

Bonhams



Post-War & Contemporary Art

New York | November 13, 2019



Detail lot 19

© 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York





Post-War & Contemporary Art

580 Madison Avenue, New York | Wednesday November 13, 2019 at 5pm

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW

Saturday 2 November, 10am-5pm
Sunday 3 November, 10am-5pm
Monday 4 November, 10am-5pm
Tuesday 5 November, 10am-5pm
Wednesday 6 November, 10am-5pm
Thursday 7 November, 10am-5pm
Friday 8 November, 10am-5pm
Saturday 9 November, 10am-5pm
Sunday 10 November, 10am-5pm
Monday 11 November, 10am-5pm
Tuesday 12 November, 10am-5pm
Wednesday 13 November, 10am-4pm

SALE NUMBER: 25488
Lots 1 - 46

CATALOG: \$35

AUCTIONEER

Ralph Taylor - 2063659-DCA
Bonhams & Butterfields
Auctioneers Corp.
2077070-DCA

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax
bids.us@bonhams.com

To bid via the internet please visit
www.bonhams.com/25488

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids.

LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email bids.us@bonhams.com with "Live bidding" in the subject line 48hrs before the auction to register for this service.

Please contact client services with any bidding inquiries.

Please see pages 125 to 129 for bidder information including Conditions of Sale, after-sale collection and shipment.

INQUIRIES

Muys Snijders
Head of Americas
Senior Vice President,
International Director
+1 212 644 9020
muys.snijders@bonhams.com

Jacqueline Towers-Perkins
Head of Sale, Senior Specialist
+1 212 644 9039
jacqueline.towers-perkins@bonhams.com

Lisa De Simone
Senior Specialist
+ 1 917 206 1607
lisa.desimone@bonhams.com

Andrew Huber
Specialist
+1 917 206 1633
andrew.huber@bonhams.com

Hayley Grundy
+1 917 206 1624
hayley.grundy@bonhams.com

PRESS INQUIRIES

Sung-Hee Kim
Head of Press & PR, US
+1 (917) 206 1692
sunghee.kim@bonhams.com

ILLUSTRATIONS

Front Cover: Lot 8
Keith Haring, *Untitled*, circa 1983/1984
Keith Haring artwork © Keith Haring Foundation

Back Cover: Lot 26
Wifredo Lam, *Sans Titre*, 1960
© 2019 Artists Rights Society (ARS),
New York / ADAGP, Paris

Opposite Page: Lot 22
Eric Fischl, *The Bed, The Chair, Dancing, Watching*, 2000
© 2019 Eric Fischl / Artists Rights Society (ARS), NY

Inside Front Cover: Lot 19
Helen Frankenthaler, *Mica*, 1981
© 2019 Helen Frankenthaler Foundation, Inc. /
Artists Rights Society (ARS), New York

Inside Back Cover: Lot 2
Louise Nevelson, *Rain Forest Column XVIII*, 1962
© 2019 Estate of Louise Nevelson / Artists Rights
Society (ARS), New York

REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids.us@bonhams.com

BUYERS PREMIUM RATES

27.5% on the first \$3,000 of the Hammer Price, 25% on the amount of the Hammer Price above \$3,000 up to and including \$400,000, 20% on the amount of the Hammer Price above \$400,000 up to and including \$4,000,000, 13.9% on the amount of the Hammer Price over \$4,000,000.



Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

International Post-War & Contemporary Specialists

New York



Muys Snijders
Head of America

Jacqueline Towers-Perkins
Senior Specialist, Head of Sale

Lisa De Simone
Senior Specialist

Andrew Huber
Specialist

Los Angeles



Hayley Grundy
Junior Cataloguer

Amy Thompson
Director, International Business Development
(Chicago)

Sharon Squires
Senior Director

Sonja Moro
Specialist

San Francisco

Hong Kong



Laura Bjorstad
Specialist

Amelia Manderscheid
Vice President

Yao Yao
Director for Private Clients, China

Dorothy Lin
Specialist

London



Ralph Taylor
Global Head

Giacomo Balsamo
International Director

Clémence Tasiaux
Head of Department

Irene Sieberger
Specialist

Tokyo

Brussels

Milan

Paris



Ryo Wakabayashi
Consultant

Christine de Schaetzen
Specialist

Luca Curradi
Specialist

Emilie Millon
Junior Specialist

United States Representatives

Mary Moore Bethea
Atlanta

Amy Corcoran
Boston

Natalie Waechter
Chicago



Lance Vigil
Denver

Lindsay Davis
Houston

April Matteini
Miami



Alexis Cronin Butler
Miami

Terri Hardy
Pheonix

Sheryl Acheson
Portland



David Daniel
Reno

Heather O'Mahoney
Seattle

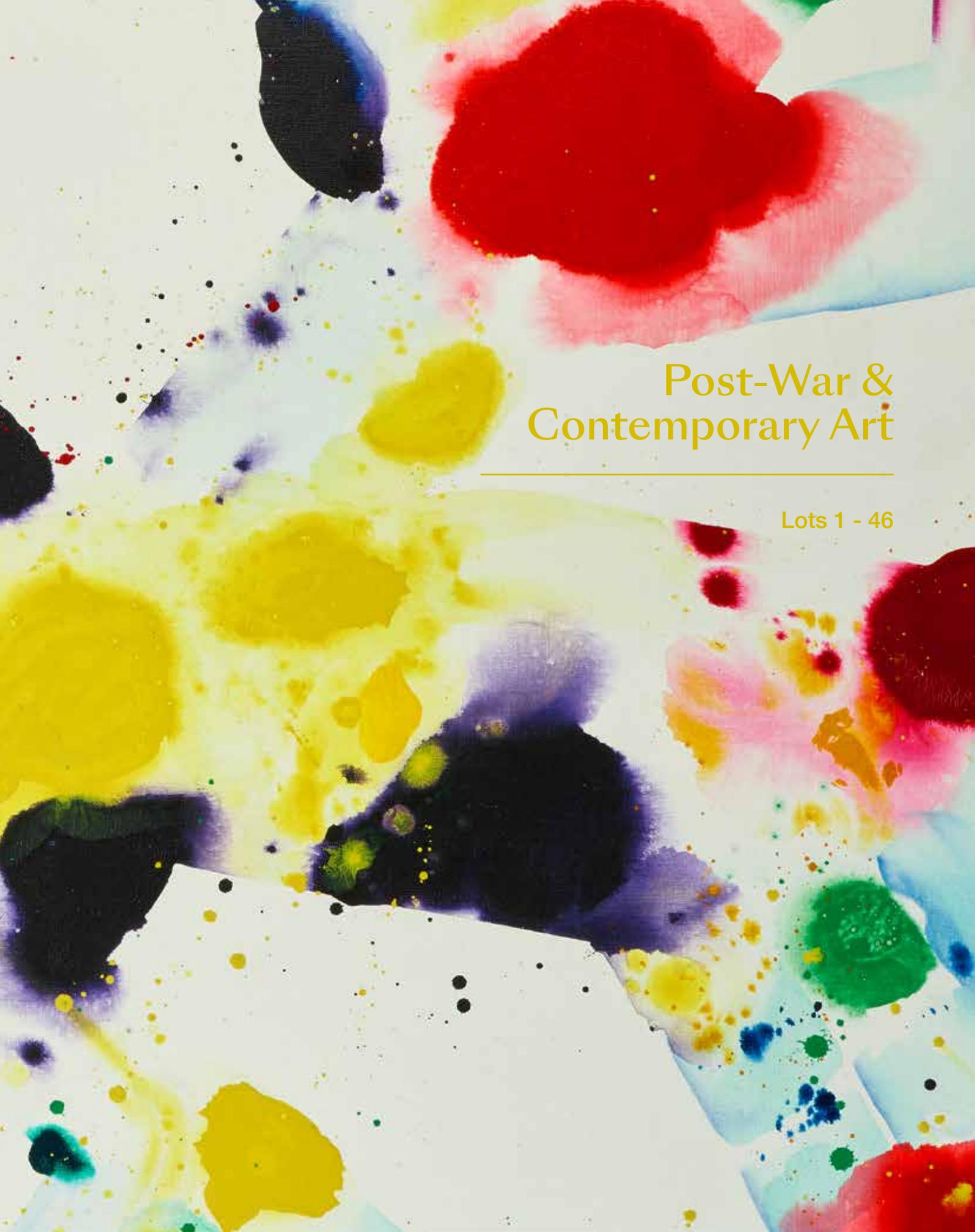
Gertraud Hechl
Washington, DC





Detail Lot 17

© 2019 Sam Francis Foundation, California / Artists Rights Society (ARS), NY

An abstract watercolor artwork featuring a vibrant palette of colors including red, yellow, purple, blue, and green. The composition is characterized by large, soft-edged washes of color and numerous small, dark splatters scattered across the white background. The overall effect is dynamic and expressive, typical of mid-20th-century abstract painting.

Post-War & Contemporary Art

Lots 1 - 46

1

MARY BAUERMEISTER (B.1934)

Untitled, 1970

acrylic, graphite, ink, lenses and wood in painted wood box construction with glass

29 1/2 x 29 1/2 x 9 in.

74.9 x 74.9 x 22.9 cm.

This work was executed *circa* 1970.

\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 240,000

This work will be included in the forthcoming *Catalogue Raisonné Mary Bauermeister*, conducted by Hauke Ohls.

Provenance

Private Collection, New York

Thence by descent to the present owner



2 W

LOUISE NEVELSON (1899-1988)

Rain Forest Column XVIII, 1962

painted wood on formica base

Overall with Base: 109 x 14 x 14 in.
276.9 x 35.6 x 35.6 cm.

This work was executed in 1962.

\$120,000 - 180,000

£96,000 - 140,000

HK\$940,000 - 1,400,000

Provenance

The Pace Gallery, New York

Private Collection, New York

Sale: Sotheby's, New York, *Contemporary Art Day Auction*, 15 May 2014, Lot 116

Acquired directly from the above by the present owner

Exhibited

New York, The Jewish Museum, *Louise Nevelson: Constructing a Legend*, 5 May-16

September 2007, p. 129, no. 39, illustrated in color (this exhibition later traveled to

San Francisco, de Young Fine Arts Museum, 27 October 2007-13 January 2008)





Widely regarded as one of the most significant and groundbreaking artists of the Twentieth Century, Louise Nevelson challenged traditional notions of art and beauty with her monochromatic constructions. Initially gaining acclaim for her relief works, shadow boxes and wall assemblages, Nevelson received public recognition when she was included in the trailblazing exhibition, *Sixteen Americans*, at the Museum of Modern Art, New York, 1959-1960. It was here that her work was exhibited alongside other exceptional contemporary artists including Frank Stella, Mark Rothko, Robert Rauschenberg and Jasper Johns, and positioned her as a pioneering figure in American sculpture.

Known for her wood assemblage relief sculptures, it is not surprising that Nevelson's father was a contractor and lumber merchant. The family of Russian Jewish émigrés came to the United States in 1905, speaking only Yiddish, and settled in the small town of Rockland, Maine. Aspiring to urban city life, Nevelson moved to New York, where she studied at the Art Students League under Kenneth Hayes Miller and Hans Hofmann. Refusing to accept money from her former husband after her divorce, Nevelson and her son were forced to scour the streets of New York for firewood. Wood and other found objects would become the primary medium for her sculptures, due in part to a lack of resources and to her interest in deconstructing images to their derivative parts.

Nevelson began her practice of creating wood assemblages in the early 1940s, by combining together fragments of carved wood, pieces of furniture, milk boxes and lettuce crates to create an illusion of space. Nevelson chose wood specifically because of its "livingness". As she once noted, "I automatically went to wood. I wanted a medium that was immediate. Wood was the thing that I could communicate with almost spontaneously and get what I was looking for. For me, I think it's the textures and the livingness.... when I'm working with wood, it's very alive. It has a life of its own. If this wood wasn't alive, it would be dust. It would disintegrate to nothing. The fact that it's wood means it has another life." (the artist in D. McKown, *Dawns and Dusks*, New York, 1976, p. 76, 111, 125, 128, 130)

This sense of a living work of art is evident in *Rain Forest Column XVIII* (1962). Painted in black and created from wood, the sculpture is monumental in scale, creating an uplifting sense of growth and movement. The imposing size draws the viewer in, encouraging them to explore the intricate collaged elements along the length of the striking vertical composition. The powerful totemic design combined with the richness of textures, simultaneously suggests both a sense of motion and depth. The present sculpture is also a powerful example of Nevelson's unique ability to manipulate her materials. The artist created her sculptures by hand, hammering and assembling each object and material. The hand wrought method used to create each work suggests a highly personal and unique process, as her creative practice can be seen in every aspect of the sculpture.

Similar formal characteristics are also visible in Nevelson's *Maquette for Sky Landscape II* (1976-1979). Elegant in design, the work exudes a delicate balance of form and shape which is only emphasized by the smoothness of the steel surface of the work. Created in the late 1970s, this period marked a shift in Nevelson's practice from the use of wood and intimate details, to bolder, monumental designs. A larger example of *Sky Landscape II* was originally commissioned by Macy's department store. The twenty-foot-tall sculpture was relocated in 1993 to the front of The Public Library of Cincinnati, Ohio, where it remains today.

Nevelson's work can be found in major global institutions including the Museum of Modern Art, New York; San Francisco Museum of Modern Art, San Francisco; Smithsonian American Art Museum, Washington D.C. and the Metropolitan Museum of Art, New York. She was the subject of major museum shows at the Whitney Museum of American Art, New York, in 1967 and 1973, the Museum of Fine Arts, Houston, in 1969, the Walker Art Centre in Minneapolis in 1973 and The Jewish Museum, New York, in 2007.



3

LOUISE NEVELSON (1899-1988)

Maquette for Sky Landscape II, 1976-1979

incised 'NEVELSON 5/6 8067 WORK EXECUTED BY Lipponcott NORTH HAVEN CONN' (on the underside)
welded steel painted black

25 x 18 x 7 in.

63.5 x 45.7 x 17.8 cm.

This work was executed in 1976-1979, and is number five from an edition of six.

\$40,000 - 60,000

£32,000 - 48,000

HK\$310,000 - 470,000

Provenance

The Pace Gallery, New York

Harmon Fine Arts, Inc., New York (acquired from the above in 1980)

Acquired directly from the above by the present owner in 1983

Exhibited

New York, The Pace Gallery, *Nevelson: Maquettes for Monumental Sculpture*, 2 May-27 June 1980, n.p.,
illustrated in black and white



4

LARRY POONS (B.1937)

Lil' Cobalt, 1972

signed and dated 'Larry Poons 1972' (on the reverse)
acrylic on canvas

40 1/2 x 24 3/4 in.
102.9 x 62.9 cm.

\$30,000 - 40,000

£24,000 - 32,000

HK\$240,000 - 310,000

This work will be included in the forthcoming *Catalogue Raisonné of Paintings* currently being prepared by the *Larry Poons Studio*, East Durham.

Provenance

David Mirvish Gallery, Toronto

Roger and Myra Davidson Collection, Toronto

Sale: Sotheby's, New York, *Contemporary Art*, 6 October 1992, Lot 45 (titled *Little Cobalt*)

Private Collection, Pennsylvania

Sale: Bonhams, New York, *Contemporary and Modern Art*, 10 November 2009, Lot 8025 (titled *Untitled*)

Acquired directly from the above by the present owner

Exhibited

Toronto, Art Gallery of Ontario, *Roger & Myra Davidson Collection*, 17 January-22 March 1987, p. 54, illustrated in color (titled *Little Cobalt*)



5

SOL LEWITT (1928-2007)

Untitled, 2002

signed and dated 'S. LeWitt 02' (lower right)
gouache on paper

11 1/4 x 30 in.
28.6 x 76.2 cm.

\$12,000 - 18,000

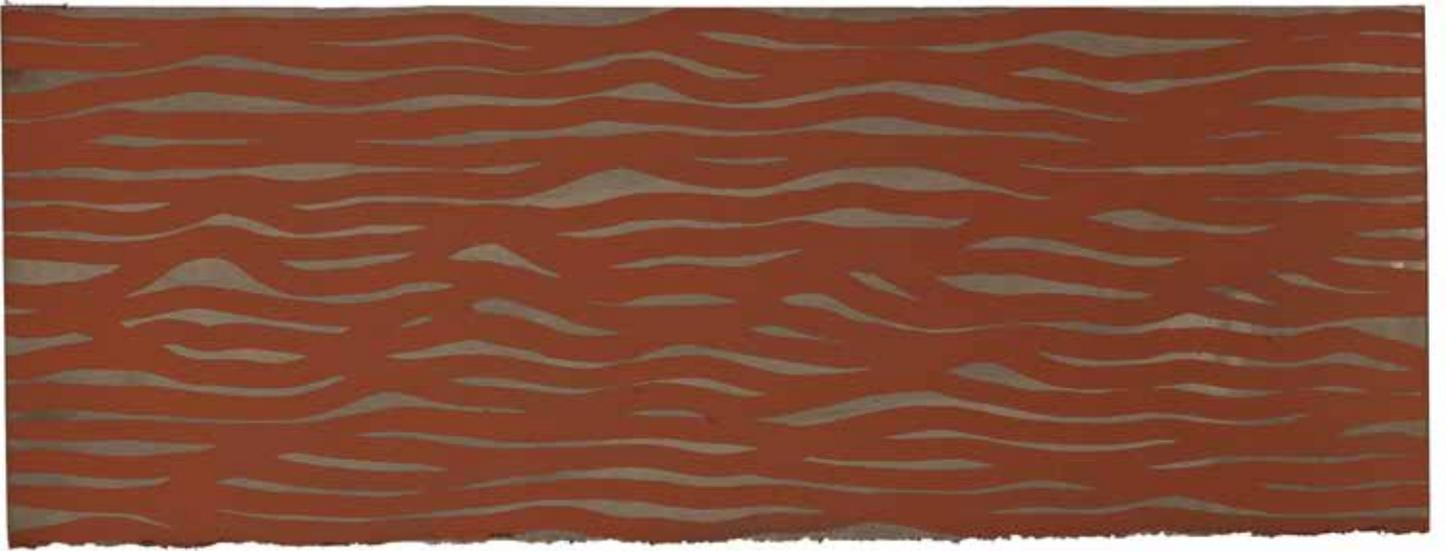
£9,600 - 14,000

HK\$94,000 - 140,000

Provenance

Sale: Sotheby's, New York, *Contemporary Art*, 26 February 2007, Lot 330

Acquired directly from the above by the present owner



6

SOL LEWITT (1928-2007)

Pyramid, 1985

signed and dated 'S. LEWITT 85' (lower right); indistinctly and extensively inscribed (on the reverse)
gouache on board

9 11/16 x 23 1/2 in.
24.6 x 59.7 cm.

