spontaneous way the liquid paint has been dripped on the sheet produces a playful sense of unrestrained movement and flow. The transitory form that emerges is reminiscent of a tree, reaching its branches towards the light of the white space, evoking life and movement. It is through Francis' bold mastery of color that this sense of form develops. "Color thus becomes the most important element in painting at the expense of all other elements. Color becomes the subject itself" (Robert T. Buck Jr., 'The Painting of Sam Francis' in Ibid., p. 18).

Francis' use of light and color draws parallels with the Impressionist and Modern masters that came before him. Echoes of Claude Monet, Pierre-Auguste Renoir, Pierre Bonnard and Henri Matisse's earlier experimentations on the quality and nature of light reverberate throughout Francis' palette. This influence is a marker of his time spent in Paris, which would be formative on his views of the importance of color. Summer II has strong similarities to Matisse's pioneering ceramic panel La Gerbe, 1953, in particular. Created only a few years earlier, the work stemmed from Matisse's explorations with paper cut-outs, which were groundbreaking for their playful compositions and striking decorative strategies. Made up of globulous organic forms spread across a white expanse, the picture plane of La Gerbe appears as a growing organic web of diverging light and color. Direct comparisons can be drawn with this work and Summer II, for both their broad and boundless use of a white ground to create negative space and illuminate the abstract colored arrangement that appears to evolve and advance across the picture plane. Matisse's bold use of vivid contrasting colors to create pattern and form also appears to directly influence Francis. The tree-like structure evidenced in Summer Il recalls the leaves in La Gerbe, which translates to 'The Sheaf', echoing the earlier work's interpretation of nature through color. This is particularly revealing in the rich blue areas in Summer II, which could almost be read as fallen leaves from Matisse's earlier masterpiece.

In addition to the masters of Modernism, Orientalism was also a major influence on the work of the young artist. Fueled by a sustained love of this period in art history, 1957 saw Francis begin his first of many trips around the world. Starting in Mexico, he continued on to Japan, Hong Kong, Thailand, and India, crystallizing a seminal period in his life and work. His love of Orientalism can be seen in Summer II through its tangled pattern of color, comprised of intricate drips, forms and cells delicately interlaced and woven like a calligraphic rope hanging vertically down the paper.

Summer II is a seminal work by Francis due its pivotal place within his artistic canon. Firstly, because it reflects the culmination of influences on his practice, and secondly, as a groundbreaking example of the style and motifs that would come to define his creative output throughout his life.







PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

11 W

ALFRED JENSEN (1903-1981)

Doric Order, 1962

signed, titled, inscribed and dated "Doric Order" Alfred Jensen 1962' (on the reverse) oil on canvas

54 x 54 in. 137.2 x 137.2 cm

\$120,000 - 180,000 £84,000 - 130,000 HK\$940,000 - 1,400,000

Provenance

Estate of the artist Collection of Regina Jensen, Glen Ridge, New Jersey The Pace Gallery, New York Waddington Galleries, London Private Collection Sale: Christie's, New York, Contemporary Art II, 8 May 1990, Lot 386 Max Protetch Gallery, New York Private Collection, Millburn, New Jersey Pace Gallery, New York Acquired from the above by the present owner

Exhibited

Buffalo, New York, Albright-Knox Art Gallery, Alfred Jensen: Paintings and Diagrams from the Years 1957-1977, 15 January-26 February 1978, p. 48, no. 18, illustrated in color (this exhibition later traveled to New York, New Museum, 10 March-21 April 1978; Chicago, Museum of Contemporary Art, 5 May-23 June 1978; La Jolla, California, La Jolla Museum of Contemporary Art with Boulder, University of Colorado Museum, Department of Fine Arts Gallery, 3 July-6 August, 1978 and San Francisco, San Francisco Museum of Modern Art, 18 August-1 October 1978)

Los Angeles, Daniel Weinberg Gallery, Alfred Jensen, 18 January-15 February 1986 New York, Pace Gallery, Major Paintings, 20 March-18 April 1987 London, Waddington Galleries, Alfred Jensen, 30 March-23 April 1988, p. 11, no. 4, illustrated in color (cover image)

Chicago, Loyola University Museum of Art, Back to the Future: Alfred Jensen, Charmion Von Wiegand, Simon Gouverneur and the Cosmic Conversation, 18 September-23 December 2009, no. 43, illustrated in color Dublin, Trinity College, Douglas Hyde Gallery, Alfred Jensen, 26 March-19 May 2010,

n.p., no. 6, illustrated in color





Alfred Jensen in his studio, 1963 / Photo @ Paul Katz / Artwork @ 2018 Estate of Alfred Jensen / Artists Rights Society (ARS), New York

Alfred Jensen's seminal Doric Order, 1962, dates from the artist's most prolific and probing period, during which he produced a highly personal body of work that posited him at the very forefront of contemporary artistic expression. An exceptionally rare work, Doric Order communicates a conceptual and aesthetic depth, indicative of the artist's innate technical aptitude. With deliberate precision and a distinctive approach, Jensen responds to metaphysical concerns that preoccupied him throughout his career, creating a visually astounding meditation on practical systems of architecture, one of Jensen's earliest interests.

Born in 1903 in Guatemala City to a Danish father and German-Polish mother, Jensen's storied and exotic upbringing would inevitably inform his rapacious consumption of challenging ideologies and obscure methods of knowledge later in life. After traveling extensively in his formative years, Jensen settled in Europe, first studying under Hans Hofmann in Munich before moving to Paris, and, finally, New York. During the mid-20th century, Jensen read Goethe's Zür Farbenlehre, or Theory of Colors, a text that would heavily influence his practice and wholly consume his cerebral process for decades to come. Though many critics and scholars alike credit Goethe's writings as having the most considerable impact on Jensen's work, it is undeniable that early, keen observations of his surroundings such as the ancient Mayan ruins and rich colors of life in Guatemala served as abiding inspiration

Conceived just one year following his first solo retrospective exhibition at The Solomon R. Guggenheim Museum in New York, Doric Order, 1962, reflects not only the culmination of a decades-long investigation into the theories and properties of color, but also an ethereal, reverential homage to cultural and spiritual traditions. The title itself alludes to the Greco-Roman style of columns, which were recognizable by their harmonious, circular forms that appeared on opposing ends of the cylindrical column. Jensen had an enduring attraction to these sophisticated orders of construction which were deeply rooted in classical architecture, and, further, a "voracious intellectual curiosity, which led him into extensive reading in ancient cultures, and to a deep belief in the ongoing importance of older systems, practices and wisdom, which he held to have universal validity and could affect the world for the better" (William C. Agee, 'Al Jensen and the Traditions of the Modern', in Alfred Jensen: The Number Paintings, exh. cat., New York, Pace Wildenstein, 2006, p. 11). Such curiosity began in 1960 when he read J. Eric Thompson's Maya Hieroglyphic Writing, building on his initial knowledge to develop works in which fully realized equations were deeply embedded in the language of paint. Consequently, Jensen's works from this era are among the most celebrated.

The overarching convergence of art and science as manifested in these aptly named 'early mature' works was self-described by the artist as a "continuous oscillation between numerical and prismatic concerns" (in Alfred Jensen: Paintings and Diagrams From the Years 1957-1977, exh. cat., New York, Albright-Knox Art Gallery, 1978, p. 15). Jensen consistently investigated the binary throughout his career: in his exploration of the dualities of the human experience - positive and negative, light and dark, science and reason, intense color and lack thereof - he sought to create an "allegory of a harmonious



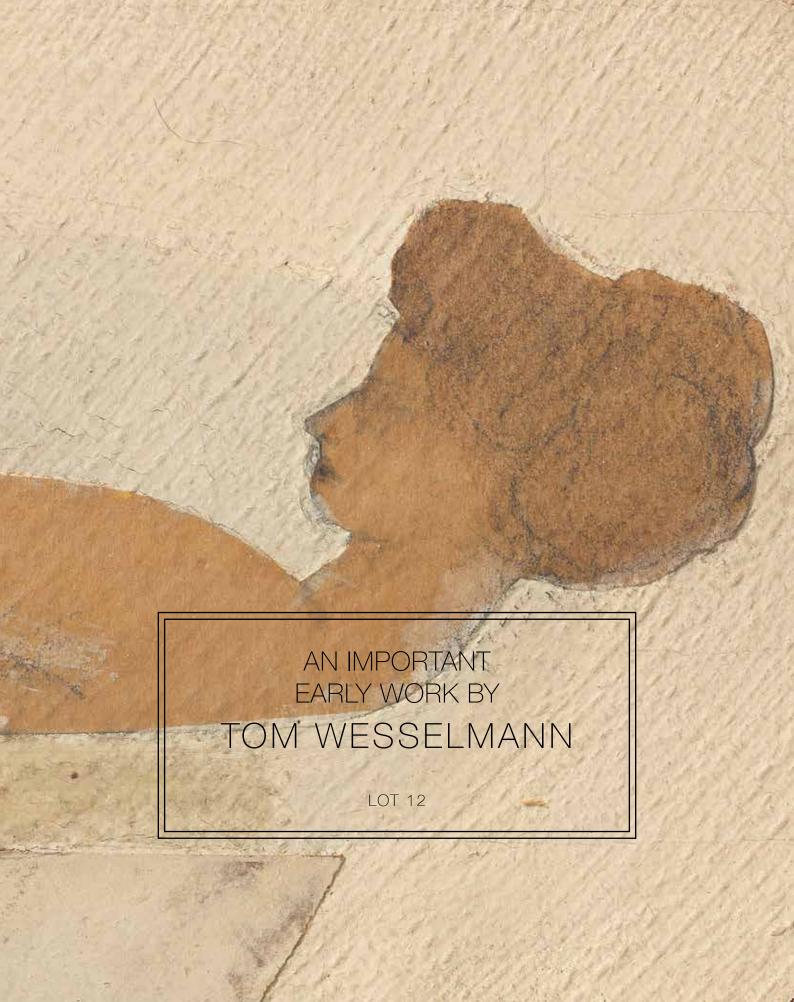
universe" in which the function of color performs not only as a singular sequence, but rather as an engagement between opposing forces (Cathy Curtis, LA Times, Art Reviews: Making Some Sense Out of the Universe with Alfred Jensen, 21 May 1990). Inherent in Jensen's lifelong experimentation is an overarching duality: within the prescribed definitions of his square canvases produced in the 60s, he acutely encapsulated entire universes of thinking. With Doric Order, Jensen expands the psychology of perception outside the spatial dimensions of the canvas, creating a rigorous arrangement with complex geometry that irreversibly intertwines the aesthetic pursuit of creation with concrete structures of understanding.

