

An abstract painting by Avdo 67, featuring a dark, textured background with vibrant, irregular patches of color including red, yellow, green, and blue. The brushstrokes are visible and expressive, creating a sense of movement and depth. A large, circular red shape is prominent in the upper right corner.

ISRAELI &  
INTERNATIONAL  
ART

NEW YORK 20 DECEMBER 2017

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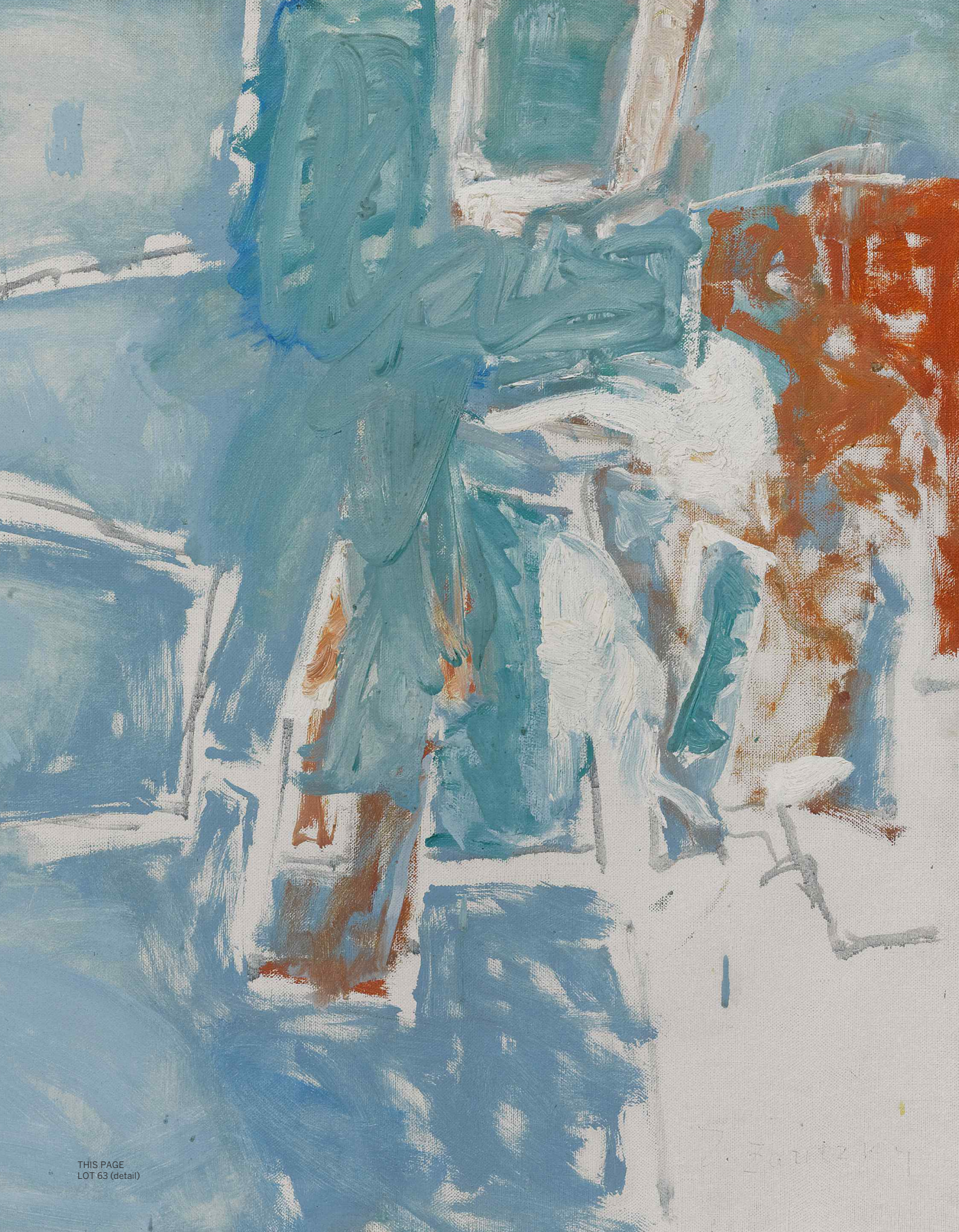
Avdo 67



FRONT COVER  
LOT 9  
BACK COVER  
LOT 18  
THIS PAGE  
LOT 17

The image features a complex abstract composition of vertical white strips. Each strip is decorated with various geometric shapes and colors, including red, blue, green, yellow, purple, and black. The strips are arranged in a way that creates a sense of depth and movement, with some shapes overlapping others. The overall effect is a vibrant, multi-colored pattern that changes as the viewer's perspective shifts.

ISRAELI &  
INTERNATIONAL  
ART



# ISRAELI & INTERNATIONAL ART

AUCTION IN NEW YORK  
20 DECEMBER 2017  
SALE N09638  
2:00 PM

## EXHIBITION

Thursday 14 December  
10 am-5 pm

Friday 15 December  
10 am-5 pm

Saturday 16 December  
10 am-5 pm

Sunday 17 December  
1 pm-5 pm

Monday 18 December  
10 am-5 pm

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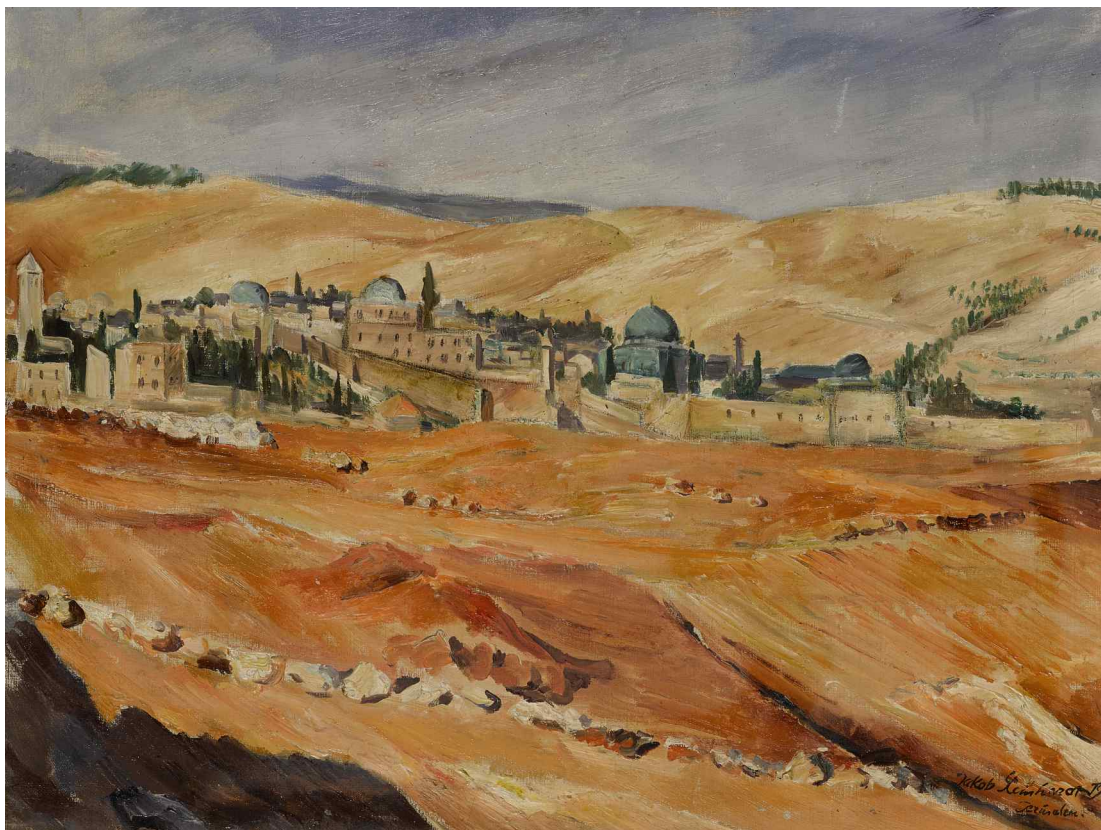
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1



2

1

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## JAKOB STEINHARDT

1887 - 1968

### Jerusalem

Signed *Jakob Steinhardt*, titled *Jerusalem*, and dated 1925  
(lower right)

Oil on canvas

22 ¼ by 29 ¾ in.; 56.5 by 75.6 cm

Painted in 1925.

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

2

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## ANNA TICHO

1894 - 1980

### Walls of Jerusalem

Signed *A Ticho* (lower left)

Charcoal on paper

Sheet: 22 ½ by 17 ¾ in.; 57.2 by 45.1 cm; Sight: 17 ¼ by 14 ⅞ in.; 43.5 by 37.8 cm

#### PROVENANCE

Acquired from the artist

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



3

3

PROPERTY OF A PRIVATE BALTIMORE COLLECTION

## LUDWIG BLUM

1891-1975

### View of Jerusalem

Signed *L Blum* and in Hebrew and dated 1960 (lower right)

Oil on canvas

24 by 32 in.; 61 by 81.3 cm

Painted in 1960.

#### PROVENANCE

Safrai Art Gallery Ltd., Jerusalem

Purchased from the above by the parents of the present owner, 1963

Thence by descent to the present owner

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



4

4

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

## REUVEN RUBIN

1893 - 1974

### Chassidic Dancers

Signed *Rubin* and in Hebrew (lower right); signed *RUBIN*, titled *CHASSIDIC DANCERS*, inscribed *MADE IN ISRAEL*, and dated 1968 (on the stretcher)

Oil on canvas  
29 by 21 ¼ in.; 73.6 by 48.9 cm  
Painted in 1968.

This work is accompanied by a certificate of authenticity from Carmela Rubin of the Rubin Museum Foundation.

#### PROVENANCE

Dr and Mrs. Arthur First, Philadelphia (acquired from the artist)  
Thence by descent to the present owner

#### LITERATURE

Sarah Wilkinson, *Reuven Rubin*, New York, 1980, no. 267, illustrated p. 260

This work appeared on the cover of the CD *Itzhak Perelman, In the Fiddler's House*, Angel/EMI Records, 1995. A copy of the CD accompanies the lot.

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

5

PROPERTY OF A MICHIGAN PRIVATE COLLECTOR

## REUVEN RUBIN

1893 - 1974

### The Violets

Signed *Rubin* and in Hebrew (lower left); titled *The Violets*, signed *RUBIN* twice, inscribed *MADE IN ISRAEL*, and dated *1965* (on the stretcher)

Oil on canvas

12 ½ by 10 ½ in.; 31.8 by 26.7 cm

Painted in 1965.

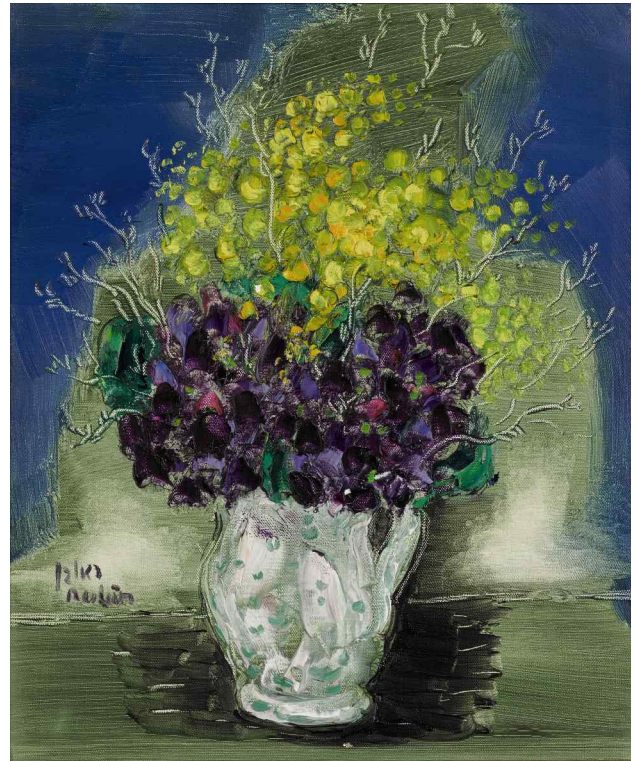
This work is accompanied by a certificate of authenticity from Carmela Rubin of the Rubin Museum Foundation.

#### PROVENANCE

Acquired by the grandfather of the present owner, late 1960s

Thence by descent to the present owner

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



5

6

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

## REUVEN RUBIN

1893 - 1974

### Flute Player

Signed *Rubin* and in Hebrew (lower right); signed *RUBIN* and in Hebrew, titled *-FLUTE PLAYER* and in Hebrew, and inscribed *MADE IN ISRAEL*. (on the stretcher)

Oil on canvas

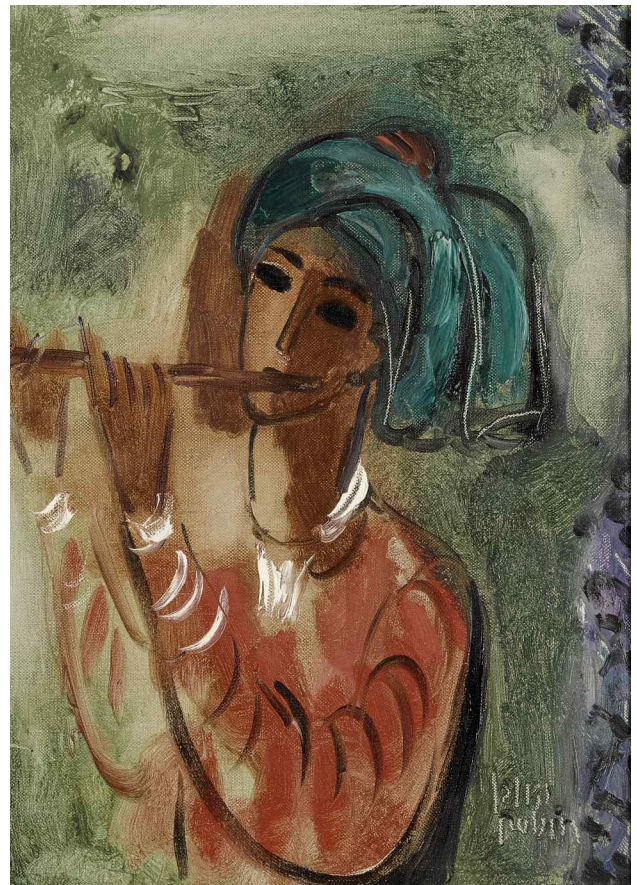
13 ¼ by 9 ½ in.; 33.7 by 24.1 cm

This work is accompanied by a certificate of authenticity from Carmela Rubin of the Rubin Museum Foundation.

#### PROVENANCE

Aberbach Fine Art, New York

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



6



## CHANA ORLOFF

1888 - 1968

### Nu - Adolescent

Inscribed *Chana Orloff*, dated 1928, and inscribed with the *Alexis. Rudier. / Fondateur. Paris* foundry mark (on the base)

Bronze, black patina

Height: 29 1/8 in.; 74 cm

Executed in 1928.

#### PROVENANCE

Private Collection, Chicago (since the 1970's)

#### LITERATURE

Félix Marcilhac, *Chana Orloff*, Paris, 1991, no. 3, illustrated in color p. 101; and no. 136, p. 234, illustrated p. 235

\$ 60,000-80,000

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

## AVIGDOR ARIKHA

1929 - 2010

### Nude on a Sheet

Signed *Arikha* and dated 88 (lower right); dated again *25 II 88* (on the reverse)

Oil on canvas

57 3/8 by 44 1/2 in.; 147 by 113 cm

Painted in 1988.

#### PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner, around 1988

#### LITERATURE

Duncan Thomas, *Arikha*, London, 1994, illustrated in color, p. 182

Arikha's innovative composition paired with his careful handling of the many subtle shades that build up white sheet and flesh infuse this quiet subject with a tense psychological energy.

