



Bonhams

1793

Contemporary Art

Tuesday May 14, 2013 at 1pm
New York







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New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Saturday May 11, 12pm to 5pm
Sunday May 12, 12pm to 5pm
Monday May 13, 10am to 5pm
Tuesday May 14, 10am to 1pm

Bids

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Lots 1 - 135

Catalog: \$35

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Please see pages 146 to 149
for bidder information including
Conditions of Sale, after-sale collection
and shipment.

Illustrations

Front cover: Lot 51
Inside front cover: Lot 50
Session page: Lot 22
Inside back cover: Lot 49
Back cover: Lot 52





PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

1

LORETTA LUX (b. 1969)

The Waving Girl, 2000

signed, titled, numbered and dated 'Loretta Lux 2000 The Waving Girl 14/20' (on the reverse)

Ilfochrome print

11 3/4 x 11 3/4in. (29.8 x 29.8cm)

This work is number fourteen from an edition of twenty.

\$5,000 - 7,000

PROVENANCE:

Torch, Toronto.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

2

CAROL K. BROWN

Pedestrian #54058, 2005

signed 'Carol K. Brown' (on the reverse)

acrylic on paper

12 x 18in. (30.5 x 45.7cm)

\$1,000 - 1,500

PROVENANCE:

Ambrosino Gallery, Miami.

Acquired from the above by the present owner.

2



PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

3

TODD HEBERT (b. 1972)

One and Another #4, 2007

signed, titled and dated 'Todd Hebert One and

Another #4 2007' (on the reverse)

watercolor, ink, colored pencil and graphite on paper

11 x 30in. (27.9 x 76.2cm)

\$1,500 - 2,000

PROVENANCE:

Jack Shainman Gallery, New York.

Acquired from the above by the present owner.

3

PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

4

ROBYN O'NEIL (b. 1977)

We become our earth, 2006

signed, titled and dated 'Robyn O'Neil We become
our earth 2006' (on the reverse)

graphite on paper

6 1/2 x 10in. (16.5 x 25.4cm)

\$2,500 - 3,500

PROVENANCE:

Bodybuilder & Sportsman, Chicago.

Acquired from the above by the present owner.



4

PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

5

ROBYN O'NEIL (b. 1977)

Untitled, 2004

signed and dated 'Robyn O'Neil 2004' (on the reverse)

graphite on paper

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

\$3,000 - 5,000

PROVENANCE:

Tony Wight Gallery, Chicago.

Acquired from the above by the present owner.



5

6

VICTOR MAN (b. 1974)

Untitled, 2004

permanent marker on acetate with pins

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

\$3,000 - 5,000

PROVENANCE:

Galleria Zero, Milan.

Acquired from the above by the present owner.



6

7

VICTOR MAN (b. 1974)

Untitled

pencil on paper

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

\$5,000 - 7,000

PROVENANCE:

Galleria Zero, Milan.

Acquired from the above by the present owner.



7



PROPERTY FROM THE COLLECTION OF ROY GOLDBERG

8

ALICE NEEL (1901-1984)

Puerto Rican Girl, 1956

signed and dated 'Neel 12-10-56' (lower left)

ink on paper

13 3/4 x 11 in. (34.9 x 27.9cm)

\$15,000 - 20,000

PROVENANCE:

Robert Miller Gallery, New York.

DC Moore Gallery, New York.

Acquired from the above by the present owner.



9

PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

9

BRIAN ALFRED (b. 1974)

Why?, 2005

signed, titled and dated 'Brian Alfred Why? 2005' (on the reverse)

paper collage on paper laid down on card

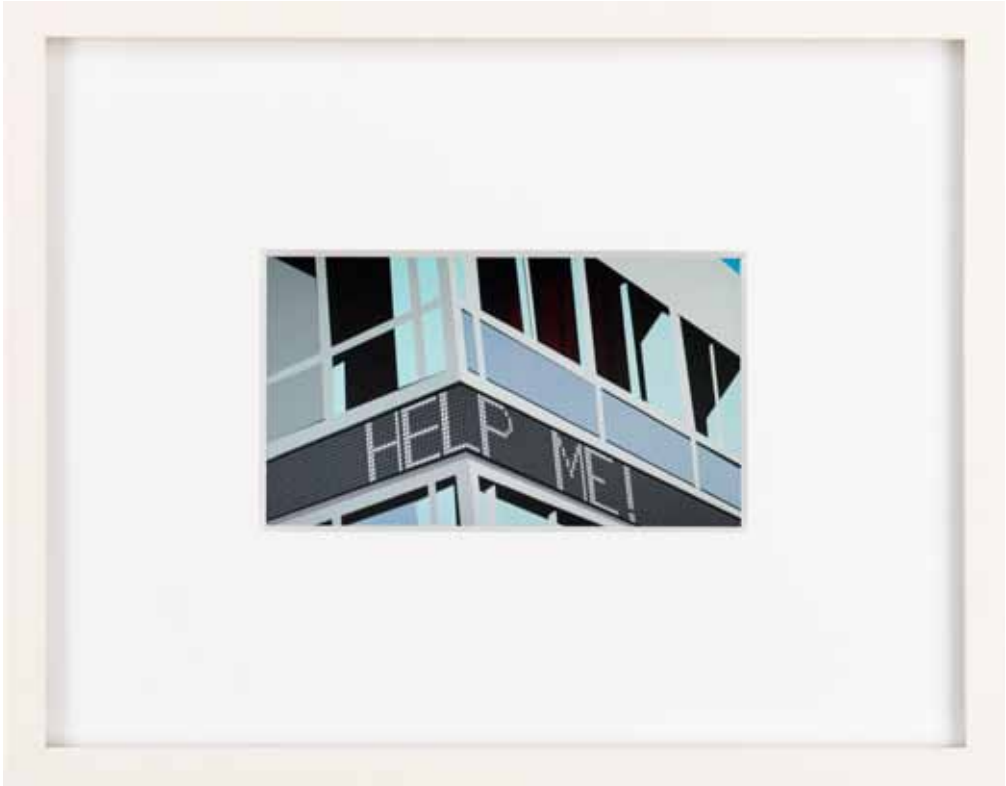
8 3/8 x 11 in. (21.2 x 27.9cm)

\$3,000 - 5,000

PROVENANCE:

Mary Boone Gallery, New York.

Acquired from the above by the present owner.



10

PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

10

BRIAN ALFRED (b. 1974)

Help Me, 2005

signed, titled, numbered and dated "'HELP ME"

BRIAN ALFRED 2/3 2005' (on the original edition copy DVD)

DVD animation on endless loop with framed tablet

DVD player and additional original edition copy in

DVD container with a cover designed by the artist

framed DVD player: 9 7/8 x 12 5/8 x 2 1/4 in. (25.1 x

32 x 5.7cm)

This work is number two from an edition of three.

\$4,000 - 6,000

PROVENANCE:

Mary Boone Gallery, New York.

Acquired from the above by the present owner.

11

DOUG & MIKE STARN (b. 1961)

Attracted to Light Film Still #1, 2000-03

signed, numbered and dated 'Mike Starn Doug Starn
3/8 2000-2003' (on the reverse)

Lambda print mounted on aluminum

24 x 24in. (61 x 61cm)

This work is number three from an edition of eight.

\$5,000 - 7,000

PROVENANCE:

Pippy Houldsworth Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

J. Crump, *Doug + Mike Starn Gravity of Light*, New
York 2012 (illustrated in color, p. 119).



11

12

TONY OURSLER (b. 1957)

Untitled, 2005

signed 'Tony Oursler' (lower right), dated '2005'
(lower left)

collage and carbon on paper

13 3/4 x 11in. (34.9 x 27.9cm)

\$3,000 - 5,000

PROVENANCE:

Lehmann Maupin Gallery, New York.

Private Collection.



12



13

13

LOUISE BOURGEOIS (1911-2010)

The Ladders, 2006

signed, numbered and dated '27/30 Louise Bourgeois 2006' (along the lower edge)

engraving and aquatint on paper

image: 11 7/8 x 10in. (30.3 x 25.4cm)

sheet: 20 x 15 1/2in. (50.8 x 39.4cm)

This work is number twenty-seven from an edition of thirty.

\$3,000 - 5,000

PROVENANCE:

William Shearburn Gallery, St. Louis.

Private Collection, St. Louis.



14

**INEZ VAN LAMSWEERDE & VINOODH MATADIN (b. 1963 & b. 1961),
in collaboration with Eugène van Lamsweerde**

Endless Head, 2005

signed by each artist (on a gallery label affixed to the reverse)

silkscreen on canvas on panel with metal wire and nails

canvas: 22 x 19 1/8in. (55.9 x 48.6cm)

overall: 42 x 26 x 20in. (106.7 x 66 x 50.1cm)

This work is unique.

\$10,000 - 15,000

PROVENANCE:

Matthew Marks Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Matthew Marks Gallery, *The Now People, Part II: Life on Earth*, 16 September-22 October 2005.



15

PAUL PFEIFFER (b. 1966)

Live Evil (Mexico City), 2005

titled and dated 'Live Evil mix 9/29/05' (on the DVD)

DVD video loop, television and DVD player

26 x 16 x 13in. (66 x 40.6 x 33cm)

\$15,000 - 20,000

PROVENANCE:

Bortolami Dayan, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Bortolami Gallery, *Closing Down*, 21 September-29 October 2005.



16

16

JAMES NARES (b. 1953)

No. 12 Take 28, 1997

signed, titled and dated 'NARES "#12, TAKE 28" 1997' (on the reverse)

oil on canvas

60 1/16 x 34 1/16in. (152.5 x 86.5cm)

\$8,000 - 12,000

PROVENANCE:

A gift from the artist to the present owner.



17

17

MARK FRANCIS (b. 1962)

Seperation (Touch), 1998

signed, titled and dated 'M. Francis 1998 Seperation (Touch)' (on the reverse)

oil on canvas

61 1/4 x 48 1/16in. (155.5 x 122cm)

\$10,000 - 15,000

PROVENANCE:

Maureen Paley/Interim Art, London.

Mary Boone Gallery, New York.

Private Collection, San Francisco.



18

BERNARD FRIZE (b. 1949)

Conducteur M, 2003

titled, numbered and dated '200334 "Conducteur M" 2003' (on a label affixed to the reverse)

acrylic and resin on canvas

37 3/8 x 48in. (95 x 122cm)

\$15,000 - 20,000

PROVENANCE:

Patrick Painter, Santa Monica.

Acquired from the above by the present owner.

EXHIBITED:

Santa Monica, Patrick Painter, *Bernard Frize*, 23 October-18 December 2004.



19

PAE WHITE (b. 1963)

Off Ten Time, 2004

Plexiglas

90 x 24 x 24in. (228.6 x 61 x 61cm)

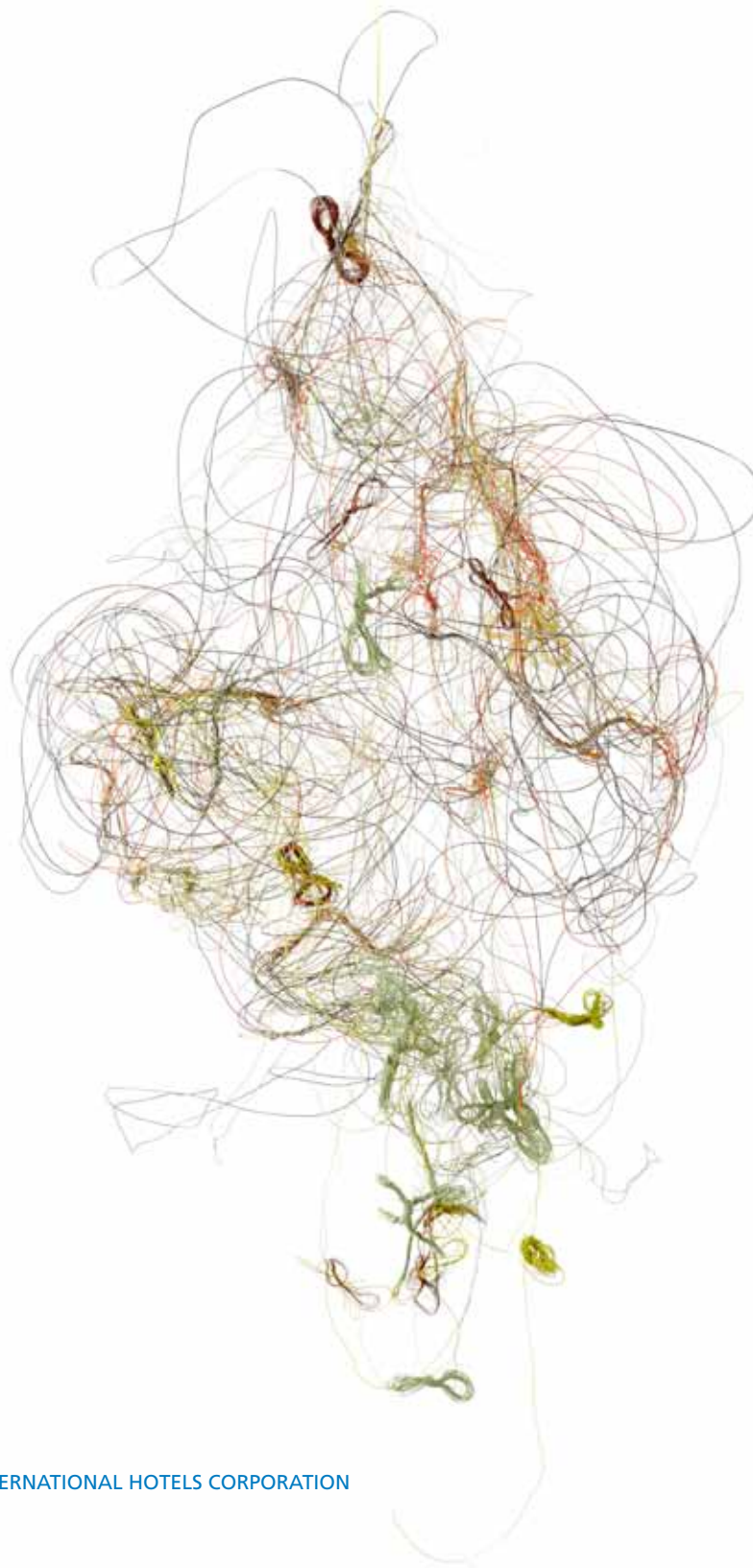
This work is unique.

\$15,000 - 20,000

PROVENANCE:

1301PE Gallery, Los Angeles.

Acquired from the above by the present owner.



PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

20

ALAN SARET (b. 1944)

Green by Orange Turning Cloud

wire

46 x 21 x 24in. (116.8 x 53.3 x 61cm)

\$15,000 - 20,000

PROVENANCE:

Obelisk Gallery, Boston.

Acquired from the above by the present owner.

Bonhams is delighted to offer in its spring Prints & Multiples, Photographs, Contemporary Art, and Period, Art & Design sales property from the Sonesta International Hotels Corporation. For more than forty years, the focus of the collection has been contemporary art – painting, sculpture, prints, and photographs by internationally well-established and emerging avant-garde artists. The origins of the collection began with Joan Stoneman when she and Phyllis Rosen operated Obelisk Gallery, one of the most progressive galleries in

Boston during the 1960s. After Joan married Roger Sonnabend, the then CEO of Sonesta, she influenced the hotel chain to commission and purchase significant works of contemporary art to complement the design of each hotel, thus forming one of the most significant corporate American art collections of the 20th century. The art being sold this spring was part of Sonesta's corporate collection as well as pieces from the former Sonesta Beach Resort Key Biscayne. Additional works from the Sonesta Hotel collection will be offered in our fall auctions.



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

21

RYAN MCGINNESS (b. 1972)

Untitled, 2005

signed and dated 'Ryan McGinness 2005' (lower right)

acrylic on paper

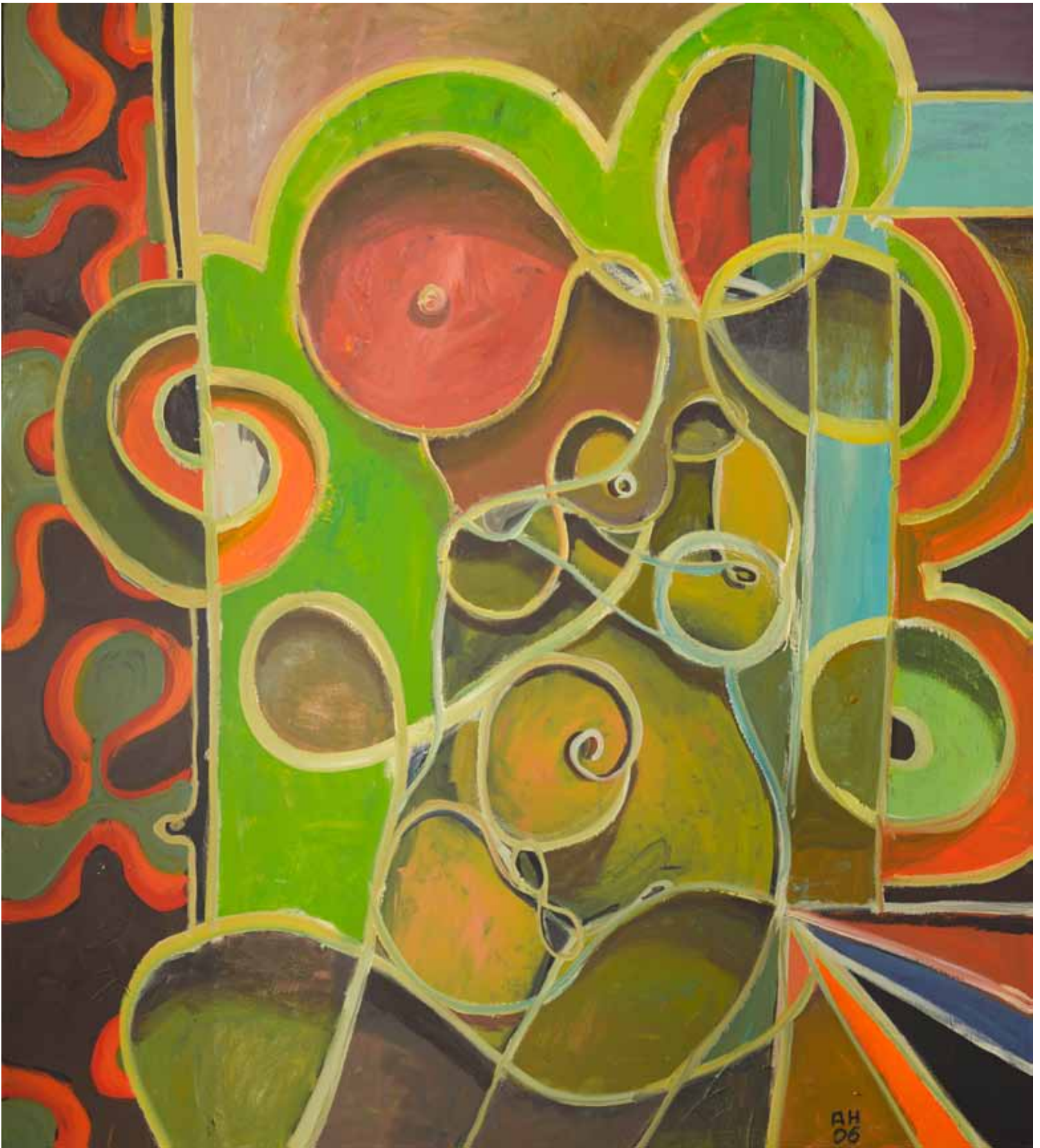
40 x 27in. (101.6 x 68.5cm)

\$4,000 - 6,000

PROVENANCE:

Waqas Wajahat, New York.

Acquired from the above by the present owner.



22

ANTON HENNING (b. 1964)

Pin-up No. 99, 2006

signed with the artist's initials and dated 'AH 06' (lower right)

oil on linen

62 x 55 1/2 in (157.4 x 141.1 cm)

\$20,000 - 30,000

PROVENANCE:

Zach Feuer Gallery, New York.



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

23

GINNY BISHTON (b. 1967)

Untitled, 1996-1997

signed and dated 'G. Bishton 96-97' (on the reverse)

acrylic on paper

35 7/8 x 42 1/8in. (91.1 x 106.9cm)

\$5,000 - 7,000

PROVENANCE:

Richard Telles Fine Art, Los Angeles.

Anthony Grant Inc., New York.

Acquired from the above by the present owner.

EXHIBITED:

San Francisco, Museum of Modern Art, *New Work: Drawing Today*, 17 January-3 June 1997.



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

24

JULIE MEHRETU (b. 1970)

Untitled (Zerkall 4), 2005

signed and dated 'Julie Mehretu 2005' (on the reverse)

graphite on paper

20 7/8 x 30 1/8in. (53 x 76.5cm)

\$8,000 - 12,000

PROVENANCE:

The Project, New York.

Acquired from the above by the present owner.



25

PETER HALLEY (b. 1953)

Untitled (6.23.97.1), 1997

signed and dated 'Peter Halley 97' (lower right)
acrylic, Day-Glo and metallic acrylic on computer
printed paper

24 x 18in. (60.9 x 45.7cm)

\$3,000 - 5,000

PROVENANCE:

Frederieke Taylor Gallery, New York.

A gift from the above to the present owner in 2000.

**PROPERTY FROM A PRIVATE LOS ANGELES
COLLECTION, FROM A VANCE BURKE
DESIGNED INTERIOR**

26

DAN WALSH (b. 1960)

Theme, 1999

signed, titled and dated 'Dan Walsh 99 "Theme"' (on
the reverse)

acrylic on canvas

51 1/4 x 86 3/4in. (130.2 x 220.3cm)

\$15,000 - 25,000

PROVENANCE:

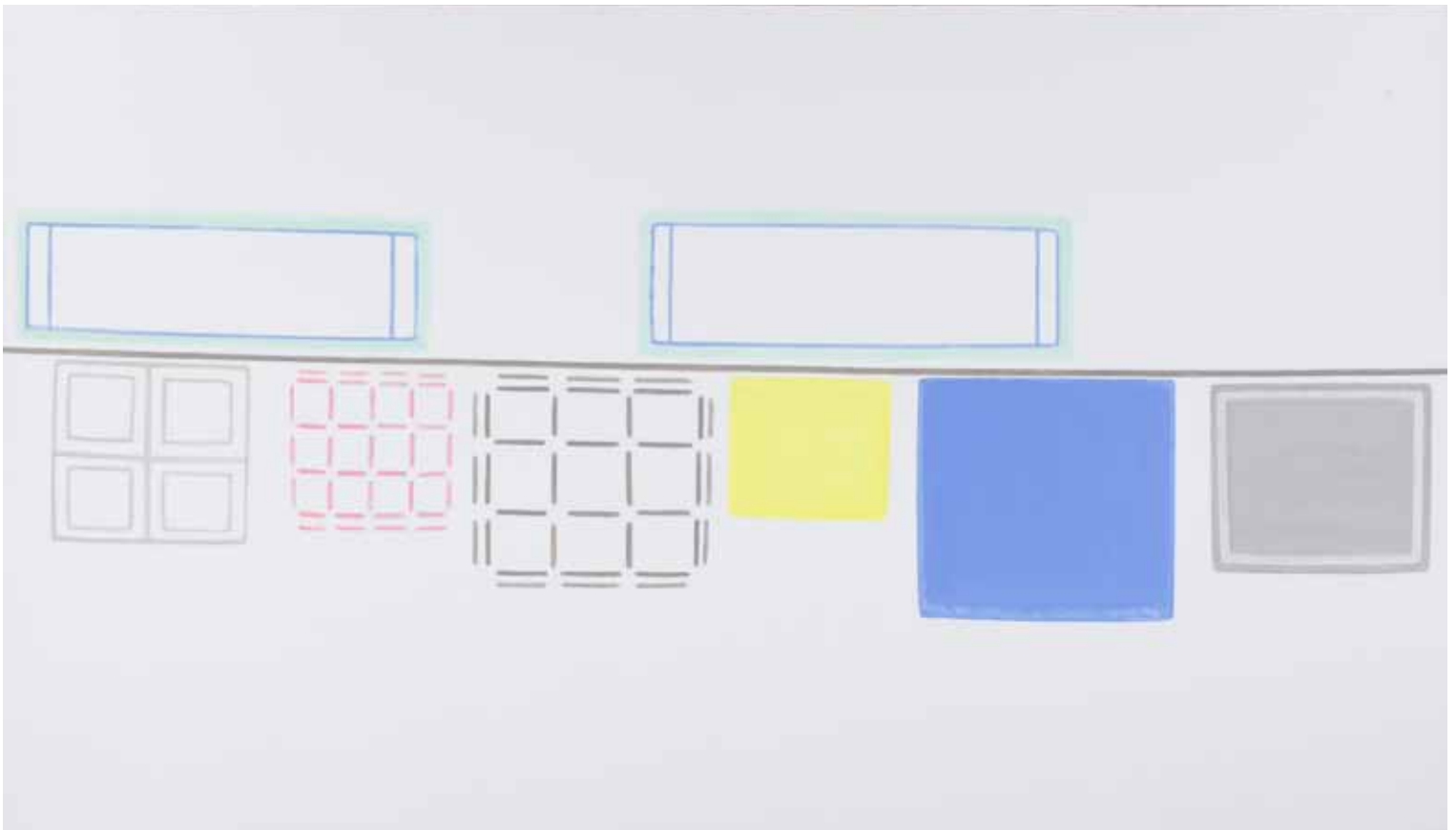
Chac Mool Gallery, Los Angeles.

Acquired from the above by the present owner in
1999.

