



Bonhams

Kusama: The Collection of the Late Dr Teruo Hirose

New York | May 12, 2021









Yayoi Kusama, *Oceans of Love*, 1953 (detail, lot 6)



Kusama: The Collection of the Late Dr Teruo Hirose

New York | Wednesday May 12, 2021 at 12pm EST

BONHAMS

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New York, New York 10022
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SALE NUMBER

26989
Lots 1 - 11

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ILLUSTRATIONS

Front & Rear Cover: Yayoi Kusama,
Mississippi River, 1960 (detail, lot 3)
Inside Front Cover: Yayoi Kusama,
Untitled, c. 1965 (detail, lot 8)
Left: Yayoi Kusama, *Mississippi River*, 1960 (lot 3)
Inside Rear Cover: Yayoi Kusama,
Sun, 1953 (detail, lot 11)

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New York
30 April – 12 May
By appointment

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Introduction

Kusama: The Collection of the Late Dr Teruo Hirose

The Collection of Dr Hirose includes exceptional examples from Kusama's earliest and most influential decades. This group of eleven works is, without a doubt, the rarest group of Kusama works from the 1950s and 1960s to ever come to market. Bonhams is delighted to have the opportunity to present these truly seminal works, all of which are being seen by the public for the first time.

Hudson River and *Mississippi River*, both from 1960, are early and extraordinarily rare examples of Kusama's Infinity Net paintings for which she would become so well known. *Untitled*, from the mid-1960s, foreshadows much of her later practice and shows the exploration of bright, bold colors, that now characterize much of her work. The works on paper, the majority of which were brought from Japan in Kusama's suitcase, show the very earliest cases of polka dots, nets and flowers which would define her career.

It has been one of the greatest pleasures of my career to work with Dr Hirose's family in presenting this collection. We wish to thank them for their support in researching and presenting these works and it has been our honor to celebrate the great work and life of Dr Teruo Hirose in this process. We are privileged to see these works into their next chapters where we are sure they will be appreciated, just as the Hirose family treasured them.



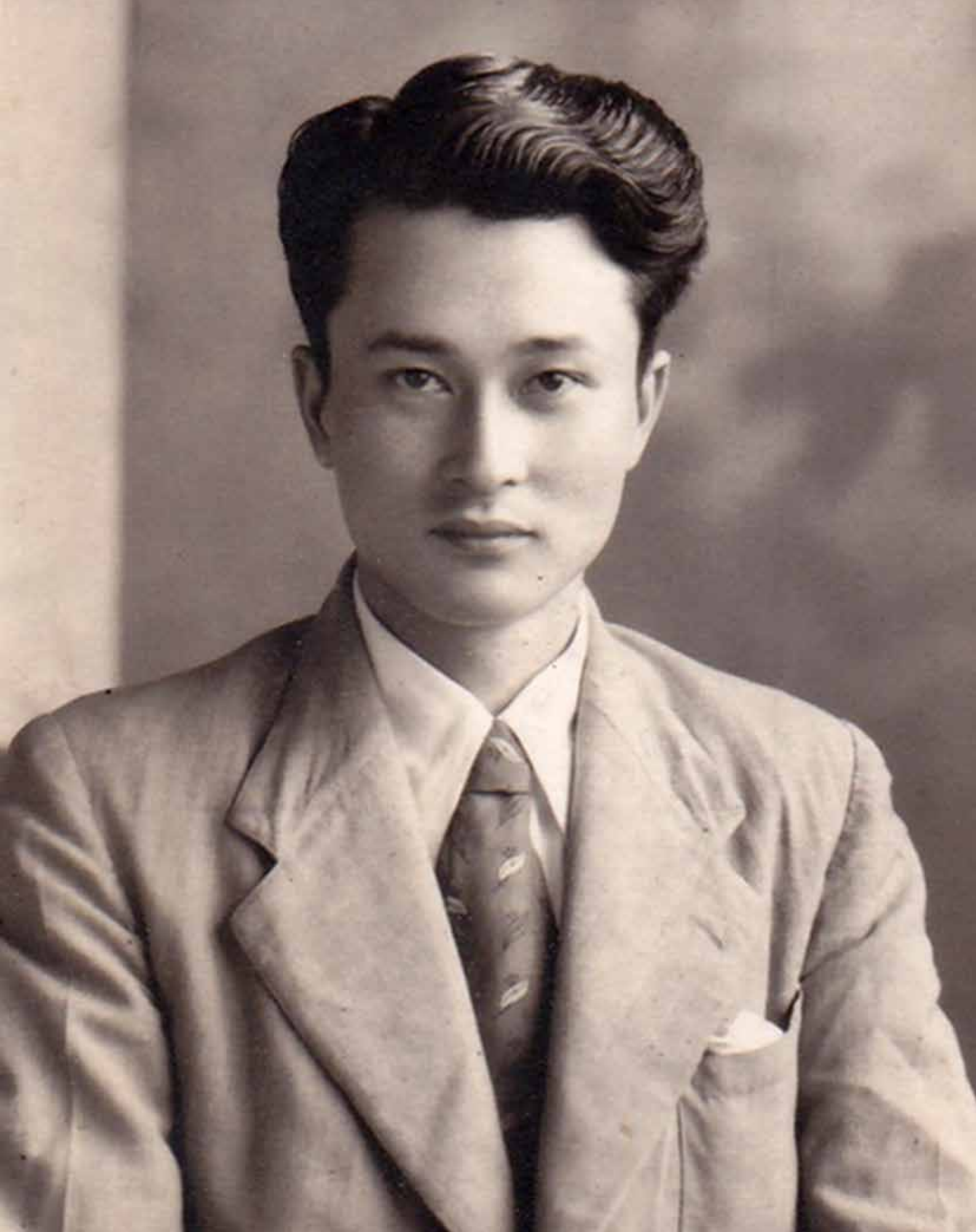
Ralph Taylor
Global Head of Post-War & Contemporary Art

From upper left, clockwise:
Yayoi Kusama, *Flower Petal*, 1953 (lot 2)
Yayoi Kusama, *Flower 52*, 1954 (lot 1)
Yayoi Kusama, *Oceans of Love*, 1953 (lot 6)

The Artist & the Doctor

Kusama: The Collection of the Late Dr Teruo Hirose





Dr Teruo Hirose

Kusama: The Collection of the Late Dr Teruo Hirose

Dr Teruo Hirose was a Japanese cardiothoracic surgeon who worked in New York City from 1959 until his passing in 2019. Encouraged by his great uncle, a member of Japan's diplomatic corps, to come to the United States, Dr Hirose and his young family would settle in New York's nascent Japanese expatriate community in 1959. Coming to New York only fifteen years after V-J Day meant that there was only a small Japanese community in the city. It is believed that there were two Japanese speaking doctors in the five boroughs at the time.

Working as a heart surgeon by day, Dr Hirose would host visiting hours at his in-house office in the evening to offer care to a then underserved community. He was generous with his time and care, often accepting small payments or gifts in exchange for treatment. Via his friend, artist Gen Ichiro Inokuma, word began to spread that he would offer medical assistance to artists in exchange for works of art. It was through these means, that he would be introduced to, and develop a years long friendship with, Yayoi Kusama.

Kusama arrived in New York only a year before the Hirose family. Having hustled together the cash, artworks, kimonos, and connections to try to find success in America, she still found the city difficult to navigate and expensive. The stress of these circumstances, combined with the existing mental and physical challenges she had since childhood, meant that she turned to Dr Hirose often. What care she received is unknown, but in her autobiography, Kusama wrote about the physical manifestations of her visions writing: "Arrhythmia doesn't play fair / Tachycardia is a sea of fire" suggesting that the aid of a cardiologist of Dr Hirose's caliber was of great need (Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London 2011, p. 88).



Not only did Dr Hirose care for her physical well-being but Dr Hirose's wife, Shigeko, became a dear friend and confidant of Kusama. An artist in her own right, Shigeko, connected with both Kusama's artistic sensibilities as well as the difficulties of being an expatriate in a strange new city. Shigeko was said to only allow a select few to cross the threshold between Dr Hirose's medical office and the house – Kusama, and her

Previous page left: Yayoi Kusama on the Staten Island Ferry, c. 1964

Photo by Lock Huey ©YAYOI KUSAMA

Previous page right: Dr Teruo Hirose

fellow artists were the exception. Kusama's gifts of *Mississippi River* (lot 3), *Hudson River* (lot 4), *Untitled* (lot 8) and the various early works on paper which she brought with her from Japan, demonstrate both the regular nature of Dr Hirose's care, as well as the deep bond between her and the Hirose family.

Though on the surface Dr Hirose, a serious cardiovascular surgeon, and Yayoi Kusama, an avant-garde artist, do not seem like natural friends, the two had a deep, decades long friendship that identified much common ground between them. They both worked tirelessly to leave Japan in the late 1950s, feeling disoriented and frustrated by the war effort and the country's conservative cultural mores. They also came from important Japanese families: Dr Hirose having a samurai line in his family tree and Kusama hailing from a high-ranking family in Japan. Dr Hirose chose medicine as a way of studying rather than conscription, whereas Kusama worked endlessly to establish connections which would one day offer sponsorship for her to leave her remote province in Japan. Both Dr Hirose and Kusama faced backlash from their families in wanting to leave the country. It was these connections which would foster a deep friendship that endured from Kusama's earliest days in New York through to the most recent years of her global celebrity.

The friendship crossed generations, Dr Hirose's son recalls visiting Kusama's studio at 404 E 14th Street and being enthralled by her Hair Coat, mirrored bed and bohemian lifestyle that so differed from his family's more traditional Japanese-American home. Kusama confided in the Hirose family ahead of some of her major New York retrospectives, speaking of her nervousness ahead of these large exhibitions. The family remained loyal to the artist over decades, attending her exhibitions and staying in touch. The artworks presented here held pride of place in their home for over sixty years.



Dr Hirose practiced medicine for decades, serving as the corporate doctor for Canon and other major businesses. He regularly appeared on Japanese television and published over forty books on medicine and was a celebrated and respected member of the medical community. He was on the pioneering team that developed new techniques in heart bypass surgery, radically changing the field in the process, and also developed a lifesaving method of surgery which saved time and allowed patients to circumvent the need for blood transfusions. He passed away in November of 2019. Following his death, Kusama wrote a highly personal letter of condolence to his family.

