



POST-WAR & CONTEMPORARY ART

Tuesday November 15, 2016

Bonhams

NEW YORK



SPECIAL WH...

100,000



8

WHEN
LIT

100,000



Detail lot 5





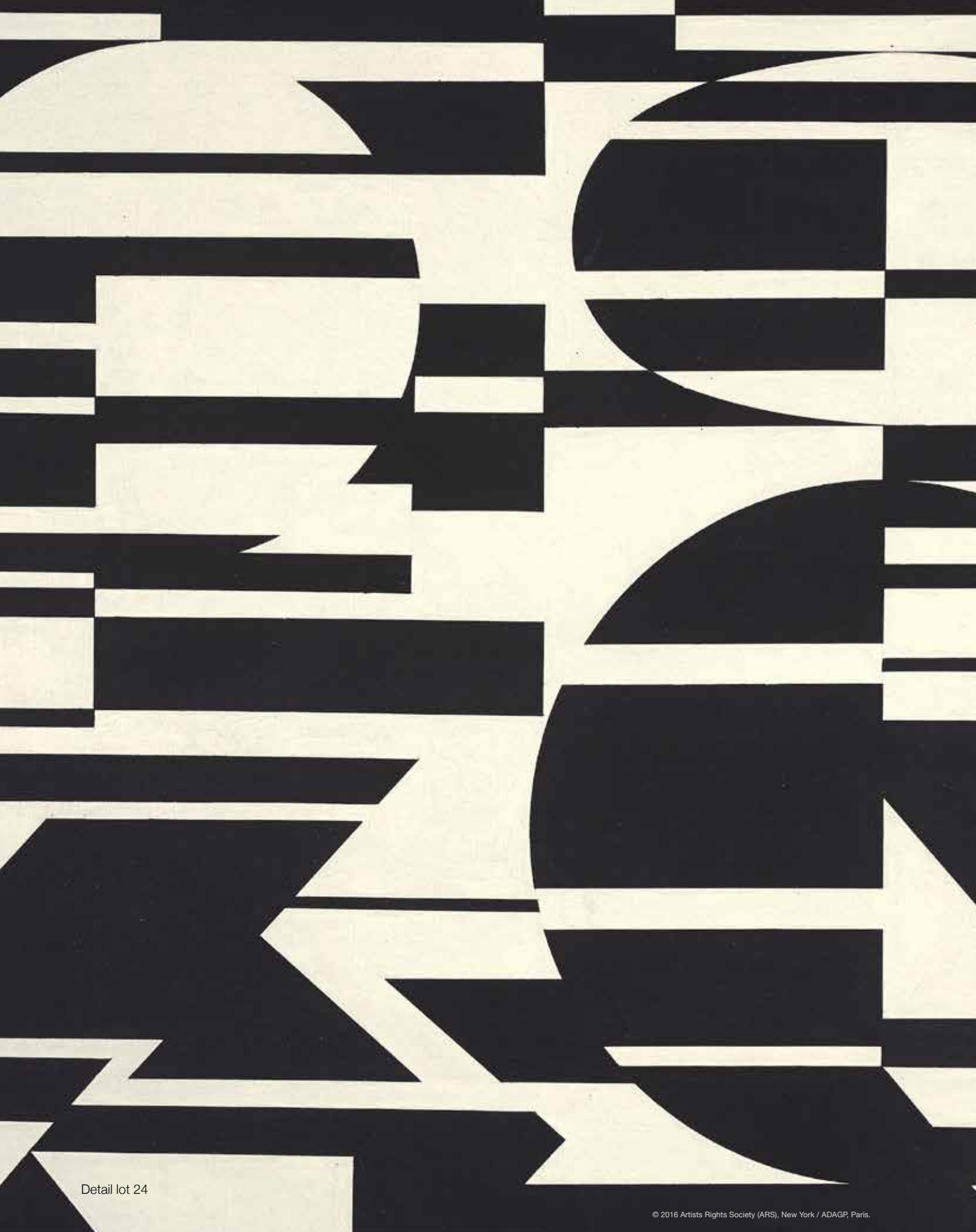
Detail lot 35





Detail lot 40





Detail lot 24

POST-WAR & CONTEMPORARY ART

Tuesday November 15, 2016 at 5pm
580 Madison Avenue, New York

BONHAMS

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

VIEWING

SAN FRANCISCO *

Tuesday October 18, 12pm to 5pm
Wednesday October 19, 10am to 5pm
Thursday October 20, 10am to 5pm
Friday October 21, 10am to 5pm

LOS ANGELES ♦

Friday October 28, 12pm to 5pm
Saturday October 29, 12pm to 5pm
Sunday October 30, 12pm to 5pm
Monday October 31, 10am to 5pm

NEW YORK

Wednesday November 9, 10am to 5pm
Thursday November 10, 10am to 5pm
Friday November 11, 10am to 5pm
Saturday November 12, 12pm to 5pm
Sunday November 13, 12pm to 5pm
Monday November 14, 10am to 5pm
Tuesday November 15, 10am to 4pm

* Select works on view

♦ *Le Mouvement* (Lots 24 – 36)
and selected highlights on view

SALE NUMBER: 23450
Lots 1 - 43

CATALOG: \$35

LOT SYMBOLS

W - Oversized lots

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax
To bid via the internet, please visit
bonhams.com/23450

Please note that telephone bids must be submitted no later than 5pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1,000.

Please contact client services with any bidding inquiries.

Please see page 192 to 195 for bidder information, including Conditions of Sale, after-sale collection and shipment information.

BUSINESS DEVELOPMENT

Pamela Bingham
Director, Fine Art
+1 (917) 206 1638
pamela.bingham@bonhams.com

A SPECIAL THANKS TO

Kathy Wong and Kylie Hoffman
for their constant support.

INQUIRIES

Jeremy Goldsmith
Director of the Americas
+1 (917) 206 1656
jeremy.goldsmith@bonhams.com

Megan Murphy
Head of Sale
+1 (212) 644 9020
megan.murphy@bonhams.com

Ingrid Dudek
Director, Asia
+1 (917) 206 1636
ingrid.dudek@bonhams.com

CONDITION REPORTS

Alana Ricca
Cataloguer
+1 (917) 206 1607
alana.ricca@bonhams.com

PRESS

Kristin Guiter
Head of Public Relations and
Press, U.S.
+1 (917) 206 1692
kristin.guiter@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front Cover: Lot 19
© 2016 The Andy Warhol Foundation for
the Visual Arts, Inc. / Artists Rights Society
(ARS), New York.
Back Cover: Lot 12
© 2016 Robert Longo / Artists Rights Society
(ARS), New York.

WORLDWIDE REPRESENTATIVES

NORTH AMERICA

BOSTON



Amy Corcoran

HOUSTON



Amy Lawch

SEATTLE



Heather O'Mahony

SCOTTSDALE



Terri Hardy

PALM BEACH



Jon King

PORTLAND



Sheryl Acheson

SANTA FE



Michael Bartlett

DENVER



Julie Segraves

ATLANTA



Mary Moore Bethea

CHICAGO



Ricki Harris

EUROPE

TORONTO



Perry Tung

PARIS



Catherine Yaiche

GENEVA



Victoria Rey-de-Rudder

GENEVA



Livie Gallone Moeller

ROME



Emma Dalla Libera

MILAN



Luca Curradi

BRUSSELS



Christine de Schaetzen

ZURICH



Andrea Bodmer

MUNICH



Thomas Kamm

COLOGNE



Katharina Schmid

AMSTERDAM



Margitte Verwoerd

MADRID



Johann Leibbrandt

BARCELONA



Teresa Ybarra

ASIA

SINGAPORE



Bernadette Rankine

TAIPEI



Summer Fang

POST-WAR & CONTEMPORARY ART DEPARTMENT

NEW YORK



Jeremy Goldsmith
Director of the Americas



Megan Murphy
Head of Sale



Ingrid Dudek
Director, Asia



Alana Ricca
Cataloguer

LOS ANGELES



Dane Jensen
Director, Los Angeles



Alexis Chompaisal
Director, Made in California



Ralph Taylor
Director, UK Board



Gareth Williams
Departmental Director

LONDON

BEIJING



Giacomo Balsamo
Departmental Director
Head of Sale



Jacqueline Nowikovsky
Specialist



Amy Thompson
Junior Specialist



Yao Yao
Specialist

HONG KONG



Meiling Lee
Senior Specialist



Charlotte Nunn
Specialist



Jennifer Tang
Junior Specialist

TOKYO



Ryo Wakabayashi
Senior Specialist



POST-WAR & CONTEMPORARY ART

LOTS 1 - 43



PROPERTY FROM A PRIVATE FLORIDA COLLECTION

1

ALAN SARET (B. 1944)

Untitled, circa 1980

steel, copper and lacquer-coated metal wire

22 x 13 x 8 1/4 in.

55.9 x 33 x 21 cm

US\$20,000 - 30,000

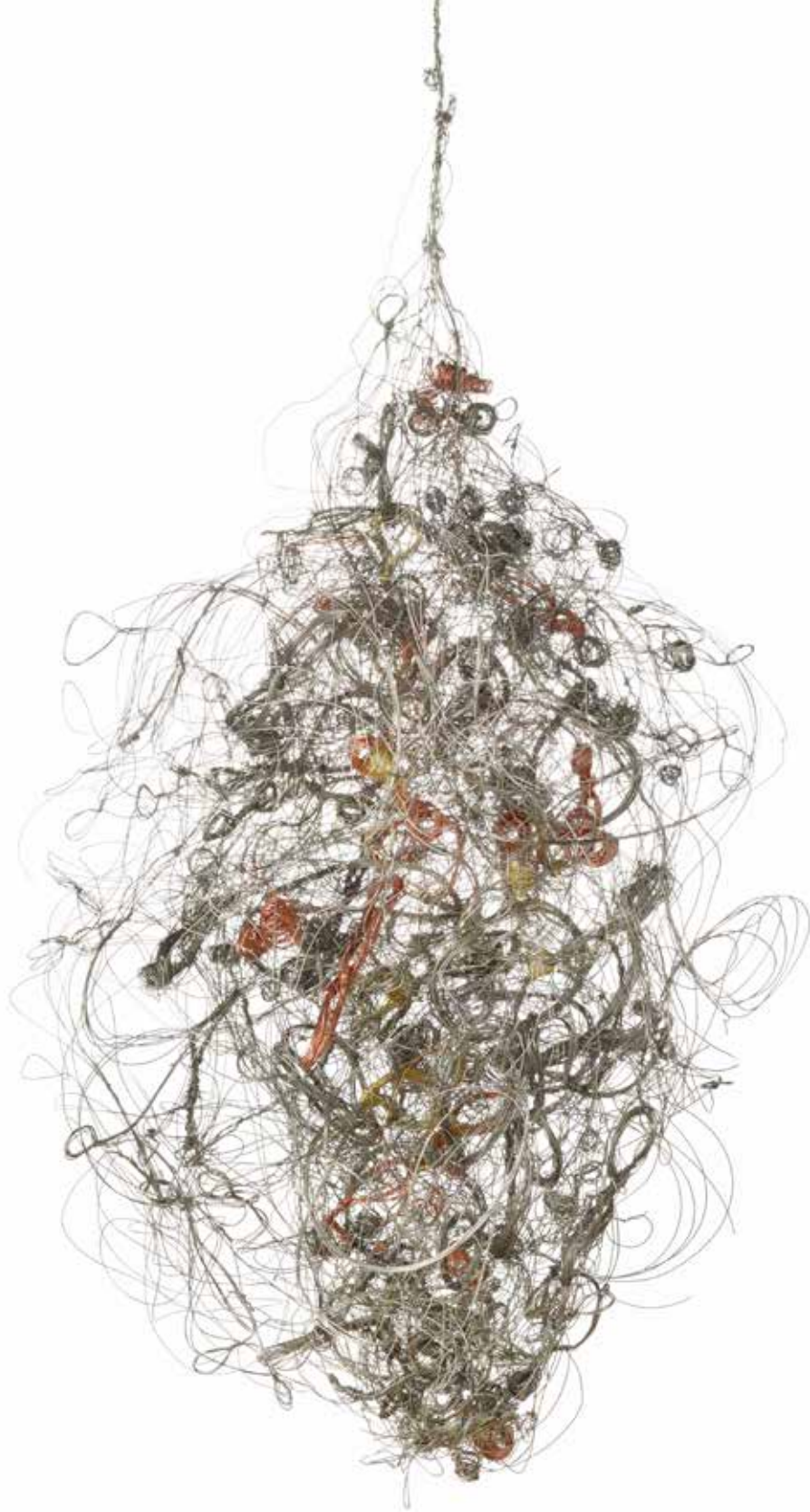
£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

A gift from the artist to the previous owner.

By descent from the above to the present owner.



PROPERTY OF A BAY AREA COLLECTOR

2

SOL LEWITT (1928-2007)

Untitled, 1994

signed and dated 'S. LeWitt 94' (lower right)
gouache on paper

22 3/8 x 14 7/8 in.
56.8 x 37.8 cm

US\$20,000 - 30,000
£16,000 - 24,000
HK\$160,000 - 230,000

Provenance

A gift from the artist to the previous owner in 1994.
By descent from the above to the present owner.







TWO WORKS BY
SEAN SCULLY

LOTS 3-4

PROPERTY FROM A PRIVATE OREGON COLLECTION

3^W

SEAN SCULLY (B. 1945)

First Series No. 2/4, 1974

signed, titled and dated 'FIRST SERIES NO 2/4 Sean Scully 74' (on the reverse)
acrylic on canvas

60 x 47 7/8 in.
152.4 x 121.6 cm

US\$70,000 - 90,000
£57,000 - 73,000
HK\$540,000 - 700,000

Provenance

Security Pacific Bank, Los Angeles.
Private Collection, Oregon.
Acquired from the above by the present owner.

Exhibited

Santa Monica, Tortue Gallery, *Sean Scully Paintings 1974*, 11 February-4 April 1975.

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

Architectural and poetic, Sean Scully's *First Series No. 2/4*, 1974, challenges the conventional landscape of painting in which the composition is restricted to a finite space of canvas. Painted just one year following Scully's first solo exhibition at London's Rowan Gallery, the soft-bordered *First Series No. 2/4* emerges as a prime example of the interlocking bands and tonal gradation that would come to be known as the artist's trademark in the subsequent years of his storied career.

Though Irish-born, Scully spent the formative years of his career living and working in London until he emigrated to the United States in the early 1970s, a place where Scully felt art was "taken seriously."¹ Often regarded as a dynamic response to the Minimalism movement that was already well underway in the United States, Scully's 1970s works forcefully and methodically eschewed the rigidity of European formalism while reintegrating elements of spirituality and reverential beauty into conceptual art. Conceived in a highly progressive environment that fostered abstraction, *First Series No. 2/4* defies the assumed flatness of form that accompanies post-Minimalism painting. The construction of simultaneously imperfect and precise grids allows Scully to introduce a visual language rooted heavily in the rejection of traditional tropes to his *oeuvre*. Though carefully executed, there is nothing delicate about the present work.

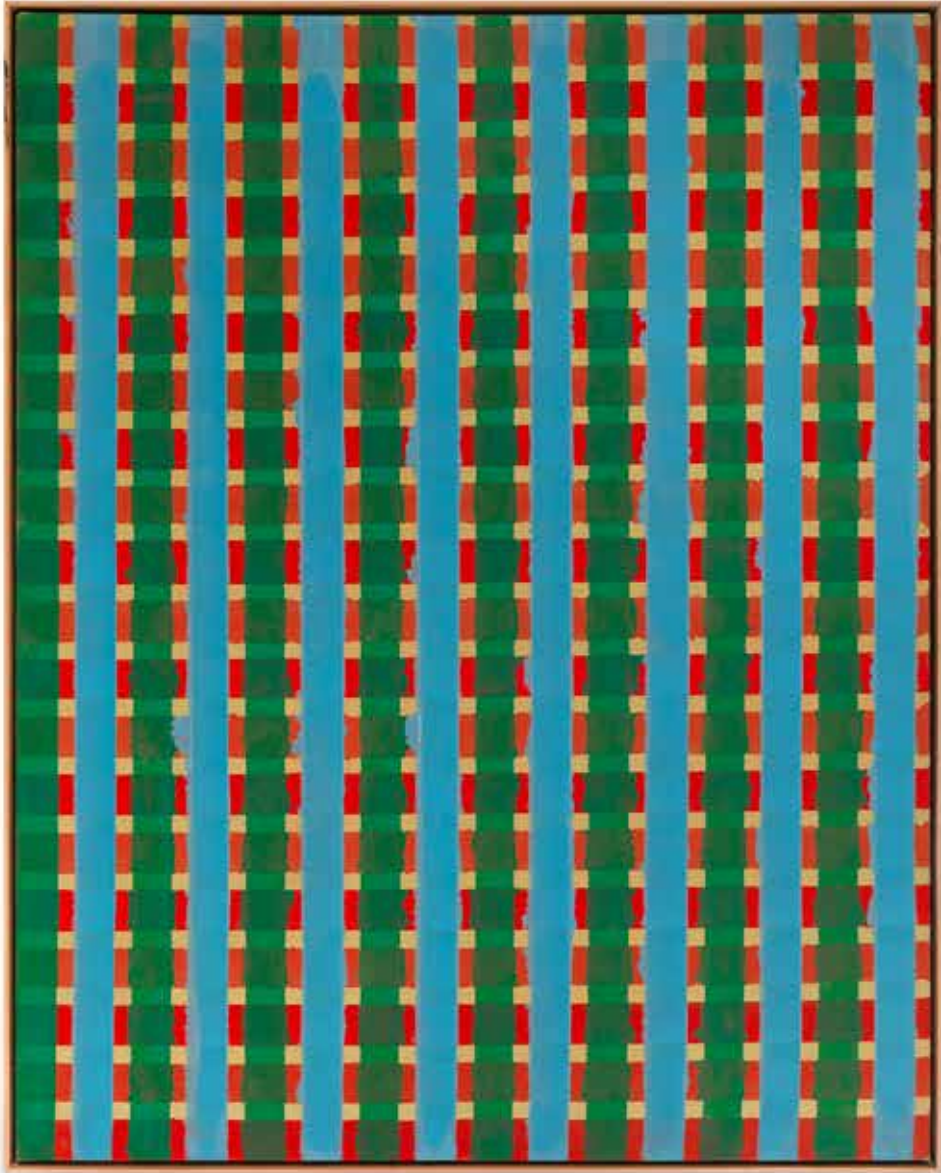
In *First Series No. 2/4*, Scully demonstrates complete mastery over material, deftly merging saccharine geometric shapes. Brightly checkered, intercrossing perpendicular lines weave depth into the overall canvas, the overlapping sequences of stripes practicing a reverential rhythm deeply connected to the inherent human experience. Composed of multiple synchronic elements layered together in perfect harmony, the present work harnesses Scully's personal experiences, emotions and interactions within a singular structure. The artist speaks to this effect, noting, "The power of

abstract painting today lies in a constant exchange and perpetual transformation of a physical state into a visual, emotional and mental state, and back again. It is closely aligned to the human situation."²

The present work is lustrously optical, its deep oceanic hues contrasting fiery reds and effervescent tangerine bands. Its layered, polychromatic composition is evocative of the abstract purity pioneered by Piet Mondrian, while Scully's tactile exploration of color field echoes post-Minimalism titans such as Kenneth Noland and Frank Stella. *First Series No. 2/4* is a practiced meditation on the integration of existentialism into contemporary painting and the search for deeper meaning behind the interaction of color reminiscent of Josef Albers. An accurate synthesis of any of Scully's works is heavily dependent on a sincere acclimation to the artist's chromatic tendencies: elusive at first, showing themselves to the viewer gradually, then bursting vibrantly all at once. Says Scully of this dichotomy, "My painting has order; the stripes are tied up horizontally in order, yet they are painted rough. So they, in a sense, carry the possibility to overwhelm their own order. The painting is full of subversive elements that the stripes are obliged to transverse in order to maintain their allusion to classical pictorial order."³

A standout of Scully's works at the height of his rising notoriety in the mid-1970s, *First Series No. 2/4* possesses an inherent duality. At its essence, the present work is a romantic expression of color and depth anchored in known forms. Pushing through the tightly controlled ribbons of color is Scully's overarching commentary on the nature of the human condition: characteristically complex, yet upon deeper reflection composed of entirely simple forms that have the power to shatter at any moment.

1. S. Scully, quoted in C. Bray, "Sean Scully: In Search of the Light", in *Art World*, Issue 7, October/November 2008, p. 48.
2. S. Scully, quoted in S. Hunter, "Sean Scully's Absolute Paintings", in *Artforum*, Vol. 18, No. 3, November 1979, p. 34.
3. S. Scully, *Metaphor*, 19 March 2004.



PROPERTY OF A NEW ENGLAND COLLECTOR

4

SEAN SCULLY (B. 1945)

Untitled (1.13.86), 1986

signed and dated 'Sean Scully 1.13.86' (lower left)
pastel and charcoal on paper

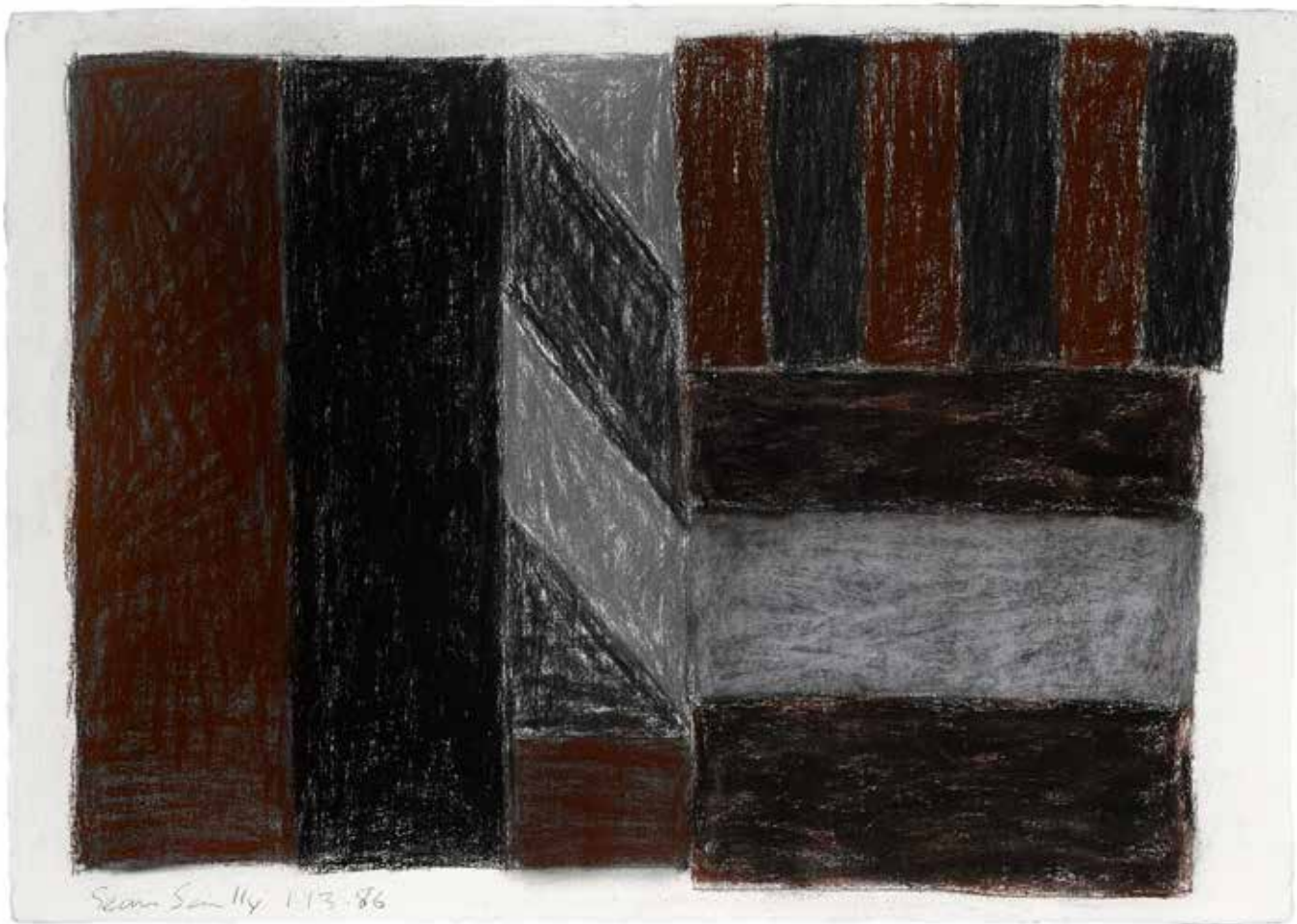
22 1/8 x 30 5/8 in.
56.2 x 77.8 cm

US\$50,000 - 70,000
£41,000 - 57,000
HK\$390,000 - 540,000

Provenance

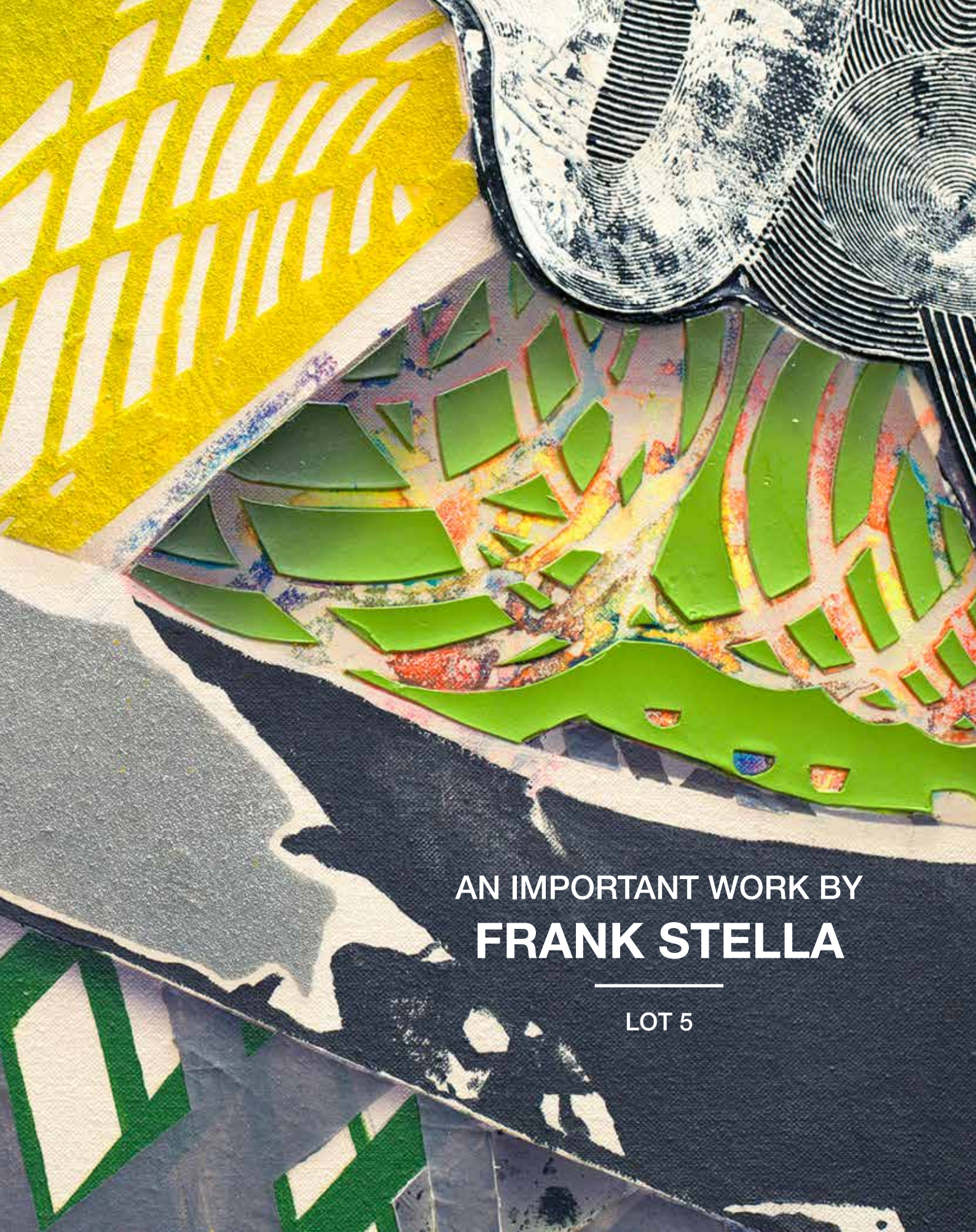
Laurie Rubin Gallery, New York.

Acquired from the above by the present owner.



Sean Scully 113-86





AN IMPORTANT WORK BY
FRANK STELLA

LOT 5

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

5^W

FRANK STELLA (B. 1936)

Karpathenburg II, 1996

mixed media on canvas

117 x 180 1/2 in.
297.2 x 458.5 cm

US\$300,000 - 500,000
£240,000 - 410,000
HK\$2,300,000 - 3,900,000

Provenance

John Berggruen Gallery, San Francisco.

Acquired from the above by the present owner in 1997.

Exhibited

San Francisco, John Berggruen Gallery at Limn Gallery, *Karpathenburg and Related Collages*, 4 March-12 April 1997.

Loudly geometric and positively riotous in color and form, Frank Stella's *Karpathenburg II*, 1996, astounds and excites the senses. A monumentally expressive achievement that reflects the culmination of a decades-long exploration into the limitations of pictorial space, *Karpathenburg II*, hums and vibrates with life, the scope and magnitude of the canvas positing the work onto another plane entirely.

Drawing from the didactic and stylistic principles of Bauhaus and the Black Mountain School in his formative years at the Phillips Academy, Stella began to shape his own view of painterly abstraction at an early age. In turn, Stella's work informed and engaged prominent conceptual artists living and working in New York City throughout the 1960s and early 1970s. His career can be loosely traced as having one eye on the past and one eye on the future, constantly searching to solve the 'problem' of modern painting; that is, to carve out a place in art history for abstract artists similar to that of the Baroque masters. As such, Stella was continually engaging in processes of reworking his paintings and sculptures in response to previous works, shattering the accepted notions of the archetypal abstract painter and then building up again from the rubble. At a time when the wildly gestural brushstrokes of Abstract Expressionists reined both critically and commercially in the Contemporary Art market, Stella pioneered the shaped canvas, thereby obliterating the rigidity of the traditionally conceived picture plane. When asked about his objective treatment of the canvas as a three-dimensional object, Stella famously remarked, "I don't paint around the edges."¹

Railing against pre-conceived notions of Modernist painting, which was critically received as reductive, Stella challenged the restrictions of non-representational art and proved that he could invoke range and depth in his abandonment of the four-cornered *tableau*, redefining the canon of post-war American art. Fueled by his exploration into the conventional confines of Minimalist practice, Stella perfected the "painterly sculpture"² in which multiple mediums are heftily layered atop one another in an artful negotiation of interior space. By creating space directly onto and within the canvas instead of just around it, Stella lends the present work an illusion of movement in which colorful forms approach and recede from the viewer as if in a rhythmic dance.

At the time of its creation, *Karpathenburg II* was the first major, large-scale work on canvas by the artist in just over 20 years. Stella's triumphant return to the medium which first garnered him international praise alludes to the recurring themes of regeneration and reinvention

within the context of Stella's *oeuvre* as a whole. *Karpathenburg II* brilliantly encapsulates the artist's restless investigations into the depth and limitations of painterly abstraction. Curved forms rendered in acidic neon and ultramarine hues accentuate the physicality of the present work, underscored by thickly applied layers of impasto. The cut out shapes laid over painted acrylic deftly mirror his aluminum wall reliefs, though they do not physically protrude from the canvas more than a few centimeters. The assemblage churns with vivid, tentacle-esque passages that threaten to explode off the wall entirely. Snarling, textural layers and interlacing prisms of color divert and direct the viewer's eye in multiple directions, making the final result an intricate display of optical exuberance. Jordan Kantor speaks to the inner turmoil of *Karpathenburg II*, suggesting that, "By manipulating shape, color, gesture, and form, Stella engineers a series of visual circuits and pictorial tensions."³ Spanning fifteen feet in length, *Karpathenburg II* is burgeoning, its verve and vigor pushing the surface of the canvas further towards the viewer, reducing the separation between audience and object.