EXHIBITED:

Los Angeles, Chac Mool Gallery, *Paintings*, 1999.

25



26



PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

27
 ALLAN D'ARCANDELO (1930-1998)

Landscape, 1967
 signed, titled, inscribed and dated 'A. D'Arcangelo NYC 1967 "Landscape"' (on the reverse)
 oil on canvas
 40 x 36in. (101.6 x 91.4cm)
\$30,000 - 40,000

PROVENANCE:
 Obelisk Gallery, Boston.
 Acquired from the above by the present owner.



28

28

SOL LEWITT (1928-2007)

Irregular Grid, 2001

signed and dated 'S. LeWitt 01' (lower right)

gouache on paper

22 1/2 x 22 1/2in. (57.1 x 57.1cm)

\$10,000 - 15,000

PROVENANCE:

A gift from the artist to the present owners.



29

29

SOL LEWITT (1928-2007)

Irregular Form, 1992

signed and dated 'S. LeWitt 92' (lower right)

gouache on paper

15 x 15in. (38.1 x 38.1cm)

\$8,000 - 10,000

PROVENANCE:

A gift from the artist to the present owners.



30
SOL LEWITT (1928-2007)
Wavy Brushstrokes, 1995
signed and dated 'S. LeWitt 95' (lower right)
gouache on paper
22 1/2 x 15in. (57.6 x 38.1cm)
\$10,000 - 15,000

PROVENANCE:
A gift from the artist to the present owners.



31

PROPERTY FROM THE ESTATE OF ROBERT E. RUSHING

31

PAUL JENKINS (1923-2012)

Phenomena Gauguin's Fan, 1972

signed 'Paul Jenkins' (lower left); signed, titled and dated 'Paul Jenkins "Phenomena Gauguin's [sic] Fan" 1972' (on the reverse)

watercolor on paper

22 5/8 x 30 5/16 in. (57.5 x 77cm)

\$3,000 - 5,000



32

PROPERTY FROM THE ESTATE OF ROBERT E. RUSHING

32

PAUL JENKINS (1923-2012)

Phenomena Becoming Orb, 1972

signed 'Paul Jenkins' (upper center); signed, titled and dated 'Paul Jenkins "Phenomena Becoming Orb" 1972' (on the reverse)

watercolor on paper

30 1/8 x 21 7/8 in. (76.5 x 55.5cm)

\$3,000 - 5,000



33

PROPERTY FROM THE ESTATE OF ROBERT E. RUSHING

33

PAUL JENKINS (1923-2012)

Phenomena Orb Within Orb, 1972

signed 'Paul Jenkins' (upper right); signed, titled and dated 'Paul Jenkins "Phenomena Orb Within Orb" 1972' (on the reverse)

watercolor on paper

30 15/16 x 22 1/8 in. (77 x 56.2cm)

\$3,000 - 5,000



34

FRIEDEL DZUBAS (1915-1994)

Madame Y., 1979

signed, titled and dated 'Dzubas 1979 "Madame Y."' (on the reverse)

acrylic on canvas

72 x 72in. (182.9 x 182.9cm)

\$25,000 - 35,000

PROVENANCE:

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

John Berggruen Gallery, San Francisco.

Private Collection, California.

Wade Gallery, Los Angeles.

Private Collection, Palm Desert (acquired from the above in 1987).

By descent from the above to the present owner.



35

JANE HAMMOND (b. 1950)

Spells and Incantations, 2007

signed, titled, numbered and dated 'Jane Hammond 2007 Spells & Incantations 15/45' (on the bottom of the feet)

color 3-D lithograph with silkscreen, chine colle and gold leaf

61 1/2 x 18 1/4 x 8in. (156.2 x 46.3 x 20.3cm)

This work is number fifteen from an edition of forty-five.

\$3,000 - 5,000

PROVENANCE:

William Shearburn Gallery, St. Louis.

Private Collection, St. Louis.

PROPERTY FROM THE ESTATE OF FRANCES MARTINSON

36

ALEXANDER CALDER (1898-1976)

Le Canal, 1975

signed and dated 'Calder 75' (lower right); titled and inscribed 'Le Canal 14 g 86' (on the reverse)

gouache on paper

42 11/16 x 29 5/16in. (108.5 x 74.5cm)

\$40,000 - 60,000

PROVENANCE:

Galerie Maeght, Paris.

Private Collection, New York.

Acquired from the above by the present owner.

This work is registered in the archives of the Calder Foundation, New York, under application no. A11656.





PROPERTY FROM A PRIVATE SCOTTSDALE, ARIZONA COLLECTION

37

ALEXANDER CALDER (1898-1976)

Beginning Frond, 1969

signed and dated 'Calder 69' (lower right)

gouache on paper

43 1/4 x 29 3/8in. (109.8 x 75.2cm)

\$40,000 - 60,000

PROVENANCE:

Perls Galleries, New York.

Acquired from the above by the present owner in 1969.

This work is registered in the archives of the Calder Foundation, New York, under application no. A06237.



PROPERTY FROM A PRIVATE SCOTTSDALE, ARIZONA COLLECTION

38
ALEXANDER CALDER (1898-1976)
Ringmaster and Horse, circa 1931
signed 'Calder' (lower right)
ink on paper
19 3/4 x 25 5/8in. (50.1 x 65cm)
\$50,000 - 70,000

PROVENANCE:
Perls Galleries, New York.
Acquired from the above by the present owner in 1969.

This work is registered in the archives of the Calder Foundation, New York, under application no. A08393.



39

39

FRANK STELLA (b. 1936)

And the Holy One, blessed be he, came and smote the Angel of Death (from Illustrations after El Lissitzky's Had Gadya series), 1982-86

signed, inscribed and dated 'Bat F. Stella 84' (lower left), signed, inscribed and dated 'Bat F. Stella oil over reject print '86' (lower right)

lithograph, linoleum cut and color screenprint collage with oil and oil stick

50 1/2 x 41 in. (128.2 x 104.1 cm)

This work is BAT proof F from an edition of sixty plus ten artist's proofs published by Waddington Graphics, London.

\$6,000 - 8,000

PROVENANCE:

M. Knoedler and Co., New York.

Evelyn Aimis Fine Art, Toronto.

Acquired from the above by the present owner.



40

**PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION**

40

PAUL JENKINS (1923-2012)

Phenomena Eye of the Dove, 1993

signed 'Paul Jenkins' (lower left); signed, titled and dated 'Paul Jenkins Phenomena Eye of the Dove 1993' (on the reverse)

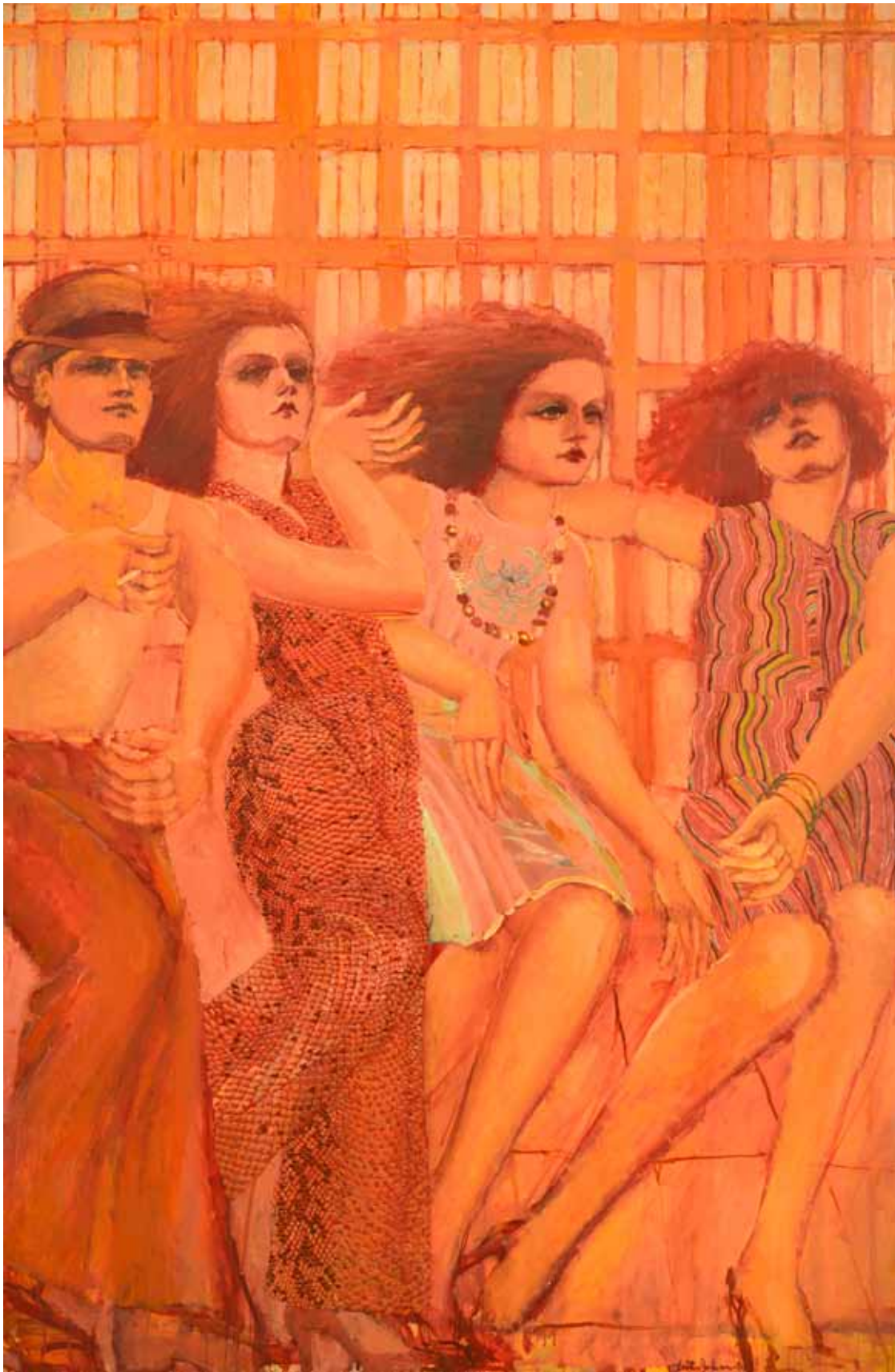
oil, acrylic and paper collage on canvas in artist frame
30 3/4 x 25 3/4 in. (78.1 x 65.4 cm)

\$4,000 - 6,000

PROVENANCE:

Association of American Artists, New York.

Acquired from the above by the present owner.



41

LESTER JOHNSON (1919-2010)

Cityscape #1, 1986

signed and dated 'Lester Johnson 86' (lower right)

oil on canvas

76 3/4 x 50 3/4in. (194.9 x 128.9cm)

\$15,000 - 20,000

PROVENANCE:

Donald Morris Gallery, New York (acquired directly from the artist).

Acquired from the above by the present owner.



42 (i)



(ii)



(iii)

42

CAROL ANTHONY (b. 1943)

(i) *Twin Homage to Our Father: Land Poem Willa Cather*, 1986

(ii) *Twin Homage to Our Father: Twin Pears*, 1986

(iii) *Peace Homage: This Should be of Interest to You*, 1986

(i) titled and dated 'Twin Homage to our Father III August 1986 Land Poem Willa Cather' (along the upper edge), signed 'CAROL ANTHONY' (lower right)

(ii) titled and dated 'Twin Homage to Our Father III August 1986' (along the upper edge), signed and titled 'CAROL ANTHONY TWIN PEARS' (along the lower edge)

(iii) titled and dated 'PEACE HOMAGE This Should be of Interest to You' (along the upper edge), signed and dated 'CAROL ANTHONY 86' (lower right)

(i) oil, pastel and pencil on paper laid down on envelope with push pin

(ii) diptych—oil, pastel and pencil on paper laid down on envelope with push pin

(iii) pencil, ink, paper collage and fabric collage on envelope with push pin

(i) 17 3/4 x 12 3/4in. (45.1 x 32.4cm)

(ii) 17 1/4 x 14in. (43.8 x 35.5cm)

(iii) 19 7/8 x 14 7/8in. (50.5 x 37.8cm)

\$3,000 - 5,000

PROVENANCE:

Private Collection, Santa Fe.

43

JIM DINE (b. 1935)

Artist's Badge, circa 1958

signed 'Jim Dine' (on the reverse)

watercolor and pencil on paper

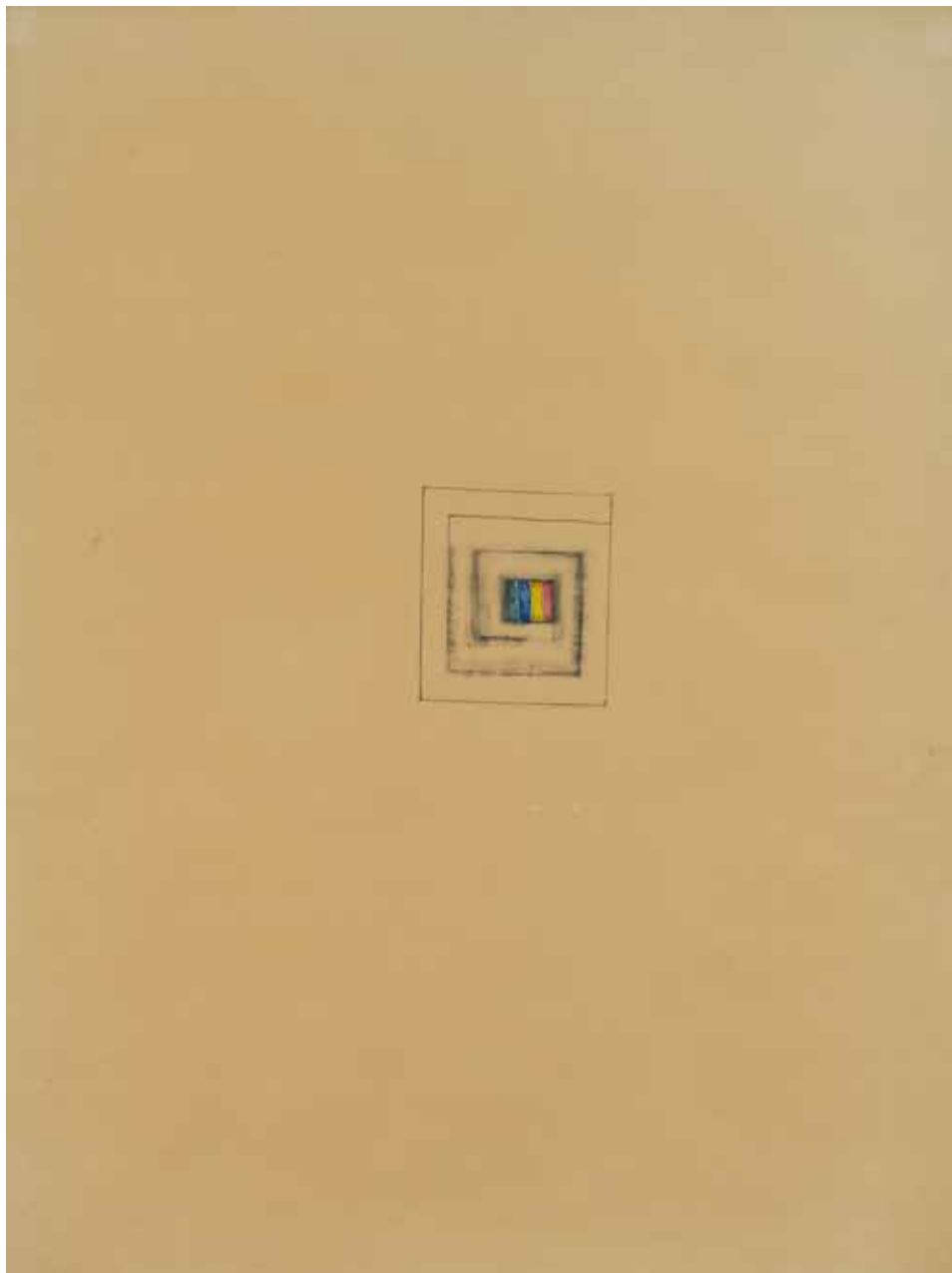
24 x 18in. (61 x 45.7cm)

\$6,000 - 8,000

PROVENANCE:

Betty Asher, New York.

Private Collection (acquired from the above).



43

PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

44

DONALD SULTAN (b. 1951)

Reds Jan, 13 1997, 1997

signed with the artist's initials, titled and dated 'Reds Jan 13 1997 D.S.' (along the left edge)

Conté crayon on paper

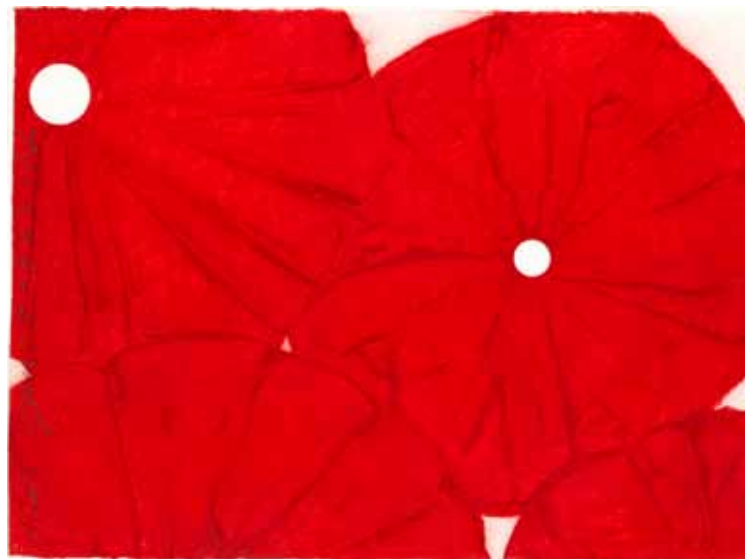
22 x 30in. (55.9 x 76.2cm)

\$4,000 - 6,000

PROVENANCE:

Knoedler & Co., New York.

Acquired from the above by the present owner.



44

PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

45

GILBERT & GEORGE (b. 1943 & b. 1942)

Yellow Rose Prince, 1981

signed, titled and dated 'YELLOW ROSE PRINCE Gilbert + George 1981' (on a label affixed to the board)

postcard collage on board in artist frame

51 x 27 1/4in. (129.5 x 69.2cm)

\$10,000 - 15,000

PROVENANCE:

Obelisk Gallery, Boston.

Acquired from the above by the present owner.



45

"Restlessly returning again and again to the same subjects without, somehow, repeating, if not his central players, then the marks he employs, Condo's explorations of how to apply paint, draw a face or sculpt a figure have remained relentlessly fresh for almost 30 years (he turns 50 only this year – his precocious talent was recognized at a young age). In this, he side-steps the dilemma facing artists who grapple to reconcile both the ideals of art and the reality of the world: he is too in love with his materials and too absorbed and curious about his subject matter (humans, and what they feel for each other, how we repeat our mistakes, what faces reveal, where hands and bodies might travel to, if only allowed) to become complacent. Or, as he puts it: 'It's about dismantling one reality and constructing another from the same parts, and that various concrete objects are not attached to their parts alone.'"
– Jennifer Higgie

46

GEORGE CONDO (b. 1957)

The State Council, 2002

incised 'GC 2/3' (on the reverse of the base)

patinated bronze

12 x 7 1/4 x 8 1/4in. (30.5 x 18.4 x 20.9cm)

This work is number two from an edition of three.

\$30,000 - 50,000

PROVENANCE:

Blum & Poe, Los Angeles.

Acquired from the above by the present owner.





47

GEORGE CONDO (b. 1957)

Untitled, 1984

signed and dated 'Condo 84' (on the reverse)

oil on canvas

11 3/4 x 9 1/4 in. (29.8 x 23.5 cm)

\$8,000 - 12,000

PROVENANCE:

Angela Ho Gallery, Hong Kong.

Acquired from the above by the present owner in 1993.



48

SHEPARD FAIREY (b. 1970)

Evolve DeEvolve, 2008

signed and dated 'Shepard Fairey 08' (lower right)

stencil, collage and mixed media on cotton rag paper

52 x 72in. (132.1 x 182.9cm)

\$30,000 - 50,000

PROVENANCE:

Jonathan Levine Gallery, New York.

Acquired from the above by the present owner.

"It is a universe in which abstract and representational images collide and orbit one another like satellites, creating a kind of loose free-association, a non-linear narrative." – Jules de Balincourt

49

JULES DE BALINCOURT (b. 1972)

New Sensitivity, 2006

oil and acrylic on panel

47 1/4 x 50in. (120 x 127cm)

\$60,000 - 80,000

PROVENANCE:

Arndt & Partner, New York.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Arndt & Partner, *Jules de Balincourt: Accidental Tourism and the Art of Forgetting*, 24 January-18 March 2006.





Painted in 2006, Jules de Balincourt's *New Sensitivity* was created for his first exhibition in Berlin held at Arndt & Partner entitled "Accidental Tourism and the Art of Forgetting". The artist has always been pre-occupied with identity and nationality (himself being French born but residing and working in New York) so for this exhibition he sought to distance himself from his new American identity by traveling to Germany as an "accidental tourist" where he would live and execute the paintings to be included in the exhibition. As the press release for the exhibition stated, the artist was delving "deeper into his own little stories, trying to find a possible Art of Forgetting the country he lives in. Moving and traveling, for him as for many of us, is sometimes a necessary way to find the reasons that makes us work or live."

Travel has always been an important part of de Balincourt's life. It is through his curiosity and observational tendencies that he is continually and voraciously exploring and analyzing the world around him. "Everything inspires my work: lived experiences, cultural and social phenomena. But it is more and more about the internal gaze, a mix of these utopian and dystopian ideals. It all sounds kind of New Agey, but these days, that's what I'm interested in" (Jules de Balincourt, quoted in R. Wolff, "Strong Language", reproduced in *Modern Painters*, April 2010, p. 30). His compositions, whether on a small or large scale are reflections of the world he sees—a sort of amalgamation of reality and perceived reality. By employing a heightened and vibrant palette and often a slightly skewed perspective, de Balincourt's creations are somewhat haunting and beguiling—inviting the viewer in and begging for an interpretation.

In his review of the exhibition, Jens Asthoff states that Balincourt clearly distances himself "from the American political and historical themes that marked his earlier work, [he] introduces outlandish scenarios, showing locations from Berlin and other places that might have been discovered by an "accidental tourist" traveling around Europe. But this is not documentary painting; rather the work depicts fictional narratives painted in varying styles that often merge the real with the realm of dreams...The broad range of motifs and formal differences that constitute this deliberately disparate spectrum are held together by the artist's relaxed style of painting, producing an odd, open-ended cosmos that Balincourt fills with precisely articulated emotions" (Jens Asthoff, "Jules de Balincourt" on *artforum.com*, February 26, 2006).

In *New Sensitivity* de Balincourt presents us with a seemingly innocuous view of a tree-lined park. However, upon closer examination the scene becomes unsettling. To begin, the colors create an eerie atmosphere—it seems impossible to tell if it is dusk, afternoon or evening. The scattering of characters along the foreground are viewed from an almost voyeuristic perspective, leaving the spectator feeling both inquisitive and out of place—almost floating above. It is a dreamlike environment, where we are clearly "seeing" every day life in an environment not our own.

While de Balincourt is still young, he paints with the knowledge, foresight and ingenuity of an artist far beyond his years—a fact that is acknowledged by the countless exhibitions he has been honored with over the past 10 years, the numerous accolades he has been praised with and the representation of his work in many fine collections.