Above all, Jensen was a heroic color theorist. Doric Order retains a palpable hand-painted quality, each symbol painstakingly constructed to imbue the entire canvas with a pictorial animation. Bands of vibrant color encompass a kaleidoscopic hue; the pigment itself reverberates with tension, almost as if it is trying to work out a universal truth. Thick, syrupy swaths of paint are squeezed directly onto the canvas, the peaks of the impasto thrusting themselves toward the viewer and then receding with each flourish of Jensen's palette knife. Simultaneously linear and yet impressively three-dimensional, these symbols form a dense, rigid embroidery that punctuates the lush rhythm of the heavily textured surface, inverting and replicating in a concentric circle around the picture plane. These meticulously organized patterns have a dizzying chromatic effect on the viewer, which navigates the eye to all points of the canvas at once.

Despite their tightly controlled grids and symbols, Jensen's most masterful works remain puzzlingly abstract: intimidating, perhaps not always in size, but, more importantly, in content. At first glance, Doric Order appears lofty and esoteric: the tactility of such a painting is felt immediately, but its presumed meaning remains elusive. Author Linda L. Cathcart further suggests that, when considering such masterpieces as Doric Order, "the viewer is best served by seeing them in the terms in which Jensen painted them - as individual transcriptions of events and occurrences, both personal and general, which correspond, relate or interact" (in Alfred Jensen: Paintings and Diagrams From the Years 1957-1977, exh. cat., New York, Albright-Knox Art Gallery, 1978, p. 4). "The key to understanding Jensen's art is surely simple; it is not a matter of either/or, forms vs. content, theory vs. structure, but rather a comprehension of the fusion in his art of the innumerable possibilities of painting to which Jensen gave new definition" (William C. Agee, 'Al Jensen and the Traditions of the Modern', in Alfred Jensen: The Number Paintings, exh. cat., New York, Pace Wildenstein, 2006, p. 8).

Fundamentally, Jensen does not seek to solve the equation of painting. Rather, he deftly and singularly illustrates the inextricable link between the rational and philosophical elements of cultures past. In Doric Order, Jensen elucidates the dynamics of life, its beauty and disruption, presenting a rapturous, balanced composition whose immediacy is felt in every square inch of canvas.





PROPERTY FROM A PRIVATE GERMAN COLLECTION

TOM WESSELMANN (1931-2004)

Little Bathtub Collage #3, 1960

oil, pencil and collage on canvas

4 3/4 x 9 in. 12 x 22.8 cm

\$100,000 - 150,000 £70,000 - 100,000 HK\$790,000 - 1,200,000

This work is listed in the Wesselmann Studio Archives, New York, as LBC3.

Provenance

Green Gallery, New York Collection of Abram 'Al' Lerner, New York and Washington, D.C. Maxwell Davidson Gallery, New York Ben Brown Fine Arts, London Galerie Klaus Benden, Cologne Acquired from the above by the present owner in 2012

Philadelphia, Stella Elkins Tyler School of Fine Arts (organized by The American Federation of Arts, New York), Wit and Whimsy in Twentieth Century American Art, 11-November 1962, no. 39, (this exhibition later traveled to New Orleans, Tulane University Center, 5-13 December 1962; Columbia, Missouri, University of Missouri, 14 January-1 February 1963; Salt Lake City, Utah, Utah Museum of Fine Arts, 29 April-15 May 1963 and San Antonio, Texas, Witte Memorial Museum, 6-27 October 1963)

Literature

Tom Wesselmann, exh. cat., New York, Mitchell-Innes & Nash, 21 April-28 May 2016, p. 117, illustrated in color (studio view)





The present work in the artist's studio. Tom Wesselmann in his first studio at 175 Bleecker St., circa 1962 / Photo © Jerry Goodman / Artwork © Estate of Tom Wesselmann / DACS | Jondon / VAGA NY 2018

A rare and important early work by Tom Wesselmann, Little Bathtub Collage #3 is a significant example from the artist's series of "Portrait Collages." His first exploration of the medium, Wesselmann created these works for only a short period of time from 1959 to 1960. Characterized by a female figure within an interior space, these collages hint at the beginnings of Wesselmann's fascination with figuration and the erotic nude. The following year would see the evolution of this examination in Wesselmann's 1961 "Great American Nude" series, which would cement his name as an artist and solidify a theme that he would continue to explore for the rest of his life.

At first glance, Little Bathtub Collage #3 does not appear to incorporate the conventional elements that would emerge as the archetypal Wesselmann nude. It has none of the open-mouthed and red-nippled fetishism, nor the confrontational sexuality of sprawled limbs and blonde hair, that would eventually come to define his work. It does not adhere to the typical iconography that is so instantly recognizable as created by the Pop artist.

In striking contrast, this petite, jewel-like painting, reminiscent of a 19th century miniature, is an intimate portrait of a woman bathing. A private scene, she leans back in the bathtub while raising her leg to wash her feet. She is not aware of the viewer, instead her attention is entirely focused on her own body. There is a youthful innocence and peaceful pleasure to the work. The personal and intimate nature of the study is heightened by the hand-wrought addition of collage, revealing an autobiographical imprint on the work.

These early "Portrait Collages" are punctuated by numerous art historical references, many of which stemmed from Wesselmann's deliberate rebellion against what was the current trend of Abstract Expressionism. Idolizing Willem de Kooning and his application of the human figure in particular, Wesselmann found he had to abandon complete abstraction and return to figuration in order to provide a specific framework with which to manipulate and experiment from (Constance Glenn, 'Nudes in Context', in Tom Wesselmann, exh. cat., Montreal, Montreal Museum of Fine Art, 2012, p. 27). Wesselmann therefore returned to the deeply rooted tradition of painting the female nude, a theme firmly established in European tradition. It is no surprise then that these early nudes echo the supine grace and easy sensuality of Courbet, Manet, Degas, Matisse and Bonnard. Little Bathtub Collage #3 recalls Degas' bathroom scenes in particular. The preoccupation of the sitter's attention, the limbs stretched akimbo across the picture plane, the tangled hair pulled away from the figure's face, all resonate with the same conspicuous pleasure that the Impressionist master channeled a century earlier.

Parallels can also be drawn with Matisse, whose flattened forms and scale of composition influenced the Pop artist enormously throughout his lifetime. "I can't talk about Matisse without talking about myself... Matisse was incredibly good though. He is the painter I most idolized and still do" (the artist in Annabelle Teneze, 'Tom Wesselmann's Challenge: Painting Along with the History of Art', in Ibid., p. 35). By consciously drawing from the western tradition of the erotic nude, Wesselmann places himself firmly within the historical artistic canon and



Edgar Degas, Woman in her Bath, Sponging her Leg, 1883 / Musée d'Orsay, Paris, France / Bridgeman Images / Photo © Musée d'Orsay / © RMN-Grand Palais

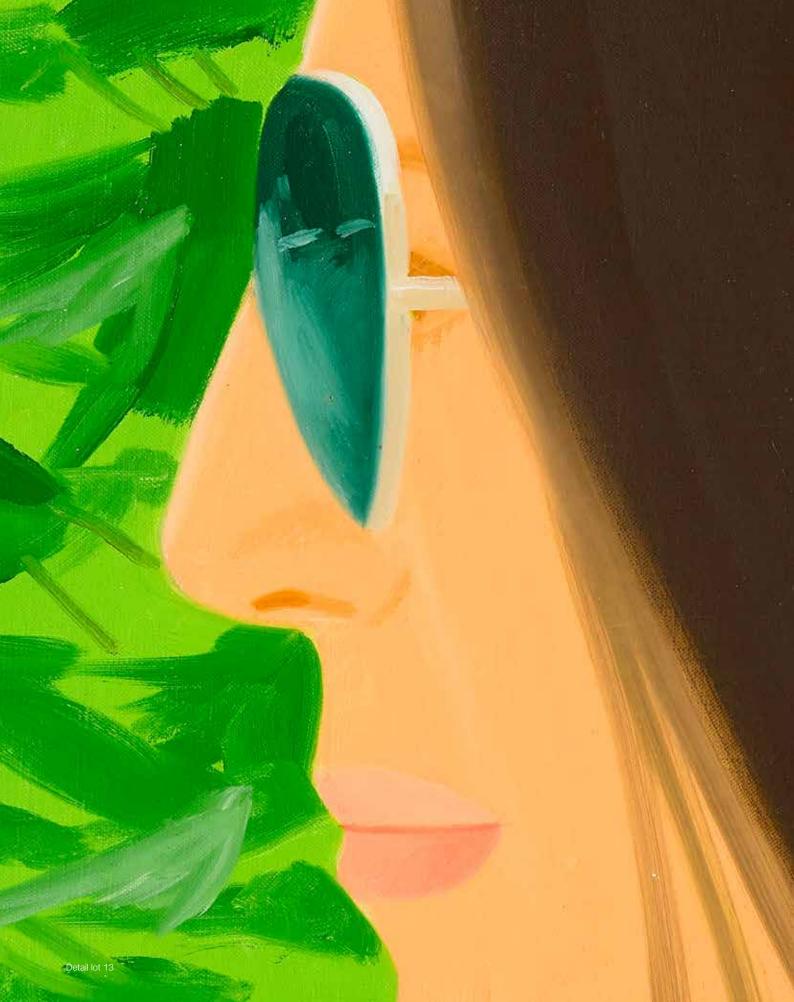
crowns himself the torchbearer of the new American nude. Because while this figure speaks to the European tradition of the erotic nude, it is of a distinctly American and Post-War variant.

The freedom with which the figure explores and enjoys her body with no regard for the viewer is thoroughly modern and foreshadows the powerful women that would later dominate Wesselmann's work. "They are so charming and cozy that it barely occurred to me anyone would find them alarming" commented the artist on the works' powerful latent sexuality (the artist in Ibid., p. 26). However 'cozy and charming' these collages appeared, Wesselmann was aware of the relationship between scale and eroticism. "Too big a scale and eroticism decreases - perhaps because it is too hard to relate to a fifteen-foot woman" said the artist himself about his work, highlighting the connection between the intimate size of the work and the eroticism that the artist strove to build (in Slim Stealingworth, Tom Wesselmann, New York, Abbeville Press, Inc., 1980, p. 33).

Though superficially different to his later works, the germination of his iconic erotic style is clearly evident. This work therefore crystalizes a seminal period for the artist, one where Wesselmann was both looking back to past centuries of the European tradition of the female nude while simultaneously pushing forward to the groundbreaking and distinctly American figures he would create. Little Bathtub Collage #3 reveals the emergence of Wesselmann's iconic motif and mastery of

figuration. "The female nude was given respectability by the masters - Titian and Manet. Then people had to deal with me" (in *Ibid.*, p. 17).