The dizzying array of overlapping constructive elements and neon-hued acrylics in the present work are reminiscent of Jackson Pollock's drip paintings in their destabilization of visual perception. Compositionally parallel to Georges Braque, Stella emphatically argues for the power of the abstract form through his use of mixed media. His dramatic exploration of complimentary and contrasting tonalities echoes the champions of Color Field painting, such as Kenneth Noland and Barnett Newman, the latter from whom Stella drew particular inspiration. Where Newman and Noland explored the flatness of painting as a medium, Stella broke barriers in seeking to achieve spatial mobility in his works, not limited to finite dimensions. On Stella's past influences and future vision, prominent American Art scholar William Rubin wrote, "Stella's diversity has been propelled by an urgency to 'make it better,' which has also generated the relentless pressure he has maintained in his work for almost thirty years. His production has required not only a profound inner commitment, but an enormous expenditure of physical energy. Stella insists upon the importance of this physicality, describing his picture-making as 'more physical than visual.'⁴ Stella's three-dimensional works are frenzied and anarchic but never disjointed, an energetic outpouring of emotion reminiscent of action painters. In the early 1960's, Stella began experimenting with structure and form, his momentous *Black Paintings* evocative of the modernism and color explorations of Ad Reinhardt. Drastically different from the hard-edged spatial consciousness of the *Black Paintings*, however,





Left: Frank Stella, *Karpathenburg I* / Private Collection / Photo © John Berggruen Gallery / © Frank Stella / Artists Rights Society (ARS), New York. / Center: The present work. / Right: Frank Stella, *Karpathenburg III* / Photo © Yale University Art Gallery / Gift of Gretchen and John Berggruen / © Frank Stella / Artists Rights Society (ARS), New York.

Karpathenburg II is highly visceral, with boundless edges that control and contort space by moving the viewer's focal point around and into the canvas rather than across it. With the present work, Stella constructs an alchemic illusion of depth, manipulating layers of acrylic until it is virtually impossible to distinguish which piece was laid down first and foreground and background blend together in consonance. The artist speaks to this effect, noting, "I lose sight of the fact that my paintings are on canvas, even though I know I'm painting on canvas, and I just see my paintings.

I don't get terribly hung up on the canvas itself. If the visual act taking place on the canvas is strong enough, I don't get a very strong sense of the material quality of the canvas."⁵ In the later half of his career, Stella's body of work became noticeably influenced by music and literature as he probed deeper into the convergence of space and object. His particular penchant for titular references to literary titans thus manifested itself in his most celebrated works, as it reflected the artist at his most sophisticated and introspective. The present lot is the second and largest of three monumental works conceived in 1996 that share the *Karpathenburg* title, which alludes to the fictional castle in Jules Verne's 1892 novel, *The Castle of the Carpathians*. *Karpathenburg II* is as colossal as its title suggests. No sentiment is better suited to epitomize the present work than Verne's original description of his mysterious, fictional castle bearing the same name: "The mass was vague, floating, uncertain."⁶ Stella notably refused to attach any specific meaning or allegory to his paintings; he purposely left these references open-ended, enticing and allowing for conjecture from his audience. *Karpathenburg I, II* and *III* were all originally acquired together by legendary dealer John Berggruen on an unplanned visit to Stella's studio. The purchase was so impulsive that Berggruen returned back to his gallery only to find that the gallery walls were just a half foot too short, forcing him to host the 1997 exhibition *Karpathenburg and Related Collages* at a separate offsite location. When exhibited together, the *Karpathenburg* series formed a masterful triptych, invading physical space and enveloping the viewer. Says Berggruen of the now-famous purchase, "It was just one of those impetuous, spontaneous moments."⁶ The artist himself heralded Berggruen's keen eye for the *Karpathenburg* series, stating, "... he liked the big painting and wanted to show it, so he went to the effort to find a place where it would fit."⁶ Implicit in Berggruen's purchase was his immediate recognition of the *Karpathenburg* series as a powerful culmination to Stella's



Georges Braque, *The Studio* / Image © The Metropolitan Museum of Art / Image source: Art Resource, NY / © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



investigations into the fusion of two- and three-dimensional works. Though to this day regarded as one of the most skillful and prolific artists of his era known to employ a range of kaleidoscopic hues, Stella is quick to shrug off the strict classification of a 'colorist.' Veteran author and curator of Stella's major retrospective held at The Whitney Museum of American Art in 2015, Michael Auping, suggests that Stella's "return to a traditional, pictorial (window-like) format allowed him to present intensely concentrated color experiences. Stella's self-deprecating statement 'I'm not a colorist' refers to the fact that, for him, the function of color is not beauty, symbolism or metaphor for its own sake. With his abstractions, color is employed to manipulate our perception of space. He is arguably one of the most experimental colorists in postwar art, not only in his use of enamel and metallic paints, but of new fluorescent colors as well."⁹ He further states of the artist's later work, "'Aggressive' is the best word to describe Stella's palette. Just as he had used the canvas shape as a form of gesture, he now embraced color as a gestural force. The spectral wavelengths of Stella's color choices almost feel like they have a physical dimension."¹⁰ The latter is incontestably true in *Karpathenburg II*. Throbbing and pulsating citrus hues are balanced by the cool undertones of swirling dove grey and pure black pushing through the center of the work. Tiny, barely discernible letters and numbers are etched into the blush pink passages in a series of curved lines and arrows in a nod to Stella's formal education and early interest in artistic practice. Geometric forms anchor the work, with positive and negative shapes playing off one another as if rearranged from a puzzle. Biting tangerine slices through the upper left prominent edge, while serpentine of alabaster white tinged with yellows and greens engulf the left side before eventually giving themselves to the multi-color configuration entirely, highly reflective of Stella's more mature experimentation with complex color arrangements. *Karpathenburg II*, then, is a work that indulges the artist's need to consistently reinvent himself over the course of his nearly five-decade career. Early influences

once again make themselves evident in the present work, the latticed oblong shapes pulling the viewer's eye in from the center of the canvas.

The execution of *Karpathenburg II* is that of an artist who is completely at ease with a variety of materials. Though undoubtedly not the first artist whose body of work encompasses a multi-disciplinary aesthetic, Stella was perhaps the only artist who could understand and expand the boundaries of traditional painting. Says Stella of the intersection of canvas and sculpture, "I was interested in the limit – how much could you take away and still have it read as a painting, not an object?"¹¹ This contemporary discourse is one that would provoke Stella throughout his career. Inherently revolutionary and evolutionary as a painter, sculptor and theorist, Frank Stella defies traditional categorization: he is an abstractionist at heart, a post-Minimalist master consistently pushing the limits of artist and working space alike. Radical, lingering on the verge of explosion, *Karpathenburg II* stands today as one of the last large-scale canvas works the artist would ever create.

1. F. Stella, quoted in B. Glaser, "What You See Is What You See": Donald Judd and Frank Stella on the End of Painting, in 1966", in *ARTnews*, 10 July 2015.

2. F. Stella, quoted in B. Glaser, "Frank Stella: A Romantic After All", in *The Art Newspaper*, Issue No. 273, November 2015.

3. J. Kantor, "Frank Painting: Some Aspects of Stella's Work", in *Frank Stella: A Retrospective*, exh. cat., New York, The Whitney Museum of American Art, 2015, p. 46.

4. W. S. Rubin and F. Stella, *Frank Stella, 1970-1987*, exh. cat., New York, The Museum of Modern Art, 1987, p. 7.

5. F. Stella, quoted in B. Glaser, in "What You See Is What You See": Donald Judd and Frank Stella on the End of Painting, in 1966."

6. J. Verne, *The Castle of the Carpathians*, Ohio, The Saalfield Publishing Company, 1892, p. 18.

7. J. Berggruen, quoted in S. Whiting, "A Chip off the Old Artistic Block", in *The San Francisco Chronicle*, 16 March 1997.

8. F. Stella, quoted in S. Whiting, "A Chip off the Old Artistic Block", in *The San Francisco Chronicle*, 16 March 1997.

9. M. Auping, "The Phenomenology of Frank: 'Materiality and Gesture Make Space'", *Frank Stella: A Retrospective*, exh. cat., New York, The Whitney Museum of American Art, 2015, p. 23.

10. *Ibid.*

11. F. Stella, quoted in J. Belove, "Artist Frank Stella Continues To Provoke", in *The Wall Street Journal*, 4 November 2014.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

6^W

ROSS BLECKNER (B. 1949)

The Shifting of Light, 1994

signed and dated 'Ross Bleckner 1994' (on the reverse)
oil on canvas

96 x 120 in.
243.8 x 304.8 cm

US\$40,000 - 60,000
£33,000 - 49,000
HK\$310,000 - 470,000

Provenance

Mary Boone Gallery, New York.

Turner & Bryne Gallery, Dallas.

Anon. sale, Christie's, New York, 16 March 2006, lot 160.

Acquired at the above sale by the present owner.

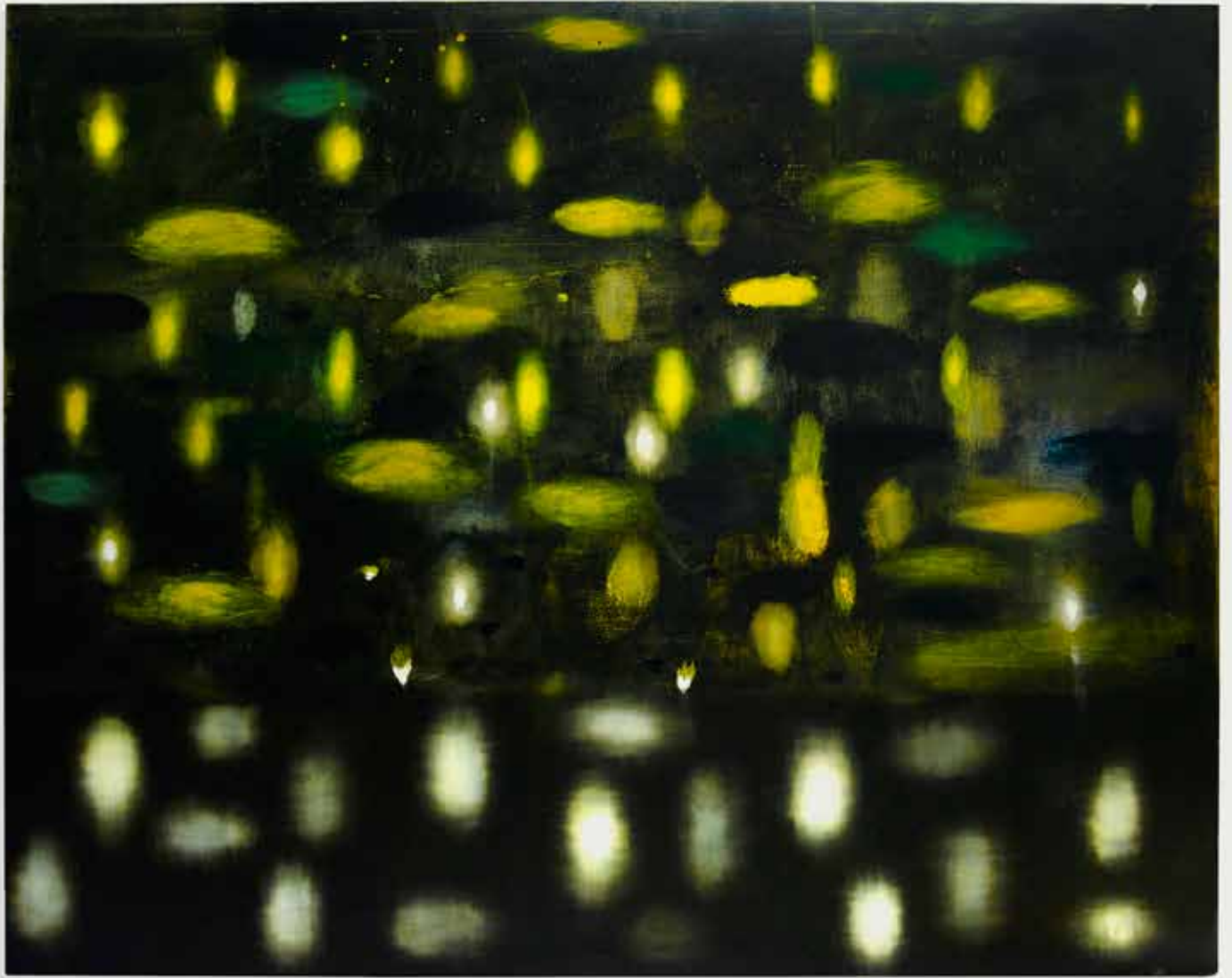
Exhibited

New York, Mary Boone Gallery, *Ross Bleckner*, 7 May-25 June 1994.

Houston, Contemporary Arts Museum Houston, *Perspectives @ 25: A Quarter Century of New Art in Houston*, 16 October 2004-9 January 2005, no. 62 (illustrated in color, p. 68).

Literature

R. Smith, "Art in Review", *The New York Times*, New York, 27 May 1994 (illustrated in color, p. C24).



PROPERTY OF A DISTINGUISHED COLLECTOR

7 W

JULIAN SCHNABEL (B. 1951)

Untitled (Shiva), 2011

signed and dated 'Julian Schnabel 08-2011' (on the overlap)
oil, resin and spray paint on polyester

81 7/8 x 58 in.
207.3 x 147.3 cm

US\$100,000 - 150,000
£81,000 - 120,000
HK\$780,000 - 1,200,000

Provenance

Gagosian Gallery, New York.

Acquired from the above by the present owner in 2011.



PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

8 W

CHARLES BELL (1935-1995)

Catcher, 1988

signed 'CBELL' (lower right)
oil on canvas

40 x 56 in.
101.6 x 142.2 cm

US\$200,000 - 300,000

£160,000 - 240,000

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

Provenance

Louis K. Meisel Gallery, New York.

Modernism, San Francisco.

Acquired from the above by the present owner in 1988.

Exhibited

San Francisco, Modernism, *Charles Bell: Photorealist Paintings and Drawings*,
27 October-10 December 1988.

Literature

H. Geldzahler and L. Meisel, *Charles Bell: The Complete Works 1970-1990*,
New York, 1991, no. 20, fig. 184 (illustrated in color, p. 40).







Wayne Thiebaud, *Three Machines*, 1963 / The de Young Museum, Fine Arts Museums of San Francisco / Art © Wayne Thiebaud / Licensed by VAGA, New York, NY.

Pushing the boundaries of what constitutes a photorealist image, artists like Charles Bell, Robert Cottingham, Chuck Close, Malcolm Morley, Ralph Goings and Richard Estes all attempt to imitate the reality captured in a photograph. As an offshoot of Pop Art, Photorealism emerged out of the 1960s as an artistic movement highlighting the allure of American consumer culture and was inspired by scenes and objects of everyday life. With candy-coated colors and metallic reflections captured within the two-dimensional frame, Charles Bell's monumental works invoke a child-like adoration for items of play, such as pinball machines, toys, dolls and gumball machines, elevating them to the level of a traditional still life.

Born in Oklahoma in 1935, Bell only began his artistic career after time at the University of Oklahoma and several tours in the U.S. Navy. Based in San Francisco during the early 1960s, Bell could not help but be influenced and inspired by the vibrant works of Bay Area artists Wayne Thiebaud and Richard Diebenkorn. Thiebaud's enchanting depictions

of cakes, candy and other confections motivated Bell to create his own interpretation of 'Americanness', which we can clearly glean from the present work. Where Thiebaud's works subliminally trigger one's mouth to water and anticipate the saccharine rush gushing between molars, Bell's painting seemingly sings with the faint pings of points earned, pulling physical responses from memories buried in the past.

In *Catcher*, 1988, Bell's hyper-realist depiction of the central panel of a pinball machine practically replaces the steel ball in favor of the viewer – establishing a viewpoint in the thick of the makeshift shoots and rollover lanes of the game. This position stimulates an array of sensory responses – from the coldness of the steel ball and the low hum of the illuminated column, to the impending dings of ricocheted balls. With bright and saturated oceanic blues, cardinal reds and golf course greens, Bell's gemstone-like palette underscores the kitsch and playfulness of the lively, universally imprinted memory that can be seen as wholly American.

PROPERTY FROM A PROMINENT WEST COAST COLLECTION

9

ROBERT COTTINGHAM (B. 1935)

May Company, 1969

signed and dated 'ROBERT COTTINGHAM 1969' (on the reverse)
oil on canvas

57 x 57 in.
144.8 x 144.8 cm

US\$50,000 - 70,000
£41,000 - 57,000
HK\$390,000 - 540,000

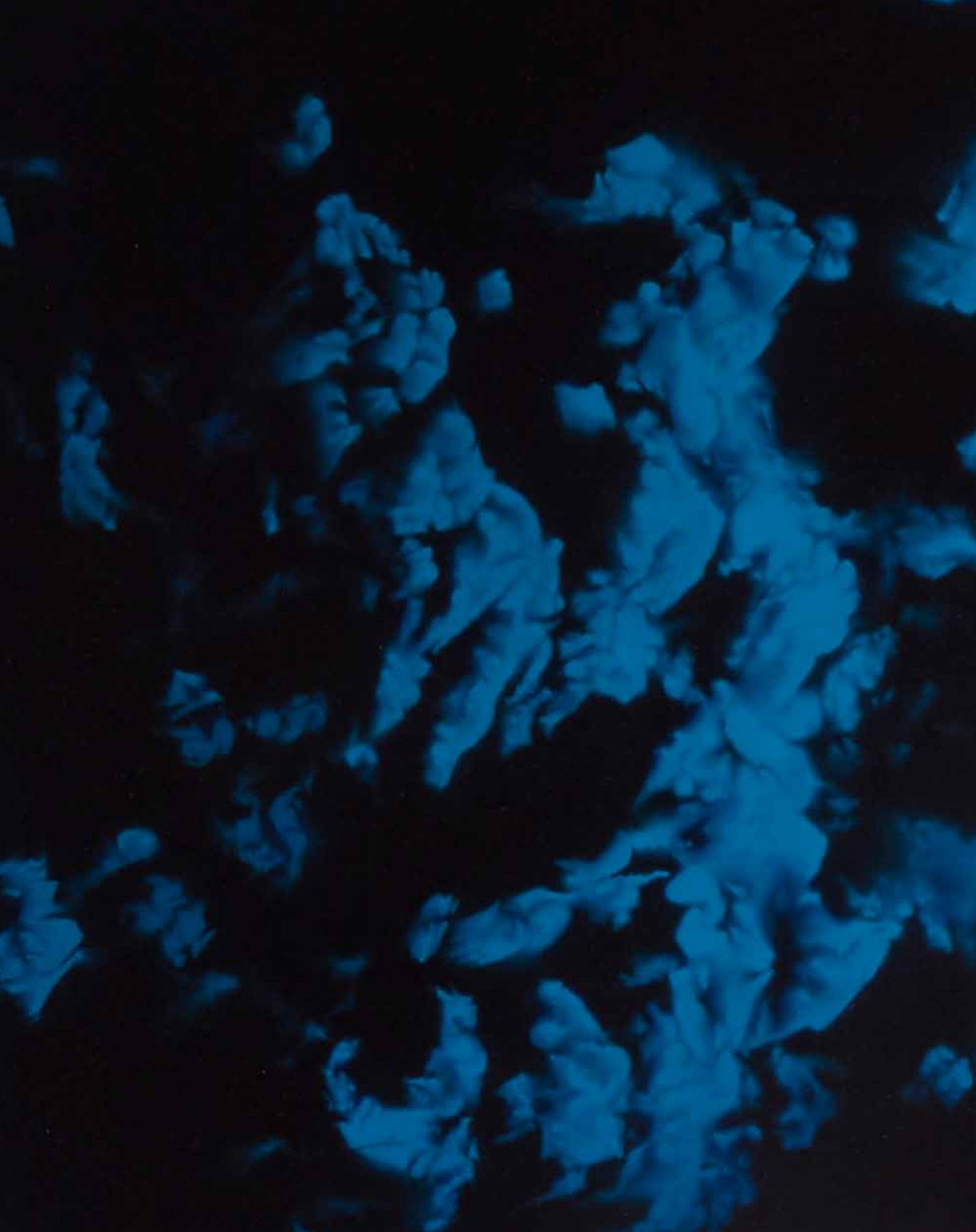
Provenance

Molly Barnes Gallery, Los Angeles.
Collection of Paul Kantor, Los Angeles.
Collection of Steve Martin, Los Angeles.
Collection of J.P. Jones, Esq.
Private Collection, Mamaroneck, New York.
Forum Gallery, New York (acquired from the above).
Acquired from the above by the present owner in 2004.

Literature

L. K. Meisel, *Photo-Realism*, New York, 1989 (illustrated, p. 167).







AN IMPORTANT WORK BY
JACK GOLDSTEIN

LOT 10

PROPERTY FROM A DISTINGUISHED PRIVATE TENNESSEE COLLECTION

10^W

JACK GOLDSTEIN (1945-2003)

Untitled, 1984

inscribed and dated 'A/C 1984' (on the reverse)
acrylic on canvas

72 x 72 in.
182.9 x 182.9 cm

US\$200,000 - 300,000
£160,000 - 240,000
HK\$1,600,000 - 2,300,000

Provenance

Metro Pictures, New York.
Acquired from the above by the present owner in 1984.

Exhibited

Städtische, Galerie Erlangen, *Jack Goldstein: Feuer/Körper/Licht*, January-February 1985 (illustrated in color, unpagged). This exhibition later traveled to Ingolstadt, Kunstverein Ingolstadt, February-March 1985.
New York, The Whitney Museum of American Art, *Image World: Art and Media Culture*, 8 November 1989-18 February 1990 (illustrated in color, p. 129).
Memphis, Memphis Brooks Museum of Art, *The Wil and Sally Hergenrader Collection of Contemporary Art*, 27 July-3 September 1990.
Lincoln, Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, *The Hergenrader Collection of Contemporary Art*, 21 August-26 October 1997.
Grenoble, Magasin Centre National d'Art Contemporain de Grenoble, *Jack Goldstein*, 3 February-28 April 2002 (illustrated in color, unpagged).
Chicago, Museum of Contemporary Art, *This Will Have Been: Art, Love & Politics in the 1980s*, 11 February-3 June 2012 (illustrated in color, p. 75). This exhibition later traveled to Minneapolis, Walker Art Center, 30 June-30 September 2012 and Boston, Institute of Contemporary Art, 26 October 2012-27 January 2013.





James Welling, *Jack Goldstein in the Pacific Building, February, 1977, 1977* / Photo © James Welling / Image Courtesy the artist and David Zwirner, New York/London.

Born into a world highly informed by post-war media culture, Jack Goldstein strove to illuminate the tensions between humanity and technology. The Pictures Generation, a collective of artists that produced and were inspired by images, came to fill a subsequent void left behind in the wake of Minimalism's aesthetic abstraction and exploration of existential themes. Goldstein, a prolific albeit troubled member of the aptly named Pictures Generation, began his career in experimental filmmaking and performance art, progressive and reactionary from the very start. Goldstein in many ways epitomized the Pictures Generation: glossy on the surface yet plagued by deep dark undercurrents that sought to reveal the overlooked, often grotesque aspects of society.

The beginning of Goldstein's career in the mid-1970s predetermined his later works, as he came of age "in a culture shot through with visual regimes designed to promote desire across a variety of spectra: desire for objects, for lifestyles, for fame, for conformity, for anti-conformity. These two powerful social forces – movements for social justice and the rise of television – converged and matured in the art of the 1980s."¹ As such, Goldstein's *Untitled*, 1984, reflects the artist at his most profound. Conceived at a time when contemporary culture was saturated with images of consumption and revolution, *Untitled*, 1984, is a symbolic interpretation of the separation between the beauty in natural events and

the grim underside of humanity, and their ability to alter our relationship to perceived reality once combined. Throughout his body of work, Goldstein concerned himself with capturing "the spectacular instant", as he called it, or the moment at which our consciousness was permanently altered by a cataclysmic event.² Goldstein refused to shy away from exposing the darkness of natural phenomena, and his "... large-scale depictions of meteor showers, bombing raids and lightning strikes feel more cynical than their sinister, shock-and-awe subject matter would suggest."³

The rising nihilism of America in the 1980s against a dominant visual culture served Goldstein well, and he found his niche in painting through a photographic lens. In many ways, his techniques anticipated the computer-generated imagery we would come to know. Goldstein began his work by tracing a source image onto a massive canvas, airbrushing the acrylics until it was virtually impossible to identify a single brushstroke. Constitutionally flat, these images retained the mechanical qualities of a found image while still being inherently man-made. Goldstein's ultimate goal, then, was to erase every semblance of the painterly hand while maintaining acrylic on canvas as a medium. In doing so, he led his audience to question if what they are seeing is simply another replication of an image, or if it is something else entirely. Further, author Gordon Lebrecht argues that Goldstein created a world in which the assumed



Installation view, *This Will Have Been: Art, Love & Politics in the 1980s*, MCA Chicago, 11 February – 3 June 2012 / Photo © Nathan Keay / Image © MCA Chicago.

reality "... is displaced from the centre of the stage or the picture, as it were, to a position in the wings where it appears only as marginal. Simply put, one is seduced, led astray by the "imaginary", by the register of the image."⁴ In an era of counterculture dominated by the manufacturing of pre-packaged imagery, Goldstein emphatically reclaimed the narrative of appropriation, forcing his viewers to question their perceptions of reality. The present work exhibits a number of bifurcations. It is at once both luminous and ominous, a presentation of gestural beauty and a cautionary tale. *Untitled*, 1984, is as enigmatic and esoteric as the bolt of lightning itself. Weighty but not lofty, Goldstein's *Lightning* series is often perceived as a moniker of the artist's somber, brooding self-reflection.

What makes the *Lightning* series so remarkable within the context of Goldstein's *oeuvre* as a whole is the visceral, cerebral quality of lightning. Consideration of Goldstein's *Untitled*, 1984, parallels the transitory nature of lightning itself, where "the psychological experience of extreme distance is wedded to a tremorlike physical response that is pleasurable in the tradition of the sublime, where primal emotions such as fear can be experienced from a safe distance."⁵ In the vast scale of his works and depth of subject matter, Goldstein reintroduces the power to provoke and unsettle back into painting.

Renowned director and curator of The Whitney Museum of American Art Lisa Phillips remarks on Jack Goldstein's legacy, noting "American artists' direct experience of the media's special effects, their awareness of how the media affects our lives, set them off on a fantastic voyage through the media system – its unreality, artifice, immateriality, and replication. Art entered the spectacular realm, further exploiting the very strategies that made the media so powerful. The works grew dramatically in scale, the surfaces became glossier and more colorful, the imagery more grandiose, and the compositions more graphically arresting. And aesthetics reentered the art discourse, but with the revised notion of beauty – alienated and weird – offered by the media's spellbinding seductions."⁶

1. H. Molesworth, *This Will Have Been: Art, Love & Politics in the 1980s*, exh. cat., Chicago, Museum of Contemporary Art, 2012, p. 16.

2. J. Goldstein and M. Connor, in L. Lanning, "Jack Goldstein: Glitch Artist? An Interview with Lorne Lanning", in *Rhizome*, 21 May 2013.

3. K. Rosenberg, "An Artist With an Ever-Increasing Desire to Disappear", in *The New York Times*, 16 May 2013.

4. G. Lebrecht, *Jack Goldstein*, exh. cat., Edinburgh, The Fruitmarket Gallery, 1988, p. 6.

5. D. Eklund, *The Pictures Generation, 1974-1984*, exh. cat., New York, The Metropolitan Museum of Art, 2009, p. 80.

6. L. Phillips, "Art and Media Culture", *Image World*, exh. cat., New York, The Whitney Museum of American Art, 1989, p. 68.

PROPERTY OF A PRIVATE COLLECTOR

11

RICHARD PRINCE (B. 1949)

Untitled (Refreshment), 1982-84

signed, numbered and dated 'R Prince 1982 2/2' (lower right); signed and dated 'R Prince 1982' (on the reverse)
Ektacolor photograph

15 7/8 x 23 3/8 in.
40.3 x 59.4 cm

This work is number two from an edition of two.

US\$150,000 - 200,000

£120,000 - 160,000

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

Provenance

Private Collection.

Exhibited

New York, Nahmad Contemporary, *Richard Prince: Fashion 1982-84*, 3 March-18 April 2015.

Literature

N. Spector, *Richard Prince: Spiritual America*, exh. cat., New York, Solomon R. Guggenheim Museum, 2007
(another from the edition illustrated, p. 269).





If you lived in New York in the 1980s you would likely be completely overwhelmed by the culture of materialism, mass marketing and advertising that plagued an already heavily dominated consumer-based society. Richard Prince was one of many artists who came to New York during this period of hedonism to become an artist, and he, along with a number of other New York based artists including Jack Goldstein, Cindy Sherman, Robert Longo, Sherrie Levine and Barbara Kruger, formed a loosely-based group called the Pictures Generation who would take the art world by storm by redefining appropriation as an art form.

These artists had access to something new, something that previous generations of artists didn't yet have, which is, as Douglas Eklund states in an essay which accompanied his 2004 *Pictures Generation* exhibition at The Metropolitan Museum of Art, the "sea of images into which they were born—the media culture of movies and television, popular music, and magazines that to them constituted a sort of fifth element or a prevailing kind of weather."¹ The artists' relationship to this plethora of imagery was, as Eklund continues, "productively schizophrenic: while they were first and foremost consumers, they also learned to adopt a cool, critical attitude toward the very same mechanisms of seduction and desire that played upon them from the highly influential writings of French philosophers and cultural critics such as Michel Foucault, Roland Barthes, and Julia Kristeva."²

Prince's artistic practice began to take shape quite coincidentally while he was working in the tear-sheets department at *Time Life* magazine. His job there was to clip and file all of the articles for the magazine's editor, which left him at the end of the day with hundreds of image based advertisements, which proved to be an endless source of intrigue. In the beginning, Prince would make collages with the images he sourced from the tear sheets, but later on he abandoned that practice completely in favor of simply photographing them, albeit with slight alterations made. This act of appropriation redefined contemporary art practices in that Prince moved past the traditional Duchampian methods where the artist merely adds a new and altered value to a found object, and flagrantly claims another's creation as his own. Prince's piracy, however, is not intended as a claim to authorship, but rather an act of simulation and of social commentary.

His process of re-photographing is paradoxically both simple and complex. Starting with images that he does not "quite believe", Prince attempts to "represent them even more unbelievably", stating "If there's any one thing going on through these images, it's that I as an audience don't believe them."³ Through a delicate process of cropping out any of the original marketing symbols, such as ad copy, company logos and captions, Prince frees the image from any encumbrances and removes it from the original context creating an awkward sense of surrealism. Prince elaborates on his process, stating, "Rephotographing is a technique for stealing (pirating) already existing images, simulating, rather than copying them, 'managing' rather than quoting them—re-producing their effect and look as naturally as they had been produced when they first appeared. A resemblance more than a reproduction, a rephotograph is essentially an appropriation of what's already real about an existing image and an attempt to add on or additionalize this reality onto something more real, a virtuoso real—a reality that has the chances of looking real, but a reality that doesn't have any chances of being real."⁴



Original tear sheet / Courtesy Richard Prince and Gladstone Gallery / Photo © David Regen, Richard Prince & David Heald / Image © Richard Prince.

Untitled dates from the same period as Prince's *Untitled (Fashion)* photos, a period exemplified by works that are, according to Nancy Spector, "stolen but original, ironic but sincere [and] illusory but real."⁵ The whole point of his rephotographed works is that once they are completed, that is, once they are matted, framed, and hung on a wall, they are so far removed from their original context, that they "seem more real, more authoritative, and certainly more previous than do the same images when reproduced in a magazine with its millions of copies and abbreviated shelf life. In effect Prince gives the mass-produced, anonymously created pictures a new life, assigning them an aura they had no hopes of achieving otherwise."⁶

1. D. Eklund, "The Pictures Generation", in *Heilbrunn Timelines of Art History*, New York, The Metropolitan Museum of Art, 2004.
 2. *Ibid.*
 3. R. Prince, quoted in M. Helfman, "Richard Prince", in *Bomb Magazine*, Issue 24, Summer 1988.
 4. R. Prince, quoted in N. Spector, "Nowhere Man", in *Richard Prince: Spiritual America*, exh. cat., New York, Solomon R. Guggenheim Museum, 2007, p. 29.
 5. N. Spector, "Nowhere Man", in *Richard Prince: Spiritual America*, exh. cat., New York, Solomon R. Guggenheim Museum, 2007, p. 22.
 6. *Ibid.*, p. 28.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

12

ROBERT LONGO (B. 1953)

Study of a Tiger (No. 14), 2012

titled 'STUDY OF A TIGER #14' (lower left), signed and dated 'Robert Longo 2012' (lower right)
ink and charcoal on vellum

20 x 16 1/8 in.
50.8 x 40.9 cm

US\$150,000 - 200,000
£120,000 - 160,000
HK\$1,200,000 - 1,600,000

Provenance

Private Collection, Minneapolis (acquired directly from the artist).
Acquired from the above by the present owner.





Robert Longo, Installation view, "Kings," 2012, Metro Pictures, New York / Courtesy of the artist and Metro Pictures, New York.

Robert Longo emerged in the late 1970s as one of the founding members and leaders of the so-called Pictures Generation, a group of artists who used appropriation of popular imagery from mass culture to provide social commentary on the rampant consumerism in America and political state of the world. The members of this group, which includes artists like Cindy Sherman, Richard Prince, Jack Goldstein, Sherrie Levine and others, all came of age during a period of massive upheaval in the art world. The Pop, Conceptual Art and Minimalist movements had dominated artistic practice through the 1960s and 70s, however, with the arrival of new media and saturation of a visual culture, artists were drawn to a more image-based practice.