\$18,000 - 25,000

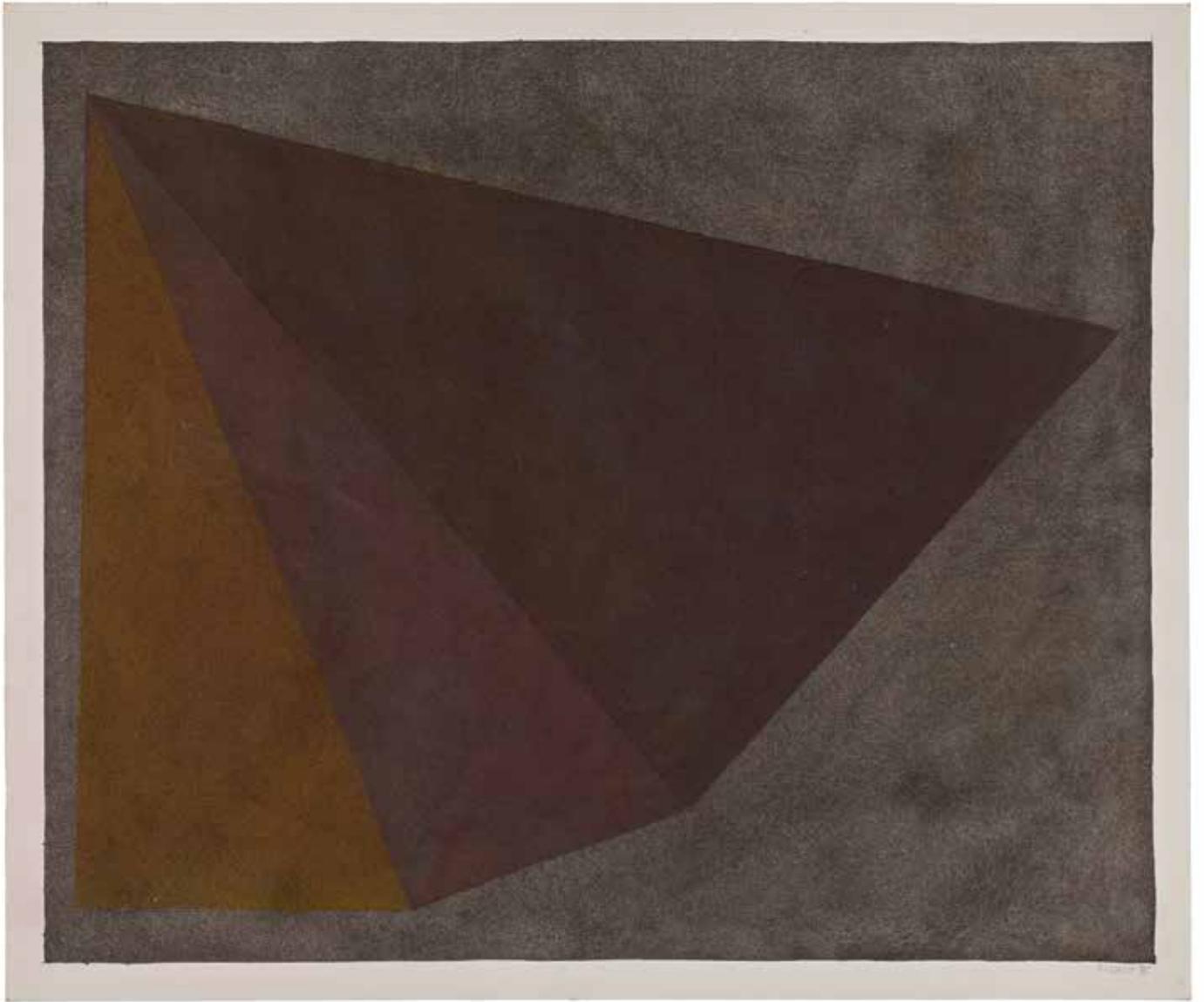
£14,000 - 20,000

HK\$140,000 - 200,000

Provenance

Galerie Moises Perez de Albiniz, Madrid

Acquired directly from the above by the present owner



7

ALEXANDER CALDER (1898-1976)

Mazda, 1974

signed and dated 'Calder 74' (lower right)
gouache and ink on paper

29 1/2 x 21 5/8 in.
74.9 x 54.9 cm.

\$30,000 - 50,000

£24,000 - 40,000

HK\$240,000 - 390,000

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A05254.

Provenance

Galerie Maeght, Paris

Waddington Galleries, Ltd., London (acquired from the above in 1981)

Acquired directly from the above by the present owner in 1989

Literature

Maurice Bruzeau, *Calder à Saché*, Paris 1975, p. 62, no. 108, illustrated in color





Keith Haring, *Untitled*

The Church of the Ascension Grace House Mural

Lot 8





Untitled (The Church of the Ascension Grace House Mural) in situ, 2019

Keith Haring artwork © the Keith Haring Foundation
© Tom Powell Imaging



8 WR

KEITH HARING (1958-1990)

Untitled (The Church of the Ascension Grace House Mural),
circa 1983/1984

oil-based house paint on cement wall
thirteen figures with two doors and one mailbox panel

Dimensions: Height x Width x Depth

Figure I: 97 1/2 x 69 1/4 x 6 in. (247.7 x 175.9 x 15.2 cm.)

Figure II: 90 x 63 x 4 in. (228.6 x 160 x 10.2 cm.)

Figure III: 90 3/4 x 74 1/2 x 6 in. (230.5 x 189.2 x 15.2 cm.)

Figure IV: 83 x 72 1/4 x 5 in. (210.8 x 183.5 x 12.7 cm.)

Figure V: 81 1/2 x 111 x 5 in. (207 x 281.9 x 12.7 cm.)

Figure VI: 79 x 112 x 5 in. (200.7 x 284.5 x 12.7 cm.)

Figure VII: 82 x 95 x 6 in. (208.3 x 241.3 x 15.2 cm.)

Figure VIII: 75 x 74 x 6 in. (190.5 x 188 x 91.4 cm.)

Figure IX: 81 x 94 x 6 in. (205.7 x 238.8 x 15.2 cm.)

Figure X: 92 x 85 x 6 in. (233.7 x 215.9 x 15.2 cm.)

Figure XI: 106 x 76 x 5 in. (269.2 x 193 x 12.7 cm.)

Figure XII: 96 x 75 x 7 in. (243.8 x 190.5 x 17.8 cm.)

Figure XIII: 87 1/2 x 44 1/2 x 6 in. (222.3 x 113 x 15.2 cm.)

Door I: 84 1/2 x 36 x 5 1/2 in. (214.6 x 91.4 x 14 cm.)

Door II: 83 1/2 x 35 3/4 x 4 1/2 in. (212.1 x 90.8 x 11.4 cm.)

Mailbox Panel: 83 1/2 x 32 x 17 in. (212.1 x 81.3 x 43.2 cm.)

This work was executed circa 1983/1984.

\$3,000,000 - 5,000,000

£2,400,000 - 4,000,000

HK\$24,000,000 - 39,000,000

Provenance

Acquired directly from the artist by the present owner

Literature

Ishai Goldstein, 'Up These Stairs, You Walk With Keith Haring,' in *The New York Times*, 28 January 2007,
illustrated in color on *The New York Times* website (installation view)

Stav Ziv, 'The Lost Keith Haring Mural in Manhattan,' in *Newsweek Magazine*, 15 September 2016,
illustrated in color on *Newsweek Magazine* website (installation view)

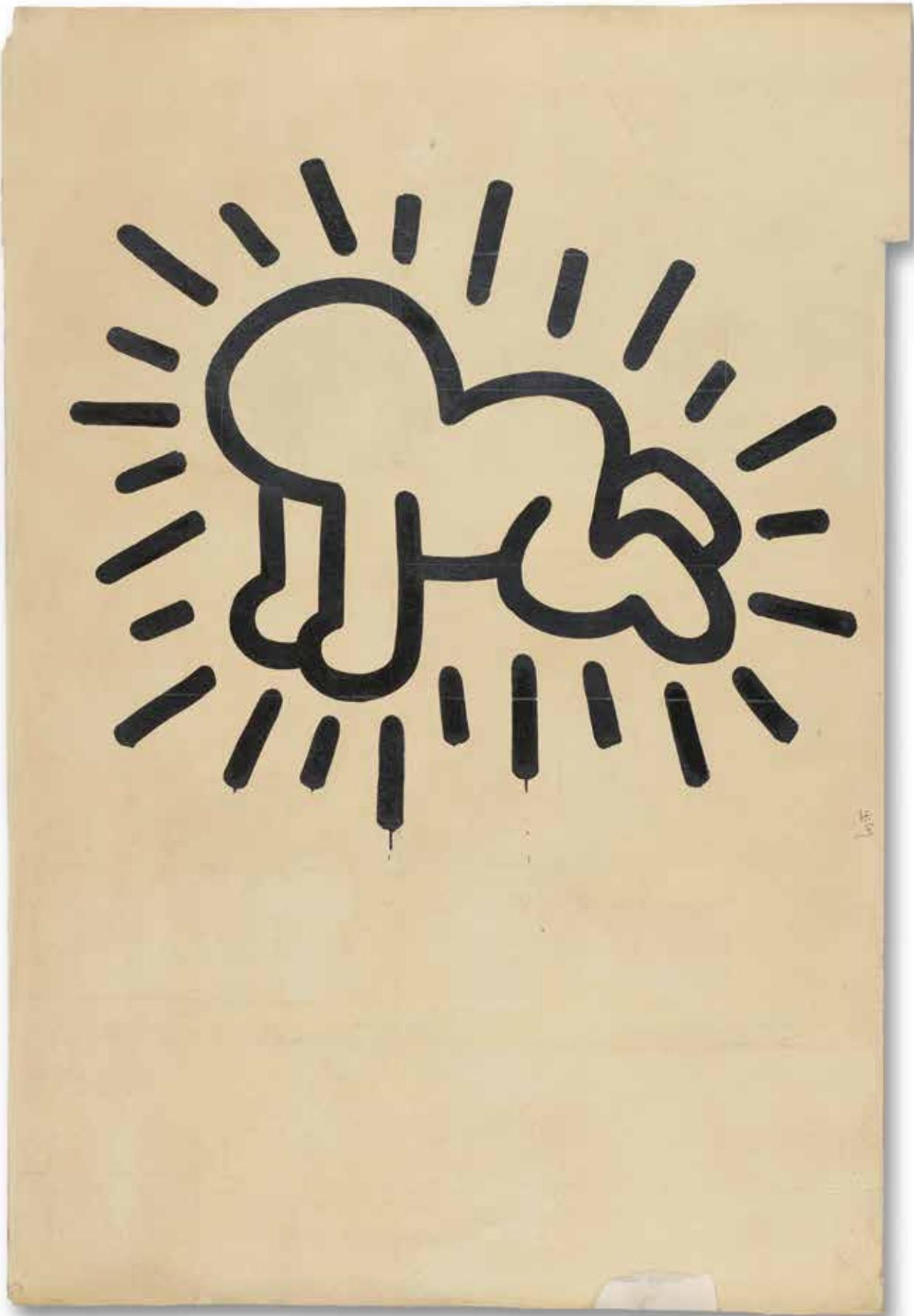


Figure 1.



Figure II.



Figure III.



Figure IV.



Figure V.



Figure VI.



Figure VII.



Figure VIII.



Figure IX.



Figure X.



Figure XI.



Figure XII.



Figure XIII.



Keith Haring (1958 – 1990) left a legacy which continues to shape and reverberate in contemporary culture. His deep commitment to social activism and public art is now being fully understood and appreciated as much as his artworks. Working at an incredible pace, in ten short years he changed the trajectory of Contemporary Art. During Haring's lifetime he had fifty solo shows and he painted forty-five murals across the globe. Today fewer than twenty are still standing and there are no murals located in the Middle East or Asia. The rarity of Haring's murals renders *Untitled* (The Church of the Ascension Grace House Mural) (circa 1983/1984) all the more significant, particularly as this is the first time a mural by the artist has ever come to auction. Incorporating his key iconography, a work of this magnitude and importance by the artist presents a singular occasion to acquire a masterwork by Haring.

Haring's work is timeless, but it is very much rooted in Ronald Reagan's 1980s. Haring's work was born from his environment, politically and socially, placing the artist as one of the main protagonists. New York City in the 1980s was a hedonistic, boundary breaking, electric social mix of DJs, artists, graffiti writers, painters, performance artists, and dancers who all converged from the five boroughs in downtown New York, which was the epicenter of the Avant Garde. Much of his art contained messages about AIDS, crack cocaine, the environment and apartheid. He collaborated with his good friends Andy Warhol, LA II, Kenny Scharf, Madonna, Grace Jones, performer John Sex, the dancer Bill T Jones, and countless children around the world. The 1980s were an exceptionally creative time, one before the distractions of the internet and smart phones. Even now in the 21st Century, 1980s New York has been understood as an artistic Golden Age, one which produced creative titans who continue to shape society and the international art market.

Coming from a formal art education, Haring was aware of past masters, and he was especially drawn to the work of Jean Dubuffet and Pierre Alechinsky. Pop culture, specifically cartoons, and animated figures such as Mickey Mouse, were also highly important to his development as an artist. Later, he discovered the writer William Burroughs. Haring stated in a 1989 *Rolling Stone* interview with David Scheff; "Burroughs's work with Brion Gysin with the cutup method became the basis for the whole way that I approached making art."

While still a student at New York's School of Visual Arts, Haring grabbed the spotlight in the city's subway system. Determined to make work that was accessible to every demographic of society, Haring would draw bold figures in white chalk on black empty advertising boards in the underground. These early works, known as *The Subway Drawings* not only gave birth to Haring's most iconic figure, the 'Radiant Baby,' but they also gained him notoriety. Haring was often arrested on the subway platform as graffiti was, and still is, considered illegal.

Haring's days may have been spent in the studio, but at night the artist was a regular fixture on the vibrant, lower Manhattan club scene, particularly at the Paradise Garage. Here he rubbed shoulders with Andy Warhol, Jean-Michel Basquiat and Kenny Scharf, together with young people on the club scene. Two regular attendees at Paradise Garage, Benny Soto and David Almodovar, were involved in a Catholic Youth Organization called Grace House. After meeting Haring in the SoHo club scene, Soto, Almodovar and Haring formed a tight friendship. Eventually, both went to work for the artist, Soto as an art assistant and Almodovar later managed Haring's Pop Shop on Lafayette Street.

Above:
Keith Haring and Jean-Michel Basquiat at AREA, New York City, circa 1984
© Ben Buchanan



Figure XII.
Keith Haring artwork © the Keith Haring Foundation

“My decision to come to New York and become a “public” artist was spurred by my desire to communicate and contribute to culture and eventually history.”

— Keith Haring



Figure IX.
Keith Haring artwork © the Keith Haring Foundation

This friendship led to an invitation to Grace House. A classic New York story, this is where the history of *Untitled* (The Church of the Ascension Grace House Mural) (circa 1983/1984) begins. Grace House was once an old convent, which during the 1980s was used as a Catholic Youth Center, connected to the Ascension School. The building, located on Manhattan's Upper West Side in the Morningside Heights neighborhood, was associated with the 125-year-old Church of the Ascension.

In March of 1983 or 1984, Haring painted the present mural in the main stairwell of Grace House, at night, using black industrial house paint. Most impressive is that he completed the mural without first working out the composition in a sketch or an underpainting. The composition flowed out of him with a mature confidence.

The mural begins with the 'Radiant Baby' and ends at the third-floor landing with a figure seeming to dive into a doorway, only its lower half visible. When the building was a convent, the door led to the mother superior's apartment, but when Haring painted the mural it was home to Gary Mallon, who lived at Grace House and was working with the children there. The figure's movement seems to symbolize a playful escape from the cacophony of the children.

Children are a reoccurring theme in Haring's artistic life. He loved working with them and he routinely collaborated with kids on his murals. During Haring's life, he led art workshops for children in museums and schools around the world. He created works with young people in several cities, however, *Untitled* (The Church of the Ascension Grace House Mural) (circa 1983/1984) is perhaps the most significant. In terms of the artist's iconography, all the key figures are included in the work. In addition to the 'Radiant Baby', present are the 'Barking Dog', a figure with a hole in his stomach, the running man, and dancing characters. The mural is a complete lexicon of Haring's unique vernacular.

Untitled (The Church of the Ascension Grace House Mural) (circa 1983/1984) is perhaps the best kept secret of the artist's oeuvre. Though one of Haring's least-known works, it is arguably his most significant hidden treasure. Over the years the eighty-five foot mural remained untouched, perfectly preserved, with the exception of a child having drawn a (now faded) face on one of the figures - an addition Haring himself would surely have welcomed. The artist saw his murals as having lives of their own, with each potential addition only adding to the ongoing development of the work. Haring considered his murals in the same light as his *Subway Drawings*, works that potentially would not survive, and as such he saw them as ephemeral. In fact, history has proven him right, as many of Haring's murals have been destroyed,



or painted over, making *Untitled* (The Church of the Ascension Grace House Mural) (circa 1983/1984) all the more important within the artist's oeuvre.

With the Grace House building being sold, preserving the mural was of the utmost importance and a significant undertaking. All three floors of the composition were professionally extracted from the building in a highly strategic and calculated manner. The project began in 2017 and was completed in August 2019. Such an incredible project is woven in to the history of the mural. The removal process to extract the figures (thirteen in total) was very deliberate, and respectful of the overall composition. Like a puzzle, the mural can easily be reconstructed on a stairwell, recreating its original appearance, complete with original doors and mailbox panel. In addition, the figures are equally impactfully in a line formation, the playful sense of movement still present.

Adding to its wonderfully spontaneous, cross-cultural, and philanthropic genesis, *Untitled* (The Church of the Ascension Grace House Mural) (circa 1983/1984) is a celebration of love, life, and friendship. This mural, its history, and its composition is a classic New York story by the ultimate 1980s New York artist.

Above Right:

Keith Haring painting a temporary installation at AREA, New York City, circa 1985

Keith Haring artwork © the Keith Haring Foundation
© Ben Buchanan

Alexander Calder

Lots 9 - 13



One of the greatest artists of the Twentieth Century, Alexander Calder's impact on art history cannot be underestimated. A pioneering figure in Post-War American art who pushed the boundaries of artistic practice and medium, Calder's canon explored such far-reaching areas as painting, drawings, toys, kinetic objects, monumental sculpture, mobiles and jewelry. Coming to sale directly from the private collection of the artist's descendants, the following group of five works touches on his extensive practice, encompassing drawing, jewelry and objects. The collection provides a unique and highly personal perspective on Calder's practice, unveiling his passion and devotion in crafting abstraction and elegance in everyday objects.

In 1926, Calder traveled to Paris with his parents' encouragement. It was here that he was exposed to the artistic Avant Garde in Europe. Though Calder's practice is often associated with specific movements, the only group he ever joined was the *Abstraction-Création*, an international cohort of more than forty artists, including Hans Arp, Robert Delaunay, Theo van Doesburg, Piet Mondrian and Wassily Kandinsky, that between 1931 and 1936 promoted the principles of pure abstraction.

