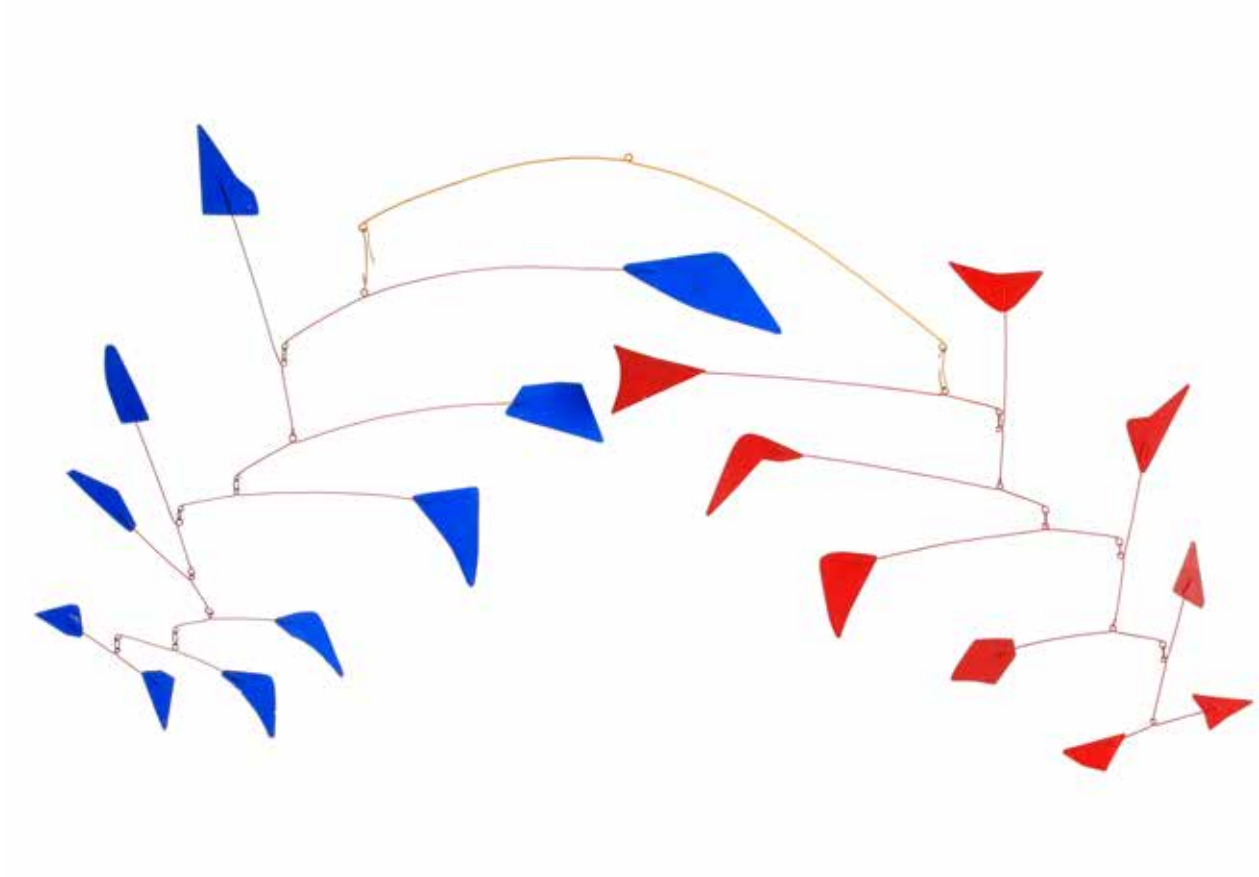
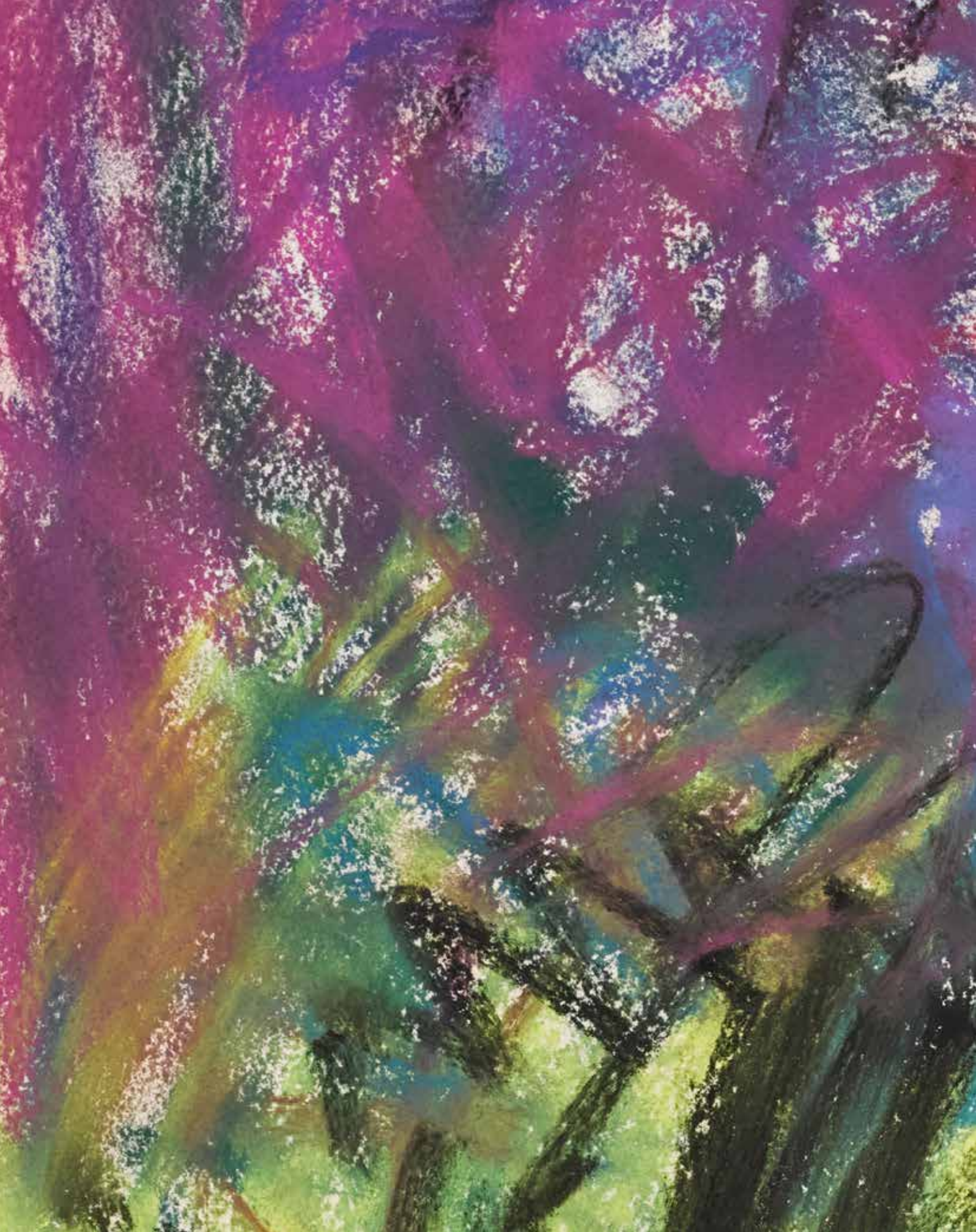


# Bonhams



## Post-War & Contemporary Art

New York | November 18, 2020











Detail Lot 36  
Takashi Murakami, *Tongari-kun (Mr. Pointy) Costume*, 2003

# Post-War & Contemporary Art

New York | Wednesday November 18, 2020 at 1pm EST

## BONHAMS

580 Madison Avenue  
New York, New York 10022  
[bonhams.com](http://bonhams.com)

## SALE NUMBER

26107  
Lots 1 - 49

## AUCTION INFORMATION

Ralph Taylor  
2063659-DCA  
Jacqueline Towers-Perkins  
2068426-DCA  
Rupert Banner  
1325532-DCA  
Bonhams & Butterfields  
Auctioneers Corp.  
2077070-DCA

**CATALOG:** \$45

## ILLUSTRATIONS

Front Cover: Lot 7  
Alexander Calder, *Little Red and Blue*,  
1976 © 2020 Calder Foundation,  
New York / Artists Rights Society (ARS),  
New York

Inside Front Cover: Lot 27  
Joan Mitchell, *Untitled*, 1983  
© Joan Mitchell Foundation 2020

Back Cover: Lot 17  
Gerhard Richter, *Abstraktes Bild*  
(*Untitled*) 679-3, 1988  
© Gerhard Richter 2020 (0177)

## PREVIEW

Saturday November 7, 12pm-5pm  
Sunday November 8, 12pm-5pm  
Monday November 9, 10am-5pm  
Tuesday November 10, 10am-5pm  
Wednesday November 11, 10pm-5pm  
Thursday November 12, 10pm-5pm  
Friday November 13, 10pm-5pm  
Saturday November 14, 12pm-5pm  
Sunday November 15, 12pm-5pm  
Monday November 16, 10am-5pm  
Tuesday November 17, 10am-5pm  
Wednesday November 18, 10am-12pm

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## COVID-19 SAFETY STANDARDS

Bonhams' galleries are currently subject to government restrictions and arrangements may be subject to change.

**Preview:** Lots will be made available for in-person viewing by appointment only. Please contact the specialist department on +1 917 717 0367 or [contemporary.us@bonhams.com](mailto:contemporary.us@bonhams.com) to arrange an appointment before visiting our galleries. In accordance with Covid-19 guidelines, it is mandatory that you wear a face mask and observe social distancing at all times. Additional lot information and photographs are available from the specialist department upon request.

**Bidding:** We are unable to offer in-person bidding for this auction.

**Payment, Collections & Shipping:** We strongly encourage contactless payment of invoices prior to collection via wire transfer or credit card through your MyBonhams account. In-person or third-party collections from our galleries are scheduled in advance with our Client Services team.

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Specialist

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Director  
International Business Development

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Specialist, Head of Sale

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Specialist

Emilie Millon  
Specialist

## Asia



Dorothy Lin  
Specialist, Head of Sale

Ryo Wakabayashi  
Consultant





# Post-War & Contemporary Art

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Lots 1 - 49

Detail Lot 23  
Richard Pousette-Dart, *Garden*, 1973-1975



1

**JAMES ROSENQUIST (1933-2017)**

*Untitled (Study for Nails)*

1973

oil screenprinted and painted on unstretched canvas

53 1/2 by 95 1/2 in.

135.9 by 242.6 cm.

This work was executed in 1973.

**\$15,000 - 20,000**

**£11,000 - 15,000**

**HK\$120,000 - 160,000**

This work is registered with the *James Rosenquist Studio* under registration number 73.28.

**Provenance**

A gift from the artist to the present owner in 1973

One of the main exponents of American *Pop Art*, alongside Andy Warhol and Roy Lichtenstein, James Rosenquist independently brought his experience as a commercial artist painting billboards, into the fine art sphere. Rosenquist's representation of consumerist imagery brought him tremendous acclaim in the 1960s. His work in the 1970s continued in the same vein, though with additional focus on graphic works due to his injury in a car accident.

*Untitled (Study for Nails)* dating from 1973, relates to a series of paintings including *Snow Fence I* (1973), and *Snow Fence II* (1973). Both were shown at the Leo Castelli gallery in the same year alongside some of Rosenquist's most celebrated paintings, including *Paper Clip* (1974), now in the collection of the Dallas Art Museum. The present work shows the artist in a period of experimentation, mixing painting and printmaking to produce a meditative monochromatic work. The end result is an exaltation of the common nail, generic imagery the viewer is familiar with, but not nostalgic for. As an artist who captured mid-century American consumer culture, Rosenquist's canvases can be found in major museum collections around the world including the Philadelphia Museum of Art, the National Gallery of Art in Washington D.C., and the Museum of Modern Art in New York.





2 W

**ELAINE LUSTIG COHEN (1927-2016)**

*Black Pilaster V*

1979

signed, titled and dated 1979 on the reverse  
acrylic on canvas

80 by 50 in.  
203.3 by 127 cm.

**\$5,000 - 7,000**

**£3,800 - 5,400**

**HK\$39,000 - 54,000**

**Provenance**

Private Collection, USA

Acquired directly from the above by the present owner in 2017

**Exhibited**

San Francisco, Modernism Gallery, *Elaine Lustig Cohen, Paintings, Prints, Gouaches, Collages*, 1980





3

**GENE DAVIS (1920-1985)**

*Leap Frog*

1970

acrylic on canvas

26 1/2 by 32 in.

67.3 by 81.2 cm.

**\$18,000 - 25,000**

**£14,000 - 19,000**

**HK\$140,000 - 190,000**

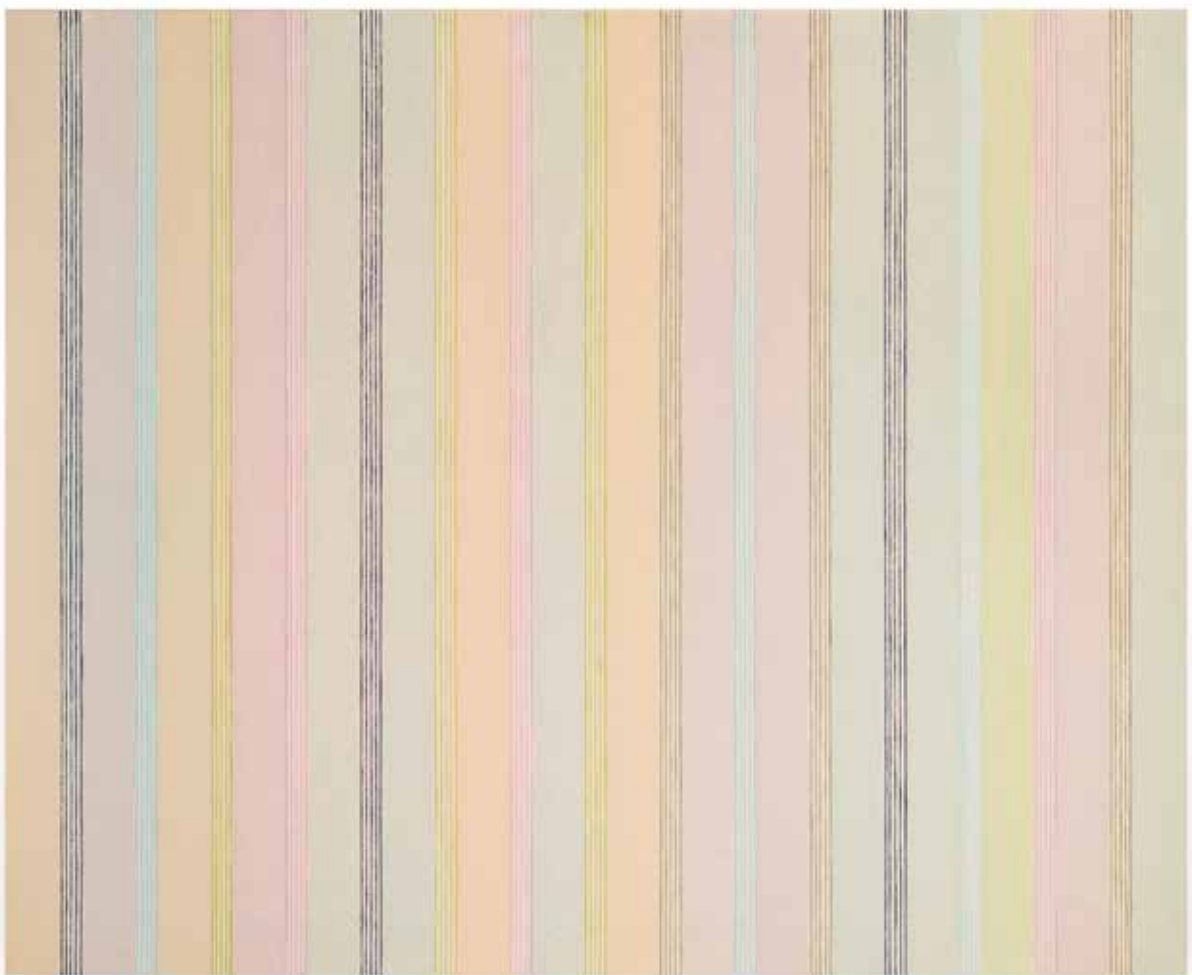
**Provenance**

Henri Gallery, Washington D.C.

