

A surrealist painting of a tree with a hollowed-out trunk. The trunk is cut into three sections, each revealing a different scene. The top section shows a dark, textured interior. The middle section shows a bright, circular moon. The bottom section shows a large, multi-masted sailing ship on the water. The tree's branches are green and leafy, and the background is a light blue sky and water.

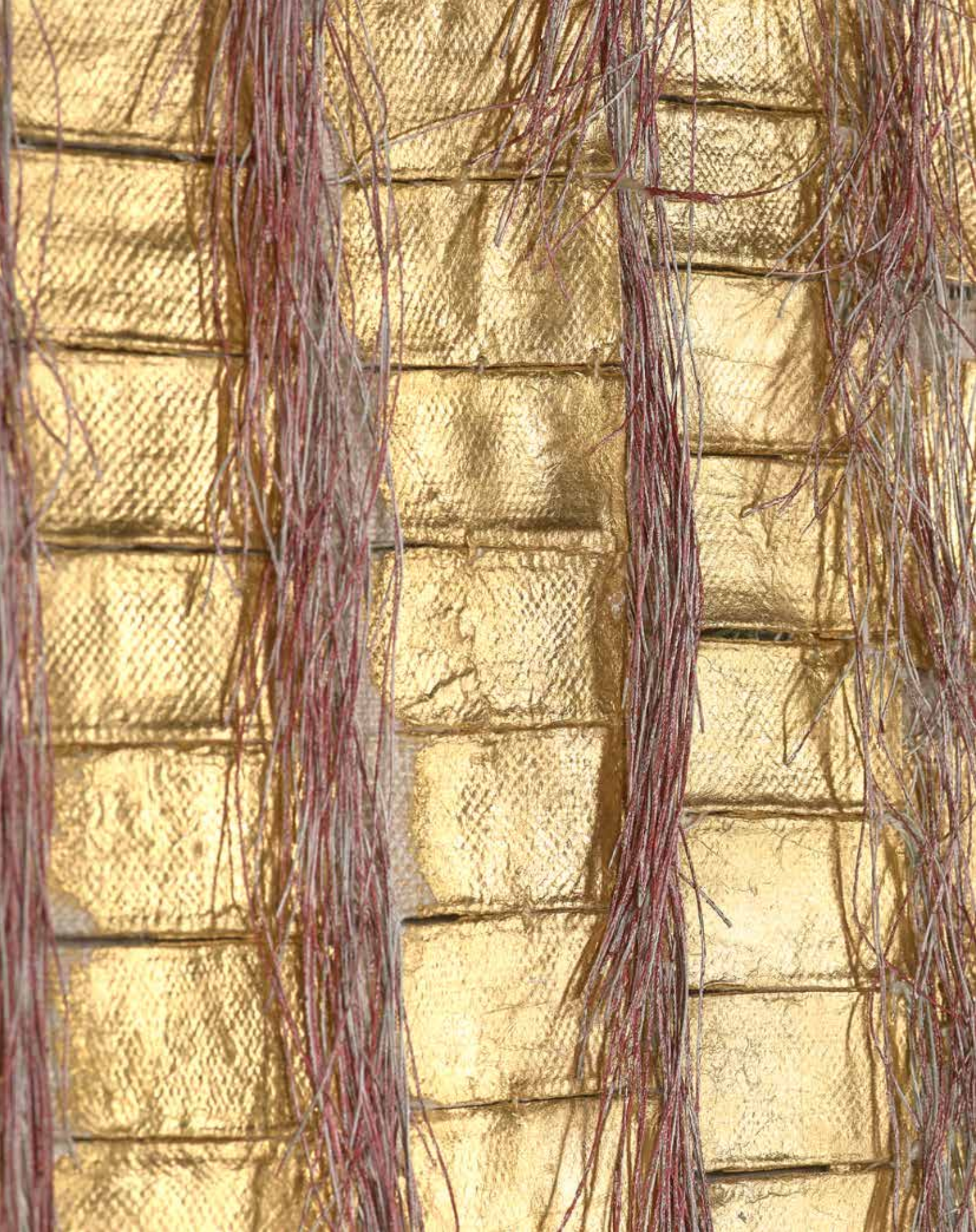
# Bonhams

20<sup>21</sup>  
**CENTURY**

Evening Sale

New York | May 15, 2024

















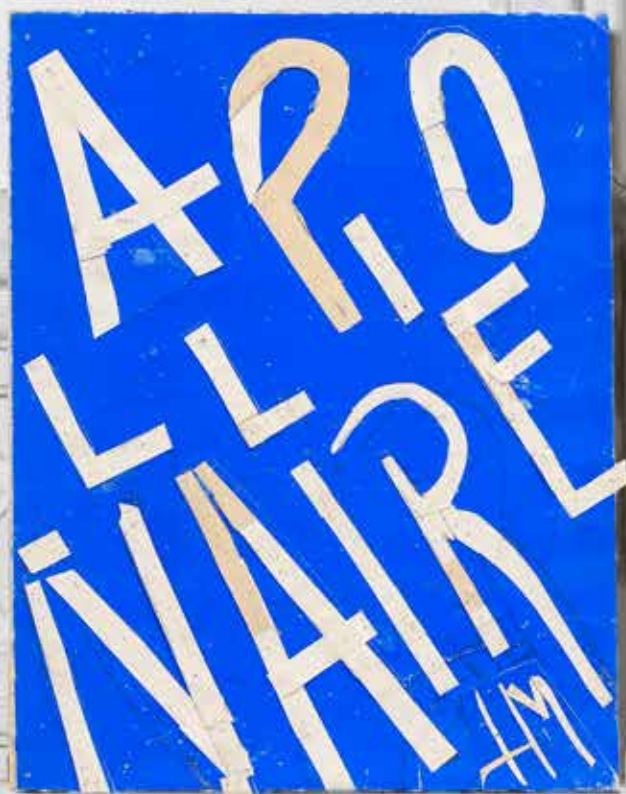














# 20th/21st Century Art Evening Sale

New York | Wednesday, May 15, 2024 at 5pm EDT

## BONHAMS

580 Madison Avenue  
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## SALE NUMBER

29474  
Lots 1A – 29A

## AUCTION INFORMATION

Bonhams & Butterfields  
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## ILLUSTRATIONS

Front cover: lot 11A  
Inside front cover: lot 20A  
Frontispiece: lot 10A  
Frontispiece II: lot 22A  
Opposite page: lot 14A  
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Backispiece: lot 26A  
Inside back cover: lot 23A  
Back cover: lot 6A

## PREVIEW

Saturday, May 4, 12pm – 5pm  
Sunday, May 5, 12pm – 5pm  
Monday, May 6, 10am – 5pm  
Tuesday, May 7, 10am – 5pm  
Wednesday, May 8, 10am – 5pm  
Thursday, May 9, 10am – 5pm  
Friday, May 10, 10am – 5pm  
Saturday, May 11, 12pm – 5pm  
Sunday, May 12, 12pm – 5pm  
Monday, May 13, 10am – 5pm  
Tuesday, May 14, 10am – 5pm  
Wednesday, May 15, 10am – 3pm

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Head of Department

Stefany Sekara Morris  
Head of Department

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Specialist, Head of Sale

Emily Wilson  
Specialist, Head of Sale



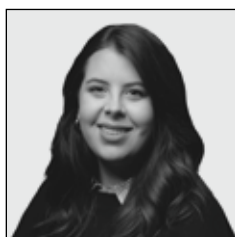
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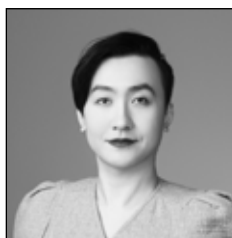


## Italy



## Copenhagen

## Asia





**PROPERTY FROM THE ESTATE OF DR. THOMAS AND TECOAH BRUCE, BERKELEY**

1A

**JOAN MITCHELL (1925-1992)**

*Untitled*

signed 'J. Mitchell' (lower right); signed again and inscribed '[...]

love love Joan' (verso)

crayon on paper

14 1/2 x 9 1/4 in (36.8 x 23.5 cm)

Executed in 1960

**USD120,000 - 180,000**

**GBP96,000 - 140,000**

**HKD940,000 - 1,400,000**

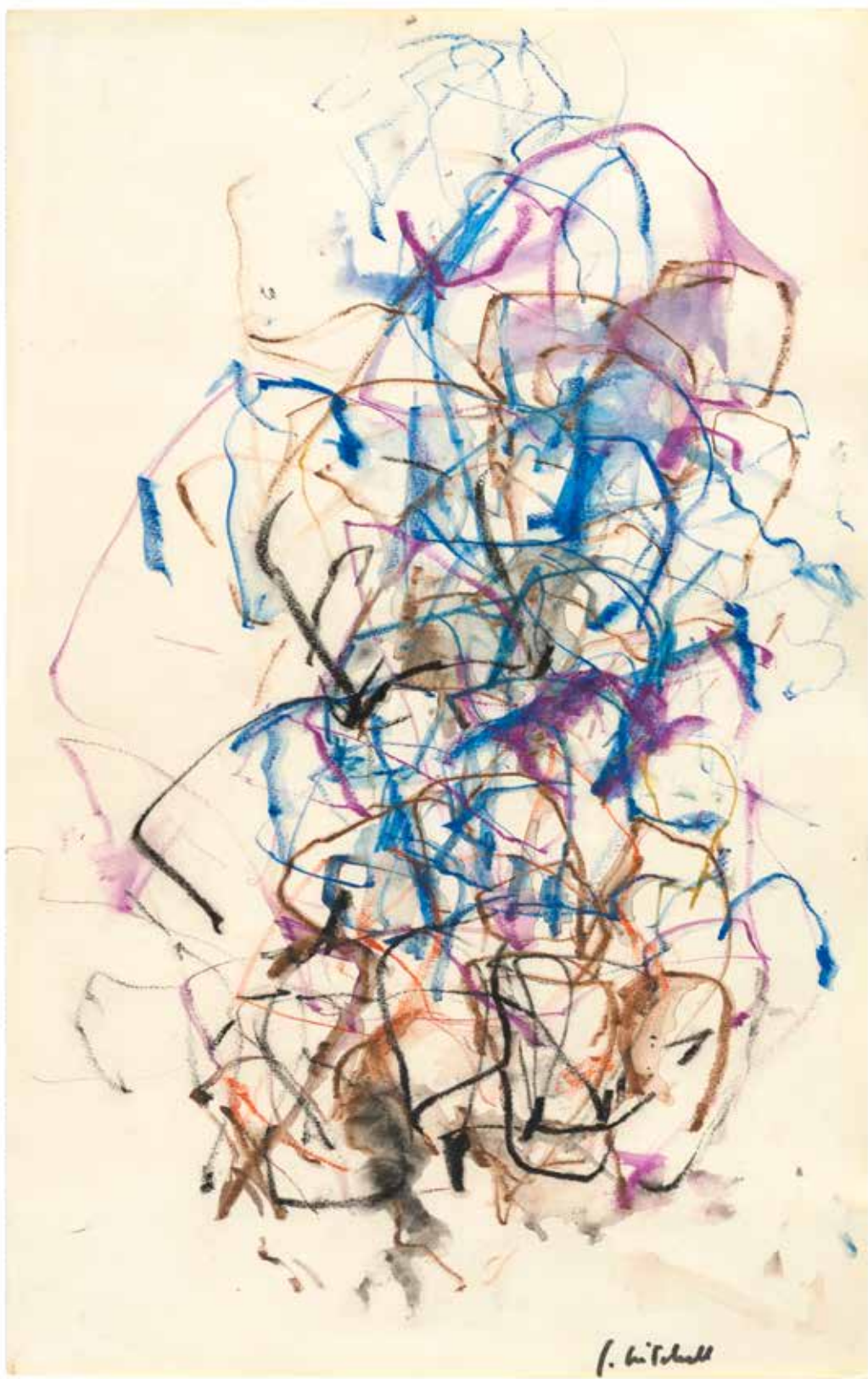
**Provenance**

BC Holland Gallery, Chicago.

Shirley Cerf Contemporary Fine Art, San Francisco.

Acquired from the above by the present owner in 1993.







2A

**HASSEL SMITH (1915-2007)**

*Omega 59 Minus One*

signed with the artist's initials and dated 'HS 1959' (upper left); signed, inscribed and dated "'omega 59 minus one" Hassel Smith 1959' (on the reverse)

oil on canvas

67 7/8 x 47 7/8 in (172.4 x 121.6 cm)

Painted in 1959

**USD60,000 - 80,000**

**GBP48,000 - 64,000**

**HKD470,000 - 630,000**

**Provenance**

Iannetti-Lanzone Gallery Inc., San Francisco, no. HAS0018.

Private collection, New Jersey (acquired from the above in 1988).

Acquired from the above by the present owner.

**Exhibited**

San Francisco, San Francisco Museum of Art, *On Looking Back*, 1968.

Los Angeles, Blum Helman, *Hassel Smith: Paintings from the 1950's and 1960's*, 1987.

Santa Rosa, Sonoma County Museum, *Hassel Smith: 55 Years of Painting*,

October 2002 - January 2003 (later traveled to Laguna Beach).

San Francisco, Weinstein Gallery, *Hassel Smith*, 2012.

**Literature**

P. Giloy-Hirtz, *Hassel Smith: Paintings, 1937-1997*, Munich, 2012, p. 117 (illustrated).









Lot 2A: Hassel Smith, *Omega 59 Minus One* (left);  
lot 21A: Fernando Botero, *Reclining Woman* (center); Adolph Gottlieb, *Untitled* (right) in situ







**PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION**

3A

**ALICE NEEL (1901-1984)**

*Erica*

signed and dated 'NEEL 1934' (lower left)

watercolor on paper

14 7/8 x 10 in (37.8 x 25.2 cm)

Executed in 1934

**USD60,000 - 90,000**

**GBP48,000 - 72,000**

**HKD470,000 - 700,000**

**Provenance**

Susanne Hilberry Gallery, Birmingham, Michigan.

Acquired from the above by the present owner.

**Exhibited**

Birmingham, Michigan, Susanne Hilberry Gallery, *Alice Neel: Paintings and Drawings 1934-1984*, 1986 (illustrated on the exhibition poster).





**PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION**

4A

**ALICE NEEL (1901-1984)**

*The Couple*

watercolor on paper

13 7/8 x 9 7/8 in (35.3 x 25.2 cm)

Executed in 1932

**USD60,000 - 90,000**

**GBP48,000 - 72,000**

**HKD470,000 - 700,000**

**Provenance**

Susanne Hilberry Gallery, Birmingham, Michigan.

Acquired from the above by the present owner.

**Exhibited**

Birmingham, Michigan, Susanne Hilberry Gallery, *Alice Neel: Paintings and Drawings 1934-1984*, 1986.





5A

**JIM NUTT (B. 1938)**

*Loam*, 1996

signed, inscribed and dated 'Loam Jim Nutt © '95-'96' (on the reverse)

acrylic on linen, in artist's walnut frame

26 1/2 x 25 1/2 in (67.31 x 64.77 cm)

Painted in 1995-1996

**USD250,000 - 350,000**

**GBP200,000 - 280,000**

**HKD2,000,000 - 2,700,000**

**Provenance**

Marlborough Gallery, New York.

Acquired from the above by the present owner.





Conventionally, portraiture is an exercise in capturing a likeness or presence. Historically, it was a signifier of social standing. Jim Nutt's portraits, however, capture another, perhaps more intimate, facet of humankind entirely. Each sitter in Nutt's portraits are imaginary. Their uncanniness is precisely what challenges the spectator, as the mind's eye seeks to impress a persona and humanity on his subject. The present lot, *Loam*, is a luminous example of the artist's virtuosic technique and mastery of color, form, pattern, and texture.