In Duncan Thomas's monogram on the artist he compares the work to a painting by Lucien Freud, *Standing by the Rags*, from the same year. "Freud engages in an unremitting onslaught, where the layers of paint aim at the same plasticity as flesh itself; Arikha attempts, with an economy of means, to hold the evanescent luminosity of the model's flesh as something that is almost distinct from the substance that lies beneath the surface, although at the same time contributing to its realization. Few contemporary painters are equipped, either technically or psychologically, to paint from the model in either way." (Thomas, p. 182)

\$ 70,000-90,000



# SIX MASTERPIECES FROM THE COLLECTION OF THE LATE YEHUDA ASSIA

LOTS 9, 15, 21, 23, 27, AND 79

Born in Baghdad, Yehuda Assia (1917-2016) immigrated to Israel at 32 in 1949, and spent the following years between Israel and Geneva. A successful banker and businessman, a dedicated philanthropist, a devoted husband and father, Assia began collecting art with his late wife Jeanette Assia after they were inspired by the private collections of their acquaintances in Geneva. Assia's passion for art that reflects the traditions in which he was raised guided the tone and subject of his collecting. Masterworks from Israel's leading artists filled the walls of his home, alongside examples from international modern masters, with deeply personal associations for the collector. Carmela Rubin describes a visit to Assia's home where she toured his collection in preparation for exhibition at the Tel Aviv Museum of Art. "Assia paused by every one of Mordecai Ardon and Abel Pann's paintings, and quoted the biblical phrase to which each of the abstract or figurative compositions relates...he quoted each phrase in full from memory... How important it seemed to him... that none of his guests remain oblivious to the details of these biblical stories" (*Yehuda Assia – Art Collector, Highlights from the Yehuda Assia Collection*, p. 197).

*Sinai 1967*, like its earlier version, *Steppes of the Negev*, 1953, in the collection of the Stedelijk Museum, Amsterdam, illustrates themes from the book of Exodus. Ardon's masterpiece, also referred to as *Sinai Golden Calf and Serpent*, juxtaposes symbols of the story of the Israelites departure from Egypt, as they wandered the Sinai desert to the Holy Land - the golden calf, the cult idol erected by Aaron when Moses was away on Mount Sinai receiving the commandments and the bronze serpent, constructed by Moses to protect the people from attack by poisonous snakes.

"In the highly colorful and luminous *Sinai 1967* (the title was probably inspired by the Six-Day War, during which Israel reconquered the Sinai) equal importance is given to the Golden Calf and the Bronze Serpent, as both these elements occupy... almost the whole height of the desert, alight with gem-like touches under a full red sun blazing from the usual narrow strip of sky. Was Ardon underscoring the fact that demagoguery and superstition were strongly returning?" (Arturo Schwartz, *Mordecai Ardon: The Colors of Time*, p.53).



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PROPERTY FROM THE COLLECTION OF THE LATE YEHUDA ASSIA

## MORDECAI ARDON

1896 - 1992

### Sinai 1967

signed *Ardon* and dated 67. (lower right); signed *Ardon* and in Hebrew, and titled "SINAI 1967" (on the stretcher)

oil on canvas

57½ by 44⅞ in.; 145 by 114 cm

Painted in 1967.

**\$ 500,000-700,000**

### PROVENANCE

Marlborough-Gerson Gallery, New York  
The Yehuda Assia Collection, Tel Aviv  
Thence by descent to the present owner

### EXHIBITED

Venice Biennale, *International Art Exhibition XXXIV (Israel Pavilion)*, 1968, p. 108, no. 20, illustrated in the exhibition catalogue no. 117  
London, Marlborough Fine Art, *Mordecai Ardon (1896-1992); In Memoriam*, May - June 1995, p. 37, no. 14, illustrated in the exhibition catalogue p. 23  
The Israel Museum, Jerusalem, *Mordecai Ardon: Landscapes of Infinity*, February - July 2003, no. 42  
Tel Aviv Museum of Art, *Highlights from the Yehuda Assia Collection*, September - November 2009, illustrated in the exhibition catalogue pp 40-41

### LITERATURE

Michelle Vishny, *Mordecai Ardon*, New York, 1973, no. 229, p. 231, illustrated pl. 161  
Arturo Schwarz, *Mordecai Ardon: The Colors of Time*, Jerusalem, 2003, no. 63, illustrated p. 135





PROPERTY FROM A TORONTO ESTATE

## YOSL BERGNER

1920 - 2017

### Behind the Wall

Signed in Hebrew and dated 1967 (lower left)  
Oil on canvas  
39 ¼ by 39 1/¼ in.: 99.7 by 99.7 cm  
Painted in 1967.

This work is accompanied by a certificate from Studio Yosl Bergner.

#### PROVENANCE

Bineth Gallery of Fine Arts, Jerusalem  
Acquired by the present owner from the above in 1967

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

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

## YOSL BERGNER

1920 - 2017

### Five Graters in a Landscape

Signed *Yosl Bergner* (lower center) and signed in Hebrew and dated 68 (lower right); signed *Yosl Bergner*, titled "FIVE GRATERS IN A LANDSCAPE", and inscribed 65 X 81 cm (on the reverse)  
Oil on canvas  
25 5/8 by 31 7/8 in.: 65 by 81 cm  
Painted in 1968.

This work is accompanied by a certificate from Studio Yosl Bergner.

#### PROVENANCE

David Beinon, New York (Helped to found Kibbutz Sasa after WWII)  
Thence by descent to the present owner

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



10



11



12

12

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

## YOSLI BERGNER

1920 - 2017

### The Butterfly Girl

Signed *Yosli Bergner* and in Hebrew, dated 1971 (lower right); signed *Yosli Bergner* and titled "THE BUTTERFLY GIRL" (on the reverse)

Oil on canvas  
32 by 39 in.; 81.3 by 99 cm  
Painted in 1971.

This work is accompanied by a certificate from Studio Yosli Bergner.

#### PROVENANCE

Private collection, New York, 1980s  
Thence by descent to the present owner

\$ 15,000-20,000

13

PROPERTY FROM A TORONTO ESTATE

## YOSLI BERGNER

1920 - 2017

### Red Mountain

Signed in Hebrew and dated 1961 (lower right); signed *YOSLI BERGNER* and titled "RED MOUNTAIN" (on the reverse)

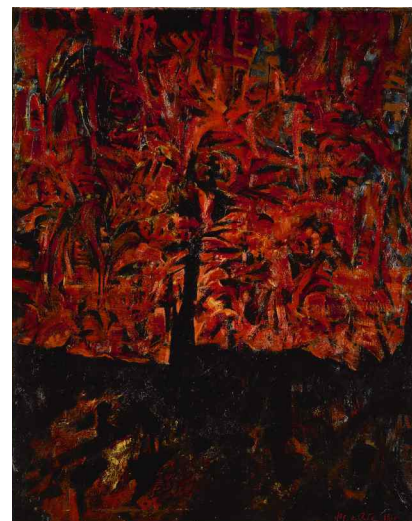
Oil on canvas  
36 ¼ by 28 ¾ in.; 92.1 by 73 cm  
Painted in 1961.

This work is accompanied by a certificate from Studio Yosli Bergner.

#### PROVENANCE

Bineth Gallery, Jerusalem  
Acquired by the present owner from the above in 1968

\$ 5,000-7,000



13

PROPERTY FROM A PRIVATE ISRAELI  
COLLECTION

## REUVEN RUBIN

1893 - 1974

### Oliviers en flamme

signed *Rubin* and in Hebrew (lower left); signed  
*RUBIN*, dated 1959/1961, titled *OLIVIERS EN  
FLAMME* and inscribed *MADE IN ISRAEL* (on the  
stretcher)

oil on canvas

30 by 40 $\frac{1}{8}$  in.; 76 by 102 cm

Painted between 1959-1961.

This work is accompanied by a certificate of  
authenticity from Carmela Rubin of the Rubin  
Museum Foundation.

### PROVENANCE

Sale: Christie's, New York, February 14, 1991,  
lot 97

Sale: Gordon Gallery, Tel Aviv, lot 423

Acquired at the sale above by the present owner

**\$ 120,000-150,000**





PROPERTY FROM THE COLLECTION OF THE LATE  
YEHUDA ASSIA

## MORDECAI ARDON

1896 - 1992

### Landscape

signed *Ardon*. (lower right); inscribed *ARDON  
JERUSALEM TIRZA ST* (on the stretcher)

oil on canvas

31½ by 44⅞ in.; 80 x 114 cm

Painted in the early 1970s.

### PROVENANCE

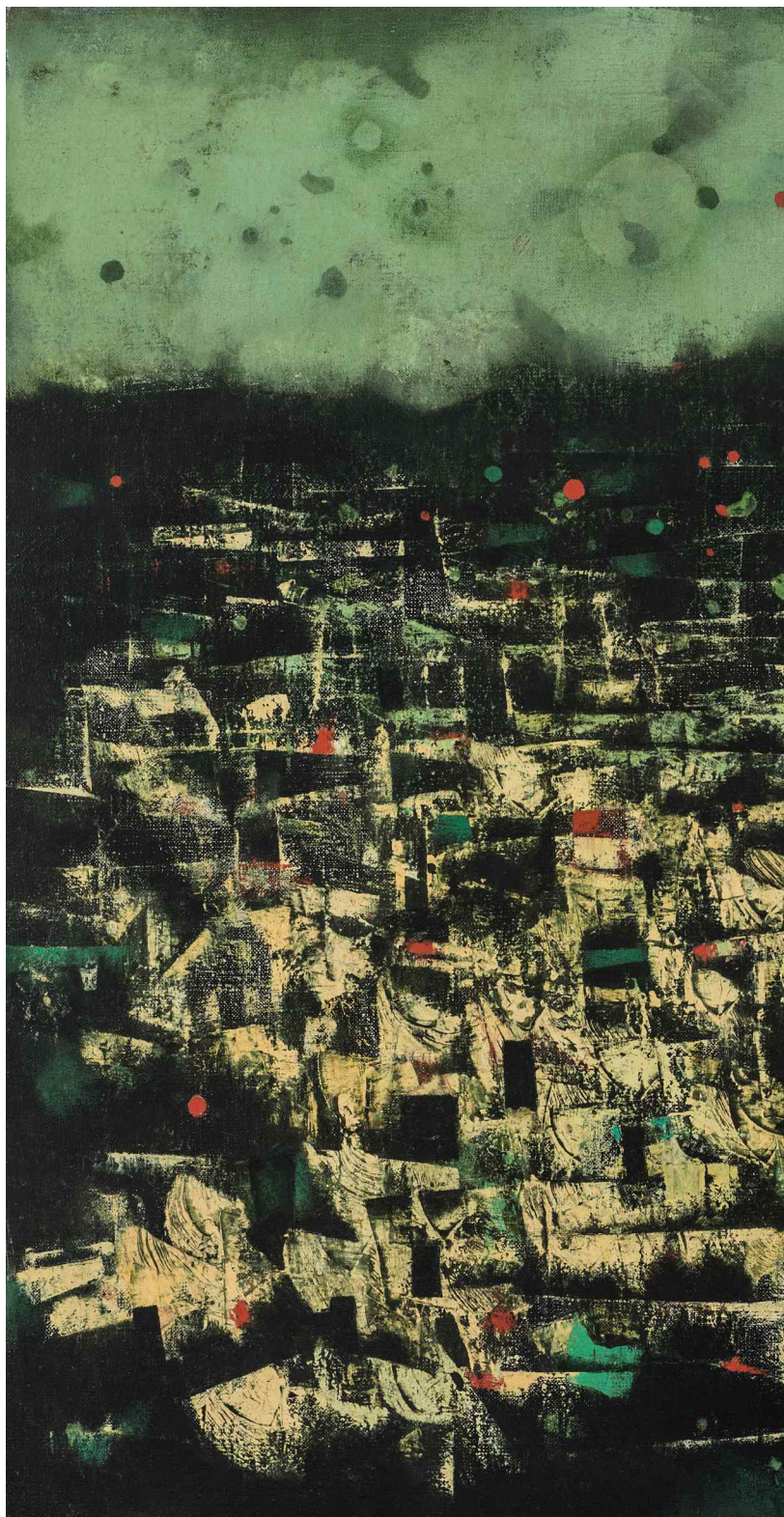
The Yehuda Assia Collection, Tel Aviv  
Thence by descent to the present owner

### EXHIBITED

Tel Aviv Museum of Art, *Highlights from the  
Yehuda Assia Collection*, September - November  
2009, illustrated in the exhibition catalogue p. 33

See lot 9.

**\$ 250,000-350,000**







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PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE  
**DENVER** ART MUSEUM

16

**AVIGDOR ARIKHA**

b.1929

**Studio Corner**

Signed *Arikha* and in Hebrew, inscribed *London*  
and dated 20.IV.76 (on the reverse)

Oil on canvas

36 by 28 in.; 91.5 by 71 cm

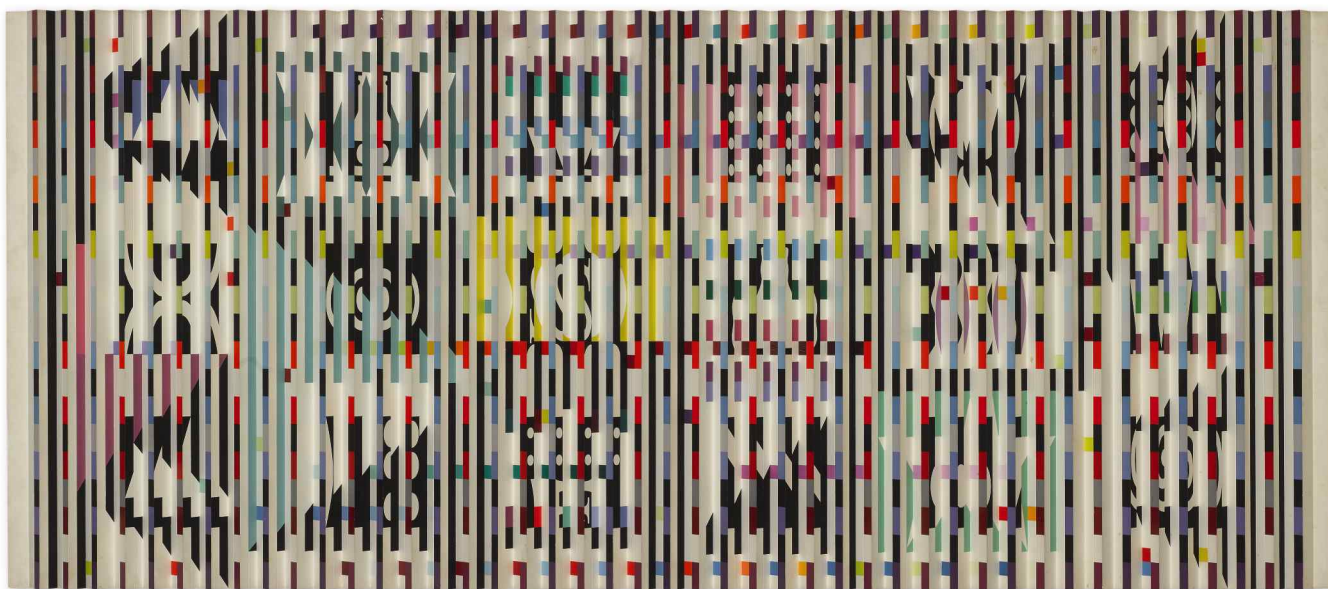
Painted in 1976.

**PROVENANCE**

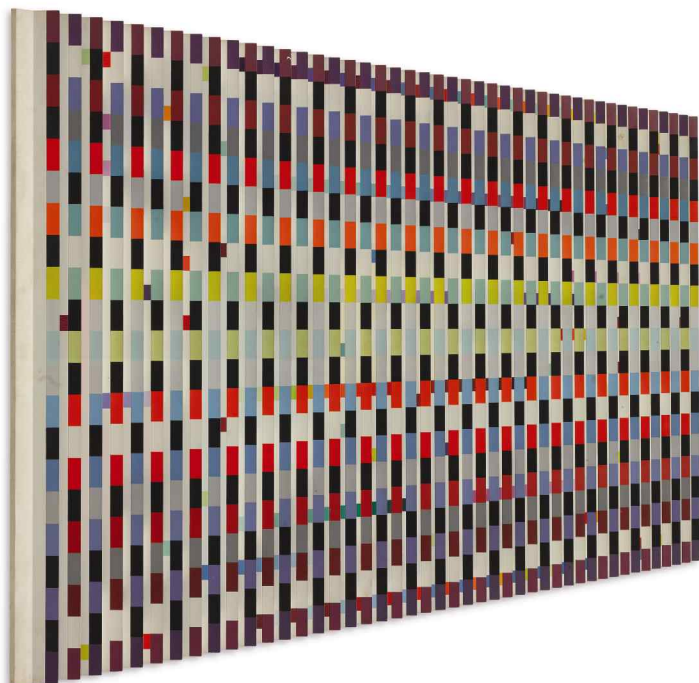
Marlborough Gallery, Zurich  
Mr. and Mrs. Fitzhugh Scott

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





17



17 Alternate view

17

PROPERTY FROM A PRIVATE COLLECTOR,  
FLORIDA

## YAACOV AGAM

b.1928

### Tout

Signed *Yaacov Agam*, dated *Paris 1973-5*, titled  
in French "TOUT" and again in English "ALL" (on  
the reverse)

Acrylic on aluminum

31 $\frac{7}{8}$  by 69 $\frac{1}{4}$  in.; 81 by 176 cm

Painted between 1973-1975.