Opposite: Dr Teruo Hirose and Shigeko Hirose, New York, 1960s
Above: Dr Teruo Hirose and Yayoi Kusama, 2007

Kusama: The Collection of the Late Dr Teruo Hirose

Lots 1 - 11



Yayoi Kusama, *Untitled*, c. 1965 (lot 8)

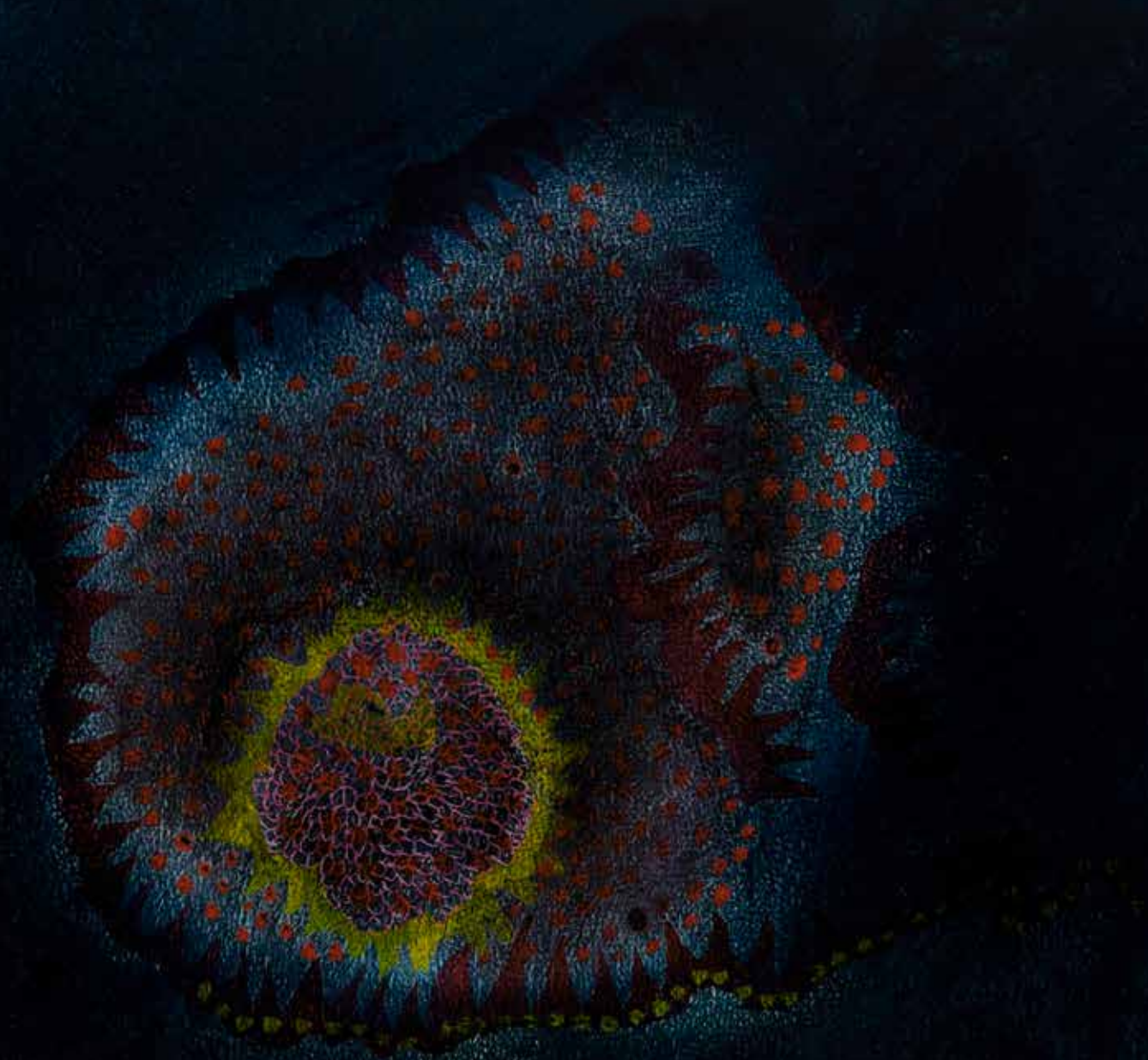
The Works on Paper

Kusama: The Collection of the Late Dr Teruo Hirose

*“Deep in the mountains of Nagano,
working with letter-size sheets of
white paper I had found my own
unique method of expression”*

– Yayoi Kusama







Kusama's works on paper, executed before her emigration to the United States, are cornerstones of the artist's practice, laying the aesthetic groundwork for her career to follow. The works illustrate gauzy, organic, captivating forms floating in rich blacks and sumptuous blues. Painted when Kusama was in only her twenties, the works show the genesis of the decades long career that would follow in which she would become one of the most recognized contemporary artists in the world.

All but one of the works on paper were executed prior to Kusama leaving Japan. These works, largely executed between 1952 and 1954, show a remarkable clarity of style and vision. After several years of trying to convince her mother, who wholly rejected her goal to become an artist, Kusama convinced her family to allow her to study art in Kyoto. Whilst the move to Kyoto was a rebellious act, the art taught there was not. Kusama was perturbed by the rigid teacher student structure as well as the adherence to *Nihonga* traditions. Before her move to the United States, she would destroy much of

the work created during her studies, showing her confidence in the remaining works such as the works in Dr Hirose's collection.

The works also facilitated her move to the United States. By sending packets of works on paper to Georgia O'Keeffe and Zoe Dusanne in Seattle, she would establish initial gallery contacts who were enthralled by these surreal works. She would also use them as a form of in-kind currency. Limited in the quantity of Yen she could legally transfer to Dollars, she brought a suitcase full of works on paper, including these, which she could use to barter upon arrival in the US. She was astute in her decision to bring these works as they would ultimately be exchanged with Dr Hirose for medical care and remain in the Hirose collection for decades since.

In the present works, we see tiny dots, nets and cells – the proto-Infinity Nets, flowers and polka dots for which she would become so well known. Here, hazy clouds of blue, purple and pink move across the paper, pin-pointed with dazzling dots of sparkling color. At an initial

Left: Yayoi Kusama, *Untitled*, 1952 (detail, lot 5)

Above: Wassily Kandinsky, *Several Circles*, 1926
The Solomon R. Guggenheim Museum, New York
© The Solomon R. Guggenheim Foundation / Art Resource, NY
Artwork © 2021 Artists Rights Society (ARS), New York



glance, these works are abstract washes of color in rich oceans of blue and black, but on closer inspection, these forms hold minute details – tiny polka dots in *Oceans of Love* (lot 6) or *Ever Inward No. 2* (lot 7) and dashes of red radiating from *Sun* (lot 11). These works suggest those of Wassily Kandinsky three decades prior, including *Several Circles* from 1926, now in the collection of the Solomon R. Guggenheim Museum, New York. It is unlikely that Kusama ever knew of Kandinsky's work prior to arriving in New York but the artists' abilities to bring dazzling colors from the depths of a dark background show striking parallels.

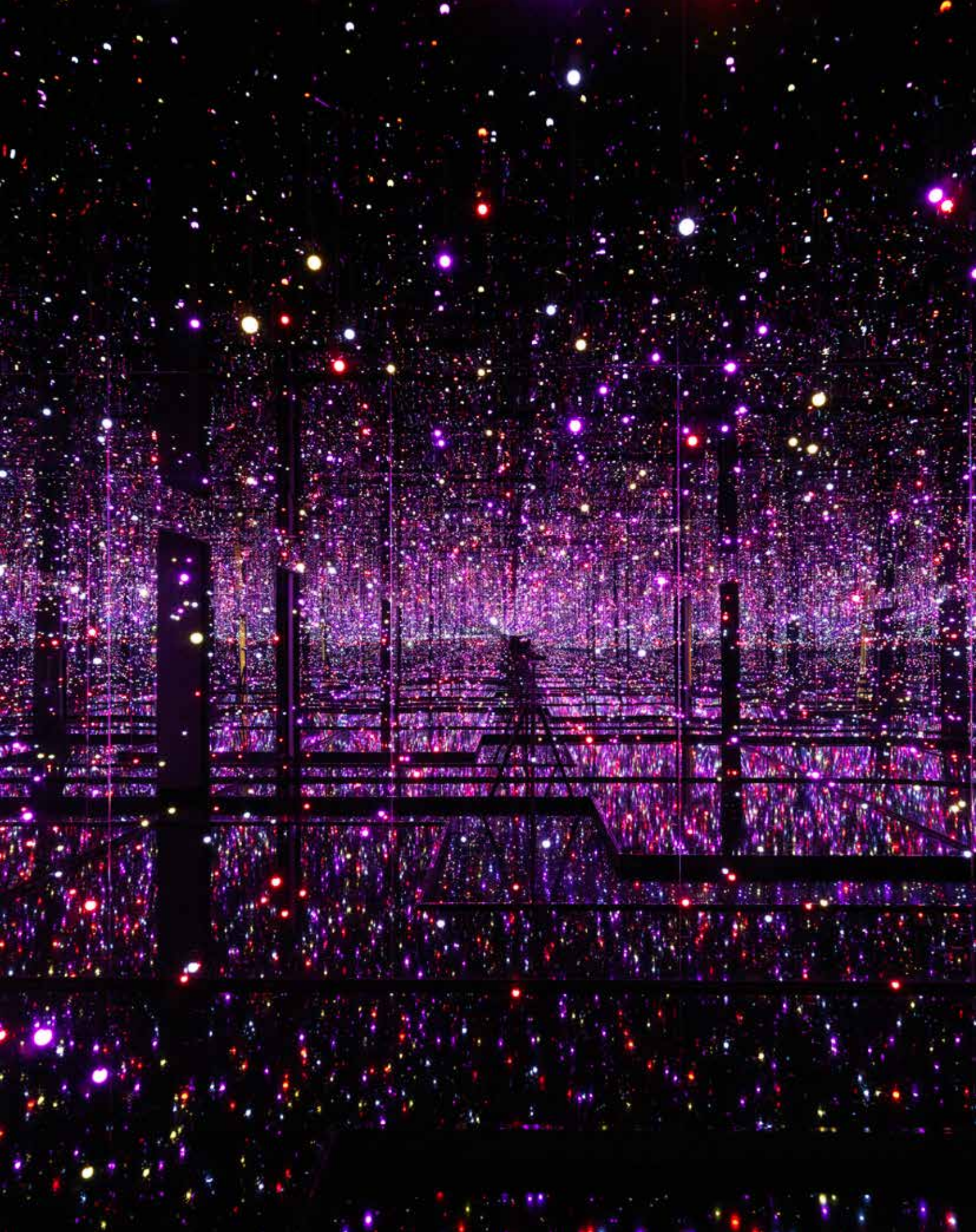
As with the *River* paintings, these works also speak to Kusama's upbringing and earliest hallucinations. Here, organic forms, suggesting seeds, plants and cells, stem from Kusama's life in rural Japan where her family were seed manufacturers in Matsumoto prefecture. She described studying the seeds and flowers at the harvesting grounds and one of her earliest hallucinations included a field of violets coming to life around her. In *Flower 52* (lot 1) and *Flower Petal* (lot 2) she

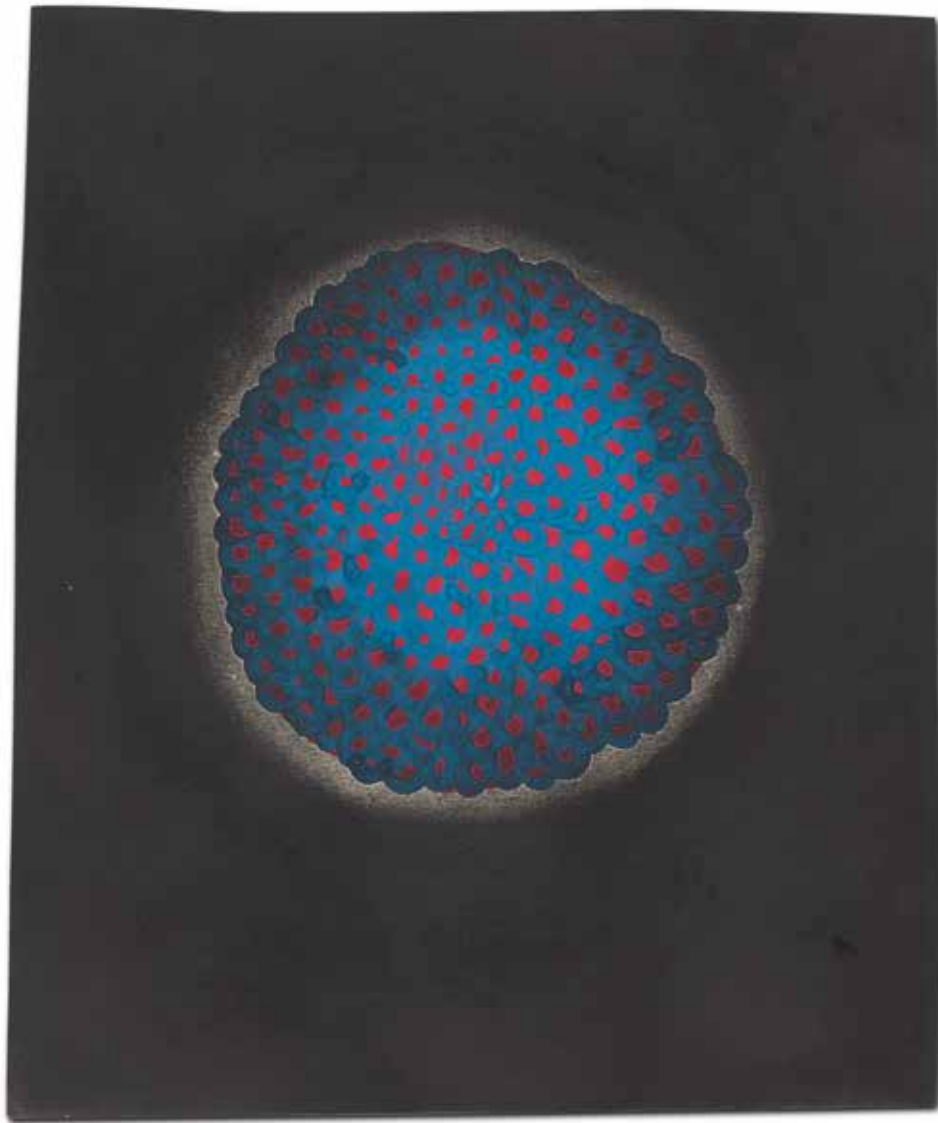
balances abstraction and figuration with remarkable confidence suggesting the pods and seeds for which she would be so familiar in her singular style, already recognizable from a young age.