Nutt co-founded the visionary "Hairy Who?" group of artists also referred to as the Chicago Imagists along with artists Gladys Nilsson (also the artist's wife), Art Green, Suellen Rocca, Jim Falconer, and Karl Wirsum. From 1966-1969, the group revitalized the Chicago art scene and launched their individual careers. Garnering success quite early in his career, Nutt's work was featured in the very first exhibition at the Museum of Contemporary Art, Chicago in 1967. He was then featured in the 1972 Venice Biennale alongside other trailblazing American artists including Sam Gilliam, Richard Estes, Keith Sonnier, and Diane Arbus.

His early work referenced comic books, pinball machines, and mid-century advertisements. This pictorial sensibility carries over to his series of portraits which employ striking graphic elements. Early in Nutt's career, he traveled to Europe to study the work of Master painters that would come to greatly influence his work. This inspiration of great portraitists such as Rembrandt, Jan Van Eyck, and Raphael are visible in his carefully studied and measured compositions with incredible attention to detail. Nutt beautifully renders his invented female characters with techniques also used by the Masters – many thin layers of carefully applied paint with meticulously applied crosshatch brushstrokes that add a rich depth and warmth to his intimate portraits inviting the viewer to admire closely.

The artist has become a master himself, focusing on his series of female portraits for more than 40 years. Through these portraits, Nutt conveys personality and individuality in the way that a writer might develop a character. He begins his works with a basic blueprint of forms and lets the characters emerge and evolve with him during his artistic process. The final product is a fully realized and complex sitter. His wife, the artist Gladys Nilsson, remarked "All these women are very satisfied with who they are[.] There isn't anybody in there that's shy or frightened or second-guessing how they look" (quoted in M. Lakin, 'Jim Nutt's Art Remains a Mystery. Even to Him.', *New York Times*, 13 September 2023, online).

With very limited output and painstakingly precise detail, Nutt's works are widely sought after by distinguished private collectors and featured in institutions such as the Art Institute of Chicago, the Museum of Modern Art, New York, and the Smithsonian American Art Museum, Washington, D.C. *Loam* represents a remarkable opportunity to acquire a rarely seen fresh to market painting by one of the great Chicago Imagists.



Rembrandt van Rijn, *Portrait of a Woman*, 1633, The Metropolitan Museum of Art, New York







The artist with the present work at Ornis International Gallery in The Hague in 1983



## An Iconic Work by Yayoi Kusama

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*Red Spots, 1965*

6A<sup>P</sup>

**YAYOI KUSAMA (B. 1929)**

*Red Spots*

signed, inscribed and dated 'Red Spots KUSAMA 1965' (on the reverse)

stuffed cotton and kapok on wood

20 x 18 x 6 in (50.6 x 45.5 x 15.2 cm)

Executed in 1965

**USD1,500,000 - 2,500,000**

**GBP1,200,000 - 2,000,000**

**HKD12,000,000 - 20,000,000**

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

**Provenance**

Internationale Galerij Orez, The Hague.

Albert Vogel Jr. Collection, The Hague (acquired from the above in 1965).

Thence by descent to the present owner.

**Exhibited**

The Hague, Internationale Galerij Orez, *Facetten van hedendaagse erotiek* (*Aspects of Contemporary Eroticism*), 1965.

The Hague, Internationale Galerij Orez, *Yayoi Kusama*, 1983.

Berlin, Martin Gropiusbau, *ZERO, Die internationale Kunstbewegung der 50er und 60er Jahre* (*ZERO, the international art movement of the 50s and 60s*), 2015.

Amsterdam, Stedelijk Museum, *Yayoi Kusama: De Nederlandse jaren 1965-1970* (*Yayoi Kusama: The Dutch Years 1965-1970*), 2023-2024.











A Japanese émigré whose paintings astonished an American audience upon her arrival in 1957, Yayoi Kusama has been a headline artist and global phenom for over half a century. The breadth of her appeal and the earnest admiration for her work is unparalleled. Fresh to market and from her earliest and most energetic period, *Red Spots* is an exceptional work that captures the raw forms of Kusama's genre-spanning practice, the sexual liberation of 1960s, and her blossoming early career as European galleries, curators and collectors lined up to work with her, and artists and movements aligned themselves with her bewitching individuality and practice.

*Red Spots*, from 1965, captures a moment of immense significance in the arc of Kusama's life and the broader Euro-American avant-garde. By the early 1960s, Kusama had moved away from her 'all over'-type abstract painting toward a far more expansive and experimental mode of art making. Her soft sculpture was the central pillar of her practice, and *Red Spots* is an extremely rare example of Kusama expanding on those ideas, colliding sculpture with painting, seriousness with eccentricity, work with play. Formerly in the collection of Albert Vogel Jr., co-founder of Internationale Galerij Orez in The Hague, *Red Spots* underlines the passionate support Kusama had in the Netherlands and by the European avant-garde in general, championed as she was by members of the Zero Group, Nul, Nouveau réalisme, Pop Art, Minimalism, and performance art. It tells the story of trailblazing artists and passionate collectors in a convergence of movements and geographies at a critical juncture in twentieth century art. This is an exceptional work with a decorated history, and represents a unique opportunity to acquire an iconic piece from Kusama's most important period.

A harmony of forms in her signature red and white palette, *Red Spots* boasts the iconic polka dot motif that is synonymous with Kusama; it is a rare example of her soft sculpture and one of the few wall-based works she produced during her time in the Netherlands. It reveals Kusama's remarkable ability to imbue the seemingly ordinary with a symbolism and raw psychology that makes it rousing to behold. Reflecting the artist's radical sexual 'Happenings' – staging theatrical orgies in the MoMA Sculpture Garden and famously inviting Richard Nixon to 'finally discover the naked truth' of peace in 1968 – the present work undeniably, wittily nods to Kusama's broader practice and persona. Initiated in 1962, her soft sculpture works debuted at the

prestigious Green Gallery in New York that same year, alongside pieces by artists such as Claes Oldenburg, Robert Morris, and Andy Warhol. This pivotal exploration culminated in the groundbreaking installation, *Phalli's Field* in 1965. Within this immersive environment, Kusama's investigation into her signature form reached its peak, evolving from her earlier experimentation with the infinity net motif throughout the late 1950s and early 1960s.

From the outset of her career, Kusama displayed remarkable boldness. Her unwavering determination to pursue art was evident even in her youth, as she resisted societal expectations and parental pressures to conform to traditional Japanese roles. Despite the prevailing norms that dictated she become a housewife, Kusama pursued her artistic ambitions, and it was her inherent drive and unwavering self-confidence that propelled her. Raised in a well-to-do rural household as one of four children, she faced familial challenges early on. Her father's absence and her mother's disapproval created a turbulent environment, drawing her mother's disdain to the point of tearing up her daughter's drawings. From the depths of this profound anxiety, Kusama's art has been deeply intertwined with themes of obsession and her pursuit of art stemming from a desire to alleviate her mental stresses.

The artist's journey from her native Japan to America in 1957 announced a quest for creative liberation, with her departure motivated by a desire to escape what she perceived as the stifling constraints of her homeland. She explained "for art like mine—art that does battle at the boundary between life and death, questioning what we are and what it means to live and die—this country was too small, too servile, too feudalistic, and too scornful of women. My art needed a more unlimited freedom and a wider world" (quoted in Mignon Nixon, 'Infinity Politics,' in *Yayoi Kusama*, exh. cat., London, 2012, p. 177). In 1958, Yayoi Kusama arrived in the bustling metropolis of Manhattan armed with an extensive collection of approximately 2,000 watercolors and drawings, poised to leave a lasting mark on the American art scene. Finding her stride swiftly in New York, Kusama wasted no time in making her presence felt, and by 1959, shortly after arriving in the US, she debuted her iconic *Net Paintings*. These works, defined by their expansive scale put a notable emphasis on manual labour, withdrawing from the mechanical techniques favored by Pop artists at the time.

Between 1962 and 1965, Kusama was included in the seminal Nul exhibitions in Amsterdam. Spearheaded by artists such as Armando, Jan Henderikse, Henk Peeters, and Jan Schoonhoven, this avant-garde cohort formed the nucleus of a movement aligned with the broader ZERO movement originating in Düsseldorf. United by a collective ambition for a redefined objectivity in art, these artists heralded a new chapter of art history. The breakthrough Nul exhibition of 1962 at the Stedelijk Museum, directed by Henk Peeters, showcased a pantheon of talent hailing from France, Italy, Germany, Switzerland, and Belgium. Through encounters at exhibitions such as 'Monochrome Malerei,' Kusama integrated herself into the milieu of the European art world, forging connections that would shape her career in the years to come. An enduring friendship emerged between Kusama and Henk Peeters. In 1965, Peeters played a pivotal role in introducing Kusama to Galerij Orez, which was then under the leadership of Leo Verboon and Albert Vogel Jr. After an invitation from the directors, Kusama arrived in the Netherlands in 1965. Wasting no time, she immersed herself in her work. With precision, she stitched together an array of materials – from socks and clothing to household items – before transforming them into striking installations affixed to boards, shoes, and mannequins. Provocative and compelling, these creations made their debut at the Galerij Orez as part of the exhibition 'Aspects of Contemporary Eroticism,' igniting passionate discussions and critiques among visitors, the press, and art critics alike. This exhibition not only unveiled the present work, *Red Spots*, to the world but also marked the beginning of a profound and lasting relationship between Kusama and the Netherlands. Through Leo Verboon and Albert Vogel Jr.'s unwavering support, Kusama found herself immersed in Dutch artistic circles between 1965 and 1970, during which she continued to produce groundbreaking work.

Often lauded as a key figure in American art history, Kusama's rise to fame in the 1960s was owed in large part to her ascendance in Europe and most significantly in the Netherlands. *Red Spots* is quintessential and crucial to Kusama's oeuvre, capturing an immensely important passage in her career, not only was she exploring the liminalities between painting, sculpture, and installation, but as she bridged cities and collectives that had been considered discrete from one another. *Red Spots* nods to Albert Vogel Jr's admiration for Kusama, evident in his presentation of three solo exhibitions at Galerij Orez. Championing Kusama in Europe between 1965 and 1970, Galerij Orez nurtured Kusama's creativity and career by providing her with space to create her works. Her connection to the ZERO group artists coupled with the support of Galerij Orez would set the stage for her radical presentation at the Venice Biennale in 1966, and her global superstardom that shows no sign of abating.

Kusama's work has been celebrated globally through numerous international solo exhibitions, including those at the Centre for International Contemporary Arts, New York, and the Museum of Modern Art, Oxford, both of which took place in 1989. Her representation of Japan at the 45th Venice Biennale further elevated her reputation, leading to large scale retrospectives in 2011-2012, and the launch of the Yayoi Kusama Museum in Tokyo in 2017. Subsequent retrospectives at Gropius Bau, Berlin in 2021 and the Tel Aviv Museum of Art in 2022 continued to showcase her prolific career. As one of the most iconic female artist of our time, Kusama's works are held in esteemed collections worldwide, including the Art Gallery of Ontario, Toronto; Centre Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; The Museum of Modern Art, New York; National Museum of Modern Art, Tokyo; Stedelijk Museum, Amsterdam; Tate, United Kingdom; Walker Art Center, Minneapolis, Minnesota; and the Whitney Museum of American Art, New York, among numerous others.







7A

**HENRI MATISSE (1869-1954)**

*Portrait du peintre Pallady*

signed and dated 'Henri Matisse août 39' (lower left)

charcoal on paper

24 x 16 1/8 in (61 x 41 cm)

Executed in Paris in August 1939

**USD120,000 - 180,000**

**GBP96,000 - 140,000**

**HKD940,000 - 1,400,000**

The authenticity of this work was confirmed by Wanda de Guébriant.

**Provenance**

Pierre Matisse Collection, New York (the artist's son).

Pierre-Noël Matisse Collection, Paris (the artist's grandson; by descent from the above);  
his Estate sale, Christie's, New York, November 7, 2007, lot 111.

Acquired at the above sale by the present owner.

**Literature**

B. Brezianu, 'O prietenie exemplară, Henri Matisse și Theodor Pallady,' in *Secolul 20*,  
vol. I, 1970, p. 169 (illustrated).

L. Delectorskaya, *Henri Matisse, Contre vents et marées, Peinture et livres illustrés de  
1939 à 1943*, Paris, 1996, p. 42 (illustrated).

Henri Matisse's series of works depicting women adorned in beautifully embroidered Romanian blouses were inspired by his friendship with the celebrated Romanian painter Theodor Pallady, the subject of the present drawing. Pallady had gifted Matisse with a collection of traditional blouses with their distinctive geometric bands, wide sleeves and bold coloration, which lent themselves exceptionally well to the artist's exploration of composition, line and form.

By the time the present work was created, the artists had been friends for almost four decades, having met in Paris around 1892, in Gustave Moreau's studio where they worked alongside Georges Rouault and Albert Marquet. Matisse was particularly drawn to the distinguished appearance of the celebrated Romanian painter; their familiarity with and fondness for each other is laid bare in this portrayal.





**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

8A

**PABLO PICASSO (1881-1973)**

*Les viveurs*

signed 'P Ruiz Picasso' (lower right); signed again (verso)

colored crayon, pen, brush and India ink on paper

4 13/16 x 7 5/16 in (12.3 x 18.5 cm)

Executed *circa* 1900

**USD150,000 - 250,000**

**GBP120,000 - 200,000**

**HKD1,200,000 - 2,000,000**

The authenticity of this work has been confirmed by the Comité Picasso.

**Provenance**

J. Gilbert Collection, Barcelona.

Sale: Christie's, New York, October 22, 1980, lot 333.

Acquired at the above sale by the present owner.

*Les viveurs*, executed at the turn of the century by Pablo Picasso, is a captivating, early work on paper by the master of modern art. Depicted here are several revelers in the street, clumped in a boisterous group, trailing behind a decorous woman. Picasso has employed a variety of media – colored crayon, pen, and ink – to bring this prosaic bacchanal to life. His frenetic yet exacting draftsmanship imbues the scene with energy; he has highlighted the slumping woman to the far left and straight-backed lady on the far right with touches of rose-hued crayon, on the neckline and hat, respectively. Three of the carousing men have been delineated with dense application of blue crayon, and it has been utilized lightly on background buildings and other figures to provide some modulation and depth. Picasso has animated the bawdy *Les viveurs* with selective use of color and dynamic line. This work hails from the distinguished collection of Alan and Simone Hartman, where it held a prominent place in their collection for over forty years.





## PROPERTY FROM A PRIVATE COLLECTION, SEATTLE

9A

### HENRI DE TOULOUSE-LAUTREC (1864-1901)

*Elles*

The complete set of 12 lithographs, including the cover and frontispiece

Printed in 1896 by Auguste Clot, Paris

Published by Gustave Pellet, Paris, in an edition of one hundred

Signed 'Lautrec' faintly in pencil by the artist on the inside of the cover (lower left)

Each sheet numbered *Serie no 61* and inscribed with the publisher's paraphe (Lugt 1194) in brown ink

On wove paper made for this publication, watermarked with the names of the artist and publisher

The cover on laid Japan paper without watermark (as published)

*Sheets and images: 20 1/2 x 15 3/4 in (52.1 x 40 cm) (and similar)*

(12)

USD400,000 - 600,000

GBP320,000 - 480,000

HKD3,100,000 - 4,700,000

### Provenance

Bruno Cassirer Collection, Berlin.

Wilhelm and Katherine Feldberg Collection, London (acquired from the above in 1928).

Private collection, Seattle (by descent from the above in 1993).

Thence by descent to the present owner.

### Literature

L. Delteil, *Le Peintre-Graveur Illustré (XIX<sup>e</sup> et XX<sup>e</sup> Siècles)*, vol. XI, *H. de Toulouse-Lautrec*, Paris, 1920, nos. 179-189 (another set illustrated).

J. Adhémar, *Toulouse-Lautrec, His Complete Lithographs and Drypoints*, London, 1965, nos. 200-210 (another set illustrated).

R. Castleman & W. Wittrock (eds.), *Henri de Toulouse-Lautrec, Images of the 1890s*, exh. cat., New York, 1985, nos. 139-158 (another set illustrated).