It was during this period that Calder created *Cirque Calder* (1926-31), an extraordinary assemblage of objects that brought to life a miniature circus within a theater setting. The artist's affinity for the playfulness and energy of the circus would leave lasting marks on the rest of his career and prove to be the most iconic movement of his early practice.

Created at the same time as the first exhibition of his mobiles, *Circus Scene* (1932), represents the starting point of Calder's mature artistic oeuvre. With an unbroken line on the flat surface, Calder stirs his viewer's attention by presenting a sinuous and delicate drawing of an acrobat walking on a tightrope. As if suspended in space, the figure is reminiscent of Calder's use of wire at the time. Eliminating any suggestion of depth and shadow, Calder reduces his subjects to the essential elements. In this case, perception is turned into a physicist's paradox – what we perceive is no longer the ultimate truth if compared to other subjects or dimensions. Not only is this work a mature representation of the sketches he made from life at the Ringling Bros. and Barnum & Bailey circuses he visited while attending the Art Students League of New York, it also reveals Calder's

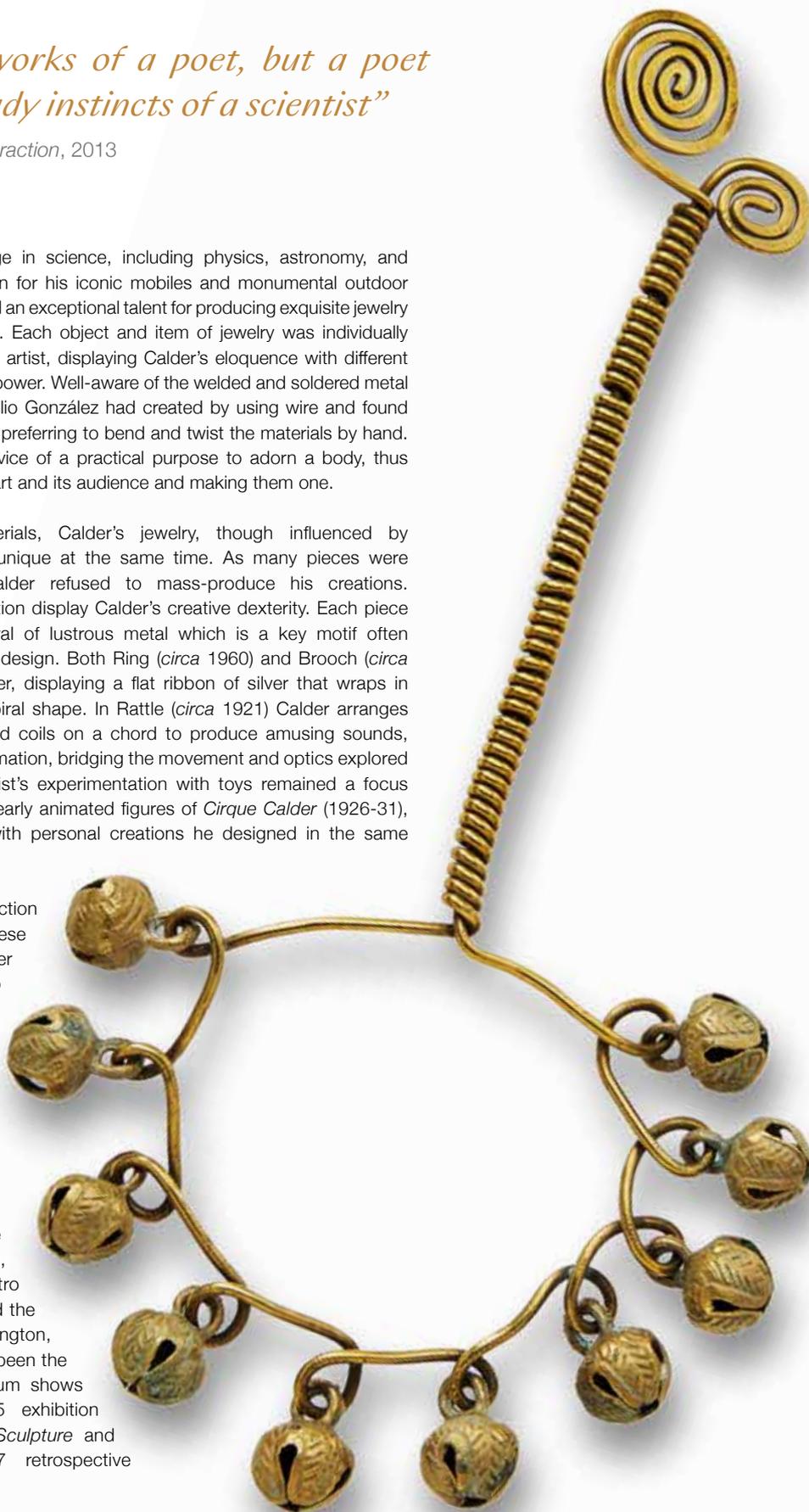
“These are the works of a poet, but a poet guided by the steady instincts of a scientist”

— Jed Perl in *Calder and Abstraction*, 2013

profound interest and knowledge in science, including physics, astronomy, and engineering. Although well known for his iconic mobiles and monumental outdoor sculptures, Calder also possessed an exceptional talent for producing exquisite jewelry pieces on a more intimate scale. Each object and item of jewelry was individually designed and hand-made by the artist, displaying Calder's eloquence with different metals as well as his imaginative power. Well-aware of the welded and soldered metal sculptures Pablo Picasso and Julio González had created by using wire and found objects, Calder rejected welding, preferring to bend and twist the materials by hand. He desired to put art at the service of a practical purpose to adorn a body, thus breaking the boundary between art and its audience and making them one.

Created from affordable materials, Calder's jewelry, though influenced by Bauhaus' utilitarian spirit, was unique at the same time. As many pieces were inspired by their wearers, Calder refused to mass-produce his creations. These examples from the collection display Calder's creative dexterity. Each piece contains the tightly wound spiral of lustrous metal which is a key motif often repeated throughout his jewelry design. Both Ring (*circa* 1960) and Brooch (*circa* 1950) develop this design further, displaying a flat ribbon of silver that wraps in on itself in Calder's signature spiral shape. In Rattle (*circa* 1921) Calder arranges a cascade of miniature bells and coils on a chord to produce amusing sounds, conveying a sense of excited animation, bridging the movement and optics explored in his kinetic sculpture. The artist's experimentation with toys remained a focus throughout his career, from the early animated figures of *Cirque Calder* (1926-31), continuing throughout his life with personal creations he designed in the same manner as Rattle (*circa* 1921).

Coming from the private collection of the artist's descendants, these exquisite works by Alexander Calder are completely fresh to the market and have never been seen in public before. His works can be found in the collections of numerous international institutions including the Whitney Museum of American Art, New York; the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; the Centre Georges Pompidou, Paris; the Museo Nacional Centro de Arte Reina Sofía, Madrid; and the National Gallery of Art, Washington, D.C. In recent years Calder has been the subject of several major museum shows including Tate Modern's 2015 exhibition *Alexander Calder: Performing Sculpture* and the Whitney Museum's 2017 retrospective *Calder: Hypermobility*.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

9

ALEXANDER CALDER (1898-1976)

Circus Scene, 1932

signed and dated 'Calder 1932' (lower right)
ink on paper

22 x 30 in.
55.9 x 76.2 cm.

\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 240,000

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A14504.

Provenance

Margaret Calder Hayes Collection, Berkeley, California (a gift from the artist in 1938)

Private Collection, San Jose, California (by descent from the above in 1973)

Thence by descent to the present owner in 2019

Literature

Daniel Marchesseau, *The Intimate World of Alexander Calder*, Paris 1989, p. 114, illustrated in black and white



Alternate view of the present work

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

10

ALEXANDER CALDER (1898-1976)

Brooch, 1950

gold, silver and steel wire

3 x 1 1/2 x 3/8 in.

7.6 x 3.8 x 1 cm.

This work was executed *circa* 1950.

\$18,000 - 22,000

£14,000 - 18,000

HK\$140,000 - 170,000

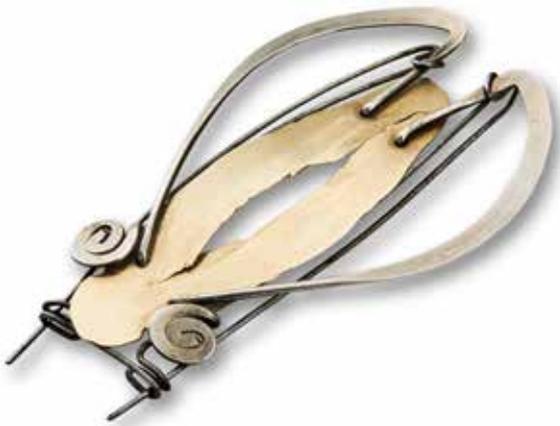
This work is registered in the archives of the *Calder Foundation*, New York, under application no. A28976.

Provenance

Margaret Calder Hayes Collection, Berkeley, California (a gift from the artist in 1938)

Private Collection, San Jose, California (by descent from the above in 1973)

Thence by descent to the present owner in 2019



Alternate view of the present work

Actual Size



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

11
ALEXANDER CALDER (1898-1976)
Ring, 1960

silver wire

1 1/8 x 1 x 1 1/8 in.
2.9 x 2.5 x 2.9 cm.

This work was executed *circa* 1960.

\$20,000 - 30,000
£16,000 - 24,000
HK\$160,000 - 240,000

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A14797.

Provenance

Margaret Calder Hayes Collection, Berkeley, California (a gift from the artist in 1938)
Private Collection, San Jose, California (by descent from the above in 1973)
Thence by descent to the present owner in 2019



Alternate view of the present work
Ring Size 7 ¼



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

12

ALEXANDER CALDER (1898-1976)

Brooch, 1950

silver and steel wire

1 1/2 x 1 3/4 x 1/8 in.
3.8 x 4.4 x 0.3 cm.

This work was executed *circa* 1950.

\$10,000 - 15,000

£8,000 - 12,000

HK\$78,000 - 120,000

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A14932.

Provenance

Margaret Calder Hayes Collection, Berkeley, California (a gift from the artist in 1938)

Private Collection, San Jose, California (by descent from the above in 1973)

Thence by descent to the present owner in 2019



Alternate view of the present work
Actual Size



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

13

ALEXANDER CALDER (1898-1976)

Rattle, 1921

brass wire and bells

9 x 4 x 1/2 in.

22.9 x 10.2 x 1.3 cm.

This work was executed *circa* 1921.

\$10,000 - 15,000

£8,000 - 12,000

HK\$78,000 - 120,000

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A28977.

Provenance

Margaret Calder Hayes Collection, Berkeley, California (a gift from the artist in 1938)

Private Collection, San Jose, California (by descent from the above in 1973)

Thence by descent to the present owner in 2019



Detail of the present work



PROPERTY FROM A PRIVATE SANTA BARBARA COLLECTION

14

NORMAN BLUHM (1921-1999)

Untitled, 1970

signed, dated and inscribed 'bluhm 70 D' (on the reverse of each panel)
acrylic on canvas, in three parts

Overall: 28 x 68 in.
71.1 x 172.7 cm.

\$15,000 - 20,000

£12,000 - 16,000

HK\$120,000 - 160,000

Provenance

Martha Jackson Gallery, New York

Stuart Krinsky Collection, New York

Private Collection, New York (by descent from the above)

Sale: Doyle, New York, *Post-War & Contemporary Art*, 15 November 2017, Lot 114

Acquired directly from the above by the present owner



15

MILTON RESNICK (1917-2004)

Untitled, 1963

signed 'Resnick' (lower left); signed and dated 'Resnick 63' (on the reverse)
oil on canvas

23 x 20 5/8 in.
58.4 x 52.4 cm.

\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 240,000

Provenance

Private Collection, Chicago

Thence by descent to the present owner



16

MILTON RESNICK (1917-2004)

Untitled, 1963

signed 'Resnick' (lower left); signed and dated 'Resnick 63' (on the reverse)
oil on canvas

18 x 18 in.
45.7 x 45.7 cm.

\$15,000 - 20,000

£12,000 - 16,000

HK\$120,000 - 160,000

Provenance

Private Collection, Chicago

Thence by descent to the present owner



17

SAM FRANCIS (1923-1994)

Of the Rope Star (SFF:636), 1973-1974

signed and dated 'Sam Francis 1973' (on the reverse)
acrylic on canvas

38 1/4 x 51 1/4 in.
97.2 x 130.2 cm.

This work was executed in 1973-1974.

\$180,000 - 220,000

£140,000 - 180,000

HK\$1,400,000 - 1,700,000

This work is identified with the identification number of SFF.636 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Provenance

Minami Gallery, Tokyo

Private Collection, United States

Acquired directly from the above by the present owner *circa* 1977

Exhibited

Birmingham, Cantor/Lemberg Gallery, *Sam Francis: Recent Gouaches and Prints*, 8 December 1979-1 January 1980

Literature

Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley 2011, no. 636, illustrated in color on DVD I





Stemming from Sam Francis' most evolutionary period and combining a career-long fascination and connection with Japan, the two present works are quintessential examples of the artist's practice.

Coming to market for the first time, *Of the Rope Star*, (1973-1974), and *Untitled*, (1979), see the artist synthesizing his long-held interest with the idea of negative space, or 'ma', as described in Japanese. Francis first visited Japan in 1957, and his work immediately drew parallels to Japanese landscape paintings from as early as the fourteenth century, where artists demonstrated a deft handling of the balance between negative and positive space. By 1973, when the artist returned to Japan, he began exploring a new aesthetic, as evidenced in *Of the Rope Star*, (1973-1974), in which he would establish a loosely geometric base grid using roller brushes. From there, he would apply additional colors into the already wet areas which serve to elegantly juxtapose against the negative space demarcated by the roller. Here vibrant yellows, reds and greens pop against the canvas, leaving lively splashes of color dancing across the surface.

This mature realization of this concept can be linked to Francis' exportation of Jungian analysis, which began in 1971. This approach, which aimed for the participant to achieve 'wholeness,' parallels Francis' ongoing exploration of 'ma' through his practice during this period. It was an idea that had interested the artist for much of his life, perhaps beginning with the death of his mother at only age twelve. It was an event that would haunt him for much of his life and cause him to describe holes and voids within himself.

Detail of the present work

© 2019 Sam Francis Foundation, California / Artists Rights Society (ARS), NY

The background of the page is a vibrant, abstract watercolor artwork. It features large, soft-edged washes of color in shades of red, yellow, blue, green, and purple, interspersed with numerous small, dark splatters and fine lines of paint. The overall effect is one of dynamic energy and organic form.

As the 1970s progressed, Francis' works became more overtly grid-like, as is demonstrated in *Untitled*, (1979). His works on paper have always been a complete part of the artist's practice, not mere studies or drawings, and the fullness of the composition and undulating use of color in the present work underscores this. Dedicated exhibitions to the artist's works on paper, including a diplomatic exhibition organized by the US International Communication Agency (now the US State Department) in 1979 further emphasize this.

Francis was born in San Mateo in 1923 and would go on to serve in the US Air Force during World War II. An injury left him hospitalized, during which point he began to paint. He would go on to pursue degrees from University of California, Berkeley upon his release. After graduation, he went to Europe, where he attended the *Atelier Fernand Léger* and saw the works of Pierre Bonnard and Henri Matisse. This would spur a career-long fascination with color, which is exemplified in the present works. Associated with both *Art Informel* and *Abstract Expressionism*, Francis works offer a singular perspective combining the deeply influential movements taking place in America, Europe and Japan during this defining period in art history. His first solo exhibition took place in Paris in 1952 and was the subject of a major travelling retrospective in 1972, the year before his return to Japan and execution of *Of the Rope Star*, (1973-1974). In addition to his artistic practice, Francis was involved in the establishment of the Museum of Contemporary Art, Los Angeles, and also founded the Lapis Press.

18

SAM FRANCIS (1923-1994)

Untitled (SF79-043), 1979

signed and dated 'Sam Francis 1979' (on the reverse)
acrylic and gouache on paper

41 1/4 x 29 1/2 in.
104.8 x 74.9 cm.

\$60,000 - 80,000

£48,000 - 64,000

HK\$470,000 - 630,000

This work is identified with the interim identification number of SF79-043 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Provenance

Cantor/Lemberg Gallery, Birmingham, Michigan
Acquired directly from the above by the present owner in 1979

Exhibited

Birmingham, Cantor/Lemberg Gallery, *Sam Francis: Recent Gouaches and Prints*, 8 December 1979-1 January 1980



19

HELEN FRANKENTHALER (1928-2011)

Mica, 1981

signed 'Frankenthaler' (lower right); signed twice and dated 'frankenthaler 1981 frankenthaler'
(on the reverse)
acrylic on canvas

47 x 42 1/2 in.
119.4 x 108 cm.

\$400,000 - 600,000

£310,000 - 470,000

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

Provenance

Gallery One, Toronto

Private Collection, Michigan

Andre Emmerich Gallery, New York

Cohen Gallery, New York

Acquired directly from the above by the present owner in 1994

*“The painter makes something magical,
spatial, and alive on a surface that is flat and
with materials that are inert. That magic is
what makes paintings unique and necessary.”*

— Helen Frankenthaler





Mica (1981) is an extraordinary example of Helen Frankenthaler's masterful achievements from her mature period of the 1980s. Having remained in the same private collection since 1994, *Mica* (1981) exemplifies Frankenthaler's groundbreaking soak-stain technique, dotted with dynamic and organic forms rendered in a stunning color palette. Thick swatches of silver, graphite and copper sit atop soft, feathered strokes of flush pink evoking an otherworldly atmosphere. The title of the work gives the composition a second mystical layer. Not only does the name refer to the mineral group, alluding to the natural world, the title also references the Latin *micare*, meaning 'to glitter'. A cerebral and visceral painter, Frankenthaler conjures a feeling of the sublime in *Mica* (1981).

Frankenthaler's paintings from the 1980s represent a marked change in her practice – the canvas is no longer densely painted, but lighter and more diluted. Crucially, it represents the introduction of impasto 'blobs' or 'clumps', which were terms Frankenthaler used to describe her technique. Set against a smoky pink backdrop, bold metallic clumps

interrupt the surface, with bursts of electric blue and yellow, warm gold, orange and red, creating a light-infused brilliancy that seems to spring from within the canvas. A creamy white band stretches across the lower register, with a bold splash of graphite, the result of paint poured forcefully onto the canvas. The vivid spots of color float on the surface, seemingly arising from a receding background.