"A lot of that comes from thinking about younger artists, not even our generation but the one that is coming next. There is always this constant fear of what art history is. Everything's been done, so how are you going to do something important in relation to that? It's been important for us to think of art history as a material, as more stuff to work with, whether it's to honor or to disparage it. It's as much a material as anything else, wood or plaster" - The Bruce High Quality Foundation

50

THE BRUCE HIGH QUALITY FOUNDATION (established 2001)

Double Ivo Jima, 2012

each: signed and dated '2012 The Bruce High Quality Foundation' (on the overlap)

diptych--acrylic and silkscreen ink on canvas

each: 72 x 72in. (182.9 x 182.9cm)

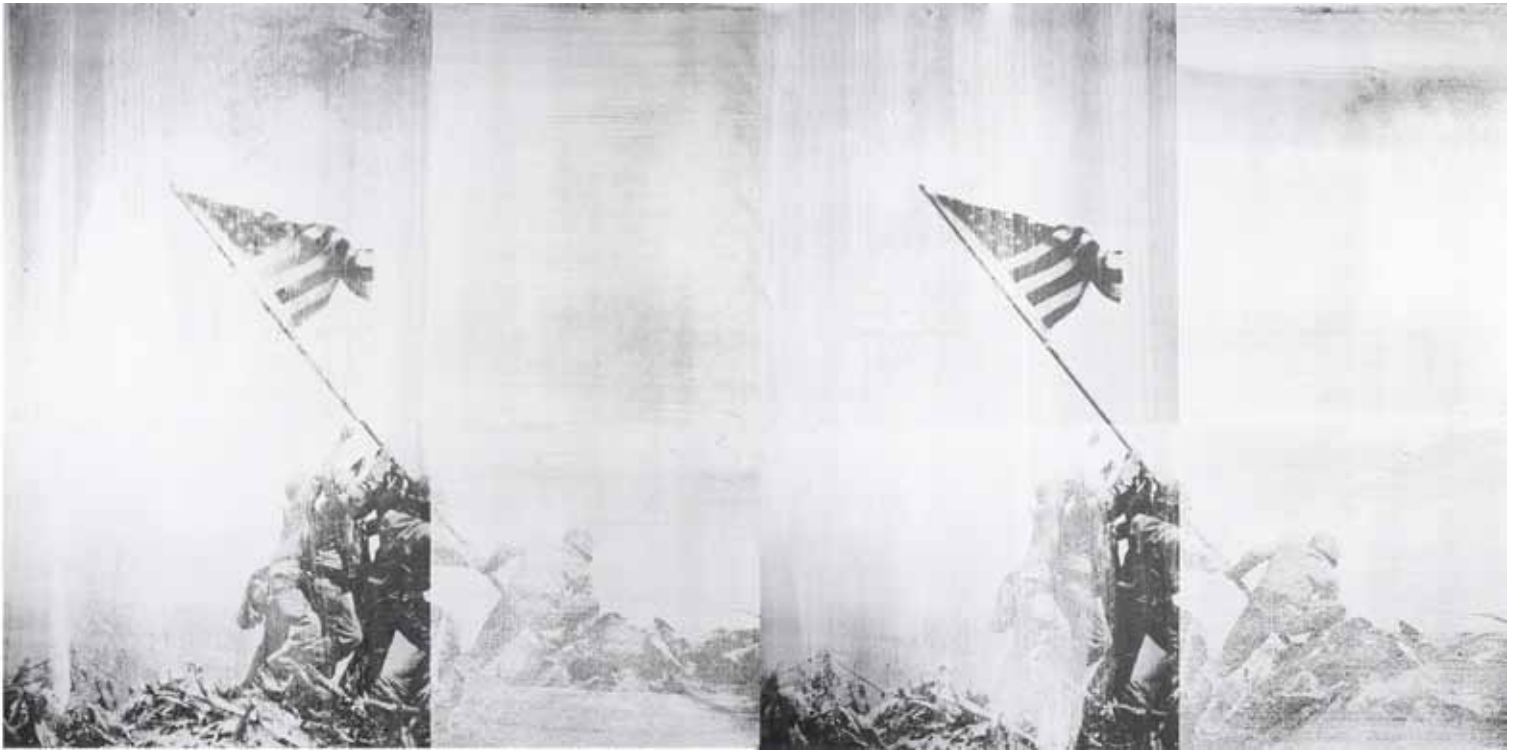
overall: 72 x 144in. (182.9 x 365.7cm)

\$100,000 - 150,000

PROVENANCE:

Prism Gallery, Los Angeles.

Private Collection, Los Angeles (acquired from the above by the present owner).





Andy Warhol
Silver Liz, 1963
synthetic polymer paint and silkscreen ink on canvas

© 2013 The Andy Warhol
Foundation for the Visual Arts,
Inc. / Artists Rights Society (ARS)

"The Bruce High Quality Foundation, the official arbiter of the estate of Bruce High Quality, is dedicated to the preservation of the legacy of the late social sculptor, Bruce High Quality. In the spirit of the life and work of Bruce High Quality, we aspire to invest the experience of public space with wonder, to resurrect art history from the bowels of despair, and to impregnate the institutions of art with the joy of man's desiring." (The Bruce High Quality Foundation)

Formed in 2004, the Bruce High Quality Foundation is a rotating collective of mostly anonymous artists ranging from five to eight artists at any given time. Originally the members were all alumni of the art college at Cooper Union in Manhattan; however, the group has since expanded its reach to include artists outside the school. The collective has for the most part remained unnamed and unidentified as a reactive means to disengage from the practice of immortalizing young successful artists and deconstructing the notion of superstar artists that has become in their minds out of control over the past decades.

The practice of appropriation is paramount to the Bruce High Quality Foundation's (BHQF) ideology and working method. Often using deadpan humor, borrowed techniques or even famous images, their work can readily be seen as a critique of traditional art history, contemporary art practices and current political and social status.

"Our ideas are always in response to context, what we think and how we feel about some situation going on around us or directly effecting [sic] the worlds we care about. What does it mean to be an artist now? In New York? Internationally? What does the market have to do with creative action? How do art history and its agents create the present? The future? What does public art mean? What does collaboration mean? Our collaboration is an ongoing conversation. We generate ideas together and we realize them together. It matters what kind of screws go in the wall and what kind of lights go on the ceiling. Metaphors have to resist gravity just like people do" (BHQF quoted in conversation with Cecilia Alemani, "The Bruce High Quality Foundation: Our Future is About Expansion", reproduced on <http://www.moussemagazine.it>).



Andy Warhol
Little Race Riot, 1964
acrylic and silkscreen ink on linen

© 2013 The Andy Warhol
Foundation for the Visual Arts,
Inc. / Artists Rights Society (ARS)

In *Double Iwo Jima*, 2012, BHQF has appropriated the famous Pulitzer Prize winning Joe Rosenthal photograph of the raising of the flag on Iwo Jima. This image has been ingrained in the consciousness of all Americans and likely the world since its inception and serves as a reminder of the courage and defiance this group of American soldiers displayed in the face of imminent danger nearly 70 years ago. BHQF brings this moment back to the forefront of our consciousness when we have again been faced with threats of violence and political struggle across the globe. The repetition of the image across the diptych coupled with the sheer scale and strong visual impact of the black on silver representation heighten the sensation of nostalgia and memory while reinforcing our sense of strength and determination.

It is not just the celebrated photograph that BHQF has appropriated here though—it is also the technique and formal presentation that has been borrowed from the master pop artist, Andy Warhol. In the 1960s Warhol had already achieved substantial notoriety and critical praise for his iconic silk-screened images of media icons and events. Works such as his *Silver Liz*, 1963, now a bona fide masterpiece, acted as a cultural reminder and comment on America's obsession with the glamorous life-style of the rich and famous. Warhol's somewhat simple process of silk-screening appropriated images on to canvas predominantly with just two colors, spoke to the developments with mass production and consumerism, while simultaneously pushing the banal to the extraordinary and noteworthy. As his process and success developed Warhol tackled political situations with the same ideology—works like *Little Race Riot*, 1964 demonstrate this clearly. Here he added to the impact by duplicating the source image four times, reinforcing the attention the image and famous event should be receiving by confronting the viewer with serial imaging. BHQF's *Double Iwo Jima* borrows from both of these works to not only stress the importance of the image itself and the memories associated with it, but also, and perhaps more importantly to create a dialogue about contemporary art practice in today's society and specifically the role the artist plays.

"It's been important for us to think of art history as a material, as more stuff to work with, whether it's to honour or to disparage it. It's as much a material as anything else, wood or plaster" (BHQF quoted in conversation with C. Shaw, "Enter the Afterlife: A Conversation with the Bruce High Quality Foundation", in *Art in America*, March 2009).

PROPERTY FROM THE COLLECTION OF CARL CASSADY

51

MEL RAMOS (b. 1935)

The Trickster, 1962

signed, titled, inscribed and dated "'THE TRICKSTER" 1962 MEL RAMOS. SACRAMENTO CALIF.' (on the reverse)

oil on canvas

44 x 50 in. (111.7 x 127cm)

\$500,000 - 700,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1962.

EXHIBITED:

Sacramento, Crocker Art Museum, *Mel Ramos: Fifty Years of Superheroes, Nudes and other Pop Art Delights*, 2 June-21 October 2012 (illustrated in color, p. 25).

LITERATURE:

D. Kuspit, *Mel Ramos: Pop Art Fantasies, The Complete Paintings*, New York 2004 (illustrated in color, p. 45).

T. Levy, *Mel Ramos: Heroines, Goddesses, Beauty Queens*, Bielefeld 2002 (illustrated in color, p. 125).





Superman, 1961
oil on canvas
45 x 32.5 inches

Courtesy of Galerie Thomas
Levy and the artist.
Art © Mel Ramos/Licensed
by VAGA, New York, NY



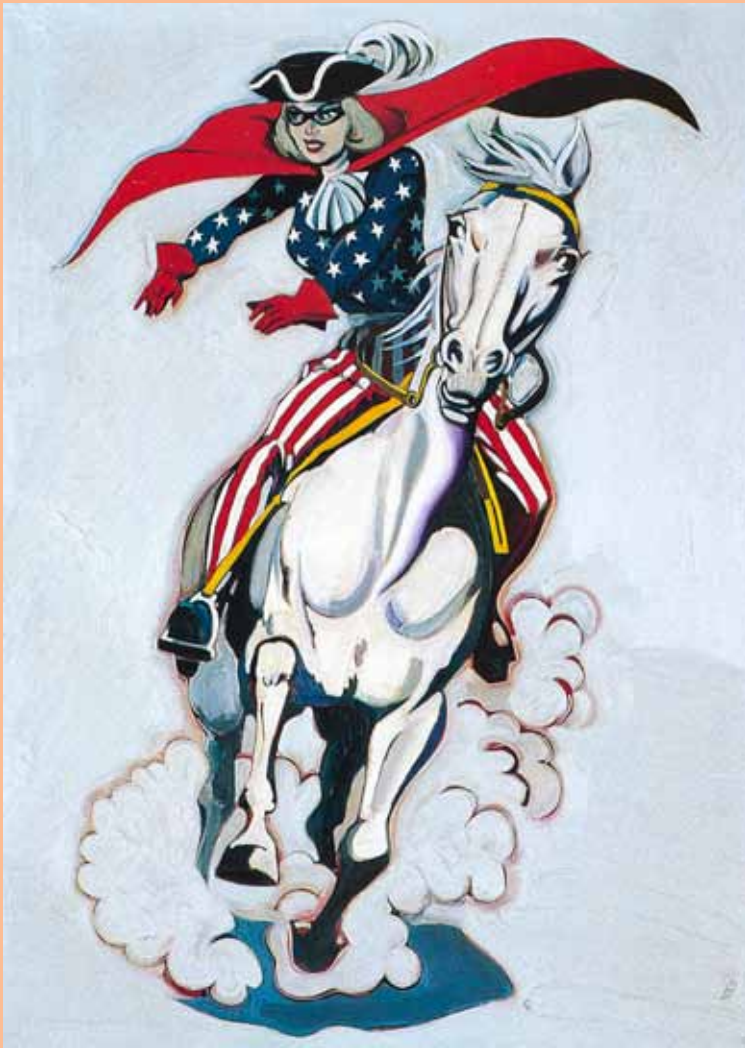
Batman #2, 1961
oil on canvas
H. 30 5/16 x W. 26 inches

Skot and Angela Ramos Collection.
Art © Mel Ramos/Licensed by
VAGA, New York, NY

Mel Ramos' *The Trickster* By Louis K. Meisel

In mid-1961, at the beginning of what would be called "Pop Art", Mel Ramos produced what we would consider his first true mature image. That very well-known painting is *Superman*, and it displays a style and technique which Ramos has been identified with ever since. *Superman* was the fourth of just seven paintings completed that year, and it was the first true Pop painting that the artist produced. Followed by *Batman*, these paintings were straight out of the comic books, and in every way related to the commercial images of Andy Warhol, the cartoons of Roy Lichtenstein, and the word paintings of Ed Ruscha, not to mention the few others all hitting stride in 1961 and 1962.

1962 was a productive and exciting year for Ramos. He painted twenty-seven works (only ever exceeded by 1964 when he produced thirty-six paintings). The eleventh painting that year was *The Trickster*, which came right after the second Superman, *Man of Steel*, and immediately before the very first female image. Prior to painting *The Trickster*, Ramos's earlier subjects were all "Super Heroes". *The Trickster* is the first aberration in the series in that the character portrayed was a "super villain". An antithesis to "The Flash" (another subject of Ramos'), "The Trickster" was a brand-new character introduced by DC



Miss Liberty – Frontier Heroine, 1962
oil on canvas
70.5 x 51 inches

Collection of Louis K. Meisel, New York. Art © Mel Ramos/Licensed by VAGA, New York, NY



Study for The Trickster, 1962,
graphite on pencil

Courtesy of Galerie Thomas Levy and the artist.
Art © Mel Ramos/Licensed by VAGA, New York, NY

Comics in mid-1960 and would have been unfamiliar to contemporary individuals outside of the current generation of comic book readers. Recognizable for his ability to walk on air, the "Trickster" often wore a Harlequin suit, two aspects that Ramos carefully captured in his own depiction of the conman. While it seems significant now that *The Trickster* was a break from good guy to bad guy, this transition was a merely precursor to the introduction of the FEMALE Super Hero or Heroine in Ramos' imagery, as his next painting was of *Miss Liberty—Frontier Heroine*, and this was probably the more significant breakthrough.

In total, there are about 50 Ramos paintings executed between mid-1961 through the close of 1964 which are historically important as main-line center Pop Art works that embody the imagery and paint handling for which Ramos will primarily be known—*The Trickster* included. This is a very small output when compared to any or all of the other painters with which he was associated, shown, and ultimately was close friends with. Of these fifty works, only a dozen paintings are as large as *The Trickster*, which measures 44 x 50 inches. *The Trickster* also stands out as Ramos's first villain; it is one of the most colorful and attractive, and it incorporates the most motion depicted.



The Flash #2, 1962
oil on canvas
H. 30 5/16 x W. 18 7/8 inches

Skot and
Angela Ramos
Collection. Art
© Mel Ramos/
Licensed by
VAGA, New
York, NY



Wayne Thiebaud
Two Kneeling Figures, 1966
oil on canvas, 60 x 72 inches

Collection of Betty Jean Thiebaud.
Art © Wayne Thiebaud/Licensed
by VAGA, New York, NY

The glorious thick colorful paint epitomized in the treatment of *The Trickster* is indicative of Ramos's early works and his training. While most of the other artists to be defined as Pop Artists were in and from, or working in New York or Southern California, Ramos was isolated in the Bay area, and was able to develop an independent Pop style that featured heavy brushwork as inspired by his mentor Wayne Thiebaud. Thus, one major difference that emerged between Ramos and the other Pop artists was his use of very thickly applied oil paint on canvas as opposed to the very flat and featureless surface of all the others.

While there has been a lot of market activity for the artist with many works changing collections (as is true of much of Pop art), it is interesting to note that *The Trickster* has been in one collection since it left the artist's studio and its condition reflects that.

Mel Ramos is now 78, and he is one of very few Pop Artists still painting. Over the course of his sixty year career, he has not yet produced 800 paintings, and it is unlikely he will exceed 1000 paintings total, which is minuscule number for an artist of his importance and genre. As such, each individual painting becomes a bit more important and this is most certainly true of the artwork that he created in the sixties.

As a final comment, it is interesting to note that due to his focus on the nude from about 1966 on, Ramos and Tom Wesselmann were prudishly absent from many exhibitions and museum collections of the times. This "stigma" followed them both for decades, suppressing their markets and price structures in relation to their contemporaries. With Wesselmann's untimely death and Ramos' recent retrospective that travelled across seven major European museums to celebrate his 75th birthday, there has been a strong market resurgence and demand for both of these important innovators.







"I think I have such a proclivity towards art history and its uses. I believe very much in the notion that 'Art comes from 'Art'. Chardin has always been one of the people I've loved very much, been thrilled by his work, and I'm sure I've been influenced a great deal by him particularly in specific ways. Chardin was very interested in the idea of the propensity of materials, which fascinates me, how you can take oil paint and make it function for the replication of so many things, and such different things" - Wayne Thiebaud

52

WAYNE THIEBAUD (b. 1920)

Beach Scene, 1960

signed and dated 'Thiebaud 60' (lower right); signed 'Thiebaud' (on the reverse)

oil on canvas

18 x 36 1/8 in. (45.7 x 91.7 cm)

\$250,000 - 350,000

PROVENANCE:

Private Collection, California (acquired in the early 1960s in San Francisco).

Acquired from the above by the present owner.





Portrait of artist Wayne Thiebaud, San Francisco, California, 1986.

Photo by Chris Felver/Getty Images

Thiebaud's imagery is ultimately the result of three interconnected elements: observation, recollection, and imagination" (John Wilmerding, "Wayne Thiebaud 'The Emperor of Ice Cream'", in *Wayne Thiebaud*, exh. cat., New York, Acquavella Gallery, 2012, p. 29).

No other artist has truly pieced together an American memory the way Wayne Thiebaud has done within his lifetime of works. From cakes and lipsticks to rolling California hills and San Francisco streets, Thiebaud's works exemplify what it means to be a painter – manipulating chromatic elements and depth along with never losing the central idea of abstraction. *Beach Scene* fits nicely amongst his oeuvre of capturing the everyday, heavily stylizing a lifeguard tower that would have been familiar to him during his childhood in Long Beach, California. His uniquely honed ability to unearth the beauty and intricacies in objects and scenes that had been passed over by other artists, along with an intense understanding of his medium, has resulted in a piece that encourages the viewer to observe with fresh eyes our surroundings with restored enthusiasm and enjoyment.

Like many of his fellow artists, Wayne Thiebaud initially began his career as a commercial artist, including a brief period where he worked for Walt Disney Studios piecing together iconic cartoon scenes. After completing his formal studies at San Jose State University, Thiebaud went to Sacramento in the early 1950s for graduate work. In a break from teaching, Thiebaud went to New York and worked on Madison Avenue, where he met Elaine and Willem de Kooning, Philip Pearlstein, and other prominent figures in the art world. Perhaps one of the most important times in his career, Thiebaud put on a one-man exhibition at Allan Stone Gallery in 1962, which featured his still life pictures of cakes, bottles, and other confectionery delights. During this time, the Pop Art movement burst onto the scene and captured the nation's attention – where artists like Andy Warhol and Roy Lichtenstein thrust ordinary objects onto pedestals – highlighting America's culture of consumerism. What placed Thiebaud apart from his Pop art contemporaries, however was his pure painterly production – where rather than exploring the notion of manufacturing and image making, Thiebaud desired to push the corners of traditional media.



Albert Pinkham Ryder
Homeward Bound, circa 1893-94
 oil on canvas on wood panel
 8 7/8 x 18in.

Image courtesy of The Phillips Collection.

Further opposing Pop Art's intensified analysis on consumerism, Thiebaud turned towards highlighting the California landscape beginning in the 1960s, which is where *Beach Scene* comes into view. Often drawing from his own childhood memories, Thiebaud's works lend themselves towards a uniquely comforting idea of American romanticism – highlighting iconic beach imagery that transports the viewer, where their feet grow warm in the sand and their hair is swept back by a salt breeze: "such features tend to transport the familiar yet highly simplified and conceptual objects that Thiebaud sculpts with paint and brush away from our quotidian world where the laws of physics, optics, and weather prevail into his own world where the sun always shines, gravity is inert, and nothing spoils. It is a world constructed equally of memory and longing, and a very pleasant place to be" (S. Nash, 'Thiebaud's Many Realisms', in *Wayne Thiebaud: Seventy Years of Painting*, exh. cat., Palm Springs Art Museum, 2009, p. 15).

Only a true master of his medium could make his pictures carry the viewer to a time forgotten, hidden in the annals of their memory – of the warmth and familiarity of nature along side the comfort of sweet butterscotch like sand. This affect is only possible by Thiebaud's handling of 'the plastic qualities of pigment which align him to the venerable tradition of American art that takes us back to such nineteenth-century masters as Frederic Church, Albert Ryder, and the late Winslow Homer, plus a few twentieth-century predecessors like George Bellows, Willem de Kooning, and Franz Kline. What they all share are painterly passages of great expressive power, whether abstract or descriptive. But Thiebaud has demonstrated a special ability to use paint both to describe and imitate a texture at once. Rarely have form and content been so intimately fused." (John Wilmerding, "Wayne Thiebaud 'The Emperor of Ice Cream'", in *Wayne Thiebaud*, exh. cat., New York, Acquavella Gallery, 2012, p. 9). Thus, only an artist such as Wayne Thiebaud could use paint as a media that harnesses the blissful memories of the past along with the palpable effects of color and light.



53

53

DOUG & MIKE STARN (b. 1961)

Untitled # 214, 1987

signed, inscribed and dated '#214 Doug Starn 87

Mike Starn' (on the reverse)

toned silverprint collage with scotch tape

23 1/2 x 20in. (60 x 52cm)

\$6,000 - 8,000

PROVENANCE:

Stux Gallery, New York.

Acquired from the above by the present owner
circa 1987.



54

**PROPERTY FROM THE COLLECTION OF
SUSAN GILBERT BRYAN**

54

DONALD ROLLER WILSON (b. 1938)

Beth Was Pleased With The Olives, 1979-81

signed, titled, inscribed and dated 'DONALD ROLLER

WILSON - 1981/79 8:05 P.M. SUNDAY EVENING

SEPTEMBER 13 - FULL MOON - BETH' (lower right)

oil on canvas

16 x 28in. (40.6 x 71.1cm)

\$8,000 - 12,000

PROVENANCE:

Virginia Miller Galleries, Miami.

Acquired from the above by the present owner in 1981.

55

RICHARD ARTSCHWAGER (1923-2013)

Book, 1987

signed and numbered 'Richard Artschwager 34' (on the underside)

formica on wood

5 x 20 x 12in. (12.7 x 50.8 x 30.5cm)

This work is number thirty-four from an edition of forty published by Brooke Alexander to benefit the New Museum, New York.

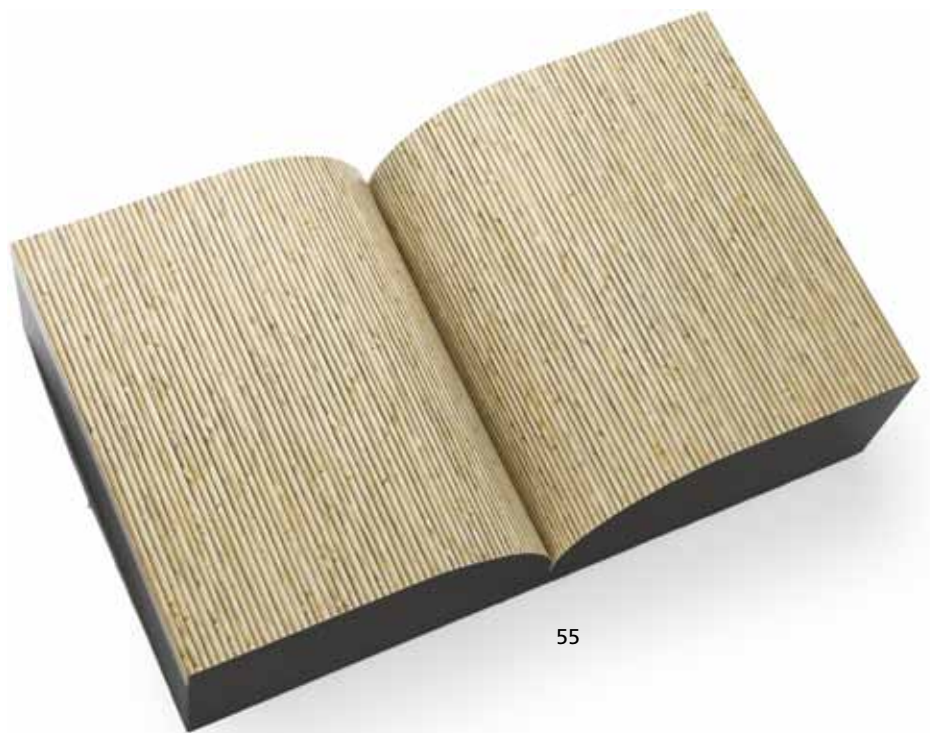
\$8,000 - 12,000

PROVENANCE:

The New Museum of Contemporary Art, New York.
Private Collection, Washington D.C. (acquired from the above in 1987).

Anon. sale, Bonhams New York, 12 November 2012, lot 50.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

56

RICHARD ARTSCHWAGER (1923-2013)

Mirror, 1988

signed 'Richard Artschwager' (on a label affixed to the reverse)

formica on wood

30 5/16 x 24 5/16 x 4 3/4in. (78 x 63.5 x 12cm)

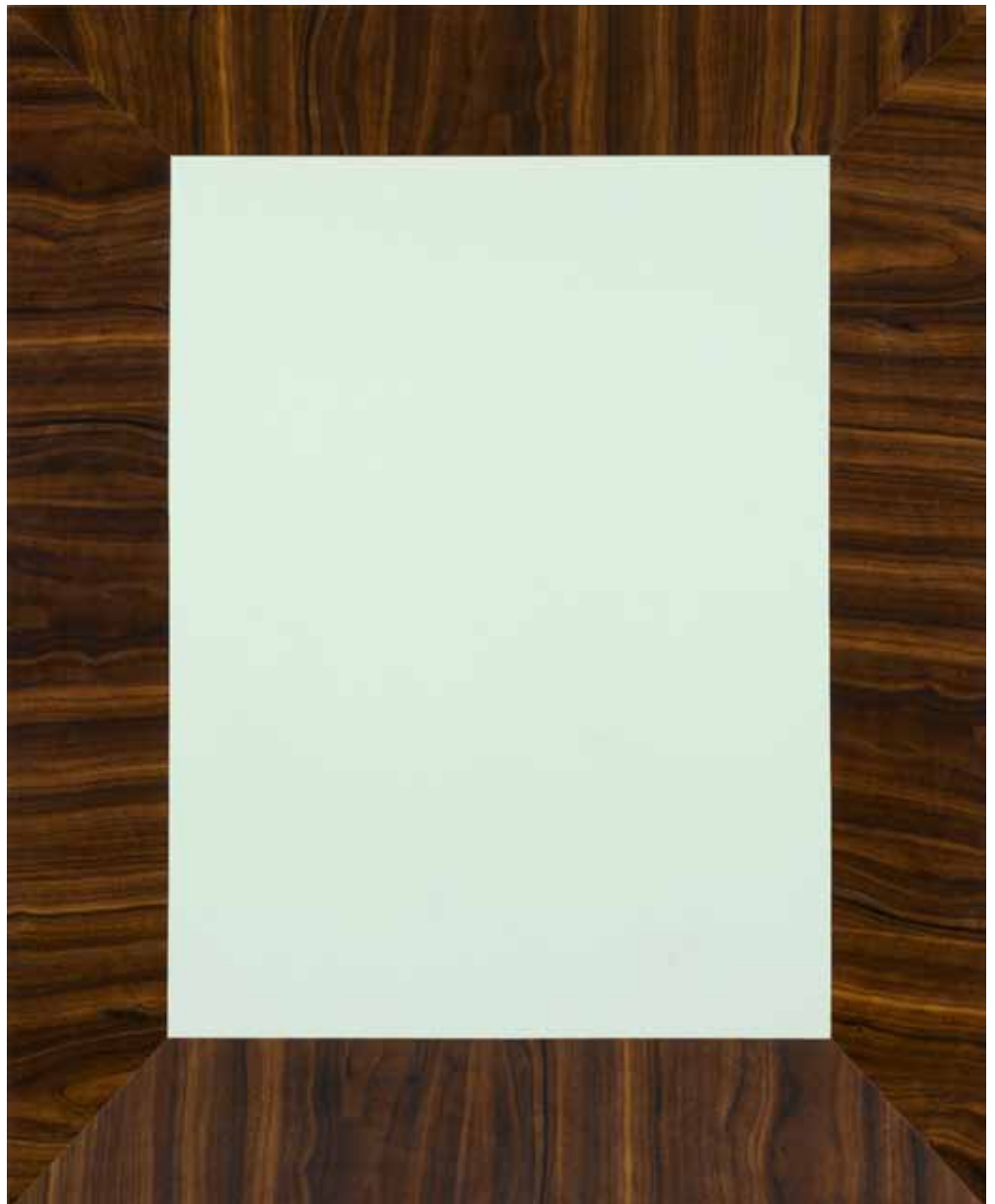
This work is number four from an edition of twenty-five.