Each of the artists from the Pictures Generation went about their practice in diverse ways, employing varying media and attaching dissimilar significance to their work, however, what they all had in common through their use of appropriation, was the idea of "re-representation, not representation" as Douglas Crimp, the organizer of the seminal 1977 "Pictures" exhibition, put it. In essence, re-representation was a process of appropriation that involved the replication of a found

image in an altered state, which forced the viewer to re-engage with the image and endow it with new meaning or purpose. The Pictures artists saw appropriation or re-representation as the only means by which they could move past the work of their predecessors, something they were very eager to do. As Longo noted, "My generation was a real rowdy generation. We were really eager to replace the people before us."¹

While Prince, Sherman and Levine embraced photography as a natural choice for their work, Longo went another route, choosing drawing as his media of choice, a selection which set him apart from the rest of the Pictures Generation. On his preference for drawing, Longo states, "I like the fragility of it. It's just dust, and carbon is one of the primary elements of life. I also love the fact that charcoal can imitate the graininess of photography, as well as the velvety nature of painting."² Furthermore, by using charcoal on paper, Longo is limited to a black and white palette, which is vital to the success of his work because of the level of authenticity it provides. In commenting on this very notion, Longo recalls, "I'm a product of the still image ... As a kid, I would stare endlessly at those pictures in *Life* magazine.



There would be a color photo essay of the circus, and a color photo essay on the president. And then you turn the page, and all the black-and-white pictures would be Viet Nam, or the war in Calcutta ... I think that maybe black-and-white, for me, is about telling the truth."³ Truth, it turns out is a paramount concern for Longo and his work. Both social and political undertones have always been at the heart of Longo's practice. In his much-celebrated *Men in the Cities* series from the end of 1970s into the early 80s, Longo tackled the rise of Wall Street culture which provided an accurate reflection on the spirit of the times in the decade of excess. In his later works, however, specifically in his *Wave* series and *Mysteries*, Longo demonstrates a keen interest in the state of the planet in a more environmental and natural sense. He reflects, "As you get older you obviously think about what you're going to leave behind. I'm not talking about how my work will be viewed in the future, but rather what kind of world, and what possibility for the future, we will leave behind."⁴

In *Study of a Tiger #14*, Longo forcefully presents us with an intimate visage of a forlorn tiger, perhaps one of the last tigers left on our planet. The exquisite rendering of the cat is so life-like that it appears from a

distance as a close-up photograph, perhaps taken through the bars of a cage constricting him, a sense further heightened by the framing and cropping of the composition. By compelling the viewer to engage with the tiger on such a profound level, Longo stresses the urgency of the plight of the tiger and other species which humankind has forced to near extinction. It seems Longo's hope is that through this engagement we will invest ourselves in the protection of tigers and similar threatened species.

1. R. Longo, quoted in K. Reeves, "Robert Longo", in *Interview Magazine*, 7 April 2014.

2. R. Longo, quoted in P. Laster, "The shows represent what we thought we could be versus what we are right now", in *Time Out*, 31 March 2014.

3. R. Longo, quoted in A. Walleston, "Drawing Democracy: Robert Longo at the Aldrich Museum", in *Art in America*, 19 April 2013.

4. R. Longo, quoted in M. Walsh and R. Enright, "Working Towards Affection: An Interview with Robert Longo", in *Border Crossings*, no. 115, September 2010, p. 48.

PROPERTY FROM A DISTINGUISHED PRIVATE TENNESSEE COLLECTION

13

JIM NUTT (B. 1938)

Just One More!, 1983

signed, titled and dated "Just One More!" Jim Nutt © 1983' (on the reverse)
colored pencil and graphite on paper

9 x 18 1/4 in.
22.9 x 46.4 cm

US\$20,000 - 30,000

£16,000 - 24,000

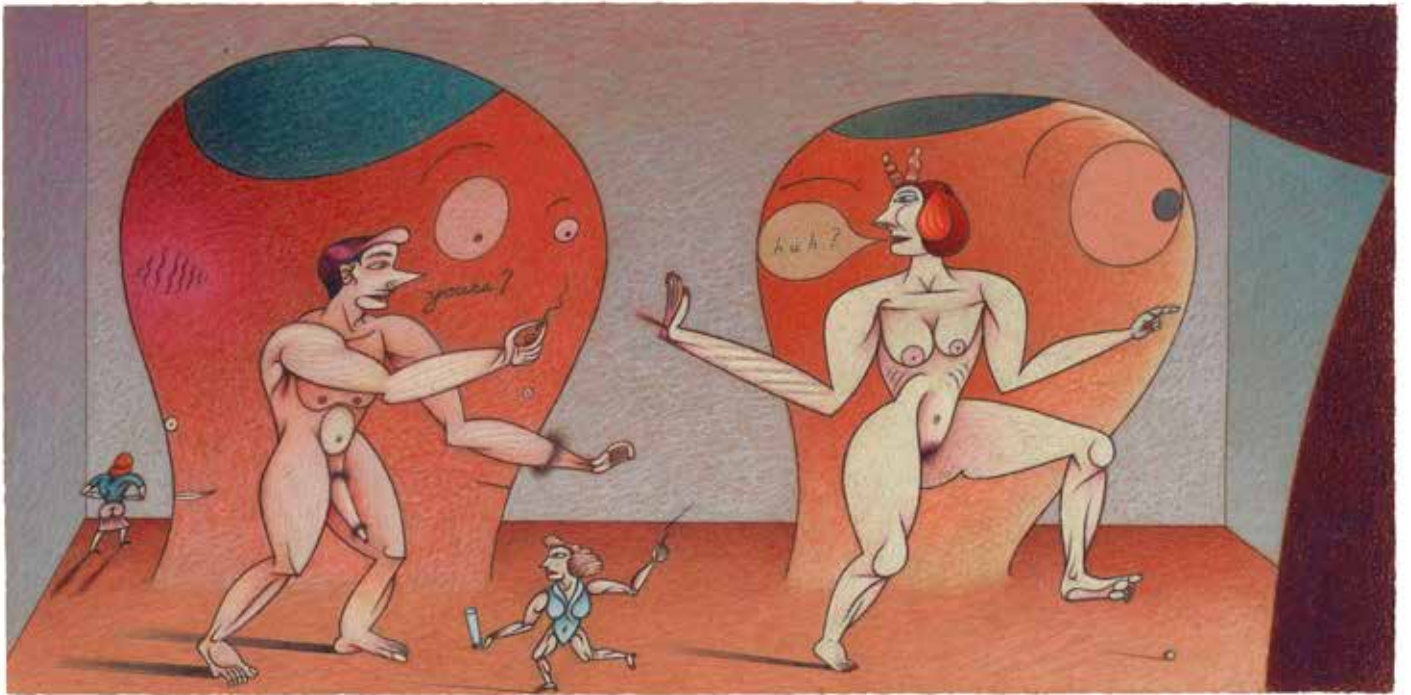
HK\$160,000 - 230,000

Provenance

Galerie Bonnier, Geneva.

Phyllis Kind Gallery, New York.

Acquired from the above by the present owner in 1989.



PROPERTY FROM A PRIVATE COLLECTION

14

ROBERT RAUSCHENBERG (1925-2008)

Crib, 1980

signed and dated 'RAUSCHENBERG 80' (lower right)
solvent transfer, fabric collage and acrylic on paper

31 3/4 x 24 1/4 in.

80.6 x 61.6 cm

US\$50,000 - 70,000

£41,000 - 57,000

HK\$390,000 - 540,000

Provenance

Sonnabend Gallery, New York.

James Mayor Gallery, London.

Larry Gagosian Gallery, Los Angeles.

Collection of Andy Warhol, New York.

His sale, Sotheby's, New York, 3 May 1988, lot 3434.

Blum Helman Gallery, New York.

Acquired from the above by the present owner.

Exhibited

London, James Mayor Gallery, *Robert Rauschenberg: Combine Drawings*, 12 October-14 November 1981.

This work is registered with the Robert Rauschenberg Foundation under reference number *RRF 80.D120*.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

15

WILLEM DE KOONING (1904-1997)

Untitled, 1975

signed 'de Kooning' (lower left)
graphite on paper

12 7/8 x 8 1/2 in.
32.7 x 21.6 cm

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

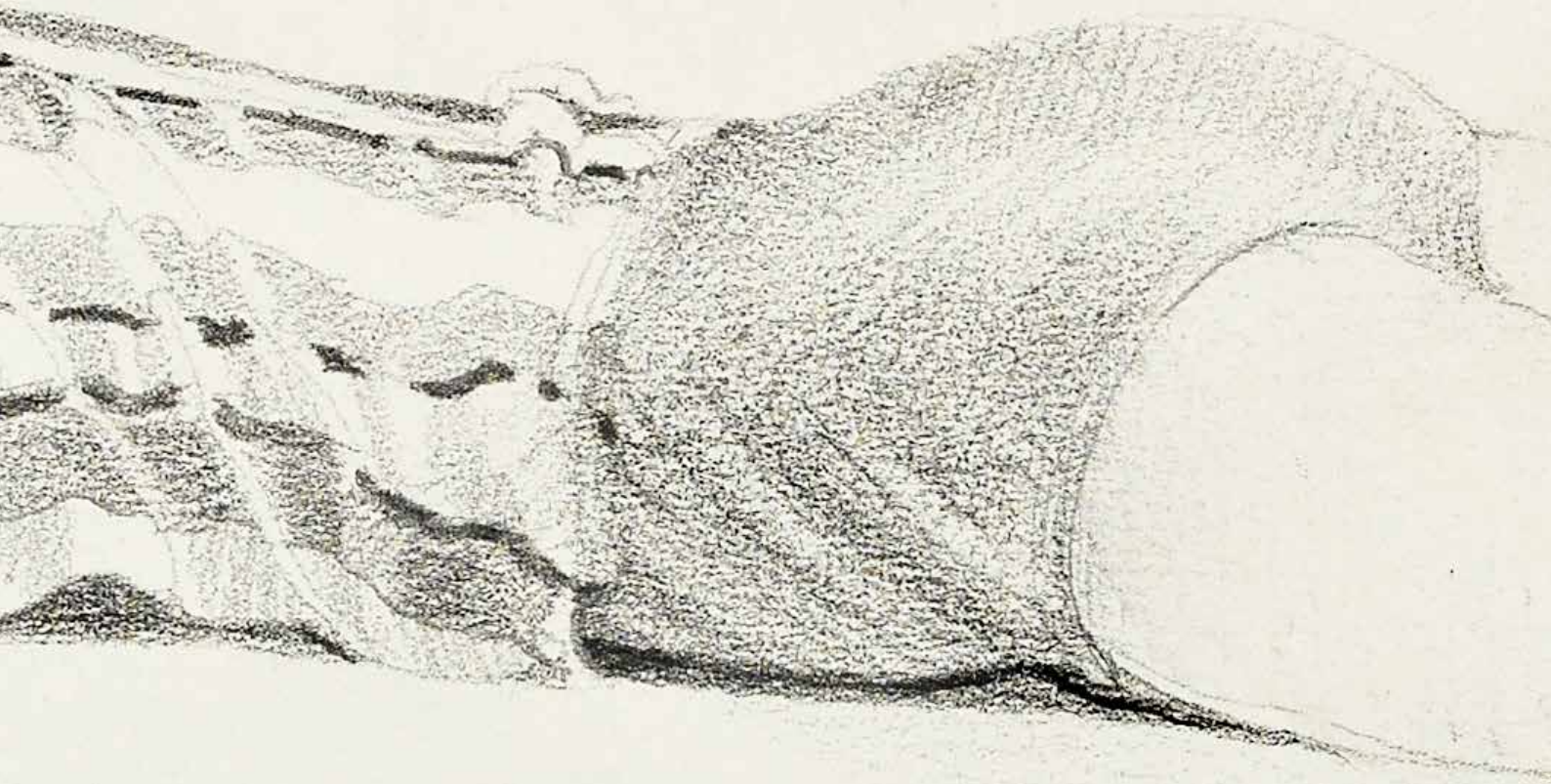
Xavier Fourcade, Inc., New York (acquired directly from the artist).

Acquired from the above by the previous owner in 1979.

Acquired from the above by the present owner in 1980.







FIGURAL STUDIES BY
WAYNE THIEBAUD

LOT 16 - 18

PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

16

WAYNE THIEBAUD (B. 1920)

Prone Beach Figure, 1964

signed and dated 'Thiebaud 1964' (lower left)
graphite on paperboard

7 3/4 x 10 3/4 in.
19.7 x 27.3 cm

US\$10,000 - 15,000

£8,100 - 12,000

HK\$78,000 - 120,000

Provenance

Acquired directly from the artist by the present owner.

Exhibited

Palo Alto, Stanford Art Museum, Stanford University, *Figures: Thiebaud*, 26 September-31 October 1965, no. 38, pl. 9 (illustrated). This exhibition later traveled to New York, Allan Stone Gallery, 5-30 April 1966 and St. Joseph, Missouri, Albrecht Gallery of Fine Arts.

Rooted in elements of classical portraiture and the formal properties of figural drawing, Wayne Thiebaud's series of graphite drawings conceived in the 1960s and 1970s are undoubtedly a poignant reminder of the artist's past and a rare glimpse into his future. Thiebaud, who began his artistic career as a commercial illustrator with Walt Disney Studios when he was just a teenager, has long held a particular affinity for drawing as a medium. It is arguable that no other artist possesses the same reverence for his or her subjects, the effect of which is manifest in each line of the artist's hand.

While other contemporary American artists were engaging with garish, heavy-handed interpretations of consumerism, Thiebaud returned to the medium that first spurred his love of art, calmly observing the natural human experience as recalled from memory. Thiebaud's early intimate figure drawings emerge as the precise antithesis to the cultural appropriations of Pop that saturated the contemporary art scene in the latter half of the 20th Century, the delicacy of their forms painstakingly true to life and ostensibly un-exaggerated. Thiebaud captures the idyllic bliss of the pursuit of leisure, tinged by a sense of melancholia in the surprising stillness of his scenes and the blank expressions of his physical forms.

The present figure studies reveal the artist at his most personal and introspective. They appear as instinctive sketches drafted from the artist's memory, yet they are conceived as finished works of art on their own. Each figure is horizontal, their faces obscured from the viewer's gaze, their limbs disappearing into the picture plane in a hazy repose. The figures in the following three works are all inherently vulnerable: all depicted lying down, splayed or prone but never posed, as if the viewer has happened upon the scenes purely by accident. This voyeuristic technique emphasizing the angle of observation is one that Thiebaud would come to perfect over the course of his storied career.

When the layers of impasto are stripped away, Thiebaud's expert draftsmanship and precise execution of the human condition are laid bare. Existing on an ethereal plane, the figures are untouched by the messy mechanics of modern life. Thiebaud's isolation of the human figure brings to life his ultimate dedication to his subject matter while his simplicity of line and complexity of development reflect a self-assured and unencumbered maturity of artistic expression.



PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

17

WAYNE THIEBAUD (B. 1920)

Untitled, 1966

signed and dated 'Thiebaud 1966' (lower left); dated '7/13-14/66' (on the reverse)
graphite on paper

11 1/2 x 14 1/2 in.
29.2 x 36.8 cm

US\$15,000 - 25,000

£12,000 - 20,000

HK\$120,000 - 190,000

Provenance

Acquired directly from the artist by the present owner.

Exhibited

New York, Allan Stone Gallery, *Wayne Thiebaud: Figures*, 5-30 April 1966.

New York, Allan Stone Gallery, *Wayne Thiebaud: The Figure*, 10 April-30 May 2008.

New York, Allan Stone Gallery, *Disrobed*, 31 May-27 July 2012.

New York, Allan Stone Projects, *Wayne Thiebaud Figure Drawings*, 24 April-30 May 2014.



PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

18

WAYNE THIEBAUD (B. 1920)

Untitled, 1975

signed 'Thiebaud' (lower left)
graphite on paper

15 x 19 7/8 in.
38.1 x 50.5 cm

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

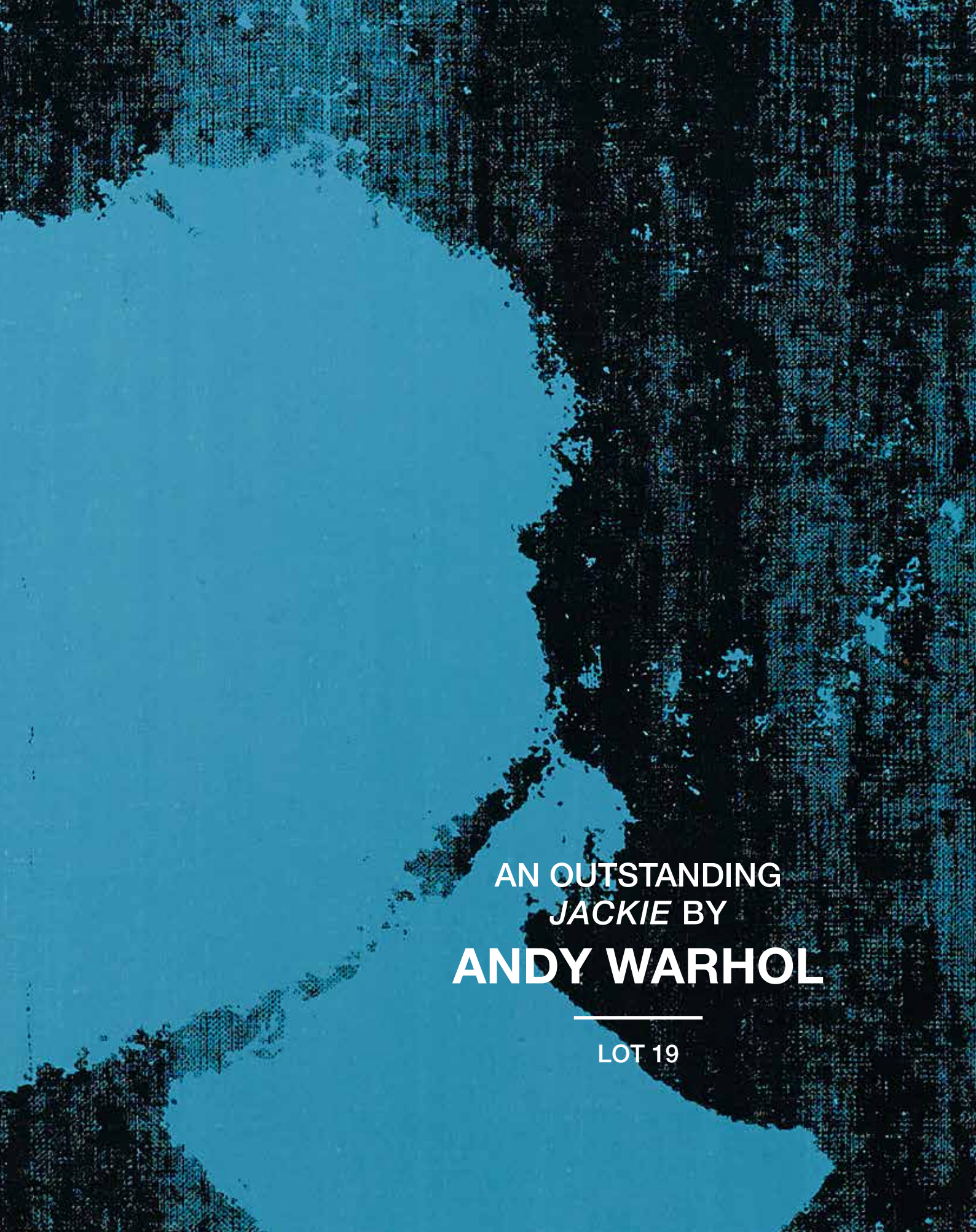
Acquired directly from the artist by the present owner.

Exhibited

Santa Cruz, Mary Porter Sesnon Art Gallery, University of California at Santa Cruz,
Wayne Thiebaud: Paintings and Works on Paper, 18 February-10 April 1976, no. 32.
New York, Allan Stone Gallery, *Wayne Thiebaud: The Figure*, 10 April-30 May 2008
(illustrated in color, p. 12).







AN OUTSTANDING
JACKIE BY
ANDY WARHOL

LOT 19

PROPERTY FROM A PRIVATE COLLECTION

19

ANDY WARHOL (1928-1987)

Jackie, 1964

signed and dated 'Andy Warhol '64' (on the overlap)
acrylic and silkscreen ink on canvas

20 x 16 in.
50.8 x 40.6 cm

US\$600,000 - 800,000

£490,000 - 650,000

HK\$4,700,000 - 6,200,000

Provenance

Galerie Sonnabend, Paris.

Gian Enzo Sperone Gallery, New York.

Blum Helman Gallery, New York.

Acquired from the above by the present owner *circa* 1982.





Andy Warhol in his studio, New York, 1964 / Photo © Mario De Biasi / Mondadori Portfolio via Getty Images / Artwork © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

With the nation still reeling in shock from President John F. Kennedy's assassination, only Andy Warhol could take the cultural pulse of a society so fixated on the iconography of celebrity and fuse it with the subliminal fear of death. The present work is a masterful achievement that escalates the narrative of the artist's *Death and Disaster* series, the darker subject matter promoting a strong argument for the depth of Warhol's artistic practice.

Not surprisingly, images of First Lady Jacqueline Kennedy at her husband's funeral have become some of the most symbolic in media history, both within an art historical framework and within the collective American memory, as Jackie herself emerged as the center of public attention. In the days following President Kennedy's death, Warhol collated images of the First Lady taken by the press and paparazzi, selecting just eight photographs with which to imprint his token silkscreen technique. Warhol ended up creating 302 portraits of the First Lady, the seriality of the *Jackie* pictures echoing the mass publication of newspaper images following the President's assassination and, two days later, his highly publicized funeral service. In direct contrast to the pleasantly austere press images of the First Lady that saturated the public audience before the untimely assassination, the present work is undeniably the portrait of a widow in mourning. Through Warhol's eyes, the public's enduring desire to catch a glimpse into Jackie's private life, her grief, her response, is finally satiated.

Painted just one year following President Kennedy's tragic and widely broadcasted assassination in late 1963, Andy Warhol's *Jackie*, 1964, is a captivating exploration into contemporary celebrity culture and the media frenzy that surrounded the tragic events that November. With *Jackie*, Warhol both condemns and celebrates the power of the image to inform cultural consciousness. Though awash with intense despair, the present work bears Warhol's subversive signature. Where *Liz* and *Marilyn* are synthetically charmed, *Jackie* is tragically cold and numb, representing the dark underside of Warhol's aesthetic capacity, one previously unseen. As stated by New York Times art critic Holland Cotter, "The themes of violence and mortality that link so much of Warhol's art from this period are here, but the pictures seem to belong to a different, graver world."¹ Here, the assumed purity and elevated

status of the subject matter differentiates the *Jackie* series from Warhol's iterations of Pop portraits. The underlying discourse of *Jackie*, 1964, is a complex construction that requires unpacking at multiple levels.

In the early 1960s, Warhol began experimenting with film and self-taken images, his obsession with contemporary photography, and, specifically, figures in the spotlight, commingling with his preoccupation with existential ideas of fame and mortality. Amidst the rising visual literacy that accompanied this cult of celebrity, the Kennedy Administration offered up a renaissance of hope, positioning Jackie at the forefront of this paradigm. But just as the American public was breaking free from the throes of political turmoil and social revolution, they were also painfully reminded that this glittering idealistic vision could burst at any moment. At once, the political and cultural landscape shifted, the accompanying hysteria and nonstop news coverage that surrounded President Kennedy's funeral service "immersing us in a perpetual state of electric voyeuristic excitement, in the abstractions of drama and accident. In Warhol's case, of course, this magnification is frozen in painting."²

In the present work, Warhol focuses only on Jackie's face, once glamorously composed, now somber and despondent, so that her expression is exaggerated to the viewer. He then tightly crops the original source image that she expands beyond the picture plane, suggestive of a force larger than life. George Frei and Neil Printz further suggest that Warhol's appropriation of the former First Lady cemented her status as an icon within a cultural context and within the canon of Contemporary Art, stating that by "Cropping Jackie's face from eight reproductions, he brought her into close-up, making her the dramatic focus and emotional barometer of the Kennedy assassination, shifting the historical narrative into a series of affective moments or portraits that register the subject over time."³ Noted Warhol dealer Emmanuel Di Donna goes even further to suggest that in Warhol's canonization of Jackie, the artist made her "even more of an icon by focusing on her face."⁴ Perceived as the ideal wife, mother and First Lady, Jackie was portrayed as a pillar of emotional strength in the days following the Kennedy assassination, with press images closely monitoring her every expression. Jackie, dubbed "a photographer's dream", was already a popular figure in post-war media culture in her own right.⁵ According to Cotter, "The "Jackie" pictures also evoke a specific type of image, one tied to desire, devotion and a salvational hope: the religious icon."⁶ As such, *Jackie*, 1964, is as much a symbolic representation of the public's fixation on media and the desire to identify with celebrity as it is a badge of history.

Executed in Warhol's most prolific means of expression, the silkscreen technique, *Jackie*, 1964, is an exceptional example of the artist's epochal representations of vanity and tragedy. The quality of the present work was immediately recognized by two of the most renowned dealers in the Contemporary Art world, Ileana Sonnabend and Irving Blum, both credited with being foremost tastemakers of their time. In 1962, Blum's Ferus Gallery first showed Andy Warhol's *Campbell's Soup Cans* in Los Angeles. In January 1964, legendary dealer Ileana Sonnabend gave Warhol his first solo exhibition in Europe, in which the artist presented works from his *Death and Disaster* series. Though initially met with substantial criticism, Warhol's darker, morbid works emphatically reinforced the pervasiveness of the photographic image and its power to seduce and manipulate through repetitive exposure. Together, Sonnabend and Blum posited Warhol's works on a global stage. The gravitas of this momentum primed Warhol to conceive perhaps his most emotive portrait, one of a face that would epitomize a generation, *Jackie*, 1964.

Of the circumstances that drove Warhol to produce the *Jackie* series, the artist recalls, "I'd been thrilled having Kennedy as a president; he was handsome, young, smart – but it didn't bother me that much that he was dead. What bothered me was the way television and radio were programming everybody to feel so sad."⁷ With his appropriation of the First Lady, Warhol, rather than the media, is the informing agent, the



Mrs. Jacqueline Kennedy walks with her brother-in-law Attorney General Robert Kennedy, Arlington, Virginia, 1963 / Photo © Bettmann / Getty Images.

one in control of the narrative. Jackie becomes his subject, her image embracing and embodying the grievous spirit of a nation deeply affected by the loss of their symbol of unity as played out on a public level. Frei and Printz expound upon Warhol's appropriation, noting, "Warhol's interest was not exclusively invested in the human subject or the content of the image but in its appearance, both visually and contextually – the way that it looked graphically, appeared photographically, and functioned in cinematic terms."⁸ That Warhol's primary focus was not the subject of his portraits is of particular importance, for it is in his confrontation of the artificiality of the pre-packaged image that the artist is at his most profound and most compelling.

Influential critic and art historian Thomas Crow points to the implicit subversion in the *Jackie* pictures, noting "The emotional calculus is simple, the sentiment direct and uncomplicated. The pictures nevertheless recognize, by their impoverished vocabulary, the distance between public mourning and that of the principals in the drama. Out of his deliberately limited resources, the artist creates a nuance and subtlety of response that is his alone, precisely because he has not sought technically to surpass his raw material. It is difficult not to share in this, however cynical one may have become about the Kennedy presidency or the Kennedy marriage. In his particular dramatization of medium, Warhol found room for a dramatization of feeling and even a kind of history painting."⁹ As such, a distinct vestige of authenticity is carefully weaved into Warhol's deft critique of the effects of mass media on public reception of images and information. With *Jackie*, the subject matter challenges the emotional conditioning of the era, simultaneously desensitizing and accentuating the weight of the visual image.

The rarity of color and screening of the present work in relation to other pieces of the same schema is not to be overlooked. Here, Jackie is shown roughly screened, the frozen frame on her face conjuring a sense of inherent distance. Compositionally, there exists a duality in the close crop of *Jackie* in which the scale of the portrait suggests intimacy while the shadowy screening asserts the voyeuristic nature of the viewpoint.

In opposition to the artist's Pop palette, the present work is rendered in ultramarine blue and black hues, decidedly more morose and funereal. Jet-black areas of pigment encircle her face, offsetting the richness of the cool cerulean colors, their tonality reminiscent of European renaissance pictures depicting the benevolent Madonna in blue robes. The structure of Jackie's face situates the present work on a higher plane altogether as compared to his levy of celebrity portraits. Where Warhol's other subjects confront the angle of observation head-on, Jackie is veiled, shown in profile, with her eyes shaded and visage shrouded. Her gaze is averted, lips parted as if on the verge of movement. Due to the uniqueness of the silkscreening process, the present work is highly textured, whereas other compositions appear flat. The image of Jackie is grainy, grounding the present lot in historical legitimacy. Light vertical bands lend the work an aura of *film noir*, the horrible tragedy repeating in the minds of the American public like an inescapable static loop.

Today, iterations of the *Jackie* series reside in the permanent collections of prestigious institutions such as The Metropolitan Museum of Art, The Whitney Museum of American Art, and the San Francisco Museum of Modern Art, among others. Perhaps the most culturally and historically poignant work in Warhol's oeuvre, *Jackie* is at once intoxicating and harrowing. Consideration of Warhol's momentous depiction of Jackie Kennedy conjures vivid albeit heart-wrenching memories of a charismatic icon turned subject of pity, posing *Jackie*, 1964, front and center within the lexicon of American cultural history.

1. H. Cotter, "Most Wanted and Most Haunted", in *The New York Times*, 24 April 2014.

2. T. Shafrazi (ed.), "Andy Warhol: Portraits" in *Andy Warhol Portraits*, London, 2007, p. 16.

3. G. Frei and N. Printz (eds.), *The Andy Warhol Catalogue Raisonné, Vol. 2A, Paintings and Sculptures 1964-1969*, New York, 2004, p. 103.

4. E. Di Donna, quoted in A. Binlot, "Andy Warhol's Jackie", in *W Magazine*, 9 April 2014.

5. A. Warhol and P. Hackett, *POPism: The Warhol Sixties*, New York, 1980, p. 301.

6. H. Cotter.

7. A. Warhol and P. Hackett, p. 77.

8. G. Frei and N. Printz (eds.), p. 104.

9. T. Crow, "Saturday Disasters: Trace and Reference in Early Warhol", in *October Files: Andy Warhol*, Cambridge, 2001, p. 55.





AN INFLUENTIAL
WORK BY
ZHANG XIAOGANG

LOT 20

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

20

ZHANG XIAOGANG (B. 1958)

Bloodline: Sister & Brother, 1996

signed in Chinese and Pinyin and dated '1996 Zhang Xiaogang' (lower right)
oil on canvas

50 1/8 x 38 1/2 in.
127.3 x 98 cm

US\$400,000 - 600,000

£330,000 - 490,000

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

Provenance

Hanart TZ Gallery, Hong Kong.

Acquired from the above by the present owner.

Literature

Hanart TZ Gallery and Galerie Enrico Navarra, (eds.), *Umbilical Cord of History: Paintings by Zhang Xiaogang*, Hong Kong, 2004
(illustrated in color, p. 98).





Inspiration board at Zhang's studio in Feijia Village, 2003-5 / © Zhang Xiaogang / Pace Beijing.

Just as earning a degree from CalArts in the 1960s or passing time at the Black Mountain College in its heyday can have implications that last an artist's career, the particulars of regional experiences, education and earliest affiliations lie at the heart of Zhang Xiaogang's long career as a painter. Born in Yunnan province in Southwest China, Zhang earned his painting degree in 1982 from the Sichuan Academy of Fine Arts, now the Sichuan Fine Arts Institute. The academy is based in Chongqing, one of China's most populated cities, but also one of its most iconic, with its dramatic hills, gorges, and misty views of the Yangtze River. A through-line among the painters from the academy has often been a distinct moodiness and a quality of introspection.

A good portion of that education for Zhang was spent with fellow classmates, traveling to the grasslands of the Tibetan plateau, and sketching directly from nature and peasant life. These were still the first years after the end of the Cultural Revolution (1966-1976), an extended period of chaos in Chinese life, and as such an earnest, fragile, often spiritual, searching quality was common to Zhang's works, setting them apart from his contemporaries trained in northern

Beijing, who somewhat inevitably always found themselves in dialogue with the self-conscious political dramas of the capital city.

Throughout the 1980s, Zhang's works maintained an elegiac quality, revealing his interest in psychoanalysis, surrealism, and his desire to find visual symbols that were both personal and held collective meaning for the nation. In the early 1990s, his works displayed a growing interest in historical narratives, and his biggest breakthrough came when he began to take as inspiration a trove of old family photographs. Thus began his iconic *Bloodline: Big Family Series*, the earliest of which date to 1993, and which earned him a bronze medal at the São Paulo Biennale in 1994.