These spatial ambiguities and the interaction between color fields, were carefully directed by Frankenthaler. She achieved this sense of immediacy and finality, through repeated effort. Frankenthaler remarked: "A really good picture looks as if it's happened at once...one really beautiful wrist motion that is synchronized with your head and your heart, and you have it, and therefore it looks as if it were born in a minute" (the artist in Barbara Rose, *Frankenthaler*, New York, 1972, p. 85).

Frankenthaler painted in the process of continual discovery. The opacity of color in *Mica* (1981) is guided toward creating a sensuous effect, a composition that recalls the emotion of a time or place without physically replicating its surroundings. Invoking the soak-stain method she pioneered in the 1950s, Frankenthaler thinned-down her pigments, soaking streams of color directly onto the surface of the raw, unprimed canvas. The subtle pink background is darker in some areas and lighter in others, with the varying opacity determined by the thickness of Frankenthaler's application of paint. This creates a diaphanous network of color which, coupled with the vivid splashes of paint, leads the viewer's eye in a dance across the surface. Departing from the dramatic brushstrokes of the first generation of *Abstract Expressionism*, Frankenthaler chose to emphasize the flat surface of the canvas itself over the effort to use the surface to construct an illusion of depth and, in doing so, she compelled the viewer to appreciate the very nature of paint on canvas.

Frankenthaler's work became an essential bridge between *Abstract Expressionism* and *Minimalism*, offering a new way to define and use color for those artists who came after her. Frankenthaler's soak-stain technique was soon adopted by other artists, notably Morris Louis and Kenneth Noland, and launched the second generation of the *Color Field* school of painting. Louis famously remarked that Frankenthaler was "a bridge between Pollock and what was possible" (M. Louis, quoted by E. Gibson, "Pushing Past Abstraction," *Wall Street Journal*, December 27, 2011).

Mica (1981) is a summation of her mature technique and overriding aesthetic vision. The bold washes of color and gestural lines which Frankenthaler imbues across the canvas speak to her lifelong pursuit of defining her own artistic path within the male-dominated world of *Abstract Expressionism*.

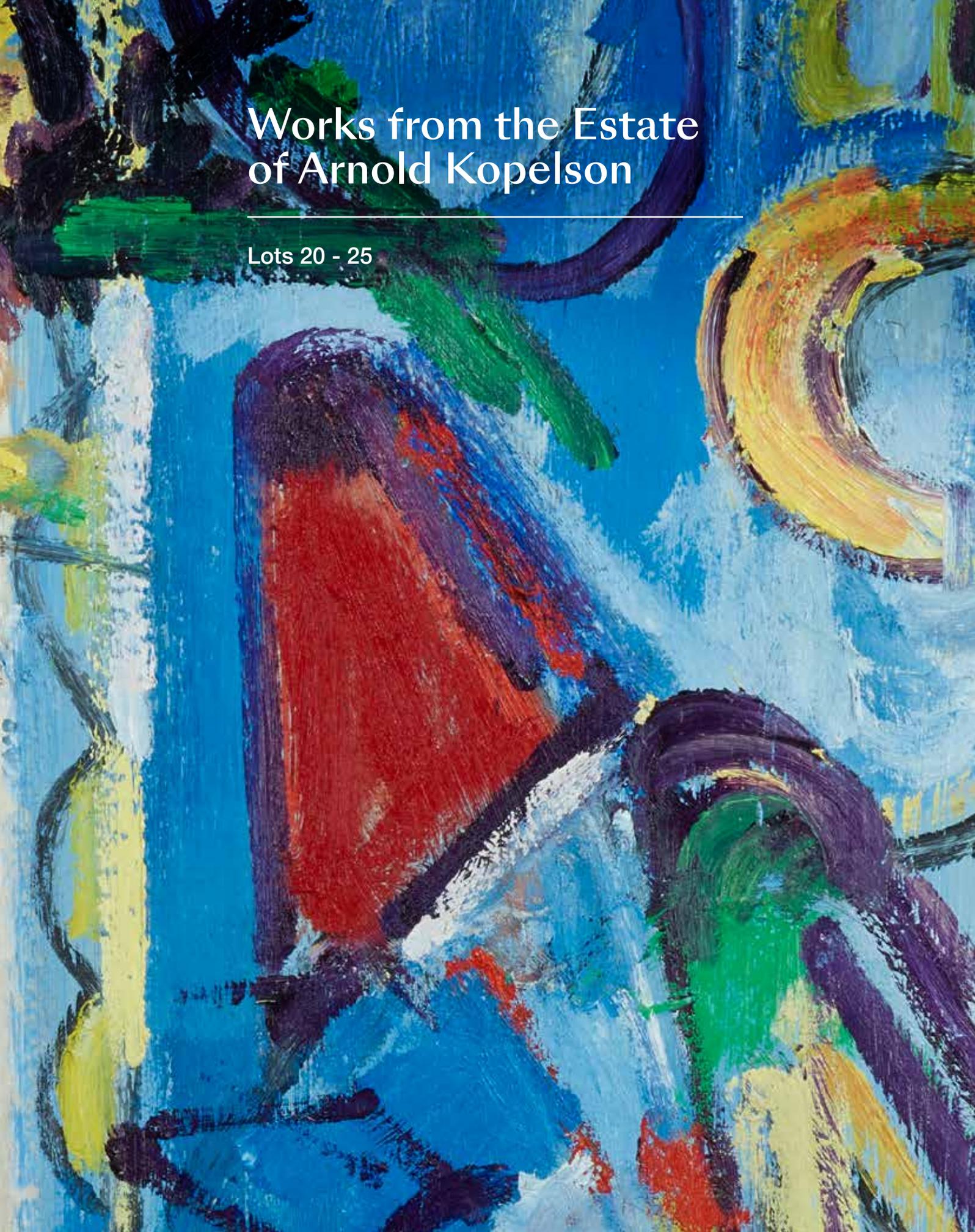
Above:
Artist at Work by Ernst Haas
 Photo: © Getty Images





Detail lot 20

With permission of the Pénate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

An abstract painting featuring a vibrant palette of colors including deep blue, bright red, purple, green, and yellow. The brushstrokes are thick and expressive, creating a sense of movement and depth. The composition is non-representational, with various shapes and textures that suggest a dynamic, energetic scene. The background is a mix of light and dark tones, providing a rich contrast for the more saturated colors in the foreground.

Works from the Estate of Arnold Kopelson

Lots 20 - 25

PROPERTY FROM THE ESTATE OF ARNOLD KOPELSON

20

HANS HOFMANN (1880-1966)

Blue Vase, 1940

oil on panel

34 3/4 x 25 in.
88.3 x 63.5 cm.

This work was executed in 1940.

\$120,000 - 180,000

£96,000 - 140,000

HK\$940,000 - 1,400,000

Provenance

Hans Hofmann Estate, New York

Andre Emmerich Gallery, Inc., New York (acquired from the above in 1974)

Helga and Robert Hoenigsberg Collection, New York (acquired from the above in 1974)

Sale: Sotheby's, New York, *Contemporary Art, Part I*, 10 November 1986, Lot 2

Private Collection, New York

Sale: Sotheby's, New York, *Contemporary Art, Part II*, 20 November 1996, Lot 79

Acquired directly from the above by the present owner

Literature

James Yohe, *Hans Hofmann*, New York 2002, p. 84, illustrated in color

Suzi Villiger, *Hans Hofmann Catalogue Raisonné of Paintings, Volume Two: Catalogue Entries P1-P846 (1901-1951)*, Farnham 2014, p. 159, no. P264, illustrated in color

Hans Hofmann is regarded as one of the most influential figures of twentieth-century art in America. In addition to being renowned as a teacher, his artistic practice was central to the creative explosion in New York surrounding and following the world wars. The present painting is a lyrical example of the artist's interior scenes of the period around 1940, featuring the exuberance, bold color and formal contrast that his best works are celebrated for.

Blue Vase, (1940), has an almost jazz-like sense of energetic movement in the lively shapes and dynamic brush strokes. The vibrant colors catch the eye of the viewer and the impressive use of form encourages it to follow the composition across the picture plane. The more restrained shape of the titular blue vase sits on a stool, while the bouquet explodes from the top in an extravagance of color and line, connecting the left and right sides of the painting, divided vertically by a bright, white line. The colors play with each other across this dividing line, with the powerful red and blue tones competing with each other for dominance.

The tension of the color play is only one element of the conversation between the areas that enthral the viewer. The left space references more classical European painting tropes through the inclusion of the vase and bouquet. In comparison, the right space lets loose with the freedom of artistic exploration unique to New York between the world wars with strong, gestural brushwork and expressionist line. At a time when Hans Hofmann and *Abstract Expressionism* were just beginning, this magnificent painting acknowledges art history and the past, while capturing the rigorous and riotous spirit of the new push towards abstraction.

Hofmann's work can be found in major global institutions including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; Tate Modern, London and the Whitney Museum of American Art, New York. He was the subject of major museum shows at The Metropolitan Museum of Art, New York in 2014-2015 and the Museum Pfalzgalerie Kaiserslautern, Germany in 2013.



PROPERTY FROM THE ESTATE OF ARNOLD KOPELSON

21 W

DAVID SALLE (AMERICAN, BORN 1952)

Whitewash, 1986

acrylic and oil on canvas

84 x 60 in.

213.4 x 152.4 cm.

This work was executed in 1986.

\$70,000 - 100,000

£56,000 - 80,000

HK\$550,000 - 780,000

Provenance

Vivan Horan Fine Art, New York

Mary Boone Gallery, New York

Acquired directly from the above by the present owner

“People are still making paintings. People are still enjoying paintings, looking at paintings. Paintings still have something to tell us. There’s a way of being in the world that painting brings to us, that painters bring to the task that we absorb and are able to be in dialogue with. That’s something that’s part of us.”

— David Salle



PROPERTY FROM THE ESTATE OF ARNOLD KOPELSON

22^W

ERIC FISCHL (B.1948)

The Bed, The Chair, Dancing, Watching, 2000

signed, titled and dated 'Eric Fischl 2000 THE BED, THE CHAIR, DANCING WATCHING' (on the reverse)
oil on linen

69 x 78 in.
175.3 x 198.1 cm.

\$250,000 - 350,000

£200,000 - 280,000

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

Provenance

Gagosian Gallery, New York

Mary Boone Gallery, New York

Acquired directly from the above by the present owner

Exhibited

London, Gagosian Gallery, *Eric Fischl: The Bed, The Chair...New Paintings*, 13 June-28 July 2000, n.p.,
no. 3, illustrated in color

Wolfsburg, Kunstmuseum Wolfsburg, *Eric Fischl, Paintings and Drawings 1979-2001*, 13 September
2003-4 January 2004, p. 69, illustrated in color, p. 97, detail illustrated in black and white

Literature

Kay Heymer, Ed., *Eric Fischl: The Bed, The Chair...Paintings and Works on Paper*, Essen 2002, n.p.,
illustrated in color

With his unique and complex expression, Eric Fischl has become one of the most important post-modern American painters. He burst onto the New York art scene in the early 1980s with paintings like *Sleepwalker* (1979) and *Bad Boy* (1981), which brought him renown in and beyond the art world.

Many of Fischl's subjects are seemingly ordinary people from everyday America, but he places them in scenes so visually cinematic that the tableaux take on the nuance and thoughtfulness of narrative theater. There is an undercurrent of tension and expectancy humming in his best works, often resulting from his ever-evolving exploration of intimacy while testing the boundaries of behavior and relationships. A formal hallmark of the artist's painting is the physical manifestation of this tension in the contrast of brightness in passages of sheets, skin, marble, water or sunlight, with darkness looming in his shapely and deep shadows. Another unifying force in Fischl's body of work is the consistent swell of emotion and warmth of atmosphere that make his paintings so appealing, even as they tackle challenging scenarios.

The Bed, The Chair, Dancing, Watching (2000) is a signature painting of the artist's oeuvre and shows the artist at the height of his skills, both as a formal painter and as a formidable storyteller. Part of a group of 15 paintings repeating the titular Bed and Chair, the present work masterfully involves the viewer in the narrative.

The male figure appears to be engaging the viewer, drawing us in with a frank address, until we realize that his gaze is actually intent on a female subject outside of the picture. His companion can only be seen by her seductively moving shadow. Instead of actors in the drama, we find ourselves as voyeurs in an intimate scene. Although he is fully depicted, the male figure is the more passive object. The woman, though unseen, is the subject and main actor. She is standing, seducing, disrobing, dancing. Her powerful presence holds the attention of the man and the viewer and activates the composition. *The Bed, The Chair, Dancing, Watching* (2000) is a masterpiece of dichotomy, including light and dark, public and private, male and female, seen and unseen.

For all of their heroic scale and expressive contrasts, Fischl's paintings are not distant or removed. They are imbued with a deep authenticity and sympathy for the human condition, making them all the more compelling.



PROPERTY FROM THE ESTATE OF ARNOLD KOPELSON

23^W

ERIC FISCHL (B.1948)

Questionable Pleasures #2, 1994

signed, titled, dated and inscribed 'QUESTIONABLE PLEASURE #2 Eric fischl '94' (on the reverse)
oil on linen

70 x 54 in.
177.8 x 137.2 cm.

\$120,000 - 180,000

£96,000 - 140,000

HK\$940,000 - 1,400,000

Provenance

Laura Carpenter Gallery, Santa Fe
Greenville County Museum of Art, Greenville, South Carolina
Mary Boone Gallery, New York
Acquired directly from the above by the present owner



PROPERTY FROM THE ESTATE OF ARNOLD KOPELSON

24

LARRY RIVERS (1923-2002)

Dutch Masters, Presidents, 1963

signed, partially titled and dated "'Dutch masters" Rivers '63' (to a board on the reverse)
oil and collage on board

30 x 35 1/2 in.
76.2 x 90.2 cm.

\$60,000 - 80,000

£48,000 - 64,000

HK\$470,000 - 630,000

Provenance

Marlborough Gallery, New York

Andrew Crispo Gallery, New York

Sale: Sotheby's, New York, *Contemporary Art, Part II*, 20 November 1996, Lot 238

Acquired directly from the above by the present owner

Literature

Sam Hunter, *Larry Rivers*, New York 1989, p. 221, no. 187, illustrated in black and white



PROPERTY FROM THE ESTATE OF ARNOLD KOPELSON

25

WILLEM DE KOONING (1904-1997)

Untitled, 1967

signed and dedicated 'de Kooning' (lower center)
charcoal on paper

18 13/16 x 23 5/8 in.
47.8 x 60 cm.

This work was executed *circa* 1967.

\$25,000 - 35,000

£20,000 - 28,000

HK\$200,000 - 270,000

Provenance

Michael Fabrizio Collection, East Hampton

Sale: Christie's, New York, *Contemporary Art (Part II)*, 6 May 1987, Lot 121

Robert Miller Gallery, New York

Sale: Sotheby's, New York, *Contemporary Art, Part II*, 20 November 1996, Lot 68

Acquired directly from the above by the present owner



Wifredo Lam

Lot 26

Detail lot 26

© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



26

WIFREDO LAM (1902-1982)

Sans Titre, 1960

signed and dated 'Wifredo Lam 1960' (lower left); signed, dated and dedicated 'Wifredo Lam Milano 1960' (on the reverse)
oil on canvas

50 x 43 5/8 in.
127 x 110.8 cm.

\$700,000 - 900,000

£560,000 - 720,000

HK\$5,500,000 - 7,100,000

Provenance

Private Collection, Milan (a gift from the artist)

Sale: Sotheby's, London, *Contemporary Art I*, 26 June 1997, Lot 41

Private Collection, London

Sale: Phillips, New York, *Latin America*, 18 November 2015, Lot 30

Acquired directly from the above by the present owner

Literature

Lou Laurin-Lam and Eskill Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Vol. 1923 - 1960*,

Lausanne 1996, p. 485, No. 60.16, illustrated in black and white

Wifredo Lam was a leading figure of twentieth-century art. Born in Cuba to a Chinese immigrant father and a Cuban mother of African and Spanish heritage, Lam's global cultural background would deeply influence his style. Known for his groundbreaking blend of Modernist aesthetics and Afro-Cuban imagery the artist's work holds a singular place in Post-War art. This marriage of the old and new worlds is brilliantly illustrated in Lam's untitled masterwork from 1960.

Lam studied fine art in Havana and at an early age he began to exhibit his traditional, academic work. He continued his education in Madrid where he secured an introduction letter to Pablo Picasso, who was safely ensconced in his studio in Paris during the Spanish Civil War. Following this, Lam left Spain for the French capital in 1938, where he was welcomed into Picasso's inner circle and befriended many Surrealists who helped shape his evolving style. He remained in Paris until 1941, when he returned to his native country and began to practice the Santería religion. This interest in the occult and mysticism would deeply affect Lam's work and practice, as well as his personal life.

Lam returned to Europe in 1952 and he established a studio in Albissola Marina, Italy in 1960. This was the same year that the present work was executed and which would mark a pivotal

stylistic development in his practice. Not only had he come into his own as a painter, casting aside the Surrealist label, but his compositions, dominated by a figure that can best be described as part human, with a touch of flora and fauna, were now fully formed and uniquely his own. The canvas vibrates with a maturity and confidence that makes it a prime example of Lam at the height of his powers.

Success and recognition continued in 1964 as he received the Guggenheim International Award, and in 1966–1967 a traveling retrospective of Lam's work was held at the Kunsthalle Basel; the Kestner-Gesellschaft, Hannover; the Stedelijk Museum, Amsterdam; the Moderna Museet, Stockholm; and the Palais des Beaux-Arts, Brussels. More recently, Lam was the subject of a major career retrospective the Centre Georges Pompidou, Paris; the Museum Nacional Centro de Arte Reina Sofia, Madrid and the Tate Modern, London.

Lam's works are in the collections of numerous public and private institutions around the world, including; The Museum of Modern Art in New York; the Art Institute of Chicago; the Museo Nacional de Bellas Artes in Havana; the Museum of Modern Art in Brussels; the Reina Sofia Museum in Madrid and the National Gallery of Art in Washington, D.C. amongst many others.



CARLOS CRUZ-DIEZ (1923-2019)*Physichromie 1174*, 1981

signed twice, titled, dated twice and inscribed 'EN EL RECUERDO CRUZ-DIEZ / PARIS 26/10/81
PHYSICHROMIE No 1.174 CRUZ-DIEZ PARIS SEPT. 1981' (on the reverse)
silkscreen on aluminum, stainless steel inserts

19 11/16 x 19 11/16 in.
50 x 50 cm.

\$100,000 - 120,000**£80,000 - 96,000****HK\$780,000 - 940,000**

This work will be included in the forthcoming *Catalogue Raisonné of Cruz-Diez* being prepared by the *Cruz-Diez Art Foundation*, Paris.