W. Wittrock, *Toulouse-Lautrec, The Complete Prints*, vol. I, London, 1985, nos. 155-165 (another set illustrated).

G. Adriani, *Toulouse-Lautrec, Das Gesamte Graphische Werk*, Cologne, 1986, nos. 171-181 (another set illustrated).

P. Gassier, *T-Lautrec*, exh. cat., Martigny, 1987, nos. 138-150 (another set illustrated).

R. Thomson, 'Images of the maisons closes' in *Toulouse-Lautrec*, exh. cat., New Haven and London, 1991, nos. 141A-K (another set illustrated).

C. Frèches, A. Roquebert & R. Thomson, *Toulouse-Lautrec*, exh. cat., Paris, 1992, nos. 141A-K (another set partially illustrated).

P.D. Cate, G.B. Murray & R. Thomson, *Prints Abound, Paris in the 1890s*, exh. cat., Washington, 2000, nos. 51-55 (another set partially illustrated).

Exh. cat., *Toulouse-Lautrec, Woman as Myth*, Andros, 2001, nos. 73, 75-85 (another set illustrated).

J. Döring, *Toulouse-Lautrec und die Belle Époque*, exh. cat., Hamburg, 2002, pp. 186-195 (another set illustrated).

R. Thomson, P.D. Cate & M.W. Chapin, *Toulouse-Lautrec and Montmartre*, exh. cat., Washington, 2005, nos. 259a-l (another set illustrated).

F. Roos Rosa de Carvalho & M. Vellekoop, *Printmaking in Paris, The rage for prints at the fin de siècle*, exh. cat., Amsterdam, 2013, nos. 97, 99-102 (another set partially illustrated).

J.A. Clarke (ed.), *The Impressionist Line from Degas to Toulouse-Lautrec, Drawings and Prints from the Clark*, exh. cat., Williamstown, 2013, pp. 129-131 (another set partially illustrated).

S. Suzuki, *The Paris of Toulouse-Lautrec: Prints and Posters*, exh. cat., New York, 2014, nos. 49-58 (another set partially illustrated).











# ELLES

par



Henri de Toulouse-Lautrec's art is often notable for its empathetic look into the margins of society. Indeed, the duality of Toulouse-Lautrec's personal life clearly made a substantial impact on his practice: he was the son of a noble family with access to money and connections that would have placed him at the top of Belle Epoque society, but a genetic disorder worsened by a childhood injury isolated him from participating in the traditional social pursuits of upper-class society. The lifelong struggles that accompanied the artist because of his physical limitations—mockery from others as well as chronic pain—has often been employed to explain why Toulouse-Lautrec actively sought out the company of Paris's underground citizens. According to Edouard Vuillard, "...the real reasons for his behavior were moral ones...Lautrec was too proud to submit to his lot, as a physical freak, an aristocrat cut off from his kind by his grotesque appearance. He found an affinity between his condition and the moral penury of the prostitute" (quoted in T. Donson and M. Griep, *Great Lithographs by Toulouse-Lautrec*, New York, 1982, p. 5).

Despite this cynical view of the nature of Toulouse-Lautrec's relationship with sex workers, *Elles* can be described in many ways save for exploitative; rather it delivers the viewer into the intimate and observant

time that Toulouse-Lautrec spent in Parisian brothels of the rue des Moulin, rue d'Amboise, and rue Joubert. Each lithograph depicts the everyday life of a French brothel outside of working hours. The women are seen bathing, lying in bed while speaking to the Madame or a maid, and in the immediate aftermath of a client's visit. The perspective of each sheet, particularly the bathing scenes, is such that the viewer feels as if they are simply a fixture of the room, not an obvious or covetous observer. Even the prints in which the women are partially or fully nude are imbued less with lasciviousness and more with a friendly, warm quality. However, it cannot be argued that Toulouse-Lautrec *idealizes* the life of a brothel worker. Instead, it is better argued that the candid and intimate exploration of a sex worker's daily life humanizes this group of women.

Part of what makes the *Elles* suite so significant is that it demonstrates Toulouse-Lautrec's mastery of lithography. The artist's application of the spatter technique, which uses a dusting of ink droplets across the sheet to create variability in the tone of the image, is one of the ways in which he demonstrates his technical excellence in this medium. Additionally, the way in which he darkens the backgrounds of the monochromatic sheets to create depth, juxtaposed against the vibrant, warm colors





Detail lot 9A

## “I have tried to do what is true and not ideal.”

- Henri de Toulouse-Lautrec

in other scenes, makes the suite in its entirety a visually captivating masterpiece which easily captures the eye of any viewer. In terms of the artist's personal technique, there is a brushy, sketch-like quality to each image that belies the careful amount of detail that Toulouse-Lautrec chose to include. For example, many of the images extend to the sheet's edge in a way that suspends the viewer's disbelief and makes it seem as if, when looking up, the viewer would be standing in the same room as the model. Additionally, details such as ornate mirrors and clocks, slivers of the clothing worn by male clients, and the sometimes-mischievous look in the eyes of the women give a depth to the lithographs that once again speaks to the intimate community of which Toulouse-Lautrec found himself a participant.

Toulouse-Lautrec's interest in prints as a medium can also be tied to French society's interest in Japanese culture at the time, a phenomenon commonly referred to as *japonisme*. *Ukiyo-e* prints, which consisted of genre scenes encompassing everything from folk tales, beautiful women, and erotica, were especially inspirational for 19th Century visual artists. The term *Ukiyo-e* translates to “floating world,” a phrase which was also associated with the pleasure districts of Edo-period Japan. One of the most famous of the artists from this time was Kitagawa Utamaro (circa

1753–1806), who rose to fame with his portraits of women with elegant, elongated figures and disproportionately large heads: “an absolutely new type of female beauty” (Woldemar von Seidlitz quoted in B. Stewart, *A Guide to Japanese Prints and Their Subject Matter*, New York, 1922, p. 22). Several parallels can be drawn between *Elles* and Utamaro's prints and paintings dedicated to women in Japanese brothels, also known as green houses. One such print, titled *Beauty Likes to Have Fun*, depicts a courtesan partially draped in richly patterned robes glancing to the side as if engaged in conversation with someone beyond the picture plane. The facial expression of the model closely resembles that slight smirk of one of Toulouse-Lautrec's models, seen in *Femme au plateau*, *Petit déjeuner*, as she lounges in bed, having just finished eating breakfast in bed. There is a flirtatiousness and lightness to both scenes that contradicts the seedy, dark, and occasionally violent imagery that we often associate with brothel scenes.

Paris society's interest in Japanese culture extended far beyond the visual arts, however. Interestingly, one of the most recognizable scenes from *Elles* is not of a prostitute, but of a popular nightclub dancer and gymnast known as Cha-U Kao. Little is known about Cha-U Kao's early life—even her identity as a Japanese woman is often questioned, especially considering that her name was part of a stage personality that she created. However, it is universally acknowledged that she was one of the greatest performers of the French nightclub circuit, most notably due to her incredible gymnastic talents. In *Elles*, Cha-U Kao, referred to as The Seated Clowness, is seen in a vulnerable offstage moment in which she looks directly at Toulouse-Lautrec, and consequently, the viewer, with a sad, tired smile on her face.

This was not the first time that Cha-U Kao appeared in Toulouse-Lautrec's works; the bright yellow tutu, matching yellow hair ribbon, and tall hairstyle which constituted her stage presence render her easily recognizable. However, while other depictions appear to be passing moments in which Cha-U Kao stands out as a ray of sunshine in a crowded room, *The Seated Clowness* introduces a quieter, more peaceful and solemn vision of Cha-U Kao. Here, she is not the sprightly, young, slim gymnast who impresses the crowds with her inconceivable feats. Instead, she is older, tired, and seems to recognize her physical limitations. Again, as before in the bedroom and bathing scenes, Toulouse-Lautrec does not idealize this celebrity of French entertainment, but neither does he mock her with a caricature of her beyond her prime. Instead, the viewer is witness to a moment between two friends, perhaps checking in on one another after a long night.

The present suite of lithographs, including the cover and frontispiece, carries a rich and unbroken provenance for almost a century. The first owner of this set was Bruno Cassirer, a German gallery owner and publishing magnate focusing on modern art and art history. Cassirer opened a gallery and bookstore with his brother, the equally notable Paul Cassirer, in Berlin in 1898; that same year, both brothers were named as the secretaries of the Berlin Secession group. Within a few years, Paul and Bruno had divided the business according to their interests: Paul would focus on the art gallery, while Bruno would head the publishing side, eventually creating the art journal *Kunst und Künstler* in 1902.

This magazine, which was in print until being closed by the Nazis in 1933, featured frequent contributions from artists and art historians alike; Émile Bernard, Max Liebermann, Alfred Kubin, and Maurice Denis are just a few names on the extensive list of artists and writers who contributed. Within only a few editions, the journal became one of the most important publications exclusively devoted to the visual arts at the time.

From 1907, the art historian Karl Scheffler served as the editor of *Kunst und Künstler*, and it was from Cassirer that Scheffler's daughter and son-in-law, Katherine and Wilhelm Feldberg, eventually purchased all twelve lithographs of *Elles*. Wilhelm Feldberg, a German-British biologist, was so enamored of this set that he even borrowed money to purchase it, considering the suite to be a crown jewel to his extensive collection of books, paintings, and antiques.



Henri de Toulouse-Lautrec, *The Sofa*, circa 1894-96, The Metropolitan Museum of Art, New York





**PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION**

10A °

**AUGUSTE HERBIN (1882-1960)**

*Vue d'un port Corse I*

signed 'Herbin' (lower center)

oil on canvas

21 1/16 x 25 3/16 in (53.5 x 64 cm)

Painted in 1907

**USD400,000 - 600,000**

**GBP320,000 - 480,000**

**HKD3,100,000 - 4,700,000**

**Provenance**

Galerie Agora (Daniel Malingue), Paris.

M. Knoedler & Co., New York.

Private collection, New York.

Michelle Rosenfeld Fine Arts Inc., New York.

Acquired from the above by the present owner in 1992.

**Exhibited**

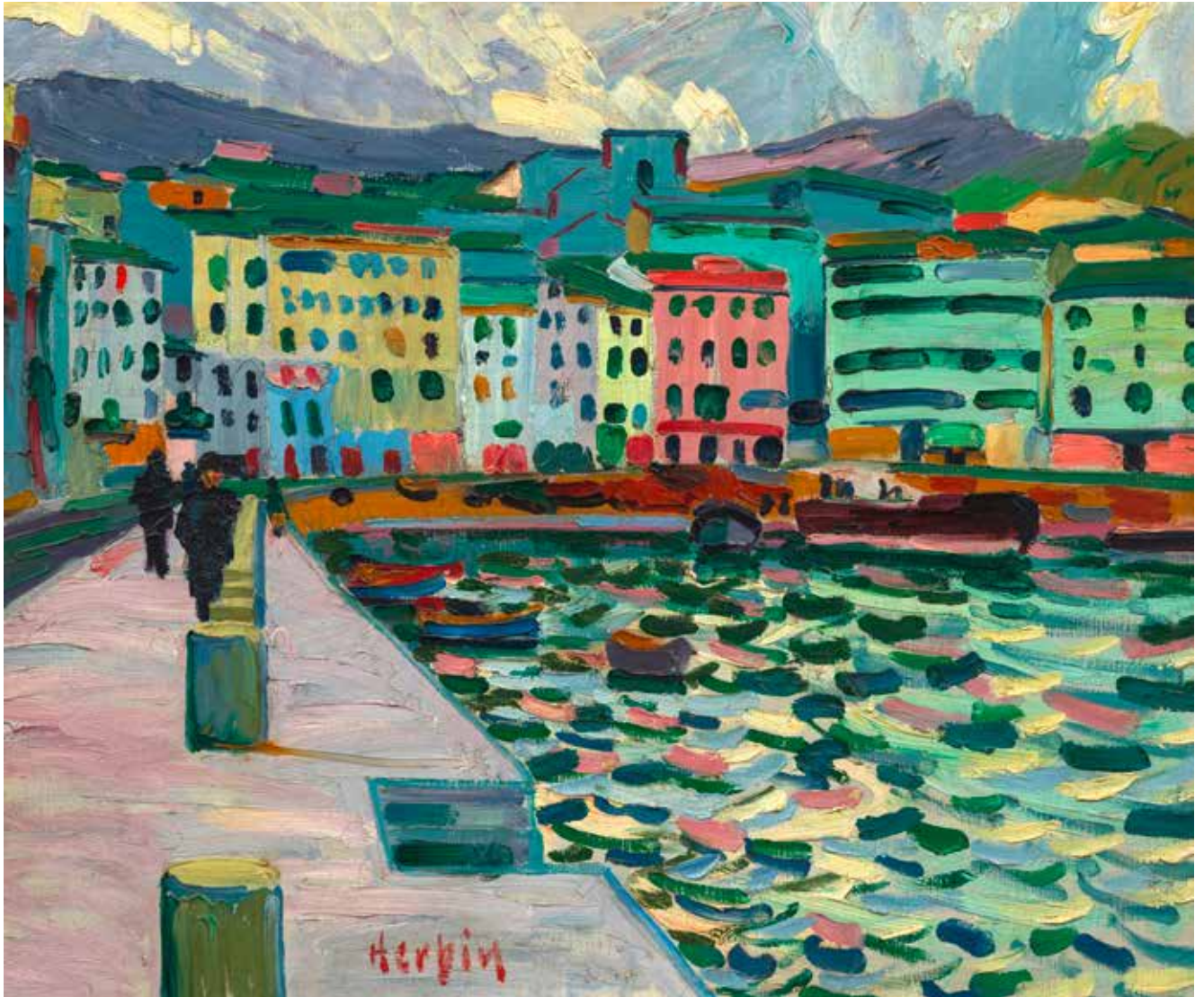
New York, M. Knoedler & Co., *Auguste Herbin*,

*Paintings from 1907 to 1958*, January 28 – February 16, 1978, no. 1.

**Literature**

G. Claisse, *Herbin, Catalogue raisonné de l'oeuvre peint*, Lausanne, 1993, no. 112 (illustrated p. 298).







Lot 10A in situ



Like many painters central to the vanguard of the modernist era, Auguste Herbin continually developed his artistic practice not only by experimenting with select avant-garde movements, but by fully delving into each stylistic and theoretical sphere. Having first focused on an Impressionist and then Divisionist style, Herbin embraced Fauvism by 1906 and subsequently Cubism. In 1907, he exhibited his work alongside Georges Braque, André Derain, and Maurice de Vlaminck at the 1907 *Salon des Indépendants*, a crystallizing moment for the young and audacious Fauves.

*Vue d'un port Corse I*, which Herbin painted in 1907, epitomizes his ebullient Fauvist period. The present work is one of only fifteen sun-drenched Fauve images that the artist painted during a trip to Corsica in 1907 as the guest of Wilhelm Uhde, a German art collector, dealer, and critic. The juxtaposition of bright colors applied with confident, loose brushstrokes makes *Vue d'un port Corse I* vibrate with energy. Herbin's staccato impasto lines succinctly depict the movement of the water, but even the inert building facades appear to almost jostle against each other – a riot of lemon, crimson, aqua, and lavender.

Herbin deftly draws in the viewer with specific compositional elements. Orthogonal lines of the quay create a dramatic sense of receding space, and the aerial perspective utilized to delineate the mountains and sky also serves to create greater depth and sweeping majesty for a scene that could easily feel hemmed in by the wall of contiguous edifices. *Vue d'un port Corse I* is a masterwork encompassing Herbin's strong sense of line and draftsmanship cultivated during his studies at the turn of the century at the École des Beaux-Arts de Lille as well as the newfound Fauvist emphasis on dramatic, unnatural colors and lively brushwork.

The present work carries a distinguished provenance; it has remained an important cornerstone of the same private collection for over three decades.