Experimentation is also evident. In *TREES* from 1953 (lot 10) the tenets of *Abstract Expressionism* run through the work, as does the suggestion of Japanese Kanji, but this was five years prior to even leaving Japan and long before she would befriend so many artists from the *New York School*. *No. 5.B.* from 1958 (lot 9) is the only work on paper executed after her arrival in New York. In the work the scale immediately changes, this is not a work that would fit in a suitcase, and her approach to texture changes as well. Here, the nestled waves, the confident melding of color, and the organic movement of the forms across the page clearly suggests both her Infinity Nets – which she was just beginning to execute – as well as the rolling movement of both *Mississippi River* (lot 3) and *Hudson River* (lot 4), which she would create two years later.

Above: Yayoi Kusama, *Oceans of Love*, 1953 (lot 6)

Right: Yayoi Kusama, *Infinity Mirror Room – Filled with the Brilliance of Life*, 2011/2017
Tate Collection, London
© Tate



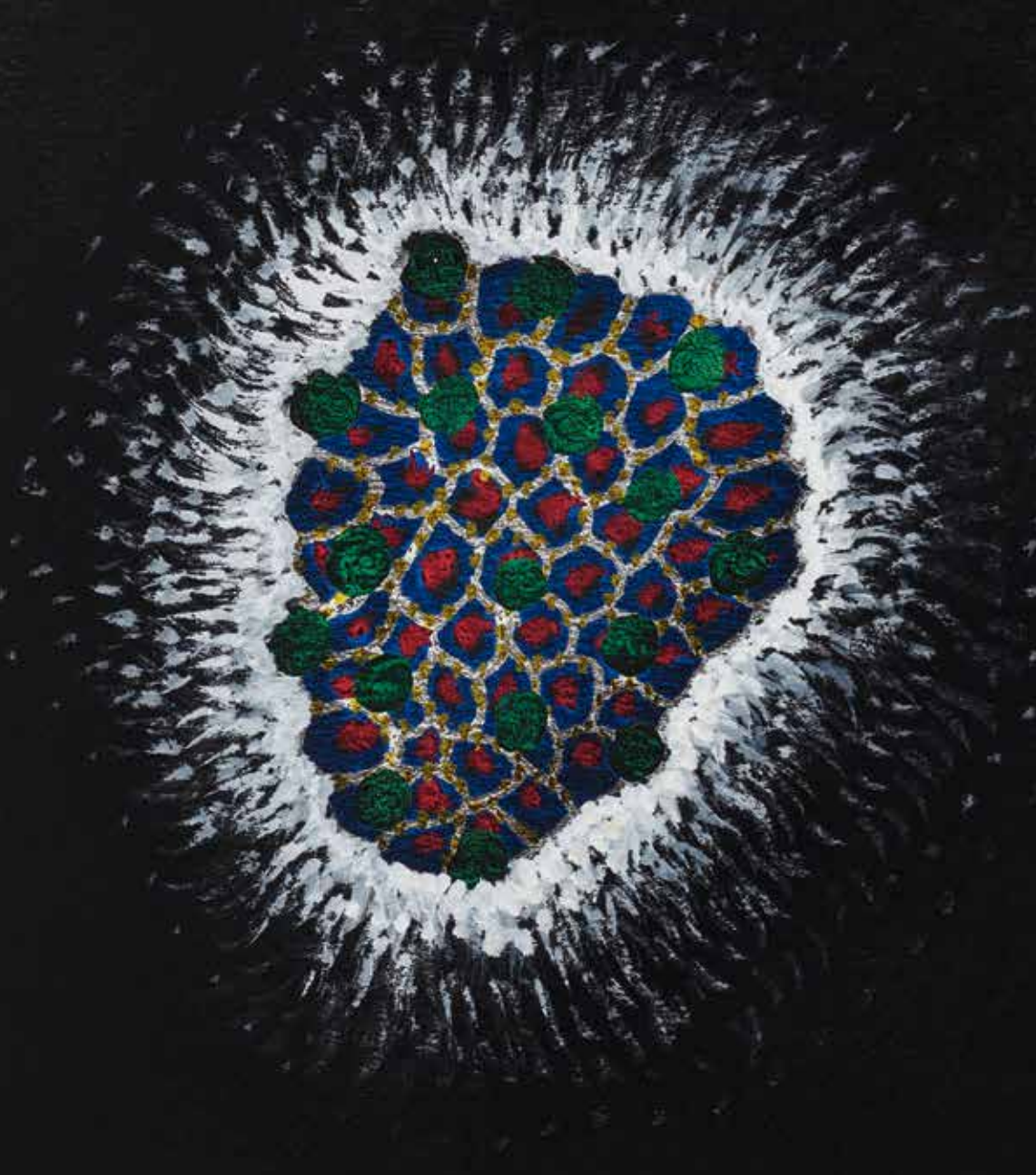


As with so many works in the collection, these works on paper show the earliest moments which would lead to Kusama's contemporary works. In *Oceans of Love*, the swirling pinks, dotted with flashes of colorful polka dots show the start of a decades long arc that would culminate in Kusama's *Infinity Rooms*. These rooms, including her largest, *Infinity Mirrored Room - Filled with the Brilliance of Life*, now in the collection of the Tate Modern, allow the viewer to step fully into her world, as if stepping into a fully realized, career-long vision of these works on paper.

These works on paper are significant and highly important examples of her practice at the time. Other examples of these works are in public collections such as the Museum of Modern Art, New York; the National Museum of Modern Art, Tokyo; Museum Boijmans Van Beuningen, Rotterdam and the Blanton Museum of Art, Austin, Texas. They have been featured heavily in her major exhibitions with a section dedicated to them in her 1998 and 2012 retrospectives. In the introduction to the Tate retrospective exhibition catalogue, the curator Frances Morris wrote: "These watercolours demonstrate how far and how fast Kusama had travelled from her early grounding in Japanese tradition" (Frances Morris Ed., *Yayoi Kusama*, London 2012, p. 11).

Above: Yayoi Kusama, *Flower*, 1953 and (1963)
The Museum of Modern Art, New York
© The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

Right: Yayoi Kusama, *Flower 52*, 1954 (detail, lot 1)



1

YAYOI KUSAMA (B. 1929)

Flower 52

1954

signed and dated 1954; signed, titled and dated 1954 on a label affixed to the reverse
gouache and pastel on paper

10 1/2 x 9 3/4 in.
26.6 x 24.7 cm.

\$20,000 - 30,000

£14,300 – 21,000

HK\$155,000 – 233,000

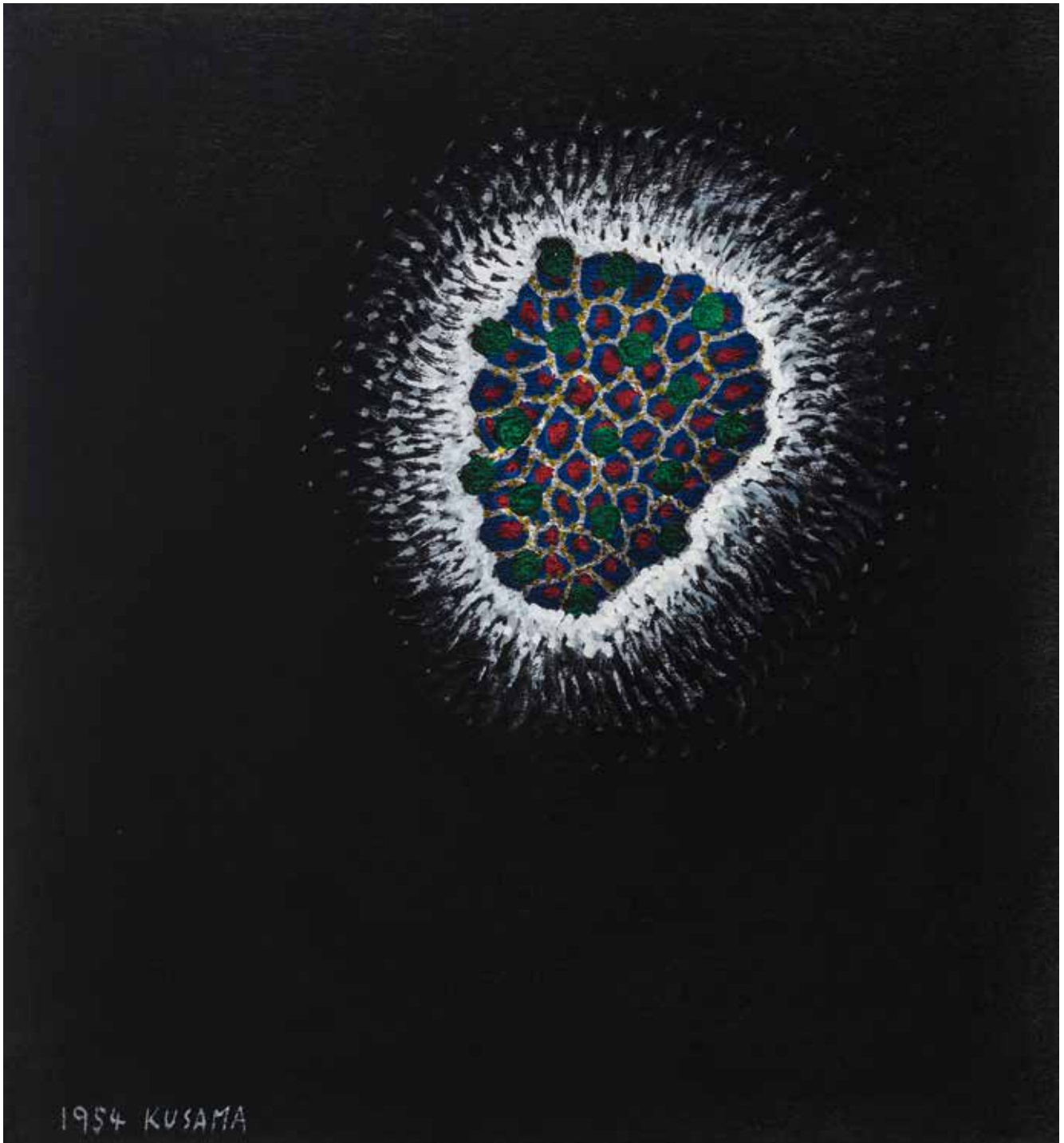
This work is accompanied by a registration card issued by *Yayoi Kusama Inc.*, Tokyo.

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist *circa* 1965)

Thence by descent to the present owner



2

YAYOI KUSAMA (B. 1929)

Flower Petal

1953

signed, titled, dated 1953 and numbered 27 on the reverse
oil, gouache and pastel on paper

13 1/4 x 12 1/2 in.
33.6 x 31.6 cm.