Provenance

Private Collection, Europe

Sale: Dorotheum, Vienna, *Zietgenössische Kunst-Part I*, 27 November 2013, Lot 909

Private Collection, Aventura

Sale: Sotheby's, New York, *Latin America: Modern Art*, 22 November 2016, Lot 173

Private Collection, Europe

Sale: Fine Art Auctions Miami, *Important Paintings & Sculptures*, 9 December 2017, Lot 212

Acquired directly from the above by the present owner

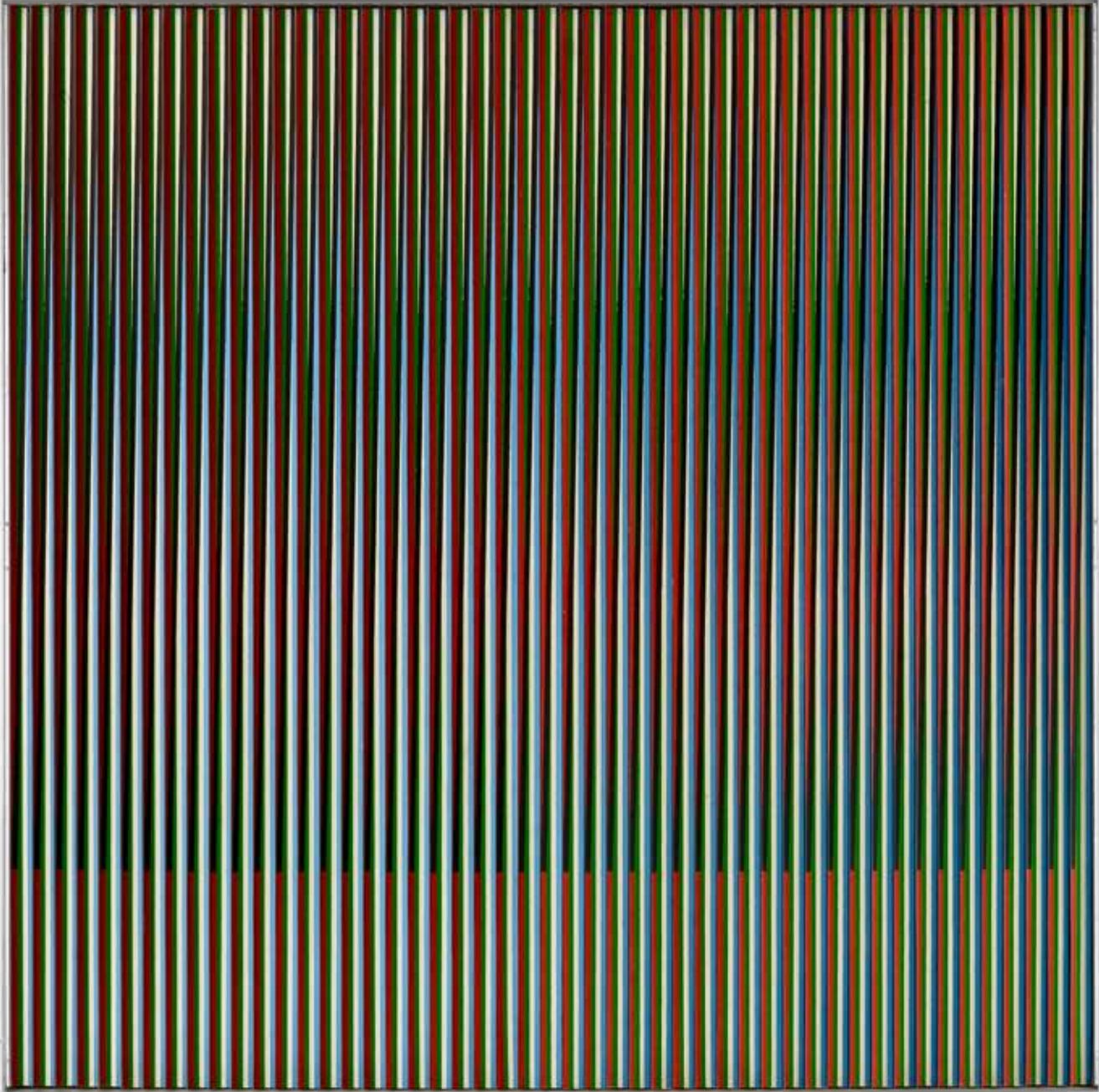
Considered a master of Post-War art, Carlos Cruz-Diez (1923 - 2019) was the leading protagonist of the *Kinetic and Optical Art* movements, which would create a new and influential visual landscape. Born in Venezuela, after he completed his education in Fine Arts he moved to Barcelona in 1955, and then to Paris in 1960 where he lived most of his life. Having gained recognition at an early age, it was *The Responsive Eye*, an exhibition in 1965 at the Museum of Modern Art curated by William Seitz, that changed the trajectory of the artist's career. This exhibition, and its subsequent energetic press coverage, introduced the world to his kaleidoscope technique.

Cruz-Diez dedicated his artistic practice and writings to the otherworldliness of color, shifting light, and its ability to evoke a hypnotic state. Cruz-Diez devised relief paintings of multicolored strips that appear to vibrate and change color as the viewer moves past them. These works, for which he is best known, were called "physichromies". The present work, *Physichromie 1174* (1981) is an exceptional example of the artist's unique technique.

Influenced by his *Impressionist* forebears who used color and light in an entirely new way, Cruz-Diez was also affected by the chromatic experiments of Sir Isaac Newton, as well as Georges Seurat's groundbreaking invention of *Pointillism*. Evident in his own geometric compositions, Cruz-Diez was taken with Josef Albers as both a theoretician and painter. Albers' 1963 publication, *Interaction of Color*, as well as his *Homage to the Square*, had a profound impact on the artist.

Cruz-Diez was professor of Kinetic Technique at the École Nationale Supérieure des Beaux-Arts, Paris between 1972 and 1973. In 1986, he was made Director of the Art Unit of International Advanced Studies in Caracas, and in 1997 he helped found the Carlos Cruz-Diez Museum of Print and Design in the same city.

Cruz-Diez participated in the *XXXI Venice Biennale* (1962) and was selected as the sole Venezuelan representative at the *XXXV Venice Biennale* (1968). He has participated in the Bienal Internacional de São Paulo in 1953, 1967 and in 2002. In 2002, he was awarded by France the medal for *Commandeur de l'Ordre des Arts et des Lettres*. His works are housed in collections worldwide including: the Tate, London; the Victoria and Albert Museum, London; the Centre Georges Pompidou, Paris; Museu de Arte Moderna, Rio de Janeiro; Museo de Arte Contemporáneo Sofía Imber, Caracas; Museo de Arte Contemporáneo, Bogotá; Museum of Modern Art, New York; the Museum of Fine Arts, Houston; and the Museum of Modern Art, Sydney. Exhibitions in New York and Houston in 2008 and 2011 brought further recognition to his work that would be followed by *Op Art* retrospectives at the Royal Academy, London and El Museo del Barrio, New York. The artist passed away earlier this year at the age of 95.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

28

RICHARD ANUSZKIEWICZ (B.1930)

Gold Edged Rose Square, 1979

signed, numbered and dated '568 © RICHARD ANUSZKIEWICZ 1979' (on the reverse)
acrylic on canvas

42 1/4 x 42 1/8 in.
107.3 x 107 cm.

\$25,000 - 35,000

£20,000 - 28,000

HK\$200,000 - 270,000

Provenance

ACP Vivane Ehrli Galerie, Zurich

Galerie Proarta, Zurich

Acquired directly from the by the present owner

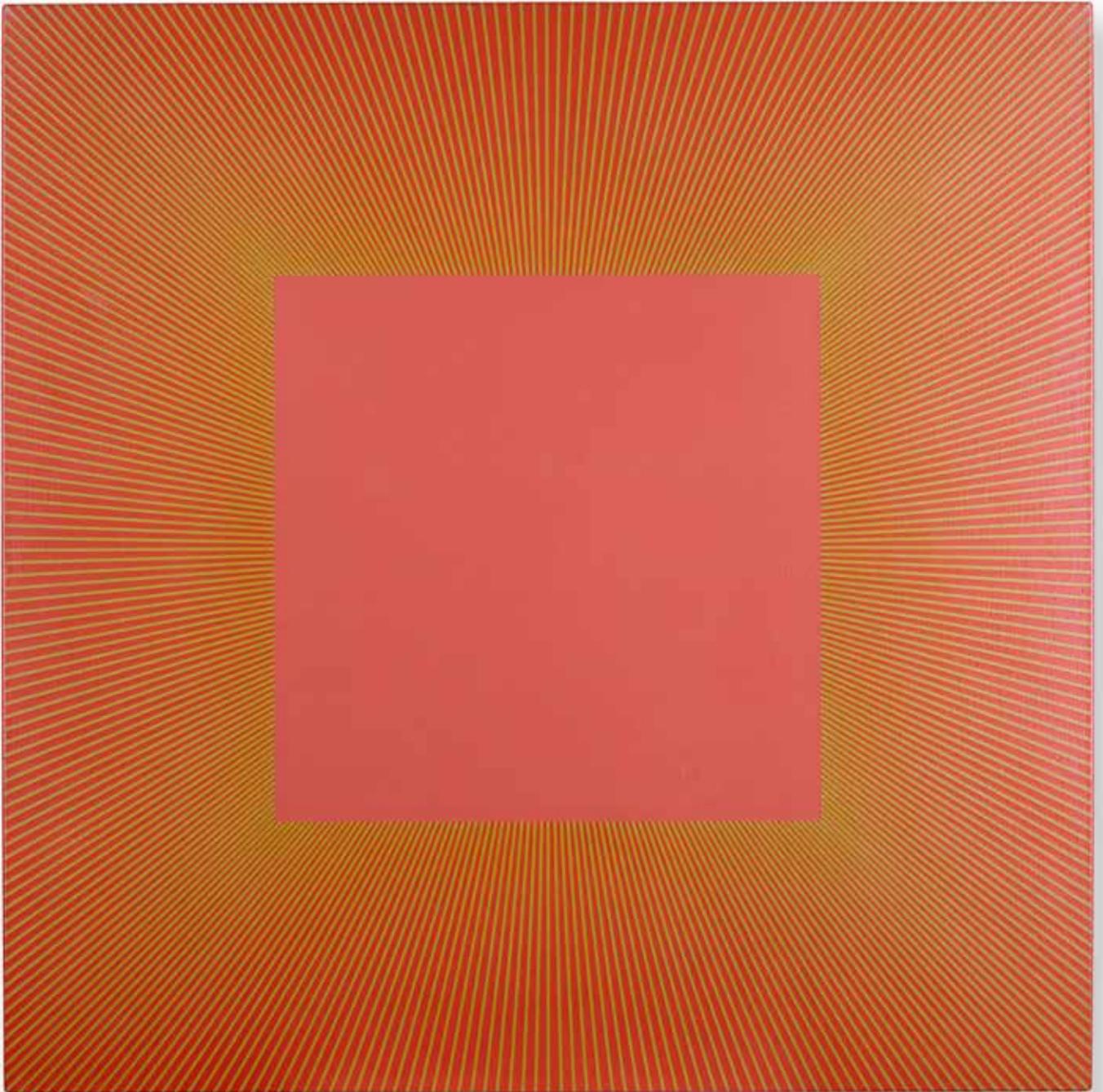
Exhibited

Zurich, ACP Vivane Ehrli Galerie, *Immerzeit*, December 1996-March 1998

Zurich, Galerie Proarta, *Richard Anuszkiewicz*, 2 April 1998-15 May 1998

Literature

David Madden and Nicholas Spike, *Anuszkiewicz Paintings & Sculpture 1945-2001*, Florence 2010,
p. 188, no. 1979.17, illustrated in color



29^w

FRANÇOIS MORELLET (FRENCH, 1926-2016)

Sphère-trames, 1962

stainless steel

23 3/5 x 23 3/5 x 23 3/5 in.

60 x 60 x 60 cm.

This work was executed in 1962, was published by Galerie Denise René, Paris, and is from an edition of fifty of which only fifteen examples were realized.

\$30,000 - 50,000

£24,000 - 40,000

HK\$240,000 - 390,000

This work is registered in the *Archive Morellet* under number 62001E, and is accompanied by a photo-certificate of authenticity issued by Danielle Morellet.

Provenance

Private Collection, Chicago

Private Collection, Chicago (by descent from the above)

Sale: Wright, Chicago, *Important Design Including Post-War + Contemporary Art*, 5 June 2019, Lot 163

Acquired directly from the above by the present owner

Exhibited

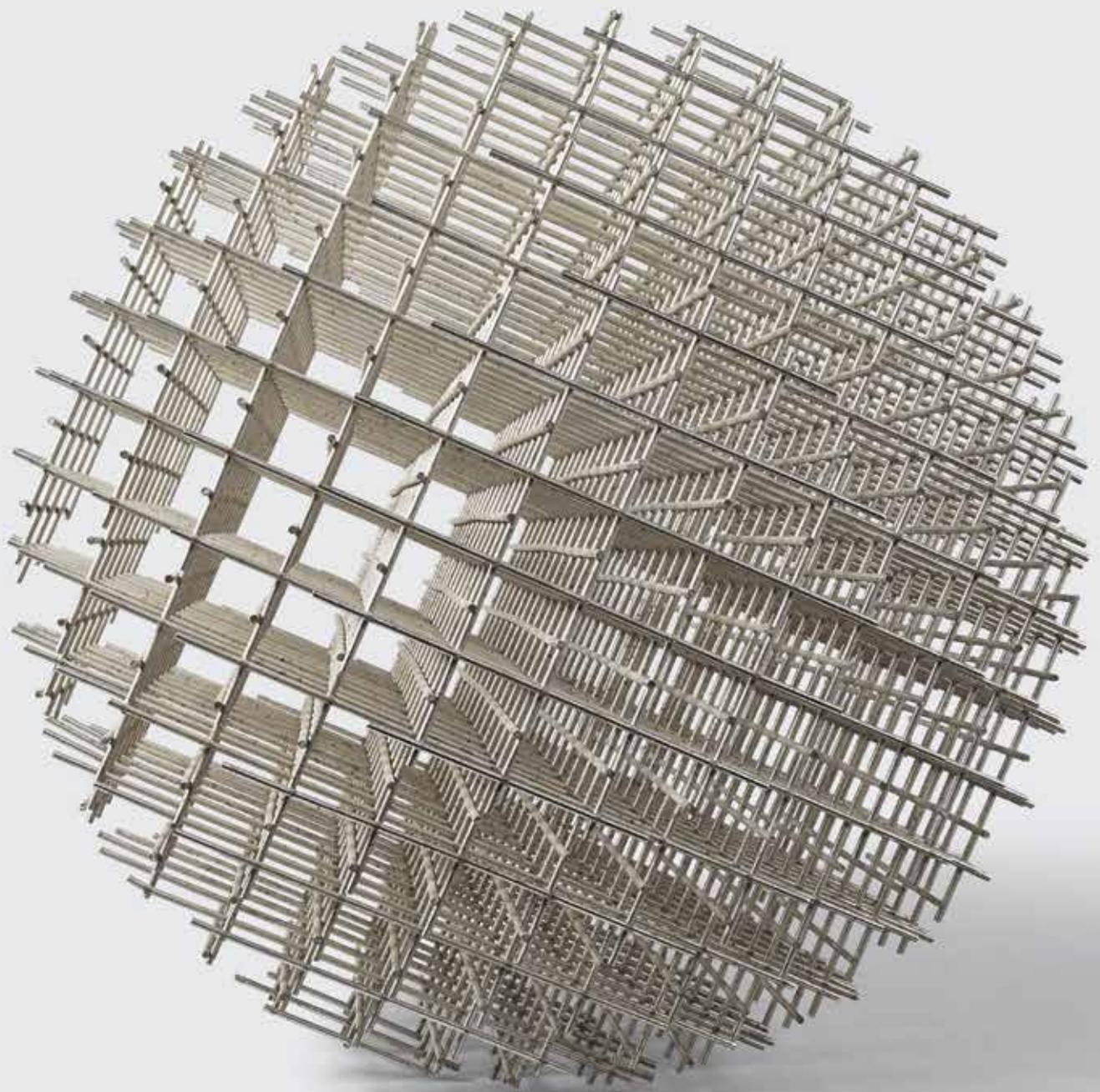
Paris, Galerie Denise René, *Morellet*, 1967, p. 23, no. 6, another example illustrated in black and white

Paris, Centre Georges Pompidou, *François Morellet, rétrospective*, 4 March-11 May 1986, p. 85, another

example illustrated in color (this exhibition later traveled to Amsterdam, Stedelijk Museum, 1 June-20 July 1986)

Chambéry, Musée des Beaux-Arts de Chambéry, *François Morellet et ses amis*, 3 December 2016-2 April

2017, p. 28, another example illustrated in color



PROPERTY FROM THE COLLECTION OF GINNY AND HENRY MANCINI,
SOLD TO BENEFIT THE MR. HOLLAND'S OPUS FOUNDATION

30

ARNALDO POMODORO (B.1926)

Sfera, 1996

incised 'Arnaldo Pomodoro '96 5/9' (to the base)
bronze

Diameter: 4 3/4 in.
12 cm.

This work is number five from an edition of nine plus four artist's proofs.

\$12,000 - 18,000

£9,600 - 14,000

HK\$94,000 - 140,000

This work is registered with the *Archivio Arnaldo Pomodoro*, Milan, under the no. AP 715.

Provenance

Marlborough Gallery, New York

Acquired directly from the above by the present owner

Literature

Arnaldo Pomodoro, *"Sphere within a Sphere" for the U.N. Headquarters*, Rome 1997, p. 98, another example illustrated in black and white

Flaminio Gualdoni, Ed., *Catalogo ragionato della scultura Tomo II*, Milan 2007, p. 730, no. 954, another example illustrated in black and white

Globally celebrated for his engagement with fundamental shapes and geometries, Pomodoro's *Sfera* series best articulates the artist's masterful handling of bronze. Born in Italy, Pomodoro first began as a goldsmith, stage designer and consultant on the restoration of public buildings. It was his move to Milan, and subsequent meetings with artists like Lucio Fontana and Enrico Baj that led him to pursue life as a sculptor. Inherent in Pomodoro's cyclical work is the idea of destruction and regeneration, deeply human elements infused into ultimately abstract works. While Pomodoro is best known for monumental public sculptures including his *Sfera con Sfera* (1990) prominently displayed in the courtyard of the Vatican Museums, the present *Sfera* (1996) is domestic in scale, allowing for a more private veneration, and thus the work entered the phenomenal art collection of Ginny and Henry Mancini.

Henry Mancini was one of the most versatile talents in contemporary music. During his lifetime he was nominated for 72 Grammy Awards, winning 20, and was granted a posthumous Grammy Lifetime Achievement Award in 1995. Often cited as one of the greatest composers in the history of film, Mancini was also nominated for 18 Academy Awards, winning four, as well as a Golden Globe in addition to a great variety of other awards and honors.

