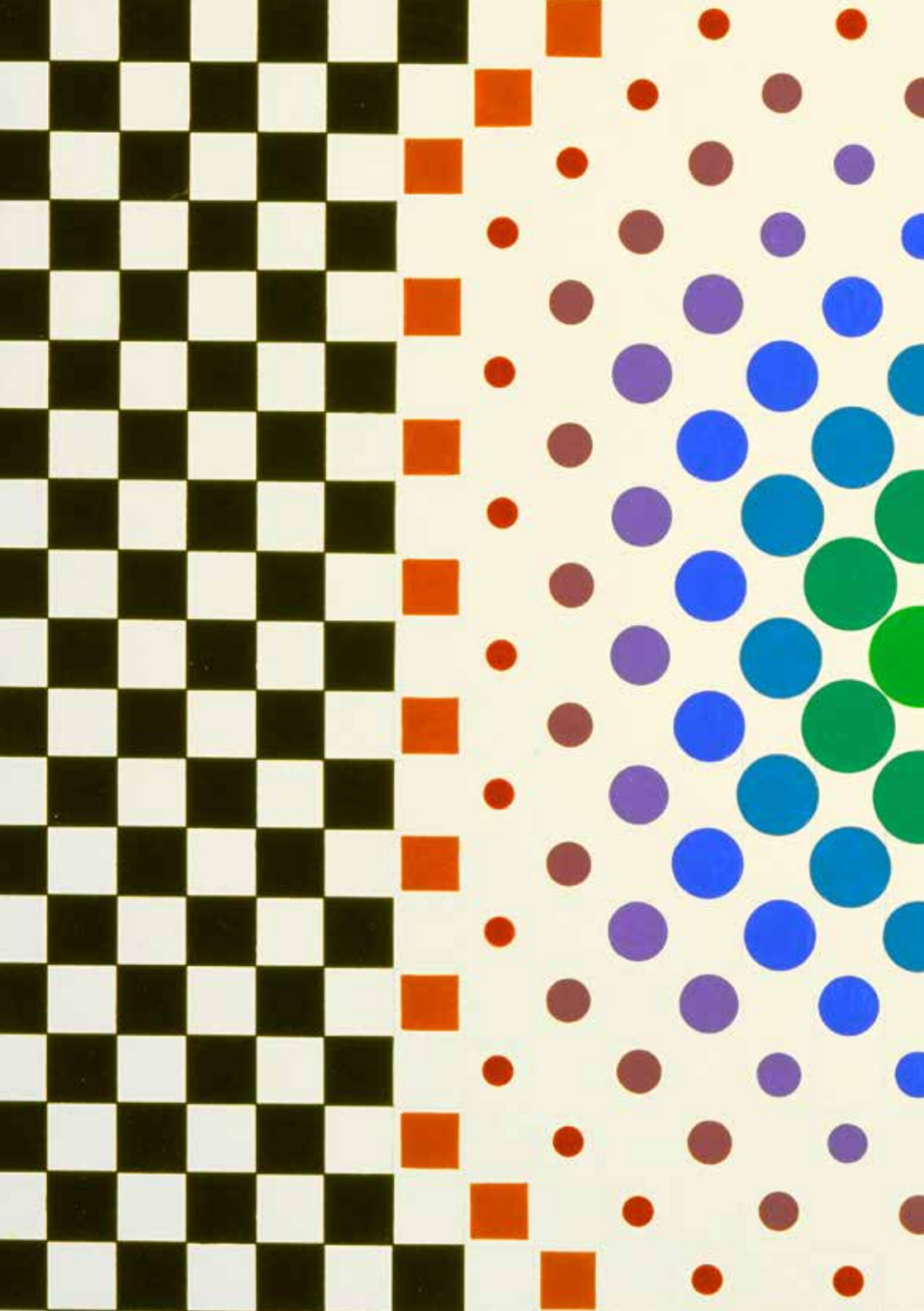


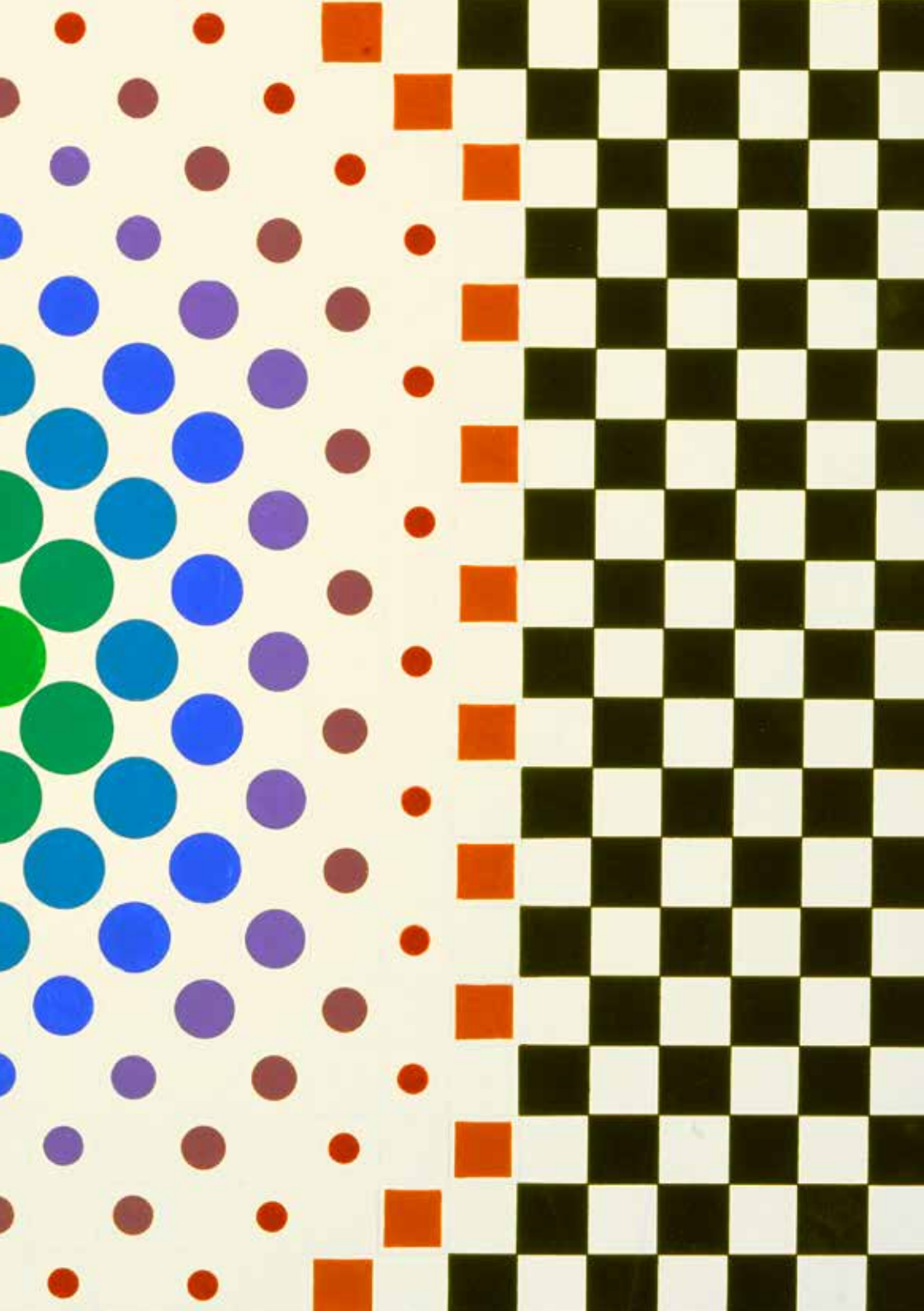
An abstract painting with a light pink background. It features several dark brown, rectangular shapes that look like ink blots or paint splatters. These shapes are framed by thick, irregular outlines in purple and yellow. The overall composition is dynamic and layered, with some areas appearing more saturated than others.

Bonhams

Contemporary: Art,
Editions & Design

New York | September 25, 2019





Contemporary: Art, Editions & Design

580 Madison Avenue, New York | Wednesday 25 September, 2019 at 10am

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Friday 20 September 2019, 10am-5pm
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Sunday 22 September 2019, 12pm-5pm
Monday 23 September 2019, 10am-5pm
Tuesday 24 September 2019, 10am-5pm

SALE NUMBER

25714
Lots 1 - 136

CATALOG: \$35

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INQUIRIES

Andrew Huber
Head of Sale
+1 917 206 1633
andrew.huber@bonhams.com

Hayley Grundy
+1 917 206 1624
hayley.grundy@bonhams.com

EXHIBITION INQUIRIES

Jacqueline Towers-Perkins
Senior Specialist
+1 212 644 9039
jacqueline.towers-perkins@bonhams.com

PRESS INQUIRIES

Sung-Hee Kim
Head of Press & PR, US
+1 (917) 206 1692
sunghee.kim@bonhams.com

ILLUSTRATIONS

Front Cover: Lot 3

Katherine Bernhardt, 10\$ and Up, 2013

Back Cover: Lot 9

Marina Abramovic, The spirit in any condition does not burn, 2011

Inside Front Cover: Lot 22

Victor Vasarely, Polans, 1979

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Inside Back Cover: Lot 55

Arman, Untitled, 1988

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Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids.us@bonhams.com

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Contemporary: Art, Editions & Design

Lots 1 – 136

This fall, Bonhams is delighted to present the inaugural *Contemporary: Art, Editions & Design* sale at our New York headquarters, in the heart of Manhattan. A multi-departmental auction, this auction celebrates works from the Post-War period to the cutting-edge Contemporary. From established masters, enshrined in art history to new artists with boundary pushing practices, the auction appeals to the discerning, yet varied tastes of today's collector.

Curated sections highlight prevalent themes found in the sale. *Wall•Power* is a section focused on large format works that pack an aesthetic punch. *Re•Evaluated* turns the spotlight on the overlooked, including a great group of work by Cuban artists from the 1950s. Following the paintings by the *Diez Pintores Concretos* is *Next•Generation*, a selection of 15 pieces from a private New York collection highlighting recent work by young artists, many of them living and working here in the city. The auction closes out with *In•The•Round*. Two-dimensional

and three-dimensional works populate this section, with a particular focus on furniture and objects. A large portion of the sale is made up by top female artists, with fantastic examples by Petra Cortright, Marina Abramovic, Jennifer Steinkamp, Yayoi Kusama, Lolo Soldevilla, Rosalyn Drexler, Betty Parsons, Nancy Graves, and Kara Walker to name a few.

Notably included in this catalogue is the private collection of the hip-hop mogul, Q-Tip. Exhibiting alongside the auction, the collection includes an absolutely striking Nina Chanel Abney canvas, and excellent works by Harmony Korine, Richard Prince and Hebru Brantley, among others. As many of the works were acquired directly from the artists themselves, Q-Tip's collection can be appreciated for its personal and aesthetic sensibilities. Considered in its entirety, *Q-Tip: The Collection*, captures the ethos of art collecting in the present day.



1

MEL BOCHNER (AMERICAN, BORN 1940)

Blah Blah Blah, 2009

signed and dated 'BOCHNER, 2009' (on the
stretcher)

oil on black velvet

12 1/8 x 9 in.

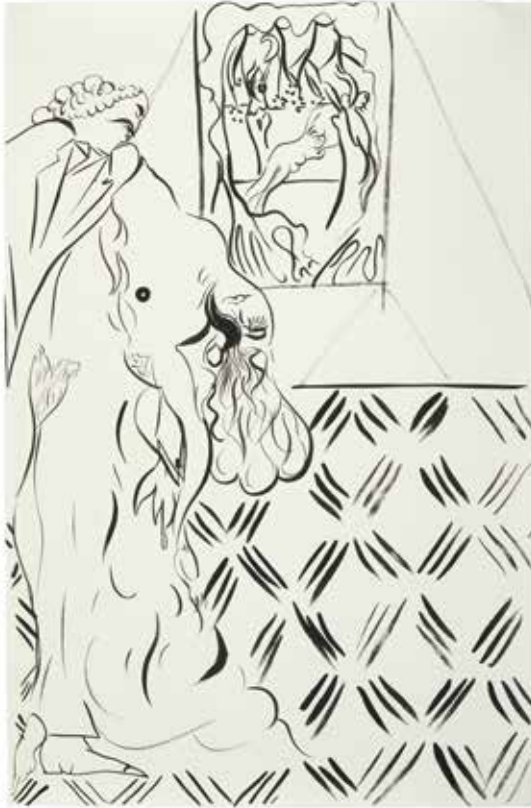
30.8 x 22.9 cm.

\$15,000 - 20,000

Provenance

Two Palms, New York

Acquired directly from the above by the present
owner



2

CHRIS OFILI (BRITISH, BORN 1968)

Study for Ovid-Desire, 2011-2012

signed twice and dated 'Chris Ofili OFILI 2011-2012' (on the reverse)

ink on paper

31 x 20 3/8 in.

78.7 x 51.8 cm.

\$5,000 - 7,000

Provenance

Victoria Miro Gallery, London

Acquired directly from the above by the present owner in 2013



3

KATHERINE BERNHARDT (AMERICAN, BORN 1975)

10\$ and Up, 2013

signed, titled and dated 'Katherine Bernhardt 2013

10\$ AND UP' (on the reverse)

acrylic and spray paint on canvas

48 x 72 in.

121.9 x 182.9 cm.

\$20,000 - 30,000

Provenance

Roberto Paradise Gallery, San Juan, Puerto Rico

Acquired directly from the above by the present owner



4

ROBERT COTTINGHAM (AMERICAN, BORN 1935)

An American Alphabet - R, 1993

graphite on tracing paper

21 13/16 x 16 3/8 in.

55.4 x 41.6 cm.

This work was executed in 1993.

\$3,000 - 5,000

Provenance

Collection of the Artist

Forum Gallery, New York

Forum Gallery, Los Angeles

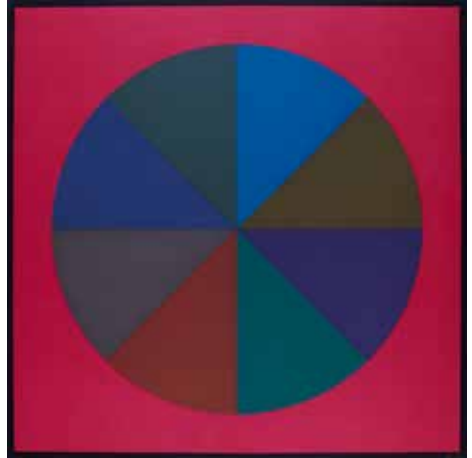
Private Collection, Santa Fe

Forum Gallery, New York

Acquired directly from the above by the present owner



(i)



(ii)

5

SOL LEWITT (AMERICAN, 1928-2007)

Two Screenprints

i. *Forms Derived from a Cube (Colors Superimposed), Plate #05* (L.1991.15; S-82), 1991

ii. *Circles Divided into Eight Equal Parts with Colors Superimposed in Each Part, Plate #01* (L.1989.07; S-75), 1989

i. signed in pencil and numbered 'LeWitt 32/35'
(lower right)

screenprint in colors on wove paper

ii. signed in pencil and numbered 'LeWitt 22/40'
(lower right)

screenprint in colors on Arches paper

i. *Image*: 30 x 30 in. (76.2 x 76.2 cm.)

Sheet: 32 x 32 in. (81.2 x 81.2 cm.)

ii. *Image*: 29 x 29 in. (73.7 x 73.7 cm.)

Sheet: 30 x 30 in. (76.2 x 76.2 cm.)

i. This work was published in 1991 by Achenbach Graphics, Dusseldorf, Germany, printed by Watanabe Studios, New York, and is number thirty-two from an edition of thirty-five plus nine artist's proofs.

ii. This work was published in 1989 by Edition Schellmann & Achenbach, Munich, printed by Watanabe Studios, New York, and is number twenty-two from an edition of forty plus ten artist's proofs.