\$50,000 - 70,000

£36,000 - 50,000

HK\$388,000 - 543,000

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

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist *circa* 1965)

Thence by descent to the present owner



The River Paintings

Kusama: The Collection of the Late Dr Teruo Hirose

“the riverbed behind our house, [...] became the miraculous source of a vision”

– Yayoi Kusama

Right: Yayoi Kusama posing in front of an Infinity Net painting with the Manhattan skyline in the background, c.1960. Archival image.
©YAYOI KUSAMA



3

YAYOI KUSAMA (B. 1929)

Mississippi River

1960

signed, titled and dated 1960 on the reverse
oil on canvas

23 3/4 x 28 1/4 in.
60.3 x 71.7 cm.

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

£2,140,000 - 3,570,000

HK\$23,260,000 - 38,770,000

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

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist in October 1960)

Thence by descent to the present owner



4

YAYOI KUSAMA (B. 1929)

Hudson River

1960

signed, titled and dated 1960 on the reverse
oil on canvas

28 1/4 x 23 3/4 in.
71.7 x 60.3 cm.

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

£2,140,000 - 3,570,000

HK\$23,260,000 - 38,770,000

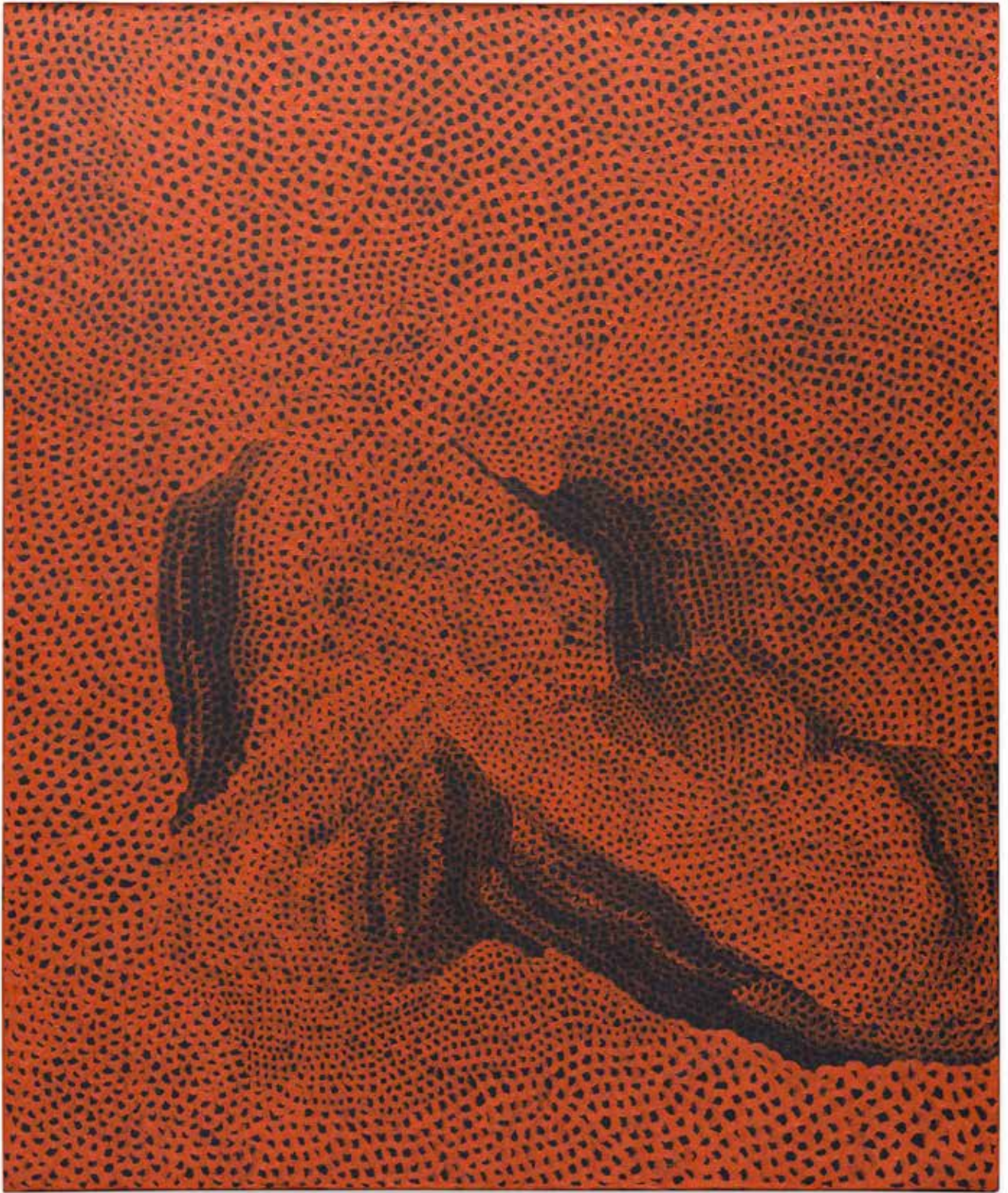
This work is accompanied by a registration card issued by *Yayoi Kusama Inc.*, Tokyo.

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist in October 1960)

Thence by descent to the present owner



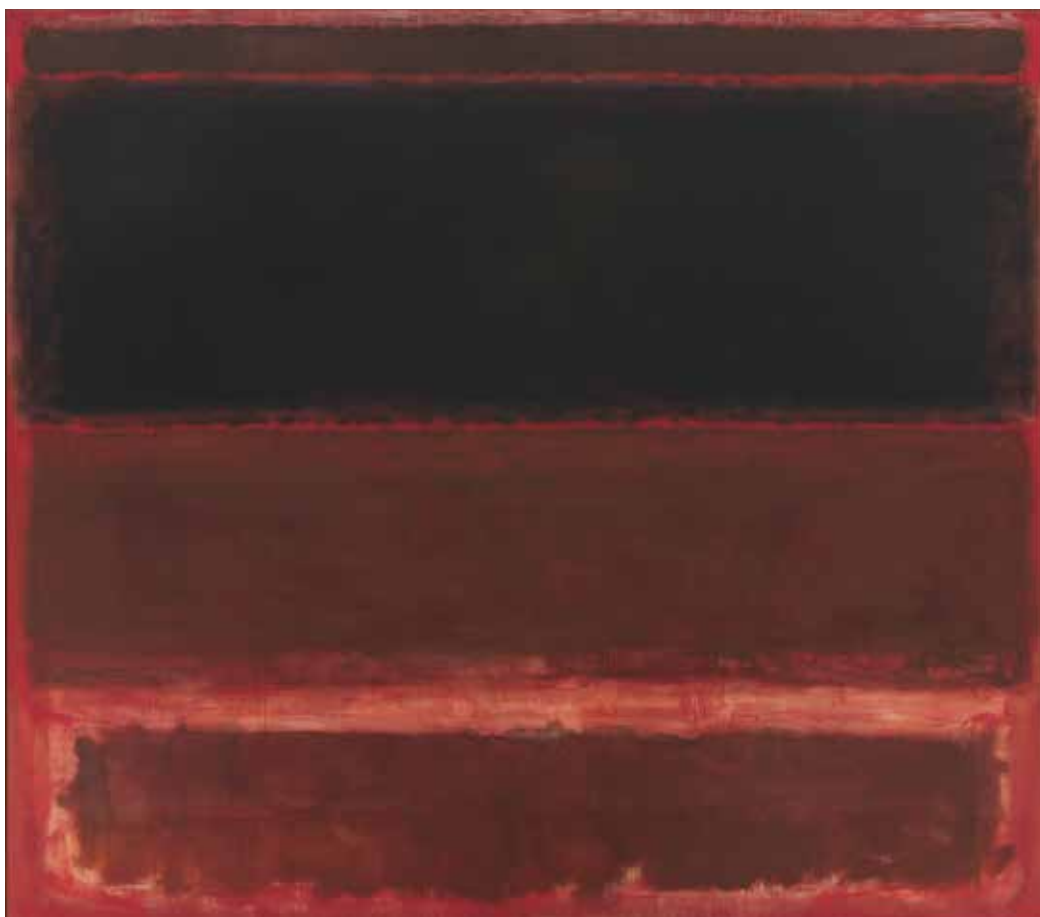
Mississippi River (lot 3) and *Hudson River* (lot 4), both from 1960, are singular examples from the artist's six decades of art making. Deeply rare, quintessential examples of one of the most important motifs in Kusama's career, here the Infinity Net technique is at its best: the nets expand and contract, swirling and falling in waves across the canvas. Each tiny net is hypnotic and mesmerizing, demonstrating the sheer power of Kusama's work. These works are deeply personal, connecting memories from Kusama's isolated childhood in Japan, to her new life in New York. This is underscored by their provenance, having been treasured paintings hanging proudly in Dr Hirose's home for the last six decades.

Hudson River and *Mississippi River* were executed in the early days of Kusama's New York career; they were given to Dr Hirose in October of 1960. Initially, Kusama's Infinity Net paintings were painted in white on black ground, with a white over wash, and typically on a monumental scale designed to take over gallery and exhibition spaces. The early white Infinity Nets are what brought initial attention – Donald Judd, working as a critic at the time, purchased one of these works for \$200, paying in installments.

The present works are also some of the artist's earliest works in red, moving away from her initial white works. The red is a powerful statement, providing an energy and motion, which was harder to capture in the subtle layers of her initial white canvases. The red is reminiscent of some of the most celebrated works by Mark Rothko, a friend of Kusama's once she arrived in the city. His work, *Four Darks in Red* (1958), executed the year Kusama moved to New York and now in the collection of The Whitney Museum of American Art, New York, shows the same layering of reds and blacks that Kusama employs in the present canvases. The reds and blacks in both paintings merge and meld, though both entirely abstract, there is a clear connection to landscape and nature between them. These red works hold a deep power to them, drawing the viewer to them. Red works from this period are rare for Kusama. Two examples are in public collections: The National Museum of Modern Art, Tokyo and *No. I.Z.* (1960), from the same year as *Hudson River* and *Mississippi River*, in the collection of the Art Institute of Chicago.

Right: Yayoi Kusama, *Mississippi River*, 1960 & Yayoi Kusama, *Hudson River*, 1960