Private Collection, New York

Acquired directly from the above by the present owner





**PROPERTY FROM THE COLLECTION OF DR NARCISO AND HORTENSIA ANILLO,  
WASHINGTON D.C.**

4 W

**THOMAS DOWNING (1928-1985)**

*Ring Eight*

1969

signed, titled and dated 69 on the reverse  
acrylic on canvas

90 by 90 in.  
228.6 by 228.6 cm.

**\$40,000 - 60,000**  
**£31,000 - 46,000**  
**HK\$310,000 - 470,000**

**Provenance**

Pyramid Gallery, Washington D.C.

Private Collection, Maryland (acquired from the above in 1978)

Thence by descent to the present owner

**Exhibited**

Washington D.C., The American University Museum at the Katzen Arts Center, *Thomas Downing and the Sublime Decorative*, 2018, illustrated in color on the front cover

An exemplary painting by Thomas Downing, *Ring Eight* (1969) hails from the artist's most desirable and captivating series of dot compositions. Striking in scale and spectacular in color, the present work is instantly recognisable as a masterwork from the Color Field artist, who's canon is typified by geometric patterns rendered in vibrant jewel-like colors that explore the possibilities of color and space.

Based in the nation's capital from 1953, Downing was a key member of the *Washington Color School* alongside his friends and peers Kenneth Noland, Morris Louis and Howard Mehring. After gaining recognition from solo shows in the Washington D.C. area, examples from Downing's dot paintings were featured in Clement Greenberg's seminal travelling exhibition *Post-Painterly Abstraction* in 1964, and later the highly influential show *The Responsive Eye* at the Museum of Modern Art, New York, in 1965. After becoming a teacher at the Corcoran School of Art and Design in 1965, Downing played a pivotal role in the development of the next generation of Washington area artists, most notably Sam Gilliam who has referenced Downing as both a close friend and a major influence on his practise.

Today Downing's work is included in a number of important museum collections, including Washington D.C.'s National Gallery of Art, the Phillips Collection and the Smithsonian American Art Museum, together with the Norton Simon Museum in Pasadena. The American University Museum at the Katzen Arts Center, Washington D.C., recently held a major retrospective on the artist in 2018. Entitled *Thomas Downing and the Sublime Decorative*, the present work was featured in the ground-breaking show and was chosen as the front cover of the exhibition catalogue.

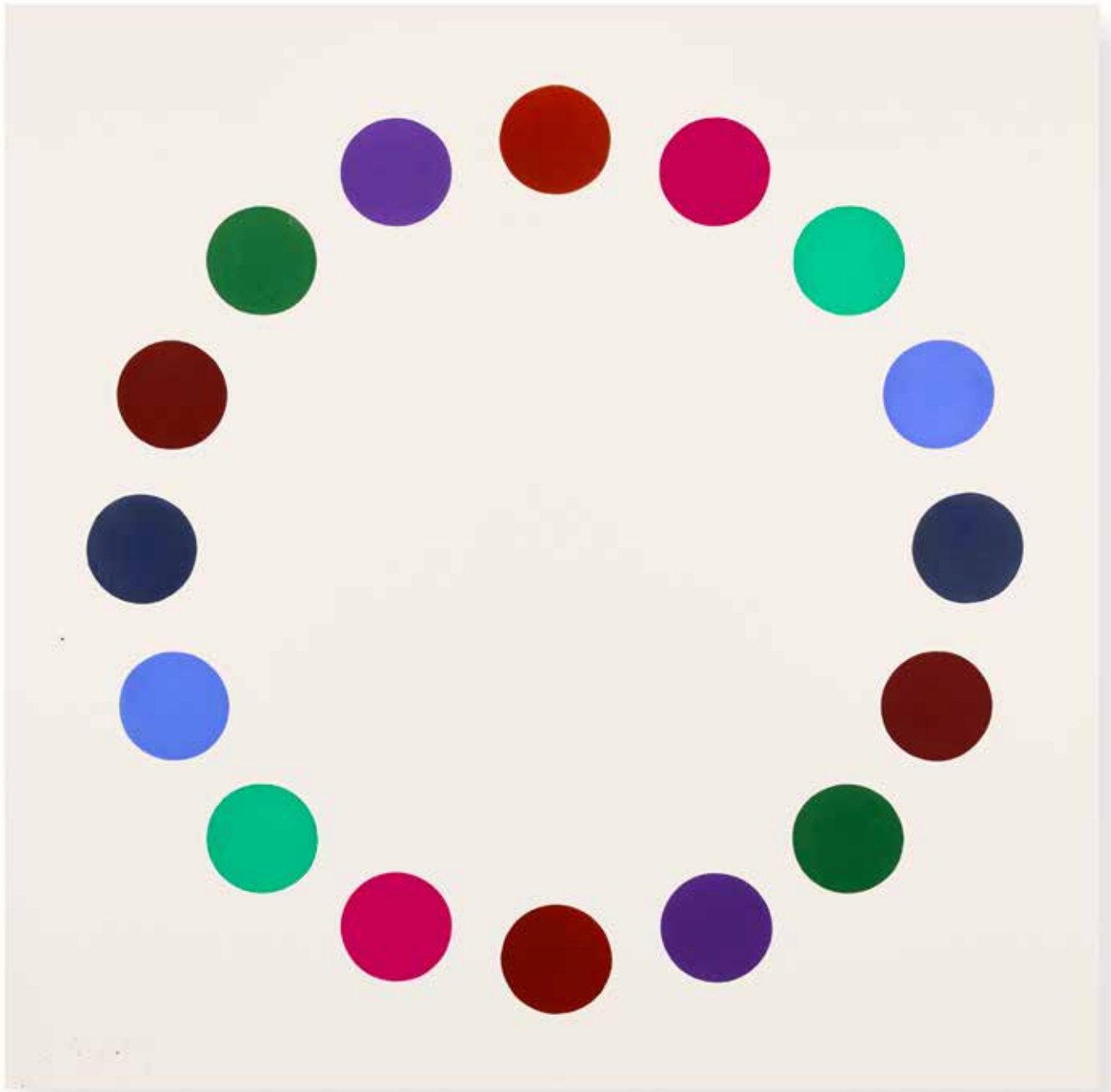
Completely fresh to market, the present work has never come to auction before and has been in the same family collection for over forty years. The work was acquired from D.C. arts institution Pyramid Gallery in 1978 by prominent collectors Dr Narciso and Hortensia Anillo. Having moved to Washington D.C. from Cuba via Madrid in 1962, Dr Anillo was a medical doctor while Hortensia worked for the Organization of American States. The cultural couple were key figures in the city's international social scene as well as patrons of the artistic community, championing local artists, many of whom became friends. Downing was close to the couple and the present work held a prominent place in the collectors' home for decades, after it was originally acquired to replace a damaged painting by Gene Davis. Davis also knew the couple, and the important documentary on the artist by Carl Colby was filmed at the Anillo's property.



The present work installed at Katzen Arts Center, *Thomas Downing and the Sublime Decorative*, Washington D.C., 2018

© Greg Staley





5

**THOMAS DOWNING (1928-1985)**

*Ring Three Saranac*

1971

signed, titled and dated *1971* on the reverse  
acrylic on canvas

29 by 30 in.  
73.6 by 76.2 cm.

**\$15,000 - 20,000**

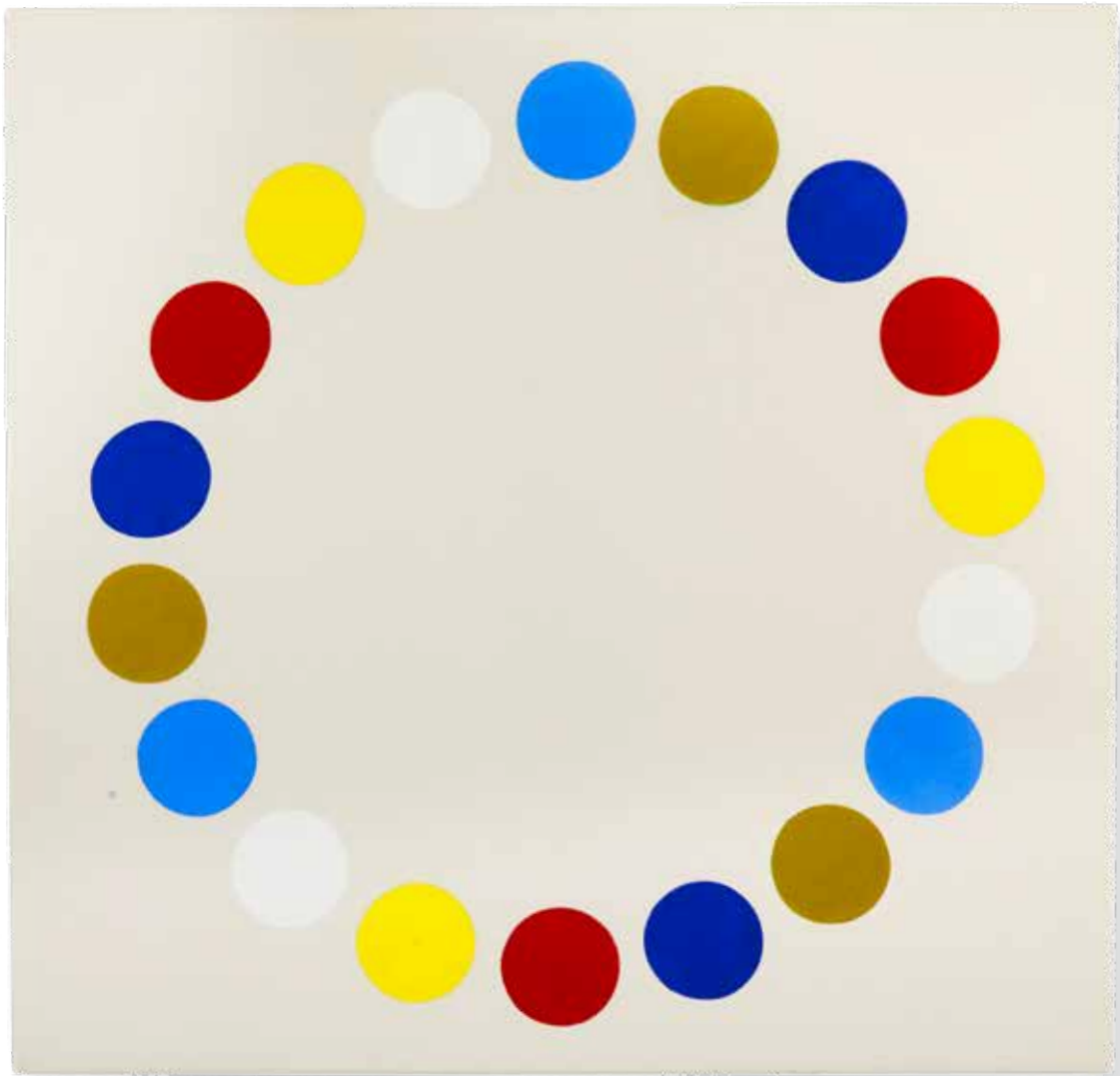
**£11,000 - 15,000**

**HK\$120,000 - 160,000**

**Provenance**

Connersmith, Washington D.C.

Acquired directly from the above by the present owner





**PROPERTY FROM THE ESTATE OF BARRON HILTON**

6

**ALEXANDER CALDER (1898-1976)**

*Untitled*

1975

signed and dated 75  
gouache and ink on paper

29 by 43 1/4 in.  
75 by 110 cm.

**\$40,000 - 60,000**  
**£31,000 - 46,000**  
**HK\$310,000 - 470,000**

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A29208.

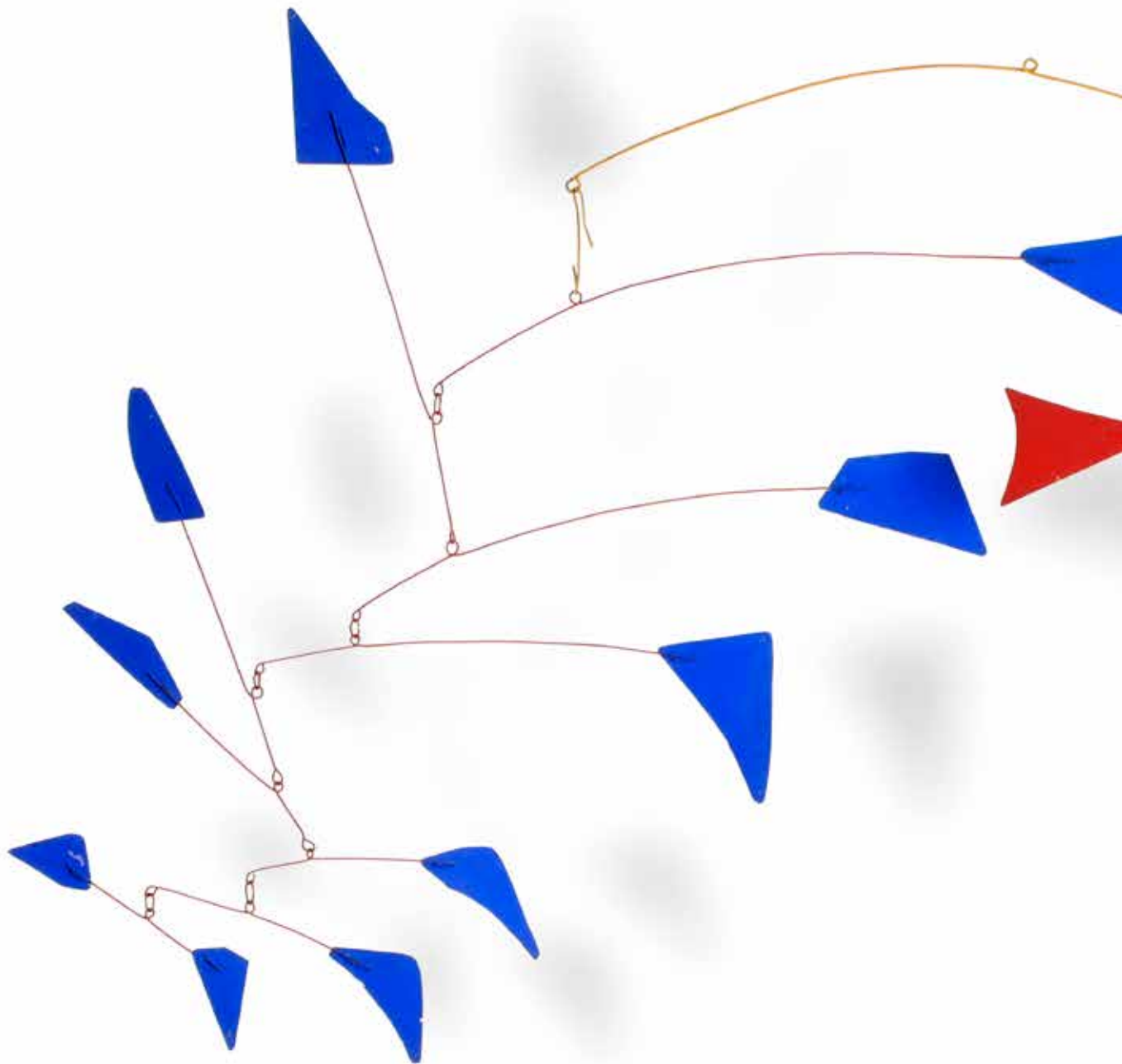
**Provenance**

The Estate of the Artist

Upstairs Gallery, San Francisco (acquired from the above in 1978)

