

# Bonhams



## Post-War & Contemporary Art

New York | May 15, 2019







# Post-War & Contemporary Art

580 Madison Avenue, New York | Wednesday May 15, 2019 at 5pm

## BONHAMS

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Sunday 12 May 2019, 12pm – 5pm  
Monday 13 May 2019, 10am – 5pm  
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**SALE NUMBER:** 25487

Lots 1 - 54

**CATALOG:** \$35

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## ILLUSTRATIONS

Front Cover: Lot 40  
Wayne Thiebaud, *Chocolate Éclair*, 2002  
© 2019 Wayne Thiebaud/Licensed by VAGA at Artists Rights Society (ARS), NY

Back Cover: Lot 17  
Frank Stella, *Fall*, 1990  
© 2019 Frank Stella/Artists Rights Society (ARS), NY

Opposite Page: Lots 53-54  
François-Xavier Lalanne, *Agneau*, 2008  
François-Xavier Lalanne, *Brebis Transhumante*, circa 1988  
© 2019 François-Xavier Lalanne/Artists Rights Society (ARS), NY/ADAGP, Paris

Inside Front Cover: Lot 9  
Keith Haring, *Untitled*, 1983 (detail)  
Keith Haring artwork © The Keith Haring Foundation

Inside Back Cover: Lot 35  
George Condo, *The Walrus*, 2005  
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## Bonhams

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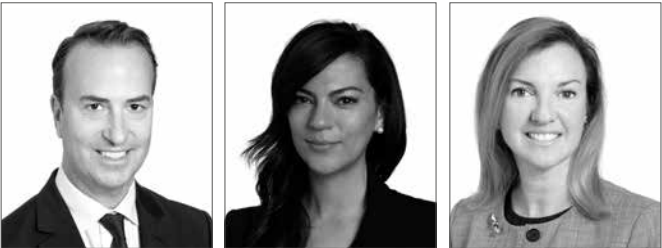
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An abstract painting featuring a large, textured purple shape at the top, a black and white patterned area in the middle, and a large orange shape at the bottom. The background is black with some white and purple accents.

Post -War &  
Contemporary Art

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Lots 1 – 54

1

**ANNE TRUITT (1921-2004)**

*Parva XXXI*, 1993

signed, titled and dated 'Truitt XXXI '93' (on the underside)  
acrylic on wood

11 3/4 x 12 x 2 in.  
29.8 x 30.5 x 5.1 cm.

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

**£23,000 - 38,000**

**HK\$240,000 - 390,000**

**Provenance**

Osuna Gallery, Washington, D.C.

Acquired directly from the above by the present owner *circa* 1993



Alternate view of the present work



2

**ANNE TRUITT (1921-2004)**

*Summer '88 No. 26, 1988*

signed, titled and dated 'TRUITT SUMMER '88 NO. 26 4 AUGUST' (on the reverse)  
acrylic on paper

23 1/4 x 30 1/4 in.  
59.1 x 76.8 cm.

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

**£9,200 - 14,000**

**HK\$94,000 - 140,000**

**Provenance**

Osuna Gallery, Washington, D.C.

Acquired directly from the above by the present owner *circa* 1993



Alternate view of the present work



3

**JACK YOUNGERMAN (B. 1926)**

*August*, 1966

signed, titled and dated 'AUGUST Youngerman 1966' (on the reverse)  
acrylic on canvas

72 1/16 x 78 1/8 in.  
183 x 198.4 cm.

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

**£9,200 - 14,000**

**HK\$94,000 - 140,000**

**Provenance**

Private Collection, New York

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

Acquired directly from the above by the present owner



4

**SOL LEWITT (1928-2007)**

*Horizontal Brushstrokes (More or Less)*, 2003

signed and dated 'S LeWitt 03' (lower right)  
gouache on paper

7 3/8 x 22 3/8 in.  
18.7 x 56.8 cm.

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

**£7,700 - 11,000**

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

**Provenance**

A gift from the artist to the present owner *circa* 2003





5 W

**ANSELM REYLE (B. 1970)**

*Untitled, 2005*

mixed media on canvas

89 3/8 x 130 11/16 in.

227 x 331.9 cm.

This work was executed in 2005.

**\$60,000 - 80,000**

**£46,000 - 61,000**

**HK\$470,000 - 630,000**

**Provenance**

The Modern Institute/Tony Webster, Glasgow

Acquired directly from the above by the present owner



**PROPERTY FROM AN IMPORTANT MIAMI COLLECTION**

6 W

**LEO VILLAREAL (B. 1967)**

*Sunburst*, 2002

signed, titled and numbered 'Leo Villareal SUNBURST 1/3' (to the interior of the wood)  
Plexiglas, wood, incandescent colored bulbs, custom software and electrical hardware

*Overall*: 60 x 60 x 10 in.  
152.4 x 152.4 x 25.4 cm.

This work was executed in 2002, and is number one from an edition of three.

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

**£27,000 - 34,000**

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

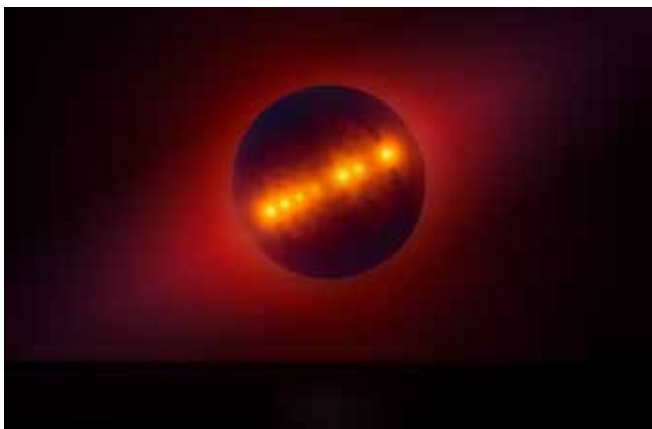
**Provenance**

Sandra Gering Inc., New York

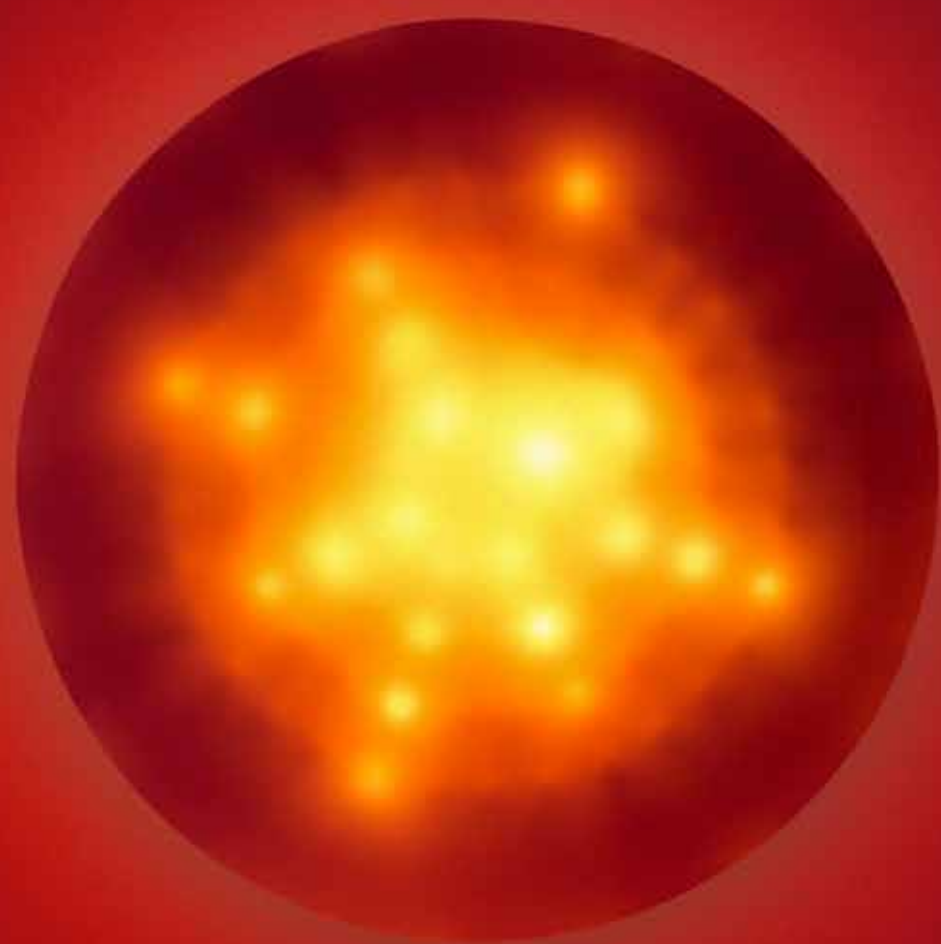
Acquired directly from the above by the present owner in 2005

**Exhibited**

San Jose, San Jose Museum of Art, *Leo Villareal*, 21 August 2010-9 January 2011, p. 78, n. 8, illustrated in color (this exhibition later traveled to Reno, Nevada Museum of Art, 5 March-22 May 2011; Overland Park, Kansas, Nerman Museum of Contemporary Art, 22 July-25 September 2011; Savannah, Georgia, Telfair Museum of Art, 3 February 2012-3 June 2012; Madison, Wisconsin, Madison Museum of Contemporary Art, 8 September-30 December 2012)



Alternate view of the present work



7

**WOJCIECH FANGOR (1922-2015)**

*M38*, 1969

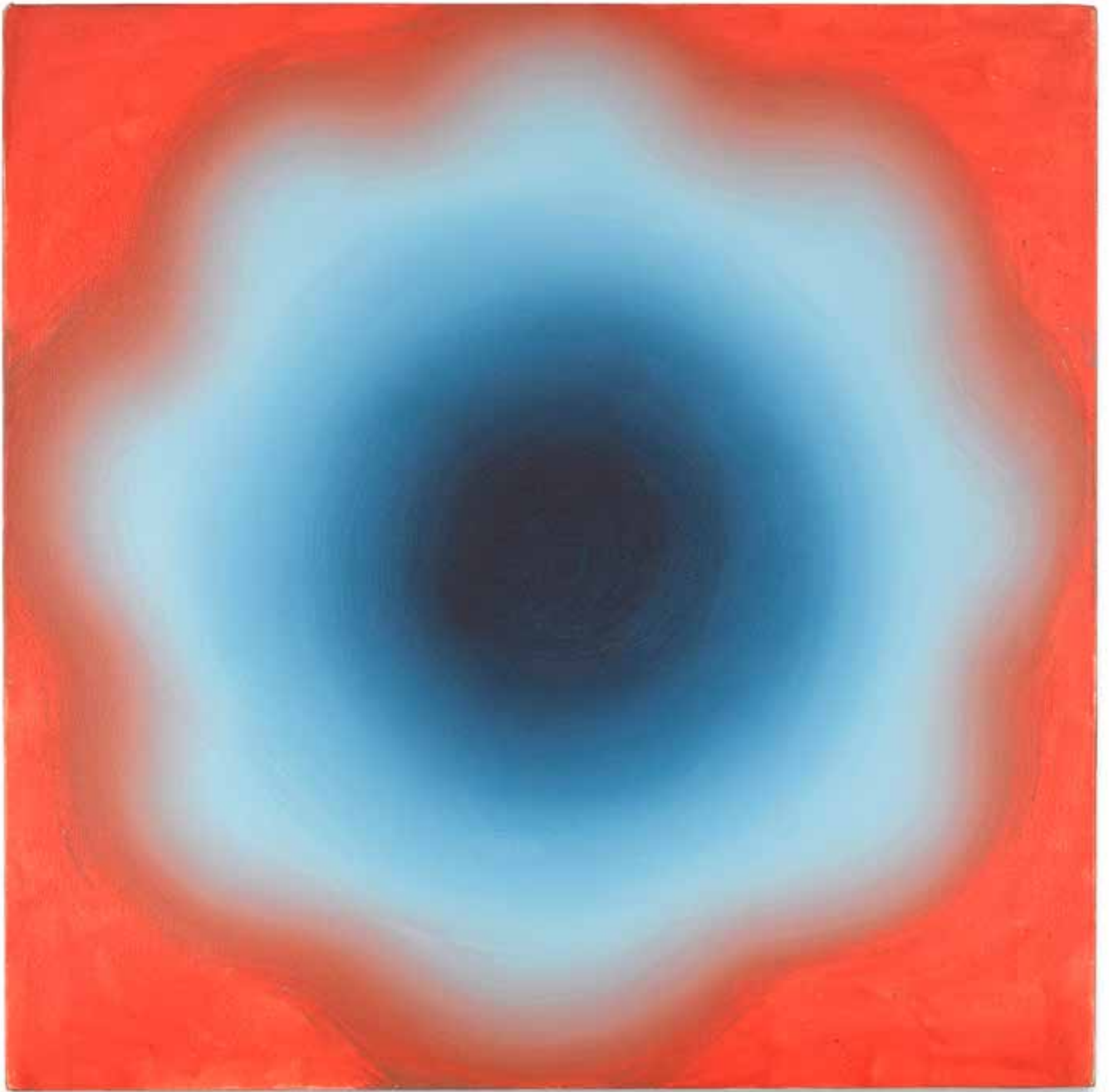
signed, titled and dated 'FANGOR M38 1969' (on the reverse)  
oil on canvas

22 x 22 in.  
55.9 x 55.9 cm.

**\$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



8

**WALTER LEBLANC (1932-1986)**

*Torsions PF 18*, 1965-1970

signed and titled 'Walter Leblanc Torsions P.F. 18' (to a label on the reverse of the frame)  
latex on canvas, in the artist's frame

*Overall*: 15 13/16 x 15 13/16 in.  
40.2 x 40.2 cm.

This work was executed *circa* 1965-1970.

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

**£15,000 - 23,000**

**HK\$160,000 - 240,000**

This work is registered in the archives of the *Fondation Walter & Nicole Leblanc*, Brussels, under no. 674, and will be included in the second volume of the *Walter Leblanc, Addenda au Catalogue Raisonné*.

**Provenance**

Private Collection, Switzerland

Galerie Suzanne Bollag, Zurich

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

**Exhibited**

Zurich, Galerie Suzanne Bollag, *Walter Leblanc, Torsions*, 18 September-20 October 1970

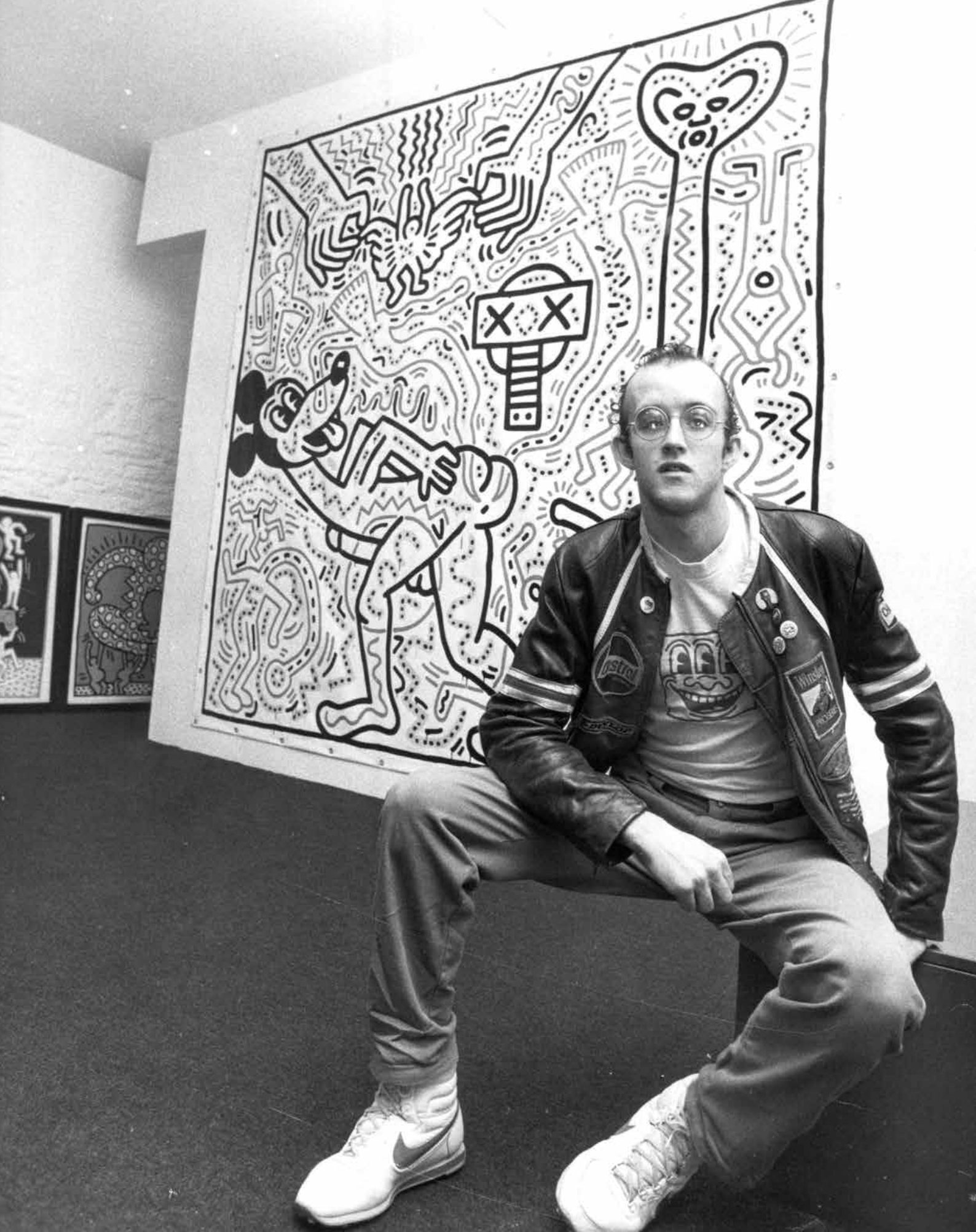
**Literature**

Nicole Leblanc and Danielle Everarts de Velp-Seynaeve, *Walter Leblanc Catalogue Raisonné*, Brussels 1997, p. 213, no. 674











The background of the image is a reproduction of Keith Haring's artwork 'A Bigger Hotter Love'. It features a white background with thick, expressive black lines forming various shapes, including a large, stylized figure that resembles a person or a creature. There are also several bright yellow lines, some of which are decorated with black dots, and a few orange lines. The overall style is characteristic of Haring's pop art, with bold, graphic forms and a limited color palette.

Keith Haring

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Lot 9

9

**KEITH HARING (1958-1990)**

*Untitled*, 1983

signed, with the artist's monogram and dated 'K. Haring Oct. 29 83' (on the reverse)  
acrylic on vinyl tarpaulin

119 x 120 1/2 in.  
302.3 x 306 cm.

**Estimate Upon Request**

This work is accompanied by a certificate of authenticity issued by the *Keith Haring Studio, LLC*, New York.

