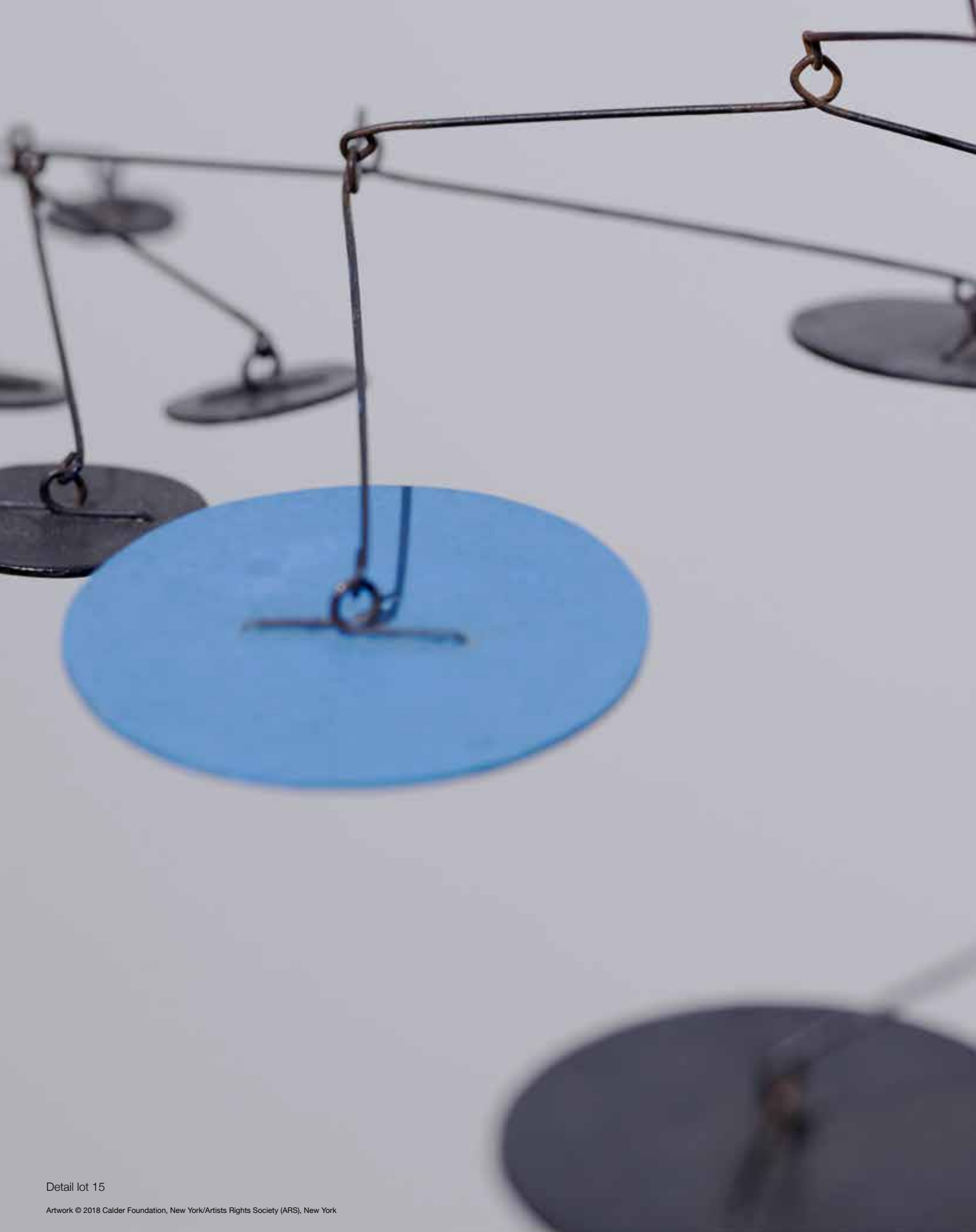


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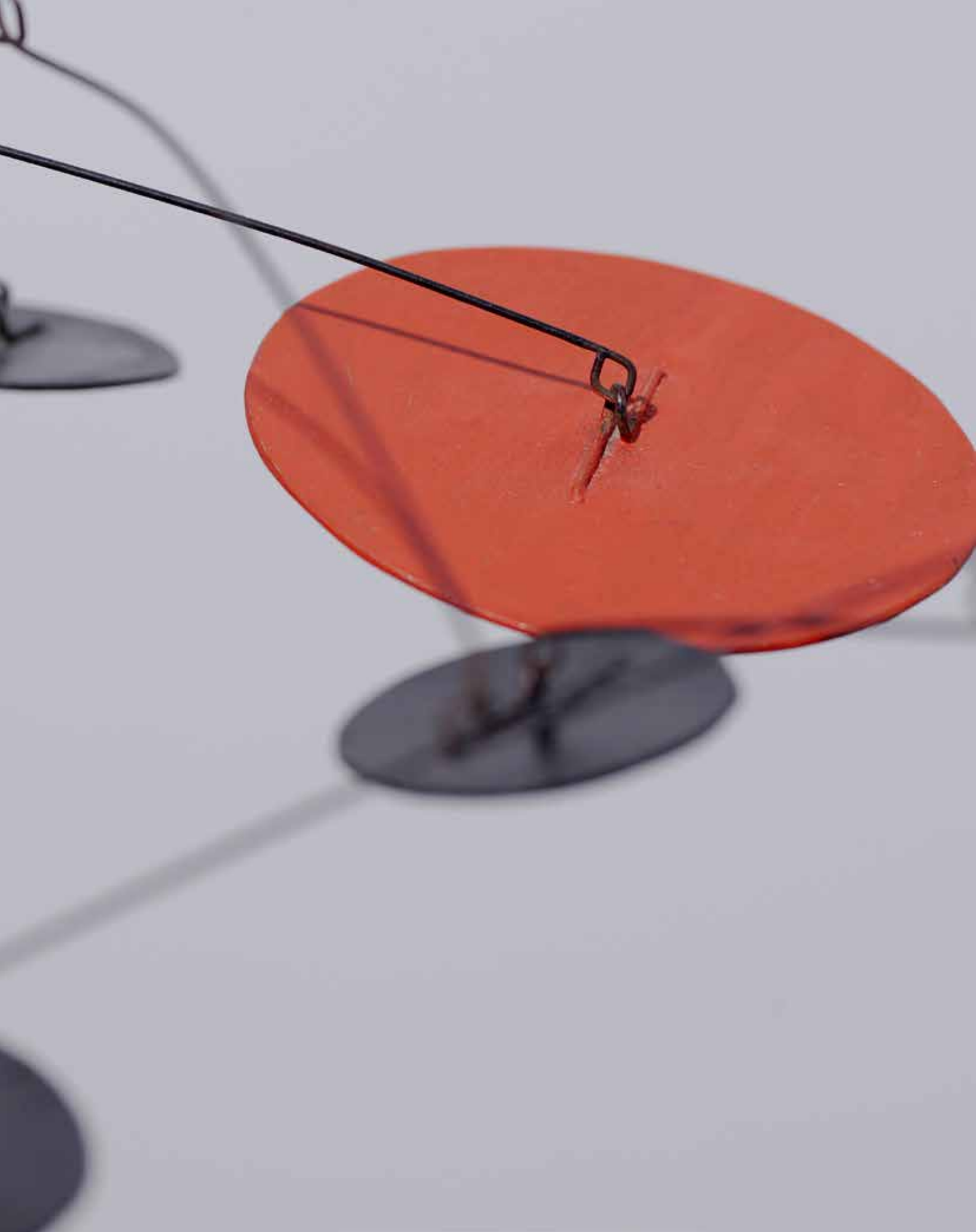


Post-War & Contemporary Art

New York | November 14, 2018



Detail lot 15



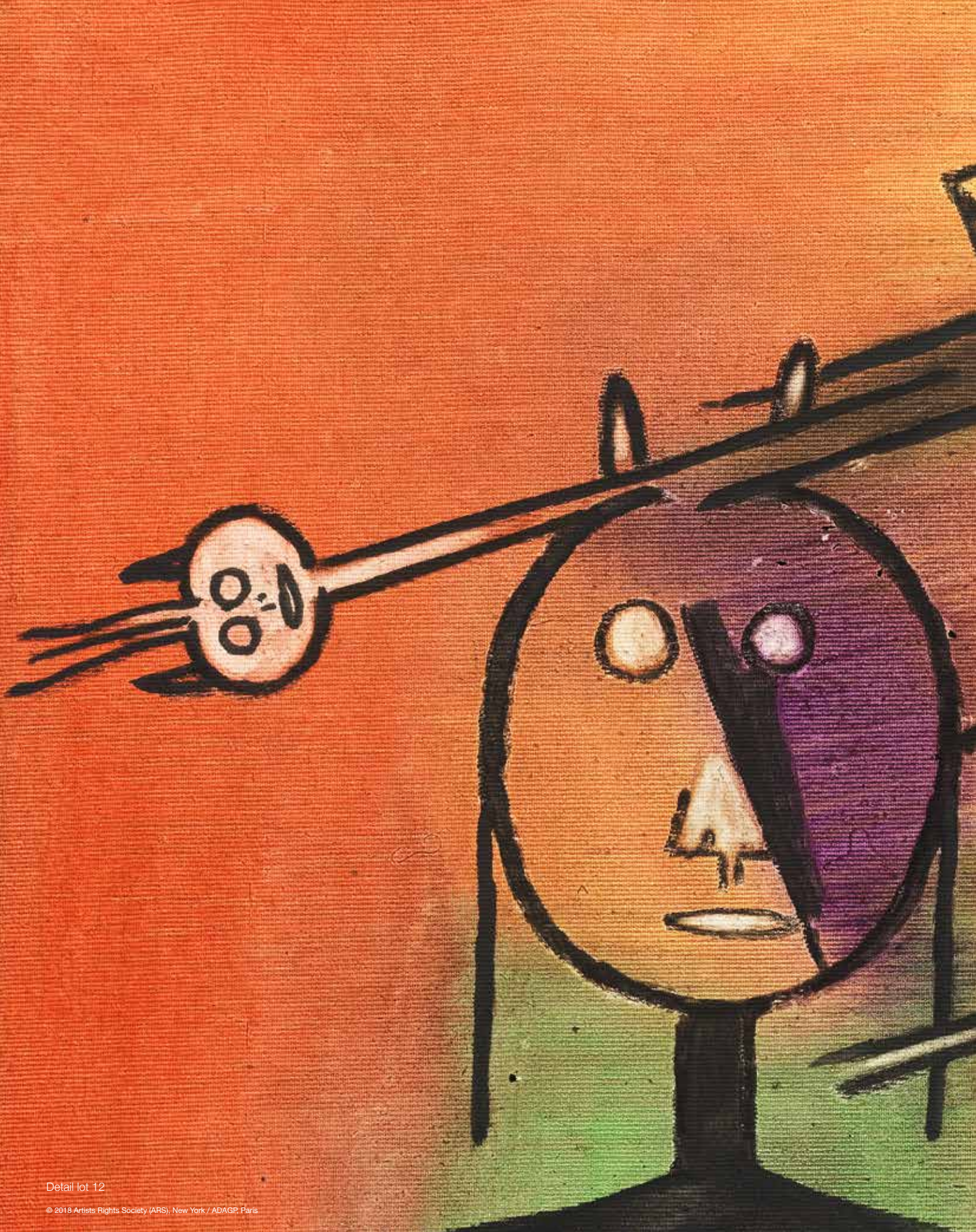


Detail lot 7

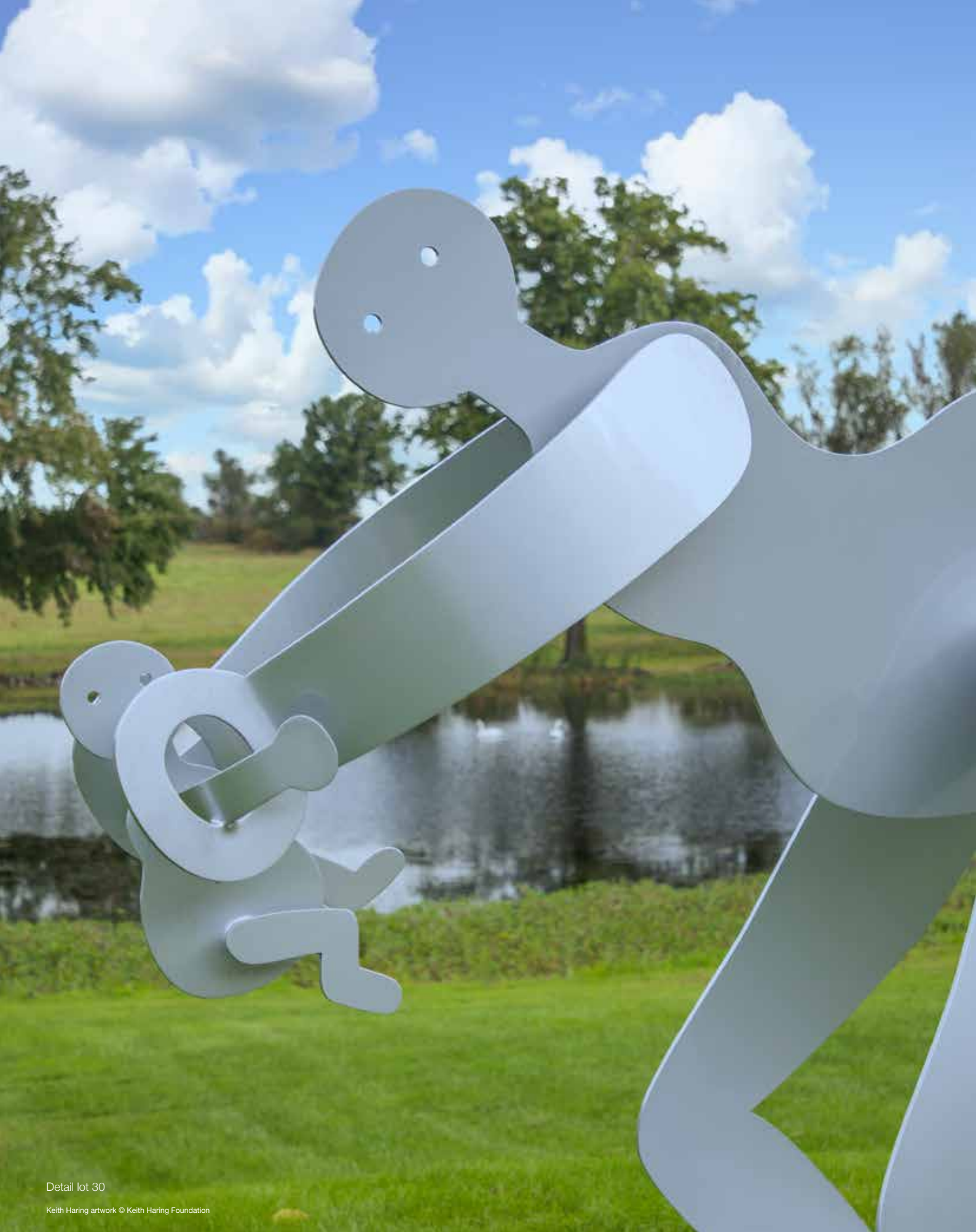












Detail lot 30

Keith Haring artwork © Keith Haring Foundation

Post-War & Contemporary Art

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Front Cover: Lot 23

George Segal, *The Dancers*, circa 1971-1982
Artwork: © 2018 The George and Helen Segal Foundation/
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Back Cover: Lot 30

Keith Haring, *Mother and Child*, 1987
Keith Haring artwork © Keith Haring Foundation

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POST-WAR & CONTEMPORARY ART

LOTS 1 - 44

PROPERTY FROM THE COLLECTION OF GEORGE F. WIGHT

1

FRANK BOWLING (B. 1936)

Bird, 1965

signed 'Frank bowling' (on the reverse)
oil on canvas

40 1/4 x 30 in.
102.2 x 76.2 cm.

US\$20,000 - 30,000

£15,000 - 23,000

HK\$160,000 - 240,000

Provenance

Joan and Frederick S. Wight Collection, California (a gift from the artist *circa* 1966)

Thence by descent to the present owner

Exhibited

Nottingham, *Commonwealth Festival Exhibition*, 1966, no. 30



PROPERTY FROM A PRIVATE TEXAN COLLECTION

2

LEE KRASNER (1911-1984)

September Twenty-third, 1980

signed and dated 'Lee Krasner '80' (lower right)
ink, crayon and collage on lithographic paper

22 3/4 x 29 3/4 in.

57.8 x 75.6 cm.

US\$40,000 - 60,000

£30,000 - 45,000

HK\$310,000 - 470,000

Provenance

Pace Gallery, New York

Robert Miller Gallery, New York

Meredith Long Gallery, Houston

Private Collection, Texas

Parkerson Gallery, Houston

Acquired directly from the above by the present owner

Exhibited

New York, Pace Gallery, *Lee Krasner: Recent Work*, 20 March-18 April 1981

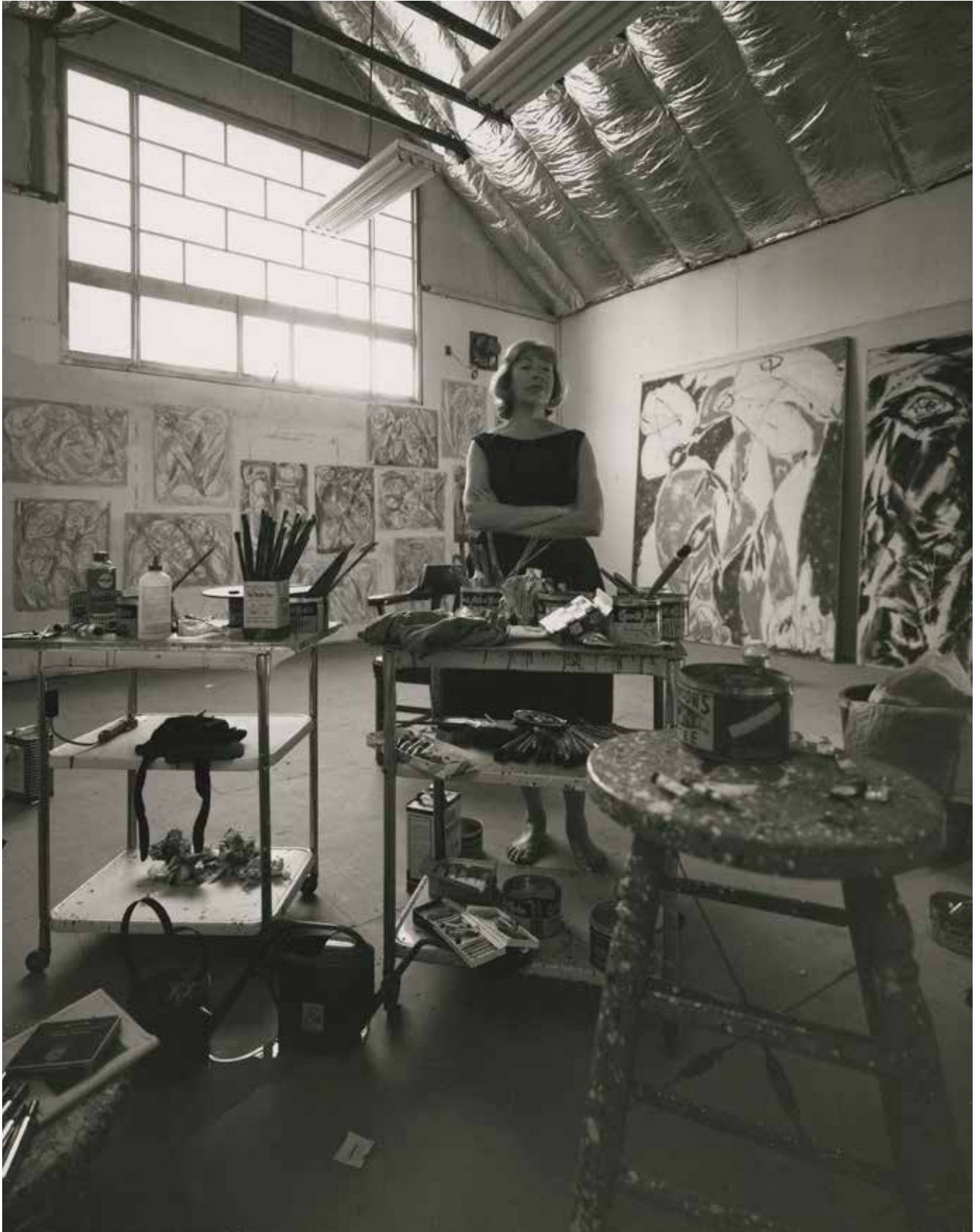
New York, Marisa del Re Gallery, *Selected Works on Paper*, 2 March-3 April 1982

Literature

Michael Kernan, 'Lee Krasner out of Pollock's Shadow' in: *Washington Post*, 23 October 1983, illustrated in color

Ellen G. Landau, *Lee Krasner: A Catalogue Raisonné*, New York 1995, pp. 290-291, no. CR 586, illustrated in color







Lee Krasner's works display the almost gravitational force she felt towards the natural cycle of life, death and rebirth. This inspiration in both subject and the actual creation of her works would prove crucial throughout her practice, particularly in her collages, evidenced in the present work, *September Twenty-third*, from 1980.