The present lot, *Bloodline: Sister and Brother*, is from the earliest years of the series, when the painted figures dance lightly between serving as portraits of known individuals and representations of anonymous figures, their names now forgotten. Zhang sees the experiences of the family as a metaphor for the traumas of China's 20th Century. The mottled background of the composition as well as the formality of the figures references studio photography. The sister, who appears



The artist works on paintings for inclusion at the Venice Biennale, Chongqing Studio, spring 1995 / © Zhang Xiaogang / Pace Beijing.

physically larger, is wearing the standard attire of the communist era. The brother's tie suggests that he is a member of the elite Red Guard, lending further reference to the Cultural Revolution, a time when the Chinese nation was conceived as one collective family. Such unification was only a hope, as explicit invitation was made by the state to name and punish those embodying outmoded, feudal tendencies, often including members of one's own family. Many suffered tremendously as a result, and often at the hands of those closest to them.

Zhang has said, "The facial expressions of these figures are tranquil as water, but there is tempestuous emotions underneath. In this conflicting situation, the ambiguity in destiny passes on generation after generation." In the present canvas, Zhang simplifies their features to amplify their resemblances to each other, allowing them just enough idiosyncrasies such that they don't disappear completely as mere concepts.

Uniquely, the composition is deliberately off-kilter, suggesting a world out of balance. The bloodlines of the title are the fine, tentative red tendons that literally and figuratively link the figures to each other and

to others not present, suggesting the extended traditional obligations of the Chinese family, held here in direct conflict with the political dictums of the time. Zhang often paints a figure's flesh in pink or yellow hues, which he has stated are the colors that for him represent spiritual purity. The sister's face is tinted a deep rose, and a surrealistic patch of white lands on her cheek, echoed again on the features of the brother. The patch seems to land on the surface rather than on the figures themselves, resembling that of a care-worn photograph, or perhaps symbolic of a fateful experience that links them. Significantly, Zhang features them in their youth, when whatever might befall them has not yet transpired, reminding us of the hope, and not just the burdens of destiny, that is born into each generation. It is the deeply poetic, sometimes tragic, and nearly universal metaphors of Zhang's *Bloodline* series that make them as powerful and resonant today as they were at the time of inception.

PROPERTY OF A DISTINGUISHED NEW ENGLAND COLLECTOR

21

MARK RYDEN (B. 1963)

The Blood Drinker, 1997

signed 'RYDEN' (lower right); titled and numbered 'THE BLOOD DRINKER B211' (on the reverse)
oil on illustration board

4 3/4 x 6 3/8 in.
10.8 x 16.2 cm

US\$30,000 - 50,000
£24,000 - 41,000
HK\$230,000 - 390,000

Provenance

Jonathan LeVine Gallery, New York.

Acquired from the above by the present owner.



PROPERTY FROM THE SCHONEBERG FAMILY TRUST

22

ALEXANDER CALDER (1898-1976)

La Princesse, circa 1974

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

29 1/2 x 43 1/4 in.
74.9 x 109.9 cm

US\$40,000 - 60,000

£33,000 - 49,000

HK\$310,000 - 470,000

This work is registered in the archives of The Calder Foundation, New York, under application no. *A01454*.

Provenance

Galerie Maeght, Paris.

Private Collection, Beverly Hills (acquired from the above in 1974).

Acquired from the above by the previous owner *circa* 1974.

By descent from the above to the present owner in 2015.

Literature

M. Bruzeau, *Calder à Saché*, Paris, 1975, no. 100 (illustrated in color, p. 60).



PROPERTY FROM A PRIVATE SOUTHWEST COLLECTION

23

OLGA DE AMARAL (B. 1932)

Alquimia 81, 1992

signed twice, titled, inscribed and dated 'REF. 660 "ALQUIMIA 81" 1992 OLGA DE AMARAL Olga de Amaral' (on the reverse)
acrylic, gesso and gold leaf on linen

66 1/2 x 51 1/8 in.
168.9 x 129.9 cm

US\$80,000 - 120,000

£65,000 - 98,000

HK\$620,000 - 930,000

Provenance

Acquired directly from the artist by the present owner in 1992.

Literature

E. Lucie-Smith, *Olga de Amaral: El Manto de la Memoria*, Bogotá, 2000, p. 9.

We are grateful to Casa Amaral, Bogotá, Colombia, for their assistance in cataloging this lot.





Detail of lot 23.



Yves Klein, MG 11 *Untitled Monogold*, 1961 / Banque d'Images / © 2016 Artists Rights Society (ARS) New York / ADAGR, Paris / Art Resource, NY.

From the onset of her career, Olga de Amaral has had an interest in the act of layering, from the physical material she uses to construct her tapestry-like works to the visual effects and art historical references she draws from. Driven by a personal desire to explore her own identity in the context of her native Colombian heritage, de Amaral's weaving motifs pull from architecture, geometry, nature, and culture through mastery of the traditional fibers. While de Amaral has remarked that she initially was inspired by traditional sewing and weaving techniques of her native Colombia, her continued artistic exploration into both medium and presentation reveals an artist whose ever-evolving technique and use of non-traditional materials morphs the flatness of textile works into planes of abstraction.

Seamlessly integrating art, craft, and design, de Amaral is perhaps most widely known for her tapestries featuring gold leaf, a material which speaks to the complicated, interwoven histories of pre-Hispanic and Colonial Colombian artistic traditions. Her specialized artisanal technique incorporates not only this lustrous metal but also paint, gesso, and the textile practice of her heritage. Textile expert and historian Nell Znamierowski elucidates on de Amaral's connection to the historic craft

of weaving, "from her first appearance on the fiber art scene more than four decades ago, de Amaral has always had a definite signature... Meant to be viewed on both sides, de Amaral's wall hangings seem to have a direct connection to the woven clothing of early Andean weavers."¹ The sensuous element of de Amaral's work cannot be overlooked. Strikingly, her pieces incorporate more than just visual consumption, they also inspire the need to touch and interact with the works. Breaking down this barrier between viewer and art is elemental to her practice and became integral to her pieces after experience and time abroad.

Exposed to an unfamiliar aesthetic while living in Paris from 1974 to 1975, de Amaral, like many artists before her, found inspiration from foreign experience and setting. During her time in Europe, de Amaral feasted on the visual delights of contemporary artists around her. Most notably, Yves Klein and Eva Hesse's works had left their mark on the artist. Similar to Klein and Hesse, de Amaral found her voice through exploring the vast potential of alternative materials. Klein's prolific series of *Monogolds* from 1960-61 were varying gold panels – some arranged in a grid of rectangles and others with surfaces pocketed with craters or divots. Such manipulation of gold, the alchemists most



Eva Hesse, *Contingent*, 1969 / © National Library of Australia, Canberra, Australia / Courtesy the Estate of Eva Hesse, Galerie Hauser & Wirth, Zürich / Bridgeman Images.

treasured medium, revealed the possibility to alter the precious and destroy the sublime in the hopes of redefining art. Further focusing on medium in conjunction with repetition, Hesse's work was a combination of organic sculptural volume and minimal manipulation, revealing the importance of weight and density within her practice. In describing de Amaral's time in Paris as momentous both personally and professionally, textile designer Jack Larsen notes that "Olga was - if cut off from the large looms and superb staff of her studios - surrounded by an incredible richness of primitive art in galleries, museums and book stalls. It was here that she learned the alternative of small, intensely personal works conceived in quiet and personally executed. The addition to fiber of both gesso and gold leaf came to her here-and out of these-grew the incubation of her 1980s style."²

Prior to de Amaral, artists like Ruth Asawa and Anni Albers drew inspiration from the pliability of interlocking materials and, importantly, the mutability weaving allows. According to Albers, "Besides surface qualities, such as rough and smooth, dull and shiny, hard and soft, it also includes color, and, as the dominating element, texture, which

is the result of the construction of weaves. Like any craft it may end in producing useful objects, or it may rise to the level of art."³ Their influence on modernism in post-war culture carved not only a place for women artists, but also blurred the lines between fine art, craft, and design. This new definition benefited not only the experimental tradition of modernism, but also laid the foundation for artists such as Kiki Smith, Sarah Lucas and Tracey Emin. Also undeniably linked, the dynamic optical effects of Amaral's textiles are not unlike those harnessed by kinetic forerunners Carlos Cruz-Diez and Jesús Rafael Soto. In removing the elemental painting principles from the canvas and stretcher, de Amaral forced the inclusion of space and volume within her work, welcoming space into her artistic narrative like we are drawn to the sun.

1. N. Znamierowski, "Olga de Amaral: Places", in *Surface Design Journal*, Spring 2013.

2. J. Lenor Larsen, "Olga de Amaral", in *Arte*, no. 6, 1989.

3. A. Albers, "Work with Material", in *Black Mountain College Bulletin*, vol. 5, 1938; reprinted in *College Art Journal*, ed. III, vol. 2, January 1944, pp. 51-54, and in A. Albers, *On Designing*, New Haven, 1959.



LE

MOUVEMENT

A D R I A N

A G A M

ANUSZKIEWICZ

B E L L

C R U Z - D I E Z

F A N G O R

M A V I G N I E R

P A L A T N I K

R I C K E Y

V A S A R E L Y

LE MOUVEMENT

-

Le Mouvement, a special, curated section dedicated to Op Art comprised of artworks by many of the artists who contributed significantly to the historical and ideological development of the artistic movement in late 1950s to mid-1960s.

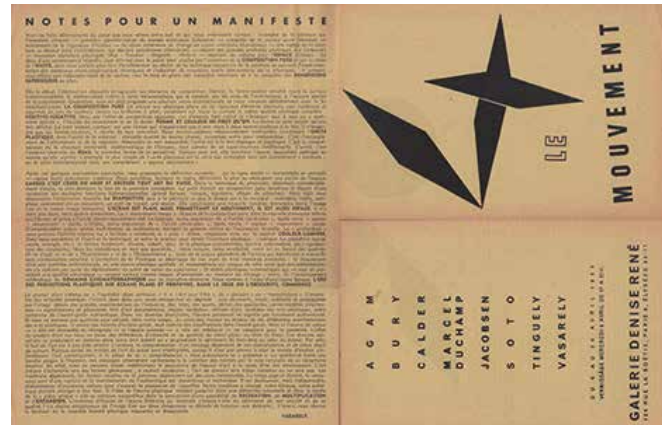
Op Art has been increasingly more present in both commercial and academic realms in recent years. Having flourished during the 1950s and 60s, the movement was most notably celebrated with two separate exhibitions: *Le Mouvement* at Galerie Denise Rene in 1955 and *The Responsive Eye* at The Museum of Modern Art in 1965. Although deeply influencing much of the visual narrative of the 1960s and beyond – from graphic design, fashion and architecture - the Op Art movement soon faded and fell out of favor with collectors and the art market due to an absence of critical interest and the emergence of Pop.

In recent years, there has been renewed enthusiasm for the movement - from the Museo del Barrio's *The Illusive Eye*, 2016 which presented a sweeping survey of Op Art's legacy and influence in Latin America focusing on important practices of Abraham Palatnik, Carlos Cruz-Diez and others, to exhibitions at the Museo Tamayo and Guggenheim which compared the members of collectives GRAV and ZERO alongside Op artists, many of whom had been shown together in the 1950s and 60s. Additionally, curators are using broader approaches to examine the role of the technology and art, particularly seen in Massimiliano Gioni's *Ghosts in the Machine* exhibition at The New Museum of Contemporary Art in New York, as well as in curator Margit Rosen's tome tracing the *New Tendencias* events in Zagreb. This refocus on Op Art has brought new context and understanding to this artistic period.

Recognizing this resurgence in the market for works from one of the most significant artistic movements to emerge in the last half of the twentieth-century, Bonhams has been at the forefront of celebrating Op Art and the movement's artistic achievements since 2013.

In 2014, Bonhams achieved an auction record for a work by Op artist Richard Anuszkiewicz with the sale of *Soft Yellow*, 1972, a large-scale square forma painting rendered in the artist's signature optically-driven linear style. In 2015, Bonhams organized the exhibition *The Aesthetic Machine: Mechanics and Optics in Art* in its New York galleries during The Armory Show. Following this show, Bonhams Los Angeles sold Abraham Palatnik's early and important 1950s prototype for his *Kinechromatic* devices (a series of kinetic light boxes which present a proposition for light based new media works) for the second highest price ever achieved by the artist at auction. This work is scheduled to be included in the 2017 survey *LA/LA* as a part of the Getty's *Pacific Standard Time* biennial exploring Latin American art.

Developed in response to these successes and for the ever-perceptive collecting community, Bonhams presents *Le Mouvement*, a curated collection titled after the 1955 seminal show of the same name. Previewing in both Los Angeles and New York, *Le Mouvement* charts a history of Op Art through twelve works by some of the most important artists to the movement including: Victor Vasarely, Marc Adrian, Almir Mavignier, Abraham Palatnik, Wojciech Fangor, Yaacov Agam, Richard Anuszkiewicz, Carlos Cruz-Diez, Larry Bell and George Rickey.



Victor Vasarely's Notes for a Manifesto, included in exhibition catalogue for *Le Mouvement: The Movement*, Galerie Denise René, Paris, 1955 / Image © Galerie Denise René.

IN VAIN I HAD AT HEART TO FIND
THE CENTER AND THE END OF SPACE.
BENEATH SOME BURNING, UNKNOWN GAZE
I FEEL MY VERY WINGS UNPINNED

AND, BURNED BECAUSE I BEAUTY LOVED,
I SHALL NOT KNOW THE HIGHEST BLISS,
AND GIVE MY NAME TO THE ABYSS
WHICH WAITS TO CLAIM ME AS ITS OWN."

— Charles Baudelaire, an excerpt from "Laments of an Icarus"

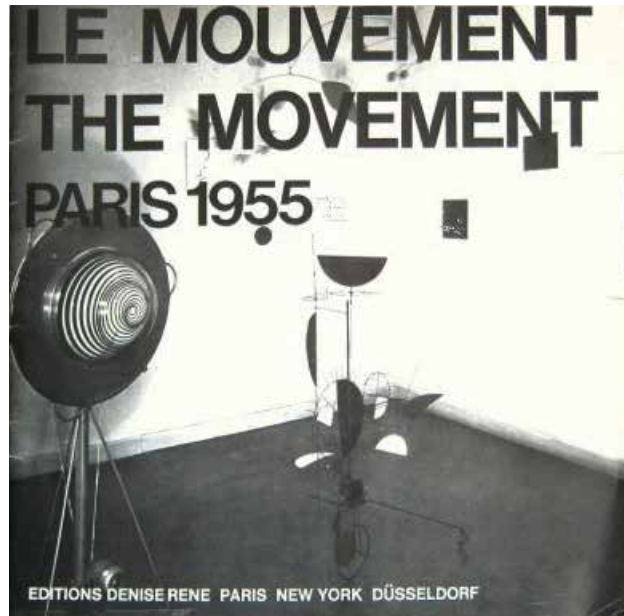
Op Art enjoyed one of the most meteoric rises and falls in the art historical canon. Many of its artists and collectives established celebrated and critically acclaimed practices and yet, the movement is often maligned by an asterisk that dismisses it as without rigor and merely a short-lived fashionable trend in artistic production in the early 1960s. The name itself is actually a misnomer, traced to a dismissive quip made by artist and critic Donald Judd in a review of Julian Stanczak's paintings in the *Time* magazine article "Op Art: When Pictures Attack the Eye."¹ In fact, the rubric is hardly an accurate descriptor, only covering those works that dealt with optics. Even then, it ignored the intellectual rigor behind the compositions. Beginning in the mid-1950s, the movement developed as an organic cultural swell that stylistically and ideologically connected artists from across the globe. Many names had been proposed by artists and critics - geometric abstraction, perceptual art, the new tendency, painterly abstraction, and neo-formalism, among others. Op was, however, what resonated with the popular press and the public, much to the chagrin of the artists whose work defined it.

One of the most interesting narratives to emerge from what is now called Op Art is the story of the movement itself. One can trace its history through three major exhibitions *Le Mouvement*, 1955, *New Tendencies*, 1961-1978, and *The Responsive Eye*, 1965. The

creative output resulting from these three historical touch-points by artists, critics, curators and the public would astound, anger, define, confuse and captivate audiences. These events launched the careers of some of the most recognizable names in art today and its history remains the subject of art historical discourse.

Le Mouvement was an influential 1955 exhibition at Galerie Denise René in Paris, its influence rippling through the art community at the time. Although the group show included a number of artists not commonly associated with Op Art today, it laid the foundation for the movement in several ways. One of the most important aspects of the show was its bright yellow pamphlet that contained a copy of Victor Vasarely's *Notes for a Manifesto*, now known as the *Yellow Manifesto*. In it, Vasarely laid out the central principles for the new artistic movement. Though it conveys a fragmented matrix of ideas covering ideas related to form, color, space, dimension and movement, his text, and the artworks exhibited, resonated profoundly with a global cadre of young artists. This treatise framed a system of logic which would define the moving image across a variety of media: kinetic sculpture, mechanized artworks, paintings, reliefs and even the projected image. Of the show, art critic Roger Bordier wrote that "artworks creating movement... had the potential to become 'the revolution of the second half of the twentieth century, exactly as Cubism was the revolution of the first half.'"²

Within Vasarely's own practice and in the larger movement, the *Yellow Manifesto* would also lay the groundwork for an alignment between art and science. However undefined, this bridge was an important connection to science, technology and the development of the computer which had been making vast strides in man's consciousness through the exploration of space and in understanding the human brain. It called for the adoption of a system of logic, which, in Vasarely's own practice, gave birth to his Plastic Alphabet, a formula that matched numerals with color and form, creating a picture through a visual language that could be universally read and understood, something



Cover of exhibition catalogue, *Le Mouvement: The Movement*, Galerie Denise René, Paris, 1955 / Image © Galerie Denise René.

analogous to reading music. This idea of a universal system posited the notion that a new global artistic movement could transcend cultural or linguistic divides, allowing the movement to manifest and grow in parts of the world outside of the region it was created in. The fusion of music, architecture, material science, and color theory into a global vernacular is very evident, for example, in the practice of Venezuelan artist Carlos Cruz-Diez, who showed in the *Movement 2* exhibition in 1964. His *Physichromies*, logical constructions of precise vertical stripes of color divided periodically with elements of plastic relief, produce a harmonic and optical dynamism of color, form and movement.

The cover of the *Le Mouvement* exhibition catalog gives one a glimpse of the exhibition itself. An Alexander Calder mobile hangs from the ceiling, posing as a deconstructed painting reconstituted as a series of moving kinetic elements - a blur against the static white walls of the gallery. Vasarely contributed a sculptural screen titled *Sorata-T*, 1953, which consisted of three transparent panels, hinged twice, all painted with black geometric forms on glass that filter the environment the work occupies. The forms are very similar to those found in his black-and-white paintings from this period as if each image from the *Sorata-T* screen panels was deconstructed from a painting.

The exhibition would quietly shape the now-celebrated program of Parisian dealer Denise René. The gallery played an integral role in providing a venue for fostering the careers of Op artists. René mounted numerous solo shows for Vasarely, including those during the formative years of the artist's career the 1950s and 60s. As testament to the importance of the gallery to the Op Art movement, *The Responsive Eye* and The Museum of Modern Art curator William Seitz thanked the gallery in his catalog, referring to it as a "fortress of geometric art."³ Throughout the subsequent decades, the gallery continued to support Op artists with solo and group shows. Denise René also compiled an extensive archive of publications, invitations and other ephemera which not only advanced the profile of the movement but created a bridge for many

of its artists to develop their careers in the discipline of graphic arts.

As a result of Op Art and its growth into a global movement, seminal events soon developed in Zagreb, Croatia, with a series of exhibitions, symposia and publications from 1961 to 1978 called *New Tendencies*. While Vasarely's *Yellow Manifesto* laid the framework for the form and aesthetics of Op and Denise René provided a haven for Op expression in the general market, *New Tendencies* lent an academic backbone that brought together a generation of art-makers, cultural theorists and scientists. *New Tendencies* members "espoused the ideal of a demystified art whereby the irrational unrepeatable creative act, associated with the idea of genius, would be superseded and replaced by a methodically planned artistic practice that was, to some extent, oriented on procedures used in science."⁴ The democratization of art through an almost machine-like approach to artistic production is key to the group's methodology. It presents a rejection of performative painting practices of the preceding generation and embraces a new age defined by technology.

The global network of Op artists that fostered a creative outpouring was at the core of the inaugural *New Tendencies* exhibition in 1961. On the conception and momentum of the exhibition, Almir da Silva Mavignier recalled, "The biggest surprise of the first *New Tendencies* was the amazing kinship of the experiments by artists from different countries, although these artists knew little about each other or frequently didn't know each other at all. The phenomenon made us in Zagreb conscious for the first time of the existence of an international movement in which a new conception of art is revealed which experiments with the visual investigation of surface structure and objects."⁵

The show allowed for artists from differing corners of the world to realize that a collective approach to art making was catalysing into a movement, almost as if it had spontaneously occurred. *New Tendencies*, then, became a vehicle for discovery as artists became aware of like-minded practices - a kind of incubation zone for the



Cover of exhibition catalogue, *The Responsive Eye*, New York, The Museum of Modern Art, 1965 / Courtesy Joseph Del Valle / Digital Image
© The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

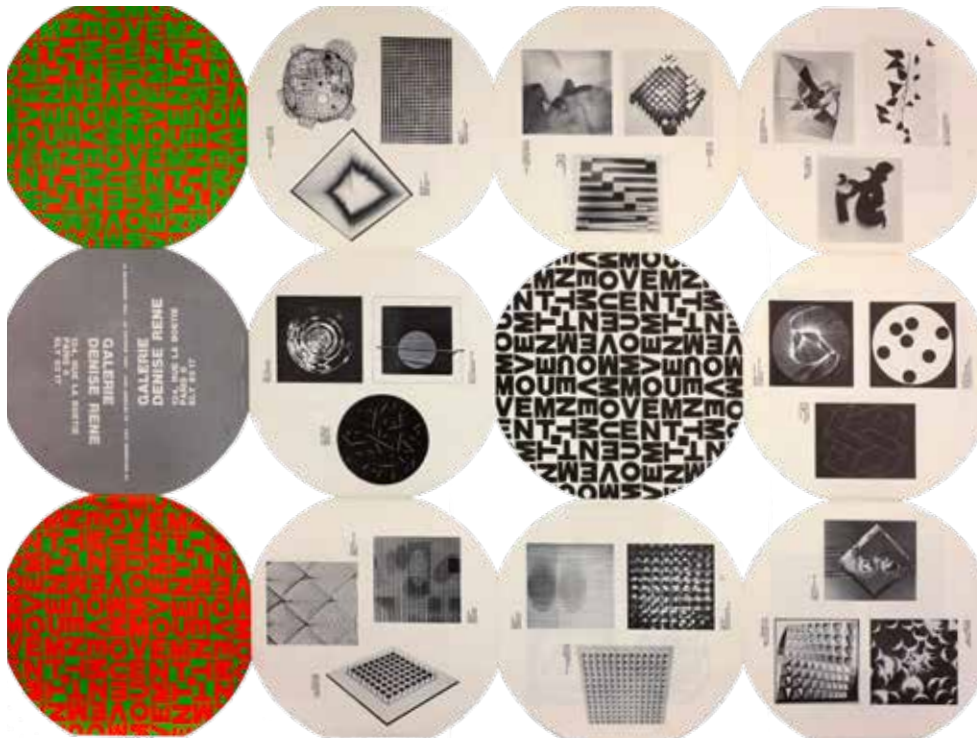
formation of a global movement. Thirty artists participated in the 1961 *New Tendencies* exhibition. Collectively, they were representative of a new, emerging *avant-garde* more than *Le Mouvement*, which presented both new and historic works. These artists not only sought progressive ideas but also embraced many of the new emerging materials scientists were producing. Their works conjure up images of networks, digital pixels, and Ben-day dots used in the new advances in digital printing. These associations were key to understanding the narrative that resulted from the exhibition. By aligning Op Art with the new, emerging areas of computer and material science at the dawn of a technological renaissance, *New Tendencies* established the burgeoning movement as one which illustrated a new digital and technology-driven era. Though not well-received critically, the show was supported by the exhibiting artists and those on the cusp of discovery. This group of artists prophetically seemed to tap into contemporary concepts that were perceived as abstract at the time. Of the show, Italian artist Enrico Castellani wrote, "The only possible compositional criterion in our works will be one that does not involve a choice between heterogenous, finite elements, which placed in an instantaneously defined space, would determine the work to the point where it would irrevocably remove the possibility of any future development."⁶ Through a contemporary lens, Castellani is grappling with the idea of the limitless - in today's world, the internet, the hyperlink or the exploration of far reached of outer space. Fellow artist François Morellet's text tacked along similar lines, writing, "imagine that we are at the eve of a revolution in the arts that is as great as the revolution that exists in science."⁷ And yet, for all the optimism and excitement that emerged from *New Tendencies*, the building academic momentum came to a screeching halt several years later in New York.

In the words of artist Luis Tomasello, "vision becomes sensation."⁸ That is exactly what happened with the blockbuster exhibition, *The*

Responsive Eye, in 1965 at The Museum of Modern Art in New York. It opened to an almost tabloid-like fervor. Posited now as the seminal and most famous exhibition of Op Art, the curator's approach and largesse of the show were the movement's crescendo and albatross. There was an over-exuberance about the exhibition, organized by MoMA Curator of Painting and Sculpture, William Seitz, that highlighted the controversial and sensational aspects of the nature of artwork shown. This unbridled enthusiasm was both the unveiling of a visual anthology detailing a dynamic new, global artistic revolution and its Icaran collapse.

The Responsive Eye was problematic in its message. Though the practices that would come to epitomize Op Art were front and center, there was an underlying fracture between the artists and the curator in the ideological underpinning of the movement. Seitz had inordinately focused too heavily on the optical properties of the artworks on display, failing to notice their logical underpinnings. British artist Jeffery Steele spoke to this effect, suggesting, "The logic in it was very important. Again, I think I can speak for all the paintings. They are logical structures, much more than optical tricks. The sensation aspect of them is important, yes, but only insofar as it engages the attention. Do you understand? ... the other really more important thing, and in this way its not so different than any other sort of art... it's got roots."⁹

Steele felt that by centering the exhibition on optics, an aspect of the show that was seized upon by the popular press, this new movement had been marginalized. Articles in *Vogue* and *Time* magazine had taken an academic, cultural movement and reduced it to merely the frivolity of style, trend and fashion. Bridget Riley wrote, "My work had been hung in The Museum of Modern Art and vulgarized in the rage trade. *The Responsive Eye* was a serious exhibition but its qualities were obscured by an explosion of commercialism, band-wagoning and hysterical sensationalism."¹⁰



Detail from the folding exhibition catalog for the exhibition *Le Mouvement 2*, Galerie Denise René, December 15 - February 28 1964 / Designed by Carlos Cruz-Diez © Carlos Cruz-Diez / © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

The co-option of the movement into the superficial produced a firestorm for many artists in the community and the term Op thus became antithetical to the impetus for progression and a collective expression of the complexity of new era. Even George Rickey, and advisor to Seitz, was disappointed, stating, "...optical art is not good because it's optical. This is just a matter of style and I think the style is never what establishes the quality of the painting... A style is important only if artists, with something important to say, with some seriousness, and with some depth of insight, go into it. That will make it important."¹¹

The democratic aspect of the movement – the idea that abstractions should be mechanical and easily replicated - did not help either, as artists who did not possess the rigor to their practice or did not understand the art historical "roots" were producing similar material based merely upon "optical tricks." Once this happened, the serious critics began to malign Op Art, proving artist Jeffrey Steele's fears to be real and prophetic. Theorist Lucy Lippard quipped, "The New Illusionism...an art of little substance with less to it than meets the eye."¹² And so, the artists who worked for years to define a movement, one which cycled through and never settled on a name, finally got one, which would be the catalyst to that movement's destruction.

While many of the artists at the core of the Op Art movement have gone on to realize highly successful practices, the movement's implosion and the subsequent wake left in its demise are now being reconsidered. Decades after the critics and curators - through their dismissal of the term Op – had forced the movement into an intellectual purgatory, it is now finding redemption through the curators of present. The new interest in Op Art is in part due to new global market experiencing a renewed interest in previously forgotten practices. An increasing presence of collectors, curators and artists in Latin and South America has been incredibly influential in forcing

a new critical look at Op and its origins. Perhaps most profound, however, in looking back at Op, is the emergence of artists who wanted to define a new epoch: one in which our lives are mediated by the omnipresence of machines, the relentless onslaught of information, and the resulting precarity of where our march toward singularity began and will end. Theorist Dave Hickey's writings are exemplary of the new rigor with which critics view Op, further alluding to the difficulty in naming movement during its formative years. He states, "We stand before Op Art paintings that resist our understanding, we introduce ourselves to our unconscious selves. We become aware of the vast intellectual and perceptual resources that await our command just beyond the threshold of our knowing. These, of course, can only be inferred on the rare occasions when they fail to serve our purposes. Op Art provides those purposes."¹³

1. D. Judd, "In the Galleries," in *Arts Magazine*, October 1964, p. 64.
2. R. Bordier, quoted in V. Hillings, "Countdown to a New Beginning," *Zero: Countdown to Tomorrow, 1950's and 1960's*, New York, 2014, p.20.
3. W. Seitz, "The Responsive Eye," New York, 1965, p. 4.
- M. Rosen, *A Little Known Story about a Movement, a Magazine and the Computer's Arrival in Art: New Tendencies and Bit International, 1961-1973*, Cambridge, 2011, p. 10.
5. *Ibid.*
6. *Ibid.*, p. 82.
7. *Ibid.*, p. 83.
8. L. Tomasello, quoted in J. Houston, *Optic Nerve: Perceptual Art of the 1960's*, London, 2007, p. 169.
9. K. Burrows, Executive Producer, and B. de Palma, Director, *The Responsive Eye*, 1965, 16 mm film, A Zodiac Associates Production.
10. B. Riley, "Perception is the Medium," in *The Eye's Mind: Bridget Riley - Collected Writings, 1965-99*, London, 1965.
11. J. Trovato, Oral history interview with George Rickey, East Chatham, 1965, Archives of American Art, Smithsonian Institution.
12. J. Houston, p. 66.
13. J. Houston, p. 13.

The background is a complex abstract composition of black and white geometric shapes. It features thick, irregular horizontal bands, sharp diagonal lines, and various angular forms that create a sense of depth and movement. The overall style is reminiscent of mid-century modern graphic design or Op art.

VASARELY



PROPERTY FROM A RENOWNED PRIVATE COLLECTION

24

VICTOR VASARELY (1906-1997)

Kobe II, 1953-72

signed twice, titled, inscribed and dated 'VASARELY- "KOBÉ II" 115 x 100 1953 (HK) vasarely-' (on the reverse)
oil on canvas

45 1/2 x 40 in.
115 x 100 cm

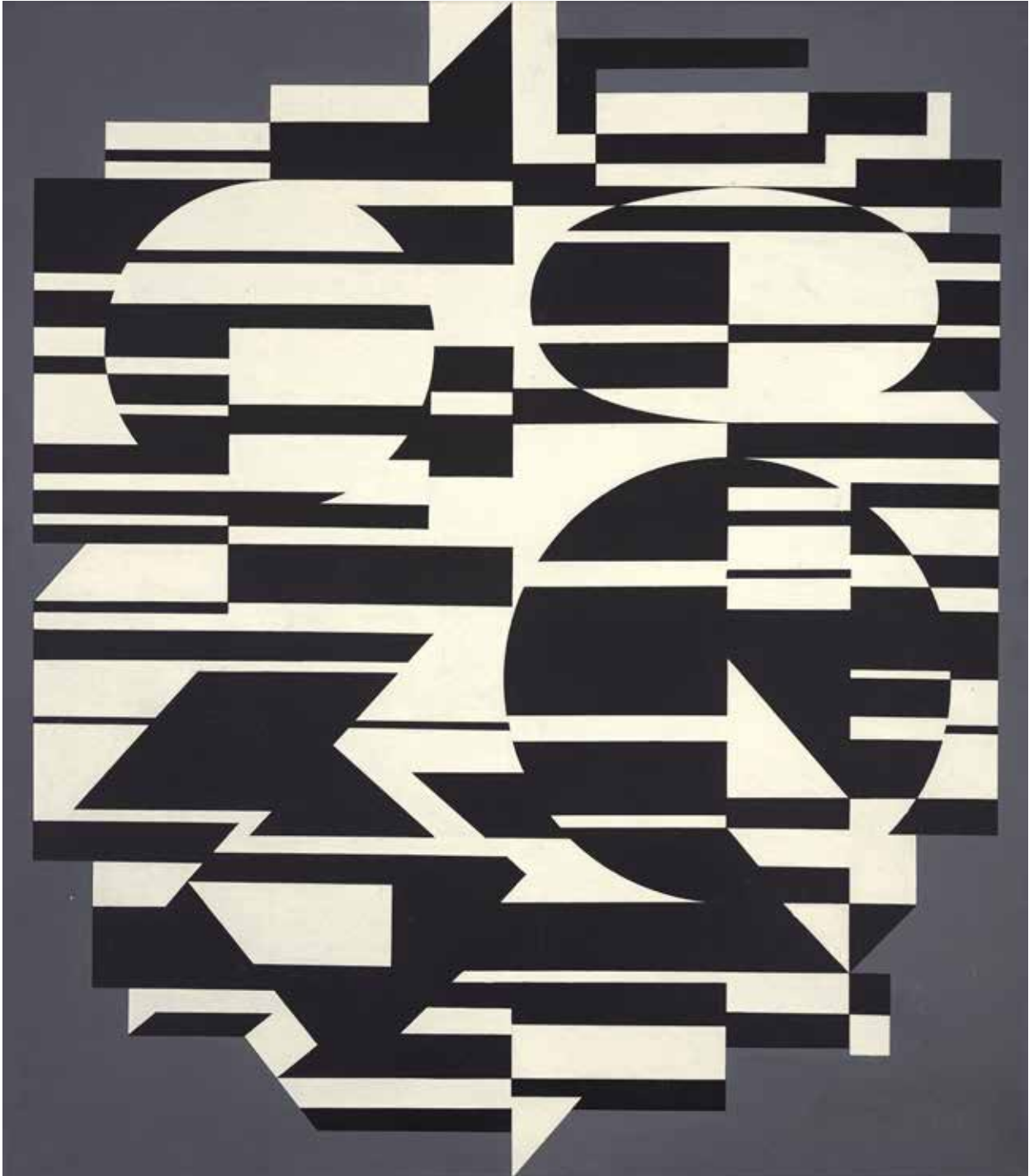
US\$150,000 - 200,000
£120,000 - 160,000
HK\$1,200,000 - 1,600,000

Provenance

Private Collection, France.

