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VAT
Post-War & Contemporary Art

Lots 1 - 37

Property sold to benefit the National Saturday Club

Lots 38 - 53
CHRIS OFILI (B. 1968)

Blind Leading Blind
2005

gouache, ink, charcoal and aluminium leaf on paper laid on canvas

261.3 by 199.5 cm.
102 7/8 by 78 9/16 in.

This work was executed in 2005.

£90,000 - 120,000
US$110,000 - 150,000
€100,000 - 130,000

Provenance
Private Collection, London (acquired directly from the artist)
Acquired directly from the above by the present owner in 2007

Exhibited
Berlin, Contemporary Fine Arts, Chris Ofili - The Blue Rider, 2005, p. 49, illustrated in colour
Hanover, Kestnergesellschaft, The Blue Rider Extended Remix, 2006, p. 51, illustrated in colour
A rare painting by Zao Wou-Ki

Lot 2
2 AR

ZAO WOU-KI (1921-2013)

23-9-70

1970

signed in Chinese and Pinyin; signed, titled and dated 23.9.70 on the reverse

oil on canvas

46 by 55 cm.
18 1/8 by 21 5/8 in.

£400,000 - 600,000
US$490,000 - 740,000
€450,000 - 670,000

This work is included in the archives of the Fondation Zao Wou-Ki, Geneva, and is accompanied by a photo-certificate of authenticity.

Provenance
Galerie Sapone, Nice
Private Collection, France
Acquired directly from the above by the present owner

Literature
Jean Leymarie, Zao Wou-Ki, Paris 1978, p. 298, no. 401, illustrated in black and white
Jean Leymarie, Zao Wou-Ki, New York 1979, p. 298, no. 401, illustrated in black and white
Globally renowned and celebrated for his energetic paintings that traversed the cultural distances between East and West, Zao Wou-Ki’s 23-9-70 reveals the immense skill of his hand that combines the fluidity and harmony of the calligraphic arts with the avant-garde style of the Art Informel members, who embraced him as one of the masters of gestural painting of the period. Dancing across an ethereal haze, Zao’s accumulation of strokes and dabs produces a horizon line of vivid scarlet that rolls and draws the eye to its diffuse precipice. Completely fresh to the market – and reproduced in all three of the important Jean Leymarie monographs – the present painting is a veritable masterwork by one of the first truly international artists of the post-war period. Elegant and profound, 23-9-70 is a painting that boasts a rare palette for the Chinese-born artist. Across a canvas of exquisite proportions, it is a work of melodic beauty that wonderfully illustrates Zao’s core intention of merging traditional Chinese practices of artistic expression in ink with the dynamic compositional and material processes of abstract oil painting that was so prevalent in European and American Modernism. As one of the most admired practitioners of the Twentieth Century, Zao’s global style and appeal is attested to by his inclusion in museum collections around the world, including the Tate Gallery, London, the MoMA, New York, the Suzhou Museum, Suzhou, and the China Central Academy of Fine Arts in Beijing.

Zao Wou-Ki was born in Beijing in 1920 and enrolled at the Hangzhou School of Art in 1935, where he trained under one of the uncommon proponents of European Modernism in China, Lin Fengmian. Learned in the techniques and principles of Chinese calligraphy and traditional painting from an early age, Zao’s indistinguishable style and gestural power imbued his work with an univocal force, whose sonorous and dulcet passages of paint owe much to his study of ancient script and landscape painting.

Inspired by Claude Monet’s Impressionism, and with a great admiration for Henri Matisse and Paul Klee, the artist cultivated a deep appreciation for the pre-war Impressionists and groundbreaking Modernists of Paris, moving to the city in 1948 with his then wife Lalan. In this intense and graceful work, his influences merge in a tranquil theatre of paint, that demonstrates his exceptional breadth of vision and skill. Zao’s arrival in Europe was quickly met with praise, and his new studio in Montparnasse placed him in the midst of some of the most influential artists of the period. He soon befriended Alberto Giacometti, Joan Miró, Pierre Soulages, Pablo Picasso and Henri Michaux, with whom he would collaborate throughout his lifetime. It was in 1957, alongside his friend Soulages, that Zao first visited New York – the same year he became represented by Galerie de France, cementing his place amongst the European creative elite. Exposed to the vigour and intensity of the paintings of Franz Kline and Jackson Pollock, the turn of the 1960s marked a significant departure for the artist, entering his most majestic and lauded passage of work, the ‘Hurricane Period’ (1959-1972), from which the present work derives. It is within this phase of his practice that, as art historian Pierre Schneider highlighted, “the effervescence [that at] first reached the intermediate areas, has [now] been communicated to the whole picture. A broadly sweeping, irresistible movement crosses it from edge to edge” (Pierre Schneider in: Jean Leymarie, Zao Wou-Ki, Barcelona 1977, p. 43). The immensity of the space, conveyed by the most intricate and precise of gestural marks, produced a new paradigm of expressive painting, illustrated in no better example than the present work. 23-9-70 is a deeply mature work, coupling Zao Wou-Ki’s stylistic imperatives with the advanced, cross-cultural narratives that his paintings arguably pioneered.

Laced with cursive lines of brushstrokes over a lavishly textured surface, the present work is a bravura demonstration of the impeccable variety of techniques and unparalleled skill with which Zao constructed his works. The voluptuous and rare red composition beautifully elicits the diversity of his influences and interests, producing a powerful sense of light, space and movement that was so integral to his pursuit of a universal spirit of abstraction.
Above
Claude Monet, Grainstack (Sunset), 1891
Collection of the Museum of Fine Arts, Boston
© 2019, Museum of Fine Arts, Boston. All rights reserved/Scala, Florence
PROPERTY FROM THE COLLECTION OF JOHN J. STUDZINSKI CBE

3 AR

ZAO WOU-KI (1921-2013)

Sans titre

1995

signed twice and dated 95

ink on paper

103 by 105 cm.
40 9/16 by 41 5/16 in.

£60,000 - 80,000
US$74,000 - 98,000
€67,000 - 89,000

This work is included in the archives of the Fondation Zao Wou-Ki, Geneva, and is accompanied by a photo-certificate of authenticity.

Provenance
Galerie Jan Krugier, Ditesheim & Cie, Geneva
The Chinese Porcelain Company, New York
Acquired directly from the above by the present owner in 2001
JEAN DUBUFFET (1901-1985)

Instants fugaces
1957

signed and dated 57; signed, titled and dated février 57 on the reverse
ink and paper collage on paper

68.6 by 66 cm.
27 by 26 in.

£70,000 - 90,000
US$86,000 - 110,000
€78,000 - 100,000

Provenance
Studio Paul Facchetti, Paris
Galerie Claude Bernard, Paris (no. 873)
The Morton Neumann Family Collection, Chicago
Sale: Tajan, Monaco, Art Moderne et Contemporain - Design, 21 July 2012, Lot 5
Acquired directly from the above by the present owner

Literature
An outstanding painting by
Jean Dubuffet

Lot 5
JEAN DUBUFFET (1901-1985)

*Cafetière V*

1965

signed and dated déc. 65; signed, titled and dated décembre 65 on the reverse

vinyl paint on paper laid on canvas

104 by 68.8 cm.
40 15/16 by 27 1/16 in.

£500,000 - 700,000
US$620,000 - 860,000
€560,000 - 780,000

**Provenance**

Galerie Beyeler, Basel
Galerie Jeanne Bucher, Paris
Galerie Burén, Stockholm
Private Collection, Sweden
Sale: Sotheby's, London, Contemporary Art Evening Auction, 29 June 2011, Lot 65
Acquired directly from the above by the present owner

**Exhibited**


**Literature**

A signature work by an artist who consistently reinvented painterly aesthetics, broke with convention, and cemented his place as one of the most esteemed figures of Modernist history, *Cafetière V* is a bravura example of Jean Dubuffet’s iconic *Hourloupe* style. Boldly demonstrative of the artist’s utterly unique assemblage of shapes in a flawless spread of colours and hatching, *Cafetière V* is a museum-quality painting of undeniable prestige and charm.

Like Pablo Picasso and Georges Braque before him, Dubuffet’s *Utensiles Utopiques* describe the static object with all the animation and panache of his Cubist forebears – whose pedigree can be seen in such works as Picasso’s *Nature Morte “La Cafetière”* (1944), now in the collection of the San Francisco Museum of Modern Art, and Paul Cézanne’s still lives – illustrating, through the artist’s self-created style, the ingenuity and dexterity of his practice that repudiated the ‘stillness’ of the object. *Cafetière V*, fashioned in the quintessential jigsaw of shaded and blotted shapes in the instantly identifiable black, red, white and blue of *Hourloupe*, is a highly attractive and well-proportioned work from Dubuffet’s very limited series of *Cafetières*; intricately layered and suffused with passages of gestural flair that testify to the artist’s virtuosic technique. Preoccupied by translating the landscapes of the mind, Dubuffet’s litany of objects that make up the core of his *Hourloupe* cycle are rendered in an unwavering graphic script or écriture, a visual language through which Dubuffet aimed to secure the emphatic spectacle of his imaginary pictorial world.

Hugely influential for contemporary artists, designers and architects alike, Dubuffet remains at the forefront of institutional discourse – with his current exhibition of *Hourloupe* paintings on view at Palazzo Franchetti in Venice coinciding with La Biennale – *Cafetière V* is an outstanding painting that is so evocative of his most fertile and innovative phase of production. Globally acclaimed and exhibited, Dubuffet’s paintings are held in collections all over the world, including the Stedelijk Museum, Amsterdam, the Musée National d’Art Moderne, Paris, the Art Institute of Chicago, the National Gallery of Art, Washington, and the National Museum of Western Art in Tokyo.

Discovering his inimitable style in the 1940s, the artist quickly developed global admiration following his debut in the United States of America at Pierre Matisse Gallery in 1947. Born in La Havre in 1901, Dubuffet left for Paris in 1918, working alongside Fernand Léger and Juan Gris whilst studying at the Académie Julian. Dubuffet, however, already developing his uniquely spirited and rebellious flair, departed his studies prematurely, deeming academy training to be too prescriptive. Inspired by “outsider art,” or what he termed *Art Brut*, he cultivated a style and method that went against the formalities of traditionalism, establishing his meteoric reemergence in the 1940s after being amongst the *École de Paris* 20 years prior, as a truly groundbreaking artist of the Twentieth Century.

Commanding an exceptional artistic versatility and skill, Dubuffet’s iconic *L’Hourloupe* cycle remains one of the French artist’s most celebrated styles. Combining his appreciation of *Art Brut* with the formal, painterly lessons of his preceding *Paris Circus* works, in addition to the cellularity of his *Terres radieuses* and *Légendes* series, *Cafetière V* is a painting from this most pivotal passage of the artist’s career, showing Dubuffet at the height of his artistic powers in the middle of the 1960s and encapsulating the dynamism and radicality of his revival of the still life genre in his *Hourloupe* period.

This passage of his practice in the 1960s and 1970s provided Dubuffet with an original and profound aesthetic vocabulary – a formal mechanism through which to negotiate the world as he saw it. For Dubuffet, the subjective experience and intricacies of perception drew him consistently back to *Art Brut* and his personal collection of art by prisoners, clairvoyants and isolated individuals, which he had begun in 1945, fascinated by the ‘purity’ of art made free of cultural import. In the artist’s own words, “art addresses the mind, and not the eyes. That is how it has always been regarded by “primitive” societies; and they are correct. Art is a language, an instrument of cognition and communication” (the artist in: Jean Dubuffet: *Towards an alternative reality: Writings by Jean Dubuffet*, New York 1987, p. 7).

In the totemic power of *Cafetière V*, illuminated in a shimmering white over the matte black of its background, it is clear to see how *Hourloupe* provided such a pivotal and abundant source of inspiration. Captivated by the world of his newfound style, Dubuffet would go on to produce his *Peintures monumentées*, *Légendes*, and *Paris Circus*. With his unique flair for mixing the graphic and the painterly, Dubuffet’s artistic oeuvre is a testament to his unswerving pursuit of new horizons and the manifestation of his unyielding commitment to the avant-garde.
Coucou Bazar and Édifices from 1966 onwards; sculptures, stage sets and structures that translated and concretized his elemental écriture into three dimensions. Writer André Pieyre de Mandiargues offered an alternative perspective on Hourloupe, “that of ‘monde vu à la loupe’, the world seen through a magnifying glass [...] it is in this way that the paintings of Hourloupe occasionally afford us a view of man as distinct from his social entanglement; so also do they often show us the objects of his industry divorced from their human context” (André Pieyre de Mandiargues, ‘The Objects of L’Hourloupe,’ trans. Christopher Case, in: Exh. Cat., London, Robert Fraser Gallery, Jean Dubuffet: Recent Paintings, n.p.).

A painting that eloquently combines Dubuffet’s career-spanning interest in the unbridled, pure form of individualistic artistic expression with the unique graphic style of his Hourloupe cycle, Cafetière V is a work made at the peak of the artist’s painting practice, mere months before his focus turned to sculpture and architecture for the remainder of the series. It is in his quest for aesthetic equality – applying the same formal method to object and subject alike – that the “meandering, uninterrupted and resolutely uniform line, which brings all planes to the surface and takes no account of the concrete quality of the object described [...] applied to all things reduces them to a common denominator and restores to us a continuous undifferentiated universe” (the artist in: Op. Cit., p. 15).