### EXHIBITED

Palm Springs, Palm Springs Desert Museum,  
1976

New York, The Solomon R. Guggenheim Museum,  
*Agam: Beyond the Visible*, 1980, illustrated in the  
exhibition catalogue (with the title *Two*), pp 60-61

\$ 50,000-80,000

## MOSHE MOKADY

1902-1975

### Workers at the Port

Signed *Mokady* and in Hebrew (upper right); Signed in Hebrew and inscribed *I* (on the reverse)

oil on canvas

39 by 31½ in.; 99 by 80 cm

Painted in the mid-1920s.

This work is accompanied by a certificate of authenticity from Nina Mokady Hayon, 18 June 2015.

#### PROVENANCE

Private Collection, Israel

Acquired from the above by the present owner, 2013

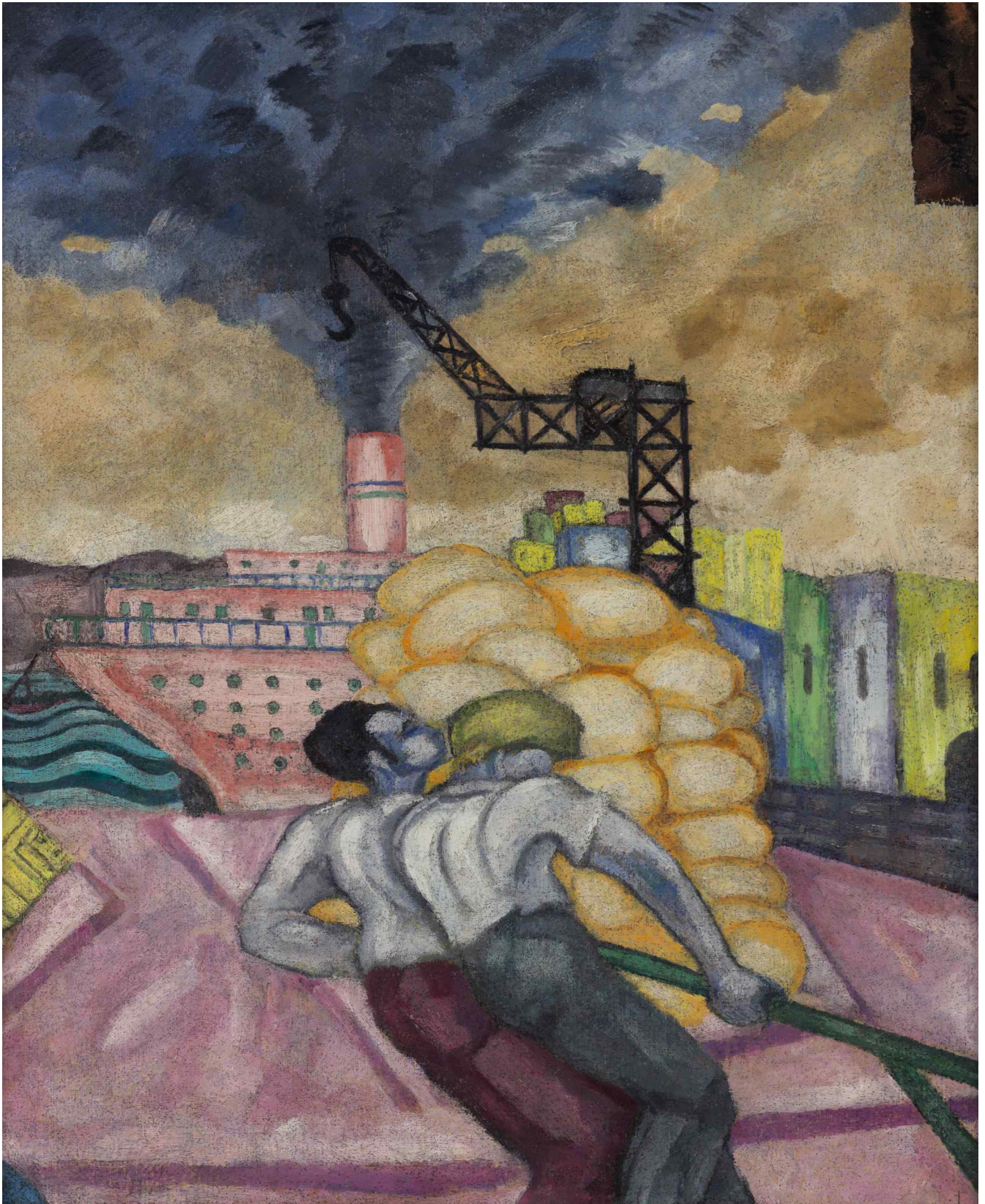
**\$ 80,000-120,000**

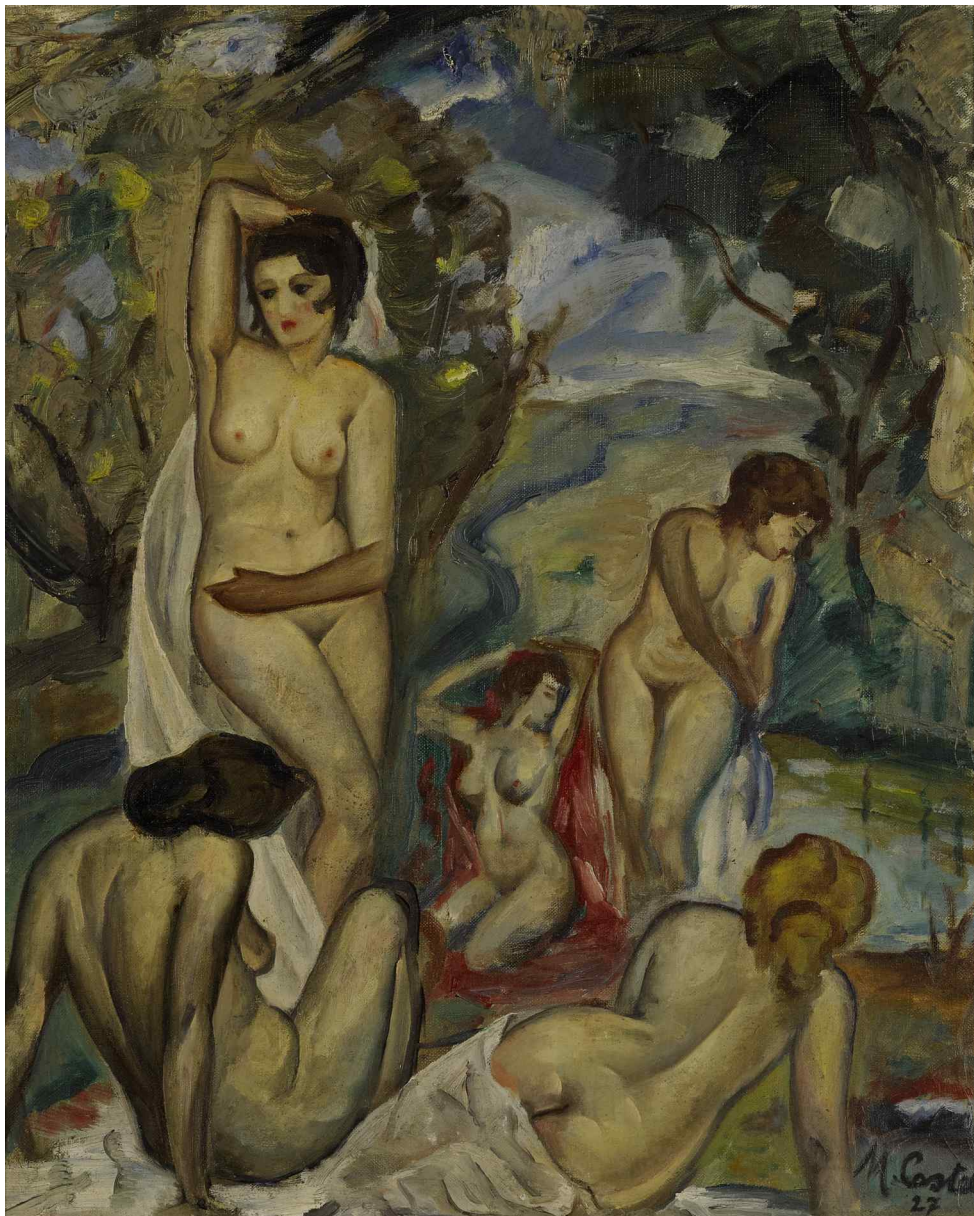
Moshe Mokady, born Moshe Brandstätter in Galicia in 1902, first studied painting under Lazar Krestin in Vienna. He immigrated to Israel with his family in 1920, settling in Haifa.

This recently rediscovered work from the 1920s epitomizes the bright colors, bold compositions and movement of Mokady's Eretz-Israel paintings from the early 1920s. This important period of Mokady's work was well received in his 1926 exhibitions in Cairo and Alexandria, before he continued his work and education in Paris. "Mokady's development reveals the influences he has absorbed. On seeing his work, one recalls all the young painting of Europe – Hodler, Schiele [...] Chagall. What he has adopted from them is not so much a mode of painting as a state of mind. What is most constant in Mokady's work is his clear color, as fresh as a glass of water. The objects do not receive their light from the outside; they themselves radiate light through the gentle impact of their color. This is what makes Mokady's paintings entities which breathe happiness and liberation." (Paul Haessaerts, "Le peintre Mokady," *Le Magazine égyptien*, 23 November, 1926)

Few works from this period survive, though there are a few notable scenes of Haifa *circa* 1925 in important collections. In Irith Hadar's monogram on the artist from 1999, she maintains that most of Mokady's early works, pre-1926, were lost or destroyed over the years, and that like many artists in Israel at the time, Mokady painted over his early paintings with new works, either for financial or stylistic concerns or both. (Irith Hadar, *Moshe Mokady: The Life and the Creation*, p. 18)

*Workers at the Port*, was recently discovered under a later work by the artist.





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19

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## MOSHE CASTEL

1909-1992

### Bathers

Signed *M. Castel* and dated 27 (lower right)

Oil on canvas

24 by 19  $\frac{5}{8}$  in.; 61 by 50 cm

Painted in 1927.

This work is accompanied by a certificate from the artist, in Hebrew, signed and dated 25.5.85.

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



20

20

PROPERTY FROM THE ESTATE OF CLAUDE WACHTER

## REUVEN RUBIN

1893 - 1974

### Intermezzo

Signed *Rubin* and in Hebrew (lower left); signed *RUBIN* and in Hebrew, titled *INTERMEZZO* and dated 1950 twice (on the stretcher)

Oil on canvas  
15 by 18 in.; 38.1 by 45.7 cm

This work is accompanied by a certificate of authenticity from Carmela Rubin of the Rubin Museum Foundation.

#### PROVENANCE

Acquired by the present owner as a wedding gift, 1951

\$ 40,000-60,000

PROPERTY FROM THE COLLECTION OF THE LATE YEHUDA ASSIA

## MORDECAI ARDON

1896 - 1992

### In Twilight (...du soir)

signed *Ardon*. (upper left); signed *Ardon* and in Hebrew, dated 1969, and titled in French and Hebrew (on the stretcher)

oil on canvas

45¾ by 35 in.; 116 by 89 cm

Painted in 1969.

#### PROVENANCE

Bineth Gallery of Fine Arts, Jerusalem

Yehuda Assia, Tel Aviv (acquired from the above by 1973)

Thence by descent to the present owner

#### EXHIBITED

Jerusalem, The Israel Museum, *Mordecai Ardon, Landscapes of Infinity*, February - July 2003, no. 45

Tel Aviv Museum of Art, *Highlights from the Yehuda Assia Collection*, September - November 2009, illustrated in the exhibition catalogue p. 43

#### LITERATURE

Michelle Vishny, *Mordecai Ardon*, New York, 1973, no. 252, p. 232, illustrated pl. 182

See Lot 9.

**\$ 250,000-350,000**



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## MOSHE CASTEL

1909-1992

### Poésie de Canaan IIII

Signed *Castel* and inscribed 162 x 65 cm (on the reverse); titled *Poésie de Canan IIII* (on the stretcher)

Basalt on canvas

63 ¾ by 25 ⅝ in.; 162 by 65 cm

Painted in 1962.

#### PROVENANCE

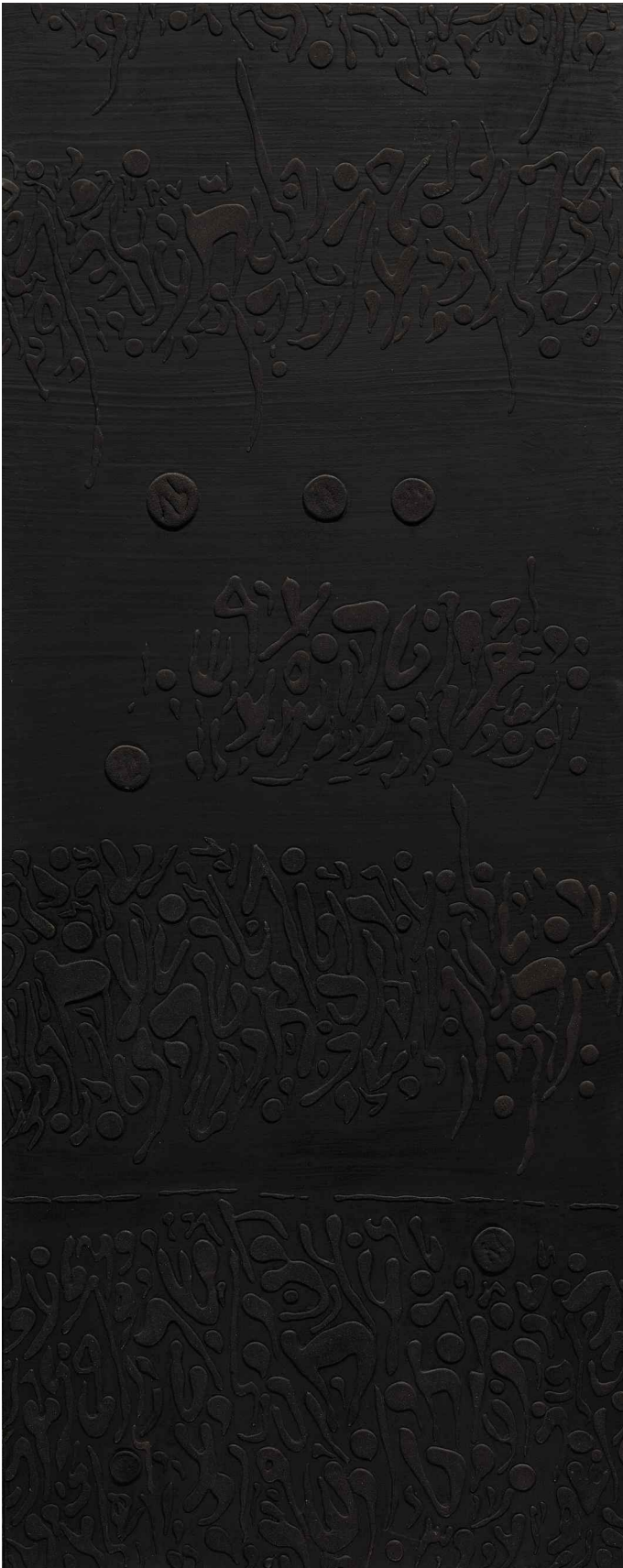
Galerie Karl Flinker, Paris

Baronne Alix de Rothschild Collection, Paris

#### LITERATURE

Marcel Joray ed., *Castel*, Switzerland, 1968, no. 45, illustrated

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







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❖ 23

PROPERTY FROM THE COLLECTION OF THE LATE YEHUDA ASSIA

## AVIGDOR ARIKHA

1929 - 2010

### Ritual Objects

signed indistinctly (lower right); dated 23 VII 95 (on the reverse)

oil on canvas

21 $\frac{1}{8}$  by 31 $\frac{7}{8}$  in.; 54 by 81 cm

Painted in 1995.