Henry Mancini's wife Ginny and their children Christopher, Monica and Felice, continue the Mancini legacy, including actively supporting The Mr. Holland's Opus Foundation, a national non-profit organization established in 1996 that supports K-12 music education, providing vital services and musical instruments to high-need schools with under-funded music programs. A substantial portion of the sale proceeds will benefit this ongoing important work.



Ginny and Henry Mancini at the 1962 Grammy Awards with Best Song Grammy win

Photo: © William "PoPsie" Randolph



31 W

LOUISE NEVELSON (1899-1988)

Musique de Nuit, 1980

painted wood construction

40 7/8 x 36 1/8 x 9 7/8 in.
103.8 x 91.8 x 25.1 cm.

This work was executed in 1980.

\$45,000 - 65,000

£36,000 - 52,000

HK\$350,000 - 510,000

Provenance

Galerie Claude Bernard, Paris

Sale: Sotheby's, New York, *Contemporary Art*, 7 October 1987, Lot 126

Acquired directly from the above by the present owner

Exhibited

Paris, Galerie Claude Bernard, Louise Nevelson, January-February 1986, n.p., no. 4, illustrated in color



Alternate view of the present work



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

32

GEORGE CONDO (B.1957)

Simon Bar Sinister, 2009

signed, titled and dated 'George Condo 2009 Simon Bar Sinister' (on the reverse)
acrylic on linen

52 x 42 in.
132 x 106.7 cm.

\$180,000 - 220,000

£140,000 - 180,000

HK\$1,400,000 - 1,700,000

Provenance

Galerie Jérôme de Noirmont, Paris

Acquired directly from the above by the present owner

Exhibited

Paris, Galerie Jérôme de Noirmont, *George Condo – Cartoon Abstractions*, 31 March-26 May 2010,
p. 15, illustrated in color

George Condo initially rose to prominence in the 1980s, alongside the dynamic East Village art scene together with Jean-Michel Basquiat and Keith Haring. After time spent working as a studio assistant in Andy Warhol's 'Factory', Condo emerged with his own distinct practice and visual language, which he named 'Artificial Realism'. Condo has explained this as 'the realistic representation of that which is artificial' (the artist quoted in: Emily Nathan, 'artnet Asks: George Condo Sees Faces and Screaming Heads Everywhere', *artnet.com*, 14th October 2015), encapsulating his practice of using traditional representational methods to deconstruct figuration within painting and sculpture.

Condo's exploration of portraiture was intrinsic to the revival of figurative painting that emerged in the 1980s, and he has continued to investigate this throughout his career through various mediums. His oeuvre draws on a rich tapestry of historical genres, traditions and movements, the most prominent being the influence of Old Master portraiture. Condo weaves these stories with elements of American Pop Art to create his distinctive visual language and distinguishing cast of characters within a uniquely contemporary discourse.

The present work is from Condo's series *Cartoon Abstractions* that he created in 2009 and 2010. Focusing on cartoon characters from the 1950s and 1960s, the series marked a development in Condo's practice as he strove to create a new lexicon of American imagery. The protagonist of *Simon Bar Sinister*, (2009), is the villain from the popular cartoon *Underdog* that ran on American television from 1964 to 1973.

A mad scientist bent on taking over the world, Simon Bar Sinister is the archetypal satirical villain. His appearance, with his small stature and laboratory gloves, is both wickedly funny and instantly familiar.

In the present work, Condo combines American pop culture with traditional portraiture, juxtaposing a new artistic language with historical composition. The parallel between consumer pop culture and fine art was noted by Condo himself when he remarked that "in the late fifties and early sixties, the art of *Abstract Expressionism* was running parallel to animation; these paintings (the *Cartoon Abstractions*) capture the spirit of both movements" (the artist in: 'George Condo, *Cartoon Abstractions*', *noirmontartproduction.com*, May 2010). Highlighting both the influence of the media on today's modern audiences together with the ubiquity of pop culture within the American subconscious, the present work is a superb example of Condo's unique creative language.

George Condo's work is in the permanent collections of the Metropolitan Museum of Art, New York, Museum of Modern Art, New York, The Solomon R. Guggenheim Museum, New York, Whitney Museum of American Art, New York, Tate Modern, London, Centre Georges Pompidou, Paris, Moderna Museet, Stockholm, Albright-Knox Art Gallery, Buffalo, the National Gallery of Art, Washington D.C. and the Broad Art Foundation, Los Angeles. His work has been the subject of major retrospectives at the New Museum, New York, the Phillips Collection in Washington D.C and Hayward Gallery, London.



33^W

THE BRUCE HIGH QUALITY FOUNDATION (ESTABLISHED 2001)

Welcome to the Neighborhood (Chalkboard), 2011

chalkboard and mixed media

48 x 192 in.

121.9 x 487.7 cm.

\$40,000 - 60,000

£32,000 - 48,000

HK\$310,000 - 470,000

Provenance

Vito Schnabel Gallery, New York

Acquired directly from the above by the present owner in 2011



34

OSCAR MURILLO (B.1986)

Movement and Rhythm Between One Place and Another #6, 2013

each signed, titled, inscribed, consecutively numbered and dated "movement and rhythm between one place and another #6" painting 1-5 of 5 Oscar Murillo '13' (on the overlap)
oil, oil stick, graphite, enamel paint, concrete dye, tape, aluminum foil, dirt, newspaper and paper collage, thread and mixed media on linen and synthetic canvas, in five parts

Overall Installation Dimensions Variable

Each Panel: 32 1/2 x 31 3/4 in. (82.6 x 80.6 cm.)

\$100,000 - 150,000

£80,000 - 120,000

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

Provenance

Galerie Isabella Bortolozzi, Berlin

Private Collection, London

Acquired directly from the above by the present owner

Exhibited

Berlin, Galerie Isabella Bortolozzi, *OSCAR MURILLO Ramón how was trade today? Have a break... Sit! Enjoy the food, but you're not welcomed at the table.*, 27 April-6 June 2013



35^W

GUILLERMO KUITCA (B.1961)

Untitled (Nottingham), 1991

signed and dated 'Kuitca 1991' (on the underside of the mattress)

acrylic on mattress with wood and bronze legs

15 x 23 1/2 x 47 in.

38.1 x 59.7 x 119.4 cm.

\$40,000 - 60,000

£32,000 - 48,000

HK\$310,000 - 470,000

Provenance

Private Collection, New York

Private Collection, Monterrey, Mexico

Private Collection, Buenos Aires

Acquired directly from the above by the present owner

Exhibited

New York, Museum of Modern Art, *Guillermo Kuitca*, 13 September-29 October 1991, n.p., illustrated in black and white (installation view), n.p., no. 7, illustrated in color (installation view) (this exhibition later traveled to Newport Beach, Newport Harbor Art Museum, 7 February-29 March 1992; Washington, D.C., Corcoran Gallery of Art, 9 May-28 June 1992; Houston, Contemporary Arts Museum, 8 August-11 October 1992)

Guillermo Kuitca's practice explores ideas of place and the human condition, frequently with surreal, nostalgic and haunting imagery. In the present work, *Untitled* (1991), a child-size mattress shows a map of the British midlands on its surface with the city of Nottingham indicated in its center. Hand painted, the map is purposely faded and mottled, with irregularly placed buttons serving as unconventional way-markers. Viewing the work is familiar, perhaps even nostalgic for some, yet there is something deeply uncanny about. The bed's scale makes the map both oversized and at a distant perspective, requiring the viewer to view the map from an isolated distance, almost a bird's-eye view.

Kuitca's works have long employed the use of beds, chairs and even house plans, the trappings of domesticity but imbued with a feeling of trauma and isolation. There is also a theatricality to these objects, Kuitca would use beds in the stage sets that he depicted in the 1980s, creating haunting images of the empty, abandoned feeling of the theatre moments after a play has ended and the set and props have been discarded. The beds, a fixture of his practice since the earliest days of his career, create a feeling of both childhood security tinged with both the threat and exclusion from the adult world. This, combined with

the map imagery, creates a paradox between both the broad, sweeping expanses of the British countryside (in this instance) against the deeply intimate setting of one's childhood bedroom. Beds are not uncommon in Contemporary Art, with Tracey Emin's *My Bed* (1998) proving an iconic self-portrait of the artist's most difficult personal period. Yayoi Kusama's four-poster forays into the medium are more whimsical, yet her protruding, polka dot infused mattress is also sinister. Works by Rachel Whiteread subvert the mattress with materials that are the antithesis of warm and welcoming, whilst the bed has been the quintessential background to paintings and portraiture throughout history, notably and more recently in the sought-after works of Lucian Freud.

This on-going exploration of the idea of place and home stems from the artist's experiences in his homeland of Argentina, where he continues to work and live, as well as the region's turbulent history. Kuitca was honored with an exhibition at the Museum of Modern Art, New York in 1991 at only age thirty, which would go on to travel throughout the country. The present work was included in this lauded exhibition and comes to market now for the first time.



36

BERND AND HILLA BECHER (1931-2007 AND 1934-2017)

Fördertürme (Winding Towers), 1966-1968

each numbered consecutively '1-13', '15-17' in pencil and credit stamp (on the reverse)
16 gelatin silver prints

Each: 12 1/8 x 16 in. (30.7 x 40.6 cm.)

\$180,000 - 250,000

£140,000 - 200,000

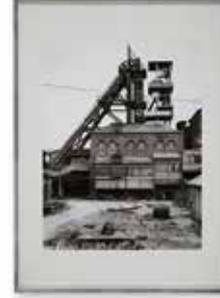
HK\$1,400,000 - 2,000,000

Provenance

Private Collection, Belgium

In 1957, Bernd Becher began taking photographs of industrial buildings in West Germany. The same year, he met Hilla Wobeser, who had also spent time photographing the country's industrial regions. Knowing that much of the infrastructure of these areas would not survive the impending collapse of Germany's coal and steel markets, they set out to document the buildings and machines of a disappearing economy. *Winding Towers* exemplifies their approach: the metal structures (which maneuver equipment into the mine shafts below) are framed in a uniform manner, with no workers in sight.

As Bernd once commented, "the winding towers . . . look very similar, and you could think that they came from a production series, like cars. Only when you put them beside each other do you see their individuality." The Bechers' first solo gallery exhibition in North America was held in 1972 at Sonnabend Gallery and included several groups of winding towers as well as photographs of water towers, silos, and gas storage tanks. (The Museum of Modern Art, New York)



37^W

WOLFGANG TILLMANS (B.1968)

Munuwata Sky, 2011

inkjet print on paper

Image: 93 x 62 1/2 in. (236.2 x 158.8 cm.)

Sheet: 95 x 63 3/8 in. (241.3 x 161 cm.)

This work was executed in 2011.

\$50,000 - 70,000

£40,000 - 56,000

HK\$390,000 - 550,000

Provenance

Galerie Buchholz, New York

Acquired directly from the above by the present owner

Exhibited

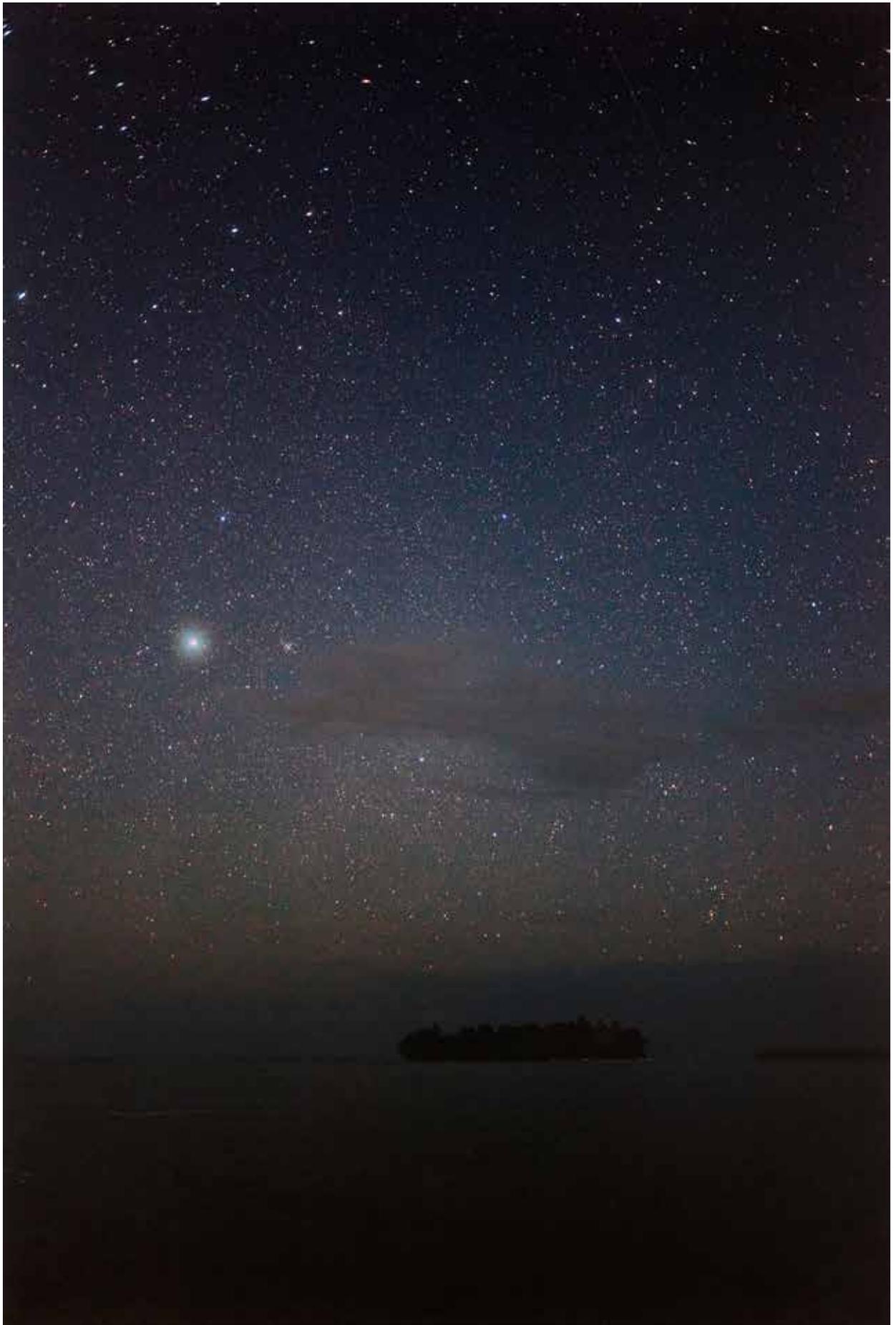
Stockholm, Moderna Museet, *Wolfgang Tillmans*, 06 October 2012-20 January 2013, pp. 18-24, another example illustrated in color (installation views) (this exhibition later traveled to Düsseldorf, Kunstsammlung Nordrhein-Westfalen, 3 February-7 July 2013)

London, Tate Modern, *Wolfgang Tillmans: 2017*, 15 February-11 June 2017, p. 66, another example illustrated in color

Literature

Jan Verwoert, Peter Halley, Midori Matsui and Johanna Burton, *Wolfgang Tillmans*, London 2002, p. 144, another example installation view, p. 204, another example illustrated in color

Wolfgang Tillmans, Ed., *Neue Welt*, Cologne 2012, n.p., another example illustrated in color



38

VIK MUNIZ (B.1961)

Maria Callas (from *Diamond Divas*), 2004

signed and dated 'Vik Muniz 2004' (to a label affixed to the reverse)
chromogenic print

59 x 48 in.
149.9 x 121.9 cm.

This work is number seven from an edition of ten plus four artist's proofs.

\$40,000 - 60,000

£32,000 - 48,000

HK\$310,000 - 470,000

Provenance

Galerie Xippas, Paris

Private Collection, Miami

Sale: Bonhams, New York, *Contemporary Part 1*, 10 May 2012, Lot 4

Acquired directly from the above by the present owner

Exhibited

Paris, Galerie Xippas, *Vik Muniz: Diamond Divas and Caviar Monsters*, 11 September-23 October 2004, another example exhibited (this exhibition later traveled to Athens, Galerie Xippas, 10 October-4 December 2004)

São Paulo, Centro Cultural do Brasil, *Vik Muniz: Divas e Monstros*, 5 March-24 April 2005, another example exhibited

Literature

P.Corrêa do Lago, Ed., *Vik Muniz Catalogue Raisonné | 1987-2015 Volume 2*, Rio de Janeiro 2015, p. 560, another example illustrated in color



39

ROBERT LONGO (B.1953)

Untitled, 1978

graphite on board, with a male figure study on the reverse

30 x 39 3/4 in.
76.2 x 101 cm.

This work was executed in 1978.

\$60,000 - 80,000

£48,000 - 64,000

HK\$470,000 - 630,000

Provenance

Max Protetch Gallery, New York

Acquired directly from the above by the present owner

Exhibited

New York, Max Protetch Gallery, *Re-Figuration*, 1979

Literature

John P. O'Neill, Ed., *The Pictures Generation, 1974-1984*, New York 2009, p. 233, fig. 79, illustrated in black and white (studio installation view)

Between 1979 and 1982, Robert Longo created a series of drawings entitled *Men in the Cities*, his best-known body of work. The present drawing is a precursor to this series. The work depicts two figures who are side by side but are unconnected, each appearing to be confined to their own private worlds. The theme of urban isolation addressed in this work is an area that Longo continued to develop throughout the series.

The present drawing was included in one of the first new figurative exhibitions that appeared in New York in the late 1970s and early 1980s. *Re-Figuration* was held at Max Protetch Gallery, New York, between 1979-80 and the show identified a new trend among a younger generation of artists who returned to figuration as an important element in their work, rejecting the post-minimal and abstract trends of the 1960s and 1970s. The show also included works by, then relatively unknown artists, Cindy Sherman and Laurie Simmons.

Although Longo studied sculpture, drawing remains the artist's favorite form of self-expression. The influence of sculpture continues to pervade his drawing technique, as Longo's "portraits" have a distinctive chiseled line that seems to give his drawings a three-dimensional quality. Longo uses graphite like clay, molding it to create images like the writhing, dancing figures as seen in *Men in the Cities*.

Longo rode the popularity of *Men in the Cities* to art world prominence in the mid-1980s and has maintained such prominence ever since. His work can be found in major private and institutional collections worldwide, including the Museum of Modern Art, New York; the Broad Art Foundation, Los Angeles and Tate Modern, London.



Reverse of the present work



PROPERTY FROM THE COLLECTION OF PETER SELZ

40

LEON GOLUB (1922-2004)

Hamlet, 1954

signed 'GOLUB' (lower right); signed, titled, dated and inscribed 'LEON GOLUB "HAMLET" 1954'
(on the reverse)

lacquer on masonite

62 x 24 in.

157.5 x 61 cm.