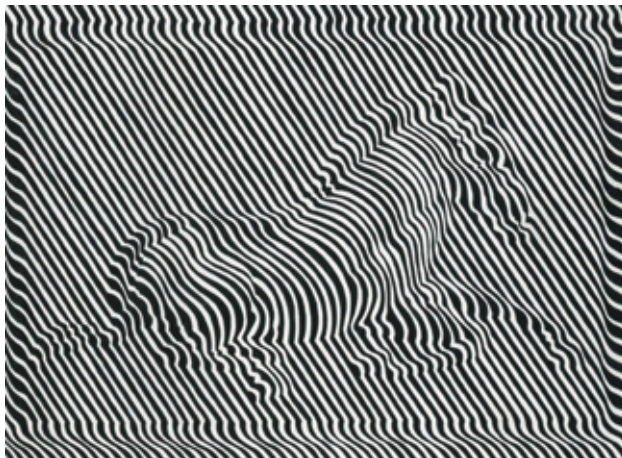
Acquired from the above by the present owner *circa* 1975.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by The Fondation Vasarely, Aix-en-Provence.



Investigating the convergence between art and science, Victor Vasarely came to create one of the most celebrated artistic movements of the 20th Century. Inspired by his time at the Bauhaus Muhely Academy in 1929, Vasarely dedicated his work to furthering the concepts central to the Bauhaus: whereby to utilize pure geometry and create visual cohesion across architecture, art and design. During this time, Vasarely became fixated on abstraction and began to slowly remove figures from his painterly practice, concerning himself with the power of shape and line. His early works can be seen as pictorial forays into unpacking the visual geometric language embedded within the artistic practice at the time. Vasarely continued to work with geometric shapes, however removing superfluous color in order to compose solely black and white works. Such works, like that of his now famed *Zebra* paintings, would come to be seen as the foundations of the Op Art movement.

Like in the wild, Vasarely's black and white stripes came from a place of necessity – one artistic and the other biologic. Seemingly, the Op Art movement and Vasarely both trace their origins to the mysterious optical attribute occurring on the African savanna: zebra stripes. Scientists do not yet fully understand the pragmatics behind this dermatological phenomenon, but many theories exist - some have debated whether the animal is black with white stripes or white with black stripes, while others have posited ideas that it is a type of camouflage. Many have come to see this evolutionary development as a means of protection, whereby when in motion, the animal's profile is distorted, optically confusing the predator long enough for the zebra to escape. This optical aberration is said to be magnified when zebras are running in a herd, creating a *moiré* pattern that mesmerizes prey and predator alike. As evidenced in this phenomenon, nature, through evolution, has engineered an optical device which produces illusion through movement. It is a fascinating corollary, one which would be the germinating seeds for a thirteen-year journey of Vasarely producing, almost exclusively, optically driven paintings of geometric abstraction from 1953 to 1965 that would then in turn, influence an entirely new generation of artists to explore this binary application of color extensively throughout their respective careers.



Victor Vasarely, *Zebra*, 1950 / Private Collection / © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Vasarely's *Zebra* paintings are studies in the visual effects of how form and geometry can manipulate space, movement, and retinal optics. Created in 1937, the first of his *Zebra* paintings is a picture of two zebras in motion, perhaps in rapture or perhaps in battle. The two figures overlap, causing the stripes to blur, creating a pattern. Delineating form and depth, Vasarely's stripes are his singular visual device forgoing any semblance of shading or outline. In another *Zebra* painting from 1944, Vasarely depicts an animal in almost complete abstraction, where representational form as well as the ground is mostly obscured. While the black and white striping suggests motion, it is unclear whether the animal is static in a state of rest or in a full gallop, conjuring Eadweard Muybridge's iconic work *Horse in Motion*, circa 1886, a liminal space of motion suspended. With these paintings, precursors to the artist's mature style, Vasarely is clearly working on concepts which will form the tenets of Op Art: movement, opticality, and abstraction.



Victor Vasarely, *Zebra*, circa 1938 / Private Collection / Phillips, Fine Art Auctioneers, New York, USA / Bridgeman Images / © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Vasarely's black and white series also references important art historical sources, such as the Russian *avant-garde* painter and theorist Kazimir Malevich. Inspired by his work, Vasarely created *Hommage à Malevich*, 1953, a piece revealing the artist's progression in his work and style free from any form of representation. Malevich's iconic *Black Square*, a monochrome flat black painting in the shape of a square, in 1915 was seen as an austere and radical gesture, subverting and challenging the art establishment of his day. It is the visual manifestation of Malevich's concept of zero: a negation of the past, erasing the slate for the creation of new forms of art. Vasarely's co-opting and homage to Malevich in turn comes to be his visual manifesto - a declaration of his attempt to create a new artistic movement and challenge the aesthetics of his day. The painting depicts a series of grey-scale squares: on the left a series of squares, or rhomboids, appears to rotate within the other, allowing for the illusion of depth. A lighter and smaller square lives within the confines of the rotated square, accentuating the difference in scale as compared to the outer square. On the right, we see a different set of squares which are rotated in an analogous way but with a different arrangement of colors and play on depth. The work, it should be noted, could have very easily have been a tribute to another great, Josef Albers, often referred to as the father of Op Art, with its arrangement of concentric squares.²

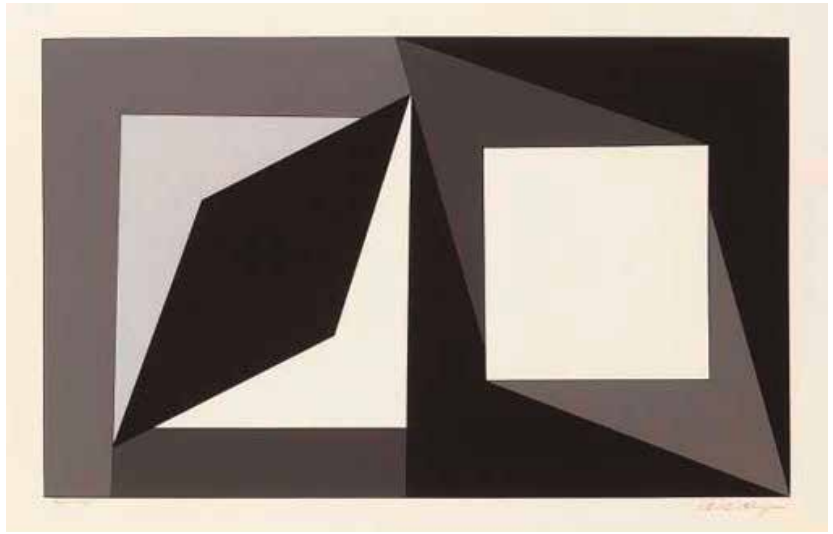
Kobe II, painted in 1953, is one of the artist's earliest paintings from his black-and-white series. Painted in the same year as *Hommage à Malevich*, one can see the progression of Vasarely's work into his mature style. The painting is much more complex compositionally than *Hommage*, whereby the work is black and white set against a gray backdrop, grounding the work and allowing for the massy, diagrammatic structure in the center of the picture to simply float. This establishes a level of depth which, in turn, allows for that ground to be pierced, creating what appear to be forms set at an

even deeper level than the ground. Within the central composition lies a dynamic series of overlapping and intersecting geometric forms, a similar trope used by the artist in *Hommage*. Curator William Seitz discussed this optical device in his exhibition catalog for the show *The Responsive Eye*, stating, "If, as in certain canvases of Vasarely, a uniform pattern of small circles is changed by replacing some units with ellipses, movement between surface and depth is created, for the ellipses can be perceived either as flat ovals or a progressively tipped discs."³ In *Kobe II*, we can see this effect in the upper left section of the canvas where a circle is adjacent to an ellipse of a similar size. The pairing of these two shapes creates the illusion of a circle tilted back, away from the viewer and into the depth of the picture. Illusionary depth is created in other ways in *Kobe II*, where the larger, mostly black circle in the lower right should, in theory, due to its color, recede. However, because of its scale relative to the aforementioned circle

in the upper left of the painting, the larger circle appears to come to the surface. These forms are interrupted, even fractured, by the presence of a strong compositional horizontal movement which appears to pierce the larger more clearly delineated geometric forms. This creates an intricate, harmonious interplay of architectonic and geometric elements in various states of motion or stasis.

Liosor, 1959, painted six years after *Kobe II*, has a similar compositional arrangement with a central structure. *Liosor*, however, is a true binary, painted with only singular, contrasting hues of black and white. The ground here is white, creating the feeling of a more open composition. The structure is positioned asymmetrically on that ground, creating zones of openness that nearly allow the white to dissolve into a void. Countering this is the compression of space in the lower right, dangerously close to allowing part of the form to run off the picture plane altogether. It gives this floating structure an almost organic feel, as is it had grown in a way that was out of the artist's control, subverting the typical rules of compositional harmony. This precarity is what gives *Liosor* its dynamism. Like *Kobe II*, there is a horizontal movement present but it feels more turbulent - its horizontality disrupted with sections of movement in the lower section of the work which are slightly askew. Clearly defined geometric form, such as the circles and ellipses in *Kobe II*, are absent with the exception of perhaps the diamond or rotated square partially visible near the top of the canvas. Other forms which appear to float above a cut-out graphic collage seem foreign. They appear as a hybridized geometry, amalgams of circles and squares abruptly lopped off at one end. The painting is an infinitely fascinating interplay of depth, ground, and geometry, recalling Cubist strategies of fracturing geometric space and letting the eye flit from plane to plane and object to object.

The importance of works from Vasarely's black and white series like *Kobe II* and *Liosor*, both within Vasarely's own practice and within the Op art movement, cannot be understated. The works set off an explosion of interest from artists who began working almost exclusively in black and white. Many of the artists working in Europe at the time had seen images of these works at Galerie Denise René in Paris or other exhibitions during the latter half of the 1950s. They had read his 1955 treatise, *Yellow Manifesto*, a document that laid the intellectual framework for the movement as a whole. As such, Vasarely's black and white paintings became the visual manifestation of those ideas and the artistic upheaval that followed. Seitz was so taken by the proliferation of black and white paintings and reliefs that he dedicated a section of his *The*



Victor Vasarely, *Hommage à Malevich*, 1954 / Private Collection / © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Responsive Eye catalog and an entire gallery to the display of just black and white artworks. On painting without color, Seitz wrote, "The immediate, although the only source for the spreading of this school, is the art of Vasarely. At the second or third remove he has effected painters who were barely aware of his influence."⁴ Among these artists were Brazilian painter Almir Mavignier, whose large-scale canvas *Concave-Convex Planes*, 1963, greeted visitors to the black-and-white gallery. This undulating composition was an illusion created through a rendering of progressively scaled white dots over a black painted canvas. Bridget Riley's iconic painting *Current*, 1964, graced the cover of *The Responsive Eye* catalog, pulsating with dynamic optical intensity created merely from sequentially curved black lines over a white ground. The importance of the black-and-white trope in painting has been proven time and again. Even the great colorists Richard Anuszkiewicz and Josef Albers would experiment and produce significant works in purely black and white.

Artists like Wojciech Fangor used black-and-white as a vehicle to focus the viewer on color by introducing an edge of color around the rim of one of his signature circular compositions. In addition to the stylistic emulation of Vasarely, artists saw black-and-white as a proxy to the new computer age, a system of binaries akin to the zeros and ones which create computer code. Some were interested in the graphic qualities inherent to the use of black and white coupled with geometry, aligning themselves with semiotics, graphic design or scientific diagrams. The retinal effect of optically-driven works like those of Victor Vasarely were enhanced through the use of black and white, allowing the images to 'vibrate.' Artists also saw the use of black and white as a reductive device, negating color and stripping a work "to its original form."⁵ There was a radical element in laying a picture bare. Painter Julian Stanczak noted, "By painting them in black and white... I could have a very pure observation of what was happening visually."⁶ What these artists understood in the early days of Op from looking at paintings like *Kobe II* and *Liosor* is that if there is one aesthetic unifier, one single visual device associated with Op Art paintings, it is illusionary space produced from the interplay of black-and-white.

1. K Burrows, Executive Producer, and B. de Palma, Director, *The Responsive Eye*, 1965, 16 mm film, A Zodiac Associates Production.

2. *Ibid.*

3. W. Seitz, *The Responsive Eye*, exh. cat., New York, The Museum of Modern Art, 1965, p. 30.

4. *Ibid.*

5. J. Houston, *Optic Nerve: Perceptual Art of the 1960s*, London, 2007, p.77.

6. *Ibid.*

PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION

25

VICTOR VASARELY (1906-1997)

Liosor (from the plastique cinétique series), 1959

signed 'vasarely-' (lower right); signed, titled, inscribed and dated '1099 LIOSOR cinétique 1959 vasarely'
(on the reverse)

tempera on board

20 1/8 x 15 5/8 in.

51.1 x 39.7 cm

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

Galerie Denise René, Paris.

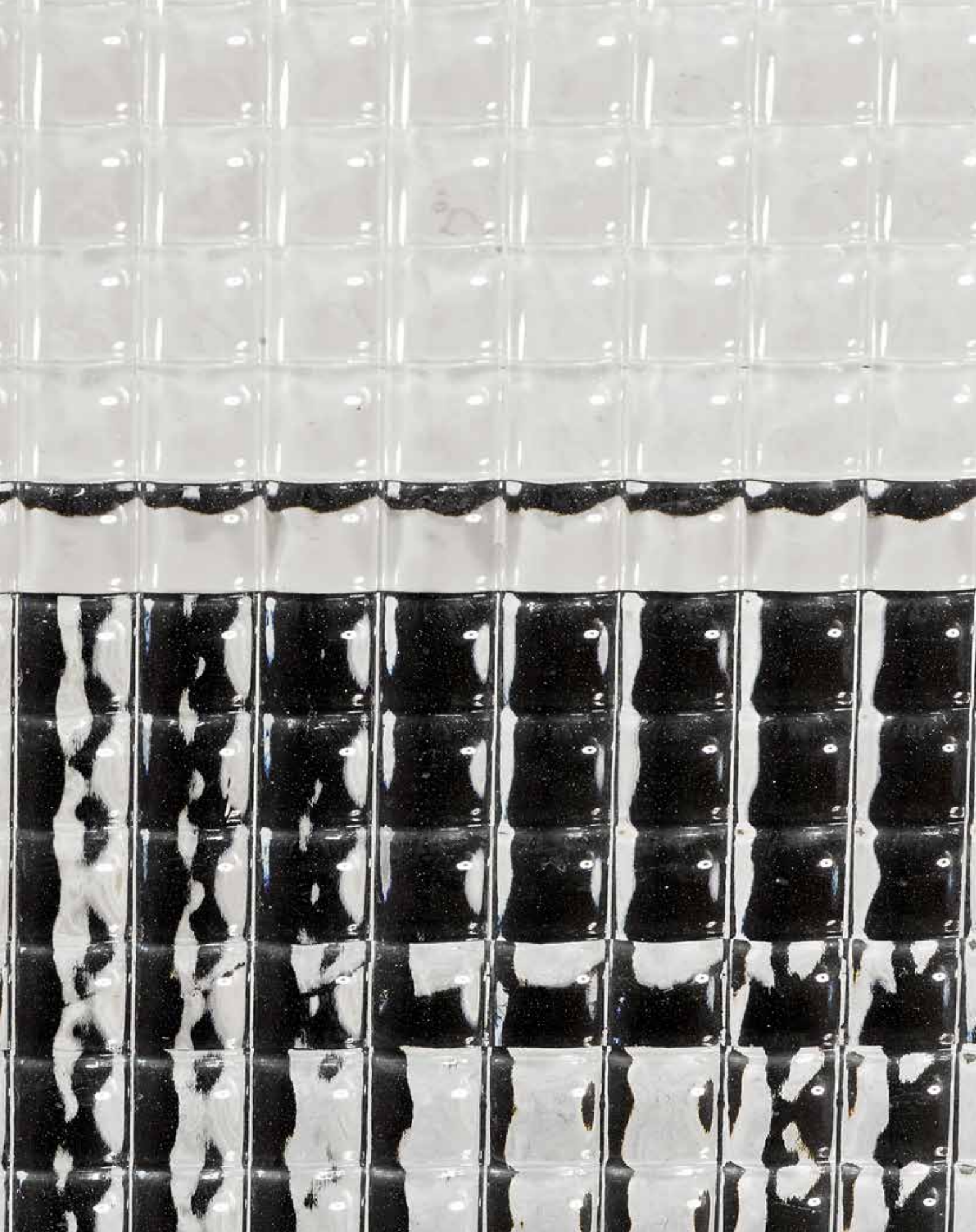
Acquired from the above by the present owner *circa* 1960.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by The Fondation Vasarely, Aix-en-Provence.





ADRIAN



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

26

MARC ADRIAN (B. 1930)

K4, 1960

aluminum montage behind cross-ribbed glass

24 x 28 2/3 in.

61 x 73 cm

US\$12,000 - 18,000

£9,800 - 15,000

HK\$93,000 - 140,000

Provenance

A gift from the artist to the present owner.

Exhibited

Graz, Sezession Graz Künstlerhaus, *Marc Adrian*, 7 October-5 November 1960.

Milan, Galleria Cadario, *Oltre la Pittura, Oltre la Scultura. Mostra di Ricerca di Arte Visiva*, 26 April-17 May 1963.

Graz, Neue Galerie am Landesmuseum Joanneum, *Marc Adrian: Hinterglasmontagen Und -Bilder 1955-1975*, 18 April-4 May 1975, no. 31 (illustrated in color). This exhibition later traveled to Innsbruck, Galerie im Taxispalais, 3-25 June 1975 and Linz, Neue Galerie de Stadt Linz - Wolfgang-Gurlitt-Museum.

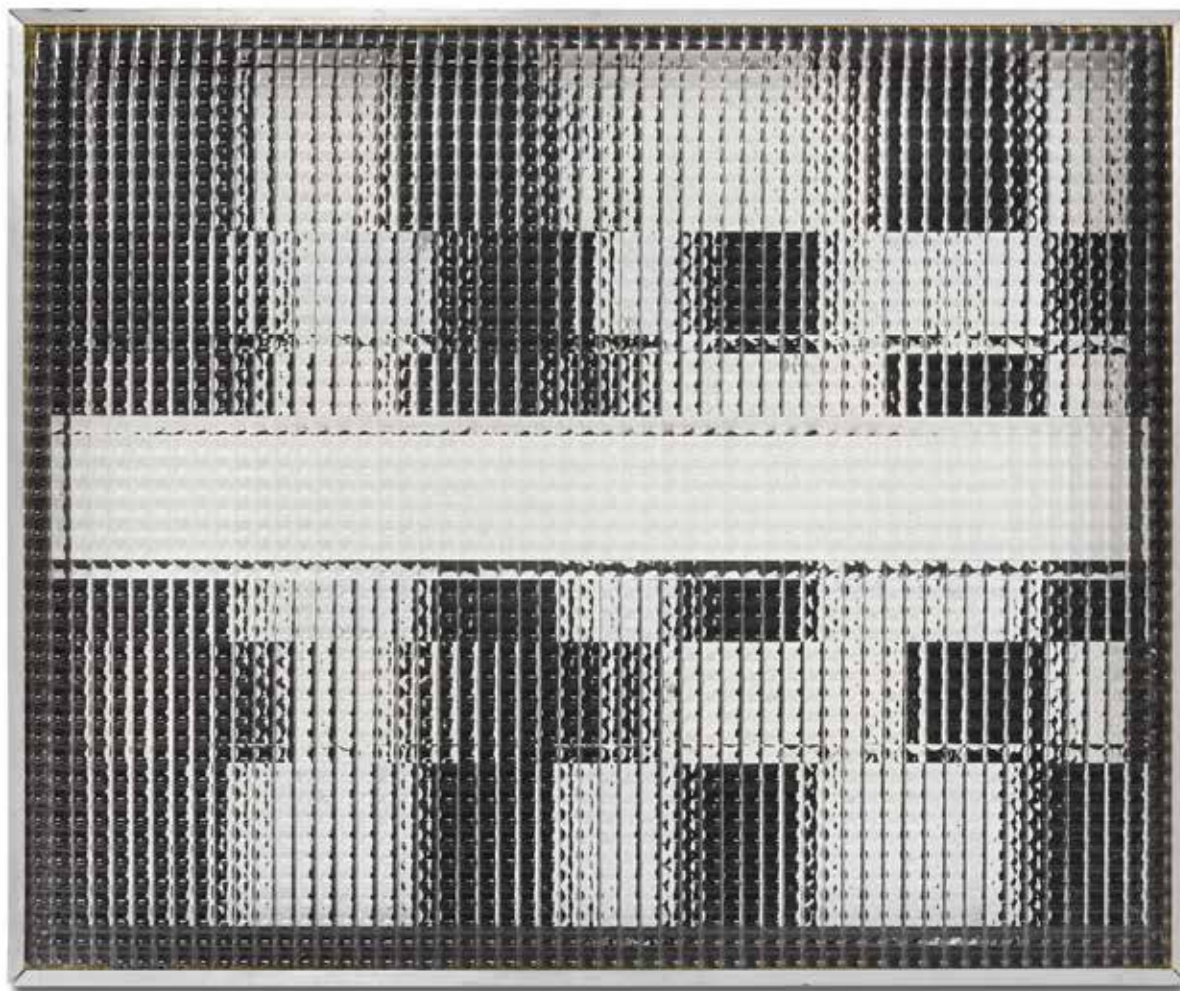
Graz, Galerie Leonhard, Steirischer Herbst '93 *Marc Adrian, Hinterglasmontagen 1970-1977*, 4-23 October 1993, no. 31.

Graz, Neue Galerie am Landesmuseum Joanneum, *Retrospektive Marc Adrian*, 30 June-14 October 2007, no. 31 (illustrated, p. 402).

Literature

J. Hardley, *Marc Adrian: Explosion of Vision. Betrachtungen Zum Kinetischen Werk des Künstlers*, Vienna, 1976 (illustrated, p. 35).

A. Husslein-Arco, C. Cabuk, H. Krejci and D. Bogner, *Marc Adrian: Film/Kunst/Medien: Monografie und Werkverzeichnis*, Vienna, 2016, no. 9 (illustrated in color, p. 250).



FANGOR

PROPERTY FROM THE COLLECTION OF H. LEE TURNER, KANSAS

27

WOJCIECH FANGOR (1922-2015)

M35, 1970

signed, titled, inscribed and dated 'FANGOR M35 1970 48 x 48' (on the reverse)
oil on canvas

48 x 48 in.
121.9 x 121.9 cm

US\$70,000 - 90,000

£57,000 - 73,000

HK\$540,000 - 700,000

Provenance

Galerie Chalette, New York.

Acquired from the above by the present owner in 1970.

"Fangor's spatial dynamics take place somewhere between the viewer and the canvas, at a point in mid-air where the eye perceives. Any attempt to focus on the blurred and fluid images provokes an immediate activation of color and contour which disintegrate and reintegrate and, like an after-image, elude the eye's fixation. When the eye finally penetrates this kinetic field to settle upon the canvas, the viewer realizes that the colors and configurations he sees at a distance are not pigmentary hues and factual shapes but illusory foreground images engendered by the activity of perception. It is here that the above definition of optical illusions rings true: the eye's perceptions do not stand up when their implications are tested.

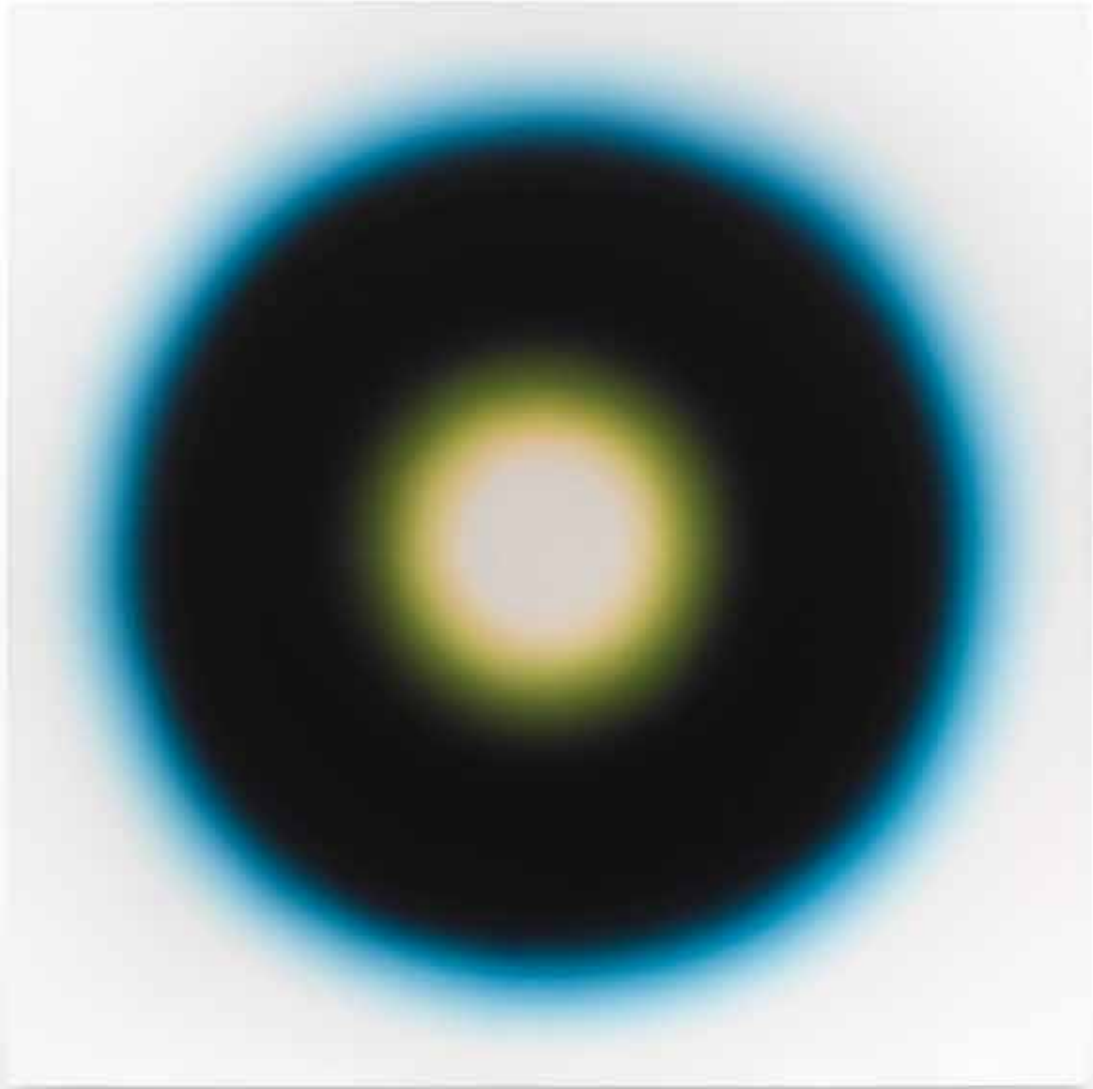
The interaction of color is the key to Fangor's illusory spat. Problems presented by color interaction although not new in the history of art are particularly ambiguous in the context of contemporary art. Albers is, of course, the present-day master of the theory of color interaction, and one of Albers' premises is applied by Fangor: that of equal light intensity. The equal light intensity of two hues, explains Albers in his book *Interaction of Color*, provokes the dissolution of forms. In comparison to a painter like Albers, Fangor introduces a fourth coefficient to the existing three of pigment, optical imprint and psychic impression. Fangor's fourth is the active density of space located between the eye and colored surface.

Fangor calls the area in front of the canvas which is his field of action "P. IS." or "Positive Illusory Space". "P.I.S." is the opposite of "N.I.S." or the "Negative Illusory Space" of traditional perspective, where the viewer remains relatively at a distance from a spatial experience situated on or

behind the picture plane. In "PIS.", the art object's virtual space and the perceiving object's real space overlap. Thus the viewer experiences an activated sensitized spatial continuum which involves his whole being.

The illusory chromatic presence projected by Fangor's paintings is immediate. The absence of definite contours and the equal intensity of contrasting hues exclude a figure-ground reading. Fangor's paintings are not "composed" in the conventional sense of a hierarchical accommodation of diverse parts within a whole. The binary or concentric symmetries which rule the surfaces reject a reading from left to right, from surface to depth, from dominant to secondary foci of the surface, or from part to whole. This unity of visual impact is reinforced by the intentionally hazy transitional zones within the paintings. In this connection, it is interesting to note that in most painting, the transitions between areas of color - a drawn line, taped tracks or simply the abutment of edges - are subordinate to the color fields that they divide. In Fangor's paintings, the roles are reversed. The dynamic chromatic interaction of the transitional zones - where the equal light intensities of two colors meet and fuse - commands the effect of the total image."¹

1. M. Rowell, Fangor: *The Solomon R. Guggenheim Museum*, New York, exh. cat., New York, Solomon R. Guggenheim Museum, 1970, unpagged.



The image is a vibrant, abstract geometric composition. It features a central grid of four quadrants, each containing a complex, interlocking pattern of blue and red shapes. The shapes are defined by sharp, angular lines, creating a sense of depth and movement. The colors are bright and saturated. Overlaid on this pattern is the name 'VASARELY' in a bold, yellow, sans-serif font, centered horizontally and vertically. The background to the left of the main composition is a solid black vertical strip.

VASARELY



PROPERTY FROM A PRIVATE BEVERLY HILLS COLLECTION

28

VICTOR VASARELY (1906-1997)

Tridium-PPP, 1966

signed 'vasarely-' (lower center); signed, inscribed and titled 'vasarely- VA26 (2138) Tridium-PPP'
(on the reverse)
acrylic on wood

29 1/4 x 17 1/4 in.
74.3 x 43.8 cm

US\$40,000 - 60,000

£33,000 - 49,000

HK\$310,000 - 470,000

Provenance

Acquired by the previous owner *circa* 1970.

By descent from the above to the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by The Fondation Vasarely, Aix-en-Provence.

The landmark exhibition *Le Mouvement* held at Galerie Denise René in Paris, 1955, was an important catalyst in the development of both Op Art and Kinetic Art. Exhibiting artists included Victor Vasarely, Jean Tinguely, Jesús Rafael Soto, Yaacov Agam, and Pol Bury among others. One of the most compelling works exhibited in the show was *Drawing Machine No. 3*, 1955, by Tinguely. The work was neither a piece of Kinetic Art nor Op Art, but rather a machine which produced its own drawings with the help of a viewer or participant. Curator Pontus Hultén who wrote a text in the show referred to it as "the most noteworthy and yet least remarked-upon artworks in the show."¹ However overlooked this work may have been, there is little doubt that Vasarely was cognizant of the resonant concepts the work had for the future of art. In Vasarely's text "Towards the Democratisation of Art," 1954, for example, he discussed the principals of a world where everyone could create art and the need for an art-making machine: "...the myth of the unique work will disappear, and the multipliable work of art will triumph at last through the benefit of the machine."² In the late 1950s, however, Vasarely's interest began to migrate into a system, rather than a machine for the creation of art.