### PROVENANCE

Marlborough Gallery, New York

Sale: Sotheby's, New York, March 18, 2004, lot 44

The Yehuda Assia Collection, Tel Aviv, acquired at the above sale

Thence by descent to the present owner

### EXHIBITED

Tel Aviv Museum of Art, *Highlights from the Yehuda Assia Collection*, September - November 2009, illustrated in the exhibition catalogue, p. 121

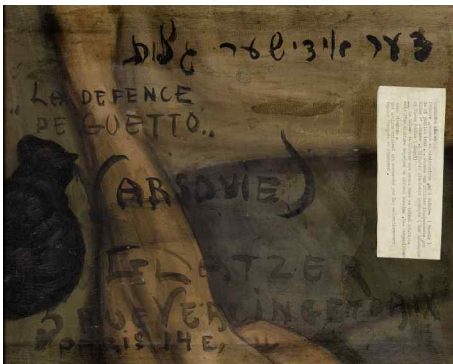
An intimate glimpse into Arikha's personal life, *Ritual Objects* depicts items from the artist's personal art collection: A large Senufo mask; a Sepik hook, New Guinea, a 17th or 18th century icon, probably Bulgarian; A Mochica (Inca) funerary urn for two brothers; a New Hebrides ancestor mask; and - in the artist's manner - a piece of a framed drawing, cropped so tightly as to render the artwork inside invisible, irrelevant. Arikha's compositions provide a snapshot of the world around him, simultaneously familiar and fragmented.

See lot 9.

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



24 RECTO



24 VERSO



25

24

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## SIMON GLATZER

1890 - 1945

### The Defense of the Warsaw Ghetto

Signed S. Glatzer (lower right); signed GLATZER, titled LA DEFENCE DE GUETTO (sic), inscribed 5 RUE VERCINGETORIX PARIS 14E, and inscribed *The Yidisher exile* in Yiddish (on the reverse)  
Oil on canvas

15 by 18 in.; 38.1 by 45.7 cm

Simon Glatzer was born in Russia and studied at the Vilnius Academy of Arts before settling in Paris where he continued his studies. He eventually acquired French citizenship and exhibited regularly at the Salons during the 1920s. In 1941, he sought refuge from the Gestapo with a psychiatrist friend at Sainte-Anne hospital, who had him committed to the Asylum under a fake name. He remained hidden there for three years, continuing to paint or draw with whatever materials his friend could obtain for him. A few months before the Liberation of France, he escaped to Aix-en-Provence, and died there.

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

25

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## EUGÈNE ZAK

1884 - 1926

### Tête de femme

Signed *Eug.Zak* and dated 07 (lower right); signed again and titled *Tete de Femme* on a cutting from the original backing board (adhered to the new frame backing)

Conte crayon, pastel and watercolor on paper laid down on card  
9 by 8¾ in.; 23 by 22 cm  
Executed in 1907.

#### PROVENANCE

Galerie Zak, Paris, 1959

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

26

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## SAMUEL BAK

b. 1933

### Woman With Carriage

Signed *BAK* (lower left)  
Oil on canvas, unframed  
39¾ by 25½ in.; 101 by 65 cm

#### PROVENANCE

Safrai Gallery, Jerusalem

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



26

PROPERTY FROM THE COLLECTION OF THE LATE YEHUDA ASSIA

## REUVEN RUBIN

1893 - 1974

### Bouquet on my window

signed *Rubin* and in Hebrew (lower right); signed *REUVEN RUBIN*, titled *BOUQUET ON MY WINDOW* and dated 1955 (on the reverse)

oil on canvas

35½ by 28¼ in.; 90 by 72 cm

Painted in 1955.

This work is accompanied by a certificate of authenticity from Carmela Rubin of the Rubin Museum Foundation.

#### PROVENANCE

The Yehuda Assia Collection, Tel Aviv (acquired directly from the artist's wife, c. 1980)

Thence by descent to the present owner

#### EXHIBITED

Tel Aviv Museum of Art, *Highlights from the Yehuda Assia Collection*, September - November 2009, illustrated in the exhibition catalogue, p. 93

See lot 9.

**\$ 150,000-250,000**



PROPERTY FROM A TORONTO ESTATE

## MORDECAI ARDON

1896 - 1992

### Judean Hills

Signed *Ardon*. (lower right); signed *Ardon* and in Hebrew, titled *Judean Hills* and in Hebrew, and dated 1967 twice (on the stretcher)

Oil on canvas

32 by 45 ¾ in.; 81.3 by 116.2 cm

Painted in 1967.

### PROVENANCE

Bineth Gallery of Fine Arts, Jerusalem

Acquired by the present owner from the above in 1967

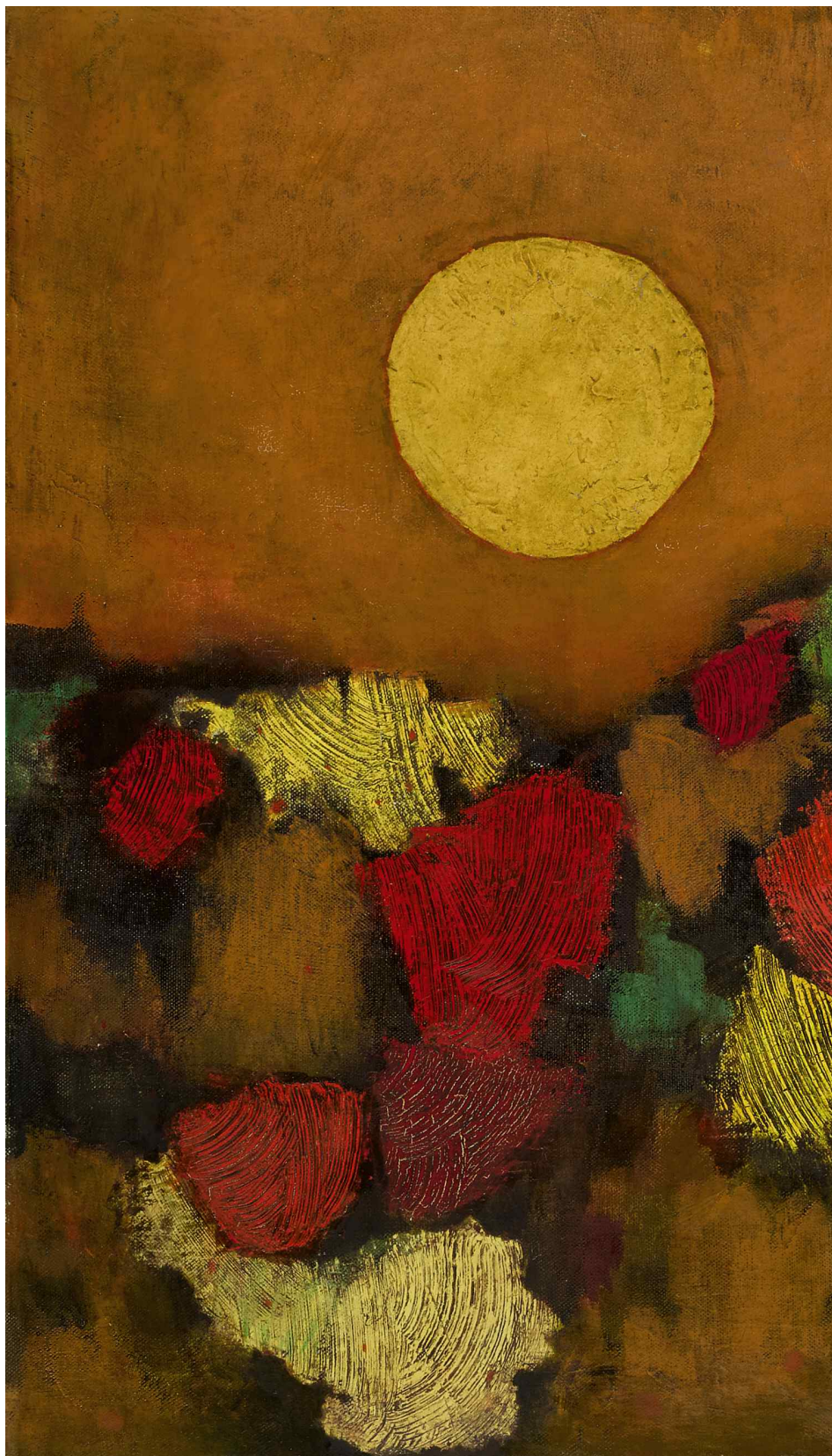
### LITERATURE

Michelle Vishny, *Mordecai Ardon*, New York, 1973, no. 231, p. 232, illustrated pl. 158

Ardon's landscapes from the 1960s verge on the abstract; his work is an exploration of light, color, texture and temperature. With palette knives and a special brush, Ardon created a dynamic surface where colors glow with an internal light. (Ruth Apter-Gabriel, *Mordecai Ardon: Landscapes of Infinity*, 2003)

*Judean Hills*, in the same private collection since the year it was painted, revisits the subject of one of Ardon's first paintings after moving to Israel, *In the Hills of Judea*, c. 1935, with the mature style and brighter color palette of the 1960s. Ardon was deeply moved by the landscapes of his new homeland. "Ardon recollects that he experienced a mystical attachment to the ancient soil. His canvas is not so much the portrait of a place as it is a revelation of the mysterious union he felt with the earth." (Michele Vishny, *Mordecai Ardon*, p. 28)

\$ 250,000-350,000







29

❖ 29

## YOSLI BERGNER

1920 - 2017

### The Wall

signed in Hebrew and dated 56 (lower right)

oil on canvas laid down on board

25¼ by 31 in.; 64 by 79 cm

Painted in 1956.

This work is accompanied by a certificate from Studio Yosli Bergner.

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

30



30

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

## SIGMUND JOSEPH MENKES

1896 - 1945

### King and Courtiers

Signed *Menkes* (upper right)

Oil on canvas

25 ½ by 21 in.; 64.8 by 53.3 cm

#### PROVENANCE

Private Collection, since the 1970s

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





31

31

PROPERTY OF A CONNECTICUT PRIVATE COLLECTION

## YOHANAN SIMON

1905-1976

### Mineworkers at Rest

Signed *Yohanan Simon* (lower right)

Oil on canvas

32 by 46 in.; 81.3 by 116.8 cm

#### PROVENANCE

Acquired directly from the artist by late 1959

Thence by descent to the present owner

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



32

32

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

## YOSL BERGNER

1920 - 2017

### Still-Life On Table

Signed *Yosl Bergner* and in Hebrew (lower left); signed *Yosl Bergner* and titled "STILL-LIFE ON TABLE" (on the reverse)

Oil on canvas

16½ by 18¼ in.; 41.5 by 46.4 cm

This work is accompanied by a certificate from Studio Yosel Bergner.

#### PROVENANCE

Private collection, New York, 1980s

Thence by descent to the present owner

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



33



34

33

PROPERTY OF A PRIVATE COLLECTION, NEW YORK

## REUVEN RUBIN

1893 - 1974

### Mimosas in an Antique Vase

Signed *Rubin* and in Hebrew, and dated in Hebrew (lower right); signed *RUBIN* and in Hebrew, titled *MIMOSAS IN AN ANTIQUE VASE* and dated 1950 twice (on the stretcher)

Oil on canvas

32 by 25 1/2 in.; 81.3 by 64.8 cm

Painted in 1950.

This work is accompanied by a certificate of authenticity from Carmela Rubín of the Rubín Museum Foundation.

#### PROVENANCE

Private Collection, Israel (purchased directly from the artist)

Sale: Sotheby's, Tel Aviv, September 26, 1991, lot 23

Acquired by the present owner at the above sale

**\$ 80,000-120,000**

34

PROPERTY FROM A CLEVELAND PRIVATE COLLECTION

## REUVEN RUBIN

1893 - 1974

### The Road to Nazareth

Signed *Rubin* (lower left)

Oil on canvas

26 by 32 1/8 in.; 66 by 81.6 cm

This work is accompanied by a certificate of authenticity from Carmela Rubín of the Rubín Museum Foundation.

#### PROVENANCE

Estelle H. Satin, New York, a friend of the artist (acquired directly from the artist)

Samuel H. and Marjorie M. Lamport, Cleveland, Ohio, inherited from the above

Estate of Marjorie M Lamport, Cleveland, Ohio

Thence by descent to the present owners

**\$ 80,000-100,000**



35



36

❖ 35

PROPERTY FROM A PRIVATE ISRAELI  
COLLECTION

YOHANAN SIMON

1905-1976

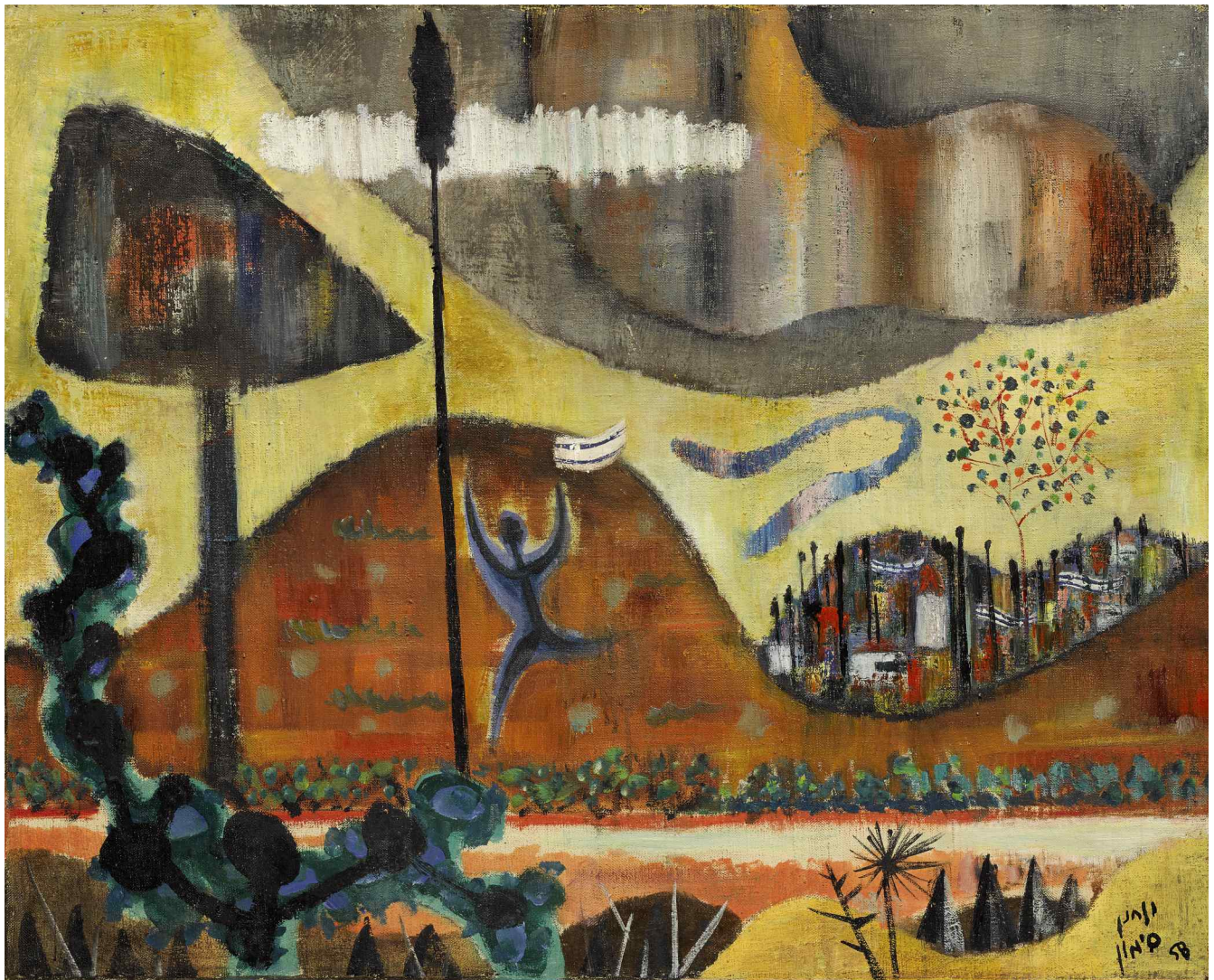
Afternoon at the Kibbutz

signed *Yohanan Simon* (lower left) and in Hebrew  
(lower right)

oil on canvas

10<sup>5</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>8</sub> in.; 27 by 41 cm

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



37

36

## YOHANAN SIMON

1905-1976

### Herzlia landscape with Sidna Ali

Signed *Yohanan Simon* (lower left); signed in Hebrew and dated 68 (lower right)

Oil on canvas

13 by 16 in.; 33 by 40.6 cm

Painted in 1968.