The origin of Krasner's collages speaks to her obsession with life cycles, as well as her internally focused criticism that would hone and define her practice. These collages, including the present work, are composed in part from sections of older crayon drawings and watercolors, including remnants of a destroyed untitled painting from 1962 as seen in the associated photograph of the artist in her studio by Hans Namuth. Krasner was notoriously and unquestioningly self-critical throughout her life and frequently would abandon and destroy works which she felt were not anything but her best. What Krasner did, and quite unique to her practice, was to later return to these works, not to rework them per se, but to use parts of them in later works. In Krasner's own words, as she began to remove works from her studio walls, dissatisfied with them, she would begin to rip them up. This criticism however spurred new creations entirely, "destroying in order to recreate" (the artist in: Dorothy Seckler, *Oral history interview with Lee Krasner*, 2 November 1964, Archives of American Art, Washington). Her unique creative approach imbues the works with an almost autobiographical sentiment. Krasner was an artist keenly aware of her own identity, of her own successes and her failures, the latter of which she unabashedly accepts and flaunts by repurposing them.

Krasner's applique method of creating these works fills them with a palpable sense of action, of pent-up potential energy, ready to burst at the seams. In *September Twenty-third*, the marked, swirling forceful blue lines in the collage elements create an intense feeling of agitation and chaos juxtaposed against the elegant calm of the underlying background. While the collage elements and the marks contained within are jagged and aggressive, the various orange hued shapes, drips and swathes of color in the background are warming, sensual and loose, which when combined creates a natural and organic balance within the work and a sense of order is created from chaos. Coincidentally, this balance is also reflected in the title of the work, referring to the autumnal equinox.

Serving as an important, standalone facet of her career these collages underscore the deep intricacy of Krasner's practice and are the culminating point of her artistic output. Coming to auction for the first time, *September Twenty-third* is a striking work from one of Krasner's most complex, personal and innovative series.

Left page

Lee Krasner in her studio at The Springs in 1962

Courtesy Center for Creative Photography, University of Arizona. © 1991 Hans Namuth Estate

Artwork: © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Above

Detail of the present work

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIAN COLLECTION

3

NORMAN BLUHM (1921-1999)

Oil Burner, 1960

signed and dated 'Bluhm 60' (lower right); signed and titled
'bluhm "OIL BURNER"' (on the reverse)
oil on paper laid on masonite

36 1/8 x 26 1/2 in.
91.8 x 67.3 cm.

US\$12,000 - 18,000
£9,100 - 14,000
HK\$94,000 - 140,000

Provenance

John Saionze Collection, New York
Private Collection, Newport Beach
Thence by descent to the present owner



4

ALFRED LESLIE (B. 1927)

Untitled, 1958

signed and dated 'alfred leslie 58' (lower right)
oil and paper collage on paper laid on board

8 7/8 x 6 5/8 in.
23 x 17 cm.

US\$8,000 - 12,000
£6,000 - 9,100
HK\$63,000 - 94,000

Provenance

Private Collection, Malmö

Private Collection, Malmö (by descent from the above)

Acquired directly from the above by the present owner



5 W

PAUL JENKINS (1923-2012)

Phenomena Saladin's Robe, 1974

signed 'Paul Jenkins' (upper right); signed, titled and dated
'Paul Jenkins Phenomena Saladin's Robe 1974' (on the overlap)
acrylic on canvas

60 1/8 x 49 7/8 in.
152.7 x 126.7 cm.

US\$20,000 - 30,000

£15,000 - 23,000

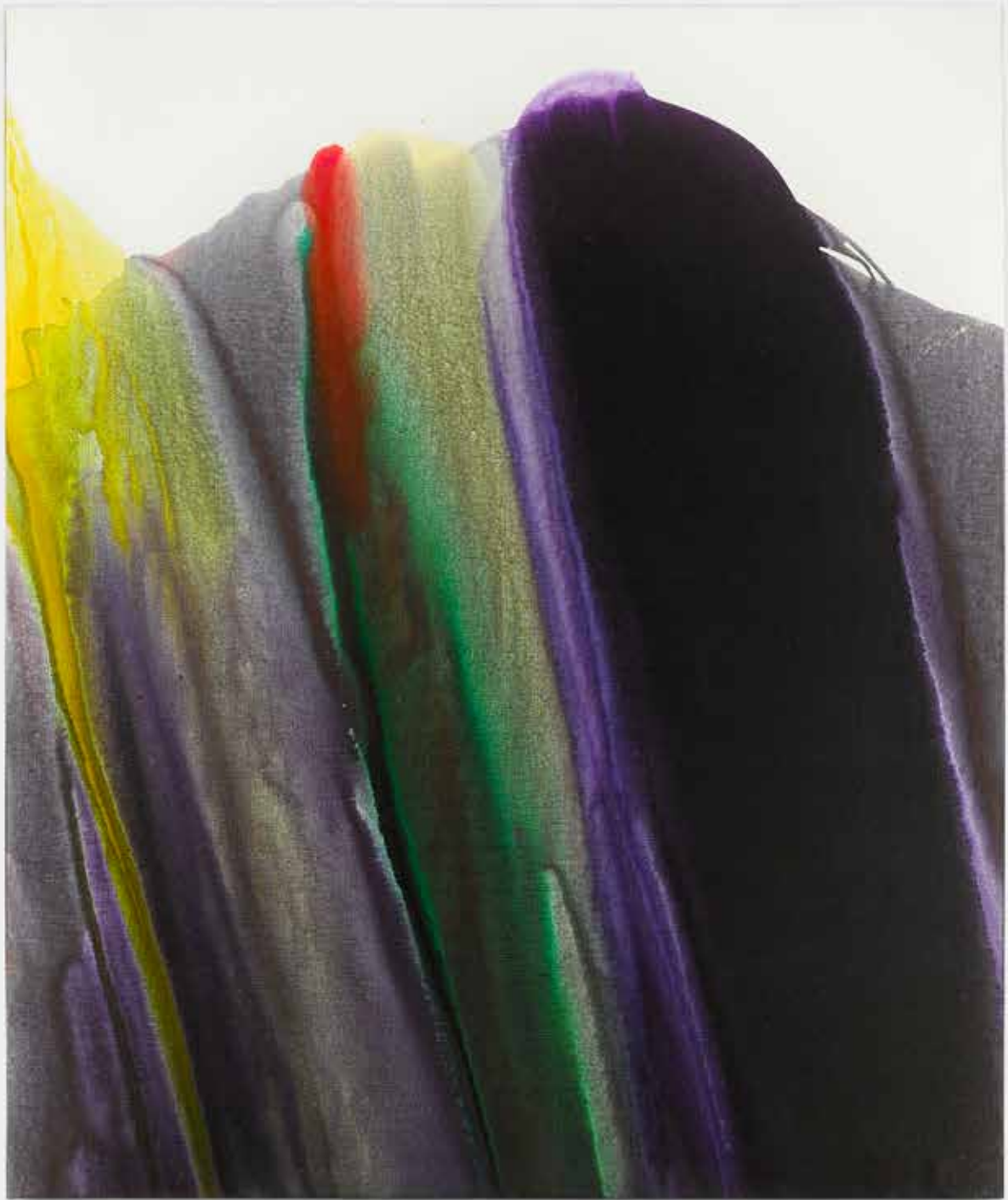
HK\$160,000 - 240,000

Provenance

Private Collection, Austria

Sale: Im Kinsky, Vienna, *Zeitgenössische Kunst*, 24 March 2015, Lot 77

Acquired directly from the above by the present owner



6 ▲

ARSHILE GORKY (1904-1948)

Untitled, circa 1943

pencil and crayon on paper

19 x 25 in.

48.3 x 63.5 cm.

This work was executed *circa* 1943.

US\$70,000 - 90,000

£53,000 - 68,000

HK\$550,000 - 710,000

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

Provenance

Private Collection, California

Felix Landau Gallery, Los Angeles

Robert Schoelkopf Gallery, New York

Gerald Peters Gallery, Santa Fe

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

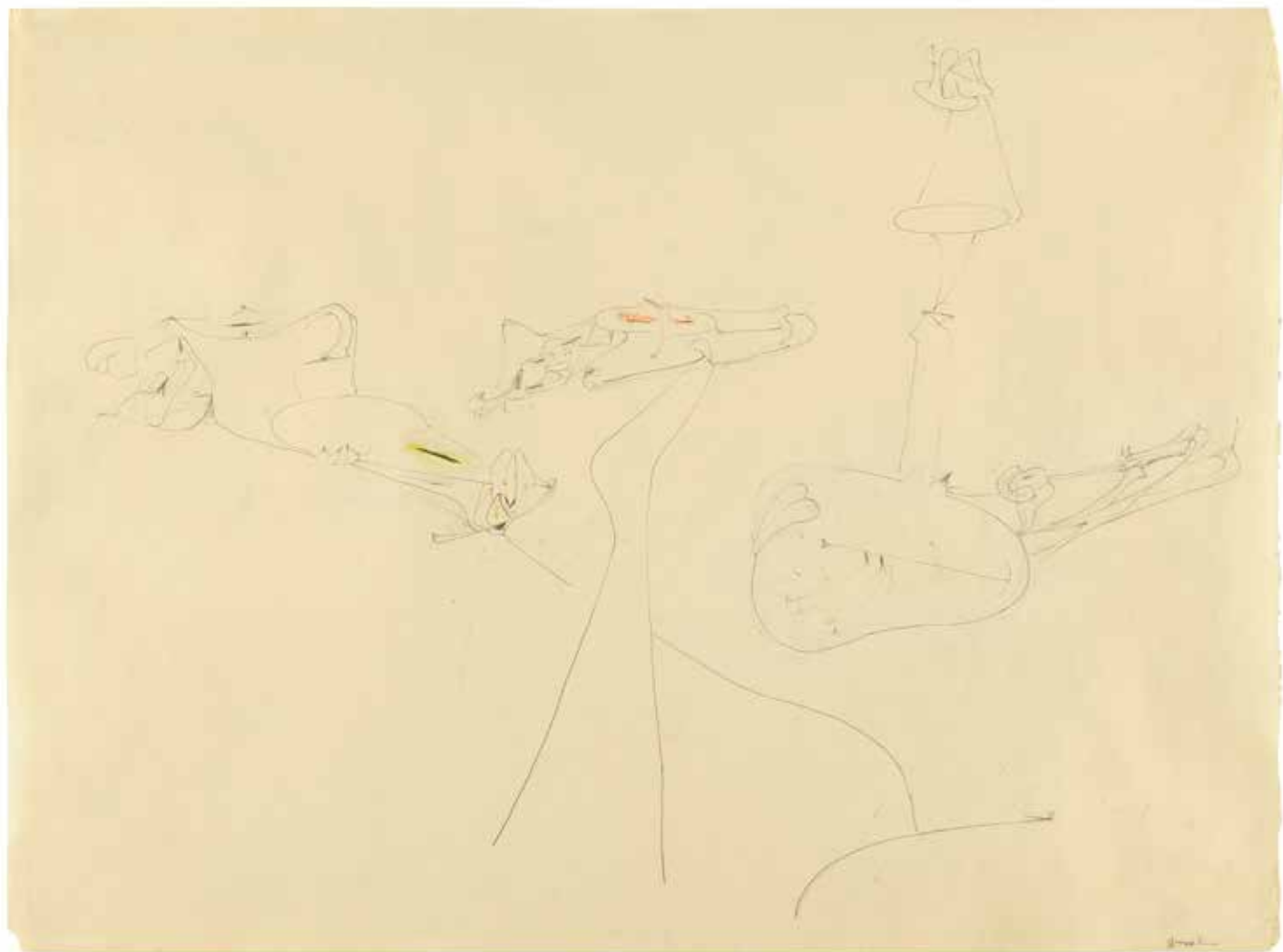
Private Collection, New York (acquired directly from the above in 2012)

Acquired directly from the above by the present owner

Literature

Martha R. Severens, *Greenville County Museum of Art: The Southern Collection*, Greenville 1995, p. 197, illustrated in color

Tess Sol Schwab, *Slipping Glimpses: American Abstraction 1920-2010*, New York 2012, n.p., illustrated in color



7 W

ALFRED JENSEN (1903-1981)

Spectrum-dialectics, 1975

signed, titled, dated and inscribed "'Spectrum-dialectics" painted in 1975 by Alfred Jensen' (on the reverse)
oil on canvas

37 x 37 in.
94 x 94 cm.

US\$70,000 - 100,000
£53,000 - 76,000
HK\$550,000 - 780,000

Provenance

Galerie Kornfeld und Klipstein, Bern

Pace Gallery, New York

Wenger Gallery, La Jolla (acquired directly from the above in 1978)

Sale: Christie's, New York, *Contemporary Art*, 14 February 1991, Lot 53

Galerie Le clos de Sierne, Geneva

Private Collection, New York

Private Collection, Connecticut

Sale: Leslie Hindman Auctioneers, Chicago, *Winter: Modern and Contemporary Art, No. 147*, 12 December 2010, Lot 157

Private Collection, USA

Sale: Christie's, New York, *Post-War and Contemporary Morning Session*, 13 November 2013, Lot 258

Acquired directly from the above by the present owner

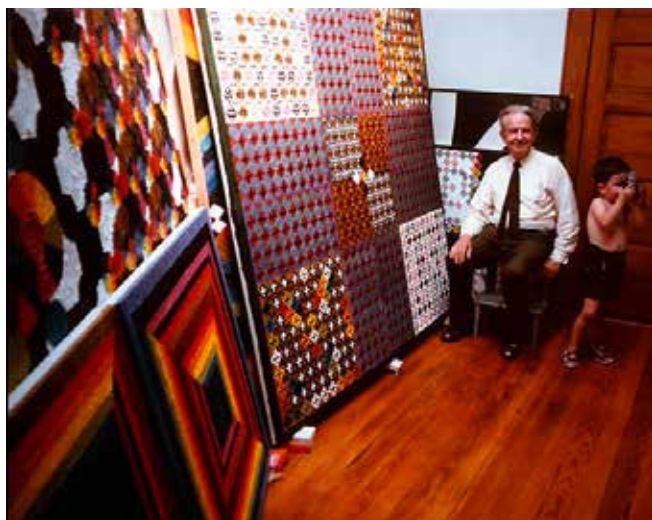
Exhibited

Basel, Galerie Kornfeld und Klipstein, *Alfred Jensen (with Sam Francis)*, 1 October-18 December 1977

La Jolla, Wenger Gallery, *Alfred Jensen*, July-August 1978



Alfred Jensen's seminal *Spectrum-dialectics*, 1975, was created during a highly prolific period of creativity and experimentation for the artist, which was informed by his extensive trips to Guatemala and Mexico. By this point in his career, Jensen's already varied influences had extended to incorporate far reaching themes such as astronomy, physics, planetary effects and magnetism, the influence of which can be seen in the title of the present work. These huge encompassing themes are a reflection of an artist working at the pinnacle of his practice, both realizing and reconciling the overarching motifs Jensen had explored throughout his entire career.



Born in Guatemala in 1903 to a Danish father and a German-Polish mother, Jensen was sent to Denmark to live with extended family at age seven after the death of his mother. An avid traveller with a voracious appetite for culture and learning, Jensen's early years were characterized by his time as a ship's cabin boy and extensive travels to the West Coast, Guatemala and lastly to Germany, where he was to study under the great abstract painter, Hans Hofmann, in 1926.

It was during this time studying under the German master that the young artist's ideas on color and form were initially shaped. Though he later broke with the artist, Hofmann's influence can be seen in Jensen's forms, his understanding of *Cubism* and his use of rich, dynamic colors. Jensen's exploration of color was further developed through his discovery of Johann Wolfgang von Goethe's renowned treatise

Zue Farbenlehre, or *Theory of Colors*, in 1938, which remained such a constant guide and source of inspiration for the artist that he reread it almost religiously over the course of twenty years.

The deep, jewel-like tones in *Spectrum-dialectics* illustrate this consistent fascination with color. Each hue is vibrant and pure, covering the entire color spectrum. Contrasted strongly against the black and white grid, a formal presentation of the artist's exploration of color and light is created. Rather than employing color to create perspective or depth, as was the conventional approach, Jensen presented a "lack of concern with illusionism" (Marcia Tucker in: *Alfred Jensen: Paintings and Diagrams From the Years 1957-1977*, Buffalo 1978, p. 16). With the meticulously outlined grids and boxes of color spanning across the painting a certain flatness is implied, yet the depth of paint, creates a tactile, gently topographic object.

The significance of color within Jensen's work was further developed by the artist's discovery of the ancient Mayans' association of color with numbers. J. Eric S. Thompson's *Maya Hieroglyphic Writing* encouraged the artist to link his work to his childhood in Guatemala and to experiment and incorporate Mayan hieroglyphic themes and ideas of the Mayan calendar. Therefore the grid design, the four cardinal points indicated in the corners and the quilt-like pattern of *Spectrum-dialectics* recall his Latin American heritage, while also reflecting Jensen's understanding of the prismatic order as detailed by Goethe. This unity between the two theories from hugely varying periods and cultures, confirmed a new understanding of both color and form for the artist, but also illustrates a reconciling on his own upbringing as Latin American and European, his past and his present, creating a sense of duality that remains at the core of Jensen's practice and artistic theory.

Spectrum-Dialectics is therefore a highly personal work. It incorporates the many richly detailed theories that Jensen sought to explore through his career. Created just six years before his death in 1981, it is a highly realized painting that strives to reconcile the many themes of the artists' practice and the dualities within the artist himself.

Above
 Alfred and Peter Jensen in Jensen's studio including the present work, 1975
 © 2018 Regina Bogat / Artists Rights Society (ARS), New York
 Artwork: © 2018 Estate of Alfred Jensen / Artists Rights Society (ARS), New York

Right page
 Detail of the present work



8

THEODOROS STAMOS (1922-1997)

Infinity Field Torino Series, 1989

signed, titled and dated "INFINITY FIELD TORINO SERIES" 1989 ΣtAMOS' (on the overlap)
acrylic on canvas

66 1/8 x 50 1/8 in.
168 x 127.3 cm.

US\$25,000 - 35,000

£19,000 - 26,000

HK\$200,000 - 270,000

Provenance

ACA Galleries, New York

Camillos Kouros Gallery, New York

Private Collection, Greece

Acquired directly from the above by the present owner

Exhibited

New York, Hollis Taggart Galleries, *Theodoros Stamos: Contemplations on the Universal*,
26 January-4 March 2017, p. 79, no. 31, illustrated in color

Literature

Carter Ratcliff, 'Living Color' in: *Art & Antiques*, November 2017, p. 72, illustrated in color





An abstract painting by Jean Dubuffet, characterized by thick, expressive brushstrokes. The composition is dominated by a range of brown tones, from light tan and beige to deep, dark chocolate and black. The texture is highly tactile, with visible ridges and valleys of paint. In the upper portion of the image, there are horizontal, wavy bands of grey and blue, suggesting a sky or water. The overall effect is one of raw, gestural energy and complex tonal relationships.

TWO PAINTINGS BY
JEAN DUBUFFET

LOTS 9 & 10

9

JEAN DUBUFFET (1901-1985)

Mangeur à la fourchette, 1952

signed and dated 'J. Dubuffet 52' (lower right)
oil on paper laid on board

14 1/8 x 11 1/4 in.
35.9 x 28.6 cm.

US\$250,000 - 350,000

£190,000 - 260,000

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

Provenance

Pierre Matisse Gallery, New York

Private Collection, New York

Acquavella Galleries, New York

Private Collection, France

Sale: Sotheby's, Paris, *Contemporary Art*, 26 May 2008, Lot 24

Acquired directly from the above by the present owner

Exhibited

Reno, Nevada Museum of Art, *Dubuffet/Miro: Selections from the Acquavella Collection*,

11 July-7 September 1997, p. 27, illustrated in color

Literature

Max Loreau Ed., *Catalogue des travaux de Jean Dubuffet, Fasc. VII: Tables paysagées, paysages du mental, pierres philosophiques*, Paris 1979, p. 113, no. 180, illustrated in black and white



Jean Dubuffet's *Mangeur à la fourchette*, executed in 1952, is an intimate and playful masterwork within the artist's expansive and influential oeuvre. This startling portrait of a figure dates from a seminal period for the artist, one which saw him experimenting with new media and techniques all while radically and profoundly challenging conventional Western notions of beauty and representation in art.

Born in 1901 in Le Havre, France, Dubuffet took an early interest in art, first studying painting at the École de Beaux-Arts and the Académie Julian. However, he quickly became disillusioned with the medium, finding it difficult to adopt the more traditional academic pursuits into an art form of his own. Following a period of intermittent creative output, during which he was a wine dealer, Dubuffet made a triumphant return to painting in 1942 and committed to elucidating the authenticity of life, free from the constraints of cultural expectations.

During the period that *Mangeur à la fourchette* was painted, Dubuffet had only just moved on from his celebrated *Corps de Dames* series, a body of work which richly explored both the tactility of the painted surface and an extremely unorthodox method of representing the female body. The present work is an extension of this series depicting a figure rendered with the same compositional and technical concerns used in the preceding years.

Mangeur à la fourchette compounds the artist's revolutionary visual language, one marked by his belief that the traditional understanding of beauty was misguided, a central tenant of the *Art Brut* movement. Speaking of works from this period, Dubuffet noted "Beauty does not enter into the picture for me. I consider the western notion of beauty completely erroneous. I absolutely refuse to accept the idea that there are ugly people and ugly objects. Such an idea strikes me as stifling and revolting" (the artist in: "Anticultural Positions", 1951, quoted in Mildred Glimcher Ed., *Jean Dubuffet: Towards an Alternative Reality*, New York 1987, p. 129).