\$2,500 - 3,500



6

MARK FLOOD (AMERICAN, BORN 1957)

Sand Castle, 2004

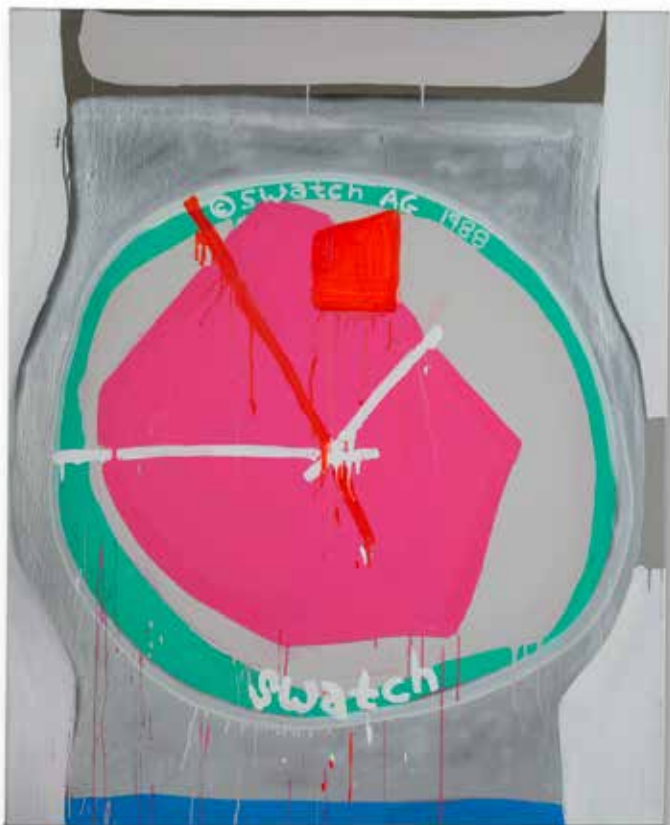
signed twice, titled and dated 'Mark Flood Mark Flood "SAND CASTLE" 18-04' (on the overlap)
acrylic on canvas on board

60 1/8 x 48 in.
152.7 x 121.9 cm.

\$10,000 - 15,000

Provenance

Marty Walker Gallery, Dallas
Sale: Phillips, London, *Under the Influence*, 8 April
2014, Lot 3
Acquired directly from the above by the present
owner



7

KATHERINE BERNHARDT (AMERICAN, BORN 1975)

Luna di Capri, 2009

signed, titled and dated 'LUNA DI CAPRI 2009

Katherine Bernhardt' (on the reverse)

acrylic on canvas

59 1/4 x 47 3/4 in.

150.5 x 121.3 cm.

\$15,000 - 20,000

Provenance

Galleri Loyal, Malmö

Sale: Bukowskis, Stockholm, *The Spring*

Contemporary, Stockholm 573, 14 May 2013, Lot 470

Acquired directly from the above by the present owner



8

BILL HENSON (AUSTRALIAN, BORN 1955)

Untitled, 2007/2008

signed, titled, dated and numbered 'NH SH 85
N26 1/5 UNTITLED 2007/08 Bill Henson' (in the
lower margin)

chromogenic print

50 x 71 in.

127 x 180 cm.

This work was executed in 2007-2008, and
is number one from an edition of five plus two
artist's proofs.

\$10,000 - 15,000

Provenance

Roslyn Oxley9 Gallery, Sydney, Australia

Acquired directly from the above by the present
owner in 2008



9

MARINA ABRAMOVIC (SERBIAN, BORN 1946)

The spirit in any condition does not burn, 2011

chromogenic print

67 x 55 in.

170.2 x 139.7 cm.

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

\$30,000 - 50,000

Provenance

Collection of the Artist, Belgrade

Sale: Sotheby's, New York, *Contemporary Art Day Sale*, 14 November 2013, Lot 495

Acquired directly from the above by the present owner



10

PHILIPPE HUART (FRENCH, BORN 1953)

Sweetheart #2, 2007

signed, titled and dated 'Sweetheart #2 P. Huart. 07' (on the reverse)

oil on canvas

23 1/2 x 23 1/2 in.

59.7 x 59.7 cm.

\$2,000 - 3,000

Provenance

GKM Gallery, Malmö

Acquired directly from the above by the present owner *circa* 2010



11

VITO ACCONCI (AMERICAN, 1940-2017)

King's Cross, Summer 2010, 2010

signed, partially titled and dedicated 'VITO – KING'S CROSS' (to a collage element in the center), signed, signed with the artist's initials, titled, dated and inscribed '(V.A.) KING'S CROSS – LONDON – SUMMER 2010 – Vito Acconci' (lower center)

collage with four chromogenic prints on matboard

32 x 40 in.

81.3 x 101.6 cm.

\$2,000 - 3,000

Provenance

Sale: Stair Galleries, Hudson, New York, 3 December 2011, Lot 421

Acquired directly from the above by the present owner



12

PETRA CORTRIGHT (AMERICAN, BORN 1986)

:swat 2 walkthru +home! +"for sale", 2013

digital painting on aluminum

46 x 96 in.

116.8 x 243.8 cm.

This work was executed in 2013.

\$30,000 - 40,000

Provenance

Steve Turner Contemporary, Los Angeles

Private Collection, London

Sale: Phillips, London, *20th Century &*

Contemporary Art Day Sale, 10 February 2016, Lot

221

Acquired directly from the above by the present

owner

13

ROBERT LONGO (AMERICAN, BORN 1955)

Russian Bomb (Semipalatinsk), 2011

signed, dated and numbered '27/35 Robert Longo, 2011' (in the lower margin)
archival pigment print on wove paper

Image: 21 3/4 x 15 3/4 in. (55.2 x 40 cm.)

Sheet: 23 7/8 x 17 7/8 in. (60.6 x 45.4 cm.)

This work was published in 2011 by Hatje Cantz Verlag, Berlin, and is number twenty-seven from an edition of thirty-five.

\$3,000 - 5,000



14

WADE GUYTON (AMERICAN, BORN 1972)

Untitled, 2017

signed and numbered 'Wade Guyton 44/50' (on the reverse of the fourth sheet)
Epson DURABrite inkjet and letterhead

Each Sheet: 11 3/4 x 8 1/4 in.
29.8 x 21 cm.

This work was executed in 2017, was published by the artist on May Éditions letterhead paper, and is number forty-four from an edition of fifty plus ten artist's proofs.

\$4,000 - 6,000

Provenance

MAY Éditions, Paris

Private Collection, Miami Beach

Acquired directly from the above by the present owner





15

ANDY WARHOL (AMERICAN, 1928-1987)

Portrait of Sam (Double-Sided Drawing), 1956

with *The Estate of Andy Warhol* stamp and the *Andy Warhol Foundation for the Visual Arts, Inc.* stamp (on the reverse), numbered and inscribed 'AR 416.022' (on the reverse)
pen and ink on paper

14 7/16 x 10 3/4 in.
36.7 x 27.3 cm.

This work was executed in 1956.

\$6,000 - 8,000



16

LUCAS SAMARAS (GREEK, BORN 1936)

Man's Head (Self-Portrait), 1961

signed with the artist's initials and dated 'LS 11,
61' (on the reverse)
pastel on paper

12 x 9 in.
30.5 x 22.9 cm.

\$15,000 - 20,000

Provenance

Zabriskie Gallery, New York
Acquired directly from the above by the present
owner in 1969



(Illustrating One of Six)

17

SANFORD BIGGERS (AMERICAN, BORN 1970)

Otsukimi; Vex; Seven Heavens; Lotus (125th); Cocaine Mudra; The Pasts They Brought With Them (The Floating World series, Set of Six), 2013

each with the publisher's inkstamp and signed in pencil, dated and numbered '8/30 Sanford Biggers 2013' (on the reverse)
variant paper collage with silkscreen and hand-coloring

Variously Sized:

Smallest Sheet: 21 3/4 x 27 3/8 in. (55.2 x 69.5 cm.)

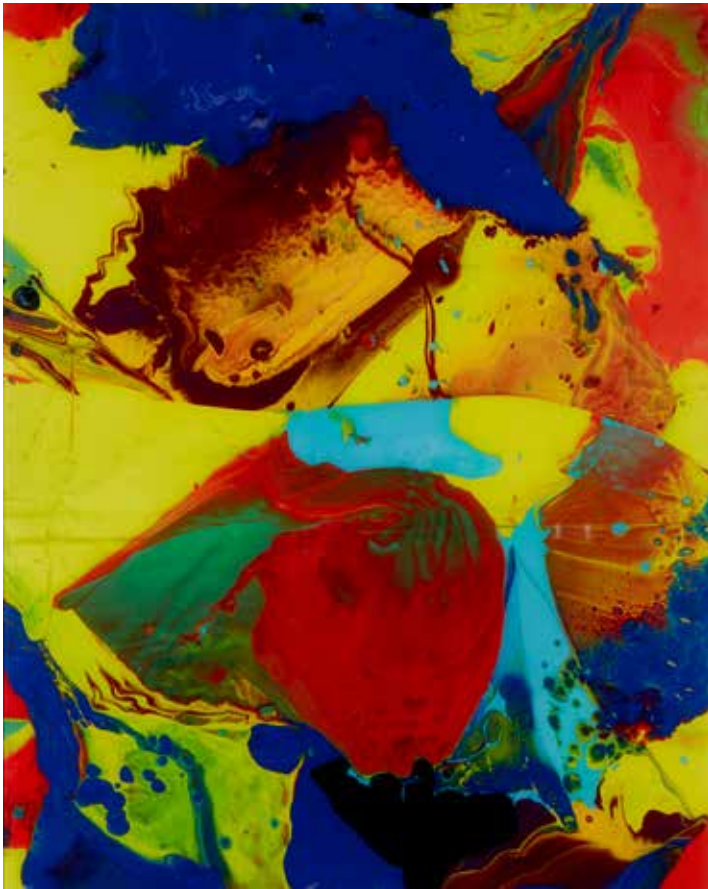
Largest Sheet: 28 x 26 1/2 in. (71.1 x 67.3 cm.)

These works were published by The LeRoy Neiman Center for Print Studies, New York, and are number eight from an edition of thirty.

\$7,000 - 9,000

Provenance

Acquired directly from The LeRoy Neiman Center for Print Studies by the present owner



18

GERHARD RICHTER (GERMAN, BORN 1932)

Bagdad (P10), 2014

with the publisher's inkstamp and label, and
numbered in black marker '367/500'
(on the reverse)

Diasec-mounted chromogenic print on aluminum,
riveted to an aluminum stretcher as issued

19 5/8 x 15 3/4 in.
49.8 x 40 cm.

This work was published in 2014 by Heni
Productions, London, and is number 367 from an
edition of 500.

\$4,000 - 6,000



19

ROBERT LONGO (AMERICAN, BORN 1955)

Angel's Wing (Wave), 2005

signed in pencil, dated and numbered '9/30
Robert Longo 2005' (in the lower margin)
archival pigment print on Somerset Velvet
Enhanced paper

Image: 36 x 61 in. (91.4 x 154.9 cm.)

Sheet: 40 x 70 in. (101.6 x 177.8 cm.)

This work was published by Adamson
Gallery|Editions, Washington, D.C., and is number
nine from an edition of thirty plus five artist's
proofs.

\$12,000 - 15,000



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

20

LARRY RIVERS (AMERICAN, 1923-2002)

Untitled, circa 1960

oil on canvas

20 x 16 1/16 in.

50.8 x 40.8 cm.

This work was executed *circa* 1960.

\$7,000 - 9,000

Provenance

Private Collection, New York



21

JIM DINE (AMERICAN, BORN 1935)

Still Life, 1978

signed and dated 'Jim Dine 1978' (upper center)
pencil, watercolor and pastel on paper

28 x 40 in.

71.1 x 101.6 cm.

\$8,000 - 12,000

Provenance

The Pace Gallery, New York

Acquired directly from the above by the present
owner

22

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Polans, 1979

signed 'vasarely-' (lower center); signed twice,
titled, dated and inscribed 'VASARELY "POLANS"
1979 Vasarely -' (on the reverse)
acrylic on board

36 1/8 x 22 in.

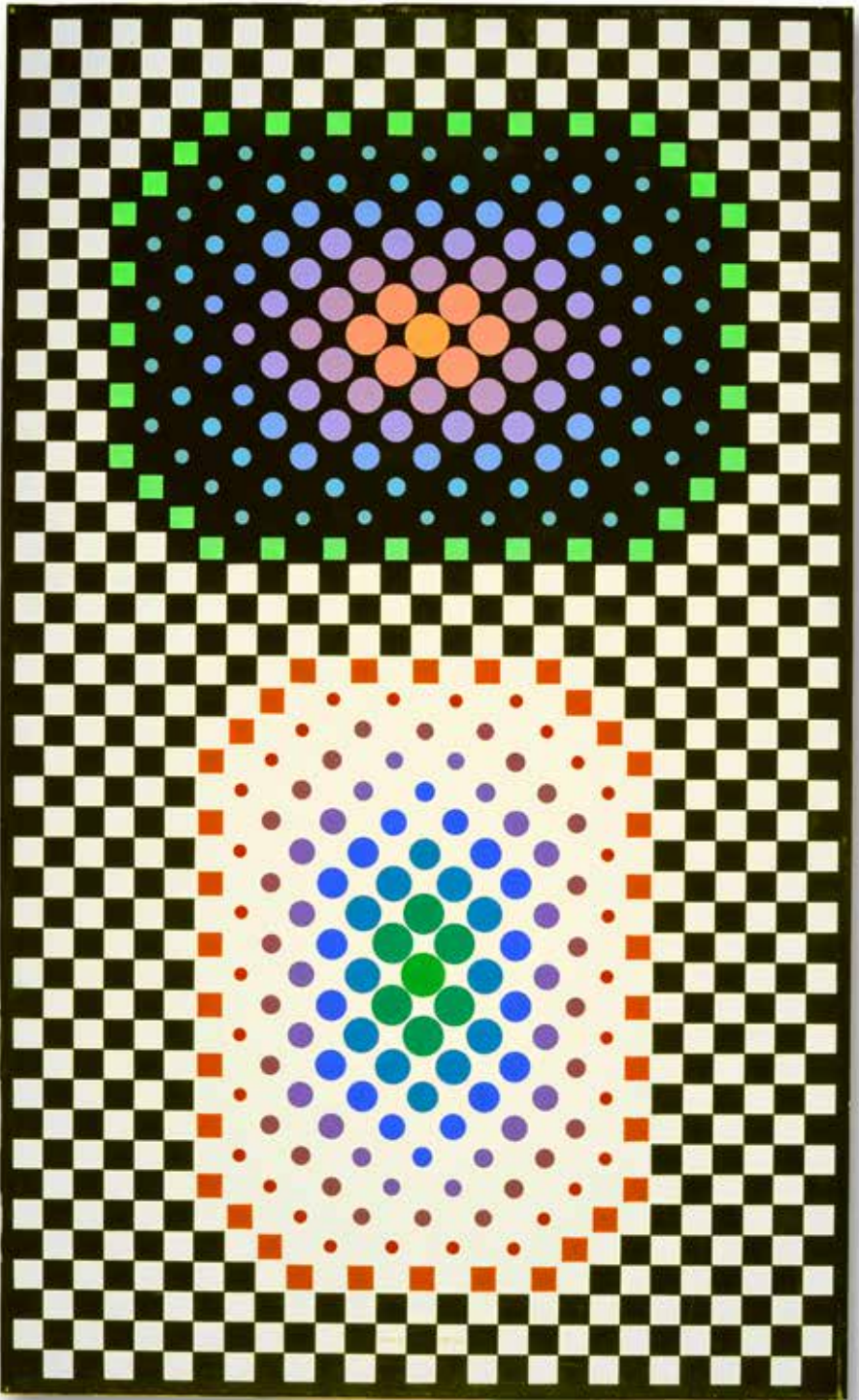
91.8 x 55.9 cm.

\$40,000 - 60,000

Provenance

Vasarely Center, New York

Acquired directly from the above by the
present owner *circa* 1980





PROPERTY FROM THE ESTATE OF ARNOLD KOPELSON

23

DAVID SALLE (AMERICAN, BORN 1952)

Self-Portrait with Nudes, 1983

signed and dated 'David Salle 1983' (lower right),

dedicated (lower left)

watercolor and pencil on paper

18 x 24 in.

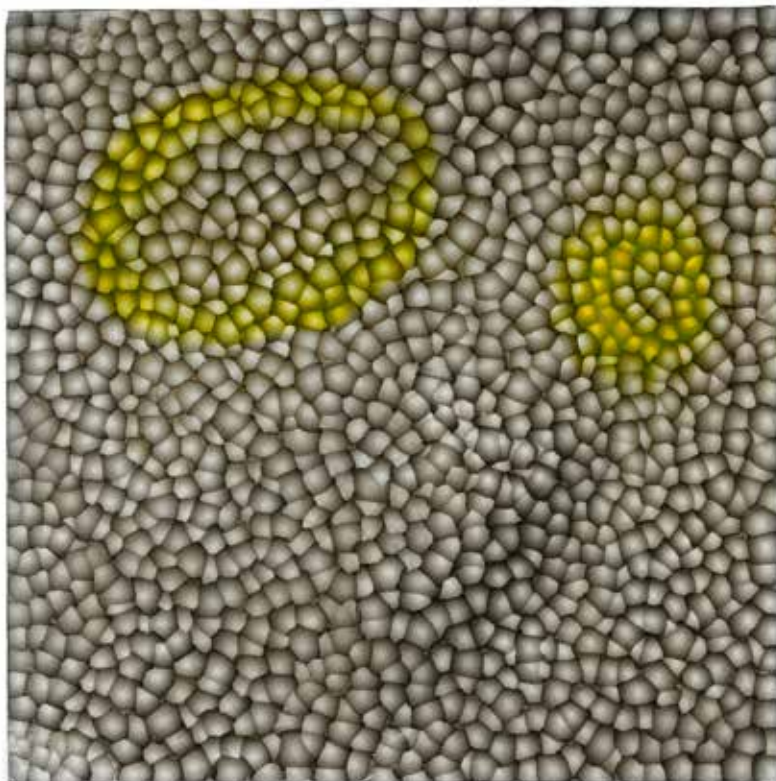
45.7 x 61 cm.