A stand-out painting of attractive proportions from his extremely limited series of distinctive Cafetières that rarely come to market, Cafetière V is a painting of exquisite composition and skill that is one of the best examples of Dubuffet’s Hourloupe period. An artist of supreme international appeal, it represents a signature piece by one of the premier artists of the last century.

Right
Pablo Picasso, Nature Mort “La Cafetière”, 1944
San Francisco Museum of Modern Art
© Estate of Pablo Picasso / Artists Rights Society (ARS), New York
© Succession Picasso/DACS, London 2019
JEAN DUBUFFET (1901-1985)

Deux Chameaux Bâtés
1948

signed and dated 48 twice; titled and inscribed 183 on the reverse
gouache on paper laid on panel

36.6 by 50.5 cm.
14 7/16 by 19 7/8 in.

£45,000 - 65,000
US$55,000 - 80,000
€50,000 - 73,000

Provenance
Arthur Tooth & Sons, London (no. 5875D)
Waddington Galleries, London (no. WGB13383)
Kusthandel Lambert Tegenbosch, Heusden
Private Collection, France
Acquired directly from the above by the present owner

Exhibited

Literature

Presented here are two early and rare works from Jean Dubuffet’s first lengthy travels to Algiers and El Golea, Algeria, in 1948 – a period of exploration that exerted a considerable influence on his work. Full of the artist’s characteristic élan and spontaneous style, these works - Deux Chameaux Bâtés, with its camels and palms, and Deux bédouins, depicting the nomads whose itinerant life the artist greatly appreciated – are not only documents of Dubuffet’s significant time in the Northern Sahara, but bold precursors to his Personnages that appear across his œuvre, notably in his Théâtre de mémoire and Paris circus series.

Living alongside the Berbers of Algeria until May 1948, Dubuffet was energised by the nomadic life of the native peoples, constantly moving and adapting to their changing needs. For an artist who had a similarly polymathic and shifting approach to style and medium, these two works highlight the innate talent of an artist who sought alternative and breakthrough methods with which to approach painting, strikingly going against the culture of the time.

As one of the most influential artists of the Twentieth Century, Dubuffet’s wonderfully idiosyncratic and energetic style has inspired many contemporary painters. The expressive directness and brio with which he approached his subjects was unparalleled, honed and crafted from his years of studying Art Brut and during his extensive travels, absorbing the range of cultures of Northern Africa and Europe in the formative years of his career. Deux Chameaux Bâtés and Deux bédouins are superb examples from an important passage of Dubuffet’s early years that saw him emerge as a formidable auteur of the European Modernist canon.
PROPERTY FROM THE COLLECTION OF JOHN J. STUDZINSKI CBE

7 AR

JEAN DUBUFFET (1901-1985)

_DeuX béDouïNs_

1948

signed and dated 48
gouache on paper laid on panel

38.4 by 50.5 cm.
15 1/8 by 19 7/8 in.

£50,000 - 70,000
US$62,000 - 86,000
€56,000 - 78,000

Provenance
Arthur Tooth and Sons Ltd., London (no. 4893D)
Private Collection, London
Waddington Galleries, London
Acquired directly from the above by the present owner in 1996

Literature
Max Loreau, _Catalogue des travaux de Jean Dubuffet, Fascicule IV: Roses d’Allah, Clowns du Désert_, Paris 1967, p. 85, no. 139, illustrated in black and white
An impressive painting by Serge Poliakoff

Lot 8
SERGE POLIAKOFF (1900-1969)  
Composition abstraite  
1964

signed
oil on canvas

130 by 162.2 cm.  
51 3/16 by 63 7/8 in.

This work was executed in 1964.

£250,000 - 350,000  
US$310,000 - 430,000  
€280,000 - 390,000

Provenance
Galerie Der Spiegel, Cologne  
Galerie de France, Paris  
Galeria São Mamede, Lisbon  
Galeria Alvarez, Porto  
Banco Pinto Magalhães, Porto (acquired from the above in 1973)  
União de Bancos Portugueses, Porto  
Banco Mello, Porto  
Acquired directly from the above by the present owner

Exhibited
Cologne, Galerie Der Spiegel, Serge Poliakoff, 1964, no. 15  
Paris, Galerie de France, Serge Poliakoff, 1964-1965  
Caen, Théâtre et Maison de la Culture, Serge Poliakoff, 1968  
Lisbon, Galeria São Mamede, Poliakoff, 1972, n.p., no. 15, illustrated in colour  
Porto, Galeria Alvarez, Poliakoff, 1973, no. 13, illustrated in colour  
Lisbon, Sociedade Nacional de Belas-Artes; Vila Nova de Gaia, Casa-Museu Teixeira Lopes; Oeiras, Palácio do Egito; Torres Vedras, Galeria Municipal de Torres Vedras, Abstração, 2010-2015, p. 75, illustrated in colour  
Cascais, Palácio Nacional da Cidadela, Cruzeiro Seixas – Sou um tipo que faz coisas, 2015-2016

Literature
Executed in 1964, *Composition abstraite* by Serge Poliakoff is an exemplary illustration of the artist's search for balance, harmony and monumentality of form in his iconic paintings. Intensely layered and fastidiously sculpted – building up granular surfaces of rich reds and muted blues over one another – *Composition abstraite* is a testament to Poliakoff's immense talent and underappreciation as a stalwart of European abstraction in the middle of the Twentieth Century.

Magnificent in scale and aglow with the highly attractive, potent crimsons of Poliakoff's archetypal grouping of forms, the present work reaches its crescendo in an energetic compression of shapes that draws its centrifuge into a piercing vertical. Owing much to his Cubist forebears and challenging the hegemony of the New York school of abstract painters that included Willem de Kooning and Jackson Pollock, Poliakoff's interlocking planes of colour were amongst the most novel aesthetic developments of the period, culminating in a true affirmation of his significance for European painting when he represented France at the Venice Biennale in 1962, the same year he was awarded French citizenship.

In *Composition abstraite*, the accomplished hand of a certified master of colour is palpably present. A painting of maturity and panache, Poliakoff divides the canvas precisely in two halves, demarcated by the vivid reds and lucent blues of the respective passages. Such an acrobatic feat of composition remains superbly understated in a painting where competing colours and tones are fused in a rhythmic balance of forms; an arrangement that would be impossible to unify were it not for the adept talent the artist has for marrying colour and composition. Widely exhibited and completely fresh to the market, this painting reveals Poliakoff's mastery of craft; synthesising the abstract formal underpinnings of *Cubism* and *Suprematism* that were so influential for the artist, with the brushwork and texture of an academy-trained virtuoso.
Above
Serge Poliakoff, 1965
© Camera Press / Yousuf Karsh
© ADAGP, Paris and DACS, London 2019
PROPERTY FROM AN IMPORTANT ITALIAN PRIVATE COLLECTION

9 AR

JANNIS KOUNELLIS (1936-2017)

Untitled

1961

signed and dated 61 on the reverse

ink on paper

99.7 by 70 cm.
39 1/4 by 27 9/16 in.

£40,000 - 60,000
US$49,000 - 74,000
€45,000 - 67,000

This work is accompanied by a photo-certificate of authenticity signed by the artist and by a letter from the artist and Michelle Coudray dated 2 March 2006.

Provenance

Galleria Seconda Scala, Rome
Adriana Cian Bucciano Collection, Italy
Private Collection, Italy

Acquired directly from the above by the present owner circa 1975
ALIGHIERO BOETTI (1940-1994)

Oggi il trentesimo del quarto mese uno nove otto nove
1989

signed and dated 30/4/89 on the overlap
embroidery on canvas

109.8 by 112.5 cm.
43 1/4 by 44 5/16 in.

£200,000 - 300,000
US$250,000 - 370,000
€220,000 - 330,000

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 8011,
and is accompanied by a photo-certificate of authenticity.

Provenance
Galleria Seno, Milan
Acquired directly from the above by the present owner circa 1997
Alighiero Boetti is a pioneer of the Post-Modern age and one of the earliest revolutionary practitioners to use language as a formal device. Having influenced a generation of artists such as Barbara Kruger, Jenny Holzer and Lawrence Weiner he is an artist of superb intellect and broad aesthetic sense. In Oggi il trentesimo del quarto mese uno nove otto nove (Today is the thirtieth of the fourth month one nine eight nine) from 1989, Boetti pushes the limits of his ideas to their aesthetic limit, presenting an arazzo (tapestry) that is not only beautiful to the eye, but incorporates a wealth of processes, histories and ideas that enrich the kaleidoscopic grid of Latin and Farsi characters. Apparently chaotic and random at first glance, the present work elegantly hides the underlying rigour with which it is composed; a cryptographic game that draws the viewer into its dazzling visual mechanism.

Strikingly radiant and brightly coloured, the present grid is an exemplary, mosaic-like work from one of Boetti’s best-known series, the Arazzi. Made in collaboration with traditional Afghan embroiderers, first in Kabul before moving to a workshop in Peshawar, Pakistan after the outbreak of the Afghan war in 1979, such tapestries emerged as dynamic, vivid patterns that expressed the wonderful intricacies of Boetti’s practice. Interested in ordine e disordine – his concept of a natural balance that the artist believed existed in the world between order and chaos – in the present work, words and sayings are knotted and woven into grids that conceal their meaning until discovered.

In such enigmatic riddles – beginning from top left – as ‘i verbi irregolari’ (‘irregular verbs’), ‘il dolce far niente’ (‘sweet nothing’) and regola e regolarsi (‘rules and regulations’), the artist poses no questions and offers no answers. Instead, the poetry of the language and the beauty of their form is the integral element of their choosing. Arranged in a quad of concentric squares, one inside of another, intended to be read left-to-right or top-to-bottom, Boetti’s Arazzi perform precisely this function, to elevate language to its highest aesthetic form, abstracting it from representative meaning or linguistic function, orientated into a Minimalist grid of colours.

Such a groundbreaking conceptual notion of art has made Boetti one of the most valued and respected artists of the latter half of the Twentieth Century – a true pioneer, precursor and influence to many contemporary artists working today. With works held in the Museum of Modern Art, New York, Castello di Rivoli Museum of Contemporary Art, Turin, and the Museum of Contemporary Art, Sydney, Boetti has proved his immense global appeal. Honoured posthumously in 2011 with a major retrospective of his oeuvre at the Reina Sofia Museum in Madrid, which then travelled to Tate Modern in London and the Museum of Modern Art in New York, the artist has seen a consolidation of his value both institutionally and in the market.

Briefly associated with the Arte Povera movement, Boetti cut ties with the group in 1972, but his acquired taste for recycling the commonplace or “non-art” continued even as a conceptual hook, finding the very fabric of communication his newfound tool. Completely original in his thinking and hugely celebrated for his influential contribution to the Post-Modern canon, Boetti repurposed language as a medium, opening up a new experience as curator Mark Godfrey suggests, “in which we read words differently and appreciate the shapes and colours of letters, rather than just approaching language for its information and instrumental purposes” (Mark Godfrey, Alighiero e Boetti, London 2009, pp. 126-129). An arazzo of exceptional quality, whose colours and composition remain fresh and vivid, Oggi il trentesimo del quarto mese uno nove otto nove is an elegantly sized canvas that boasts a striking spread of text and colours. Laced with poetic, enigmatic and compelling phrases, it is an extraordinary work by one of the most important and influential European conceptualists.
11 AR

MIMMO ROTELLA (1918-2006)

Felina
1963

signed and dated 63; signed, titled and dated 1963 on the reverse
décollage on canvas

81 by 64.4 cm.
31 7/8 by 25 3/8 in.

£32,000 - 45,000
US$39,000 - 55,000
€36,000 - 50,000

This work is registered in the Fondazione Mimmo Rotella, Milan, under no. 0319 DC 963/000, and is accompanied by a photo-certificate of authenticity.

Provenance
Galleria de Amicis, Florence
Private Collection, Italy
JZ Art Trading Gallery, Milan
Acquired directly from the above by the present owner in 2008

Exhibited
Milan, JZ Art Trading Gallery; Perugia, Palazzo della Penna, Mimmo Rotella - ieri oggi domani, 2007 - 2008, p. 37, no. 36, illustrated in colour
A signature painting by Lucio Fontana

Lot 12
LUCIO FONTANA (1899-1968)
Concetto spaziale, Attese
1960

signed, titled and inscribed 1+1-77AA on the reverse
waterpaint on canvas

22 by 33.5 cm.
8 11/16 by 13 3/16 in.

This work was executed in 1960.

£250,000 - 350,000
US$310,000 - 430,000
€280,000 - 390,000

This work is registered in the Fondazione Lucio Fontana, Milan, under no. 4234/2,
and is accompanied by a photo-certificate of authenticity.

Provenance
Private Collection, Italy
Private Collection, Italy (by descent from the above)
Acquired directly from the above by the present owner
A work of pure chromatic intensity, broken only by the artist's iconic and revolutionary gesture of piercing the canvas with a rhythmic chorus of cuts, Lucio Fontana's *Concetto spaziale, Attese* (1960) is a sterling demonstration of the artist's serene incisions that crowned him one of the most important and influential artists of the Twentieth Century. Leaving a legacy that irreversibly transformed the philosophical and technical preconceptions of Modern painting, the present work is an exceptional example of Fontana's period-defining tagli (cuts) that he began in 1958, making this one of the earliest monochrome variations to be painted in waterpaint, with works from previous years executed with aniline.