*Old Harbour, Bastia, Corse, France, 1950*

**PROPERTY FROM A DISTINGUISHED BELGIAN COLLECTION**

11A P

**RENÉ MAGRITTE (1898-1967)**

*La voix du sang*

signed 'Magritte' (lower left)

gouache on paper laid down on card

9 1/16 x 7 1/16 in (23 x 18 cm)

Executed in 1947

**USD1,200,000 - 1,800,000**

**GBP970,000 - 1,500,000**

**HKD9,400,000 - 14,000,000**

**Provenance**

Walter Schwarzenberg Collection (Galerie Le Centaure), Brussels.

Thence by descent to the previous owner; their sale, S.A. Servarts N.V., Brussels, November 7, 1995, lot 168.

Private collection, Belgium (acquired at the above sale).

Thence by descent to the present owner.

**Exhibited**

(possibly) Brussels, Galerie Lou Cosyn, *Exposition Magritte*, May 31 - June 21, 1947.

Lokeren, Kunstgalerij de Vuyst, *Le Centaure*, November 20, 1981 - January 31, 1982, no. 81.

**Literature**

(possibly) J. Koening, 'Bruxelles', in *Artes*, Antwerp, July - August 1946, no. 11-12, p. 37.

D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue Raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papier Collés, 1918-1967*, Antwerp, 1994, no. 1236a (illustrated p. 89).











*La voix du sang* epitomizes René Magritte's singular vocabulary of captivating and enigmatic imagery, which challenged established norms of artistic representation. Following a period influenced by Impressionism during the war, characterized by his *en plein-soleil* style, Magritte's late 1940s works mark a return to the darker and more mysterious themes for which he is best known. The use of gouache in the present work emphasizes Magritte's intricate style and presents an illuminated palette. *La voix du sang* depicts a large tree set against an idyllic landscape. The trunk of the tree has three doors displaying unexpected contents: instead of birds or foliage, the hollows of the tree instead contain an egg-like orb and a fully rigged ship. The third door is just slightly ajar, inviting the viewer to imagine what might lie behind it.

Magritte first explored this imagery in his 1935 work *L'arbre savant*, which depicts a lifeless, rootless tree trunk with a hint of bare branches above and four cubbies in the trunk, set against a concrete wall. Magritte would revisit this theme throughout his career, creating an iconic series of works titled *La voix du sang*. Translated by David Sylvester as *Blood Will Tell*, or literally, "the voice of blood," the phrase lends an eerie, portentous feeling to the painting which is directly juxtaposed by the bright palette and delicate brushstrokes. Magritte gave only a brief statement on this title: "The words dictated by our blood sometimes seem mysterious to us. Here it seems we are ordered to open up magic niches in the trees" (quoted in 'On Titles,' in K. Rooney & E. Plattner, (eds.), *René Magritte: Selected Writings*, Richmond, 2016, p. 115). Claude Spaak proposes that Magritte found inspiration for *La voix du sang* in Lewis Carroll's 'Alice in Wonderland'; "[Alice] noticed that one of the trees had a doorway leading right into it. 'That's very curious!' she thought, 'but everything's curious today: I may as well go in.' And in she went" (quoted in *Alice's Adventures Underground*, manuscript written and illustrated 1862-1864, p. 66). This phenomenon of stumbling across a portal to another world, and the urge to further explore, is perfectly encapsulated by the artist's *La voix du sang* paintings.

Contemporaneous iterations of *La voix du sang* see Magritte exploring various compositions: in some works, the full tree is presented; in others, just the trunk of the tree is visible. Magritte also experimented with the surrounding scenery, sometimes presenting the tree in daylight and other times against a night sky. In one version, the artist rejects natural scenery altogether, replacing it with a red curtain. These variations in both the setting and in the objects presented by the tree underscore Magritte's affinity for artistic devices embraced by both his contemporaries and historical artists. Magritte looked to the Romantic and Sublime painters as inspiration for his natural settings; the artist observed "I think the picturesque can be employed like any other element, provided it is placed in a new order or particular circumstances" (quoted in H.

Torczyner, *Magritte: The True Art of Painting*, New York, 1977, p. 120). The orb in the center recess of the tree, an object Magritte included in many of his paintings, is perhaps a reference to a motif often used by Giorgio de Chirico, notably in his painting *Chant d'amour*. Of that work, Magritte said, "It was in fact in 1922 when I first came to know the works of Chirico. A friend then showed me a reproduction of his painting, *The Song of Love*, which I always consider to be a work by the greatest painter of our time in the sense that it deals with poetry's ascendancy over painting and the various manners of painting. Chirico was the first to dream of what must be painted and not how to paint" (quoted in J. T. Soby, *René Magritte*, New York, 1965, p. 8).



Giorgio de Chirico, *Le Chant d'amour*, 1914, Museum of Modern Art, New York



Rene Magritte, *L'arbre savant*, 1935, Private Collection

The present work utilizes a close-cropped composition, which grants the audience an intimate view into the tree as *Kunstkammer*. The viewer becomes a proxy for Alice: we are encouraged to not only accept the uncanny scene in front of us, but to further explore the mysteries of Magritte's world in our own minds. Magritte resolutely resisted any generalized characterizations of his motifs; *La voix du sang* presents an ideal opportunity to create our own narrative interpretation of the scene.

This work was previously in the collection of Walter Schwarzenberg, founder of Galerie Le Centaure, Brussels. Schwarzenberg gave Magritte his first solo exhibition in 1927, which, despite receiving criticism at the time, is now widely credited as the impetus for Magritte's artistic success. In 1947, Galerie Lou Cosyn, Brussels, exhibited 30 of Magritte's small gouaches. According to Jean Koenig's exhibition review in *Artes*, a work of this title was exhibited; David Sylvester suggests that there are three versions of the painting to which Koenig may have referred, and he speculates that all three could possibly have been included in the exhibition. The present work was included in a 1981-82 exhibition at Kunstgalerij de Vuyst, Lokeren, Belgium, entitled *Le Centaure*, which highlighted Walter Schwarzenberg's gallery's legacy. After the sale of the painting by a private collector in 1995, the work joined the family of the current owner, where it has remained a treasured cornerstone of the distinguished collection for three decades.

**"We could hear the hearts of the trees  
beating before the hearts of men."**

- René Magritte





Anonymous, "Portrait of Magritte in front of his painting *La perspective amoureuse*, 1961

**PROPERTY FROM A PRESTIGIOUS ESTATE, CHICAGO**

12A

**JEAN DUBUFFET (1901-1985)**

*Midi d'Été*

signed and dated 'J. Dubuffet 52' (upper left); signed,  
inscribed and dated again 'Midi d'Été J. Dubuffet mars 52 Sidney Janis' (on the reverse)  
oil on panel

31 3/4 x 36 3/8 in (81 x 92 cm)

Painted in March 1952

**USD300,000 - 500,000**

**GBP240,000 - 400,000**

**HKD2,300,000 - 3,900,000**

**Provenance**

Sidney Janis Gallery, New York, no. 3412.

Stephen Hahn Gallery, New York.

James and Lillian Clark Collection, Dallas.

Galerie Le Clos de Sierne, Geneva.

Private collection, Chicago.

Richard Gray Gallery, Chicago, no. P11-84-011.

Acquired from the above by the present owner in 1986.

**Literature**

M. Loreau, *Catalogue des travaux de Jean Dubuffet Fascicule*, vol. VII, *Tables paysagées, paysages du mental, pierres philosophiques*, Paris, 1964, no. 197 (illustrated p. 126).

**Exhibited**

New York, Stephen Hahn Gallery, *Jean Dubuffet: paintings from 1944 to 1961*, February 14 - March 18, 1967.

Berlin, Akademie der Künste, *Dubuffet: Retrospektive*, September 7 - October 26, 1980

(later traveled to Vienna and Cologne).

Geneva, Galerie Bonnier, *Jean Dubuffet: oeuvres de 1943 à 1978*, February 16 - April 15, 1982.











An uncompromising and provocative iconoclast of the post-war period, Jean Dubuffet carved an indelible mark upon the annals of the avant-garde with his radical departures from convention. His oeuvre stands as a defiant rebuke to the staid traditions of Western culture, a *cri de Coeur* for the liberation of artistic expression from the shackles of academic art history.

In the aftermath of World War II's devastation, Dubuffet emerged as a singular voice, challenging the very premise of what constituted art. His artistic rebellion extended beyond mere materials and techniques; it encompassed a fundamental re-evaluation of what art could and should represent. His fascination with Art Brut – the raw, untrained, and unadorned artistic expressions of society's marginalized – was a driving force behind his aesthetic philosophy. Rejecting the elitism and intellectualism that had long dominated the artistic discourse, Dubuffet's early works embarked on a quest to elevate the raw, the untamed, and the ostensibly crude to the realm of high art. To Dubuffet, the insular realm of high art had become stagnant, detached from the vibrant wellspring of human creativity that flowed unfettered in the works of the institutionalized, the imprisoned, and the ostracized. He sought to liberate art from its ivory tower, to reconnect it with the instinctual and the unvarnished.

The present work, *Midi d'été* (Summer Noon), presents an exceptional example of the artist's stylistic evolution in the 1950's, demonstrating his continuous oscillation "between the concrete landscape and the mental landscape, sometimes getting closer to one, sometimes to the other." Using a rich "high paste" mélange of materials, Dubuffet's brushstrokes activate the skin of the canvas, exuding a dynamic and

tactile gesturalism. Dubuffet's canvas here is not merely a surface for pigment but rather a vehicle for sculptural terrains, forged from a visceral amalgam of materials – sand, tar, gravel, and even butterfly wings. These "high pastes," as he termed them, were not simply applied but sculpted, molded, and incised with an almost primordial energy. Earthly and rooted in place, the surface's textural variation animates the work, highlighting the artist's commitment to the material qualities of landscape.

Shades of ochre and warm browns draw the viewer's attention to the upper register, creating a high desert horizon line reminiscent of Dubuffet's time in Vence and the Saharan Desert. Seeking to liberate himself from the constraints of Western artistic traditions, he embarked on three voyages to the Sahara, where he became inspired by the enigmatic landscapes that suggested a liminal topography, inspiring him to play in the liminal space between figuration and abstraction. Executed in 1952, *Midi d'été* evokes the primal essence of the earth itself while simultaneously ascending to the realms of pure abstraction, lending the work a cosmic quality. Dubuffet manages to achieve all of this while maintaining warmth and hope through the extraordinary use of a red butterfly within the piece. This final element secures *Midi d'été* as one of the great works of the period.

Dubuffet's textural canvases defied easy categorization, capturing the raw, untamed essence of the earth, evoking a sense of the epic, the mythic, and the eternal. Possessing an undeniable lyricism, *Midi d'été* is a seminal example of his profound avant-garde meditations on the very nature of art itself, its potentials and possibilities, inspiring generations to come.

13A

**HENRY DARGER (1892-1973)**

*Lost in the heart of the enemys territory. Glandelinian cavarly on left of the picture saw them and gave chase but the little girls went their way to swiftly. (recto)*  
*65 At Jennie Richee. Through the accident of being exposed by the unrolling of the rug, they flee the house, but are recaptured near the river. (verso)*

watercolor, graphite, ink, carbon transfer and collage on paper

18 7/8 x 70 1/4 in (48 x 178.5 cm)

recto: Executed *circa* 1930-1940

verso: Executed *circa* 1950-1960

**USD400,000 - 600,000**

**GBP320,000 - 480,000**

**HKD3,100,000 - 4,700,000**

**Provenance**

Carl Hammer Gallery, Chicago.

Acquired from the above by the present owner in 2004.







Detail lot 13A

Henry Darger was born in Chicago in 1892. Regarded now as the definitive Outsider artist, his troubled childhood and lifetime obscurity inspired and enabled him to produce a body of work that is unique in its continuity and ambition. Darger's oeuvre is a magical realist triumph, one that truly sets him apart in the canon of narrative art and twentieth century practice at large.

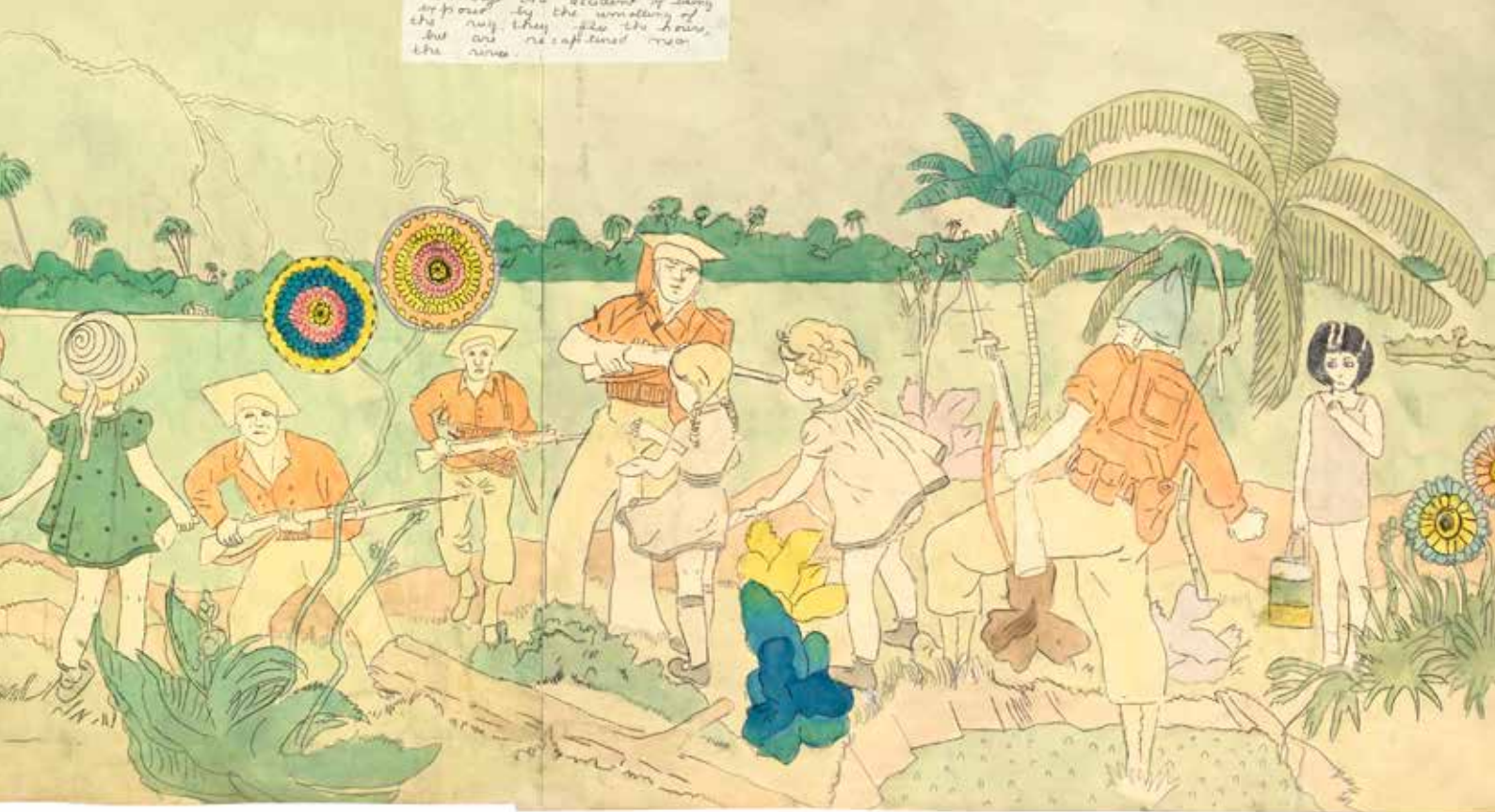
After the passing of his mother, Darger's father placed him in a Catholic orphanage at eight years old. From there he was institutionalized at the Lincoln Asylum for Feeble-Minded Children following an erroneous diagnosis at age twelve. He escaped from the asylum when he was seventeen and throughout the rest of his life was employed as a maintenance worker at several Chicago hospitals.