The character in *Mangeur à la fourchette* is totally devoid of any clearly defined features, leaving us guessing as to the identity of the sitter, or their relationship to the artist. What little the artist tells us from the title is that it is someone eating, deliberately delivering a morsel of food towards an expectant mouth. It is on one hand comical and playful, emphasized by the spirited nature of the figure itself. There is however a sense of aggression to the work, as the abstract nature of the figure's face does not allow the viewer to understand whether the gesture is one of help or harm; whether the fork is an appliance or a weapon. This is emphasized by the almost forceful style of applying paint, creating a disquieting sense of hostility present in the work caused by the forcefulness of the artist's technique.

Despite the tension of its highly textural surface, *Mangeur à la fourchette* retains a powerful simplicity evocative of uninhibited human gesture. The figure is simultaneously both comical and antagonistic, its stance quietly commanding the viewer's attention. It's authority within the work is palpable but the encroaching surroundings threaten to overthrow the composition. There is a tangible sense of uncertainty and anticipation to the work, a balance that the artist maintains skillfully. Just as Dubuffet carries on the extensive tradition of portraiture, he simultaneously challenges the supremacy of the human figure.

Throughout Dubuffet's practice, he was critically and commercially lauded for his tactile interpretations of the human experience, during which he relentlessly explored and challenged aesthetic beauty through unconventional media, the captivating result of which can be seen in such intimate works as *Mangeur à la fourchette*.



10

JEAN DUBUFFET (1901-1985)

Le Ravin, 1952

signed and dated 'J. Dubuffet 52' (upper right); signed, titled and dated 'Le Ravin J. Dubuffet 52' (on the reverse)
oil on board

13 x 16 1/8 in.
33 x 41 cm.

US\$100,000 - 150,000

£76,000 - 110,000

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

Provenance

Jean Delpech Collection, Paris

Galerie Bourdon, Paris

Galerie Daniel Varenne, Geneva

Minami Galleries, Tokyo

Sale: Kornfield, Bern, 17 June 1987, Lot 39

Gallery Urban, Paris

Sale: Christie's, London, *20th Century Art*, 1 July 1999, Lot 693

Dalvyn Gallery, New York

Galerie Patrice Trigano, Paris

Sale: Sotheby's, London, *Contemporary Art Day Sale*, 27 June 2002, Lot 209

Acquired directly from the above by the present owner

Exhibited

Paris, Salle de la Société d'Horticulture de France, *Tableaux peints à Paris*, 11 April-7 September 1952, no. 47

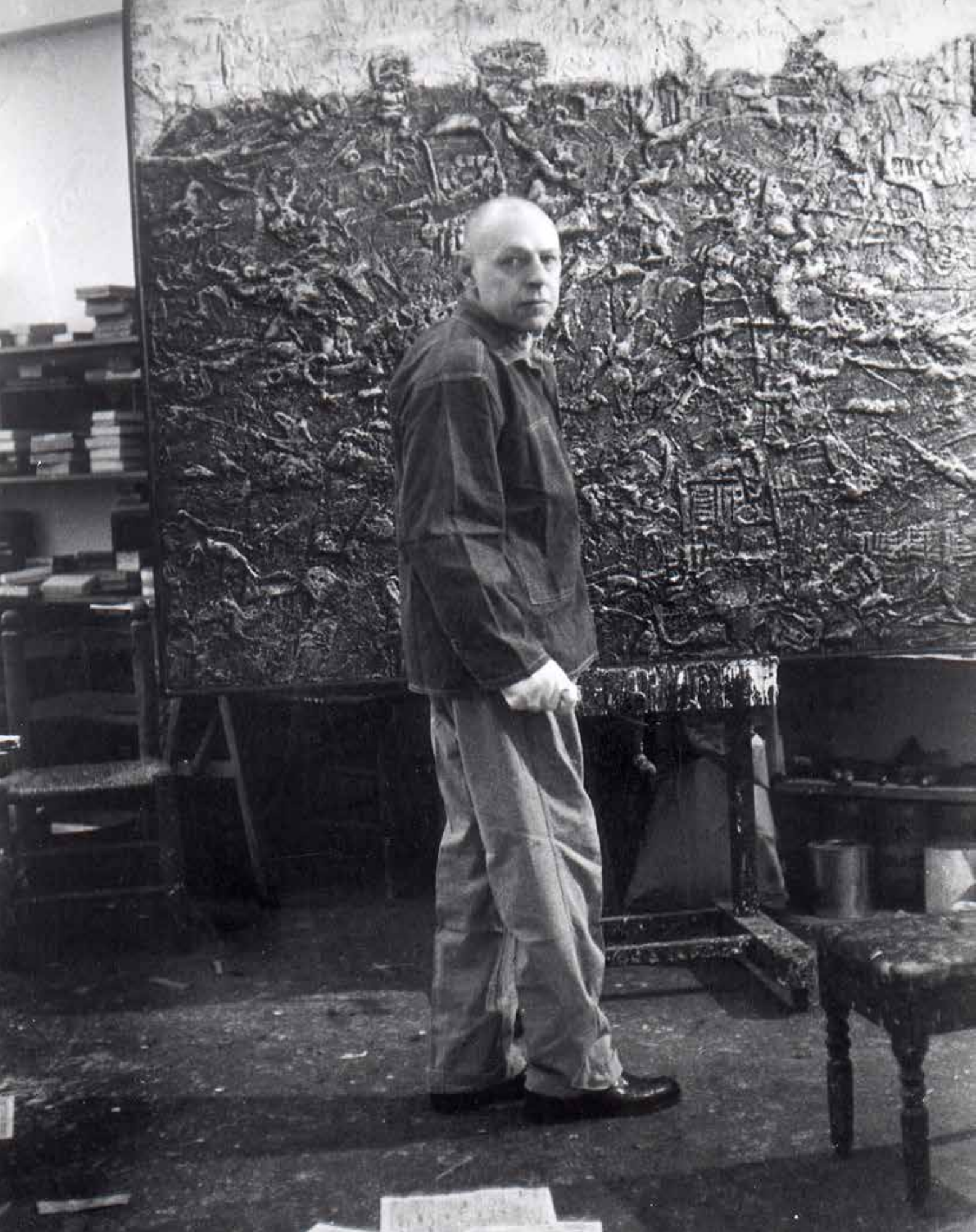
Frankfurt, Galerie Daniel Cordier, *Jean Dubuffet: Lob der Erde*, 12 November 1958-January 1959, no. 19

Paris, Gallery Urban, *Jean Dubuffet: des années 50 aux années 80*, 3 October-27 October 1990, n.p., no. 3, illustrated in color

Literature

Max Loreau Ed., *Catalogue des travaux de Jean Dubuffet, Fasc. VII: Tables paysagées, paysages du mental, pierres philosophiques*, Paris 1979, p. 156, no. 236, illustrated in black and white





Throughout his long and storied career, Jean Dubuffet consistently rebelled against the norm. The prevailing societal, pictorial and technical ideas and practices were virtually abhorrent to the artist and he went to great lengths to distance himself from them in an effort to create a new and unique way of looking at, creating and understanding art and the role it plays in our society. The present work, *Le Ravin*, 1952, was painted during a seminal period in Dubuffet's career, shortly after his return to Paris after having spent five months living and working in New York City. It was also after he had delivered a lecture at the Arts Club of Chicago in December 1952 on the occasion of his retrospective exhibition. During this now notorious lecture, Dubuffet expounded on his notion of art's function. He notes: "Art has been considered, since the Greeks, to have as its goal the creation of beautiful lines and beautiful color harmonies. [...] If painting was only that, I should not lose one hour of my time in this activity. Art addresses itself to the mind, and not to the eyes. It has always been considered in this way by primitive peoples, and they are right. Art is a language, instrument of knowledge, instruction of expression" (the artist in: *Anticultural Positions*, notes for a lecture given at the Arts Club of Chicago, 20 December 1951).

For Dubuffet, the most obvious way to challenge the way we view the world through artistic creation was to completely and drastically alter the manner in which paintings are made, choosing to focus on technique and material rather than formal compositional or narrative concerns. The artist's use of varied materials, both traditional and not, combined and employed in new and adventurous ways was to create his own language of expression, and in doing so, allowed the materials themselves to suggest content and meaning in his paintings.

His abandonment of traditional practices is evident throughout his entire oeuvre, but it is perhaps most unmistakably and brilliantly exemplified in the works belonging to the *Paysages*

du Mental series and by extension the *Sols et Terrains* series, the latter to which the present work belongs. During this period, Dubuffet began to use a fast-drying paste which rapidly changed in appearance and viscosity as it dried, imbuing a sense of chance in the act of making art. Dubuffet went on to combine this paste with other materials such as sand, plaster, glues and chalks, which he then liberally applied in multiple layers over a plywood support. This led to works where the physical medium practically became the subject of the paintings, Dubuffet created works with organic peaks and valleys, ridges and hollows, which gave rise to a sense of otherworldly landscapes brimming with life and activity evoking the so called "mental landscape." Their organic, fascinating tactility is suggestive of their subject matter, in this case 'A Ravine,' which is indicated in the rolling troughs and hollows of its topographic texture. Coming only years after World War II, when Europe was only beginning to rebuild, this sense of a charred, rough, raw landscape that he was adeptly able to render alludes to the horrors faced only years before and the sheer challenge of rebuilding. In Dubuffet's works, his painterly mark-making seems both deliberate and accidental at the same time.

In questioning the current conventions of art making and subverting the conventional landscape into something much more tangible, Dubuffet creates works, such as *Le Ravin*, that continue to fascinate viewers decades after their creation. A quintessential example of *Art Brut*, a theory of art making which Dubuffet pioneered, the present lot continues to pulse with a sense of both the everyday and the fantastic, both of our world and outside of it.

Left page

Jean Dubuffet in front of his painting *L'Oberland (Paysages du Mental)*, August 1952

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Jean Dubuffet, circa 1954, © Archives Fondation Dubuffet, Paris / photo : Luc Fournol

11

ALICIA PENALBA (1913-1982)

Petit Oiseau-Sirène, 1957-1958

incised 'PENALBA 3/6' and stamped *C. Valsuani Cire Perdue* (on the lower edge)
bronze

Height of Sculpture: 15 1/8 in.
38.4 cm.

Overall: 20 7/8 x 12 1/2 x 23 in.
53 x 31.8 x 58.4 cm.

This work was executed in 1957-1958, and is number three from an edition of six.

US\$12,000 - 18,000

£9,100 - 14,000

HK\$94,000 - 140,000

Provenance

Private Collection, Europe

Exhibited

Paris, Galerie Claude Bernard, *Alicia Penalba*, 1960

New York, Otto Gerson Gallery, *Alicia Penalba: Sculpture*, 11 October-4 November 1960, n.p., no. 13,
another example illustrated in black and white

São Paulo, Museu de Arte Moderna, *VI Bienal de São Paulo*, September-December 1961, p. 122, no. 12

Zürich, Galerie Charles Lienhard, *Penalba*, October 1961, n.p., no. 10, another example illustrated in black and white

Buenos Aires, Museo de Arte Latinoamericano, *Alicia Penalba escultora*, October 2016-February 2017,
pp. 78-79, no. 18.a., another example illustrated in black and white

Literature

Mario Kier Joffé, *Catalog of Sculptures 1952-1982*, Buenos Aires 2016, p. 4, no. 18.a



12

WIFREDO LAM (1902-1982)

Untitled, 1975

signed and dated 'Wifredo Lam 1975' (lower right); signed and dated 'Wifredo Lam 1975' (on the reverse)
oil on canvas

19 5/8 x 23 5/8 in.
49.8 x 60 cm.

US\$40,000 - 60,000

£30,000 - 45,000

HK\$310,000 - 470,000

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

Provenance

Private Collection, Albissola (acquired directly from the artist)

Thence by descent to the present owner

Literature

Lou Laurin-Lam and Eskill Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne 2002, p. 465, no. 75.11, illustrated in black and white



13

JOSEPH CORNELL (1903-1972)

Custodian—M.M., 1963

signed and titled “‘Custodian’—M.M. Joseph Cornell’ (on the reverse)

painted wood, paper collage, metal hoop, metal chain, rubber ball and nails in painted wood box construction with glass

18 x 12 x 5 1/8 in.

45.7 x 30.5 x 13 cm.

This work was executed in 1963.

US\$80,000 - 120,000

£60,000 - 91,000

HK\$630,000 - 940,000

Provenance

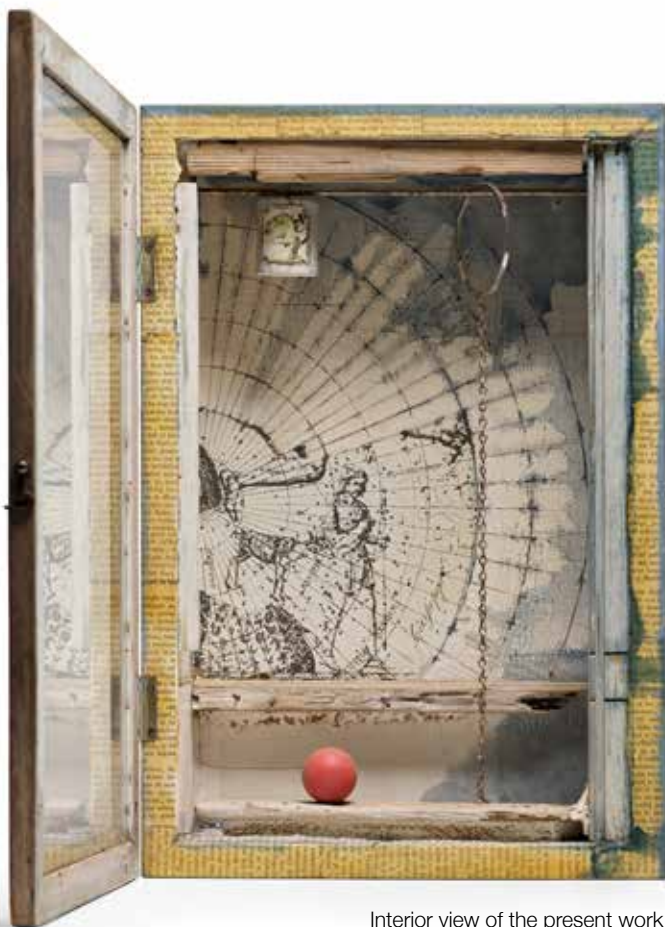
Collection of the Artist, New York

Helen Batcheller Collection, New York (a gift from the above)

ACA Galleries, New York

Private Collection, New York (acquired directly from the above in 1987)

Thence by descent to the present owner



Interior view of the present work



Custodian—M.M., 1963, is a quintessential example of the artist's iconic box constructions, where carefully selected objects, even trinkets, serve to evoke personal memories whilst also instilling the sense of wider history. The work, which comes to auction for the first time, stems from the height of the artist's celebrated career.

Born in 1903 in Nyack, New York, Cornell received no formal artistic training and was for the most part self-taught. Though he consistently eluded artistic labels and movements, his body and style of work is often grouped together with that of *Surrealism* and parallels can be drawn between both Cornell's and the *Surrealists'* use of found objects to evoke unnaturally complex and ethereal compositions. Though Cornell often dismissed this association, *Custodian—M.M.* contains close parallels to Joan Miró's *Object*, 1936. Miró's surreal sculpture features many similar elements to Cornell's, such as the map, ball and chain. The sense of travel and migration evident in Cornell's work is only emphasized through the inclusion of the parrot in *Object*, perched

above what could be a sailor's wooden leg. But while Miró and the *Surrealists* aimed to break all associations between their highly symbolic objects in an attempt to explore reality, the items chosen by Cornell in *Custodian—M.M.* were not necessarily selected for their symbolic meaning, but are rather trinkets, mementos, scraps, and fragments rendered with personal meaning.

Custodian—M.M. is indeed a highly personal work. Having been greatly affected by the death of the iconic superstar Marilyn Monroe the year prior, Cornell hoped to create a series of works that honored her memory. Within a few days of her passing he had begun to draw up plans for three constructions dedicated to the actress, writing in his diary "demolition from the Hotel Fontaine – for Marilyn Monroe 'In Memorium'" and a few days later "extraordinary 'working out' of so called 'M.M. box...'" (the artist in: Kirsten Hoving, *Joseph Cornell and Astronomy*, Princeton 2009, p. 196).

Cornell had a lifelong fascination with astronomy and saw the motif of a falling star as a fitting metaphor for Monroe's death. He employed a constellation chart as a way to construct a universe just for her. He chose the constellation *Custos Messium* specifically for its role in astronomy as the Custodian, who could watch over Monroe after death. The use of the constellation chart also illustrates Cornell's wider process of literally mapping out objects and forms within his boxes. The artist therefore created a cosmos of Monroe's very own – a fitting memorial for the film star, forever immortalized through her own constellation.

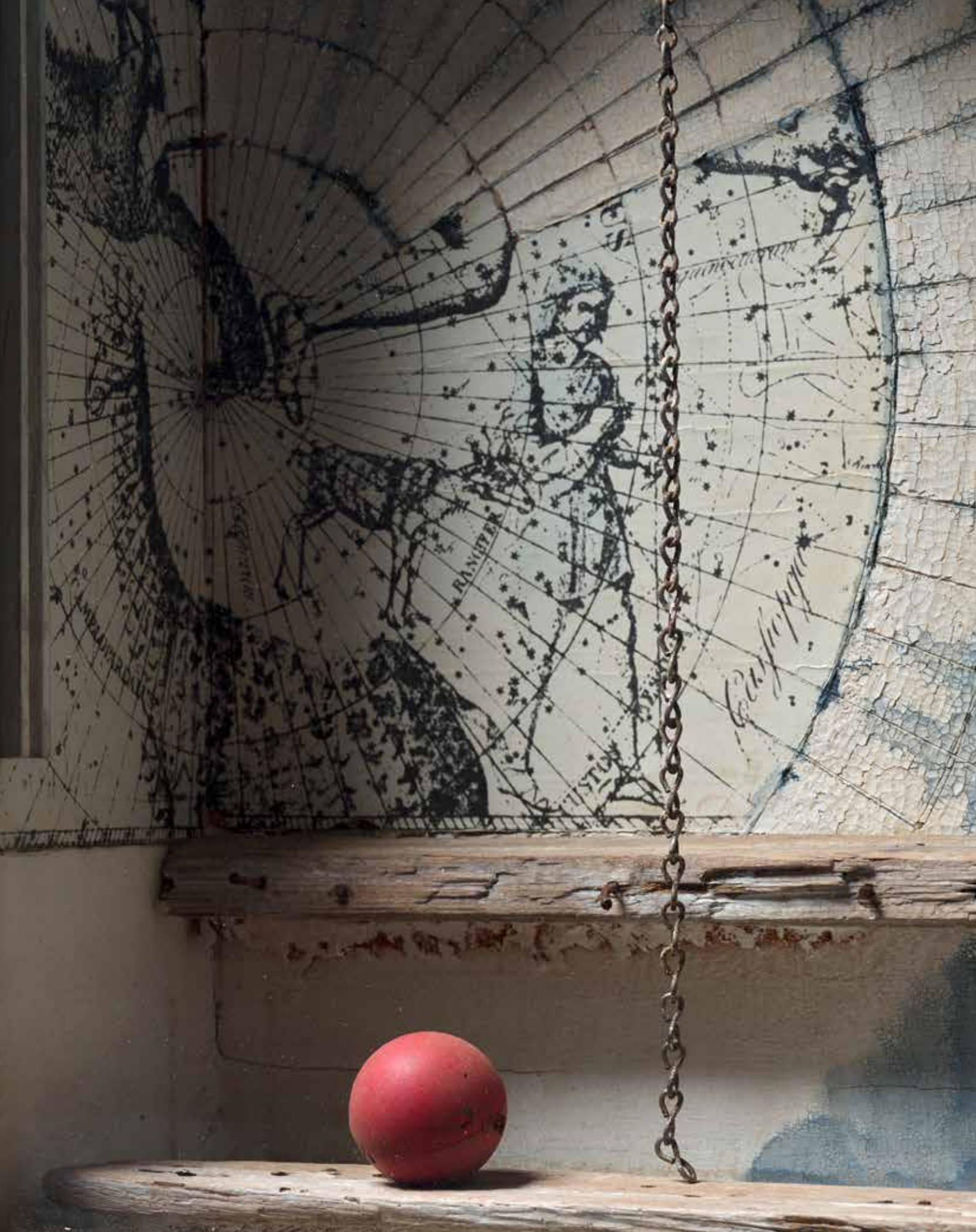
The use of the constellation motif additionally evokes a sense of navigation through time or memory and exploration of the past is a theme often explored in the artist's work. "Cornell orients all of his objects, old or new, toward history – a dream history, the child of his imagination" (Diane Waldman, *Joseph Cornell*, New York 1977, p. 27). Cornell consistently looked back and made reference to the past through his use of mementos, childhood toys and decoupage fragments. The artificially aged paint and weathered wood of *Custodian—M.M.* evoke nostalgia and rose-tinted memories and the intimate scenes created within each box invite dream-like time travel to a tangible past.