The gorgeous yellow hue, unmistakably incised four times, radiates from a rich, matte surface over a canvas whose dimensions elevate the delicacy, precision and drama of the artist's quintessential gesture. Fresh to the market, *Concetto spaziale, Attese* is a particularly beautiful example of Fontana's tagli that can boast such an elegant composition, size and colour. As one of the most groundbreaking artists of the Modernist period, his work is held in museum collections around the world, including the Tate collection, London; the Guggenheim Museum, New York; the Museo Nacional de Bellas Artes, Argentina, and the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome.

Born in Argentina in 1899 before moving to Italy in 1905, Fontana was an artist who was
deeply moved and inspired by the scientific breakthroughs of his
day whose self-invented philosophy went beyond the horizons
of contemporary art. For Fontana, painting had to adapt to the
new conditions of exploration that he saw in the quickening
Space Race of the 1950s and 1960s, namely: going beyond
the ‘surface’ in order to break through to another dimension.
Surviving the immense turbulence of Europe between two world
wars, Fontana’s tagli, furthermore, can undoubtedly be read as
going beyond reality – beyond the horrors and shared histories,
events and beliefs that painting had for so long traditionally upheld.

By cutting through the canvas, Fontana tears painting from
its realist, representative form and opens up an abstracted
dimension that is to be found – quite literally – within the canvas.
In the radiant surface of the present work, the tension between
the golden, incandescent canvas and the plunging depths of
the four exquisite incisions confers upon the work a sanguine
air of exuberance; an undeniable brilliance that is unique
to a work as precise as Concetto spaziale, Attese. Belying
its size, the radiant surface of the present work conjures the
shimmering golden light of the sun that became an idée fixe
for Fontana – captivated by the infinite space lying just beyond
the reach of humanity. Titled ‘spatial concept, expectations’,
Fontana’s enduring project that proposes a new method
and concept of space in painting – beyond the illusionistic –
takes on a transcendental slant; pausing, expecting, waiting
to breach the cusp of the artist’s self-created dimension.

As the founder of the Spazialismo movement in 1947,
Fontana was a consummate wordsmith, producing a series of
manifestos and essays that established the conceptual logic
behind his practice. He wrote, in his 1946 Manifesto bianco,
“the discovery of new physical forces and the control of matter
and space will gradually impose new conditions that have not
been previously known to man in the entirety of the course
of history. The application of these discoveries to all of the
modalities of life will produce a modification in the nature of man.
Man will take on a new psychic structure” (the artist in: Guido

Fontana’s writings attest to his fundamental interest in changing
the aesthetic parameters that he felt must remain in-step with
the contemporary concerns of scientific and philosophical
enquiry. The artist’s unrivalled combination of technicality,
aesthetics and intellect drove him to produce arguably the
most evocative and unmistakable series of works in his tagli.
Elegant, chic and a wholly original, Fontana’s sensational, almost
choreographed gestures share a performative resonance with the
likes of Jackson Pollock and Yves Klein, whose capitalising of the
flat picture plane – throwing, dripping and impressing paint upon
it – anointed them the avant-gardes of their day. Fontana’s tagli,
however, combine the monochrome surface with the gesture,
piercing the canvas and boldly breaking with the conventions
of ‘flatness’ in a completely novel process, producing one of
the most dramatic aesthetic leaps of the period that proved
so influential for the Dutch Nul and German ZERO groups.

Whilst Fontana had been puncturing the canvas prior to his
tagli in his buchi (holes) paintings, it was not until he instituted
his monochrome cuts with a blade that his work takes on a
serene, violent and beautiful quality. The enigmatic sweeps of
the blade in the present work creates a symphony of diagonals
that waver and amplify across the canvas, an effect that is
only truly observed in Fontana’s tagli with at least four slashes.

A perfect balance between size, colour and number of cuts,
Concetto spaziale, Attese is a majestic painting from the first two
years of Fontana’s productions of tagli, and one of the earliest
produced in waterpaint. A canvas that commands a profundity and
prowess in its absolute simplicity and evocation of radiant sunlight
over divided shadows, it affirms Fontana’s hugely important
and influential position as one of the Twentieth Century’s most
revolutionary artists.
GIULIO TURCATO (1912-1995)

Superficie Lunare
1968-1969

signed; signed on the reverse
oil and mixed media on foam rubber laid on board

63.7 by 90.2 cm.
25 1/16 by 35 1/2 in.

This work was executed in 1968-1969.

£12,000 - 18,000
US$15,000 - 22,000
€13,000 - 20,000

This work is registered in the Archivio Giulio Turcato, Rome, under no. EP201113BM12MB, and is accompanied by a photo-certificate of authenticity.

Provenance
Galleria d’Arte Moderna San Giorgio, Mestre
Galleria Plurima, Udine
Acquired directly from the above by the present owner circa 1978
Bonhams is delighted to present the following two works by Jean Dubuffet and Josef Albers on behalf of a distinguished private European collection that has been carefully assembled over a period of more than 50 years.

Both completely fresh to the market, *Brouette I (avec un chou)* is an elegant work on paper belonging to Dubuffet’s famous *Hourloupe* series. Josef Albers’ *Untitled Variant/Adobe (Grey, Black, Red)* is a very rare and powerful painting which was executed in 1947, the year the artist began this acclaimed series.

Demonstrating a refined taste, this visionary lover of art researched, studied and travelled extensively to source the artworks which range from important Post-War & Contemporary art to exquisite Chinese ceramics, in addition to Impressionist & Modern works. Also a successful man of business, he was an active philanthropist, supporting prominent artists in the early stages of their career as well as discreetly supporting charities fighting poverty and helping disabled people.
PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION, LOTS 14 & 15

15
JOSEF ALBERS (1888-1976)
Untitled Variant/Adobe (Grey, Black, Red)
1947

signed with the artist's monogram, dated 47 and variously inscribed in the margins
oil on blotting paper mounted on cardboard

43.5 by 58.5 cm.
17 1/8 by 23 1/16 in.

£120,000 - 180,000
US$150,000 - 220,000
€130,000 - 200,000

This work will be included in the forthcoming catalogue raisonné currently being prepared
by the Josef and Anni Albers Foundation, under no. JAAF 1947.2.27.

Provenance
London Arts Gallery, London (no. 141388)
Acquired directly from the above by the previous owner in 1973
Thence by descent to the present owner

Josef Albers, Governor’s Palace, Uxmal, 1952
Solomon R. Guggenheim Museum, New York
© The Josef and Anni Albers Foundation / DACS 2019
Josef Albers’ *Untitled Variant/Adobe (Grey, Black, Red)* from 1947 is a work of delicate beauty and balance, painted in one of the artist’s most exquisite colour combinations. Albers’ legacy as an artist and theoretician was hugely significant, influencing the emergence of Colour Field Painting, Geometric Abstraction and Op Art. Appearing layered and complex, the immaculately rendered surface of greys over a rich Venetian red is expertly painted in a single layer, projecting shadows and spaces across the work in a dynamic composition that evokes the Mesoamerican patterns that Albers was so captivated by.

*Untitled Variant/Adobe (Grey, Black, Red)* is one of an incredibly small number of paintings on blotting paper that the artist personally laid down on board at the time of its making. Made during his study trips to La Luz, New Mexico and Mexico in 1947 whilst on sabbatical from teaching at Black Mountain College in North Carolina, Albers was enthralled by the geometric, formal and chromatic range of designs in Native American and Mexican art. As the title of the present work suggests, Albers nods to the traditional houses built of adobe clay, acknowledging the inspiration that he found in native cultures, and elicits the deep, organic terracotta building material in its striking palette. Having produced at least 100 *Adobe/Variant* works in 1947, Albers subsequently destroyed or painted over many of these, making the present work a still more exceptional painting from this seminal passage of his practice.

In the present work, Albers draws the spectator’s eye by creating the impression of transparency, fastidiously employing ingenious inflections of tone that wonderfully demonstrate the artist’s lifelong, pioneering work in the field of colour theory; an effect that he referred to as “photo-illusion”. As art historian E.H. Gombrich testifies, “what a painter inquires into is not the nature of the physical world but the nature of our reactions to it […] conjuring up a convincing image despite the fact that not one individual shade corresponds to what we call ‘reality’” (E.H. Gombrich, *Art & Illusion: A study in the psychology of pictorial representation*, New York 1960, p. 44). Predating his *Homage to the Square* series, *Untitled Variant/Adobe (Grey, Black, Red)* is an early, momentous example of Albers oeuvre, that encapsulates the dynamic phenomenological shift in abstract painting that was so pivotal for Minimalism and Op art.

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A foundational painting from a series that forms the basis for Albers’ experimentations with light and composition, *Untitled Variant/Adobe (Grey, Black, Red)* is a painting from a storied and decisive moment in the artist’s life. Fresh to the market, having remained in the same family collection for nearly 50 years, it represents an opportunity to acquire a work of outstanding history and importance.
An elegant sculpture by Max Bill

Lot 16
MAX BILL (1908-1994)
fläche im raum von einer linie begrenzt
1952-1994

numbered 2/2
chrome-nickel steel

138.5 by 280 by 70 cm.
54 1/2 by 110 1/4 by 27 9/16 in.

This work was conceived in 1952 and executed in 1994.

£200,000 - 300,000
US$250,000 - 370,000
€220,000 - 330,000

This work is registered in the max, binia + jakob bill stiftung, Adligenswil, and is accompanied by a photo-certificate of authenticity.

This work will be offered with the original base.

Provenance
Acquired directly from the artist by the present owner
A resolute autodidact and true polymath, Max Bill’s sculpture *fläche im raum von einer linie begrenzt* (1952-1994), loosely translated as ‘surface in space, confined by a line,’ is a monumental work that is one of the most outstanding sculptures by Bill to come to market in recent years, demonstrating the Swiss artist’s fastidiously technical and enduring vision of art that made him such a broadly influential artist of the Modern age.

With works held in major museum collections that include the Museum of Modern Art, New York, the Art Institute of Chicago and the Centre Pompidou in Paris – as well as his public artworks, such as the *Pavillon-Skulptur* in Zurich, that have become landmarks in their own right – Bill has recently seen a significant reassessment, coinciding with the 100th anniversary of the opening of the Bauhaus school in Weimar in 1919. Audaciously pure and deceptively simple, the present work is a sterling example of Bill’s mathematical approach to art-making; a supremely elegant sculpture that formalises the concept of infinity in an eloquent and harmonious single piece of chrome-nickel steel – a hardened metal that can be presented both indoors and outdoors.

A testament to the artist’s perfectionism and attention to detail, he first conceived of *fläche im raum von einer linie begrenzt* in 1952, when he built a small gilded brass maquette. However, it was not until 1993, when Bill met Karl-Franz Binder of the Binder Metal company, that the artist decided work with industry experts in order to fabricate the sculpture in the material and at the scale that we see in this work. Not an unusual method for Bill, he would often revisit his designs and ideas, only beginning the process of executing his vision once the technicalities of the form had been perfectly resolved to their purest form. “A work of art,” Bill wrote, “must be entirely conceived and shaped by the mind before its execution. It shall not receive anything of nature’s or sensuality’s or sentimentality’s formal data” (the artist in: Edwin Heathcote, ‘Max Bill — the cult figure who shaped 20th-century design and architecture’, *Financial Times*, June 7, 2019, online).

Seamlessly knotted through a smooth plane of cool, polished steel, the mind-bending feat of manufacturing a multi-dimensional form that has only one surface area and one edge is achieved in a sculpture of immense and poetic proportions in the present work. Captivated by the Möbius strip – a surface of one continuous side formed by joining the ends of a rectangle twisted through 180° - and the mathematical notion of infinity, Bill’s sculptures consistently play host to the abstract wonders of mathematics and geometry, which, when realised in the material, emerge as objects of beautiful, transcendent simplicity.

As an architect, sculptor, designer, painter and teacher, Bill embodied the aspirations of the Bauhaus movement, who collectively sought to synthesise the arts, including graphic design, interiors and typography, into one total work of art. Born in Zürich in 1908, Bill trained as a silversmith before a decisive encounter at the age of 16 with Sophie Taeuber-Arp launched his interest in contemporary art practice. Whilst Bill would go on to be invited to exhibit alongside Hans and Sophie Taeuber-Arp, Piet Mondrian and Georges Vantongerloo as part of the Abstraction-Creation group throughout his mid-twenties, it was his studies at the Bauhaus school in Dessau in 1927, under the pupillage of Josef Albers, Wassily Kandinsky, Paul Klee, Oskar Schlemmer and László Moholy-Nagy – in the midst of an unparalleled generation of influential Modernist creatives that Bill would befriend and work alongside throughout his career – that he truly began to emerge as the multifaceted and superbly gifted artist and designer Bill is recognised as today.