#### PROVENANCE

Private collection, New York (acquired in Israel in the late 60s or early 70s)

Thence by descent to the present owner

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

37

PROPERTY OF A CONNECTICUT PRIVATE COLLECTION

## YOHANAN SIMON

1905-1976

### Independence Day

Signed in Hebrew and dated 58 (lower right); signed *Yohanan Simon* and in Hebrew, titled *Independence Day*, and dated 1958 (on the reverse)

Oil on canvas

26 by 32 in.; 66 by 81.3 cm

Painted in 1958.

#### PROVENANCE

Acquired directly from the artist by late 1959  
Thence by descent to the present owner

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



38

38

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

## REUVEN RUBIN

1893 - 1974

### Ain Karem

Signed *Rubin* and in Hebrew (lower center); signed again in English and in Hebrew, dated 1955, titled and inscribed *Made in Israel* (on the stretcher)

Oil on canvas

23 $\frac{3}{8}$  by 32 in.; 60 by 81.3 cm

Painted in 1955.

This work is accompanied by a certificate of authenticity from Carmela Rubin of the Rubin Museum Foundation.

### PROVENANCE

Dalzell Hatfield Galleries, Los Angeles

Sale: Christie's, New York, May 13, 1993, lot 300

Engel Gallery, Jerusalem

Private Collection (acquired from the above and sold:

Sotheby's, New York, December 19, 2012, lot 8)

Acquired at the above sale by the present owner

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



39

39

## REUVEN RUBIN

1893 - 1974

### Pomegranates on Green Table

Signed *Rubin* and in Hebrew (lower right); signed *RUBIN* and in Hebrew, titled *Pomegranates on Green Table*, inscribed *MADE IN ISRAEL*, and dated 1965/66 (on the stretcher)

Oil on canvas

30 by 40 in.; 76.2 by 101.6 cm

Painted in 1965-66.

This work is accompanied by a certificate of authenticity from Carmela Rubin of the Rubin Museum Foundation.

#### PROVENANCE

Engel Gallery, Jerusalem

Private Collection (acquired from the above and sold:

Sotheby's, New York, December 19, 2012, lot 49)

Acquired at the above by the present owner

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



Jerome & Ellen Stern at home in the Upper West Side © Frederic Brenner

The Collection of Jerome and Ellen Stern reflects a lifetime of passionate and thoughtful art collecting. The Sterns searched the globe for contemporary sculpture, photography, paintings and drawings from emerging artists. Their support for young artists also extended to supporting international museums and institutions. As patrons of the Israel Museum and The Metropolitan Museum of Art's African Art Council, the Sterns shared their devotion to cultivating the arts with a global audience. As supporters of the Studio Museum of Harlem and as Trustees of the New Museum, the Sterns introduced young artists from around the world to their native New York.

Ellen, an academic in art history and archaeology, and Jerome, a venture capitalist, met at an art opening for the sculptor Serge Spitzer, who would later design their famous Westhampton artbarn. Throughout their marriage, their collecting ranged from Surrealism

and Modernism to African art, photography, design, and Contemporary art. Though their collecting interests were diverse, every piece reveals an intense intellectual curiosity. Although many pieces are thought-provoking and at times even political, their collection also features the rare quality of humor. Each piece evidences Jerome and Ellen's emotional connection to the collection.

The Sterns were not just patrons of the art world, but active participants in its changing landscape. Their friendships with the artists represented in the collection were enduring and close. They were committed to collecting the full breadth of Marlene Dumas, Wangechi Mutu and Lynette Yiadom-Boakye's works. They forged loyal friendships with Serge Spitzer and Menashe

Kadishman. Jerome and Ellen began collecting Wangechi Mutu early in her career and remained faithful as she gained fame. Wangechi was even married on their Westhampton property. David Hammons visited the Sterns' New York City apartment when his double-sided work on paper was installed in a unique custom-built display of the Sterns' invention.

The Sterns' zeal for discovering new pieces is best illustrated in the acquisition of David Smith's *Voltri-Bolton X*. Jerome drove hours to Bolton Landing, the birthplace of this fundamental series in Smith's career. In his excited determination, he had not adequately prepared for the weather that greeted him.

Undeterred, he trudged through the snowbanks in his designer loafers to select his sculpture from among the seminal *Voltri* series.

This collection is characterized by academic rigor, inherent passion and unbridled joy. When the Sterns constructed the artbarn on

their Westhampton property—lovingly referred to as "Camp Jerome"—they created not only the ideal forum for displaying their diverse pieces, but also a space where family, friends and visitors could learn more about emerging artists and find moments of quiet contemplation. The artbarn was home to an ever-changing roster of important works by Anna and Bernhard Blume, Mariko Mori, and Huang Yong Ping, to name a few. It is a symbol of Jerome and Ellen's true commitment to their collection and their dedication to creating a space to enjoy and appreciate their most treasured pieces. Their focus was always to live with family, to live with ideas, to live with joy, and TO LIVE WITH ART.

**TO  
LIVE WITH  
ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION  
LOTS 40-50



**TO  
LIVE WITH**  
**ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION

40

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**MICHAEL GROSS**

b.1920

Untitled

Oil on wood construction

Height: 22 $\frac{1}{8}$  in.; 56.3 cm Width: 22 in.; 55.9 cm

Depth: 8 $\frac{1}{4}$  in.; 21cm

**PROVENANCE**

Private Collection, Israel

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



40

41

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**MOSHE GERSHUNI**

b.1936

Untitled

Oil on paper, folded then flattened

18 $\frac{1}{4}$  by 13 $\frac{1}{4}$  in.; 46.4 by 33.7 cm

**PROVENANCE**

Acquired from the artist

**\$ 4,000-6,000**



41



42

**TO  
LIVE WITH  
ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION

42

**JAN RAUCHWERGER**

b. 1942

**Birds in a Landscape**

Signed *Jan Rauchwerger* and dated '84 (lower right)

Watercolor on paper

27 1/2 by 32 1/4 in.; 69.8 by 81.9 cm

Executed in 1984.

**PROVENANCE**

Acquired from the artist

**\$ 2,000-3,000**



43

43

**JAN RAUCHWERGER**

b. 1942

**Game Box with Lemons and Push Pins**

Signed *Jan Rauchwerger* and dated 89 (lower right)

Oil and pushpins on wood, in a wooden box on dial

Height: 11 1/2 in.; 29.2 cm Width: 13 in.; 33 cm

Depth: 3 1/2 in.; 7.6 cm

Painted in 1989.

**PROVENANCE**

Acquired from the artist

**\$ 2,000-4,000**

**TO  
LIVE WITH  
ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION

44

**JAN RAUCHWERGER**

b. 1942

Nude

Signed *Jan Rauchwerger* and dated 90 (upper center)

Oil on canvas

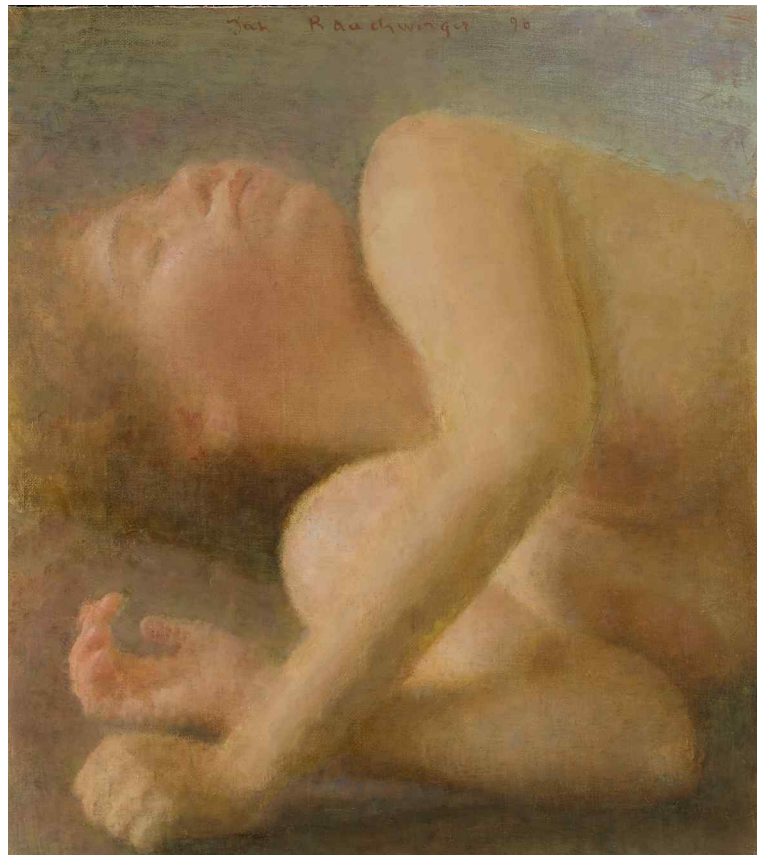
18 by 16 in.; 45.7 by 40.6 cm

Painted in 1990.

**PROVENANCE**

Acquired from the artist

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



44

45

**PHILIP RANTZER**

B.1956

Untitled

Stamped *PHILIP RANTZER* and in Hebrew (on the reverse)

Mixed media in metal glazed cabinet

21 ¼ by 14 by 8 in.; 54 by 35.6 by 20.3 cm

**PROVENANCE**

Acquired from the artist

**\$ 2,000-3,000**



45



46

**TO  
LIVE WITH  
ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION

46

**ELIEZER SONNENSCHN**

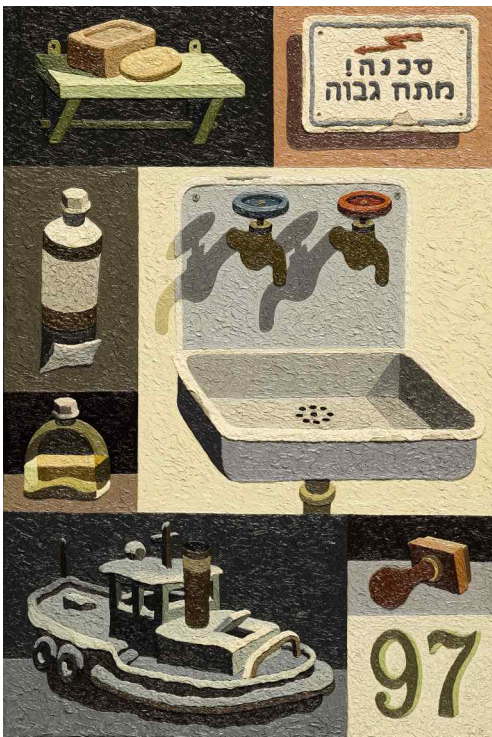
b.1967

**Freedom My Ass**

titled *FREEDOME MY ASS* (lower right)  
Acrylic on paper mounted on wood  
27 ¼ by 51 in.; 69.2 by 129.6 cm

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

47



47

**VALERY BOBROV**

b. 1945

**Tugboat and Sink**

Signed *BOBROV VALERY* and inscribed (on the reverse)  
Oil on canvas  
35 ¾ by 24 in.; 91 by 61 cm

**PROVENANCE**

Acquired from the artist

**\$ 1,500-2,500**

48



48

**JOSHUA BORKOVSKY**

b. 1952

**Ghost Ship and Skull**

signed *Borkovsky* and in Hebrew and dated 1989  
(on the reverse)  
Oil and gold paint on panel  
8 ½ by 11 ¾ in.; 21.6 by 29 cm  
Painted in 1989.

**PROVENANCE**

Acquired from the artist

**\$ 1,000-1,500**

**TO  
LIVE WITH  
ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION

49

**ADI NES**

b.1966

Untitled, from the Soldiers series

Chromogenic print

25 3/4 by 38 in.; 65.4 by 96.5 cm

Executed in 1999, this work is number 5 from an edition of 6.



49

**PROVENANCE**

Jack Shainman Gallery, New York

**EXHIBITED**

Tel Aviv, Dvir Gallery, *Adi Nes: Soldiers 1994-2000*, 2000, no. 9, illustrated in the exhibition catalogue (another example exhibited)

Tel Aviv Museum of Art, *Adi Nes: Photographs, The Leon Constantiner Photography Award for an Israeli Artist*, 2003, no. 3, illustrated in the exhibition catalogue, p. 25 (another example exhibited)

Fine Arts Museum of San Francisco, Legion of Honor, *Between Promise and Possibility: The Photographs of Adi Nes*, no. 3, illustrated in the exhibition catalogue, p. 25 (another example exhibited)

**LITERATURE**

Tel Aviv Museum of Art, *Adi Nes*, Tel Aviv, 2007, illustrated p. 60

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

50

**HILA LULU LIN**

b. 1964

Carrot Bottle; Five Pieces; Untitled: Three Works

Glass and plastic assemblage with chain; mixed media; photograph and pins (7 items)

Height of Bottle: 13 1/2 in.; 34.4 cm

**PROVENANCE**

Nicole Klagsbrun Gallery, New York

**\$ 1,000-1,500**



50



50



50



51

51

PROPERTY OF AN INTERNATIONAL PRIVATE COLLECTOR

## TAL SHOCHAT

B. 1974

### Untitled

C-Print

44 ½ by 44 ½ in.; 113 by 113 cm

Executed in 2007, this work is number 3 from an edition of 6 + 2AP.

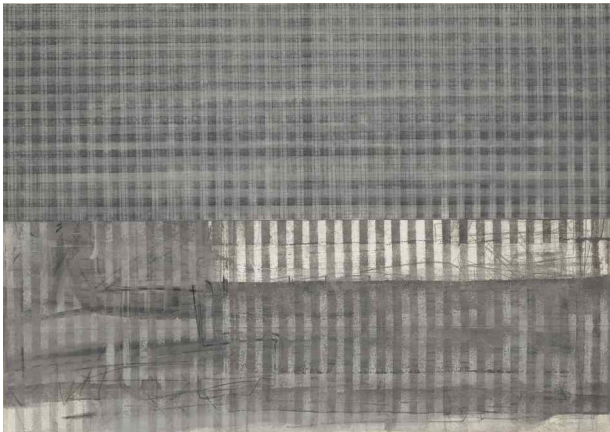
#### PROVENANCE

Andrea Meislin Gallery, New York

#### EXHIBITED

Herzliya Museum of Contemporary Art, *Tal Shochat*, 2008, p. 78-79, illustrated in the exhibition catalogue (another example exhibited)

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



52

52

PROPERTY OF AN INTERNATIONAL PRIVATE COLLECTOR

## MOSHE KUPFERMAN

1926-2003

### Untitled (Three works)

First: signed *Kupferman* and in Hebrew and dated 88 (lower left)

Second: signed *Kupferman* and in Hebrew and dated 86 (lower right)

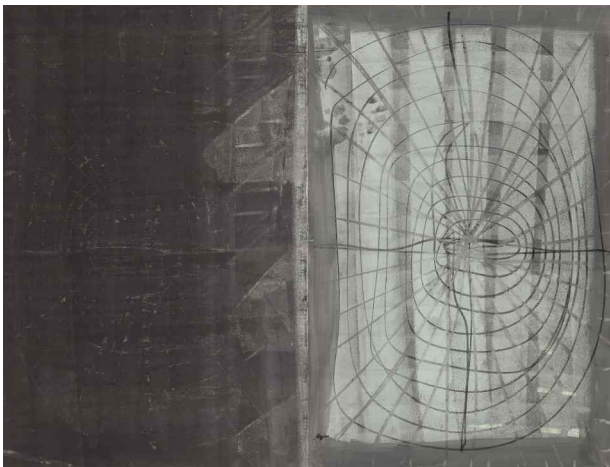
Third: signed *Kupferman* and in Hebrew and dated 87 (lower left)

Gouache and pencil on paper

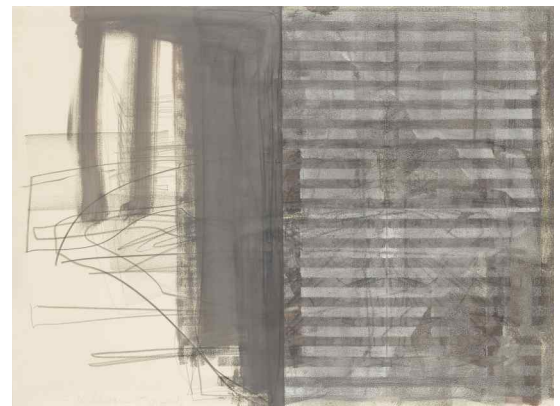
First: 38 by 50 in.; 96.5 by 127 cm Second: 27<sup>5</sup>/<sub>8</sub> by 39<sup>1</sup>/<sub>2</sub> in.; 70 by 100.3 cm Third: 22 by 29<sup>7</sup>/<sub>8</sub> in.; 56 by 76 cm

Executed in 1988, 1986, and 1987.