\$8,000 - 12,000

PROVENANCE:

Brooke Alexander, New York.

Acquired from the above by the present owner.





57

57

MARTÍN LA ROSA (b. 1972)

Nenúfares (Vaso de Agua), 2006

signed and dated 'La Rosa 06' (lower left); signed twice, titled and dated "'Nenúfares" (Vaso de Agua) Martín La Rosa 2006 La Rosa' (on the reverse)

oil on canvas

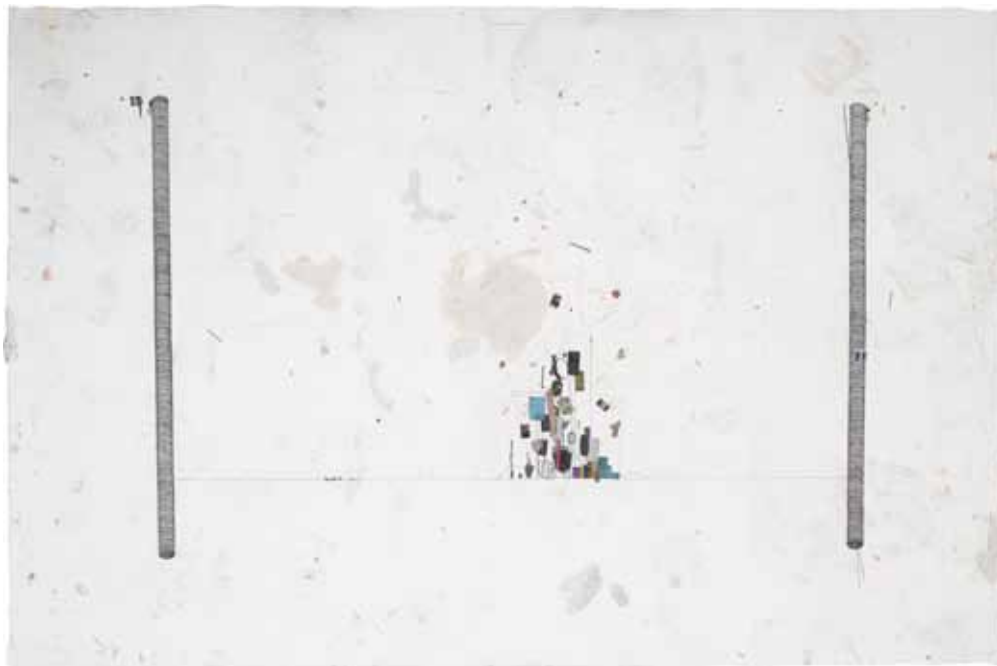
39 3/8 x 51 1/8in. (100 x 129.8cm)

\$5,000 - 7,000

PROVENANCE:

Praxis International Art, Buenos Aires.

Acquired from the above by the present owner in 2006.



58

**PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION**

58

WILLIAM CORDOVA (b. 1972)

What More Can One Do? (despues de Goya y Lapu-Lapu), 2010

titled 'What More Can One Do?' (lower center);

signed, titled and dated 'William Cordova 2010

"What more can one do? (despues de Goya y Lapu-Lapu)' (on the reverse)

oil, pencil and paper collage on paper

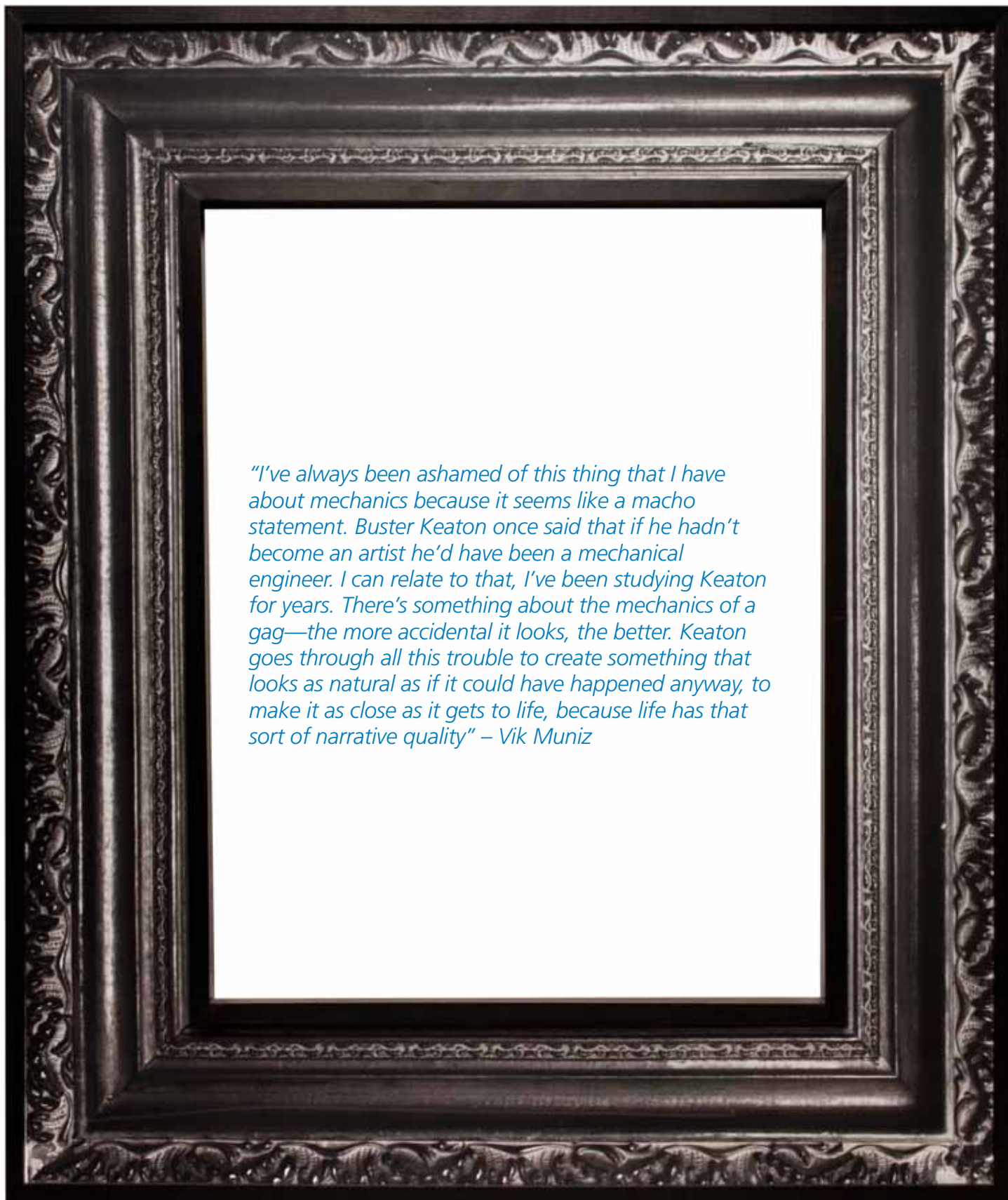
37 3/4 x 55 7/8in. (96 x 142cm)

\$3,000 - 5,000

PROVENANCE:

Arndt, Berlin.

Acquired from the above by the present owner.



59

VIK MUNIZ (b. 1961)

Picture Frame, 1987

c-print in artist's frame

44 15/16 x 38 1/4 in. (114.1 x 97.2 cm)

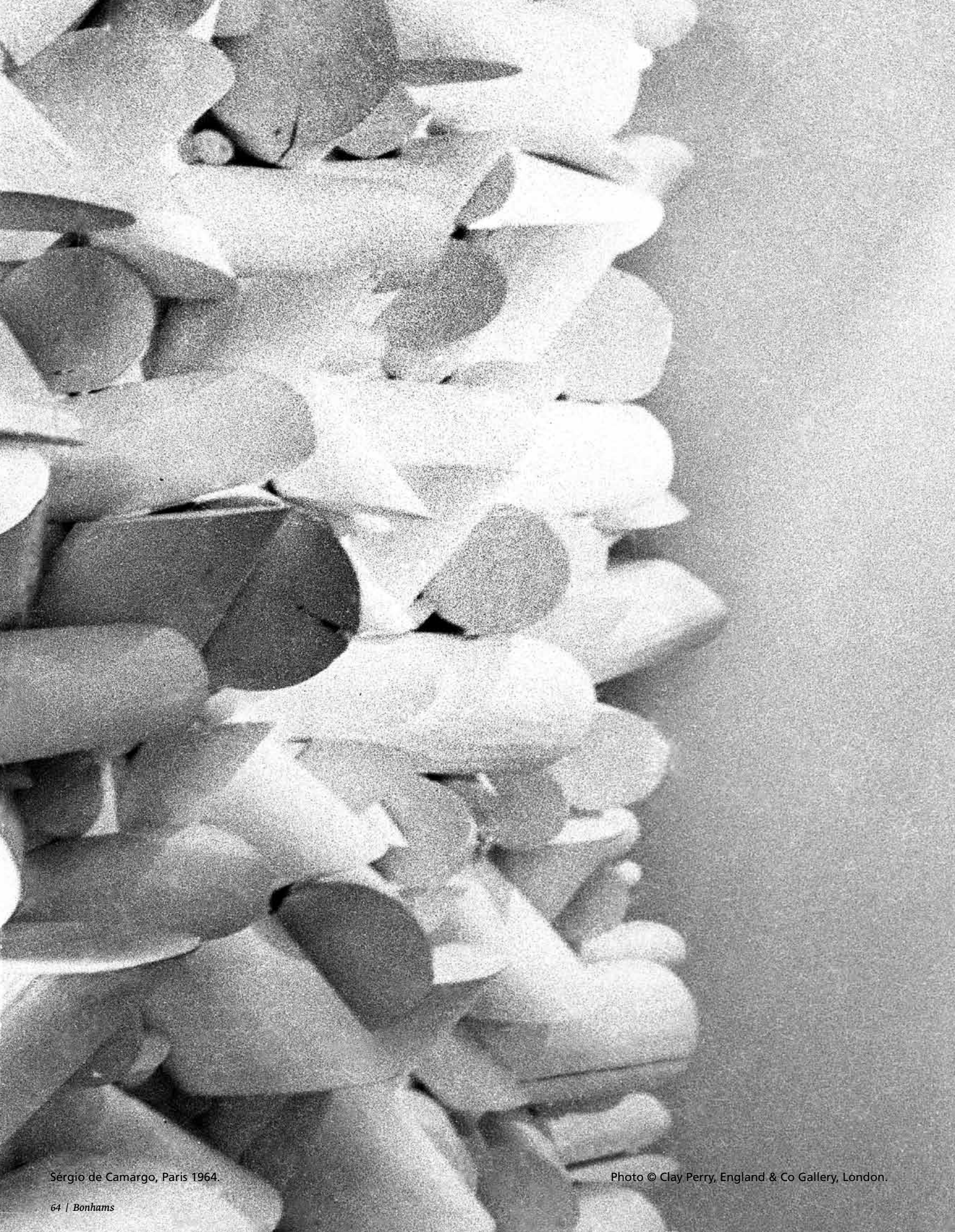
This work is unique.

\$20,000 - 30,000

PROVENANCE:

Stux Gallery, New York.

Acquired from the above by the present owner circa 1987.



Sérgio de Camargo, Paris 1964.

Photo © Clay Perry, England & Co Gallery, London.



"The final triumph belongs to the absolute aesthetic evidence of each piece in itself. His more classical approach, trusting in the social action of the form on a way of long historical continuance, can only refine itself, however, through the conquest of tension, vertigo and opposites, challenging permanently its own balance" – Ronald Brito

60

SERGIO CAMARGO (1930-1990)

Relief 329, 1970

signed, titled and dated 'Camargo 70 no. 329/70' (on the reverse)

painted wood construction

30 1/2 x 12 1/4 x 6 1/2 in. (77.5 x 31.1 x 16.5 cm)

\$250,000 - 350,000

PROVENANCE:

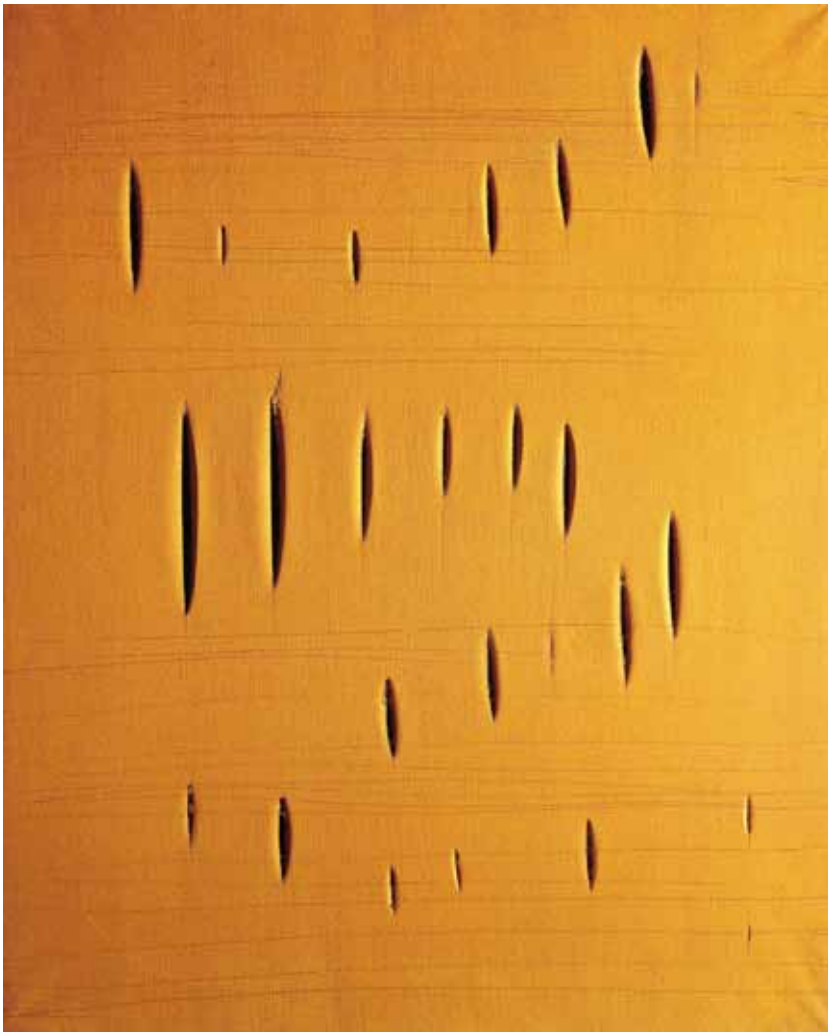
Galerie M, Bochum.

Collection Nicholas Gomez d'Avila, Miami.

Private Collection, Miami.

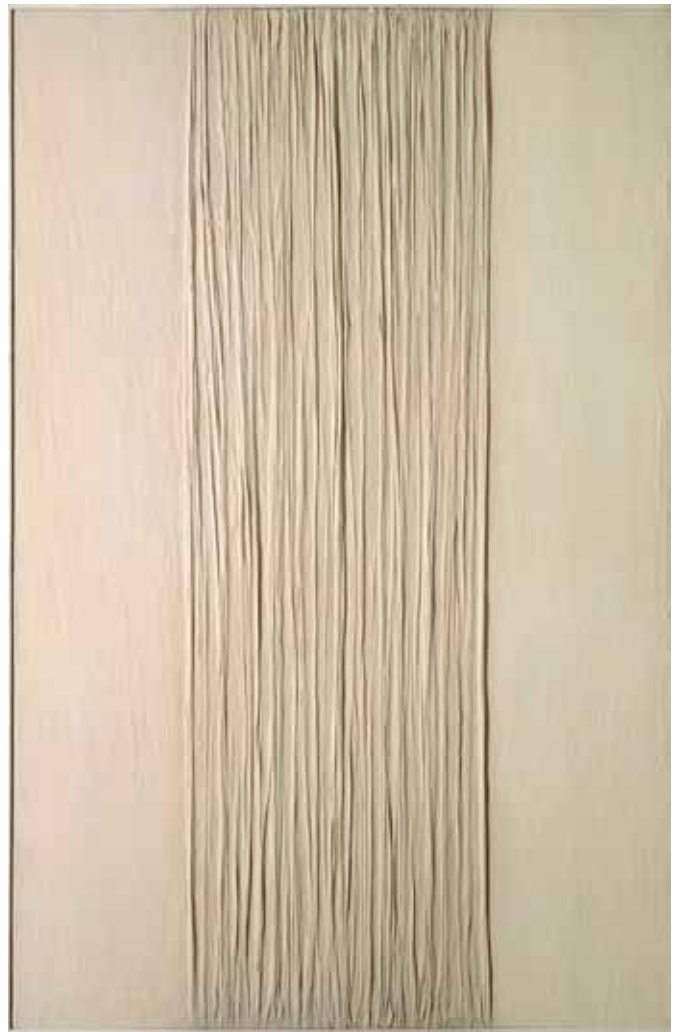






Lucio Fontana (1899-1968)
Spatial Concept, 1959
waterpaint on canvas

Photo By DEA PICTURE LIBRARY/
De Agostini/Getty Image



Piero Manzoni (1933-1963)
Achrome, 1958
kaolin on canvas

Photo By DEA /
CHOMON-PERINO/De
Agostini/Getty Images

Sergio Camargo's *Relief no. 329* from 1971 is a magnificent example of the artist's signature sculptural reliefs composed of white cylindrical wooden elements protruding from a white wooden backboard at jarring angles. The Brazilian-born Constructivist artist's work was revolutionary in Brazil as it was both deconstructing Modernism and advancing ideas of Spatialism and Minimalism pioneered by European artists like Lucio Fontana and Jean Arp. In fact, Camargo had studied extensively with Fontana in his younger years in Brazil and later with Constantine Brancusi and Arp while studying in Paris at the Sorbonne.

Camargo sought to combine elements of all that he had learned both abroad and at home to create his own signature style which would combine elements of Constructivism, Cubism, Spatialism and the sensual surfaces created by artists like Brancusi, Yves Klein and Piero Manzoni. The intricately composed relief paintings and sculptures created during the mid-late 1960s and 70s explore Camargo's fundamental focus on geometry juxtaposed with the tactile and kinetic experience that Camargo learned from his Constructivist counterparts, while at the same time are in line with the more contemporary approach of deconstructing form. "Empirical geometry" as Camargo described it is a confrontation of the re-articulation of volumetric form and a way of challenging the limits of modernism by striving to reach a moment of sublime symbiosis between order and disorder. According to renowned Camargo scholar Ronald Brito, "The crucial point was how to arrive at an abstract aesthetics of the volume: how to elaborate the specific intelligence of the volume without falling back on the illusionist mimesis and all the substantialist load that inexorably accompanies it" (R. Brito, *Camargo*, São Paulo: Edições Akagawa, 1990, p. 37).

To further articulate the visual relationship of space and volume, Camargo concluded

that in removing color he could accentuate the impact of his reliefs. He stated, "I have been working exclusively with white since 1963, first with wood which I painted and recently with a pure white marble. My use of white is therefore more a constant theme than a particular phase. Having never been a painter it may be that my choice of white for my reliefs and sculpture corresponds with a desire to annihilate the surface qualities of matter in order to accentuate the power of structures which work together through interpenetration of light and space..." (Sergio Camargo quoted in L. Milton (ed.), *Basically White*, exh. cat., London, Institute of Contemporary Art, 1974, p. 18). Furthermore, it becomes abundantly clear that when considered alongside one of Fontana's classic white *Concetto spaziale* paintings, that Camargo was indeed indebted to the Italian master's ideology.

In *Relief 329*, the overlapping diagonal cylinders generates a sense of texture, movement and extraordinary depth through the tension created by the dynamic interplay of light and shadows which echo sense of the space beyond in Fontana's slash paintings. In these early painted wood constructions, Camargo clearly demonstrates his concerns regarding the limits of his art historical influences and mentors and the boundaries of space and mass by highlighting the symbiotic relationship between geometric forms of the cut and painted wood and the organic forms of the light and shadow and between the confined order of the stacked wooden columns and the chaos of the angular ends.

As Guy Brett once commented about Camargo's brilliant paintings, "the white solids are not felt as solids; the shadows and relations are felt, more strongly, and these are the immaterial traces of the elements volume. Volume, in Camargo's reliefs, though in reality it exists, is perceived as virtual" (G. Brett quoted in *Sergio Camargo: Light and Shadow*, São Paulo 2007, p. 23).



61

PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

61

ROBERT NATKIN (1930-2010)

Hitchcock Series: Siloloquy, 1986

signed 'Natkin' (lower left); stamped 'ROBERT
NATKIN 1986' (twice on the stretcher and twice on
the overlap)

acrylic on canvas

48 x 48in. (121.9 x 121.9cm)

\$4,000 - 6,000

PROVENANCE:

Gimpel/Weitzenoffer Gallery, New York.

Acquired from the above by the present owner.



62

62

ROBERT NATKIN (1930-2010)

Untitled (from the Apollo series), 1971

signed 'Natkin' (lower right); stamped twice with the
artist's name and date '1971 ROBERT NATKIN' (on
the overlap)

acrylic on canvas

68 x 84in. (172.7 x 213.4cm)

\$10,000 - 15,000

PROVENANCE:

Calvin R. Vander Woude, Inc., Palm Desert.

Private Collection, Palm Desert (acquired from the
above in February 1989).

By descent from the above to the present owner.

PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES

63

FRIEDEL DZUBAS (1915-1994)

Foreboding, 1982

signed, titled and dated 'Dzubas 1982

"FOREBODING"' (on the reverse)

acrylic on canvas

40 x 40in. (101.6 x 101.6cm)

\$12,000 - 18,000

PROVENANCE:

Anon. sale, Christie's East, New York, 7 May 1996,
lot 121.

Acquired at the above sale by the present owner.