**Provenance**

Collection of the Artist, New York  
Salvatore Ala Collection, Milan  
Private Collection, Milan (by descent from the above)  
Private Collection, New York (acquired from the above)  
Acquired directly from the above by the present owner

**Exhibited**

Venice, The Venice Biennale, *XLI Esposizione Internazionale d'Arte: Aperto 84*, 10 June-9 September 1984,  
p. 247, illustrated in black and white  
Rome, Palazzo delle Esposizioni, *Arte di Frontiera. New York Graffiti*, 11 September-21 October 1984,  
p. 83, illustrated in color  
Paris, ARC Musée d'art Moderne de la Ville de Paris, *Figuration Libre*, 20 December 1984-17 February 1985,  
p. 49, illustrated in color (image reversed)  
Gallarate, Civica Galleria d'Arte Moderna, *Nel mondo della Graffiti Art*, 17 September-11 November 1995,  
p. 34, illustrated in color  
Turin, Castello di Rivoli, *DIRE AIDS: Art in the Age of AIDS*, 5 May-4 June 2000, p. 81, illustrated in color  
(image reversed)

**Literature**

Elisabeth Sussman, *Keith Haring*, New York 1997, p. 196, illustrated in black and white (installation view)  
Adriana Polveroni, 'Volti e immagini dell'Aids per capire e battere il virus' in: *la Repubblica*, 16 May 2000,  
illustrated in color on the *la Repubblica* website (image reversed)  
Götz Adriani Ed., *Keith Haring - Heaven and Hell*, Ostfildern-Ruit 2001, p. 14, illustrated in black and white  
(installation view)  
Jeffrey Deitch, Suzanne Geiss, Julia Gruen, *Keith Haring*, New York 2008, p. 244, illustrated in color  
Peter Baum, *Texte und Photographien*, Vienna 2009, p. 111, illustrated in black and white  
(partial installation view) and p. 112, illustrated in black and white (partial installation view)



**“The act of creation is a kind of ritual. The origins of art and human existence lie hidden in this mystery of creation. Human creativity reaffirms and mystifies the power of life.”**

– Keith Haring

Impressive in scale and radiating with unabashed vibrance, Keith Haring's *Untitled* (1983) is one of the artist's masterworks. Coming to auction for the first time, having premiered alongside the 1984 Venice Biennale, this is the work's first public exhibition in over a decade.

Born to a suburban middle-class family in Reading, Pennsylvania, Keith Haring showed an interest in art and popular culture at an early age. Raised on Disney cartoons, Mickey Mouse was an early favorite of Haring's, one who he liked to draw, a skill he picked up from his cartoonist father. His artistic ambitions and sensibilities were fine tuned in New York City in 1978, where Haring was a student at the School of Visual Arts.

Haring arrived in the city on the cusp of the 1980s, a period considered a turning point in the city's rich history. Emerging on its knees from near bankruptcy in the 1970s, 1980s New York was fast, furious, loud, creative, dangerous and decadent. Everything and everyone was converging: high art and low brow culture merged, the lines that separated uptown and downtown began to blur, everything seemed possible. Fellow artists including Jean-Michel Basquiat and Kenny Scharf were also joining the scene and bringing their own unique voice to the milieu.

In this melting pot, Haring began creating his famous, and now mostly lost, 'Subway Drawings'. He then immediately made a name for himself in New York's underground (literally and figuratively) and used these often-fleeting creations to try new ideas and develop imagery. From there, his first solo exhibition came quickly and was held at the Westbeth Painters' Space in 1981. That same year Haring organized *Beyond Words* at the Mudd Club. Afrika Bambaataa was the D.J. at the opening party, heralding in a new era in collaboration and creativity. In 1982, Haring made his Soho gallery debut with a one-man exhibition at the Tony Shafrazi Gallery, signaling the beginning of the fame and recognition that would make him one of the defining artists of not just the decade but the second half of the Twentieth Century.



The present work was executed soon after, on 29 October 1983 and its exhibition history draws close parallels with Haring's international rise to fame during this period. In the summer of 1984 the work would be displayed alongside that year's Venice Biennale part of *Aperto 84* ('Open 84'), a new initiative conceived for the 1980 iteration. *Aperto 84* was curated that year by John Roberts, the British critic and writer, and Haring's works were displayed alongside works by Richard Hambleton amongst others.

Within days of being in Venice, the present work would be displayed at the Palazzo della Esposizioni in Rome. Much of Haring's exhibitions and connections with Italy were thanks to Salvatore Ala, who would own the present work for much of its early history. Ala was a famed Italian gallerist who championed many cutting-edge movements and artists including *Arte Povera*, Antony Gormley and Anselm Kiefer, who are now considered the protagonists of the period. Ala introduced Haring to Italy, a country which Haring quickly embraced, and hosted the first exhibition of the artist's work in 1984. Haring's own journals fondly reminisce of his weeks in Italy during this period, even remarking on Ala's delivery of Coca-Cola and pizza for a late lunch every day.

*Untitled* is quintessentially Haring, whilst also being a work from a singular time in New York. Arguably one of Haring's most complex works compositionally, it also carries a strong message. The work explodes with color, buzzing with fluorescent pink and pops of yellow. Theoretically simple in execution and only employing three colors, the work remains deeply dynamic - pulling the eye across its highly worked surface. Haring's signature figures, characters with whom we have all become deeply familiar with in the cultural zeitgeist, can be found throughout the work: an angel, a dog and dancing figures all move, dance and jump throughout it. It also seems however to be a warning about the complications of unprotected sex. Mickey Mouse, a subject of fascination for Haring who appears throughout his oeuvre, is seen contemplating sex with a second figure, perhaps

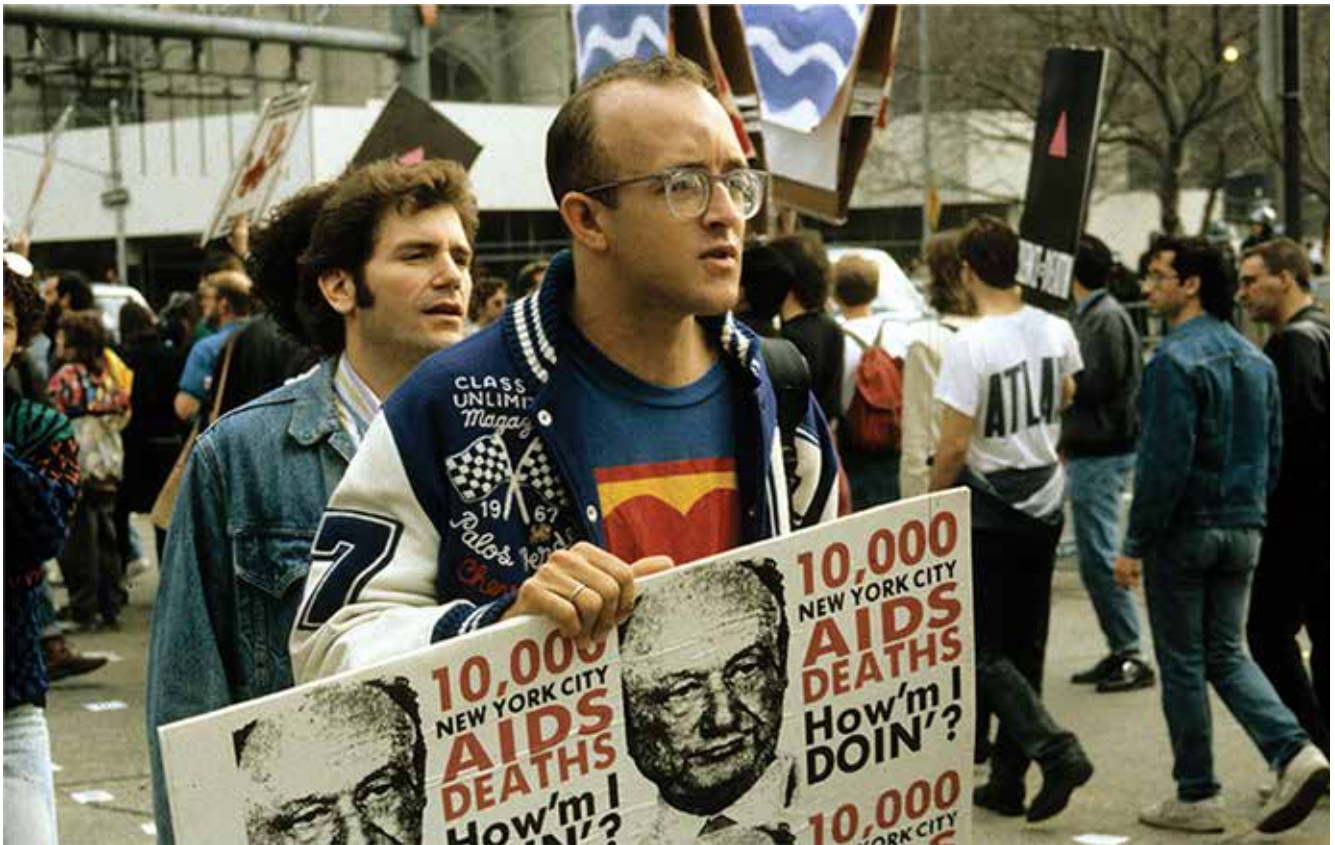


**Intro page:**

Keith Haring with the present work, 13 December 1983  
Photo by Louis Liotta, New York Post Archives  
©NYP Holdings, Inc  
Keith Haring artwork © the Keith Haring Foundation

**Above:**

Keith Haring with the present work at the Venice Biennale, 1984.  
Photograph by Peter Baum.  
Keith Haring artwork © the Keith Haring Foundation



the devil. A figure wearing a gas mask, which can also be interpreted as a screw – an example of Haring's strong ability to create *double entendre* – is placed between the figures of a devil and angel. The angel signaling not just an alternative to the devil – seen at the lower right-hand side of the composition with the trident, symbolically used throughout art history when depicting a demon – but also even alluding to death that might befall him from this choice.

By 1983, New York, and much of the world was gripped with the AIDS epidemic. Described early on as a “rare cancer” in *The New York Times* in 1981, New York was affected particularly badly and more heavily than many cities. Stigmatized and deeply misunderstood by the Ronald Reagan administration, it would take years for HIV and AIDS to be studied, making the first decade of its curse all the more virulent. Whilst not exclusive to the gay community, AIDS was felt particularly strongly in it. As a gay man, Haring was very much part of this culture and community, and he would quickly become a strong advocate



for both Gay Rights and the AIDS activism that would spring up in the wake of the virus' discovery. Seeing himself as both an artist and an activist from the outset, Haring would use his skills as a communicator through images to help educate and activate change around the world. The fear that would grip the city for much of the 1980s is exhibited here with a looming gas mask figure appearing in its midst. Yet, despite this fear and chaos, there is also joy and life, a juxtaposition that would define much of Haring's best work.

Mickey Mouse is a staple character in Haring's practice, one of the few not conceived from within his own imagination. The son of an illustrator, Haring grew up tracing and drawing the mouse as he developed his own hand as a draftsman. Disney seems to have been a topic of fascination for Haring even as a young adult, writing on 23 May 1977 about a trip to Disneyland "What a trip! It was like another world" (*Keith Haring Journals*, London 2010, p. 5).

**Upper Left:**

Keith Haring at an ACT Up City Hall Protest  
 Photograph by John Penley  
 Tamiment Library, New York University

**Lower Left:**

Jean-Michel Basquiat, *Hollywood Africans*, 1983  
 The Whitney Museum of American Art, New York  
 © The Estate of Jean-Michel Basquiat / ADAGP,  
 Paris / ARS, New York 2019

**Above (right to left):**

Keith Haring, Jean-Michel Basquiat and John Sex, 1985  
 © Ben Buchanan



**Above:**  
 Roy Lichtenstein, *Look Mickey*, 1961  
 The National Gallery of Art, Washington, DC  
 © Board of Trustees, National Gallery of Art, Washington

**Right:**  
 Detail of present work  
 Keith Haring artwork © The Keith Haring Foundation

**Right Page:**  
 Andy Warhol and Keith Haring with  
 Andy's Invisible Sculpture (work in progress), 1985  
 © Ben Buchanan





Mickey remains inescapable from immediate recognition but his force as a cultural figure in the post-war period cannot be understated. So much so that Roy Lichtenstein, the grand master of *Pop Art*, would use Mickey in one of his earliest paintings *Look Mickey* (1961) which is now in the collection of the National Gallery of Art, Washington. Andy Warhol, a friend of Haring's, also depicted the iconic mouse as part of his *Myths* series alongside other immediately recognizable figures such as Superman and Santa Claus. Haring certainly took inspiration from the *Pop* movement, but he also used Mickey as a naïve, child-like figure in his works, using him to instill joy and innocence in paintings which simultaneously capture the grit and darkness of the 1980s.

In addition to the *Pop* artists, many of whom he knew personally, Haring's works also grow out of the legacy of Jean Dubuffet whom he looked to throughout his career. In his journal on 7 November

1978 Haring wrote, "I hope I am not vain in thinking that I may be exploring possibilities that artists like Stuart Davis, Jackson Pollock, Jean Dubuffet and Pierre Alechinsky have initiated but did not resolve. Their ideas are living ideas." On 7 July 1986 Haring continues to espouse his admiration for Dubuffet when he writes that Dubuffet's speech at the Art Institute of Chicago on the misconception of beauty in Western culture is "one of my favorite things written by another artist" (*Keith Haring Journals*, New York 2010, p.129). Dubuffet's works perfectly synthesize post-war Paris in new ways whilst employing revolutionary mediums. Works such as *Houel de Virtuel* (1963) use discrete sections of color and line to imply the dizzying frenzy of Paris in the midst of post-war recovery. In that vein, Haring's works such as *Untitled* use modern materials, such as the tarp and fluorescent paint in a hip-hop mash-up of graffiti, animation, and cartooning to truly capture the energy of 1980s New York.



A particular admirer of the artist Christo, Haring viewed himself from the beginning as a public artist. Some of Haring's most celebrated works are murals bedecking locations around the world from the Berlin Wall, to the Princess Grace Maternity Hospital, Monaco to public pools and billboards around New York City. His interest in this kind of public art, painted on a grand, almost historical scale, is also seen in the present work where the artist paints on a monumental tarpaulin measuring almost ten feet square (three meters). The tarp connects the work to the street art culture that was taking place around him yet also allows for the work to travel and be displayed internationally, furthering his message arguably more than a mural could.

Beyond murals, Haring had become the artist behind many of the social activism campaigns of the decade. Devoid of unnecessary details, his works displayed the power evident in simple imagery which saw them quickly used for causes associated with UNICEF, AIDS, literacy and even the fight against apartheid in South Africa. He was highly sought-after to participate in collaborative projects with children and corporations, bringing his work to a large international audience from the outset.

The rest of the decade was prolific and busy for Haring with his international recognition continuing to rise through exhibitions at major institutions globally including at the Stedelijk Museum, Amsterdam, The Whitney Museum of American Art, New York, the Musée d'Art Moderne de la Ville de Paris, the Hirshhorn Museum, Washington, The Louisiana Museum of Art, Humlebæk and the Institute of Contemporary Art, London.

Haring was diagnosed with AIDS in 1988. In 1989, he established the Keith Haring Foundation, its mandate being to provide funding and imagery to AIDS organizations and children's programs, and to expand the audience for Haring's work through exhibitions, publications and the licensing of his images. Haring enlisted his imagery during the last years of his life to speak about his own illness and generate activism and awareness about AIDS. Keith Haring died in New York City at the age of 31 on February 16, 1990. Thousands of mourners attended his memorial a few months later.

Despite his premature death, Haring's legacy was immediate and long lasting. Career retrospectives began in 1993 in Japan and continued in Miami, San Francisco, Montreal, New York, Toronto, Madrid, Vienna, Sydney and Wellington. Later this year the Tate



Liverpool will stage the artist's first UK retrospective. Haring's virtuosic ability to render joy, life, sadness and strong messages using simple lines and recurring figures has made him arguably one of the most internationally recognized artists around the world. With some of his murals still intact, and much of his other imagery experiencing an even further reach in the Internet world, his legacy and importance intensifies to this day.

Glowing with effervescent colors and humming with movement, works of this scale, medium and year, are extremely rare on the market. Indicative of the social and artistic scene of the 1980s, as well as Haring's singular gift for monumental public art, *Untitled* remains a superlative example of Keith Haring's practice that would influence not just artists but humanity the world over for the decades since his death.

**Left & Following Page:**

Details of present work  
Keith Haring artwork © The Keith Haring Foundation

**Right:**

Jean Dubuffet, *Houle du virtuel*, 1963  
Musée National d'art Moderne – Centre Georges Pompidou, Paris  
© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris







10<sup>W</sup>

**JULIAN SCHNABEL (B. 1951)**

*Winnie Fung*, 1989

oil, plates and bondo on wood

72 x 60 x 5 in.

182.9 x 152.4 x 12.7 cm.

This work was executed in 1989.

**\$180,000 - 220,000**

**£140,000 - 170,000**

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

This work is registered in the *Julian Schnabel Archives*, New York, under inventory no. P89.0050.

**Provenance**

Private Collection (acquired directly from the artist)

Sale: Phillips, London, *Contemporary Art Day Sale*, 15 February 2013, Lot 142  
(titled *Winnie* and dated 1988)

Acquired directly from the above by the present owner





When Julian Schnabel showed his first plate paintings in 1979, the sound of the broken crockery was heard around the world as a new chapter in painting was written. Bold and confident, Schnabel changed the trajectory of contemporary art by reintroducing the figure, and his confident mark making was hard to ignore. The 'Plate Paintings' from the 1980s are without a doubt Schnabel's signature works. The series, notable for their heroic scale, flamboyant texture, and distorted subjects, often of abstracted landscapes, allegorical subjects, and portraits of friends, was conceived in the mid-1970s after Schnabel visited Barcelona and was captivated by the work of Antonio Gaudí. Schnabel stated in an interview with Carter Ratcliff; "[...] I was in Barcelona for a while [in the summer of 1978] and looked at Gaudí's work; it had a certain kind of reflective quality and density of color and light that I felt hadn't really been used in painting, that was sort of off the ground and had a...pictorial possibility, besides the psychological one" (the artist in conversation with Carter Radcliff, [www.interviewmagazine.com](http://www.interviewmagazine.com), October 1980, reprinted 5 January 2016).

The present work, *Winnie Fung* (1989) is not just a brilliant example of Schnabel's battle between what is pictorial and what is an object, but also takes on further importance due to the significance of its sitter. Winnie Fung was the first major Chinese collector of Western contemporary art and an early collector of Schnabel's work. In 1988 she acquired three plate paintings by Schnabel in London and it is believed they met in Los Angeles soon after.

In addition to being a painter, Schnabel is an academy award nominated film director who has also won awards at the Cannes Film Festival, the Golden Globes and the BAFTAs. He has recently been the subject of exhibitions at the Musée d'Orsay, Paris, the Aspen Art Museum and the Modern Art Museum of Fort Worth. His works are included in the permanent collections of the Museum of Modern Art, New York, the Whitney Museum of American Art, New York, the Metropolitan Museum of Art, New York, the Tate Gallery, London, the Museum of Contemporary Art, Tokyo and the Centre Georges Pompidou, Paris.

**Left:**

The artist at the Whitney Museum of American Art, New York, 1987  
Photo by Jack Mitchell/Getty Images

Artwork © 2019 Julian Schnabel / Artists Rights Society (ARS), New York

**Right:**

Detail of the present lot

© 2019 Julian Schnabel / Artists Rights Society (ARS), New York



11

**SETH PRICE (B. 1973)**

*Untitled*, 2006

vacuum-formed high-impact polystyrene over mask

50 7/8 x 30 1/4 x 4 3/4 in.