Appearing at auction for the first time, Little Bathtub Collage #3 is not only significant for its importance within Wesselmann's *oeuvre*. but also for its distinguished provenance. The work was originally sold by the artist's New York representatives, Green Gallery, to Abram 'Al' Lerner, art advisor and personal curator for the collector, financier and entrepreneur Joseph Hirshhorn. Lerner was a strong supporter and patron of Wesselmann from very early on and advised Hirshhorn to acquire a number of works by the artist. This group, including four examples from the "Great American Nude series", are now part of the Hirshhorn Museum collection in Washington D.C. Tellingly, Little Bathtub Collage #3 is one example that Hirshhorn kept in his personal collection until his death, which speaks to the works indisputable museum quality, rarity and importance within Wesselmann's oeuvre and the wider canon of Pop Art.



AN OUTSTANDING PAINTING BY ALEX KATZ

LOT 13

ALEX KATZ (B. 1927) Ada in Spain, 1981

oil on canvas

48 x 34 in. 121.9 x 86.4 cm

\$220,000 - 280,000 £150,000 - 200,000 HK\$1,700,000 - 2,200,000

Provenance

Marlborough Fine Art, London Benjamin Mangel Gallery, Philadelphia (acquired from the above in 1984) Acquired from the above by the present owner in 1984

Exhibited

Philadelphia, Benjamin Mangel Gallery, Alex Katz Paintings and Cut Outs, 6-27 April 1984





Alex & Ada Katz, New York, 1958 / Photo @ Rudy Burckhardt

Pioneering his own stylized and distinctly polished New York approach to painting, Alex Katz's exploration of portraiture is an essential turning point for modern painting. At the center of this vision is his wife and muse, Ada, whose features have become synonymous with Katz's work. The present work, Ada In Spain, 1981, is a striking example of Katz's innate ability to layer emotion and memory into his canvases. Not only is the viewer granted entry into Katz's vibrant private world, but also, via this intimate, serene and sincere view, we are privy to the artist's consciousness - layered with respect, ardor and euphoric reverence for his wife. According to renowned art historian Robert Storr, "We - the viewers - enter in this compact of infinitely deferred intimacy without hesitation. We are beckoned and respond, only to be stopped tantalizingly short of the threshold of total visual possession by qualities of abstraction that are as difficult to grasp on their own as the person they incompletely constitute" (in, 'Ada, Ada, Ada...', in Alex Katz Paints Ada exh. cat., New York, The Jewish Museum, 2006, p. 1).

Developed in reaction to 1950s Abstract Expressionism, Katz's investigation of formalism draws him ever closer to the essential elements of painting in the form of his mastery of line, color and contour. Linking the expressive qualities of the Abstract Expressionists

with Pop's crisp aesthetics and commercial influence, Katz's presentation continues the historic legacy of portraiture in a way that transcends time. In an interview with David Salle, Katz remarked: "The idea of making a contemporary portrait seemed like a real challengeto be able to look at a person and paint them, forgetting what you had been taught. I did it out of things I liked about abstract paintings. When I got to the flat background, that was the most exciting thing in my life-bingo! It was the first time the paintings had real energy to them" (the artist quoted in "Alex Katz Interviewed by David Salle", in Alex Katz: Unfamiliar Images, Milan, 2002, p. 17). His ability to capture a moment, feeling or memory is truly transformative and reveals the complexity of his skill and vision.

Having been in the same private collection since 1984, Ada In Spain captures a seemingly perfect day with Ada's iconic profile outlined by a swirl of verdant curled leaves amongst a neon green backdrop. Ada's chestnut brown bob is slightly tousled by a soft breeze, while her tanned skin is warmed by an illustrious sun out of the frame. Her pale pink smile reveals her joyful continence, while her classically cool aviator sunglasses hide her eyes. The reflective lens, however, shows a tranquil glimpse of her surroundings. The contrast of these colors



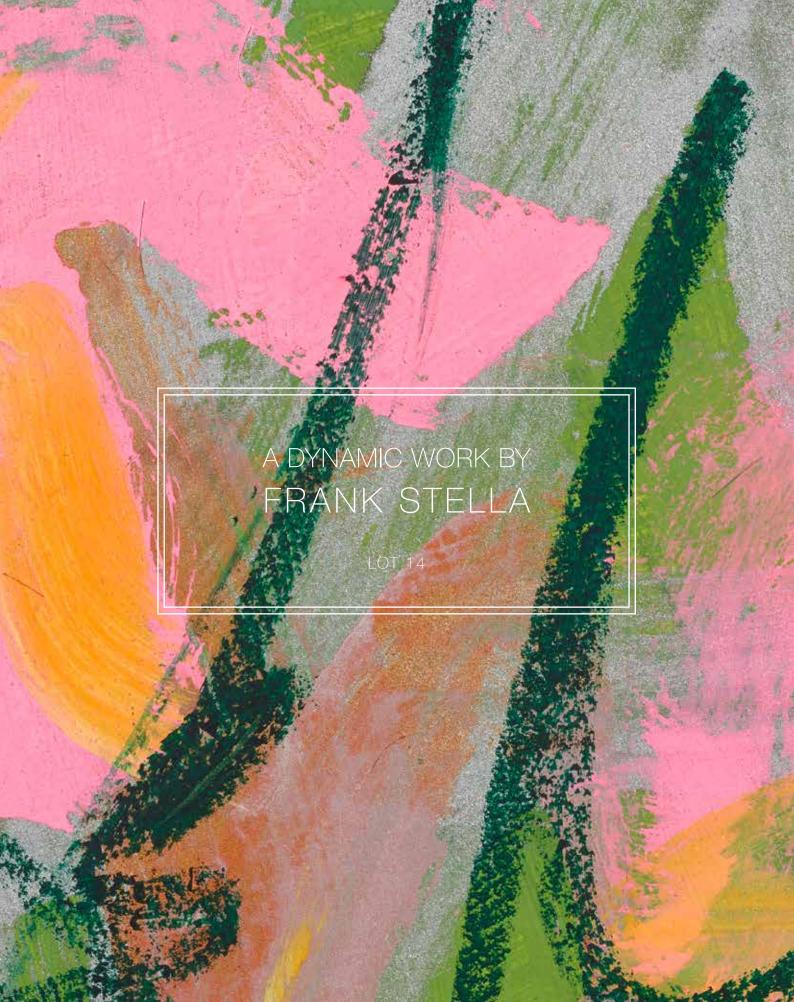
Andy Warhol, Liz, 1963 / Private Collection / Photo © Christie's Images / Bridgeman Images / © The Andy Warhol Foundation for the Visual Arts / Artists Rights

creates sharp angles that echo and enhance the flatness of Katz's work, underscoring the importance of the painterly treatment of the surface of the canvas. "I like the content to be the surfaces... The trilogy of form, content and subject matter never seemed right to me. My theory is if you get the surfaces right, you get everything right. I want style, the manner of painting, to be the dominant function" (the artist quoted in an interview with Grace Glueck, "ALEX KATZ PAINTING IN THE HIGH STYLE", in The New York Times Magazine, 2 March 1986, p.6006037).

In addition to the sharp use of contour and line, the overall crop of Ada reflects the contemporary influence of commercial advertising. According to the artist, "Advertising images were fresh. The way they took a rectangle and broke it up was exciting. The composition ideas, some of them were crazy!" (the artist in "Alex Katz Interviewed by David Salle," in Alex Katz: Unfamiliar Images, Milan, 2002, p. 19). Predating Andy Warhol's use of photography as the basis for creating his figures, Katz's portraits of Ada can be seen in direct dialogue with Warhol's portrayal of Elizabeth Taylor. As Ada's portrait began from a photograph, Warhol's Liz originates from a film still. These crop photographs offer a limited view of each women, with the two artists selecting varying aspects to highlight and pronounce. Liz and Ada both have a flat directness – one in part from the use of screenprinting, and the other due to the choice and skill of the artist's brush. The juxtaposition of the two works reveals the ongoing contemporary dialogue of portraiture, where both works push the category to its limit.

Katz utilizes all aspects of painting to transport the viewer into his world with ease and an air of welcomed familiarity. The edges of this snapshot, however, do not prune the scene, but rather allude to the vast atmosphere behind Ada. This imaginative expansion of the canvas engages the observer in a way solely unique to Katz. Ada In Spain optimizes Katz's groundbreaking representational style and deft color choice, however, it is the reverberating intimacy and joy that he layers along with his oil that shows his power as a painter. "Both private and public, modest and proud, these commanding pictures fuse the highest demands of ambitious abstract art with the need to record the guiet truths of personal experience" (Robert Rosenblum in 'Alex Katz's American Accent', Alex Katz, exh. cat., Whitney Museum of American Art, New York, 1986, p. 31).





14 W FRANK STELLA (B. 1936) Green Solitaire, 1981

signed and dated 'F. Stella '81' (upper right) acrylic, oil stick, diamond dust and ink on paper on canvas

60 x 84 in. 152.4 x 213.4 cm

\$80,000 - 120,000 £56,000 - 84,000 HK\$630,000 - 940,000

Provenance

M. Knoedler & Co., Inc., New York John C. Stoller & Co., Minneapolis Private Collection, Minnesota (acquired from the above *circa* 1982) Shiloh Gallery, Minnetonka, Minnesota Sale: Bonhams, New York, *Contemporary Art*, 13 May 2008, Lot 24 Acquired at the above sale by the present owner



15 **SOL LEWITT (1928-2007)** *Irregular Grid*, 1999

signed and dated 'S. LeWitt 99' (lower right)

gouache on paper

14 1/2 x 14 1/2 in. 36.8 x 36.8 cm

\$8,000 - 12,000 £5,600 - 8,400 HK\$63,000 - 94,000

Provenance

A gift from the artist to the present owner in 1999



FRIEDEL DZUBAS (1915-1994)

Omen, 1988

signed, titled, inscribed and dated 'Dzubas 88 "OMEN"' (on the reverse) magna acrylic on canvas

40 1/8 x 40 1/8 in. 101.9 x 101.9 cm

\$20,000 - 30,000 £14,000 - 21,000 HK\$160,000 - 240,000

Provenance

André Emmerich Gallery, New York Ameringer Howard Gallery, New York Adler & Co. Gallery, San Francisco Acquired from the above by the present owner



JOEL SHAPIRO (B. 1941)

Untitled, 1987

signed and dated 'SHAPIRO 1987' (on the reverse) chalk, pastel, charcoal and pencil on paper

41 1/4 x 30 1/8 in. 104.8 x 76.5 cm

\$18,000 - 22,000 £13,000 - 15,000 HK\$140,000 - 170,000

Provenance

Paula Cooper Gallery, New York Private Collection, Ohio (acquired from the above in 1987) Pace Wildenstein, New York Acquired from the above by the present owner in 2000

Exhibited

Durham, North Carolina, Duke University, SoHo at Duke, 11 November-28 December 1988, p. 34, no. 14, illustrated in black and white



18 W

SAM GILLIAM (B. 1933)

Time Before History, 1994

signed, titled and dated 'Time Before History '94 Sam Gilliam' (on the reverse) acrylic and polypropylene on wood with constructed aluminum

48 1/2 x 48 1/2 in. 123.2 x 123.2 cm

\$15,000 - 25,000 £10,000 - 17,000 HK\$120,000 - 200,000

Provenance

Baumgartner Galleries, Inc., Washington, D.C. Sale: Leslie Hindman Auctioneers, Chicago, Paintings, Prints, Drawings and Sculpture, 7 September 2008, Lot 52 Acquired at the above sale by the present owner







19 W **SEAN SCULLY (B. 1945)** *Green Light*, 1972-73

signed and inscribed 'Sean Scully' (on the reverse) acrylic on canvas

96 x 127 in. 243.8 x 322.6 cm

\$120,000 - 180,000 £84,000 - 130,000 HK\$940,000 - 1,400,000

This work will be included in the forthcoming Sean Scully catalogue raisonné being prepared by Dr. Marla Price.