As an artist whose influence has been felt across genres, Max Bill’s *fläche im raum von einer linie begrenzt* is an immaculate demonstration of the artist at his most purely creative and uncompromising. Featuring the smooth metallic curves that call to mind the aerodynamics of an aircraft’s fuselage, the wonderful synthesis of science, mathematics and art in the present work is tangible and thrilling. A timeless, large-scale piece that has never been offered for sale or placed on public view, it is a sculptural work that encapsulates and defines the legacy of one of the most important students of the Bauhaus.
17 * AR
A. R. PENCK (1939-2017)
Serie über Raum 4
1982

signed
dispersion on canvas

146.5 by 114 cm,
57 11/16 by 44 7/8 in.

This work was executed in 1982.

£70,000 - 100,000
US$86,000 - 120,000
€78,000 - 110,000

Provenance
Sonnabend Gallery, New York
Galerie Michael Werner, Cologne (no. 348)
Acquired directly from the above by the present owner in 2006

Exhibited
New York, Sonnabend Gallery, A.R. Penck, 1982
Amsterdam, Aschenbach Galerie, Schilderijen en tekeningen, 1988
Cologne, Galerie Michael Werner, Accrochage, 1999
Tokyo, Galerie Sho, A. R. Penck since the 1970s to the present, 2008
18  *  TP  
**GLENN LIGON (B. 1960)**  
*Photo Pocket*  
1995

cotton canvas, vinyl, metal rings, rope, acetate and chromogenic prints  
132.1 by 33 by 33 cm.  
52 by 13 by 13 in.  
This work is number one from an edition of seven.

£25,000 - 35,000  
US$31,000 - 43,000  
€28,000 - 39,000

**Provenance**  
Private Collection  
Acquired directly from the above by the present owner

**Exhibited**  
Philadelphia, Fabric Workshop and Museum; Boston, Massachusetts Institute of Technology List Visual Arts Center, *Glenn Ligon: Skin Tight*, 1995 (another example exhibited)

**Literature**  
David Chandler, John Gill, Tania Guha and Gilane Tawadros Eds., *Boxer: an Anthology of Writings on Boxing and Visual Arts Practice*, London 1996, p. 60-61 and 68-69 another example illustrated in colour (installation view) and p. 65 another example illustrated in colour  
PROPERTY FROM THE COLLECTION OF JOHN J. STUDZINSKI CBE

19 TP
RAYMOND PETTIBON (B. 1957)
No Title (We dogs are...)  
2013

acrylic, ink, pencil and collage on paper

140.5 by 208.4 cm.
55 5/16 by 82 1/16 in.

This work was executed in 2013.

£50,000 - 70,000
US$62,000 - 86,000
€56,000 - 78,000

Provenance
David Zwirner, London
Acquired directly from the above by the present owner in 2014

Exhibited
New York, David Zwirner, Raymond Pettibon: To Wit, 2013, n.p., illustrated in colour
WE DOGS ARE ALL A-MOURIN
WE DOGS HAVE LOST OUR MASTERS.
20 *
JONAS WOOD (b. 1977)

* Untitled (black and gray) 
2009

signed, titled and dated 2009 on the reverse
oil and acrylic on linen

157.5 by 109.2 cm.
62 by 43 in.

£300,000 - 400,000
US$370,000 - 490,000
€330,000 - 450,000

Provenance
Anton Kern Gallery, New York
Gagosian Gallery, Los Angeles
Acquired directly from the above by the present owner

Literature

“You only need a couple colors and a couple shapes to make something work. Sometimes I push the boundaries of that. It is about how you set up a challenge.”

Jonas Wood has emerged in the last two decades as one of the most highly sought-after and respected contemporary American artists working today. In a painting of exceptional finesse and precision, *Untitled (black and gray)* illustrates the audacious skill Wood possesses, drawing upon the shapes, lines and colours of his forebears such as Henri Matisse, Alexander Calder and Ellsworth Kelly. His invocation and adaptation of Modernist formalism has drawn him significant esteem, notably awarded with his first major institutional survey at the Dallas Museum of Art, Texas, between March and July 2019.

Suspended over deep matte black, a chorus of shapes in the vein of Calder's mobiles sits firmly atop of a dense plinth of paint. Completely flattened and stripped of realist qualities, Wood's potted plant in *Untitled (black and gray)* from 2009, teeters on the cusp of pure form, becoming a symphony of shapes that oscillate through warm, dulcet shades of grey. Rendered with acute precision and deliberation, the present work is a visual delight, whose asymmetrical composition holds the painting in a firm equilibrium of weights and shapes.

Combining the aesthetic tools of Cubism and Colour Field Painting with the observed reality of his studio and life as an artist, Wood is able to interrogate the formalities of the object as it is represented, in addition to probing the nature and limits of representational and abstract painterly styles. Living with his wife and fellow artist Shio Kusaka – a ceramicist – Wood and Kusaka allow their respective practices to blend and reciprocate with one another. Drawing inspiration from the formal and aesthetic simplicity innate to their respective crafts, Kusaka’s pottery has often been a central subject for Wood's large format paintings of vases and plant pots. In the present work, however, the potted plant is abstracted to the very limit of realism, evolving into a set of symbols and shapes that channel the iconic character of Matisse’s cut-outs and the hard-edge painting of Kelly.

Reviving the Modernist canon in his practice, Wood injects a contemporary potency to the paintings that is found in the careful, laboured brushstrokes of its surface and the nuanced shades of his composition. Art critic Roberta Smith notes how “more than ever his works negotiate an uneasy truce among the abstract [and] the representational, [achieving] this with a dour yet lavish palette, tactile but implacably workmanlike surfaces and a subtly perturbed sense of space in which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice” (Roberta Smith, “Jonas Wood,” *The New York Times*, 18 March 2011, p. C31). Constructing his abstracted still lives from an elegant set of grey silhouettes, the artist evokes the sobriety of the classical trope, the *memento mori*, a theme in painting from the Christian tradition that alluded to the briefness and fragility of life. Painted in their geometrical form, however, Wood’s plants do not die or wilt. Instead, a testimony to the currency of abstraction, the colour fields and cut-outs of *Untitled (black and gray)* remain as constant and significant as they have been for nearly a century.

Collected by public museums that include the Museum of Modern Art, New York, and the Museum of Contemporary Art, Los Angeles, Wood has established broad institutional and critical support. Across a canvas of beautifully chic and demure proportions, *Untitled (black and gray)* is embedded in a rich network of art-historical associations, and demonstrates Wood’s superb talent as a contemporary artist able to contend with the challenge laid down by the great masters of abstract painting.
Above

Alexander Calder, Mobile (Arc of Petals), 1941
Collection of the Solomon R. Guggenheim Museum, New York
© The Solomon R. Guggenheim Foundation, Peggy
Guggenheim Collection, Venice, 1976
21 *
RALPH GOINGS (1928-2016)
_Double D_
2010

signed and dated 10; signed, titled and dated 2010 on the reverse
oil on canvas

25.5 by 20.7 cm.
10 1/16 by 8 1/8 in.

£18,000 - 25,000
US$22,000 - 31,000
€20,000 - 28,000

Provenance
OK Harris Works of Art, New York (OK#176)
Acquired directly from the above by the present owner in 2013

Exhibited
New York, OK Harris, The Donut Suite, 2011
Montreal, Galerie de Bellefeuille, Au-delà du réel / Beyond realism,
2012, p. 38, illustrated in colour

For details of the charges payable in addition to the final Hammer Price of each Lot
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
Ralph Goings (1928-2016)

Last in the box

2010

signed and dated 10; signed and titled on the overlap

oil on canvas

10.2 by 12.7 cm.

4 by 5 in.

£10,000 - 15,000

US$12,000 - 18,000

€11,000 - 17,000

Provenance

OK Harris Works of Art, New York (OK#170)

Acquired directly from the above by the present owner in 2012

Exhibited

New York, OK Harris, The Donut Suite, 2011

For details of the charges payable in addition to the final Hammer Price of each Lot
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
A testament to the exuberant palette and cool nonchalance of Los Angeles in the mid-1960s, *Hollywood Pool and Palm Tree* (1965) encapsulates the energy and vision with which David Hockney approached contemporary painting in a setting that saw the artist produce his most significant and iconic works. Set in one of his definitive borders, the strong colours of the present work speak to Hockney’s romanticising of his Californian lifestyle; blossoming forth with a palpable vitality and a refined composition that calls to mind the angles of Ed Ruscha’s gas stations, the florid shapes of Jean Dubuffet’s *L’Hourloupe* paintings and the Pop palette of Andy Warhol.

Illustrating his hallmark motifs of palm trees, swimming pools and loungers, Hockney’s Hollywood has endured as an image of timeless elegance, expressing the allure of Southern California that drew the artist there for the first time in 1964. Enthralled by the colours and radiant sunlight of the region, his Californian swimming pools have become the most sought after and celebrated works by the artist, held in museums all over the world that include the Tate Collection, London, the Art Institute of Chicago and the Museum Ludwig in Cologne. Prototypical of his painterly style that combines an aloof realism informed by Cubist forms and the chic lines of Pop Art, *Hollywood Pool and Palm Tree* reveals a studied approach to the hotels and homes of the Hollywood neighbourhood, resplendent in the vivacious colours that capture the potent exoticism and eroticism of the West Coast.

Impassioned by Americana, Hockney nonetheless remained a devotee
of painting and drawing, absorbed by technical resolutions to best depict his environment and the aesthetic challenges that Modernism had posed to realist painting: “It is a formal problem to represent water,” commented Hockney. “It’s an interesting one and it’s a permanent one [...] It offered an opportunity for abstraction” (the artist in: Nikos Stangos ed., David Hockney by David Hockney, London 1988, p.100). In this way, the artist’s works of the mid-1960s present a revitalised and utterly unique vision of the landscape through the lens of Pop Art; a fresh approach to representing his surroundings in which Hockney combined traditionalist realism with contemporary exuberance.

Undoubtedly, in Hollywood Pool and Palm Tree Hockney positions himself alongside the vanguard painters of his day, sampling the seductiveness of Pop artists like Ruscha and Tom Wesselmann, and inspired by the shapes and patterns of Dubuffet’s Hourloupe cycle. This vivid mix of style and setting produces a drawing of eloquent simplicity, integral as his works on paper were to producing the large-format masterworks for which Hockney is so acclaimed. It is in such works as Peter Getting out of Nick’s Pool (1966) and A Bigger Splash (1967) – in the Walker Art Gallery, Liverpool, and Tate Collection respectively – that the importance of Hockney’s drawings can be appreciated, employing shifting perspectives and brilliant passages of colour.

Exemplifying Hockney’s revered works made between 1964 and 1967, Hollywood Pool and Palm Tree is a work that is immediately identifiable as coming from this momentous period in his career. Featuring Hockney’s quintessential device of a deep border, the fixtures of the artist’s Californian milieu are drawn with typical verve; the artist’s versatile draughtsmanship as unmistakable in the crests of the swimming pool’s ripples as it is in the pile of the rose-pink carpet.

A work that has been widely exhibited, previously included in a solo exhibition at the Whitechapel Art Gallery, London, in 1970, and the exhibition David Hockney – Travels with Pen, Pencil and Ink that toured globally between 1977 before its final view at the Tate Gallery, London, in 1980, the present work has since remained in the same collection for more than 35 years. In what remains the artist’s seminal subject matter, Hollywood Pool and Palm Tree delivers a precise and harmonious vista across a classic Hockney scene, priding the colours and characters of the artist’s California period that proclaim his formal investigations and his American dream come to life.

Above
Roosevelt Pool Summer 2012, 2012
© Sherrill Photography

Right
Detail lot 23
DAVID HOCKNEY (B. 1937)

逹 and Mo
1966

signed, titled and dated 1966
pencil on paper
50 by 40 cm.
19 11/16 by 15 3/4 in.

£28,000 - 35,000
US$34,000 - 43,000
€31,000 - 39,000

Provenance
Sale: Christie's, London, Contemporary Art, 6 April 1989, Lot 644A
Private Collection, Italy
Sale: Finarte, Milan, Disegni e Acquarelli del XX secolo, 11 June 1990, Lot 74
Private Collection, UK
Sale: Christie's, London, Modern British Art, 20 June 2018, Lot 132
Acquired directly from the above by the present owner

Exhibited
London, Editions Graphiques Gallery, David Hockney, A Private View, 1988, no. 41, illustrated in black and white

Literature
Peter Webb, Portrait of David Hockney, London 1988, n.p., no. 58, illustrated in black and white

This drawing depicts Dale Chisman and Mo McDermott, lying on Hockney's bed in his flat in Notting Hill Gate, London, in 1966.
 PROPERTY FROM THE COLLECTION OF JOHN J. STUDZINSKI CBE

25 AR
ANTONY GORMLEY (B. 1950)
Tentative
2014

signed, titled, dated 2014 and inscribed for Open School East on the reverse
carbon and casein on paper

19 by 27.7 cm,
7 1/2 by 10 7/8 in.

£5,000 - 7,000
US$6,200 - 8,600
€5,600 - 7,800

Provenance
Acquired directly from the above by the present owner

For details of the charges payable in addition to the final Hammer Price of each Lot
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
GRAYSON PERRY (B. 1960)
*Untitled*
1990

stamped twice to the rim
glazed earthenware

38 by 45.5 cm.
15 by 18 in.

This work was executed circa 1990.