Custodian—M.M. is a consummate example of Joseph Cornell's mastery of his chosen medium of assemblage and construction, creating an intimate and timeless space that is both playful and inviting while also simultaneously a poignant memorial to a tragic film star. Though superficially a reclusive artist and a world-famous actress couldn't appear more different, Cornell weaves objects and mementos to create a poetic memory dedicated to both.



Left
Joan Miró, *Object*, 1936
© Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018

Right page
Detail of the present work



AMERICAN

RANGER

AMERICAN

AMERICAN

AMERICAN

PROPERTY FROM THE COLLECTION OF THE OREGON COLLEGE OF ART AND CRAFT

14

ALEXANDER CALDER (1898-1976)

Hair Comb, circa 1954

brass wire

6 1/2 x 4 7/8 in.
16.5 x 12.4 cm.

This work was executed *circa* 1954.

US\$30,000 - 50,000

£23,000 - 38,000

HK\$240,000 - 390,000

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A17847.

Provenance

Zabeth Davidson Collection, Saché (a gift from the artist *circa* 1954)

Kristine Olson Collection, Portland, Oregon (a gift from the above in 1967)

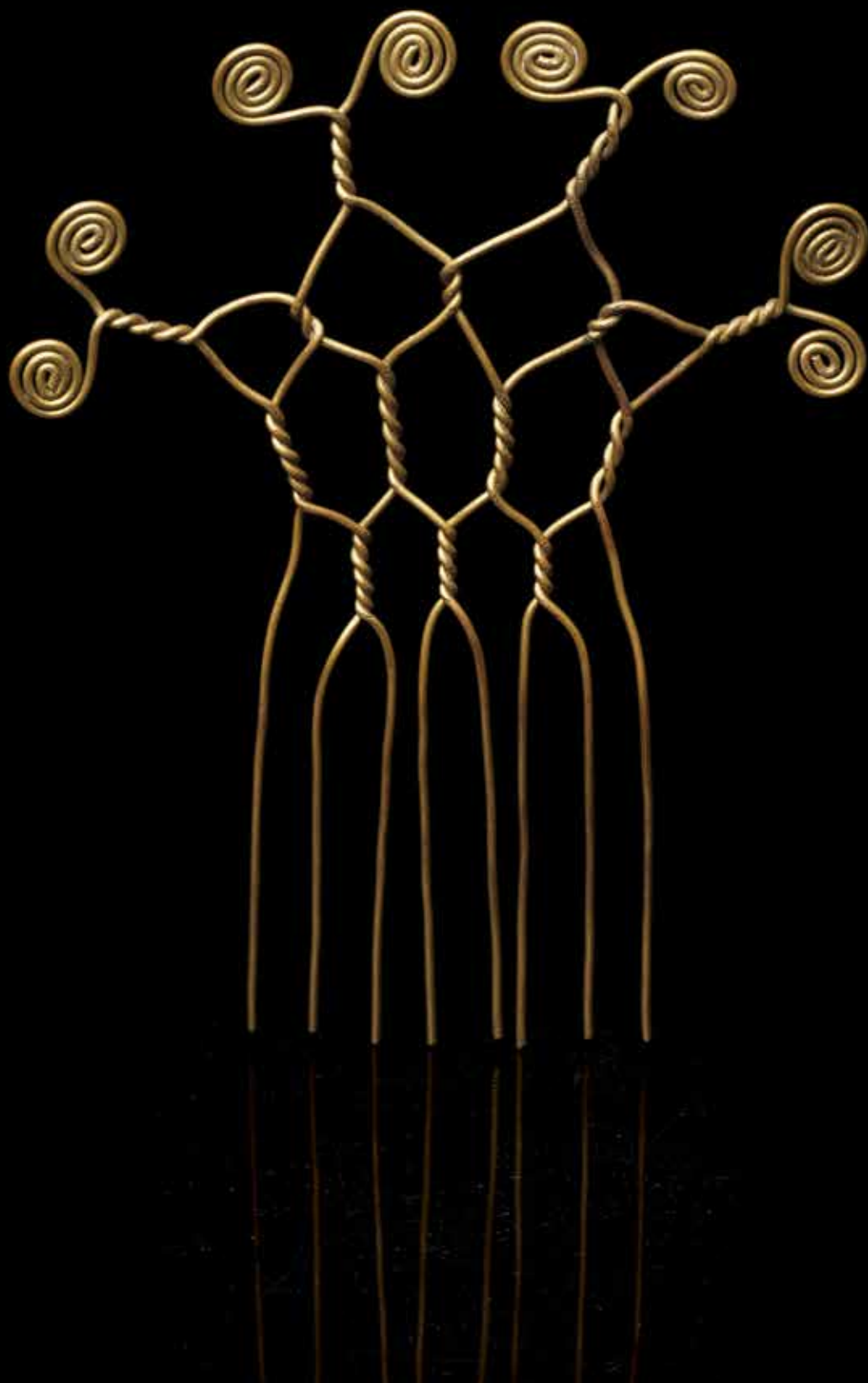
A gift from the above to the present owner in 2009

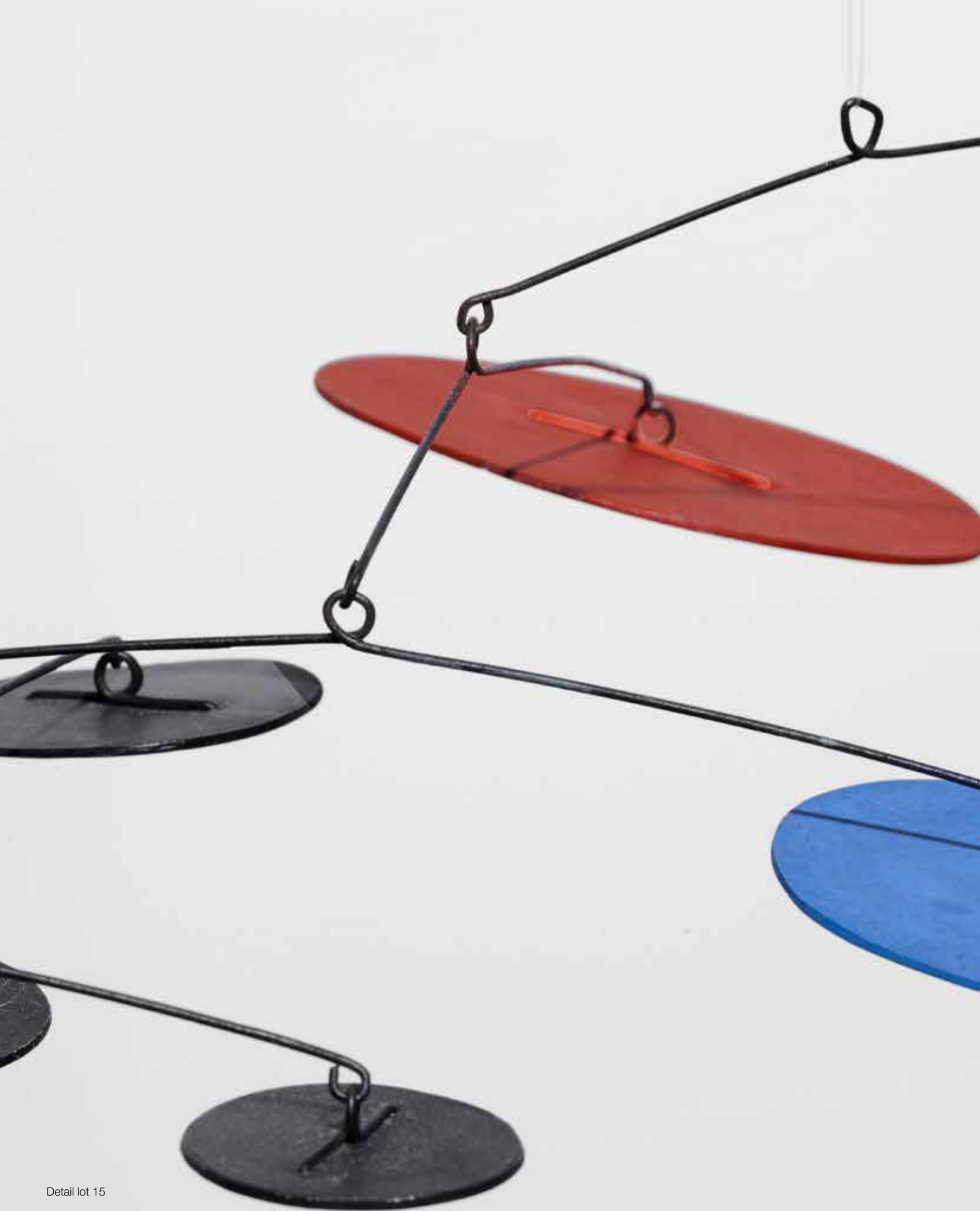
Alexander Calder became the giant of twentieth-century American art that he is by pioneering new and innovative methods of creating sculptural work on all scales. By experimenting with seemingly innocuous and mundane materials such as wire and metal, Calder created the works of art he is now most well-known for: graceful mobiles, monumental stabiles, and early on in his career, the engaging *Cirque Calder*.

However, long before these sculptural triumphs, the seeds for another important and intimate body of work, his jewelry, were sown as just an eight-year old boy. Indeed his earliest jewelry pieces were made from fine copper wire, which he found in the streets and which he fashioned into miniature necklaces for his sister's dolls. As a maturing artist, and nearly simultaneous to his work on *Cirque Calder*, the artist returned to jewelry making, perhaps inspired by the twisted wire techniques used to create the characters populating his circus. Calder would go on to create jewelry throughout his career, including a wedding ring for his wife, Louisa.

While Louisa continued to be a muse for his wearable works, he also spontaneously created adornments for friends and family. In this tradition, *Hair Comb* was gifted to its previous owner, Kristine Olson, while she worked as an au pair for the artist's extended family at his atelier in Saché, France in 1967. Although Calder also continued to make jewelry as a method of earning supplemental income, he never accepted offers to design mass-produced items. Each piece of jewelry is unique and made by Calder's hand with the unconventional techniques and materials he pioneered. *Hair Comb* shows tool marks and unpolished surfaces, as the artist's ornaments often do, showing his direct hand in crafting the work.

Hair Comb is a delightful example of Calder's seemingly effortless abilities to sculpt wire into remarkable, balanced compositions. The spirals, a signature of the artist's oeuvre and a prominent hallmark of *Hair Comb*, resemble the delicately dancing elements of the artist's standing mobiles and serve to charmingly crown the wearer. Calder's jewelry fearlessly inhabits an ingenious space aside from convention, much like the artist himself.







A MOBILE BY
ALEXANDER CALDER

LOT 15

15

ALEXANDER CALDER (1898-1976)

Red, Black and Blue (American Airlines Maquette), 1968

incised with the artist's monogram and dated '72' (on the red disk)
hanging mobile - sheet metal, wire and paint

3 x 15 1/2 x 8 in.
7.6 x 39.4 x 20.3 cm.

This work was executed in 1968, incised in 1972 and painted *circa* 1972.

US\$500,000 - 700,000
£380,000 - 530,000
HK\$3,900,000 - 5,500,000

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A04633.

Provenance

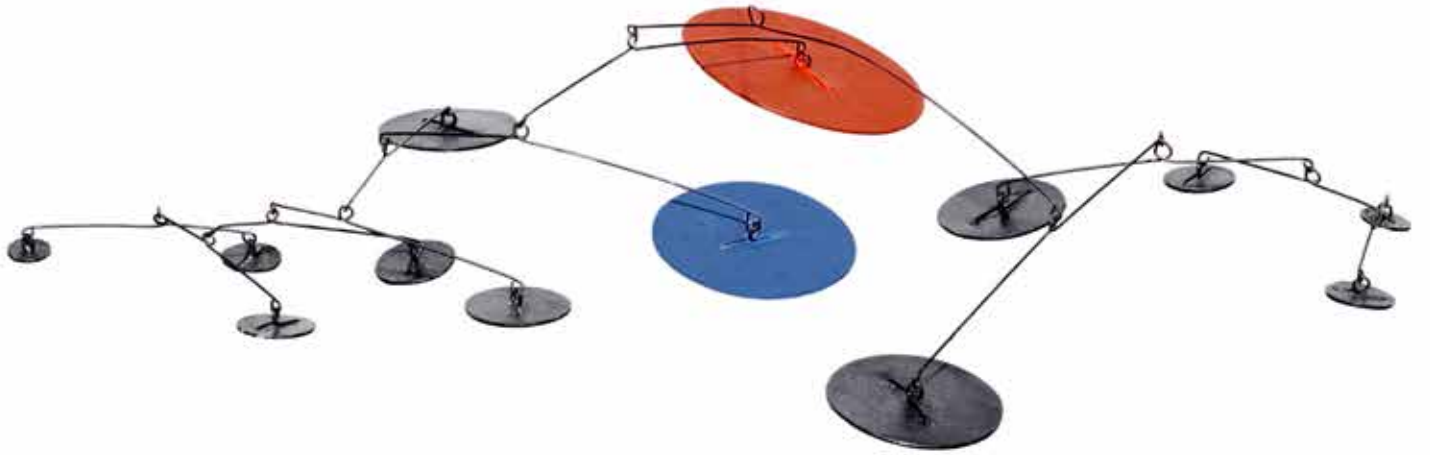
Galerie Maeght, Paris
Waddington Galleries, London
Private Collection, Minnesota
John C. Stoller & Co., Minnesota
Acquired directly from the above by the present owner in 1989

Exhibited

London, The Mayor Gallery and Waddington Galleries, *Calder*, 1 April-25 April 1981, p. 21, illustrated in black and white



Alexander Calder, *Red, Black, Blue*, 1968, Photo Credit: Mike Rebholz
Artwork © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York





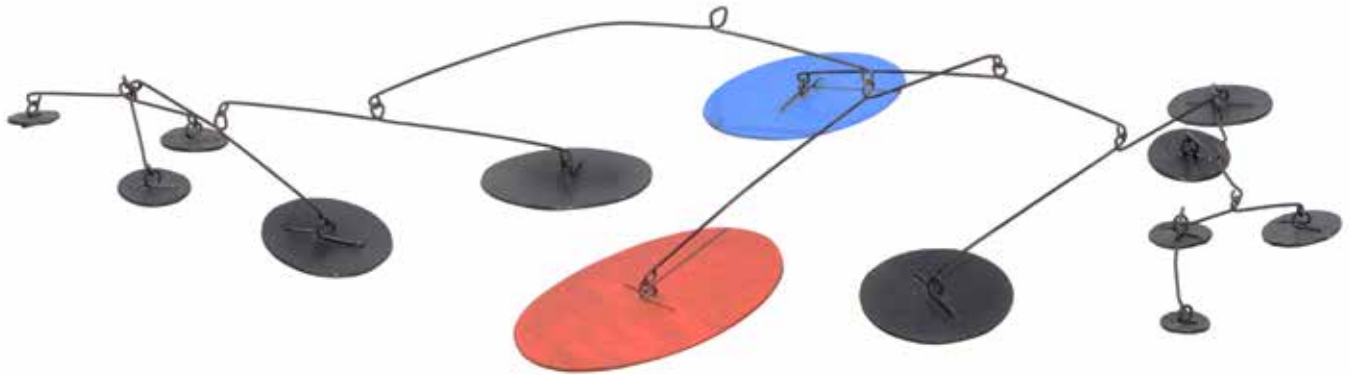
The present work was created as a maquette for the monumental *Red, Black, Blue*, 1968, which was commissioned by American Airlines in Dallas and completed in 1973. Measuring forty feet across, the colossal installation has been on loan to the Milwaukee Art Museum since 1987, where it hangs above the main entrance to welcome the 400,000 visitors that enjoy the museum annually. When viewed from below in the museum's striking atrium, the work has a quality almost like constellations or clouds, all the more fitting given the history of the commission. These allusions remain in the present work, which instills a delicate magic on a domestic scale.

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

Red, Black and Blue is a supremely elegant example of a Calder mobile. Deceptively simple

Breathtakingly arranged in a continuous and ever-changing dance, Alexander Calder's exquisite *Red, Black and Blue* (American Airlines Maquette), 1968, is a seminal work by the pioneering artist. Coming to auction for the first time, the work is a strong example of Calder's singular sense of elegance combined with his lively spontaneity to create a mesmerizing and harmonious mobile. By the 1960s, the decade in which *Red, Black and Blue* was created, the sheer variety of Calder's creative output was remarkable, firmly cementing his position as one of the greatest sculptors of the twentieth century.

and sleek in design, the organic, round shapes are suspended in space from wires. Untethered by a motor, the mobile is completely free of pattern, prediction and plan and instead wholly allows for random movement and spontaneous variations. By relinquishing artistic and creative control of the mobile, Calder is unafraid to embrace the opportunity for chance within his work and encourages the possibility of the creation of infinite variations of shape, form and design. The relationship between the viewer and the mobile is also key. Calder's mobiles, such as the present



work, forces the viewer to interact with them in present time, encouraging multiple vantages and perspectives. There is a fluid grace to the mobiles' movements, yet they also evoke an uncontained, almost nostalgic sense of improvisation. Yet despite the spontaneity of its installation, each mobile by Calder is finely executed and composed, displaying a harmonious equilibrium, a unique and perfect combination of color, form, weight, balance and motion.

The mobiles fundamentally explore the relationships between forms and the fluidity of its connections. With every motion, a new perspective and relationship is created between each of the sculptural elements, continuously creating a new association. This sense of duality was noted by the French existentialist philosopher Jean-Paul Sartre, who described a mobile as "an object defined by its movement and non-existent without it; a flower that withers as soon as it comes to a standstill" (Jean-Paul Sartre in: 'Les mobiles de Calder' in Alexander Calder: *Mobiles, Stables, Constellations*, Paris 1946).

Though Calder's mobile were ground-breaking in how they overturned traditional sculpture, there are precedents within the two-dimensional realm. Distinct parallels can be drawn between *Red, Black and Blue* and Joan Miró's iconic masterpiece *Peinture (Étoile Bleue)*, 1927. Both employing the

same restricted primary color palette, Miró's painting depicts a form almost springing off the canvas. There is a palpable energy and movement that is compressed within the composition with a line hanging suspended in the air, much like the wire of Calder's mobile.

Contiguous and consistent but completely unpredictable, *Red, Black and Blue* is an exhilarating feat of sculpture that continues to change, develop and delight the viewer while simultaneously and continuously maintaining an effortless and serene balance and harmony.

Above
Alternate view of the present work

Left page
Joan Miró, *Peinture (Étoile Bleue)*, 1927
© Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018

PROPERTY FROM A PRIVATE NORTHERN CALIFORNIAN COLLECTION

16 W

TONY SMITH (1912-1980)

Spitball, 1961

incised 'Tony Smith '61 19/50' (on the underside)

black marble

12 x 14 x 14 1/4 in.

30.5 x 35.6 x 36.2 cm.

This work was conceived in 1961, executed in 1970, and is number nineteen from an edition of fifty.

US\$25,000 - 35,000

£19,000 - 26,000

HK\$200,000 - 270,000

Provenance

Detroit Institute of Arts, Detroit

Private Collection, California (acquired directly from the above *circa* 1970)

Thence by descent to the present owner



Alternate view of the present work



17

CARL ANDRE (B. 1935)

17 Copper Run, 1973

copper, in 17 parts

Each: 1/16 x 3/8 x 1 3/4 in.
0.2 x 1 x 4.4 cm.

Overall: 1/16 x 3/8 x 29 3/4 in.
0.2 x 1 x 75.6 cm.

This work was executed in 1973.

US\$30,000 - 50,000

£23,000 - 38,000

HK\$240,000 - 390,000

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

This work will be included in the forthcoming Catalogue Raisonné being prepared by *The Carl Andre and Melissa L. Kretschmer Foundation*, New York.

Provenance

Angela Westwater, New York

Private Collection, Dallas

Sale: Christie's, New York, *Contemporary Art Afternoon Sale*, 13 May 1981, Lot 161

Acquired directly from the above by the previous owner

Thence by descent to the present owner

Literature

Kunsthalle Bern, *Carl Andre: Sculpture 1958-1974*, Bern 1975, p. 75, no. 16



PROPERTY FROM THE ESTATE OF PAUL J. COADY

18

BERNAR VENET (B. 1941)

Undetermined Line, 1987

rolled steel with patina

9 x 16 x 6 in.

22.9 x 40.6 x 15.2 cm.

This work was executed in 1987, and is unique.

US\$25,000 - 35,000

£19,000 - 26,000

HK\$200,000 - 270,000

This work is registered in the artist's archives under inventory no. bv87ss48, and is accompanied by a certificate of authenticity signed by the artist.

Provenance

Private Collection, New York

Sale: Santa Monica Auctions, Santa Monica, 7 June 1998, Lot 322A

Acquired directly from the above by the previous owner

Thence by descent to the present owner



Alternate view of the present work



19

ALICE NEEL (1901-1983)

Larry, circa 1952

signed 'Neel' (lower left)
oil on canvas

30 1/8 x 20 1/8 in.
76.5 x 51.1 cm.

This work was executed *circa* 1952.