Provenance

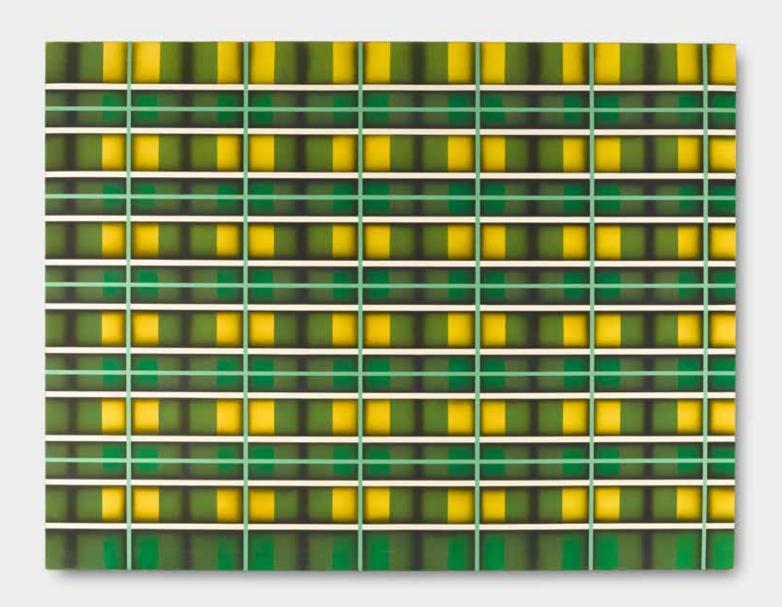
Acquired directly from the artist by the previous owner Thence by descent to the present owner

Sean Scully's monumental Green Light from 1972-73, is a tantalizing example of the artist's formative period which brought not only his first commercial success but, more significantly, paved the way towards what has become his most influential body of work, the Walls of Light. The Irish-born American's earliest work, dating from the mid to late 1960s, was, somewhat surprisingly, primarily concerned with figuration. Living and working in London at the time, naturally led Scully down this path, however his representational work was not only unrewarding commercially, but, more importantly, it was unsuccessful in terms of achieving his primary artistic goals. As Edward Lucie-Smith recently stated, "Painting, for him, is a declaration of belief - belief in the importance of the activity he is undertaking. Belief in the power of paint on canvas to communicate ideas and feelings - feelings in particular" ("Sean Scully - Paint Speaks Louder Than Words", in Artlyst, 4 November 2016). Considering these sentiments, it makes perfect sense that Scully would come to abandon his unfulfilling figurative practice. Eventually, it was a sojourn to Morocco in 1969 that provided the catalyst Scully needed to truly alter his painterly style and begin a career-defining exploration of abstraction.

In Morocco, Scully became entranced by the tension and emotional drama created through the interaction of rich southern light with the ultra-precise and rigidly delicate abstract patterning and lattice-

work abundant in traditional Moroccan architecture, wall and floor coverings, and other textile-based objects. Once back in London, Scully refocused his attention on pursuing abstraction, and began making paintings inspired by complicated, orthogonally-based grids. Such works integrated his concerns of pictorial and illusory space with light in an attempt to elicit profound human emotions and reactions via a regimented process of construction. The large-scale paintings he produced during this period exhibited complex networks of intersecting and overlapping bands of color that create an intense optical field, where three-dimensional space is created and activated by deeply contrasting colors – a result analogous to works by the early pioneers of the Op Art movement.

These first abstract investigations were critically successful for Scully and likely contributed to him receiving the Frank Knox Fellowship in 1972. This opportunity took him to America, which had only recently become the center of the art world, and, moreover, the place where all the major advancements in abstraction were taking place. This fellowship allowed the artist to study at Harvard University, and it was here that Scully would work, teach, and completely immerse himself in American culture, particularly in New York and Boston. *Green Light* was, in fact, painted at Harvard in 1972-73, during this period of great discovery. In America during the early and mid-1970s, "Scully was











AN EXTRAORDINARY PAINTING BY WOJCIECH FANGOR

IOT 20

PROPERTY OF A PRIVATE WESTCHESTER COLLECTOR

20

WOJCIECH FANGOR (1922-2015)

M77, 1968

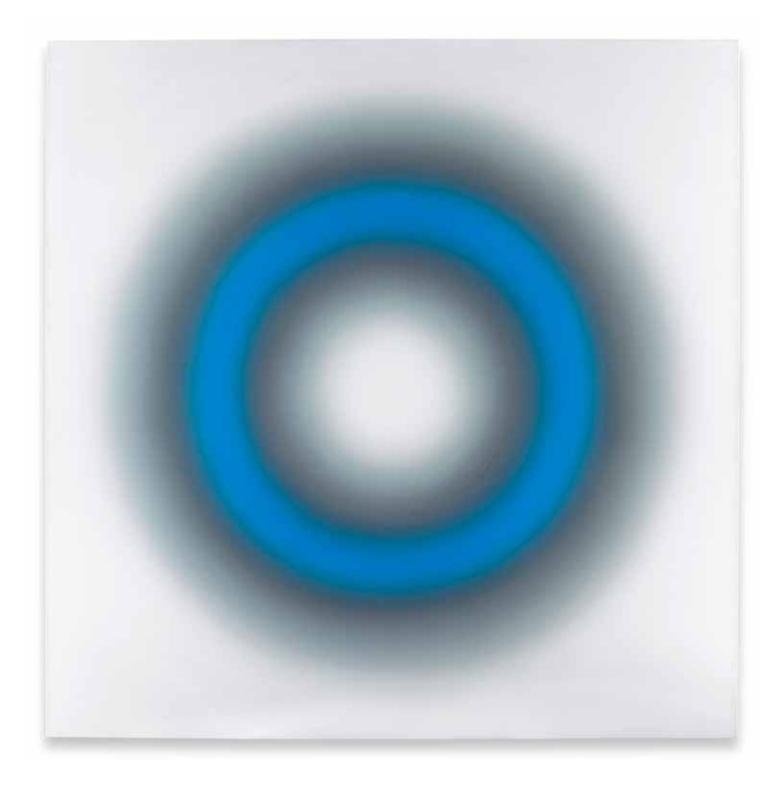
signed, titled, inscribed and dated 'FANGOR M77 1968' (on the reverse) oil on canvas

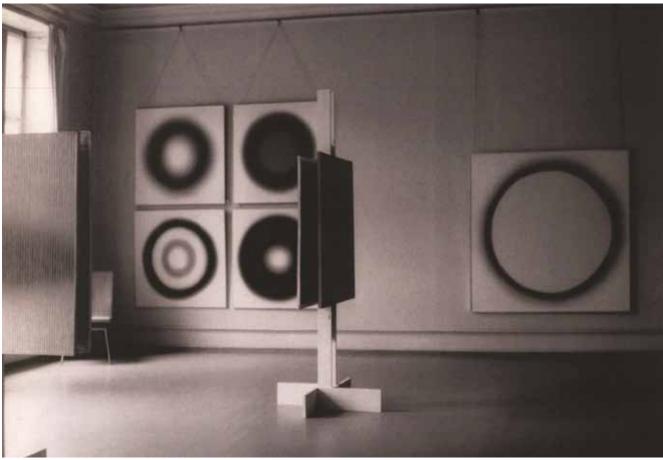
50 1/8 x 50 3/8 in. 127.3 x 127.9 cm

\$200,000 - 300,000 £140,000 - 210,000 HK\$1,600,000 - 2,400,000

Provenance

Irving Galleries, Palm Beach Acquired from the above by the previous owner in 1977 Thence by descent to the present owner





Interior view of exhibition, Museum Schloss Morsbroich, 1964 / Artwork @ Wojciech Fangor

Mesmerizing and ambitious, Wojciech Fangor's M77, 1968, was conceived at the apex of Op Art's explosive entrance into the canon of Contemporary Art, positing Fangor as the most eminent figure within this provocative movement. With enticing luminosity, M77 presents a meditative survey on the separation of light and its subsequent illusory effects. Appearing on the open market for the first time, Fangor's M77 is a stunningly complex vortex which overwhelms the senses, proving just as difficult to stare directly at than it is to tear the eye away.

Born in Poland in 1922, Fangor studied art privately in the early 1940s prior to attending the Academy of Fine Arts in Warsaw, where his practice was heavily determined by Post-War restrictions on creative output. Emerging out of a tightly controlled period of Socialism, Fangor initially experimented with a body of political realist work. It was not until the late 1950s when Fangor finally realized his technical and aesthetic prowess in the creation of "a two-dimensional field in which blurred or non-focused edges dissolve the distinctions of colors and forms into a synoptic pulsating configuration" (Margit Rowell, Fangor, exh. cat., New York, The Solomon R. Guggenheim Museum, 1970, p. 11). In the wake of Socialist dissolution in the Soviet bloc, Fangor found new expression in avant-garde abstraction, beginning a lengthy and highly investigational career that would come to be marked by the absence of hard-edged forms and definitive figuration, and, in their place, dizzying optical effects. "The development of Fangor's art towards optical

illusion was stimulated by a desire to produce a more forceful, direct experience than that which can be obtained through the traditional conventions of painting" (Ibid.). With M77, Fangor skillfully addresses spatial concerns that test the extremities of individual perception of its surface, challenging the defined space between viewer and object, reducing it until the two become inseparable.