£7,000 - 10,000
US$8,600 - 12,000
€7,800 - 11,000

**Provenance**
Gift from the artist to the present owner circa 1990

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
Majestic and monumental, Constant Change from 2005 is an extraordinary sculpture that shimmers and ripples in ribbons of stainless steel, hanging poised in space and appearing to defy laws of gravity and matter. The complexity of the structure is striking and supremely rare in his practice with two columns connected by a delicate parabola. It is the culmination of many years of exploration into the plastic arts and his pioneering use of material. "There is this idea that sculpture is static, or maybe even dead, but I feel absolutely contrary to that," said Cragg in a 2007 interview. "I'm not a religious person—I'm an absolute materialist—and for me material is exciting and ultimately sublime. When I'm involved in making sculpture, I'm looking for a system of belief or ethics in the material. I want that material to have a dynamic, to push and move and grow," (the artist in: Robert Ayers, 'The AI Interview: Tony Cragg.', Art Info, 10 May 2007, online source).

The brilliant shine of the work's surface opens up new possibilities of meaning, distorting the reflection of the world around the sculpture and bringing the luscious contours of the work's 'skin' to life. The seemingly random voluptuousness of the composition is in fact based on the artist's choice of material and is based on the architectural qualities of stainless steel and the mathematical relation between form and structure. His sensitivity to different materials is and has been the starting point for his work. Different materials give different emotional experiences, both for the artist and for the viewer. Tony Cragg himself has noted that the word material derives from the Latin word mater, meaning mother. Like a mother, the material gives birth to the thought; the different properties of a material give rise to the idea, which produces the form.

His later works known as Rational Beings, of which the present lot is perhaps the crowning example, develop this interest into a series of articulated columns, no longer concerned with the organic, but with the dynamic. In these works, profiles emerge and disappear from their surfaces and thereby push towards a new abstracted understanding of the human, or meta-human figure. In the later part of his career he has been confronting notions of compression and expansion in his works where recognisable forms such as facial profiles, although distorted, become apparent. These works have an almost futuristic element to them, reminiscent of technology synonymous with 3D printing or engineering more familiar at NASA.

The reflections within the column's surface introduce an important dialogue between the sculpture and the space it occupies. Commissioned for the present owner, Constant Change is not complete until it is installed, a key part of its composition being the images and changing light reflected on its smooth surface. While many of Cragg's contemporaries rely on the same reflective qualities for their own sculptures, the alternating recessions and projections of Cragg's globular, organic shapes create an even more varied surface that intentionally distorts its surroundings. While an industrial material, the steel takes on an almost liquefied trait that reads more like rippled water or flowing mercury than a static object or a conventional bronze.

Sir Tony Cragg has been one of the world's foremost sculptors for more than three decades, bursting to prominence in 1988, the year in which he won both the Turner Prize and was selected to represent the UK at the Venice Biennale. Not only has his work helped to define the plastic arts in museums and within the art market for the past quarter century, his profound engagement with sculpture has served to influence subsequent generations of artists as a result of his roles as Professor at Ecole Nationale Superieure des Beaux Arts, Paris, France (1999-2009) and Professor at Kunsthakademie, Dusseldorf, Germany (2009 to present). He has shown in many of the world's most prestigious and important museums and his works are in many of the world's major collections including the Tate London, MoMA New York, the Centre Georges Pompidou, Paris and many more. Constant Change is arguably the most important work by the artist ever to appear at auction, certainly the largest and most dramatic, and it shows this giant of sculpture, this pioneer, at the height of his significant powers.
27 AR TP

TONY CRAGG (B. 1949)

*Constant Change*

2005

incised with the artist’s initials, dated 2005 and stamped with the foundry mark Kayser & Kippel Düsseldorf

stainless steel

450 by 200 by 165 cm.
177 3/16 by 78 3/4 by 64 15/16 in.

£450,000 - 650,000
US$550,000 - 800,000
€500,000 - 730,000

**Provenance**
Acquired directly from the artist by the present owner in 2005
28 AR

TONY CRAGG (B. 1949)
Constant Change (Maquette)
2005

wood

89 by 41 by 27.7 cm.
35 1/16 by 16 1/8 by 10 7/8 in.

This work was executed in 2005.

£80,000 - 120,000
US$98,000 - 150,000
€89,000 - 130,000

Provenance
Acquired directly from the artist by the present owner in 2005
FUCK THE POLICE
BANKSY (B. 1975)

Untitled (Fuck the Police)

2000

signed in stencil
acrylic and spray enamel on board

122 by 122 cm.
48 1/16 by 48 1/16 in.

This work was executed in 2000.

£450,000 - 650,000
US$550,000 - 800,000
€500,000 - 730,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

Provenance
Private Collection, New York (acquired directly from the artist)
Sale: Christie’s, New York, Post-War And Contemporary Art Afternoon Session, 14 May 2008, Lot 464
Private Collection, New York
Sale: Sotheby’s, London, Contemporary Art Day Auction, 11 February 2015, Lot 363
Private Collection
Private selling exhibition: Sotheby’s, Hong Kong, Panorama: A New Perspective
Acquired from the above by the present owner
F*CK THE POLICE
Set against a stark white background, a tense police officer has drawn his baton. He looks beyond confines of the board, but it is instantly apparent what, or better who, he is looking for. ‘Fuck the police’ is written in crude red letters on the wall behind him. The officer is too late, the message is clear, and the culprit seems to have escaped, leaving his mocking anti-authoritarian slogan for everyone to see.

Graffiti Art has long been the leading means of expression for the visual counterculture. The irrepressible spontaneity of protest art and then early street art was mirrored in the music of Hip-Hop and dynamism of breakdance. These three pillars dominated much of urban culture in America from the 1970s and had a keen influence on Banksy as it came to impact corresponding areas in Britain in the 1980s. NWA’s seminal album *Straight Outta Compton* (1988) featuring the coruscating single *Fuck Da Police* had a clear effect on the artist and spoke to the sense of rage and disenfranchisement of that urban generation which found a creative outlet for the artist in art as a means of expression.

Born in Bristol in 1975, Banksy turned to graffiti as a teenager. Inspired by the thriving graffiti community of his hometown, his works first executed freehand and later with the use of his now signature cardboard stencils, started showing up locally on walls and trains in 1993. By 2005 they had cropped up all over Britain, even within the galleries of some of England’s most prominent museums. Today Banksy has, more than any other artist in his field, garnered international acclaim for his whimsical, satirical, anti-establishment style of street art and his works are fiercely sought after by collectors.

Untitled (*Fuck the Police*) from 2000 is a striking, early example of what was to become one of Banksy’s most iconic motifs. Banksy’s relationship with law enforcement is understandably difficult and the theme spreads throughout his career, most famously in 2005 with *The Kissing Coppers* on the wall of the Prince Albert Pub in Brighton and the Snorting Copper in London’s East End. Like many of the artist’s best works Untitled (*Fuck the Police*)’s success lies in its stark simplicity, rendered in black and red against the white board, the image possesses a visual immediacy and clean aesthetic that is key to its popularity.

Interestingly, an early encounter with the police when he was 18 is part of the reason Banksy started using stencils. One night when he was hiding from the police, Banksy noticed the stencilled plate on the bottom of the fuel tank and realized that the use of stencils could cut his painting time in half and minimize the risk of getting caught. But there was more to it than just the time element. “As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They’ve been used to start revolutions and to stop wars.” (the artist in: Tristan Manco, *Stencil Graffiti*, London 2002, p. 76).

Banksy is perhaps the most important artist to emerge in Britain since the turn of the millennium and this urgent, signature work can be seen as a pure example of the artist at his very best.

“Imagine a city where graffiti wasn’t illegal, a city where everybody could draw whatever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big businesses. Imagine a city like that and stop leaning against the wall – it’s wet.”

PROPERTY FROM THE COLLECTION OF JOHN J. STUDZINSKI CBE

30
YAYOI KUSAMA (B. 1929)
My Butterflies
2001

signed, titled and dated 2001 on the base
acrylic on metal and wood

58 by 28 by 28 cm.
22 13/16 by 11 by 11 in.

£25,000 - 35,000
US$31,000 - 43,000
€28,000 - 39,000

This work is accompanied by a registration card issued by Yayoi Kusama Inc., Tokyo.

Provenance
Galerie Piece Unique, Paris
Acquired directly from the above by the present owner in 2001

Exhibited
Paris, Galerie Piece Unique, Yayoi Kusama - Death of an Illusion, 2001
PROPERTY FROM THE COLLECTION OF JOHN J. STUDZINSKI CBE

31 TP

HIROSHI SUGIMOTO (B. 1948)
Anne of Cleves
1999

signed on a label affixed to the reverse of the backing board
gelatin-silver print flush-mounted on board, in the artist’s frame

*Image:* 149.2 by 119.4 cm.
58 3/4 by 47 in.

*With Frame:* 182.3 by 152.2 cm.
71 3/4 by 60 in.

This work was executed in 1999, and is number three from an edition of five.

£25,000 - 35,000
US$31,000 - 43,000
€28,000 - 39,000

**Provenance**
Sonnabend Gallery, New York
Alan Koppel Gallery, Chicago
Acquired directly from the above by the present owner in 2002

**Exhibited**
Berlin, Deutsche Guggenheim; Bilbao, Guggenheim Museum Bilbao, Sugimoto Portraits, 2000, p. 87, another example illustrated in colour
Tokyo, Mori Art Museum; Washington, D.C., Hirschhorn Museum and Sculpture Garden; Düsseldorf, K20 Kunstsammlung Nordrhein-Westfalen; Salzburg, Museum der Moderne; Berlin, SMB Nationalgalerie; Luzern, Kunstmuseum Luzern, Hiroshi Sugimoto, 2005 - 2009, p. 227, another example illustrated in colour
A powerful installation by

El Anatsui

Lot 32

With its exquisite attention to detail and remarkable craftsmanship, El Anatsui’s Wastepaper Basket (2003) is a rare sculpture from a very limited series by an artist of truly global appeal. The Ghanaian-born Anatsui has become a figurehead for the international, post-colonial discourse on contemporary art in the Twenty-First century, with works held in such distinguished institutions as the Centre Pompidou, Paris, the Tate collection, London, the Los Angeles County Museum of Art, the Guggenheim Abu Dhabi and the Osaka Foundation for Culture in Japan.

Making metallic elements appear supple and fabric-like, Anatsui has produced a work of captivating intricacy and theatre with a materiality that is so characteristic of the tapestries that the artist has created for large-scale public commissions. Stitching together sheet metal printed with the handwriting, margins and layouts of letters, documents and newspapers, Wastepaper Basket is a characterful work that inverts the scale and substance of its motif. Poetically accumulated and dispersed in the space around the body of the work, it stands as a universal symbol of discarded thoughts, paperwork and plans, assembled and bound into a hard metallic shell whose ripples and folds beautifully evoke the fragility of paper, or the overlapping joints of a suit of armour.

Combining traditional African techniques with the themes and aesthetics of the Western canon, Anatsui has stood at the forefront of a global genre of art that has transcended history and culture. Evoking the burnished surfaces of Byzantine mosaics and the freestanding aura of an archaic totem, the present work entertains a monumentality that is suffused with the rawness of its material.

Born in Ghana in 1944, Anatsui has enjoyed a multitude of groundbreaking exhibitions and awards over the course of his career that have assured his value as an international phenomenon. From his critically lauded inclusion in the 52nd Venice Biennale in 2007 to his receipt of the Golden Lion for lifetime achievement at the 56th edition in 2015 he has been that rare figure who unites audiences, critics and collectors alike. Furthermore, his tapestry Tsiatsia – Searching for Connection was famously draped over the façade of the Royal Academy of Art in London for the institution’s Summer Exhibition in 2013, a unique honour which led to Anatsui being subsequently elected to the post of an honorary Royal Academician. He has seen a meteoric rise of global importance in recent years, establishing himself as a culturally significant and historically pivotal artist, not only in Europe and America, but notably in Asia where he was awarded the highest artistic honour in Japan, the Praemium Imperiale Award for Sculpture, in 2017.

This work, presented around the world in the artist’s solo exhibition Gawu – touring the U.K. and the U.S.A. between 2003 and 2008, before closing at the Smithsonian National Museum of African Art, Washington D.C. – Wastepaper Basket wonderfully abbreviates the tenets of Anatsui’s practice, using found materials to construct a sculpture whose very fabric is the fragments and detritus of life in Nigeria, where the artist’s studio is located. Having previously used wood, railway sleepers, bottle tops, iron nails and printing plates as his media, the present work, handmade in aluminium and bound in copper wire, is a poetic object that poses a tension between the work of art and the detritus of the everyday.

In a piece that playfully toys with the seriousness of art-making yet speaks to the process of ideas blossoming and fading, the present work holds an air of astute poignancy about the rigours of being an artist. Wastepaper Basket stands as a work of sublime sculpture, elevating the banal and overlooked to the heights of the art object, as the artist has done throughout his career with bottle caps and tins alike. Constructed out of hundreds of pieces of sculpture in their own right, each individual fragment of aluminium crafted and shaped with a specific purpose, Anatsui has constructed a totemic monolith that is a drama of objects and surfaces when viewed up close, and represents an outstanding work by one of the leading figures of Twenty-First Century Art.
EL ANATSUI (B. 1944)
Wastepaper Basket
2003
aluminium and copper wire

Height: 243 cm.
95 11/16 in.