Between 1910 and 1912, Darger began writing his magnum opus, a 15,000-page unpublished fantasy-adventure novel titled *The Story of the Vivian Girls in What is Known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm Caused by the Child Slave Rebellion*. Around 1930, he began creating stand-alone watercolor, graphite and carbon-traced drawings upon rectangular sheets of drawing paper. These narrative scenes depicted his novel's heroines, the seven plucky Vivian sisters, and their comrades embroiled in numerous exploits battling sadistic, child-enslaving villains known as Glandelinians. Darger

pioneered a unique approach to appropriating and seamlessly tracing images from other sources into his artwork — a practice he had already perfected in the parallel pursuit of borrowing passages from other literary sources for his novel.

*Lost in the heart of the enemys territory [...]; 65 At Jennie Richee [...]* is a two-sided work featuring a triptych on the recto side and one long horizontal composition on the verso. The triptych is composed of three smaller works created in the 1930s. The first panel depicts the Vivian girls being pursued by Glandelinians; the middle panel finds them "lost in a cavern"; Darger's handwritten caption of the third scene speaks for itself: "AURANDI CALLIO. Vivian girls try to capture gen. Bicknell by trapping him downstairs but narrowly escape being hurled to their death through an opening in the floor, which Bicknell caused by pressing a secret spring downstairs. This hole is said to be bottomless." In most cases, Darger's visual art reads as an extrapolation or improvisation upon his writings, and not a precise illustration of them. The phrase "AURANDI CALLIO" is based upon a young friend he knew at the asylum named Donald Aurand and he used the name (spelled various ways) in the *Realms* to represent a region and a specific character. Another Gandelinian general, "Bicknell", is a major character who also appears throughout the story.





By the 1940s and '50s, after executing many smaller watercolor drawings, Darger fabricated larger, more complex, and panoramic compositions by horizontally joining two or three sheets together. If he ran short of paper, he would take several smaller finished drawings, combine them into one diptych, triptych, or four- or five-panelled work, then flip it over and create a single new panoramic composition on the unused verso side.

On the verso side of the present work, Darger executed *65 At Jennie Richee* [...]. This work was captioned by Darger's hand: "through the accident of being exposed by the unrolling of the rug..." probably sometime in the early 1950s. We can surmise this because he is still depicting the Vivian princesses, whereas by the late 1950s he was eliminating most specific references to the Realms and drawing generic figures within his landscapes. In this composition, six of the seven sisters are wearing grey dresses which means they were acting as undercover spies among the Glandelinians. An eighth girl, holding a bucket at the far right, is not one of the Vivians but is a character Darger often depicted as a frequent companion. The text mentioning "the unrolling of the rug" alludes to an occurrence in the Realms in which the girls hid themselves inside rolled-up rugs hoping to escape a prison but were discovered when one of the rugs was dropped and Joice Vivian fell out.

Double-sided works such as this were originally hand-stitched into three gigantic pictorial albums in which they could act as pages to be turned - however difficult this may have been considering his largest 'pages' were nearly 12 feet in length. It seems clear that Darger wished to present his more monumental pieces as increments within oversized picture books, and not as conventional two-dimensional works of art to be hung on the wall. The enormous albums were discovered toward the very end of his life, after Darger had relocated to a nursing home and, within a few months, passed away. They exist now as vivid documents of an isolated life, but one that blossomed in its own intense imagination and restless will to create.

— Michael Bonesteel

Michael Bonesteel is an independent author, curator, and contributing editor to *Raw Vision* magazine. He is the author of *Henry Darger: Art and Selected Writings* (Rizzoli International, 2000)

14A

**HENRI MATISSE (1869-1954)**

*Apollinaire*

signed with the artist's initials 'HM' (in cut paper, lower right)  
cut paper laid down on gouache and pencil on paper laid down  
on a page from *Florilège des Amours* by Pierre de Ronsard  
13 1/8 x 10 3/16 in (33.4 x 25.9 cm)

Executed between 1951-1952; this work is the maquette cover for  
the book *Apollinaire* by André Rouveyre, published in Paris in 1952

**USD500,000 - 700,000**

**GBP400,000 - 560,000**

**HKD3,900,000 - 5,500,000**

The authenticity of this work has been confirmed by Georges Matisse.

**Provenance**

Fernand Mourlot Collection, Paris (a gift from the artist in 1952).

Archives Mourlot, New York (by descent from the above in 1988).

Acquired from the above by the present owner in 2014.

**Exhibited**

Le Cateau-Cambrésis, Musée Matisse, *Matisse, la couleur découpée, une donation révélatrice*, March 9 – June 9, 2013.

London, Tate Modern, *Henri Matisse, The Cut-Outs*, April 17 - September 7, 2014, no. 103 (later traveled to New York).

**Literature**

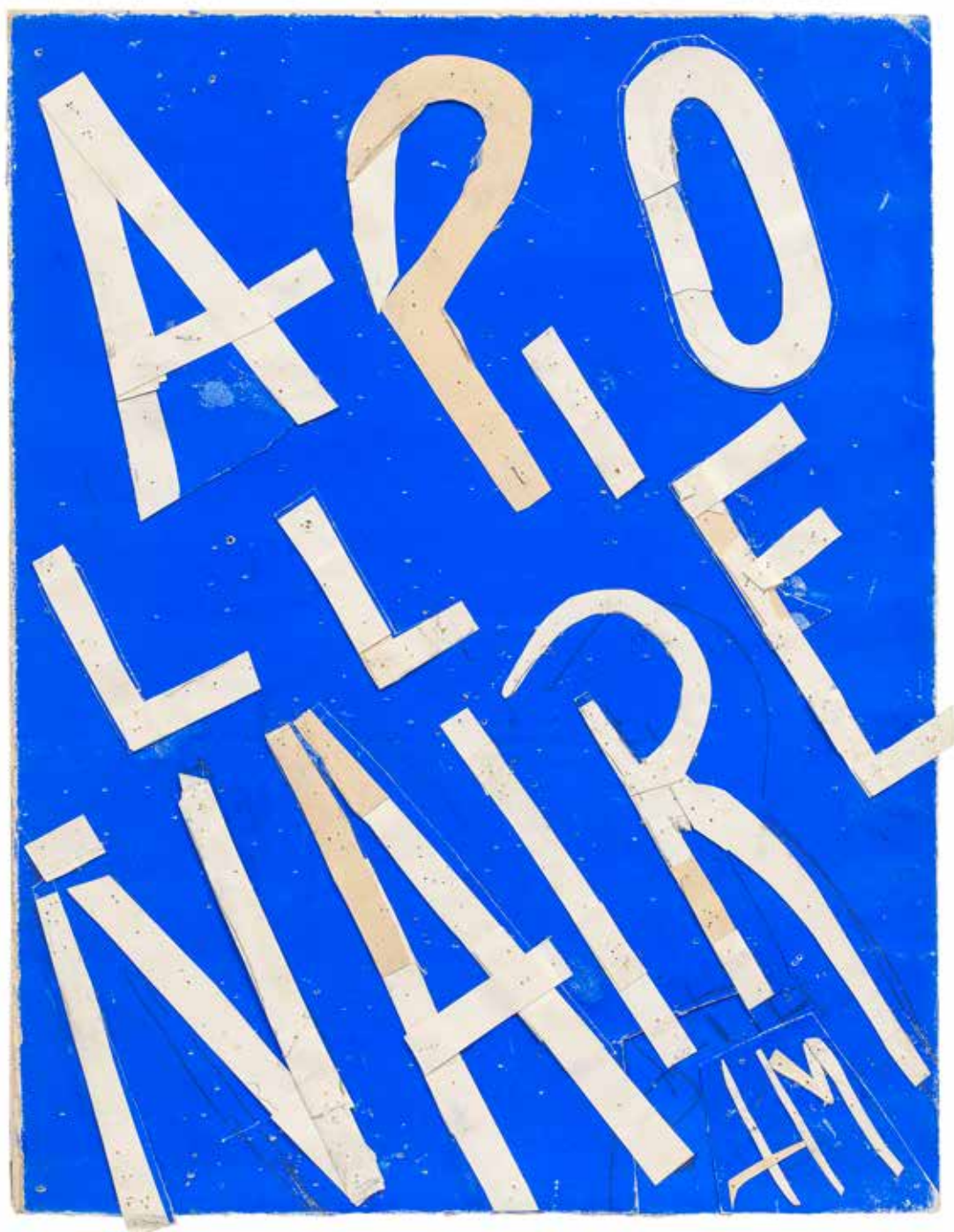
J. Cowart, J.D. Flam, D. Fourcade & J. Hallmark Neff, *Henri Matisse, Paper Cut-Outs*, exh. cat., St. Louis, 1977, no. 189 (illustrated p. 238).

C. Duthuit, *Henri Matisse, Catalogue raisonné des ouvrages illustrés*, Paris, 1988, no. 31 (the print version illustrated p. 253).

Exh. cat., *Henri Matisse, The Cut-Outs*, London, 2014, no. 103 (illustrated p. 190).

Exh. cat., *Apollinaire, Le regard du poète*, Paris, 2016, no. 3 (illustrated p. 10).







Henri Matisse working on paper cutouts at his home in Vence, France, *circa* 1947



This striking example of Henri Matisse's cut-outs was designed and made for the slipcase of *Apollinaire*, a book by André Rouveyre, published in Paris in 1952 as a tribute to their mutual friend, Guillaume Apollinaire. Featured in the most comprehensive exhibition ever devoted to this innovative body of work, *Henri Matisse: The Cut-Outs* at the Tate Modern and the Museum of Modern Art, this work is a prime example of Matisse's creative technique as well as a testament to the lasting friendship between Matisse, Rouveyre, and Apollinaire.

Matisse and Rouveyre became friends when they met in Gustave Moreau's art classes in 1896, a meeting that would continue as a lifelong friendship involving hundreds of letters of published correspondence and collaboration on multiple projects throughout their lives. The relationship between Matisse and Apollinaire proved more complex and fluctuating. Matisse most likely met the poet and budding art critic Apollinaire in 1906 at the apartment of Gertrude and Leo Stein in Montparnasse, a place each frequented alongside Pablo Picasso and other members of the *Bateau-Lavoir* and Montparnasse school that would take over the avant-garde scene of early twentieth century Paris. Matisse, the founder and champion of Fauvism, was the resident leader of the European avant-garde at this time. The bright colors and sinuous lines of the Fauves—a label given by critics which literally translates to “wild beasts”—laid in stark contrast to the controlled, muted palette of the Cubist movement developed by Picasso and Georges Braque. This movement would take over the avant-garde scene and even attract some of Matisse's young followers such as André Derain.

Meanwhile, Apollinaire's close links with Cubism, which led to his eventual status as the commentator and promoter of the movement, dampened the relationship between him and Matisse. However, Apollinaire remained a staunch supporter of Matisse from 1907 until his death in 1918, consistently publishing a long series of newspaper and magazine articles endorsing and celebrating Matisse as the most important painter and sculptor exhibiting in major public exhibitions in Paris. This was an especially poignant testament to their friendship, as this sentiment was not shared with other critics at the time. In an essay based on recent conversations with Matisse in December of 1907, Apollinaire proclaims that Matisse combines “the most tender qualities of France: the strength and simplicity and the gentleness of her clarity” (quoted in J. Flam, *Matisse on Art*, Berkley & Los Angeles, 1995, p. 27). Their nuanced and somewhat volatile relationship would improve over the years; eventually, due to his admiration of Apollinaire's literary sensibility and his time spent serving in World War I, Apollinaire was invited to collaborate on the first-ever joint Matisse and Picasso exhibition, organized in January 1918 by the dealer Paul Guillaume.

The idea behind *Apollinaire* grew between Matisse and Rouveyre almost ten years before its publication in 1943. When Matisse was considering his contribution, he wrote to Rouveyre that they should include portraits of both men alongside Apollinaire, affirming their relationship and friendship (C. Duthuit-Garnaud, *Henri Matisse Catalogue raisonné of the illustrated books*, Paris, 1988, p. 251). This original idea came to fruition as an aquatint frontispiece designed by Matisse, representing the faces of the three men together. By the time they were ready to publish in 1951, Matisse had designed a cover with “Apollinaire” inscribed across and decorated with yellow gouache-painted cut paper. Dissatisfied with the printing of the yellow hues, Matisse designed a new cover that utilized a unique technique of his, cut-paper.

During the last decade of his life, Matisse took to painted paper as his preferred medium and scissors as his chief tool. This technique of cutting and layering pieces of gouache-covered paper resulted in an entirely new form called *papier découpé*, or cut-out. The process imparts a sculptural quality to the paper, a rare feat for a two-dimensional work. *Apollinaire* is a great example of Matisse's mastery of this technique. Matisse has taken the title “Apollinaire” and divided it into three lines of angular letters in varying shades of stark white, laid diagonally across the page, barely contained within the sheet, so the points of the ‘E’ and the ‘N’ protrude over the paper's edge. The text ends with Matisse's initials in the bottom right-hand corner which, like the rest of the work, is set against a brilliant blue, painted gouache background, producing a result that combines impact and immediacy.

In order to make his *papiers découpés*, Matisse had his assistants paint pure gouache colors onto large sheets of paper that he would then shape with scissors. He placed these cut parts onto the background sheet, arranging and rearranging their positions, pinning and re-pinning the pieces until he was pleased with the composition. Only at this point would the different elements be pasted into place. The artist famously defined this process as “carving into color;” for Matisse, cutting was not a simple technique but rather provided a system of thinking about and expanding the possibilities of shape. Distinguishing this operation from painting, Matisse explains:

“It is no longer the brush that slips and slides over the canvas, it is the scissors that cut into the paper and into the color. The conditions of the journey are 100 per cent different. The contour of the figure springs from the discovery of the scissors that give it the movement of circulating life. This tool doesn't modulate, it doesn't brush on, but it incises in, underline this well, because the criteria of observation will be different” (Matisse quoted in André Verdet, ‘Les Papiers découpés’, in *Entretiens, notes et écrits sur la peinture*, Paris, 1978, p. 130).

With *Apollinaire*, Matisse's draftsmanship is on clear display. The artist's workings are visible in pencil on the blue background, while in some parts of the lettering, small shards of paper are superimposed to create a layered relief. The "cut-out" is punctuated with tiny holes where pins held the various elements in place as Matisse experimented with layout. The large number of pinholes indeed bears witness to how painstakingly Matisse tested various compositional possibilities. He also made large-scale alterations, deciding at one point to cut around his initials, blue background and all, and move the whole section two centimeters to the right, further into the bottom-right corner. When Matisse needed an underlying support sheet on which to paste the final composition, he rummaged in his studio and retrieved a page from Pierre de Ronsard's *Florilège des Amours*, a book he had illustrated several years earlier, in 1948. As a result, the reverse of the present lot features the first verse of Ronsard's "Sonnet 101": *Morne de corps, et plus morne d'espris Je me trainois dans une masse morte : Et sans sçavoir combien la Muse apporte D'honneur aux siens, je l'avois à mespris* ("Dull in body, and more gloomy in spirit I dragged myself in a dead mass: And without knowing how much honor the Muse brings to her own, I despised her"). The left half of Ronsard's page is cut to the width of the spine and folded over along its crease so that it sits underneath *Apollinaire*. The artist then pasted a rectangle of bright yellow gouache onto the spine, creating a strong and joyful contrast with the blue on the front. By examining the separate elements of our cut-out and Matisse's subtle mark-making, we are thus able to trace the story of how he constructed this work, gaining valuable insights into his creative process and decision-making.

Designing the cut-out lettering on the slipcase, Matisse may well have intended to link *Apollinaire* with Apollo, the Greek god of poetry and music. The poet's solar and lyrical destiny was already inscribed in his original Polish name, which was Wilhelm Apollinaris de Kostrowitzky. Matisse chose the scale and position of the first six letters on the cut-out slipcase so that rather than "Apolli", they could be read as "Apollo". This tribute exemplifies how Matisse viewed the poet years later and showcases an expression of the artist's personal reconciliation with him. Additionally, in the portraits of the three men that make up the frontispiece, Matisse has synthesized the faces into masks, clustered and overlapping, so they appear inseparable. The individual identities of the three faces can be more clearly identified in preparatory versions, one of which is inscribed "A l'amitié", a joyful toast to friendship. The version Matisse chose for the frontispiece is visually purer, while still complementing Rouveyre's written commentaries, which tend to emphasize the role of love and friendship in *Apollinaire's* life and work. Matisse also contributed six portrait drawings of *Apollinaire* for the book, all showing him still and contemplative, forever young.