\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 240,000

Provenance

Peter Selz Collection, California (a gift from the artist)

Thence by descent to the present owner

Exhibited

New York, Achim Moeller Fine Art, *A Tribute to Peter Selz: Cross-Currents in Modern Art*,

2 February-17 March 2000

Literature

Donald Kuspit, *Golub: Existential/Activist Painter*, New Brunswick 1985, p. 98, no. 30, illustrated
in black and white



41

JEAN DUBUFFET (1901-1985)

Situation XXVI (D53), 1978

signed with the artist's initials and dated 'J.D. 78' (lower right)
ink on paper with collage

13 3/4 x 10 1/8 in.
34.9 x 25.7 cm.

\$30,000 - 50,000

£24,000 - 40,000

HK\$240,000 - 390,000

Provenance

The Pace Gallery, New York

Joseph Van Stippen Collection, Westchester

The Pace Gallery, New York

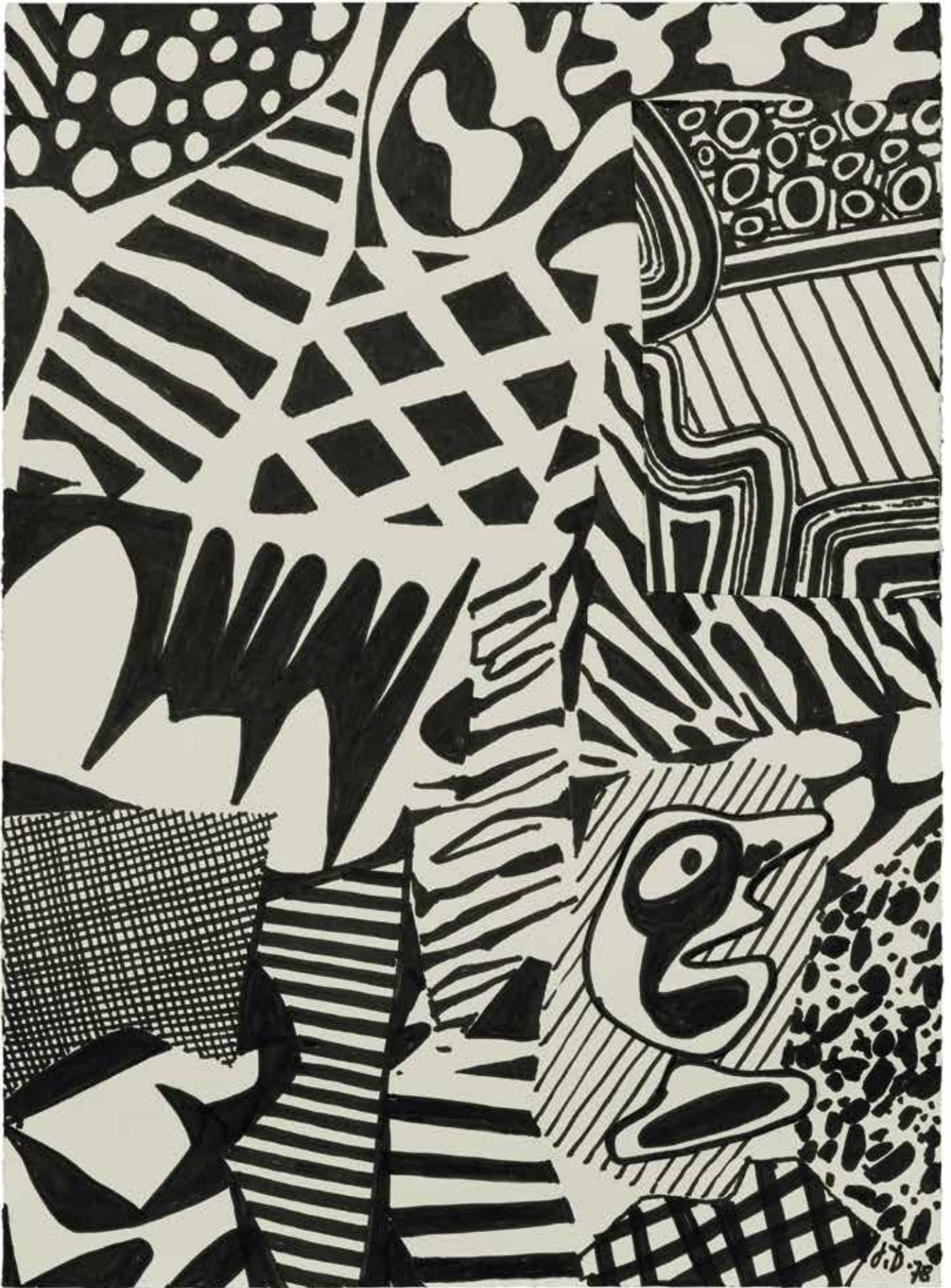
Acquired directly from the above by the present owner

Exhibited

New York, The Pace Gallery, *Dubuffet - Théâtres de mémoire: Scènes champêtres, paintings and drawings*,
17 March-21 April 1979

Literature

Max Loreau, Ed., *Catalogue des travaux de Jean Dubuffet, Fasc. XXXII: Théâtres de mémoire*, Paris 1979,
p. 104, no. 135, illustrated in color



42

JANET SOBEL (1893-1968)

Untitled, 1948

gouache on paper

16 x 12 in.
40.6 x 30.5 cm.

This work was executed *circa* 1948.

\$10,000 - 15,000

£7,800 - 12,000

HK\$78,000 - 120,000

Provenance

Gary Snyder Fine Art, New York

James Barron Art, Connecticut

Acquired directly from the above by the present owner

Exhibited

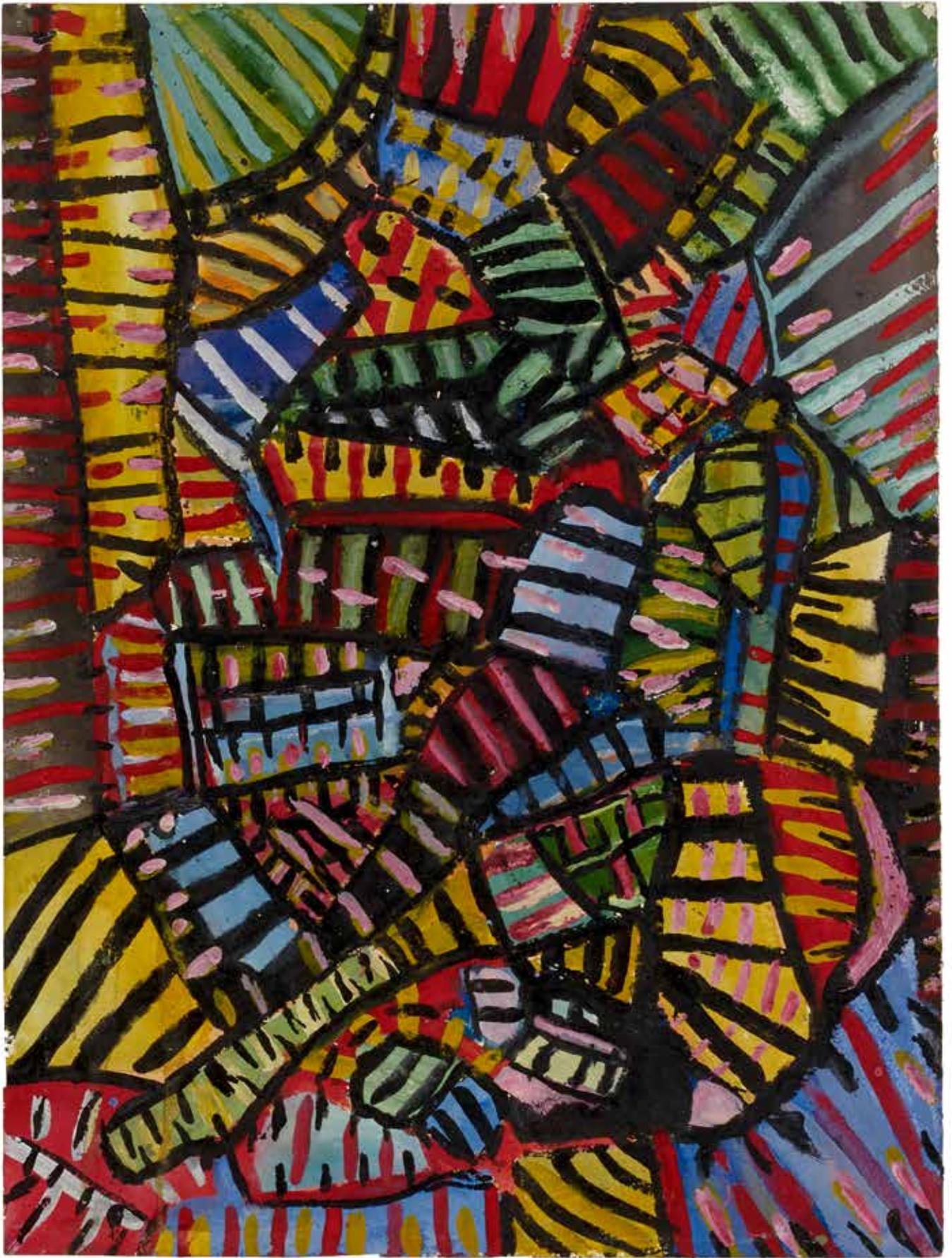
Connecticut, James Barron Art, *Janet Sobel: Revisiting the Drip*, April 23 - June 19, 2016

Abstract in form and vibrant in palette, Janet Sobel's *Untitled* (1948) is a remarkable representation of the artist's overlooked and brief career. Born in Ukraine in 1893, Sobel and her family were forced to emigrate to the United States via Ellis Island after the death of her father during a period of religious persecution. It was here that the artist married her husband Max Sobel at the age of seventeen. Never receiving any formal artistic education, Sobel picked up a paintbrush in 1937, when she was already a mother of four. Her abstract style involved dripping, blowing and pouring paint on to a surface to create colorful patterns and shapes.

Sobel received a number of exhibitions in leading New York galleries, one of which attracted the attention of art critic

Clement Greenberg. The essayist noted in 1944 that "Pollock (and I myself) admired these paintings rather furtively ... Pollock had admitted that these pictures had made an impact on him." (Clement Greenberg in "American-Type Painting" in *Art and Culture: Critical Essays*, Beacon 1961, p. 218). Jackson Pollock went on to create his first 'all over' drip painting in 1947, which was to become his signature style.

Although never formally trained, Sobel sits at a crucial position in art history. The present work from 1948, executed in the artist's signature 'all over' composition, not only reveals Sobel's pioneering avant-garde practice, but also calls for the public's recognition of her as a significant figure in the evolution of abstract art in the United States.



43

MARK TOBEY (1890-1976)

Untitled, 1962

signed and dated 'Tobey 1962' (lower right)
ink on paper

21 x 29 in.
53.3 x 73.7 cm.

\$25,000 - 35,000

£20,000 - 28,000

HK\$200,000 - 270,000

This work has been examined by Achim Moller, managing principal of The Mark Tobey Project LLC (the "Mark Tobey Project") and has been ascribed the following identification number: MT [271-6-19].

Provenanc

Knud W. Jensen Collection, Denmark

Sale: Sotheby's, Paris, *Contemporary Art*, 27 May 2008, Lot 157

Acquired directly from the above by the present owner

Exhibited

Louisiana Museum, Humlebæk, *Outsidere*, 22 September-11 November 1979



PROPERTY FROM THE COLLECTION OF ALLAN STONE

44

WILLEM DE KOONING (1904-1997)

Untitled, 1942

pencil on paper

11 9/16 x 9 in.
29.4 x 22.9 cm.

This work was executed in 1942.

\$15,000 - 20,000

£12,000 - 16,000

HK\$120,000 - 160,000

Provenance

Allan Stone Collection, New York

Exhibited

New York, Allan Stone Gallery, *Willem de Kooning: The 40's and 50's*, 17 October-1 November 1971



PROPERTY FROM THE COLLECTION OF ALLAN STONE

45

FRANZ KLINE (1910-1962)

Ochre and Grey Composition, 1955

signed and inscribed 'KLINE' (on the reverse)
oil on paper laid down on canvas

20 x 16 in.
50.8 x 40.6 cm.

This work was executed in 1955.

\$30,000 - 50,000
£24,000 - 40,000
HK\$240,000 - 390,000

Provenance

Martha Jackson Gallery, New York
Richard Gray Gallery, Chicago
Allan Stone Collection, New York

Exhibited

Tokyo, Martha Jackson Gallery, *Exhibition Seibu*, 17 September-29 September 1971



46

ROY LICHTENSTEIN (1923-1997)

Still Life, Grapefruit and Grapes, 1972

signed 'Roy Lichtenstein' (lower right)
graphite pencil on paper

3 15/16 x 5 15/16 in.
10 x 15.1 cm.

This work was executed *circa* 1972.

\$15,000 - 20,000
£12,000 - 16,000
HK\$120,000 - 160,000

This work is accompanied by a certificate of authenticity issued by the *Roy Lichtenstein Authentication Committee*, New York, and is registered under the identification number RLF 4948.

Provenance

Private Collection, New York

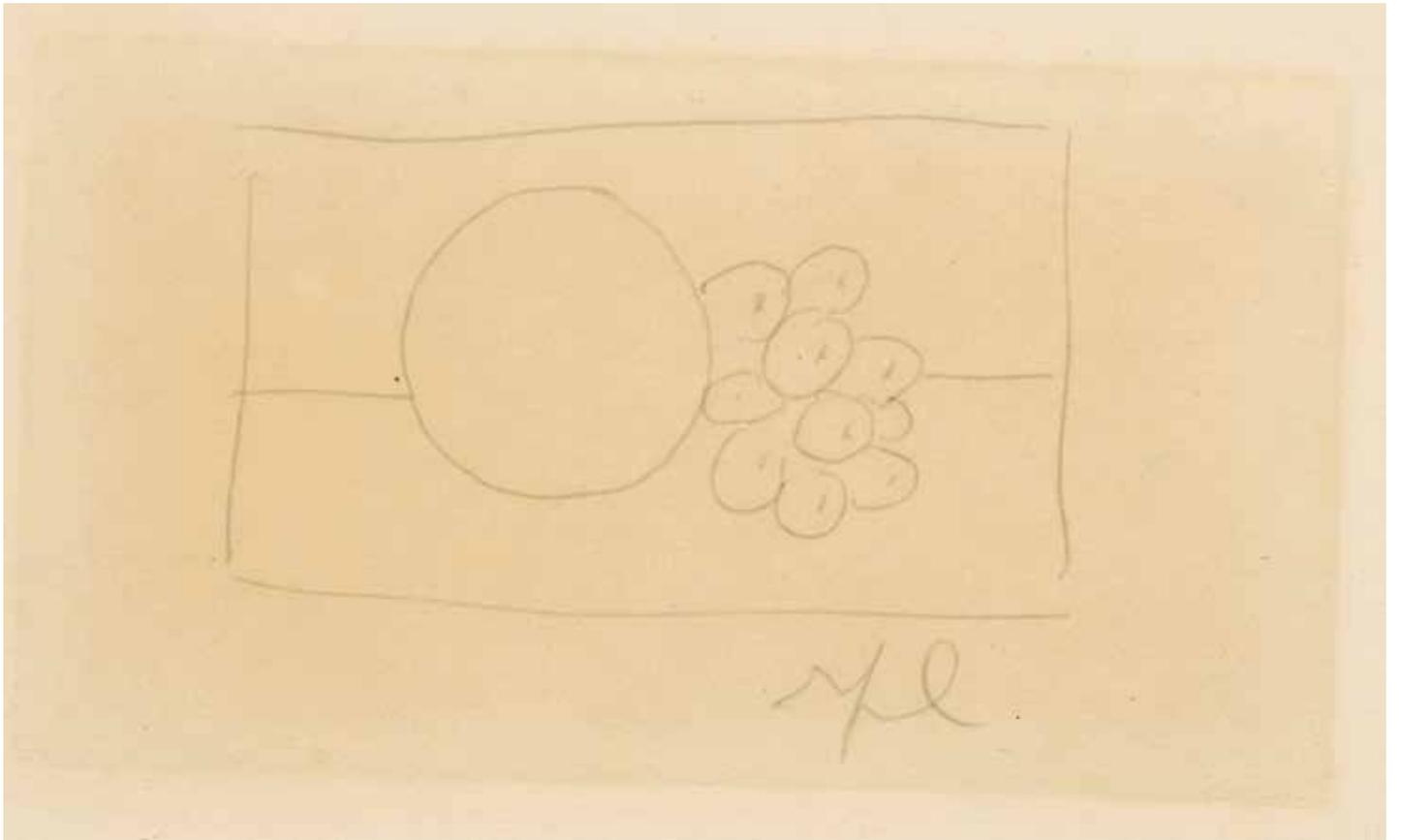
Sale: Phillips de Pury & Co., *Contemporary Art Part II*, 13 May 2011, Lot 175

Acquired directly from the above by the present owner

Roy Lichtenstein is considered to be one of the masters of the second half of Twentieth Century art. Together with Andy Warhol, he is viewed as the father of *Pop Art*, a movement that revolutionized the art world by elevating everyday objects and consumer imagery to high art, blurring the traditional boundaries between fine art and commercial culture.

Lichtenstein exploded onto the New York art scene in the early 1960s with his comic-like images of cartoon characters and everyday objects. A keen and avid draftsman, drawing was a key part of Lichtenstein's practice. *Still Life, Grapefruit and Grapes* (1972) provides a highly personal insight into the artist's creative process. Lichtenstein's hand is clearly visible, an element that is normally lacking in his paintings. Charming, direct, and minimal, the composition is a delightful glimpse into his studio practice.

With its bold composition and fine line, the present work is part of the significant series of still life studies that Lichtenstein created between 1972 and 1974. It has been noted that 'Roy Lichtenstein's still lifes of the 1970s and early 1980s represent not only a new direction in the work of this Pop master and many of his colleagues at this time, but also an inventive transformation of the genre by a whole generation of artists' (J. Wilmerding in 'Roy Lichtenstein's Still Lifes: Conversations with Art History', in *Roy Lichtenstein: Still Lifes*, Gagosian Gallery, New York 2010, p. 9). By incorporating the historical *nature morte* composition, rendered in the artist's instantly recognizable *Pop* manner, the present work is a superb example of Lichtenstein's dialogue with art history as a way to break new ground in contemporary art.



Bonhams

AUCTIONEERS SINCE 1793



Impressionist & Modern Art

New York | November 12, 2019

PREVIEW

November 2 - 12

INQUIRIES

+1 (917) 206 1636

molly.ottambler@bonhams.com

bonhams.com/impressionists

AUGUSTE RODIN (1840-1917)

Le Baiser, 4ème réduction ou petit modèle
bronze

9 7/8 in (25.8 cm) (height)

Conceived in 1886 and cast in 1945

\$300,000 - 400,000

Bonhams

AUCTIONEERS SINCE 1793



American Art

New York | November 19, 2019

PREVIEW

November 15 – 18

INQUIRIES

+1 (212) 710 1307

jennifer.jacobsen@bonhams.com

bonhams.com/americanart

Property from The Museum of Modern Art, New York,
Sold to Benefit the Acquisitions Fund

MARSDEN HARTLEY (1877-1943)

Birch Grove, Autumn, 1910

oil on board, 12 1/8 x 12 1/8 in (30.6 x 30.6 cm)

\$300,000 - 500,000

Bonhams

AUCTIONEERS SINCE 1793



Modern & Contemporary Art

New Bond Street, London | 17 December 2019

A new auction focusing
on the Avant-Garde to
the present day.