US\$60,000 - 80,000

£45,000 - 60,000

HK\$470,000 - 630,000

Provenance

Morris and Sarah Shiller Collection, New York (acquired directly from the artist)

Larry Shiller Collection, New York (by descent from the above)

Acquired directly from the above by the present owner



20 ▲

WAYNE THIEBAUD (B. 1920)

Portrait of Bill Ittman, 1966

signed and dated 'Thiebaud 1966' (lower center)
graphite on illustration board

14 x 12 in.
35.6 x 30.5 cm.

US\$15,000 - 20,000

£11,000 - 15,000

HK\$120,000 - 160,000

Provenance

Bill Ittman Collection, Kansas City (acquired directly from the artist *circa* 1966)
Allan Stone Projects, New York (acquired *circa* 1973)
Sale: Bonhams, New York, *Post-War & Contemporary Art*, 16 May 2017, Lot 16
Acquired directly from the above by the present owner

Exhibited

New York, The Whitney Museum of American Art, *Wayne Thiebaud: A Paintings Retrospective*, 28 June-23 September 2001
New York, Allan Stone Gallery, *Wayne Thiebaud: The Figure*, 10 April-30 May 2008, p. 38, illustrated in color
New York, Allan Stone Projects, *Wayne Thiebaud Figure Drawings*, 24 April-30 May 2014



W. H. H. 1911

21

ALEX KATZ (B. 1927)

Untitled (Study for Ada's Sandals), 1987

signed and dated 'Alex Katz 87' (upper left)
oil on board

9 x 12 in.
22.9 x 30.5 cm.

US\$15,000 - 25,000
£11,000 - 19,000
HK\$120,000 - 200,000

Provenance

Greene Naftali Gallery, New York

Acquired directly from the above by the present owner



22

ALEX KATZ (B. 1927)

Lysa, Study for *The Black Dress*, 1989

signed and dated 'Alex Katz 89' (upper right)
oil on board

15 7/8 x 11 1/8 in.
40.3 x 28.3 cm.

US\$30,000 - 50,000

£23,000 - 38,000

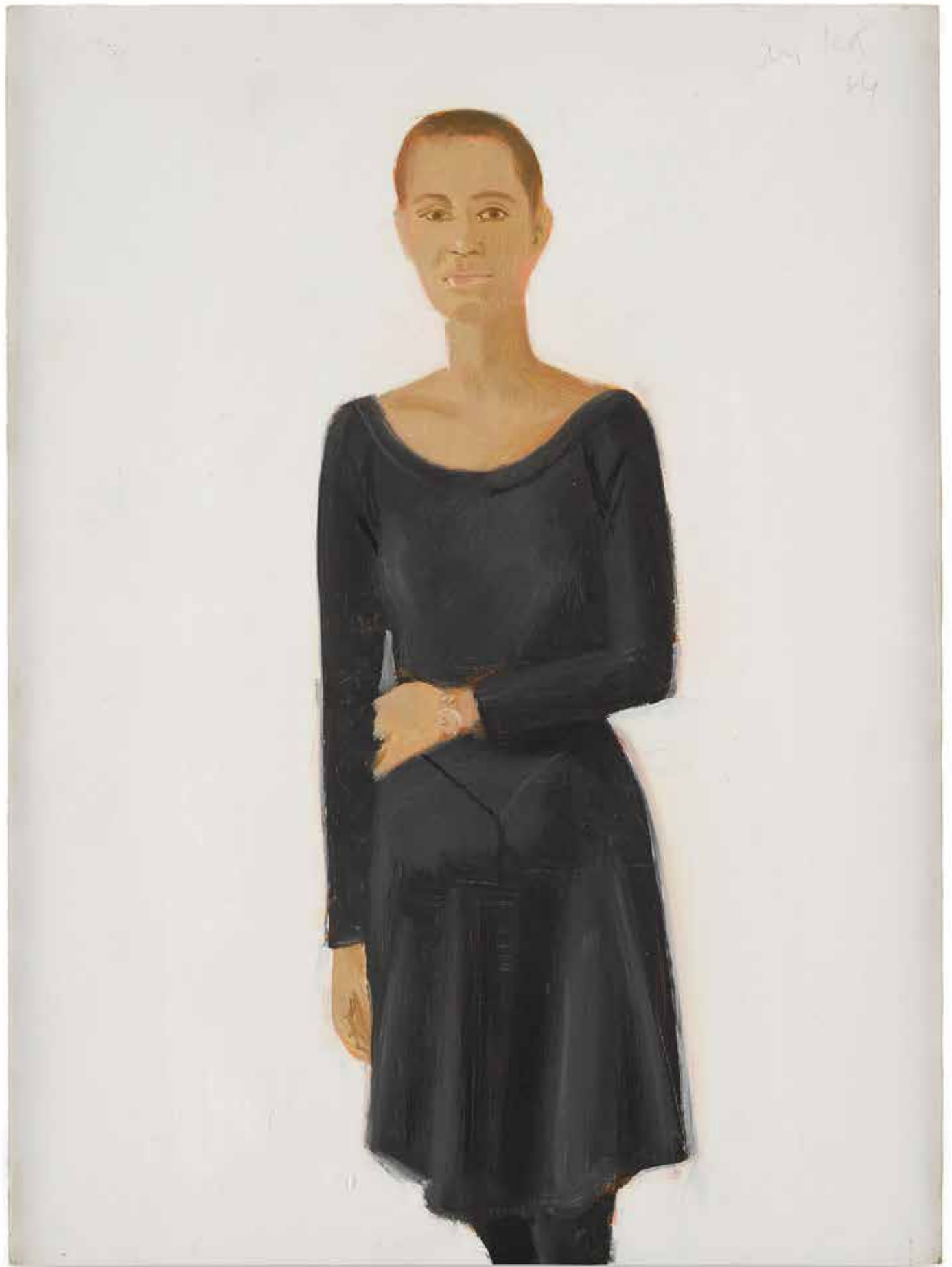
HK\$240,000 - 390,000

Provenance

Robert Miller Gallery, New York

Private Collection, Philadelphia

Acquired directly from the above by the present owner







A SCULPTURE BY
GEORGE SEGAL

LOT 23

23

GEORGE SEGAL (1924-2000)

The Dancers, circa 1971-1982

with the *Seward Johnson Atelier* foundry mark (to a foot of the figure with a raised leg)
painted bronze

70 x 104 1/2 x 70 5/8 in.
177.8 x 265.4 x 179.4 cm.

This work was executed *circa* 1971-1982, and is number one from an edition of five plus three artist's proofs.

US\$700,000 - 1,000,000

£530,000 - 760,000

HK\$5,500,000 - 7,800,000

Provenance

Sidney Janis Gallery, New York

Seymour Schwebber Collection, New York

Sale: Christie's, New York, *Post-War and Contemporary Art Day Auction*, 14 May 2014, Lot 132

Acquired directly from the above by the present owner

Exhibited

New York, Sidney Janis Gallery, *New Sculpture by George Segal*, April-May 1971

New York, Mitchell-Innes & Nash, *George Segal: Bronze*, 23 April-14 June 2003, pp. 4-5, no. 13, another example illustrated in black and white

Literature

Phyllis Tuchman, *George Segal*, New York 1983, p. 54, no. 48, illustrated in color (detail) and illustrated in color on the cover

Sam Hunter and Don Hawthorne, *George Segal*, New York 1984, pp. 126-127, no. 121, another example illustrated in color





Henri Matisse, *Dance (I)*, 1909
© 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

George Segal is considered to be a master of sculpture within the twentieth century. His body of work consistently focuses on the figure as a means of exploring the human condition, where he used friends as models to create life size compositions that read as narratives of contemporary American life. *The Dancers*, circa 1971-1982, is a supreme example of Segal's practice, exemplifying his skills as a sculptor to create elegant bronze sculptures whilst also forging a poignant narrative, making it an exceptional triumph within his artistic canon. The first work from the edition, another example is housed within the permanent collection of the National Gallery of Art, Washington, DC.

Segal, who was born in the Bronx to a working class family, had an interest in public and interactive art for much of his career. He bought a chicken farm in New Jersey where he hosted fellow artist Allan Kaprow and which would be the site of many of the early 'happenings' that would wildly re-define art in that period. This sense of interaction, as seen in *The Dancers*, has meant that Segal's works are now a fixture of many major museum collections, sculpture parks, monuments and public spaces. His work can be found at the Franklin Delano Roosevelt Memorial on the National Mall in Washington, DC, in Golden Gate Park,

at the Gay Liberation Monument in New York City, and on the campus of Stanford University, amongst many other collections.

Segal's composition of dancing figures has a rich history within the art historical canon. As a passionate museum goer and a lover of the Modern masters, he was aware of this tradition and was able to see in person several of Henri Matisse's paintings from his *La Danse* series at the artist's major retrospective at the Grand Palais, Paris, in 1970. Segal's sculpture borrows many of the elements in Matisse's masterpiece, including the playful figural arrangement and the choreographed composition of the nude women in a circle. In Matisse's *Dance (I)*, 1909, the figure in the foreground grasps for her neighbor, her hand just falling out of reach. Segal extends this gap in *The Dancers*, opening a wider space to spread the circle even further. Displaying one less dancer than in Matisse's painting, and with a space remaining for an additional figure, there is a suggestion that the viewer is invited to participate in the intimate circle.

Segal first rose to prominence in the early 1960's with his pioneering white plaster casts of people. He created these figures by applying medical bandages soaked in plaster directly on to his models, an innovative



Detail of the present work

use of an everyday medium that was unprecedented in art history. *The Dancers* retains the visual effect of cast figures delicately wrapped in plaster, yet the sculpture is actually rendered in solid, hard bronze. Segal began working with this material from 1971 and *The Dancers* is one of the artist's earliest examples in this medium. It was created using a "double casting" technique which relied on the artist taking a second cast from inside the mold of the original. This process allowed Segal to include finer details to his work as it reproduced the textures and details of his life casts to a much higher degree, producing a far more natural figure. Using bronze also allowed for the works to withstand natural elements, freeing Segal to experiment with outdoor sculpture and site-specific groupings. *The Dancers* can therefore be installed both indoors and outdoors, creating widely different interpretations of the work due to the environment within which it is displayed.

Despite the heavy nature of the medium, the artist would have models pose in person, inevitably instilling a rigidity or sense of tension that underscores the sense of solitude or contemplation in the works. Though the dancing women suggest joy and pleasure, they do not exchange glances or engage in any way, suggesting a sense of isolation. Despite this, their life size proportions and highly natural rendering inevitably

create a participatory sense. Rather than presenting us with idealized dancers, the figures in Segal's groupings are quotidian and therefore arguably more open to interaction. This tension between intimate human moments of contemplation and public interaction has been a defining feature of Segal's best known works, including *Depression Bread Line*, 1999, which is a central feature of the Franklin Delano Roosevelt memorial on the National Mall in Washington, DC.

The appearance of bandages creates a visual illusion which tricks the eye of the viewer. Bandages naturally evoke a sense of something broken or damaged and then repaired, perhaps reflecting Segal's concern for the fragile human condition. His use of bandages suggests he is trying to repair and restore this connection, a dialogue that the viewer is encouraged to participate in by engaging with the figures and repairing the circle of hands.

Draped in shroud-like cloth, Segal's works raise existential questions on the nature of the human experience. The exceptional discourse that Segal creates within a single artwork makes *The Dancers* a defining work of both the artist's career and twentieth-century sculpture as a whole.

PROPERTY FROM THE COLLECTION OF PETER SELZ

24

CHRISTO (B. 1935)

Running Fence (Project for Sonoma County and Marin County, State of California), 1973

signed, titled and dated 'RUNNING FENCE | PROJECT FOR SONOMA COUNTY AND MARIN COUNTY, STATE OF CALIFORNIA Christo 1973' (center left); signed, dedicated and dated 'For Peter Christo January 1974' (on the reverse)

graphite, enamel paint, fabric and paper collage on paperboard

27 7/8 x 22 in.
70.8 x 55.9 cm.

US\$30,000 - 50,000

£23,000 - 38,000

HK\$240,000 - 390,000

The authenticity of this work has been confirmed by the artist. We are grateful for his assistance in cataloguing this lot.

Provenance

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

Thence by descent to the present owner

Exhibited

Bakersfield, Bakersfield Museum of Art, *Christo in California*, 1992



Running Fence, Sonoma and Marin Counties, California, 1972-76, was an immensely ambitious undertaking by Christo and Jeanne-Claude that required forty-two months of collaborative work with local residents and authorities to manifest. Christo and Jeanne-Claude entirely financed the massive, but temporary, project themselves through the sale of studies, preparatory works and models, similar to the present work. This particular work is especially significant as it was dedicated and gifted by the artists to the preeminent art historian and curator Peter Selz during this important collaboration. Acting as Project Director of *Running Fence, Sonoma and Marin Counties, California*, Selz played an instrumental part in the resounding success of this herculean undertaking.

Throughout his illustrious career, Selz deeply valued and held in high regard his close relationships with artists, and he worked particularly closely with Christo and Jeanne-Claude. His participation in this project, among others, underscores Selz's advocacy for living artists and his dedication to assisting them in realizing their visions and creating wide-ranging cultural impact. Selz was not only able to share the culmination of years of effort with the artists, but also enjoy it with his family, who attended the installation in California in 1976.

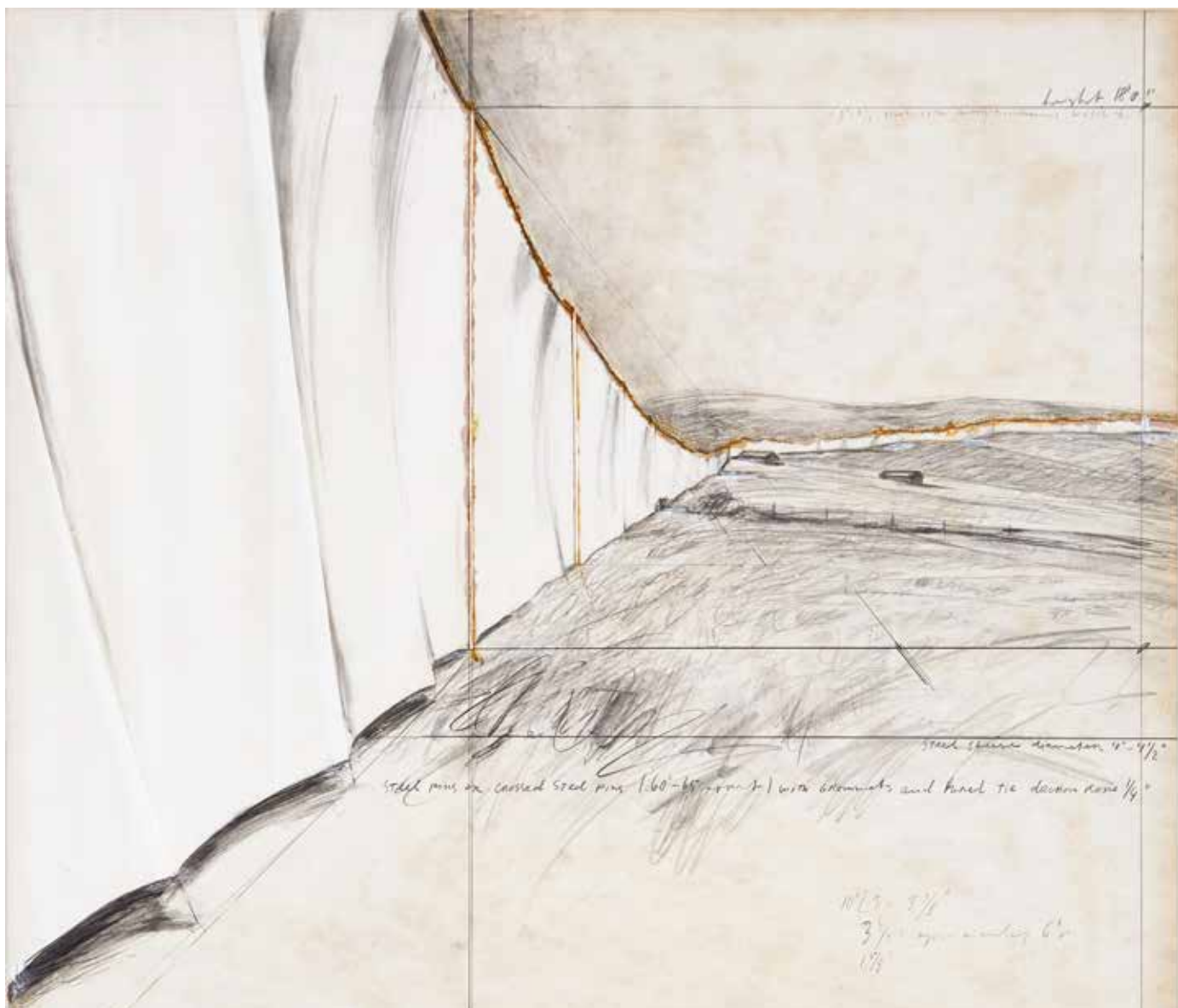
The composition of the present work depicts the majestic and awe-inspiring sweep of the fabric paneled fence as it billows across and divides the vast natural landscape. Fences have been a long-used metaphor in many areas, and one that is still culturally relevant today. In the present work, the tension between the natural and the man-made, freedom and constraint, wonder and logistics, and defacement and beauty is elegantly illustrated.

Although expressing it in their respective ways, Peter Selz, Christo and Jeanne-Claude shared a vibrant and persistent boldness of vision, which drove them to become undeniable forces in twentieth-century American art and remain deeply influential today.

Left

Running Fence, Sonoma and Marin Counties, California, 1972-76, Christo and Jeanne-Claude.
Photograph by Jeanne-Claude © Christo 1976

Light 180°



Steel pipe diameter 4" - 4 1/2"
 Steel pipe or coated steel pipe (60-65 approx) with elements and lined tie down rope 1/4"

10/23 - 3 1/2"
 3/4" approx winding 6"
 1/8"

RUNNING FENCE / PROJECT FOR SONOMA COUNTY and MARIPOSA COUNTY STATE OF CALIFORNIA / PACIFIC OCEAN, VALLEY FORD, STATE HIGHWAY 3, PROJECT 101
 Sheet 5 of 1973



THREE WORKS BY
ANDY WARHOL

LOT 25 - 27



count

25

ANDY WARHOL (1928-1987)

Flower, circa 1956

numbered and inscribed '314.035 VF', with *The Estate of Andy Warhol* stamp and the *Andy Warhol Foundation for the Visual Arts, Inc.* stamp (on the reverse)
ink and watercolor on paper

28 7/8 x 23 in.
73.3 x 58.4 cm.

This work was executed *circa* 1956.

US\$15,000 - 20,000

£11,000 - 15,000

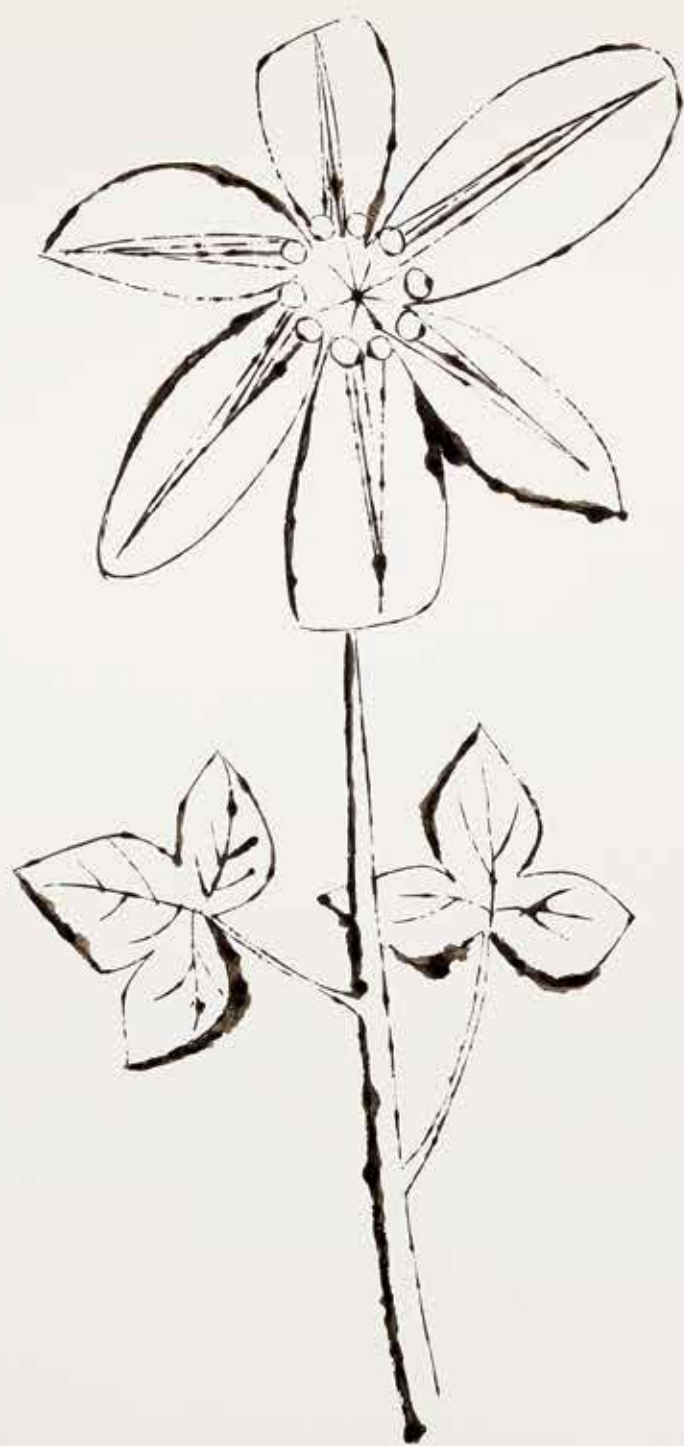
HK\$120,000 - 160,000

Provenance

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Sale: Christie's, Online, *Andy Warhol @ Christie's: Spring Fling*, 12-21 April 2016, Lot 8

Acquired directly from the above by the present owner



26

ANDY WARHOL (1928-1987)

Dollar Sign, 1982

signed and dated 'Andy Warhol 82' (on the overlap)
acrylic and silkscreen ink on canvas

10 x 8 in.
25.4 x 20.3 cm.