129.2 x 76.8 x 12.1 cm.

This work was executed in 2006.

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

**£38,000 - 53,000**

**HK\$390,000 - 550,000**

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

**Provenance**

Galerie Gisela Capitain, Cologne

Private Collection, London

Sale: Phillips de Pury & Company, London, *Contemporary Art: Day Sale*, 11 October 2012, Lot 116

Acquired directly from the above by the present owner

**Exhibited**

Cologne, Kölnischer Kunstverein, *Seth Price*, 14 November 2008-4 January 2009

Bologna, MAMbo, *Seth Price*, 26 May-26 July 2009, p. 65, illustrated in black and white (detail) and p. 67,

illustrated in black and white (installation view)

**Literature**

Michael Newman, *Price, Seth*, Zurich 2008, pp. 65-66, illustrated in color (installation view)

and illustrated in color on the cover

Melissa Gronlund, *Contemporary Art and Digital Culture*, London 2017, p. 192, illustrated in color

Beatrix Ruf, *Seth Price: Social Synthetic*, Amsterdam 2017, pp. 246-247, illustrated in color (installation view)



Detail of the present work



12

**MANOLO VALDÉS (B. 1942)**

*A Menage à Picasso*, 2011

signed, dated and inscribed 'MVALDES 2011' (on the reverse)  
mixed media on burlap

68 5/8 x 47 1/8 in.  
174.3 x 119.7 cm.

**\$120,000 - 180,000**

**£92,000 - 140,000**

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

**Provenance**

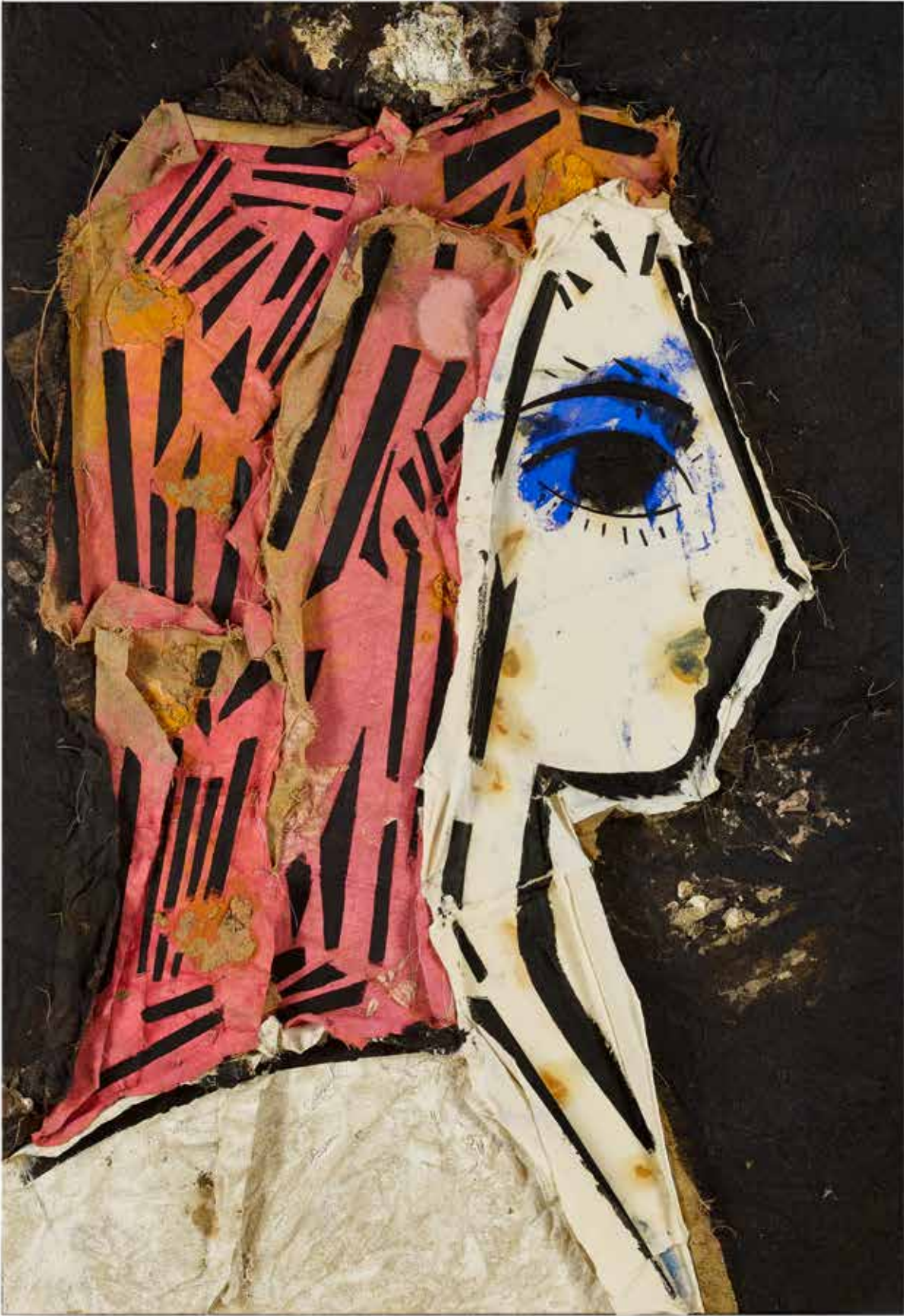
Galería Freites, Caracas

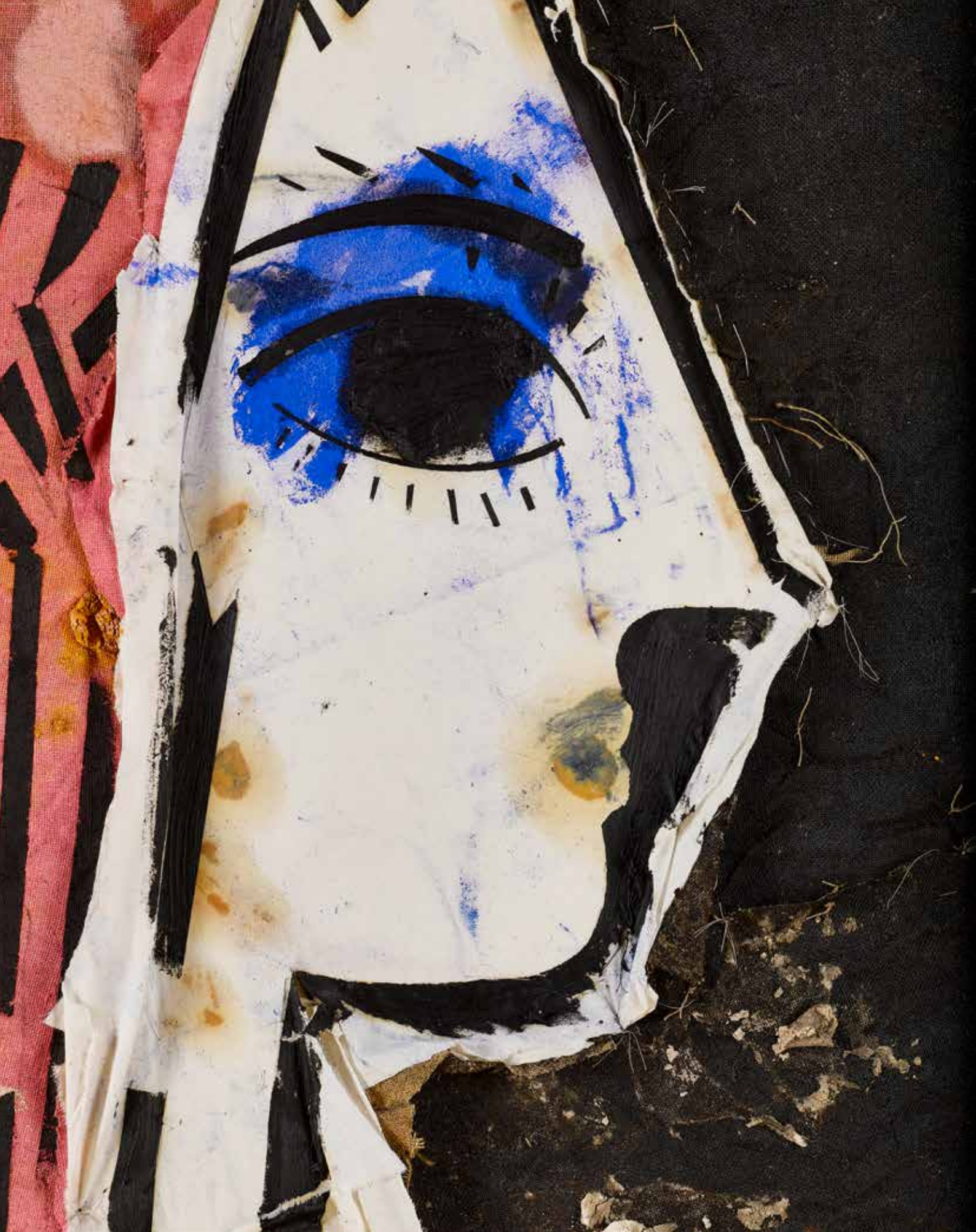
Private Collection, London

Sale: Phillips, London, *20th Century & Contemporary Art Day Sale*, 6 October 2016, Lot 176

Acquired directly from the above by the present owner







Manolo Valdés is influenced by the masters of art history, yet rather than replicate, the artist takes known compositions and refracts them through his own vision, making the subject his own. Valdés' multi-disciplinary practice, and his dexterity with materials, is a tip of his hat to Robert Rauschenberg, an artist who greatly influenced his studio practice. These influences, which have molded Valdés, are most evident in *A Menage à Picasso*, 2011. The playful use of materials, and the elegant yet bold woman in profile, perfectly demonstrate the conversation between art historical movements that are captured in his practice and rendered in a post-*Pop* fashion.

The artist first earned notoriety in 1964 with *Equipo Cronica*, a collaboration with Rafael Solbes and Joan Toledo. The group, working with a *Pop Art* visual vocabulary, frequently commented on the history of art, as well as delivering searing critiques of the dictator Francisco Franco. *Equipo Cronica* dissolved in 1981, and Valdés began to experiment further with other media, including collage, for which he is best known.

Valdés relocated to New York City in 1990, and his artistic output since is marked by his continued re-appropriations of museum paintings. A commentary on artistic expression as a whole, Valdés only comments on and reformulates paintings and works that he loves. We can conclude that the artist's interests lie frequently with figurative work, including portraiture. With portraits in profile, there is a particular nod to *quattrocento* masters like Fra Filippo Lippi as well as Diego Velázquez, a fellow Spaniard, and, more recently, Pablo Picasso. Unlike his continental forebears, Valdés does not illustrate the drapery of his sitter's headpiece through two-dimensional light and shadow, but rather uses the physical materials to achieve depth.

With a prolific and celebrated career spanning a half-century, Valdés' work can be found in numerous public and private collections including The Metropolitan Museum of Art, New York, the Museum of Modern Art, New York and the Museo Nacional Centro de Arte Reina Sofía, Madrid.

**Left:**

Detail of the present work

© 2019 Artists Rights Society (ARS), New York / VEGAP, Madrid

**PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTION**

13

**TONY SMITH (1912-1980)**

*Spitball*, 1961

incised 'Tony Smith '61 29/50' (on the underside)

black marble

12 1/8 x 14 1/2 x 15 in.

30.8 x 36.8 x 38.1 cm.

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

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

**£19,000 - 27,000**

**HK\$200,000 - 270,000**

**Provenance**

M. Knoedler & Co., New York

Private Collection, California (acquired directly from the above)

Thence by descent to the present owner



Alternate view of the present work



**PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION**

14

**CLEMENT MEADMORE (1929-2005)**

*Flippant Flurry*, 1977

incised 'Meadmore 7/12' (to the base)  
bronze

4 3/4 x 16 3/8 x 3 3/8 in.  
12.1 x 41.6 x 8.6 cm.

This work was executed in 1977, and is number seven from an edition of twelve.

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

**£5,400 - 7,700**

**HK\$55,000 - 78,000**

**Provenance**

Private Collection, Michigan

Thence by descent to the present owner



15 W

**FRANK STELLA (B. 1936)**

*Fall, 1990*

mixed media on aluminum

47 1/4 x 29 x 27 in.  
120 x 73.7 x 68.6 cm.

This work was executed in 1990.

**\$120,000 - 180,000**

**£92,000 - 140,000**

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

**Provenance**

Private Collection, Japan

Private Collection, New York

Edward Tyler Nahem Fine Art, New York

Acquired directly from the above by the present owner







Upon moving to New York City in 1958, Frank Stella was initially drawn to painting as a way of exploring abstraction and challenging the limits of form and space. Reacting to the painterly techniques of the *Abstract Expressionists* that had dominated the contemporary art climate for the past decade, Stella's earliest black paintings in the late 1950s explored *Minimalism* and the flatness of the canvas. This interest in the physicality of the work and a rejection of illusion lead him to experiment with shaped canvases, resulting in the rich colors and complex forms of the *Irregular Polygon* canvases and *Protractor* series.

The sculptural impression created by these pieces naturally lead Stella to incorporate relief elements in his work, which began to take on a three-dimensionality. With sharp peaks breaking away from the wall and emergent shapes challenging the pictorial space, these initial works from the 1970s challenged the notion of sculpture itself. Though they are hung from a wall in the traditional way of a painting, their three-dimensional nature allows for the work to be read as a sculpture. As such, Stella, remarked "a sculpture is just a painting cut out and stood up somewhere" (the artist quoted in: Marc Louis Filippone, *The Creation of Frank Stella's Large Scale Sculptures*, [www.artsy.com](http://www.artsy.com), 29 April 2013).

The present work, *Fall*, 1990, is one such medium bending example by Stella. Constructed in aluminum, the spiraling form appears to explode off the wall in a dizzying bang. A kinetic cyclone of color rips through the shimmering swathes of silver shapes, in a dynamic flurry. Like a genie escaping from a bottle, the work propels off the wall, almost organic in its capturing of movement, color and light. A mature, confident example of the artist's experiments with sculpture, it is a stunning example of how Stella has consistently explored the limits of spatial abstraction throughout his career and gives further credence to his reputation as arguably America's most important living artist.

Born in 1936 in Massachusetts, Stella was given his first retrospective at the Museum of Modern Art, New York, in 1970. At just thirty-three years old, this made him the youngest artist ever to have a retrospective at the museum. Since then, he has been the subject of major retrospectives at the Whitney Museum of American Art, New York, the Kunstmuseum, Wolfsburg, the Hayward Gallery, London and the Stedelijk Museum, Amsterdam. Stella's work can be found in the collections of the Hirshhorn Museum and Sculpture Garden, Washington, DC, the Whitney Museum of American Art, New York, The Metropolitan Museum of Art, New York and The Broad, Los Angeles. He was awarded the National Medal of Arts by President Barack Obama in 2010.

**Left:**

Detail of the present work

© 2019 Frank Stella / Artists Rights Society (ARS), New York

16<sup>W</sup>

**MICHAEL HEIZER (B. 1944)**

*Sandblasted Etched Glass Window*, 1974

etched glass

*The Work*: 83 x 107 x 1/8 in.  
210.8 x 271.8 x 0.3 cm.

*With Display Frame*: 86 1/2 x 109 1/2 x 22 1/2 in.  
219.7 x 278.1 x 57.2 cm.

**\$70,000 - 100,000**

**£54,000 - 77,000**

**HK\$550,000 - 780,000**

**Provenance**

Ace Gallery, Los Angeles

Private Collection, Los Angeles (acquired from the above *circa* 1975)

Private Collection, California

Sale: Bonhams, Los Angeles, *Made in California: Contemporary Art*, 21 May 2012, Lot 85

Acquired directly from the above by the present owner

**Exhibited**

Los Angeles, Ace Gallery, *Michael Heizer Windows*, 5 February-16 March 1974

**Literature**

Germano Celant, *Michael Heizer*, Milan 1997, pp. 300-301, illustrated in color

One of the greatest exponents of *Land Art*, Michael Heizer's career has been marked by monumental excavations and site-specific constructions. His best-known works: *Double Negative*, *City* and *Levitating Mass* are herculean in their efforts to explore relationships of positive and negative space, and the effects of form and scale.

Born in 1944 and the son of a renowned archeologist, Heizer first came to New York City in 1965, to paint. Quickly finding himself within the artistic milieu of Max's Kansas City, the artist became friends with Walter De Maria who ultimately introduced him to Virginia Dwan, the influential gallerist and patron. With Dwan's support, Heizer decamped to the Nevada desert and from 1969 to 1970 he excavated 240,000 tons of earth to form *Double Negative*, two trenches cut into the eastern edge of the Mormon Mesa. In 1972 he broke ground on *City*, a massive series of complexes inspired by the ancient urban centers of Central and South America. Shortly after beginning *City*, Heizer produced the present work,

*Sandblasted Etched Glass Windows*, 1974, for a show at Ace Gallery in Los Angeles. Conceived to be used as a window in a domestic setting, this work is part of a series of glass works that explore this concept. The work is a departure from the monumental, a rare work in his practice on a relatively domestic scale, yet he continues to work with rough, industrial materials outside the limits of traditional artistic production.

Since his inclusion in Virginia Dwan's influential *Earth Works* exhibition in 1968, Heizer has exhibited in the Whitney Museum painting annual, *documenta 6*, the Museum of Contemporary Art, Los Angeles and the Fondazione Prada in Milan, among many others. Heizer's *Levitating Mass*, 2012 can currently be found at the entrance to the Los Angeles County Museum of Contemporary Art, and he also has work in the permanent collections of Dia: Beacon, New York and the Menil Collection, Houston.



17

**SAM FRANCIS (1923-1994)**

*Untitled (SF67-067)*, 1967

signed 'Sam Francis' (on the reverse)  
gouache on paper

40 5/8 x 27 3/8 in.  
103.2 x 69.5 cm.

This work was executed in 1967.

**\$35,000 - 55,000**

**£27,000 - 42,000**

**HK\$270,000 - 430,000**

This work is identified with the interim identification number of SF67-067 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

**Provenance**

George Page Collection, California

Robert Green Fine Arts, Mill Valley, California

Private Collection, San Francisco (acquired from the above *circa* 2005)

Acquired directly from the above by the present owner in 2011

**Exhibited**

Palm Desert, California, Heather James Fine Art, *Painterly Abstraction: Spheres of AbEx*,  
26 November 2011-28 February 2012, n.p., illustrated in color



18

**SAM FRANCIS (1923-1994)**

*Untitled (SF68-44)*, 1970

signed and dated 'Sam Francis 1970' (on the reverse)  
acrylic on paper

41 x 27 3/8 in.  
104.1 x 69.5 cm.

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

**£31,000 - 46,000**

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

This work is identified with the interim identification number of SF68-44 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

**Provenance**

Minami Gallery, Tokyo

Galerie Melki, Paris

Cantor/Lemberg Gallery, Birmingham, Michigan

Acquired directly from the above by the present owner

**Exhibited**

Tokyo, Minami Gallery, *Sam Francis*, 16 November-28 November 1970





19

**SAM FRANCIS (1923-1994)**

*Untitled (SF60-1261)*, 1960

with the *Sam Francis Estate* stamp (on the reverse)  
acrylic on paper

7 3/4 x 13 3/4 in.  
19.7 x 34.9 cm.