\$7,000 - 10,000

Provenance

Mary Boone Gallery, New York

Acquired directly from the above by the present owner



PROPERTY FROM THE ESTATE OF ARNOLD KOPELSON

24

ROSS BLECKNER (AMERICAN, BORN 1949)

Untitled, 1997

signed and dated 'Ross Bleckner 1997' (on the reverse)

oil on canvas

18 x 17 7/8 in.

45.7 x 45.4 cm.

\$5,000 - 7,000

Provenance

Arnold Kopelson Collection, Beverly Hills
(acquired directly from a benefit auction at
The Museum of Contemporary Art, Los Angeles)
Thence by descent to the present owner



25

PATRICK NAGEL (AMERICAN, 1945-1984)

Untitled, circa 1978

signed 'Nagel' (lower right)
acrylic on illustration board

25 1/4 x 15 5/8 in.
64.1 x 39.7 cm.

This work was executed *circa* 1978.

\$3,000 - 5,000

Provenance

Raydon Gallery, New York

Private Collection, New York (acquired directly
from the above in 1989)

Acquired directly from the above by the present
owner



26

THORNTON DIAL (AMERICAN, 1928-2016)

The Lady Will Stand By Her Tiger, 1990

signed with the artist's initials 'TD' (lower right);
titled and dated 'The Lady will stand by her tiger
1990' (on the reverse)
watercolor and pencil on paper

30 5/8 x 22 7/8 in.
77.8 x 58.1 cm.

\$3,000 - 5,000

Provenance

William Arnett Collection, Atlanta (acquired
directly from the artist)

Acquired directly from the above by the present
owner



27

WALASSE TING (AMERICAN/CHINESE, 1929-2010)

Untitled, circa 1985

stamped with the artist's seal (upper right)
ink and colors on paper

14 15/16 x 19 1/4 in.
37.9 x 48.9 cm.

This work was executed *circa* 1985

\$6,000 - 8,000

Provenance

Private Collection, New York



28

MARK TOBEY (AMERICAN, 1890-1976)

Untitled, 1964

signed and dated 'Tobey 64' (lower right)
mixed media on paper

8 3/16 x 5 3/4 in.
20.8 x 14.6 cm.

\$7,000 - 10,000

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [277-08-16-19].

Provenance

Private Collection, New York
Thence by descent to the present owner



29

JIM HODGES (AMERICAN, BORN 1957)

Glow, 2001

signed, titled dated and inscribed 'Jim Hodges
2001 glow' (on the reverse)
aluminum foil collage on paper

Overall: 18 1/8 x 23 7/8 in.
46 x 60.6 cm.

\$10,000 - 15,000

Provenance

Private Collection, New York



30

KEVIN GREY (BRITISH, BORN 1967)

Cygnus, 2016

with the makers mark, Birmingham assay mark,
lion passant and '925' for Sterling Silver
(to the base)

Silver Sculptural Centrepiece

Height 7 in. (17.8 cm.)

Width: 21 1/4 in. (54 cm.)

Depth: 18 1/2 in. (47 cm.)

Approximate Weight: 304 oz. (8640 gram)

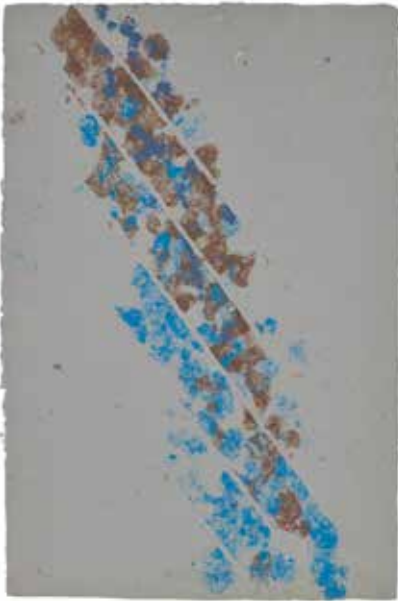
This work was executed in 2016.

\$30,000 - 50,000

Provenance

Collection of the Artist, Birmingham,
United Kingdom





31

KENNETH NOLAND (AMERICAN, 1924-2010)

Untitled, 1979

with the artist's blindstamp 'KN' (lower right);
signed and dated twice 'Kenneth Noland 1979'
(on the reverse)
monotype on handmade paper

40 5/8 x 27 1/8 in.
103.2 x 68.9 cm.

\$4,000 - 6,000

Provenance

Kenworth Moffett Collection, Massachusetts (a
gift from the artist in 1983)

Private Collection, Massachusetts (by descent
from the above in 2016)

Frost Fine Art/Appraisals, Rhode Island

Acquired directly from the above by the present
owner



32

CY TWOMBLY (AMERICAN, 1928-2011)

Unfinished Painting - Gaeta, 2008

with the artist's blindstamp 'CT' (lower right);
with the *Photographia Twombly* inkstamp and
numbered in pencil '26/50' (on the reverse)
pigment print on wove paper

Image: 6 x 5 3/4 in. (15.2 x 14.6 cm.)

Sheet: 11 3/4 x 8 1/4 in. (29.8 x 21 cm.)

This work was executed in 2008, and is number
twenty-six from an edition of fifty.

\$3,000 - 5,000



33

STANLEY WHITNEY (AMERICAN, BORN 1946)

Untitled (C), 1983

signed and dated 'Stanley Whitney 83' (lower right); lettered 'C' (on the reverse)
monotype in colors on grey Rives BFK paper

30 1/4 x 44 3/4 in.
76.8 x 113.7 cm.

\$10,000 - 12,000

Provenance

Collection of the Artist, New York
Private Collection, New York
Acquired directly from the above by the present owner



(Illustrating One of Seven)

34

**FRED BRATHWAITE (FAB 5 FREDDY)
(AMERICAN, BORN 1959)**

*Huey; Bumpy; Bruce Lee; Jack; Jack 2; Jack 3;
Jim Kelly (Set of Seven), 2018*

each with the publisher's inkstamp and signed in pencil, dated and numbered '16/18 Fred Brathwaite FAB 5 Freddy 2018' (on the reverse) phosphorescent screen print flocked with glitter on black velvet mounted onto white paper

Variously Sized:

Smallest Image: 23 3/4 x 20 1/2 in. (60.3 x 52.1 cm.)

Largest Image: 24 3/4 x 24 3/4 in. (62.9 x 62.9 cm.)

Smallest Sheet: 25 3/4 x 21 1/2 in. (65.4 x 54.6 cm.)

Largest Sheet: 25 3/4 x 25 3/4 in. (65.4 x 65.4 cm.)

These works were published by The LeRoy Neiman Center for Print Studies, New York, and are number sixteen from an edition of eighteen plus four artist's proofs.

\$4,000 - 6,000

Provenance

Acquired directly from The LeRoy Neiman Center for Print Studies by the present owner

35

LARRY CLARK (AMERICAN, BORN 1943)

Jonathan Velasquez, 2004 (Eddie, Kico, Jonathan & Carlos at Hooters, Santa Monica), 2007

signed, partially titled, and numbered 'Larry Clark
JONATHAN VELASQUEZ 2004 2/3' (on the reverse)
pigment print

29 1/4 x 42 1/2 in.
74.3 x 108 cm.

This work was printed in 2007, and is number
two from an edition of three plus one artist's
proof.

\$2,000 - 3,000

Provenance

Luhring Augustine, New York

Simon Lee, London

Acquired directly from the above by the present
owner



36

ROBERT LONGO (AMERICAN, BORN 1955)

Untitled (Old Glory), Left Side, 2011

signed in pencil, dated and numbered '23/30
Robert Longo 2011' (in the lower margin)
digital pigment print on white wove paper

Image: 30 x 19 1/2 in. (76.2 x 59.5 cm.)

Sheet: 34 x 23 1/2 in. (86.4 x 59.7 cm.)

This work was published by Hatje Cantz Verlag,
Germany, and is number twenty-three from an
edition of thirty.

\$4,000 - 6,000





37

MILTON RESNICK (AMERICAN, 1917-2004)

Sphinx, 1997

gouache on paper

29 7/8 x 22 3/8 in.

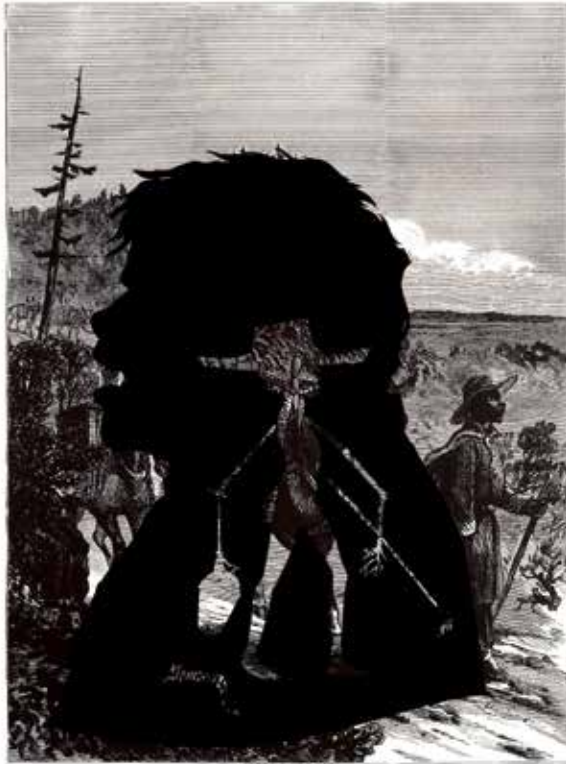
75.9 x 56.8 cm.

This work was executed in 1997.

\$4,000 - 6,000

Provenance

Private Collection, Connecticut



38

KARA WALKER (AMERICAN, BORN 1969)

Pack-Mules in the Mountains (from Harper's
Pictorial History of the Civil War (Annotated)),
2005

signed with the artist's initials in pencil, dated and
numbered '8/35 KW 2005' (lower right margin)
lithograph and screen print on Somerset Textured
paper

Image: 34 x 24 in. (86.4 x 61 cm.)

Sheet: 53 x 39 in. (134.6 x 99.1 cm.)

This work was published and printed by The
LeRoy Neiman Center for Print Studies, New
York, and is number eight from an edition of
thirty-five plus ten artist's proofs.

\$10,000 - 15,000

Provenance

Acquired directly from The LeRoy Neiman Center
for Print Studies by the present owner

39

JULIE MEHRETU (AMERICAN, BORN 1970)

Untitled, 2006

signed and dated 'Julie Mehretu 2006' (on the reverse)

watercolor on paper

22 x 29 3/4 in.

55.9 x 75.6 cm.

\$70,000 - 100,000

Provenance

Carlier|Gebauer, Berlin

Acquired directly from the above by the present owner





40

KARA WALKER (AMERICAN, BORN 1969)

Foote's Gun-Boats Ascending to Attack Fort Henry (from *Harper's Pictorial History of the Civil War (Annotated)*), 2005

signed with the artist's initials in pencil, dated and numbered '8/35 KW 2005' (lower right margin) lithograph and screen print on Somerset Textured paper

Image: 24 x 34 in. (61 x 86.4 cm.)

Sheet: 39 x 53 in. (99.1 x 134.6 cm.)

This work was published and printed by The LeRoy Neiman Center for Print Studies, New York, and is number eight from an edition of thirty-five plus ten artist's proofs.

\$5,000 - 7,000

Provenance

Acquired directly from The LeRoy Neiman Center for Print Studies by the present owner



(Illustrating One of Five)

41

TRENTON DOYLE HANCOCK
(AMERICAN, BORN 1974)

The Greatest Love of All; Pitch Snow in Terrible Sheets; Voice of Rasp Ring Colors to Grasp; Pull; A Tidy Sum. Merciless is He (The Year series, Set of Five), 2009

each signed in pencil, variously titled, dated and numbered '17/25 TRENTON DOYLE HANCOCK 2009' (in the lower margin)
 etchings in colors on Somerset paper, one with hand-coloring in watercolor

Each:

Image: 23 3/4 x 23 7/8 in. (60.2 x 60.6 cm.)

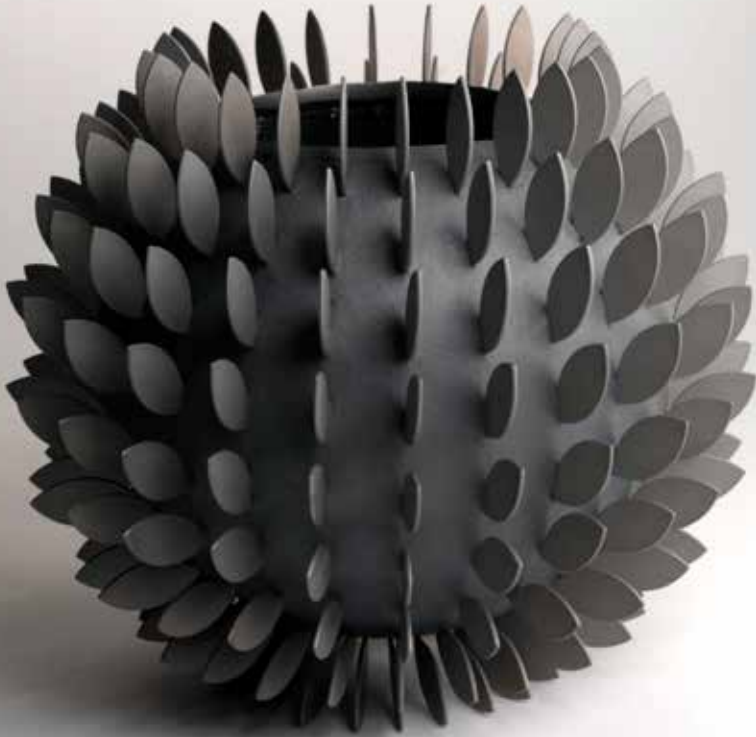
Sheet: 28 1/4 x 27 1/2 in. (71.8 x 69.9 cm.)

These works were published by The LeRoy Neiman Center for Print Studies, New York, and are number seventeen from an edition of twenty-five plus six artist's proofs.

\$7,000 - 9,000

Provenance

Acquired directly from The LeRoy Neiman Center for Print Studies by the present owner



42

CHRIS KNIGHT (BRITISH, BORN 1964)

Nurture, 2009

with the makers mark, Sheffield assay mark, and
'925' for Sterling Silver (to the base)
cast silver and stainless steel

Height: 7 in. (17.8 cm.)

Diameter: 7 1/3 in. (18.6 cm.)

Approximate Weight: 81 oz. (2296 gram)

This work was executed in 2009.

\$10,000 - 15,000

Provenance

Collection of the Artist, Sheffield, United Kingdom



43

AL LOVING (AMERICAN, 1935-2005)

Untitled, circa 1969-1970

signed 'AL LOVING' (on the stretcher)

acrylic on canvas

48 x 35 15/16 in.

121.9 x 91.3 cm.

This work was executed *circa* 1969-1970.

\$10,000 - 15,000

Provenance

Collection of the Artist, New York

Gail J. Wright Sirmans Collection, New York

Acquired directly from the above by the present owner

44

RAYMOND PETTIBON (AMERICAN, BORN 1957)

No Title (The British Invasion), 2007

signed, dated and inscribed 'Raymond Pettibon
2007' (on the reverse)

pen, ink, gouache, collage and pencil on paper

30 1/16 x 22 1/2 in.

76.4 x 57.2 cm.