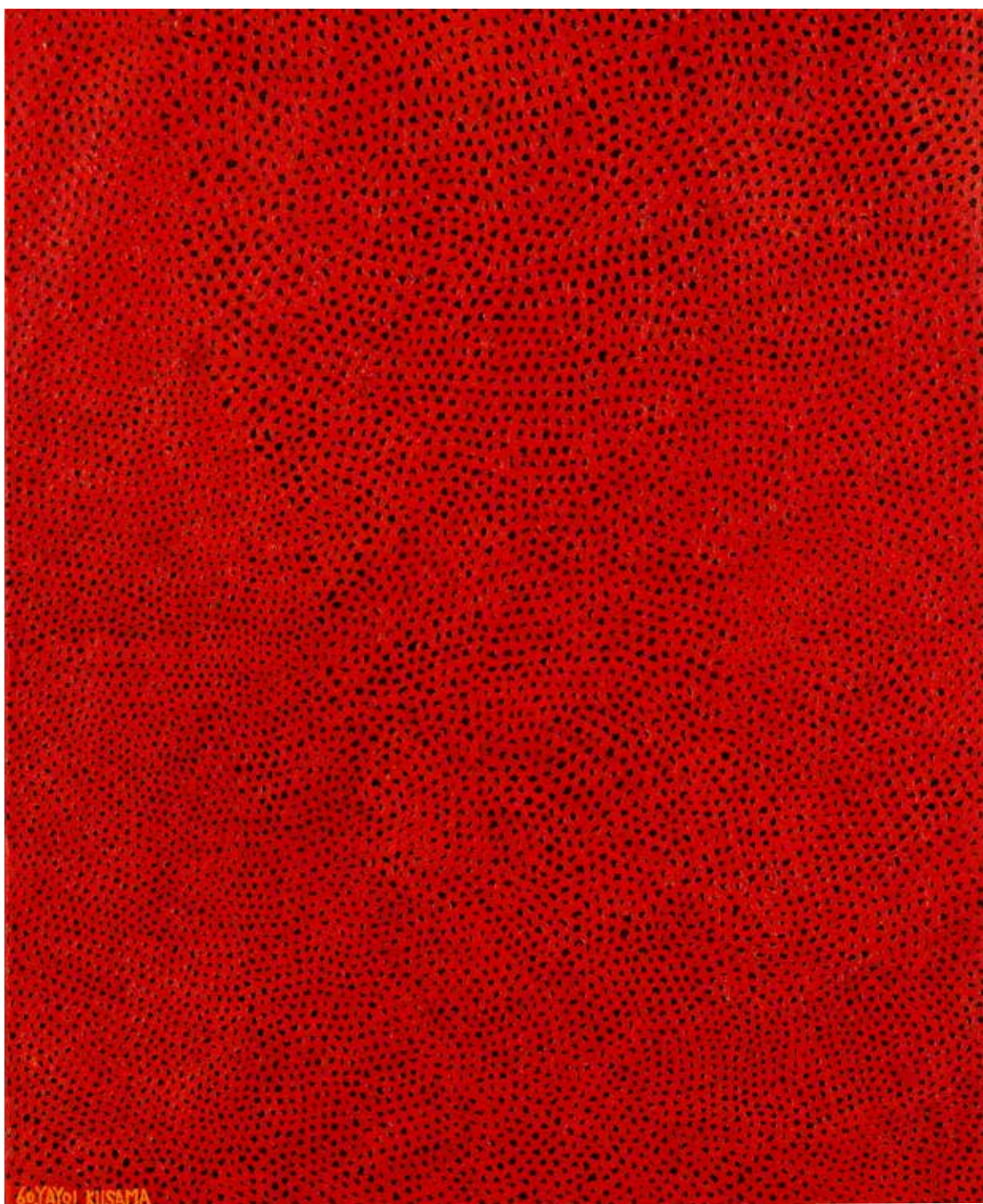
The Infinity Net imagery is intertwined with Kusama's biography and the psychosis which has followed her since childhood. Kusama wrote about a river which flowed behind her childhood home, where she would often go to escape her difficult upbringing: "During the dark days of the War, the scenery of the riverbed behind our house, where I spent much of my disconsolate childhood, became the miraculous source of a vision: the hundreds of millions of white pebbles..." (Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London 2011, p. 26). The present works are the only known examples from this period to describe rivers, amongst rarefied examples that nod to other bodies of water, such as the Pacific Ocean or Lake Michigan.

The works, especially these *River* paintings, are autobiographical in a deeper way, connecting Kusama's past to her present and the new life that she was embarking on in America – depicting the Hudson River for which she would be so familiar in New York as well as the Mississippi River which she crossed on her first flight to the city from Seattle in 1958 – winding waterways that deeply define the American landscape. This connection from life in Japan to life in America, made them a fitting

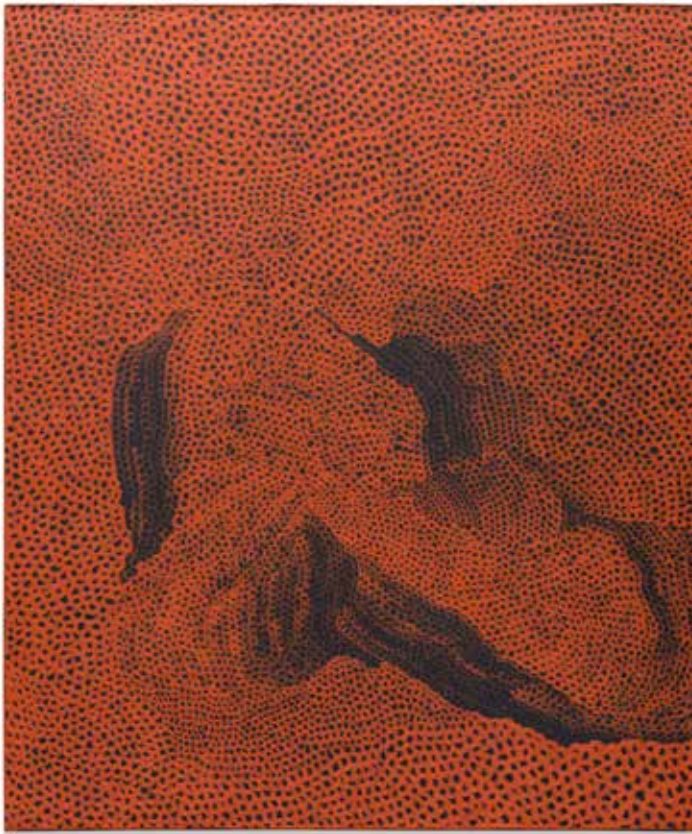
gift to Teruo and Shigeko Hirose, immigrants themselves, navigating the new world in New York.

These river paintings also draw close parallels to contemporaneous works of Kusama's mentor, Georgia O'Keeffe. Just as Dr Hirose had his great uncle and fellow mentors in the medical field who supported and encouraged him to come to the States, O'Keeffe was, in Kusama's words "[her] first and greatest benefactor." (Ibid, p. 157). Kusama famously discovered O'Keeffe's work in a book near Kusama's home in rural Japan. Immediately taken with it, Kusama took a train six hours to Tokyo where, through something of a miracle, there was a book at the United States Embassy that included O'Keeffe's address. Kusama wrote to her of her desire to move to America and become an artist, sending a selection of her works on paper with her. O'Keeffe generously returned the correspondence, made introductions and offered advice to the young artist at the time. They would eventually meet in New York, around the same time that the present works were executed.

Above: Mark Rothko, *Four Darks in Red*, 1958
 The Whitney Museum of American Art, New York
 © Whitney Museum of American Art / Licensed by Scala / Art Resource, NY
 Artwork © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



Above: Yayoi Kusama, *No. I.Z.*, 1960
The Art Institute of Chicago
© The Art Institute of Chicago / Art Resource, NY



O'Keeffe created her own series emulating rivers in the same period. As with so many of her works, she took inspiration from air travel that was becoming increasingly mainstream and allowed her to see much of the American landscape, which so fascinated her, from a new vantage point. These paintings, including *It Was Yellow and Pink III* (1960), now in the collection of the Art Institute of Chicago, stemmed from sketches taken in the air throughout O'Keeffe's travels in 1959-1960. The fresh vantage provided by air travel, as well as O'Keeffe's influence, was on Kusama's mind on her own harrowing journey from Seattle to New York in 1958, in her autobiography, Kusama writes: "As the plane bounced and shuddered, I reflected that somewhere down below was New Mexico and the quiet ranch Georgia O'Keeffe had invited me to visit." (Ibid, p. 17).

It is fascinating to see two artists who would become two of the most influential and recognizable artistic voices of their generation approach the same subject matter in the same year. For Kusama, it was as

her career was ascending, having only recently turned thirty. Whereas O'Keeffe was in her sixties, planning her forty-year career retrospective, already a grande dame of the artworld. Despite these differences, both artists capture the winding, meandering nature of rivers and water with the suggestions of an infinite horizon that come with them. They both take separate, though decidedly abstract, approaches to color; in the present works the color red is an eerie but powerful choice for bodies of water, suggesting a pulsating, powerful energy that evokes the vivid inner turbulence of Kusama's visions. By contrast, O'Keeffe's shimmering desert-scape divided by golden tributaries is all the more lucid and sparse.

Two of the most important paintings to ever come to market, *Hudson River* and *Mississippi River* are seminal examples from the start of Kusama's most important decade. Capturing moments from her childhood and earliest days in America, they remain fresh, captivating paintings sixty years since their execution.

Above left: Yayoi Kusama, *Hudson River*, 1960
 Above right: Georgia O'Keeffe, *It Was Yellow and Pink III*, 1960
 The Art Institute of Chicago
 © The Art Institute of Chicago / Art Resource, NY
 Artwork © 2021 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

Opposite: Yayoi Kusama, *Mississippi River*, 1960 (detail)



5

YAYOI KUSAMA (B. 1929)

Untitled

1952

signed, dated 1952 and numbered 6 on the reverse
oil, gouache and pastel on paper

14 1/4 x 17 1/4 in.
36 x 43.8 cm.

\$60,000 - 80,000

£43,000 – 57,000

HK\$465,000 – 620,000

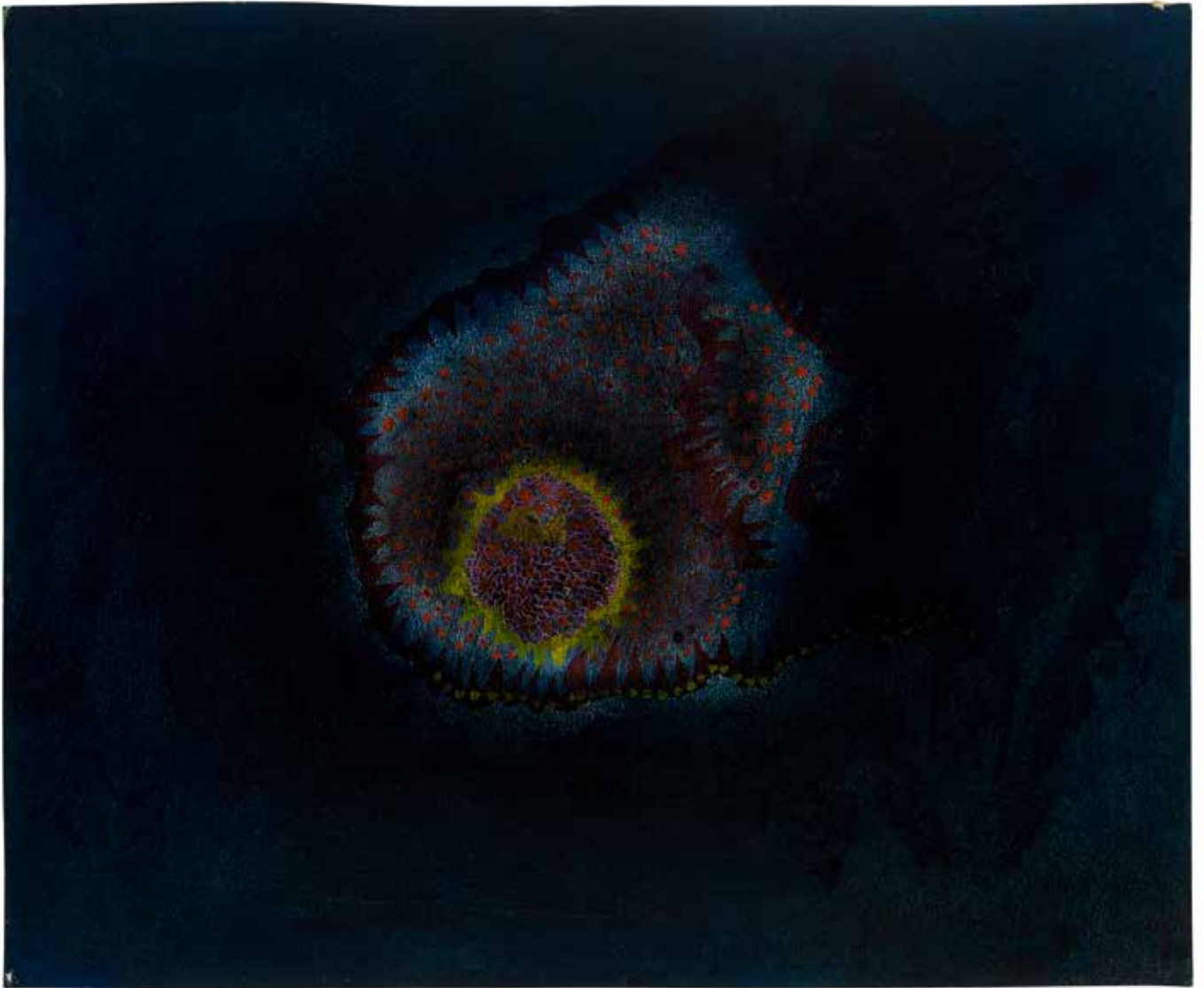
This work is accompanied by a registration card issued by *Yayoi Kusama Inc.*, Tokyo.