This work was executed in 1960.

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

**£11,000 - 15,000**

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

This work is identified with the interim identification number of SF60-1261 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

**Provenance**

The Sam Francis Estate, California

Gallery Delaive, Amsterdam (acquired from the above in 1997)

Sale: Christie's, Tel Aviv, *Nineteenth and Twentieth Century Art*, 10 April 2007, Lot 126

Private Collection, USA

Sale: Sotheby's, New York, *Contemporary Art*, 7 March 2013, Lot 372

Acquired directly from the above by the present owner

**Exhibited**

Cologne, Baukunst Galerie, *Sam Francis: Bilder der 60er Jahre*, 8 February-27 March 2001

New York, Tibor de Nagy, *Sam Francis: Paintings and Works on Paper*, 21 April-3 June 2011



20

**RICHARD DIEBENKORN (1922-1993)**

*Untitled*, 1951

signed with the artist's initials and dated 'RD51' (upper center)

ink and crayon on paper

11 x 8 1/2 in.

28 x 21.5 cm.

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

**£11,000 - 15,000**

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

**Provenance**

Rose Mary Mack Collection, Albuquerque (acquired from the artist in 1952)

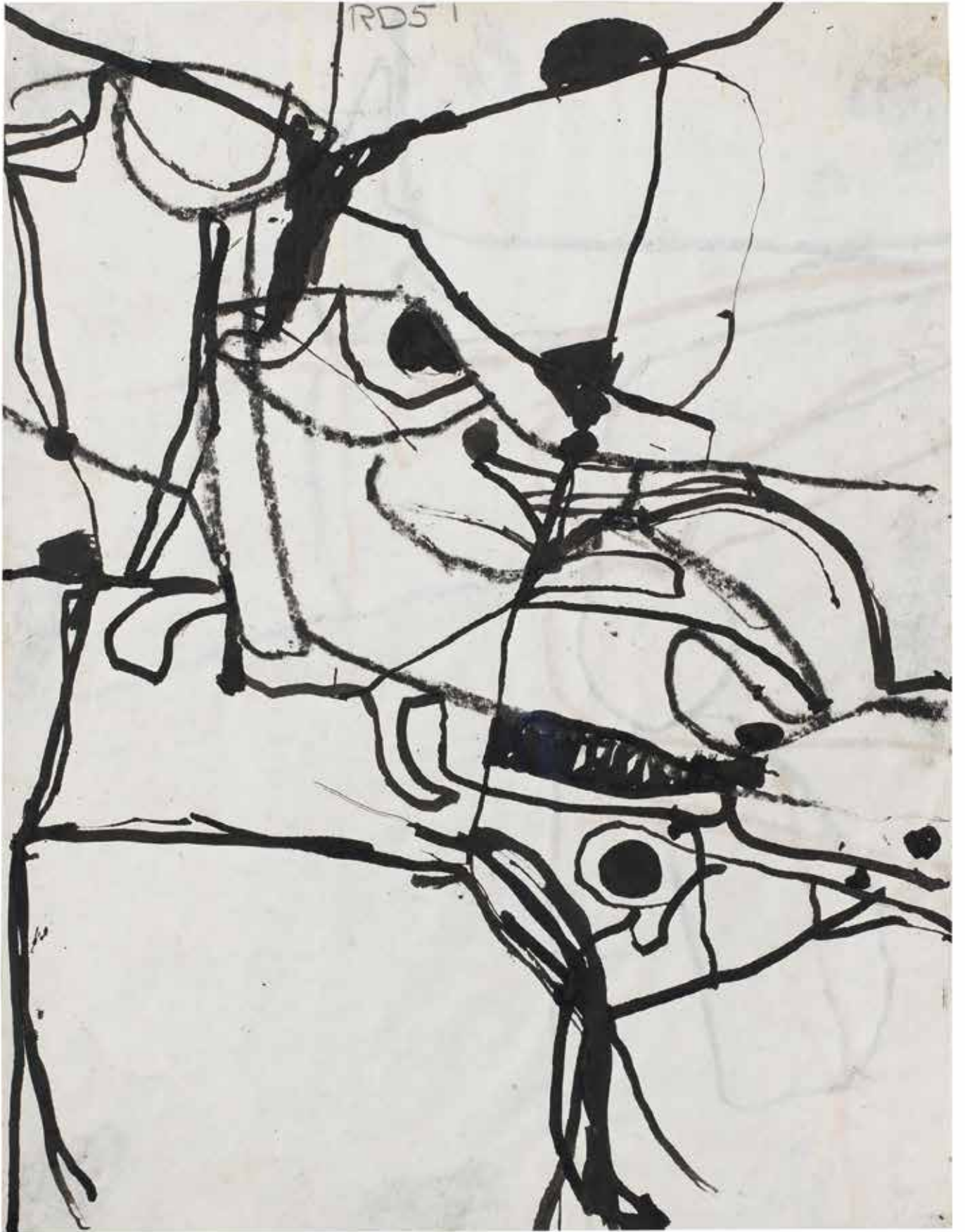
Private Collection, Arizona (acquired from the above in 2004)

Sale: Los Angeles Modern Auctions, Los Angeles, *Modern Art & Design Auction*, 13 October 2013, Lot 65

Acquired directly from the above by the present owner

**Literature**

Jane Livingston and Andrea Liguori, *Richard Diebenkorn The Catalogue Raisonné, Volume Two Catalogue Entries 1-1534*, New Haven 2016, p. 373, cat. no. 1069, illustrated in color



**PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION**

21

**PAUL JENKINS (1923-2012)**

*Phenomena Welsh Banner*, 1967

signed 'Jenkins' (lower right); signed, titled and dated 'Paul Jenkins "Phenomena Welsh Banner" 1967'  
(on the overlap)

acrylic on canvas

40 x 30 in.

101.6 x 76.2 cm.

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

**£7,700 - 11,000**

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

**Provenance**

Gertrude Kasle Gallery, Detroit

Private Collection, Michigan (acquired directly from the above)

Thence by descent to the present owner



## PROPERTY FROM A VERMONT ESTATE

22

### PAUL FEELEY (1910-1966)

*Blue on Yellow*, 1958

oil on canvas

45 9/16 x 66 1/8 in.

115.7 x 168 cm.

This work was executed in 1958.

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

**£15,000 - 23,000**

**HK\$160,000 - 240,000**

#### Provenance

Private Collection, Vermont (acquired directly from the artist)

Thence by descent to the present owner

Paul Feeley was a quintessential 'artist's artist'—his work defied easy classification, and he considered the intellectual growth of his students a measure of his own success. Feeley devoted his career to teaching, beginning at The Cooper Union School of Art at the age of 25 and culminating at Bennington College where he taught for over two decades. Feeley's legacy at Bennington cannot be underestimated—between 1939 and 1966, a seminal period for what became known as the *Abstract Expressionist* and *Color Field* movements—Feeley brought the avant-garde to Bennington, and Bennington to New York. Along with Clement Greenberg, he organized the first retrospective of exhibitions of Jackson Pollock, Hans Hofmann and David Smith at Bennington in the early 1950s, and conversely, organized a show of Bennington students at the Jacques Seligmann Gallery in New York in 1950. This established Bennington as a major center for artistic production on the East Coast, paving the way for his most illustrious student Helen Frankenthaler.

Feeley's work occupies a unique space between the bravado of gestural abstraction and the cold rigor of 'hard-edge' painting, informed by both intuition and intellect. Gene Baro, curator and late Bennington colleague of the artist describes 1953-1954 as a 'breakthrough' year for Feeley in the Solomon R. Guggenheim

Museum exhibition catalogue staged just after his death. The present work *Blue On Yellow* (1958) is an superlative example of the artist's mature period that is organic, nuanced, and elegant, exhibiting a primacy of form with simplified colors inspired by the Mediterranean light. Feeley was inspired by Mediterranean culture, and in the two years preceding the present work, he lived in Malaga in southern Spain. The two-toned palette is a hallmark of his late 1950s works where two blocks of color push and pull off the other creating a subtle dynamism in his works. Like the *Abstract Expressionists* of the period, Feeley rejected the 'privileged' orientation and mode of production of easel painting, preferring to work on canvas on the floor, unstretched, with enamel house paint. Feeley chose not to prime his canvases, such as in the present work, lending an honesty and directness to his form of expression. He used thinned paint with enough body to coalesce on the surface, reinforcing the form's physicality.

Coming to market for the very first time, the painting has been in the same private New England collection since its creation. Recently, Feeley was the subject of a career retrospective at the Albright Knox Art Gallery, Buffalo and the Columbus Museum of Art. His works reside in the permanent collection of esteemed museums including the Museum of Modern Art, New York, the National Gallery of Art, Washington and the Carnegie Museum of Art, Pittsburgh.





23

**CONRAD MARCA-RELLI (1913-2000)**

L-11-69, 1969

signed 'MARCA-RELLI' (lower right); signed and titled 'MARCA-RELLI L-11-69' (on the reverse)  
collage and mixed media on canvas

69 1/2 x 57 in.  
176.5 x 144.8 cm.

This work was executed in 1969.

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

**£38,000 - 54,000**

**HK\$390,000 - 550,000**

This work is registered with the *Archivio Marca-Relli*, Parma, as archive number  
MARE-6116/© Archivio Marca-Relli, Parma.

**Provenance**

Marlborough-Gerson Gallery, New York

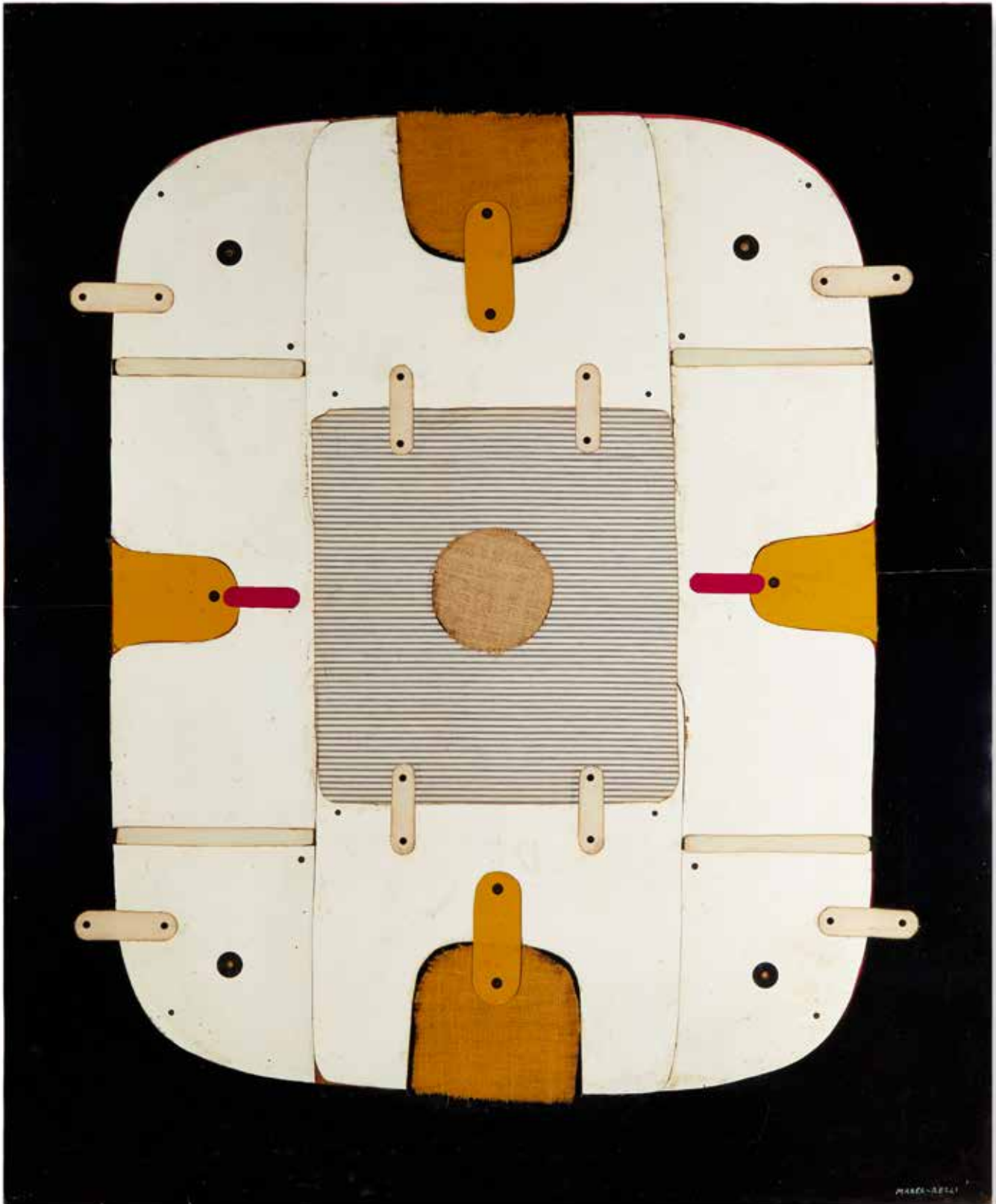
Marisa Del Re Gallery, New York

Private Collection, New York

Acquired directly from the above by the present owner

**Exhibited**

New York, Marlborough-Gerson Gallery, *Marca-Relli*, February 1970, p. 16, no. 10,  
illustrated in black and white (titled *Image 11 1969*)



MARCA-ALTA

24

**EDWARD DUGMORE (1915-1996)**

*Untitled*, 1953

signed and dated 'DUGMORE 1953' (on the reverse)  
oil on canvas

90 1/4 x 58 1/8 in.  
229.2 x 147.6 cm.

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

**£38,000 - 54,000**

**HK\$390,000 - 550,000**

**Provenance**

Collection of the Artist, New York

Private Collection, Connecticut

Manny Silverman Gallery, Los Angeles

Acquired directly from the above by the present owner



25 <sup>□</sup>

**NORMAN BLUHM (1921-1999)**

*Dhatri II*, 1971

signed and dated 'bluhm '71' (lower left)  
acrylic on three sheets of paper laid on masonite

30 5/8 x 68 5/8 in.  
77.8 x 174.3 cm.

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

**£9,200 - 14,000**

**HK\$94,000 - 140,000**

**Provenance**

Martha Jackson Gallery, New York

Anderson Gallery, Buffalo

David K. Anderson Collection, Buffalo

Sale: Doyle, New York, *European Art, Modern & Contemporary Art, American Art*, 25 May 2011, Lot 91

Hollis Taggart Galleries, New York

Acquired directly from the above by the present owner in 2011

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



**PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION**

26

**JULES OLITSKI (1922-2007)**

*Lost Tribe-5, 1982*

signed, titled and dated twice 'Jules Olitski '82 Lost Tribe-5 82-13-5' (on the reverse)  
acrylic on canvas

44 1/2 x 69 in.  
113 x 175.3 cm.

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

**£7,700 - 11,000**

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

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

**Provenance**

M. Knoedler & Co., Inc., New York

Harcus Gallery, Boston

Private Collection, Michigan (acquired directly from the above)

Thence by descent to the present owner





27

**JONATHAN MEESE (B. 1970)**

*Kampf Um Mars*, 2006

signed with the artist's initials and dated 'JM 06' (lower right of the right panel); signed and dated 'J Meese 06' (on the reverse of each panel), titled 'KAMPF UM MARS' (on the reverse of the outer panels)  
oil and mixed media on canvas, in three parts

*Overall*: 82 11/16 x 165 13/16 in.  
210 x 421.2 cm.

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

**£23,000 - 38,000**

**HK\$240,000 - 390,000**

**Provenance**

Contemporary Fine Arts Gallery, Berlin

Acquired directly from the above by the present owner



28

**RICHARD PRINCE (B. 1949)**

*Good Painting (Rock-Star)*, 2014

signed and dated 'R Prince 2014' (on the reverse)  
acrylic with newsprint collage on canvas

60 x 48 in.  
152.4 x 121.9 cm.

**\$60,000 - 80,000**

**£46,000 - 61,000**

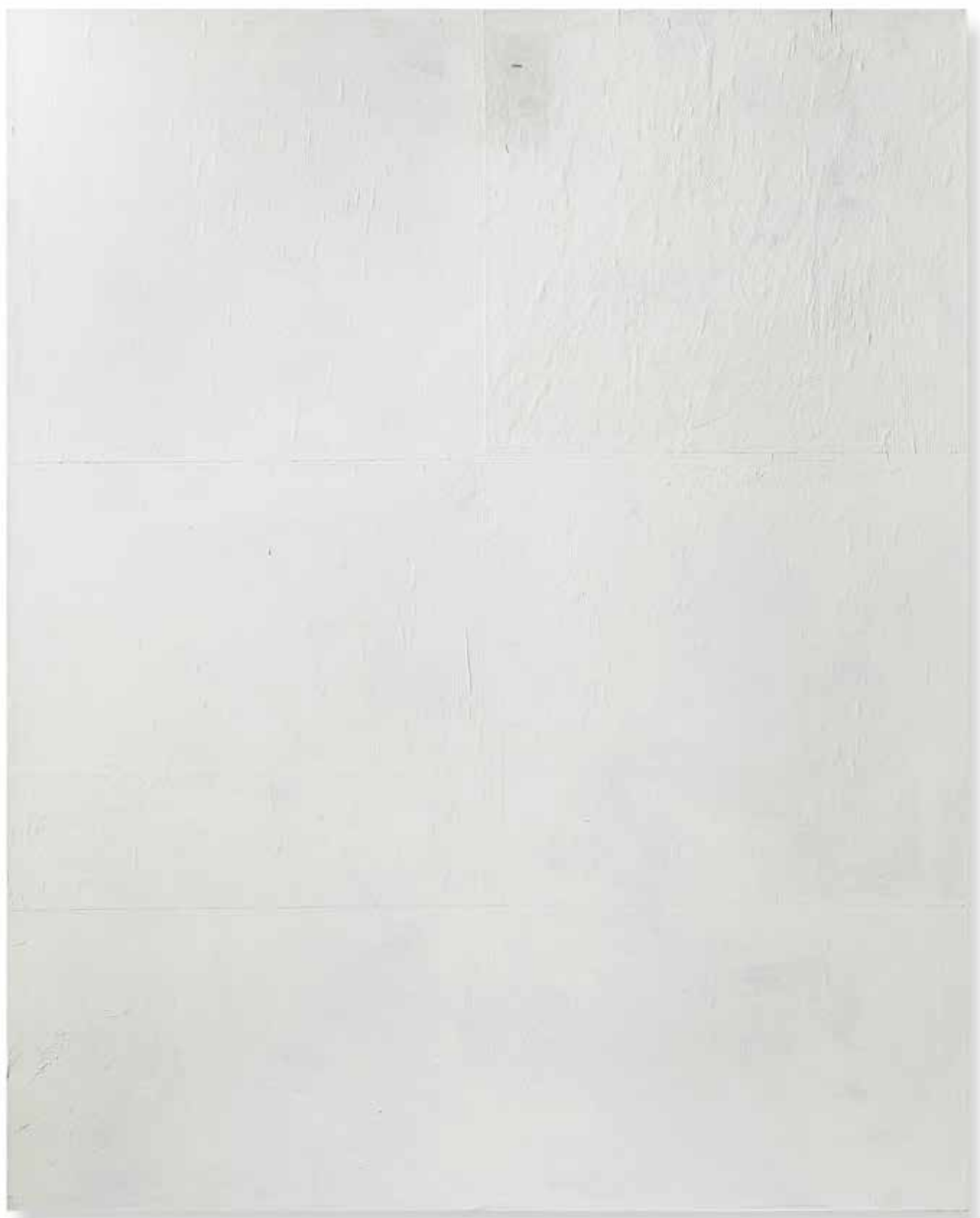
**HK\$470,000 - 630,000**

**Provenance**

Acquired directly from the artist by the present owner



Detail of the present work



**PROPERTY FROM A PRIVATE SANTA MONICA COLLECTION**

29

**THOMAS HOUSEAGO (B. 1972)**

*S-Mask (Clay) I*, 2011

bronze with gold patina

51 x 40 x 9 1/2 in.