\$30,000 - 50,000

Provenance

Private Collection, London



Q-Tip: The Collection

Exhibition Dates: 20 September - 4 October

Lots Q-1 – Q-13

“THE TOP OF THE PYRAMID, THE LEADER – Q-TIP”

-A Tribe Called Quest, *Push It Along*

Visionary rapper, record producer, actor, DJ, artistic director, art collector and professor, Q-Tip, is not only one of the most acclaimed figures in music but is also a 21st century Renaissance man. As both a solo artist and member of the groundbreaking American hip-hop collective A Tribe Called Quest, Grammy award-winning artist Q-Tip has been a pop culture icon and revolutionary figure within the music industry for over thirty years, producing countless worldwide hits.

His collaborations with legendary names in music, film and the arts, including Spike Lee, The Chemical Brothers, Nas, Janet Jackson, Busta Rhymes, Mariah Carey, Whitney Houston, Kanye West and Jay-Z, have ensured that Q-Tip has always been at the cutting-edge of culture. Motivated by a childhood steeped in musical influences, Q-Tip formed the legendary hip-hop group A Tribe Called Quest with friends from Queens in the late 1980s. Their pioneering exploration of styles quickly established the group as torchbearers of hip-hop, redefining both the genre and the wider music industry as a whole. American rapper Common noted their revolutionary spirit, claiming “A Tribe

Called Quest was [sic] definitely the fathers of a whole new brand of hip-hop” (Common in: Michael Rapaport, *Beats, Rhymes & Life: The Travels of A Tribe Called Quest*, Sony Pictures Classics, 2011). The group would continue to influence countless musical talents. Acclaimed producer Pharrell Williams has said ‘Q-Tip just picks the best loops... he’d pick like the illest chord, bassline and all that’, asserting “we’re all [Q-Tip’s] his sons: myself, J Dilla... Kanye... we wouldn’t be here man, if it wasn’t for Tribe albums” (ibid.)

A long-term advocate of the transformative power of the arts, Q-Tip’s open-minded attitude to music extends to his approach to culture as a whole. A supporter of the visual arts for many years, it was his passion and interest in contemporary art that led to connections with key artists and innovative figures in the industry. Q-Tip has carefully and personally acquired the works on view in this exhibition, often directly from the artists themselves. His creative eye and deliberate hand can be seen throughout the curated collection.



From blue-chip names to cutting-edge contemporary, the collection of Q-Tip is as innovative and exploratory as his music in its defiance of a unifying label. Important works by abstract pioneer Jeff Elrod, street art icon Fab 5 Freddy and avant-garde director Harmony Korine hang alongside each other on the walls of the rapper's home. Anchoring the collection are two works by inventive American artist Richard Prince. Acquired directly from the artist, the pair includes Prince's untitled 2015 work which was featured as the cover art of A Tribe Called Quest's most recent album *We Got It from Here... Thank You 4 Your Service*, released in 2016. This motivation to elevate other artists and support their work is a defining trait of Q-Tip's collection and his view of the creative industries.

This artistic patronage is most notable in his consistent championing of younger, emerging artists. Iconic pieces by household names are given the same attention and importance as William Villalongo's socially charged works, Hebru Brantley's pop art compositions and the mixed media works of Torey Thornton. Another notable highlight of the collection is New-York

based artist Nina Chanel Abney's *Untitled (Fuck T*E *OP)*, 2014. This significant work by the artist was only recently exhibited in her first solo museum show at Nasher Museum of Art, Duke University, in 2017.

The specific focus on emerging artists not only demonstrates Q-Tip's keen eye for skill, connoisseurship, and a superb ability to recognize the next generation of pioneering creative talent, but also, and most importantly, his patronage, support and championing of other artists. In an industry often focused on market-friendly names and high investment returns, this support for emerging talent and the fostering of younger artists is commendable. This important exhibition marks the first time that Q-Tip's art collection has ever gone on public display in its entirety. This opportunity provides a once in a lifetime chance for contemporary art enthusiasts to see these works in person, while also allowing music aficionados a behind the scenes look at the personal passion of this peerless, creative pioneer.

Above:
Q-Tip
Photo by Nabil Elderkin

Q-1

WILLIAM VILLALONGO (AMERICAN, BORN 1975)

Free, Black and All American No. 3, 2017

acrylic, paper collage and cut velour paper

40 x 39 7/16 in.

101.6 x 100.2 cm.

This work was executed in 2017.

Provenance

Susan Inglett Gallery, New York

Exhibited

New York, Susan Inglett Gallery, *Keep on Pushing*,
26 October 2017-9 December 2017





Q-2

WILLIAM VILLALONGO (AMERICAN, BORN 1975)

Flex, 2017

acrylic, paper collage and cut velour paper, on two sheets

Each Sheet: 40 1/8 x 39 1/2 in.
101.9 x 100.3 cm.

Overall: 80 1/4 x 39 1/2 in.
203.8 x 100.3 cm.

This work was executed in 2017.

Provenance

Susan Inglett Gallery, New York

Exhibited

New York, Susan Inglett Gallery, *Keep on Pushing*,
26 October 2017-9 December 2017



Q-3

HASSAN HAJJAJ (MOROCCAN, BORN 1961)

Nikee Rider, 2007/1428

signed twice, titled twice, dated twice and numbered twice "NIKEE RIDER" HASSAN HAJJAJ 2007 3/10' (on the reverse)
metallic Lambda on dibond, in the artist's frame with plastic Lego blocks

33 15/16 x 24 5/16 in.
86.2 x 61.8 cm.

This work is number three from an edition of ten plus three artist's proofs.

Provenance

A gift from The Dean Collection

Q-4

NINA CHANEL ABNEY (AMERICAN, BORN 1982)

*Untitled (FUCKT*E*OP), 2014*

signed and dated 'NINA CHANEL ABNEY 2014'
(on the overlap)

acrylic on canvas

72 x 108 in.

182.9 x 274.3 cm.

Provenance

Kravets/Wehby Gallery, New York

Exhibited

North Carolina, Nasher Museum of Art at Duke
University, *Nina Chanel Abney: Royal Flush*,
16 February 2017-16 July 2017, n.p., no. 21,
illustrated in color





Q-5

JEFF ELROD (AMERICAN, BORN 1966)

Untitled, circa 2015

signed and inscribed 'Jeff e.' (on the reverse)

UV ink on canvas

17 5/8 x 12 7/8 in.

47.8 x 332.7 cm.

This work was executed *circa* 2015.

Provenance

Acquired directly from the artist



Q-6

CHRISTIAN ROSA (BRAZILIAN, BORN 1982)

Peace, 2016

signed, titled, dated and dedicated 'Christian Rosa Peace 20016' (on the overlap)
oil, oilstick, charcoal, glue and pencil on canvas

89 1/2 x 65 3/4 in.
227.3 x 167 cm.

Provenance

Acquired directly from the artist

Q-7

RICHARD PRINCE (AMERICAN, BORN 1949)

Untitled, 2015

signed and dated 'R Prince 2015' (on the reverse), with the *Richard Prince Studio* stamp and numbered 'RPS# 6164' (on the overlap)
ink, collage and acrylic on canvas

53 7/8 x 46 in.

136.8 x 116.8 cm.

Provenance

Acquired directly from the artist

Untitled, 2015, is not only a significant work within Richard Prince's oeuvre but is also a seminal piece of music history. Immortalized on the cover of A Tribe Called Quest's most recent album, *We Got it from Here . . . Thank You 4 Your Service*, 2016, the work marks a dynamic collaboration between music and the visual arts. An example from the artist's *Super Group* series, the composition consists of record sleeves pasted to the canvas. The use of this everyday material so ingrained within the music industry and pop culture, questions issues of authorship and copyright, while also blurring the lines between 'high' art and 'low' culture.

Prince recalls "Q-Tip asked me if I wanted to do his next album cover. The Tribe hadn't put out an album in 18 years. He pointed to the blank template and asked if I could put a "hippie drawing" on it. I was surprised. A hippie drawing. How did he know? I did the hippie drawings back in 1998. How did he know about the hippie drawings?" (the artist quoted in: *Birdtalk*, www.richardprince.com). Prince accepted the offer to illustrate the cover of what was to be the group's sixth album. Named one of the best releases that year, the album debuted at number one and was certified gold, with Prince an apparent fan: "Richard can't stop playing it. Continued rotation" (ibid.)



Q-8

RICHARD PRINCE (AMERICAN, BORN 1949)

Hightimes, 2018

signed, dated, titled, inscribed and dedicated
'Richard Price 2018 HIGHTIMES' (on the reverse)
collage, oil stick, acrylic, gel medium and ink jet
on canvas

74 3/4 x 55 in.

189.9 x 139.7 cm.

Provenance

Acquired directly from the artist





Q-9

HARMONY KORINE (AMERICAN, BORN 1973)

Burst Taco Kings, 2014

signed, titled and dated 'Harmony Korine 2014

BURST TACO KINGS' (on the reverse)

ink on canvas

64 1/8 x 40 7/8 in.

162.9 x 103.8 cm.

Provenance

Gagosian Gallery, New York



Q-10

TOREY THORNTON (AMERICAN, BORN 1990)

*What If This Was In The Coca Cola Factory,
Atlanta, An Hour And A Half From My Home
Town, 2014*

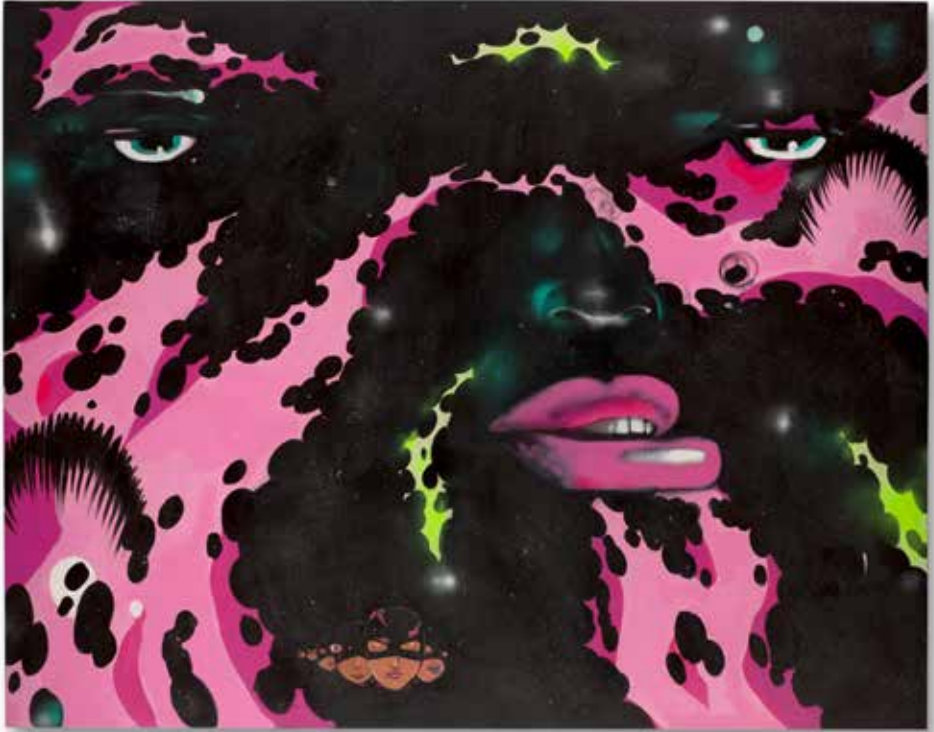
signed, titled and dated "What IF THIS WAS
IN THE COCA COLA FACTORY, ATLANTA, AN
HOUR AND A HALF FROM MY HOME TOWN."
2014 torey thornton' (on the reverse)
acrylic and spray paint on slatted wood panel

36 x 30 in.

91.4 x 76.2 cm.

Provenance

OHWOW Gallery, Los Angeles



Q-11

HEBRU BRANTLEY (AMERICAN, BORN 1981)

The Celestial of Rhythm, 2013

signed, titled, dated and inscribed 'The Celestial
of Rhythm BLK GALACTUS Hebru Brantley 2013'
(on the reverse)
acrylic on canvas

65 7/8 x 83 3/8 in.
167.3 x 211.8 cm.

Provenance

Acquired directly from the artist



Q - 12

HEBRU BRANTLEY (AMERICAN, BORN 1981)

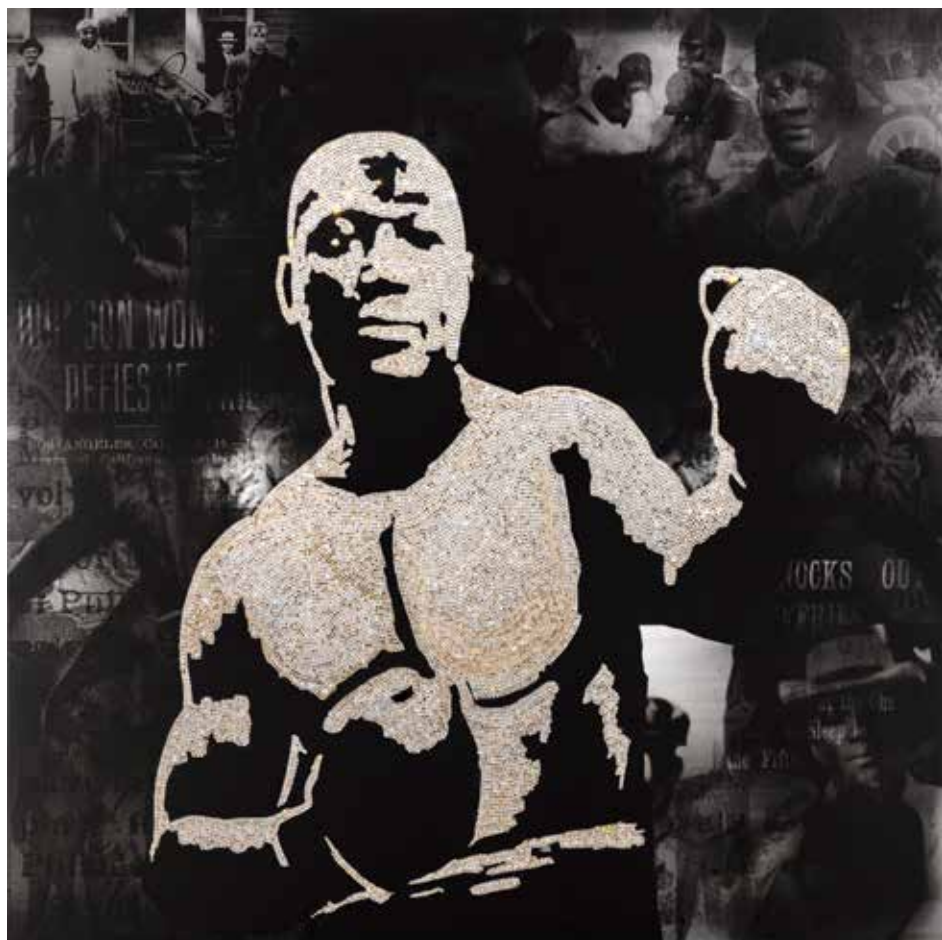
Untitled, 2013

signed, dated and indistinctly inscribed 'Hebru
Brantley 2013' (to the inside edge)
fiberglass, resin and acrylic

20 x 15 x 11 in.
50.8 x 38.1 x 27.9 cm.

Provenance

Acquired directly from the artist



Q - 13

**FRED BRATHWAITE (FAB 5 FREDDY)
(AMERICAN, BORN 1959)**

*Beaten by the Best, Portrait of Jack Johnson,
2016*

signed, titled, dated and dedicated "BEATEN BY
THE BEST, JACK JOHNSON" Fred Brathwaite
Fab 5 Freddy 2016' (on the reverse)
Inkjet print and hand laid Swarovski crystals on
canvas

60 x 60 in.
152.4 x 152.4 cm.

Provenance

Acquired directly from the artist

**“LET’S
GET A
LITTLE
CRAZY
HERE.”**

-Bob Ross

Wall • Power



45

JAMES BROWN (AMERICAN, BORN 1951)

Untitled, 1983

oil, enamel and pencil on canvas

72 x 48 in.

182.9 x 121.9 cm.

This work was executed in 1983.

\$20,000 - 30,000

Provenance

Tony Shafrazi Gallery, New York

Bess Cutler Gallery, New York

Acquired directly from the above by the present owner in 1989



46

TONY SCHERMAN (CANADIAN, BORN 1950)

Still Life, 1986/1987

signed, titled and dated 'Still life Scherman 86/87'
(on the overlap)
encaustic on canvas

60 3/16 x 72 3/16 in.
152.9 x 183.4 cm.

\$8,000 - 12,000

Provenance

Koplin Gallery, Los Angeles

Acquired directly from the above by the present
owner



47

MICHAEL GOLDBERG (AMERICAN, 1924-2007)

San Sebastiano Soccorso, 1992

signed, titled and dated 'Goldberg '92 SAN
SEBASTIANO SOCCORSO' (on the reverse)
mixed media on canvas

56 x 43 9/16 in.
142.2 x 110.6 cm.