Width: variable

£200,000 - 300,000
US$250,000 - 370,000
€220,000 - 330,000

Provenance
The October Gallery, London
Acquired directly from the above by the present owner in 2007

Exhibited
Brussels, Villa Empain- Fondation Boghosssian, Melancholia, 2018
33 AR
VICTOR VASARELY (1906-1997)
FARBWELT
1963-1973

signed, titled, dated 1963 (HH) and inscribed 2621 on the reverse
acrylic and tempera on canvas

130 by 92 cm.
51 3/16 by 36 1/4 in.

This work was conceived in 1963 and executed in 1973.

£55,000 - 75,000
US$68,000 - 92,000
€61,000 - 84,000

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the 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
Private Collection, France
Acquired from the above by the present owner circa 1995

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34 AR

GIANNI COLOMBO (1937-1993)

Spazio elastico
1967-1977

signed, titled and dated 1967/77 on the reverse
wood, metal, enamel, elastic threads and electric motor

64 by 64 by 11.7 cm.

£25,000 - 35,000
US$31,000 - 43,000
€28,000 - 39,000

This work is registered in the Archivio Gianni Colombo, Milan, under no. 1406, and is accompanied by a photo-certificate of authenticity.

Provenance
Galerie Uwe Michael, Darmstadt
Acquired directly from the above by the present owner in 1992.
PROPERTY FROM THE COLLECTION OF JOHN J. STUDZINSKI CBE

35

ALI BANISADR (B. 1976)

Chrons

2014

signed, titled and dated 2014 on the overlap

oil on linen

61 by 61 cm.
24 by 24 in.

£50,000 - 70,000
US$62,000 - 86,000
€56,000 - 78,000

Provenance
Blain|Southern, London
Acquired directly from the above by the present owner in 2015

Exhibited
London, Blain|Southern, At Once, 2015

Literature
Jessica Smith, Emily Jackson and Noura Al-Maashouq Eds., Ali Banisadr - One Hundred and Twenty Five Paintings, London 2015, p. 222, illustrated in colour
JAUME PLENSA (B. 1955)

The Heart of Trees II

2007

bronze, in two parts, and tree

66 by 99 by 99 cm.
26 by 39 by 39 in.

£70,000 - 100,000
US$86,000 - 120,000
€78,000 - 110,000

Provenance
Albion Barn Gallery, Oxford
Michael Hue-Williams Fine Art Ltd, London
Acquired directly from the above by the present owner

Exhibited

Literature
Isabelle de Wavrin, ‘A Dubai les femmes font la foire’, in: Beaux Arts Magazine, 2008, p. 120,
another example illustrated in colour (incorrectly titled)
37 AR

**ROBERTO MATTA (1911-2002)**

*La folie est soif de vérité*

1973 - 1974

titled and dated 1973 on the reverse

oil on canvas

76.7 by 67.5 cm.
30 3/16 by 26 9/16 in.

This work was executed in 1973 - 1974.

£22,000 - 35,000
US$27,000 - 43,000
€25,000 - 39,000

This work is registered in the *Archives de l’Œuvre de Matta*, Tarquinia, and is accompanied by a photo-certificate of authenticity.

**Provenance**

G. Collinson Galeffi Collection, Montevarchi

Galleria San Luca, Bologna

Private Collection, Italy (acquired from the above)

Gift from the above to the present owner

**Exhibited**

Property sold to benefit the National Saturday Club

Lots 38 - 53
The idea for the National Saturday Club came from the experiences that we both had attending free Saturday classes at our local art schools, when we were 14 years old in the 1960s. They changed our lives.

We worked on the idea that the original Saturday classes model could be reinvented to create Saturday Clubs that are relevant today. We prototyped an Art&Design Saturday Club at four UK colleges with 100 13–16 year olds in 2009. The model worked and has since been developed for other subject areas – Science&Engineering, Fashion&Business and Writing&Talking.

The National Saturday Club partners with universities, colleges and cultural institutions across the UK, which run free local Saturday Clubs during the academic year. These host institutions provide specialist facilities and their tutors create and lead individual programmes. These are designed to help 13–16 year olds strengthen their skills and knowledge in their chosen Club subjects, and grow in confidence. Twice a year, the National Saturday Club brings everyone in the network together for shared events – the London Visit and Summer Show – and also organises Masterclasses for each Saturday Club, which provide Club members with a vital link to the professional world.

By making all Saturday Clubs free and with no exams, the barriers to attending are reduced and young people from all backgrounds are encouraged to get involved. In the academic year 2018-2019, 63 per cent of Club members were from widening participation backgrounds.

The Saturday Club Trust is a charity and we rely on the financial support of those who believe in creative education for young people, and the empowering role that creativity plays in inspiring the next generation. Now more than ever, the vital role of the National Saturday Club, to deliver a free creative learning programme nationwide, cannot be underestimated. Over the next few years, we plan to grow the Saturday Club network, to reach even more young people from diverse backgrounds so that every 13–16 year old in the country has the chance to take part in the programme.

We are thankful for the ongoing support of Arts Council England, the Department for Education, the Paul Hamlyn Foundation and the British Fashion Council, alongside the other generous individuals and companies who support us. We are also tremendously grateful to Ralph Taylor and his team at Bonhams, for their support of the National Saturday Club and for providing this unique opportunity. And of course, our sincere thanks to all the artists who have so generously donated works to this auction. The funds raised will enable many more young people to discover their talents and raise their aspirations at their local Saturday Club.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

38 AR

EDMUND DE WAAL (B. 1964)

the wind shifts
2019

porcelain, alabaster, gold, aluminium and plexiglass

28 by 33 by 10 cm.
11 by 13 by 3 15/16 in.

This work was executed in 2019.

£30,000 - 50,000
US$37,000 - 62,000
€33,000 - 56,000

This work is registered in the Edmund de Waal Studio, under no. EDW19-043, and is accompanied by a photo-certificate of authenticity signed by the artist.

Provenance
Donated by the artist

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

39 AR
EDMUND DE WAAL (B. 1964)
Selene
2019

porcelain, Cor-Ten steel, platinum, aluminium and plexiglass

21 by 17 by 10 cm.
8 1/4 by 6 11/16 by 3 15/16 in.

This work was executed in 2019.

£22,000 - 35,000
US$27,000 - 43,000
€25,000 - 39,000

This work is registered in the Edmund de Waal Studio, under no. EDW19-042, and is accompanied by a photo-certificate of authenticity signed by the artist.

Provenance
Donated by the artist

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

40 AR
JENNIFER Lee (B. 1956)
Shigaraki 70-18
2018

signed with the artist’s shigaraki mark on the base
coloured stoneware clay

5.6 by 5.8 by 5.4 cm.
2 3/16 by 2 5/16 by 2 1/8 in.

This work was executed in 2018 in Japan.

£700 - 1,000
US$860 - 1,200
€780 - 1,100

Provenance
Donated by the artist
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

41 AR

JENNIFER LEE (B. 1956)
Shigaraki 53-18
2018

signed with the artist’s shigaraki mark on the base
coloured stoneware clay

5.1 by 5.2 by 5 cm.
2 by 2 1/16 by 1 15/16 in.

This work was executed in 2018 in Japan.

£700 - 1,000
US$860 - 1,200
€780 - 1,100

Provenance
Donated by the artist
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

42 AR
ANTONY GORMLEY RA (B. 1950)
MEME CCCLXIII
2019

cast iron

12.2 by 9.5 by 21.5 cm.
4 13/16 by 3 3/4 by 8 7/16 in.

This work was executed in 2019.

£45,000 - 65,000
US$55,000 - 80,000
€50,000 - 73,000

Provenance
Donated by the artist

Alternate view
CHARLOTTE VERITY (B. 1954)
Apple Leaves
2015

signed, titled and dated october/Nov. 2015 on the reverse
donated by the artist

oil on canvas

Provenance
Donated by the artist

Exhibited
Bergamo, Galleria Ceribelli, Gli Amici Pittori di Londra, 2017

31 by 35.3 cm.
12 3/16 by 13 7/8 in.

£1,000 - 1,500
US$1,200 - 1,800
€1,100 - 1,700
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

44 AR

RICHARD LONG (B. 1945)
Saturday Fingerprints
2016

signed and dated 2016 on the reverse
mud and china clay on antique chessboard

34.7 by 34.8 by 3 cm.
13 11/16 by 13 11/16 by 1 3/16 in.

£6,000 - 8,000
US$7,400 - 9,800
€6,700 - 8,900

Provenance
Donated by the artist

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

45 AR

FRANK AUERBACH (B. 1931)

*Two Sketches for ’From the Studio’*

2018

signed and dated 2018 to the lower sheet

*Each*: pencil and coloured crayon on paper

*Each*: 21 by 21 cm.
8 1/4 by 8 1/4 in.

£12,000 - 18,000
US$15,000 - 22,000
€13,000 - 20,000

**Provenance**
Donated by the artist, courtesy of Marlborough Gallery
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

46 AR

PHYLLIDA BARLOW (B. 1944)

untitled: defunctprojector, 3
2012

signed, titled and dated 2012 on the reverse
acrylic on watercolour paper

31.6 by 25.8 cm.
12 7/16 by 10 3/16 in.

£4,000 - 6,000
US$4,900 - 7,400
€4,500 - 6,700

Provenance
Donated by the artist
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

47 AR TP
SHEZAD DAWOOD (B. 1974)
Chariots II
2010

acrylic on vintage textile

150.8 by 205.5 cm.
59 3/8 by 80 7/8 in.

This work was executed in 2010.

Provenance
Donated by the artist

Exhibited

£15,000 - 20,000
US$18,000 - 25,000
€17,000 - 22,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

48 AR

BARNABY BARFORD (B. 1977)

More Creativity More Expression More Passion
2019

signed and dated ‘19
oil bar and oil pastel on paper

135 by 120 cm.
53 1/8 by 47 1/4 in.

£10,000 - 15,000
US$12,000 - 18,000
€11,000 - 17,000

Provenance
Donated by the artist

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

49 AR TP
TOM PRICE (b. 1973)
Counterpart II
2019

signed on the base
coil, resin, steel, jesmonite, leds

220 by 35 by 45 cm.
86 5/8 by 13 3/4 by 17 11/16 in.

This work was executed in 2019.

£15,000 - 20,000
US$18,000 - 25,000
€17,000 - 22,000

Provenance
Donated by the artist

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

50 AR
GARRY FABIAN MILLER (B. 1957)
Foxglove, 8th May 2011
2011

signed, titled and dated May 8th, 2011 on the reverse
light and unique dye destruction print, in the artist’s frame

44.5 by 38.3 cm.
17 1/2 by 15 1/16 in.

£2,000 - 3,000
US$2,500 - 3,700
€2,200 - 3,300

Provenance
Donated by the artist

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

51 AR
MARK TITCHNER (B. 1973)
We Are The Solution
2019

signed and dated 2019 on the reverse
digital print on Dibond

150 by 120 cm.
59 1/16 by 47 1/4 in.

This work is unique.

£2,000 - 3,000
US$2,500 - 3,700
€2,200 - 3,300

Provenance
Donated by the artist

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

52 AR

BRIDGET RILEY (B. 1931)

*Untitled (Fragment 5)*

1965

signed and dated 65
screenprint on plexiglass

63 by 81.4 cm.
24 13/16 by 32 1/16 in.

£15,000 - 20,000
US$18,000 - 25,000
€17,000 - 22,000

Provenance

Donated by the artist
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

53 AR
GERHARD RICHTER (B. 1932)
Haggadah (P2)
2014

chromogenic print laid on aluminium
100 by 100 cm.

This work was executed in 2014, and is numbered 114
from an edition of 500.

£8,000 - 12,000
US$9,800 - 15,000
€8,900 - 13,000

Provenance
Heni Editions, London
Acquired directly from the above by the present owner

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

A
FERNANDO CASASEMPERE (B. 1958)
Natura Morta
2019

porcelain, stoneware and mixed media

70 by 71 by 10 cm.
27 9/16 by 27 15/16 by 3 15/16 in.

This work was executed in 2019.

Asking price: £8,000 +VAT

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

Provenance
Donated by the artist

PROPERTY SOLD TO BENEFIT THE NATIONAL SATURDAY CLUB

B
TESS JARAY (B. 1937)
From the First...
2001

signed, dated 2001 and numbered 4/44
screenprint

75 by 71 cm.
29 1/2 by 27 15/16 cm.

Asking price: £1,000 +VAT

Provenance
Donated by the artist

Exhibited
London, Purdy Hicks Gallery, From the Rings of Saturn and Vertigo, 2001
“It’s opened up a whole new world for us. It can change your life.”
Club member

SUPPORT the
NATIONAL SATURDAY CLUB

FREE creative education for 13–16 year olds nationwide at their local university or college

““This is the future. And it looks pretty good. Our job here at the National Saturday Club is simple. It is to be as ambitious as the young, creative, engaged, questioning and simply wonderful people who come on Saturday mornings to make stuff happen.”

Edmund de Waal
Trustee, Saturday Club Trust

Make a donation to the National Saturday Club and support a nationwide creative education programme.

8,000 young people have taken part in the National Saturday Club over the past 10 years. It can be a transformative experience.

By giving 13–16 year olds across the UK the freedom to explore creative subjects every Saturday, at their local university or college, the programme empowers young people to pursue pathways to further education and rewarding careers.