The system, called "Planetary Folklore", utilized standardized forms and colors as a way to create works of geometric abstraction. The forms were simple: squares, circles, rhomboids and ellipses, common tropes for Vasarely's works. The process operated thusly: "(shapes were)... punched out of paper squares of a fixed range of colors, and could then be placed in squares of a different color from which a corresponding shape had already been punched. This made possible a vast range of permutations within a compositional structure of uniform horizontal and vertical rows."³ This allowed for a myriad of seemingly endless combinations. While he patented "Planetary Folklore" in March of 1959 and later created a 'DIY' version called "Folklore Participations No. 1, 1969", Vasarely never quite realized the dream of creating a drawing machine. The lasting legacy of "Planetary Folklore", however, is his own artistic output using this system of logic. Vasarely, in effect, became the machine, creating a stunning series of geometric abstract paintings throughout the 1960s to the mid-1970s using this grid-based system. Vasarely wrote, "All my works were in fact created in programmings in which the colors, the shades and the forms were ciphered in the simplest form. ...On the basis of my programmings, we shall thus be able

to re-create all of my works...the prospects opened up are enormous... we shall have an inexhaustible referential repertory of compositions."⁴

The use of "Planetary Folklore" is, perhaps, analogous to Sol LeWitt's instruction based wall drawings. By creating a structural framework, an artist was free to explore the possibilities of variance and elasticity allowed within that system.

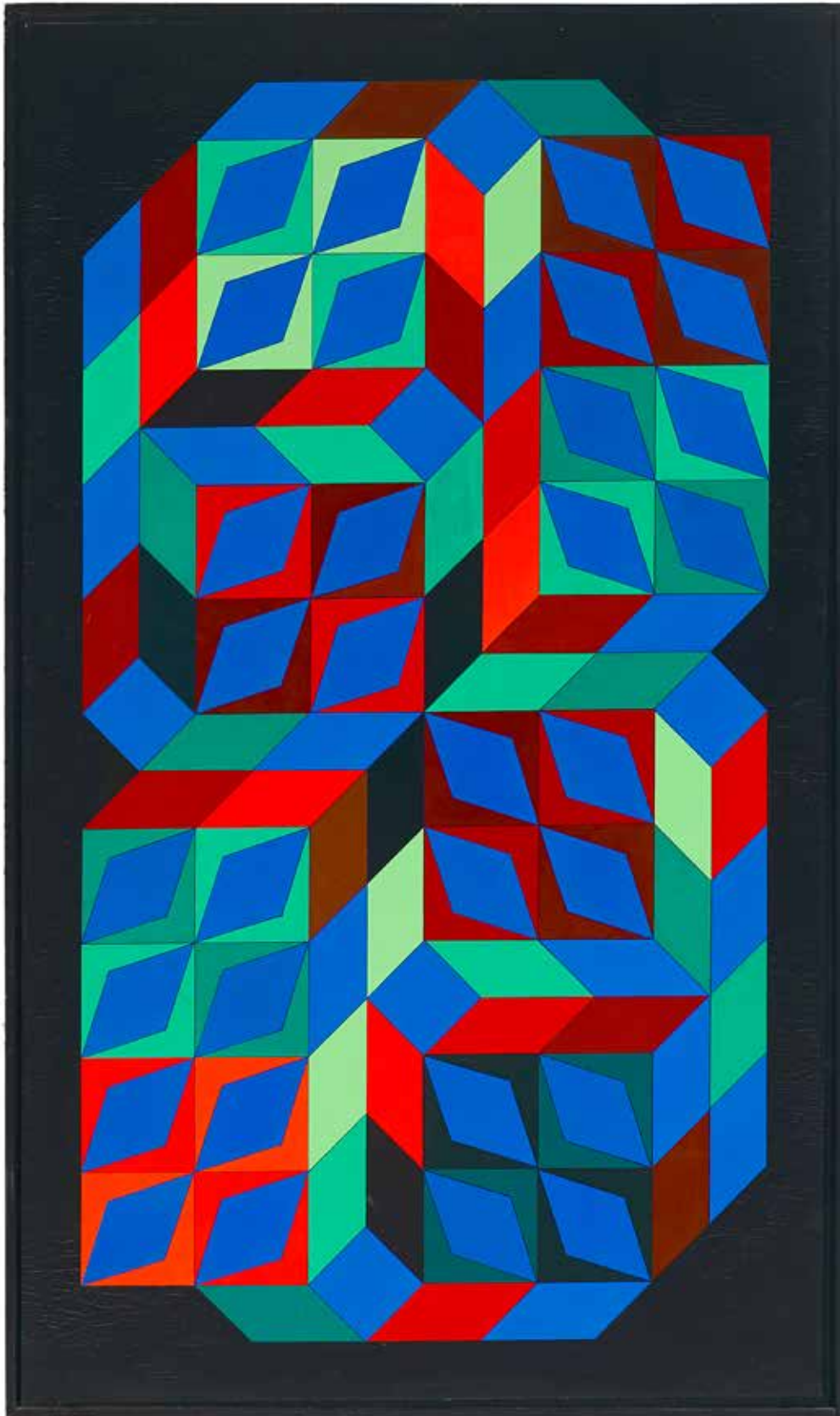
Tridium-PPP is exemplary of the "Planetary Folklore" approach to art-making. Painted in 1966, following Vasarely's black and white series from 1953 to 1965, the palette of *Tridium-PPP* explodes with color. Pivoting from a black background, the darker hues of blues, greens and violet are bombarded with an onslaught of fluorescent green, orange and pink, exemplary of the artist's impressive knowledge of color theory. The fluorescent colors combined with the cellular forms give the work an anachronistic element, feeling like it may have been created at the dawn of the computer age in the 1980s rather than in the mid-1960s. The complexity and depth expressed in the forms is stunningly simple. The work only uses squares, rhomboids and parallelograms in its composition. Vasarely creates form and depth in some areas through the negation of the sections of his visible grid, in the upper left of the work, for example, and with the addition of several black elements which fade into the background. Overall, the present work has the feeling of an architecture seen from an elevated perspective. Some structures seem to recede and extend forward at will, shifting a viewer's perceived depth from moment to moment. Other sections, like that in the lower left, appear to extend out of the picture plane in an almost Caravaggio-esque manner as if we were looking at the roof of a building. Chains of multicolored parallelograms appear to snake around the other quadrants in the work, loosely delineating areas that refuse to be seen in either advance or retreat.

1. P. Hultén, "Le Mouvement", Paris, 1955.

2. J. Houston, *Optic Nerve: Perceptual Art of the 1960s*, London, 2007, p. 166.

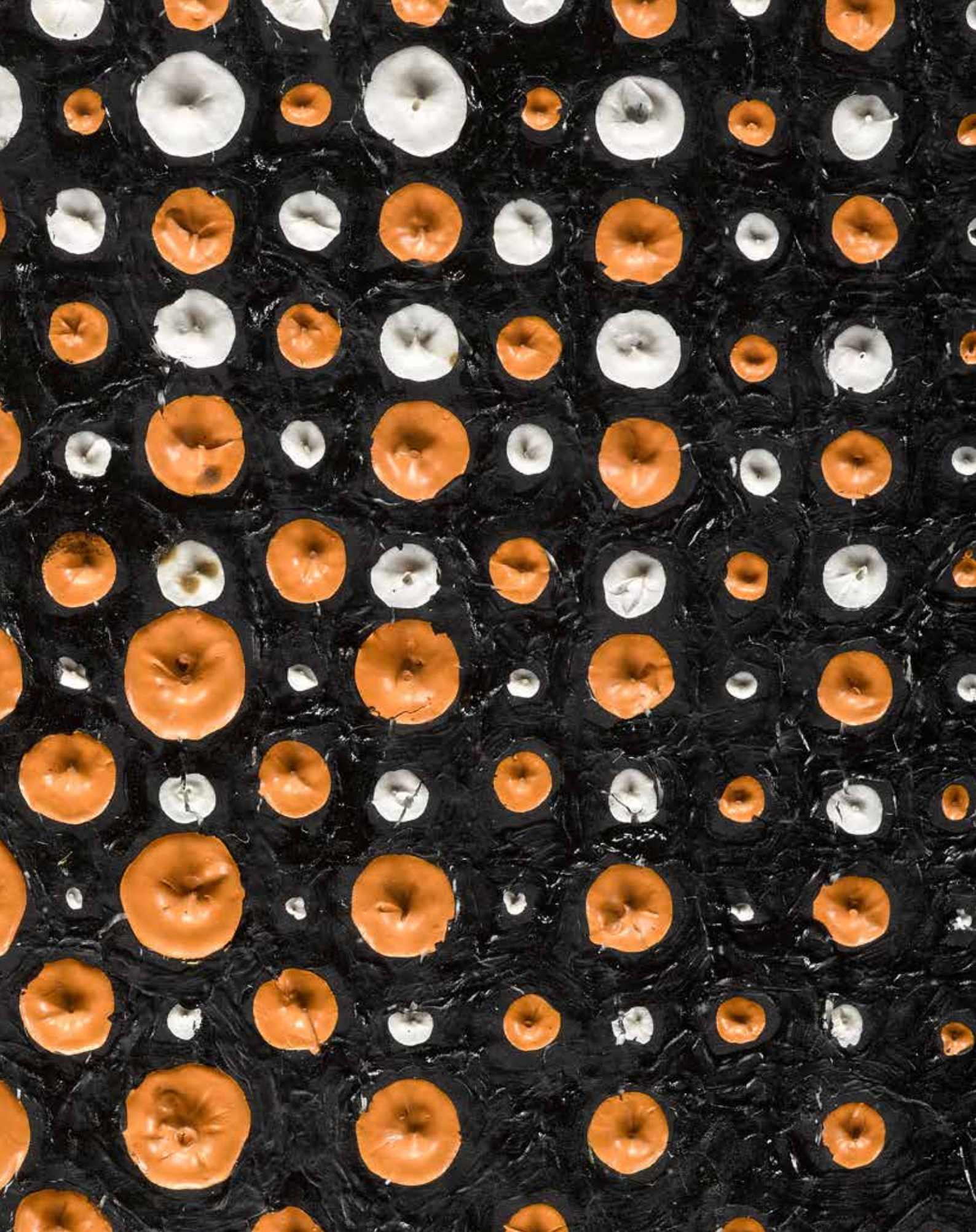
3. R. Alley, *Collection of Modern Art other than Works by British Artists*, Tate Gallery in association with Sotheby Parke-Bernet, London, 1981, pp. 745-6.

4. C. Plas, "The Op Art Generator", *Op Art*, Frankfurt, 2007, p. 60.





MAVIGNIER



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

29

ALMIR DA SILVA MAVIGNIER (B. 1925)

Gelb, Weiss, Orange Auf Schwarz, 1964

signed twice, dedicated and dated 'mavignier 28-12 1964' (on the reverse),
signed and dated 'Mavignier 28.12.64' (on the reverse of the frame)
oil on canvas

12 5/8 x 7 7/8 in.
32.1 x 20 cm

US\$30,000 - 50,000

£24,000 - 41,000

HK\$230,000 - 390,000

Provenance

A gift from the artist to the present owner.

We are grateful to Almir da Silva Mavignier for his assistance in cataloging this lot.

"Large blocks of black and white interact like complementaries and can almost be thought of as colors. But some of the most effective works employ the uniform patterns of many small geometric units that scientists call "periodic structures." Depending on the size and type of element such patterns can stimulate several responses. If the units are large enough to be clearly separated they relate to each other in a network of connections which the eye, as if seeking for solutions to a puzzle, groups and regroup. By systematically crowding or separating the units, effects of illumination and shade are created as either black or white dominates. Sequential alterations in position, such as a step-by-step rotation of squares in an overall pattern, give an effect of cinematic movement."¹

1. W. C. Seitz, *The Responsive Eye*, exh. cat., New York, The Museum of Modern Art, New York, 1965, p. 30.





BELL



PROPERTY FROM THE COLLECTION OF THE PRUDENTIAL INSURANCE COMPANY OF AMERICA

30

LARRY BELL (B. 1939)

Untitled, 1970

glass with mineral infusion

1/8 x 99 7/8 x 5 in.

.32 x 253.7 x 12.7 cm

US\$30,000 - 50,000

£24,000 - 41,000

HK\$230,000 - 390,000

Provenance

Pace Gallery, New York (acquired directly from the artist in 1970).

Acquired from the above by the present owner in 1976.

Exhibited

London, Hayward Gallery, *11 Los Angeles Artists*, 30 September-7 November 1971.

Centralizing his artistic practice on the interaction of environment and individual, Larry Bell largely concerns himself with the formal properties of light on surface and the visual alchemy that comes from such experimentation.

Bell, associated with the Light and Space Movement in Los Angeles, was included in the exhibition *The Responsive Eye* at The Museum of Modern Art in 1965. He was asked to show one of his now famous *Cube* sculptures, coated glass panels in a metal frame which presented a simultaneously reflective and semi-transparent cube-form. Bell's method of working often involves a combination of constant experiment and the element of chance, time-and-again creating new artworks through a process of accidental discovery. *Cubes* from the latter half of the 1960s gave way to his next series *Shelves*, in which Bell began experimenting with varying sizes of glass and the angle of light absorption. In testing the limits of his vaporizing machine, Bell played with sheets of glass that extended up to ten feet, resulting in a prismatic, horizontal glass form resembling a wall-mounted shelf. In *Untitled*, 1970, Bell examines the concept of art as object, using translucent glass to generate vivid prisms of color that expand and contract with the absorption of light. When interacting with daylight, the object itself becomes secondary — at times seemingly invisible — allowing for the presence of the shadows created above and below the glass to become the most prominent and experiential element for the viewer.

With a distinctive ability to tease and challenge the human eye, Bell's work pushes the viewer to question the limitations on and perceptibility of space. The creation of a visual phenomenon in which the simplicity of form and structure informs the reflection of light and space around an object is uniquely Bell's: in the present work, refracted colors fan out from the subjacent edge, lending the illusion of a shelf ceaselessly in motion. The diaphanous panel of infused glass barely creates a disturbance within the context of the given space as a whole. Bell's innate sense of spatial awareness is manifest in the transmission of color through structure, and via subsequent thoughtful explorations on how forms and emptiness offset one another until the differences between the two are nearly imperceptible.

Prominent Southern California critic and art historian Melinda Wortz notes, "As we look at the sculpture we quickly become aware of the ever-changing and evanescent surface coatings on the glass, imperceptibly merging transparency, reflection and opacity, all with varying degrees of spectral color and value gradations. This complexity of optical phenomena makes it very difficult to discern, even as we walk around and through the piece and perceive its architectural scale, whether we are looking at solid material (the glass) or empty space. In other words we directly visually experience a dissolution of boundaries between solid substance and empty space."¹

1. M. Wortz, *Larry Bell: New Work*, exh. cat., New York, The Hudson River Museum, 1980, p. 17.





RICKEY



PROPERTY OF A PRIVATE SOUTHERN COLLECTOR

31

GEORGE RICKEY (1907-2002)

Two Lines Oblique Down with Right Angle II, 1971-76

incised 'Rickey 1971 6' (on the base)
stainless steel kinetic sculpture

24 1/4 x 23 1/2 x 3 in.
61.6 x 59.7 x 7.6 cm

US\$15,000 - 20,000

£12,000 - 16,000

HK\$120,000 - 160,000

Provenance

The Estate of George Rickey.

Private Collection.

Staempfli Gallery, New York.

Acquired from the above by the present owner in 1973.

"Motion, which we are all sensitive to, which we are all capable of observing without having to be taught, is a sensation that appeals to the senses just as color does. It has an equivalent of the spectrum, different kinds of types of motion. I think that one can, to a very considerable extent, isolate motion as a visual component and design with that."¹

1. G. Rickey, quoted by S. Kephart, in *Passages of Light and Time: George Rickey's Life in Motion*, exh. cat., Notre Dame, Indiana, Snite Museum of Art, University of Notre Dame, 2009, p. 38.



A close-up photograph of a wooden wall made of vertical planks. The planks are arranged in a staggered pattern, with each row offset from the one above and below. The wood has a warm, golden-brown tone and a visible grain. The word "PALATNIK" is overlaid in the center in large, bold, yellow, sans-serif capital letters.

PALATNIK



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

32

ABRAHAM PALATNIK (B. 1928)

Progressão, circa 1964

signed 'Abraham Palatnik' (on the reverse)
Jacaranda veneer relief on wood panel

15 5/8 x 24 3/4 in.
39.7 x 62.9 cm

US\$20,000 - 30,000

£16,000 - 24,000

HK\$160,000 - 230,000

Provenance

A gift from the artist to the present owner.

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

Brazilian-born Abraham Palatnik emerged as a visual artist in the early 1950s in Rio de Janeiro and quickly became one of the pioneers of Kinetic Art. He belonged to a generation of artists, designers and architects whose response to the rapid industrialization of Brazil during the post-war era resulted in one of the most creative periods in the nation's history. Palatnik was especially innovative in this respect, leaving behind traditional media such as oil and canvas and instead creating complex objects from unconventional, manufactured materials. For example, as early as 1951, he experimented with lights and movement in his works, meticulously building mechanized boxes that contained colored bulbs set into perpetual motion through a complex system of pulleys and motors. *Azul e roxo em primeiro movimento*, 1951 was the first of these works to be exhibited and was included in the First *Bienal do São Paulo*, a landmark exhibition in the history of post-war art. Although Palatnik's mechanics were still fairly rudimentary then, the artwork projected a series of geometric forms from within the box that then moved across its surface to create a seemingly infinite number of constantly morphing abstract composition paintings. This kinetic work was so radical—after all, it was neither painting nor sculpture—that he agreed to recuse himself from any of the prize competitions, so as not to further inflame the judges.

Continuing in this vein, Palatnik has continued to defy categorization his entire career. He is a painter, sculptor, engineer, and designer, but refuses to work within the conventions of those categories. Instead, he chooses the materials he works with - frequently industrially produced - for their aesthetic qualities rather than their intended uses. And while this approach is rather explicit in his mechanized works from the 1950s, he refines it in a series he started in the 1960s commonly referred to as *Progressions and Reliefs*.

In these later works, he manipulated laminated wood, a material customarily manufactured to face cabinets and low-cost furniture, into beautiful abstract compositions. For example, in *Progressão*, 1964, an emblematic work from this phase, the artist first cut a sheet of wood veneer into four even strips and divided each strip into approximately 3-inch units, which he then reconfigured into a grid on a wooden panel. The result is a composition of honey-colored browns and ambers that seem to ripple back and forth across the surface, like one of the artist's earlier mechanized works. Only when the viewer approaches does it become apparent that the optical illusion is produced by static, prefabricated materials. Although many artists have realized spectacular optical and kinetic effects, Palatnik works on an even more challenging level because he merges geometric abstraction and the repetition of the grid with palettes and patterns derived from nature, reconciling two seemingly incongruous sources. He also forges connections between Brazilian history and his contemporary moment by working with Jacaranda wood, the famed native wood that was used to carve the great Baroque altarpieces during the colonial period and which reemerged in the late twentieth century as a product of modern manufacturing.

- Aleca Le Blanc, PhD

Aleca Le Blanc is a scholar of modernism, specializing in Brazilian art and architecture of the twentieth century. She is currently at work on a book about that period entitled *Concrete and Steel: Art and Industry in Rio de Janeiro*, which examines how an industrial ethos infused Brazilian visual culture on all levels, from the creation of art objects to the burgeoning field of design, as well as in architecture and urbanism. She is currently developing a multi-year research project sponsored by the Getty entitled "The Material of Form: Industrialism and the Latin American Avant-Garde", bringing together art historians and conservation scientists to study artworks made in Latin America with industrial materials during the post-war period. This project will result in two publications as well as an exhibition at the Getty in 2017, timed to coincide with *Pacific Standard Time: Los Angeles/Latin America*.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

33

ABRAHAM PALATNIK (B. 1928)

BR 8158, 1981

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

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

US\$15,000 - 25,000

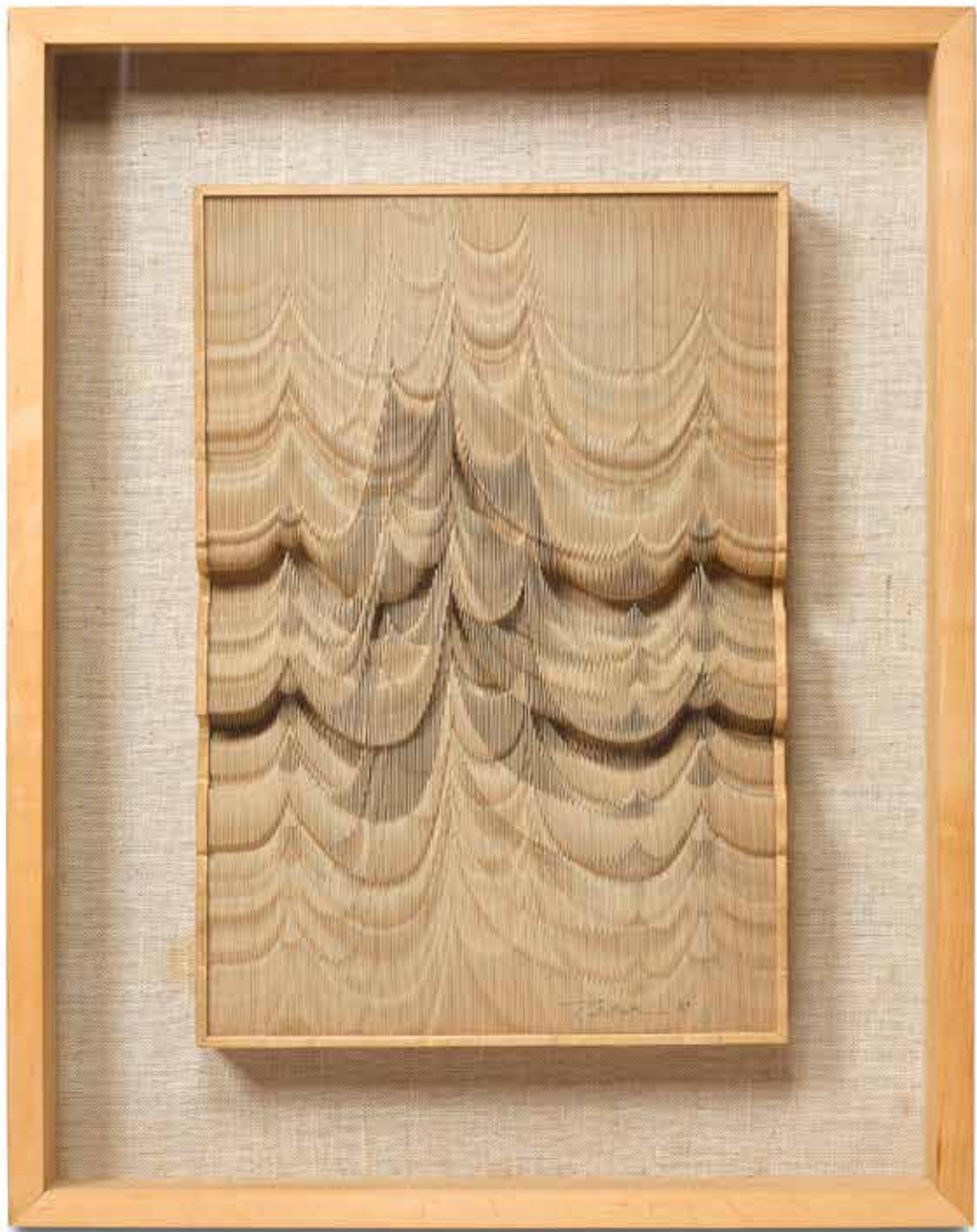
£12,000 - 20,000

HK\$120,000 - 190,000

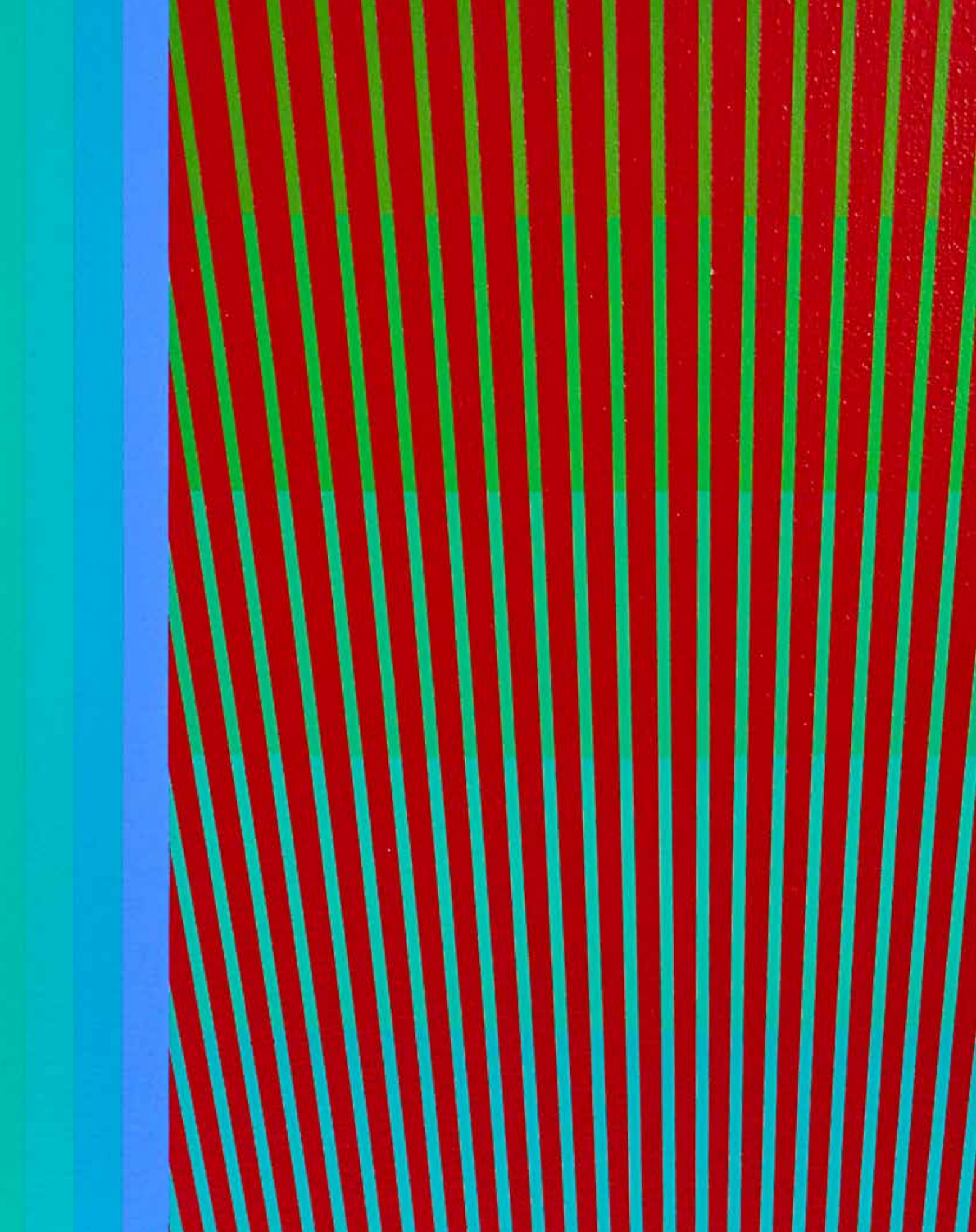
Provenance

A gift from the artist to the present owner.

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



ANUSZKIEWICZ



PROPERTY OF AN OREGON COLLECTOR

34

RICHARD ANUSZKIEWICZ (B. 1930)

Untitled, 1976

signed, numbered and dated '491 © RICHARD ANUSZKIEWICZ 1976' (on the reverse)
acrylic on canvas

48 x 60 1/4 in.
121.9 x 153 cm

US\$50,000 - 70,000

£41,000 - 57,000

HK\$390,000 - 540,000

Provenance

Private Collection, Florida.

Anon. sale, Christie's East, New York, 9 May 1992, lot 347.

Acquired at the above sale by the present owner.

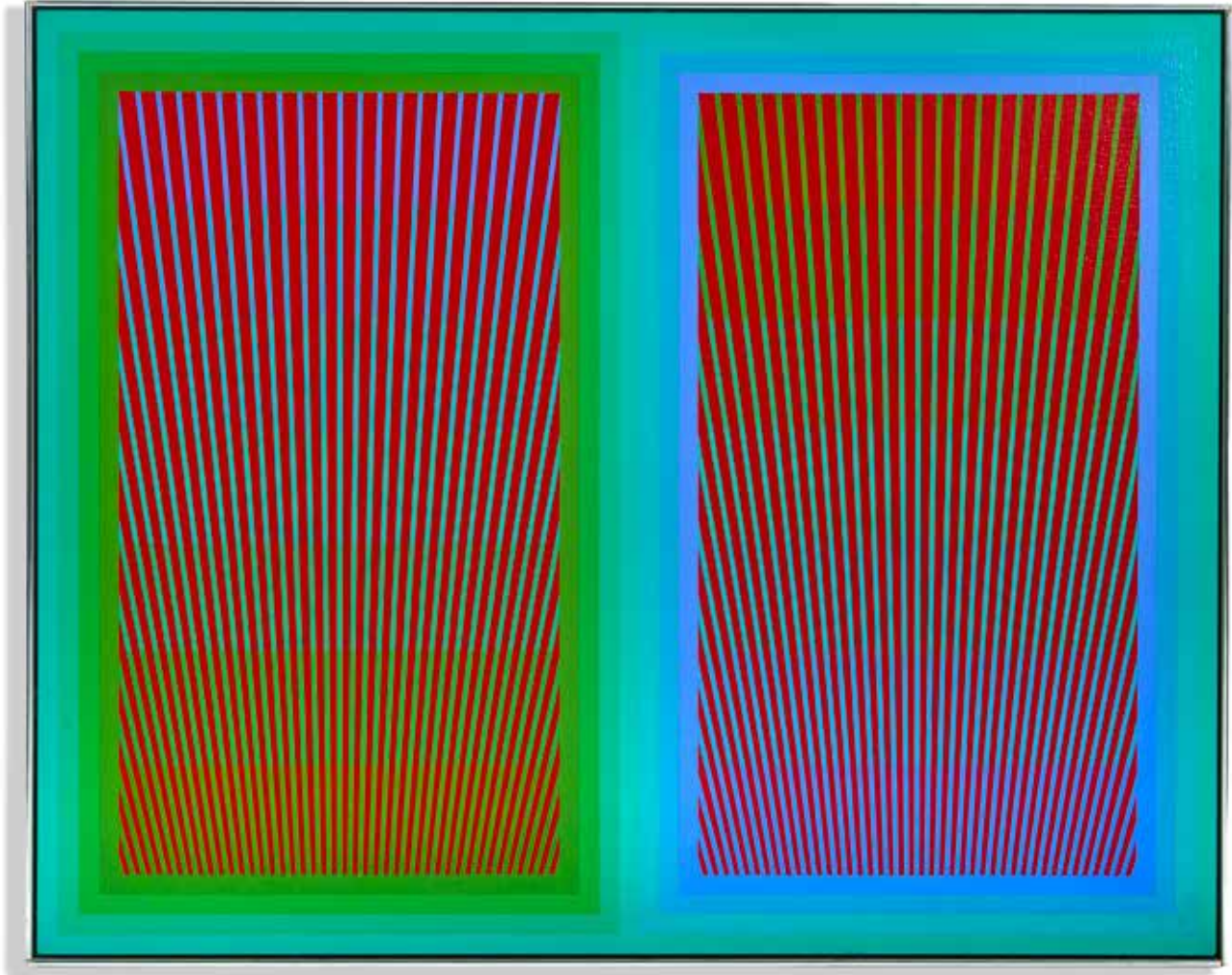
In an interview with Richard Anuszkiewicz organized by the Archives of American Art in late December of 1971, Paul Cummings asks the artist about his explorations of color and line and theoretical findings within his works. The following is an excerpt from that interview:

R.A.: ... I hope to think that if people get that feeling from them that maybe -- of course they're not for me, I work strictly with color and if it does what I want it to do, if it comes off then I hope that this is felt by the observer. Maybe that is what gives them that experience that he calls the spiritual experience, it might be a coming together of everything in that thing you know, if it's successful. But we all interpret things in our own way anyhow. My hope is to do this as best I can, what I'm trying to do. But I 'm not trying to evoke religion or fire or anything, I'm just trying to make a nice painting, you know.