129.5 x 101.6 x 24.1 cm.

This work was executed in 2011, and is number two from an edition of three plus two artist's proofs.

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

**£77,000 - 110,000**

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

**Provenance**

Hauser & Wirth, Los Angeles

Acquired directly from the above by the present owner

A major figure within the international art scene, Thomas Houseago was born in 1972 in Leeds, England before studying at Central Saint Martin's College of Art and Design in London. He initially gained recognition for his anthropomorphic studies which challenged traditional figuration in sculpture. His use of materials including wood, plaster, iron and bronze anchored him within an important sculptural tradition, populated by Alberto Giacometti, Henry Moore, and Georg Baselitz before him. His practice gradually developed to incorporate more immersive, architectural sculpture, which has been the focus on several significant public art commissions. Most notable of these was the 2015 site-specific installation at Rockefeller Center in New York. *Masks (Pentagon)* was comprised of five monumental faces, some more than sixteen feet tall, which invited visitors to view the urban space from the colossal installation.

Thomas Houseago's works have been the focus of a number of major museum shows including the Musée d'Art Moderne de la Ville de Paris, the Gemeentemuseum Den Haag and Modern Art Oxford and his work can be found in the permanent collections of a number of renowned international institutions including The Broad, Los Angeles, and the Museum of Contemporary Art, Los Angeles. His work has been collected by notable names including the late pop legend George Michael. Other notable supporters of Houseago include actor Brad Pitt, who has been friends with the artist for a number of years, even studying under him and spending time learning from the artist in his studio.



30 W

**CHRIS OFILI (B. 1968)**

*Silver Moon*, 2005

stamped 'Chris Ofili' (to the base)  
paint on bronze with nickel plating

79 1/8 x 53 15/16 x 68 7/8 in.  
201 x 137 x 175 cm.

This work was executed in 2005, and is the artist's proof from an edition of three plus one artist's proof.

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

**£110,000 - 150,000**

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

**Provenance**

Contemporary Fine Arts Gallery, Berlin

Acquired directly from the above by the present owner

**Exhibited**

Berlin, Contemporary Fine Arts Gallery, *The Blue Rider*, 19 November-23 December 2005, pp. 20-24,  
illustrated in color

Moscow, Gary Tatintian Gallery Inc., *Hunky Dory*, 2 March-20 April 2007, p. 49, illustrated in color





Thought provoking and provocative, Chris Ofili's *Silver Moon*, 2005, is a singular take on the artist's view on the human condition and personal relationships. Fitting into a centuries long exploration of the subject matter, the sculpture is a continuation of themes, motifs and mediums that would define Ofili's career, not without controversy, and see his works now included in some of the most significant museums in the world.

Defecation is a consistent theme of Ofili's practice, and in turn his works have consistently courted controversy. The display of the artist's *The Holy Virgin Mary*, 1996, at the Brooklyn Museum of Art, New York, became the subject of litigation between the city and the museum, due in large part to the artist's use of elephant dung as a sculptural medium in order to depict the mother of Christ. The work is now considered one of the greatest and most influential of the artist's output. Following its sale in 2015 for a seven-figure sum, the work was donated by the esteemed collectors Steven and Alexandra Cohen to the Museum of Modern Art, New York.

Despite its contentiousness, excrement continues to be a crucial part of Ofili's works. Here, the act itself is undertaken by a figure the artist titles 'Silver Moon', evoking associations with fertility, given its ability to foster growth in plants and produce. Furthermore, Ofili took inspiration from the Catalan figure 'El Caganer' who regularly appears in Nativity Scenes in the region whilst in the midst of relieving himself.

The debate around this subject matter has become a significant element of these works, almost adding to their mystique. Their subject is disconcerting, some feel blasphemous, but is familiar and entirely universal. In its original display, *Silver Moon*, was displayed with a partner *Blue Moon*, 2005, each figure facing each other as the both undertake a scatological act. Though shocking and intimate in subject matter, the shock is something of the point, asking us to question why,

as an act that it is universal to the human existence, does this continue to surprise us. The work also reminds us how deeply, intimately and intensely relationships can grow to become.

Works with a scatological subject matter are not outliers in the history of art. Hieronymus Bosch's legendary *Garden of Earthly Delights*, 1503-1515, sees a figure sat atop a throne-like toilet whilst Salvador Dali's *Lugubrious Game*, 1929, delves into the psychological confusion and complexity associated with defecation. Piero Manzoni's *Merda d'artista*, 1961, saw the artist preserve his own excrement as a commentary on artistic production and human functions, whilst also furthering the Duchampian theory of the 'ready-made'. In Contemporary Art, Ofili is joined by Wim Delvoye whose installation *Cloaca*, 2009, turns food to waste, which is then bottled for sale. Meanwhile, Maurizio Cattelan's *America*, 2016, a gold toilet, was installed in a lavatory at the Solomon R. Guggenheim Museum of Art, New York, where hundreds of thousands of visitors relieved themselves throughout the course of its installation.

Born in Manchester, Chris Ofili was part of the infamous group the *Young British Artists* that rose out of mid-1990s Britain and would go on to disrupt the art world globally. After inclusion in Charles Saatchi's *Sensation* exhibition in 1997, Ofili would be recognized by winning the Turner Prize making him the first black artist to do so and the first painter to win the accolade in over a decade. In 2003 he was the representative for the British Pavilion at that year's Venice Biennale. Ofili has been the subject of numerous exhibitions around the world at venues including the Institute of Contemporary Art, Miami, The National Gallery, London, the New Museum, New York and the Tate Britain, London. His works are held in major public collections including the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, the Tate Gallery, London, the Walker Art Center, Minneapolis and the National Gallery of Art, Washington, DC.

**Right:**

The artist circa 2000  
Photo by Eamonn McCabe/Getty Images





31

**KATHERINE BERNHARDT (B. 1975)**

*Untitled, 2017*

signed and dated 'Katherine Bernhardt 2017' (on the reverse)  
acrylic on paper

17 7/8 x 23 15/16 in.  
45.4 x 60.8 cm.

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

**£4,600 - 6,100**

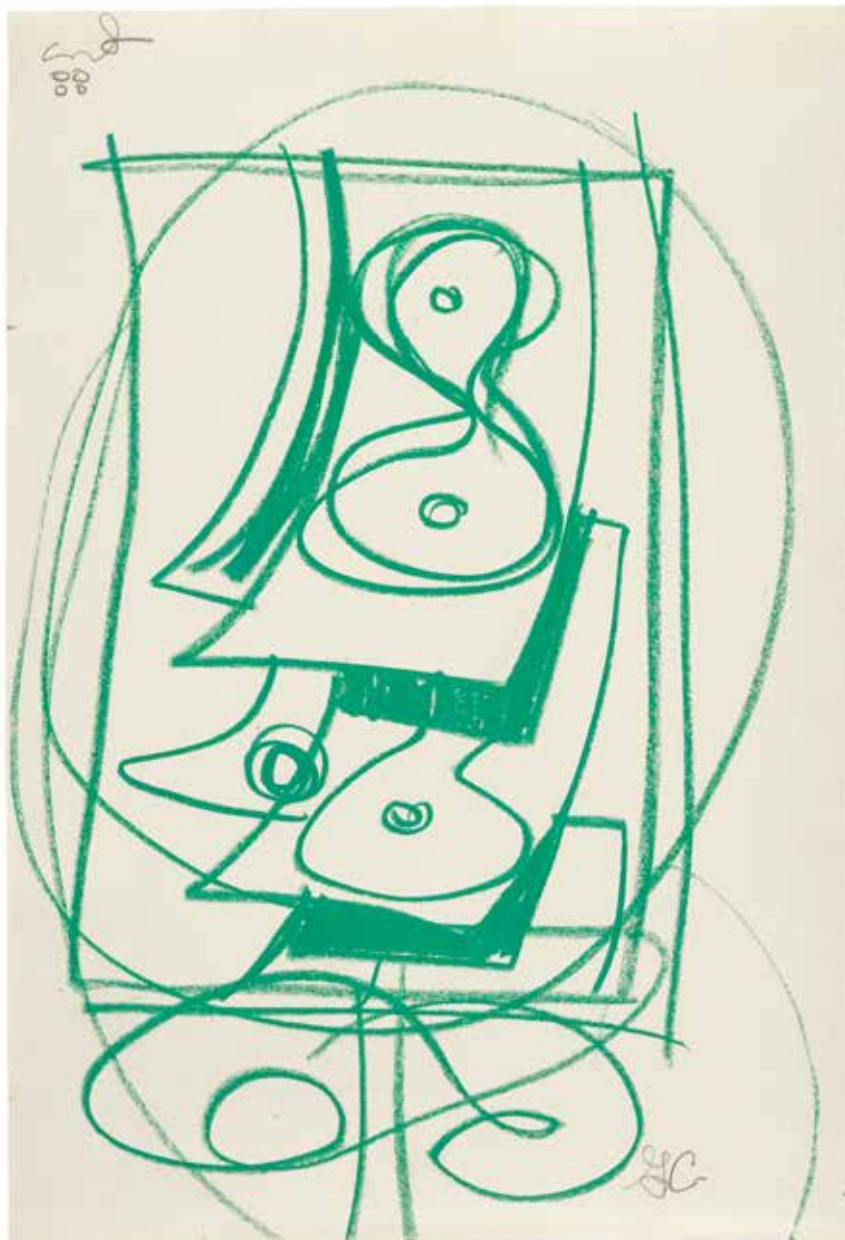
**HK\$47,000 - 63,000**

**Provenance**

Xavier Hufkens, Brussels

Private Collection, New York

Acquired directly from the above by the present owner



32

**GEORGE CONDO (B. 1957)**

*Untitled*, 1988

signed and dated 'Condo 88' (upper left),  
signed with the artist's initials 'GC' (lower right)  
pastel on paper

13 15/16 x 9 1/8 in.  
35.4 x 23.2 cm.

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

**Provenance**

Private Collection, New York  
Sale: Phillips, New York, *New Now*, 17 September 2015, Lot 145  
Vallarino Fine Art, New York  
Acquired directly from the above by the present owner

**GEORGE CONDO (B. 1957)***The Walrus*, 2005

incised 'CONDO 1|4 05' and stamped with the foundry mark (on the lower edge)  
bronze with gold patina

26 x 13 x 24 in.  
66 x 33 x 61 cm.

This work was executed in 2005, and is number one from an edition of four.

**\$350,000 - 550,000****£270,000 - 420,000****HK\$2,700,000 - 4,300,000****Provenance**

Luhring Augustine Gallery, New York

Acquired directly from the above by the present owner

**Exhibited**

New York, Skarstedt Gallery, *New Sculptures*, 5 May-10 June 2005, another example exhibited

New York, Luhring Augustine Gallery, *George Condo: Existential Portraits*, 5 May-3 June 2006, pp. 42-43,

another example illustrated in color

**Literature**

*Artificial Realism*, Moscow 2008, pp. 98-99, illustrated in color

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

Condo's exploration of portraiture was intrinsic to the revival of figurative painting that emerged in the 1980s, and he has continued to investigate this throughout his career through various mediums. His oeuvre draws on a rich tapestry of historical genres, traditions and movements, the most prominent being the influence of Old Master portraiture. His compositions and subject matter frequently echo antique portraits and his common use of historic figures such as butlers, cardinals and courtesans hark back to the past. Condo weaves these stories with elements of American *Pop Art* to create his distinctive visual language and distinguishing cast of characters within a uniquely contemporary discourse.

*The Walrus*, 2005, is typical of Condo's cartoon-like grotesques. Depicting only the head and neck, the sculpture takes the form of an uncanny classical bust. The elongated neck appears to grow from the ground like a root. Amidst the highly textured flesh a grinning face

emerges, that is both comical and aggressively savage. A toothy grin splits the right side of the face from ear to ear, carving deep, visceral caverns along the jaw line. The face has one squinting eye while the second is distorted – the pupil terrifyingly large and unstable. At second glance, a second shrieking face appears below the larger one, emerging like a macabre embryonic twin demanding the attention of the viewer, rendered in a jarring *Cubist* composition. The sculpture is both ferocious and violent, while also simultaneously comical and carnivalesque, causing shock and delight in the viewer in equal measure.

The expressive elements rendered in the faces of *The Walrus* expose a highly psychological dialogue. The portrait is paradoxical, both smiling and screaming, creating a duality of fear and happiness, ecstasy and madness. Though the viewer recognizes this as a portrait, it is a caricature of the tradition and a macabre doppelganger of the wider human condition that it strives to represent.

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







# Four works by Willem de Kooning

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Lots 34 – 37

Willem de Kooning is undoubtedly one of the most important figures of Twentieth Century Art. Born in 1904 in Rotterdam to Dutch parents, he moved to the United States in 1926, initially finding work as a house painter and securing commercial art jobs painting signs and designing shop fronts. Early friendships with artists Stuart Davis, John Graham and Arshile Gorky propelled him into a circle of sophisticated intellectuals who were becoming important creative forces within the New York art scene. Initially receiving praise for his iconic *Woman* paintings of the late 1940s and early 1950s, de Kooning emerged as a leader of *Abstract Expressionism*. The vanguard art practice is identified by spontaneous gesture, expressive brush strokes and dynamic composition and de Kooning's trailblazing work influenced innumerable generations of artists.

Though it is so often the dripping paint and splashes of pigment associated with the 'action painting' practice of *Abstract Expressionism*, it is drawing that was the most steadfast and unwavering practice throughout de Kooning's life. De Kooning produced a vast canon of pencil drawings, charcoal studies and pastel sketches that document every stage of his prolific career. Rather than preliminary studies for greater projects, drawing was always central to de Kooning's practice and his works on paper remain some of the artist's most revolutionary contribution to abstract art. A consummate draftsman, his technical skill on paper has often been compared to that of Pablo Picasso or Henri Matisse. His works on paper are characterized by a pioneering gestural abstraction and psychological expression, revealing both the artist's searing angst and palpable fragility.

The present grouping covers an impressive four decades of the artist's practice from the 1930s through to the 1960s. Each singularly unique, they evoke a journey through de Kooning's career of pioneering experimentation and curiosity. The earliest example in the present grouping dates from the late 1930s and reflects his experiences creating murals with the Federal Art Project and his private commission to design a section of the three-part mural for the Hall of Pharmacy at the 1939 New York World's Fair. *The Inquest (The Dead Man)*, circa 1938, illustrates an artist shifting from figuration, experimenting with

biomorphism and the reduction of the human form. Very few examples from this period remain today and they are even rarer to see at auction.

In the following years, De Kooning's drawings from the 1940s hover between figuration and abstraction. *Untitled (Study for a Painting)*, circa 1945-48, combines recognizable representational elements with Cubist forms, creating a tightly connected composition that breaks away from European rules of abstraction. *Untitled*, 1959, created over a decade later, illustrates a pivotal period in de Kooning's practice. Comprised of the thick, gestural brush strokes that defined *Abstract Expressionism*, the hint of a figure appears to almost gesticulate to something just outside the sheet edge. The figure itself is reminiscent of the artist's iconic *Woman* series, reflected in his paintings during the same period. The work also illustrates the artist's abandonment of color in favor of a strong, graphic formulae.

The latest work in the grouping, *Untitled (East Hampton)*, 1960, was created the year before de Kooning acquired a house in the Hamptons, signifying the artist's exodus from the city. This period notes a significant period of experimentation with paper, notably through collage. "The torn edges and planes, freed from rigorous intellectual formulations, move into an arena of deep expressionism, emotional release, with an energetic, if not frantic, drive toward completion" (Paul Cummings in: *Willem de Kooning: Drawings, Paintings and Sculpture*, New York 1983, p. 20).

Willem de Kooning's drawings and works on paper are held in the most important collections globally including the Whitney Museum of American Art, New York, the Smithsonian American Art Museum, Washington D.C. and the Tate Modern, London. They have also been the specific focus of major exhibitions at the Museum of Modern Art, New York, The National Gallery of Canada, Ottawa and The Phillips Collection, Washington, DC.

**Left:**

Willem de Kooning in East Hampton, August 1953  
Photo by Tony Vaccaro/Getty Images

**PROPERTY FROM THE COLLECTION OF ALLAN STONE**

34

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

*The Inquest (The Dead Man)*, 1938

signed 'de Kooning' (lower right)  
pencil on paper

8 x 11 1/4 in.  
20.3 x 28.6 cm.

This work was executed *circa* 1938.

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

**£7,700 - 11,000**

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

**Provenance**

The New Gallery, New York

Acquired directly from the above by the present owner

**Exhibited**

New York, James Goodman Gallery, *de Kooning Drawings*, 10 January-25 January 1964

New York, Allan Stone Gallery, *De Kooning Retrospective Drawings 1936-1963*, February 1964, n.p.,  
illustrated in black and white (titled *The Inquest* and dated *circa* 1940)

Iowa City, State University of Iowa, *Drawing and the Human Figure: 1400-1964*, April 1964, p. 38, no. 128  
(titled *The Inquest* and dated 1951)

Chicago, Richard Feigen Gallery, *Drawings: New York, 1965*, December 1965-January 1966

Detroit, J.L. Judson Gallery, *Willem de Kooning: Three Decades of Painting*, 19 March-13 April 1968

New York, Allan Stone Gallery, *Willem de Kooning Drawings: 1920s-1970s*, 30 October 2007-19 January  
2008, pp.14-15, illustrated in color (titled *The Inquest*)

**Literature**

William C. Seitz, *Abstract Expressionist Painting in America*, Cambridge & London 1983, p. 185, no. 1B,  
illustrated in black and white (titled *The Inquest*)

Diana Waldman, *Willem de Kooning*, New York 1988, p. 39, no. 27, illustrated in black and white (titled *The  
Dead Man*)

Kirsten Hoving Powell, 'Resurrecting Content in de Kooning's Easter Monday' in: *Smithsonian Studies in  
American Art Vol. 4 No. 3/4*, Summer-Autumn 1990, p. 89, no. 1, illustrated in black and white (titled *The  
Dead Man*)

Judith Zilczer, 'Identifying Willem de Kooning's Reclining Man' in: *American Art*, Summer 1998, p. 31, no. 3,  
illustrated in color

Judith Zilczer, *A Way of Living: The Art of De Kooning*, London 2014, p. 53, no. 60, illustrated in color



**PROPERTY FROM THE COLLECTION OF ALLAN STONE**

35

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

*Untitled (Study for a Painting)*, 1945-1948

signed 'de Kooning' (lower right)  
graphite and ink on paper

22 x 16 in.  
55.9 x 40.6 cm.

This work was executed *circa* 1945-1948.