63

64 ◦

RICHARD ANUSZKIEWICZ (b. 1930)

Untitled, 1964

signed and dated 'RICHARD ANUSZKIEWICZ 1964'
(on the reverse)

acrylic on masonite

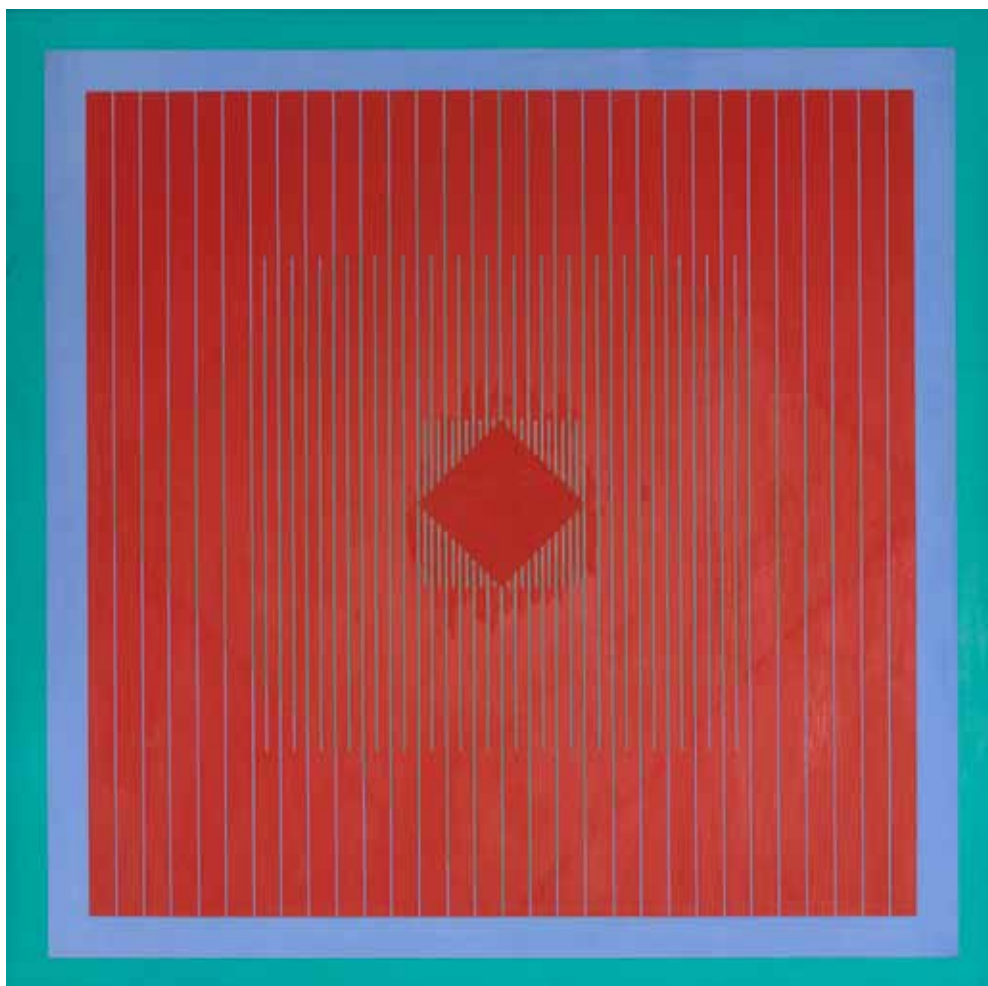
36 x 36in. (91.5 x 91.5cm)

\$15,000 - 20,000

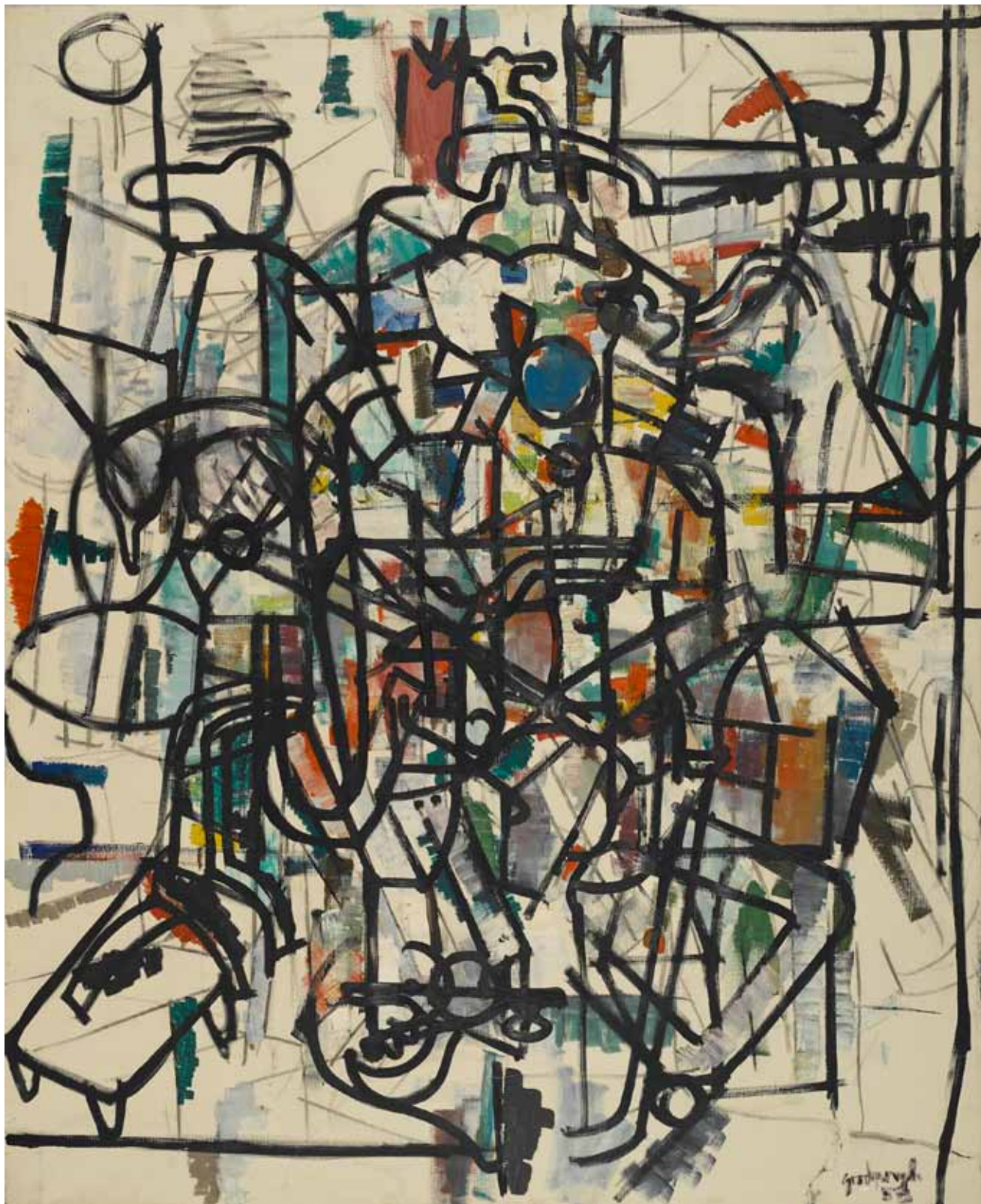
PROVENANCE:

Private Collection, New York.

This work is registered in the artist's archive.



64



PROPERTY SOLD BY THE LOS ANGELES COUNTY MUSEUM OF ART TO BENEFIT FUTURE ACQUISITIONS

65

ROBERT ARTHUR GOODNOUGH (1917-2010)

Reclining Figure, 1958

signed and dated 'goodnough 58' (lower right); signed, titled and inscribed 'RECLINING FIGURE R. GOODNOUGH TIBOR DE NAGY GALLERY' (on the reverse)

oil on canvas

48 x 39 3/8in. (121.9 x 100cm)

\$8,000 - 12,000

PROVENANCE:

Tibor de Nagy Gallery, New York.

Betty Asher, Los Angeles.

Acquired from the above by the present owner.



PROPERTY SOLD BY THE LOS ANGELES COUNTY MUSEUM OF ART TO BENEFIT FUTURE ACQUISITIONS

66

EDMONDO BACCI (1913-1978)

Avenimento, 1960

signed 'Bacchi' (lower right); signed, titled, numbered and dated '1960 E. BACCI "Avenimento" No. 356' (on the reverse)

oil on canvas

57 x 69in. (144.8 x 175.3cm)

\$15,000 - 20,000

PROVENANCE:

Mr. and Mrs. Frederick R. Weisman, Beverly Hills.

Acquired from the above by the present owner.



67a

SAM GILLIAM (b. 1933)

Doc III, 1979

signed, titled and dated 'DOC III 79 Sam Gilliam' (on the reverse of each canvas)

diptych--acrylic on canvas

40 x 40in. (101.3 x 101.3cm)

\$8,000 - 12,000

PROVENANCE:

Private Collection, Maryland.

67



68

MICHAEL GOLDBERG (1924-2007)

Winter Study #1, 1960

signed twice 'Goldberg' (lower left and center right)

oil on paper

11 x 14in. (27.9 x 35.5cm)

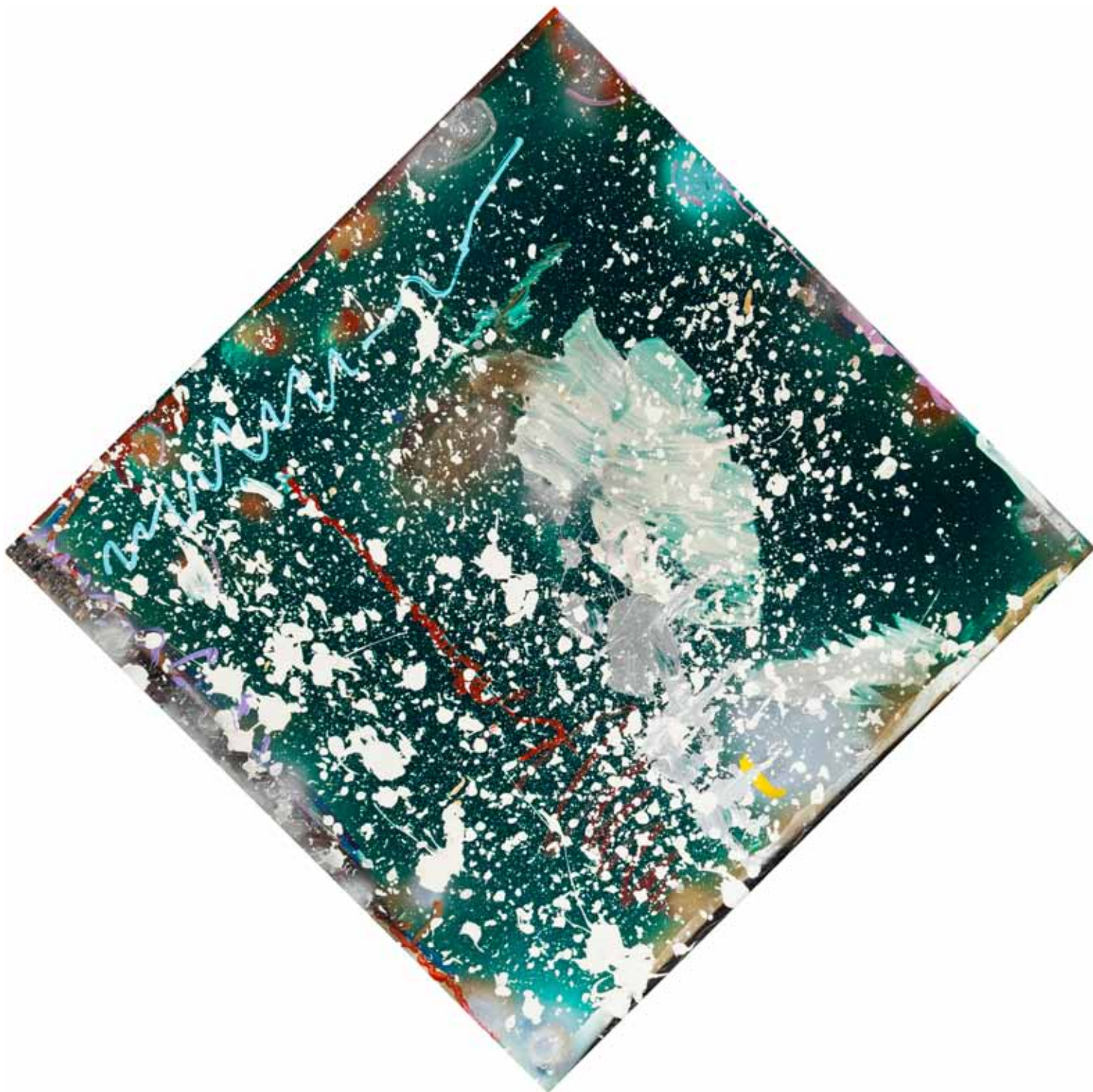
\$10,000 - 15,000

PROVENANCE:

Martha Jackson Gallery, New York.

Acquired from the above by the present owner.

68



PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

69

JULES OLITSKI (1922-2007)

Rake's Progress 2, 1989

signed, titled and dated 'Jules Olitski 89 "Rake's Progress -2"' (on the reverse)

acrylic and enamel on Plexiglas

70 x 70in. (177.8 x 177.8cm)

\$15,000 - 20,000

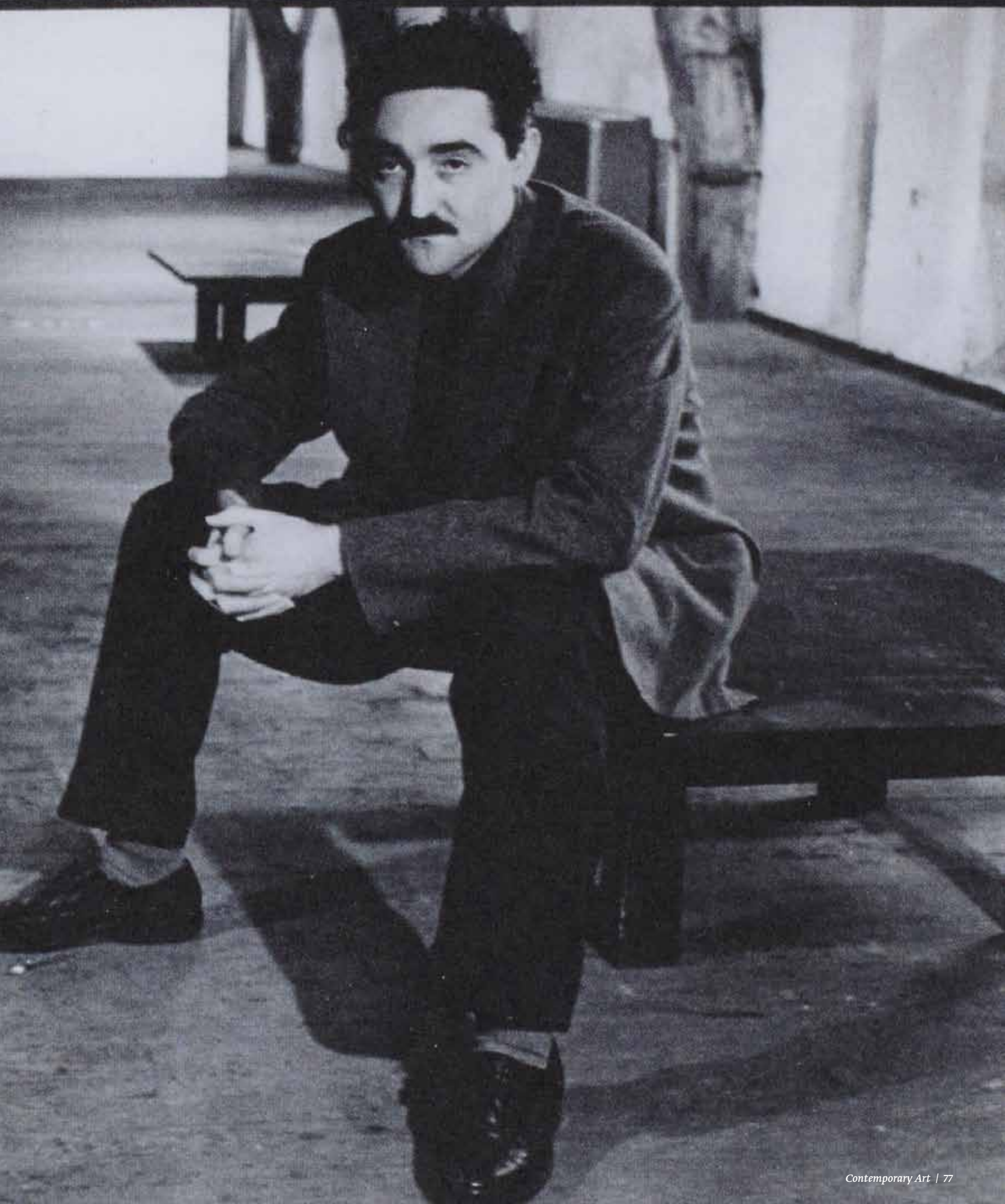
PROVENANCE:

Obelisk Gallery, Boston.

Acquired from the above by the present owner.



Jesús Soto at the exhibition *Vision in Motion*, Hessenhuis, Antwerp, 1959.
Images © 2012 Artists Rights Society (ARS) New York / ADAGP, Paris



"We recognize the existence of Relations in every lucid moment of our behavior. We are amazed by the laws of chance, without realizing that we are merely becoming aware of realities which we had not dreamed existed. Elements are immersed in the work, like fish in the water. All their directions, speeds, positions, are ordained by and enveloping whole, on which they are dependent and which predetermines their variants. Their force is measured by the number of their relations. This state, conscious or not, of the contemporary artist; has given to the art of our time its surprisingly rich range of possibilities" – Jesús Rafael Soto

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

70

JESÚS RAFAEL SOTO (1923-2005)

Petit Canada, 1975

signed, titled and dated 'Soto 1975 Petit Canada' (on the reverse)

acrylic on wood with painted metal and nylon string

31 1/4 x 31 1/2 x 9in. (79.3 x 80 x 22.8cm)

\$200,000 - 300,000

PROVENANCE:

Acquired directly from the artist by the present owner.





"No artist today can ignore space-time. We must find artists, even among those who continue to work within two-dimensional formats, who provoke a new sentiment: that in art there are no longer observers but participants. The artist does not have the final word."

Delicate, ethereal, and imbued with energy, *Petit Canada* demonstrates Jesús Rafael Soto's unique and brilliant ability to visually orchestrate the clashing of sight and pictorial space on a three dimensional level. Like many of the artist's works dating from the 1960s onwards, thin metal rods are suspended from nylon wire swaying over a delicately segmented and almost austere white background. In a sense it is part painting and part sculpture. It is these simple materials, the delicate balance, and almost unnerving spatial constructions he creates that together so sublimely define Soto's most iconic works.

In 1958, Soto was introduced to the renowned Nouveau réalisme artist Yves Klein through his friend Jean Tinguely while living and working in Paris. At the time, the two artists had very different working methods and utilized dissimilar media; however, their interactions and friendship would eventually lead to some shared ideology. Wed to performance art and to creating deeply pigmented, monochromatic canvases, Klein's creations allowed the viewer to enter a space of the "Blue Void", elevating one to a different state. Soto, on the other hand, explored the possibilities of experiential shifts through kinetic sculptures in order to specifically investigate the dynamism and tension created by juxtaposing planar dimensions over geometric fields. What Soto and Klein did share in common was a strong belief that art—and the experience of being in front of certain physically engaging works—could elevate and inspire one to see and experience something beyond the media itself. In essence both artists were insistent that a strong experience and connection with art could challenge how the world is seen by the viewer from that moment going forward. This principle has united several schools of art throughout the 20th Century to the present day.

Executed in 1975 the present work was made after the extended period Soto spent in Paris and eventual return to his native Venezuela. *Petit Canada* represents an important stepping stone for Soto as his work began to evolve from his earlier *Escrituras*, begun in 1962, into his final series of works including the *Penetrables* series and the other large scale installations he later became so well known for. The *Escrituras* were visually quite similar to the present lot, however, the shapes of the hanging wire elements were more often curved and directed in varying angles—which served as a reminder of his previous interest in music and language as it appears on the page. The present work marks a departure from this interest as he focused more on the specific interaction of the viewer with space and the tension that was created due to this juxtaposition—an idea that was further addressed with his *Penetrables*. These later works were produced on a massive scale often encompassing entire rooms and large scale spaces yet utilized many of the same materials and visual troupes.

One of the best known works from this period, *Suspended Virtual Volume*, a permanent installation for the interior lobby of the Royal Bank of Canada, was completed in 1978, and is on view to this day. It was during Soto's frequent visits to Toronto while working on and planning this project, that he met, befriended and created *Petit Canada* for the present owner of the piece.

"Perspective, which for centuries was unquestioned in Europe, is only one way of interpreting the third dimension. An Indian of the Orinoco, who constructs circular houses and conceives of the universe in such terms, doesn't understand perspective. In a Western context, the intersection of the infinitely small and the infinitely large is a difficult concept to live with. We can understand it theoretically or scientifically, but we resist its effect on our everyday lives. Westerners define themselves as observers of the world, so as an artist I have to come up with ways of making that observer feel and experience the infinite spaces of which we are all made" (Soto).



PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

71

BRIAN WALL (b. 1931)

Untitled, circa 1961-65

black painted welded steel on wooden pedestal

steel: 21 1/2in. (54.6cm) high

including pedestal: 33 3/8in. (84.7cm) high

\$10,000 - 15,000

PROVENANCE:

Obelisk Gallery, Boston.

Acquired from the above by the present owner.

*"You can find out how to do something and then do it or do something
and then find out what you did" - Isamu Noguchi*

72

ISAMU NOGUCHI (1904-1988)

Pylon, 1959-81

with welded artist's initials and dated 'I.N. 1959-81' (near the base); stamped with the artist's name, title, edition number and date 'ISAMU NOGUCHI PYLON 1959-81 8/18' (on an aluminum tag affixed to the reverse)

galvanized steel

114 x 20 x 20in. (289.5 x 50.2 x 50.2cm)

This work is number eight from an edition of eighteen plus six foundry copies, two trial proofs, two special proofs, three Gemini impressions, one National Gallery of Art impression and one prototype.

\$60,000 - 80,000

PROVENANCE:

Gemini G.E.L., Los Angeles.

Acquired from the above by the present owner.

LITERATURE:

I. Noguchi, *The Isamu Noguchi Garden Museum*, New York 1987, pp. 266-67, no. 2 (another from the edition illustrated, p. 267).





PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

73

KENNETH NOLAND (1924-2010)

Pairs, 1981

each: signed and dated 'Kenneth Noland 1981' (on the reverse)

diptych--paper pulp

each: 16 x 16in. (40.6 x 40.6cm)

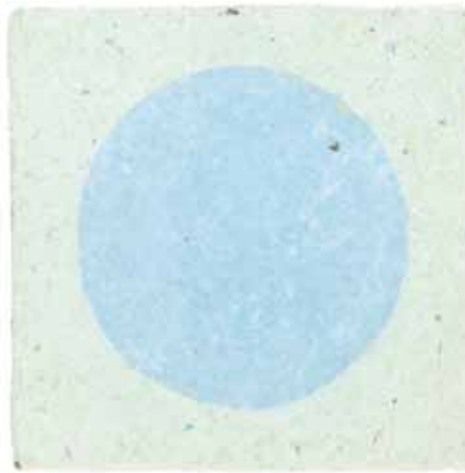
\$5,000 - 7,000

PROVENANCE:

Obelisk Gallery, Boston.

Acquired from the above by the present owner.

73



PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

74

KENNETH NOLAND (1924-2010)

Pairs, 1981

each: signed and dated 'Kenneth Noland 1981' (on the reverse)

diptych--paper pulp

each: 15 3/4 x 16in. (40 x 40.6cm)

\$5,000 - 7,000

PROVENANCE:

Obelisk Gallery, Boston.

Acquired from the above by the present owner.

74



75

KENNETH NOLAND (1924-2010)

Untitled, 1953

signed and dated 'Noland 53' (lower right)

oil on canvas

38 x 52 1/4 in. (96.5 x 132.7 cm)

\$20,000 - 30,000

PROVENANCE:

Acquired directly from the artist by the present owner circa 1953.



Portrait of American artist Kenneth Noland as he sits on a chair in his studio surrounded by his geometric paintings, 1960s.

Photo by Fred W. McDarrah/Getty Images



"There are two things that go on in art. There's getting to the essential material and a design that's inherent in the use of material, and also an essential level of expressiveness, a precise way of saying something rather than a complicated way" – Kenneth Noland

76

KENNETH NOLAND (1924-2010)

Pale, 1967

signed, titled and dated 'Pale 1967 Kenneth Noland' (on the reverse)

acrylic on canvas

98 x 24in. (248.9 x 61cm)

\$150,000 - 200,000

PROVENANCE:

Buschlen Mowatt Gallery, Vancouver.





"The thing is color, the thing in painting is to find a way to get color down, to float it, without bogging the painting down in surrealism, cubism or systems of structure... In the best color painting, structure is nowhere evident, or nowhere self-declaring." This is how Kenneth Noland described his interest in color to Philip Leider in 1968 shortly after completing the present lot, *Pale*, 1967. It is color at its most elemental level that preoccupied and directed the artist since the beginning of his career.

The famed Color Field artist, noted for his "target", "chevron", striped and shaped paintings began his career studying at the famous Black Mountain College in North Carolina. There, he was greatly influenced by the Abstract Expressionists and his early work shows evidence of this. During his studies with his professor Ilya Bolotowsky, Noland was introduced to the work of Neo-Plasticist artist Piet Mondrian and Bauhaus theory and color under Josef Albers. It wasn't until the early 1950s though that he was introduced to his most pivotal influence, Helen Frankenthaler. By this time he had already befriended fellow Color Field painter, Morris Louis—who through his relationship with noted art critic Clement Greenberg arranged for Noland to visit Frankenthaler's studio in New York City in 1953. There in her studio, enthralled and entranced with her latest series of works, Noland learned and adopted her "soak-stain" technique where by paint was allowed to soak and stain into unprimed canvas.

Learning from the Abstract Expressionists, Noland wanted "other kinds of paint, or kinds of canvas, or ways of making pictures that weren't the usual ways ...We [Morris Louis and myself] were making abstract art, but we wanted to simplify the selection of materials, and to use them in a very economical way. To get to raw canvas, to use the canvas unstretched – to use it in more basic or fundamental ways, to use it as fabric rather than as a stretched surface" (Noland quoted in conversation with Diane Waldman, "Color, Format and Abstract Art" in *Art in America*, 65, no 3, May–June 1977, pp. 99–105). From Jackson Pollock and Helen Frankenthaler he learned about paint and canvas—how to use it and even how not to use it. Speaking about their influences on him, Noland stated that he was "interested in how Pollock and Helen Frankenthaler were using paint. Of necessity we [himself and Louis] had to get

more interested in the stuff of painting. We talked a lot about whether to size the painting or not to size, how to mix up paint. (Noland in conversation with Karen Wilkin, in "Kenneth Noland", Ediciones Poligraga, S. A. Barcelona 1990, p. 14).