Detail lot 14A

Altogether, Matisse's designs for the slipcase, cover and drawings combine lines and planes, black and white and color, cut-out shaping and layered, pasted assembling. These techniques all combine in a synthesis of drawing, painting and sculpture, the three dimensions of Matisse's creative genius which *Apollinaire* always defended and promoted. The 1952 book then became Matisse's tribute to the poet, in the form of a paper monument. Matisse's cut-outs and frontispiece imaginatively reinvent the relationship between *Apollinaire*, Matisse and Rouveyre, establishing the myth of an inseparable, complementary, creative trinity (P. Read, "Apollinaire, Matisse et la Méditerranée: 'l'espèce de paradis trouve,'" in *Apollinaire méditerranéen*, Paris, 2016, p. 285).





Henri Matisse, Cover Maquette for the book *Matisse His Art and His Public Life* by Alfred H. Barr Jr., 1951, Museum of Modern Art, New York

15A P W

**ELLSWORTH KELLY (1923-2015)**

*Red White*

inscribed '#392 B' (on the stretcher)

oil on canvas, on two joined panels

100 x 100 in (254 x 254 cm)

Painted in 1968

**USD2,000,000 - 4,000,000**

**GBP1,600,000 - 3,200,000**

**HKD16,000,000 - 31,000,000**

**Provenance**

Sidney Janis Gallery, New York.

Dayton's Gallery 12, Minneapolis.

Lewis Kaplan Collection, London.

Locksley Shea Gallery, Minneapolis, no. #2065.

John M. and Marion A. Shea Collection, Palm Springs.

Gordon Locksley and George T. Shea Collection, Palm Springs (by descent from the above).

Acquired from the above by the present owner.

**Exhibited**

Newport Beach, Newport Harbor Art Museum, *Our Own Art*, March-May 1979.

**Literature**

J. Coplans, *Ellsworth Kelly*, New York, 1971, n. 192 (illustrated).









Ellsworth Kelly's canvases offer some of the most complex and jarring propositions on the nature of perception and abstraction. *Red White* from 1968, is one of the most compelling examples by this grand master of Modernism; a shaped, two-panel canvas that has all the qualities of his finest paintings, formerly in the collection of Gordon Locksley and George Shea. Kelly's paintings are monolithic and powerful, they impress upon us the majesty of scale and form. In bowing arcs and razor-sharp edges, visual melodies emerge that vibrate with an elegant simplicity as colors abut and shapes compete. Their size and directness, however, obfuscate how they relate to observation and still life. As pictures, Kelly's canvases translate as shadows projected on walls, corners of studios at dusk, horizon lines, architectural silhouettes. To speak of them as pure abstraction is only one angle to Kelly's expansive vision of painting. In the crisp, pointed edges of *Red White*, we glimpse a masterpiece of Minimalism and Hard-edge painting. It is a visual chord that resounds in its space, the sharp and flat notes of the colors struck in a single forceful shape. Profound and graceful, *Red White* is surely one of Kelly's great multi-panel shaped canvases, formerly in the Locksley Shea collection, that reaffirms the beauty of simplicity – an inspiration that Kelly was able to see everywhere, and that connected him so eloquently to the lived experience and to the experience of art.

Kelly's work in the 1960s marked a significant period in his artistic evolution. His exploration of Hard-edge painting and departure from traditionally shaped canvases represented an innovation in his approach to abstraction. Characterized by sharp, defined edges between colors and shapes, Hard-edge painting emerged in the 1950s and was primarily associated with Op art and Geometric Abstraction. A leading figure in this movement, Kelly paved the way alongside artists such as Frank Stella and Kenneth Noland and drew inspiration from the earlier work of Piet Mondrian and Josef Albers.



Michelangelo Merisi da Caravaggio, *Judith Beheading Holofernes*, circa 1598-1602 (detail)  
Gallerie Nazionali di Arte Antica. Palazzo Barberini, Rome



Josef Albers, *Homage to the Square: Broad Call*, fall 1967  
Museum of Modern Art, New York

The present work was created at the height of the artist's experimentation with color and shape. His use of precise, clearly delineated shapes and color lacking visible brushstrokes or blending creates a clean and crisp aesthetic that focuses on the interaction of geometric forms and the viewer's perception. By carefully arranging the geometric canvases, he created a work which explores themes of color theory, spatial relationships and the visual effects of contrasting colors and shapes. Reducing forms to their essential elements and eliminating unnecessary details enabled Kelly to focus on pure abstraction.

Kelly's shaped canvases were not simply focused on the outer form but also the interplay between positive and negative space within the work. They were not standalone objects but were intended to interact with the wall and surrounding environment, often echoing architectural elements or responding to spatial considerations. His fascination with architecture was an important aspect of his practice and source of creative inspiration, making him keenly aware of space and how light played on surfaces. Kelly went on to create site specific and installation work in his later career; the last work of art he created in 2015 being the only building he ever designed, Austin.



Lot 15A in situ



Drawn to the simplicity and clarity of primary colors, Kelly believed that they had an inherent power and purity that could evoke a strong emotional and visual response. As evidenced in *Red White*, his use of the color red contrasting against crisp cool white elicits a powerful visual impact. Red is a color often associated with strong emotions like passion, energy and vitality and the symbolic associations add layers of meaning to his composition, inviting the view to interpret and engage with his work on multiple levels.

Kelly studied at the Pratt Institute in Brooklyn in the early 1940s before serving in the army during World War II. After the war, he studied at the School of the Museum of Fine Arts, Boston and later at École des Beaux-Arts under his GI bill. Kelly's time in Paris had a profound impact on his artistic development as he drew influence from artists like Jean-Arp, Constantin Brâncuși and Henri Matisse while also experimenting with geometric forms. In the mid-1950s, Kelly moved back to New York City where he became associated with the Abstract Expressionist movement, soon developing his distinct style. He was drawn to simple shapes, bold colors and clean lines, distancing and differentiating himself from the emotional intensity of his peers. By the 1960s, Kelly's mature style had emerged as he focused on geometry and flat, intense color, with an emphasis on the interaction between shapes, colors, and space.

With an incredibly rich exhibition history dating back to Sidney Janis in its year of execution, Kelly's *Red White* comes to market now one of the best shaped canvases of the 1960s to be available publicly. The work has a robust history of public view, including an early exhibition at the Museum of Modern Art, New York in 1968, honoring Dr. Martin Luther King Jr. The works in the exhibition were donated by the artists themselves and were sold to benefit the civil rights organization, Southern Christian Leadership Conference. Around sixty of America's most influential artists participated in the exhibition, including Alexander Calder, Donald Judd, Robert Motherwell, Kenneth Noland, Mark Rothko, Frank Stella, Andy Warhol and more. *Red White* went on to be featured in many shows and exhibitions across the United States including a group show alongside Kenneth Noland, Frank Stella and Morris Lewis at the Museum of Contemporary Art, Chicago in 1970 and eventually back home, to the Minneapolis Institute of the Arts in Minneapolis where it has remained on loan since 2006.

The present work comes from the collection of notable Minneapolis art patrons Gordon Locksley and George T. Shea, who in the 1960s opened Locksley Shea Gallery out of their home. Locksley was a highly exclusive hair stylist when he met Shea, who was a professor of Japanese language and literature at the University of Minnesota. Together they opened Red Carpet Beauty Salon and school, dealing

art out the salon and eventually moving the gallery into their mansion. The gallery became a leading venue to exhibit Contemporary art in Minneapolis during the 1960s and 1970s, attracting some of the most iconic artists of the generation including Ellsworth Kelly, Roy Lichtenstein, Donald Judd, Andy Warhol, Robert Rauschenberg and Claes Oldenburg, among many others. Known for their legendary and lavish parties with live bands and gogo dancers, Locksley Shea Gallery attracted a myriad of clientele and widely diverse group of influential figures in the local and international arts community.



George Shea and Gordon Locksley

16A

**DONALD JUDD (1924-1994)**

*Untitled*

green lacquer on galvanized iron

5 x 25 1/2 x 8 1/2 in (12.7 x 64.8 x 21.6 cm)

Executed in 1968 (lacquer applied in 1972).

Three works were made in this form, material and configuration

**USD400,000 - 600,000**

**GBP320,000 - 480,000**

**HKD3,100,000 - 4,700,000**

**Provenance**

Galerie Daniel Templon, Paris.

Didier Guichard Collection, Saint Etienne.

Jan-Eric Löwenadler, Stockholm.

Acquired from the above by the present owner *circa* 1976.

**Literature**

B. Smith, *Donald Judd: Catalogue Raisonné of Paintings, Objects and Wood-Blocks 1960-1974*, Ottawa, 1975, no. 135 (illustrated p. 173).





Simplicity is as deceiving as it is elegant. Donald Judd's *Untitled (DSS 135)* appeals to our hard-wired aesthetic sense that ignites with the work's geometric seamlessness and structural essentialism. This sublimated humanity is precisely what makes Minimalism one of the most compelling fields of post-war art, and Judd its sovereign. Formed in galvanized iron and finished in a rich green metal flake enamel, the curvilinearity of the present work's 'bull nose' edges and the solidity of the form give rise to a new kind of shape. In 1967 Judd wrote, "the main virtue of geometric shapes is that they aren't organic, as all art otherwise is. A form that's neither geometric nor organic would be a great discovery" (quoted in L. Lippard, 'Homage to the Square,' *Art in America*, July/August 1967, p. 56). In *Untitled (DSS 135)*, we glimpse the depths of Judd's artistic pursuit. His work navigates not only the specificity of the object and the problems of sculpted forms, but he taps into the nature of systems and the visual experience. It is a serene example of great Minimalist sculpture, that reshaped the discourse of post-war practice, and marks the final act of Modern Art.

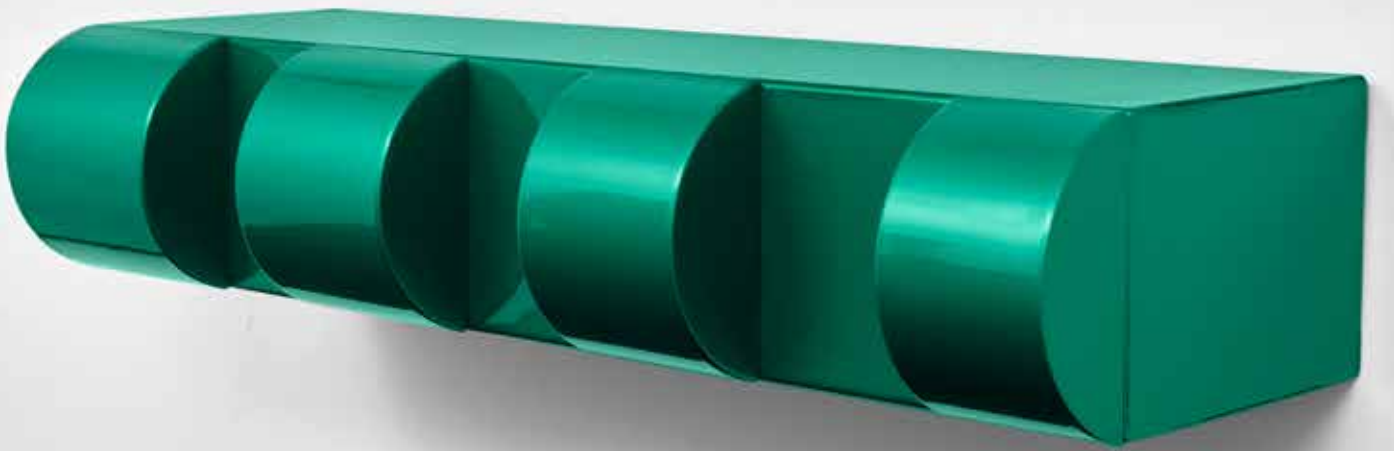
Born in 1928 in Missouri, Judd served in the United States Army in Korea between June 1946 and November 1947. Upon his return to the United States, he studied philosophy and art history at Columbia University and painting at the Art Students League in New York. A painter and art critic through his 20s, it was not until the early 1960s that he pivoted to sculpture, rebuffing the angular, planar restraints of canvas painting. Judd's shift, moving in step with the likes of Tony Smith, Carl

Andre, Robert Morris, and Richard Serra, aligned him with the avant-garde of the period. Championed most prominently by Rosalind Krauss, whose volume 'Passages in Modern Sculpture' (1977) is the definitive text on Minimalism and Land Art, the movement had all but extinguished the ruling Abstract Expressionist ideology by the mid-1960s and was in turn the toast of New York's SoHo scene, notably promoted by the preeminent dealer of the time, Leo Castelli.

From this formative phase of Judd's mature career, executed in 1968-1972, *Untitled (DSS 135)* is an example of what his studio referred to as 'progressions.' To determine the compositional and proportional relationships of the work, their construction was based on mathematical sequences, and often finished in Harley-Davidson lacquers and paints. The present work, wall-mounted and finished in a spangled emerald green, wonderfully demonstrates how the choices and principles of Judd's working process allowed him to navigate the pitfalls of classicism and western art. "My stuff is just a little progression, like adding up the grocery bill," Judd commented, "there's no mathematical mystique to it" (quoted in G. Glueck, 'Art Notes: A Box is a Box is a Box,' *New York Times*, March 10, 1968, D23). Avoiding the notion of universal order or general statements, for Judd the construction of his sculpture had more in common with the quotidian than phenomena. Like the intervals on a crosswalk, the perception of the unified visual system was more important than the system itself; he emphasized the rationalization of the form above all else.

"Art is made as one lives. It must be as decisive as acts  
in life, hopefully more so, and is made despite the same  
acknowledged ignorance. But the assertions of art depend  
on more organization and attention than is usual in living.  
The force of it depends upon the long process.  
The construction, the development, and the many  
decisions are necessary so that it be clear and strong."

- Donald Judd



**PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION**

17A P

**LUCIO FONTANA (1899-1968)**

*Concetto spaziale, Attese*

signed and inscribed 'l. fontana attese 1+1-AE2' (on the reverse)

waterpaint on canvas

31 7/8 x 39 in (81 x 99 cm)

Painted in 1959

**USD1,000,000 - 1,500,000**

**GBP800,000 - 1,200,000**

**HKD7,800,000 - 12,000,000**

**Provenance**

Marlborough Galleria d'Arte, Rome, no. RM 058.

Martha Jackson Gallery, New York, no. 10732.

Galleria Levi, Milan, no. 617/P.

Studio La Città, Verona.

Galleria Corvucci, Forlì.

Acquired from the above by the previous owner in 1973.

Gifted from the above to the present owner.

**Exhibited**

Turin, Galleria Notizie, *Lucio Fontana (opere dal 1931 al 1959)*, 1959 (illustrated p. 8).