Acquired directly from the above by the present owner





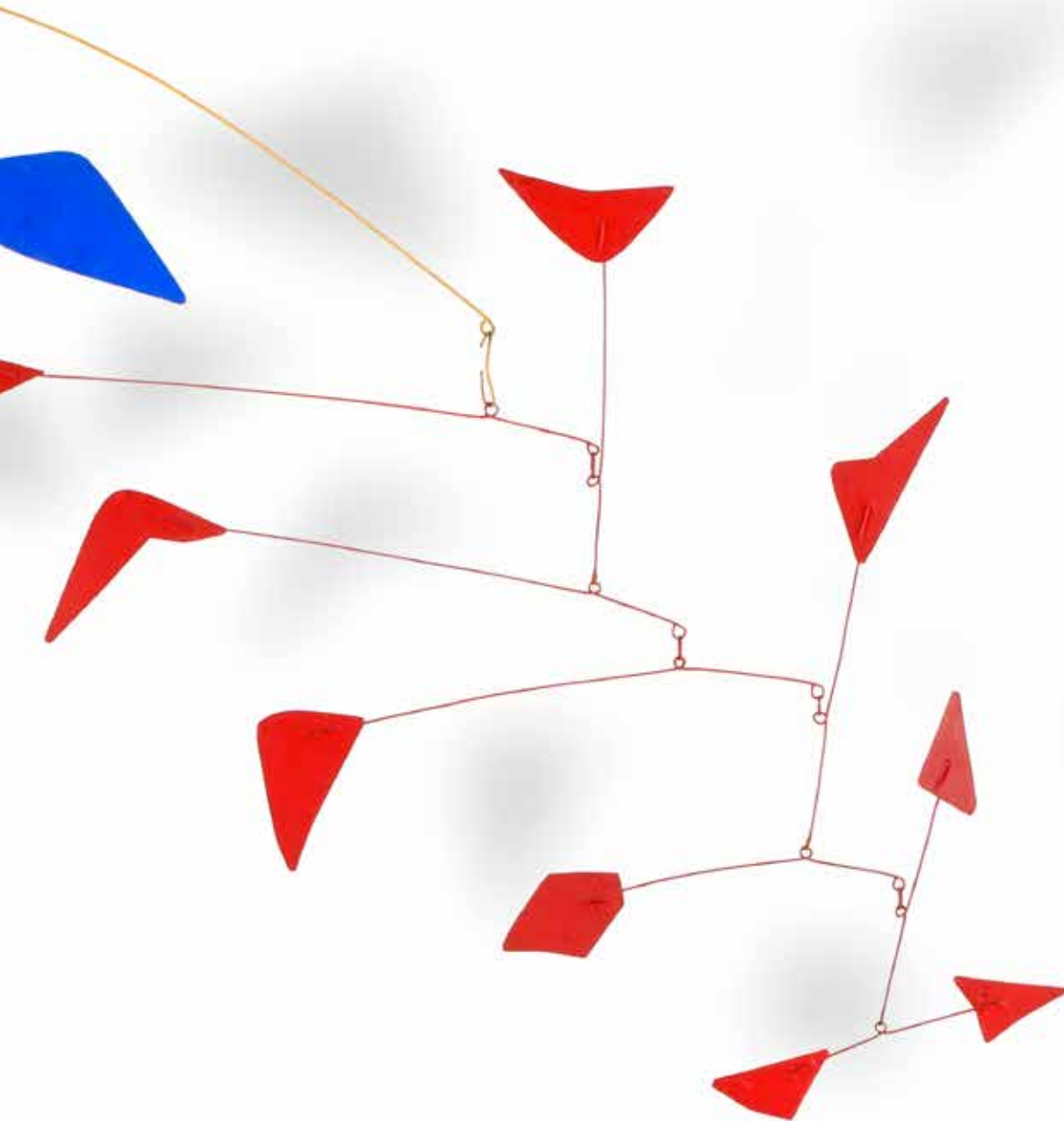


# Alexander Calder

*Little Red and Blue*, 1976

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Lot 7



**PROPERTY FROM THE COLLECTION OF MAX A. WEITZENHOFFER, JR., OKLAHOMA**

7

**ALEXANDER CALDER (1898-1976)**

*Little Red and Blue*

1976

incised with the artist's monogram and dated 76 (on the blue element)  
sheet metal, wire and paint

27 1/2 by 49 in.  
69.8 by 124.4 cm.

**\$1,000,000 - 1,500,000**

**£760,000 - 1,100,000**

**HK\$7,800,000 - 12,000,000**

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A02195.

**Provenance**

Estate of the Artist

M. Knoedler & Co., New York

John Berggruen Gallery, San Francisco (acquired from the above in 1978)

Acquired directly from the above by the present owner in 1979

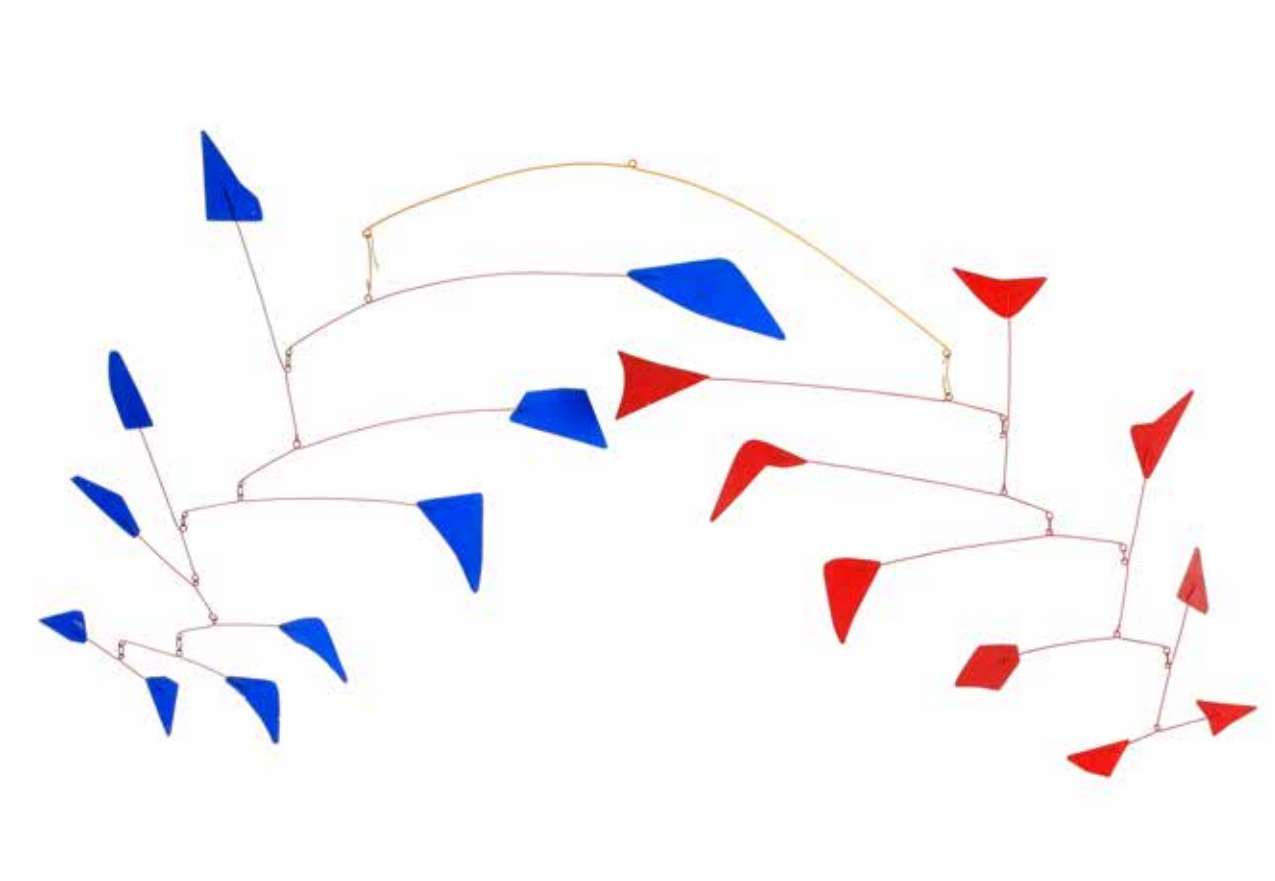
**Exhibition**

Paris, Gallery Maeght, *Calder: Mobiles and Stables*, 1976 - 1977, no. 11

Barcelona, Galerie Maeght, *Calder: Exposicio Antologica (1932-1976)*, 1977

**Literature**

Jacques Prevert, *Couleurs de Braque, Calder, Miró*, Paris: Maeght Éditeur 1981, p. 55, illustrated in color





Exquisitely arranged in a continuous and ever-changing dance, Alexander Calder's breath-taking *Little Red and Blue* (1976), is a seminal work by the pioneering artist in his most desirable and iconic form: the mobile. Coming to auction for the very first time having been in an important private collection for almost half a century, the present work is a monumental example of Calder's singular sense of elegance combined with his lively spontaneity, creating a mesmerizing and harmonious mobile.

A supremely elegant combination of sleek design and technical craftsmanship, the present work is an excellent example of a master creating at the height of his artistic practice. A marvelous example of an important mature work by the artist, *Little Red and Blue* was created in 1976, a seminal year marking the pinnacle of Calder's illustrious career. Created just a few months prior to the artist's unexpected passing, the year saw the opening of the artist's major retrospective show at the Whitney Museum in New York entitled *Calder's Universe*. The show traveled to fifteen cities throughout the United States and Japan, and numerous artists and important figures honored him at the show's opening dinner including Georgia O'Keeffe, Arthur Miller, Louise Nevelson, Marcel Breuer, John Cage and Merce Cunningham. Already recognized as one of the Twentieth Century's most important sculptors, the exhibition cemented his influence and importance within the canon of American Art, an honor overshadowed only by President Gerald Ford's offer of the Medal of Freedom. Recognizing the artist's meteoric contribution to the American arts, Calder declined the award in protest of the Vietnam War.

Calder came from a family of well-established sculptors. At the age of eight he was given his first studio amidst the burgeoning Californian *Arts and Crafts* movement. These embryonic experiences no doubt played a role when, in 1926, Calder moved to Paris and began to develop his wire sculpture and his *Cirque Calder* (1926–1931), a unique body of performance art made from wire and a spectrum of found materials. This break from the tradition of static sculpture anticipated Calder's invention of the mobile, which he first realized in 1931 by adding motors to his abstract objects. It was Marcel Duchamp who coined the term "mobile" during a studio visit in the fall of that year. By 1932, Calder had created his first suspended mobile that was free from all mechanization, propelled instead by human intervention or air currents.

*Little Red and Blue* is a superlative example of a Calder mobile. Exceptionally elegant and sleek in design, the graceful geometric shapes are suspended from wires. Encompassing multiple complex elements rendered in Calder's archetypal striking palette of bright colors, the red and blue forms greet each other with a constant embrace, continuously slipping and gliding past each other in a continuous dance. Unceasingly exploring the limits of the space around it, when viewed from below the installation takes on the form of a constellation or other stellar movement in the night sky. Calder noted that "since the beginning of my work in abstract art, and even though it was not obvious at the time, I felt that there was no better model *for me* to work from than the Universe.... Spheres of different sizes, densities, colors and volumes, floating in space, surrounded by vivid clouds and tides, currents of air, viscosities and fragrances-in their utmost variety and disparity" (the artist quoted in Carmen Giménez and Alexander S. C. Rower Eds., *Calder: Gravity and Grace*, London 2004, p. 52).

His most desirable body of work, Calder's mobiles are completely free of pattern, prediction and plan and instead allow for random movement and spontaneous variations. With every motion, a new perspective and relationship is created between each of the sculptural elements, continuously creating a new association. By relinquishing artistic and creative control of the mobile, Calder is unafraid to embrace the opportunity for chance within his work and encourages the possibility of improvisation and the creation of infinite variations of shape, form and design. Yet despite the spontaneity of each movement, every mobile by Calder is finely executed and composed. While completely unpredictable, the work maintains an effortless balance and serene harmony. Displaying the artist's unparalleled technical achievement and pioneering artistic genius, *Little Red and Blue* is a unique and perfect combination of color, form, weight, balance and motion and a superlative marriage of artistic excellence and technical precision.

One of the greatest and most renowned artists of the Twentieth Century, Alexander Calder's 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*, the Whitney Museum's 2017 retrospective *Calder: Hypermobility*, and *Alexander Calder: Scaling Up* at the San Francisco Museum of Modern Art in the same year.



Alexander Calder installing his *International Mobile* at the Philadelphia Museum of Art, 1949  
Photo by Herbert Gehr/The LIFE Picture Collection via Getty Images  
Artwork © 2020 Calder Foundation, New York / Artists Rights Society (ARS), New York

## Max A. Weitzenhoffer, Jr.

Max Weitzenhoffer could never have been a typical art collector. Born into a collecting family, Max watched his mother and father assemble an important collection of Impressionist and Modern Art. They traveled to pursue their passion, buying paintings and drawings as well as English furniture and blue and white porcelain to decorate their home in Oklahoma. Ultimately that renowned collection was generously donated to the Fred Jones Museum and is permanently on view in Norman where it is visited by members of the public as well as the professors and students at the University of Oklahoma.

Max learned from his mother, Clara, the important lesson that collecting art is a highly individual pursuit. He was always going to strike out on his own. As told in the fascinating biography *To the Max: Max Weitzenhoffer's Magical Trip from Oklahoma to New York and London—and Back* by Tom Lindley, after starting a career in New York City as an apprentice to, and then later a trusted agent for, the prestigious art dealer David Findlay, Max ultimately went into partnership with the art dealing Gimpel family. He opened their New York branch as Gimpel & Weitzenhoffer Art Gallery on Madison Avenue. He introduced Modern European and British works to a new audience in New York and discovered numerous 20th Century artists for his own collection, including several wonderful

talents of Mid-20th Century Britain. He was particularly close to Barbara Hepworth and remembers her personal (sometimes harrowing) stories of married life to Ben Nicholson and her relationship and friendly rivalry with Henry Moore. Alan Davie was another artist friend whom Max introduced to an American audience.

It was on a 1965 trip to London that Max fell in love with the vibrant Wassily Kandinsky *Einige Spitzen* (1925), which leads our *Impressionist and Modern Art* sale on the 17th November in New York. He underbid the work at a Christie's auction, but regretted letting it sell to another bidder. Max pursued the work following the sale, buying the painting from Arthur Tooth, art dealer and close friend familiar to the entire Weitzenhoffer family. Max was also friends with John Berggruen, who sold him the present work, *Little Red and Blue*, soon after Berggruen left Perls Gallery, Calder's dealer for many years in New York.

This was collecting in the American style: getting to know the right players, buying with great knowledge and research but also using strong instinct and faultless taste. In his life as a theatre owner and producer Max has also shown his great discernment. In addition to works of art, the walls of Max's home are adorned with glossy playbills, Olivier and Tony awards, and other accolades that tell the story of his successful life in both the New York and London theatre circles.

Bonhams is honored to have the chance to share some of this collector's brave and bold taste with a global audience.





Portrait of Max Weitzenhoffer by famed New York theatre illustrator Al Hirschfeld, 1994  
 © Al Hirschfeld Foundation

**PROPERTY FROM A PRIVATE MARYLAND COLLECTION**

8

**GEORGE RICKEY (1907-2002)**

*Bubble Chamber IV*

1967

signed and dated 67 on the base; titled on each element  
stainless steel

41 by 24 in.  
104.1 by 60.9 cm.