This knowledge coupled with the color theory he had gleaned from studying Mondrian and Albers led to his first "target" and "chevron" paintings—where he began staining square and rectangular canvases with pure color. Although both visually and ideologically quite successful, Noland was not quite satisfied. In a sense he saw these paintings as perhaps too balanced and symmetrical, which took away from the concepts of pure color and color interactions that was the focus of his experimentations. It was then that he began working with uniquely shaped canvases evidenced by *Pale*, 1967. He asked himself, "what

would something be like if it were unbalanced? It's been a vexing question for a long time. But it took the experience of working with radical kinds of symmetry, not just a rectangle, but a diamond shape, as well as extreme extensions of shapes, before I finally came to the idea of everything being unbalanced, nothing vertical, nothing horizontal, nothing parallel. I came to the fact that unbalancing has its own order" (Noland quoted in conversation with Diane Waldman, "Color, Format and Abstract Art" in *Art in America*, 65, no 3, May–June 1977, pp. 99–105). Thus it could be argued that Noland's most successful compositions, at least in his own opinion, were those created upon shaped canvases, where color is allowed to speak freely for itself.

As noted Noland scholar, Kenworth Moffat stated, "The drive toward pure color, like the impulse to flatness, can be seen as no more than a direct response to function and use. Modern society asks of painting only that it be art, that it fulfill no other need than an

aesthetic one. And modern 'authenticity' proscribes that the picture itself declare this fact...The most purely 'optical' and most purely aesthetic pictorial property of all is, color, and this, together with the fact that pictorial color is relatively unexplored territory accounts, I think, for its decisive role in the development of modernist painting. It accounts for the ease with which we can explain this development as a drive toward color" (Kenworth Moffat, *Kenneth Noland*, New York 1977, p. 32).



Morris Louis
***Saraband*, 1959**
acrylic resin on canvas
101 1/8 x 149in. (256.9 x 378.5cm)
Solomon R. Guggenheim, New York
64.1685

Image courtesy of the
Solomon R. Guggenheim
Museum

"I've explored a variety of directions and themes over the years. But I think in my painting you can see the signature of one artist, the work of one wrist" – Helen Frankenthaler

PROPERTY FROM A NORTHERN CALIFORNIAN COLLECTION

77

HELEN FRANKENTHALER (1928-2011)

Red Shift, 1990

signed 'Frankenthaler' (lower right); signed, titled, inscribed and dated "'RED SHIFT" frankenthaler 1990 A/C 60" x 76" (5' x 6'4")' (on the reverse)

acrylic on canvas

60 x 76in. (152.4 x 193cm)

\$200,000 - 300,000

PROVENANCE:

Irving Galleries, Palm Beach.





Abstract and expressionist artist Helen Frankenthaler tips the contents of a can of paint onto a canvas on the floor. She is the inventor of a technique whereby unprimed and absorbent canvas is soaked with paint giving a translucent effect. In black and white book

Photo by Ernst Haas/Ernst Haas/Getty Images

As Helen Frankenthaler's artistic style evolved over her nearly six-decade career, the truth to this statement became more and more apparent. In the early 1950s, she was one of a select group of ground-breaking New York painters who came to prominence in the Post-War period. Having studied at Bennington College and later with the great Abstract Expressionist Hans Hofmann, she embarked upon life-long interest in what would later become known as Color Field painting. Through her friendship with renowned art critic Clement Greenberg, Frankenthaler became close friends with Jackson Pollock and was a frequent visitor to his studio. His "free" application of unadulterated color to canvas would become a telling influence on her work.

Between her studies and time with Pollock, Frankenthaler realized that color and its application to canvas were the two most weighted concerns in her own signature style. As she once stated, "I had no desire to copy Pollock. I didn't want to take a stick and dip it in a can of enamel ... I needed something more liquid, watery, thinner. All my life, I have been drawn to water and translucency. I love the water; I love to swim, to watch changing seascapes. One of my favorite childhood games was to fill a sink with water and put nail polish into to see what happened when the colors burst up the surface, merging into each other as floating, changing shapes" (*ibid*, p. 80). Through experimentation she pioneered the "soak-stain" technique—in which thinned paint was applied directly to unprimed canvas allowing the paint to be absorbed directly on to the surface creating a very flat and thin appearance. Interestingly this technique would be adopted a few years later by Kenneth Noland and Morris Louis, both of whom she was well acquainted with and who cite her as a key influence on their own work.

By 1962, Frankenthaler had begun using acrylic paint—relatively new medium at that point—preferring its faster drying speed, resistance to fading over time and how when thinned it would not bleed and separate from the pigment as oil paint does when mixed with turpentine. The new paintings from this period were composed with even thinner washes of pigment and were even more saturated with color than previously and became even more suggestive of the flowing nature of liquid forms over a surface. At the same time, her use of acrylic allowed her to exact shapes more distinctly and rigidly than oil had allowed in the past.

The late 1970s brought even more change to Frankenthaler's working method. No longer would she leave some areas of her canvases bare, or raw, but instead covered the entire surface in washes of contrasting hues that evoked certain similarities to Morris Louis's works. Furthermore, during this time period she had

adopted a brighter and lighter color palette, perhaps influenced by time spent in the American Southwest. Her compositions had even started to take on more of a landscape-like appearance than her earlier work had. A rising concern of pictorial space began to her occupy her practice, and in the 1980s and 90s—as with the present lot—Frankenthaler even began adding areas of thicker paint or impasto to the surfaces of her work, which added a whole new level of depth, transformation and movement.

Speaking with Henry Geldzahler in 1965, Frankenthaler was already thinking about how shapes and color affect and influence the spaces she was creating, stating that she tries to "determine if they work in a certain kind of space through shape or color. I think all totally abstract pictures—the best ones that really come off—Newman, Pollock, Noland—have tremendous space; perspective space despite the emphasis on flat surface. For example, in Noland a band of yellow in relation to a band of blue and one of orange can move in depth although they are married to the surface. This has become a familiar explanation, but few people really see and feel it that way ... In my work, because of color and shape a lot is read in the landscape sense..." (Frankenthaler quoted in Henry Geldzahler, "Interview with Helen Frankenthaler", in *Artforum*, 4, no. 2, October 1965, p. 37). It is clear that by the 1990s, as her career should have been winding down, Frankenthaler was instead further developing and even improving upon her earlier successes, choosing to challenge the painted surface again.

Red Shift serves as a superb example of Frankenthaler's late paintings. All of the elements of composition and technique that she had honed and developed over her career come together magnificently in this richly hued and elegantly dynamic tour de force. The separation of hues neatly creates a foreground and background, seemingly representing some sort of a picturesque landscape. Areas of floating impasto go further to suggest clouds and population. The picture is at once abstract and representational, brilliantly blurring visual boundaries as so many of her paintings do.

"In her life as in her art, Frankenthaler has said that she is interested primarily in growth and development. Throughout her career, she has been faithful to these principles. As one traces the course of her work, one sees a steady maturation and an unwillingness to rest with any solution -- no matter how successful ... Her paintings are not merely beautiful. They are statements of great intensity and significance about what it is to stay alive, to face crisis and survive, to accept maturity with grace and even joy" (B. Rose, *Frankenthaler*, New York 1972, pp. 105-6).

PROPERTY FROM A SOUTHERN CALIFORNIAN ESTATE

78

GEORGES MATHIEU (1921-2012)

Noon, 1954

signed and dated 'Mathieu 54' (lower left)

oil on canvas

35 x 51 1/8 in. (89 x 130 cm)

\$80,000 - 120,000

PROVENANCE:

Kootz Gallery, New York.

Maxwell Galleries, San Francisco.

Acquired from the above by the previous owners in May 1969.

By descent from the above to the present owners.

Jean-Marie Cusinberche has kindly confirmed the authenticity of this work.

With gestural and spontaneous strokes akin to calligraphy, Georges Mathieu was a painter and an important collaborator with several artists in Paris in the 1950s, including Jean Dubuffet, Jean Fautrier and Wols (Alfred Otto Wolfgang Schulze). As American artists were waking up to possibilities of new frontiers promised through Abstract Expressionism, so too, were the abstractionists on the other side of the Atlantic suddenly energized after a difficult period of history following World War II. Working as a curator and an artist, Mathieu exhibited his first *tache* works in 1950. Showing that works could be made without the formal rigor of Cubism. The artists of *Tachisme* truly sought a less raw approach to abstract painting than others before them and by that same year Mathieu had contributed further to the *Art Informel* movement with a solo exhibition at the historic Galerie René Drouin. Michel Tapié in his book *Un Art autre*—published in 1952—put the school of Tachisme on the map for greater Europe and beyond.

Perhaps, Mathieu's greatest contribution today is the performance-based nature of his art. Beginning in 1946, the artist stood before an audience at the Théâtre du Sarah Bernhardt to paint a canvas that measured over 7 meters and requiring roughly 200 tubes of paint over the course of one hour. The event became a declaration as well as a catalyst for other painters in Europe as they sought to move beyond the notion of the object as the final product of visual art. In this way, Mathieu anticipated the rise of Yves Klein and his highly interactive *Anthropométrie* series which became a landmark moment in art history in 1960. At Galerie Internationale d'Art Contemporain located on rue Faubourg Saint Honore, Comte Maurice d'Arquian gave Klein his first gallery presentation of *Anthropométrie of the Blue Epoch*. Since Mathieu had exhibited there previously, it stands to reason that the former presentation may have led Klein and d'Arquian to a more restrained choice of a dramatic presentation only to be shared with gallery attendants and not an entire audience. In any case Mathieu was in attendance that evening on March 9, 1960 and shared discourse with Klein about myths and the role of the artist and author. (H. Weitemeier, *Yves Klein*, 2001).



Georges Mathieu painting large canvas.

Photo by Dmitri Kessel/Time Life Pictures/Getty Images



Bonhams is delighted to present a selection of works by the late great French artist Arman from various American collections. Including works on paper, paintings and sculptures—the works on offer represent a survey of the artist's works from the 1980s through to the end of his career. From the smaller work on paper to large scale sculptures, each category of his works are represented.

Arman (born Armand Pierre Fernandez in 1928) was the son of an antiques dealer, amateur artist, photographer and cellist. Growing up in Nice, France with his multitalented father, Arman learned classical oil painting and photography techniques. Early on he became fascinated by and well known for his accumulation works where he began combining multiple objects together—either encased in vitrines and resin or by welding them together. In this early period in his career, Arman cited Kurt Schwitters as a major influence due to his creation of assemblage technique. In 1960, Arman helped to found the Nouveau réalisme group with artists Yves Klein, Raymond Hains, Martial Raysse, Daniel Spoerri

and others. The group defined themselves as bearing in common their new perspective approaches of reality—specifically examining art and objects in the new consumer driven society.

Shortly after, Arman moved to New York City in 1961 and immersed himself in the art scene and pulled boundless subject matter from the flourishing economy and society. In New York, he expanded upon his previous work and began utilizing musical instruments as integral parts of his assemblages, accumulations and decoupés. Simultaneously, Arman realized that utilizing elements of everyday life in his works, such as the saw blades in *Tranches de vie*, 1994 or the bicycles in *Ton Sur Ton*, 1988 and *Untitled*, 1991 added to the social commentary that he and the other *Nouveau réaliste* artists were focused on. These works, in addition to his pieces focusing on violins and cellos (which were very close to his heart) along with other art historical influences have become his most sought after pieces today.



PROPERTY FROM THE ESTATE OF IRWIN SMILEY

79

ARMAN (1928-2005)

Mambila Figure (Cameroun), 1997

signed 'Arman' (lower right)

ink and gouache on paper

38 x 24in. (96.5 x 60.9cm)

\$3,000 - 5,000

PROVENANCE:

Estate of Irwin Smiley, New York (acquired directly from the Arman Studio).

This work is recorded in the Arman Studio Archives New York under number
APA# 8026.97.068N.



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

80

ARMAN (1928-2005)

Untitled, 2004

signed 'Arman' (on the turnover edge)

sliced violins with paint brushes and acrylic on canvas

48 x 36 x 4in. (121.9 x 91.4 x 10.2cm)

\$15,000 - 25,000

This work is recorded in the Arman Studio Archives New York under number APA# 8021.04.169.



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

81

ARMAN (1928-2005)

Hommage à Yves Klein, 1992

signed and numbered 'Arman EA VII/IX' (on the base of the vitrine)

pigment and acrylic on violin in Plexiglas vitrine

26 x 12 1/2 x 8 3/4in. (66 x 31.7 x 22.2cm)

This work is artist proof number seven from an edition of ninety plus nine artist proofs.

\$15,000 - 25,000



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

82

ARMAN (1928-2005)

Double Gambit Table Base, 1986

incised 'Arman 6/8' (lower inset corner)

cast bronze cello table base

29 1/2in. (75cm) high

This work is number six from an edition of eight plus four artist's proofs.

\$40,000 - 60,000

This work is recorded in the Arman Studio Archives New York under number APA# 8401.86.011.



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

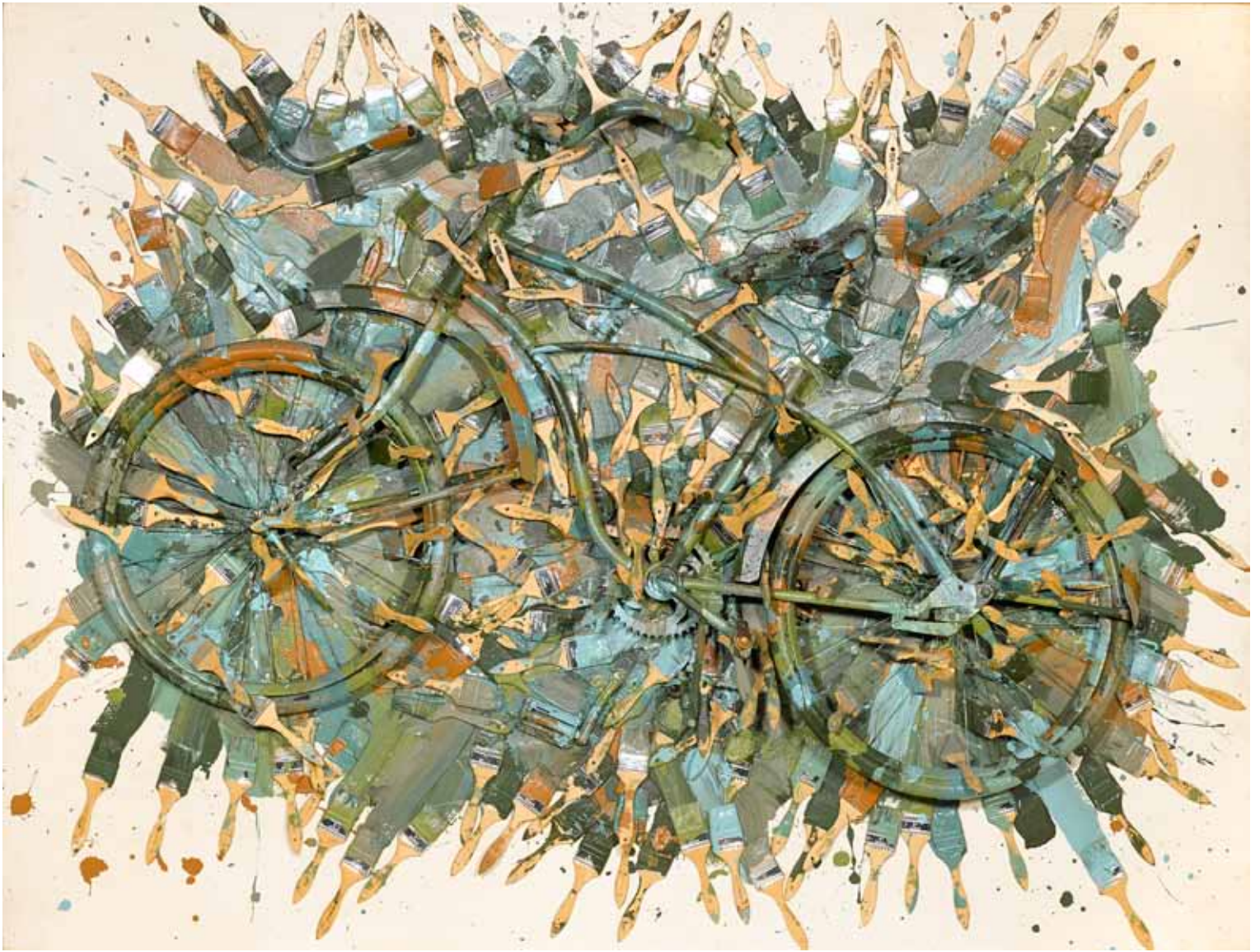
83
ARMAN (1928-2005)

Ton Sur Ton, 1992
montage on panel--acrylic, bicycle and paint brushes
60 x 84 x 12in. (150 x 210 x 30cm)
\$40,000 - 60,000

PROVENANCE:
Marisa del Re Gallery, New York.

EXHIBITED:
New York, Marisa del Re Gallery, ARMANCYCLES, 8 April - 2 May 1992.

This work is recorded in the Arman Studio Archives New York under number APA# 92.8023.004.



PROPERTY FROM THE ESTATE OF ALBERT A. ROBIN

84

ARMAN (1928-2005)

Untitled, 1991

montage on panel--acrylic, bicycle and brushes

59 1/2 x 78 1/2 x 17in. (151.1 x 199.4 x 43.2cm)

\$50,000 - 70,000

PROVENANCE:

Michelle Rosenfeld Gallery, New York.

Acquired from the above by the present owner.

This work is recorded in the Arman Studio Archives New York under number *APA# 91.8023.017*.



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

85

ARMAN (1928-2005)

Tranches de vie, 1994

incised 'Arman 1/3' (on the base)

sliced bronze figure with stainless steel saw blades

51 1/2in. (130cm) high

This work is number one from an edition of three.

\$40,000 - 60,000

PROVENANCE:

Anon. sale, Farsettei Arte, 29 November 2008, lot 529.

Acquired at the above sale by the present owner.

This work is recorded in the Arman Studio Archives New York under number
APA# 8309.94.004.



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

86

ARMAN (1928-2005)

Nicador's Nightmare, 1983

incised 'Arman' (on the front of the base); incised '6/8' and with the Bocquel Foundry mark (on the reverse of the base)

welded cast bronze harp, brown and gold patinas

67in. (170cm) high

This work is number six from an edition of eight.

\$60,000 - 80,000

PROVENANCE:

Private Collection, Belgium.

Anon. sale, Tajan, 30 July 2008, lot 65.

Acquired at the above sale by the present owner.

EXHIBITED:

Antibes, Musée Picasso, *La Parade des objets, Rétrospective 1955-1983*, July-September 1983, no. 98 (another from the edition illustrated, p. 10)

This work is recorded in the Arman Studio Archives New York under number APA# 8202.83.021.

"Arman's gestures are always destructive. His Coupes of statues or objects often play on his memory of technical cutting and the transformation of the very nature of the object. A statue cut up into slices is no longer merely an abstract line, but a network evoking from afar its prime function" – E. Navarro

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

87

ARMAN (1928-2005)

Astarte, 1988

incised 'Arman ESSAI 1/2' (on the base)

sliced bronze statue with welded violin and bow

60in. (152.4cm) high

This work is test proof one from an edition of eight plus two test proofs.

\$60,000 - 80,000

PROVENANCE:

Galerie de Bellefeuille, Montreal.

This work is recorded in the Arman Studio Archives New York under number *APA# 8309.88.001*.





PROPERTY FROM THE COLLECTION OF ALFRED RANDOLPH

88

JEAN DUBUFFET (1901-1985)

Personnage au Chapeau, 1961

signed, dedicated and dated 'à Katie de Porada J. Dubuffet 61' (lower left)

India ink on paper

13 1/4 x 9 1/2 in. (33.5 x 24 cm)

\$10,000 - 15,000

PROVENANCE:

Collection of Katie de Porada, Paris.

By descent from the above to the present owner.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet: fascicule XIX: Paris Circus*, Lausanne 1972, no. 91 (illustrated, p. 54).

NIKI DE SAINT PHALLE (1930-2002)

Babouin lampe, circa 1990

painted resin and bronze, fitted for electricity

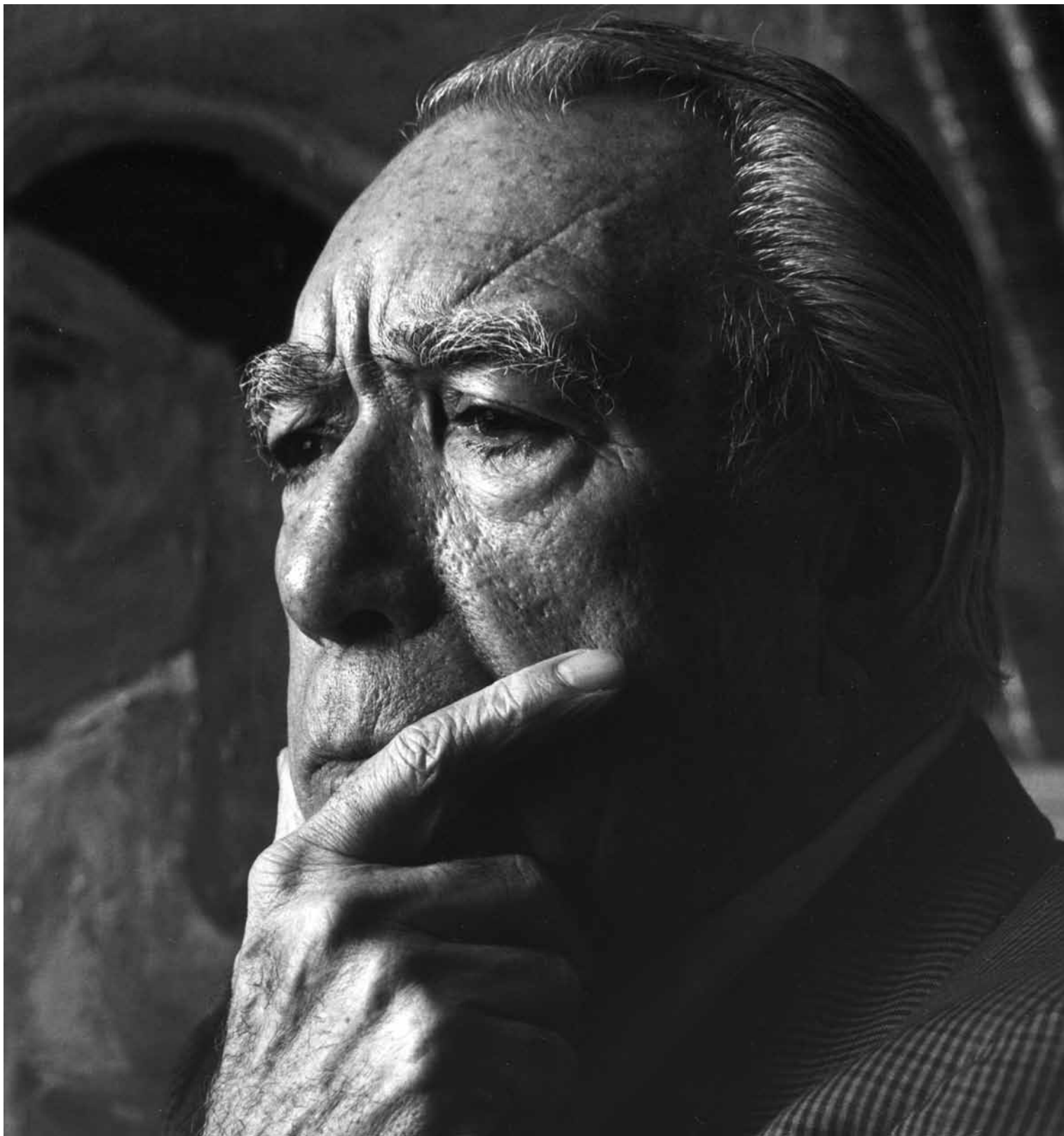
28 1/2 x 20 1/2 x 11 1/2 in. (72.4 x 52 x 29.2 cm)

\$30,000 - 40,000

PROVENANCE:

Acquired directly from the artist by the present owner.





PROPERTY FROM THE COLLECTION OF THE LATE ANTHONY QUINN

Alongside acting accolades and a successful film career, Anthony Quinn's passion for the arts guided him in his devout practice as a painter and sculptor, as well as shaped him to be an avid art collector. Amassing a vast collection, from oil paintings and sculpture to traditional works from Africa and Asia, Quinn's eye primarily engaged with portraiture - seemingly connecting a natural story-teller (in Quinn) with works that brim with emotion, depth and pure engagement. From a dynamic and richly hued Karel Appel to a stunning Rafael Coronel, this selection of works from the late Anthony Quinn's collection mirrors the eye of a true champion of the arts.

In 1957, Quinn won his second Best Supporting Actor award for his portrayal of Paul Gauguin in the film *Lust for Life*. The experience, according to those who knew him, transformed Quinn as he gained the respect of his peers. Additionally it was a great commercial success.

At the insistence of Greta Garbo - herself an esteemed paintings collector (see Sotheby's, New York, 15-18 November 1990), Quinn began with his first paintings acquisition in Los Angeles in the 1950s. This group of works represents well Quinn's vision as both an artist and his appreciation as a collector.

A selection of works will also be offered in the Impressionist & Modern Art Sale on May 7, 2013.



PROPERTY FROM THE COLLECTION OF THE LATE ANTHONY QUINN

90

KAREL APPEL (1921-2006)

Head of a Man, 1956

signed 'Appel' (lower left)

gouache on paper

19 1/2 x 15in. (49.5 x 38.1cm)

\$15,000 - 20,000

PROVENANCE:

Collection of Anthony Quinn, Rhode Island.

By descent from the above to the present owner.