Your donation will enable many more young people to discover their talents and raise their aspirations at their local Saturday Club.

Visit saturday-club.org/donate

© Self-portrait by a Club member aged 14, attending Sheffield Hallam University Art & Design Saturday Club

@natsatclub

Visit saturday-club.org/donate

@natsatclub

Visit saturday-club.org/donate

Registered Charity No: 1165362
MARINO MARINI (1901-1980)

Cavallo e cavaliere

signed and dated “Marino 1951” (lower right)

oil on paper laid on canvas

100 x 76.5cm (39 3/8 x 30 1/8in).

Painted in 1951

£80,000 - 120,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide
MARINO MARINI (1901-1980)

*Cavallo e cavaliere*
signed and dated 'Marino 1951' (lower right)
oil on paper laid on canvas
100 x 76.5cm (39 3/8 x 30 1/8in).
Painted in 1951
£80,000 - 120,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Prices shown include buyer's premium. Details can be found at bonhams.com

ENQUIRIES
+44 (0) 20 7468 8328
india.phillips@bonhams.com
bonhams.com/impressionist

PABLO PICASSO (1881-1973)
*Tête de picador au nez cassé* stamped with the foundry mark 'C. VALSUANI CIRE PERDIE' and numbered "3/6" (verso)
bronze with dark brown patina
18.5cm (7 5/16in) high.
£60,000 - 80,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

ENQUIRIES
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bonhams.com/impressionist
NOTICE TO BIDDERS

This notice is addressed by Bonhams to any person who may be interested in a Lot, and to all persons participating in the auction process including auction attendees, Bidders and potential Bidders (including any eventual Buyer of the Lot). For ease of reference we refer to such persons as “Bidders” or “you”. Our List of Definitions and Glossary is incorporated into this Notice to Bidders. It is at Appendix 3 at the back of the Catalogue. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well. Announcements affecting the Sale may also be given out orally before and during the Sale without prior written notice. You should be alert to the possibilities of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as Auctioneer of Lots, Bonhams acts solely for and in the interests of the Seller. Bonhams’ job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. Bonhams does not act for Buyers or Bidders in this role and does not give advice to Buyers or Bidders. When it or its staff makes statements about a Lot or, if Bonhams provides a Condition Report on a Lot it is doing that on behalf of the Seller of the Lot and not the Buyer. Bonhams' experts are not expert not in the Lots are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them. The Seller has authorised Bonhams to sell the Lot as its agent and, save where we expressly make it clear to the contrary, Bonhams acts only as agent for the Seller.

Any statement or representation we make in respect of a Lot is made on the Seller’s behalf and, unless Bonhams sells a Lot as principal, not on our behalf and any Contract for Sale is between the Buyer and Seller. Bonhams acts only as agent for the Seller. Bonhams is the agent for the Seller and the Seller and not with us. Bonhams sets a Lot as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer, or it will be stated in a notice at the Sale or an insert in the Catalogue.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in connection with or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a Lot and buy it, at that stage Bonhams does enter into an agreement with you as the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find at Appendix 2 at the back of the Catalogue, and this will govern Bonhams' relationship with the Buyer.

2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue (see paragraph 3 below), Lots are sold to the Buyer on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the Lot. Lots are available for inspection prior to the Sale and is it for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory quality; the inside of a Lot may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many Lots they may have been damaged and/or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and not to operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as is of items of interest for display purposes only. If you yourself do not have expertise regarding a Lot, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a Lot will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The Catalogue contains an Entry about each Lot. Each Lot is sold by its respective Seller to the Buyer of the Lot as corresponding only with that part of the Entry which is printed in bold letters and (except for the colour, which may be inaccurately reproduced with any photograph of the Lot in the Catalogue. The remainder of the Entry, which is not printed in bold letters, represents Bonhams’ opinion (given on behalf of the Seller) about the Lot only and is not part of the Contractual Description in accordance with which the Lot is sold by the Seller.

Estimates

In most cases, an Estimate is printed beside the Entry. Estimates are only an expression of Bonhams’ opinion made on behalf of the Seller of the range where Bonhams thinks the Hammer Price for the Lot is likely to fall; it is not an Estimate of value and it does not take into account any VAT or Buyer’s Premium payable or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below. Prices depend upon bidding and lots can sell for Hammer Prices below and above the Estimates, so Estimates should not be relied on as an indication of the actual selling price or value of a Lot. Estimates are in the currency of the Sale.

Condition Reports

In respect of most Lots, you may ask Bonhams for a Condition Report, and Bonhams does not represent or guarantee that a Lot is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and not to operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by Bonhams or on Bonhams’ behalf which is in any way descriptive of any Lot or as to the anticipated or likely selling price of any Lot. No statement or representation by Bonhams or on its behalf in any way descriptive of any Lot or any Estimate is incorporated into our Buyer’s Agreement.

Alterations

Descriptions and Estimates may be amended at Bonhams’ discretion from time to time by notice given orally or in writing before or during a Sale.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any Sale and to remove any person from our premises and Sales, without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for Sale in any order we choose notwithstanding the numbers given to Lots in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a Lot you are interested is put up for Sale. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any Lot, to combine two or more Lots, to withdraw any Lot from a Sale and, before the Sale has been closed, to put up any Lot for auction again. Auction speeds can exceed 100 Lots to the hour and bidding increments are generally about 10%; however, these do vary from Sale to Sale and from Auctioneer to Auctioneer. Please check with the department organising the Sale for advice on this. Where a Reserve has been applied to a Lot, the Auctioneer may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such Reserve) on behalf of the Seller. We are not responsible to you in respect of the presence or absence of any Reserve in respect of any Lot. If there has been a Reserve it will be no higher than the lower figure for any Estimate in the Catalogue, assuming that the currency of the Reserve has not fluctuated adversely against the currency of the Estimate. The Buyer will be the Bidder who makes the highest bid acceptable to the Auctioneer for any Lot (subject to any applicable Reserve) to whom the Lot is knocked down by the Auctioneer at the fall of the Auctioneer’s hammer. Any dispute as to the highest acceptable bid will be settled by the Auctioneer in his absolute discretion. All bids tendon will relate to the actual Lot number announced by the Auctioneer. An electronic currency converter may be used at the Sale. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the Sale and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the Sale. At some Sales, for example, jewellery Sales, we may use screens on which images of the Lots will be projected. This service is provided to assist viewing at the Sale. The image on the screen should be treated as an indication only of the current Lot. It should be noted that all bids tendered will relate to the actual Lot number announced by the Auctioneer. We do not accept any responsibility for any errors which may occur in the use of the screen.

NTB/MAIN/V1/6.2019
5. BIDDING
You must complete and deliver to us one of our Bidding Forms, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form in order to bid at our Sales. If you are a new client at Bonhams or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the Sale at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.
We may also request a financial reference and / or deposit from you before allowing you to bid.
We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a Bidder, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the Sale of any Lot at our discretion while we complete our registration and identification enquiries, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, or if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams or be detrimental to Bonhams’ reputation.

Bidding in person
So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our Bidder registration desk at the Sale venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as “padlock bidding”. You will be issued with a large card (a “padlock”) with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer by this it your number which is identified as the Buyer’s. You should not let anyone else use your padlock as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. At the end of the Sale, or when you have finished bidding please return your padlock to the Bidder registration desk.

Bidding by telephone
If you wish to bid at the Sale by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax
Absentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and / or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer’s bidding increments. New Bidders must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet
Please visit our Website at http://www.bonhams.com for details of how to bid via the internet.

Bonhams will not be liable for service-delays, interruptions or other failures to make a bid caused by loss of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent
Bids will be treated as placed exclusively by and on behalf of the person named on the Bidding Form unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer’s Agreement, set out at Appendix 2 at the back of the Catalogue.

However, as the Bidding Form explains, any person placing a bid as agent on behalf of another (whether or not he has been informed of the facts) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the Hammer Price and Buyer’s Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent’s client’s identity and residence in advance of any bids made by the agent on his behalf. Please refer to our Conditions of Business and contact our Customer Services Department for further details.

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our Buyer’s Agreement, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the Contract for Sale and our Buyer’s Agreement contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and / or by placing an insert in the Catalogue and / or by notices at the Sale venue and / or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the Buyer’s Agreement for this Sale.

7. BUYER’S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER
Under the Buyer’s Agreement, a premium (the Buyer’s Premium) is payable to us by the Buyer in accordance with the terms of the Buyer’s Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it.
For this Sale the following rates of Buyer’s Premium will be payable by Buyers on each Lot purchased:

- 27.5% up to €2,500 of the Hammer Price
- 25% of the Hammer Price above €2,500 and up to €300,000
- 20% of the Hammer Price above €300,000 and up to €3,000,000
- 13.9% of the Hammer Price above €3,000,000

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale information page at the front of the catalogue.
The Buyer’s Premium and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the Hammer Price of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked “ART” in the Catalogue and which are sold for a Hammer Price of €1,000 or greater (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale), the Additional Premium will be payable to us by the Buyer to cover our Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006. The Additional Premium will be a percentage of the amount of the Hammer Price calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

<table>
<thead>
<tr>
<th>Hammer Price</th>
<th>Percentage amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>From €60 to €500,000</td>
<td>4%</td>
</tr>
<tr>
<td>From €500,001 to €2,000,000</td>
<td>3%</td>
</tr>
<tr>
<td>From €2,000,001 to €3,000,000</td>
<td>2%</td>
</tr>
<tr>
<td>From €3,000,001 to €5,000,000</td>
<td>1%</td>
</tr>
<tr>
<td>Exceeding €500,000</td>
<td>0.25%</td>
</tr>
</tbody>
</table>

8. VAT
The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.
The following symbols, shown beside the Lot number, are used to denote that VAT is due on the Hammer Price and Buyer’s Premium:

- VAT at the prevailing rate on Hammer Price and Buyer’s Premium
- VAT on imported items at the prevailing rate on Hammer Price and Buyer’s Premium
- VAT on imported items at a preferential rate of 5% on Hammer Price and the prevailing rate on Buyer’s Premium
- Gold bullion exempt from VAT on the Hammer Price and subject to VAT at the prevailing rate on the Buyer’s Premium
- Zero rated for VAT, no VAT will be added to the Hammer Price or the Buyer’s Premium
- Buyers from within the EU - VAT is payable at the prevailing rate on just the Buyer’s Premium (NOT the Hammer Price). Buyers from outside the EU - VAT is payable at the prevailing rate on both Hammer Price and Buyer’s Premium. If a Buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Bonhams immediately.

NTB/MAN/V1/6.2019
In all other instances no VAT will be charged on the Hammer Price, but VAT at the prevailing rate will be added to Buyer's Premium which will be invoiced on a VAT inclusive basis.

9. PAYMENT
It is of critical importance that you ensure that you have readily available funds to pay the Purchase Price and the Buyer’s Premium (plus VAT and any other charges and Expenses to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams’ preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:
Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society; all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.
Cash: you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed £20,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams’ reputation.

10. COLLECTION AND STORAGE
The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made any special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the sale are set out in the Catalogue.

11. SHIPPING
For information and estimates on domestic and international shipping as well as export licences please contact Aban Shipping on +44 (0) 1582 493 099 enquiries@abanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS
It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Department. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5185. The need for an import licence varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the reversion of any Sale nor allow any delay in making full payment for the Lot.

Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

13. CITES REGULATIONS
Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahs-en IMPORTS-EXPORTS/cites/ or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL, BS1 6BB
Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the reversion or cancellation of any Sale, nor any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS’ LIABILITY
Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restorationary remedy or otherwise, our and/or the Seller’s liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective of any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person’s rights or remedies in respect of (1) fraud, (2) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (3) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (4) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 in relation to specialist Stamp or Book Sales only and 10 of the Buyer’s Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS
As stated above, all Lots are sold on an “as is” basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the Buyers Agreement. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buyer’s Premium.

16. CLOCKS AND WATCHES
All Lots are sold “as is”, and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, Bonhams makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Bidders should be aware that the importation of watches such as Rolex, Franck Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION
Proof of Firearms
The term “proof exemption” indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term “Certificate of Unprovability” indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts
Barrels of guns sold as parts will only be made available for sleeping and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1866 to 1976 and the Rules of Proof.

Condition of Firearms
Comment in this Catalogue is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending Bidder unable to make technical examinations
It may be advisable to notify your debit or credit card provider payment value if payment is made in person using Chip & Pin

exceeds that sum, the balance must

Payment by telephone payment is made in person using Chip & Pin verification.

do not exceed £3,000, or the equivalent

Sale can collect your purchases and should be made payable to

250 Regent Street

Address: PO Box 4RY

so, please quote your paddle number and invoice number as

Buyer. Payments made by anyone

eighth working day after the

Sale working day after the

Bidder (plus

VAT

Premium

Price

In all other instances no

Hammer

loss or damage is caused by or claimed in respect of any

case of the nature, volume or source of the loss or damage or wasted

Business, profits, revenue or income, or

liable (whether in negligence or otherwise) for any error or

Contract for Sale under the

Buyer nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

EstimatedWeights

If a stone(s) weight appears within the body of the Description in capital letters, the stone(s) has been unmounted and weighed by Bonhams. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and Bidders should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker’s name appears in the title, in Bonhams’ opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in Bonhams’ opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweler, in Bonhams’ opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

1. “Bill Brandt”: in our opinion a work by the artist.