**\$30,000 - 50,000**  
**£23,000 - 38,000**  
**HK\$230,000 - 390,000**

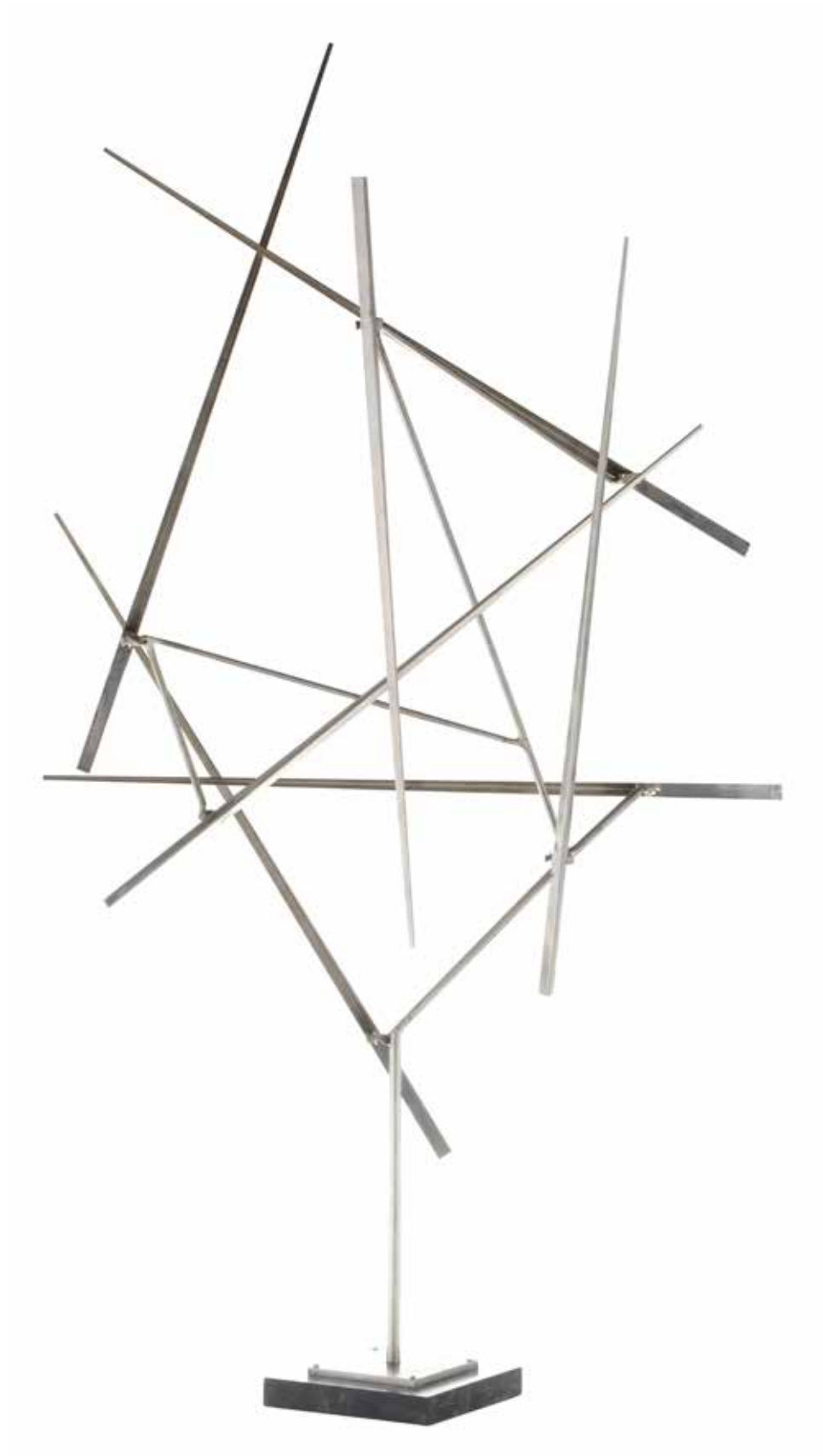
**Provenance**

Staempfli Gallery, New York

Acquired directly from the above by the present owner

**Literature**

Maxwell Davidson III, *George Rickey: The Early Works*, New York, 2004, p. 241





9

**BERNAR VENET (B. 1941)**

*Random Combination of Undetermined Lines*

1993

signed, titled and dated 1993

collage, oilstick and pencil on paper

48 by 44 1/2 in.

121.9 by 113 cm.

This work is registered in the *Bernar Venet Archives* under inventory no.bv93d19.

**\$25,000 - 35,000**

**£19,000 - 27,000**

**HK\$190,000 - 270,000**

**Provenance**

A gift from the artist to the present owner in 1993



— Random Combinations of unstrained lines — July 1993

**PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION**

10

**FRANK GERRITZ (B. 1964)**

*One Centre* (an installation consisting of 4 works)

1991-1992

*From left to right:*

- (i): unsigned
- (ii): signed, titled and dated 91 on the reverse
- (iii): signed, titled and dated 91 on the reverse
- (iv): signed, titled and dated 92 on the reverse

- (i): cast iron
- (ii): pencil on paper
- (iii): pencil on paper
- (iv): ink print on paper

- (i): 7 7/8 by 2 3/4 by 2 3/4 in. (20 by 7 by 7 cm.)
- (ii): 16 1/2 by 23 3/4 in. (41.9 by 60.3 cm.)
- (iii): 16 1/2 by 23 3/4 in. (41.9 by 60.3 cm.)
- (iv): 17 by 23 1/4 in. (43.18 by 60 cm.)

**\$12,000 - 18,000**

**£9,200 - 14,000**

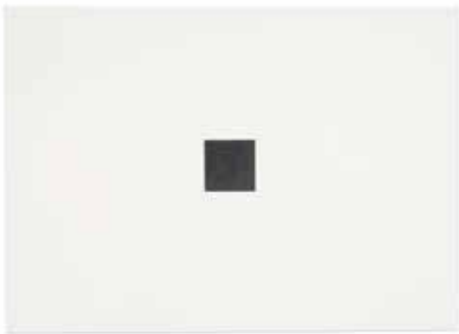
**HK\$93,000 - 140,000**

**Provenance**

Stark Gallery, New York

Acquired directly from the above by the present owner in 1992







**PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION**

11

**SCOTT BURTON (1939-1989)**

*Bench Table II*

1979-1980

incised with the artist's initials, titled, dated 79-80, and numbered 4/4 on the underside  
rusted and lacquered steel

18 by 38 3/4 by 18 in.

46 by 98.5 by 46 cm.

This work was executed in 1979-1980 and is number 4 from an edition of 4.

**\$20,000 - 30,000**

**£15,000 - 23,000**

**HK\$160,000 - 230,000**

**Provenance**

Daniel Weinberg Gallery, San Francisco

Acquired directly from the above by the present owner in 1980



**PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION**

12  
**JOHN MCCRACKEN (1934-2011)**  
*Untitled*  
1983

signed and dated 83  
polyester resin, fiberglass and plywood mounted to oil on masonite in artist's frame

*Overall:* 31 3/4 by 24 by 2 in. (80.6 by 60.9 by 5 cm.)  
*Painting:* 30 1/4 by 22 1/2 in. (76.8 by 57.1 cm.)  
*Resin element:* 11 1/4 by 8 1/8 by 1 1/8 in. (28.5 by 20.6 by 2.8 cm.)

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

**Provenance**  
Acquired by the present owner in 1991





**PROPERTY FROM A PRIVATE MARYLAND COLLECTION**

13 W

**SAM GILLIAM (B. 1933)**

*Silvered Cherries*

1976

signed, titled and dated 76 on the reverse  
acrylic on beveled edge canvas

42 by 84 in.  
106.6 by 213.3 cm.

**\$120,000 - 180,000**  
**£92,000 - 140,000**  
**HK\$930,000 - 1,400,000**

**Provenance**

A gift from the artist to the present owner



**PROPERTY FROM A PRIVATE MARYLAND COLLECTION**

14

**SAM GILLIAM (B. 1933)**

*To Providence in September*

1981

signed, titled and dated *1981* on the reverse  
acrylic and gel medium on shaped canvas, in two parts

39 1/2 by 49 in.

100.3 by 124.4 cm.

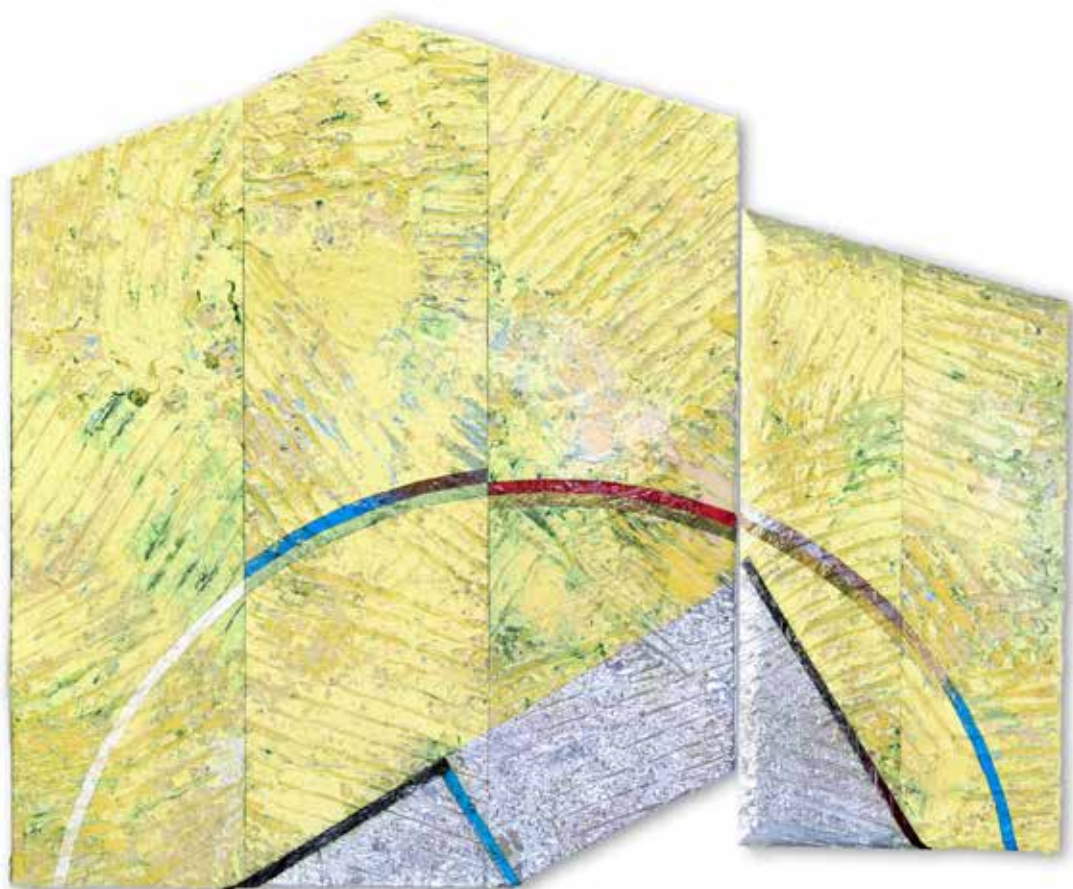
**\$20,000 - 30,000**

**£15,000 - 23,000**

**HK\$160,000 - 230,000**

**Provenance**

A gift from the artist to the present owner







**PROPERTY FROM A PRIVATE MARYLAND COLLECTION**

15  
**SAM GILLIAM (B. 1933)**  
*Untitled (Abstract)*  
2015

signed and dated 15  
watercolor with metallic powder on shaped Japan paper

23 by 24 in.  
58.4 by 60.9 cm.

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

**Provenance**

A gift from the artist to the present owner



**PROPERTY FROM A PRIVATE MARYLAND COLLECTION**

16 W

**SAM GILLIAM (B. 1933)**

*Harlequin*

2002

signed, titled and dated 2002 on the reverse  
acrylic on plywood with hinged wings and applied geometrics

63 by 24 in.

160 by 60.9 cm.

**\$10,000 - 15,000**

**£7,700 - 11,000**

**HK\$78,000 - 120,000**

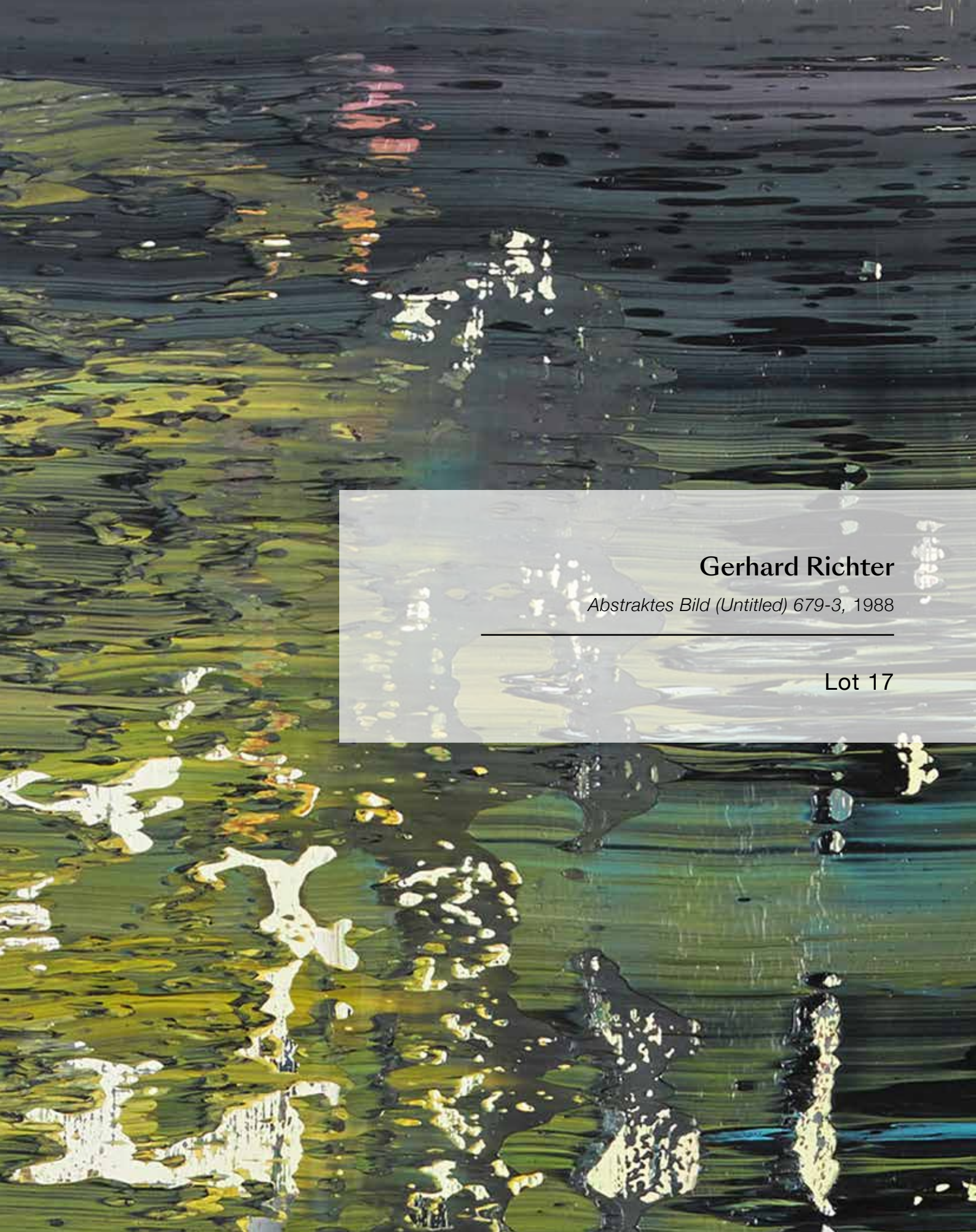
**Provenance**

A gift from the artist to the present owner









**Gerhard Richter**

*Abstraktes Bild (Untitled) 679-3, 1988*

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**Lot 17**

17

**GERHARD RICHTER (B. 1932)**

*Abstraktes Bild (Untitled) 679-3*

1988

signed and dated 1988 on the reverse  
oil on canvas

47 1/4 by 39 1/4 in.  
119.3 by 99.5 cm.