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

**£11,000 - 15,000**

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

**Provenance**

Richard Gray Gallery, Chicago

Acquired directly from the above by the present owner

**Exhibited**

Dusseldorf, Städtische Kunsthalle Dusseldorf, *Surrealität Bildrealität, 1924-1974*, 8 December 1974-2

February 1975, no. 157 (this exhibition later traveled to Baden-Baden, Städtische Kunsthalle Baden-Baden,  
14 February-13 April 1975)

New York, Allan Stone Gallery, *Willem de Kooning Drawings: 1920s-1970s*, 30 October 2007-19 January

2008, pp. 32-33, illustrated in color

**Literature**

John Elderfield, *de Kooning: A Retrospective, Museum of Modern Art*, New York 2011, p. 109, illustrated in color



de Kooning

**PROPERTY FROM THE COLLECTION OF ALLAN STONE**

36

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

*Untitled*, 1959

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

11 x 8.5 in.  
27.9 x 21.6 cm.

This work was executed in 1959.

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

**£6,100 - 9,200**

**HK\$63,000 - 94,000**

**Provenance**

Harold Diamond Collection, New York

Allan Stone Gallery, New York

Alan Jacobs Collection, Boston

Acquired directly from the above by the present owner

**Exhibited**

New York, Sidney Mishkin Gallery, *Paths to Discovery: The New York School*, 20 March-17 April 1992, no. 11



Let's work

**PROPERTY FROM THE COLLECTION OF ALLAN STONE**

37

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

*Untitled (East Hampton)*, 1960

signed 'de Kooning' (upper right); variously dedicated (on the stretcher)  
crayon and collage on two sheets of paper laid on canvas

13 1/2 x 19 1/2 in.  
34.3 x 49.5 cm.

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

**£23,000 - 38,000**

**HK\$240,000 - 390,000**

**Provenance**

Collection of the Artist, New York  
Herman Cherry Collection, New York  
Estate of Herman Cherry, New York  
James Goodman Gallery, New York  
Acquired directly from the above by the present owner

**Exhibited**

New York, Sidney Janis Gallery, *Recent paintings by Willem de Kooning*, 1962,  
n.p., no. 25, illustrated in black and white  
East Hampton, Eric Firestone Gallery, *Montauk Highway: Postwar Abstraction in the Hamptons*,  
4 August-17 September 2017





38

**ARSHILE GORKY (1904-1948)**

*Untitled*, 1946

pencil and crayon on paper

17 1/16 x 23 1/8 in.

43.3 x 58.7 cm.

This work was executed *circa* 1946.

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

**£14,000 - 19,000**

**HK\$140,000 - 200,000**

This work is registered in the archives of the *Arshile Gorky Foundation*, New York, under nos. D1184a (recto) and D1184b (verso).

**Provenance**

Satenig Avedesian Collection, New York

Private Collection, Massachusetts (acquired directly from the above *circa* 1948)

Thence by descent to the present owner

**Exhibited**

Los Angeles, Everett Ellin Gallery, *Arshile Gorky: Forty Drawings from the Period 1929 thru 1947*, 9 April-5

May 1962, n.p., no. 38, illustrated in black and white (titled *Study for The Betrothal I*)



Reverse of the present work



39

**STURTEVANT (1926-2014)**

*Warhol's Flowers*, 1968

signed, titled, dated and variously dedicated 'Warhol's Flowers E. Sturtevant 1968' (on the reverse)  
synthetic polymer and silkscreen ink on canvas

11 x 10 15/16 in.  
27.9 x 27.8 cm.

**\$60,000 - 80,000**

**£46,000 - 61,000**

**HK\$470,000 - 630,000**

This work will be included in the forthcoming edition of the catalogue raisonné being prepared by  
*The Estate of Elaine Sturtevant*, Paris.

**Provenance**

A gift from the artist to the present owner in 1978





Regarded by many as one of the most important artists of the last fifty years, Elaine Frances Sturtevant, known simply as Sturtevant, was born in Lakewood, Ohio, in 1924. After attending the University of Iowa, she moved to New York in the 1950s to attend Columbia University. She began creating her first works in the later part of the decade, but it was not until the mid-1960s that she truly evolved her pioneering and groundbreaking voice that questioned authorship, appropriation and originality.

Beginning in 1964, Sturtevant started to explore the complex power structures behind a work of art by replicating and repeating examples by other artists. She began creating her own versions of the works from memory, employing the same techniques as the artists who created the original work. Rather than simply creating a copy, she worked by hand to replicate details in the pieces as closely as possible, thereby challenging the viewer's idea of what a work of art should be.

An early work by Sturtevant, *Warhol's Flowers*, 1968, takes Andy Warhol's iconic *Flowers* series as a starting point in order to explore the themes that would come to define her entire practice. Warhol's work consistently explored appropriation, reproduction and mass production. His frequent use of appropriated logos, the repetition of motifs and the repetitive nature of printing itself, combined with his employment of numerous studio assistants in his 'Factory', question both the originality of a concept behind a work of art, and the uniqueness of the work itself. Therefore, when Sturtevant approached the *Pop* artist to use the original silkscreen that he had developed only a few weeks prior for his *Flowers* show at Leo Castelli Gallery, Warhol immediately agreed, even sharing his specific printing techniques with her. Warhol understood Sturtevant's motives and her concern with authorship and originality, a theme that he was also exploring in his own work. Sturtevant appears to have understood his process to such a degree that when asked about his creative practice in an interview, Warhol went so far as to say "I don't know. Ask Elaine" (the artist quoted in: Bill Arning, 'Sturtevant', *Journal of Contemporary Art*, 1989, p. 44).

Sturtevant's exploration took Warhol's questions on mass culture and consumerism further however. Coming to the market for the first time, and hailing from the early period of Sturtevant's revolutionary practice, *Warhol's Flowers*, 1968, both questions and dismantles the mythical status awarded to an artist and the cultural cache that is bestowed upon a work of art. As Sturtevant herself questioned "what is the power, the silent power, of art?" (the artist quoted in: Hans Ulrich Obrist, 'Elaine Sturtevant obituary', *The Guardian*, 19 May 2014).

Throughout her career, Sturtevant consistently chose to explore works that later became recognized as icons of art history, beginning with Warhol, and expanding to also include Roy Lichtenstein, Jasper Johns, Anselm Kiefer and Keith Haring. Her foresight in predicting the significant works of the period, is dwarfed only by the colossal influence she had on the artists that came after her. Appropriation was a key concept explored by artists in the 1980s and is even more ubiquitous in today's post-internet age. The current questions of online authorship and attribution issues surrounding today's meme culture shed further light on the revolutionary concepts Sturtevant was exploring over half a century ago.

Sturtevant has been the subject of major museum shows in Deichtorhallen Hamburg, the Museum für Moderne Kunst, Frankfurt, the Musée d'Art Moderne de la Ville de Paris, the Moderna Museet, Stockholm, the Kunsthalle, Zurich and the Serpentine Galleries, London. Opening only months after her death at age 89, the Museum of Modern Art, New York hosted a career retrospective of her work in 2014-2015. She was awarded the Francis J Greenburger award in 2008 and received the Golden Lion for lifetime achievement at the 54th Venice Biennale in 2011.

**Left:**

The artist at the Museum of Modern Art, Frankfurt, 23 September 2004  
Photo by Thomas Lohnes/AFP/Getty Images

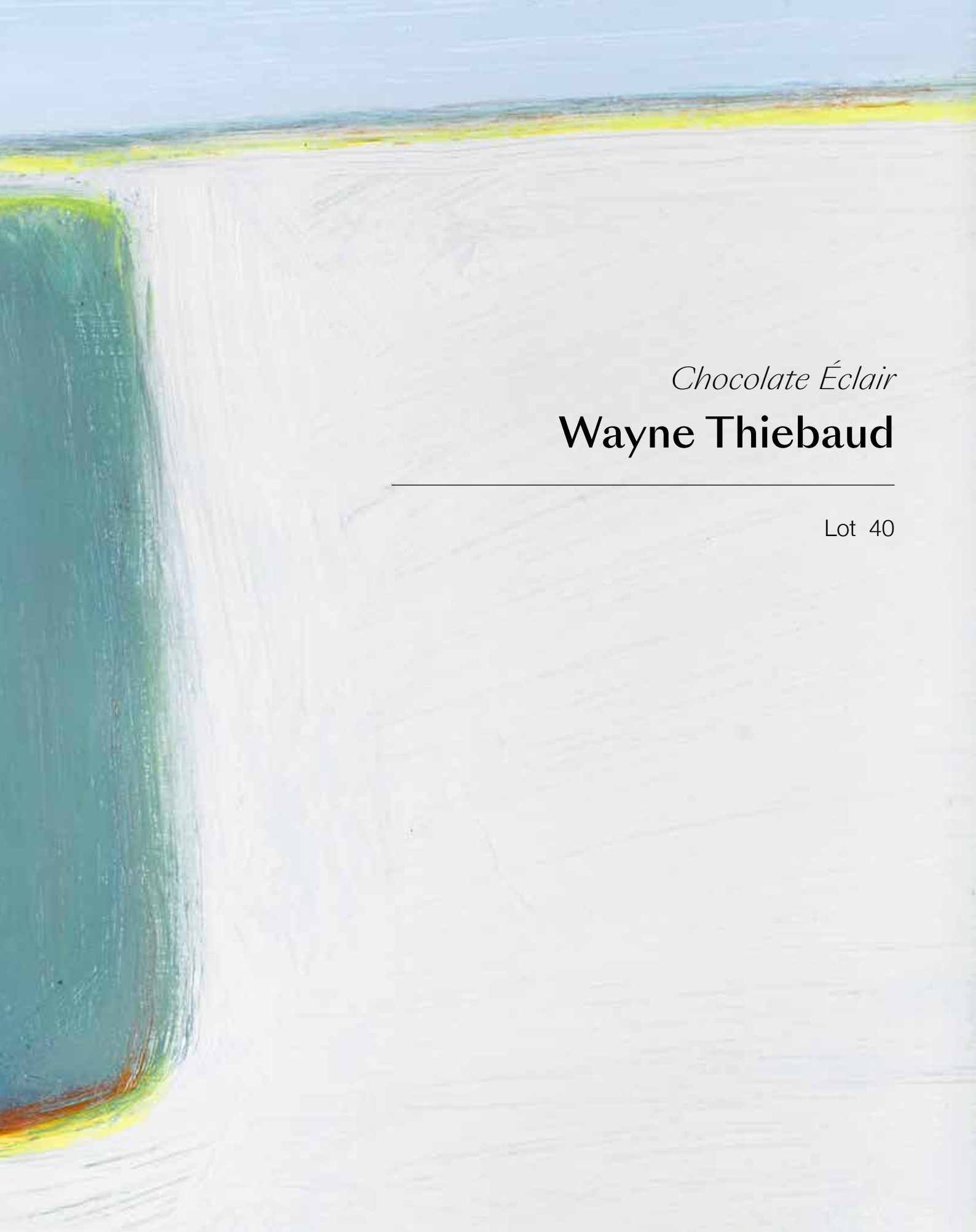
**Right:**

Detail of the present lot









*Chocolate Éclair*

**Wayne Thiebaud**

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Lot 40

**PROPERTY FROM AN IMPORTANT SANTA FE COLLECTION**

40

**WAYNE THIEBAUD (B. 1920)**

*Chocolate Éclair*, 2002

signed and dated 'Thiebaud 02' (lower right); signed, titled  
and dated "'CHOCOLATE ECLAIR" Thiebaud 2002' (on the reverse)  
oil on wood

9 1/2 x 12 5/8 in.  
24.1 x 32.1 cm.

**\$700,000 - 1,000,000**

**£540,000 - 770,000**

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

**Provenance**

Paul Thiebaud Gallery, San Francisco

Acquired directly from the above by the present owner *circa* 2005



Wayne Thiebaud's *Chocolate Éclair* (2002) is a quintessential example of the artist's now iconic paintings. Residing in an important private collection in Santa Fe since its purchase from Paul Thiebaud Gallery in 2005, this extraordinary painting is on public view for the first time in over a decade.

In the present work, a single, tantalizingly perfect chocolate éclair sits in the center of the composition as if inviting the viewer to take the first, luxurious bite. Thick chocolate ganache is finished with a single glistening maraschino cherry whilst layers of whipped cream are glimpsed from within the éclair's inviting choux pastry. Thiebaud's rendering is minimal, beguilingly virtuosic, placing the éclair atop a minimal, almost abstract background. The éclair sits slightly askew, tilted up toward the viewer and though seemingly flat, its dense, deep shadow indicates the delicious heights of its many layers. The simple geometry of the background matches the precision of the pastry – a finish that would be painstaking for a pastry chef and artist alike. The placement and positioning in turn give a slightly distorted sense, as if the viewer (or in this case the consumer) is peering over a pastry case as a diner selecting the final, remaining éclair as a special treat.

Cool hints of blue and yellow glow out of the present work, imbuing a halo around the éclair and instilling the work with a cool and clean palette.



This work, like much of Thiebaud's oeuvre employs a palette and depiction of light that is distinctly Californian, indicating the influence of the state where he has lived and worked for much of his life. Influenced by Paul Cezanne's radical flattening of space as well as the *Fauvists* generations before him, the palette never seems out of place and seems to further elevate the subject beyond that of a mere dessert. These flashes of color combine with the artist's working of paint, almost as if it were ganache, frosting or fondant to create something beyond the depiction of a dessert, something slightly surreal, and pleasantly whimsical.

Thiebaud was born in Mesa, Arizona in 1920. Beginning his career as an illustrator, he briefly worked at the Walt Disney Studios before serving in the First Motion Picture Unit of the United States Air Force. It was after the war, and after his childhood in the depths of the Great Depression, that Thiebaud began to depict food, capturing the sweet confectionary products that suddenly became prevalent and readily available. Cakes and pastries were now much easier to produce, with previously scarce ingredients available in droves. Cake mix and pre-made cakes made complex confections more attainable to make (or buy), making a meticulous, highly decorated cakes a new staple, almost a fact, of middle-class American life. In this context, Thiebaud's works adopt a sense of nostalgia, capturing a distinct feeling of Americana.

Thiebaud began to paint and capture his subjects in the late 1950s and in doing so pre-dated and influenced the *Pop Art* movement that would grow in the following decade. He was included in the exhibition *New Paintings of Common Objects* in 1962 at the then Pasadena Art Museum (now Norton Simon Museum). This exhibition, which included fellow luminaries such as Andy Warhol, Roy Lichtenstein, Edward Ruscha and others, would signal a distinct change in American art. Thiebaud's palette, subject matter and style would see him associated with *Pop Art*, seen almost as the godfather of the movement, yet Thiebaud believes himself to be distinct from it with his works lacking the subversive irony of his peers.

Patisserie, such as this éclair, is the most iconic and immediately recognizable of Thiebaud's subjects. He captured birthday cakes, donuts, and pies among many other delectable delicacies. Thiebaud's works are included in the permanent collections of major museums including the Art Institute of Chicago, the National Gallery of Art, Washington, the Whitney Museum of American Art, New York, the Museum of Modern Art, New York, and the Tate Collection, London amongst many others. In 2018, Thiebaud was the subject of a solo exhibition at the Morgan Museum and Library in New York.



**Above:**  
Paul Cezanne, *Still Life with a Peach and Two Green Pears*, circa 1883-87  
Private Collection  
Bridgeman Images

**PROPERTY FROM AN IMPORTANT SANTA FE COLLECTION**

41

**YAYOI KUSAMA (B. 1929)**

*Spirit of Glasses*, 1975

signed and dated 'Yayoi Kusama 1975' (lower right);  
signed twice and dated 'Yayoi Kusama YAYOI KUSAMA 1975' (in English on the reverse),  
signed and titled 'Kusama Yayoi Spirit of Glasses' (in Japanese on the reverse)  
collage, pastel and ink on paper

15 1/2 x 21 3/8 in.  
39.4 x 54.3 cm.

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

**£31,000 - 46,000**

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

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

**Provenance**

Nishimura Gallery, Tokyo

Sakurado Fine Arts, Tokyo

Acquired directly from the above by the present owner in 2016

**Exhibited**

Tokyo, Nishimura Gallery, *Yayoi KUSAMA, Message of Death from the Hades*, 1 December-13 December 1975

Image © 2019 Yayoi Kusama



42

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

*Alquimia 68*, 1988

signed, titled, dated and numbered '528 "ALQUIMIA 68" OLGA AMARAL 1988' (to a label affixed to the reverse), further signed, dated and numbered '528 Olga de Amaral/88' (to a second label affixed to the reverse)  
acrylic, gesso and gold leaf on linen

74 x 48 in.  
188 x 121.9 cm.

**\$70,000 - 90,000**

**£54,000 - 69,000**

**HK\$550,000 - 710,000**

This work is registered in the archives of *Casa Amaral*, Bogotá, under no. OA0523.

**Provenance**

Gallery Camino Real, Boca Raton

Acquired directly from the above by the present owner *circa* 1990

**Exhibited**

Boca Raton, Gallery Camino Real, *High Fiber*, 1 November-24 November 1990

**Literature**

Diego Amaral, *Olga de Amaral: The Mantle of Memory*, Paris 2013, p. 247, no. OA0523





43

**FERNANDO DE SZYSZLO (1925-2017)**

*La Habitación No. 23*, 1997

signed 'Szyszlo' (lower right); titled and dated "LA HABITACION NO. 23" E.H. 97" (on the reverse)  
oil on canvas

45 1/4 x 45 1/2 in.  
114.9 x 115.6 cm.