US\$300,000 - 500,000
£230,000 - 380,000
HK\$2,400,000 - 3,900,000

Provenance

Collection of the Artist, New York
Rupert Jasen Smith Collection, Florida (a gift from the above)
Mark Smith Collection, Florida (by descent from the above in 1989)
Acquired directly from the above by the present owner





"I like money on the wall. Say you were going to buy a ... painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you, the first thing they would see is the money on the wall" (the artist in: *The Philosophy of Andy Warhol: From A to B and Back Again*, New York 1975, p. 134).

Money and its relationship to art, culture and fame is a central and long running theme in Andy Warhol's work. Perhaps germinating from his own preoccupation with money after coming from modest beginnings in Pittsburgh, Pennsylvania, he began exploring images of currency in the 1960's. In the early 1980's the artist condensed the concept down to its most essential and powerful visual signifier – the dollar sign. The *Dollar Sign* series, of which the present painting is a vibrant and striking example, was first exhibited at Leo Castelli Gallery, New York in January 1982. These paintings have gone on to become some of the artist's most widely recognized and important works with their undeniably unique Warholian ability to both subvert and glorify their subject.

By the early 1980's, Warhol had achieved enormous celebrity and success as an artist. Both the man and his paintings were cultural icons. *Dollar Sign*, 1982, is not only a reflection of both Warhol and America's obsession with money but also the artist's creative and social triumph in that his paintings are, themselves, a symbol of wealth. Warhol shows himself on the cutting edge of the zeitgeist with the present lot. Created at the beginning of the decade of brash consumerism *Dollar Sign* is a prescient representation of the future. In the coming art market boom of the late 1980's and beyond, the literal sign for money in these paintings becomes a metaphor for art's role in cementing status, power and taste.

Dollar Sign deftly exhibits another of Warhol's signature practices in its ability to use a ubiquitous image of daily life and imbue it with rich narrative and a visually luscious and seductive surface. The painting is a riot of layered bold color, movement and dynamism concentrated in the sinuous shape of the dollar sign. Both painterly and graphic, and encapsulating the dynamic between art, commerce, and American culture, *Dollar Sign* is the ultimate *Pop Art* statement by a giant of the movement. Here, Warhol's sharp eye, genius insight and masterful skill are shown at their pinnacle.

Right page

Andy Warhol with *Dollar Sign* painting, New York 1982 Image © Santi Visalli
Art © 2018 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York



27

ANDY WARHOL (1928-1987)

Paramount (Ads series), 1985

signed, numbered twice, dated '*Andy Warhol 85 A1090.19*' and with the *Andy Warhol Art Authentication Board, Inc.* stamp (on the overlap) acrylic and silkscreen ink on canvas

22 1/8 x 22 1/8 in.

56.2 x 56.2 cm.

US\$300,000 - 500,000

£230,000 - 380,000

HK\$2,400,000 - 3,900,000

This work is registered in *The Andy Warhol Foundation for the Visual Arts, Inc.*, New York, under no. A1090.19, and is accompanied by a letter of opinion issued by the *Andy Warhol Art Authentication Board, Inc.*

Provenance

Ronald Feldman Fine Arts Inc., New York

Wooster Projects, New York

Private Collection, Los Angeles

Acquired directly from the above by the present owner



**Gulf + Western
Company**



Paramount (Ads series), 1985, is a seminal work by Andy Warhol that encompasses the major themes of mass consumerism, pop culture, celebrity and media that Warhol had challenged throughout his career. The iconic motif remains instantly recognizable, and serves as a reflection of the artist's subversion of fine art and fascination with fame that spurred Warhol's pioneering approach to the concept of fine art. Marking a culmination of the artist's career, the present work, along with the wider *Ads series* from which it is part, endeavored to challenge and disrupt the elitist theory of high art, instead introducing commercial and pop cultural imagery that was understood and recognized by everyone.

Advertising and logos were an obsession for Warhol throughout his career. In his early years as a student, he studied commercial art and pictorial design at Carnegie Institute of Technology in Pittsburgh before moving to New York in 1949. He worked as a window dresser and a book illustrator before becoming a commercial artist for magazines including *Vogue*, *Glamour* and *Seventeen*. These embryonic experiences in consumerism would shape the artist and remained a preoccupation throughout his lifetime.

The present work is from Andy Warhol's wider *Ads series*; a grouping of ten acrylic and silkscreen on canvas works that employed contemporary and vintage logos and advertisements. Along with *Paramount (Ads series)*, the series includes studies taken from Chanel, Apple, Volkswagen, Lifesavers and Mobil amongst others. Each ad was instantly recognizable to the American public and innately ingrained within the social consciousness, just as Warhol himself was by this point in his career.

Despite the ubiquity of the image from which the present work draws inspiration, *Paramount (Ads series)* echoes the artist's early experiences with drawn illustration, seen through the distinct hand drawn elements in the logo. The pattern of stars in *Paramount (Ads series)* each have a unique and individual appearance to them, with each employing various degrees of the luminous yellow and pink hues within, some punctuated with flashes of white. Within the frame of stars, the blue ink of the sky has a thick and fervent movement to it, as if actively slathered over the screen by the artist's hand. As such, there is a pervasive sense of the artist himself and his creative practice within the work. Warhol summarized this experience best when he said, "the process of doing

work in commercial art was machine-like, but the attitude had feeling to it" (the artist in: *What Is Pop Art? Interviews with Eight Painters (Part 1)*, New York 1963).

The subject of *Paramount (Ads series)* however is starkly juxtaposed against the handwrought element of the medium. The logo is that of Paramount Pictures Corporation, the second oldest film studio in the United States which continues to be associated with all the mythologized glamour and heady sophistication of the film industry. The work itself is as slick and sophisticated as the logo it employs. The canvas is sleek and the composition is distinctly sharp and graphic, with the white ground perfect and unmarked. The candy-like pastel pink and blue tones create a rose-tinted nostalgia harking back to the golden age of cinema, further cementing the viewers' familiarity with this well-known

company. Warhol recognized this when he said "it's the movies that have really been running things in America ever since they were invented. They show you what to do, how to do it, when to do it, how to feel about it, and how to look how you feel about it" (the artist as quoted in: Victor Bockris, *Warhol: The Biography*, London 2003, pp. 49-59).

The employment of the Paramount Pictures Corporation logo and its association with the film industry and celebrity is particularly poignant for Warhol who had a fascination with stardom and the concept of fame itself. A phenomenon that had exploded within his lifetime, the artist's obsession with celebrity and the distinctly American concept of the superstar pervades his entire

body of work. Warhol's assertion that everyone in the future would be famous for 'fifteen minutes' is a household idiom; it's use today potentially even eclipsing the artist's immense creative legacy. The nostalgic, childlike colorway of the present work paired with the hopeful optimistic design of a powerful mountain striving to reach the jewel-like sky evokes a heroic concept of fame just within everyone's grasp: the myth of stardom that can be achieved by all.



Above
Detail of the present work

Right page
Andy Warhol Filming *The Chelsea Girls* on May 4, 1966 in New York, New York.
(Photo by Santi Visalli/Getty Images)



28

ROBERT RAUSCHENBERG (1925-2008)

Haywire – Technology as Nature (Anagram), 1997

signed, titled and dated 'HAYWIRE-TECHNOLOGY AS NATURE 97 RAUSCHENBERG' (lower center);

numbered '97.015' (on the reverse)

inkjet dye transfer on paper

39 7/8 x 30 1/8 in.

101.3 x 76.5 cm.

This work is registered in the *Rauschenberg Foundation Archives*, New York, under no. 97.015.

US\$50,000 - 70,000

£38,000 - 53,000

HK\$390,000 - 550,000

Provenance

Cornelia Faist Collection, Munich (a gift from the artist)

Galerie Hafenrichter, Nuremberg

Acquired from the above by the present owner



HIDUWIR — TECHNOLOGY AS NATURE

97 R. RAUSLA MA, 2011

29

ILYA KABAKOV (B. 1933)

Stool, 1+2+1+4, 1+clown+3+blank+5+ (One Work and a Diptych), 1985

From top to bottom:

(i): signed and dated 'I. Kabakov 85 [in Cyrillic]' (lower right); numbered 'T34' (on the reverse)

(ii): signed and dated 'I. Kabakov 85 [in Cyrillic]' (lower right); numbered 'T35' (on the reverse)

(iii): signed and dated 'I. Kabakov 85 [in Cyrillic]' (lower right); numbered 'T36' (on the reverse)

Each: ink and colored crayon on paper

Each: 9 3/8 x 12 1/2 in.
23.8 x 31.8 cm.

Please note that *1+2+1+4* and *1+clown+3+blank+5+* are a diptych.

US\$8,000 - 12,000

£6,000 - 9,100

HK\$63,000 - 94,000

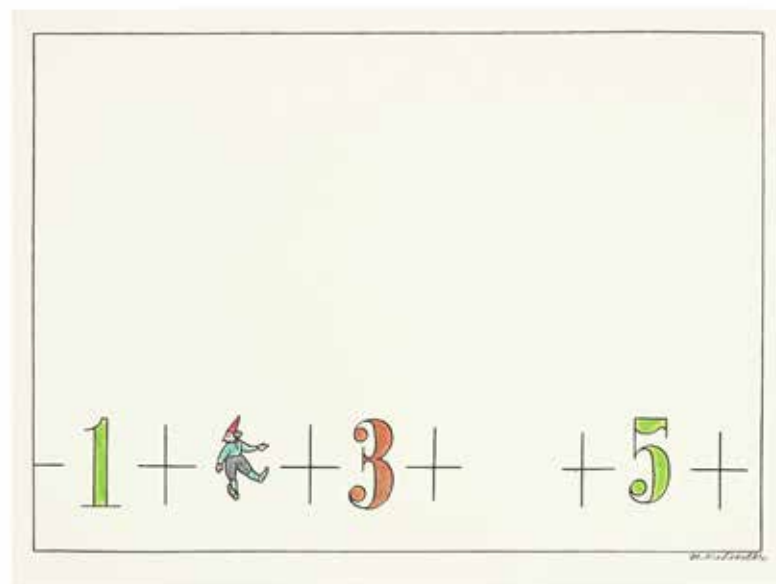
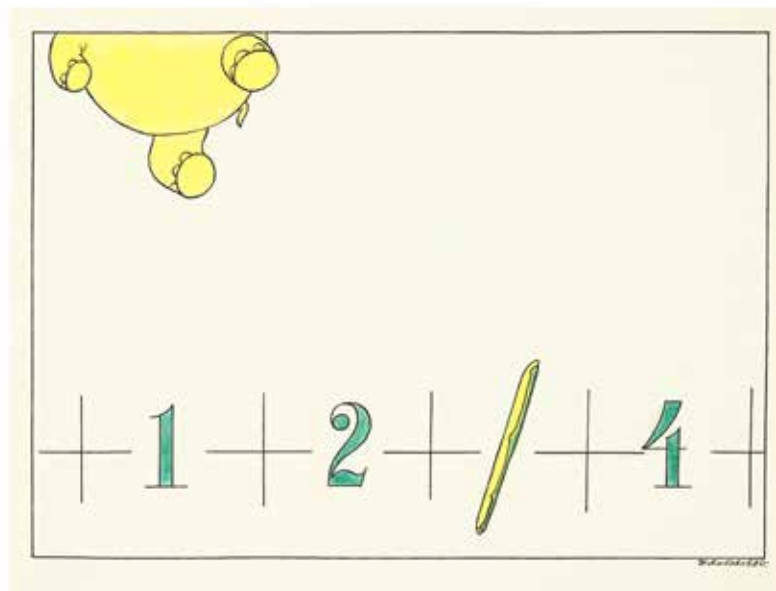
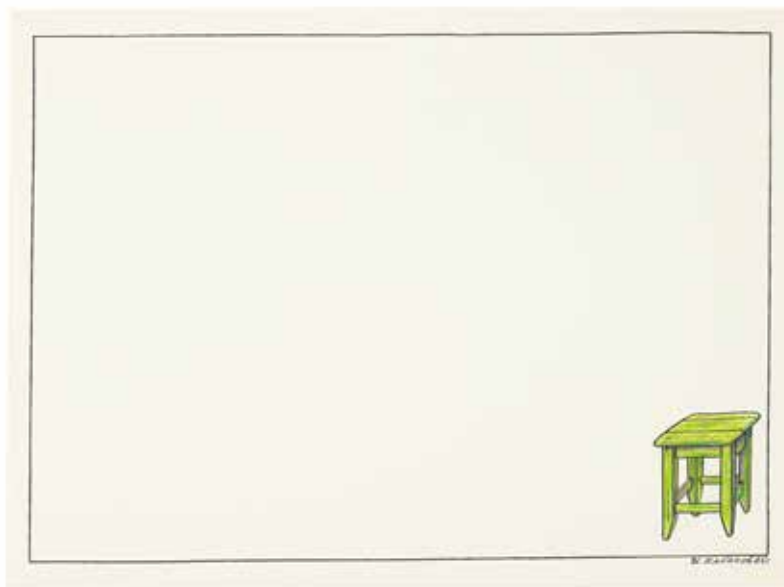
The authenticity of these works has been confirmed by Emilia Kabakov.

Provenance

Private Collection, New York

Roman Tabakman Collection, New York

Acquired directly from the above by the present owner *circa* 2008







A SCULPTURE BY
KEITH HARING

LOT 30

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

30 W

KEITH HARING (1958-1990)

Mother and Child, 1986

incised 'K. Haring 86' and with the artist's insignia (on the base)
painted aluminum

91 x 89 x 48 in.
231 x 226 x 122 cm.

This work is number one from an edition of three.

US\$600,000 - 800,000

£450,000 - 600,000

HK\$4,700,000 - 6,300,000

Provenance

The Estate of Keith Haring, New York

Galerie Jérôme de Noirmont, Paris

Acquired directly from the above by the present owner in 1999

Exhibited

New York, Tony Shafrazi Gallery, *Keith Haring*, 17 January-14 February 1987

Paris, Galerie Jérôme de Noirmont, *Keith Haring - 12 Sculptures*, 4 June-23 July 1999, p. 27,
illustrated in color and p. 39, illustrated in color

Paris, Champs-Élysées, *Les Champs de la Sculpture 2000*, 1 September-14 November 1999

Literature

Germano Celant, *Keith Haring*, Milan 1994, p. 229, illustrated in black and white



Keith Haring during the creation of Mother and Child, D.R.

Keith Haring artwork © Keith Haring Foundation





in cities, parks and institutions around the world. Created only a few years before his sudden and untimely death in 1990 from AIDS, at a time when America was trying to grapple with varying social issues, *Mother and Child* reads as a rich celebration of life and birth, relationships and connections and the triumph of the human spirit. Haring was born in Kutztown, Pennsylvania in 1958. He moved to New York at the age of twenty in 1978 to study painting at the School of Visual Arts. His first early works to receive recognition were his subway drawings which he created using chalk on unused black boards in the city's subway stations. Their spontaneous guerrilla spirit and cryptic consumerist-inspired graphics read like subterranean cave drawings for modern commuters. He created thousands of these drawings over a period of four years, but their socially charged mission and humanist spirit would come to define his artistic career.

It was during the time that Haring created his subway drawings that he began to devise his own defining artistic lexicon, establishing icons and motifs that would become staples of his creative vernacular. Coming from a religious upbringing, Haring would include religious imagery throughout his practice. The *Radiant Baby* features throughout his works, rendered as an outline of an infant on all fours, often with vibrant rays emanating from it. This halo effect evokes a sense of a religious aura, allowing comparisons to that of Christ. Meanwhile, the present sculpture employs the motif of the *Mother and Child*, one of the most fundamental forms of representation within the art historical canon. Taken from depictions of the Madonna and Christ in early Christian iconography, Haring's *Mother and Child* extends this tradition. Though the artist abstracts the figures, stripping them of identifying features and even gender, the instantly recognizable form of a mother swinging her small infant in play is unmistakable. It evokes the same composition and maternal movement

of that of Leonardo da Vinci's exemplary ode to familial love *The Virgin and Child with St. Anne*, circa 1510.

Keith Haring is considered to be one of the most pioneering, innovative and significant artists of the twentieth century. With his roots in graffiti and street art in New York's East Village in the 1980's, his hugely varied, prolific and far reaching body of work encapsulates and reflects a period of experimentation, turbulence and creativity within the United States. *Mother and Child*, 1986, which comes to auction for the first time from an esteemed private collection, is a joyful culmination of Haring's practice.

of that of Leonardo da Vinci's exemplary ode to familial love *The Virgin and Child with St. Anne*, circa 1510.

Haring began experimenting with large outdoor sculptures later in his career and they became immediately iconic and recognizable features

The medium of the sculpture beguiles the spontaneity and movement of the work. Forged in aluminum, it is a monumental work rendered in a sleek industrial gray tone. Towering above the viewer, the strength and colossal impact of the work is palpable. Yet the intimacy of the connection between the two figures and the delicacy of the fleeting moment captured by the artist creates a warmth and closeness paradoxical to the cold metal. Haring's large-scale sculptures marked a fundamental change within his artistic practice. The strength of



the medium allows for both indoor and outdoor display, changing the environment in which it is placed and encouraging different interactions with the viewer.

Haring had a fascination with metal, extolling its strength, weight and permanence. This obsession with enduring, almost monumental creations, parallels Haring's interest in immortality, particularly his own. Despite its warm, jovial subject matter, alluding to birth and life, the period of its creation is notable however, as a decade when the United States was grappling with the AIDS crisis which saw swaths of people die unexpectedly including Haring's peers and then Haring himself. The AIDS epidemic, marked by mass deaths and panic from a lack of understanding of a silent and lethal virus spurred questions in American culture over homosexuality and civil rights. In this environment, it seemed for Haring that death was a consistent figure within his life but in turn also made him more appreciative of life's everyday experiences.

In *Mother and Child* Haring does not lament but rather reaffirms the human spirit and the joy of the human experience. Lively, joyful and full of vigor, *Mother and Child* is a reflection of how Haring lived and remains a stunning testament to an artist who celebrated the beauty of art within life.

Above
 'Les Champs De Sculpture 2000' in Paris, France on September 02, 1999.
 (Photo by Raphael GAILLARDE/Gamma-Rapho via Getty Images)
 Keith Haring artwork © Keith Haring Foundation

Left page
 Leonardo da Vinci (1452-1519) , *Virgin and Child with St. Anne*, circa 1510
 Louvre, Paris, France / Photo © Bridgeman Images

PROPERTY FROM THE COLLECTION OF LAURENCE EISEMAN

31

GEORGE RICKEY (1907-2002)

Two Lines Oblique Asymmetric, 1984

incised 'Rickey 1984' (on the base)
stainless steel

26 x 23 3/4 x 2 1/2 in.
66 x 60.3 x 6.4 cm.

US\$20,000 - 30,000

£15,000 - 23,000

HK\$160,000 - 240,000

Provenance

Thomas Segal Gallery, Boston

Acquired directly from the above by the present owner in 1988

Exhibited

Berlin, Galerie Pels-Leusden, *George Rickey Zum 80. Geburtstag: Skulpturen - Eine Werkübersicht*, 13 June-29 August 1987, p. 34, no. 30, illustrated in black and white (this exhibition later traveled to Düsseldorf, Galerie Schoeller, 8 September-31 October 1987)



32

JENNY HOLZER (B. 1950)

Living: Few Can Ignore a Baby's Cries..., 2004

signed 'Jenny Holzer' (lower right)
pencil on tracing paper

23 x 40 3/4 in.
58.4 x 103.5 cm.

This work was executed in 2004.

US\$20,000 - 30,000

£15,000 - 23,000

HK\$160,000 - 240,000

Provenance

Collection of the Artist, New York

Coalition for The Homeless, New York (a gift from the above)

Acquired directly from the above by the present owner

FEW CAN IGNORE A BABY'S CRIES,
EVEN IF THE RESPONSE IS IRRITATION.
THIS IS ONE OF THE SAFEGUARDS
THAT IS TO GUARANTEES
THE SURVIVAL OF THE RACE.

© 1954

33

DAMIEN HIRST (B. 1965)

The Physical Impossibility of Death in the Mind of Someone Living, 2006

signed 'Damien Hirst' (lower center), titled 'The physical Impossibility of Death in the mind of someone Living' (upper center)
pencil on greaseproof paper

14 7/8 x 30 1/4 in.
37.8 x 76.8 cm.

This work was executed in 2006.