**\$1,500,000 - 2,500,000**

**£1,100,000 - 1,900,000**

**HK\$12,000,000 - 19,000,000**

**Provenance**

Marian Goodman Gallery, New York

Private Collection, Malibu

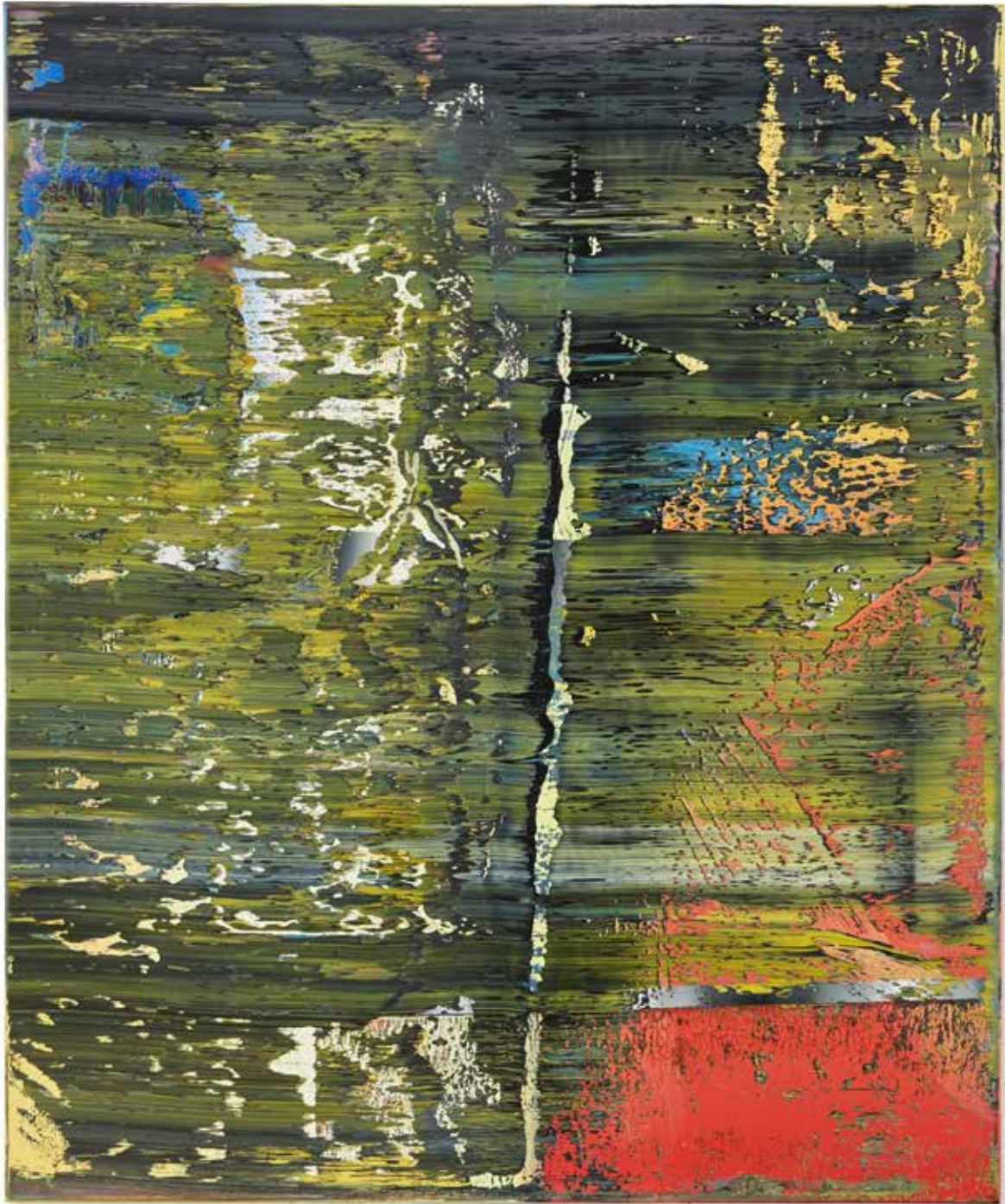
Acquired directly from the above by the present owner

**Literature**

Suzanne Pagé, Wenzel Jacob, Björn Springfield, Kasper König, Benjamin H. D. Buchloh, *Gerhard Richter. Werkübersicht / Catalogue raisonné 1962-1993*, Bonn 1993, vol. 3, no. 679-3, n.p., illustrated in color

Dietmar Elger, *Gerhard Richter. Catalogue Raisonné 1988-1994*, vol. 4 (nos. 652-1 – 805-6), Ostfildern 2015, no. 679-3, p. 180, illustrated in color





Over the past six decades, Gerhard Richter has emerged as one of Germany's most important Post-War painters and one of the most esteemed international artists alive. Richter's astonishingly diverse practice, which has spanned photography to *Photorealism* to *Abstract Expressionism*, underscores his resolute commitment to painting. The present work, coming to auction for the first time from private hands, is an exceptional example from the artist's iconic *Abstraktes Bild* series, created at the pinnacle of the artist's celebrated abstract practice.

Born in Dresden in 1932 during the rise of the Third Reich, the wake of the war proved traumatic for Richter, with rigorous ideology and death haunting him since childhood. It was perhaps this upbringing that led to his strong dislike for ideology of any kind and underpinned his attraction to nature. Richter's artistic education began in 1951 when he was accepted to the Dresden Art Academy. After his move in 1961 to Düsseldorf in West Germany, he co-founded a German variant of *Pop Art* which he termed *Capitalist Realism*.

During this period, the artist introduced his hallmark 'blur' in photo-paintings, in which he would project a photograph onto a canvas, and obscure the image through various methods including squeegee, or light touches of paint or glue. He would choose from a wide range of sources, including personal photographs of family and friends, images of public figures taken from newspapers, journals, and books, or snapshots he took himself. The squeegee would become one of Richter's most important tools, blurring the relationship between the artist's mind, eye and hand. "It is a good technique for switching off thinking", Richter explained. "Consciously, I can't calculate the result. But subconsciously, I can sense it. This is a nice "between" state" (the artist quoted in Stefan Koldehoff, 'Gerhard Richter, Die Macht der Malerei', in *Art. Das Kunstmagazin*, December 1999, p. 20).

Beginning in the late 1960s, Richter redirected his attention to abstraction, and by the early 1980s, he embarked upon an unprecedented exploration into a new frontier of abstraction, channeling his formidable talent into a vibrant series of canvases that reached new heights of innovation. The *Abstraktes Bild* (Abstract Paintings), the series from which the present work belongs, are created not only via relatively common painterly techniques such as troweling, scraping, and brushing, but the artist also incorporates his signature squeegee technique, in which he applies and re-applies layers of paint, dragging them across the canvas to produce shimmering planes of color. Richter has remained highly experimental and innovative in his technical approach to artistic production, utilizing unconventional tools and methods beyond the squeegee, and introducing new experimental media such as glass and digital works up until the present day.

Writing in the year that the present work was created, Roald Nasgaard explained that 'Richter will begin a new group of paintings by placing a number of primed canvases around the walls of his studio, eventually working on several or all of them at the same time, like a chess player simultaneously playing several boards. He begins by applying a soft ground of red, yellow, blue or green...but then it must be altered, with a new move, a first form; a large brush stroke, a track of color drawn out with a squeegee, a geometric shape. Step by step the painting changes in appearance, sometimes sharply, with each new accretion, and goes

through several states...they are finished "when there is no more I can do to them, when they exceed me, or they have something that I can no longer keep up with"' (Roald Nasgaard, 'The Abstract Paintings' in Terry Neff Ed., *Gerhard Richter: Paintings*, London 1988, p. 108).

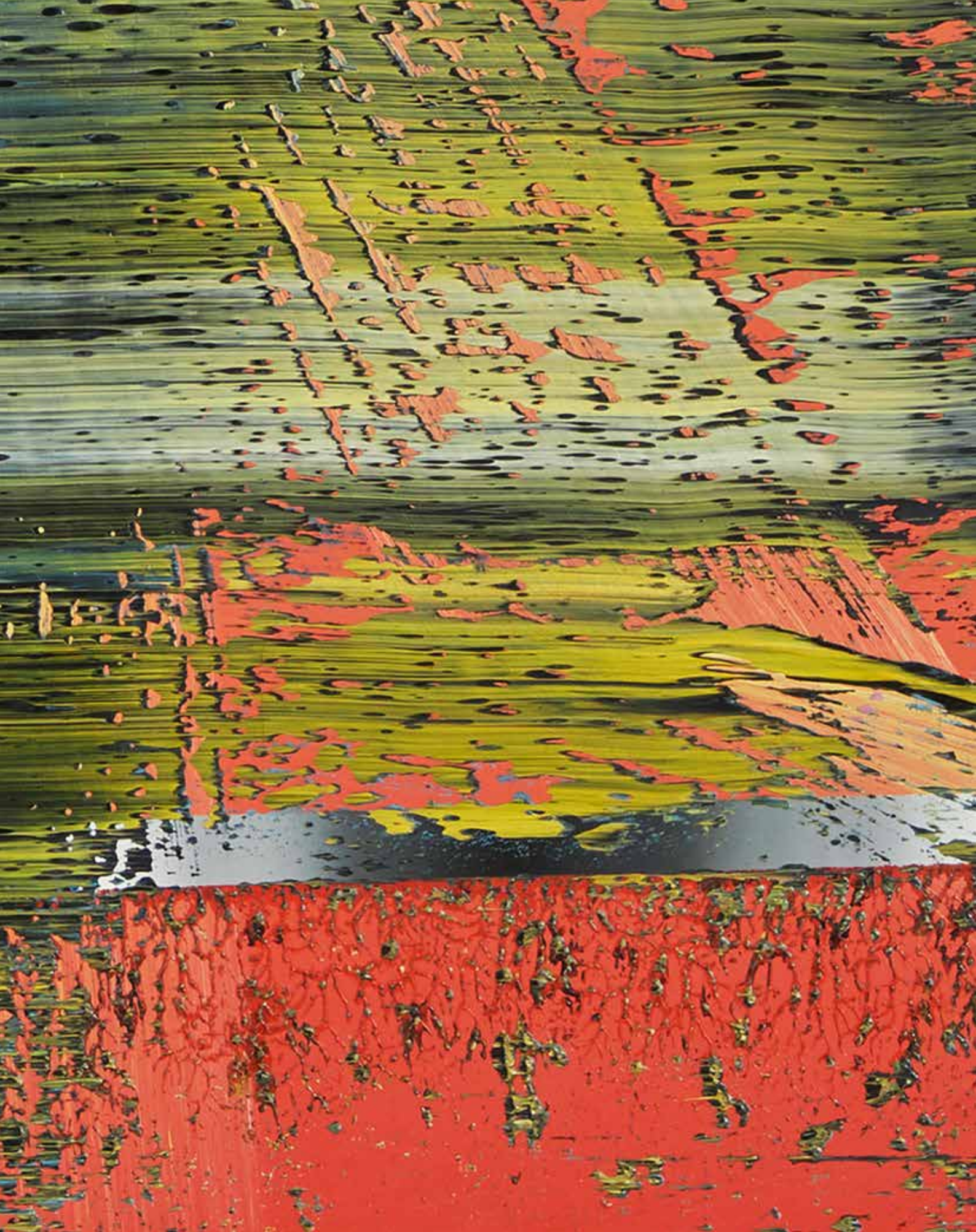
Painted during the peak years of the artist's celebrated abstract practice of the late 1980s, *Abstraktes Bild (Untitled) 679-3* (1988), embodies the artist's constant obsession with, and interrogation of, order and chaos, its composition delicately poised between the two. Here the artist employs a relatively reduced color palette, dominated by rich, earthy yellows and greens that glow against the dark gray that dominates the vertical axis and upper edge of the canvas. The artist's process is visible in the thick, horizontal swathes across the surface, revealing interspersed linear fissures and flashes of brilliant pops of cyan and white layered below. Sublime washes of yellow paint blur passages of red into orange, teal into green and black into charcoal. A fiery red erupts in the lower right of the canvas, adding a dramatic pop to the rigidity and buoyancy of the horizontal drags of paint, creating a truly captivating visual experience. Across this dazzling array of color, Richter pulls his squeegee, creating bright, staccato accretions that celebrate and reveal the work's creative genesis.

The linear structure of the artist's strokes visibly reflects the inherent repetition of the process, yet the extremely broad brush of Richter's squeegee introduces elements of chance. There are various factors in and out of the artist's control that effect the ultimate outcome of the painting-- the amount of paint on the surface, the level of pressure applied onto the squeegee and the arbitrary patterns that each new coat of paint creates as it envelops the layer beneath it. "I'm more concerned now to have [my paintings] evolve of their own accord", Richter claimed. 'I don't work at random but in a more planned way, in the sense that I let a thing happen by chance, then correct it, and so on. The actual work consists in taking what appears, looking at it then deciding whether it's acceptable or not" (the artist quoted in Dietmar Elger and Hans Ulrich Obrist Eds., *Gerhard Richter – Text. Writings, Interviews and Letters 1961-2007*, London 2009, p. 275).

Throughout his long career, perhaps most unusual is Richter's ability to move regularly from one style and technique to another, and then back again, every so often revisiting *Photorealism* and stretching his repertoire by experimenting in sculpture and installation. For while most other artists begin with one style which gradually develops into another (many, such as Wassily Kandinsky and Jackson Pollock beginning in the relative safety of figurative art before entering the more liberating world of abstraction), Richter has continued to exist within many styles contemporaneously, with incredible success across them all.

In addition to his artistic production, Richter has also taught throughout most of his career, at the Art Academy of Dusseldorf, the University of Fine Arts of Hamburg, and the Nova Scotia College of Art and Design. In 1988, the year the present work was created, Richter was given his first North American retrospective organized by the Art Gallery of Ontario, Toronto and The Museum of Contemporary Art, Chicago. His work has been the subject of touring retrospectives at the Kunsthalle Düsseldorf; the Tate Gallery, London; the Museum of Modern Art, New York, and the San Francisco Museum of Modern Art, among many others.







**PROPERTY FROM THE MUSEUM OF CONTEMPORARY ART CHICAGO,  
SOLD TO BENEFIT THE ACQUISITION FUND**

18  
**FRANZ KLINE (1910-1962)**  
*No. 3*  
1948

signed and dated *48*  
ink on paper, double-sided

20 1/8 by 29 3/4 in.  
51.1 by 75.6 cm.

**\$30,000 - 50,000**  
**£23,000 - 38,000**  
**HK\$230,000 - 390,000**

**Provenance**

B. C. Holland Gallery, Chicago  
The Collection of Susan and Lewis Manilow, Chicago  
Gifted directly from the above to the present owner in 1983

**Exhibited**

Chicago, Museum of Contemporary Art Chicago, *Franz Kline Retrospective*, 1969  
Chicago, Museum of Contemporary Art Chicago, *Franz Kline: Black and White 1950-61*, 1995  
Chicago, Museum of Contemporary Art Chicago, *MCA DNA: New York School*, 2012





**PROPERTY FROM THE MUSEUM OF CONTEMPORARY ART CHICAGO,  
SOLD TO BENEFIT THE ACQUISITION FUND**

19

**WILLEM DE KOONING (1904-1997)**

*Untitled*

*circa 1945*

signed  
oil and charcoal on paper

23 1/8 by 33 in.  
58.7 by 83.8 cm.