\$7,000 - 9,000

Provenance

Jason McCoy Inc., New York
Acquired directly from the above by the present
owner



48

MICHAEL GOLDBERG (AMERICAN, 1924-2007)

Everyman Welcome, 1961

signed, titled and dated 'GOLDBERG '61
"EVERYMAN WELCOME"' (on the reverse)
oil on canvas

69 3/4 x 71 1/8 in.
177.2 x 180.7 cm.

\$7,000 - 9,000

Provenance

Private Collection, New York (acquired directly
from the artist)

Sale: Sotheby's, New York, *Important Post-War &
Contemporary Art*, 28 May 1976, Lot 385

Acquired directly from the above by the present
owner



49

SECUNDINO HERNÁNDEZ (SPANISH, BORN 1975)

Sin título, 2016

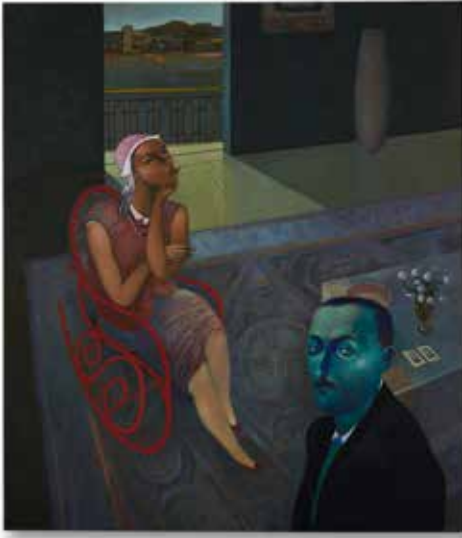
signed and dated 'Secundino Hernández 16'
(lower left)
acrylic on canvas

31 5/8 x 23 3/4 in.
80.3 x 60.3 cm.

\$40,000 - 60,000

Provenance

Galeria Heinrich Ehrhardt, Madrid
St. George Valuations, London
Acquired directly from the above by the present
owner



50

GONZALO CIENFUEGOS (CHILEAN, BORN 1949)

The Latin Lover (Diptych), 1987

signed and dated 'g. Cienfuegos b 87' (lower right of each panel); signed, titled, dated and inscribed "'The latin lover" G. Cienfuegos 1987' (on the reverse of each panel)
oil on linen, in two parts

Overall: 63 1/8 x 110 in.
160.3 x 279.4 cm.

\$20,000 - 30,000

Provenance

Aberbach Fine Art, New York
Acquired directly from the above by the present owner in 1988



51

RYAN MCGINNESS (AMERICAN, BORN 1972)

Studio View (Set of Ten), 2016

signed in pencil, dated and numbered 'Ryan McGinness 2016 6/10' (on the reverse of one sheet)
 the complete set of ten lithographs in colors on wove paper

Each Sheet: 39 1/4 x 27 9/16 in.
 99.7 x 70 cm.

This work was published in 2016 by Poligrafa, Barcelona, and is number six from an edition of ten.

\$25,000 - 35,000

Provenance

Acquired directly from the artist by the present owner



52

NANCY GRAVES (AMERICAN, 1940-1995)

Clue, 1977

signed, titled, dated and inscribed 'N.S. GRAVES

77 "CLUE" (on the reverse)

oil on canvas

64 1/8 x 76 1/16 in.

162.9 x 193.2 cm.

\$7,000 - 9,000

Provenance

Knoedler Gallery, New York

Acquired directly from the above by the
present owner



53

JENNIFER STEINKAMP (AMERICAN, BORN 1958)

Hurdy Gurdy Man, matilija poppy, 2006

computer video installation

Variable Dimensions: 36 – 48 in.
91.4 - 121.9 cm.

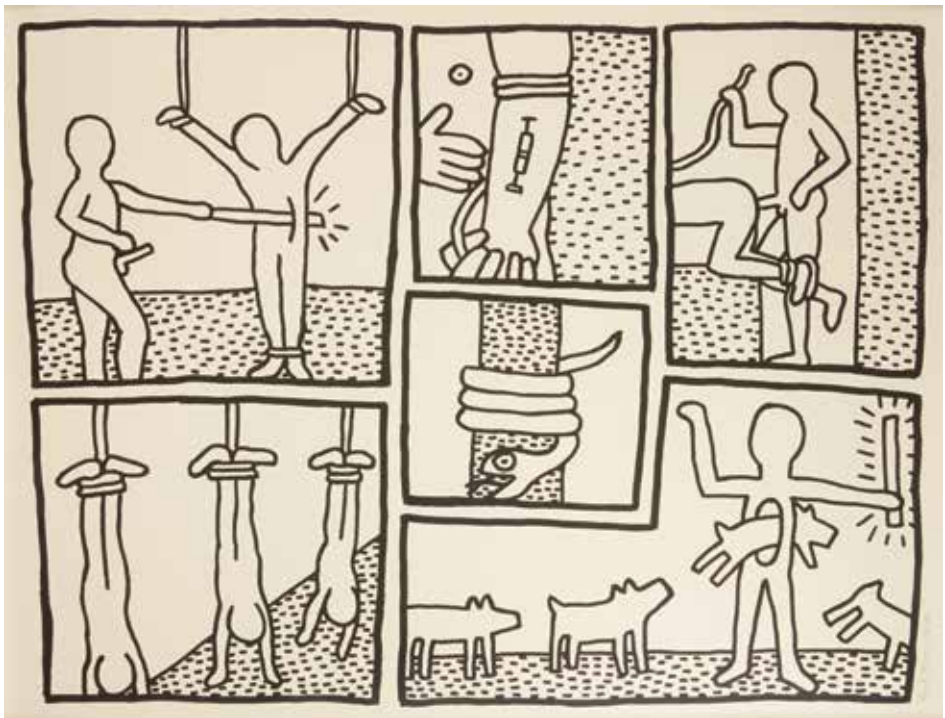
This work was executed in 2006, and is number four from an edition of six.

\$20,000 - 30,000

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

Provenance

Lehmann Maupin, New York
Acquired directly from the above by the present owner



54

KEITH HARING (AMERICAN, 1958-1990)

Untitled (from *The Blueprint Drawings*), (L. 177),
1990

with the artist's insignia, signed in pencil, dated
and numbered '21/33 K. Haring 90' (lower right);
with the publisher's blindstamp (lower left)
screenprint on Arches cover paper

Image: 38 x 50 1/2 in. (96.5 x 128.3 cm.)

Sheet: 41 1/2 x 53 5/8 in. (108 x 136.2 cm.)

This work was printed and published by Durham
Press, Durham, Pennsylvania, and is number
twenty-one from an edition of thirty-three.

\$12,000 - 15,000



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

55

ARMAN (AMERICAN, 1928-2005)

Untitled, 1988

signed 'Arman' (lower left)
accumulation of acrylic paint and brushes on canvas

72 7/16 x 88 3/16 x 5 1/8 in.
184 x 224 x 13 cm.

This work was executed in 1988, and is unique.

\$20,000 - 30,000

This work is recorded in the *Arman Studio Archives*,
New York, under no. APA#8010.88.003.

Provenance

Private Collection, New York



56

STEVE MCCALLUM (AMERICAN, BORN 1951)

Ozello Yellow, 1987

signed twice, titled and dated twice 'STEVE
McCALLUM 1987 'OZELLO YELLOW' Steve
McCallum 11/10/87' (on the reverse)
acrylic on canvas

72 x 54 in.
182.9 x 137.2 cm.

\$2,000 - 3,000

Provenance

Private Collection, New York (acquired directly
from the artist)
Acquired directly from the above by the present
owner



57

ROBERT BURNS HEDRICK (CANADIAN, BORN 1930)

Enroute, 1961

signed and dated 'hedrick/61' (upper right);

signed and titled 'ENROUTE R. HEDRICK'

(on the reverse)

oil on canvas

80 x 72 in.

203.2 x 182.9 cm.

\$8,000 - 12,000

Provenance

Dorothy Cameron Gallery, Toronto

Private Estate, Toronto

Sale: Bonhams, New York, *American Paintings, Drawings and Sculpture*

Including Canadian Art, 29 November 2011, Lot 1180

Acquired directly from the above by the present owner



PROPERTY FROM THE COLLECTION OF OMAR VIZQUEL

58

ODD NERDRUM (NORWEGIAN, 1944)

Buried Alive, 1995-1996

signed 'Nerdrum' (on the overlap), titled in Norwegian 'Levende begravet' (on the reverse)
oil on canvas

43 5/8 x 45 3/4 in.
110.8 x 116.2 cm.

This work was executed in 1995-1996.

\$25,000 - 35,000

Provenance

Martina Hamilton Fine Art Inc., New York
Forum Gallery, New York
Acquired directly from the above the present owner



59

ALEX KATZ (AMERICAN, BORN 1927)

Yellow Tulips, 2014

signed in pencil and numbered 'Alex Katz 37/50'
(lower left)

screenprint in colors on wove paper

48 1/4 x 77 in.

122.6 x 195.6 cm.

This work was published in 2014 by Lococo Fine Art Publisher, St. Louis, and is number thirty-seven from an edition of fifty plus fifteen artist's proofs.

\$12,000 - 15,000



60

STEVE MCCALLUM (AMERICAN, BORN 1951)

Juke Out (Diptych), 1986

signed twice, titled, dated and inscribed
'McCALLUM 1986 'JUKE OUT' Steve McCallum'
(on the reverse of the right panel), signed, titled
and inscribed "'JUKE OUT' McCALLUM' (on the
reverse of the left panel)
acrylic on canvas, in two parts

Overall: 70 x 97 1/2 in.
177.8 x 247.7 cm.

\$2,500 - 3,500

Provenance

Private Collection, New York (acquired directly
from the artist)
Acquired directly from the above by the present
owner



61^W

ATTILA SZŰCS (HUNGARIAN, BORN 1967)

Two Women on Stage, 2002

signed, titled in Hungarian and dated 'SZŰCS
ATTILA "KET NŐ A STÉGEN" 2002' (on the
stretcher)

oil on canvas

94 3/4 x 79 in.

240.7 x 200.7 cm.

\$5,000 - 7,000

Provenance

Red Curtain, LLC, Art Basel Miami Beach
(acquired directly from the artist)

Acquired directly from the above by the present
owner in 2006



62

DONALD SULTAN (AMERICAN, BORN 1951)

Yellow Mimosa, July 23, 2015, 2015

signed in pencil, titled and dated 'Donald Sultan
Yellow Mimosa July 23 2015' (left vertical edge),
numbered '35/50' (lower right)
screenprint in colors with flocking on Museum
Board

32 x 45 in.

81.3 x 114.3 cm.

This work was published and printed by Lococo
Fine Art, St. Louis, and is number thirty-five from
an edition of fifty.

\$3,000 - 5,000



63

MATTHEW CHAMBERS (AMERICAN, BORN 1982)

*This Is The Grass That Grows Wherever Land Is
And Water Is, 2017*

signed and dated 'Matthew Chambers 2017' (on
the reverse)
oil and acrylic on canvas, in the artist-made walnut
frame

61 x 49 in.
154.9 x 124.5 cm.

\$6,000 - 8,000

Provenance

Praz-Delavallade, Los Angeles
Acquired directly from the above by the present
owner



64

JULIAN HOEBER (AMERICAN, BORN 1974)

Execution Changes #75 (XS, Q1, LMJ, DC, Q2, LRJ, DC, Q3, LRG, LC, Q4, CRJ, LC), 2013

signed, titled and dated 'Julian Hoerber
EXECUTION CHANGES #75 (XS, Q1, LMJ, DC,
Q2, LRJ, DC, Q3, LRG, LC, Q4, CRJ, LC) 2013'
(on the reverse)

acrylic on canvas laid on panel, in the artist's
frame

66 x 44 in.

167.6 x 111.8 cm.

\$6,000 - 8,000

Provenance

Blum & Poe, Los Angeles

Acquired directly from the above by the present
owner

Re • Evaluated



65

CHARLES SCHUCKER (AMERICAN, 1908-1998)

Red and Pink Oval Mandala, 1977

signed four times, partially titled twice and dated four times 'Schucker Red and Pink Oval 77' (on the stretcher)
oil on canvas

73 x 93 in.
185.4 x 236.2 cm.

\$7,000 - 9,000

Provenance

Collection of the Artist, New York
Acquired directly from the above by the present owner

Charles Schucker was an early exponent of the stain and pouring techniques most prominently popularized by Helen Frankenthaler and Schucker's good friend and art-school classmate, Morris Louis. Differing from many of his contemporaries, Schucker had an intense preparatory process, which might include pencil drawings, paper cutouts, and even a pulley system to tilt large canvases. A long-time professor at the Pratt Institute, Schucker was quite well regarded during his six-decade career, with work included in numerous exhibitions at major American institutions including the Metropolitan Museum of Art, the Museum of Modern Art, the Brooklyn Museum, and the San Francisco Museum of Modern Art. In addition to a lauded solo show at the Whitney Museum of American Art in 1971, Schucker received numerous awards in his lifetime and his documents are in The Archives of American Art at the Smithsonian.



66

CHARLES SCHUCKER (AMERICAN, 1908-1998)

High, Wide and Handsome, 1989

signed and dated 'Schucker 89' (lower right);
signed, titled twice and dated 'High Wide
and Handsome Schucker, 89 High Wide and
Handsome' (on the stretcher)
oil on canvas

58 1/4 x 70 in.
148 x 177.8 cm.

\$7,000 - 9,000

Provenance

Collection of the Artist, New York
Acquired directly from the above by the present
owner



67

CHARLES SCHUCKER (AMERICAN, 1908-1998)

Untitled, 1985

signed thrice, dated twice 'Schucker 85 Schucker
Schucker 85' (on the stretcher)
oil on canvas

73 x 53 in.
185.4 x 134.6 cm.

\$7,000 - 9,000

Provenance

Collection of the Artist, New York
Acquired directly from the above by the present
owner



68[□]

BETTY PARSONS (AMERICAN, 1900-1982)

Sun and Sea, 1966

titled, dated and indistinctly inscribed 'Sun + Sea
1966' (on the stretcher)

oil on canvas

12 x 16 in.

30.5 x 40.6 cm.

\$1,500 - 2,000

Provenance

Acquired directly from the artist by the present
owner

The owner of the present lot and Betty Parsons were great friends and confidants. This was partly because the owner, himself a painter, never asked Parsons for representation as an artist; his reasoning being that she did not provide her artists with a stipend. Parsons greatly respected the owner, and his oeuvre, and they became friends that regularly lunched together. After one studio visit, they exchanged artworks and hence the present lot was given to the owner in exchange for one of his works of a similar size. This work has been within his private collection ever since.



69

ROSALYN DREXLER (AMERICAN, BORN 1926)

Visit, 1964

signed and titled 'ROSALYN DREXLER Visit' (on the stretcher)

liquotex and oil on canvas

16 x 14 in.

40.6 x 35.6 cm.

This work was executed in 1964.

\$2,000 - 3,000

Provenance

CORE Gallery, New York

Kornblee 58e79, New York

Private Collection, New York

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

Acquired directly from the above by the present owner

Notable for working in an abstract style outside of New York, Jerry Pinsler often used the Chicago skyline as inspiration in his non-representational paintings. Painted early in his career, the largely self-taught Pinsler would go on to specialize in graphic and three-dimensional design, garnering acclaim for his work with pinball machines.



70

JERRY PINSLER (AMERICAN, 1928-1996)

Landscape - August, 1959

signed with the artist's initials and dated 'JP 59' (lower left); signed and titled 'JERRY PINSLER LANDSCAPE – AUGUST' (on the reverse)
oil on canvas

44 x 40 in.
111.8 x 101.6 cm.

\$3,000 - 5,000

Provenance

Private Collection, Chicago
Thence by descent to the present owner



71

JERRY PINSLER (AMERICAN, 1928-1996)

Bright Landscape, 1957

signed with the artist's initials and dated 'JP 57' (lower right); signed and titled 'J. PINSLER "BRIGHT LANDSCAPE"' (on the stretcher)
oil on canvas

37 7/8 x 40 in.
96.2 x 101.6 cm.

\$3,000 - 5,000

Provenance

Private Collection, Chicago
Thence by descent to the present owner

Informed by his time abroad as a critic for the Boston Evening Transcript and the Chicago Tribune, Jean Xcéron abandoned the traditional aesthetic of the Corcoran School of Art, instead tackling cubism en route to the non-objective style he would become best known for.