As with Fangor's most formidable works, M77 was conceived from successive layers of oil paint rather than acrylic - the latter of which was the preferred medium of most Color Field painters, including Kenneth Noland - which imbues the present work with a higher concentration of vivid color, creating the illusion of a pulsating iris. Certainly, M77 draws a parallel to the hazy silhouettes and saturated color of Kenneth Noland's 1960s canvases, however, where Noland assessed pictorial surface as the primary vehicle for his visual language, Fangor focused instead on the capabilities of his medium to envelop and determine the active space surrounding the viewer. Consequently, M77's cerulean oculus is both invasive and intangible: suspended against the picture plane, it readily absorbs both interior and exterior space. As the outer circular ring seamlessly dissolves into the canvas, the intensity of Fangor's color is somehow elevated whilst the sphere melts outward. On Fangor's enthralling amoebic forms, prominent critic and author Coline Milliard notes, "There's no limit between one tone and the next, just a vibrating zone that takes the eye from one bright shade to another so effortlessly



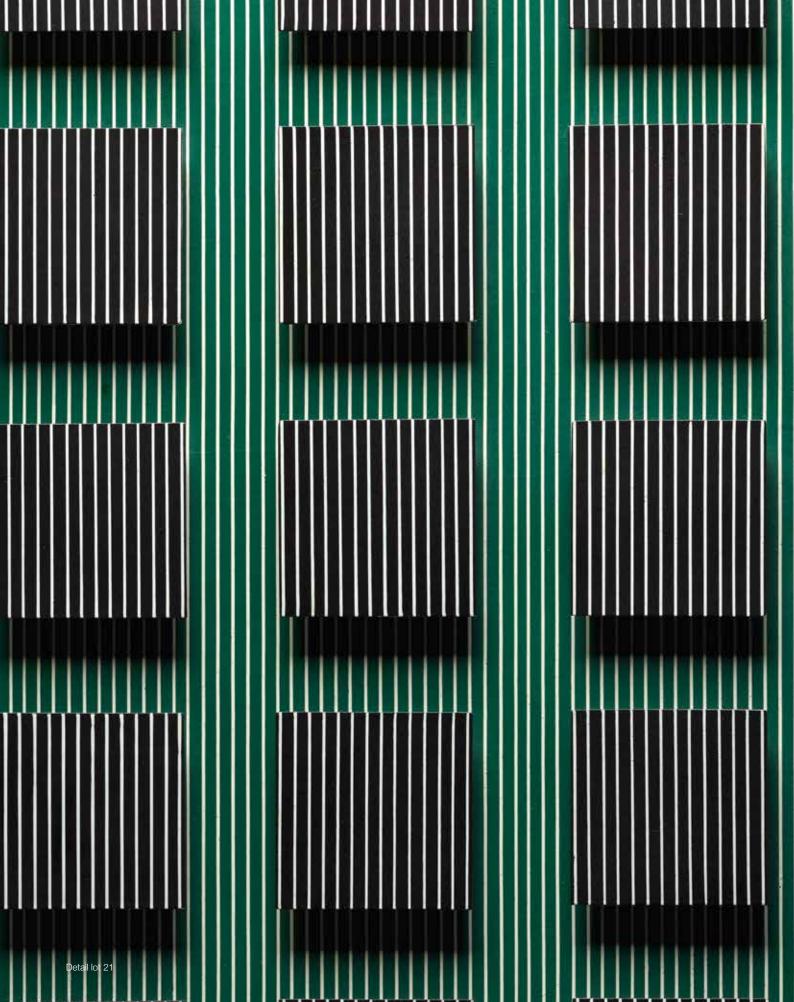
Kenneth Noland, Blue Extent, 1962 / Private Collection / Photo © Christie's Images / Bridgeman Images / Art © The Kenneth Noland Foundation / Licensed by

that there's almost no recollection of a transition" (in "Polish Artist Wojciech Fangor Finally Gets His Due", in artnet news, 12 December 2014, retrieved online). She goes on to suggest that "The strength of this body of work, realized between 1958 and 1974, lies in the most ethereal of techniques: an absolute command of the blur, which turns here into a sort of acid pop sfumato. It makes the entire surface vibrate, and animates Fangor's circles, waves, and squares. The impression of movement is so striking at times that it looks as if the pigment is dancing on the picture plane, permeating the space that separates viewer and canvas. The ensemble is a joyfully riotous inversion of traditional perspective: infectious, unsettling, exhilarating" (Ibid.).

An intuitive ocular paradox, M77 throbs with a subtle yet vigorous movement, immediately eliciting a visceral response from the viewer. The structure of the work is informed by the properties of its surface; most predominantly, the integration of light that emanates from within the canvas, a technique that was singularly Fangor's. Here, the artist's fascination with exploring levels of consciousness as they are activated by our consumption of the chromatic spectrum of light is made evident. "Fangor's color-space escapes the definitions conventionally applicable to pictorial space... The spatial experience does not depend on the limits of the canvas nor is it specifically related to the framing edge. Although the given two-dimensional area and its symmetrical organization are references, they are only a point of departure. Staticity and two-dimensionality are implicitly established

merely to be destroyed by an activity of indeterminate dimensions which takes place in the observer's perceptual field... The illusory chromatic presence projected by Fangor's paintings is immediate. The absence of definite contours and the equal intensity of contrasting hues exclude a figure-ground reading. Fangor's paintings are not 'composed' in the conventional sense of a hierarchical accommodation of diverse parts within a whole. The dynamic chromatic interaction of the transitional zones - where the equal light intensities of two colors meet and fuse - commands the effect of the total image" (Margit Rowell, Fangor, exh. cat., New York, The Solomon R. Guggenheim Museum, 1970, pp. 11-12).

Fangor thus became the first Polish artist to receive a solo exhibition held at The Solomon R. Guggenheim Museum in New York two years following the conception of M77, a monumental achievement that solidified him as a pioneer in visual abstraction. Impossibly magnetic, M77 possesses a celestial dimensionality, reflective of Fangor's careerspanning interest in creating an open system of interpreting visual cues rather than a purely linear structure. The physical sensation of standing in the presence of M77 is one that is not soon forgotten. Cerebral, arresting, and utterly timeless, M77 is a consummate example of Wojciech Fangor's mastery of conceptual representation, one which leaves the eye quivering in disturbance long after the work itself disappears from view.



A MASTERWORK BY JESÚS RAFAEL SOTO

LOT 21

21 W

JESÚS RAFAEL SOTO (1923-2005)

Oliva Sobre Oliva, 2002

signed, titled and dated "OLIVA SOBRE OLIVA" Soto 2002' (on the reverse) painted wood and steel on panel

51 1/8 x 51 1/8 x 5 3/4 in. 129.9 x 129.9 x 14.6 cm

\$300,000 - 500,000 £210,000 - 350,000 HK\$2,400,000 - 3,900,000

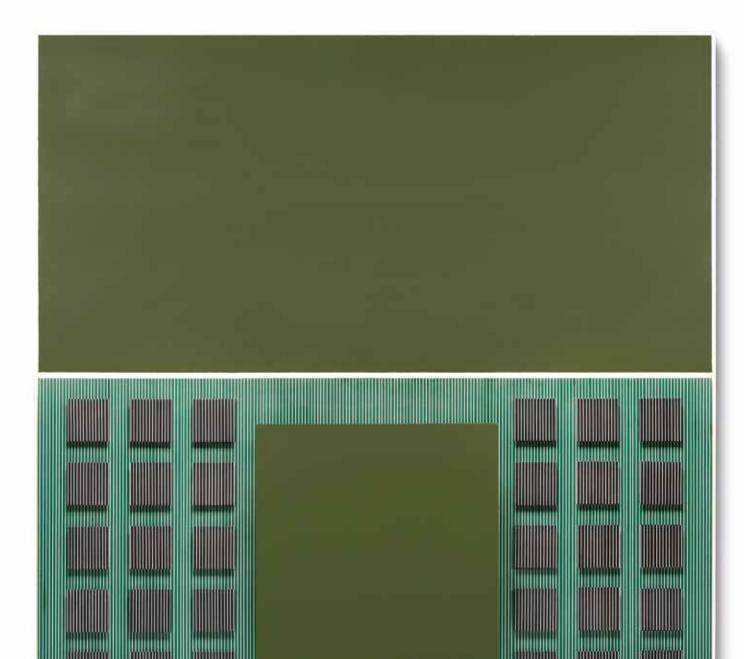
This work is accompanied by a photo-certificate of authenticity signed by Christophe Soto and dated le 6 juin 2014, with reference number 24077066.

Provenance

Ascaso Gallery, Miami Acquired from the above by the present owner circa 2015

Exhibited

Caracas, Galería de Arte Ascaso, Dos Hombres de un Mismo Río: Jesús Rafael Soto -Alirio Palacios, October-December 2002 Caracas, Galería Dimaca, Soto, May-July 2004





László Moholy-Nagy, Composition – Assemblage – Photogram, 1926 / Haags Gemeenternuseum, The Hague, Netherlands / Bridgeman Images / © 2018 Hattula Moholy-Nagy / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Perpetually teasing our perception, Jesús Rafael Soto has long been considered one of the most influential figures of both Op and Kinetic Art. Soto's mesmerizing sculptures employ space as their main medium, however when coupled with color, movement and even stillness, his works transform into an exploration of abstraction, daring the viewer to interact and engage. Within the collective survey of Kineticism, a term which art historian Jean Clay notes as not only that which moves, but rather that which signals "an awareness of the instability of the real", Soto's pieces undeniably underscore the requirement of the viewer to fulfill his vision (Tatiana Cuevas and Paola Santoscoy, 'Vision in Motion', in Jesús Rafael Soto: Visione in Movimento, exh. cat., Mexico City, Museo Rufino Tamayo, 2006, p. 14). This coupling of object and experience highlights Soto's compelling manipulation of space and, in turn, the void - activating the viewer by incorporating them into his pieces and empowering their position.

Juxtaposed alongside one another, Oliva Sobre Oliva, 2002, and Pourpre + Blanc, 2003, present a rare opportunity to unpack Soto's mastery of both space and color in two divergent yet emphatically important works from the end of his career. Where one work utilizes stillness and shadows, the other harnesses the ever-changing aspects of movement. Each employs line, simple shapes and color in its own expressive advantage, producing differing effects that both beguile and excite, as well as astonish and astound.