This work was executed *circa* 1945.

**\$100,000 - 150,000**  
**£77,000 - 110,000**  
**HK\$780,000 - 1,200,000**

**Provenance**

The Artist, New York  
The Collection of Joseph and Jory Shapiro, Chicago (acquired from the above)  
Gifted directly from the above to the present owner in 1976

**Exhibited**

Chicago, University of Chicago, *The Renaissance Society, Watercolors, Drawings, and Collages from the Collection of Mr. and Mrs. Joseph Randall Shapiro*, 1958  
Chicago, Museum of Contemporary Art Chicago, *Selections from the Collection of Mr. & Mrs. Joseph Randall Shapiro*, 1969-1970, no. 100  
Chicago, Richard Gray Gallery, *Willem de Kooning, 1941-1959*, 1974, no. 3, n.p., illustrated  
Chicago, Museum of Contemporary Art Chicago, *Drawings by Five Abstract Expressionist Painters: Arshile Gorky, Willem de Kooning, Jackson Pollock, Franz Kline, Philip Guston*, 1976  
Chicago, Museum of Contemporary Art Chicago, *Selections from the Permanent Collection*, 1989  
Chicago, Museum of Contemporary Art Chicago, *Under Development: Dreaming the MCA's Collection*, 1994, no. 47  
Chicago, Museum of Contemporary Art Chicago, *MCA DNA: New York School*, 2012



**PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION**

20 W

**MILTON RESNICK (1917-2004)**

*Untitled*

1964

signed and dated 64  
oil on paper laid down on canvas

42 1/2 by 96 5/8 in.  
108 by 245.4 cm.

**\$30,000 - 50,000**

**£23,000 - 38,000**

**HK\$230,000 - 390,000**

**Provenance**

B.C. Holland Gallery, Chicago

Acquired directly from the above by the present owner



21 W

**MILTON RESNICK (1917-2004)**

*Untitled*

1975

signed and dated 1975 on the reverse  
oil on canvas

60 by 60 in.  
152.4 by 152.4 cm.

**\$25,000 - 35,000**

**£19,000 - 27,000**

**HK\$190,000 - 270,000**

**Provenance**

Max Hutchinson Gallery, New York

Galerie Nordenhake, Malmö

Sale: Bukowskis Stockholm, *Contemporary 579*, 14 May 2014, Lot 439

Acquired directly from the above by the present owner

**Exhibited**

New York, Albright Knox Art Gallery, *American Painting of the 1970's*, 1978-1979

Newport Beach, Newport Harbor Art Museum, *American Painting of the 1970's*, 1979

Oakland, The Oakland Museum, *American Painting of the 1970's*, 1979





22

**SOL LEWITT (1928-2007)**

*Irregular Grid*

2001

signed and dated 01  
gouache on paper

11 1/8 by 14 1/4 in.  
28.2 by 35.5 cm.

**\$7,000 - 10,000**

**£5,400 - 7,700**

**HK\$54,000 - 78,000**

**Provenance**

Private Collection (a gift from the artist)

Thence by descent to the present owner



23

**RICHARD POUSETTE-DART (1916-1992)**

*Garden*

1973-1975

signed, titled and dated 73-75 on the reverse  
oil and watercolor on card

11 1/4 by 11 in.  
28.5 by 28 cm.

**\$25,000 - 35,000**

**£19,000 - 27,000**

**HK\$190,000 - 270,000**

**Provenance**

Obelisk Gallery, Boston

Acquired directly from the above by the present owner in 1976

A member of the *New York School's* first generation of *Abstract Expressionists* alongside Jackson Pollock, Mark Rothko and Willem de Kooning, Pousette-Dart established his own meditative yet expressive aesthetic, a style he explored throughout his extensive career. The artist showed at the legendary Betty Parsons Gallery from 1948 until it closed in 1983 and was a great influence on the gallery's younger generation, including Agnes Martin, Ellsworth Kelly and Jack Youngerman. The artist's *Symphony No. 1, The Transcendental* (1942), in the collection of the Metropolitan Museum of Art, is understood to be the first mural-sized easel painting by the *New York School*, and was a major influence on Pollock's *Mural* (1943), as well as Arshile Gorky's *The Liver is the Cock's Comb* (1944). Other examples by the artist can be found in the Museum of Modern Art, New York; the Art Institute of Chicago and the Museum of Fine Arts, Boston.



24

**SAM FRANCIS (1923-1994)**

*Untitled (SF80-284)*

1980

signed and dated 1980 on the reverse  
acrylic on paper

18 3/4 by 15 1/4 in.  
47.6 by 38.7 cm.

**\$10,000 - 15,000**

**£7,700 - 11,000**

**HK\$78,000 - 120,000**

**Provenance**

Brooke Alexander, New York

Acquired directly from the above by the present owner

**Literature**

Debra Burchett-Lere, Ed., *Sam Francis: Online Catalogue Raisonné Project*, archive no. SF80-284







25

**NORMAN BLUHM (1921-1999)**

*Ode*

1961

signed and dated 67  
ink and watercolor on paper

22 1/2 by 30 in.  
57.2 by 76.2 cm.

**\$15,000 - 20,000**

**£11,000 - 15,000**

**HK\$120,000 - 160,000**

**Provenance**

The Collection of Bob Cobert, Palm Springs  
Acquired directly from the above by the present owner

**Exhibited**

New York, International Council of the Museum of Modern Art, *Abstract Watercolors by 14 Americans*, 1965



26

**NORMAN BLUHM (1921-1999)**

*Untitled*

1963

signed and dated 63  
ink and gouache on paper

30 by 22 1/4 in.  
76.2 by 56 1/2 cm.

**\$12,000 - 18,000**  
**£9,200 - 14,000**  
**HK\$93,000 - 140,000**

**Provenance**

The Collection of Bob Cobert, Palm Springs

Acquired directly from the above by the present owner

27

**JOAN MITCHELL (1926-1992)**

*Untitled*

1983

signed  
pastel on paper

15 3/8 by 11 1/2 in.  
39 by 29.2 cm.

This work was executed in 1983.

**\$200,000 - 300,000**

**£150,000 - 230,000**

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

**Provenance**

Robert Miller Gallery, New York

Private Collection, Canada

Edward Tyler Nahem Fine Art, New York

Private Collection, USA

Private Collection, USA

Acquired directly from the above by the present owner

**Exhibited**

New York, Xavier Fourcade, Inc., *Drawings*, 1983

New York, Xavier Fourcade, Inc., *Drawings*, 1987

New York, Edward Tyler Nahem Fine Art, *Memory Abstracted*, 2002, p. 17, illustrated in color

A master of *Abstract Expressionism* who has broken numerous records at auction for women artists, Joan Mitchell created a singular visual vocabulary over her nearly four decade career. Born in Chicago in 1925, she came of age in New York amongst the Second Generation *Abstract Expressionists* including friends and fellow artists Helen Frankenthaler and Grace Hartigan. Mitchell moved to France in 1959 where she would complete many of her most famous works, choosing to live abroad for the opportunity to cultivate creative and personal freedom.

The present work hails from Mitchell's mature period and exemplifies her confident and virtuosic approach to color and composition which defined her career. Executed in 1983, this work was a study for her iconic and most sought-after series of *Grande Vallée* paintings. Often regarded as the pinnacle of her career, this suite of twenty-one monumental canvases was named after a picturesque setting of lakes and hills in Brittany, France. This area was a place of fond childhood memories for Mitchell's close friend and assistant Gisèle Barreau, and the series is therefore a deeply personal expression of emotion and memory. Coming to auction for the

first time, this is a rare opportunity to acquire an expressive and gestural pastel by Joan Mitchell not seen by the public in nearly twenty years.

A comprehensive retrospective of Joan Mitchell's work is currently being organized by the San Francisco Museum of Modern Art and The Baltimore Museum of Art. After opening at the host institutions from Spring 2021, it will travel to the Solomon R. Guggenheim Museum, New York, and the Foundation Louis Vuitton, Paris. This exhibition will not only include her famous large-scale canvases, but will also focus on her process for the first time in a curatorial setting and highlight the importance of her pastels, works on paper and small paintings to her wider practise.

Mitchell's work can be found in the collections of many international institutions including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Tate Gallery, London; Crystal Bridges Museum of American Art, Bentonville; Hirshhorn Museum and Sculpture Garden, Washington D.C. and the Smithsonian American Art Museum, Washington D.C.





28 ▲

**ARSHILE GORKY (1904-1948)**

*Untitled*

*circa* 1943

pencil and crayon on paper

19 by 25 in.

48.3 by 63.5 cm.

This work was executed *circa* 1943.

**\$20,000 - 30,000**

**£15,000 - 23,000**

**HK\$160,000 - 230,000**

This work is registered in the archives of the *Arshile Gorky Foundation*, New York, under no. D1372.

**Provenance**

Estate of Arshile Gorky

Collection of Vartoosh Mooradian, Chicago (gifted by the artist in 1948)

Collection of James and Margaret Amerian, California (gifted by the above in 1948)

Private Collection, California

Felix Landau Gallery, Los Angeles (acquired from the above in 1966)

Felix Landau, Paris

Robert Schoelkopf Gallery, New York (acquired from the above in 1984)

Gerald Peters Gallery, Santa Fe (acquired from the above in 1991)

Greenville County Museum of Art, South Carolina (acquired from the above in 1993)

Driscoll Babcock Galleries, New York (acquired from the above in 2013)

Acquired directly from the above by the present owner

**Exhibited**

Los Angeles, Everett Ellin Gallery, *Arshile Gorky: Forty Drawings from the Period 1929 thru 1947*, 1962, no. 35, illustrated as *Study for Nude*  
College Park, J. Millard Tawes Fine Arts Center, University of Maryland Art Department and Art Gallery, *The Drawings of Arshile Gorky*, 1969, no. 37, illustrated as *Study for Nude*

Greenville, N.C., Greenville County Museum of Art, *Arshile Gorky*, 1993, no. 21, illustrated as *Untitled*

Greenville, N.C. Greenville County Museum of Art, *The Southern Collection*, 1995, p. 197, illustrated in color as *Untitled*





29

**ROBERTO MATTA (1911-2002)**

*Untitled*

1948

inscribed *catacletion comparative-studies Rome*

graphite, wax crayon and colored pencil on paper mounted on paperboard

9 3/4 by 13 5/8 in.

24.7 by 34.6 cm.

This work was executed in 1948.

**\$10,000 - 15,000**

**£7,700 - 12,000**

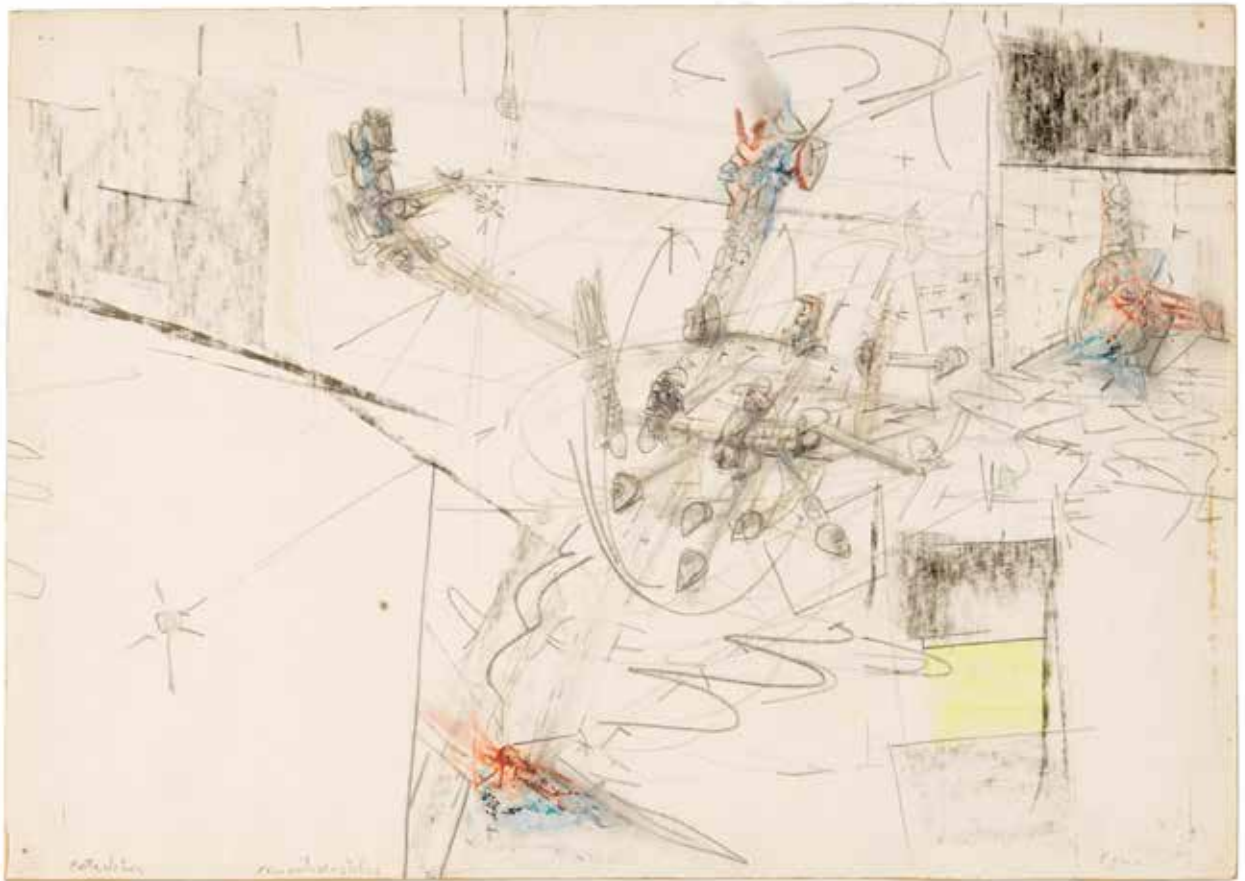
**HK\$78,000 - 120,000**

This work is registered in the *Archives de l'Œuvre de Matta*, Tarquinia, under no. D 51/44.

**Provenance**

Esther Robles Gallery, Los Angeles

Acquired directly from the above by the present owner in 1963



30 W

**OLGA DE AMARAL (B. 1932)**

*Estela 56*

2015

signed, titled and dated *2015* on the reverse  
gold leaf, gesso and linen

65 by 27 ½ in.

165 by 70 cm.

**\$150,000 - 200,000**

**£110,000 - 150,000**

**HK\$1,200,000 - 1,600,000**

**Provenance**

Belles Artes Gallery, Santa Fe

Acquired directly from the above by the present owner



31

**BRYAN HUNT (B. 1947)**

*Triad*

1982

dated 82, numbered 3/3 and incised with foundry mark  
cast bronze

135 by 55 by 29 in.  
342.9 by 139.7 by 73.7 cm.

This work was executed in 1982 and is number 3 from an edition of 3.

**\$20,000 - 30,000**

**£15,000 - 23,000**

**HK\$160,000 - 230,000**

**Provenance**

Blum Helman Gallery, New York

Private Collection, New York

Sale: Sotheby's, New York, *Contemporary Art*, 11 October 2006, Lot 179

Acquired directly from the above by the present owner

**Exhibited**

New York, Blum Helman Gallery, *Bryan Hunt*, 1983

Philadelphia, Locks Gallery, *Bryan Hunt: Monuments and Wonders*, 2007

**Literature**

Antonia Bostrom, *The Fran and Ray Stark Collection of 20th Century Sculpture at the J. Paul Getty Museum*, Los Angeles 2008, n.p., illustrated

Constance Lewallen, *Bryan Hunt: Monuments and Wonders*, Philadelphia 2007, p. 55, illustrated

Please note that this sculpture is located off site in Philadelphia, Pennsylvania, and may require special handling or shipping due to size or other physical considerations. Interested parties who wish to view the lot are invited to contact specialist Andrew Huber (+1 917 636 0196, [andrew.huber@bonhams.com](mailto:andrew.huber@bonhams.com)), to make arrangements. Bidders are advised to contact the department prior to the sale to discuss shipping requirements.