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

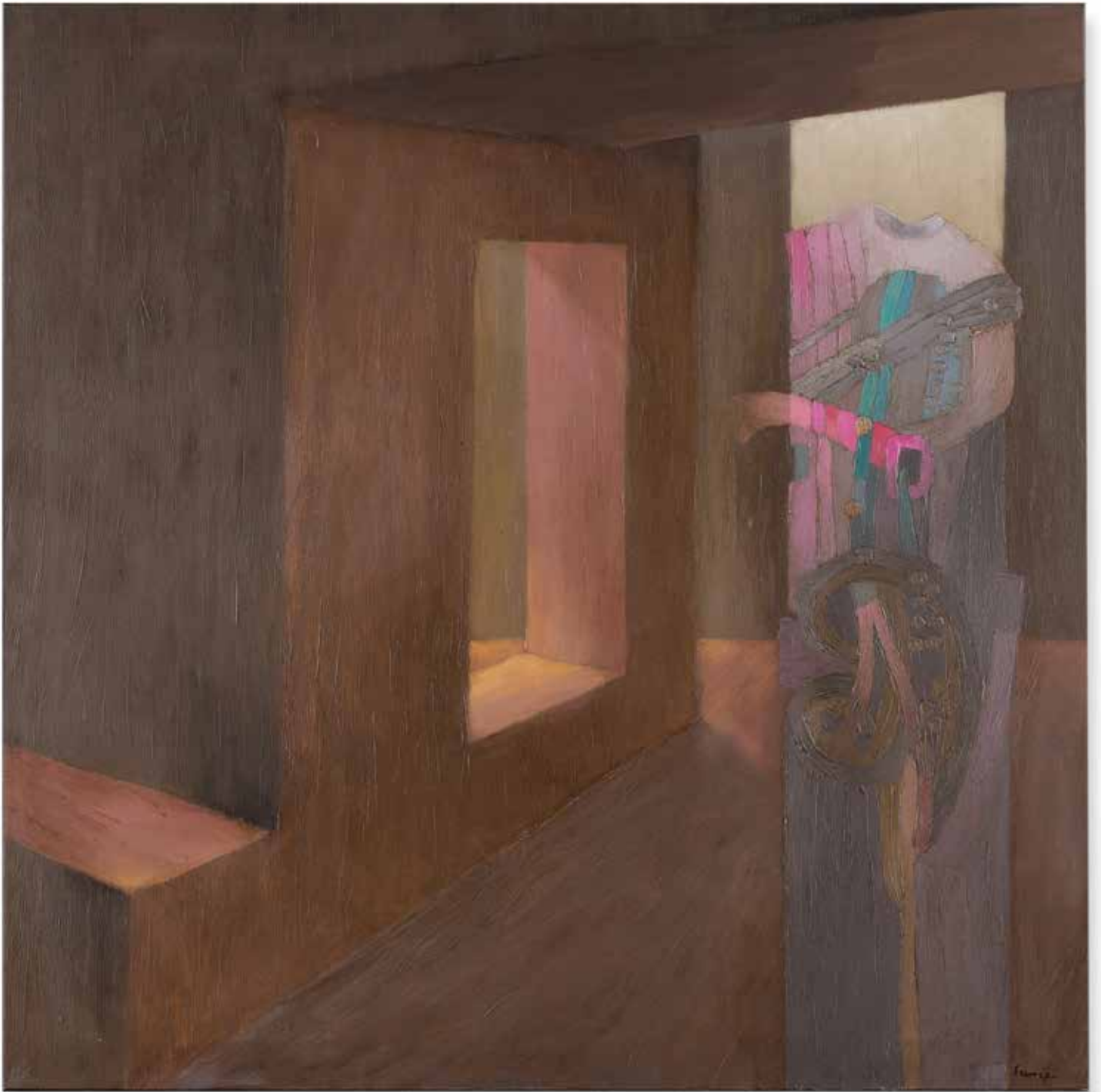
**£31,000 - 46,000**

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

**Provenance**

Durban Segnini Gallery, Miami

Acquired directly from the above by the present owner in 1998



**PROPERTY FROM THE COLLECTION OF ALLAN STONE**

44

**JOHN GRAHAM (1881-1961)**

*Untitled*, 1941

signed, dated and inscribed 'OCTOB XXXXI GRAHAM' (lower left); variously inscribed (on the reverse)  
pencil, colored pencil and ink on paper

12 x 9 in.  
30.5 x 22.9 cm.

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

**£3,800 - 5,400**

**HK\$39,000 - 55,000**

**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

New York, Allan Stone Gallery, *Nouveau to Modern: Transitions in Art and Design*, 16 January-2 March 2013

New York, Allan Stone Projects, *John Graham: Artist Sweating Blood*, 7 September-21 October 2017

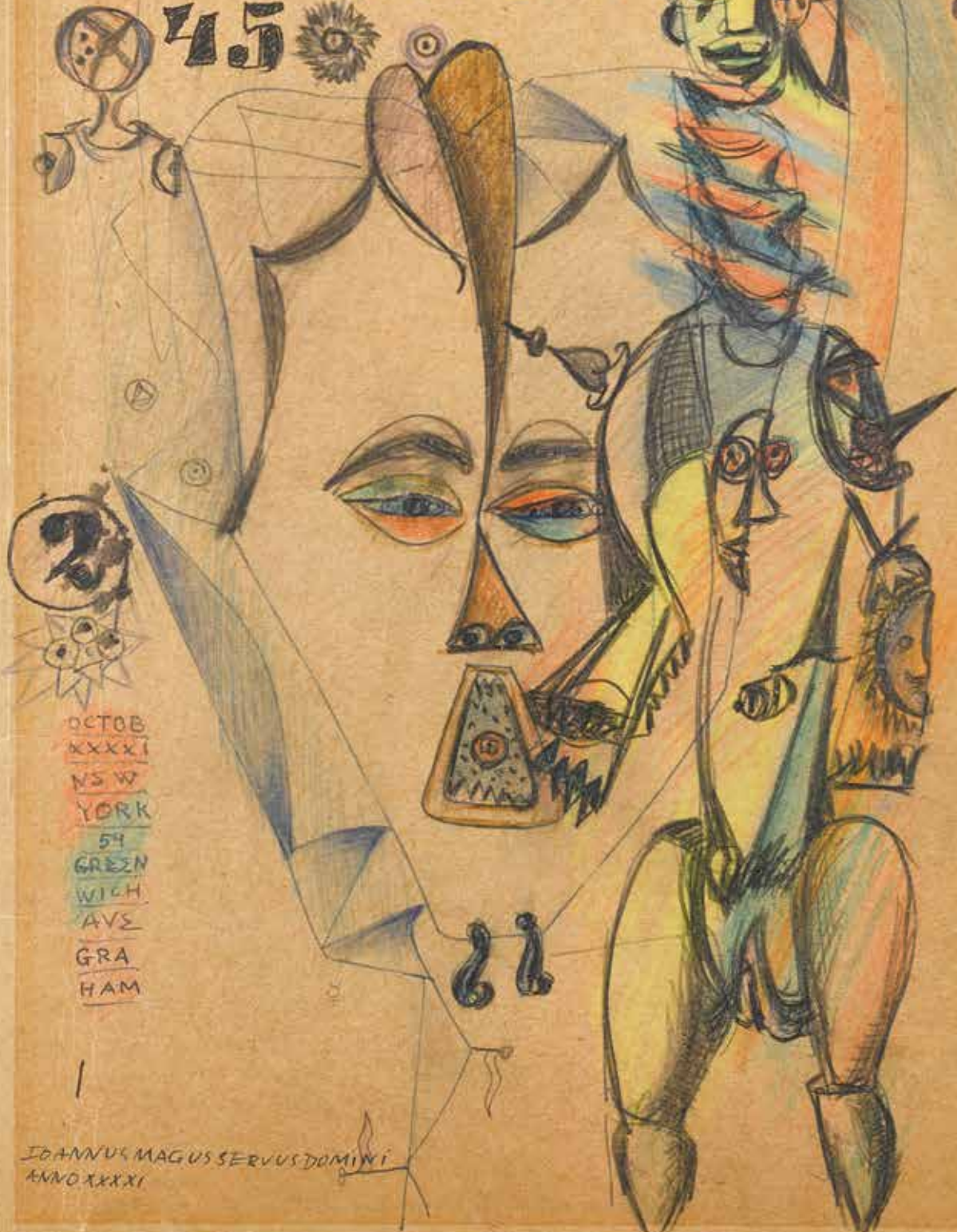
**Literature**

William Rubin Ed., *Primitivism in the 20th Century: Affinity of the Tribal and Modern, Vol. II, Museum of Modern Art*, New York 1984, p. 467, illustrated in black and white

Harry Rand, *John Graham, Sum Qui Sum*, New York 2005, p. 83, illustrated in color

GRA  
XAMBLETT

45



OCTOB  
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54  
GREEN  
WICH  
AVE  
GRA  
HAM

1  
IOHANNES MAGUS SERVUS DOMINI  
ANNO XXXXI

45

**SAUL STEINBERG (1914-1999)**

*Café Scene*, 1949

signed and dated 'STEINBERG 1949' (lower right)  
ink, wash, colored pencil and foil collage on paper

14 1/2 x 23 in.  
36.8 x 58.4 cm.

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

**£9,200 - 14,000**

**HK\$94,000 - 140,000**

**Provenance**

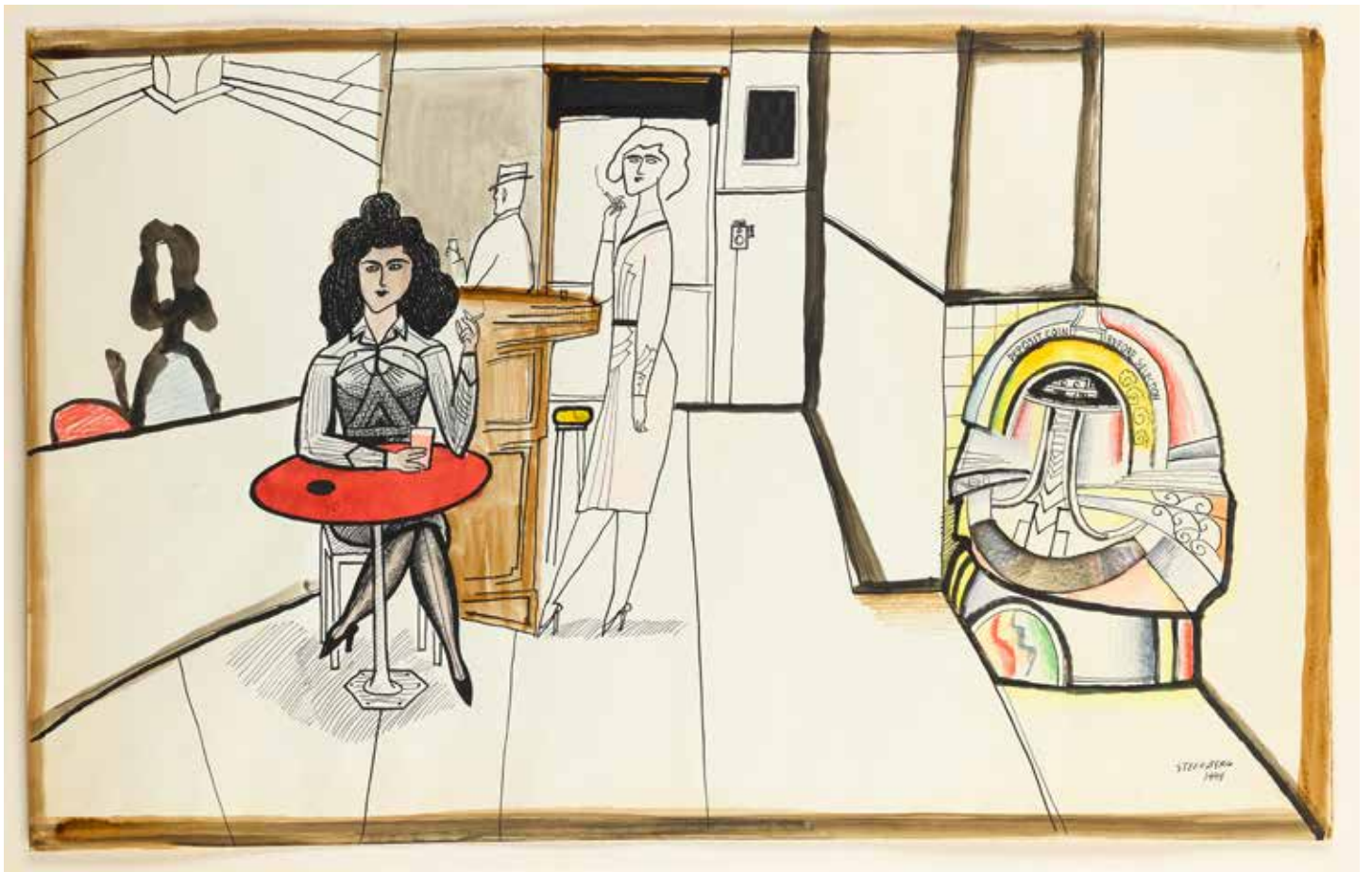
O'Hara Gallery, New York

Nohra Haime Gallery, New York

Acquired directly from the above by the present owner

**Exhibited**

New York, Nohra Haime Gallery, *Layered/Boxed*, 26 March-16 May 2009



46

**MICHAEL RAY CHARLES (B. 1967)**

*Pin the Hell on the Donkey*, 1994

signed and dated 'MICHAEL RAY CHARLES 94' (lower right)  
acrylic, copper penny and tack on mat board

23 3/4 x 32 in.  
60.3 x 81.3 cm.

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

**£3,800 - 5,400**

**HK\$39,000 - 55,000**

**Provenance**

Tony Shafrazi Gallery, New York

Acquired directly from the above by the present owner in 1994

**Exhibited**

New York, Tony Shafrazi Gallery, *Michael Ray Charles: Forever Free*, 2 June-1 July 1994





Pin the  
**HELL**  
on the  
Donkey



MICHAEL  
RAY  
CHARLES

**PROPERTY FROM A PRIVATE BEVERLY HILLS COLLECTION**

47

**ELLSWORTH KELLY (B. 1923)**

*Daffodil*, 1980

signed with the artist's initials 'EK' (lower right); signed, titled, dated and numbered  
'Daffodil 2/5 Kelly 1980 P.2.80' (on the reverse)  
pencil on paper

17 x 13 5/8 in.  
43.2 x 34.6 cm.

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

**£31,000 - 46,000**

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

**Provenance**

Sale: The Museum of Contemporary Art, Los Angeles, *Benefit Auction: Gala Gala II*, 1986

Acquired directly from the above by the previous owner

Thence by descent to the present owner



EK

**PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION**

48

**KAREL APPEL (1921-2006)**

*Floating in Yellow Space*, 1960

signed and dated 'appel '60' (lower left); titled 'FLOATING IN YELLOW SPACE' (on the reverse)  
pastel, gouache and charcoal on paper

22 1/4 x 30 3/4 in.  
56.5 x 78.1 cm.

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

**£6,100 - 9,200**

**HK\$63,000 - 94,000**

**Provenance**

Martha Jackson Gallery, New York

Allen Rubiner Gallery, Royal Oak, Michigan

Private Collection, Michigan (acquired directly from the above)

Thence by descent to the present owner



49

**ALEXANDER CALDER (1898-1976)**

*Balloons*, 1968

signed and dated 'Calder 68' (lower right); inscribed (on the reverse)  
gouache on paper

30 5/8 x 22 3/4 in.  
77.8 x 57.8 cm.

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

**£38,000 - 53,000**

**HK\$390,000 - 550,000**

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A09618.

**Provenance**

M. Knoedler & Co., New York

Private Collection, Houston (acquired from the above in 1981)

Sale: Sotheby's, New York, *Contemporary Art*, 7 October 1986, Lot 218

Acquired directly from the above by the present owner



50

**ALEXANDER CALDER (1898-1976)**

*Little Lioness with Hair Ribbon*, 1944

signed and dated 'Calder '44' (lower right)  
ink on paper

11 1/4 x 10 3/8 in.  
28.6 x 26.4 cm.

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

**£9,200 - 14,000**

**HK\$94,000 - 140,000**

This work is registered in the archives of the *Calder Foundation*, New York, under application no. A15774.

**Provenance**

Perls Galleries, New York

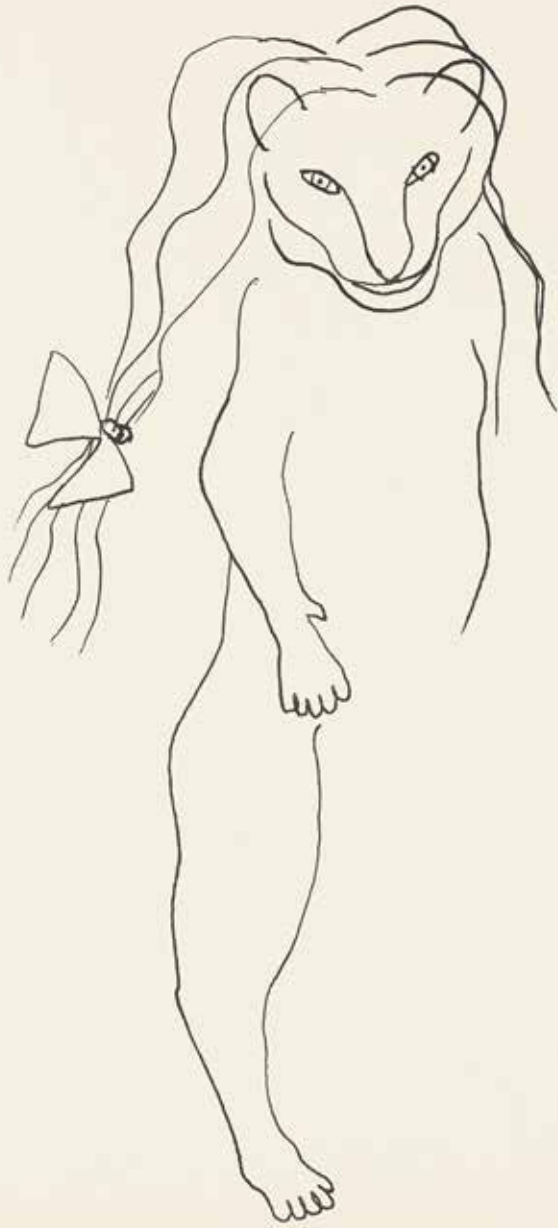
Herbert Palmer Gallery, Los Angeles

Estate of Sara and Sherman Feinstein, Illinois (acquired from the above *circa* 1980)

Sale: Leslie Hindman Auctioneers, Chicago, *Modern and Contemporary Art*, 30 September 2016, Lot 183

Acquired directly from the above by the present owner





Calder 44

51

**ANDY WARHOL (1928-1987)**

*Endangered Species: Giant Panda*, 1983

numbered and inscribed '27.007 VF,' with *The Estate of Andy Warhol* stamp and with the *Andy Warhol Foundation for the Visual Arts, Inc.* stamp (on the reverse)  
graphite on HMP paper

31 3/4 x 24 1/8 in.  
80.6 x 61.3 cm.

**\$18,000 - 22,000**

**£14,000 - 17,000**

**HK\$140,000 - 170,000**

**Provenance**

Andy Warhol Foundation for the Visual Arts, Inc., New York  
Eleven Fine Arts, London  
Acquired directly from the above by the present owner



52 W

**JIM DINE (B. 1935)**

*Ape and Cat (Waning of the Moon)*, 1992

variously incised (on the interior of the base)  
bronze

78 x 32 x 21 in.  
198.1 x 81.2 x 53.3 cm.

This work was executed in 1992, and is number one from an edition of three.

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

**£23,000 - 38,000**

**HK\$240,000 - 390,000**

**Provenance**

Pace Wildenstein, New York

Private Collection, New York

Gasiunasen Gallery, Palm Beach

Acquired directly from the above by the present owner

**Exhibited**

New York, Pace Gallery, *Jim Dine: Ape & Cat*, 22 October-27 November 1993, p. 6, illustrated in color

Berlin, Raab Galerie, *Jim Dine: Bilder, Skulpturen, Zeichnungen 1992-1995*, 26 April-2 June 1995 (another example exhibited)

West Palm Beach, Armory Art Center, *Jim Dine*, 11 January-3 March 2006

**Literature**

Suzanne Ramljak, 'Reviews in Brief: Jim Dine/Pace Gallery' in: *New York Review of Art*, February 1994, p. 15

Robert Mahoney, 'New York: Jim Dine, Pace' in: *Flash Art*, March/April 1994, p. 105





# Two works by François-Xavier Lalanne

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Lots 53 – 54

Born in 1927 in southwestern France, François-Xavier Lalanne moved to Paris at the age of eighteen to study art, finding himself the neighbor of sculptor Constantin Brancusi just a few years later. Brancusi became a strong influence on the young artist, introducing him to key figures in the contemporary Parisian art world including Marcel Duchamp, Max Ernst, Man Ray and Jean Tinguely. After experimenting with painting, Lalanne instead decided to focus on sculpture after meeting his wife and artistic partner Claude Lalanne at his first gallery show in 1952.