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist *circa* 1965)

Thence by descent to the present owner



6

YAYOI KUSAMA (B. 1929)

Oceans of Love

1953

signed, titled and dated 1953 on the reverse
gouache, pastel and ink on paper

14 x 17 1/4 in.
35.5 x 43.8 cm.

\$60,000 - 80,000

£43,000 – 57,000

HK\$465,000 – 620,000

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

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist *circa* 1965)

Thence by descent to the present owner



7

YAYOI KUSAMA (B. 1929)

Ever Inward No.2

1953

signed, titled and dated 1953 on the reverse
gouache, pastel and ink on paper

12 3/4 x 15 3/4 in.
32.3 x 40 cm.

\$60,000 - 80,000

£43,000 – 57,000

HK\$465,000 – 620,000

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

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist *circa* 1965)

Thence by descent to the present owner



Untitled, circa 1965

Kusama: The Collection of the Late Dr Teruo Hirose

*“My desire was to predict and measure
the infinity of the unbounded universe,
from my own position in it, with dots
[...] How deep was the mystery?”*

– Yayoi Kusama



8

YAYOI KUSAMA (B. 1929)

Untitled

1965

oil on canvas

43 3/4 x 51 1/2 in.

111 x 130.8 cm.

This work was executed *circa* 1965.

\$2,500,000 - 3,500,000

£1,780,000 - 2,500,000

HK\$19,380,000 – 27,140,000

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

Provenance

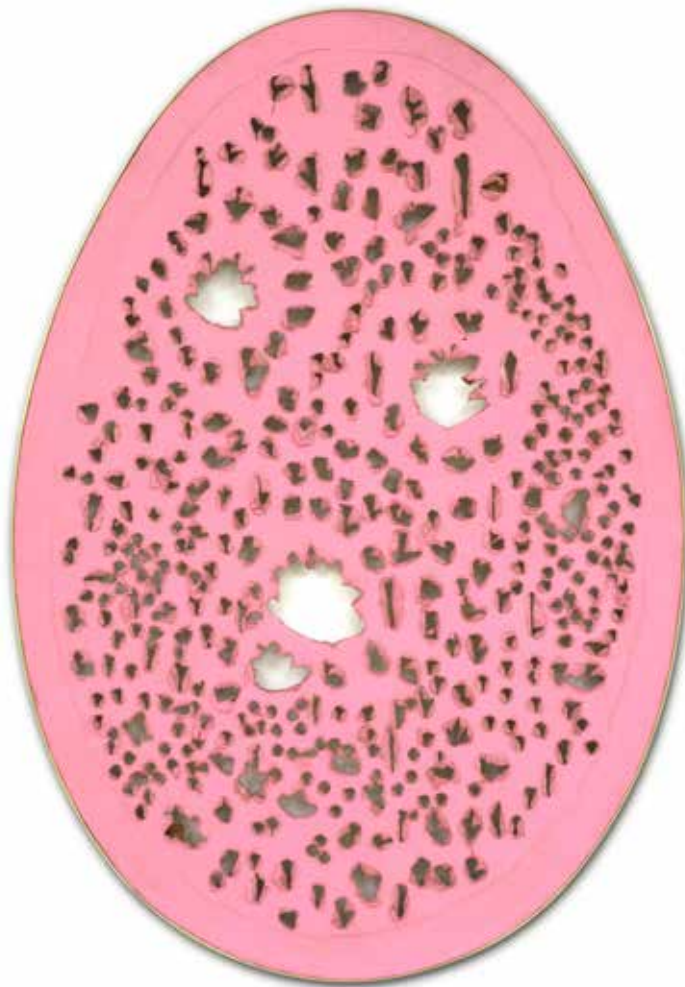
Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist *circa* 1965)

Thence by descent to the present owner







Untitled (lot 8), executed in the mid-1960s, shows Kusama exploring a brighter, braver palette, foreshadowing the dizzying displays of color and light that define much of her current work. It also shows the various influences and friendships within the artistic community that she would forge upon moving to New York and entering the international artistic fray for the first time in her career.

The present work reflects the increased interaction she experienced with many of her European contemporaries throughout the 1960s. Kusama's work made its European debut in the *Monochrome Malerei* exhibition at the Städtisches Museum, Leverkusen, West Germany, in 1960. Whilst she did not travel to Europe for that exhibition, it did introduce her to many of the most influential artists of the period including: Lucio Fontana, Yves Klein, Piero Manzoni, Günther Uecker, Otto Piene and many others. In 1965 she would travel to Europe for various exhibitions including at the Stedelijk Museum, Amsterdam, where she would interact with artists from the *ZERO* and *Nul* groups as well as fellow Japanese émigré from the *Gutai* group.

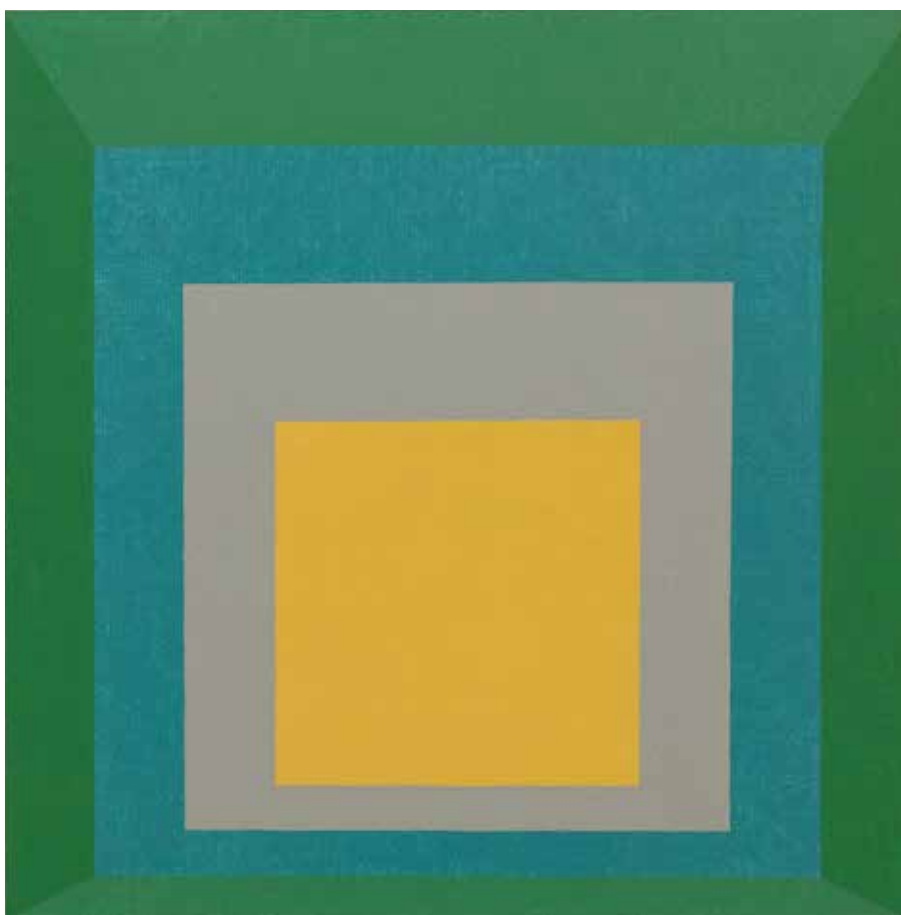
The mutual influence between Kusama and these many European artists and groups cannot be understated. These artists were exploring concepts that Kusama had also been developing in her own practice and which define much of her oeuvre. Ideas of the void and infinity (often one and the same), accumulations and artistic happenings; these new conceptual underpinnings were becoming pivotal ideas across the Atlantic. Kusama was one of the driving forces of this newfound creative energy, and it is during this time that Uecker begins to pound nails into canvases, radiating out from the center of the canvas, just as Kusama's tiny nets do in the present work. These artists also worked beyond the canvas, with Uecker covering chairs with nails, just as Kusama did with her accumulations onto chairs, beds and boats.

Unusually, the center of the canvas in the present work is devoid of nets, leaving a hazy wash of yellow. This makes *Untitled* reminiscent of the *Concetto Spaziale* (Spatial Concepts) works that Lucio Fontana, one of the leading artistic voices in Europe, developed after World War II. Fontana's *Concetto Spaziale* would see him slashing and gouging

Left: Yayoi Kusama, *Untitled*, c. 1965 (detail)

Above: Lucio Fontana, *Concetto spaziale, La fine di Dio*, 1963
Centre Pompidou, Paris
© CNAC/MNAM, Dist. RMN-Grand Palais / Art Resource, NY
Artwork © 2021 Artists Rights Society (ARS), New York / SIAE, Rome





his canvases to reach a fresh, new starting point in artistic creation. His series *Concetto Spaziale, La fine di Dio*, including the example from 1963, now in the collection of the Centre Pompidou, Paris, was the final stage of this concept. In Fontana's *La Fine di Dio*, the violent punctures radiate from the center of the egg-shaped canvas, creating a galaxy of clusters and holes, falling away into the largest of these voids. In Kusama's painting, this same delicate webbing of organic threads migrates rhythmically towards its vacant center. The effect is a vivid composition of unsettling depth that combines the intricacy of Kusama's virtuoso hand with her deft ability to produce psychic landscapes that connect deeply with the spectator.

The clear connections to the European artists and movements are balanced by a distinctly American approach to color. Whilst the Europeans largely tended toward monochrome work, including in the title of the first European show in which Kusama's work was included, at this time American Kenneth Noland and German-American Josef Albers were juxtaposing bands of color in their works. The present

work is one of Kusama's earliest known examples to show concentric bands of infinity circles, suggesting Josef Albers' *Homage to the Square: Apparition* (1959).

Just as Albers uses contrasting blocks of color, here Kusama pairs yellow, black, green and red. Her Infinity Net technique allows these blocks of color to meld and blend together; we see flashes of yellow peek through the layers of nets allowing the red to soften to a dusty pink as the color moves from the center of the canvas.

Looking ahead in Kusama's career, these growing bands of nets and color, bursting from the center of the canvas, presage her *Infinity Rooms* and mirror installations. Those works, which now make her exhibitions some of the most popular in the world, allow viewers to step into Kusama's infinite world. In the present painting, the largest in the collection, we experience one of the earliest examples of Kusama's work that allow us to immerse ourselves into Kusama's colorful and expansive vision.

Left: Yayoi Kusama, *Untitled*, c. 1965

Above: Josef Albers, *Homage to the Square: Apparition*, 1959
The Solomon R. Guggenheim Museum, New York
© The Solomon R. Guggenheim Foundation / Art Resource, NY
Artwork © The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York, 2021

9

YAYOI KUSAMA (B. 1929)

No. 5.B.

1958

signed twice, titled and dated 1958 twice on the reverse
gouache, watercolor, pastel and ink on paper

24 x 28 in.

60.1 x 71.1 cm.

\$60,000 - 80,000

£43,000 – 57,000

HK\$465,000 – 620,000

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

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist *circa* 1965)

Thence by descent to the present owner



10

YAYOI KUSAMA (B. 1929)

TREES

1953

signed and dated 1953; signed, titled, dated 1953 and inscribed *woter collar* [sic] on the reverse
gouache and ink on paper

14 x 9 3/4 in.
35.5 x 24.7 cm.

\$30,000 - 50,000

£21,000 - 36,000

HK\$233,000 - 388,000

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

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist on 25 January 1964)

Thence by descent to the present owner



11

YAYOI KUSAMA (B. 1929)

Sun

1953

signed; signed, titled, dated 1953 and inscribed *W, A, L, T, S*, on the reverse
oil, gouache and pastel on paper

10 1/2 x 12 1/4 in.
26.6 x 31 cm.