PROPERTY FROM THE COLLECTION OF THE LATE ANTHONY QUINN

91

KAREL APPEL (1921-2006)

Head of a Woman, 1956

signed 'appel' (lower left)

oil on board

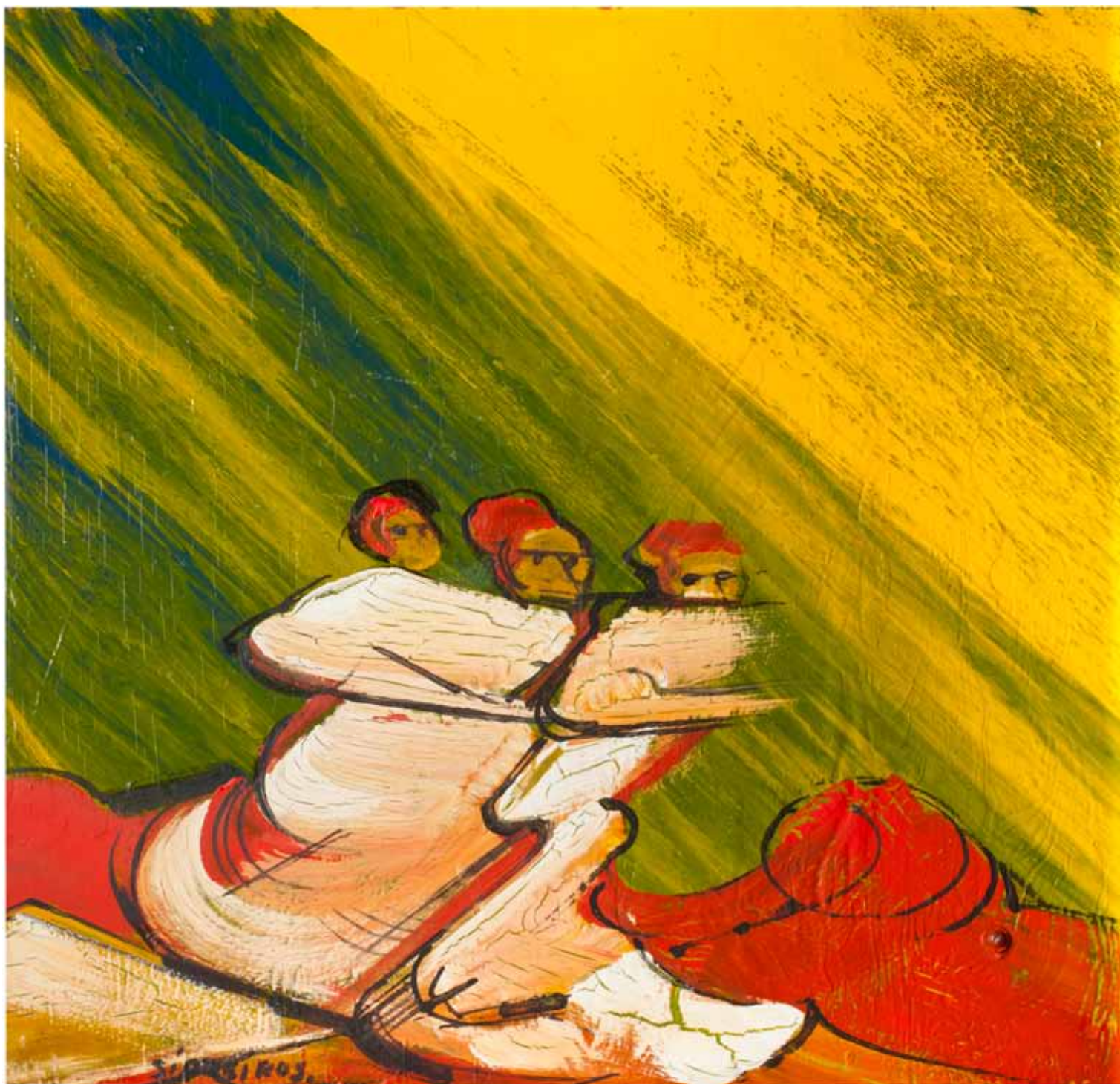
19 1/2 x 15in. (49.5 x 38.1cm)

\$50,000 - 70,000

PROVENANCE:

Collection of Anthony Quinn, Rhode Island.

By descent from the above to the present owner.



PROPERTY FROM THE COLLECTION OF THE LATE ANTHONY QUINN

92

DAVID ALFARO SIQUEIROS (1896-1974)

Boceto para mural, 1973

signed 'Siqueiros' (lower left)

acrylic on panel

29 5/8 x 30 7/8 in. (75.3 x 78.3 cm)

\$30,000 - 40,000

PROVENANCE:

Polyforum Cultural Siqueiros, Mexico City.

Anon. sale, Sotheby's New York, 20 November 1989, lot 182.

Collection of Anthony Quinn, Rhode Island.

By descent from the above to the present owner.



93

PROPERTY FROM THE COLLECTION OF THE LATE
ANTHONY QUINN

93

RAFAEL CORONEL (b. 1932)

Sin título, circa 1975

signed 'RAFAEL CORONEL' (lower left)

oil on canvas

49 1/4 x 68 3/4in. (125.1 x 174.6cm)

\$30,000 - 40,000

PROVENANCE:

Collection of Anthony Quinn, Rhode Island.

By descent from the above to the present owner.



94

PROPERTY SOLD BY THE LOS ANGELES
COUNTY MUSEUM OF ART TO BENEFIT
FUTURE ACQUISITIONS

94

RAFAEL CORONEL (b. 1932)

Boy

signed 'RAFAEL CORONEL' (lower right)

oil on canvas

21 3/4 x 35 1/2in. (55.2 x 90.2cm)

\$10,000 - 15,000

PROVENANCE:

Bernard and Edith Lewin Collection, Beverly Hills.

Acquired from the above by the present owner.



95

RUFINO TAMAYO (1891-1991)

Portrait of Herminia Arrate de Dávila, 1937

signed and dated 'Tamayo 37' (lower right)

pastel and pencil on paper

24 7/16 x 18 1/2 in. (62 x 47 cm.)

\$40,000 - 60,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Juan Carlos Pereda has kindly confirmed the authenticity of this work.

The sitter of this portrait, Herminia Arrate de Dávila, an artist in her own right, was the wife of the Chilean Ambassador to Washington, Carlos Dávila Espinoza (from 1927-1931), and later President of Chile, who was one of the earliest patrons of Rufino Tamayo.





96

EMILIANO DI CAVALCANTI (1897-1976)

Pescadores, 1948

signed 'di Cavalcanti' (lower left)

oil on canvas

21 1/2 x 29 7/8in. (54.5 x 76cm)

\$300,000 - 500,000

PROVENANCE:

Collection Antonio Arthur de Castro Rodrigues (acquired directly from the artist).
Acquired from the above by the present owner in 2006.



"Our art has to be like our food, our air, our sea. It has to reveal our culture, since good art is always cultural and its own dimension that of anticipating a cultural moment. The true artist becomes modern for his age: he brings the new, he is the herald of a new era." – Di Cavalcanti



Emiliano Di Cavalcanti in his study circa 1940.

As one of Brazil's pioneers in Modernist painting, Emiliano Di Cavalcanti is most closely associated with Brazilian popular culture and imagery, where his portrayal of 'Brazilianess' is his most profound subject matter. The essential aspect of this 'Brazilianess' is the *mulata*, a woman whose ethnicity reflects Brazil's complicated imperialistic relationship with Portuguese colonizers and African slaves, as well as Brazil's own indigenous population. Known for his scenes of *mulatas* surrounded by the vibrancy and lushness of Brazil - where the heat from the sun and humidity from the sea practically emit from the canvas - Cavalcanti's central imagery of the Brazilian woman can be seen in *Pescadores*, a piece that represents the modernist drive for nationalistic expression.

Born in Rio de Janeiro just prior to the turn of the century, Emiliano Di Cavalcanti developed his artistic talents during his early career as a caricaturist and illustrator for political publications, with the first exhibition of his caricatures in 1916 at the Salao dos Humoristas of the Liceu de Artes e Oficios in Rio. Growing frustrated with the rigidity and stale nature of the European Academic tradition of painting - mainly referencing both Neoclassicism and Romanticism in both style and narrative - Di Cavalcanti along with a small group of fellow Brazilian artists began to organize and develop ideologies that would reflect a nationalistic artistic rhetoric, which is now seen as the beginnings of the Brazilian Modernist movement. Originating in São Paulo in the 1920s, the Modernist movement spanned all aspects of Brazilian culture - engaging with composers, writers, architects, poets, painters and sculptors - with its most obvious and boisterous expressions coming from the musical, literary and artistic centers of the country. In 1922, Di Cavalcanti and his fellow artists Vicente do Rêgo Monteiro, Victor Brecheret, Mário Raul de Moraes Andrade and Tarsila do Amaral held a series of art exhibitions and poetry readings in the São Paulo Municipal Theater now known as the heralded arts festival *Semana de Arte* (week of modern art). Today, many equate the cultural impact on Brazilian life at the time to the 1913 Armory Show in New York. (Edward J. Sullivan, *Brazil: Body & Soul*, exh. cat., New York, Guggenheim Museum, 2001).

"Di Cavalcanti's portrayal of his country's racial diversity (in the presence of the *mulata*) was a divergent split from the then academically-taught and European-based standards of beauty - where the visualization and prevalence of the indigenous population symbolized modernity and a voice of unfettered by colonization" (Luis Martins, *Di Cavalcanti: Grandes Artistas Brasileiros*, São Paulo 1983). This visualization of what it is to be indigent was not unique to Brazil's Modernist movement, and can also be seen in the works of Di Cavalcanti's Mexican contemporaries Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.

Just after *Semana de Arte* in 1923, Di Cavalcanti left Brazil for Paris to work for the newspaper *Correio da Manhã*, where he soon met fellow artists Louis Aragon, André Breton, Fernand Legér, Pablo Picasso and Max Ernst among others. Picasso and Di Cavalcanti began a long-standing friendship, and whose influence can be seen in Di Cavalcanti's rendering of volume and bodily portions. Although immersed in the midst of abstraction while in Europe, Di Cavalcanti's style was not tinged by it - where the artist felt that abstraction pulled too far from his cultural center and would create a picture that drew away from any meaning and would more so lean towards the cultural elite.

After his return to São Paulo in the 1930s, Di Cavalcanti came to be known as one of Brazil's most renowned artists, creating works such as *Pescadores*, combining a common scene of Brazilian life - as women collect the day's haul from the fishermen in the background - with a tropical tonality that could only be Brazilian. From the burnt sand to the bronze sheen on the women's skin, Di Cavalcanti's control of color carefully frames the *mulatas* in the scene as well as within Brazil's art historical narrative.

Critical acclaim followed him throughout his career, and in 1953 (along with Alfredo Volpi) Di Cavalcanti won the São Paulo Biennial, and then a year later he was honored with his own retrospective at the Museum of Modern Art of Rio de Janeiro.



97

97

ÁNGEL BOTELLO (1913-1986)

Two Reclining Girls, circa 1970

signed 'Botello' (lower right); inscribed '1225' (on the reverse)

oil on canvas board

24 x 36in. (61 x 91.4cm)

\$15,000 - 20,000

PROVENANCE:

Private Collection, California.

Juan Botello has kindly confirmed the authenticity of this painting.



98

98

ÁNGEL BOTELLO (1913-1986)

Adam and Eve, circa 1955

signed 'Botello' (lower right); inscribed 'No 495' (on the reverse)

oil on masonite

42 x 25 1/2in. (106.7 x 64.7cm)

\$20,000 - 30,000

PROVENANCE:

Private Collection, California.

Juan Botello has kindly confirmed the authenticity of this painting.



99

ÁNGEL BOTELLO (1913-1986)

Domitila, Tomasa, Facunda, circa 1965

signed 'Botello' (lower right)

oil on panel

44 1/2 x 37 1/2 in. (113 x 95.2cm)

\$20,000 - 30,000

PROVENANCE:

Galería Botello, San Juan.

Private Collection, New York.

Juan Botello has kindly confirmed the authenticity of this painting.



100

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

100

FRANCISCO ZÚÑIGA (1912-1998)

Desnudo, 1959

signed and dated 'Zúñiga 59' (lower right)

watercolor and charcoal on paper

17 1/4 x 20in. (44 x 51cm)

\$4,000 - 6,000

PROVENANCE:

Misrachi Gallery, Mexico City.

Acquired from the above by the present owner in 1978.

LITERATURE:

A. Zúñiga, *Francisco Zúñiga: Catalogo razonado*, Albedrio 2006, no. 88 (illustrated, p. 92).



101

PROPERTY FROM THE COLLECTION OF NANCY ROE CONWAY

101

FRANCISCO ZÚÑIGA (1912-1998)

Mujer en la ventana, 1951

incised 'ZÚÑIGA 1951' (behind the proper right elbow)

painted terracotta on wooden base

5 7/8 x 4 x 4in. (15 x 10 x 10cm)

\$6,000 - 8,000

PROVENANCE:

Private Collection, California.

Ariel Zúñiga has kindly confirmed the authenticity of this work and this work will be included in volume V of his catalogue raisonné, currently in preparation.



102

MANUEL CARBONELL (b. 1918)

Untitled

incised 'M. Carbonell' (on the reverse)

bronze

28 3/4in. (73cm) high

\$10,000 - 15,000

PROVENANCE:

David Copley, La Jolla (acquired directly from the artist).
Acquired from the above by the present owner.



103

OSWALDO GUAYASAMIN (1919-1999)

Untitled

signed 'GUAYASAMIN' (lower left)

oil on canvas

39 x 31in. (99.1 x 78.7cm)

\$25,000 - 35,000

PROVENANCE:

Private Collection, Cuba (acquired directly from the artist).

By descent from the above to the present owner.



104

KCHO (b. 1970)

Untitled

signed 'KCHO' (lower left)

mixed media on canvas

86 x 101 1/2in. (218.4 x 257.8cm)

\$20,000 - 30,000

PROVENANCE:

Private Collection, Puebla, Mexico (acquired directly from the artist).

Collection of Guillermo Camacho, Mexico City.

FS Art Dealers, Mexico City (acquired from the above).

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

105

CAIO FONSECA (b. 1959)

Pietrasanta Painting P95.29, 1995

signed 'CAIO' (lower right)

gouache on paper

24 x 18in. (60.9 x 45.7cm)

\$5,000 - 7,000

PROVENANCE:

Charles Cowles Gallery, New York.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

106

CAIO FONSECA (b. 1959)

Fifth Street Painting C02.6, 2002

signed 'CAIO' (lower right); signed twice, titled and dated 'CAIO FONSECA FIFTH STREET PAINTING C02.6 2002' (on the reverse)

oil on canvas

37 1/4 x 49in. (94.6 x 124.4cm)

\$18,000 - 22,000

PROVENANCE:

Paul Kasmin Gallery, New York.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

107

RUUD VAN EMPEL (b. 1958)

Venus 5, 2007

Cibachrome mounted on Diasac

46 7/8 x 33 1/8 in. (119 x 84 cm)

This work is number five from an edition of seven plus two artist proofs.

\$18,000 - 25,000

PROVENANCE:

Galerie Kai Brückner, Düsseldorf.

Acquired from the above by the present owner.

108

ANNE HARDY (b. 1970)

Untitled (Plants), 2004

signed 'Anne Hardy' (on a label affixed to the reverse)

c-print mounted on Diasac

47 x 58 1/2 in. (119.4 x 148.6 cm)

This work is number two from an edition of five plus one artist proof.

\$3,000 - 5,000

PROVENANCE:

Maureen Paley, London.

Acquired from the above by the present owner.



108

109

JÖRG LOZEK (b. 1971)

Schwarzer Himmel, 2009

signed, titled and dated "'Schwarzer Himmel" Jörg

Lozek 2009' (twice on the reverse)

oil on canvas

59 x 53 1/8 in. (150 x 135 cm)

\$4,000 - 6,000

PROVENANCE:

Sandroni Rey Gallery, Los Angeles.

Acquired from the above by the present owner in April 2009.

EXHIBITED:

Los Angeles, Sandroni Rey Gallery, *Schimmelreiter*, 21 February 2009-4 April 2009.



109



110

PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

110

TOM BARIL (b. 1952)

Brooklyn Bridge, 1993-95

signed, titled, numbered and dated '1993 Brooklyn
Bridge 10 1995 Tom Baril' (on the reverse)

gelatin silver print

26 x 20in. (66 x 50.8cm)

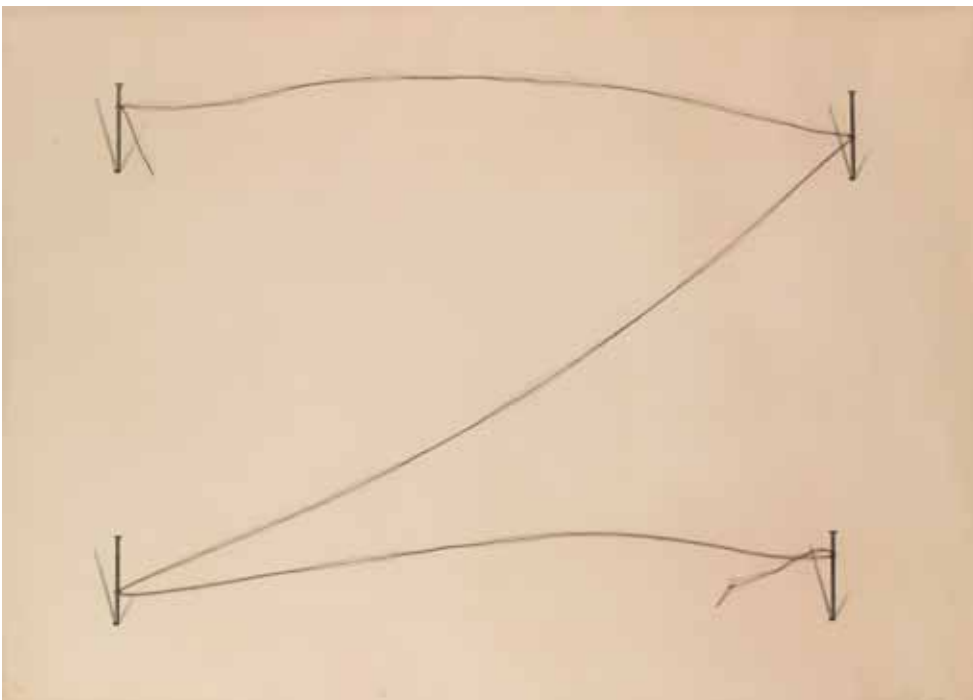
This work is number ten from an edition of fifteen,
photographed in 1993 and printed in 1995.

\$3,000 - 5,000

PROVENANCE:

Robert Klein Gallery, Boston.

Acquired from the above by the present owner.



111

PROPERTY FROM A PRIVATE COLLECTION, BOSTON

111

LILIANA PORTER (b. 1941)

Untitled, 1972

signed and dated 'Liliana porter 72' (lower right)

screenprint and string on paper

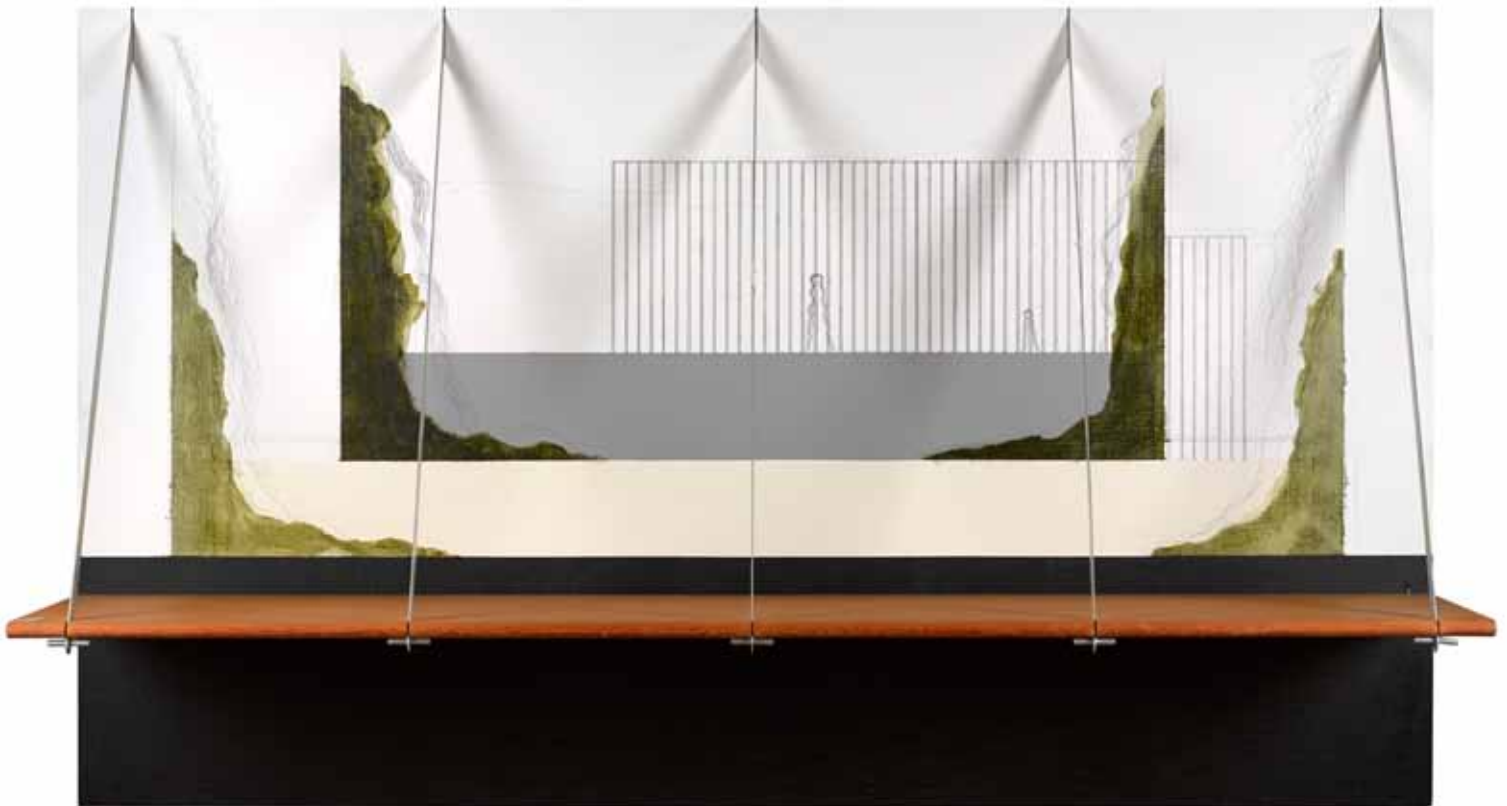
30 x 41in. (76.2 x 104.1cm)

\$3,000 - 5,000

PROVENANCE:

Obelisk Gallery, Boston.

Acquired from the above by the present owner.



112

PROPERTY FROM THE SONESTA INTERNATIONAL HOTELS CORPORATION

112

MARIEN SCHOUTEN (b. 1956)

Untitled, 1991

oil on canvas mounted on wood with wood and metal elements protruding

50 x 85 x 20in. (127 x 215.9 x 50.8cm)

\$5,000 - 7,000

PROVENANCE:

Obelisk Gallery, Boston.

Acquired from the above by the present owner.

PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

113

WENG FEN (b. 1961)

On the Wall, Haikou no. 6, 2003

numbered '5/10' (lower left), signed and dated '2003

Weng Peijun (Weng Fen)' (lower right)

c-print

20 1/2 x 24 1/2in. (52.1 x 62.2cm)

This work is number five from an edition of ten.

\$3,000 - 5,000

PROVENANCE:

Marella Arte Contemporanea, Milan.

Acquired from the above by the present owner.



113



114

114

ZHANG DALI (b. 1963)

Demolition Site (1998127C), 1998

signed, titled and numbered '1998127C 6/10 Zhang Dali' (lower right); signed, titled and numbered '1998127C 6/10 Zhang Dali' (on the reverse)

c-print

47 x 67 1/2in. (119.4 x 171.4cm)

This work is number six from an edition of ten.

\$3,000 - 5,000

PROVENANCE:

Private Collection, New York.

Acquired from the above by the present owner.



115

115

ZHANG DALI (b. 1963)

Dialogue Series (199939B), 1999

signed, titled, numbered and dated '199939B 6/10 Zhang Dali' (lower right); signed, titled, numbered and dated '199939B 6/10 Zhang Dali' (on the reverse)

c-print

43 x 31 1/2in. (109.2 x 80cm)

This work is number six from an edition of ten.

\$3,000 - 5,000

PROVENANCE:

Private Collection, New York.

Acquired from the above by the present owner.

116

CAO FEI (b. 1978)

Cosplayers Series: King Kong at Home, 2004
signed, titled, numbered and dated 'Cao Fei King Kong at Home 3/10 2004' (on the reverse)
chromogenic print
29 1/2 x 39 3/8in. (75 x 100cm)
This work is number three from an edition of ten.
\$4,000 - 6,000

PROVENANCE:

Private Collection, New York.

EXHIBITED:

New York, Lombard Freid Projects, *Cao Fei-Cosplayers*, 4 March-9 April, 2005 (another from the edition exhibited).
Beijing, Courtyard Gallery, *Cao Fei-Cosplayers*, 20 March-12 May, 2005 (another from the edition exhibited).



116

117

CAO FEI (b. 1978)

Cosplayers series: Nada at Home, 2004
signed, titled, numbered and dated 'Cao Fei Nada at Home 3/10 2004' (on the reverse)
chromogenic print
29 1/2 x 39 3/8in. (75 x 100cm)
This work is number three from an edition of ten.
\$4,000 - 6,000

PROVENANCE:

Private Collection, New York.