72

JEAN XCÉRON (GREEK, 1890-1967)

Composition (28), 1964

signed and dated 'Xcéron - 64' (lower center);
signed, titled, dated and inscribed 'JEAN
XCÉRON COMPOSITION (28) 1964' (on the
reverse)

oil on canvas

36 1/8 x 47 7/8 in.

91.8 x 121.6 cm.

\$4,000 - 6,000

Provenance

Private Collection, Chicago

Thence by descent to the present owner



73

JEAN XCÉRON (GREEK, 1890-1967)

Painting #5, 1956-1957

signed 'Xceron' (lower right); signed, titled, dated
and inscribed 'Xceron Painting #5 1956-57' (on
the reverse)

oil on canvas

34 15/16 x 22 3/4 in.

88.7 x 57.8 cm.

\$3,000 - 5,000

Provenance

Private Collection, Chicago

Thence by descent to the present owner



A practitioner of Abstract and Figurative Expressionism, Earl Kerkam had an exceptional reputation within New York City. In genuine admiration, the artists Willem de Kooning, Phillip Guston and Mark Rothko all agreed that Kerkam was one of the finest painters to come out of America.



74

EARL KERKAM (AMERICAN, 1890-1965)

Self Portrait, 1959

signed 'KERKAM' (upper right)
oil on board

30 x 24 7/8 in.
76.2 x 63.2 cm.

This work was executed in 1959.

\$3,000 - 5,000

Provenance

World House Galleries, New York
Private Collection, Chicago
Thence by descent to the present owner



75

EARL KERKAM (AMERICAN, 1890-1965)

Self Portrait, 1958

signed 'KERKAM' (upper right)
oil on board

23 3/4 x 19 5/8 in.
60.3 x 49.8 cm.

This work was executed in 1958.

\$2,000 - 3,000

Provenance

Contemporary Arts, Inc., New York
World House Galleries, New York
Private Collection, Chicago
Thence by descent to the present owner

76

CARL HOLTY (AMERICAN, 1900-1973)

Untitled, circa 1950

signed 'Carl Holty' (lower right); signed 'Carl Holty' (on the reverse)
oil on canvas

16 x 20 1/16 in.
40.6 x 51 cm.

This work was executed *circa* 1950.

\$2,000 - 3,000

Provenance

Private Collection, Hyde Park, New York
Acquired directly from the above by the present owner in 2014



PROPERTY FROM THE PORTLAND ART MUSEUM, PORTLAND, OREGON, SOLD TO BENEFIT THE MUSEUM ACQUISITION FUND

77

FELIPE ORLANDO (CUBAN, 1911-2001)

Untitled (Music), circa 1956

signed 'FELIPE ORLANDO.' (lower left)
oil on canvas

28 1/8 x 34 in.
71.4 x 86.4 cm.

This work was executed *circa* 1956.

\$3,000 - 5,000

The authenticity of this work has kindly been confirmed by Roberto Cobas Amate, Havana, Cuba.

Provenance

Portland Art Museum Collection, Portland





78

RAMÓN OVIEDO (DOMINICAN, BORN 1927)

Camuflaje, 1981

signed 'Oviedo' (upper right); signed, titled, dated
and inscribed "'CAMUFLAJE" OVIEDO/81' (on
the reverse)

oil on canvas

24 1/4 x 29 1/4 in.

61.6 x 74.3 cm.

\$4,000 - 6,000

Provenance

Private Collection, Maryland



79

RÓMULO MACCIÓ (ARGENTINIAN, BORN 1931)

Untitled, 1961

signed and dated 'Maccio 61' (lower right)

oil on canvas

15 3/4 x 12 in.

40 x 30.5 cm.

\$8,000 - 12,000

Provenance

Private Collection (acquired in Buenos Aires *circa* 1961)

Thence by descent to the present owner



80

ROBERTO DIAGO (CUBAN, 1920-1957)

Instrumento Musical (Variación con un Tema Dado), 1950

signed and dated in Roman Numerals 'DIAGO | L' (lower right); signed, titled, dated and inscribed 'INSTRUMENTO MUSICAL (VARIACION CON UN TEMA DADO) ROBERTO DIAGO 1950' (on the reverse)

gouache on board

11 x 14 in.

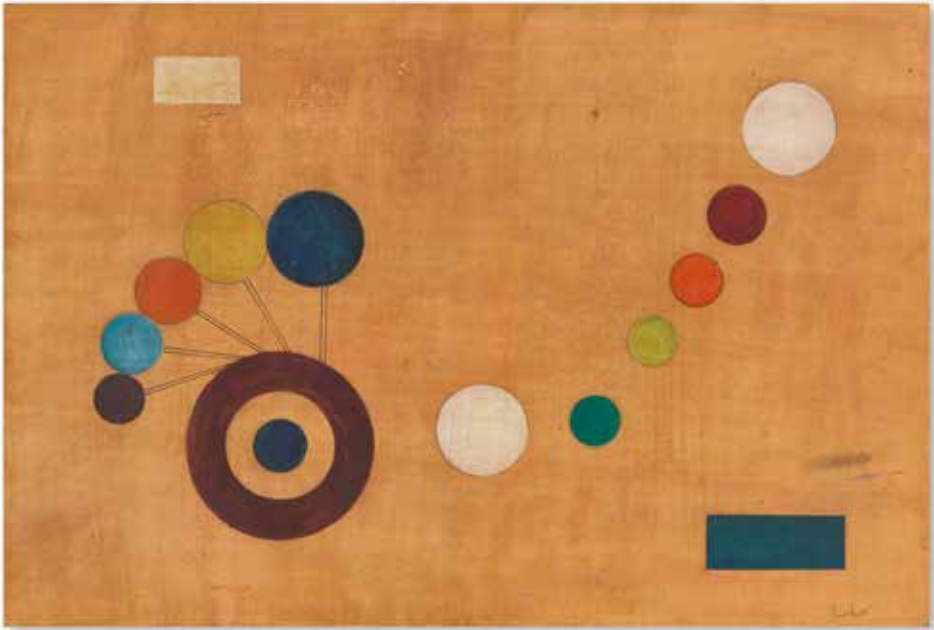
27.9 x 35.6 cm.

\$4,000 - 6,000

Provenance

Private Collection, Washington, D.C.

Acquired directly from the above by the present owner in 2017



81

LOLÓ SOLDEVILLA (CUBAN, 1901-1971)

Sin título, circa 1956

signed 'LOLÓ' (lower right)

oil on hardboard

13 x 19 3/16 in.

33 x 48.7 cm.

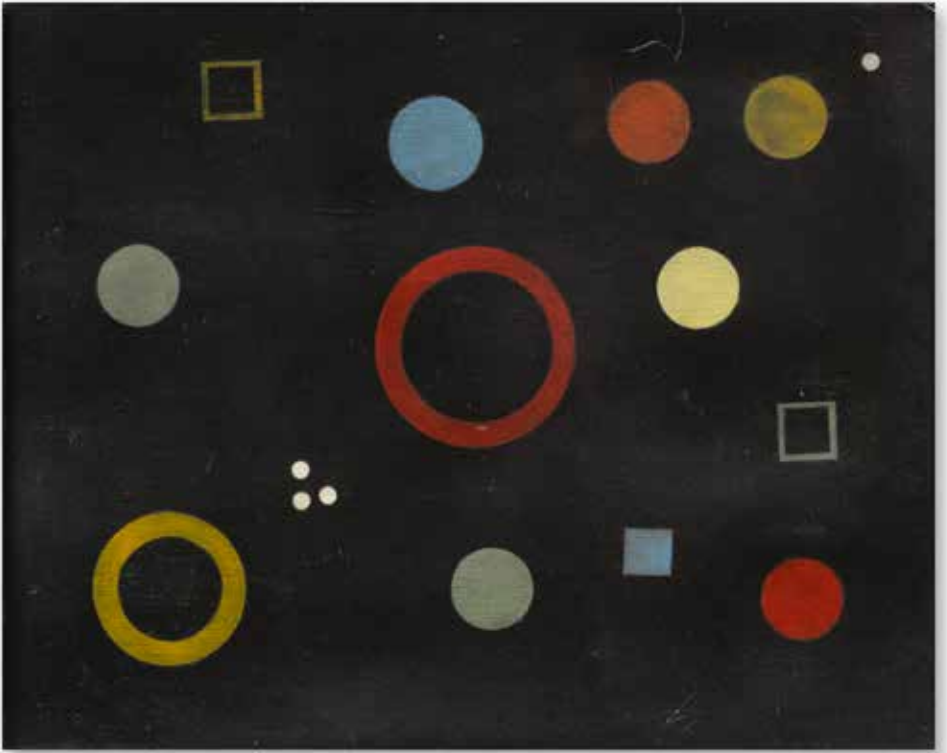
This work was executed *circa* 1956.

\$5,000 - 7,000

This work is accompanied by a photo-certificate of authenticity signed by Roberto Cobas Amate, Havana, Cuba.

Provenance

Sarracino Gallery, Coral Gables, Florida
Acquired directly from the above by the present owner



82

LOLÓ SOLDEVILLA (CUBAN, 1901-1971)

Sin título, *circa* 1950

signed 'LOLÓ' (lower right)

polychrome wood and jute mounted on board

16 x 20 in.

40.6 x 50.8 cm.

This work was executed *circa* 1950.

\$5,000 - 7,000

This work is accompanied by a photo-certificate of authenticity signed by Roberto Cobas Amate, Havana, Cuba.

Provenance

Sarracino Gallery, Coral Gables, Florida

Acquired directly from the above by the present owner



83

SANDÚ DARIÉ (CUBAN, 1908-1991)

Sin título, circa 1950

signed 'DARIE' (lower center)
oil on wood

27 7/8 x 19 7/8 in.
70.8 x 48.6 cm.

This work was executed *circa* 1950.

\$8,000 - 12,000

The authenticity of this work has kindly been confirmed by Roberto Cobas Amate, Havana, Cuba.

Provenance

Coral Gables Gallery, Florida
Acquired directly from the above by the present owner



84

SANDÚ DARIÉ (CUBAN, 1908-1991)

Sin título, circa 1955

signed 'DARIE' (lower right)
oil on board

15 3/4 x 19 5/8 in.
40 x 49.8 cm.

This work was executed *circa* 1955.

\$8,000 - 12,000

This work is accompanied by a photo-certificate of authenticity issued by Roberto Cobas Amate, Havana, Cuba.

Provenance

Coral Gables Gallery, Florida
Acquired directly from the above by the present owner

Next • Generation: Works from a Private New York Collection

Lots 85 – 99



85

ETHAN GREENBAUM (AMERICAN, BORN 1979)

Intro, 2014

signed, titled and dated 'Ethan Greenbaum "Intro" 2014' (on the reverse of the frame)
direct to substrate print on vacuum-formed plastic and spray enamel

27 5/8 x 24 5/8 in.
70.2 x 62.5 cm.

This work is unique.

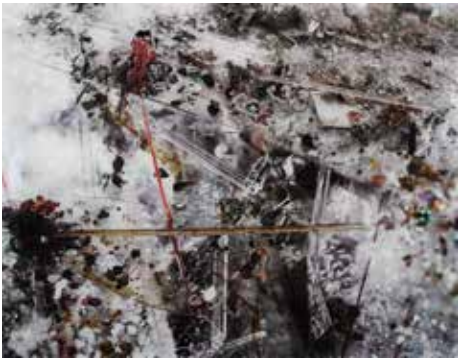
\$1,500 - 2,000

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

Provenance

Kansas Gallery, New York

Acquired directly from the above by the present owner



86

CARTER MULL (AMERICAN, BORN 1977)

Pascal's Wager (A Dream of a Perfect Life), 2004

signed and dated 'Carter Mull 2004' (to a label affixed to the reverse)

chromogenic print

25 x 32 1/2 in.

63.5 x 82.6 cm.

This work is number two from an edition of three plus one artist's proof.

\$2,000 - 3,000

Provenance

Rivington Arms, New York

Acquired directly from the above by the present owner



7

**STEVEN BINDERNAGEL
(AMERICAN, BORN 1978)**

'Untitled, 2010

signed and dated 'Steven Bindernagel 2010' (on the reverse)

acrylic and flashe on canvas

7 15/16 x 22 in.

1 x 55.9 cm.

1,000 - 1,500

Provenance

FRG Gallery, New York

Acquired directly from the above by the present owner



88

JESSIE EDELMAN (AMERICAN, BORN 1986)

Day Gazer XI, 2015

signed and dated 'Jessie Edelman 2015' (on the reverse)

oil on canvas

27 1/16 x 22 3/16 in.

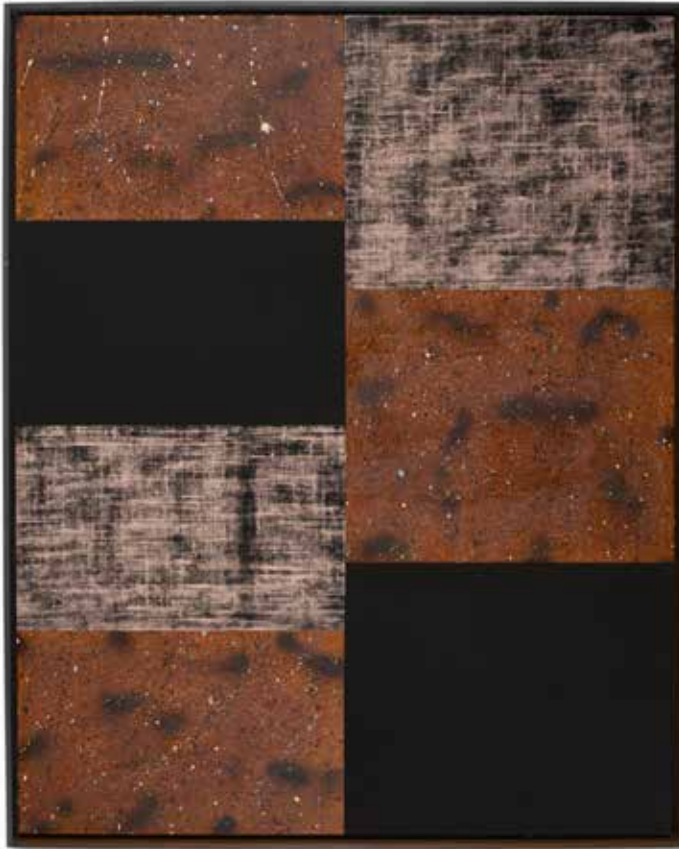
68.7 x 56.4 cm.

\$2,500 - 3,500

Provenance

Robert Blumenthal Gallery, New York

Acquired directly from the above by the present owner



89

STEVEN COX (AUSTRALIAN, BORN 1958)

Here Awa, There Awa, 2014

signed, titled and dated 'Steven Cox 2014 'HERE
AWA, THERE AWA' (on the reverse)
oil, enamel, acrylic and spray paint on canvas

39 3/8 x 31 5/8 in.
100 x 80.3 cm.

\$3,000 - 5,000

Provenance

Halsey McKay Gallery, Easthampton, New York
Acquired directly from the above by the present
owner



90

DANIEL HEIDKAMP (AMERICAN, BORN 1980)

Fondation Louis Vuitton, 2015

signed with the artist's initial 'D' (lower right);
signed, titled and dated 'Daniel Heidkamp 2015
FONDATION LV' (on the reverse of the frame)
oil on linen

24 x 18 3/8 in.

61 x 46.7 cm.

\$3,000 - 5,000

Provenance

Half Gallery, New York

Acquired directly from the above by the present
owner



91
TOMORY DODGE (AMERICAN, BORN 1974)
Dead Mall, 2004

signed, titled and dated 'TOMORY DODGE DEAD MALL 2004' (on the reverse)
watercolor and pencil on paper

13 15/16 x 19 15/16 in.
35.4 x 50.6 cm.

\$1,500 - 2,000

Provenance

CRG Gallery, New York
Acquired directly from the above by the present owner



92
ERIC MACK (AMERICAN, BORN 1976)
OOT-1528, 2004

signed and dated 'emack '04' (lower right)
mixed media on paper

11 15/16 x 11 7/8 in.
30.3 x 30.2 cm.

\$1,200 - 1,800

Provenance

Fay Gold Gallery, Atlanta
Acquired directly from the above by the present owner



93

BAPTISTE CACCIA (FRENCH, BORN 1988)

HG+BG+HD+BD (CROIX NO 3), 2014

signed, titled and dated 'CACCIA
"HG+BG+HD+BD (CROIX NO3)" 2014' (on the
reverse)
silkscreen and acrylic on canvas

39 5/16 x 31 7/8 in.
99.9 x 81 cm.