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



52



52



52

53

## MENASHE KADISHMAN

1932 - 2015

### Sheep in a Landscape

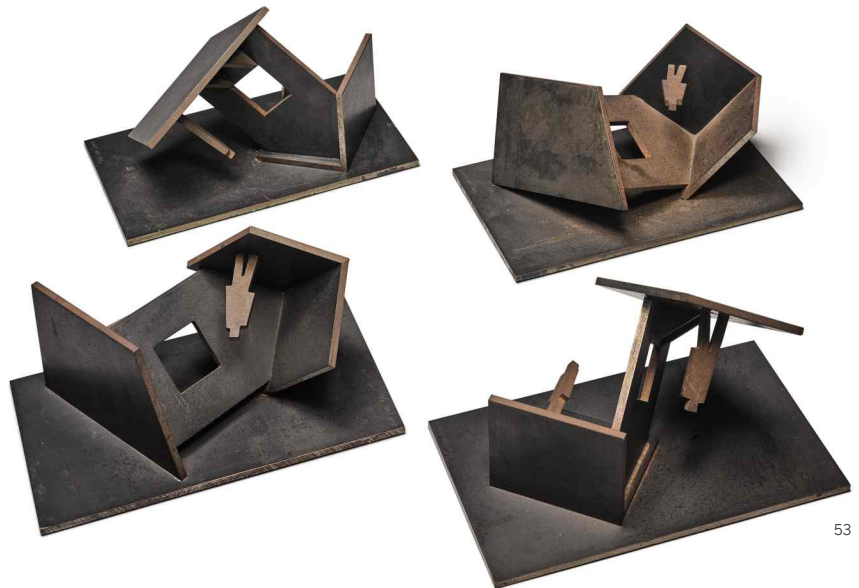
Signed *M. Kadishman* (lower left); signed *M. Kadishman* and in Hebrew with the artist's device (on the reverse)

Oil on canvas, unframed  
54 by 78 1/8 in.; 137 by 198.5 cm

#### PROVENANCE

Bought directly from the artist by the present owner, 2007

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



53

54

PROPERTY FROM AN INTERNATIONAL PRIVATE COLLECTION

## BUKY SCHWARTZ

1932 - 2009

### House in Motion: in Four Parts

Each inscribed *Buky*, dated *85*, and numbered *2/7*  
bronze

each approximately 8 by 10 by 6 in.; 20.3 by 25.4 by 15.2 cm

Executed in 1985, this work is number 2 from an edition of 7.

#### PROVENANCE

Acquired directly from the artist

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



55

❖ 55

PROPERTY FROM A PRIVATE COLLECTION,  
ISRAEL

## TAL MAZLIACH

B. 1961

### Untitled

signed in Hebrew and dated 2004 (twice on the reverse)

oil on plywood

47¼ by 47¼ in.; 120 by 120 cm

Painted in 2004.

### PROVENANCE

Alon Segev Gallery, Tel Aviv  
Acquired from the above, 2004

### EXHIBITED

Tel Aviv Museum of Art, *Tal Mazliach: The Concept has Gone for a Walk*, The 2009  
*Rappaport Prize for an Established Painter*, 2010

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



“Concealed within the weave of a carpet are secrets, processes, and events. It is a signifier of local identity, which represents connections between nature, geography, and culture. For Fatma Shanan, who was born and raised in the Druze village of Julis, a carpet is before all else a home.”

Carmit Blumensohn, Fatma Shanan Dery, *A Single Continuum*, p. 98



56

❖ 56

## FATMA SHANAN

b. 1986

### Self-Portrait and a Carpet 2

signed *FATMA SHANAN* and dated 2017 (on the reverse)

oil on canvas

78¾ by 55 in; 200 by 140 cm.

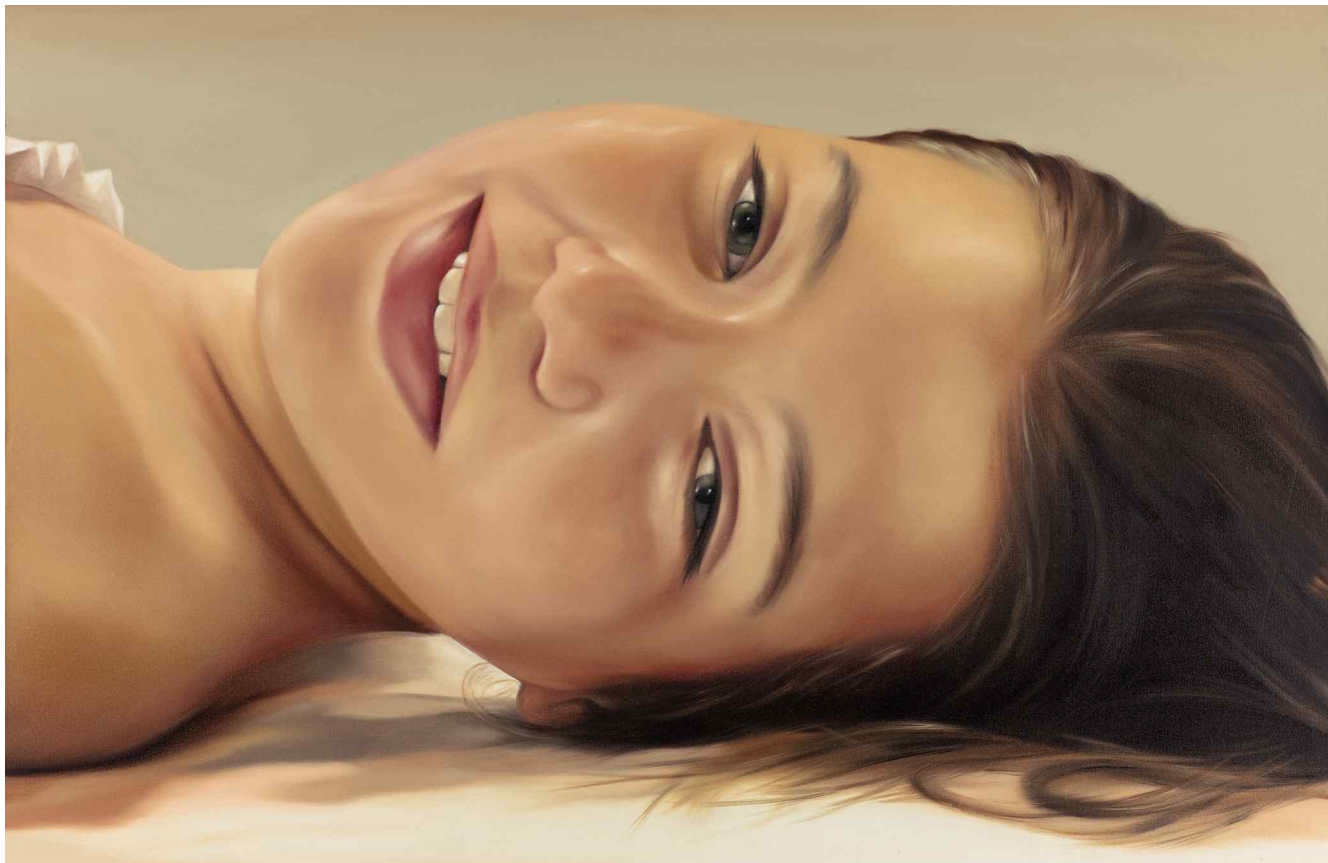
Painted in 2017.

#### EXHIBITED

Tel Aviv Museum of Art, *Fatma Shanan, Works, 2010-2017, The 2016 Haim Shiff Prize for Figurative-Realist Art*, June - October 2017, illustrated on the cover of the catalogue and p. 83

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

In Shanan's powerful, monumental self-portrait, the artist weaves her own image into her primary motif, the Oriental carpet. The self-portrait throughout the history of art has served as a reflection of identity and in Shanan's work, the artist's identity is inextricably intertwined with the carpet's thematic identity: hospitality, ritual, tradition, domesticity, multi-culturalism, ornament, craft, community, gender. Shanan's research into traditional arabesque carpet decoration has informed her transition from painting impressionistic representations of carpets, to illustrating a more specific historical iconography. These figures surround the figure of the artist, rooting her in a mythological history that adds a layer of story-telling to the piece.



57



58

57

PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

**NIR HOD**

B. 1970

**Stephanie**

signed *Nir November Hod* and titled "Stephanie" (on the reverse)

oil on canvas

42 by 62½ in.; 107 by 159 cm

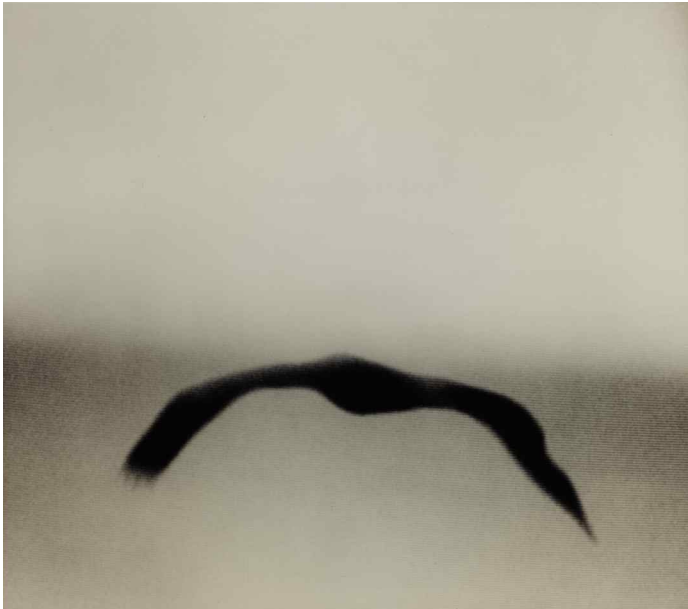
Painted in 2003.

**PROVENANCE**

Sale: Sotheby's New York, March 15, 2005, lot 126

Acquired at the above sale by the present owner

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



59



60

58

PROPERTY OF A PRIVATE COLLECTION, NEW YORK

## SIGALIT LANDAU

b. 1969

### Sand Foot in Circle

Sand and bonding materials  
55 by 98½ in.; 139.7 by 250.2 cm  
Created in 2013 as a unique work.

#### PROVENANCE

Acquired directly from the artist in 2014

#### EXHIBITED

Tel Aviv, Har-El Printers & Publishers, *ZBIB EL-ARD: Igal Tumarkin, Sigalit Landau*, October - December 2013

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

59

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## MICHAL ROVNER

b.1957

### Boomerang II

C-print mounted on plexiglas  
30 by 33 in.; 76.2 by 83.8 cm  
Executed in 2000, this work is number 2 from an edition of 7.

#### PROVENANCE

Shoshana Wayne Gallery, Santa Monica, California

Acquired by the present owner from the above, 2001

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

❖ 60

PROPERTY AWARDED SOTHEBY'S 2017 UNDER THE HAMMER PRIZE FOR A YOUNG CONTEMPORARY ISRAELI ARTIST

## NIRIT TAKELE

b. 1985

### After Friday Prayer

signed *Nirit Takele* and dated 2017 (on the reverse)

Acrylic on canvas  
59 by 59 in.; 150 by 150 cm  
Painted in 2017.

#### EXHIBITED

Tel Aviv, *Fresh Paint 9 Contemporary Art Fair*, 2017

Nirit Takele is a bold colorist, building up faceted figurative bodies through the application of near abstract flat forms. With a sharp understanding of the power adjacent colors impart upon one another, her figures pop from the canvas, with vivid dimensionality. She explores her cultural heritage in her works, illustrating the everyday life of the Israeli Ethiopian community.

Please see online catalogue for further information.

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



61

61

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PROPERTY OF A PRIVATE COLLECTION, EAST  
COAST

## YEHEZKEL STREICHMAN

1906 - 1993

### Composition

Signed with initials in Hebrew and dated 61 (lower  
left); signed in Hebrew (on the reverse)

Oil on canvas

39 ½ by 53 ½ in.; 100.3 by 136 cm

Painted in 1961.

### PROVENANCE

The Collection of the Israel Phoenix Assurance  
Company, Israel

Sale: Sotheby's, New York, March 18, 2004, lot 28

Acquired by the present owner at the above sale

**\$ 30,000-40,000**

PROPERTY FROM A CLEVELAND PRIVATE  
COLLECTION

## CHANA ORLOFF

1888 - 1968

### Sirene

Inscribed *Ch. Orloff* and dated *61*

Carved wood

Height: 9  $\frac{3}{8}$  in.; 23.9 cm; Length: 16  $\frac{1}{4}$  in.; 41.3  
cm

Executed in 1961.

### PROVENANCE

Samuel H. and Marjorie M. Lamport, purchased in  
Israel, 1966

Estate of Marjorie M Lamport, Cleveland, Ohio  
Thence by descent to the present owners

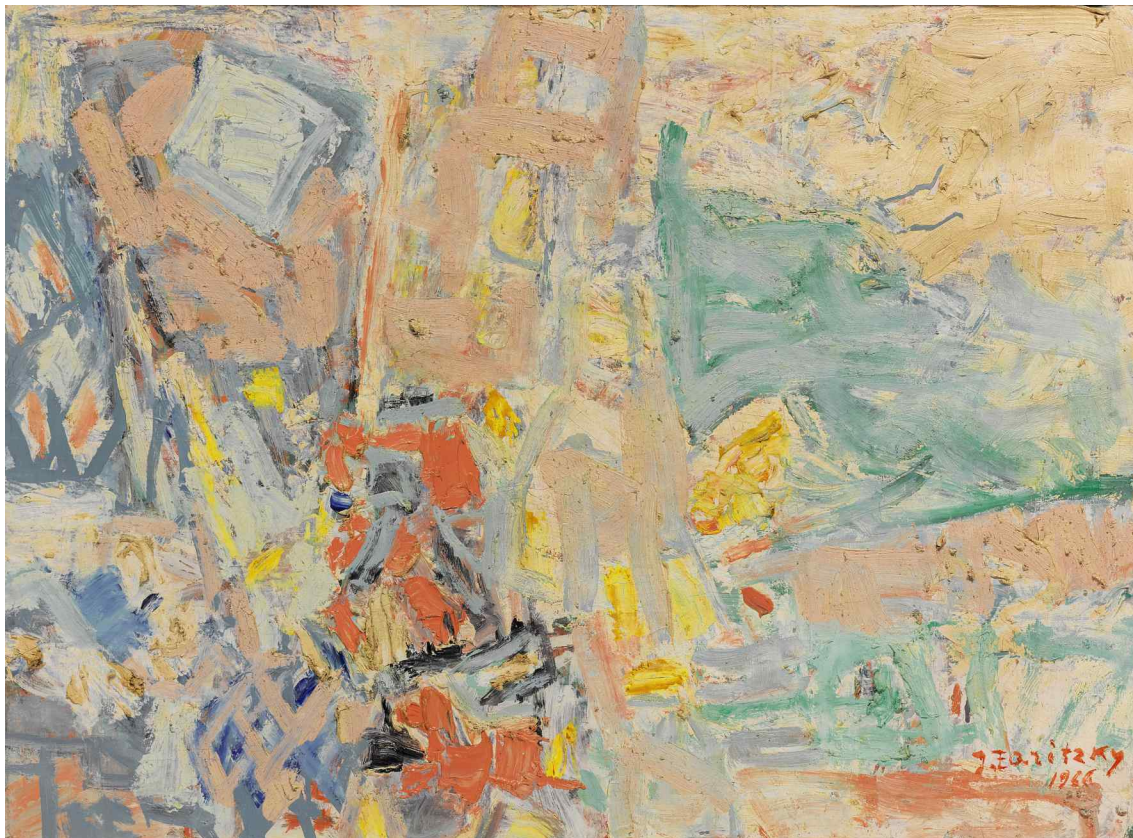
### LITERATURE

Félix Marcilhac, *Chana Orloff*, Paris, 1991, no. 399,  
p. 292, illustrated p. 293

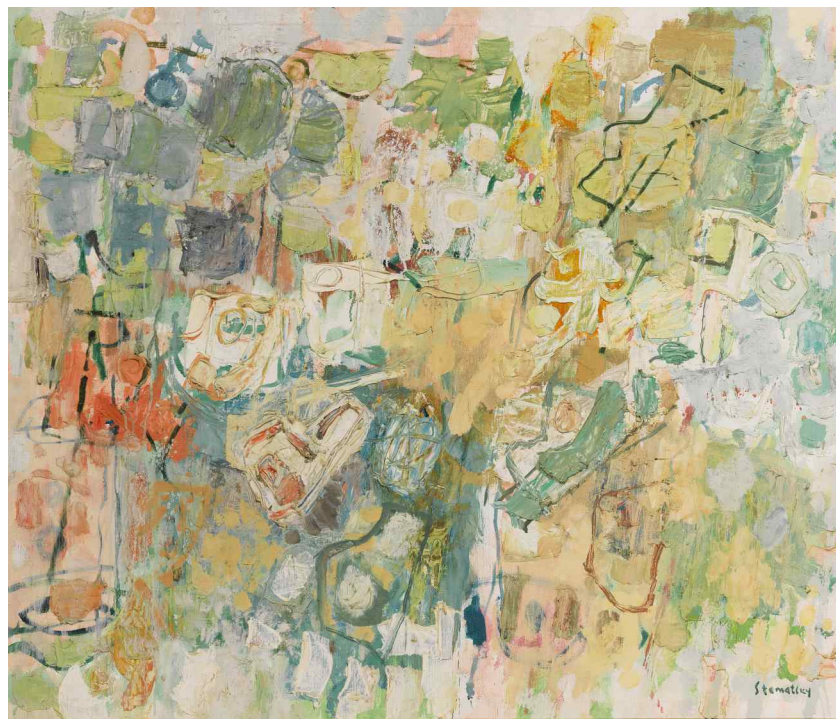
\$ 25,000-35,000



62



63



64

63

PROPERTY FROM A NEW YORK ESTATE

**JOSEPH ZARITZKY**

1891 - 1985

Untitled

Signed *J. Zaritzky* and dated 1956 (lower right)

Oil on canvas

23¾ by 31⅞ in.; 60.4 by 80.6 cm

Painted in 1956.