After completing his artistic training at the Escuela de Artes Plásticas in Caracas, Soto left Venezuela for Europe in 1951. Pulled to Paris and the promise of Post-War Geometric Abstraction championed by the Salon des Réalités Nouvelles and Galerie Denise René, Soto began his lifelong exploration of optics and perception via form and color. Alongside an international group of artists that included Julio Le



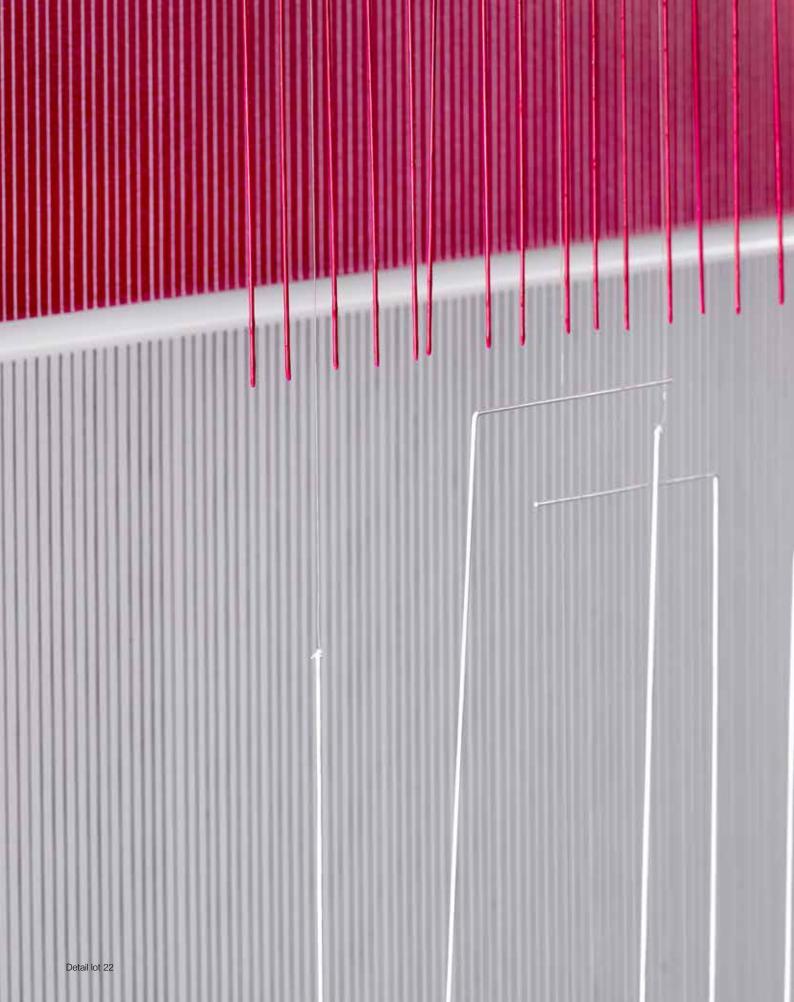
Josef Albers, Homage to the Square, 1964 / Private Collection / Photo © The Joseph and Anni Albers Foundation / Bridgeman Images / © 2018 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

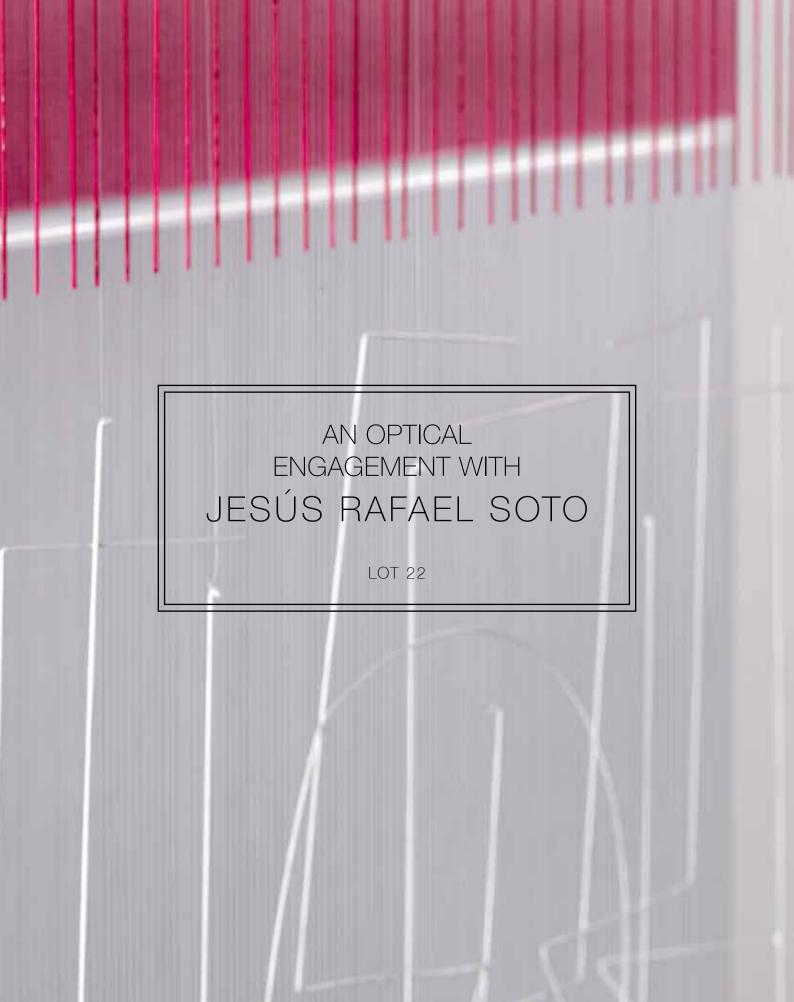
Parc, Yaacov Agam, Jean Tinguely and Victor Vasarely, Soto began to unpack the building blocks of modern abstraction first noted by Bauhausian greats like László Moholy-Nagy and Josef Albers, as well as the father of Suprematism, Kazimir Malevich. Like Moholy-Nagy, Albers and Malevich, Soto's works change the way we see and experience the interaction of line and color. However, where Malevich underscores perception - or the supremacy of artistic feeling, Albers the mutability of color, and Moholy-Nagy - the transparency of forms, Soto's work emerges as a confluence of each, embodying movement and "the alteration of the everyday experience of space" (Ibid.).

Static by design, the modular forms of Oliva Sobre Oliva pepper the lower quadrant of the work. Two grid-like groupings of fifteen small squares jet out from the striated background, appearing to float an inch from the surface. These identical groupings are separated by

one larger square panel, hovering above the surface appearing to divide two battalion-like groups poised for action. Although these components are stagnant, the shadows cast by their raised position continually play with our perception and, in turn, produce momentary movement. Such control and definitive direction of light and space is dizzying in its effect, particularly resonating amongst the black and white moiré patterned background. These compositional elements seemingly extend a temporary sense of motion, however it is the observer's displacement that initiates this exhilarating ocular trip.

These two works seemingly stand with one foot on the side of sculpture and the other on the side of painting, however both invariably reflect a life-long dedication to the exploration of abstraction and motion, and are two supreme examples of an artist at the crest of his career.





22 W

JESÚS RAFAEL SOTO (1923-2005)

Pourpre + Blanc, 2003

signed, titled and dated "POURPRE + BLANC" Soto 2003' (on the reverse) acrylic on wood with painted metal and nylon string

41 7/8 x 40 1/4 x 7 3/4 in. 106.4 x 102.2 x 19.7 cm

\$180,000 - 220,000 £130,000 - 150,000 HK\$1,400,000 - 1,700,000

Provenance

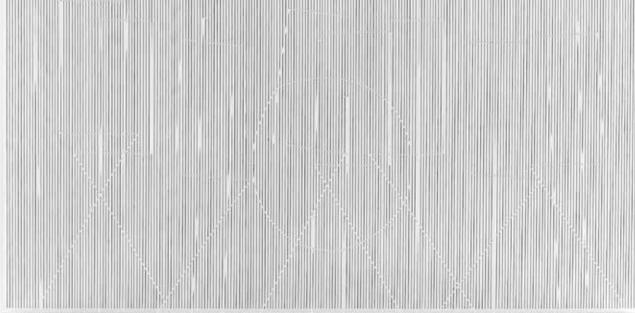
Galería Freites, Caracas Acquired from the above by the present owner in 2005

Exhibited

Paris, Galerie Denise René, Soto: Le Mouvement dans L'Art, 3 October-29 November 2003 Scottsdale, Riva Yares Gallery, The Shape of Color, 15 January-14 February 2005









Jesús Rafael Soto, 1967 / Photo © Ministry of Culture - Heritage Médiathèque, Dist. RMN-Grand Palais / Denise Colomb / © RMN-Grand Palais

With delicate wire elements dancing atop one another, Soto's Pourpre + Blanc, 2003 is a rare example of the artist's melding of color, line and movement. This mesmerizing exploration of abstraction epitomizes his initial artistic drive towards optical kinesis. Strung parallel to the backboard, oscillating curved wires seemingly dart in and out of focus, teasing the observer with moments of clarity and periods of dizzying mist. Soto's search to understand modernity, and in turn modify and ostensibly harness both space and movement brought him to review the works and concepts of his predecessors, most specifically László Moholy-Nagy. According to Moholy-Nagy, modernity transformed our surroundings and visual perception, where "speeding on the roads and circling in the skies has given modern man the opportunity to see more than his Renaissance predecessor. The man at the wheel sees persons and objects in quick succession, in permanent motion" (in, Vision in Motion, Chicago, 1947, p. 113).

Through his layering of tangled drips of wire against a fragmented backdrop of fuchsia and stark white, Pourpre + Blanc emits a captivating flickering effect. Soto's choice of color here is essential in this work, where each area of wire is coated in the same tone as the board behind it, draping it in a transparent lace-like sheet. As the wires move, they begin to produce a vibrating optical affect, underscoring the complex relationship between space and shade. "I had to throw myself into the process of abstraction at the highest point of the moment, as I found it in the fifties, to see how I could move it forward... I wanted to put color in motion" (the artist in Ariel Jiménez, Conversations with Jesús Rafael Soto, Caracas, Fundación Cisneros, 2005, pp.168-170).