\$3,000 - 5,000

Provenance

Robert Blumenthal Gallery, New York
Acquired directly from the above by the present
owner



94

MATT LIFSON (AMERICAN, BORN 1985)

Two Boys and a Ram, 2007

signed 'Matt Lifson' (on the reverse), signed, titled
and dated 'Matt Lifson, "Two Boys and a Ram"
2007' (on the overlap)
oil on canvas

47 15/16 x 59 7/8 in.
121.8 x 152.1 cm.

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present
owner



95

JESSICA SANDERS (AMERICAN, BORN 1985)

Crumple A38, 2014

signed, titled and dated 'CRUMPLE A38 J
SANDERS 2014' (on the overlap)
beeswax on stretched linen, in the artist's frame

35 1/16 x 26 11/16 in.

89.1 x 67.8 cm.

\$2,500 - 3,500

Provenance

Kansas Gallery, New York

Acquired directly from the above by the present
owner



96

GIANNA COMMITO (AMERICAN, BORN 1976)

Bear, 2011

signed, titled and dated 'GIANNA COMMITO
BEAR 2011' (on the reverse)
watercolor, casein and marble dust ground on
panel

23 7/8 x 29 15/16 in.
60.6 x 76 cm.

\$2,000 - 3,000

Provenance

Rachel Uffner Gallery, New York
Acquired directly from the above by the present
owner



97

BRYAN GRAF (AMERICAN, BORN 1982)

Butterfly #7 (from the *Wildlife Analysis* series),
2011

signed 'Bryan K. Graf' (to a label affixed to the
reverse)

chromogenic print

39 7/16 x 29 15/16 in.
100.2 x 76 cm.

This work was executed in 2011, and is number
two from an edition of two.

\$2,500 - 3,500

Provenance

Yancey Richardson Gallery, New York

Acquired directly from the above by the present
owner



98

CHRIS DUNCAN (AMERICAN, BORN 1974)

Untitled, 2008

signed and dated 'CHRIS DUNCAN 2008' (on the reverse)

spray paint, acrylic, gouache, ink, marker, colored pencil and thread on paper

25 11/16 x 20 9/16 in.
65.2 x 52.2 cm.

\$1,200 - 1,800

Provenance

Jeff Bailey Gallery, New York

Acquired directly from the above by the present owner



99

TED GAHL (AMERICAN, BORN 1983)

3 (Lost Sloops), 2011

signed, titled and dated "'3 (LOST SLOOPS)" ted gahl '11' (on the reverse)

acrylic on panel

30 x 30 in.
76.2 x 76.2 cm.

\$1,500 - 2,500

Provenance

Dodge Gallery, New York

Acquired directly from the above by the present owner

In • The • Round



100

MATT JOHNSON (AMERICAN, BORN 1978)

Diet Coke, 2006

incised with the artist's initials and numbered
'M.J. AP 2' (on the underside)
acrylic on chrome-plated cast bronze

4 9/16 x 2 1/2 x 2 1/2 in.
11.6 x 6.4 x 6.4 cm.

This work was executed in 2006, and is artist's
proof number two from an outside edition of
thirteen plus five artist's proofs.

\$3,000 - 5,000

Provenance

Acquired directly from the artist by the present
owner in 2006

101

YAYOI KUSAMA (JAPANESE, BORN 1929)

Red Pumpkin; Yellow Pumpkin (Two Works),
designed in 2015



each stamped with the artist's copyright (on the underside)
painted cast resin

4 x 3 1/4 x 3 1/4 in.
10.2 x 8.3 x 8.3 cm.

These works were designed in 2015, and are accompanied by their original presentation boxes.

\$700 - 1,000

Provenance

Private Collection, Connecticut



102

KAWS (AMERICAN, BORN 1974)

Small Lie (Grey), Small Lie (Black), Small Lie (Brown) (Set of Three), 2017

each stamped with the artist's name, title, date, and fabricator 'KAWS..17 SMALL LIE MEDICOM TOY CHINA' (on the underside)
painted vinyl

Each: 10 7/8 x 5 1/8 x 4 3/4 in.
27.6 x 13 x 12 cm.

This work is from a limited edition fabricated by Medicom, and is presented in its original packaging.

\$1,000 - 1,500

Provenance

Acquired directly from the artist by the present owner in 2017



103

JEFF KOONS (AMERICAN, BORN 1955)

Balloon Swan (Yellow), 2017

with the publisher's blindstamp and the artist's stamped signature, title, date, number and inscription 'JEFF KOONS BALLOON SWAN (YELLOW)' and 'K JEFF KOONS LIMITED EDITIONS | FINE PORCELAIN 259/999 '17' (on the underside)

metallic porcelain multiple

9 1/2 x 6 1/2 x 8 1/4 in.

24.1 x 16.5 x 21 cm.

This work was published by Bernardaud, Limoges, France, and is number 259 from an edition of 999 plus 50 artist's proofs. This work is accompanied by the original box.

\$10,000 - 15,000

Provenance

Acquired directly from Bernardaud, New York by the present owner



104^W

WILLIE COLE (AMERICAN, BORN 1955)

Gas Snake (G), 1992

gas pump nozzle, rubber hose and rebar

Variable Dimensions: 44 1/4 x 28 x 27 1/2 in.
112.4 x 71.1 x 69.9 cm.

This work was executed in 1992.

\$5,000 - 7,000

Provenance

Brooke Alexander Gallery, New York
Private Collection, New York (acquired directly
from the above in 1992)

Sale: Sotheby's, New York, *Selected Works from
the Neuberger Berman and Lehman Brothers
Corporate Art Collections*, 25 September 2010,
Lot 104

Acquired directly from the above by the present
owner

105^W

WILL RYMAN (AMERICAN, BORN 1969)

Untitled (Rose 28), 2009

steel, epoxy resin, aluminum mesh, plaster and
paint on painted steel base

33 x 52 x 54 in.

83.8 x 132.1 x 137.2 cm

This work was executed in 2009, and is unique.

\$10,000 - 15,000

Provenance

Lio Malca, New York

Acquired from the above by the present owner
in 2009





PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

106

ARMAN (AMERICAN, 1928-2005)

Untitled, 1988

accumulation of paint brushes in Plexiglas

31 1/2 x 23 5/8 x 3 3/8 in.

80 x 60 x 8.6 cm.

This work was executed in 1988, and is unique.

\$10,000 - 15,000

This work is recorded in the *Arman Studio Archives*,
New York, under no. APA#8003.98.506.

Provenance

Private Collection, New York



107

ALEX KATZ (AMERICAN, BORN 1927)

Black Dress 7 (Carmen), 2018

incised 'Alex Katz' (to the top of the base);
stamped '© ALEX KATZ 11/35 LOCOCO FINE
ART PUBLISHER' (to the bottom of the base)
painted aluminum

25 1/8 x 8 1/2 x 3 in.
63.8 x 21.6 x 7.6 cm.

This work was published in 2018 by Lococo Fine Art Publisher, St. Louis, and is number eleven from an edition of thirty-five.

\$10,000 - 12,000

Provenance

Acquired directly from Lococo Fine Art Publisher by the present owner



108^W

SHIRO KURAMATA (JAPANESE, 1934-1991)

'How High The Moon' Armchair, designed 1986

with the 'Vitra' label (on the underside)
nickel-plated steel mesh

Height: 28 1/4 (71.8 cm.)

Width: 37 3/8 (94.9 cm.)

Depth: 32 in. (81.3 cm.)

This work was designed in 1986, and was
produced by Vitra in 1987.

\$4,000 - 6,000

Provenance

Vitra, Inc., New York

Acquired directly from the above by the present
owner *circa* 2002



109

YAYOI KUSAMA (JAPANESE, BORN 1929)

Golden Spirit, 2005

incised 'YAYOI KUSAMA 2005' (on the reverse);
with the Sevres stamp, dated and numbered
'2005 6/18 (to the bottom of the foot)
glazed bisque-fired porcelain

Height: 16 in. (40.6 cm.)

Width: 6 3/4 in. (17.1 cm.)

This work was executed for Sevres, Paris, and is number six from an edition of eighteen. This work is accompanied by its original presentation box.

\$15,000 - 20,000

Provenance

Sevres, Paris

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



110

BOAZ VAADIA (ISRAELI/AMERICAN, 1951-2017)

Hanan, 1989

incised with the artist's monogram and numbered
'VB 3/7' (to the base)
bronze and bluestone

8 x 13 x 8 in.

20.3 x 33 x 20.3 cm.

This work was executed in 1989, and is number
three from an edition of seven plus three artist's
proofs.

\$4,000 - 6,000

Provenance

Margulies Taplin Gallery, Miami

Acquired directly from the above by the present
owner in 1990



111^W

RON ARAD (ISRAELI, BORN 1951)

Split Table, designed 1989

walnut and steel

Height: 29 1/2 in. (74.9 cm.)

Width Closed: 63 in. (160 cm.)

Width Fully Extended: 152 in. (386.1 cm.)

Depth: 34 1/2 in. (87.6 cm.)

This table was designed in 1989 for Poltronova, and only approximately fifteen examples of this model were produced.

\$15,000 - 20,000

Provenance

Private Collection, Paris



112^W

MARCEL BREUER (HUNGARIAN, 1902-1981)

Unique Table, 1968

granite

Height: 28 1/4 in. (71.8 cm.)

Length: 120 in. (304.8 cm.)

Width: 54 in. (137.2 cm.)

This work was executed in 1968, and was designed for the interior of the Armstrong building in New Haven, Connecticut, designed together with architect Robert Gatje.

Marcel Breuer designed a total of three unique elongated hexagonal tables, each measuring eight, ten and twelve feet in length respectively.

\$40,000 - 60,000

Provenance

Armstrong Rubber Company Headquarters,
New Haven, Connecticut
Acquired directly from the above by the
present owner





113^W

THORNTON DIAL (AMERICAN, 1928-2016)

Chair and Table, *circa* 1995.

steel, acrylic and rubber

Chair: 55 x 23 1/2 x 33 1/4 in. (139.7 x 84.5 x 84.5 cm.)

Table: 18 1/4 x 25 5/8 x 16 1/2 in. (46.4 x 65.1 x 41.9 cm.)

These works were executed *circa* 1955

\$5,000 - 7,000

Provenance

William Arnett Collection, Atlanta (acquired directly from the artist)

Acquired directly from the above by the present owner



PROPERTY FROM THE COLLECTION OF ALLAN STONE

114^w

ARMAN (AMERICAN, 1928-2005)

Land Urchin, 1978

incised 'Arman AP' (to the lower reverse)
accumulation of cast bronze forks on
rectangular base

21 x 28 x 13 in.
53.3 x 71.1 x 33 cm.

This work was executed in 1978, and is the
artist's proof from an outside edition of eight
plus one artist's proof.

\$6,000 - 8,000

This work is recorded in the *Arman Studio Archives*, New York, under no. APA#8001.78.001.

Provenance

Allan Stone Collection, New York



115

CLEMENT MEADMORE
(AUSTRALIAN/AMERICAN, 1929-2005)

Wind Up, 1994

incised 'Meadmore '94 2/8' (to the lower edge)
bronze

19 x 12 x 10 in.
48.3 x 30.5 x 25.4 cm.

This work was executed in 1994, and is number two from an edition of eight.

\$15,000 - 20,000

Provenance

Private Collection, Toronto



PROPERTY FROM THE COLLECTION OF LEWIS NORRY

116

KENNETH NOLAND (AMERICAN, 1924-2010)

Kenneth Noland, with text by Kenworth Moffet, 1977

signed and dated 'Kenneth Noland 1977' (on the cover); signed and numbered 'Kenneth Noland 10' (on the limitation page)

Square Quarto. Color and black and white illustrations of works by Noland. Publisher's white cloth with designs by Noland on the cover, in Lucite slip case.

10 15/16 x 11 5/8 x 1 1/2 in.
27.8 x 29.5 x 3.8 cm.

This limited edition monograph was published in 1977 by Harry N. Abrams, New York, and is number ten from an edition of fifty-five.

\$12,000 - 18,000

Provenance

Ann Norry Gallery, Rochester
Thence by descent to the present owner



117^W

HANS J. WEGNER (DANISH, 1914-2007)

Cabinet, designed 1958

beech, teak and glass

Height: 71 in. (180.3 cm.)

Width: 71 in. (180.3 cm.)

Depth: 19 1/2 in. (49.5 cm.)

This cabinet was designed in 1958 for RY Møbler, and is model RY20.

\$2,000 - 3,000

Provenance

Private Collection, Idar-Oberstein, Germany
(acquired in Copenhagen in 1961)

Thence by descent to the present owner



118^W

PETER HVIDT (DANISH, 1916-1986) AND

ORLA MØLGAARD-NIELSEN (DANISH, 1907-1993)

Sofa, designed 1960

with the enamel France & Son retailers tag (to the underside)

teak, matte chrome-plated steel and upholstery

Height: 30 in. (76.2 cm.)

Width: 79 1/2 in. (201.9 cm.)

Depth: 30 1/2 in. (77.5 cm.)

This sofa was designed in 1960 for Carl Hansen & Son.

\$2,000 - 3,000

Provenance

Private Collection, Idar-Oberstein, Germany
(acquired in Copenhagen in 1961)

Thence by descent to the present owner



(Alternate view of the present work without cushions)

119^W

HANS J. WEGNER (DANISH, 1914-2007)

Set of Six Dining Chairs, designed 1951

each branded 'DESIGNER HANS J WEGNER
MADE IN DENMARK BY CARL HANSEN & SON
ODENSE DENMARK' (to the underside)
beech and teak

Each:

Height: 30 in. (76.2 cm.)

Width: 20 in. (50.8 cm.)

Depth: 16 1/2 in. (41.9 cm.)

These chairs were designed in 1951 for Carl Hansen & Son, and are model CH23.



\$3,000 - 5,000

Provenance

Private Collection, Idar-Oberstein, Germany
(acquired in Copenhagen in 1961)
Thence by descent to the present owner

120^W

DANISH MODERN

Extended Dining Table, 1961

teak, with two extension leaves

Height: 29 1/4 in. (74.3 cm.)

Width Fully Extended: 106 1/2 in. (270.5 cm.)

Each Leave Width: 23 1/2 in. (59.7 cm.)

Depth: 37 1/4 in. (94.6 cm.)

This work was executed in 1961.

\$1,500 - 2,000

Provenance

Private Collection, Idar-Oberstein, Germany
(acquired in Copenhagen in 1961)
Thence by descent to the present owner





121

PAUL JENKINS (AMERICAN, 1923-2012)

Phenomena Startled Rush, circa 1970

signed 'Paul Jenkins' (lower right)

watercolor on paper

41 3/4 x 29 1/2 in.

106 x 75 cm.

This work was executed *circa* 1970.

\$3,500 - 5,500

Provenance

Galerie 99, Bay Harbor Islands, Florida

Private Collection, Michigan (acquired directly
from the above)

Thence by descent to the present owner



122

ORMOND GIGLI (AMERICAN, BORN 1925)

Lips, 1960

signed in ink, titled, dated and numbered 'Lips
1960 Ormond Gigli 4/30' (in the lower margin)
chromogenic print, printed later

Image: 24 x 35 11/16 in. (61 x 90.6 cm.)

Sheet: 30 x 42 in. (76.2 x 106.7 cm.)

This work is number four from an edition of thirty.

\$12,000 - 18,000

Provenance

Collection of the Artist, New York

Acquired directly from the above by the present
owner



123

KAREL APPEL (DUTCH, 1921-2006)

Untitled, circa 1959

signed 'Appel' (lower right), dedicated (lower left)
oil pastel on paper

19 5/8 x 13 7/8 in.
49.8 x 35.2 cm.

This work was executed *circa* 1959.

\$4,000 - 6,000

This work is accompanied by a photo-certificate of authenticity issued by the *Karel Appel Foundation*, Amsterdam.

Provenance

Acquired directly from the artist by the previous owner
Thence by descent to the present owner



124

ROBERT SMITHSON (AMERICAN, 1938-1973)

Shadows, 1961

signed and dated 'R. Smithson 61' (lower left);
titled 'Shadows' (on the reverse)
pen and ink on paper

23 7/8 x 17 7/8 in.
60.6 x 45.4 cm.