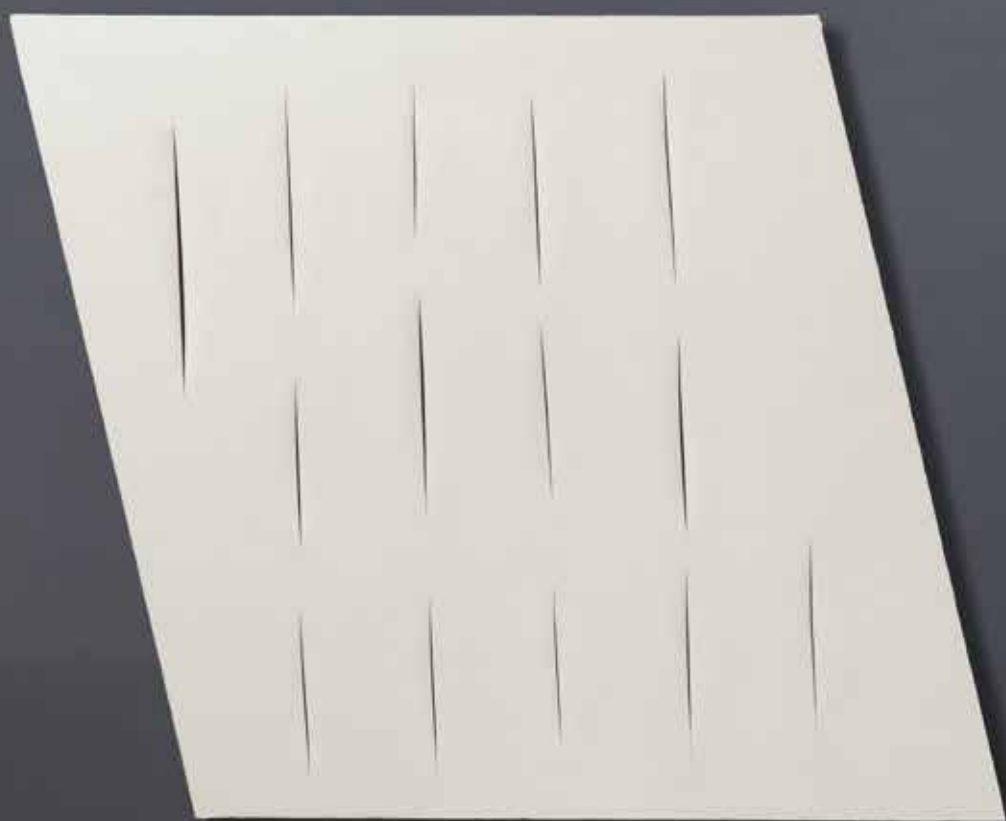
**Literature**

E. Crispolti, *Lucio Fontana Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels, 1974, no. 59 T 87 (illustrated p. 86).

E. Crispolti, *Lucio Fontana Catalogo Generale*, vol. I, Milan, 1986, no. 59 T 87 (illustrated p. 295).

E. Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. I, Milan, 2006, no. 59 T 87 (illustrated p. 461).





Lucio Fontana was a pioneer and experimental artist of the highest order. Regarded as the architect of the Spazialismo movement, his pursuit of new dimensions and passages in painting broke from traditional notions of art and embraced completely novel forms of expression that incorporated space and time. Fontana believed that art was destined to be freed from its two-dimensional surface and extend into metaphysical space. His iconic *Tagli* or 'slashes' were his greatest visual triumph. These were deliberate incisions made with a blade into the painted surface of the canvas, creating steep cuts that allowed the spectator to glimpse a plane beyond the painting. Fontana regarded his *Tagli* as windows into another dimension. In many regards, it is the final act of painting; the destruction of the single, illusory surface that had been the cornerstone of art making, giving way to the space beyond.

The intentional compositions and layers of symbolism found in Fontana's *Tagli* are a true testament to the depth and sophistication with which he approached his concept. The present work, *Concetto spaziale, Attese* from 1959 is an extremely rare example owing to its rhomboid-shaped canvas and high number of unmistakably elegant slashes – fourteen – incised in three discrete bands over white. The movement and distribution of these cuts is a measure of energy and dispersion. A spiritual release that breaks the tension of the stretched canvas in an intense, rhythmic timbre. Irregularly shaped, the power of the present work is bound in its rejection of painterly norms and the boldness to suggest a new form of art. Not only does Fontana use destructive force as a tool for creation, but – as his title, *Concetto spaziale* nods to – he creates an open field of ideas and meditations on what this advanced world might contain. It is a painting in its medium alone; its concept is far larger than that. This is the poetry of Fontana's *Tagli* and the present work, the heart of his thesis, and what makes him an incomparable force of twentieth century art.

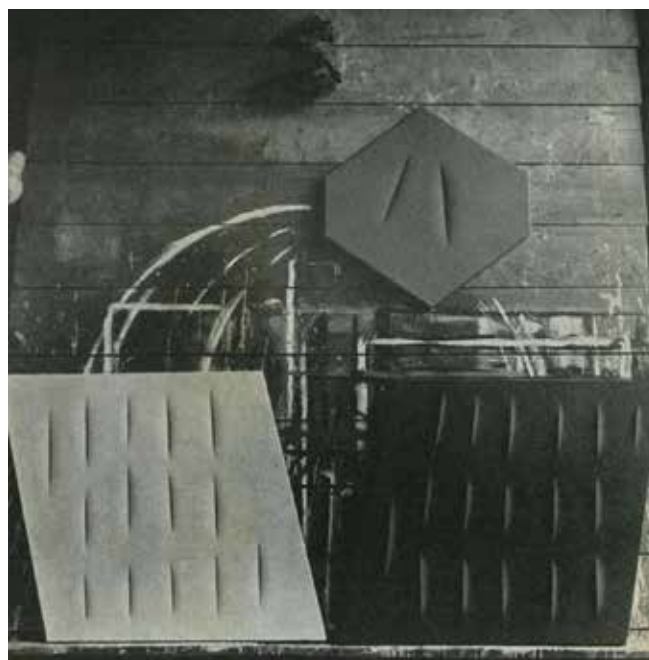
Fontana's gestural slashes on the flat picture plane upended the notion of picture-making, giving, as Fontana describes, the "spectator an impression of spatial calm, of cosmic rigor, of serenity in infinity" (the artist quoted in E. Crispolti, *Lucio Fontana, Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, vol. I, Milan, 2006, p. 105). The seemingly random and spontaneous, yet highly precise cuts on the canvas portray the cosmos of an unknown dimension, setting his creations free from the universally accepted limitations of the flat surface. Fontana wrote "the discovery of new physical forces and the control of matter and space will gradually impose new conditions that have not been previously known to man in the entirety of the course of history. The application of these discoveries to all the modalities of life will produce a modification in the nature of man. Man will take on a new psychic structure" (the artist quoted in Guido Ballo, *L. Fontana: Idea per un ritratto*, New York, 1971, p. 186). His writings, which are inextricably linked to his work reveal his aim of creating new contemporary art which remained rooted in astrophysical scientific developments of the time.

Ugo Mulas, Italian photographer and friend of Fontana recalls the artist's explanation of his process: "sometimes I leave the canvas hanging there for weeks before being sure what I'm going to do with it and only when I feel sure, do I start" (Ugo Mulas quoted in G. Celant, *Lucio Fontana, Ambienti Spaziali: Architecture Art Environments*, Milan, 2012, p. 318).

Before making any cuts, Fontana would conceptualize the spatial aspect of the artwork, envisioning his cut canvases as a way to break the traditional boundaries of painting, allowing the viewer to perceive depth and space. *Concetto Spaziale, Attese*, clearly demonstrates the artist's curated thought process behind his compositions, giving us a possible insight to the title, *Attese*, here meaning 'the wait'.

Born in Argentina in 1899 and moving to Italy in 1905, Fontana lived through some of the most unstable years of the twentieth century. That experience, alongside his initial training as a sculptor is clearly recognized in works from the *Tagli* series as he rejected the confinement of physical materials and the physical space of a canvas. The artist's clever balance of impulse and manipulation, seen through his vertical slashes, gives the viewer a sense of a dramatic, yet confident search for a self-created dimension, intended to be found within the canvas itself. Clear influences of Europe in the aftermath of two devastating world wars, alongside the Space Race of the 1950s and 1960s can be seen in Fontana's ideology, which has a firm focus on space and abstract dimensions.

Fontana's revolutionary concepts and manifestos had a deep and far-reaching impact on the development of contemporary art. They marked a dramatic shift in post-war practice that laid the foundations for Minimalism and Conceptualism. With works held in museum collections around the world, including the Tate collection in London, the Guggenheim Museum in New York, and the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, he remains hugely important and influential as one of the twentieth century's most important artists.



The present work in the artist's studio in 1959





18A W

**SOL LEWITT (1928-2007)**

*Incomplete Open Cube 7/22*

painted aluminum

42 x 42 x 42 in (106.7 x 106.7 x 106.7 cm)

Executed in 1974. This work is unique

**USD180,000 - 250,000**

**GBP140,000 - 200,000**

**HKD1,400,000 - 2,000,000**

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

**Provenance**

Daniel Weinberg Gallery, Santa Monica.

Acquired from the above by the present owner.

**Exhibited**

Hartford, Wadsworth Atheneum Museum of Art, *Sol LeWitt: Incomplete Open Cubes*,

January - April 2001, no. 55 (illustrated p. 62; later traveled to Waterville, Cleveland and Scottsdale).



19A<sup>W</sup>

**GEORGE RICKEY (1907-2002)**

*Five Lines Diagonal Jointed II*

stainless steel

168 x 96 x 26 in (426.7 x 243.8 x 66 cm)

Executed in 1989. This work is number one of an intended edition of three, of which only two were made

**USD200,000 - 300,000**

**GBP160,000 - 240,000**

**HKD1,600,000 - 2,300,000**

**Provenance**

Berggruen Gallery, San Francisco.

Acquired from the above by the present owner *circa* 1989.







20A W

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

*Alquimia 78*

signed, inscribed and dated 'Ref 591 "Alquimia 78"

Olga de Amaral Bogota, Agosto 1989' (on the reverse)

acrylic, gesso and gold leaf on linen

65 x 61 1/2 in (165.1 x 156.2 cm)

Executed in 1989

**USD180,000 - 250,000**

**GBP140,000 - 200,000**

**HKD1,400,000 - 2,000,000**

**Provenance**

Allrich Gallery, San Francisco.

Private collection, San Francisco.

Acquired from the above by the present owner in 2021.





**PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION**

21A

**FERNANDO BOTERO (1932-2023)**

*Reclining Woman*

signed, stamped with the foundry mark and numbered 'Botero 1/9'

(on the back of the thigh)

bronze with brown patina

8 6/8 x 23 1/2 x 7 1/8 in (22.4 x 59.7 x 18 cm)

Executed in 1983. This work is number one from an edition of nine examples

**USD200,000 - 300,000**

**GBP160,000 - 240,000**

**HKD1,600,000 - 2,300,000**

**Provenance**

Marlborough Gallery, New York.

Acquired from the above by the present owner.



22A

**TOMÁS SÁNCHEZ (B. 1948)**

*Orilla con nubes*

signed and dated 'Tomás Sánchez 89' (lower right); signed again  
and inscribed 'Tomás Sánchez "ORILLA CON NUBES" ACRILICO-1989'  
(on the reverse)

acrylic on canvas

43 x 59 in (109 x 150 cm)

Painted in 1989

**USD180,000 - 250,000**

**GBP140,000 - 200,000**

**HKD1,400,000 - 2,000,000**

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

**Provenance**

Private collection, Madrid.

Sale: Christie's, New York, May 28, 1997, lot 60.

Private collection, US.

Acquired from the above by the present owner.





23A P

**ANDY WARHOL (1928-1987)**

*Campbell's Soup I (Feldman & Schellmann II.44-53)*

The complete set of 10 screenprints, accompanied by the original stamp-numbered box

Printed in 1968 by Salvatore Silkscreen Co., Inc, New York

Published by Factory Additions, New York, in an edition of two hundred and fifty plus twenty-six artist's proofs

Each sheet signed 'Andy Warhol' in ball-point pen and stamp-numbered 192/250 (on the reverse)

Screenprint in colors on smooth wove paper, each the full sheet, each framed

*Sheets: 35 x 23 in (88.9 x 58.4 cm)*

(10)

**USD1,000,000 - 1,800,000**

**GBP800,000 - 1,400,000**

**HKD7,800,000 - 14,000,000**

**Provenance**

Private collection, US (acquired from the artist).

Sale: Sotheby's, New York, October 22, 2020, lot 25.

Acquired at the above sale by the present owner.



The stamp-numbered box accompanying the present work



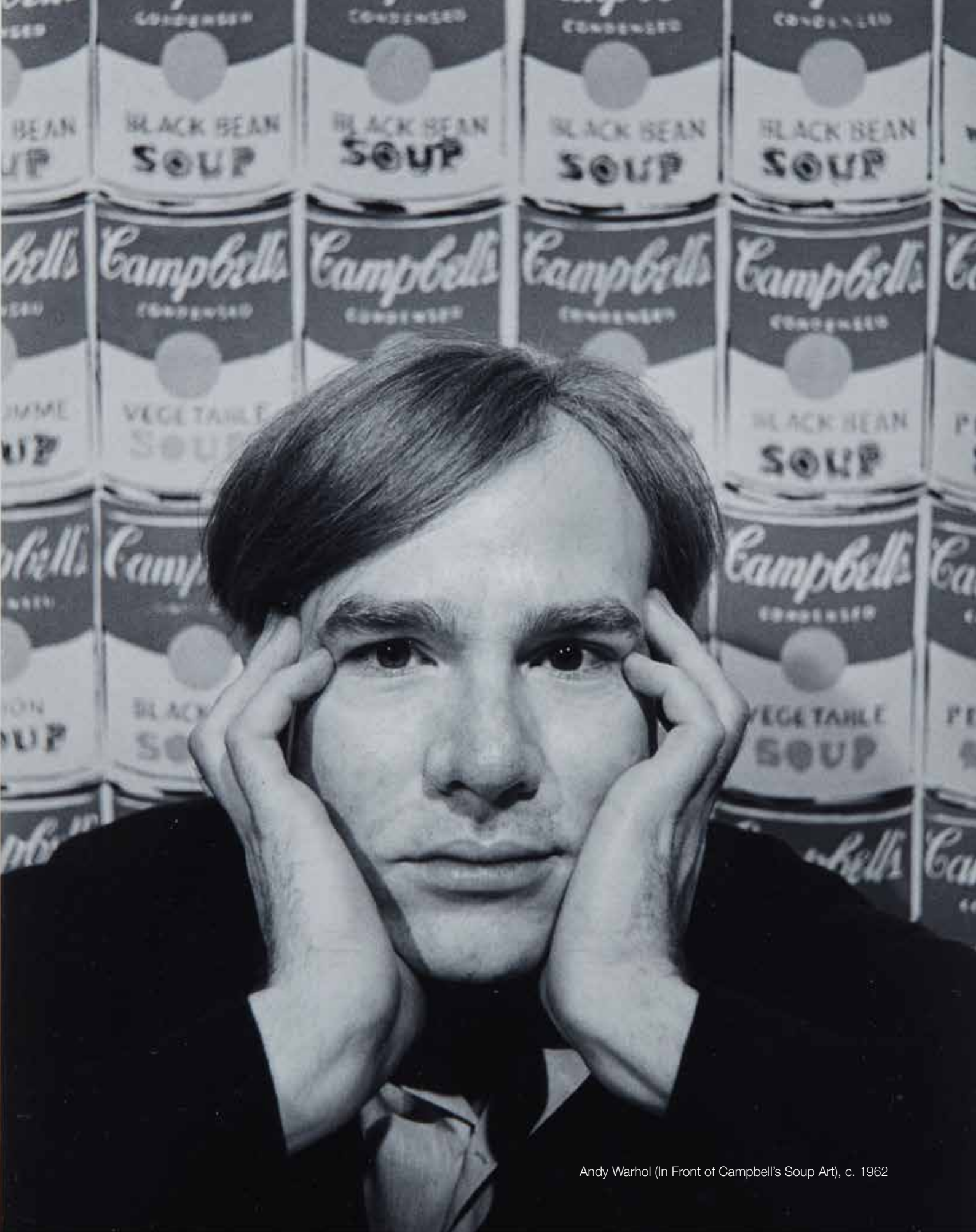


Andy Warhol was the greatest showman of twentieth century art. His work spun traditional notions of art and process together with the commercial world of advertising and popular culture. He collided fame and fortune with ubiquity and the everyday. He was the mastermind of Pop Art and an icon of contemporary practice who became the picture of the artist-celebrity, holding court from his Factory studio in downtown Manhattan. The Campbell's Soup can is one of the most instantly recognizable images by the artist, and arguably one of his most poignant. A long-life can of pre-made broth, the soup can itself captured the post-war spirit, a newly emergent commerce and product desirability on one side, and convenience and taste on the other. It was a working-class meal that was elevated to the level of high art through Warhol. The present work, *Campbell's Soup I* is a rare complete set of 10 screenprints from the 1968 series. This iconic motif remains one of the most emblematic symbols of the Pop Art movement to this day.