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

64

**AVIGDOR STEMATSKY**

1908 - 1989

Abstract Composition

Signed *Stematsky* (lower right); signed *A.*

*Stematsky* and again in Hebrew, and dated 66 (on the reverse)

Oil on canvas

38¼ by 45½ in.; 97.2 by 115.6 cm

Painted in 1966.

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



65

65

## JOSEPH ZARITZKY

1891 - 1985

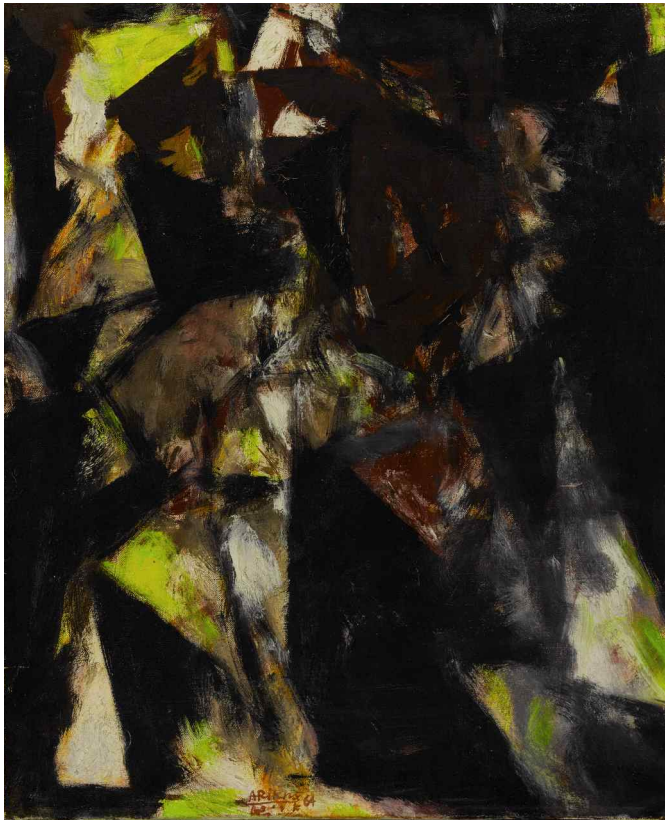
### Tache Rouge II

Signed *J. Zaritzky* (lower right)  
Oil on canvas  
28 ¾ by 32 in.; 73 by 81.4 cm  
Painted in 1968.

#### PROVENANCE

Private American Collection  
Sale: Sotheby's, Tel Aviv, April 16 2001, lot 52  
Acquired at the above sale by the present owner

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



66

66

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## AVIGDOR ARIKHA

b.1929

### La levée de mes deux éclipses

Signed *Arikha* and again in Hebrew, and dated 64 (lower center); titled *LEVÉE DE MES DEUX ÉCLIPSES* and dated 1964 (on the reverse); signed again (on the stretcher)

Oil on canvas

18 by 15 in.; 46 by 38.3 cm

Painted in 1964.

**\$ 2,000-3,000**

67

---

## MICHAEL ARGOV

1920 - 1982

### Composition

Signed *Argov* and dated 65 (lower left); signed again, dated 1965, and numbered 614 (on the reverse)

Polyvinyl acetate on canvas

28 7/8 by 23 3/4 in.; 72.8 by 60.3 cm

Painted in 1965.

#### PROVENANCE

Rose Sheskin Gallery, New York

**\$ 1,000-2,000**



67



## HAGIT LALO

1931 - 1961

### Abstract Composition

Signed *Lalo* (lower right)

Oil on canvas

32 by 23 ¾ in.; 81.3 by 60.3 cm

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

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## LEA NIKEL

1918 - 2005

### Composition

Signed *Lea Nikel* (lower right)

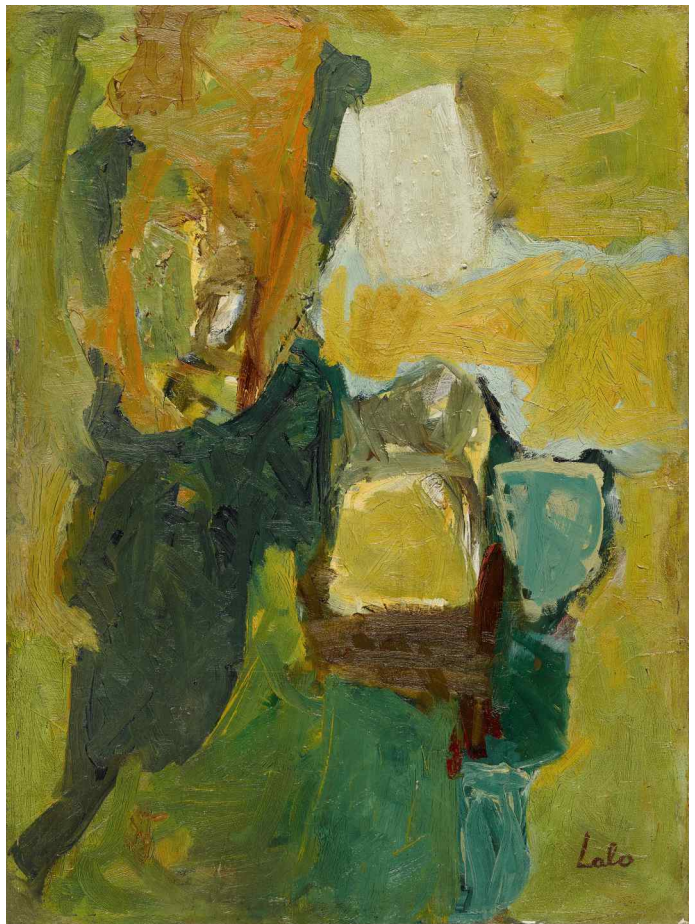
Mixed media and collage on maroon paper

19 ⅞ by 25 ½ in.; 50 by 62.2 cm

#### PROVENANCE

Baronne Alix de Rothschild Collection, Paris

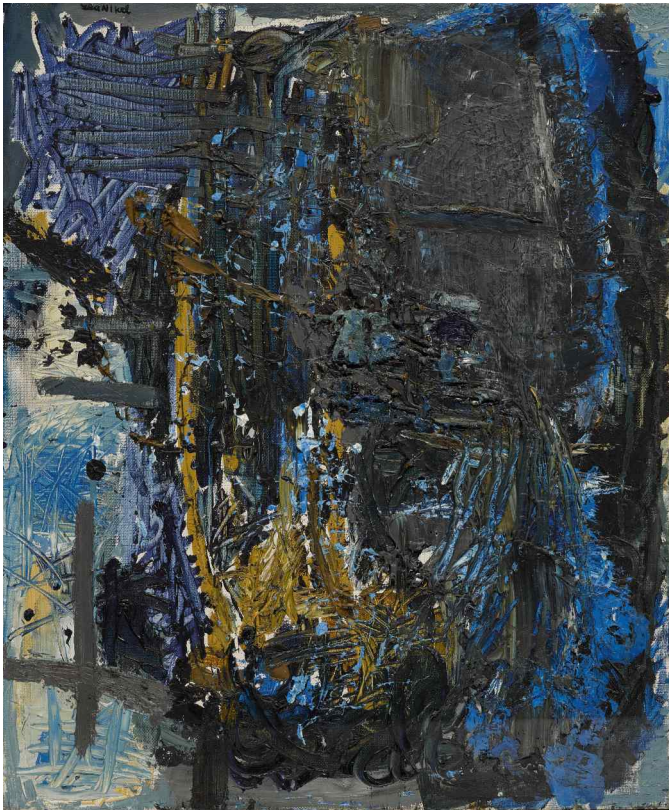
**\$ 4,000-6,000**



68



69



70

70

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## LEA NIKEL

1918 - 2005

### Composition

Signed *Lea Nikel* (upper left)

Oil on canvas

18 by 15 in.; 45.8 by 38.1 cm

### PROVENANCE

Baronne Alix de Rothschild Collection, Paris

**\$ 7,000-9,000**

71

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## LEA NIKEL

1918 - 2005

### Composition

Signed *Lea Nikel* (lower right); dated 1959 (on the reverse)

Oil on canvas, unframed

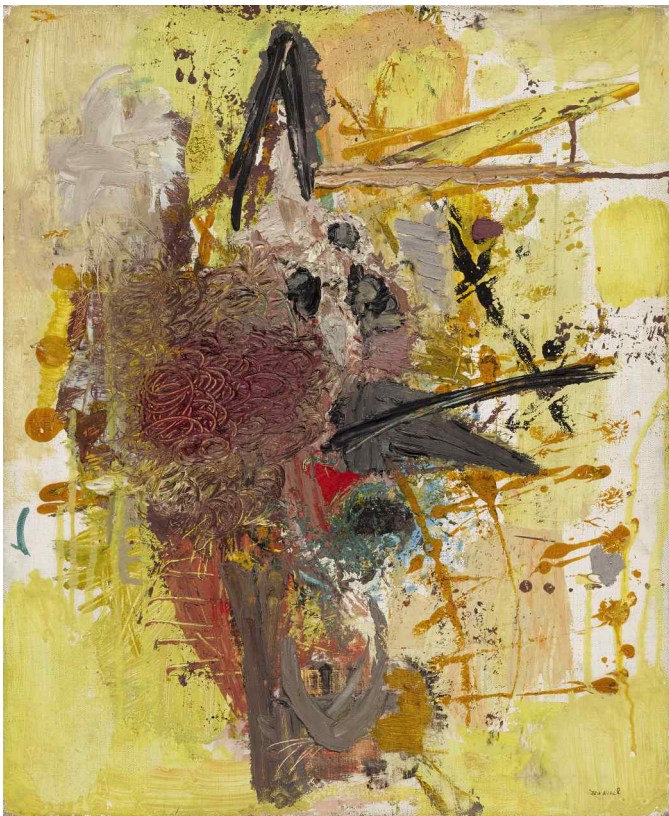
18 1/8 by 15 in.; 46 x 38 cm

Painted in 1959.

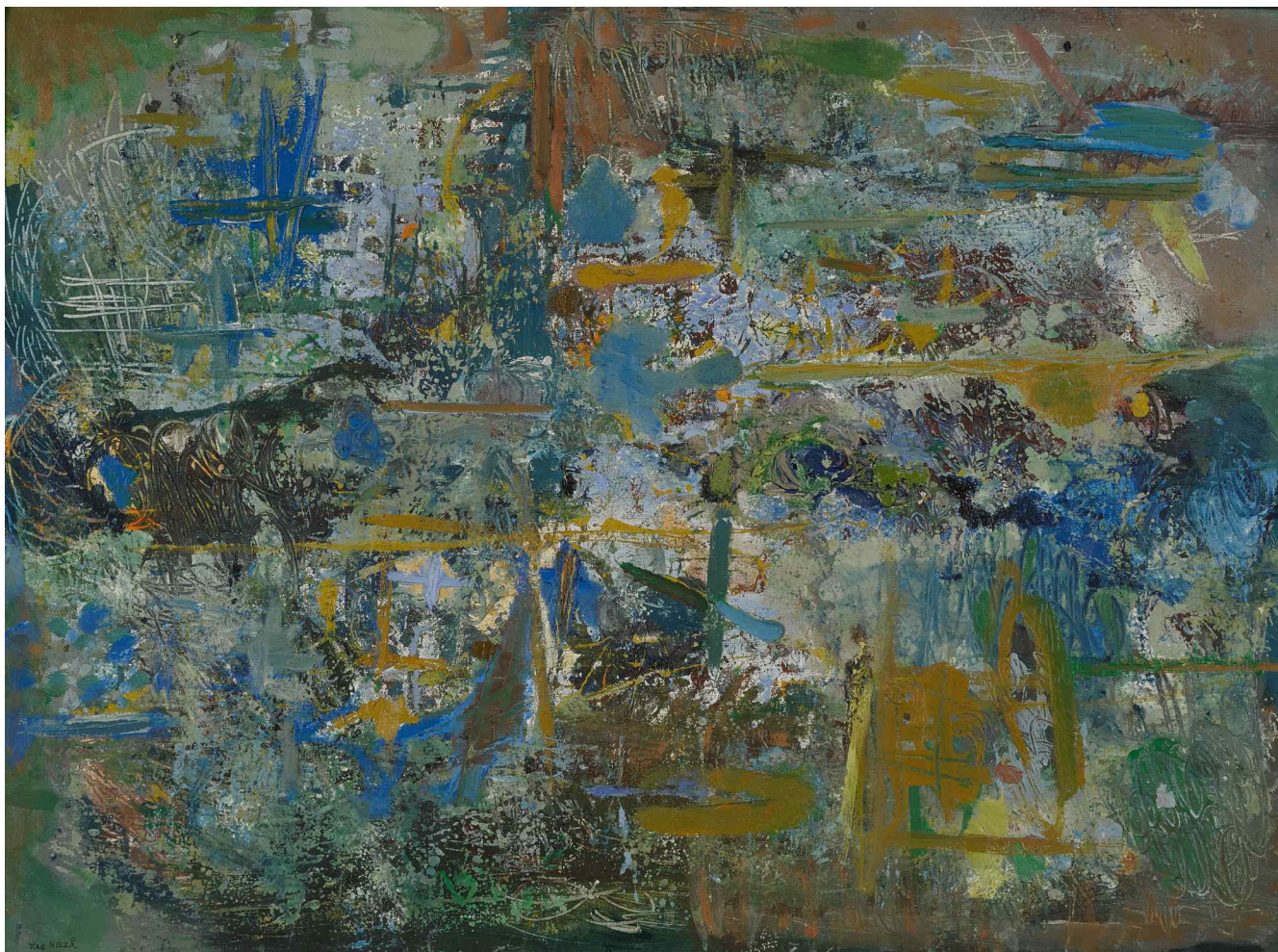
### PROVENANCE

Baronne Alix de Rothschild Collection, Paris

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



71



72

72

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## LEA NIKEL

1918 - 2005

### Composition

Signed *Lea Nikel* (lower left); dated 1960-61 (on the reverse)

Oil on canvas

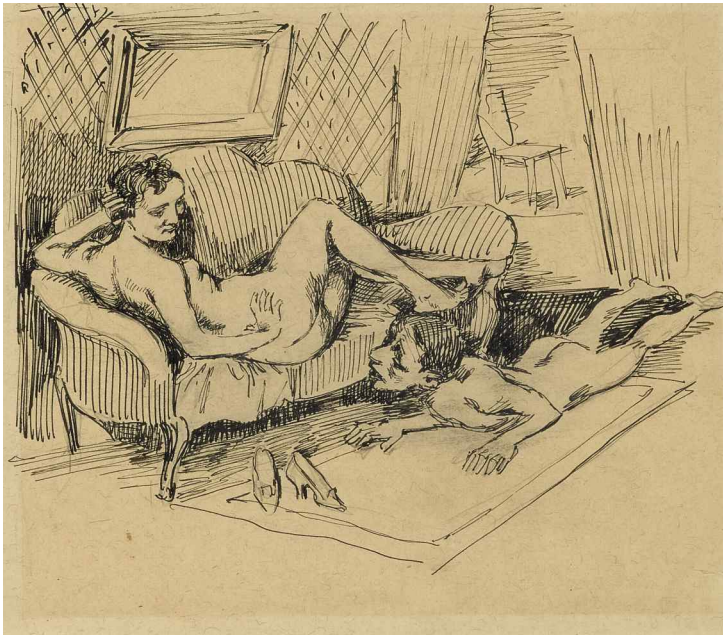
21 ¼ by 28 ¾ in.; 54 by 73 cm

Painted between 1960-1961.