\$10,000 - 15,000

Provenance

de Castellane Gallery, Massachusetts
Mike and Suzanne Vanderwoude Collection, New
York
Acquired directly from the above by the present
owner



125

ROBERT SMITHSON (AMERICAN, 1938-1973)

Grey Chalice, 1961

signed 'R. Smithson' (upper right); titled 'Grey
Chalice' (on the reverse)
oil on paper

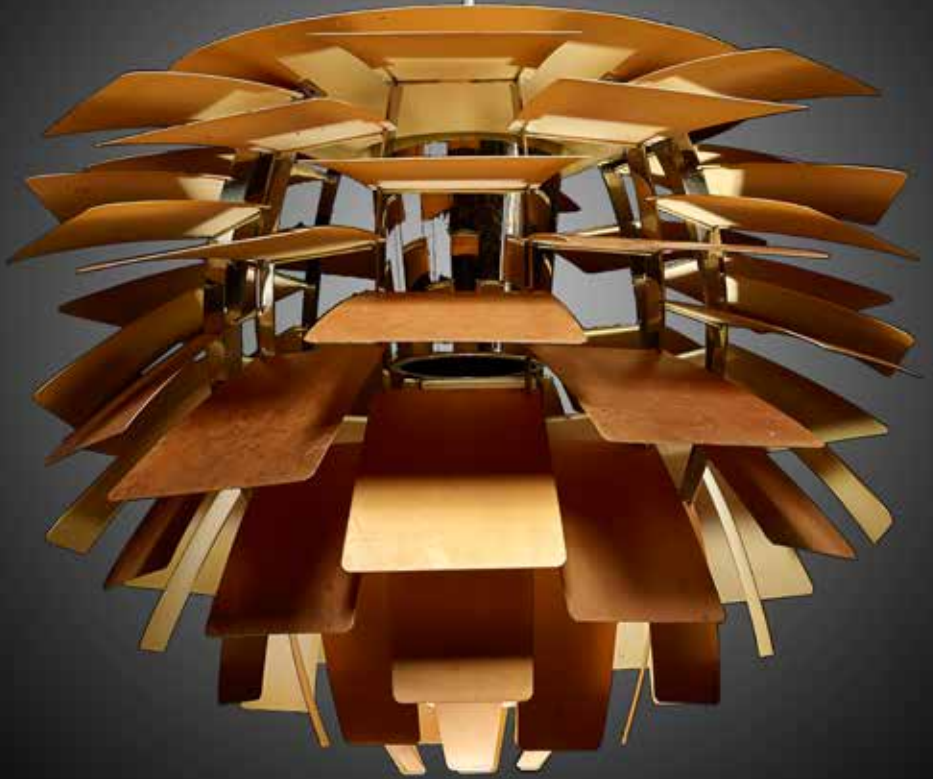
17 7/8 x 12 in.
45.4 x 30.5 cm.

This work was executed in 1961.

\$10,000 - 15,000

Provenance

Vanderwoude Tananbaum Gallery, New York
DC Moore Gallery, New York
James Cohan Gallery, New York
Acquired directly from the above by the present
owner



126^w

POUL HENNINGSEN (DANISH, 1894-1967)

Important Pre-Production Artichoke Ceiling Light
from the Langelinie Pavilion, 1958

engraved 'LP' (to the top plate)
solid copper, nickel-plated brass, pale pink
reflective interior paint and plastic

Height: 26 in. (66 cm.)

Diameter: 31 in. (78.7 cm.)

This work was executed in 1958 for Louis
Poulsen.

\$25,000 - 35,000

Provenance

Langelinie Pavilion, Copenhagen
Peter Nicolaisen Collection, Copenhagen
(acquired directly from the above in 2003)
Acquired directly from the above by the present
owner *circa* 2015

The present lot was one of the original five
Artichoke ceiling lights that were commissioned
in 1957 from Poul Henningsen by architects Eva
and Nils Koppel for use in the Langelinie Pavilion
restaurant, Copenhagen.

The original design differs from the later
production models in many ways, including the
use of nickel-plated brass for the frame, a looser
arrangement of petal shades, and the use of a
pale pink shade of paint for the reflective interior
surfaces of the petal shades. The shade of pink
that was chosen was that used for the Pink
Septima ceiling light, designed in 1930-31.



127^W

VERNER PANTON (DANISH, 1926-1999)

1-2-3 System Lounge Chair, designed 1973

leather, aluminum and chrome-plated steel

Height: 45 in. (114.3 cm.)

Width: 27 1/2 in. (69.9 cm.)

Depth: 29 1/2 in. (74.9 cm.)

This chair was designed in 1973 for Fritz Hansen, and is model F.

\$2,000 - 3,000

Provenance

Private Collection, New York



128^W

FLORENCE KNOLL (AMERICAN, 1917-2019)

Hanging Cabinet, designed 1947

with the early 'Knoll Associates' label
(on the reverse)

lacquered wood, walnut and leather

Height: 17 3/4 in. (45.1 cm.)

Width: 72 in. (182.9 cm.)

Depth: 15 1/4 in. (38.7 cm.)

This work was designed in 1947 for Knoll Associates, and is model 121 W-1.

\$3,000 - 5,000

Provenance

Private Collection, New York

Acquired directly from the above by the present owner



129^W

FLORENCE KNOLL (AMERICAN, 1917-2019)

Hanging Cabinet, designed 1947

with the early 'Knoll Associates' label
(on the reverse)
sliding doors, lacquered wood, walnut and
leather

Provenance

Private Collection, New York
Acquired directly from the above by the
present owner

Height: 17 3/4 in. (45.1 cm.)

Width: 72 in. (182.9 cm.)

Depth: 15 1/4 in. (38.7 cm.)

This work was designed in 1947 for Knoll
Associates, and is model 123.

\$3,000 - 5,000



130^W

FLORENCE KNOLL (AMERICAN, 1917-2019)

Hanging Cabinet, designed 1947

with the early 'Knoll Associates' label
(on the reverse)
sliding doors, lacquered wood, walnut and leather

Provenance

Private Collection, New York
Acquired directly from the above by the
present owner

Height: 17 3/4 in. (45.1 cm.)

Width: 72 in. (182.9 cm.)

Depth: 15 1/4 in. (38.7 cm.)

This work was designed in 1947 for Knoll
Associates, and is model 121 W-1.

\$3,000 - 5,000



131^W

JOE COLOMBO (ITALIAN, 1930-1971)

Illuminated Combi-Center, *circa* 1965

walnut, aluminum and acrylic

Height: 55 1/2 in. (141 cm.)

Diameter: 33 1/4 in. (84.5 cm.)

This work was designed in 1963 for Bernini, and executed *circa* 1965.

\$7,000 - 9,000

The system was awarded the Silver Medal at the XIIIe Milan Triennale.

Provenance

Private Collection, Rome (acquired *circa* 1968)

Thence by descent to the present owner in 1972



132

EMILIO TADINI (ITALIAN, 1927-2003)

Viaje a Italia, 1973

acrylic on canvas

63 15/16 x 51 1/4 in.

162.4 x 130.2 cm.

This work was executed in 1973.

\$12,000 - 18,000

Provenance

Private Collection, Miami



133^W

STILNOVO (ITALIAN, 1946-1988)

Ceiling Light, *circa* 1950

brass

Drop: 42 in. (106.7 cm.)

This light was executed *circa* 1950.

\$5,000 - 7,000

Provenance

Collection of Filippo Antonino Raffa, Milan



134^W

LEONARDI LEONCILLO (ITALIAN, 1915-1968)

Console Table, *circa* 1955

mahogany, brass, glass and glazed ceramic

Height: 34 in. (86.4 cm.)

Width: 96 in. (243.8 cm.)

Depth: 29 in. (73.7 cm.)

This work was executed *circa* 1955.

\$10,000 - 15,000

This work is accompanied by a handwritten photo-certificate of authenticity signed by Enrico Mascelloni.

Provenance

Bernd Goeckler Antiques, New York



135^W

PAOLO BUFFA (ITALIAN, 1903-1970)

Pair of Armchairs, *circa* 1955

walnut, later upholstered cushions

Each:

Height: 31 1/2 in. (80 cm.)

Width: 27 in. (68.6 cm.)

Depth: 22 1/2 in. (57.2 cm.)

These chairs were executed *circa* 1955.

\$3,000 - 5,000

Provenance

Private Collection, Europe

136

GINO SARFATTI (ITALIAN, 1912-1985)

Two Table Lamps, designed 1971

aluminum with white and caviar grey crackle paint

Height: 12 1/4 in. (31 cm.)

Diameter: 15 1/4 in. (39 cm.)

These works were designed in 1971 for Arteluce, and are model nos. 607.

\$1,500 - 2,500

Provenance

Collection of Filippo Antonino Raffa, Milan



Artist Index

A

Abramovic, Marina 9
Appel, Karel 123
Arad, Ron 111
Arman 55, 106, 114

B

Bernhardt, Katherine 3, 7
Biggers, Sanford 17
Bindernägel, Steven 87
Bleckner, Ross 24
Bochner, Mel 1
Breuer, Marcel 112
Brown, James 45
Buffa, Paolo 135

C

Caccia, Baptiste 93
Chambers, Matthew 63
Cienfuegos, Gonzalo 50
Clark, Larry 35
Cole, Willie 104
Colombo, Joe 131
Commio, Gianna 96
Cortright, Petra 12
Cottingham, Robert 4
Cox, Steven 89

D

Danish Modern 120
Darié, Sandú 83, 84
Dial, Thornton 26, 113
Dine, Jim 21
Dodge, Tomory 91
Drexler, Rosalyn 69
Duncan, Chris 98

E

Edelman, Jessie 88

F

Fab 5 Freddy, Brathwaite, Fred 34
Flood, Mark 6

G

Gahl, Ted 99
Gigli, Ormond 122
Goldberg, Michael 47, 48
Graf, Bryan 97
Graves, Nancy 52
Greenbaum, Ethan 85
Grey, Kevin 30
Guyton, Wade 14

H

Hancock, Trenton Doyle 41
Haring, Keith 54
Hedrick, Robert Burns 57
Heidkamp, Daniel 90
Henningsen, Poul 126
Henson, Bill 8
Hernández, Secundino 49
Hodges, Jim 29
Hoeber, Julian 64
Holty, Carl 76
Huart, Philippe 10
Hvidt, Peter 118

J

Johnson, Matt 100

K

Katz, Alex 59, 107
KAWS 102
Kerkam, Earl 74, 75
Knight, Chris 42
Knoll, Florence 128, 129, 130
Koons, Jeff 103
Kuramata, Shiro 108
Kusama, Yayoi 101, 109

L

Leoncillo, Leonardi 134
Lifson, Matt 94
Longo, Robert 19, 36
Loving, Al 43

M

Macció, Rómulo 79
Mack, Eric 92
McCallum, Steve 56, 60
McGinness, Ryan 51
Meadmore, Clement 115
Mehretu, Julie 39
Mull, Carter 86

N

Nagel, Patrick 25
Nerdrum, Odd 58
Noland, Kenneth 116

O

Ofilii, Chris 2
Orlando, Felipe 77
Oviedo, Ramón 78

P

Panton, Verner 127
Parsons, Betty 68
Pettibon, Raymond 44
Pinsler, Jerry 70, 71

R

Resnick, Milton 37
Richter, Gerhard 18
Ryman, Will 105

S

Salle, David 23
Samaras, Lucas 16
Sanders, Jessica 95
Sarfatti, Gino 136
Scherman, Tony 46
Schucker, Charles 65, 66, 67
Smithson, Robert 124, 125
Soldevilla, Loló 81, 82
Steinkamp, Jennifer 53
Stilnovó 133
Sultan, Donald 62
Szűcs, Attila 61

T

Tadini, Emilio 132
Ting, Walasse 27
Tobey, Mark 28
Twombly, Cy 32

V

Vaadia, Boaz 110
Vasarely, Victor 22

W

Walker, Kara 38, 40
Warhol, Andy 15
Wegner, Hans J. 117, 119
Whitney, Stanley 33

X

Xcéron, Jean 72, 73

Bonhams

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PREVIEW

September 20 - 24

INQUIRIES

+1 (323) 436 5507

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LARRY BELL (B. 1939)

Cube 12, 2006

coated glass

15 x 15 x 15 in.

\$70,000 - 100,000

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including

completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

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3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

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

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the

Conditions of sale - continued

total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

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

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8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

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14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

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(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

Conditions of sale - continued

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

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

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **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

Conditions of sale - continued

identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS

OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

approximately 35 days after completion of sale.

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer's guide

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Buyer's guide - continued

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 Tuesday 1 October oversized lots (noted as W next to the lot number and/or listed on page 160) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Friday 25 October. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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

Auction Results

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

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Tuesday 1 October. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY 2 OCTOBER.

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 Tuesday 8 October.. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

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

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

Important notice to buyers - continued

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

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

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

Oversized lots

61	117	130
104	118	131
105	119	133
108	120	134
111	126	135
112	127	
113	128	
114	129	

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

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

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

Bonhams

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

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

Please note that all telephone calls are recorded.

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

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

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

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

Bonhams Specialist Departments

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
Sheri 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 0088

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
Fergus Gambon
+44 20 7468 8245

British Ceramics

London
Fergus Gambon
+44 20 7468 8245

California & Western Paintings & Sculpture

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

Carpets

London
Helena Gurnley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glenmie
+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
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting

Memorabilia
Edinburgh
Kevin McCimpsey
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
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88 Queensway
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+65 (0) 6701 8001 fax
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Taiwan
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37th Floor,
Taipei 101 Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

Europe

Austria
Thomas Kamm
thomas.kamm@bonhams.com
+49 900 89 2420 5812
austria@bonhams.com

Belgium
Christine De Schaetzen
christine.deschaetzen@bonhams.com
Boulevard Saint
Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France
Catherine Yaiche
catherine.yaiche@bonhams.com
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
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katharina.schmid@bonhams.com
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Hamburg
Marie Becker Lingenthal
marie.beckerlingenthal@bonhams.com
+49 (0) 17 4236 0022
hamburg@bonhams.com

Germany - Munich
Thomas Kamm
thomas.kamm@bonhams.com
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart
Katharina Schmid
katharina.schmid@bonhams.com
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stuttgart@bonhams.com

Greece
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Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
Kieran O'Boyle
kieran.oboyle@bonhams.com
31 Moleworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan
Luca Curradi
luca.curradi@bonhams.com
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Emma Dalla Libera
emma.dallalibera@bonhams.com
Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands
Koen Samson
koen.samson@bonhams.com
De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Filipa De Andrade
filipa.deandrade@bonhams.com
Rua Bartolomeu Dias
no160, 1o
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

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teresa.ybarra@bonhams.com
+34 930 156 686
+34 680 347 606
barcelona@bonhams.com

Spain - Madrid
Johann Leibbrandt
johann.leibbrandt@bonhams.com
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Rue Etienne-Dumont 10
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geneva@bonhams.com

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Representatives:
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Terri Adrian-Hardy
terri.hardy@bonhams.com
+1 (602) 859 1843
arizona@bonhams.com

California
Central Valley
David Daniel
david.daniel@bonhams.com
+1 (916) 364 1645
nevada@bonhams.com

California - Palm Springs
Brooke Sivo
brooke.sivo@bonhams.com
+1 (760) 350 4255
palm Springs@bonhams.com

California - San Diego
Brooke Sivo
brooke.sivo@bonhams.com
+1 (760) 567 1744
sandiego@bonhams.com

Colorado
Lance Vigil
lance.vigil@bonhams.com
+1 (720) 355 3737
colorado@bonhams.com

Florida
April Matteini
april.matteini@bonhams.com
+1 (305) 978 2459
Alexis Butler
alexis.butler@bonhams.com
+1 (305) 878 5366
miami@bonhams.com

Georgia
Mary Moore Bethea
mary.bethea@bonhams.com
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest
Natalie B. Waechter
natalie.waechter@bonhams.com
+1 (773) 267 3300
Shawn Marsh
shawn.marsh@bonhams.com
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts & New England
Amy Corcoran
amy.corcoran@bonhams.com
+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
david.daniel@bonhams.com
+1 (775) 831 0330
nevada@bonhams.com

New Mexico
Terri Adrian-Hardy
terri.hardy@bonhams.com
+1 (602) 859 1843
newmexico@bonhams.com

Oregon & Idaho
Sheryl Acheson
sheryl.acheson@bonhams.com
+1 (971) 727 7797
oregon@bonhams.com

Edinburgh

22 Queen Street
Edinburgh
EH2 1JK
+44 131 225 2266
+44 131 220 2547 fax

Los Angeles

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

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220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Texas - Dallas

Mary Holm
mary.holm@
bonhams.com
+1 (214) 557 2716
dallas@bonhams.com

Texas - Houston

Lindsay Davis
lindsay.davis@
bonhams.com
+1 (713) 855 7452
texas@bonhams.com

Virginia

Gertraud Hechl
gertraud.hechl@
bonhams.com
+1 (202) 422 2733
virginia@
bonhams.com

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Heather O'Mahony
heather.omahony@
bonhams.com
+1 (206) 566 3913
seattle@
bonhams.com

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gertraud.hechl@
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340 King St East
2nd floor, Office 213
Toronto ON
M5A 1K8
kristin.kearney@
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