“Attributed to Bill Brandt”: in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.

“Signed and/or titled and/or dated and/or inscribed”: in our opinion the signature and/or title and/or date and/or inscription are in the artist’s hand.

“Signed and/or titled and/or dated and/or inscribed in another hand”: in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term “vintage” may also be included in the Lot Description). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, “printed later” will appear in the Lot Description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the Catalogue without margins illustrated.

All photographs are sold unframed unless stated in the Lot Description.
It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the Catalogue where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages
Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

- Under 15 years old — into neck or less than 4cm
- 15 to 30 years old — top shoulder (ts) or up to 5cm
- Over 30 years old — high shoulder (h) or up to 6cm

It should be noted that ullages may change between publication of the Catalogue and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for Descriptions of condition at the time of publication of the Catalogue and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels
A parcel is a number of Lots of identical size of the same wine, bottle size and Description. The Buyer of any of these Lots has the option to accept some or all of the remaining Lots in the parcel at the same price, although such options will be at the Auctioneer’s sole discretion. Absentee Bidders are, therefore, advised to bid on the first Lot in a parcel.

Wines in Bond
Wines lying in Bond are marked ∆. All Lots sold under Bond, and which the Buyer wishes to remain under Bond, will be invoiced without VAT or Duty on the Hammer Price. If the Buyer wishes to take the Lot as Duty paid, UK Excise Duty and VAT will be added to the Hammer Price on the invoice.

Buyers must notify Bonhams at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a Lot is taken under Bond, the Buyer will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for Lots to be released under Bond.

Bottling Details and Case Terms
The following terms used in the Catalogue have the following meanings:

- CB — Château bottled
- DB — Domaine bottled
- EstB — Estate bottled
- BB — Bordeaux bottled
- BE — Belgian bottled
- FB — French bottled
- GB — German bottled
- OB — Oporto bottled
- UK — United Kingdom bottled
- cwc — original wooden case
- icw — individual wooden case
- cc — original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y — Subject to CITES regulations when exporting these items outside the EU, see clause 13.
TP — Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
W — Objects displayed with a W will be located in the Bonhams Warehouse and will only be available for collection from this location.
∆ — Wines lying in Bond
AR — An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Rights Regulations 2006. See clause 7 for details.

- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- This Lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

1.1 G, Q, α — see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams’ website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller’s liability in respect of the quality of the Lot, it’s fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for Bidders and Buyers in the Notice to Bidders govern the Contract for Sale of the Lot by the Seller to the Buyer.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller’s agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the fall of the Auctioneer’s hammer in respect of the Lot when it is knocked down to you.

2 SELLER’S UNDERTAKINGS

2.1 The Seller undertakes to you that:

2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;

2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such by announcement or notice at the Sale or by the Notice to Bidders or by an insert in the Catalogue or on the Bonhams website, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters (and except for colour) with any photograph of the Lot in the Catalogue.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with any part of the Entry in the Catalogue which is not printed in bold letters, the remainder of which Entry merely sets out (on the Seller’s behalf) Bonhams’ opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams’ Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.

3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.
4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you on the fall of the Auctioneer’s hammer in respect of the Lot, or upon collection of the Lot if earlier. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot beyond 7 days from the day of the fall of the Auctioneer’s hammer until you obtain full title to it.

5.2 Title to the Lot remains in and is retained by the Seller until: (i) the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to and received in cleared funds by Bonhams, and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer’s Agreement with Bonhams set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer’s hammer in respect of the Lot.

6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller’s behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay in full any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when: (i) Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer’s Agreement with Bonhams set out in Appendix 2 in the catalogue.

7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams’ possession or not, until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.

7.3 You should note that Bonhams has reserved the right not to release the Lot to you until its investigations under paragraph 3.11 of the Buyers’ Agreement set out in Appendix 2 have been completed to Bonhams’ satisfaction.

7.4 You will collect and remove the Lot at your own expense from Bonhams’ custody and/or control or from the Storage Contractor’s custody in accordance with Bonhams’ instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale, the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):

8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;

8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days’ written notice to you of the intention to resell;

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or for damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of the Lot or part thereof;

8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months’ written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and

8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.

8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.

8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER’S LIABILITY

9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer’s hammer in respect of the Lot.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer, 8.3.1 the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer’s management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller’s liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee’s duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person’s liability or excluding or restricting any person’s rights or remedies in respect of (i) fraud, (ii) death or personal injury caused by the Seller’s negligence or (any person under the Seller’s control or for whom the Seller is legally responsible), or (ii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (v) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the Contract for Sale.

10.2 The Seller’s failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller’s ability subsequently to enforce any right arising under the Contract for Sale.

10.3 If either party to the Contract for Sale is prevented from performing that party’s respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams’ officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the Contract for Sale are for convenience only and will not affect its interpretation.

10.8 In the Contract for Sale “including” means “including, without limitation”.

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the Contract for Sale.

10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.

10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams’ holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the Contract for Sale applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER’S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue.

You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.

1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer’s hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms of this Buyer’s Agreement.

1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 if we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;

1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller, whether made orally or in writing, including in the Catalogue or on Bonhams’ Website, or by conduct, or otherwise, and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4:30pm on the second working day following the Sale:

3.1.1 the Purchase Price for the Lot;
3.1.2 a Buyer’s Premium in accordance with the rates set out in the Notice to Bidders on each lot, and

3.1.3 if the Lot is marked [PP], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.

3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidden unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer’s Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.

4 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury’s Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty’s Treasury, or other relevant sanctions authority (“Sanctions”) or a “Sanctioned Party”;

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party (“your Principal”), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal’s purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier’s office.

4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.

4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the “Storage Contract”) with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises and the Lot is removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.

4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor’s premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.

4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 5, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party’s premises, the Lot will be held by such third party strictly to Bonhams’ order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership in the Lot passes to you) and payment of the Purchase Price to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

Please note however, that under the Contract for Sale, the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the Lot;

7.1.3 to remove, and/or store the Lot at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;
7.1.5 to be paid interest on any monies due to us (after as well as before judgment or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;

7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months’ written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months’ written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the Seller, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been incurred) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgment or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer’s Premium (or where you have purchased more than one Lot pro-rata to the Buyer’s Premium on each Lot) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Wherever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or

8.1.2 deliver the Lot to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession; where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid, and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and

9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.

9.3 Paragraph 9 will not apply in respect of a Forgery if:

9.3.1 the entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.

9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer’s Premium, VAT and Expenses paid by you in respect of the Lot.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams’ Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.

10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:

10.2.1 handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer’s management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee’s duty, a restitutionary claim or otherwise.
10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer’s Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee’s duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person’s liability or excluding or restricting any person’s rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the Lot is made up wholly of a Book or Books and any Book does not contain text or illustrations (in either case referred to as a “non-conforming Lot”), we undertake a personal responsibility for such a non-conforming Lot in accordance with the terms of this paragraph. If:

(i) the original invoice was made out by us to you in respect of the Lot and that invoice has been paid; and

(ii) you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a non-conforming Lot, and in any event within 60 days after the Sale (or such longer period as we may agree in writing) you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a non-conforming Lot and details of the Sale and Lot number sufficient to identify the Lot;

but not if:

(i) the entry in the Catalogue in respect of the Lot indicates that the rights given by this paragraph do not apply to it; or

(ii) the entry in the Catalogue in respect of the Lot reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

(iii) it can be established that the Lot is a non-conforming Lot only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

(iv) the Lot comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the Lot was listed in the Catalogue under “collections” or “collections and various” or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undue or otherwise as illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.

If we are reasonably satisfied that a Lot is a non-conforming Lot, we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the Purchase Price and Buyer’s Premium paid by you in respect of the Lot.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party’s respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to Bonhams marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the Contract Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to Bonhams will, where appropriate, include reference to Bonhams’ officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement “including” means “including, without limitation”.

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of Bonhams, it will also operate in favour and for the benefit of Bonhams’ holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place (or is to take place) and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we will bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 5SR, United Kingdom or by email to info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of Bonhams into which all sums received in respect of the Purchase Price of any Lot will be paid.

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams’ Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer’s Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).”

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a Bidding Form.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer’s Agreement, the Conditions of Business and the Notice to Bidders by the words “we”, “us” and “our”.

"Book" a printed Book offered for Sale at a specialist Book Sale.

"Business" includes any trade, Business and profession.
“Buyer” the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract for Sale and the Buyer’s Agreement by the words “you” and “your”.

“Buyer’s Agreement” the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

“Buyer’s Premium” the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

“Catalogue” the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

“Commission” the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

“Condition Report” a report on the physical condition of a Lot provided to a Bidding or potential Bider by Bonhams on behalf of the Seller.

“Conditions of Sale” the Notice to Bidders, Contract for Sale, Buyer’s Agreement and Definitions and Glossary.

“Consignee” holder of any Lot on consignment to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

“Consumer” a natural person who is acting for the relevant purpose outside his trade, business or profession.

“Contract Form” the Contract Form, or vehicle Entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for Sale by Bonhams.

“Contract for Sale” the Sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

“Contractual Description” the only Description of the Lot being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report to which the Seller undertakes in the Contract of Sale the Lot corresponds.

“Description” any statement or representation relating to its authorship, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

“Entry” a written statement in the Catalogue identifying the Lot and its Lot number which may contain a Description and illustration(s) relating to the Lot.

“Estimate” a statement of our opinion of the range within which the hammer is likely payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

“Expenses” charges and Expenses paid or payable by Bonhams in respect of the Lot including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions’ fees, taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges, removal costs or charges of collection from the Seller as the Seller’s agents or from a defaulting Buyer, plus VAT if applicable.

“Forgery” an intention by the maker or any other person to deceive as to authorship, origin, authenticity, style, date, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the Description of the Lot.

“Guarantee” the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer’s Agreement.

“Hammer Price” the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

“Loss and Damage Warranty” means the warranty described in paragraph 8.2 of the Conditions of Business.

“Loss and Damage Warranty Fee” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“Lot” any item consigned to Bonhams with a view to its Sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one Lot.

“Motoring Catalogue Fee” a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles.

“New Bond Street” means Bonhams’ saleroom at 101 New Bond Street, London W1S 1SR.

“Notional Charges” the amount of Commission and VAT which would have been payable if the Lot had been sold at the Notional Price.

“Notional Fee” the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

“Notional Price” the latest in time of the average of the high and low Estimates given by us to you or stated in the Catalogue or, if no such Estimates have been given or stated, the Reserve applicable to the Lot.

“Notice to Bidders” the notice printed at the back or front of our Catalogue.

“Purchase Price” the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the Buyer’s Premium and VAT on the Buyer’s Premium and any Expenses.

“Reserve” the minimum price at which a Lot may be sold (whether at auction or by private treaty).

“Sale” the auction Sale at which a Lot is to be offered for Sale by Bonhams.

“Sale Proceeds” the net amount due to the Seller from the Sale of a Lot, being the Hammer Price less any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

“Seller” the person who offers the Lot for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), “Seller” includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words “you” and “your”.

“Specialist Examination” a visual examination of a Lot by a specialist on the Lot.

“Stamp” means a postage Stamp offered for sale at a Specialist Stamp Sale.

“Standard Examination” a visual examination of a Lot by a non-specialist member of Bonhams’ staff.

“Storage Contract” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer’s Agreement (as appropriate).

“Storage Contractor” means the company identified as such in the Catalogue.

“Terrorism” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“VAT” value added tax at the prevailing rate at the date of the Sale in the United Kingdom.

“Website” Bonhams Website at www.bonhams.com

“Withdrawal Notice” the Seller’s written notice to Bonhams revoking Bonhams’ instructions to sell a Lot.

“Without Reserve” where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“artist’s resale right”: the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

“bailed”: a person whose goods are entrusted.

“indemnity”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“interpleader proceedings”: proceedings in the Courts to determine ownership or rights over a Lot.

“knocked down”: when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

“lien”: a right for the person whose possession of the Lot to retain possession of it.

“risk”: the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“title”: the legal and equitable right to the ownership of a Lot.

“fort”: a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

1. In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

2. In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that—

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

3. This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

4. In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

5. In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer’s quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(EA) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”
Registration and Bidding Form
(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

This sale will be conducted in accordance with Bonhams’ Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams’ liability to bidders and buyers.

Data protection - use of your information
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel may be of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box

Would you like to receive e-mailed information from us? if so please tick this box

Notice to Bidders.
At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g. - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company’s behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful
I will collect the purchases myself
Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:
- £10 - 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

The auctioneer has discretion to split any bid at any time.

Please answer all questions below
1. Are you representing the Bidder? If yes, please complete question 3.
2. Are you acting in a business capacity?

Please note that all telephone calls are recorded.

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FOR WINE SALES ONLY

Please leave lots “available under bond” in bond
Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER’S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER’S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent’s (please delete one) signature:

Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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Eric Minoff
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Evan Ide
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Adrian Pipios
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Motorcycles
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James Stanesel
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Kim Jarand
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Natural History
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Orientalist Art
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Post-War and
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