Warhol's approach to the Campbell's Soup cans was multifaceted, and encompassed themes of consumer-driven imagery, mass production and the perceived gulf between high and low culture. He was interested in elevating objects considered mundane and banal to the status of high art. More than this, however, he highlights the notion of 'brand name' and the social standing of, arguably, the world's most famous people and objects. He pokes fun at the self-aggrandizing nature of art and artists, priding themselves on creating individual pictures of transcendent beauty and meaning. Warhol's counterargument is the Campbell's Soup can, the true image of transcendence to his American audience. In post-war America, canned soup symbolized the booming consumer economy and the increasing influence of advertising – an industry Warhol knew well. Campbell's Soup was an iconic American brand that was widely recognized and consumed across the country; its ubiquity making it a symbol of everyday life, and to Warhol the essence of art.

Furthermore, Warhol reputedly had a personal fondness for Campbell's Soup. He grew up in a working-class immigrant family and Campbell's Soup was often a feature of their dining table. When asked about it in an interview he commented, "I used to drink it [Campbell's Soup]. I used to have the same lunch every day, for twenty years, I guess, the same thing over and over again." This repetition, echoed on supermarket shelves and cabinets across the nation, inspired his fascination with the object. Warhol's depiction of soup cans and their variations highlights themes of repetition, mass production, and the standardization of goods in modern society, each can being subtly different yet part of a larger, uniform collection, mirroring the industrialized nature of consumer goods.

Andy Warhol's advertising career began in the 1950s, when he found success as a commercial illustrator for prominent magazines including *Vogue* and *Harper's Bazaar*. His unique style, characterized by bold lines, playful compositions, and whimsical imagery, quickly earned him recognition in the advertising world. During this time he not only honed his skills in visual communication but also laid the groundwork for his later exploration of consumer culture and mass media in his fine art. The vibrant colors and graphic design of the Campbell's soup cans appealed to Warhol's aesthetic sensibilities. He saw beauty and artistic potential in commercial imagery and embraced it as a central element of his artistic expression. The design of Campbell's Soup cans, with their bold contrasting colors and distinctive typography, caught Warhol's attention; he appreciated the elements of their design and saw them as visually appealing, making them the perfect subject for his quintessential style.



Andy Warhol (In Front of Campbell's Soup Art), c. 1962

24A

**JEAN-MICHEL BASQUIAT (1960-1988)**

*Untitled*

signed and dated '86' (verso)

oil stick, colored pencil, watercolor and ink on paper

41 7/8 x 29 1/2 in (106.3 x 75 cm)

Executed in 1986

**USD550,000 - 750,000**

**GBP440,000 - 600,000**

**HKD4,300,000 - 5,900,000**

**Provenance**

Private collection, Paris.

Sale: Pierre Cornette de Saint Cyr, Paris, March 23, 1988, lot 90.

Galerie Beaubourg, Paris (FIAC, 1988).

Acquired from the above by the present owner.

**Literature**

P. Nahon, *L'Histoire de la Galerie Beaubourg III, 1994-2009*, Paris, 2009, p. 89 (illustrated in situ).







Executed in 1986, the present *Untitled* work is an assemblage of vivid colors, subjects and symbols that erupt off the page. The lion – pictured almost dissected in diagrammatic form – is a powerful and wonderfully rare subject for the artist, fastidiously rendered and pulsating with a technical skill that defies traditional grounding. It embodies the artistic genius of Jean-Michel Basquiat, one of the most groundbreaking artists of the 20th century. Informed by the varied challenges he faced, Basquiat's practice was deeply personal. The incomparable force of Basquiat's relentless creativity has cemented him as not only one of the most influential artists of the twentieth century but one of the most significant public figures of our time. A master of language and picture alike, there are few artists who stand up to Basquiat's prodigious rise to stardom and acclaim, and his tragically cut-short life.

In a symphony of motifs, words, and diagrams, the present work's composition is akin to a musical current that articulates introspective, raw emotion. The lion looms large amongst the solitary figures and the powerful and unruly mythical cyclops. This juxtaposition creates a visual schism between power and vulnerability, between external perceptions and inward reflection, that is often at the center of Basquiat's personal and artistic explorations.

Executed just two years before the artist died in 1988, *Untitled* unravels the artist's psyche and visualizes the supernatural and spiritual through symbols of alchemy and transformation. These ethereal themes are made tangible through Basquiat's masterful rendering of line and color, drawing no finite conclusion, rather inviting viewers to consider their own lived experiences with authenticity. As the artist said in a 1987 interview, "I was trying to make paintings different from the paintings that I saw a lot of at the time, which were mostly minimal and they were highbrow and alienating, and I wanted to make very direct paintings that most people would feel the emotion behind when they saw them" (quoted in an interview between Jean-Michel Basquiat, Geoff Dunlob, and Sandy Nairne, 19 October 1985). The present lot is certainly no exception.

Remaining in the same private collection for over thirty-five years, *Untitled* is a testament to Basquiat's multidimensional yet profound perspective. Nearly every major museum has mounted an exhibition on Basquiat, and his work is included in countless significant public collections, further clarifying Basquiat's resonant impact on global cultures past and present.



25A W

**JACQUELINE HUMPHRIES (B. 1960)**

*Untitled #7*

signed, inscribed and dated 'J. Humphries 1995 #7' (on the reverse)

oil on canvas

*90 x 90 in (228.6 x 228.6 cm)*

Painted in 1995

**USD70,000 - 100,000**

**GBP56,000 - 80,000**

**HKD550,000 - 780,000**

**Provenance**

Greene Naftali, New York, no. JH10995.

Acquired from the above by the present owner.

**Exhibited**

New York, Greene Naftali, *Jacqueline Humphries*, 1995-1996.



26A<sup>W</sup>

**DANIEL RICHTER (B. 1962)**

*Introspection, My Ass*

signed, inscribed and dated 'Daniel Richter 2015 INTROSPECTION, MY ASS' (on the reverse); signed with the artist's initials, inscribed and numbered 'DR|M 364' (on the stretcher)

oil on canvas

78 3/4 x 67 in (200 x 170 cm)

Painted in 2015

**USD180,000 - 250,000**

**GBP140,000 - 200,000**

**HKD1,400,000 - 2,000,000**

**Provenance**

Contemporary Fine Arts, Berlin, no. DR/M 364/00.

Acquired from the above by the present owner.





27A

**MARINA PEREZ SIMÃO (B. 1980)**

*Untitled*

signed and dated 'Marina Perez Simao 3.2.21' (on the reverse)

oil on canvas

19 3/4 x 15 3/4 in (50.2 x 40 cm)

Painted on March 2, 2021

**USD60,000 - 80,000**

**GBP48,000 - 64,000**

**HKD470,000 - 630,000**

**Provenance**

Pace Gallery, New York.

Acquired directly from the above by the present owner in 2022.





**PROPERTY FROM THE ESTATE OF NORBERT RICHTER**

28A

**LYNN CHADWICK (1914-2003)**

*Maquette III High Wind*

stamped with the artist's monogram (within the triangle) and numbered '801S 4/9'  
(on the underside)

bronze with black patina and polish

25 x 3 3/4 x 5 5/8 in (63.5 x 9.5 x 14.25 cm)

Conceived in 1980, this version cast in 1988 an edition of 9 by Pangolin Editions

**USD50,000 - 70,000**

**GBP40,000 - 56,000**

**HKD390,000 - 550,000**

We are grateful to the Artist's Estate for their assistance in cataloguing this work.

**Provenance**

Marlborough Gallery, New York.

Erika Meyerovich Gallery, San Francisco (acquired from the above by 1988).

Acquired from the above by the present owner.

**Exhibited**

(possibly) San Francisco, Erika Meyerovich Gallery, *Lynn Chadwick, Recent Sculpture*,  
December 17, 1987 - February 20, 1988, no. 6.

**Literature**

É. Chadwick & D. Farr, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue  
1947-2003*, Farnham & Burlington, 2014, no. 801S (another cast illustrated p. 345).



*Standing Woman* (left) and *Maquette III High Wind* (right)  
from the Estate of Norbert Richter, in situ



29A<sup>W</sup>

**LOUISE NEVELSON (1899-1988)**

*Untitled*

painted wood

88 1/2 x 45 1/2 x 6 in (224.8 x 115.6 x 15.2 cm)

Executed in 1976-1978

**USD180,000 - 250,000**

**GBP140,000 - 200,000**

**HKD1,400,000 - 2,000,000**

**Provenance**

Pace Gallery, New York.

Acquired from the above by the present owner.

**Exhibited**

Palm Desert, Buschlen Mowatt Gallery, *Louise Nevelson: Assemblages 1973-1986*,

March - June 2007, p. 23 (illustrated; later traveled to Vancouver).

Boca Raton, Rosenbaum Contemporary, *Louise Nevelson: Domination of Form*, April 15 - June 26, 2010.





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### REMBRANDT BUGATTI (1884-1916)

*Trois panthères marchant*

bronze with mixed brown patina

25 x 150 x 22.5 cm. (9 13/16 x 59 1/16 x 8 7/8 in.)

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*During the Journey* 2015  
acrylic on canvas  
199 by 361.5 cm.  
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### ESTEBAN VICENTE (1903-2001)

*Collage, 1979*

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

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do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

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

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## SALES AND USE TAX

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

## MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  - C. Discovery, if any, shall be limited as follows:
    - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
  - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
  - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

# Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

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

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

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

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

# Oversized Lots (w)

Lots 15A, 18A, 19A, 20A, 25A, 26A, 29A

# Buyer's Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

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

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

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

### Reserve

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

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\bigcirc$  symbol next to the lot number(s).

### Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding

normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

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

### Absentee Bids

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

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via [MyBonhams.com](http://MyBonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

*Online Bidding Registration for Companies or Other Legal Entities:* You must select the option to set up a business account and then provide your full name, email, residential

address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.



# Buyer's Guide - continued

## Sales Tax

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

## Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

## Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

## Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of UOVO shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from UOVO thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of UOVO, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

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

## Handling and Storage Charges

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

Bonhams reserves the right to remove uncollected sold lots to the warehouse of UOVO at the buyer's risk and expense. The per-lot charges of UOVO plus any applicable sales tax will apply.

## Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and

subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO OFFSITE STORAGE, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

• **W lots (and additional purchases) from sales occurring on *Tuesdays and Wednesdays*** will be transferred to offsite storage facility at UOVO on the proximate Thursdays. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays. Purchases will be available for collection on Fridays of the same week from UOVO.

• **W lots (and additional purchases) from sales occurring on *Thursdays, Fridays and Mondays*** will be transferred to offsite storage at our storage facility, UOVO on the proximate Tuesdays. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on Wednesdays from UOVO.

Collections appointments must be booked twenty-four (24) hours in advance with UOVO (subject to full payment of all outstanding amounts due to Bonhams).  
UOVO Storage Facility Address:  
UOVO Long Island City  
Queens Plaza, 41-54 22nd St.,  
Long Island City,  
NY 11101

HOURS OF OPERATION  
Monday-Friday, 9am-5pm  
Dock closed between 12-1pm daily

The transfer of lots to the warehouse of UOVO is at the buyer's risk and expense.

The per-lot charges of UOVO plus any applicable sales tax will apply.

## Payment

Payments for purchased lots must be made directly to Bonhams. UOVO will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to UOVO must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact UOVO in advance to ascertain the amount due.

Lots will only be released from the UOVO warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

Auction Registration Form

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

Paddle number (for office use only)

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

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

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

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

If successful

I will collect the purchases myself

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Please contact me with a shipping quote (if applicable)

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

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

**Please email the completed Registration Form and requested information to:**  
Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

Bonhams

Sale title: 20th/21st Century Art Evening Sale	Sale date: May 15 2024
Sale no. 29474	Sale venue: New York
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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Please note that all telephone calls are recorded.

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

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

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

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# Credits & Acknowledgements

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## Cover, Lot 11A

René Magritte (1898 – 1967)  
*La voix du sang*, 1947, Private Collection.  
Artwork: © 2024 C. Herscovici / Artists Rights Society (ARS), New York

## Lot 5A

Rembrandt (Rembrandt van Rijn) (1606-1669)  
*Portrait of a Woman*, 1633, Bequest of Benjamin Altman, 1913,  
The Metropolitan Museum of Art, New York  
Photo: The Metropolitan Museum of Art, New York

## Lot 6A

*The artist with the present work in 1965*  
Photo: © Harrie Verstappen courtesy of the O-INSTITUTE  
Artwork: © Yayoi Kusama

Yayoi Kusama, Infinity Mirror Room – Phalli's Field, 1965  
Artwork: © Yayoi Kusama

## Lot 10A

*Old Harbour, Bastia, Corse, France*, 1950  
Photo: Universal Images Group North America LLC / Alamy Stock Photo

## Lot 11A

*Present lot (detail)*  
© 2024 C. Herscovici / Artists Rights Society (ARS), New York

René Magritte (1898 – 1967)  
*L'arbre savant*, 1953, Private Collection  
Artwork: © 2024 C. Herscovici / Artists Rights Society (ARS), New York

Giorgio de Chirico (1888 – 1978)  
*Le Chant d'amour*, 1914, The Museum of Modern Art, New York.  
Artwork: © 2024 Artists Rights Society (ARS), New York / SIAE, Rome

Anonymous,  
*'Portrait of Magritte in front of his painting*  
*La perspective amoureuse*, 1961  
Artwork: Artwork © 2024 C. Herscovici /  
Artists Rights Society (ARS), New York

## Lot 12A

*Present lot (detail)*  
© 2024 Artists Rights Society (ARS), New York / ADAGP, Paris

## Lot 13A

*Present lot (detail)*  
Artwork: © 2024 Kiyoko Lerner / Artists Rights Society (ARS), New York

## Lot 14A

*Present lot (detail)*  
Artwork: © 2024 Succession H. Matisse /  
Artists Rights Society (ARS), New York

*Henri Matisse making paper cutouts in bed at his home in Vence*,  
France, circa 1947.  
Photo: Getty Images / Bettmann  
Artwork: © 2024 Succession H. Matisse / Artists Rights Society (ARS),  
New York

Henri Matisse (1869 – 1954)  
Cover Maquette for the book *Matisse: His Art and his Public Life* by  
Alfred H. Barr, Jr., 1951, Museum of Modern Art, New York.  
Artwork: © 2024 Succession H. Matisse / Artists Rights Society (ARS),  
New York

## Lot 15A

Josef Albers, *Homage to the Square: Broad Call*, fall 1967  
Museum of Modern Art, New York  
© 2024 The Josef and Anni Albers Foundation  
/ Artists Rights Society (ARS), New York, 2024  
© Digital image, The Museum of Modern Art,  
New York/Scala, Florence.

Michelangelo Merisi da Caravaggio, *Judith Beheading Holofernes*,  
circa 1598-1602 (detail)  
Gallerie Nazionali di Arte Antica. Palazzo Barberini, Rome

George Shea and Gordon Locksley  
Courtesy of the Estates of Gordon Locksley and George Shea

## Lot 16A

*Present lot (alternate view)*  
Artwork: © 2024 Judd Foundation / Artists Rights Society (ARS),  
New York

## Lot 17A

*The present work in the artist's studio in 1959*  
Artwork: © 2024 Artists Rights Society (ARS), New York / SIAE, Rome

## Lot 23A

*Andy Warhol (In Front of Campbell's Soup Art)*, c. 1962  
Photo: © Duane Michals. Courtesy of DC Moore Gallery, New York.  
Artwork: © 2024 The Andy Warhol Foundation for the Visual Arts,  
Inc. / Licensed by Artists Rights Society (ARS), New York

## Back paper spread of Andy Warhol:

© 2024 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed  
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## Back Cover, Lot 6A

Yayoi Kusama (B. 1929)  
*Red Spots*, 1956  
Artwork: © Yayoi Kusama



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