### PROVENANCE

Baronne Alix de Rothschild Collection, Paris

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



73



74

## THE ART OF BRUNO SCHULZ

LOTS 73–76

Born to a wealthy family in Drohobycz, Poland, Bruno Schulz studied architecture at the Lvov Polytechnic. Both a writer and an artist, in the 1920s he began working on the illustrations for *The Booke of Idolatry*, depicting a world of desire and temptation. His work remained largely overlooked until he gained recognition following the publication in 1933 of his novel *Cinnamon Shops*, titled in English *The House of Crocodiles*. This was followed three years later by the novel *Sanatorium under the Sign of the Hourglass*. He assisted his fiancée with a translation into Polish of Kafka's *The Trial*, and in 1938, he was awarded the Polish Academy of Literature's prestigious Golden Laurel award. During WWII he and the other Jews of Drohobycz were forced into a ghetto and almost the entire community was eventually exterminated at the Belzec concentration camp. While initially protected by a German officer who admired his work, Schulz was shot in the street by another German office in 1942.

In the 1970's his work was rediscovered through a series of exhibitions in France and in Belgium. Schulz is now considered one of the giants of 20<sup>th</sup> Century Polish literature and art.

73

PROPERTY FROM A PRIVATE COLLECTION IN NEW YORK

### BRUNO SCHULZ

1892 - 1942

#### Untitled

Ink on paper  
5 7/8 by 7 3/4 in.; 14.9 by 19.7 cm  
Executed before 1935.

#### PROVENANCE

Acquired by the original owner in Poland before 1939  
Thence by descent to the present owner

#### LITERATURE

Jerzy Ficowski, *The Drawings of Bruno Schulz*, Evanston, Illinois, 1990, no. 44, illustrated p. 93

\$ 30,000-40,000

## BRUNO SCHULZ

1892 - 1942

## Sketch for the Story, My Father Joins the Fire Brigade

pencil on paper  
6 by 7 7/8 in.; 15.2 by 20 cm

## PROVENANCE

Acquired by the original owner in Poland before 1939  
Thence by descent to the present owner

\$ 15,000-20,000

PROPERTY OF A PRIVATE AMERICAN COLLECTION

## BRUNO SCHULZ

1892 - 1942

## Untitled

Signed *Bruno Schulz* (lower right)  
Ink on paper  
4 7/8 by 4 1/4 in.; 12.4 by 10.8 cm

## PROVENANCE

Rynek Sztuki Gallery, Lodz, Poland  
Acquired by the present owner from the above, 2010

This drawing is a variant of Joseph on his way to the Sanatorium, an illustration in Schulz's novel "Sanatorium under the Sign of the Hourglass", which was first published in 1937.

\$ 30,000-40,000

PROPERTY FROM A PRIVATE COLLECTION IN NEW YORK

## BRUNO SCHULZ

1892 - 1942

## Untitled

Pencil on paper  
5 1/2 by 7 3/4 in.; 14 by 19.7 cm  
Executed circa 1933.

## PROVENANCE

Acquired by the original owner in Poland before 1939  
Thence by descent to the present owner

## LITERATURE

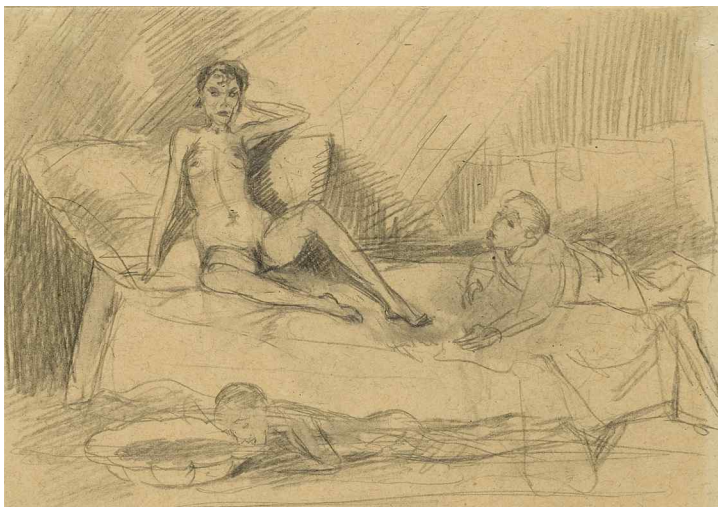
Jerzy Ficowski, *The Drawings of Bruno Schulz*, Evanston, Illinois, 1990, no. 45, illustrated p. 94

See *catalogue note* at SOTHEBYS.COM

\$ 30,000-40,000



75



76



77



78

77

## JAMES FAIRMAN

1826 - 1904

### Jerusalem from the Mount of Olives

Signed *J Fairman Paris* (lower left); signed *Jas. Fairman* and with monogrammed initials *JF*, titled *JERUSALEM, from the Mt. of Olives.* and dated *Paris, 1875.* (on the reverse)

Oil on canvas

31 ½ by 45 in.; 80 by 114.3 cm

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

78

## LEONID PASTERNAK

1862 - 1945

### View of Jerusalem

Signed *L. Pasternak* and inscribed *Jerusalem* (lower left)

Pastel and pencil on paper laid down on card

12 ½ by 18 ¼ in.; 31.8 by 46.4 cm

The authenticity of this work has been confirmed by two of Leonid Pasternak's grandchildren. The drawing will be included in the catalogue raisonné of Pasternak's post-1921 works being prepared by Dr. Olga Sugrobova-Roth.

#### PROVENANCE

Sale: Boisgirard-Antonini, Paris, December 4, 2015, lot 82

Acquired at the above sale by the present owner

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



79

❖ 79

PROPERTY FROM THE COLLECTION OF THE LATE YEHUDA ASSIA

## ABEL PANN

1883 - 1963

### Orpah with her Hand on her Heart

signed *Abel Pann* (lower right)  
pastel on paper  
visible: 27<sup>3</sup>/<sub>8</sub> by 20<sup>1</sup>/<sub>2</sub> in.; 69.5 by 52 cm  
Painted circa 1950.

#### PROVENANCE

The Yehuda Assia Collection, Tel Aviv (acquired directly from the artist's estate, 2006)  
Thence by descent to the present owner

#### EXHIBITED

Tel Aviv Museum of Art, *Highlights from the Yehuda Assia Collection*, September - November 2009, illustrated in the exhibition catalogue, p. 169

See lot 9.

**\$ 30,000-40,000**

PROPERTY FROM A PRIVATE COLLECTION,  
HERZLIYA

## MANÉ-KATZ

1894 - 1962

### Flower-cart

signed *Mané-Katz* (lower right)  
oil on canvas

31½ by 45½ in.; 54 by 72.5 cm

Thanks to Noa Tarshish, former Director & Curator in charge (1979-2011) of the Mané-Katz Museum, Israel, for her assistance in researching this work.

#### PROVENANCE

Private Collection, Israel  
Gift to current owner, 1970s

#### LITERATURE

Robert S. Aries & Jacques O'Hana, *Mané-Katz, The Complete Works*, vol. I, London, 1970 no. 336, illustrated p. 102

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



80

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## MOSHE CASTEL

1909-1992

### Still Life with Apples, Flowers and Pipe

Signed *Castel* and dated 32 (lower right)  
Oil on canvas

15 by 21 ½ in.; 38.1 by 54.6 cm

Painted in 1932.

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



81



PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

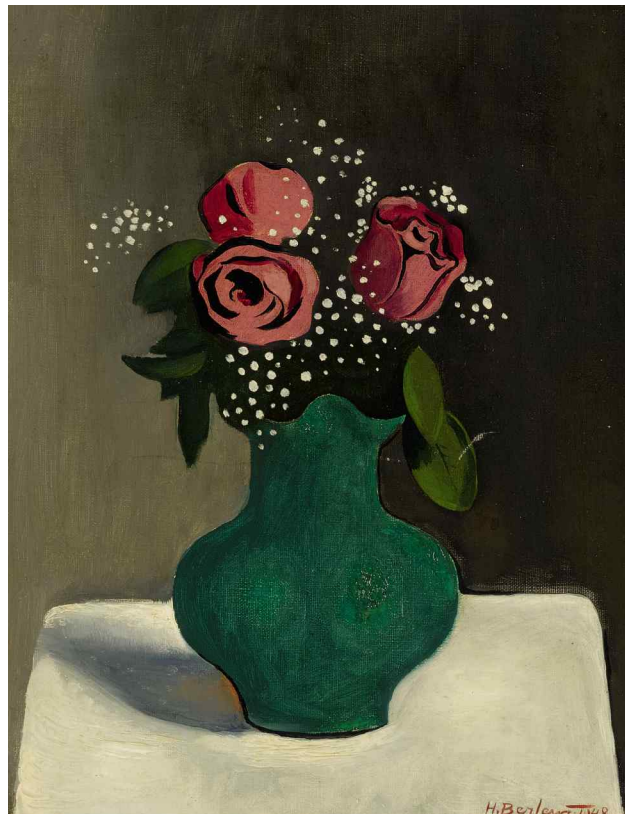
## HENRYK BERLEWI

1894 - 1967

### Les Roses dans un Vase Vert

Signed *H. Berlewi* and dated 1948 (lower right);  
signed *Henri BERLEWI*, titled *Les Roses dans un  
Vase Vert*, and dated 1948 (on the stretcher)  
Oil on canvas  
16 1/8 by 13 in.; 41 by 33 cm  
Painted in 1948.

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



82

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

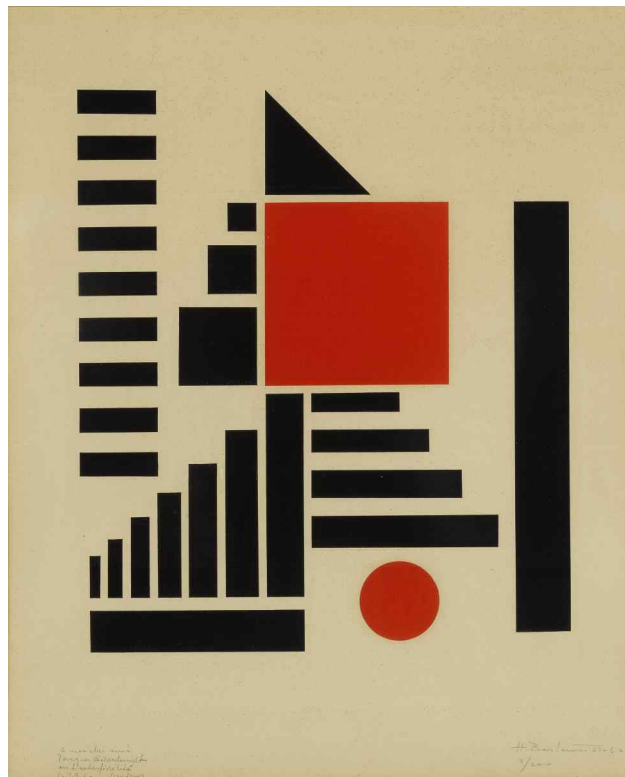
## HENRYK BERLEWI

1894 - 1967

### Mechano-Faktura

Signed *H Berlewi*, inscribed 24-60, and numbered  
3/200 (lower right); inscribed *à mon cher ami /  
Jacques Goldschmidt / en toute fidélité / l'auteur*  
and dated *le 7.9.60* (lower left)  
Lithograph on paper  
24 by 19 5/8 in.; 61 by 50 cm  
Executed in 1960.

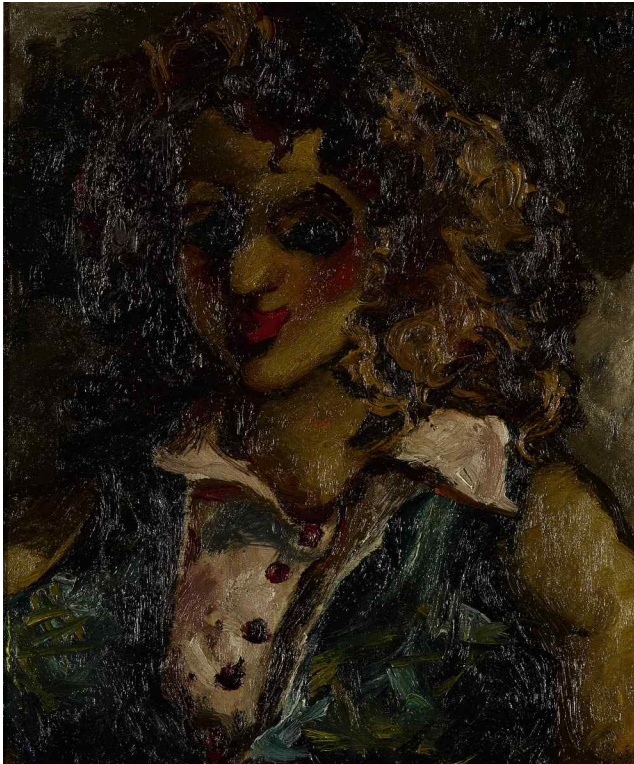
**\$ 5,000-7,000**



83



84



85

84

PROPERTY FROM AN ESTATE

## MANÉ-KATZ

1894 - 1962

### Bouquet de fleurs

Signed *Mané-Katz* (lower left)

Oil on canvas

32 $\frac{1}{8}$  by 23 $\frac{3}{4}$  in.; 81.6 by 60.4 cm

Thanks to Noa Tarshish, former Director & Curator in charge (1979-2011) of the Mané-Katz Museum, Israel, for her assistance in researching this work.

#### PROVENANCE

S. Altman, New York

#### LITERATURE

Robert S. Aries & Jacques O'Hana, *Mané-Katz, The Complete Works*, vol. I, London, 1970, no. 337, illustrated p. 103

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

85

PROPERTY FROM THE ESTATE OF CHARLOTTE GARSON, ATLANTA, GEORGIA

## MANÉ-KATZ

1894 - 1962

### La jeune fille au corsage vert

Signed *Mané-Katz* and dated 29 (upper right); titled *La jeune fille au corsage vert* (on the reverse)

Oil on canvas

21 $\frac{5}{8}$  by 18 $\frac{1}{8}$  in.; 55 by 46 cm

Painted in 1929.

Thanks to Noa Tarshish, former Director & Curator in charge (1979-2011) of the Mané-Katz Museum, Israel, for her assistance in researching this work.

#### PROVENANCE

Ida Kimche Gallery, Tel Aviv

Acquired by the present owner in the early 1970s, Israel

#### LITERATURE

Robert S. Aries & Jacques O'Hana, *Mané-Katz, The Complete Works*, vol. I, London, 1970, no. 72, illustrated p. 21

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

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ANDY WARHOL. \$(4), 1982

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**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in

cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code.

You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts

sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

**14. Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**15. Limitation of Liability** In no event will our liability to a purchaser exceed the purchase price actually paid.

**16. Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may

access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's

cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole

bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot

will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### Premium Lot

In order to bid on "Premium Lots" (♠ in print catalogue or ♠ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three

working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer

price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

#### Collection and Delivery

Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may,

in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent

of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

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## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue). General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

**(1) In our galleries**

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

**(2) By photograph**

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

**(3) In your home**

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

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## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

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## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

**Why Sotheby's Collects Sales Tax** Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected

to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

**Where Sotheby's is Not Required to Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

### Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a

tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### GLOSSARY FOR PAINTINGS

#### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

#### Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

#### Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

#### Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

#### Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

#### Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

#### After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

## GLOSSARY FOR SCULPTURE

### **Bronze Figure of a Woman, Maurice**

**Giraud-Rivière.** CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

### **Bronze Figure of a Woman, After**

**Maurice Giraud-Rivière.** CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

### **Maurice Giraud-Rivière, Bronze Figure**

**of a Woman.** CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

## IMPORTANT NOTICES

### **Notice Regarding Endangered Species**

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does

not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

### **Important Notice Regarding Packing**

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

### **Photography:**

Bonnie Morrison  
Ellen Warfield  
Elliot Perez  
Glenn Steigelman  
Jeff Schnorr

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