\$40,000 - 60,000

£28,000 – 43,000

HK\$310,000 – 465,000

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

Provenance

Collection of the Artist, New York

Collection of Dr Teruo Hirose, New York (acquired directly from the artist *circa* 1965)

Thence by descent to the present owner



Yayoi Kusama

Kusama: The Collection of the Late Dr Teruo Hirose

*“Yayoi Kusama might
be the greatest artist to
come out of the 1960s”*

– Roberta Smith, *The New York Times*

Yayoi Kusama was born in Matsumoto Prefecture, Nagano, Japan in 1929. The youngest child of four children, she had a difficult relationship with both her mother and father. Despite a fairly wealthy upbringing, she was conscripted to work in a local silk factory as was common during World War II. Though exhausting physical labor, she pursued her obsession with art and painting when not working, using whatever materials she could identify in wartime Japan.

From an early age, she writes of wanting to leave Japan. Displaying a startling amount of confidence, she wrote to the President of France but eventually turned her sights to America. After beginning her correspondence with Georgia O’Keeffe, she began to lobby tirelessly to secure an emigration sponsor, eventually finding her way to Seattle where she had her first exhibition in the United States at the Zoe Dusanne Gallery.

The draw of New York City was strong, and she settled in the city in 1958 where she shared studio space with Larry Rivers, Claes Oldenburg, John Chamberlain, On Kawara and Donald Judd over the years. She proved an influential figure in the New York art scene, facilitating introductions to Mark Rothko, Barnett Newman and others. She inspired Oldenburg to pursue his soft sculpture for which he would become famous. Judd writes about her work in his *Specific Objects* manifesto in 1965. She held happenings across the city and struck up a deep, but platonic, relationship with the infamously relationship with the infamously elusive artist Joseph Cornell.

She also pursued a career and exhibition opportunities in Europe where she would engage with many of the *ZERO* group artists and their contemporaries such as Lucio Fontana, Yves Klein, Enrico Castellani, Piero Manzoni and others. She would ‘exhibit’ at the 1966 Venice Biennale where her narcissus garden would rock the crowds for its price of only 2 lire.

Her work was garnering international attention when in the early 1970s she traveled back to Japan for the first time, returning permanently in 1973. In a need to address her mental health, she ultimately moved into a hospital where she has lived to this day. Taking a hiatus for some of the late 1970s, she would return to her highly prolific output in the 1980s. Largely leaving the spotlight, she had her first US exhibition since her departure in 1989 at the Center for International Contemporary Arts, New York. From there, her acknowledgement as one of the most seminal artists of the last century was cemented.

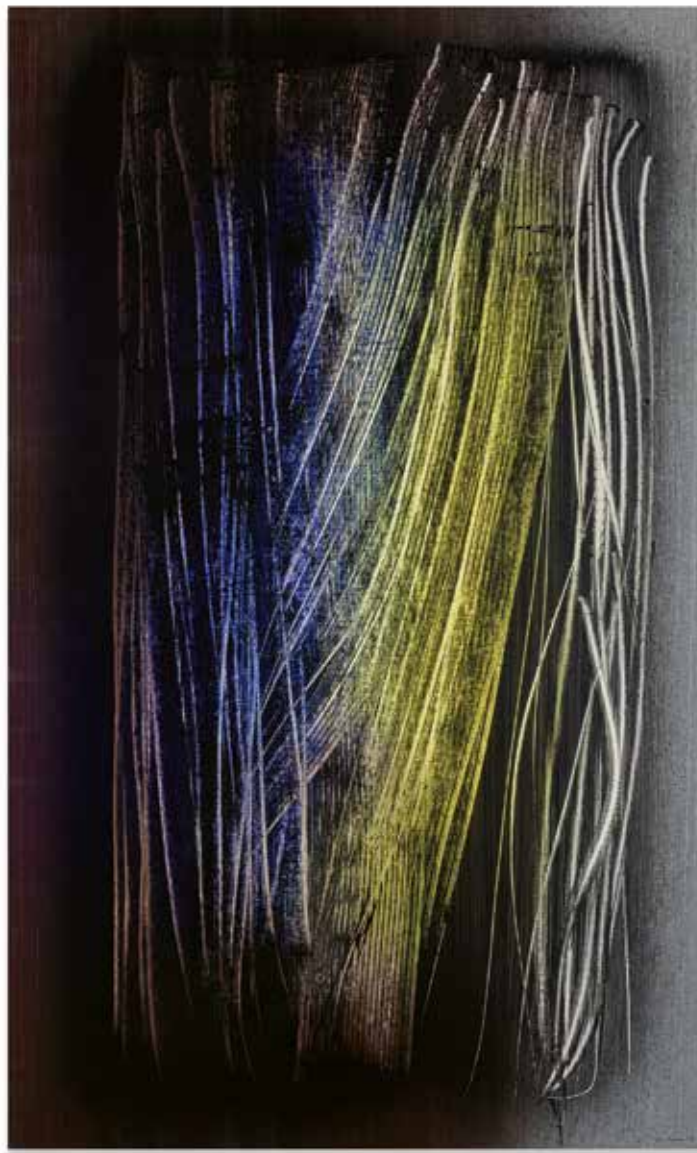
Retrospectives in 1998 and 2012 paved the way for a slew of exhibitions where hordes of admirers would wait for entry. Almost half a million visitors attended her retrospective at the Hirshhorn Museum, Washington, DC. Her works are in the permanent collections of every major museum in the world. Decades after breaking the mold at the 1966 Venice Biennale she would represent Japan at the 1993 Venice Biennale. She is undoubtedly one of the most important living artists active today and certainly one of the most recognizable artists globally. With her now eponymous museum in Tokyo, she continues to work and produce work into her nineties.

Right: Yayoi Kusama in her New York loft in front
of Infinity Net paintings, c. 1961
©YAYOI KUSAMA



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HANS HARTUNG (1904-1989)

T1962-E5, 1962

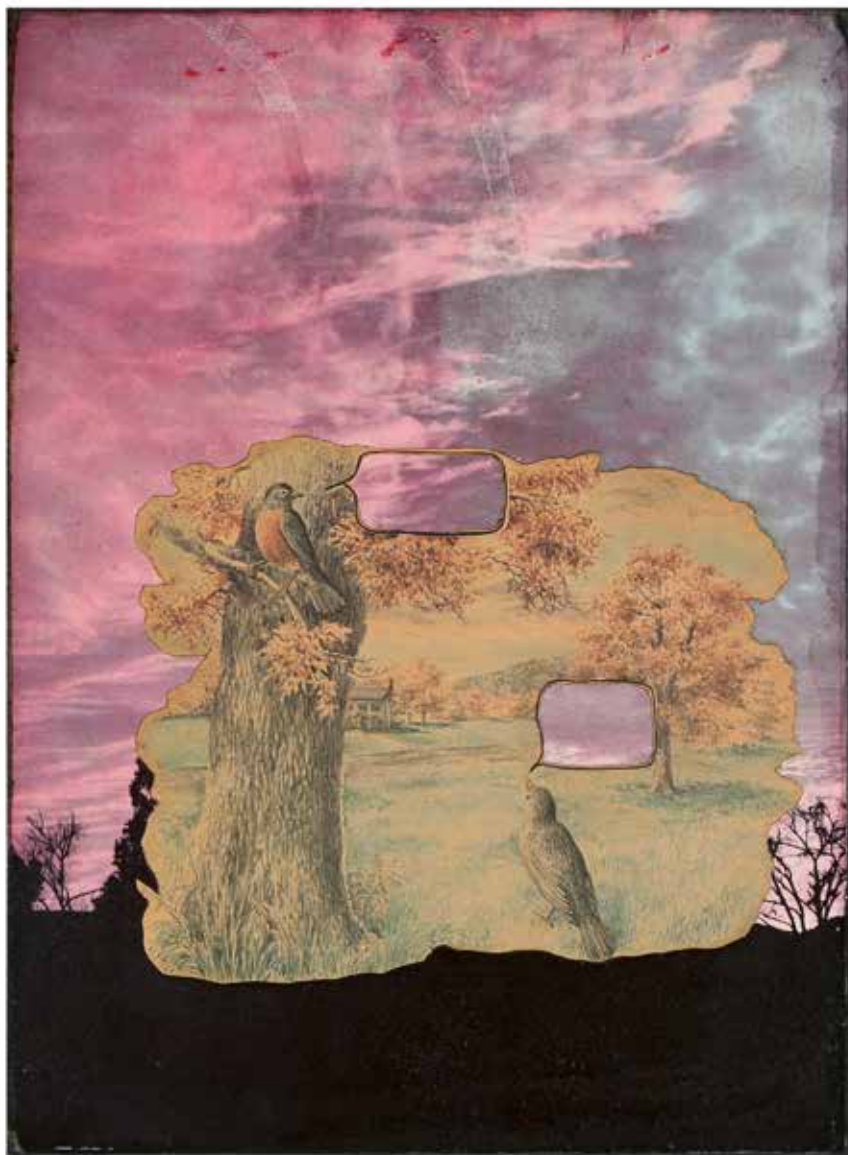
acrylic on canvas

70 7/8 x 43 11/16 in. (180 x 111 cm.)

\$350,000 - 550,000

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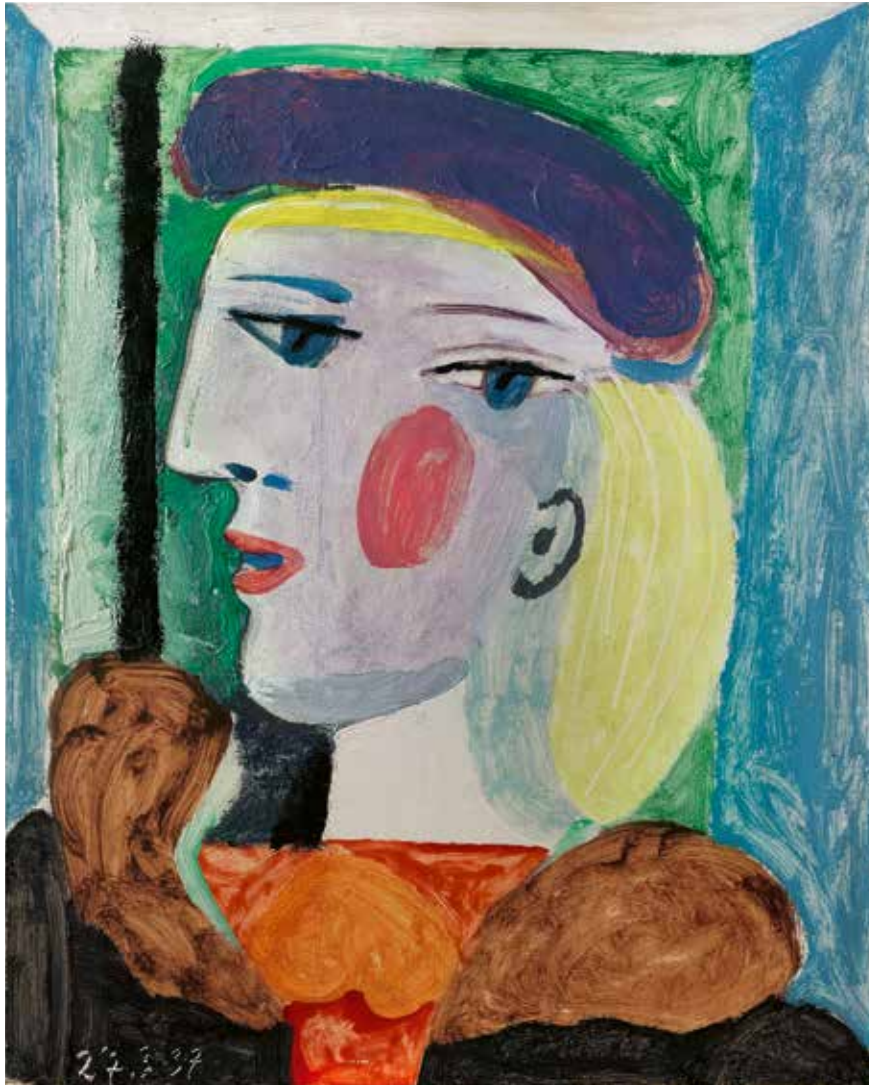
JOSEPH CORNELL (1903-1972)

Why is the Sky Dark at Night?, circa 1964
mixed media and collage on artist's board
12 x 8 3/4 in. (30.5 x 22.2 cm.)