**Barry Flanagan**

*Large Boxing Hare on Anvil, 1984*

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Lot 32

**PROPERTY FROM THE ESTATE OF GERARD L. CAFESJIAN**

32 W

**BARRY FLANAGAN (1941-2009)**

*Large Boxing Hare on Anvil*

1984

incised with the artist's initial and numbered 6/7

bronze

86 1/4 by 48 1/2 by 18 1/2 in.

219.1 by 123.2 by 47 cm.

This work was executed in 1984, and is number 6 from an edition of 7.

**\$400,000 - 600,000**

**£310,000 - 460,000**

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

**Provenance**

Waddington Galleries, London

Private Collection, London

Acquired directly from the above by the present owner *circa* 2006

**Exhibited**

Tokyo, Fuji Television Gallery, *Barry Flanagan*, 1985, p. 5, p. 10, p. 13, another example illustrated

London, Waddington Galleries, *Groups VIII*, 1985, no. 20, another example illustrated

London, Waddington Galleries, *Barry Flanagan*, 1985, p. 21, another example illustrated

Baltimore, Baltimore Museum of Art Collection, *Baltimore Museum of Art Sculpture Garden*, another example

Ljubljana, Museum of Modern Art Slovenia, *Barry Flanagan - A Visual Invitation: Sculpture 1967-1987*, 1988, another example

Tokyo, Fuji Television Gallery, *Barry Flanagan*, 1991, p. 30, another example illustrated in color

Paris, Galerie Durand-Dessert, *Barry Flanagan*, 1992, another example

Stockholm, Wetterling Gallery, *Barry Flanagan*, 2007, another example

Winterslow, UK, New Arts Centre, Roche Court Sculpture Garden, *Barry Flanagan: Hare Coursed*, 2009, another example

London, Waddington Galleries, *Barry Flanagan: Works 1966-2008*, 2010, another example

New York, Paul Kasmin Gallery, *Barry Flanagan The Hare is Metaphor*, 2018, another example

Milwaukee, Sculpture Milwaukee, 2019, another example

Yerevan, Armenia, Cafesjian Center for the Arts





Depicting two of the artist's best-known motifs, an athletic hare and a weighty anvil, Barry Flanagan's sculpture *Large Boxing Hare on Anvil* (1984) is a superlative example of the artist's work. Born in Wales and educated at Saint Martin's School of Art, Flanagan began to depict hares in the late 1970s. Thought to seek inspiration from George Ewart Evans' book *The Leaping Hare*, as well as the memory of a hare bounding through the British countryside, the animal quickly became the defining feature of his *oeuvre*.

Though whimsical, the work is laden with meaning. Choosing the hare for its fleet footedness, Flanagan then depicts it engaging in distinctly virtuosic human activities: often ballet, or in this case, boxing. The hare's positioning, in an almost two-dimensional profile, is also reminiscent of Egyptian imagery. This is underscored by the Egyptian's practice of worshipping hares for their distinct swiftness and energy – just like that of a boxer. There is a keen juxtaposition however: this pouncing hare is atop an anvil, an object almost defined by its heft. It instills the work with irony, drawing attention to the weightiness of its media against the featherweight hare.

The present work is one of the earliest examples of an anvil in the artist's practice, an image that would continue to appear until his death in 2009. It also stems from the period when Flanagan's work was just beginning its rise into the public consciousness. The sculptor represented the UK at the 1982 Venice Biennale, and it was in that year that his works began to rapidly join public collections globally. You can now find his

works in the collections of the Museum of Modern Art, New York; the Centre Georges Pompidou, Paris and the Tate, London. Another work from this edition is in the collection of the Baltimore Museum of Art.

The present work was acquired over 25 years ago by prominent American collector and philanthropist Gerard L. Cafesjian, and remained in his Estate's collection until now. Born in 1925 in Brooklyn to Armenian immigrant parents, Mr. Cafesjian became a highly successful editor at West Publishing - a firm specialising in legal materials - and spearheaded the launch of the annual *Art and the Law* exhibition, for which he received the prestigious Business in the Arts Award. Mr. Cafesjian's passion for collecting began with a childhood fascination with geology and gemstones, which later branched into fine art. Over the years, he patroned and developed personal relationships with world-renowned sculptors and ultimately assembled an impressive collection of both lapidary and fine works of art.

Upon his retirement, Mr. Cafesjian committed his time to art and charity, as he founded the Cafesjian Family Foundation to support mostly Armenian causes. He founded the Scottsdale Museum of Contemporary Art in Arizona in 1999, and, in the early 2000s, he set his sights on an enormous, unfinished and crumbling Soviet structure in Armenia's capital city as the site for a private museum. The building's ambitious renovation and expansion resulted in the creation of the Cafesjian Center for the Arts, which, upon its inauguration in 2009, was touted by the New York Times as being a modern-day 'Hanging Gardens of Armenia' and is best known for its world-class sculpture garden.



33 W

**BARRY X BALL (B. 1955)**

*Perfect Forms*

2010-2015

mirror-polished 24K gold on nickel on copper on SLA rapid prototype  
model and solid brass with stainless steel armature /fittings and resin filling

*Sculpture:* 21 by 16 3/8 by 7 in. (53.4 by 41.7 by 17.8 cm.)

*Vitrine:* 84 by 31 1/2 by 22 in. (213.4 by 80.0 by 55.9 cm.)

**\$150,000 - 200,000**

**£110,000 - 150,000**

**HK\$1,200,000 - 1,600,000**

**Provenance**

Acquired directly from the artist by the present owner



34

**NANCY GRAVES (1939-1995)**

*Walk (Spill Series)*

1983

signed, titled and dated 1983  
bronze with polychrome patina

35 1/2 by 36 by 12 in.  
90.2 by 91.4 by 30.5 cm.

**\$10,000 - 15,000**

**£7,700 - 11,000**

**HK\$78,000 - 120,000**

**Provenance**

M. Knoedler & Co., New York

Private Collection, Kansas

Sale: Christie's, New York, *Contemporary Art*, 9 May 1995, Lot 283

Acquired directly from the above by the present owner

**Exhibited**

New York, Christie, Manson & Woods, *Contemporary Art*, 1982

New York, M. Knoedler & Co. *Nancy Graves*, 1984

Philadelphia, Locks Gallery, *Nancy Graves: In Memoriam*, 1996

**Literature**

E.A. Carmean, Jr. *The Sculpture of Nancy Graves: A Catalogue Raisonne*, New York 1987, p. 127, cat no. 152, illustrated

David Yager, E.A. Carmean, Jr. and Robert C. Morgan., *Nancy Graves: Recent Works*, Baltimore, 1993, p. 2

Kay Larson, *Elegies of Narnia: For Nancy Graves, 1940-1995*, Philadelphia 1996, p. 8 and p.9, illustrated





## PROPERTY FROM THE ESTATE OF GERARD L. CAFESJIAN

35 W

**JAUME PLENSA (B. 1955)**

*Sitting Tattoo IV*

2006

polyester resin, stainless steel and light

90 15/16 by 51 3/16 by 59 13/16 in.

231 by 130 by 152 cm.

This work was executed in 2006 and is unique.

**\$100,000 - 150,000**

**£77,000 - 110,000**

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

### Provenance

Richard Gray Gallery, Chicago

Acquired directly from the above by the present owner in 2006

*"Art many times is just a beautiful excuse to transform the way that you look at the reality around you, and it's also the idea of communication, building bridges, putting people in touch with one another."*

– Jaume Plensa

Barcelona-born artist Jaume Plensa is globally renowned for his now iconic seated figures that can be seen in striking monumental sculptures and mesmerizing public installations on several continents. The present sculpture by the artist, *Sitting Tattoo IV* (2006), elegantly encapsulate the artist's use of the figure, space and text to explore the deep connections of the human experience with language and spirituality - the major recurring themes of his practice.

The figure sits peacefully stable and compactly folded in on themselves. Layered with this solidity, Plensa is masterful in his ability to combine concrete physicality with light and space to transform both the form itself and its environment. Lit from within by a series of changing colors, the figure and everything around it is illuminated in glowing hues. The form is almost divine in appearance - both permanent and ephemeral, strong and fragile, complex and simple - inviting a dialogue between body and soul. Through this spectacular sculpture the artist imparts the wonder of the dynamic beauty of humanity in harmony.

Jaume Plensa's works are exhibited internationally, and his many public sculptures are on view the world over, including the beloved *Crown Fountain* (2004), in Chicago's Millennium Park. Sculptures from the *Tattoo* series and related resin works have been exhibited at the Massachusetts University, Amherst, in 2004; Stiftung Wilhelm Lehmbruck Museum, Duisburg, Germany in 2005; Germany's Kunsthalle Mannheim in 2006; MAMAC–Musée d'Art Moderne et d'Art Contemporain in Nice 2007 – 2008; Yorkshire Sculpture Park, Wakefield in 2011; Art Public-Art Basel, Miami in 2012; and at Espoo Museum of Modern Art, Helsinki in 2012. Additionally, a seven-part public commission from this body of work entitled *Conversation À Nice* (2007), is installed in Place Masséna, Nice, France. Plensa has received numerous awards, including the Médaille



Alternative view of the present work

de Chevalier des Arts et des Lettres, awarded by the French Ministry of Culture in 1993, and the Government of Catalonia's National Prize for Fine Art in 1997. In 2005, he was invested Doctor Honoris Causa by the School of the Art Institute of Chicago. In Spain, he received the National Prize for Fine Art in 2012, the prestigious Velázquez Prize for the Arts in 2013 and he was awarded Honorary Doctorate of the Universitat Autònoma de Barcelona in 2018.

The present work was acquired by prominent American collector and philanthropist Gerard L. Cafesjian, and remained in his Estate's collection until now. Born in 1925 in Brooklyn to Armenian immigrant parents, Mr. Cafesjian became a highly successful editor at West Publishing - a firm specialising in legal materials - and spearheaded the launch of the annual *Art and the Law* exhibition, for which he received the prestigious Business in the Arts Award. Mr. Cafesjian's passion for collecting began with a childhood fascination with geology and gemstones, which later branched into fine art. Over the years, he patroned and developed personal relationships with world-renowned sculptors and ultimately assembled an impressive collection of both lapidary and fine works of art.

Upon his retirement, Mr. Cafesjian committed his time to art and charity, as he founded the Cafesjian Family Foundation to support mostly Armenian causes. He founded the Scottsdale Museum of Contemporary Art in Arizona in 1999, and, in the early 2000s, he set his sights on an enormous, unfinished and crumbling Soviet structure in Armenia's capital city as the site for a private museum. The building's ambitious renovation and expansion resulted in the creation of the Cafesjian Center for the Arts, which, upon its inauguration in 2009, was touted by the New York Times as being a modern-day 'Hanging Gardens of Armenia' and is best known for its world-class sculpture garden.



36 W

**TAKASHI MURAKAMI (B. 1962)**

*Tongari-kun (Mr. Pointy) Costume*

2003

fabric, fiberglass and metal

108 by 36 by 30 in.

247.3 by 91.4 by 76.2 cm.

This work was executed in 2003.

**\$180,000 - 250,000**

**£140,000 - 190,000**

**HK\$1,400,000 - 1,900,000**

**Provenance**

Marianne Boesky Gallery, New York

Private Collection, USA

Greenberg Van Doren Gallery, New York

Acquired directly from the above by the present owner





*“We want to see the newest things. That is because we want to see the future, even if only momentarily. It is the moment in which, even if we don’t completely understand what we have glimpsed, we are nonetheless touched by it. This is what we have come to call art.”*

– Takashi Murakami

Takashi Murakami is one of the most influential and best-known contemporary artists of our time. His piercingly clever combination of fine art, pop culture, design, religious references, Japanese art history and cartoons, have penetrated global culture at almost every level and in almost every location. His bold and colorful paintings, sculptures, prints and design collaborations, most famously with Louis Vuitton, are infused with Japanese culture and voraciously collected by a devoted international audience. Murakami occupies the rare air of a fine artist that is also embraced by a wide audience, inviting comparisons with Andy Warhol, Jeff Koons and Damien Hirst. Coming to auction for the first time, *Tongari-kun (Mr. Pointy) Costume* (2003) is a rare and spectacular example of Murakami’s playful and subversive practise.

Murakami developed the *Superflat* theory of art, exploring the “flatness” of Japanese visual culture teamed with the shallowness of the country’s consumerism. From the *Superflat* vantage point, the artist has explored the vast history of Japanese culture from classical art forms (Murakami holds a BA, MFA and Ph.D. from Tokyo National University of Fine Arts and Music, where he studied *Nihonga*, a style of traditional Japanese painting) to subcultures that have emerged since World War II. One notable subculture is *kawaii* which translates in Japanese to “cute.” *Kawaii* has been associated with a fashion of women’s dress in Japan and generally refers to anything that is childlike, charming and/or vulnerable. “Cuteness” is a way to be non-confrontational and signal social conformity – but even this harmless banality is not without an undercurrent of violence and sexuality. Murakami is a master of harnessing dualities, as can be seen in the present work. Superficially the work is a charming costume, but it holds a deceptive, slippery complexity that is a hallmark of the artist’s most acclaimed works.

Drawing inspiration from sources as diverse as Buddhism and *Manga*, Murakami has developed recurring characters in the dramas of his work since the 1990s. One of the most prominent is Mr. Pointy (“Tongari-kun” in Japanese), who is depicted in the present lot. Monumental sculptures of this character have been exhibited at New York’s Rockefeller Plaza in 2003, the Palace of Versailles in 2010, and have been included in the artist’s seminal 2007 retrospective at the Museum of Contemporary Art in Los Angeles, Brooklyn Museum, New York, Museum für Moderne Kunst, Frankfurt, and Guggenheim, Bilbao. Murakami uses costumes frequently in his practice to inhabit different identities and further bring to life the universe he has created in paintings and sculptures, with many costumes worn during the openings of major shows. So important are they to his practise, eight of the artist’s costumes were exhibited in 2019 as part of a major survey exhibition, *Murakami vs Murakami* at Tai Kwun Contemporary in Hong Kong.

Combining the figure of the Buddha with children’s cartoons, Mr. Pointy has numerous arms, a multi-colored pointed promontory on top of his head and rainbow colored markings on his body and legs. Similar to many of Murakami’s best works, Mr. Pointy’s overwhelming cuteness is seductive and inviting, but the fantasy he inhabits borders on the hallucinogenic. On closer inspection, the frown and mismatched wandering eyes are more crazed or creepy than cute, and the viewer is left wondering as to whether the figure is a playful and cuddly friend, a subversive criticism of infantilizing consumerism, a blasphemous critique of religion, a stand-in for the artist himself - or all of the above. Rather than representing one single theory, Mr. Pointy becomes an all-encompassing manifestation of dueling forces in contemporary culture with Murakami’s skillfully aware and relevant combination of references that, in concert, are more than the sum of their parts.

Takashi Murakami’s work has been widely and continuously exhibited world-wide since the 1990s. His works are included in major museum collections globally. He lives and works in his native Japan.



37 W

**GEORGE SEGAL (1924-2000)**

*Rena*

1988

acrylic, metal, wood and plaster

50 by 28 by 14 in.

127 by 71.1 by 35.5 cm.

This work was executed in 1988.