US\$8,000 - 12,000
£6,000 - 9,100
HK\$63,000 - 94,000

Provenance

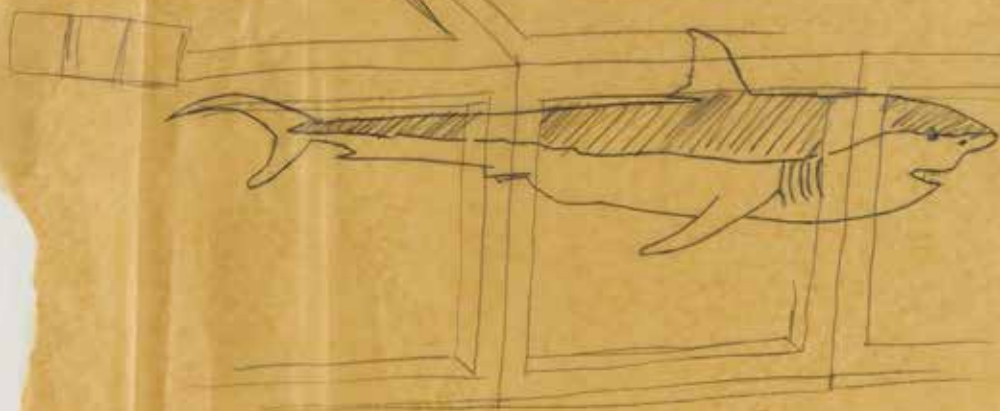
Gagosian Gallery, New York

Acquired directly from the above by the present owner in 2006

Exhibited

New York, Gagosian Gallery, *'Corpus' Damien Hirst Drawings 1981-2006*, 15 September-28 October 2006, p. 234,
no. 118, illustrated in color

The physical impossibility of Death is the need of
space Living



an idea

34 □

RAQIB SHAW (B. 1974)

Untitled, 2004

signed and dated 'Raqib Shaw 04' (lower right); signed with the artist's initials and numbered 'RS 69' (on the reverse)
enamel, rhinestones, glitter and pencil on paper

17 x 24 in.

43.2 x 61 cm.

US\$10,000 - 15,000

£7,600 - 11,000

HK\$78,000 - 120,000

Provenance

Victoria Miro Gallery, London

Private Collection, UK

Sale: Sotheby's, New York, *Contemporary Art Afternoon Auction*, 15 May 2008, Lot 443

Acquired directly from the above by the present owner

This lot is offered without reserve.



TWO PAINTINGS BY
WOJCIECH FANGOR

LOTS 35 & 36

35

WOJCIECH FANGOR (1922-2015)

M44, 1969

signed, titled and dated 'FANGOR M44 1969' (on the reverse)
oil on canvas

36 x 36 in.
91.4 x 91.4 cm.

US\$120,000 - 180,000
£91,000 - 140,000
HK\$940,000 - 1,400,000

Provenance

Private Collection, Maryland (a gift from the artist)
Thence by descent to the present owner



36

WOJCIECH FANGOR (1922-2015)

M38, 1968

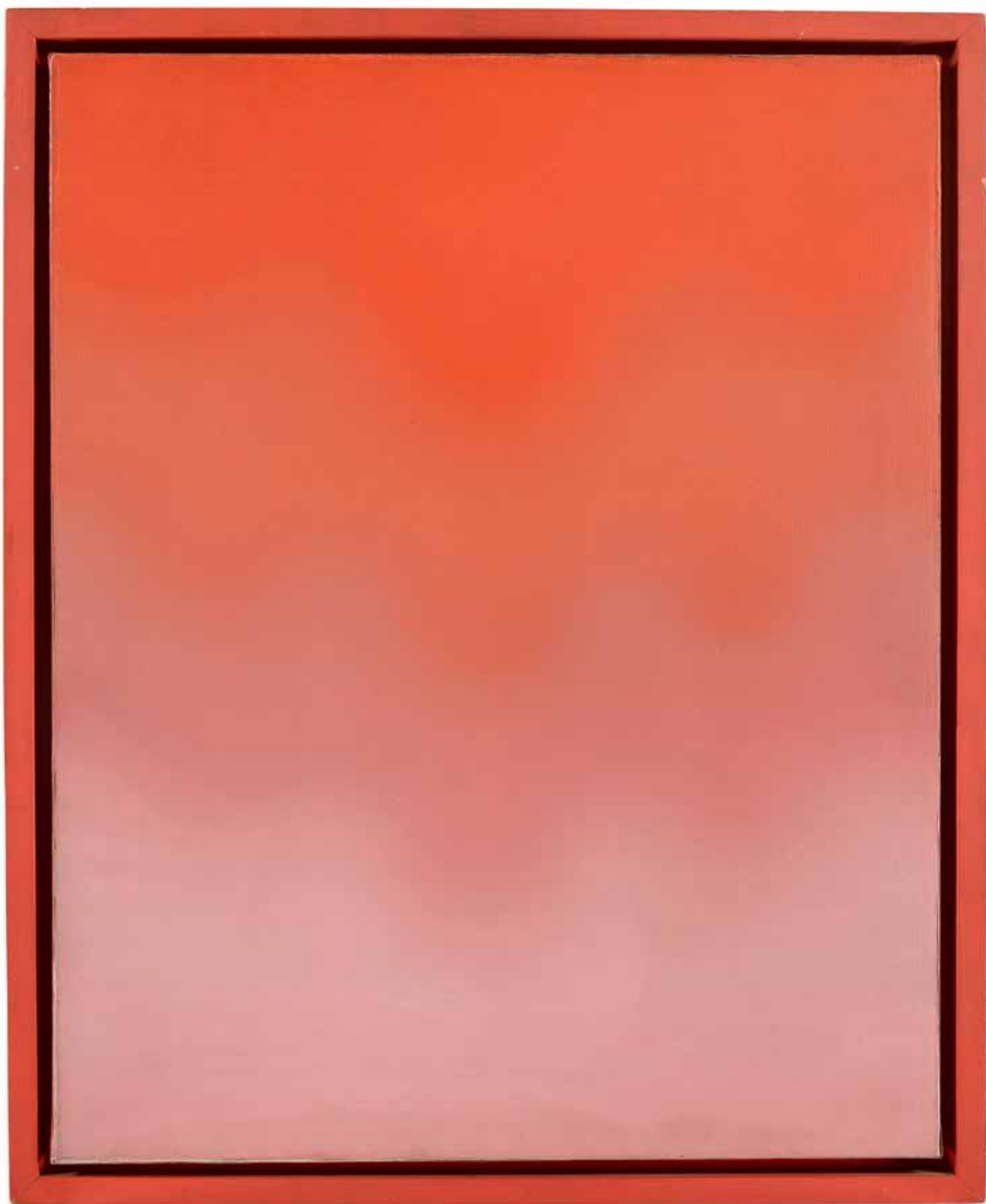
signed, titled and dated 'FANGOR M38 1968' (on the reverse)
oil on canvas, in the artist's frame

30 x 24 in.
76.2 x 61 cm.

US\$30,000 - 50,000
£23,000 - 38,000
HK\$240,000 - 390,000

Provenance

Private Collection, Maryland (a gift from the artist)
Thence by descent to the present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

37

RICHARD ANUSZKIEWICZ (B. 1930)

Rainbow Squared Orange, 1981

signed, numbered and dated '592 © RICHARD ANUSZKIEWICZ 1981' (on the reverse)
acrylic on canvas

48 x 48 in.
122 x 122 cm.

US\$40,000 - 60,000

£30,000 - 45,000

HK\$310,000 - 470,000

Provenance

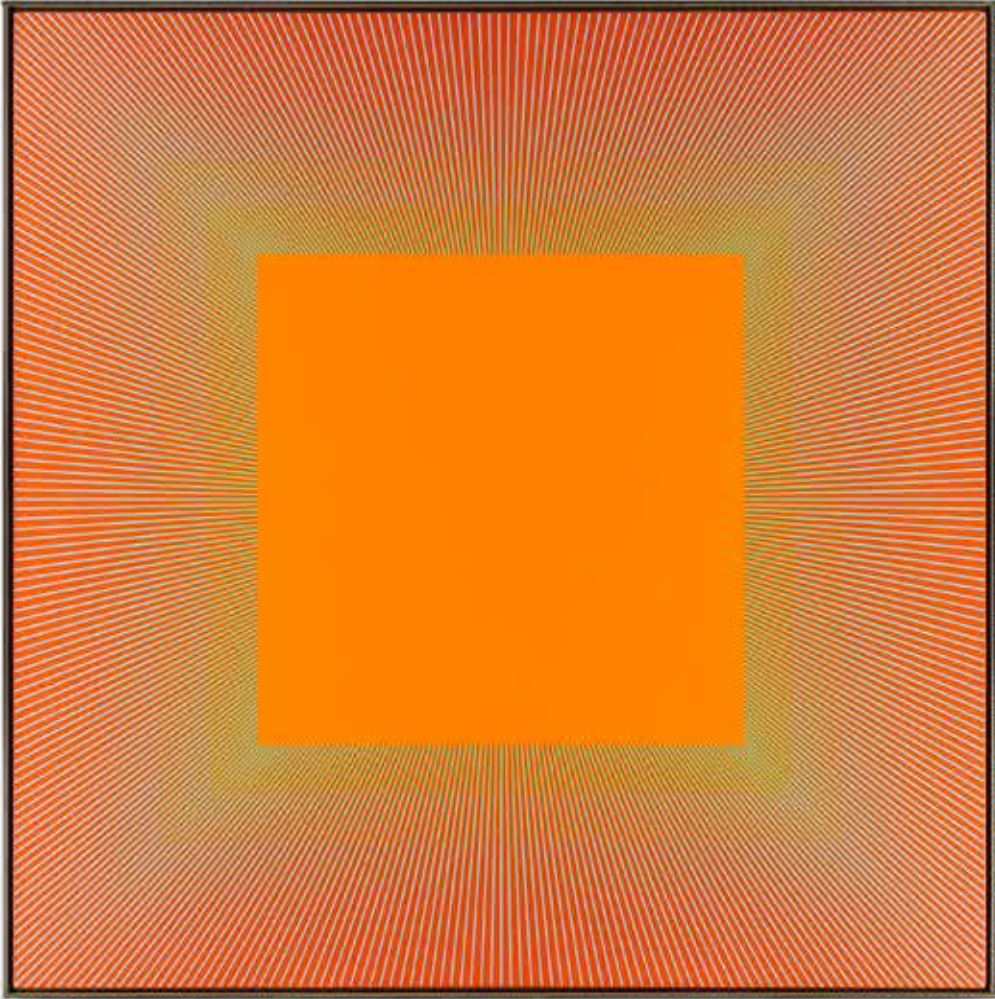
Acquired directly from the artist by the present owner

Exhibited

Huntington, New York, The Heckscher Museum, *Richard Anuszkiewicz: A Decade of Color*, 15 April-13 May 1984
Bottrop, Germany, Josef Albers Museum, *Richard Anuszkiewicz - Paintings and Painted Contructions: A Retrospective Survey, 1954-1994*, 2 February-27 April 1997, (this exhibition later traveled to Oldenburg, Germany, Landesmuseum Oldenburg im Augusteum, 10 May-29 June 1997; Chemnitz, Germany, Städtische Kunstsammlung, 11 July-7 September 1997; Zurich, Haus für Konstruktive und Konkrete Kunst, 23 January-29 March 1998; Ludwigshafen, Germany, Wilhelm-Hack Museum, 8 August-20 September 1998)
Zurich, Galerie Proarta, *Richard Anuszkiewicz*, 2 April-15 May 1998
New York, The Century Association, *Professional Painters' Exhibition*, 20 November 2003-9 January 2004
Florence, Fortezza da Basso, *Biennale Internazionale dell'Arte Contemporanea di Firenze*, 3-11 December 2005

Literature

Thomas Buchsteiner and Ingrid Mössinger, *Anuszkiewicz OpArt*, Buffalo 1997-1998, p. 78, illustrated in color
David Madden and Nicholas Spike, *Anuszkiewicz: Paintings & Sculptures 1945-2001*, Florence 2010, pp. 192-193, no. 1981.13, illustrated in color



38

JULIAN STANCZAK (1928-2017)

Split Circles, 1969

signed and dated 'Julian Stanczak 1969' (on the reverse), signed, titled and dated
'JULIAN STANCZAK "SPLIT CIRCLES" 1969' (on the stretcher)
acrylic on canvas

55 x 33 in.
139.7 x 83.8 cm.

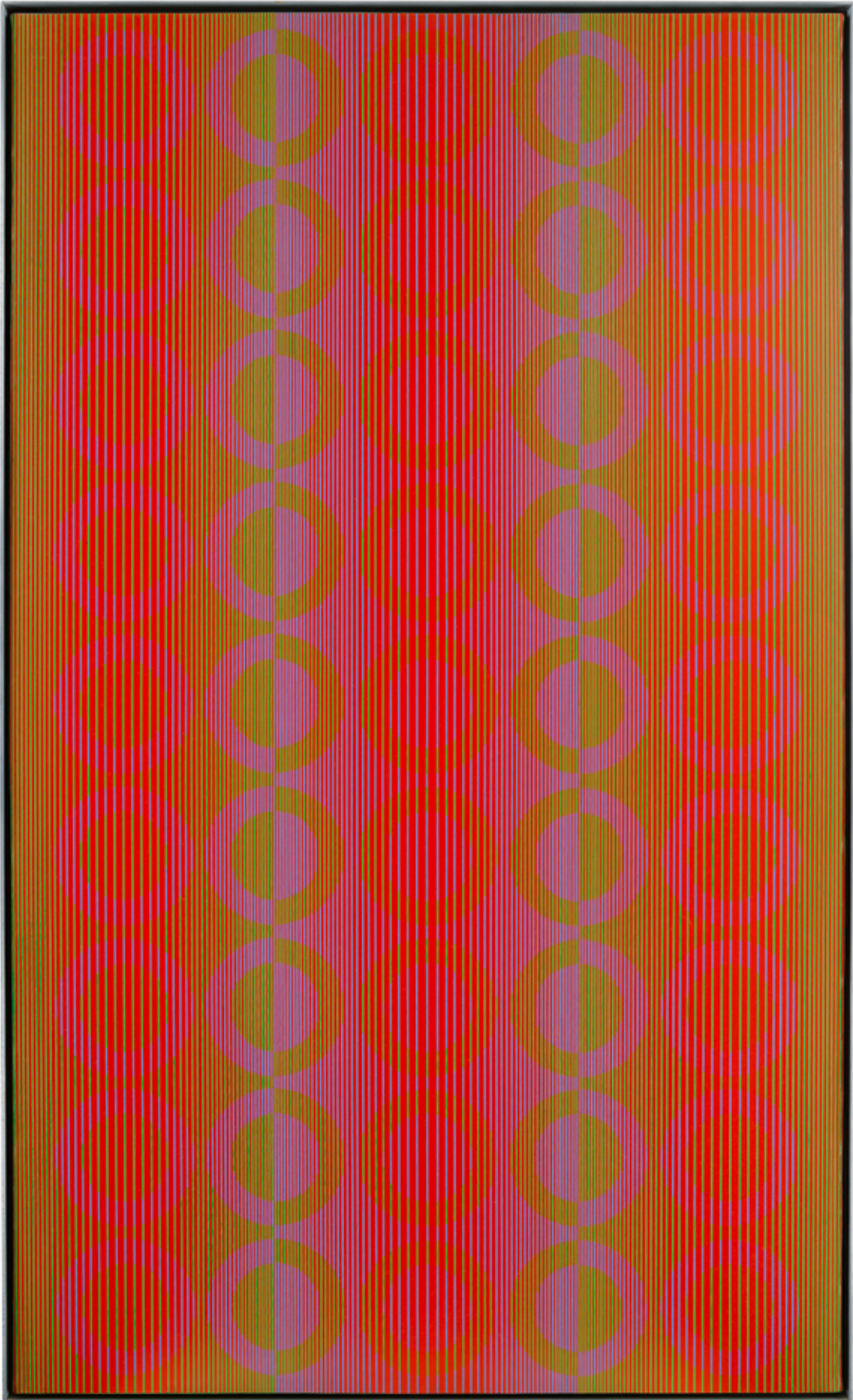
US\$40,000 - 60,000
£30,000 - 45,000
HK\$310,000 - 470,000

Provenance

Makler Gallery, Philadelphia
Martha Jackson Gallery, New York
Acquired directly from the above by the present owner *circa* 1969

Exhibited

Philadelphia, Makler Gallery, *Julian Stanczak*, 1969



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

39

SOL LEWITT (1928-2007)

Tangled Bands, 2002

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

gouache on paper

29 1/2 x 22 1/2 in.

74.9 x 57.2 cm.

US\$20,000 - 30,000

£15,000 - 23,000

HK\$160,000 - 240,000

Provenance

Paesaggio Gallery, Connecticut

Senior & Shopmaker Gallery, New York

Acquired directly from the above by the present owner

Exhibited

New York, Senior & Shopmaker Gallery, *January: Selected Works*, 5 January-11 February 2012



40

HUGH SCOTT-DOUGLAS (B. 1988)

Untitled, 002, 2011

signed with the artist's initials and titled 'HSD 002' (on the stretcher)
cyanotype on linen, in the artist's frame

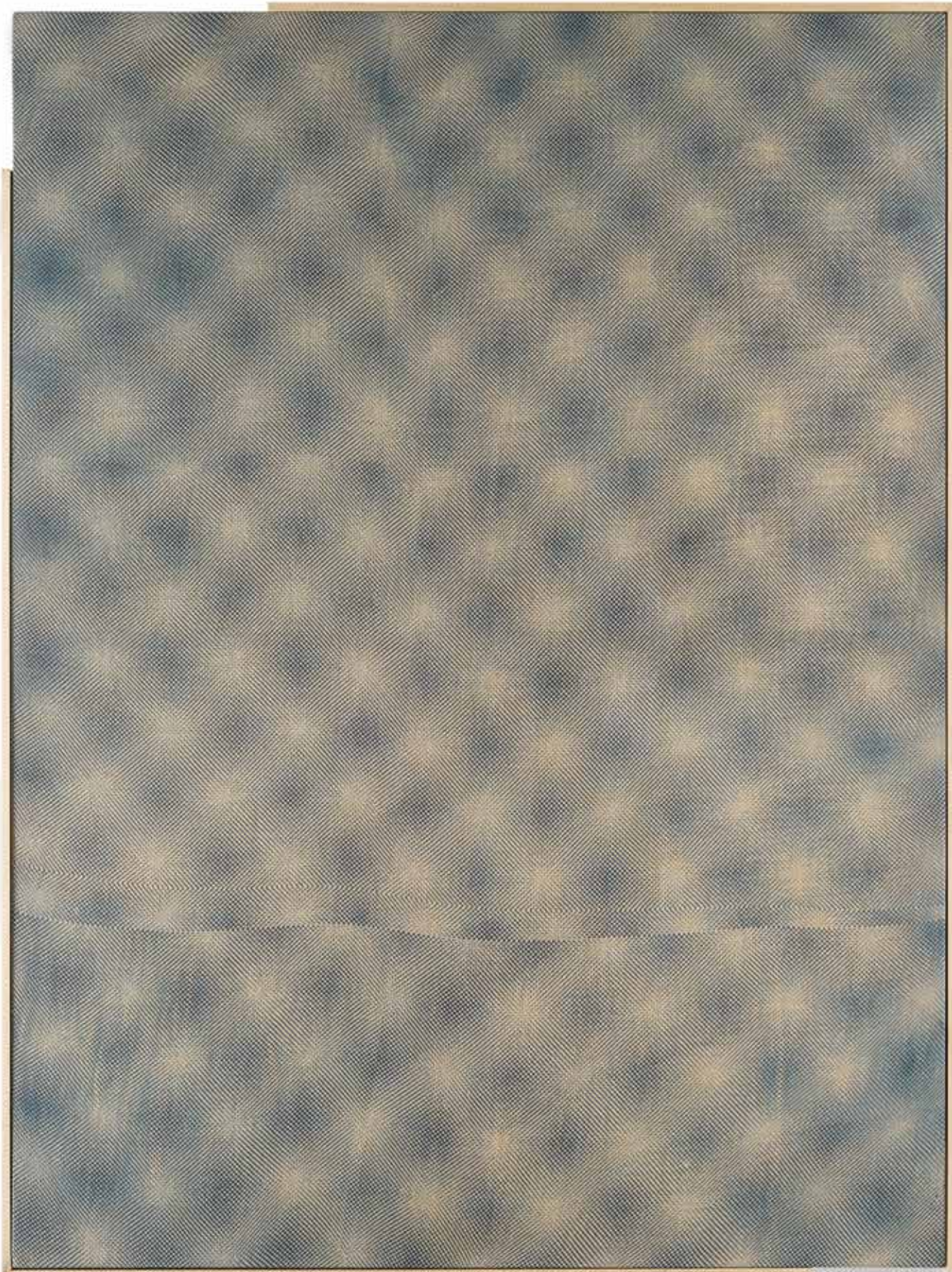
40 3/4 x 30 3/4 in.
103.5 x 78.1 cm.

This work was executed in 2011.

US\$10,000 - 15,000
£7,600 - 11,000
HK\$78,000 - 120,000

Provenance

Jessica Silverman Gallery, San Francisco
Acquired directly from the above by the present owner



PROPERTY FROM THE ESTATE OF PAUL J. COADY

41 W

JULES OLITSKI (1922-2007)

Chloe Legend, 1990

signed and dated '1990 Jules Olitski' (on the overlap), signed, titled and dated twice
'CHLOE LEGEND 90-09-9 Jules Olitski 1990' (on the reverse)
acrylic on canvas

48 1/4 x 41 1/2 in.
122.6 x 105.4 cm.