Penetrating the space which separates the viewer and the work, the stunning optical tension produced by both Oliva Sobre Oliva and Pourpre + Blanc reflects the very core of Soto's work. "I have always tried to create an art in which fixed forms, even geometric ones, become irreleance. My investigations have nothing to do with the objects themselves. My [work] tries to represent movement, vibration, light, space, time, things that exist but which do not have a determined form, and the only way I have found to do this is to attempt to represent the relationships between them. Relationships are an entity, they exist and so they can be represented" (in conversation with Pedro Espinoza Troconis, "Soto habla de su Pintura", La Esfera, Caracas, 21 March 1960).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

23

ABRAHAM PALATNIK (B. 1928)

BR 8158, 1981

signed and dated 'Palatnik 81' (lower right) cardboard relief

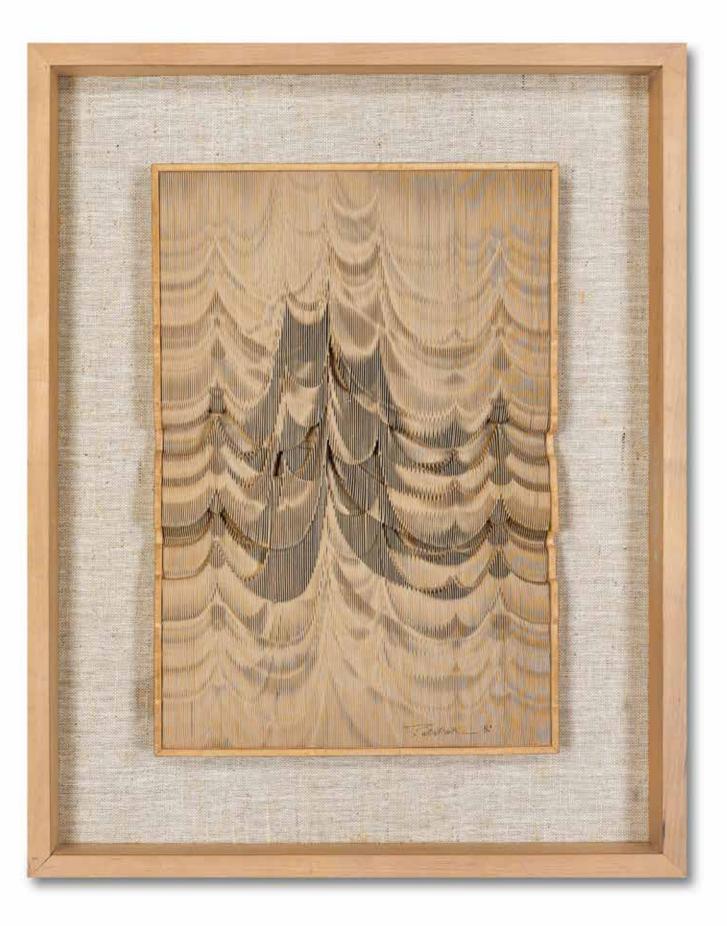
15 x 10 1/8 in. 38.1 x 25.7 cm

\$40,000 - 60,000 £28,000 - 42,000 HK\$310,000 - 470,000

We are grateful to Beny Palatnik for his assistance in cataloging this lot.

Provenance

A gift from the artist to the present owner







VICTOR VASARELY (1906-1997)

AXO-89, 1969-89

signed 'vasarely-' (lower right); signed twice, titled, inscribed and dated 'VASARELY- P.1282 "AXO-89" 1969 1989 vasarely-' (on the reverse) acrylic on canvas

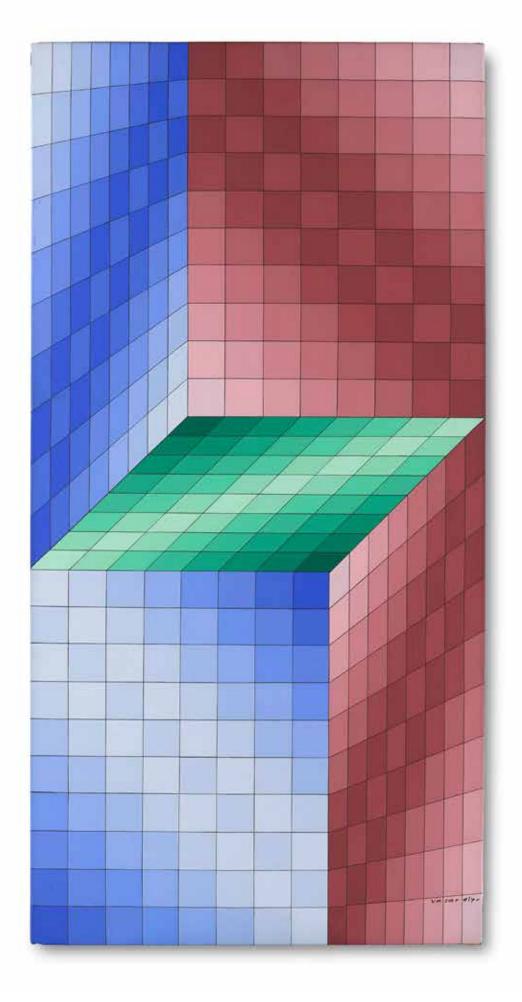
55 3/8 x 27 7/8 in. 140.6 x 70.8 cm

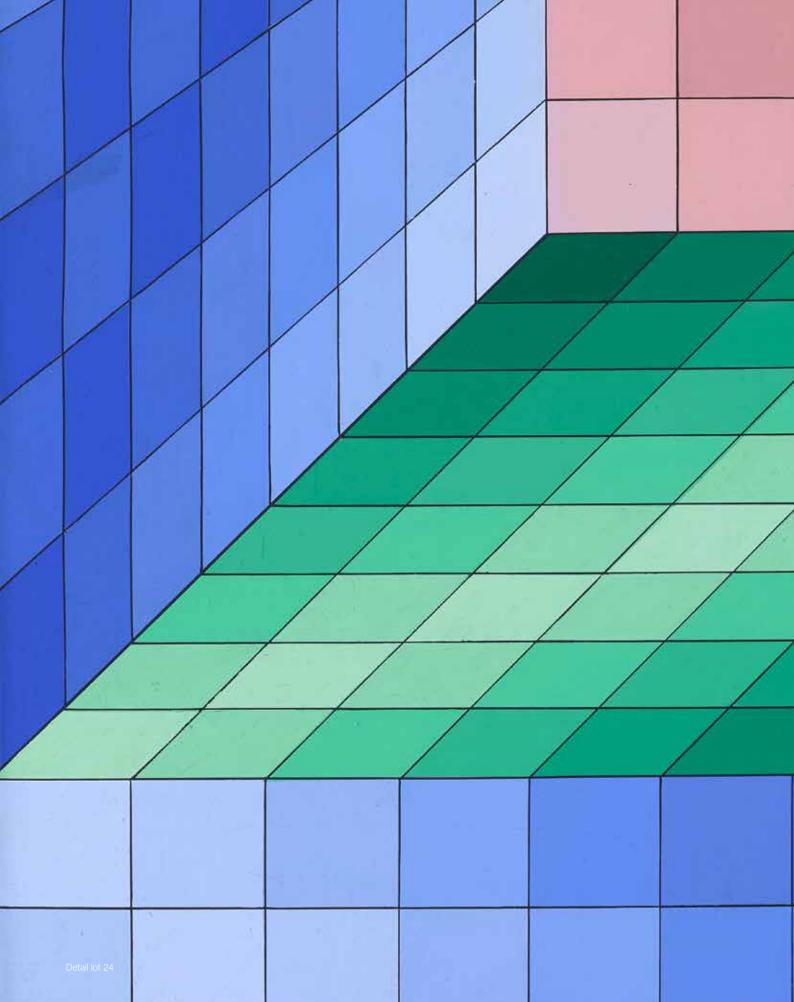
\$80,000 - 120,000 £56,000 - 84,000 HK\$630,000 - 940,000

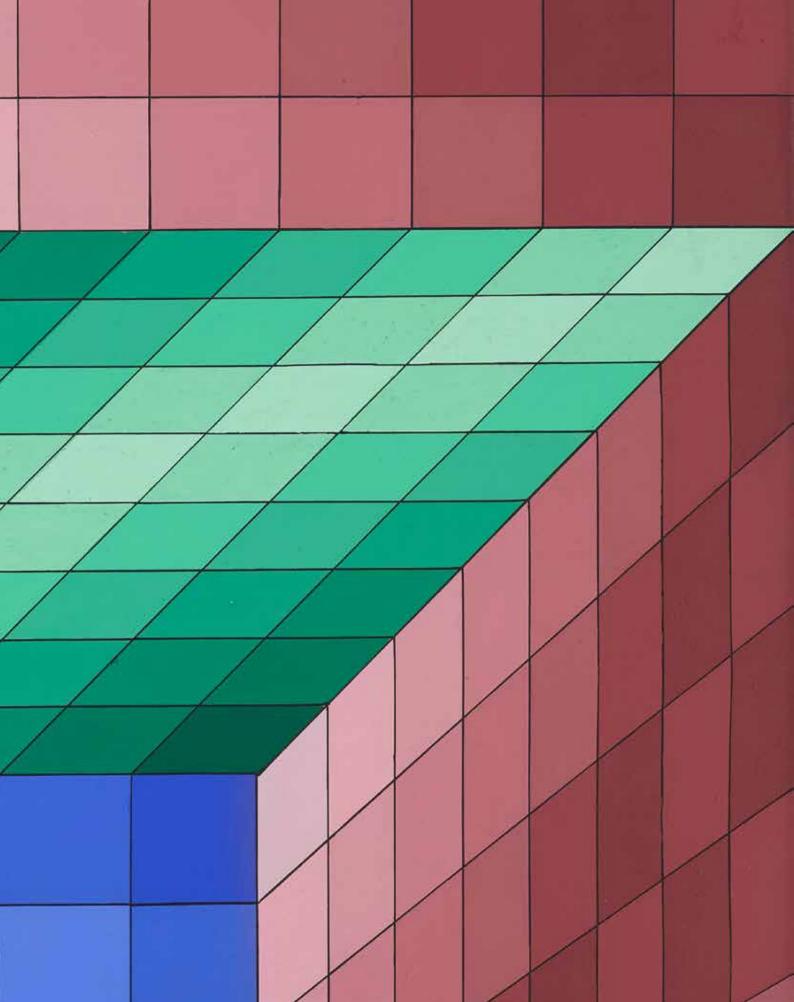
The authenticity of this work has been confirmed by Monsieur Pierre Vasarely, President of the Vasarely Foundation, universal legatee and moral right holder of Victor Vasarely. This work will be included in the forthcoming Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Provenance

Galería Freites, Caracas Acquired from the above by the present owner in 2003







PETER HALLEY (B. 1953)

Red Prison, 2009

signed twice and dated 'Peter Halley 2009' (on the reverse) fluorescent acrylic and Roll-a-Tex on two attached canvases