ENQUIRIES
+44 (0) 20 7468 5815
cassi.young@bonhams.com
[bonhams.com/contemporary](https://www.bonhams.com/contemporary)

JOANA VASCONCELOS (B. 1971)

Tyrone, 2019
Rafael Bordalo Pinheiro acrylic painted faience,
five needle lace and handmade cotton crochet
81 x 30 x 58.4 cm. (31 7/8 x 11 13/16 x 23 in.)
£8,000 - 12,000 *

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/ or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/ or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

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

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

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request thereof; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

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

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

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

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

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested

parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 14 November oversized lots (noted as W next to the lot number and listed on the opposite page) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. The lot noted as a WR next to the lot number will be removed to a third-party warehouse within 24 hours of the auction and will not be available for collection at Bonhams post-sale unless otherwise arranged in advance of the auction. Special transfer, storage and loss and damage liability fees and charges will apply. Prospective bidders and buyers are strongly advised to refer to the department for specific information, regarding charges, requirements and assistance in conjunction with the removal of this lot. All other sold lot will be retained in Bonhams Gallery for 14 days following the auction. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 14 November. Lot 8, noted as WR in the Catalog will be removed to a third-party warehouse within 24 hours of the auction and will not be available for collection at Bonhams post-sale unless otherwise arranged in advance of the auction. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 15 NOVEMBER.

Address

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

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

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

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 days of the auction. for Lot 8WR special transfer, storage and loss and damage liability fees and charges will apply. Prospective bidders and buyers are strongly advised to refer to the department for specific information, regarding charges, requirements and assistance in conjunction with the removal of this Lot. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtusa.com

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

Oversized lots

2	31
8	33
22	35
23	37
24	
29	

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340
New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222 Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531
Los Angeles
Catherine Williamson
+1 323 436 5442
San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass

London
Fergus Gambon
+44 20 7468 8245

British Ceramics

London
Fergus Gambon
+44 20 7468 8245

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting

Memorabilia
Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Molly Ott Ambler
+1 917 206 1627
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

Hong Kong
Edward Wilkinson
+852 2918 4321
New York
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Leslie Roskind
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Anastasia Chao
+852 3607 0007
Ellen Sin
+852 3607 0017

Marine Art

London
Veronique Scorer
+44 20 7393 3962

Mechanical Music

London
Jon Baddeley
+44 20 7393 3872

Modern & Contemporary**African Art**

London
Giles Peppiatt
+ 44 20 7468 8355
New York
Hayley Grundy
+1 917 206 1624

Modern & Contemporary**Middle Eastern Art**

London
Nima Sagharchi
+44 20 7468 8342

Modern & Contemporary**South Asian Art**

London
Tahmina Ghaffar
+44 207 468 8382

Modern Decorative**Art + Design**

London
Mark Oliver
+44 20 7393 3856
New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars

London
Tim Schofield
+44 20 7468 5804
New York
Rupert Banner
+1 212 461 6515
Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243
San Francisco
Mark Osborne
+1 415 503 3353
Europe
Philip Kantor
+32 476 879 471

Automobilia

London
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

Motorcycles

London
Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

Museum Services

San Francisco
Laura King Pfaff
+1 415 503 3210

Native American Art

Los Angeles
Ingmars Lindbergs
+1 415 503 3393
Kim Jarand
+1 323 436 5430

Natural History

Los Angeles
Claudia Florian
+1 323 436 5437
Thomas E. Lindgren
+1 310 469 8567 •

Old Master Pictures

London
Andrew Mckenzie
+44 20 7468 8261

Orientalist Art

London
Charles O'Brien
+44 20 7468 8360

Photography

New York
Laura Paterson
+1 917 206 1653

Post-War and**Contemporary Art**

London
Ralph Taylor
+44 20 7447 7403
Giacomo Balsamo
+44 20 7468 5837
New York
Muys Snijders
+212 644 9020
Jacqueline Towers-Perkins
+1 212 644 9039
Lisa De Simone
+1 917 206 1607
Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

Prints and Multiples

London
Lucia Tro Santafe
+44 20 7468 8262
New York
Deborah Ripley
+1 212 644 9059
Los Angeles
Morisa Rosenberg
+1 323 436 5435

Russian Art

London
Daria Khristova
+44 20 7468 8334
New York
Yelena Harbick
+1 212 644 9136

Scientific Instruments

London
Jon Baddeley
+44 20 7393 3872
New York
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Edinburgh
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

London
Ellis Finch
+44 20 7393 3973

Sporting Guns

London
Patrick Hawes
+44 20 7393 3815

Space History

San Francisco
Adam Stackhouse
+1 415 503 3266

Travel Pictures

London
Veronique Scorer
+44 20 7393 3962

Watches & Wristwatches

London
Jonathan Darracott
+44 20 7447 7412
New York
Jonathan Snellenburg
+1 212 461 6530
Hong Kong
Tim Bourne
+852 3607 0021

Whisky

Edinburgh
Martin Green
+44 131 225 2266
Hong Kong
Daniel Lam
+852 2918 4321

Wine

London
Richard Harvey
+44 20 7468 5811
San Francisco
Christine Ballard
+1 415 503 3221
Hong Kong
Daniel Lam
+852 2918 4321

Client Services Departments**U.S.A.****San Francisco**

(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

New York

(212) 644 9001
(212) 644 9009 fax
Monday - Friday, 9am to 5pm

Toll Free

(800) 223 2854

U.K.

Monday to Friday 8.30 to 6.00
+44 (0) 20 7447 7447

Bids

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
bonhams.com

• Indicates independent contractor

Bonhams Global Network

International Salerooms

London
101 New Bond Street
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

New York
580 Madison Avenue
New York, NY 10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Hong Kong
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

Offices and Associated Companies

Africa

Nigeria
Neil Coventry
+234 (0) 8110 033 792
+27 (0) 7611 20171
neil.coventry@
bonhams.com

**South Africa -
Johannesburg**
Penny Culverwell
+27 (0) 71 342 2670
penny.culverwell@
bonhams.com

Australia

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Asia

Beijing
Vivian Zhang
Unit S102A, Beijing
Lufthansa Center,
50 Liangmaqiao Road,
Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
beijing@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Bobbie Hu
37th Floor,
Taipei 101 Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

Europe

Austria
Thomas Kamm
thomas.kamm@
bonhams.com
+49 900 89 2420 5812
austria@bonhams.com

Belgium
Christine De Schaetzen
christine.deschaetzen@
bonhams.com
Boulevard Saint
Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France
Catherine Yaiche
catherine.yaiche@
bonhams.com
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
Katharina Schmid
katharina.schmid@
bonhams.com
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Hamburg
Marie Becker Lingenthal
marie.beckerlingenthal@
bonhams.com
+49 (0) 17 4236 0022
hamburg@
bonhams.com

Germany - Munich
Thomas Kamm
thomas.kamm@
bonhams.com
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart
Katharina Schmid
katharina.schmid@
bonhams.com
Neue Brücke 2
New Bridge Offices
70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@bonhams.com

Greece
7 Neofytou Vamva
Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
Kieran O'Boyle
kieran.oboyle@
bonhams.com
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan
Luca Curradi
luca.curradi@
bonhams.com
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Emma Dalla Libera
emma.dallalibera@
bonhams.com
Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands
Koen Samson
koen.samson@
bonhams.com
De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@
bonhams.com

Portugal
Filipa De Andrade
filipa.deandrade@
bonhams.com
Rua Bartolomeu Dias
no160. 1o
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

**Spain - Barcelona
& North**
Teresa Ybarra
teresa.ybarra@
bonhams.com
+34 930 156 686
+34 680 347 606
barcelona@
bonhams.com

Spain - Madrid
Johann Leibbrandt
johann.leibbrandt@
bonhams.com
Núñez de Balboa
no 4-1C
28001 Madrid
+34 915 78 17 27

Switzerland - Geneva
Livie Gallone Moeller
livie.gallonemoeller@
bonhams.com
Rue Etienne-Dumont 10
1204 Geneva
+41 22 300 3160
geneva@bonhams.com

Switzerland - Zurich
Andrea Bodmer
andrea.bodmer@
bonhams.com
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

North America

USA

Representatives:
Arizona
Terri Adrian-Hardy
terri.hardy@
bonhams.com
+1 (602) 859 1843
arizona@bonhams.com

California
Central Valley
David Daniel
david.daniel@
bonhams.com
+1 (916) 364 1645
nevada@bonhams.com

**California -
Palm Springs**
Brooke Sivo
brooke.sivo@
bonhams.com
+1 (760) 350 4255
palm Springs@
bonhams.com

California - San Diego
Brooke Sivo
brooke.sivo@
bonhams.com
+1 (760) 567 1744
sandiego@
bonhams.com

Colorado
Lance Vigil
lance.vigil@
bonhams.com
+1 (720) 355 3737
colorado@
bonhams.com

Florida
April Matteini
april.matteini@
bonhams.com
+1 (305) 978 2459
Alexis Butler
alexis.butler@
bonhams.com
+1 (305) 878 5366
miami@bonhams.com

Georgia
Mary Moore Bethea
mary.bethea@
bonhams.com
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest
Natalie B. Waechter
natalie.waechter@
bonhams.com
+1 (773) 267 3300
Shawn Marsh
shawn.marsh@
bonhams.com
+1 (773) 680 2881
chicago@bonhams.com

**Massachusetts
& New England**
Amy Corcoran
amy.corcoran@
bonhams.com
+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
david.daniel@
bonhams.com
+1 (775) 831 0330
nevada@bonhams.com

New Mexico
Terri Adrian-Hardy
terri.hardy@
bonhams.com
+1 (602) 859 1843
newmexico@
bonhams.com

Oregon & Idaho
Sheryl Acheson
sheryl.acheson@
bonhams.com
+1 (971) 727 7797
oregon@bonhams.com

London

Montpelier Street London
SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

Edinburgh

22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Los Angeles

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

Texas - Dallas

Mary Holm
mary.holm@
bonhams.com
+1 (214) 557 2716
dallas@bonhams.com

Texas - Houston

Lindsay Davis
lindsay.davis@
bonhams.com
+1 (713) 855 7452
texas@bonhams.com

Virginia

Gertraud Hechl
gertraud.hechl@
bonhams.com
+1 (202) 422 2733
virginia@
bonhams.com

**Washington
& Alaska**

Heather O'Mahony
heather.omahony@
bonhams.com
+1 (206) 566 3913
seattle@
bonhams.com

**Washington DC
Mid-Atlantic Region**

Gertraud Hechl
gertraud.hechl@
bonhams.com
+1 (202) 422 2733
washingtonDC@
bonhams.com

Canada**Toronto, Ontario**

Kristin Kearney
340 King St East
2nd floor, Office 213
Toronto ON
M5A 1 KB
kristin.kearney@
bonhams.com
+1 (416) 462 9004
info.ca@
bonhams.com

Montreal, Quebec

+1 (514) 209 2377
info.ca@
bonhams.com

Middle East**Israel**

Joslyne Halibard
joslyne.halibard@
bonhams.com
+972 (0) 54 553 5337

**United
Kingdom****South East
England****Guildford**

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
guildford@
bonhams.com

Isle of Wight

+44 1273 220 000
isleofwight@
bonhams.com

Representative:

Brighton & Hove

Tim Squire-Sanders
+44 1273 220 000
hove@bonhams.com

West Sussex

+44 (0) 1273 220 000
sussex@
bonhams.com

**South West
England****Bath**

Queen Square House
Charlotte Street
Bath, BA1 2LL
+44 1225 788 988
bath@bonhams.com

Cornwall - Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
truro@bonhams.com

Exeter

The Lodge
Southernhay West
Exeter, Devon
EX1 1JG
+44 1392 425 264
exeter@bonhams.com

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
tetbury_office@
bonhams.com

Representatives:

Dorset

Matthew Lacey
+44 1935 815 271

**East Anglia and
Bury St. Edmunds**

Michael Steel
+44 1284 716 190
bury@bonhams.com

Norfolk

The Market Place
Reepham
Norfolk, NR10 4JJ
+44 1603 871 443
norfolk@
bonhams.com

Midlands**Knowle**

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
knowle@
bonhams.com

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
oxford@
bonhams.com

Bonhams MPH
The Guard House
Bicester Heritage
Bicester, Oxfordshire
OX26 5HA
+44 1869 229 477
mph@bonhams.com

**Yorkshire & North
East England****Leeds**

The West Wing
Bowcliffe Hall
Bramham
Leeds, LS23 6LP
+44 113 234 5755
leeds@bonhams.com

North West England**Chester**

2 St Johns Court
Vicars Lane
Chester, CH1 1QE
+44 1244 313 936
chester@
bonhams.com

Manchester

The Stables
213 Ashley Road
Hale, WA15 9TB
+44 161 927 3822
manchester@
bonhams.com

Channel Islands**Jersey**

La Chasse
La Rue de la Vallee
St Mary
Jersey, JE3 3DL
+44 1534 722 441
jersey@bonhams.com

Representative:

Guernsey

+44 1481 722 448
guernsey@
bonhams.com

Scotland**Bonhams West
of Scotland**

Kirkhill House
Broom Road East
Newton Mearns
Glasgow, G77 5LL
+44 141 223 8866
glasgow@
bonhams.com

Wales

Representatives:

Cardiff

Jeff Muse
+44 2920 727 980
cardiff@bonhams.com

Catalog Order Form

Bonhams

Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to catalogs.us@bonhams.com, or via fax at +1 323 406 6266, or mail to:

Bonhams

580 Madison Avenue
New York, NY 10022 USA

If you have any questions, please contact us at
+1 212 644 9001 (USA) or +44 1666 502200 (UK)

Category Name	Internal	Domestic Address	International Address	Issues per year**
19TH CENTURY PAINTINGS	PIC41	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
AFRICAN, OCEANIC AND PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
AMERICAN AND CALIFORNIA WESTERN PAINTINGS AND SCULPTURE	PIC40	<input type="checkbox"/> \$210	<input type="checkbox"/> \$250	5
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$250	<input type="checkbox"/> \$320	5
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30	<input type="checkbox"/> \$35	4
BOOKS, MANUSCRIPTS AND RELATED CATEGORIES (including History of Science & Technology, and Space Memorabilia)	BKS10	<input type="checkbox"/> \$168	<input type="checkbox"/> \$210	4
CLOCKS AND WATCHES	JWL11	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
CONTEMPORARY ART (including Made in California)	PIC50	<input type="checkbox"/> \$210	<input type="checkbox"/> \$250	4
ENTERTAINMENT MEMORABILIA AND COLLECTABLES	COL10	<input type="checkbox"/> \$126	<input type="checkbox"/> \$150	5
EUROPEAN AND AMERICAN FURNITURE AND DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$165	<input type="checkbox"/> \$180	3
HISTORY OF SCIENCE AND TECHNOLOGY (included with BKS10)	SCI10	<input type="checkbox"/> \$42	<input type="checkbox"/> \$50	1
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
INDIAN, HIMALAYAN AND SOUTH EAST ASIAN ART (one sale held in US, one in Hong Kong)	ASN12	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$88	<input type="checkbox"/> \$100	2
JEWELRY - FINE JEWELRY (NEW YORK)	JWL12	<input type="checkbox"/> \$126	<input type="checkbox"/> \$150	3
JEWELRY - CALIFORNIA JEWELS (LOS ANGELES)	JWL14	<input type="checkbox"/> \$252	<input type="checkbox"/> \$300	6
JEWELRY - COMBINED FOR LOS ANGELES AND NEW YORK	JWL26	<input type="checkbox"/> \$350	<input type="checkbox"/> \$420	9
LAPIDARY WORKS OF ART, GEMSTONES AND MINERALS AND NATURAL HISTORY	NAT10	<input type="checkbox"/> \$126	<input type="checkbox"/> \$150	3
MADE IN CALIFORNIA (included with PIC50)	PIC52	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
MODERN DECORATIVE ART + DESIGN	FRN21	<input type="checkbox"/> \$168	<input type="checkbox"/> \$210	4
MOTOR CARS AND AUTOMOBILIA	MOT10	<input type="checkbox"/> \$342	<input type="checkbox"/> \$410	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$88	<input type="checkbox"/> \$110	2
PRINTS	PIC43	<input type="checkbox"/> \$168	<input type="checkbox"/> \$210	4
SPACE MEMORABILIA (included with BKS10)	BKS11	<input type="checkbox"/> \$42	<input type="checkbox"/> \$50	1
WINES	WIN10	<input type="checkbox"/> \$168	<input type="checkbox"/> \$200	4

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

Send Catalogs to:

Name _____
 Address _____
 City _____ State _____ Zip _____ Country _____
 Telephone _____ Date _____
 Email _____
 Client Number (internal use only) _____

Method of Payment

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

Visa Mastercard American Express

Card Number _____
 Expiration Date ____/____/____ CVV _____

Cardholder Name _____
 Address _____
 City _____ State _____ Zip _____ Country _____
 Signature _____ Date _____

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

Paddle number (for office use only)

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

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

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

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

If successful

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

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

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

Bonhams

Sale title: Post-War & Contemporary Art		Sale date: November 13, 2019	
Sale no. 25488		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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



Index

A

Anuszkiewicz, Richard 28

B

Bauermeister, Mary 1
Becher, Bernd and Hilla 36
Bluhm, Norman 14
Bruce High Quality Foundation, The 33

C

Calder, Alexander 7, 9, 10, 11, 12, 13
Condo, George 32
Cruz-Diez, Carlos 27

D

de Kooning, Willem 25, 44
Dubuffet, Jean 41

F

Fischl, Eric 22, 23
Francis, Sam 17, 18
Frankenthaler, Helen 19

G

Golub, Leon 40

H

Haring, Keith 8
Hofmann, Hans 20

K

Kline, Franz 45
Kuitca, Guillermo 35

L

Lam, Wifredo 26
LeWitt, Sol 5, 6
Lichtenstein, Roy 46
Longo, Robert 39

M

Morellet, François 29
Muniz, Vik 38
Murillo, Oscar 34

N

Nevelson, Louise 2, 3, 31

P

Pomodoro, Arnaldo 30
Poons, Larry 4

R

Resnick, Milton 15, 16
Rivers, Larry 24

S

Salle, David 21
Sobel, Janet 42

T

Tillmans, Wolfgang 37
Tobey, Mark 43



Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793