US\$8,000 - 12,000

£6,000 - 9,100

HK\$63,000 - 94,000

We are grateful to Lauren Olitski Poster for her assistance in cataloguing this work.

Provenance

Salander-O'Reilly Galleries, Beverly Hills

Acquired directly from the above by the previous owner in 1992

Thence by descent to the present owner

Exhibited

Beverly Hills, Salander-O'Reilly Galleries, Inc., *Jules Olitski Paintings: 1952-1990*,
20 November-29 December 1990, no. 16



42 W

ED PASCHKE (1939-2004)

Albina-22, 1988

signed and dated 'E. Paschke '88' (lower left); signed, titled and dated 'E. Paschke '88 "AIBINA-22"' (on the overlap), signed, titled and dated 'E. Paschke '88 "AIBINA-22"' (on the stretcher)
oil on linen

60 x 78 in.

152.4 x 198.1 cm.

US\$30,000 - 50,000

£23,000 - 38,000

HK\$240,000 - 390,000

Provenance

Phyllis Kind Gallery, Chicago

Acquired directly from the above by the present owner in 1988



PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIAN COLLECTION

43

ROBERT LONGO (B. 1953)

Study for Love Police: Engines in US/Golden Children, 1982-1983

signed and dated 'Robert Longo 83' (lower right), titled 'STUDY for Love Police/EnGines in US – Golden Children' (lower left)
charcoal, watercolor, dye and graphite on paper

30 x 50 in.
76.2 x 127 cm.

This work was executed in 1982-1983.

US\$25,000 - 35,000

£19,000 - 26,000

HK\$200,000 - 270,000

Provenance

Metro Pictures, New York

Acquired directly from the above by the present owner

Exhibited

New York, Whitney Museum of American Art Downtown Branch, *Visions of Childhood: A Contemporary Iconography*,
28 March-1 May 1984



1994-95, 2001-02, 2003-04, 2005-06 - Golden Children

2004-05

44

VIK MUNIZ (B. 1961)

Still Life with Apples After Cézanne (from Pictures of Magazines series), 2004

signed, numbered and dated 'Vik Muniz 2004 AP4/4' (to an artist's label affixed to the reverse of the backing board)
chromogenic print

40 x 50 in.
101.6 x 127 cm.

This work is the fourth artist's proof from an edition of six numbered versions plus four artist's proofs.

US\$18,000 - 25,000

£14,000 - 19,000

HK\$140,000 - 200,000

This work is registered in the *Vik Muniz Archives*, New York, under no.VM5457S_AP4/4.

Provenance

Acquired directly from the artist by the present owner in 2005

Exhibited

West Nyack, Rockland Center for the Arts, *Evolving Identities: Brazilian Artists in New York*, 5 March-26 April 2006, n.p., no. 2, illustrated in color
Denver, Museo de las Americas, *Muniz Remastered: Photographs from the West Collection*, 4 October 2007-20 January 2008, another example exhibited
Avignon, Collection Lambert en Avignon, *Vik Muniz: Le Musée imaginaire*, 11 December 2011-13 May 2012, p. 59, no. 18, another example illustrated in color

Literature

Lesley A. Marti Ed., *Reflex: A Vik Muniz Primer*, New York 2005, p. 150 and back cover (detail), another example illustrated in color
Pedro Corrêa do Lago Ed., *Vik Muniz Catalogue Raisonné 1987-2015: Everything So Far*, Rio de Janeiro 2015, Vol. II, p. 525, another example illustrated in color



Bonhams

AUCTIONEERS SINCE 1793



Prints, Multiples & Works on Paper

New York | November 8, 2018

INQUIRIES

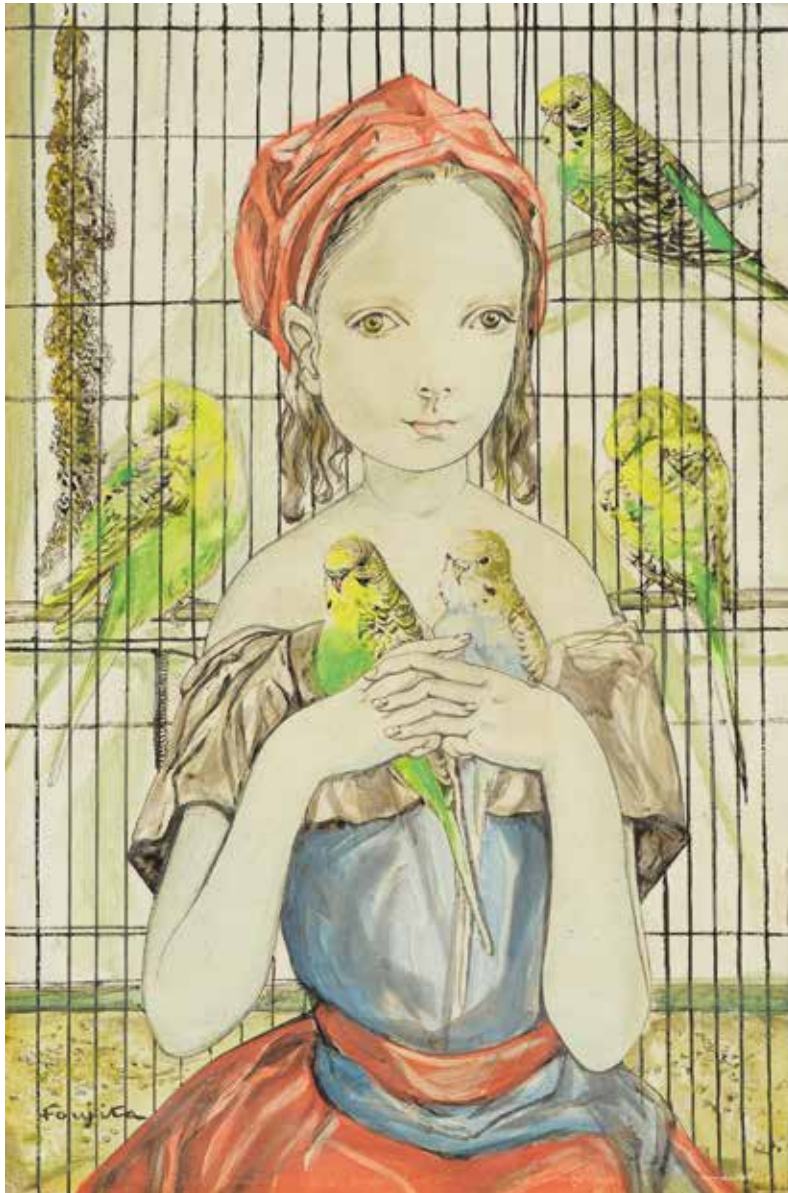
Deborah Ripley
+1 212 644 9059
deborah.ripley@bonhams.com
bonhams.com/prints

CHRISTOPHER WOOL (BORN 1955)

Portraits (red), 2014
Portfolio of 6 lithograph in colors on Rives BFK
white paper, each signed in pencil, dated and
numbered 21/28. (6)
\$40,000 - 60,000

Bonhams

AUCTIONEERS SINCE 1793



Impressionist & Modern Art

New York | November 13, 2018

PREVIEW

November 8-13

INQUIRIES

+1 (212) 644 9135

caitlyn.pickens@bonhams.com

bonhams.com/impressionist

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Fille aux perruches

oil on canvas

13 1/8 x 8 3/4 in (33.3 x 22.2 cm)

Painted in 1956

\$300,000-500,000

Bonhams

AUCTIONEERS SINCE 1793



Modern British and Irish Art

New Bond Street, London | 14 November 2018

ENQUIRIES

britart@bonhams.com

+44 20 7468 5862

bonhams.com/modernbritish

HENRY MOORE O.M., C.H. **(BRITISH, 1898-1986)**

Mask, alabaster

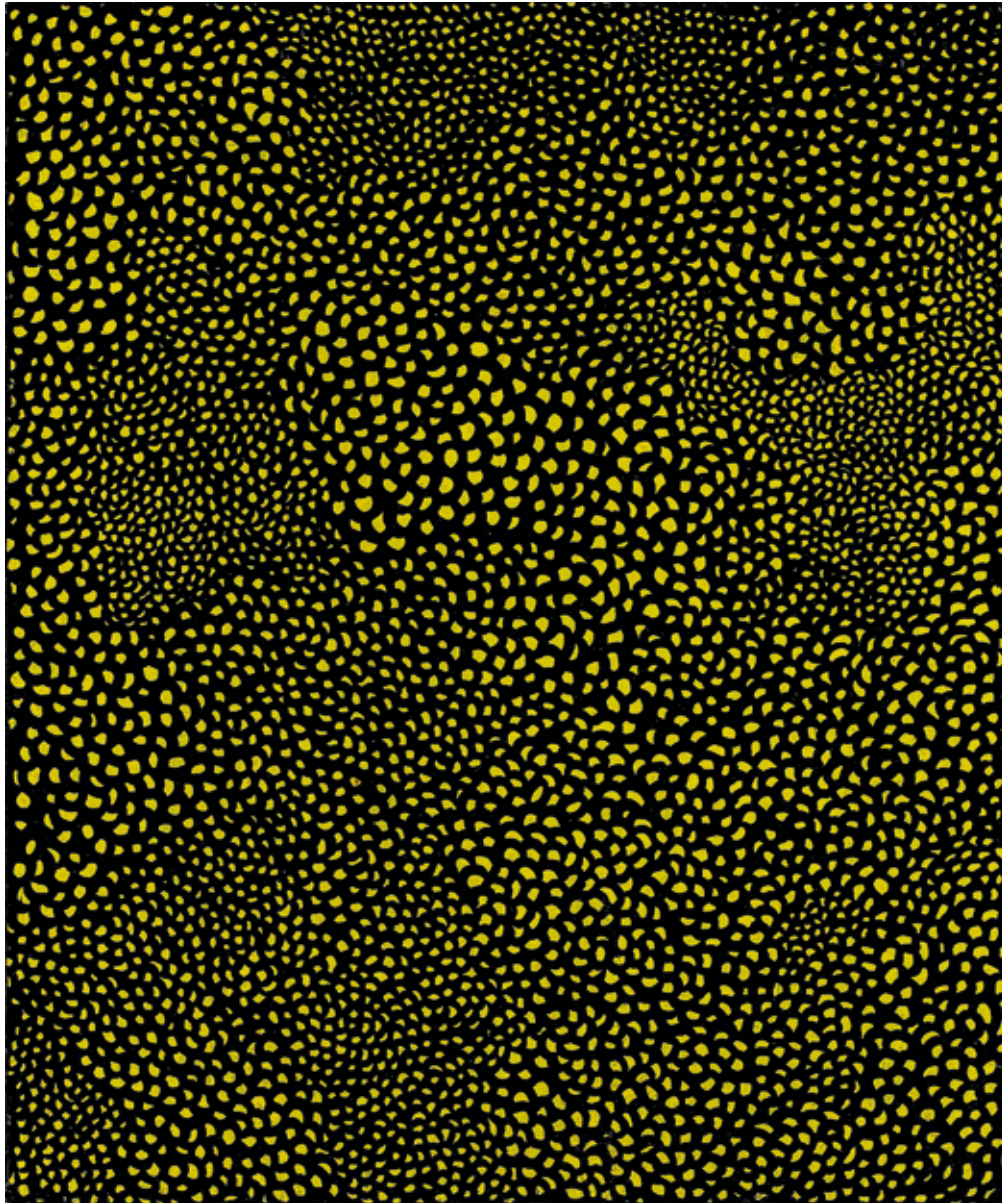
19.2 cm. (7 1/2 in.) high

Carved in 1929

£1,000,000 - 1,500,000

Bonhams

AUCTIONEERS SINCE 1793



Modern & Contemporary Art

Hong Kong | 26 November 2018

VIEWING

18 - 26 November 2018

INQUIRIES

+852 2918 4321
dorothy.lin@bonhams.com
bonhams.com/contemporaryart

YAYOI KUSAMA (B.1929)

草間彌生

Infinity-Net 1959, circa 1979

acrylic on canvas

45.5 x 38.0cm (17 15/16 x 14 15/16in).

HK\$3,000,000 - 5,000,000 *

Bonhams

AUCTIONEERS SINCE 1793



The Bond Street Sale

Exceptional Motor Cars

New Bond Street, London | 1 December 2018

FINAL CALL FOR ENTRIES

With 30 entry slots available and several motor cars already consigned, the annual event is set to be another exciting auction from Bonhams record breaking motoring department.

ENQUIRIES

+44 (0) 20 7468 5801
ukcars@bonhams.com
bonhams.com/motorcars

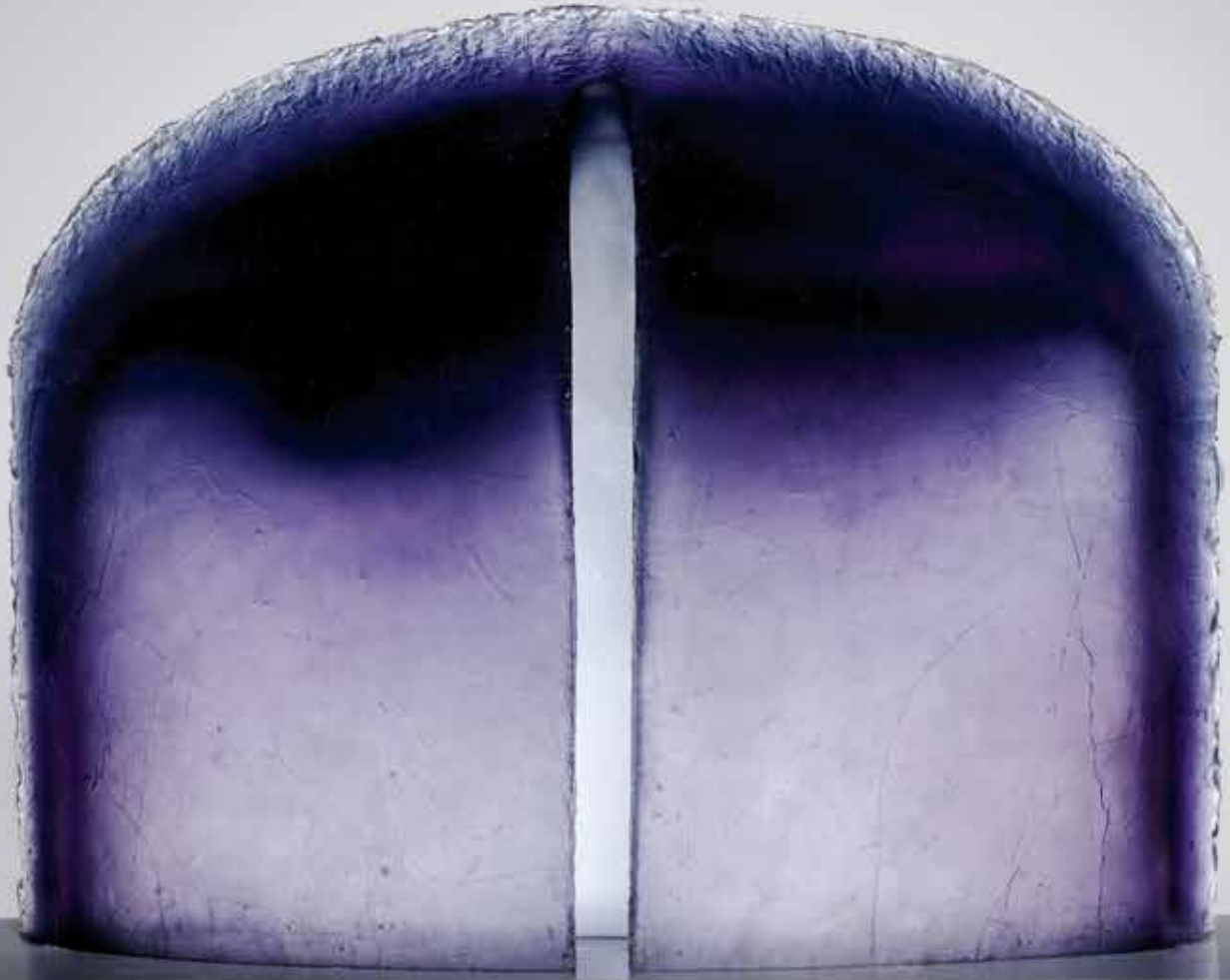
One of just 12 Series II Superfasts produced and the seventh of 8 right-hand drive Superfasts built

**1966 FERRARI 500 SUPERFAST
SERIES II COUPÉ**

Coachwork by Pininfarina

Bonhams

AUCTIONEERS SINCE 1793



Modern Decorative Art + Design

New York | December 14, 2018

INQUIRIES

+1 (212) 710 1306
design.us@bonhams.com
[bonhams.com/design](https://www.bonhams.com/design)

IMPRINT OF AN ANGEL
STANISLAV LIBENSKY,
JAROSLAVA BRYCHTOVA
\$70,000 - 90,000

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom 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 \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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 (212) 644 9001.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 15 November oversized lots (noted as W next to the lot number and/or listed on opposite page) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 28 November. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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

Auction Results

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

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 15 November. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 16 NOVEMBER.

Address

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

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

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

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Thursday 22 November. 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 Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

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

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

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

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

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

5
7
16
30
41
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	4
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

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16-digit Number

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E-mail _____

Client Number (internal use only) _____

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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

If successful

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

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

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



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:
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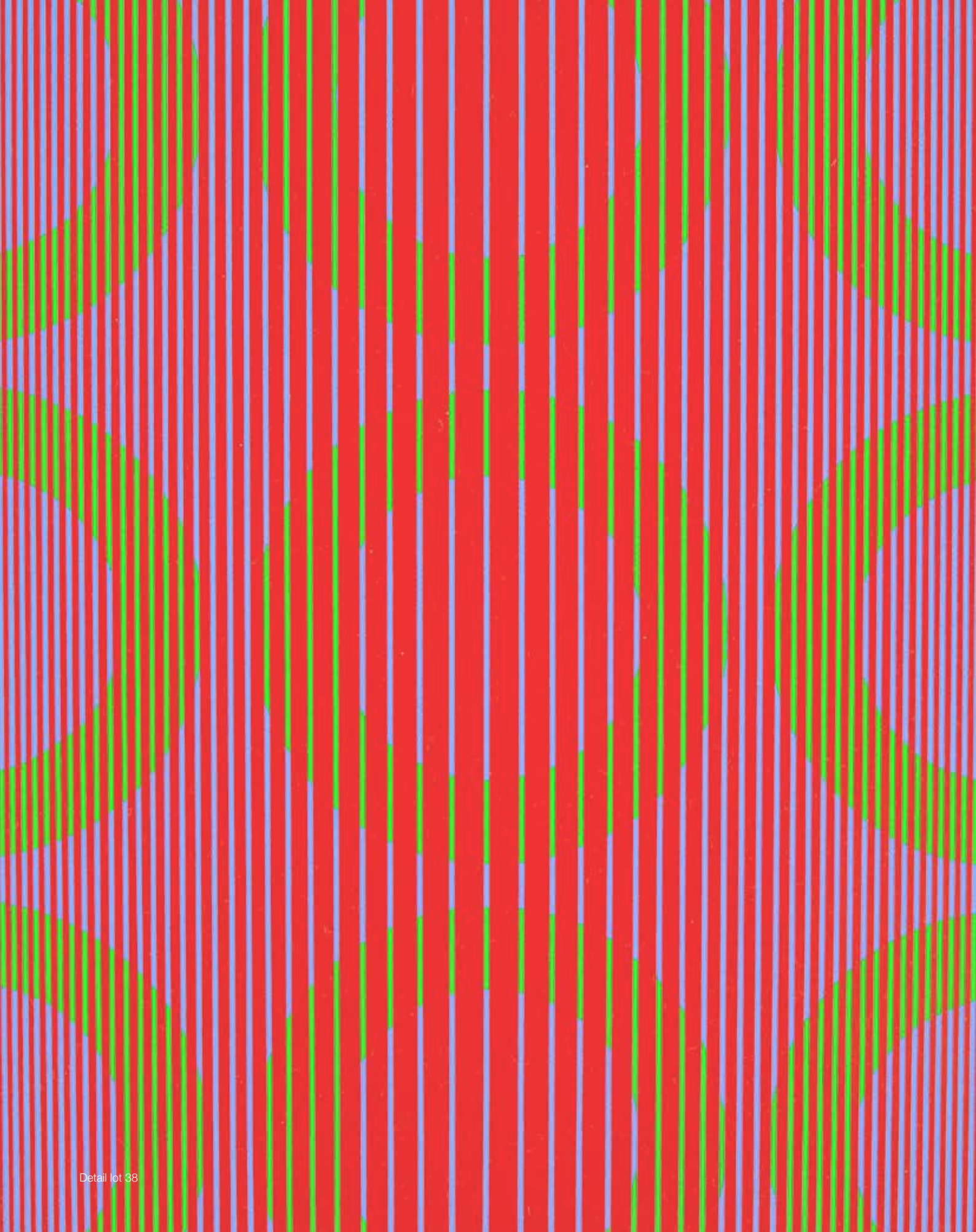
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* Indicates saleroom
• Indicates independent contractor





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