45 1/4 x 39 7/8 x 3 3/4 in. 114.9 x 101.3 x 9.5 cm

\$40,000 - 60,000 £28,000 - 42,000 HK\$310,000 - 470,000

Provenance

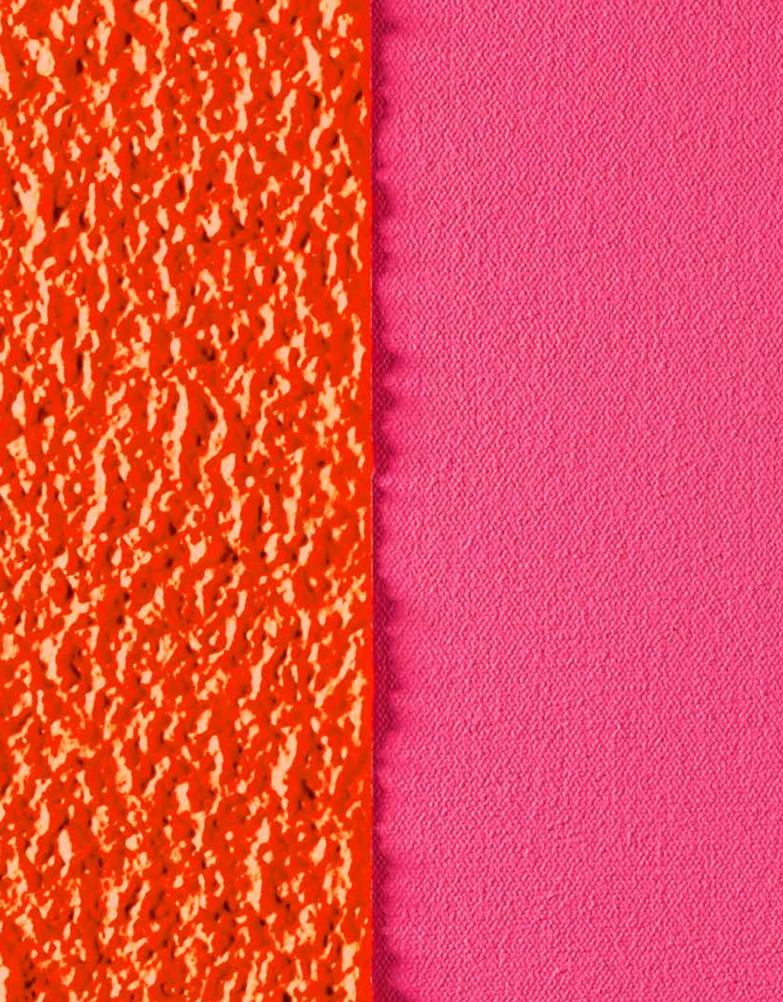
Baldwin Gallery, Aspen Acquired from the above by the present owner in 2009

Exhibited

Aspen, Baldwin Gallery, Peter Halley: New Paintings, 26 June-26 July 2009







26

ALAN SARET (B. 1944)

Triple Cluster, 1983

nickel and lacquer-coated wire

57 1/2 x 23 1/2 x 17 in. 146.1 x 59.7 x 43.2 cm

\$30,000 - 50,000 £21,000 - 35,000 HK\$240,000 - 390,000

Provenance

A gift from the artist to the previous owner Thence by descent to the present owner







JULIAN SCHNABEL (B. 1951)
Golfo de Morrosquillo and Approaches, 2006

signed and dated 'Julian Schnabel '06' (lower center) mixed media on printed map laid on linen

55 1/4 x 36 1/2 in. 140.3 x 94.7 cm

\$18,000 - 22,000 £13,000 - 15,000 HK\$140,000 - 170,000

Provenance

McClain Gallery, Houston Acquired from the above by the present owner in 2007

Exhibited

Houston, McClain Gallery, Julian Schnabel: Works on Paper, 3 February-3 March 2007



28

ADAM MCEWEN (B. 1965) Sorry We're Sorry, 2003

signed and dated 'A. McEwen 2003' (on the reverse) flashe on paper $\,$

11 1/4 x 15 3/4 in. 28.6 x 40 cm

\$10,000 - 15,000 £7,000 - 10,000 HK\$79,000 - 120,000

Provenance

Blum & Poe, Santa Monica Acquired from the above by the present owner in 2003

Sorry WE'RE SORRY

29 W

WILL RYMAN (B. 1969)

Untitled (Rose 28), 2009

steel, epoxy resin, aluminum mesh, plaster and paint on painted steel base

33 x 52 x 54 in. 83.8 x 132.1 x 137.2 cm

This work is unique.

\$18,000 - 25,000 £13,000 - 17,000 HK\$140,000 - 200,000

Provenance

Lio Malca, New York Acquired from the above by the present owner in 2009







30 W 🛦

JOHN DEANDREA (B. 1941)

Man Leaning Against Wall, 1976

polyester, resin and fiberglass, polychromed in oil

68 1/2 x 19 x 19 in. 174 x 48.3 x 48.3 cm

\$20,000 - 30,000 £14,000 - 21,000 HK\$160,000 - 240,000

Provenance

OK Harris, New York Private Collection, New York Sale: Sotheby's, New York, Contemporary Curated, 2 November 1994, Lot 281 Allan Stone Projects, New York Acquired from the above by the present owner

Exhibited

New York, Allan Stone Gallery, Disrobed, 31 May-27 July 2012 New York, Allan Stone Projects, Tête-à-Tête: Portraits in Dialogue, 25 February-23 April 2016



Alternate view of the present lot



PROPERTY OF A PRIVATE KANSAS COLLECTOR

3

DAVID HOCKNEY (B. 1937)

Telephone Pole, Los Angeles, Sept. 1982, 1982

signed, titled, numbered and dated 'Telephone pole Los Angeles Sept 1982 #13 David Hockney' (lower center) photo collage on paper

66 1/2 x 42 1/2 in. 168.9 x 108 cm

This work is number thirteen from an edition of fifteen.

\$30,000 - 50,000 £21,000 - 35,000 HK\$240,000 - 390,000

Provenance

Jan Weiner Gallery, Kansas City, Missouri Acquired from the above by the present owner *circa* 1990

Exhibited

Cologne, Museum Ludwig, *Retrospektive Photoworks*, 19 December 1997-15 March 1998, p. 230, another example illustrated

Literature

Lawrence Weschler, *David Hockney: Cameraworks*, London, 1984, pp. 152-153, no. 54, another example illustrated in color Lawrence Weschler, *True to Life: Twenty-Five Years of Conversations with David Hockney*, Berkeley, California, 2008, n.p., no. 6, another example illustrated in color

END OF SALE



MADE IN CALIFORNIA: CONTEMPORARY ART

Wednesday May 2, 2018 at 10am Los Angeles

JOE GOODE (B. 1937) Untitled (Black Photo Cloud Triptych), 1969-70

oil on canvas (triptych) \$100,000 - 150,000 **INQUIRIES**

+1 (323) 436 5469 madeinca@bonhams.com



Bonhams

PRINTS & MULTIPLES

Tuesday May 1, 2018 at 10am Los Angeles

RICHARD DIEBENKORN (1922-1993)

Blue with Red, 1987 color woodcut \$25,000 - 35,000

INQUIRIES

+1 (323) 436 5435 morisa.rosenberg@bonhams.com



Bonhams

IMPRESSIONIST AND MODERN ART

Tuesday May 15, 2018 at 5pm New York

JAMES ENSOR (1860-1949)

Nos deux portraits oil on panel Painted circa 1905 \$300,000 - 500,000

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Bonhams

NEW YORK

AMERICAN ART

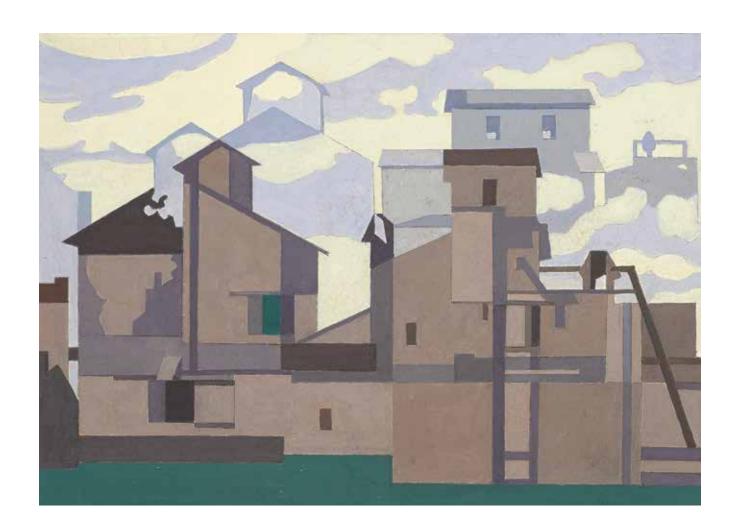
Wednesday May 23, 2018 at 2pm New York

CHARLES SHEELER (1883-1965)

Architectural Cadences gouache and pencil on paper laid down on paper Executed in 1954 \$70,000 - 100,000

INQUIRIES

+1 (212) 710-1307 jennifer.jacobsen@bonhams.com



Bonhams

NEW YORK

POST-WAR & FERNANDO BOTERO (B. 1932) ENQUIRIES +44 (0) 20 7447 7403 ralph.taylor@bonhams.com Adam and Eve, 2003 bronze **CONTEMPORARY ART** Wednesday 27 June 2018 New Bond Street Sold for US\$2,934,214 (£2,048,750) Closing date for entries This is a world record for Fernando Botero. Friday 18 May 2018 **Invitation to Consign** Bonhams bonhams.com/contemporary Prices shown include buyer's premium. Details can be found at bonhams.com

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- (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

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- (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.

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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

case may be, as set forth in the BOLD TYPE heading of

period, culture and source or origin of the lot, as the

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 (212) 644 9001.

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 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "1ot." 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 paymbol 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.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a o symbol next to the lot number(s).

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 requirements 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 12 noon Thursday 17 May without penalty. After Thursday 17 May oversized lots (noted as W next to the lot number and/or listed on page 129) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lots will be retained in Bonhams Gallery until Wednesday 30 May without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door to Door 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 within 14 calendar days. Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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. that are not collected by 12 NOON THURSDAY 17 MAY will be removed to the warehouse of Door to Door Services herein referred to as Door To Door. 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 DOOR TO DOOR.

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 DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 18 MAY.

Address

Door To Door Services 50 Tannery Rd #8A Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door To Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Thursday 24 May. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services 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 Michael Van Dyke at Door To Door

- +1 908 707 0077 ext 2070
- +1 908 707 0011 (fax) quotes@dtdusa.com

For more information and estimates on domestic and International shipping please contact Michael Van Dyke at Door To Door

- +1 908 707 0077 ext 2070
- +1 908 707 0011 (fax) quotes@dtdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 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 Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

PLEASE NOTE

Door To Door 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.

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

OVERSIZED LOTS

11	18	21	29
14	19	22	30

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

Send Cat	talogs to:		
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Cardholder Name			
Address			
City State	Zip Country		
Signature	Date		

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

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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.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

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:

Pequested 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

Bonhams

Sale title:	Sale date:		
Sale no.	Sale venue:		
\$200 - 500by 20 / 50 / 80s \$2 \$500 - 1,000by 50s \$5 \$1,000 - 2,000by 100s \$1 \$2,000 - 5,000by 200 / 500 / 800s	0,000 - 20,000by 1,000s 0,000 - 50,000by 2,000 / 5,000 / 8,000s 0,000 - 100,000by 5,000s 00,000 - 200,000by 10,000s ove \$200,000at the auctioneer's discretion e 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	I am registering to bid as a trade client		
Resale: please enter your resale license number here	We may contact you for additional information.		
ALURDINA ALURDINA			
SHIPP	NG		
Shipping Address (if different than above):			

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*

Address: __

City: ___

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

Country: _

Post/ZIPcode:_

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:

^{*} 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.