\$10,000 - 15,000

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PABLO PICASSO (1881-1973)

Femme au béret mauve

oil on canvas

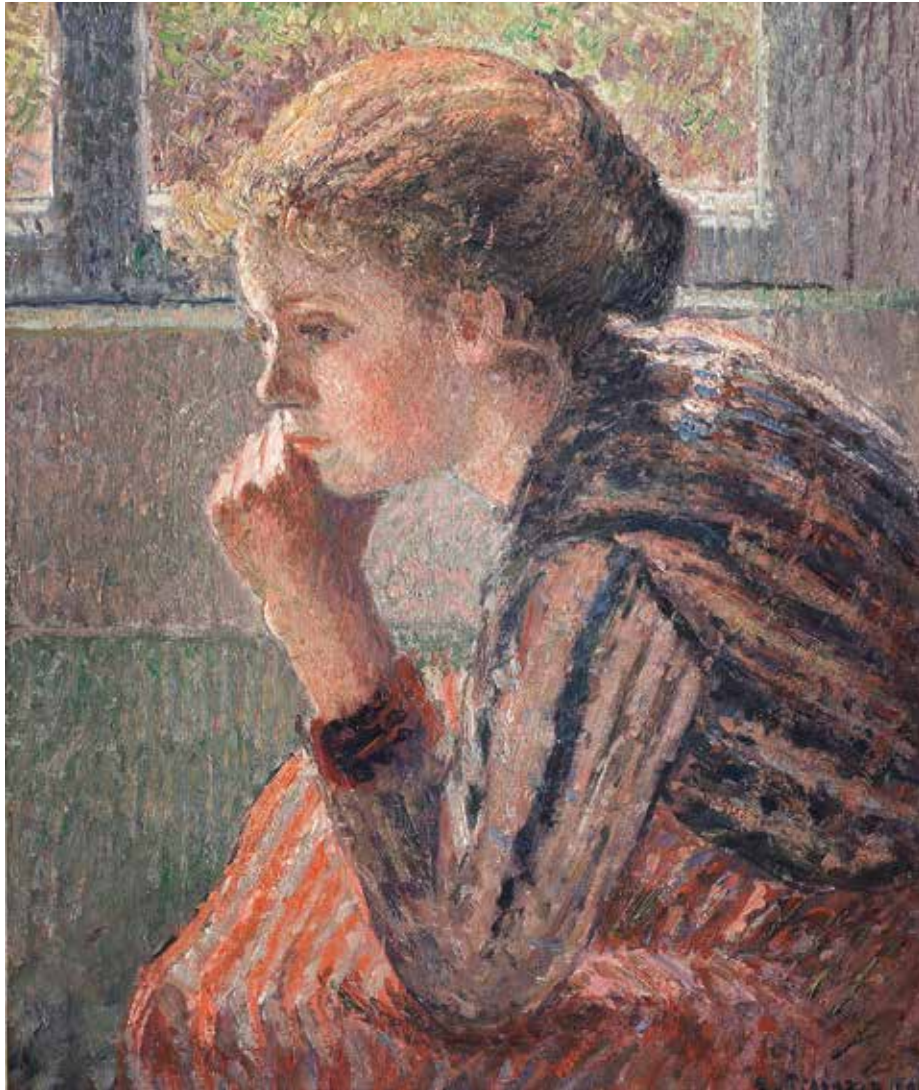
16 1/8 x 13 in (41 x 33 cm)

Painted on March 27, 1937

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

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CAMILLE PISSARRO (1830-1903)

Tête de jeune fille de profil dite "la Rosa"

oil on canvas

21 3/4 x 18 1/4 in (55.2 x 46.3 cm)

Painted in 1896

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

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Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

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

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

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

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

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

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

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/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share 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 or call our Client Services Department at +1 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

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, 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 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 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.

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, 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

Bonhams

Sale title: Kusama: The Collection of the late Dr Teruo Hirose	Sale date: 12 May 2021
Sale no. 26989	Sale venue: Bonhams New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

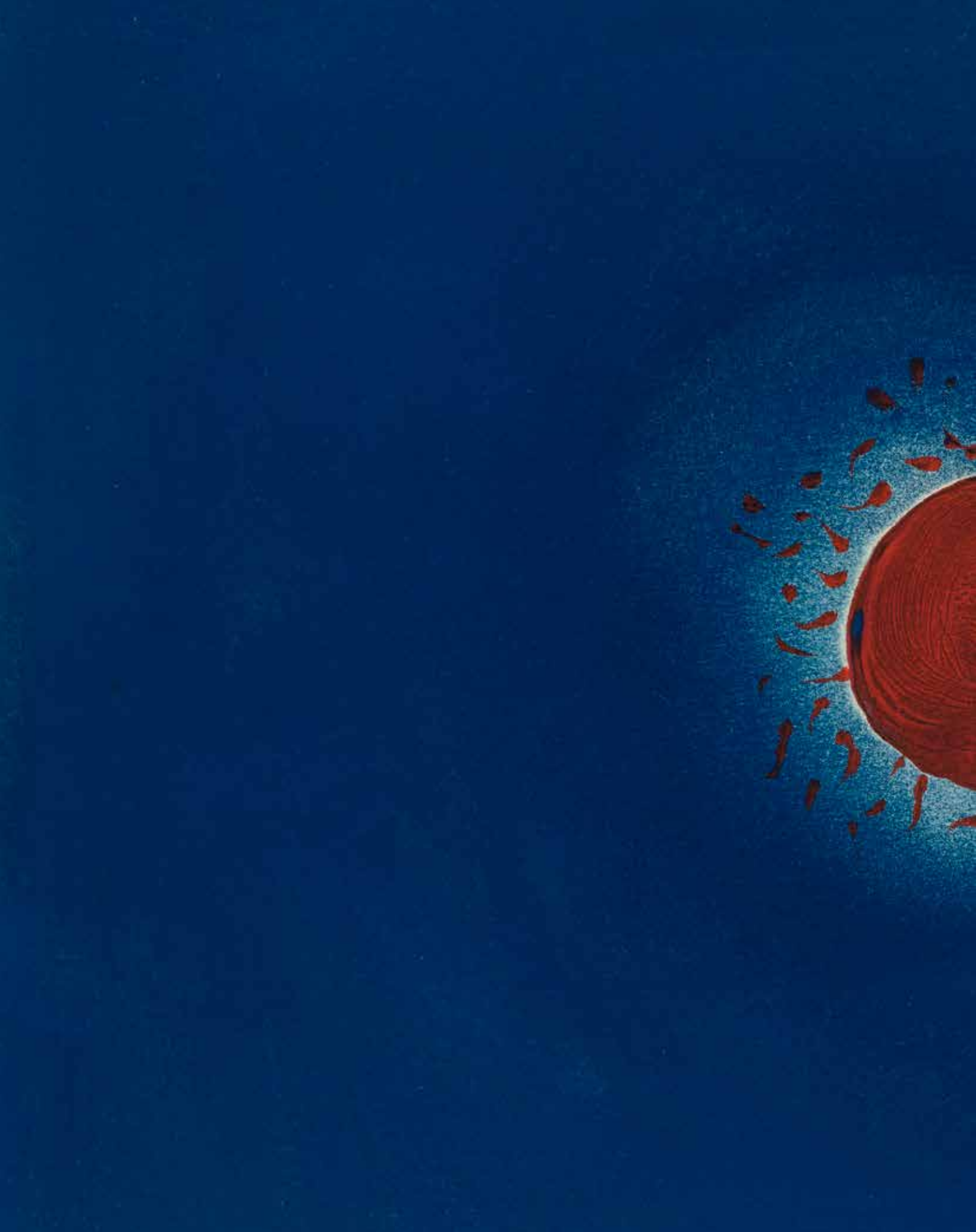
BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your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

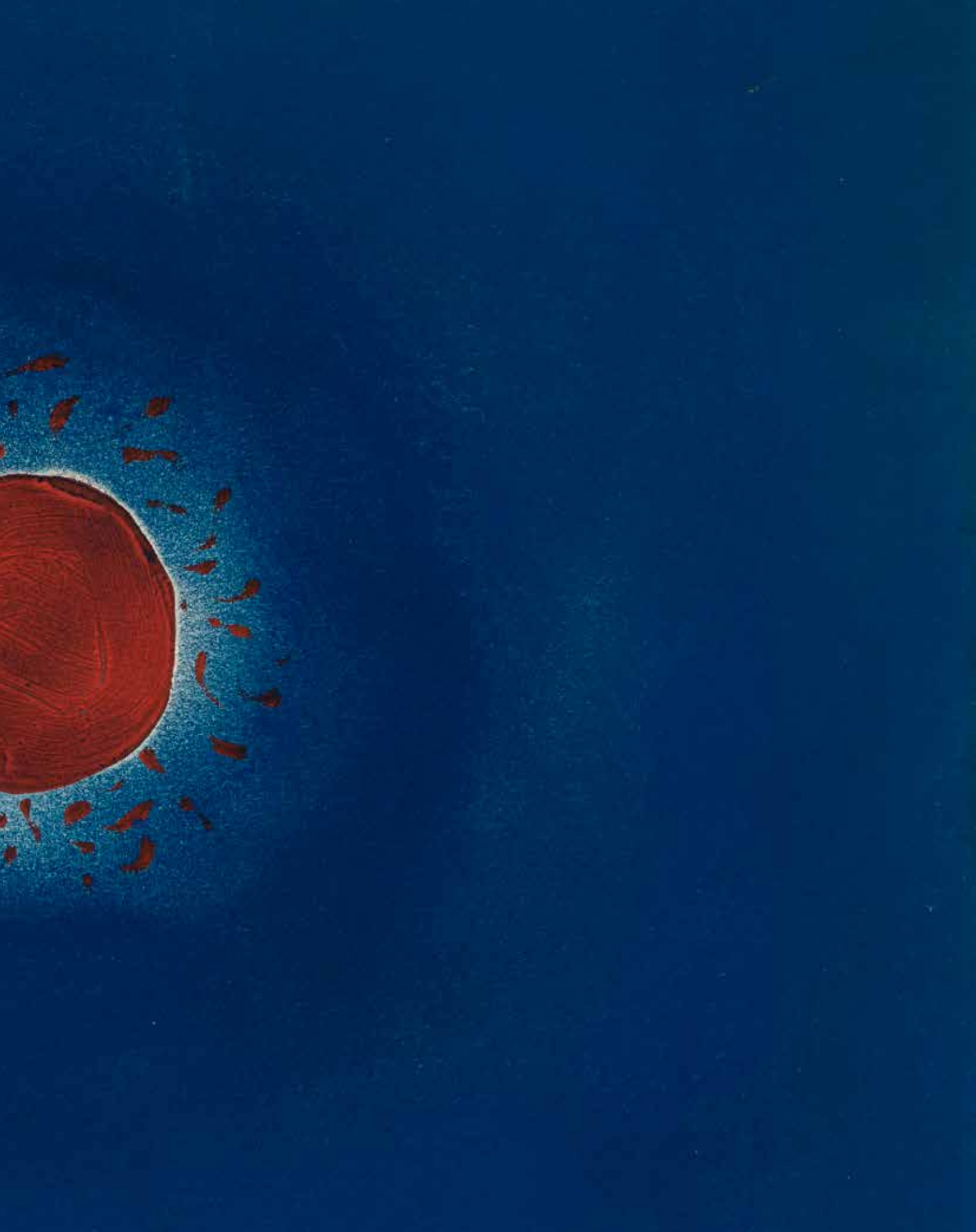
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