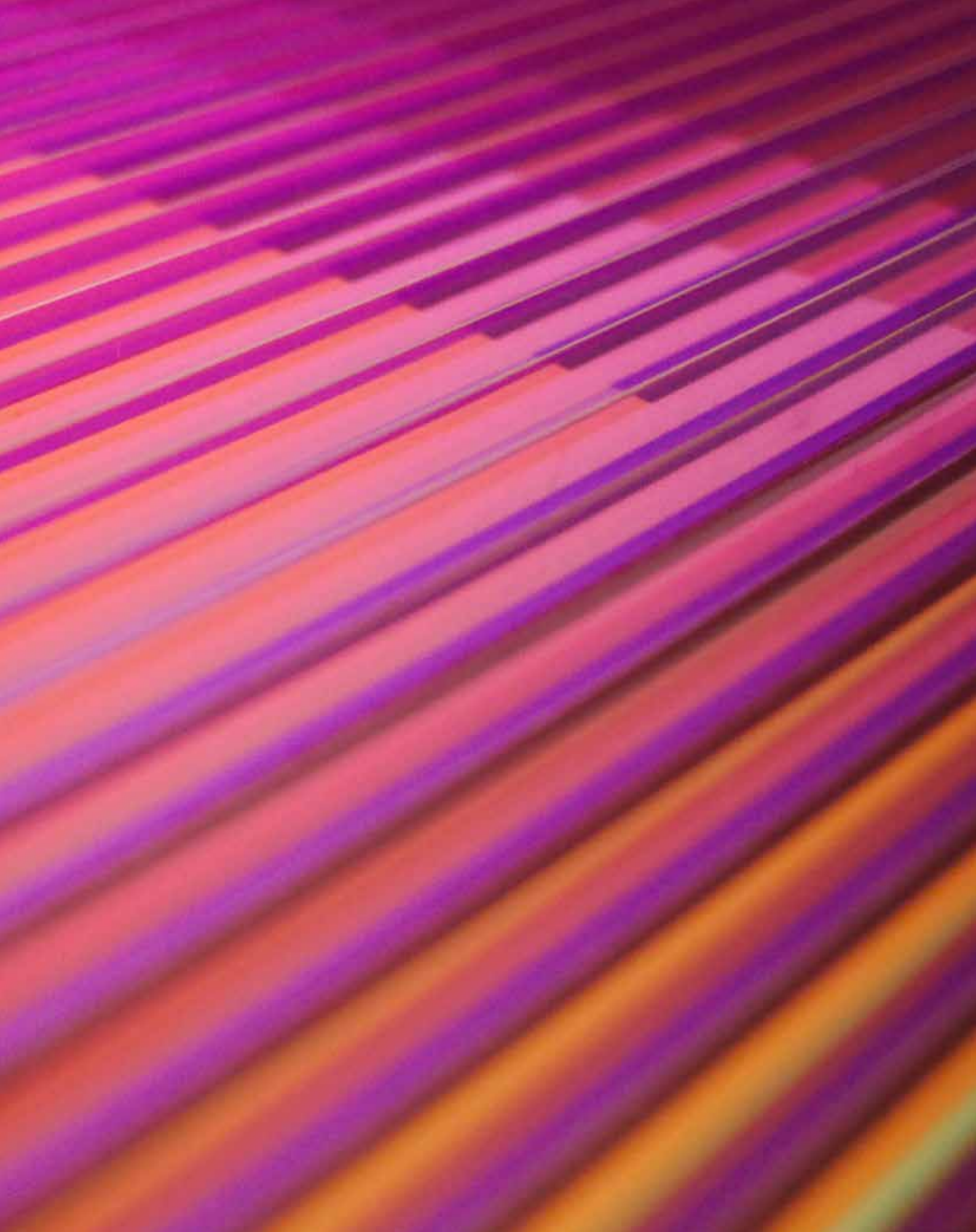
R.A.: Well, I've certainly started to understand color a little bit I think and the relationships of color, Also the fact, the idea that you don't have to change in order to make a change, you don't have to change a thing, you can change something next to it like interaction of color or you can change the space around something or you can turn the thing -- you know, I mean there are alternatives, there are other alternatives and these are of course observations that have come about through one's own work, I think.¹

P.C.: Well, did you develop any particular theories about your paintings or don't you think in those terms about them?

1. R. Anuszkiewicz interview with P. Cummings, in *Oral history interview with Richard Anuszkiewicz*, 28 December 1971 – 7 January 1972, Archives of American Art, Smithsonian Institution, New York, 1972, p. 47.



CRUZ-DIEZ



PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

35

CARLOS CRUZ-DIEZ (B. 1923)

Physichromie No. 1366, 2002

signed twice, titled, inscribed and dated 'PHYSICHROMIE 1366 CRUZ-DIEZ Paris
Nov. 2002 60 x 60cm. Cruz-Diez' (on the reverse)
acrylic and plastic elements on wood in aluminum frame

23 5/8 x 23 5/8 in.
60 x 60 cm

US\$70,000 - 90,000

£57,000 - 73,000

HK\$540,000 - 700,000

Provenance

Galerie Mark Hachem, Paris.

Acquired from the above by the present owner in 2006.

This lot is accompanied by a certificate of authenticity issued by Atelier Cruz-Diez
and signed by Carlos Cruz-Delgado, director of Cruz-Diez Foundation.

A term created by Carlos Cruz-Diez, *Physichromie*, is a descriptor for a series of works where the viewer is meant to experience the physical effects of color as well as the phenomenological experience of a chromatic event. The artist explained, "for the observer, the creative event that I bring is important... the actual work, our work, is to evolve, changing like life itself, assuming the character of an event, a reality, in which the human being actively participates. Direct art without any barriers."¹ The work is comprised of a series of multi-colored, painted stripes of the same width that extend vertically from the top to the bottom of the work. Interrupting the pattern are a series of vertical structures in PVC which create a *moiré* effect. When a viewer is in motion the work appears to also be moving or transforming, its image shifting and colors changing.

1. C. Cruz-Diez, quoted by A. Bonalumi and G. Honneger, in *Environment. Tafelbild. Licht und Bewegung. Umgebung*, Ausst.-Kat. Museum am Ostwall, Dortmund, 1968, p. 24.



As part of the recent exhibition *The Illusive Eye* at the Museo del Barrio in New York, Executive Director Jorge Daniel Veneciano met with Carlos Cruz-Diez to discuss the origins of Op art and the artist's contribution to MoMA's 1965 exhibition, *The Responsive Eye*. The following is an excerpt from that interview:

JDV: There were five artists in *The Responsive Eye* who were born in Latin America. Not one of them lived in Latin America at that time; they all lived in Europe. What do you make of that fact?

CCD: A historical coincidence comes to mind: At the end of World War II, on the Atlantic side of South America, artists in several countries began to simultaneously feel the need to break with traditional art. Without a common agreement, artists from Argentina, Uruguay, Brazil, and Venezuela all began, to the extent they were able, to carry out experiments in search of new vocabularies. Paris was, at the time, the intellectual center of debates and the avant-garde. Hence many artists, such as the Venezuelan Alejandro Otero in 1947, traveled there seeking information we did not have in our own countries. Following my first trip to Paris in 1955, I had the opportunity to meet many Latin Americans—artists, musicians, writers, and theater people—who lived and worked there. This means that Europe, especially Paris, was the ideal place to develop new ideas and concepts. New York was not yet what it is today.

JDV: Did you know if there were other Latin American artists who were going to be included in *The Responsive Eye* when you were selected for the show? Was Latin American art even an issue?

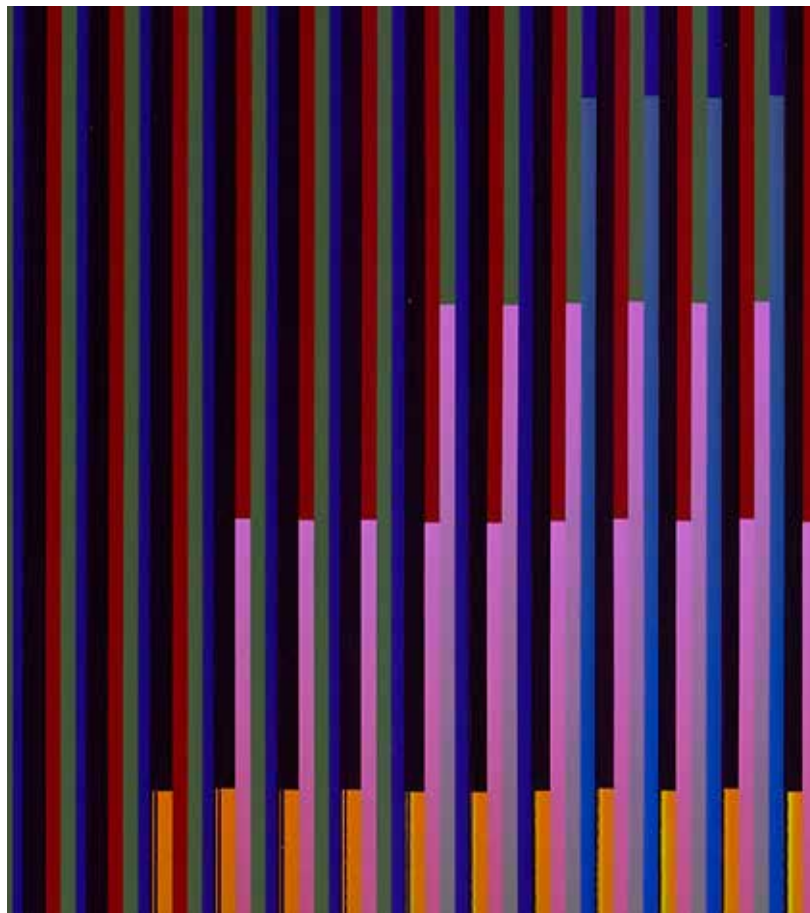
CCD: In 1960, I settled permanently in Paris in order to develop the concepts that I had structured in Caracas. Already in 1955, the exhibition *Le Mouvement* at the Galerie Denise René had sparked great interest in finding perceptual solutions in art. This was how a movement of artists, each with their own artistic proposal and seeking new expressive media, got started. Artists from Israel, Switzerland, Yugoslavia, Italy, Spain, France, and Latin America participated in this movement. This is also what gave rise to groups such as Equipo 57, GRAV, Gruppo Zero, Gruppo N, Gruppo T, who created art as collective expression and not as the "creation" of a single Romantic artist. All these movements and proposals coalesced in an exhibition entitled *Nouvelles Tendances* held at the Zagreb Museum in 1961, which was repeated in 1963. We Latin Americans participated in all those events and exhibitions, because since this was an international movement of artistic renewal, the artists' nationality was not relevant.

JDV: In 1965, did you want to be identified as a Latin American artist? Or a European artist? And today, how do you feel about artists having national or regional identifications?

CCD: The main task was to develop a vocabulary of rupture and renewal for world art. By that time, the national and the local focus of my previous work had disappeared from my objectives. I felt I was an artist of the world who worked in a city of the world named Paris. Experience had taught me that art does not need passports nor does it recognize borders. Art is universal and belongs to all beings on the planet, regardless of their place of birth. It is the most beautiful and effective communication mechanism ever invented by humans.

JDV: Did you have any questions or concerns about the MoMA exhibition when you were invited to participate?

CCD: The curator, William Seitz, toured Europe for two years, I think, visiting the studios of the artists who participated in the shows *Le Mouvement* and *Nouvelles Tendances*. He came to Paris several times to interview me and watch me work. In one of those visits to my studio, he selected the works that were later included in the exhibition he was then organizing and which he would title *The Responsive Eye*. Months after that visit, I received the invitation and the paperwork I needed for the event.



JDV: Did you talk to other artists about the exhibition? And if so, what do you recall about those conversations?

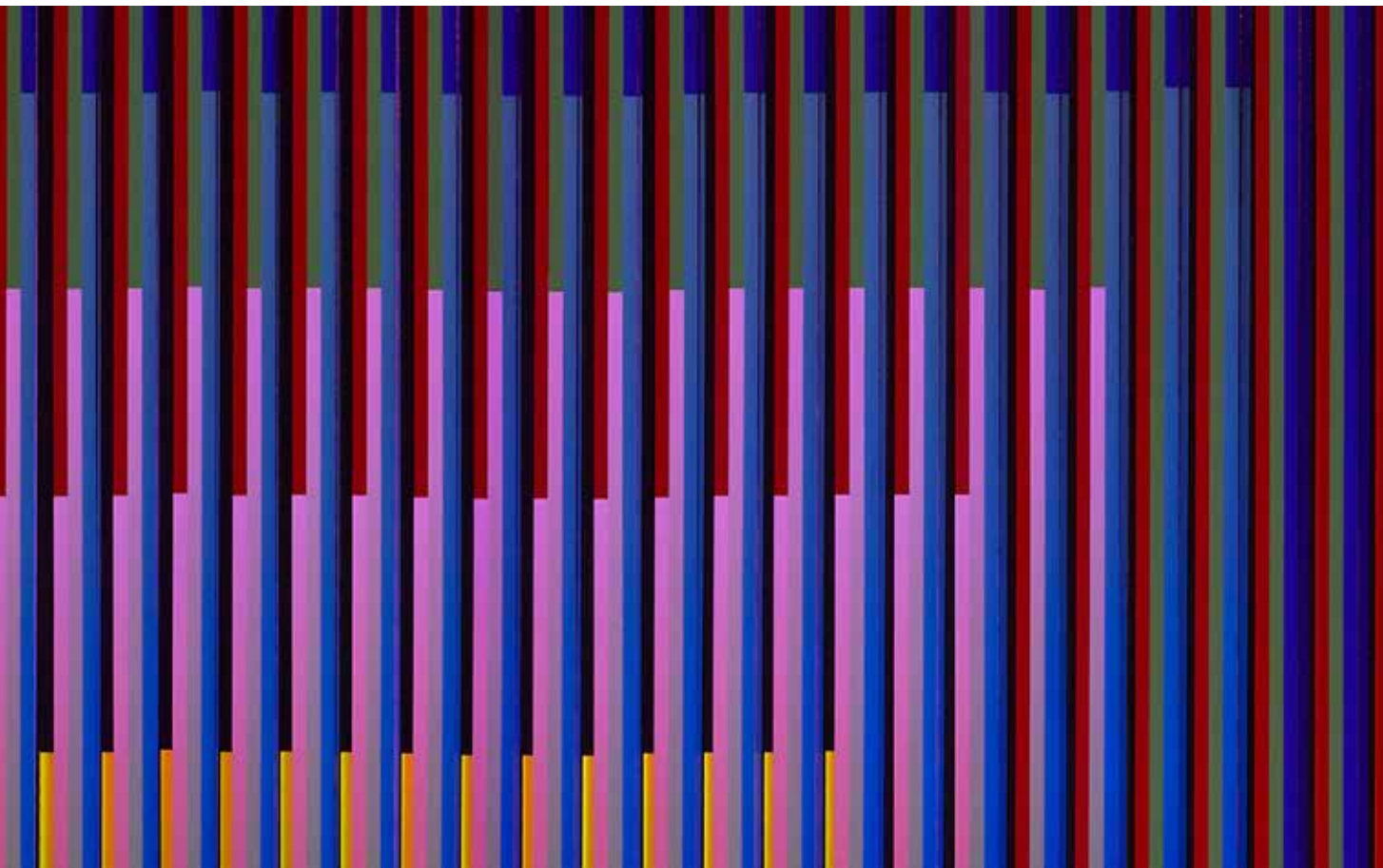
Like I said before, we all were excited that the MoMA regarded us as a movement, not as citizens from some specific place. The only thing that was of concern to us was for Mr. Seitz to properly understand our aesthetic proposals, because our objective was not to focus on optical effects, but rather to prompt a reflection on the history of art and to search for new discursive possibilities.

JDV: What do you think was significant about *The Responsive Eye*?

CCD: That it was a distortion of our objectives, aggravated by the opinion of the New York Times reviewer, who disparagingly termed it "Op Art." This repeated a pattern: the Impressionists and Fauves were also discredited by critics at the time, who misunderstood the vocabulary used by these artists. However, on the positive side was the publicity given to our artistic vocabularies by this exhibition.

JDV: What do you think of the negative reviews it received?

CCD: Firstly, I should say that the negative reviews were the result of a lack of understanding. The vocabularies used by the artists were rendered banal. On the other hand, it turns out that American artists were not sufficiently well represented in relation to the Europeans and the Latin Americans. Secondly, it so happened that, at the same time as *The Responsive Eye*, Pop Art was being launched in the United States in a showy and pompous fashion, and that movement achieved global influence. This scenario explains well what happened because when it comes to art, people are lean towards familiar and well-known forms as opposed to non-traditional artistic proposals, which was the case of our work.



JDV: What do you recall about the treatment that Latin American artists received during the show? And after the exhibition?

CCD: I remember that one night, just before the show, my friend Jesús Soto came over. He was extremely upset because having analyzed the design of the exhibition, it was clear that the show intended to consecrate Victor Vasarely as the father of Kinetic art. Soto, like all of us, felt that Vasarely was a great artist, but his technique was not properly Kinetic. True Kinetic artists were people like Soto, Agam, Tinguely. So that night we wrote a letter in which Soto irrevocably refused to participate in the exhibition, and we sent as telegram to the New York Times.

JDV: Do you have any comments about the way your work was contextualized in the show and catalog?

CCD: Although in the show ideas were distorted and some key artists were missing, it was important for the way it massively disseminated in the United States a movement that had developed in Europe, mainly in Paris. In terms of the American participation in the show, what happened was that Mr. Seitz was unable to find enough artists who represented our tendency because the most important artists at the time were involved with Pop Art. With the exception of Alexander Calder and George Rickey, it could be argued that Kinetic Art is a European and Latin American movement.

JDV: What would you have added, if anything, to the way your work was framed intellectually?

CCD: I have said many times that I have the impression of having lived in a society of blind people, where some people in the art world still do not see what my works so obviously express. Fortunately, new generations are discovering, participating in, and immediately enjoying

color emerging and disappearing in time and space. It means they have learned to see what their predecessors were unable to see.

The difficulties *The Responsive Eye* faced were the result of the exhibition's lack of attention to the historical reflection that Kinetic Art suggested. Both experts and ordinary people thought the exhibit was about gratuitous optical effects or objects that cavorted around with the help of a small motor. That's why I've said many times that the word "kinetic" is not the most suitable one to define the analytical goals of our artworks.

Naum Gabo was right when he called his artistic proposal "Realist Manifesto," because we work with realities, not with references. For the first time, time and space become the basis of artistic invention. If art was about transposing reality and feelings onto two dimensions or onto an inert volume, why not create "realities in themselves," instead of imitating reality?

A piece of Kinetic Art is not a painting or a sculpture in the traditional sense—it is the physical medium where real events are taking place in real time and space. It is the enjoyment of an unprecedented reality, not a reference to something. We have exchanged the passive and obedient contemplation that characterized art for millennia, for a dynamic and participatory attitude, making viewer and artist complicit in the creation of the work.

If these ideas had been expressed in *The Responsive Eye*, our works would have been received differently, in the light of a very different understanding.¹

1. C. Cruz-Diez in conversation with J. D. Veneciano, in "The Illusive Eye: Op Art and the Americas in the 1960s, Interview with Executive Director Jorge Daniel Veneciano & Carlos Cruz-Diez", El Museo del Barrio, 17 May 2016.



AGAM



PROPERTY FROM A PRIVATE BEVERLY HILLS COLLECTION

36

YAACOV AGAM (B. 1928)

New Year, 1967-68

signed in English and Hebrew, titled, inscribed and dated 'YAACOV AGAM
"NEW YEAR" PARIS 1967-8 AGAM' (on the reverse)
oil on wood relief

29 1/2 x 39 5/8 x 2 3/4 in.
74.9 x 100.6 x 7 cm

US\$30,000 - 50,000

£24,000 - 41,000

HK\$230,000 - 390,000

Provenance

Bird's Eye View Gallery, Newport Beach.

Acquired from the above by the previous owner in 1978.

By descent from the above to the present owner.

Exhibited

Los Angeles, Skirball Museum, Hebrew Union College, *Agam in Los Angeles*, 25

October-30 November 1973, no. 8.

Palm Springs, Palm Springs Desert Museum, *Agam*, 24 January-7 March 1976,
no. 44.

"The artist tries to test the spectator's visual capacities and have him or her discover the entire recent past of optical art, for example, from Josef Albers' well-known *Tribute to the Square*. Here we experience a return in time, which occurs frequently in the painting of the 1980s and which also occurs in technological art.

However, the introduction of advanced technology in Agam's art is only a phase in his quest for the absolute, to fulfill both his need for spirituality and his determination to share the creative act with the public."¹

1. F. Popper, "The Artist and Advanced Technology", in *Leonardo*, Vol. 28, No. 1, 1995, p.32.





PROPERTY FROM A NEW YORK COLLECTION

37

THEODOROS STAMOS (1922-1997)

The Lamplighter, 1945

signed, inscribed and dated 'T. Stamos N.Y.C. '45' (lower left); signed, titled and dated 'STAMOS "THE LAMPLIGHTER" 1945' (on the reverse)
oil on masonite

24 x 30 in.

60.9 x 76.2 cm

US\$40,000 - 60,000

£33,000 - 49,000

HK\$310,000 - 470,000

Provenance

Private Collection, New Jersey.

By descent from the above to the present owner.



PROPERTY OF A PRIVATE CANADIAN COLLECTOR

38

JEAN-PAUL RIOPELLE (1923-2002)

Oiseaux, 1966

signed and dated 'riopelle '66' (lower right); signed, titled and dated 'riopelle 66 "oiseaux"' (on the reverse)
oil on canvas

35 7/8 x 28 5/8 in.
91.1 x 65.1 cm

US\$100,000 - 150,000
£81,000 - 120,000
HK\$780,000 - 1,200,000

Provenance

Galerie Maeght, Paris.
Martha Jackson Gallery, New York.
Gallery Walter Moos, Toronto.
Anon. sale, Christie's, New York, 2 November 1984, lot 255.
Acquired at the above sale by the present owner.

Exhibited

Paris, Galerie Maeght, *Derriere le Miroir #160*, 9 June-6 August 1966, no. 17 (illustrated, p. 25).
Ontario, Kitchener-Waterloo Art Gallery, *Riopelle*, 18 September-16 November 1980, no. 22 (illustrated in color, p. 23).

Literature

Y. Riopelle (ed.), *Le Catalogue Raisonné de Jean-Paul Riopelle*, vol. 4, 1966-1971, Montreal, 2014, no. 1966.022H.1966 (illustrated in color).
Y. Riopelle, *Riopelle: Les Migrations du Bestiaire*, Montreal, 2014 (illustrated in color, p. 24).

We are grateful to Yseult Riopelle for her assistance in cataloging this lot.







Jean-Paul Riopelle in his studio, 1965 / Photo © Yousuf Karsh.

Throughout his illustrious career, Canadian-born artist Jean-Paul Riopelle developed and implemented several different styles and methods of painting. From his earliest figurative works to the dynamic and highly charged abstract works that borrow and expand upon the “all-over” and lyrical abstraction techniques pioneered by the Abstract Expressionists, to his late work which in many ways returned to figuration, there is one constant: nature. Born and raised in Quebec, Canada, Riopelle spent his formative years surrounded by an abundance of natural beauty and wildlife, an environment that would be a major source of inspiration for the artist. For Riopelle’s 1991 retrospective exhibition at the Museum of Fine Arts in Montreal, Jean-Louis Prat astutely addressed this concern in his introductory essay, stating, “Nature, this nature, has always been the main foundation stone of Jean-Paul Riopelle’s art, the central theme that elucidates his investigations in both the abstract and the figurative realms. For the two paths he follows are not contradictory, but indisputably complimentary. They are the inevitable conclusions of his intuition and his sensibility. The painter’s approach enables him to apprehend the ephemeral character of an ever-changing nature, which we sometimes imagine we can ignore but which is actually the very heart of human well-being.”¹

In looking back through Riopelle’s six-decade-long career, the artist’s central theme of nature could be parsed down to an intense interest in birds, from distinct species of owls and geese to nondescript avian figures. Throughout his Paris years, the artist fondly recalled feelings of wonderment and awe while watching the migration of Canadian Geese over his home in Quebec. Unlike the figural works from the end of his career, his painterly work from the 1950s straight through the 1970s is

nearly completely abstract. However, in works such as *Oiseaux* (Bird), the central form appears to be that of a large bird in flight, swooping downwards, active in flight yet . The great Surrealist André Breton, a close friend and confidant of Riopelle’s, once commented on the artist and his work, noting, “Riopelle’s painting is the art of a peerless trapper. Traps for beasts of the earth and of the skies. Traps for the traps. It’s when those traps are snared that real freedom has been achieved.”²

These sentiments seem especially appropriate when looking at *Oiseaux*, where the artist has framed the “bird” in such a way as to trap it within the confines of the composition. Riopelle uses bold and intense, almost frenetic swathes of color to create a sense of both movement and stasis within the work. Dovetailing red, white and yellow streaks combine to create the avian form, the direction of the paint application suggestive of downward motion while the blues and greys of the background shift horizontally across the composition evoking a windy night sky. The juxtaposition of the fore and backgrounds cause the “bird” to come to life, presenting a glimpse of Riopelle’s vision of nature and flight. Speaking of works like *Oiseaux*, Prat suggests, “The colour-bearing strokes, quickly laid next to one another with a palette knife, epitomize the life forces of nature and of man, which seem to commune in some profound reconciliation. They are fragments of nature, these paintings by Riopelle.”³

1. J.-L. Prat, “I Remember... Yesterday and Today”, in *Jean-Paul Riopelle*, exh. cat., Montreal, the Montreal Museum of Fine Arts, 1991, pp. 12-13.

2. A. Breton, quoted in G. Érouart, *Riopelle in Conversation*, Montreal, 1993, transl. by D. Winkler, p. 11.

3. J.-L. Prat, p. 13.

PROPERTY OF A DISTINGUISHED NEW ENGLAND COLLECTOR

39

BRICE MARDEN (B. 1938)

Rock 2, 2000

signed with the artist's initials 'BM' (lower right); signed, titled, inscribed and dated 'ink on Lanaquarelle Satine Rock 2 B. Marden 2000' (on the reverse)
Kremer ink and Kremer white shellac ink on Lanaquarelle Satine paper

11 1/2 x 6 3/8 in.
29.2 x 16.2 cm

US\$200,000 - 250,000

£160,000 - 200,000

HK\$1,600,000 - 1,900,000

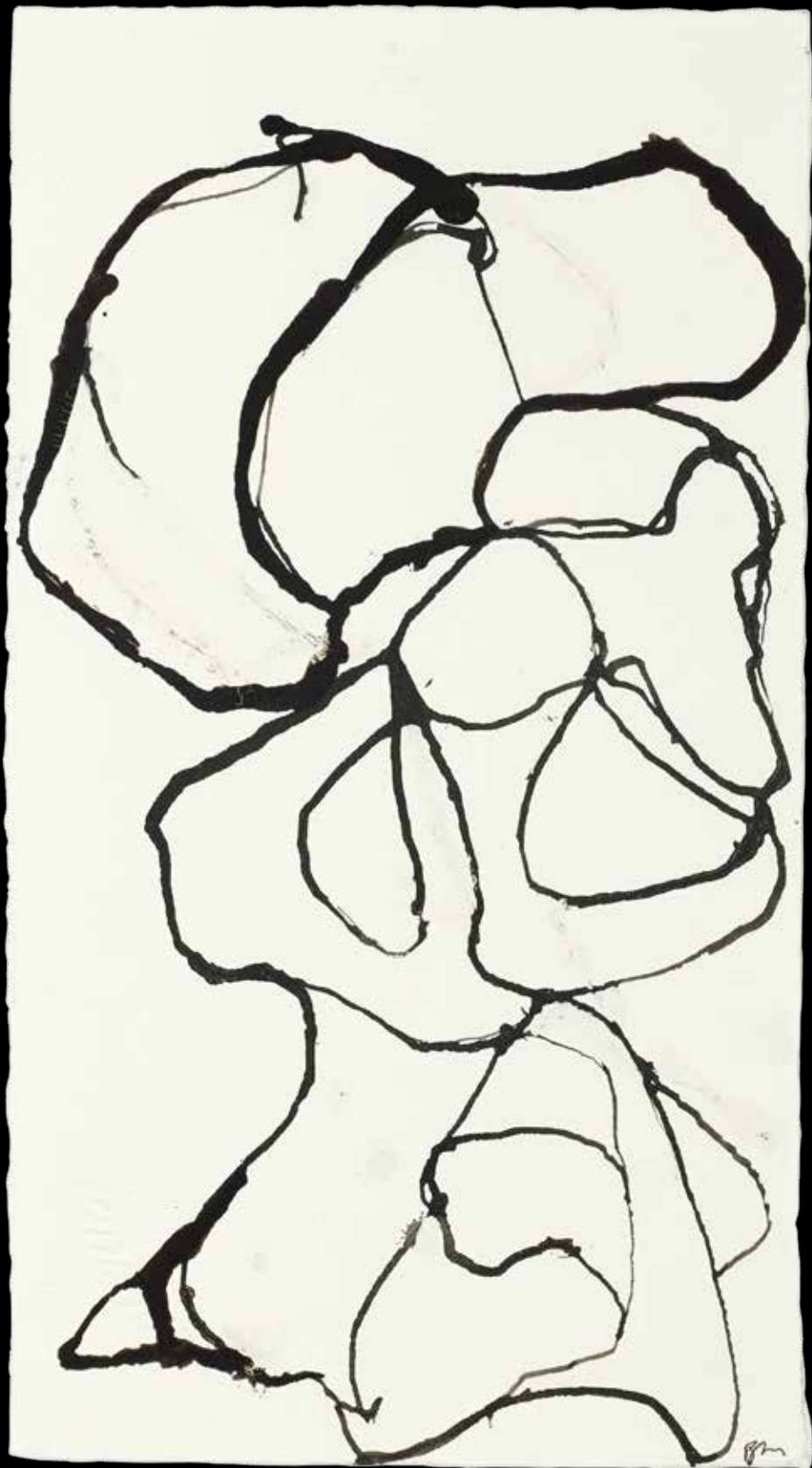
Provenance

Matthew Marks Gallery, New York.

Acquired from the above by the present owner in 2001.

Exhibited

New York, Matthew Marks Gallery, *Brice Marden: Attendants, Bears, and Rocks*,
3 May-21 June 2002, no. 39 (illustrated in color, unpagged).





"Cloud Capped Peak," Liuyan (Garden to Linger In) Garden, Suzhou, China / Photo © Kemin Hu.



Stone Elder (Shi Zhang), from the Suyuan Stone Catalog, vol. 2, p. 36 / Photo © Kemin Hu.

"I used to go wander in the woods, and one time I was in this little grove. I fell asleep and woke up lying in these reindeer ferns, and it just seemed to me that when I woke up, I was different than when I went to sleep. I always took that as the point that I became an artist."¹ Nature seems an appropriate place to begin to unpack and understand the later work of the great painter and draftsman, Brice Marden. It was his acute observation and study of nature that drove him to become an artist at a young age and later sparked a mid-career introduction to Eastern cultural philosophies of nature. The link between man and this ideology re-energized and refocused his work at what would be a seminal moment in his career.

There were two important events in the mid-1980s that set Marden on this path of discovery and instigated what has become a near obsession with Chinese art and philosophy. The first experience was visiting a major exhibition in New York of Japanese calligraphy. The artist reflects on this momentous experience, recalling, "I just saw a show, *Masters of Japanese Calligraphy, 8th-19th Century*, at the Asia Society and Japan House. I was very moved by it and started looking at calligraphy, mostly Chinese, as much as I could find. And then I got much more interested in Chinese culture."² The exhibition, which was monumental in scale and breadth, was centered on nature-based calligraphic painting over the course of eleven centuries and revealed to Marden the fundamental difference between the observational tendencies of Western and Eastern artists. Discussing this dichotomy, Marden states, "Western artists stand as humans looking at nature; Asian artists try to be in nature. You become one with nature rather than painting a portrait of it. That's a big shift."³

Marden promptly and wholeheartedly became fascinated with calligraphy not only because of its sublime aesthetics and graceful poetry, but more

importantly for the sense of energy and motion that the lyrical and gestural brushstrokes contain and create. Marden notes on the subject, "It's not a technique or an ideology; it's a form of pure expression. Each time a calligrapher makes a mark, it will be distinctive because he has a particular physicality. Great artists exploit this; their thinking and their physicality become one. Paintings are physical. So is the act of creating them. This physicality should be emphasized. If you're not working with preconceived forms and thinking, then you can concentrate on expression. It is possible, I think, to make art on this instinctive level, out of deeply felt response. The longer I paint, the more I think this is true."⁴

Considering these sentiments, it is hard not to notice the link between the art of calligraphy and the work of the great Abstract Expressionist artists of the 1950s and 60s. In fact, Abstract Expressionism has always been at the heart of Marden's artistic education and influence, however, he has consistently detached himself from artists like Barnett Newman and Franz Kline not only in his application of paint and use of line, but also in a more theoretical sense. As such, through his discovery of calligraphy Marden rediscovered Jackson Pollock and the similarities between his work and that of the master Japanese and Chinese calligraphers. He reflects, "I sort of came back to Pollock. He doesn't apply the image; he lets the image evolve out of activity. And for me, this is very important, and it's basically what I'm exploring in my own work."⁵

The second event which greatly impacted Marden and his work was a prolonged trip he took to Asia in 1985. While he enjoyed visiting Japan and Hong Kong, it was mainland China, and specifically the art and ideology behind Chinese rock gardens that proved to be of the greatest importance. In her essay from the artist's 2006 MoMA Retrospective



Brice Marden in his studio in Manhattan / Image © The New York Times / Redux / Photo © Tony Cenicola.

catalog, Brenda Richards notes, “it was only when he got to China and the rock gardens at Suzhou that he fully grasped the spiritual resonance and compositional authority of this ancient art form. Marden said he ‘got it’, all at once, when Suzhou’s famous ‘Cloud-Capped Peak’ came into view; it was instantly clear to him how a rock could be the subject of veneration.”⁶ Marden became instantly attracted to the ideas behind ancient scholar’s rocks, or *gongshi*, as they are known as in Pinyin, as well as in the Chinese tradition of representing them in calligraphic form. In fact, as Richardson points out, Marden’s copy of the seminal *Suyuan Stone Catalog* compiled by Lin Youlin in 1613 is the most frequently referred to book in all of his library, and his personal collection of *gongshi* adorns his multiple studio spaces, providing direct inspiration and meditation. Richardson continues, noting:

“In Asian culture, the importance of rocks extends far beyond their value as inspiring landscape elements or even as objects of aesthetic admiration. Buddhists use meditation stones as a way of reaching enlightenment. For the Chinese, rocks are metaphors, carriers of spiritual values with cosmological import: ‘Rare stones are exemplary products of nature, the result of billions of years of pressing, scouring, eroding, melting, and distorting by water, heat, wind, sand, and movement of the earth’s crust. Collecting stones is appreciating, absorbing, and melding with nature, symbolically becoming on with heaven and earth.’ In this context it is not surprising that Suzhou was such a revelation for Marden. The artist was energized by the trip; the work he began in 1995 and continued through later years spoke directly to his experience of the Chinese gardens.”⁷

One of the most important obligations of the *gongshi* collector is to view and study the rock from multiple angles, as the best examples

have countless facets, varying textural surfaces and peaks and valleys, and with each perspective the viewer is rewarded with a better understanding of the natural qualities of the rock and how it was created over time. Each of Marden’s rock paintings from the 1990s and 2000s starts out with a singular rock, either from his source books or from rocks he has found and collected over the years. Working quickly, and with graceful fluid motions, Marden applies ink to the sheet in much the same way as a traditional calligrapher does, albeit with his own implements. The gentle flowing, almost dancing and overlapping lines that form his composition indicate that not only is he viewing the subject from multiple angles, but he is also representing each of those angles in the same viewpoint, in an almost Cubist sense. Richardson goes on to note how Marden’s rocks “offer several planes to the viewer; they dance and twist across the sheet, sometimes touching, occasionally nesting.”⁸ As such, Marden becomes a true *gongshi* collector. His graceful yet intricate and energetic visions of rocks transforms the artist into a poet, communicating with scholars from the past and great artists of our time.