**\$15,000 - 20,000**

**£11,000 - 15,000**

**HK\$120,000 - 160,000**

**Provenance**

Sidney Janis Gallery, New York

Private Collection, USA

Sale: Christie's, *Post War and Contemporary Art*, New York, 15 May 2001, Lot 54

Acquired directly from the above by the present owner

**Exhibited**

New York, Sidney Janis Gallery, *George Segal: Painted Sculpture & Pastels*, 1989, No. 10, illustrated in color

Philadelphia, Locks Gallery, *George Segal*, 2003

Philadelphia, Locks Gallery, *Rites of Spring*, 2017





38

**ALEX KATZ (B. 1927)**

*Window 5*

*circa 1961-1962*

signed  
oil on masonite

24 by 24 in.  
61 by 61 cm.

This work was executed *circa* 1961-1962.

**\$100,000 - 150,000**

**£77,000 - 110,000**

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

**Provenance**

Fishbach Gallery, New York

Private Collection, Gross Pointe

Sale: Sothebys, New York, 7 June 1996, Lot 345

Private Collection, USA (acquired from the above)

Sale: Sothebys, New York, *Contemporary Art Day Auction*, 17 November 2017, Lot 83

Acquired directly from the above by the present owner





39 W □

**TOM BLACKWELL (B. 1938)**

*Queens Boulevard*

1974

signed, titled and dated 1974 on the reverse  
oil on canvas

62 by 84 in.  
157.4 by 213.3 cm.

**\$50,000 - 70,000**

**£38,000 - 54,000**

**HK\$390,000 - 540,000**

**Provenance**

Sidney Janis Gallery, New York

Louis K. Meisel Gallery, New York

Hokin Gallery, Chicago

The Collection of Paul and Camille Hoffman III, Chicago

R.H. Love Contemporary, Chicago

Dennis Rosenthal Fine Art, Chicago

Acquired directly from the above by the present owner

**This lot is offered without a reserve.**



40

**MARK GROTJAHN (B. 1968)**

*Untitled (Colored Butterfly White Sides 691)*

2007

signed, titled, dated 2007 and numbered #691 on the reverse  
colored pencil on paper

65 3/4 by 47 3/4 in.  
167 by 121.3 cm.

**\$200,000 - 300,000**

**£150,000 - 230,000**

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

**Provenance**

The Artist, Los Angeles

Private Collection, Los Angeles (acquired from the above in 2007)

Private Collection, Monaco

Private Collection, USA

Gagosian Gallery, London

Acquired directly from the above by present owner

**"The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman."**

– Michael Ned Holte, 'Mark Grotjahn' in *Artforum*, New York 2005.

A singular example in Grotjahn's *Butterfly* series, his most celebrated body of work, *Untitled (Colored Butterfly White Sides 691)* from 2007, exhibits a number of unique aesthetic decisions relating to the artist's interpretation of perspectival space that cements it as a masterwork of the series. The central composition features a multitude of vanishing points, drawing the viewer's eye through the riotous, contrasting bands of color. Further charging the dynamism of the surface are the brackets of negative space, an absence that only heightens the impact of the radiating colors.

Melding the abstract and the organic, the butterfly wings in the present work simultaneously emanate and recede in warp speed. Grounded in the foundation of 1960s *Op Art* and mining sources as historic as Alberti's treatise on one-point perspective, Grotjahn has ushered the style into the 21st century, the *Concretism* of Bridget Riley or Victor Vasarely giving way to the deliberate and painstaking handmade artistry that is quintessentially of the artist, and the era. Given the visual and art historical boundaries that Grotjahn's *Butterfly* series explores, other examples from this sought-after series can be found in major collections and institutions including New York's Museum of Modern Art, and the Solomon R. Guggenheim Museum.





**PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION**

41 W

**TIM ROLLINS AND K.O.S. (1955-2017)**

*A Midsummer Night's Dream*

1999

signed, titled and dated 1999 on the reverse

acrylic, watercolor and collage on printed paper laid down on canvas

32 by 52 in.

81.2 by 132.8 cm.

**\$8,000 - 12,000**

**£6,100 - 9,200**

**HK\$62,000 - 93,000**

**Provenance**

Gallery Paule Anglim, San Francisco

Acquired directly from the above by the present owner in 1999



42 W

**DEXTER DALWOOD (B. 1960)**

*Lord Lucan*

2010

signed and dated 2010 on the reverse  
oil on canvas

51 1/8 by 43 3/8 in.  
129.9 by 110.2 cm.

**\$40,000 - 60,000**

**£31,000 - 46,000**

**HK\$310,000 - 470,000**

**Provenance**

Private Collection, Sweden

Sale: Sotheby's, London, *Contemporary Art Day*, 2 July 2015, Lot 361

Acquired directly from the above by the present owner

Dexter Dalwood, a contemporary English painter currently living and working in London, was shortlisted for the Turner Prize in 2010 and is represented by top galleries globally. The present painting proposes a possibility of the current whereabouts of the infamous Lord Lucan, who vanished after the body of the family's nanny was found in their home. Dalwood positions the protagonist in the landscape of the American West, with few quirky creature comforts, surrounded by the harsh beauty of the desert with the city lights twinkling with either threat or possibility in the distance. Not only does this work bring together the current global nature of Contemporary Art, tabloid culture and the enduring fantasy of the freedoms of the Wild West, but is a spectacular example of Dalwood's signature style. He is a master of creating luscious, visually enticing paintings that inspect how historical events are interpreted and passed on by culture. In *Lord Lucan* (2010), like all of the artist's paintings, the subject is physically absent and represented through his environment. This is particularly apt for this subject and masterfully adds to the mystery, conspiracy and excitement of this stunning work.



43 W

**Y.Z. KAMI (B. 1962)**

*Untitled (The Gardener)*

2007

signed, titled and dated 2007 on the reverse  
oil on canvas

112 by 92 in.  
284.5 by 234 cm.

**\$18,000 - 25,000**

**£14,000 - 19,000**

**HK\$140,000 - 190,000**

**Provenance**

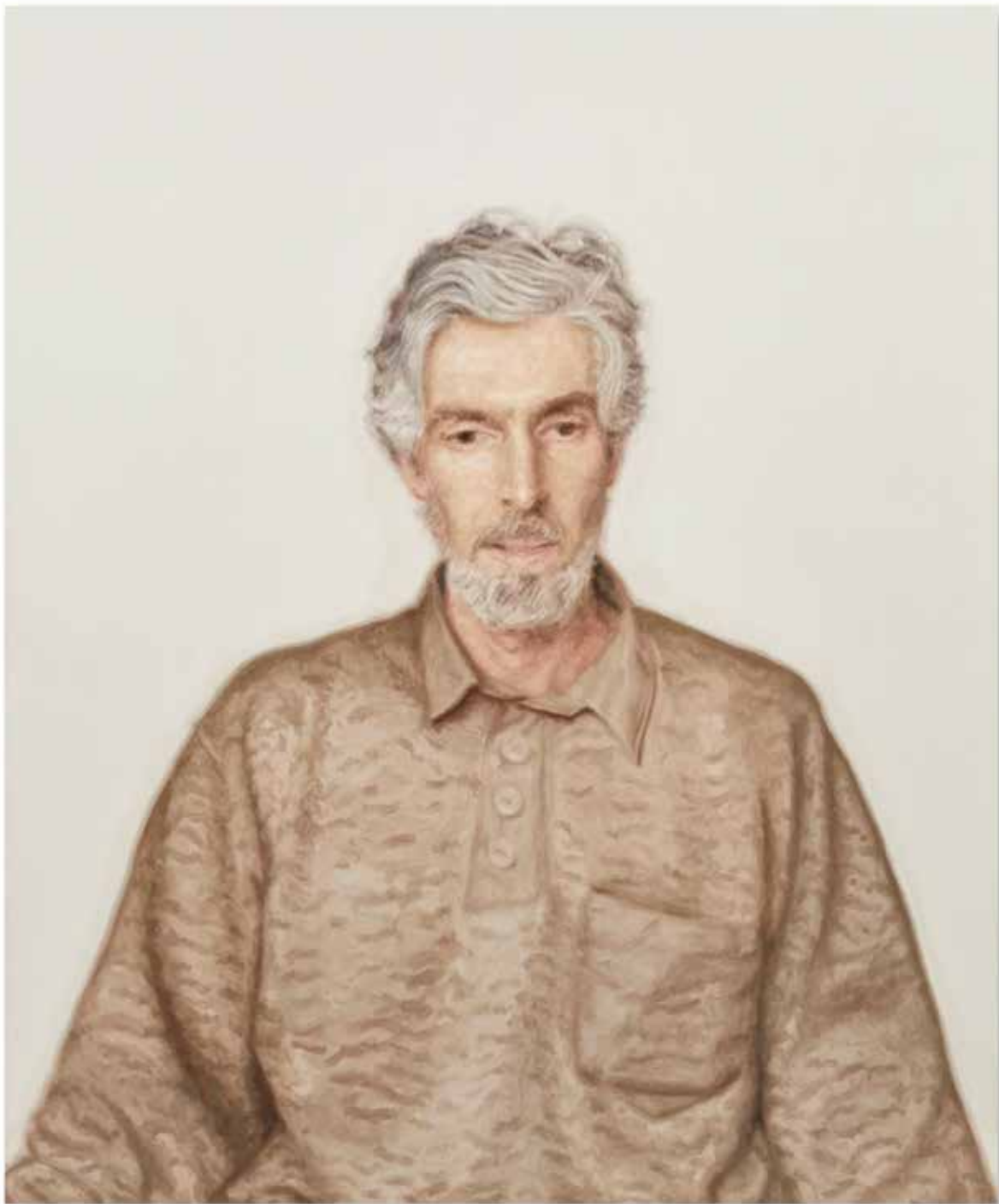
Gagosian Gallery, Los Angeles

Acquired directly from the above by the present owner

**Exhibited**

Los Angeles, Gagosian Gallery, *Y.Z. Kami*, 2008





44

**RICHARD HAMBLETON (1954-2017)**

*Antoinette*

1988

signed and dated 88 on the reverse

oil, gold leaf and tinted varnish on paper laid on canvas

16 by 24 in.

40.6 by 60.9 cm.

**\$30,000 - 50,000**

**£23,000 - 38,000**

**HK\$230,000 - 390,000**

**Provenance**

Milford Gallery, New York

Private Collection, USA

Acquired directly from the above



45 W

**JOHN M. ARMLEDER (B. 1948)**

*Flammulina Velutipes*

2006

signed, titled and dated 2006 on the overlap  
acrylic, lacquer and glitter on canvas

118 1/8 by 78 3/4 in.  
300 by 200 cm.

**\$40,000 - 60,000**

**£31,000 - 46,000**

**HK\$310,000 - 470,000**

**Provenance**

Galerie Andrea Caratsch, Zurich

Private Collection

**Exhibited**

Lyon, Musée d' Art Contemporain, *Soundtrack For An Exhibition*, 2006, p. 78, p. 87, illustrated in color  
New York, Nahmad Contemporary, *John Armleder*, 2013





46

**SEAN SCULLY (B. 1945)**

*Mirror*

2008

signed, titled and dated 08  
watercolor and graphite on paper

30 by 22 3/8 in.  
76.5 by 57 cm.

**\$35,000 - 45,000**

**£27,000 - 34,000**

**HK\$270,000 - 350,000**

**Provenance**

The Artist

Private Collection, USA (acquired from the above in 2008)

Sale: Sotheby's, New York, *Contemporary Art Day Auction*, 17 November 2017, Lot 508

Acquired directly from the above by the present owner





47 W

**MARK FRANCIS (B. 1962)**

*Circuit*

2000

signed, titled and dated 2000 on the reverse  
oil on canvas

96 by 120 in.  
243.8 by 304.8 cm.

**\$10,000 - 15,000**  
**£7,700 - 11,000**  
**HK\$78,000 - 120,000**

**Provenance**

Interim Art, London

Acquired directly from the above by the present owner



48 W

**GATHIE FALK (B.1928)**

*Pieces of Water: Terry Fox*  
1981

signed, titled and dated 81  
oil on canvas

78 by 66 in.  
198.1 by 167.6 cm.

**\$6,000 - 8,000**

**£4,600 - 6,100**

**HK\$47,000 - 62,000**

**Provenance**

Equinox Gallery, Vancouver

Private Collection, Vancouver

Equinox Gallery, Vancouver

Acquired directly from the above by the present owner in 2001

49 W

**MARK FRANCIS (B. 1962)**

*Untitled*

1997

signed on the reverse  
oil on canvas

84 by 72 in.  
213.5 by 183 cm.

This work was executed in 1997.

**\$8,000 - 12,000**

**£6,100 - 9,200**

**HK\$62,000 - 93,000**

**Provenance**

Bloom Gallery, Amsterdam

Private Collection

Sale: Sotheby's, London, *Contemporary Art Day*, 27 June 2002, Lot 138

Acquired directly from the above by the present owner

**END OF SALE**





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New York | 17 November 2020



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### WASSILY KANDINSKY (1866-1944)

*Einige Spitzen*

oil on board

27 3/4 x 19 3/4 in (70.5 x 50.2 cm)

Painted in March 1925

**\$1,500,000 - 2,500,000**

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8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

# Conditions of sale - continued

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.**

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 New York. 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/](http://www.bonhams.com/legals/). If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto: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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  - C. Discovery, if any, shall be limited as follows:
    - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
    - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
    - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York 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 arbitration.

## 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 UPPERCASE 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



# Conditions of sale - continued

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 UPPERCASE 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 UPPERCASE 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

## BUYING AND BIDDING 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](http://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](http://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.

### Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated 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 ▲ 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 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, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 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](http://www.bonhams.com/us), at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

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](http://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

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 Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

### 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 Client Services for our form.

### Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

### Handling and Storage Charges

**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.

# Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by TIME on Monday 23 November to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on Tuesday 24 November at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

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%

All purchases will be available for collection on Wednesday 25 November from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at:  
**+1 908 707 0077 or [quotes@dttdusa.com](mailto:quotes@dttdusa.com)**

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

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

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## Oversized lots

2	4	13	16	20	21	30	32	33	35	36	37
39	41	42	43	45	47	48	49				

## NOTICE FOR LOT 31

Please note that this sculpture is located off site in Philadelphia, Pennsylvania, and may require special handling or shipping due to size or other physical considerations. Bidders are advised to contact the department prior to the sale to discuss shipping requirements. The successful buyer will be responsible for the timely disassembly (if required), removal and shipping of this lot from its current location at buyer's expense by no later than 28th November 2021. Please refer to specialist Andrew Huber (+1 917 636 0196, [andrew.huber@bonhams.com](mailto:andrew.huber@bonhams.com)), for specific requirements and to make arrangements.

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Paddle number (for office use only)**

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

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

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

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://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 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  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

<b>Sale title:</b> Post-War & Contemporary Art	<b>Sale date:</b> November 18, 2020
<b>Sale no.</b> 26107	<b>Sale venue:</b> New York
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$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 the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
<b>Customer Number</b>	<b>Title</b>
<b>First Name</b>	<b>Last Name</b>
<b>Company name (to be invoiced if applicable)</b>	
<b>Address</b>	
<b>City</b>	<b>County / State</b>
<b>Post / Zip code</b>	<b>Country</b>
<b>Telephone mobile</b>	<b>Telephone daytime</b>
<b>Telephone evening</b>	
<b>Telephone bidders:</b> indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
<b>E-mail (in capitals)</b> _____ 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.	
<b>I am registering to bid as a private client</b> <input type="checkbox"/>	<b>I am registering to bid as a trade client</b> <input type="checkbox"/>
<b>Resale:</b> please enter your resale license number here _____ We may contact you for additional information.	

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

**Please note that all telephone calls are recorded.**

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

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

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

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

Your signature:

Date:

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