Together the pair were known as Les Lalannes and became one of the most creative and experimental art duos of the Twentieth Century. Though Claude preferred to draw from nature while François-Xavier explored animal themes, both placed the functionality of sculpture just as high as its decorative qualities, which was a ground-breaking concept developing within design communities during the period. Initial interest in their work was sparked by glossy interiors spreads and photoshoots in the 1960s and big-name collectors such as Yves Saint-Laurent, who was an early patron. Together Les Lalannes created their own instantly recognizable style of surrealist sculpture, which combines playful whimsy with simplified elegance.

Throughout his career, Lalanne created a veritable zoo of rhinos, hippos, apes, monkeys, bulls, bears, hares and chickens, but it is sheep that have become his best-known works. Initially creating them from aluminum, wood and wool, Lalanne later expanded his practice to incorporate renderings in both stone and bronze. Beginning with a single sheep, the artist went on to fashion a full flock which he unveiled at the Salon de la Jeune Peinture in Paris in 1965. The artist recalled, "I wanted to create something very invasive because if you show small objects no one notices them. You have to go in with something out of the ordinary. The thought of a flock seemed to me to be a very peaceful idea. I thought that it would be funny to invade that big living room with a flock of sheep. Putting sheep in a Parisian apartment, it's a little like bringing the countryside to Paris. It is, after all, easier to have a sculpture in an apartment than to have a real sheep. And, it's even better if you can sit on it" (the artist in: Daniel Marchesseau, *The Lalannes*, Paris 1998,

p. 36). The present works were created in 1988 and 2008 respectively. Elegant and distinctive, they are mature and confident examples by an artist created at the peak of his artistic practice.

Lalanne's sense of the surreal is palpable when displaying his fanastic beasts within domestic interiors, placing them at uncanny odds within their surroundings. The artist inverts the status quo by bringing the pastoral countryside, inside. A topsy-turvy, upside-down world view is created which extends to the entire environment that the sheep are placed within. However, this chaotic sense of the upside-down, is not only just an aesthetic choice, but an ideological one too. For Lalanne upturns the concept and hierarchy of fine art and design itself.

By employing a simple, domestic, everyday creature and holding it up as a sculptural masterpiece to be admired and revered, he demystifies our concept of fine art and challenges the way we view it. Remarking on his sheep, Lalanne acknowledged "just the fact that you can squat on it reduces the risk of this inappropriate devotion", (the artist quoted in: William Grimes, *François-Xavier Lalanne, Sculptor of Surrealistic Animals, Is Dead at 81*, [www.nytimes.com](http://www.nytimes.com), 13 December 2008). This playful vision is a joyful and mischievous wink to the viewer, which not only explores traditional artistic hierarchies, but also displays Lalanne's love of life and joie de vivre. His decision to center his practice on animals specifically also appears to be motivated by his desire for his creations to be democratic and open to all. Lalanne remarked "everyone can recognize animals throughout the world...you don't have to explain what they are or mean" (Ibid).

François-Xavier Lalanne's work is included in major collections including the Cooper Hewitt Museum in New York, the Centre Georges Pompidou, Paris, the Musée d'Histoire Naturelle, Paris, the City of Paris, the City of Santa Monica, and the City of Jerusalem. In 2009, a flock of Lalanne's sheep was showcased on New York City's Park Avenue, and his sheep were also the focus of the 2013 installation Getty Station, which saw twenty-five examples by the artist displayed in New York City's Chelsea arts district. François-Xavier Lalanne died in 2008, while Claude sadly passed away in April 2019.

53

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

*Brebis Transhumante*, 1988

signed, signed with the artist's initials and numbered 'LALANNE FXL 77/250' (on the reverse of the head)  
epoxy stone and bronze

34 1/4 x 39 3/8 x 14 15/16 in.  
87 x 100 x 38 cm.

This work was executed *circa* 1988, and is number seventy-seven from an edition of two-hundred and fifty.

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

**£76,000 - 110,000**

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

**Provenance**

Galerie Guy Pieters, Saint-Paul-de-Vence

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

**Exhibited**

Paris, Musée d'Art Moderne de la Ville de Paris, *Les Lalanne à Bagatelle*, 14 March-2 August 1998, p. 115, another example illustrated in color, pp. 37, 57, 147, other examples illustrated in color (installation views)  
New York, Paul Kasmin Gallery, *Les Lalanne*, 6 November 2006-13 January 2007, other examples exhibited  
New York, Paul Kasmin Gallery, *Les Lalanne on Park Avenue*, 12 September-20 November 2009, other examples exhibited  
Coral Gables, Florida, Paul Kasmin Gallery, *Les Lalanne at Fairchild*, 30 November 2010-1 April 2011, n.p., other examples illustrated in color (installation views)  
New York, Paul Kasmin Gallery, *Les Lalanne Fifty Years of Work 1964-2015*, 26 March-2 May 2015, pp. 71, 76 other examples illustrated in color (installation views)

**Literature**

Daniel Marchesseau, *Les Lalanne*, Paris 1998, p. 57, other examples illustrated in colour  
Dung Ngo Ed., *Claude & François-Xavier Lalanne Art|Work|Life*, New York 2012, n.p., other examples illustrated in color (installation views)





54

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

*Agneau*, 2008

signed with the artist's initials, dated, numbered and with the foundry mark  
'FXL 2008 264/500 Blanchet Fondeur' (under the chin)  
epoxy stone and bronze

20 1/16 x 23 5/8 x 6 11/16 in.  
51 x 60 x 17 cm.

This work is number two-hundred and sixty-four from an edition of five-hundred.

**US\$65,000 - 75,000**

**£50,000 - 57,000**

**HK\$510,000 - 590,000**

**Provenance**

Galerie Guy Pieters, Saint-Paul-de-Vence

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

**Exhibited**

Coral Gables, Florida, Paul Kasmin, *Les Lalanne at Fairchild*, 30 November 2010-1 April 2011, n.p.,  
other examples illustrated in color (installation views)

New York, Paul Kasmin Gallery, *François-Xavier Lalanne Sheep Station*, 17 September-2 December  
2013, other examples exhibited

New York, Paul Kasmin Gallery, *Les Lalanne Fifty Years of Work 1964-2015*, 26 March-2 May 2015, p.  
71, p. 86, p. 89, p. 106, other examples illustrated in color (installation views)

**Literature**

Daniel Abadie, *Lalanne(s)*, Paris 2008, p. 188, another example illustrated in color (installation view)

Dung Ngo Ed., *Claude & François-Xavier Lalanne Art|Work|Life*, New York 2012, n.p., other examples  
illustrated in color (installation views)

**END OF SALE**



# Bonhams

AUCTIONEERS SINCE 1793



## Modern Decorative Art + Design

New York | June 7, 2019

### PREVIEW

June 1 - 5

### ENQUIRIES

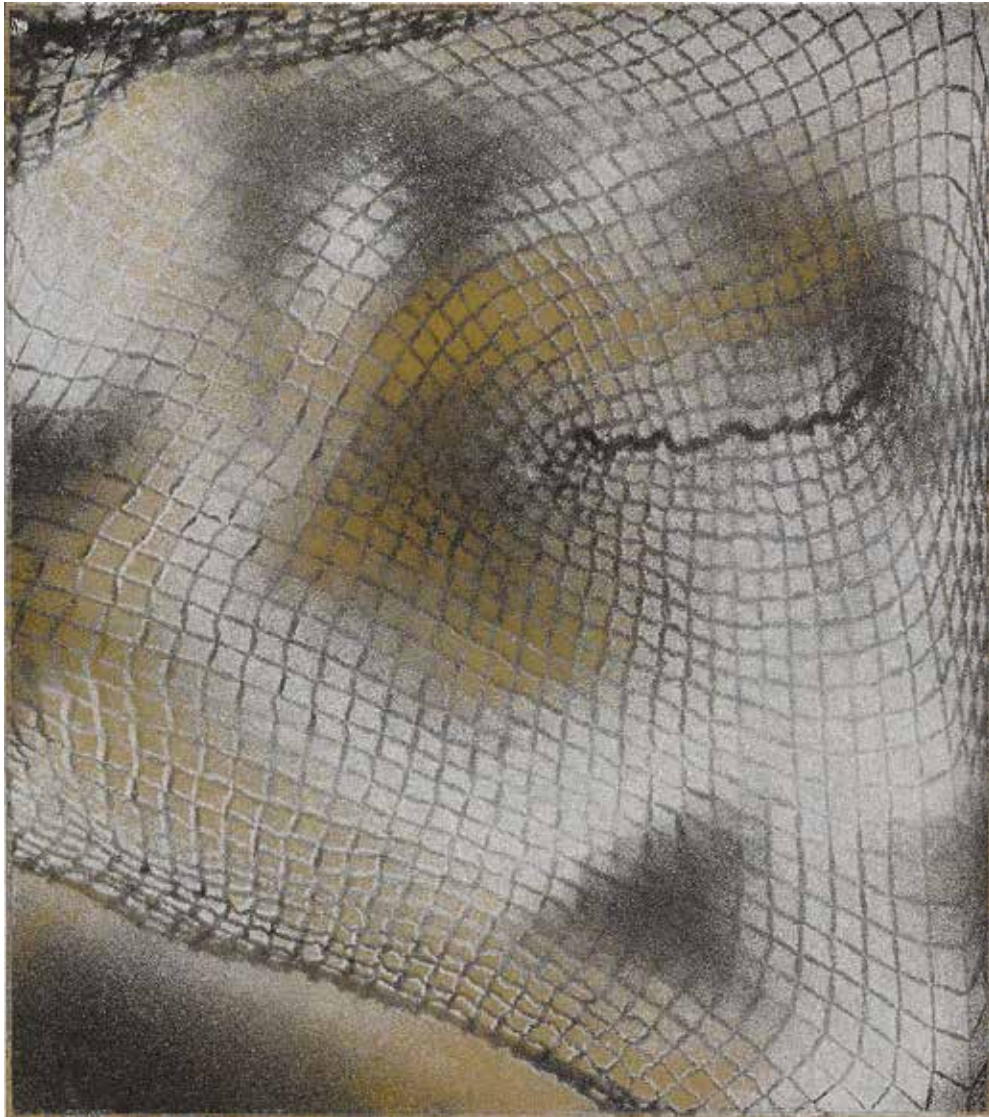
+ 1 (212) 710 1306  
design.us@bonhams.com  
[bonhams.com/design](https://www.bonhams.com/design)

### FRANÇOIS-XAVIER LALANNE

Turtle Topiary  
1988  
black patinated copper, with topiary shell,  
numbered 2/8  
*length 49in (125cm); width 35in (86cm)*  
**\$80,000 - 120,000**

# Bonhams

AUCTIONEERS SINCE 1793



## Call to Consign Contemporary Now

New York | September 27, 2019

### CLOSING DATE FOR CONSIGNMENTS

August 1, 2019

### INQUIRIES

Andrew Huber  
+1(917) 206 1633  
andrew.huber@bonhams.com  
[bonhams.com/contemporary](http://bonhams.com/contemporary)

### YAYOI KUSAMA (B. 1929)

*The Pacific Ocean*, 1980  
enamel paint on paperboard  
10 3/4 x 9 1/2 in. (27.3 x 24.1 cm)  
**Sold for \$35,000**

© 2019 Yayoi Kusama

# Bonhams

AUCTIONEERS SINCE 1793



## Modern & Contemporary Art

Hong Kong | 27 May 2019

### ENQUIRIES

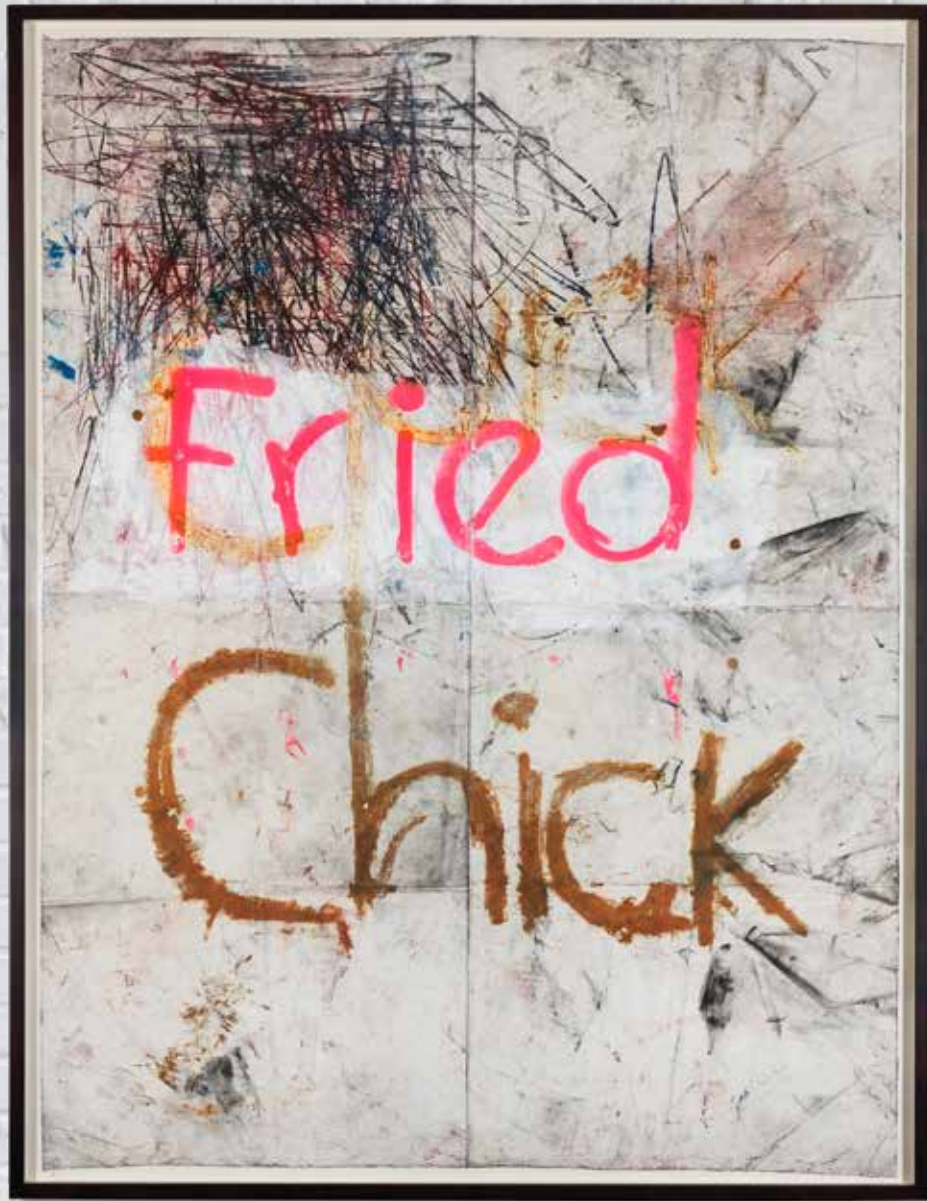
+ 852 5944 3375  
dorothy.lin@bonhams.com  
[bonhams.com/contemporary](https://www.bonhams.com/contemporary)

### RICHARD LIN (LIN SHOW-YU) 1933-2011

1.3.1964 - *Painting Relief*  
1964  
oil, aluminium and perspex on canvas  
137.1 by 116.9 cm.  
54 by 46 in  
This work was executed in 1964.  
**HK\$4,500,000-6,500,000\***

# Bonhams

AUCTIONEERS SINCE 1793



## Modern & Contemporary Art

New Bond Street, London | 27 June 2019

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

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[bonhams.com/contemporary](http://bonhams.com/contemporary)

### OSCAR MURILLO (B. 1986)

*Untitled (Fried Chick)*  
2012

oil, oil stick, spray paint and dirt on canvas

247 by 182 cm.

97 1/4 by 71 5/8 in.

£80,000-120,000\*

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### 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](http://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](http://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](http://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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserves

Unless indicated by the □ 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 ▲ symbol next to the lot number(s).

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

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, 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](http://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](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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 16 May oversized lots (noted as W next to the lot number and/or listed on page 153) 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 lots will be retained in Bonhams Gallery until Wednesday 29 May. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.**

Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

### Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://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 16 May. 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 17 MAY.

#### 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 23 May. 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  
Full value protection  
(on Hammer + Premium + tax) 0.3%

#### SMALL OBJECTS

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

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

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

### PAYMENT

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

#### TO MAKE PAYMENT IN ADVANCE

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

#### PAYMENT AT TIME OF COLLECTION

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

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

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

#### PLEASE NOTE

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

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

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## OVERSIZED LOTS

5  
6  
10  
15  
16  
30  
52

# Bonhams Specialist Department

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## 19th Century Paintings

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

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

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

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

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

## Australian Art

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

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094 Darren Sutherland  
+1 212 461 6531

## Los Angeles

Catherine Williamson  
+1 323 436 5442

## San Francisco

Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
John Sandon  
+44 20 7468 8244

## British Ceramics

London  
John Sandon  
+44 20 7468 8244

## California & Western Paintings & Sculpture

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

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

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

## Chinese Paintings

Hong Kong  
Iris Miao,  
+852 3607 0011

## Clocks

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

## Coins & Medals

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

## Entertainment Memorabilia

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

## European Ceramics

London  
Sebastian Kuhn  
+44 20 7468 8384

## European Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108  
Los Angeles  
Mark Fisher  
+1 323 436 5488  
Rocco Rich  
+1 323 436 5410

## European Sculptures & Works of Art

London  
Michael Lake  
+44 20 8963 6813

## Furniture and Decorative Art

London  
Thomas Moore  
+44 20 8963 2816  
Los Angeles  
Angela Past  
+1 323 436 5422  
Anna Hicks  
+1 323 436 5463

## Greek Art

London  
Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Edinburgh  
Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

London  
Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

London  
India Phillips  
+44 20 7468 8328  
New York  
Caitlyn Pickens  
+1 212 644 9135  
Los Angeles  
Kathy Wong  
+1 323 436 5415

## Indian, Himalayan & Southeast Asian Art

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

## Islamic & Indian Art

London  
Oliver White  
+44 20 7468 8303

## Japanese Art

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

## Jewellery

London  
Jean Ghika  
+44 20 7468 8282  
Emily Barber  
+44 20 7468 8284  
New York  
Brett O'Connor  
+1 212 461 6525  
Caroline Morrissey  
+1 212 644 9046  
Camille Barbier  
+1 212 644 9035  
Los Angeles  
Emily Waterfall  
+1 323 436 5426  
San Francisco  
Shannon Beck  
+1 415 503 3306  
Hong Kong  
Paul Redmayne  
+852 3607 0006

## Marine Art

London  
Veronique Scorer  
+44 20 7393 3962

**Mechanical Music**

London  
Jon Baddeley  
+44 20 7393 3872

**Modern & Contemporary  
African Art**

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

**Modern & Contemporary  
Middle Eastern Art**

London  
Nima Sagharchi  
+44 20 7468 8342

**Modern & Contemporary  
South Asian Art**

London  
Tahmina Ghaffar  
+44 207 468 8382

**Modern Decorative  
Art + Design**

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

**Motor Cars**

London  
Tim Schofield  
+44 20 7468 5804  
New York  
Rupert Banner  
+1 212 461 6515  
Eric Minoff  
1 917 206 1630  
Evan Ide  
+1 917 340 4657  
Los Angeles  
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