1. B. Marden, quoted in M. Marden, “Brice Marden”, in *Interview*, 5 January 2015.

2. B. Marden, quoted in M. Duffy, “Two and Four Makes Six: In the Studio with Brice Marden”, in G. Garrels (ed.), *Plane Image: A Brice Marden Retrospective*, exh. cat., New York, The Museum of Modern Art, 2006, pp. 121-122.

3. B. Marden, quoted in M. Marden.

4. B. Marden, quoted in L. Wei, “Talking Abstract, Part One,” in *Art in America*, no. 7, July, 1987, p. 83.

5. B. Marden, quoted in G. Garrels (ed.), *Plane Image: A Brice Marden Retrospective*, exh. cat., New York, The Museum of Modern Art, 2006, p. 296.

6. B. Richardson, “Even a Stone Knows You”, in G. Garrels (ed.), *Plane Image: A Brice Marden Retrospective*, exh. cat., New York, The Museum of Modern Art, 2006, p. 94.

7. *Ibid.*, p. 95.

8. *Ibid.*, p. 98.

PROPERTY FROM THE PRIVATE COLLECTION OF THE FRANCIS FAMILY

40^W

SAM FRANCIS (1923-1994)

Untitled, 1974

signed 'Sam Francis' (on the reverse)
acrylic on rice paper

36 1/4 x 71 1/2 in.
92.1 x 181.6 cm

US\$150,000 - 200,000

£120,000 - 160,000

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

Provenance

A gift from the artist to the previous owner, *circa* 1980.
By descent from the above to the present owner.

Exhibited

Los Angeles, Nicholas Wilder Gallery, *Sam Francis*, 3-28 June 1975.

This work is identified with the interim identification number of *SF74-304* in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.











Sam Francis in his Akasaka studio, Tokyo, Japan 1974 / Photo © Sam Francis and Minami Gallery, Tokyo / © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

Sam Francis, a pioneer of modernist abstraction, is one of the few painters whose practice is as informed by the expressive use of color as it is laden with deep philosophical meaning. His varying explorations into the potential of color to suggest spirituality have made a lasting impact on the progression of Contemporary Art. Francis' international recognition and resonance reverberate throughout the artist's *oeuvre*, positing his work at the very top of savvy collectors' lists.

After extensively traveling the world in his early years, Francis took up a studio in Tokyo, Japan, where he resided from 1973 to 1974. Francis' years spent working in his Japan studio, where the present work was conceived, are often considered to be the most fruitful and historically significant of his career. While working in his studio in Tokyo, Francis became inspired and influenced by Japanese culture and the philosophies of Zen Buddhism, particularly as they related to openness, balance, and self-reflection. Spontaneous and introspective, *Untitled*, 1974, is heavily gestural, with a distinct emphasis on the notion of the void: a crucial tenet of Eastern aesthetics and practices that Francis adopted while in Japan.

In *Untitled*, 1974, Francis expertly fuses the man-made with the celestial in a passionate argument for the virtue of color and, consequentially, for the lack thereof. Brimming with exuberance, the present work exhibits a lyrical structure in the sweeping lines and scattered dots, revealing a complex matrix of color and form that characterized the artist's later years. The saturation of the pigments lies in direct contrast to the open space, illustrative of Francis' overarching concern with making room for a clear and balanced center. At the time, Francis was preoccupied with images that came to him in his dreams, and began to embrace the idea that, in his painting, he existed as merely a vessel for a higher

power. As such, the present work emerges as a meditative response to the tensions Francis felt in trying to capture these emotions, and the tranquility and divination he found in Eastern practices.

Francis employs varying methods of paint application in *Untitled*, 1974, from the drip and splatter of a brush to the forceful sweep of a spongy paint roller. Intersecting borders of the paint roller lead the eye of the viewer vertically and horizontally across the plane, while gentle splatters of acrylic take on a more abstract, free-flowing orchestration. Intensely concentrated bands of pigment are flanked by paint splatters that echo the vibrancy of the linear swaths of color. Here, the paint splatters punctuate the composition, allowing the eye to bounce from one place to the next. Evocative of Francis' storied romanticism and interest in the motivations of the subconscious, the paint drips appear as if they were floating in space, suspended against an open plane. The present work is imbued with the very essence of Francis, who was often described as someone who "didn't want to be bound to the earth."¹ For Francis, the purposeful empty space is just as important as the use of color. Author Darrell Hartman further suggests that by "Prioritizing negative space, the in-between areas the Japanese call *ma*, he creates portals into a new dimension."²

Untitled, 1974, is a rhythmic reminder of the artist's depth of creativity and intrinsic connection to a diverse range of ethereal inspirations. It is one of the illustrious few to have remained in the collection of the Francis family, a true testament to the transcendence of the work through time and culture and the dexterity of Francis' hand.

1. N. Mosher, quoted in K. McKenna, "Sam Francis: A Force of Nature", in *The Los Angeles Times*, 18 August 1996.
 2. D. Hartman, "Best in the Studio: The Art of Sam Francis", in *Art in America*, 11 September 2009.

PROPERTY OF A PROMINENT MIDWEST COLLECTOR

41^W

RICHARD STANKIEWICZ (B. 1922)

Railroad Urchin (1959-20), 1959

iron and steel

50 1/2 x 40 x 22 in.
128.3 x 101.6 x 55.9 cm

US\$40,000 - 60,000

£33,000 - 49,000

HK\$310,000 - 470,000

Provenance

Zabriskie Gallery, New York.

David Klein Gallery, Birmingham, Michigan.

Acquired from the above by the present owner.

Exhibited

Albany, University Art Gallery, State University of New York at Albany, *The Sculpture of Richard Stankiewicz: A Selection of Works from the Years 1953-1979*, 1979-1980, no. 17 (illustrated, unpagged). This exhibition later traveled to Springfield, Massachusetts, Museum of Fine Arts; Ithaca, The Herbert Johnson Museum, Cornell University and Williamstown, Massachusetts, The Sterling and Francine Clark Art Institute.

Andover, Massachusetts, Addison Gallery of American Art, Phillips Academy, *Miracle in the Scrap Heap:*

The Sculpture of Richard Stankiewicz, 19 April-30 July 2003 (illustrated in color, pp. 124-125). This

exhibition later traveled to New York, AXA Gallery, August-October 2003; San Antonio, The Marion Koogler

McNay Art Museum, April-July 2004 and Basel, Museum Jean Tinguely, September-November 2004.

Basel, Museum Jean Tinguely, *Three islands, June Leaf, Robert Lax, Richard Stankiewicz*, 19 September 2004-16 January 2005, p. 190.

Literature

M. Donadio, *Transfigured Wasteland: The Sculpture of Richard Stankiewicz*, New York, 1996, no. 346.

Zabriskie - Fifty Years, exh. cat., New York, Zabriskie Gallery, New York, 2004 (illustrated in color, p. 113).



PROPERTY FROM THE ESTATE OF STEPHEN PAUL (SCULL), LOS ANGELES

42^W

JOHN CHAMBERLAIN (1927-2011)

Construction, 1958

steel

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

US\$150,000 - 200,000

£120,000 - 160,000

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

Provenance

Leo Castelli Gallery, New York.

The Robert & Ethel Scull Collection, New York (acquired from the above).

By descent from the above to the present owner.

Literature

J. Silvester, *John Chamberlain: A Catalogue Raisonne of the Sculpture: 1954-1985*, New York, 1986, no. 20 (illustrated, p. 47).







David Smith, *Construction on a Fulcrum*, 1936 / Private Collection / Photo © David Heald / Art © David Smith © Estate of David Smith / Licensed by VAGA, New York, NY.



Joseph Goto, *Untitled*, circa 1958 / Courtesy Estate of Joseph Goto and Corbett vs. Dempsey, Chicago / Photo © Glenn Turner / Art © Estate of Joseph Goto.

Prior to his massive brightly colored, twisted and contorted metal mounds derived from discarded automotive parts, John Chamberlain produced bare, stripped down, organic and unpainted welded steel sculptures. While the former series of works is what commonly comes to mind when thinking about John Chamberlain's practice, these welded steel sculptures from the mid- to late 1950s are pure in form, extraordinarily elegant yet eccentric, as they quietly and poetically reflect not only a crucial moment in art history, but in the artist's *oeuvre*, as well. Up until this point in time, modern sculpture in America was still deeply indebted to European influences, most specifically Surrealism and Cubism. David Smith was perhaps the most important American sculptor working in New York in the pre- and early post-war years, his success undoubtedly due to his skill as a welder and the unique manner in which he addressed spatial and formal issues of surrealism and abstraction in a three dimensional form. In many senses, he paved the way for a future generation of sculptural artists, Chamberlain included, to enter and transform the fast-changing contemporary art society.

After serving in the Navy, and before attending Black Mountain College, made famous by the great American Abstract Expressionist painters and poets, Chamberlain lived in Chicago where he attended the Chicago Art Institute from 1951 to 1952. His initial art schooling led him to the work of Smith and Willem de Kooning, two artists whom he greatly admired and relied upon as early influences. Later, at Black Mountain, Chamberlain honed his welding skills and through the tutelage of poets Robert Creeley, Robert Duncan and Charles Olson, gained "confidence in the intricacies of words and language that would become central to his creative process."¹ Perhaps more importantly, however, he was encouraged to explore and develop his unique process of three-dimensional collaging. In his review of Chamberlain's *Early Works* exhibition in 2003, Michael Kimmelman relates Dia Art Foundation's Lynn Cooke's observation that, "he learned how everyday things – words or pieces of scrap metal – could be recombined to make fresh sense without having a straight narrative purpose. Certainly Mr. Chamberlain's abstraction is, at its most intimate and direct, as these works are, poetic."²

Construction, dating from 1958, was created just two years after Chamberlain moved to New York, the center of the modern art world, following his stint at Black Mountain. During this time, his work was clearly influenced by David Smith, and to a lesser extent the oft-forgotten Joseph Goto. As Donald Judd described this early work, Chamberlain "was making sculpture indebted to Smith. It was open, linear and articulated more or less in one plane. The relevant differences were that the parts were not as distinct as those in Smith's work and that the linearity was loose and active rather than taut."³ Specifically, he had borrowed from Smith and Goto various methods of compiling found bent and welded steel, but it was how he used his materials that set him apart.

Already in these early works we can see Chamberlain's preference for volume and space, for lighter, effervescent and explosive compositions, as opposed to the more restrained and more narrative works created by Smith and Goto. These sophisticated works from the late 1950s were well received by the art world and he was awarded his first solo show at Martha Jackson Gallery in 1960. Gallerists and collectors flocked to the artist and his work, as he quickly became known as the first artist who had successfully tackled Abstract Expressionism in three dimensional form. During this period, Chamberlain also met and befriended Robert & Ethel Scull, a power collecting couple who had already made a name for themselves as the most avant-garde collectors of Contemporary Art. *Construction* is one of the few works they purchased that was passed down to family members in lieu of being sold upon their death, a cherished work reflective of Chamberlain's creative agency.

1. S. Davidson, "A Sea of Foam, an Ocean of Metal", *John Chamberlain: Choices*, exh. cat., New York, The Solomon R. Guggenheim Museum, 2012, p. 18.

2. M. Kimmelman, "Art in Review; John Chamberlain – 'Early Works'", in *The New York Times*, 14 November 2003.

3. D. Judd, "Chamberlain: another view", in *Art International*, Christmas-New Year: 1963-1964; reproduced in D. Judd, *Donald Judd Complete Writings 1959-1975*, New York, 2015, p. 108.

PROPERTY FROM THE ESTATE OF STEPHEN PAUL (SCULL), LOS ANGELES

43^W

MARK DI SUVERO (B. 1933)

Hand (Pointing), 1959

bronze

7 1/4 x 7 3/4 x 14 1/2 in.
18.4 x 19.7 x 36.8 cm

US\$15,000 - 20,000

£12,000 - 16,000

HK\$120,000 - 160,000

Provenance

The Green Gallery, New York.

The Robert & Ethel Scull Collection, New York.

By descent from the above to the present owner.

Exhibited

New York, The Green Gallery, *Mark di Suvero*, 18 October-10 November 1960.

New York, The Whitney Museum of American Art, *Mark di Suvero*, 13 November 1975-8 February 1976, no. 4 (illustrated, p. 22).

Mountainville, New York, Storm King Art Center, *Mark di Suvero: 25 Years of Sculpture and Drawings*, 22 May-31 October 1985.

Stuttgart, Germany, Württembergischer Kunstverein, *Mark di Suvero*, 11 May-10 July 1988 (illustrated, p. 59).

Belmont, California, Wiegand Gallery, College of Notre Dame, *Mark di Suvero: The Hands*, 17 September-9

November 1996, no. 2 (illustrated, p. 15). This exhibition later traveled to New York, New York Studio School of Drawing, Painting and Sculpture, 24 April-31 May 1997.

END OF SALE



MADE IN CALIFORNIA: CONTEMPORARY ART

TUESDAY NOVEMBER 1, 10AM
LOS ANGELES

PREVIEW

San Francisco
October 18 – 21

Los Angeles
October 28 – 31

INQUIRIES

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

Bonhams

bonhams.com/madeincalifornia

DE WAIN VALENTINE (BORN 1936)

Circle Light-green to Light-blue, 1975

cast polyester resin

17 1/4 in. (43.8 cm) (diameter)

US\$25,000 - 35,000

OPPOSITE PAGE:

MARY CORSE (BORN 1945)

Untitled (White Flat sides with Three Inner Bands), 2001 (detail)

glass microspheres in acrylic on canvas

36 1/8 x 36 1/8 in. (91.8 x 91.8 cm)

US\$30,000 - 50,000



JOE GOODE (BORN 1937)

Untitled (from the Torn Cloud Series), 1975

oil on canvas

60 x 60 in. (152.4 x 152.4 cm)

US\$60,000 - 80,000



SAM FRANCIS (1923-1994)

Untitled (SF77-121), 1977

acrylic on Japanese rice paper
36 3/4 x 72 in. (93.3 x 182.9 cm)

US\$75,000 - 95,000



MANUEL NERI (BORN 1930)

Standing Figure No. 1, 1980

oil-based pigments on bronze

65 1/2 x 15 x 22 in. (166.4 x 38 x 55.9 cm)

This work is from the edition of four plus one artist's proof, each work uniquely painted, patinated, or a combination of uniquely painted and patinated by the artist, and cast by the Walla Walla Foundry in Washington.

US\$50,000 - 70,000



KARL STANLEY BENJAMIN (1925-2012)

Floating Structures #5, 1962

oil on canvas

32 x 40 in. (81.3 x 101.6 cm)

US\$40,000 - 60,000



ED MOSES (BORN 1926)

Rvere Ome #4, 1994

acrylic, shellac and resin on canvas
60 x 60 in. (152.4 x 152.4 cm)

US\$15,000 - 25,000



BRUCE CONNER (1933-2008)

Storage, circa 1955

oil on canvas on board

49 1/4 x 46 in. (125.1 x 116.8 cm)

US\$20,000 - 30,000



THE MODERN HOUSE: CONTEMPORARY ART + DESIGN

**TUESDAY NOVEMBER 1, 1PM
LOS ANGELES**

PREVIEW

October 28 – 31

INQUIRIES

+1 (323) 436 5451

dane.jensen@bonhams.com

THOMAS DOWNING | PAUL REED | LARRY ZOX | FRIEDEL DZUBAS
ROBERT GOODNOUGH | FRITZ KEONIG | MARK TOBEY | FRANZ KLINE
MATHIAS GOERITZ | ROY LICHTENSTEIN | DIANE ARBUS | PETER BEARD
TACITA DEAN | LUCINDA DEVLIN | TREVOR PAGLEN | PETER SCHYUFF
GEORGE BASELITZ | ZIO ZIEGLER | JOHN DICKINSON | PIERRE JEANNERET
HANS WEGNER | GEORGE NAKASHIMA | DALE CHIHULY
WILLIAM MORRIS | CHARLOTTE PERRIAND | WALTER LAMB

Bonhams

HOWARD MEHRING (1931-1978)

Two and One, 1967

acrylic on canvas

57 x 47 5/8 in. (144.8 x 120.9 cm)

US\$15,000 - 25,000



OLGA DE AMARAL (BORN 1932)

22nd Vestige, 1994

linen, gesso, acrylic and gold leaf mounted to gesso and silver leaf panel

12 3/4 x 12 3/4 in. (32.4 x 32.4 cm)

US\$20,000 - 30,000



JOSÉ BEDIA (BORN 1959)

Es algo que responde a su naturaleza, 2004

acrylic on canvas

69 3/4 x 93 1/2 in. (177.2 x 237.5 cm)

US\$15,000 - 25,000



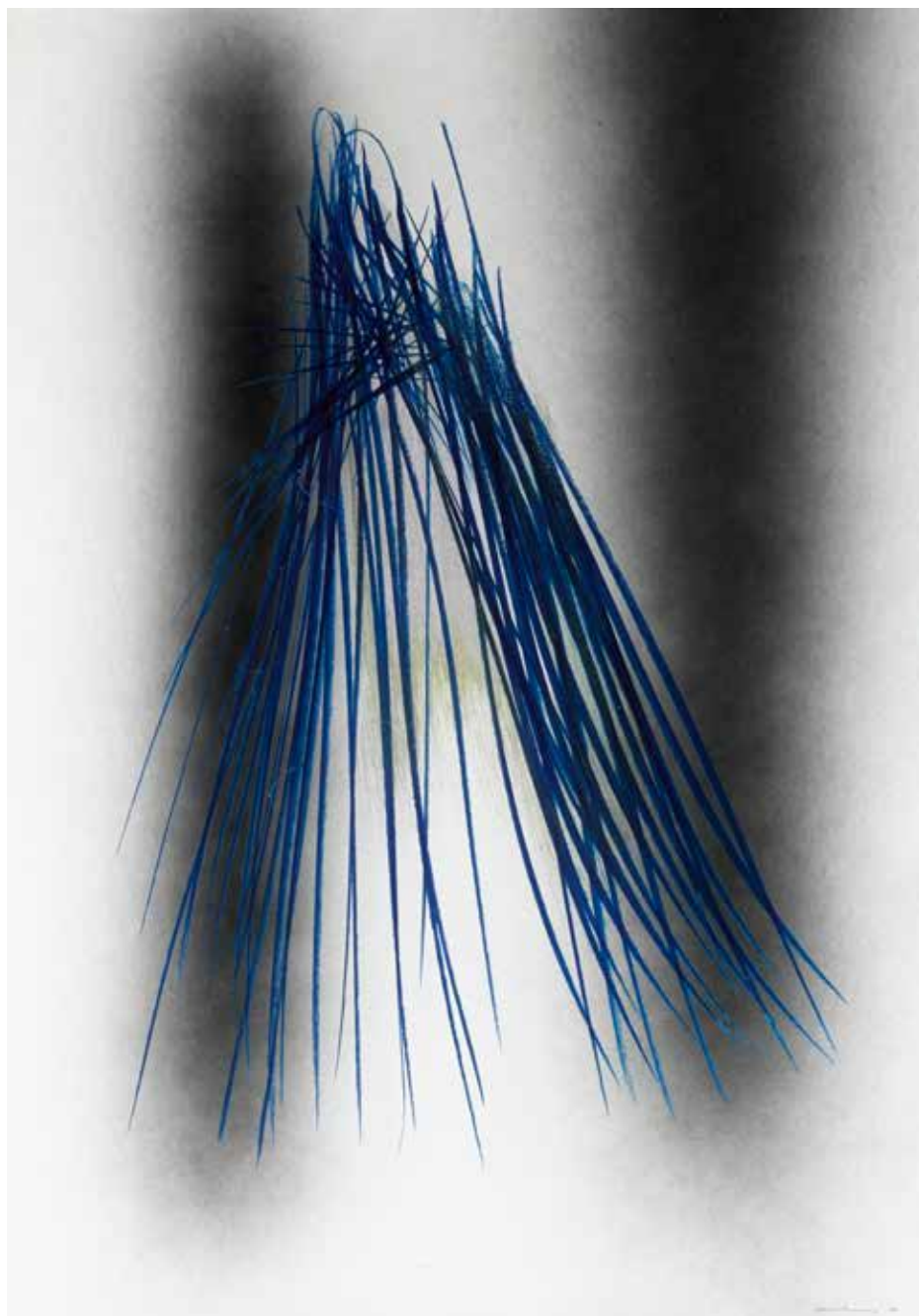
HANS HARTUNG (1904-1989)

P1970-A14, 1970

acrylic and pastel on photo paper on panel

39 3/4 x 28 in. (101 x 71.1 cm)

US\$18,000 - 22,000



DAVID LACHAPPELLE (BORN 1964)

Archangel Michael: And No Message Could Have Been Any Clearer, Hawaii, 2009

chromogenic print

96 x 72 in. (243.8 x 182.9 cm)

This work is number one of the edition of three.

US\$40,000 - 60,000



TERENCE KOH (BORN 1977)

Buddha Fly Earth (The Lily Palace), 2006

plaster, clay, wood, paint, Chanel lipstick and artist's blood
66 x 11 1/2 x 11 1/2 in. (167.6 x 29.2 x 29.2 cm)

US\$10,000 - 15,000

OPPOSITE PAGE

LIZA LOU (BORN 1969)

Campbell's Soup, 1992 (3)

Campbell's soup can, papier mâché and glass beads
each 4 1/8 x 2 5/8 x 2 5/8 in. (10.5 x 6.7 x 6.7 cm)

Each work is unique in a series of thirty.

US\$8,000 - 12,000





**MODERN &
CONTEMPORARY ART**

Monday 21 November 2016
Hong Kong

KAWS (B. 1974)

T.N.O.N. - I, 2012

acrylic on canvas, in four parts
each: 84 1/4 x 12 1/8 in.

214 x 30.8 cm

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

PREVIEW

November 17 - 20

INQUIRIES

+852 2918 4321

contemporary.hk@bonhams.com



Bonhams

HONG KONG

bonhams.com/contemporary

**CONTEMPORARY CERAMICS,
PRINTS, PHOTOGRAPHS,
WORKS ON PAPER, DESIGN,
FINE ART AND UNIQUE OBJECTS**

Monday 21 November 2016 at 5pm
Hong Kong

YAYOI KUSAMA B. 1929

Pumpkin, 1990
silkscreen print on paper
53.5 x 45cm (21 1/16 x 17 11/16in).
HK\$75,000 - 100,000

PREVIEW

17-20 November, 2016

ENQUIRIES

+852 2918 4321
contemporary.hk@bonhams.com



UNPLUGGED

不插電

Bonhams

HONG KONG

bonhams.com/hongkong

**POST-WAR &
CONTEMPORARY ART**

Thursday 9 February 2017
New Bond Street, London

KAZUO SHIRAGA (1924-2008)

Séj, 1991
oil on canvas
46 1/16 x 35 13/16 in. (117 x 91 cm.)
£500,000 - 700,000
\$600,000 - 800,000

INQUIRIES

+44 (0) 20 7447 7403
ralph.taylor@bonhams.com

Closing date for entries
Thursday 2 January



Bonhams

LONDON

bonhams.com/contemporary

**POST-WAR &
CONTEMPORARY ART**

Thursday 9 February 2017
New Bond Street, London

GÜNTHER UECKER (B. 1930)

Oval, 1958
nails on burlap laid on
board mounted on panel
34 1/4 x 34 15/16 x 4 1/8 in.
(87 x 88.7 x 10.5 cm.)
£450,000 - 650,000
\$550,000 - 750,000

INQUIRIES

+44 (0)20 7447 7403
ralph.taylor@bonhams.com

Closing date for entries
Thursday 2 January



Bonhams

LONDON

bonhams.com/contemporary

**IMPRESSIONIST
& MODERN ART**

Wednesday November 16, 2016
New York

JOAN MIRÓ (1893-1983)

Sans titre, 1972-73

oil, industrial paint and woolen

yarn on masonite peg board

48 x 77 1/2 in

197 x 122 cm

US\$450,000 - 650,000

PREVIEW

November 9 - 16

INQUIRIES

+1 917 717 2752

william.oreilly@bonhams.com



Bonhams

NEW YORK

bonhams.com/impressionist

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

Rupert Banner

Judith Eurich

Mark Fisher

Martin Gammon

Dessa Goddard

Jakob Greisen

Scot Levitt

Mark Osborne

Brooke Sivo

Catherine Williamson

REPRESENTATIVES

Arizona

Terri Adrian-Hardy, (480) 994 5362

California - Central Valley

David Daniel, (916) 364 1645

California - Palm Springs

Brooke Sivo, (760) 350 4255

Colorado - Denver

Julie Segraves, (720) 355 3737 †

Florida

Jon King

(561) 651 7876, Palm Beach

(305) 228 6600, Miami

(954) 566 1630, Ft. Lauderdale

Georgia

Mary Moore Bethea, (404) 842 1500 †

Illinois

Ricki Harris

(773) 267 3300, (773) 680 2881

Massachusetts/Boston/New England

Amy Corcoran, (617) 742 0909

Nevada

David Daniel, (775) 831 0330

New Jersey

Alan Fausel, (973) 997 9954 †

New Mexico

Michael Bartlett, (505) 820 0701

Oregon and Idaho

Sheryl Acheson, (503) 312 6023

Pennsylvania

Alan Fausel, (610) 644 1199 †

Texas

Amy Lawch, (202) 333 1696 †

Virginia

Gertraud Hechl, (713) 621 5988 †

Washington

Heather O'Mahony, (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson, (416) 462 9004 †

Montreal, Quebec

David Kelsey, (514) 894 1138 †

BONHAMS *

NEW YORK DEPARTMENTS

580 Madison Avenue

New York, New York 10022

(212) 644 9001

Books & Manuscripts

Christina Geiger, (212) 644 9094

Brian Kalkbrenner, (917) 206 1625

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677

Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515

Eric Minoff, (917) 206 1630

Evan Ide,

Fine Art

American

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656

Megan Murphy, (212) 644 9020

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

William O'Reilly, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

Susan F. Abeles, (212) 461 6525

Caroline Morrissey, (212) 644 9046

Camille Barbier (212) 644 9035

Maritime Paintings & Works of Art

Gregg Dietrich, (212) 644 9001 †

Photographs & Prints

Shawna Brickley, (917) 206 1690

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Wine & Whisky

(415) 503 3319

BONHAMS *

SAN FRANCISCO DEPARTMENTS

220 San Bruno Avenue

San Francisco California 94103

(800) 223 2854

20th Century Fine Art

Dane Jensen, ext. 65451

Arms & Armor

Paul Carella, ext. 23360

James Ferrell, ext. 23332

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

Adam Stackhouse, ext. 23266

Decorative Arts

Jennifer Kurtz, ext. 65478

Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

Jewelry & Watches

Shannon Beck, ext. 23306

Collectors' Motorcars & Motorcycles

Mark Osborne, ext. 23353

Jakob Greisen, ext. 23284

Museum Services

Laura King Pfaff, ext. 23210

Native American Art

Ingmars Lindbergs, ext. 23393

California & Western Paintings & Sculpture

Aaron Bastian, ext. 23241

Photographs

Prints

Judith Eurich, ext. 23259

Space History

Adam Stackhouse, ext. 23266

Trusts & Estates

Victoria Richardson, ext. 23207

Celeste Smith, ext. 23214

Wine & Whisky

(415) 503 3319

Writing Instruments

Ivan Briggs, ext. 23255

Watches

Ivan Briggs, ext. 23255

BONHAMS *

LOS ANGELES DEPARTMENTS

7601 W. Sunset Boulevard

Los Angeles California 90046

(800) 223 2854

20th Century Decorative Arts

Angela Past, ext. 65422

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

Books & Manuscripts

Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442

Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407

Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †

Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408

Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500

(415) 861 8951 fax

Los Angeles

(323) 850 7500

(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

New York

(212) 644 9001

(212) 644 9009 fax

Monday - Friday, 9am to 5.30pm

Toll Free

(800) 223 2854

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignors of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses

of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser 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 purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser 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 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.

3. 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.

4. 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 or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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

6. 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 therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. 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.

8. 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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers 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. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. 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 purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

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

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

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

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

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall

bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday November 22 without penalty. After Tuesday November 22 please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON TUESDAY, NOVEMBER 22** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 2PM EST ON MONDAY, NOVEMBER 28.

Address

Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS (W)

3	7	40	43
5	8	41	
6	10	42	

Catalog Order Form

Bonhams

Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to catalogs.us@bonhams.com, or via fax at (415) 861 8951, or mail to:

Bonhams
220 San Bruno Avenue
San Francisco, California 94103

If you have any questions please contact
us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
JEWELRY	JWL10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
MADE IN CALIFORNIA CONTEMPORARY ART	PIC52	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
ORIENTAL RUGS AND CARPETS	CPT10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES & WHISKY	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	112

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

Method of Payment

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

Visa Mastercard American Express

Card Number _____
16-digit Number

Expiration Date ____ / ____ CVV ____

Cardholder Name _____

Address _____

City _____ State __ Zip _____ Country _____

Signature _____ Date _____

Send Catalogs to:

Name _____

Address _____

City _____ State __ Zip _____ Country _____

Telephone _____ Fax _____

E-mail _____

Client Number (internal use only) _____

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

Paddle number (for office use only)

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

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

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

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

If successful

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

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

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410



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

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

Please note that all telephone calls are recorded.

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

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

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

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



INDEX

A

ADRIAN, M. 26
AGAM, Y. 36

B

BELL, C. 8
BELL, L. 30
BLECKNER, R. 6

C

CALDER, A. 22
CHAMBERLAIN, J. 42
COTTINGHAM, R. 9
CRUZ-DIEZ, C. 35

D

DA SILVA MAVIGNIER, A. 29
DE AMARAL, O. 23
DE KOONING, W. 15
DI SUVERO, M. 43

F

FANGOR, W. 27
FRANCIS, S. 40

G

GOLDSTEIN, J. 10

L

LEWITT, S. 2
LONGO, R. 12

M

MARDEN, B. 39

N

NUTT, J. 13

P

PALATNIK, A. 32, 33
PRINCE, R. 11

R

RAUSCHENBERG, R. 14
RICKEY, G. 31
RIOPELLE, J.-P. 38
RYDEN, M. 21

S

SARET, A. 1
SCHNABEL, J. 7
SCULLY, S. 3, 4
STAMOS, T. 37
STANKIEWICZ, R. 41
STELLA, F. 5

T

THIEBAUD, W. 16, 17, 18

V

VASARELY, V. 24, 25, 28

W

WARHOL, A. 19

Z

ZHANG, X. 20



EB 1793

Bonhams
580 Madison Avenue
New York, New York 10022

+1 212 644 9001
+1 212 644 9009 (fax)