EXHIBITED:

New York, Lombard Freid Projects, *Cao Fei-Cosplayers*, 4 March-9 April, 2005 (another from the edition exhibited).
Beijing, Courtyard Gallery, *Cao Fei-Cosplayers*, 20 March-12 May, 2005 (another from the edition exhibited).



117



118

118

SHENG QI (b. 1965)

My Left Hand "Me", 2000

signed in Chinese, numbered and dated '8/10 2000' (lower right)

c-print

37 1/2 x 25 1/4in. (95.2 x 64.1cm)

This work is number eight from an edition of ten.

\$3,000 - 5,000

PROVENANCE:

Acquired directly from the artist by the present owner.



119

119

QIU ZHIJIE (b. 1969)

Tattoo 6, 2000

signed, titled, numbered and dated '10/10 Tattoo 6 Qiu Zhijie 2000' (on the reverse)

chromogenic print

39 3/8 x 31 1/8in. (100 x 79cm)

This work is number ten from an edition of ten.

\$5,000 - 7,000

PROVENANCE:

Private Collection, New York.

Anon. sale, Sotheby's New York, 17 March 2008, lot 242.

Acquired at the above sale by the present owner.

LITERATURE:

A Strange Heaven, Chinese Contemporary Photography, exh. cat., Prague, Galerie Rudolfinum, 2003 (illustration in color, p. 94).

120

QIU ZHIJIE (b. 1969)

Tattoo 3, 2000

signed, titled, numbered and dated '9/10 Tattoo 3 Qiu Zhijie 2000' (on the reverse)
chromogenic print

39 3/8 x 31 1/8in. (100 x 79cm)

This work is number nine from an edition of ten.

\$5,000 - 7,000

PROVENANCE:

Private Collection, New York.

Anon. sale, Sotheby's New York, 17 March 2008, lot 240.

Acquired at the above sale by the present owner.

LITERATURE:

A Strange Heaven, Chinese Contemporary Photography, exh. cat., Prague, Galerie Rudolfinum, 2003 (illustration in color, p. 19).



120

121

QIU ZHIJIE (b. 1969)

Tattoo 5, 2000

signed, titled, numbered and dated '8/10 Tattoo 5 Qiu Zhijie 2000' (on the reverse)
chromogenic print

39 3/8 x 31 1/8in. (100 x 79cm)

This work is number eight from an edition of ten.

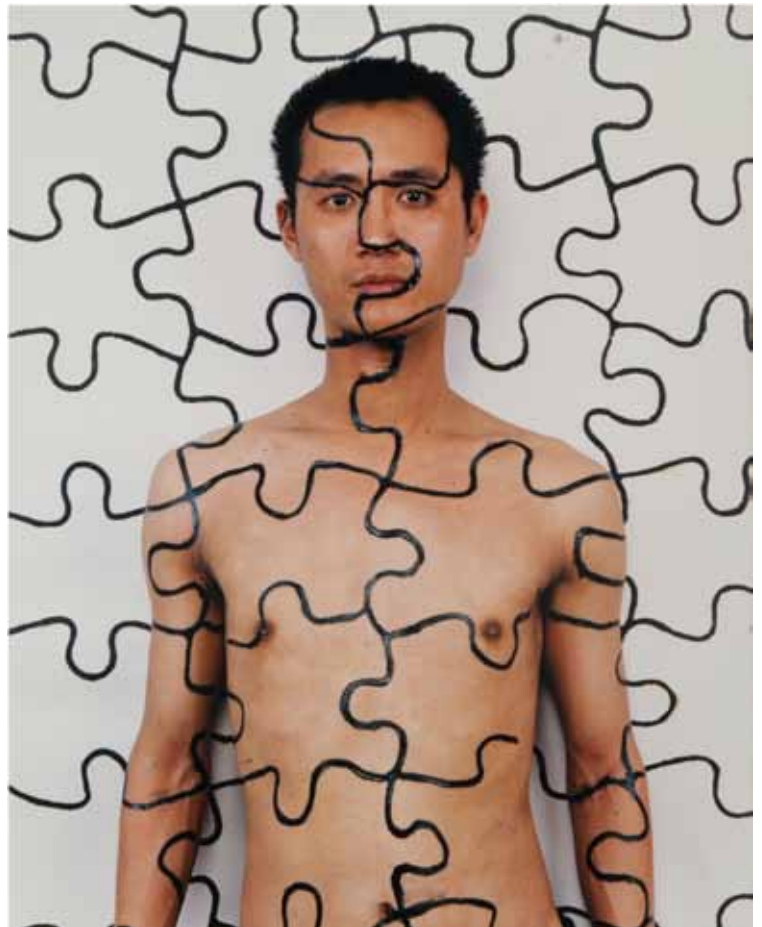
\$5,000 - 7,000

PROVENANCE:

Private Collection, New York.

Anon. sale, Sotheby's New York, 17 March 2008, lot 241.

Acquired at the above sale by the present owner.



121



122

122

WANG NINGDE (b. 1972)

Some Days No. 10, 2002

titled, numbered and dated 'Some days 2002 3/10' (lower left), signed in English and Chinese 'Wang Ningde' (lower right)

gelatin silver print mounted on aluminum

66 3/8 x 50in. (168.6 x 127cm)

\$3,000 - 5,000

PROVENANCE:

Marella Gallery, Milan.

Anon. sale, Phillips de Pury & Company, New York, 12 May 2006, lot 335.

Acquired at the above sale by the present owner.

EXHIBITED:

Guangdong, Guangdong Museum of Art, *The Younger Generation and the New World*, 2002.

Helsinki, Helsinki City Art Museum, *A Strange Heaven: Contemporary Chinese Photography*, 10 October 2003-28 August 2004 (illustrated, p. 121).

Paris, Center of Photography, *An Interesting and Singular Walk*, 2003.

Shanghai, Shanghai Art Museum, *Biennale III*, 29 September-28 November 2004.

Lyon, Musée d'Art Contemporain de Lyon, *Le Moine et le Demon, Art Contemporain Chinois*, 17 September-19 December, 2004.

Milan, Marella Gallery, *Out of the Red 2: The Photography Session*, 2005 (illustrated, pp. 88-89).

Israel, *The Open Museum of Photography, Living in Interesting Times: A Decade of New Chinese Photography*, 2005.

LITERATURE:

E. Battiston, "Wang Ningde: Dreaming Reality," in *ZOOM*, July-August 2005, p. 21.



123

123

RONG RONG (b. 1968)

No. 7, Beijing, 1996

signed, titled, numbered and dated '5/10 1996 No. 7 Beijing Rong Rong' (along the lower edge)

gelatin silver print

63 x 43in. (160 x 109.2cm)

This work is number five from an edition of ten.

\$5,000 - 7,000

PROVENANCE:

Private Collection, Los Angeles.

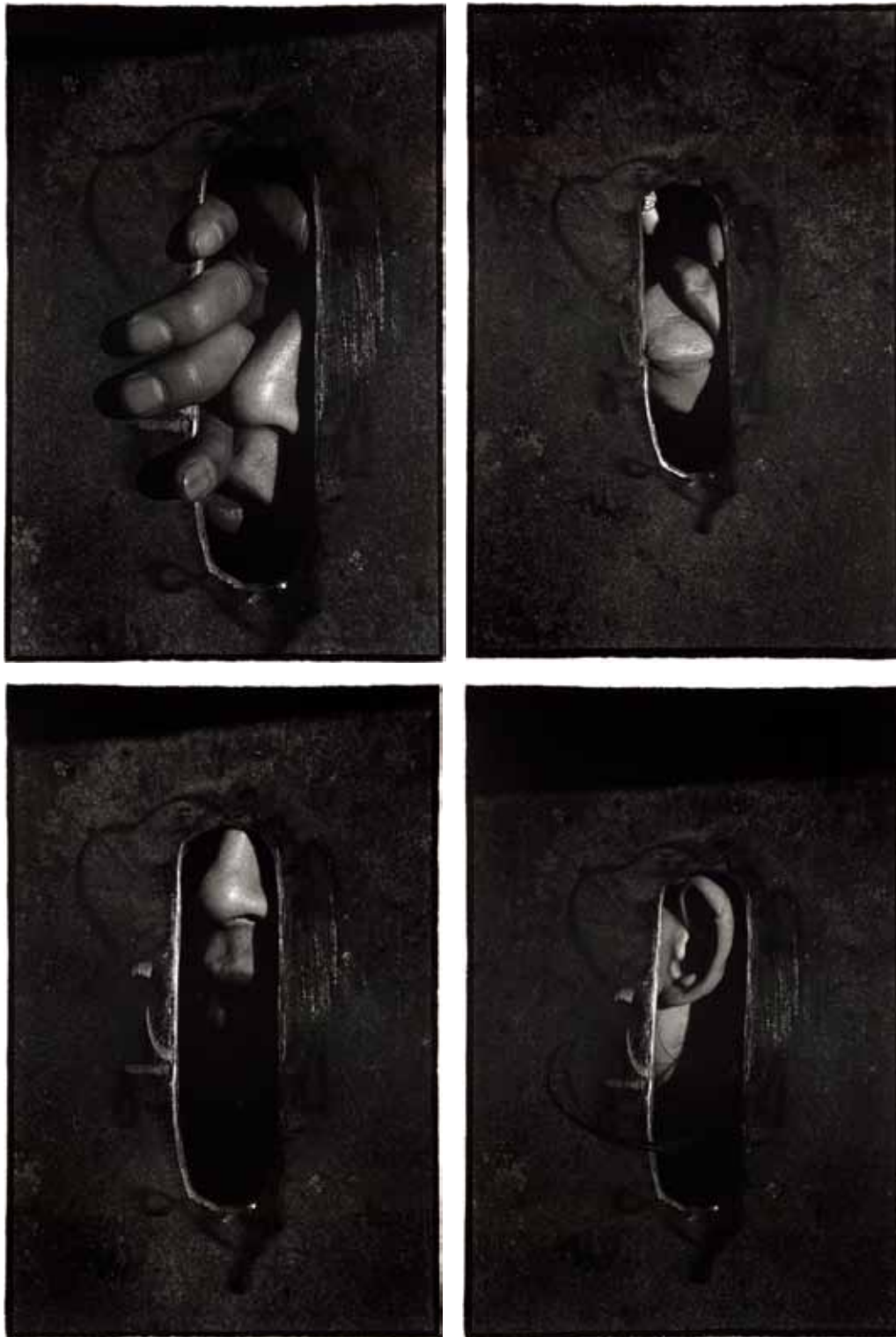
Anon. sale, Sotheby's New York, 17 March 2008, lot 280.

Private Collection, New York.

Acquired from the above by the present owner.

LITERATURE:

Wu Hong, *Rong Rong & inri, Tui-Transfiguration*, Beijing 2004 (illustrated, p. 66).



124

RONG RONG (b. 1968)

East Village Beijing No. 8, 1995

each: signed, titled, numbered, consecutively numbered of four and dated '3/3 East Village Beijing No. 8 1995 Rong Rong' (along the lower edge)

four gelatin silver prints

each: 63 3/4 x 43in. (161.9 x 109.2cm)

This work is number three from an edition of three.

\$15,000 - 20,000

PROVENANCE:

Private Collection, Los Angeles.

Anon. sale, Sotheby's New York, 17 March 2008, lot 279.

Private Collection, New York.

Acquired from the above by the present owner.

LITERATURE:

Wu Hong, *Rong Rong & inri, Tui-Transfiguration*, Beijing 2004 (illustrated, p. 130).



125

125

YANG SHAOBIN (b. 1963)

Stirring Clouds, 2006

numbered '63/78' (lower left), signed in Chinese and dated '2006' (lower right)
silkscreen on paper

31 3/4 x 43 1/2in. (80.6 x 110.5cm)

This is number sixty-three from an edition of seventy-eight.

\$1,000 - 1,500

PROVENANCE:

Private Collection, New Jersey.



126

126

LIU YE (b. 1964)

Choir, 2001

numbered '83/100' (lower left), signed and dated 'Liu Ye 2001' (lower right)
screenprint on canvas

23 1/2 x 27 1/2in. (59.7 x 69.9cm)

This work is number eighty-three from an edition of one hundred published by George Mulder Fine Art.

\$5,000 - 7,000

PROVENANCE:

Private Collection, New York.

Acquired from the above by the present owner.



127

PROPERTY FROM THE COLLECTION OF KELLY AND NICHOLAS SILVERS

127

ZHAO BO (b. 1974)

Youth, 2007

signed and dated 'Zhao Bo 2007' (lower right); inscribed in Chinese (on the reverse)
oil on canvas

59 x 51in. (150 x 130cm)

\$6,000 - 8,000

PROVENANCE:

Chinese Contemporary, New York.

McClain Gallery, Houston.

Private Collection, Houston.

128

SHENG QI (b. 1965)

Mao - Red & Black, 2007

signed and dated 'Sheng Qi 2007' (on the reverse)

acrylic on canvas

39 3/8 x 31 1/2 in. (100 x 80 cm)

\$4,000 - 6,000

PROVENANCE:

Acquired directly from the artist by the present owner.



128

129

YAN LEI (b. 1965)

Climbing Space No. 22, 2002

signed in Chinese, titled and dated 'Climbing Space - 22 2002' (on the reverse)

acrylic on canvas

43 7/8 x 59 in. (111.4.8 x 149.8 cm)

\$5,000 - 7,000

PROVENANCE:

Private Collection, New York.

Anon. sale, Sotheby's New York, 17 March 2008, lot 224.

Acquired at the above sale by the present owner.



129



130

130

WANG JIN (b. 1962)

Bank Note - 2 US Dollars, 2007

signed and dated 'WANG JIN 2007' (on one edge)

Qing dynasty tile from the Forbidden City with period marks and acrylic paint

28 3/8 x 28 9/16 x 3 3/4in. (72 x 72.5 x 9.5cm)

\$8,000 - 12,000

PROVENANCE:

Pekin Fine Arts, Beijing.

Acquired from the above by the present owner.



131

PROPERTY SOLD TO BENEFIT AFFORDABLE HOUSING-PROVIDERS OF AMERICA

131

KWANG-YOUNG CHUN (b. 1944)

Aggregation Doo-248, 2000

signed in Korean and twice in English, titled, inscribed

and dated 'CHUN KWANG-YOUNG AGGREGATION

DOO-248 2000 kychun' (on the reverse)

mixed media with Korean mulberry paper

64 1/4 x 51 5/8in. (163 x 131cm)

\$30,000 - 50,000

PROVENANCE:

Andrew Shire Gallery, Los Angeles.

Acquired from the above by the present owner

circa 2009.

PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

132

NUSRA LATIF QURESHI (b. 1973)

Days Dreamless III, 2003

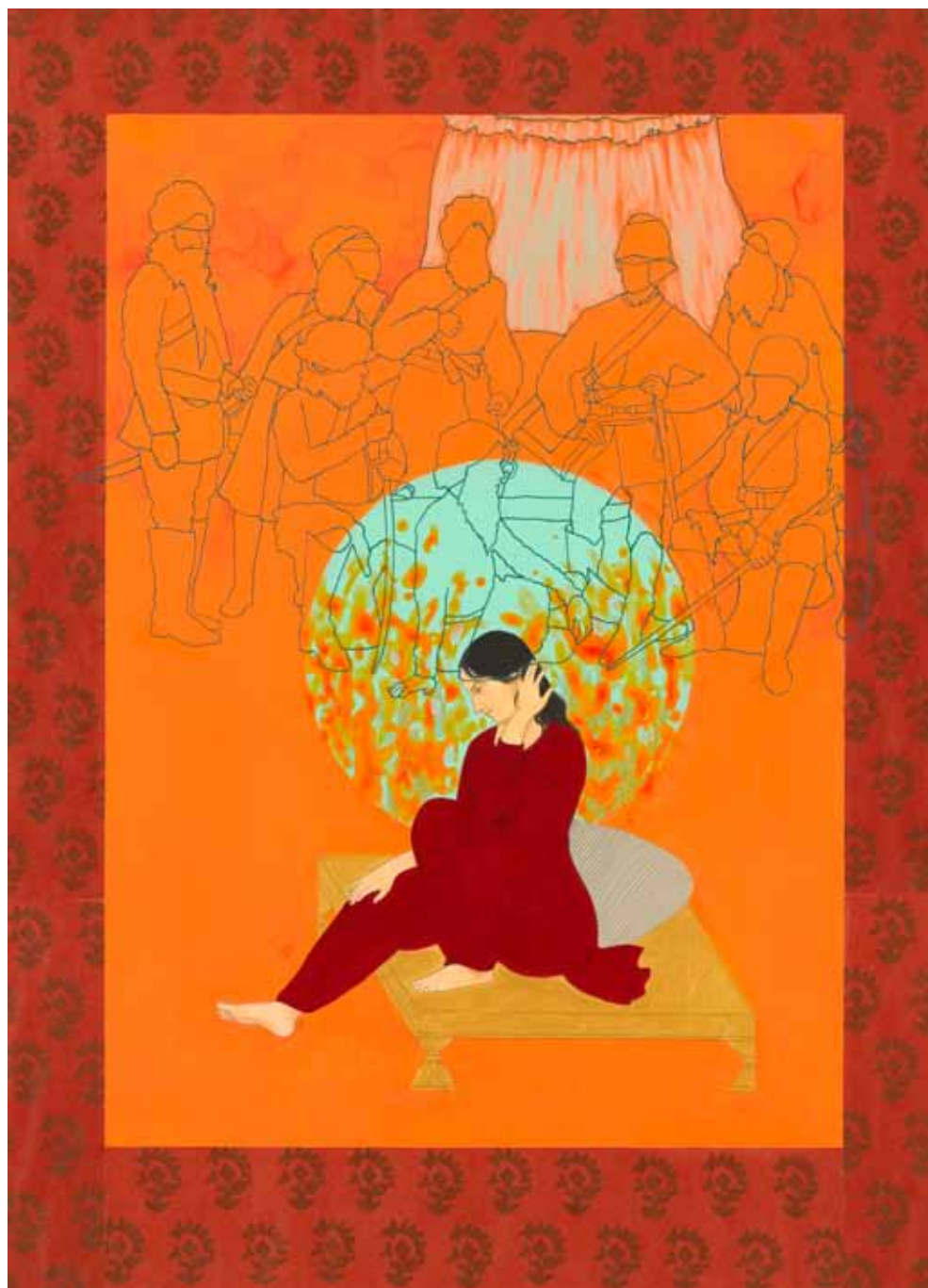
signed in Arabic, inscribed, titled and dated
'Melbourne 2003 Days Dreamless III' (on the reverse)
acrylic, gouache and paper collage on illustration board
18 7/8 x 14 5/8in. (47.9 x 37.1cm)

\$7,000 - 9,000

PROVENANCE:

Waqas Wajahat, New York.

Acquired from the above by the present owner.



132

PROPERTY FROM AN IMPORTANT
NEW ENGLAND COLLECTION

133

NUSRA LATIF QURESHI (b. 1973)

Silken Weeds (Diptych), 2005

each: signed, titled, inscribed, consecutively
numbered of two and dated '2005 Nursa Latif
Melbourne 2005' (on the reverse)
diptych--acrylic, gouache and paper collage on
illustration board

each: 16 3/8 x 12 3/8in. (41.6 x 31.4cm)

\$7,000 - 9,000

PROVENANCE:

Waqas Wajahat, New York.

Acquired from the above by the present owner.



133



134

134
AL SOUZA (b. 1944)
Golden Girls, 2002
 signed 'Al Souza' (on the reverse)
 puzzle pieces and glue on wood
 72 x 84in. (182.9 x 213.4cm)
\$5,000 - 7,000

PROVENANCE:
 Arthur Roger Gallery, New Orleans.
 Acquired from the above by the present owner in 2006.



135

135
AL SOUZA (b. 1944)
Airships, 2002
 puzzle pieces and glue on wood
 72 x 76in. (182.9 x 193cm)
\$5,000 - 7,000

PROVENANCE:
 Arthur Roger Gallery, New Orleans.
 Acquired from the above by the present owner in 2006.

End of Sale

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CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts

are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

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

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

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

CONDITIONS OF SALE - CONTINUED

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows:

(I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

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

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

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

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

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

Previews

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

Estimates

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

Reserves

Unless indicated by the ▣ 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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number.

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday May 23 without penalty. After May 23 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer’s risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



Important Notice to Buyers

Collection & Storage After Sale

Please note that all lots listed at the beginning of our printed catalog that are not collected by **5pm on Thursday, May 23** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9.30am ET on Wednesday, May 29.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) 718 707 2849.

Handling & Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

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

Small Objects

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) 718 247 2070
(f) 347 468 9916 or
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) 718 247 2064 or
m.driver@cadogantate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

To Make Payment in Advance

Telephone 718 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

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

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

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

Please note in particular the following:

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

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

Included Lots

37	82	86
50	83	87
65	84	94
66	85	102

GLOSSARY

Typical Headings Used in the Catalog

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalogue are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP

(Artist)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

Attributed to (Artist)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

Studio of (Artist)

In our best judgment a work by an unknown hand working in the artist's studio.

Circle of (Artist)

In our best judgment a work of the period of the artist and closely related to the artist's style.

After (Artist)

In our best judgment a copy of the known work by the artist.

SIGNATURE

Signed

The signature is, in our opinion, the signature of the artist.

Bears Signature

Has a signature which, in our opinion, might be the signature of the artist.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

Bonhams and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

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. Pictures are framed unless otherwise stated.

Dimensions are given height before width.

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- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

*** Indicates saleroom**

To complete this form, check the Auction Catalog(s) you would like to order, fill in the price in the Total column and fax to +1 (415) 861 8951, or mail to:

Bonhams
220 San Bruno Avenue
San Francisco, California 94103

Are you a current catalog subscriber?

☐ Yes ☐ No

If you have any questions please contact us at +1 (800) 223 2854, ext. 3550.

US Auction Catalog	Issues per year**	Domestic address*	International address*
20th Century Furniture & Decorative Arts	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
African, Oceanic & Pre-Columbian Art	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Arms, Armor & Modern Sporting Guns	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
California & American Paintings & Sculpture	5	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250
Coins & Banknotes	4	<input type="checkbox"/> \$100	<input type="checkbox"/> \$140
Entertainment Memorabilia & Collectables	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
European & American Furniture & Decorative Arts	8	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400
European Paintings	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Fine & Rare Wine and Whisky (5 Wine and 2 Whisky)	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Fine Asian Works Of Art	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Fine Books & Manuscripts	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
Fine Jewelry	8	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400
Fine Oriental Rugs & Carpets	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
Fine Watches	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Fine Writing Instruments	2	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70
Japanese Works of Art	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Modern & Contemporary Art and Made In California	6	<input type="checkbox"/> \$240	<input type="checkbox"/> \$300
Motor Cars, Motorcycles & Automobilia	6	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390
Native American & Tribal Art	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Natural History	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Maritime Paintings & Decorative Arts	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Photographs	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Prints	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Space History	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
All Categories	94	<input type="checkbox"/> \$3,760	<input type="checkbox"/> \$4,700
Estate auctions are held monthly in San Francisco and Los Angeles. Catalogs for estate auctions are partially illustrated and available approximately one week prior to the auction.			
Period Art & Design Auctions (estate auctions in San Francisco)	11	<input type="checkbox"/> \$150	N/A
Period Art & Design Auctions (estate auctions in Los Angeles)	11	<input type="checkbox"/> \$150	N/A
Bonhams publishes a quarterly magazine to keep you apprised of the auction market.			
Bonhams Magazine	4	<input type="checkbox"/> \$30	<input type="checkbox"/> \$30
*Any applicable sales taxes and shipping included in Subscription Price.		TOTAL	

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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

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

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

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

If successful

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

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

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Bonhams

1793

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
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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.	

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*

* 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.

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:



Bonhams

1793

Prints & Multiples

Tuesday April 30, 10am
San Francisco & Los Angeles

Preview
April 19-21, Los Angeles
April 27-29, San Francisco

+1 415 503 3259
prints-photos@bonhams.com

Maurits Cornelis Escher
Bond of Union, 1956
\$18,000 - 25,000

International Auctioneers and Appraisers - bonhams.com/prints



Photographs

Tuesday May 7, 1pm
New York

Preview
May 4-7

+1 415 503 3259
prints-photos.us@bonhams.com

Garry Winogrand
Park Avenue, 1959
gelatin silver print
\$20,000 - 30,000

Impressionist & Modern Art

**Tuesday May 7, 3pm
New York**

Preview
May 4-7

+1 917 206 1685
tanya.wells@bonhams.com

Emil Nolde
Bauernrosen und rudbeckien
watercolor on paper
Painted in 1950
\$100,000 - 150,000

CHILDREN'S CANCER & BLOOD FOUNDATION



Benefit Auction
Wednesday, May 15, 6-9pm
Bonhams New York

Tickets: \$50

212-297-4336

www.Childrenscbf.org

artauction@childrenscbf.org

Andy Warhol

Diana Ross, 1981

Polacolor 2

4¼ x 3 ⅜ in.

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American Art

Wednesday May 22, 2pm
New York

Preview
May 18-22

+1 212 644 9039
alan.fausel@bonhams.com

Thomas Hart Benton
Self-Portrait
oil on paper laid down on board
\$60,000 - 80,000

The Russian Sale

Wednesday June 5, 2pm
London

Preview

May 4-7, New York
June 2-4, London

+1 212 644 9136
yelena.harbick@bonhams.com

Nikolai Konstantinovich Roerich
Madonna Laboris
tempera on canvas
£800,000 - 1,200,000

